

AVERSION

Written by

Bernard Mersier

BLACK SCREEN:

"When you don't have fear, your conscience will never bother you."

~Bernard Mersier~

FADE IN:

EXT. SANCTUARY OF EIGHT SORROWS - NIGHT

The old Gothic style church roars with flames as the smoke replaces the sky.

Fire trucks, ambulances and police sirens are heard drawing near.

On the concrete steps lies CHAD, (30s).

His black wife beater, long black boxer shorts and parts of his body are burned, with soot covering him.

He's barely able to lift his head, using his green eyes to see how far away the police are.

Vehicles are heard coming to a stop, followed by doors opening.

Medics approach to check his condition.

DISSOLVE TO:

INT. POLICE STATION - INTERROGATION ROOM - LATER

Chad is sitting alone in the cold room with his head down, rocking back and forth, nervously biting the side of his thumb, mumbling something we can't clearly understand.

He has on regular clothes, with the burns on his face, neck and hands seen, but nothing too grizzly.

A handmade necklace with a silver skull charm piece is around his neck.

The door comes open and in walks Detective RICK HOLLOWAY, (mid fifties).

You can see the exhaustion in his blue eyes because of the various cases that were solved or unsolved written across his face.

He takes a seat.

Chad continues rocking back and forth, but now we can hear him repeating, "Why didn't they tell the truth?" in a fearful tone.

HOLLOWAY

So, Chad. That's the name you gave us since we didn't find any identification on you, or were able to get a good print because your fingerprints were severely burned.

(Takes a deep breath)

It looks like you were in a hell of a shit storm tonight. You wanna tell me what happened?

Chad continues rocking and muttering.

HOLLOWAY (CONT'D)

Today has been a weird series of crimes in good ole Detroit. Eight bodies were found earlier with their heads, hands and feet missing behind a restaurant, and now this. From what I was told, six bodies were found in the church where you were discovered. Would you happen to know if there's a connection?

Chad continues rocking and mumbling as he lifts his head to look at Holloway for a split second.

HOLLOWAY (CONT'D)

You can either tell me something or sit in a cell. Do you know if the massacre in the church has anything to do with the bodies discovered earlier?

Chad stops muttering, and slowly stops rocking.

Chillingly, he lifts his head, and locks eyes with Holloway's.

CHAD

(Shaky tone)

My name is not Chad.

HOLLOWAY

Then what is your name?

CHAD

Priscilla.

HOLLOWAY

(Scoffs)

The person you were raving about?
Well, if you plan on using that
name or Chad, it makes me no
difference. All I need is a
confession, and we can wrap this
up.

CHAD

I don't know who this Chad person
is you're speaking about. But, my
name is Priscilla.

HOLLOWAY

(Scoffs)

If you wanna try to use the
insanity role, that's fine. Just
know it won't work, and you'll be
going away for a long time.

CHAD

I am Priscilla. I'm perfectly sane.
And... I am a murderer. The people
inside the church with me...

(Soft sigh)

They killed themselves.

HOLLOWAY

So, you're admitting that you
killed the people we discovered
earlier?

CHAD

...No. But, I have killed people.

HOLLOWAY

Chad, this is getting us-

CHAD

Will you please stop calling me
Chad?

HOLLOWAY

I don't give a fuck what name you
want to use! I have fourteen dead
bodies in one goddamn day, and here
you are. The only survivor of a
fucking massacre.

CHAD

All they had to do was tell the
truth. Why didn't they tell the
truth?

HOLLOWAY

If you want my help, now is the time to take it. Who is the killer? What's the connection between the church and the other bodies?

(Leans forward)

We can protect you if you help us.

Chad sighs, shaking his head.

CHAD

Priscilla said...

(Sniffles in fear)

Priscilla said if they would've told the truth, none of this would have happened. They didn't tell the truth, so they had to suffer, just like the people with me had to suffer.

HOLLOWAY

So, Priscilla is the person behind the murders?

CHAD

(Sobbing)

...She said she'll spare me if I tell what happened inside of the church. My ignorance is my own fault, but she said she wouldn't kill me as long as I tell what happened.

HOLLOWAY

Your ignorance? What does that mean?

CHAD

(Paranoid tone)

I don't-I don't know.

HOLLOWAY

Work with me, so I can work with you. Don't throw your life away and you're the victim.

Chad begins sobbing, shaking his head.

HOLLOWAY (CONT'D)

Are you ready to tell me the truth?

CHAD

(Sniffles)

...The people in the church with me really did kill themselves.

(MORE)

CHAD (CONT'D)
But the bodies you found earlier...
Priscilla killed them.

HOLLOWAY
We can start there. Priscilla
killed the people we found earlier,
but the ones there with you killed
themselves?

CHAD
Yes.

HOLLOWAY
Why did Priscilla kill them?

CHAD
(Deep breath)
Elephants have amazing memories.
Did you know that?

HOLLOWAY
What does that have to do with
this?

CHAD
Because Priscilla is the same way.

HOLLOWAY
You're telling me fourteen random
victims did something to this
Priscilla person?

CHAD
The ones she killed, yes. It'll
make sense in the end.

CUT TO:

BLACK SCREEN:

Voices are heard.

LEONARD (O.S.)
(Scared tone)
What's happening? Why is it dark?

MARK (O.S.)
Maybe if you'd stop bitching for a
second we can find out.

ISAAC (O.S.)

None of that matters right now. If I can't move, I know none of you can move. We should focus on that.

ROBIN (O.S.)

My God, and they say men are tough.

(Mocking the three)

Why is it dark? Why can't I move?

(Scoffs)

A bunch of bitches on the first day of their period is what y'all sound like.

ISAAC (O.S.)

Look, you freak bitch. You might be into getting tied up and who knows what else, but that's not what I do.

MARK (O.S.)

Don't worry about her. She'll line us up and blow us down when the lights come on.

ROBIN (O.S.)

Look, I ain't the fuckin'-

LEONARD (O.S.)

All of you shut the fuck up! Until we get some goddamn lights, stop talking shit.

ISAAC (O.S.)

The pussy is growing some balls?

LEONARD (O.S.)

(Panicking)

What did I just say?!

ROBIN (O.S.)

(Snickers)

He told you.

ISAAC (O.S.)

Shut up, bitch.

ROBIN (O.S.)

I told you-

The arguing grows louder, and then the harsh language is cut short by the lights.

The nave gives off an eerie feel because of the cobwebs, dusty pews and various graffiti.

The stained glass windows are boarded up on the inside and out.

Up front, there's something covered by a black sheet.

The sound of something dripping, and rats scurrying are heard.

A quartet, ROBIN, MARK, LEONARD and ISAAC, (30s), are sitting on chairs tied together in the middle of the room, with their hands and ankles handcuffed.

They're wearing black wife beaters and long black boxer shorts.

Robbin is petite, brown skin and has medium length hair that's dyed different colors.

She portrays a tough girl from the hood, but she's harmless.

Mark is muscular and dark brown skin with baby dreadlocks.

That somewhat explains why he thinks he's a tough guy.

Leonard is tall and lanky with a buzzcut, smooth white skin and baby blue eyes.

He gives you the class nerd vibe.

Isaac is Hispanic and tatted up from the neck down with hardcore death tattoos.

There's no doubt in his mind he's a hardcore gangster.

The four have their eyes closed tight.

They slowly open their eyes, letting them adjust to the light.

LEONARD
(Sigh of relief)
Thank God.

MARK
Funny you should say "God."

ROBIN
(To Mark)
This is the exact place where you
and whoever was cosigning your
bullshit should be.

MARK
(Scoffs)
Says the neighborhood train.

ISAAC
You two can argue about that shit later. Let's focus. What's the last thing you guys remember?

ROBIN
(Sighs)
I pulled up to my house after getting my hair done. I walked in prepared to get comfortable and everything else is black.

LEONARD
I was fresh out of the shower ready to play some games online, and the next thing I know, I'm here.

MARK
(Laughs)
A bitching gamer. It makes sense

ROBIN
Would you please, shut up?

MARK
How about when I get free-

ISAAC
Both of you, shut the fuck up.
Tough guy, what do you remember?

MARK
Tough guy?

ROBIN
Can you just tell us what you remember?

MARK
I just finished cranking out in the basement. I was texting this lil piece setting up a fun night, and now I'm here.

ROBIN
(Low tone)
Oh, God, a gym nut. We're dead.

MARK
What did you say?

ISAAC

She didn't say anything. The last thing I remember is leaving a house party.

LEONARD

(Sarcastic tone)

Knowing this much is getting us... Where?

ISAAC

Hey, at least I'm trying.

LEONARD

Yeah, that was an epic fail.

MARK

Okay, enough. It's obvious whoever put us here is into some weird shit considering our position. I mean, I'm kinky and not ashamed of my body, but this is too much.

ROBIN

When does it stop with you?

MARK

I can't wait to get free so you can see me. Because I know-

A loud cough echoes through the room gaining everyone's attention.

ISAAC

What the fuck? Gamer boy, was that you?

LEONARD

My name is Leonard. And no, it wasn't me.

ISAAC

Then who-

The cough is heard again, followed by rustling plastic.

LEONARD

Oh, my God!

ROBIN

(Nervous tone)

What's going on?

LEONARD POV

The black plastic covering the floor off to the side away from them begins moving.

PRISCILLA'S top half comes from under the plastic.

Leonard, Mark and Isaac stare wide-eyed.

Priscilla, (30s) is doing her best to let her green eyes which go perfect with her auburn hair adjust to the light.

ISAAC

Holy shit.

ROBIN

What? What's going on?

MARK

(To Priscilla)

Who are you?

PRISCILLA

(Coughs)

My name is Priscilla.

ISAAC

What the hell were you doing under there?

LEONARD

Never mind that, she's free.

(To Priscilla)

Can you set us free?

PRISCILLA

Wait, what? If I could free you, how do I know you won't hurt me?

ROBIN

Baby girl, my name is Robin. I promise you, nothing will happen if you can get us out of this situation.

PRISCILLA

And how can I trust you?

LEONARD

Listen. None of us know each other, okay. None of us care about taking this any further than this room. So, can you please... find something to release us, and then we can all go our separate ways?

Priscilla is skeptical, but after a few seconds she gives in.

She stands up in the same attire as them.

When she takes a few steps, her leg jerks back.

She turns around confused, and that's when she sees her ankle handcuffed to a pipe.

PRISCILLA

Shit.

ISAAC

What?

PRISCILLA

I'm chained to this pipe.

MARK

(Sighs)

Great. Back to square fuckin' one.

ROBIN

I swear, we need to hurry up and get out of this bullshit. The sound of your voice makes my entire ass itch.

MARK

Would you like me to solve that problem with my tongue?

ROBIN

(Sighs, disgusted)

Oh, God.

While the four talk among themselves, Priscilla moves the plastic.

PRISCILLA

Be quiet. I found something.

The four stop talking, and focus on Priscilla.

MARK

What?

Priscilla reaches down and picks up a straight razor with a key ring attached, holding the key to the handcuffs.

LEONARD

YES! There is a "God." Hurry up and uncuff yourself, so you can uncuff us.

MARK

Hold on. Why the fuck is the key surprisingly over there with her? What if she's the one who set this crazy shit up?

ROBIN

Why would she go through all of this and chain herself up, just to hear us bitch and moan? Do you know how stupid that sounds?

LEONARD

He makes a point. Apparently, you don't watch horror movies.

MARK

(Laughs)

That was a good one.

ISAAC

(To Leonard and Mark)

If y'all can't stand your ground that's on y'all when she gets us out of this.

(To Priscilla)

Sweetheart, what's the hold up?

Priscilla is staring at the razor in a trance for a few seconds before turning her attention to them.

PRISCILLA

Sorry. What were you saying?

MARK

See, I knew it.

ISAAC

I'm starting to agree with ole girl. Can you please shut the fuck up?

(To Priscilla)

Can you kindly uncuff yourself, and then us?

Hesitant for a few more seconds, Priscilla finally uses the key, successfully releasing herself.

Free to move around, Priscilla still has doubts as she makes her way toward them.

LEONARD

Yes, yes, yes. Thank you, thank you, thank you.

Priscilla gets in front of Mark and pauses.

She stares at him with a blank expression.

Mark is looking at her with the same look of confusion.

MARK

Look, if you wanna go out after we get outta here we can. But can you stop with the creepy ass gaze?

Priscilla blinks twice, and then moves to Isaac, eying him down before stepping to Robin.

MARK (CONT'D)

What the hell?

Robin looks at Priscilla, and Priscilla cracks a slight smile.

PRISCILLA

I'll cut the rope, and let Robin go first. I'll feel more comfortable with another woman free.

LEONARD

Whatever gets the process in motion.

Priscilla looks at Leonard out of the corner of her eye, and cracks another smile.

ROBIN

Thank you.

PRISCILLA

No problem.

Priscilla opens the razor and cuts the rope before using the key to unlock Robin's handcuffs.

Feeling relieved, rubbing her wrist, Robin stands up with a smile.

Priscilla then releases Isaac and Leonard.

When she gets to Mark, the blank stare returns.

MARK

What is it with you and this look?

While staring at him, she removes the razor from the key ring before tossing the key on his lap.

Without hesitation, Mark grabs the key and releases himself.

Priscilla stares at him for a few more seconds before focusing on the other three.

PRISCILLA

Now that we're all free, let's introduce ourselves the right way. I'm Priscilla. I know her name is Robin. And you guys are?

LEONARD

Leonard.

Mark stands to his feet.

MARK

I'm Mark. Every woman's type of man.

Robin and Priscilla look at him, rolling their eyes.

Isaac is silent looking around the room.

Priscilla turns her attention to Isaac.

PRISCILLA

And you?

Isaac sucks his teeth, and then spits on the floor.

ISAAC

My name is "Where is the front door?" Excuse me if I don't-

PRISCILLA

(Sniffing)

Do y'all smell that?

LEONARD

Smell what?

They all take a good whiff.

ROBIN

That smells like-

ISAAC
Gasoline.

LEONARD
That's just fucking perfect.

MARK
(Sarcastic tone)
As long as nobody fires up, we're good.

ROBIN
Do you take anything-

A loud muffled scream is heard, gaining everyone's attention.

They focus on what's covered under the black sheet.

LEONARD
Great. Another guest.

ISAAC
You guys can do whatever you're gonna do, but I'm getting the fuck outta here.

Isaac walks off.

The muffled scream continues.

MARK
Should we go take the sheet off?

LEONARD
You should with your buff ass, since you've been talking shit.

Mark turns to look at Leonard.

MARK
I thought investigating creepy shit was more so what people like you love doing.

PRISCILLA
This is so pathetic. I'll do it.

Priscilla makes her way towards the sheet.

ROBIN
I knew it. Straight pussies.

Robin laughs, following behind Priscilla.

Leonard and Mark scoff, waving them off.

When the ladies reach the sheet, Priscilla slowly pulls it off.

With the sheet on the floor, now we see the beautiful Latina CAMILA, (30s).

The busty woman is gagged and tied to a crucifix, wearing the same attire as everyone else.

Tears and fear spills from her eyes.

Priscilla and Robin are stunned, while Leonard and Mark are googly eyed.

Loud banging and Isaac cussing is heard in the background.

ROBIN (CONT'D)

Jesus.

Priscilla moves closer ready to remove her gag, and Camila turns her head in fear.

PRISCILLA

It's okay. I'm not going to hurt you.

She attempts to remove the gag again.

ISAAC (O.S.)

What the fuck?!

Everyone looks back because of the loud thud immediately following his words.

ROBIN

You two check on him, while we tend to her.

Leonard and Mark walk off.

Priscilla focuses back on Camila ready to remove her gag.

Camila's eyes are wide watching Priscilla prepare to remove the gag, and right before she places her fingertips on it, Camila closes her eyes tight.

Priscilla gently removes the gag.

PRISCILLA

There. That wasn't so bad.

CAMILA
(Shaky tone)
Can you get me down, please?

PRISCILLA
Sure thing. Hold on one second.

ROBIN
This is ridiculous.

Priscilla prepares to use the razor, and Camila gets edgy.

Noticing that she's shaking, Priscilla pulls back.

PRISCILLA
I promise, I won't cut you.

CAMILA
Can you do it quickly, please?

PRISCILLA
Uh... sure.

Camila closes her eyes tight, while Priscilla cuts the rope.

Isaac, Mark and Leonard come back into the room making their way toward the three.

Robin turns to look at them.

ROBIN
What was all of that ruckus?

Camila quickly takes a few steps back from Priscilla.

Priscilla is confused.

Isaac is silent, staring at Camila trying to gather her bearings, wiping the tears from her face.

ROBIN (CONT'D)
(To Isaac)
Hello? Why were you cussing and creating that ruckus?

MARK
You guys need to come and take a look at this.
(To Priscilla)
And uh... Can you pick up the key and bring it? I would get it myself, but considering you threw it at me, I think I'll pass.

He blows her a kiss before walking off, with Leonard following behind him.

Priscilla sucks her teeth, watching the two walk off before walking to where Mark was sitting.

She retrieves the key, and then follows behind them, tossing the razor to the side.

Robin is staring at Isaac staring at Camila.

Realizing why he's spellbound, she laughs and walks off behind everyone else.

Finally calm, Camila starts walking and when she gets to Isaac, she pauses and stares at him.

CAMILA

Can I help you with something?

ISAAC

Can you?

Camila turns her back, and walks off.

CAMILA

You better make use of your hand,
buddy.

Isaac releases a low snicker, and then follows behind her.

The original doors have been replaced with metal ones, with no way of opening them by hand.

Chad is lying on the floor off to the side, wearing the same attire as them, with his ankle handcuffed to a pipe.

Behind him is some plastic similar to the one Priscilla was under.

A brown envelope is partially sticking out from under him.

Everyone has a blank stare.

Isaac comes up to the group.

Camila is standing a nice distance away from everyone, but she's focused on the situation at hand.

ROBIN

Who is this?

ISAAC

He came outta nowhere, and I
dropped him. He'll be okay. But as
you can see we are fucked.

LEONARD

That's a light way to put it.

MARK

Wait a goddamn minute. Something
ain't adding up. Four of us were
tied together, but creepy ass
Priscilla and this dude wasn't?
That doesn't add up.

He turns his attention to Camila.

MARK (CONT'D)

And her fine ass. What's-

Camila looks at him, shaking her head no.

MARK (CONT'D)

She was tied up to a cross. What's
wrong with this picture?

ISAAC

Look who's playing the detective
now.

MARK

The shit was funny then. But as you
can see, shit has gone from fucked
up, to there's no fuckin way this
shit is happening.

ROBIN

I agree.

Isaac bends down and picks up the envelope.

PRISCILLA

Are you gonna look inside?

ISAAC

Of course.

CAMILA

Hurry up.

Everyone turns to look at her.

CAMILA (CONT'D)
What? Standing here talking and
staring at each other won't get us
outta here. Maybe what's inside the
envelope will.

Everyone is silent, nodding in agreement.

Isaac opens the envelope, reaches inside and pulls out a
file.

INSERT FILE COVER

"A hare can run as fast as it wants, and still won't realize
it's already captured."

CAMILA
What does it say?

ISAAC
A hare can run as fast as it wants,
and still won't realize it's
already captured.

Mark's face becomes etched with confusement.

MARK
A rabbit? We gotta find a fuckin'
rabbit to get outta here?

Everyone looks at him shaking their heads.

MARK (CONT'D)
What?

Leonard taps him on the chest.

LEONARD
Don't worry about it, big fella.

Everybody snickers softly.

PRISCILLA
Let's think about what this could
mean.

CHAD
(Low tone)
When you're focused on where you're
going, you don't realize you're in
the same spot, but you think you
made progress.

The attention in the room is now focused on Chad.

ISAAC
What was that?

Chad sits up on his hands and knees, and spits a nice wad of blood on the floor.

Everyone steps back, but the expression on Mark's face as he cringes speaks of another concern.

Priscilla notices Mark's reaction.

CHAD
When you're focused on where you're going, you don't realize you're in the same spot, but you think you made progress.

ISAAC
And how do you know that?

Slowly standing to his feet, Chad leans back against the wall rubbing his jaw, sucking on the blood inside his mouth.

He's wearing the necklace we saw him with in the interrogation room.

PRISCILLA
Well?

CHAD
Give me a second. I had my brains scrambled up pretty bad.

MARK
I'll turn em into a souffle if you don't answer the question.

Chad looks over at Isaac.

CHAD
And I thought you were the one I should be scared of.

Mark prepares to grab him, and Leonard holds him back.

ROBIN
Give this macho shit a rest.

CAMILA
Can you explain it to us, please?

Chad looks over at Camila.

CHAD

Why is she so far away?

ISAAC

Stop beating around the bush, and answer the goddamn question.

CHAD

Fine. It means no matter how fast or clever you think you are... As long as you remain in the same area, your predator will study your every move until they can corner you.

The room is silent.

LEONARD

I've never heard of that one, and I've read a lot of books.

CHAD

All geeks can't be perfect.

ISAAC

Or maybe you're the one who set all of this shit up, and wrote this dumbass message.

CHAD

(Snickers)

And chained myself up so I could get the shit knocked outta me by a paranoid asshole like you?

Isaac prepares to swing, and Robin holds him back.

ROBIN

Goddamn, you're on that bullshit, too?

PRISCILLA

(To Chad)

Don't feel bad. Those two thought the same thing about me.

MARK

I still do. First you were able to set everybody free. Now he has the answer to a goofy ass riddle. I think we should chain you two motherfuckers up, until we can get some answers.

CAMILA

Answers are what we need. Chaining people up because of an assumption will get us nowhere.

Mark turns his attention to Camila.

MARK

I damn near forgot about you. The calm beautiful Latina, playing the peacemaker role in every situation. Who might you-

CAMILA

My name is Camila. And it's not about being a peacemaker. It's about getting the fuck out of here because I'm sure all of you feel uncomfortable in a room full of strangers, just like I am.

MARK

I can agree with that. But... Why are you way over there, and not over here with the rest of us?

CAMILA

Because I like my space.

MARK

Your space? You're over there talking about answers, and you just said some bullshit.

CAMILA

Fuck you. You don't know me.

MARK

I know bullshit when I hear it. Now, come on. Tell us the truth.

Camila takes a deep breath, releasing a sharp sigh of frustration.

CAMILA

Fine. I don't like being around people because I don't like being touched.

MARK

That's kinda hard to avoid.

CAMILA
I know this, okay. Just... Just
everybody keep their distance, and
I'll be fine.

PRISCILLA
(To Mark)
And you?

Mark looks over at her confused.

MARK
What about me?

PRISCILLA
Your massive ego vanished when his
blood hit the floor.

Mark is disguising his fear, avoiding eye contact.

MARK
It was just gross. Nothing more,
nothing less.

LEONARD
Okay, she doesn't like to be
touched and it's possible he's
scared of blood. Can we go back to
focusing on how we're going to get
out of here?
(To Isaac)
What's inside the file?

COME BACK TO:

INT. POLICE STATION - INTERROGATION ROOM - NIGHT

Chad seems a little more at ease, using his eyes to look
around the room.

HOLLOWAY
That's one hell of a meet and
greet.

CHAD
Painful too.

HOLLOWAY
So, Camila is scared of being
touched, and it sounds like Mark is
scared of blood. How did you know
what the quote meant?

CHAD

Rabbits are viewed as nothing more than prey. How do you catch your prey, knowing you can't just walk up and grab it? You watch. You study. Meanwhile, the rabbit stays comfortable in its normal habitat because it believes whoever attempts to catch it will fail.

HOLLOWAY

Are you saying this is how Priscilla captured all of you?

CHAD

I think so.

HOLLOWAY

Why would she abduct all of you? None of you know each other.

CHAD

A serial killer doesn't choose their prey. They just enjoy the hunt and killing. Whether it's for pleasure or to silence the voices in their head. Now a murderer. A murderer is a completely different ballgame.

HOLLOWAY

Do tell.

CHAD

A murderer is just like a serial killer. Watching, studying its prey. But the murderer has a set agenda because once everything is pieced together, ta-da. You have the reason behind this conversation and what happened today.

HOLLOWAY

So, I was right. You're covering for Priscilla because she said she'll spare you. Listen. I-

CHAD

I can only speak on what I witnessed. She told me she killed those other people, but whose to say it's true? All I know is the people with me killed themselves.

HOLLOWAY

Let's say I'm starting to believe you. Why would a room full of innocent people kill themselves?

CHAD

Define innocent.

HOLLOWAY

What do you mean, define innocent? An innocent person sometimes suffers the short end of the stick, without having anything to do with the situation.

CHAD

Innocence is an image people want you to see.

HOLLOWAY

You know why Priscilla slaughtered those people, don't you?

CHAD

I'm just giving you analogies. But I can tell you why everybody wasn't working together to escape.

HOLLOWAY

Why?

CHAD

Phobias.

HOLLOWAY

Phobias?

CHAD

Yes. I told you how Camila and Mark reacted. You don't believe in phobias?

HOLLOWAY

Of course I believe in phobias, I have to look at all of the angles. I'm just trying to add phobias and murders, whereas you claim the people killed themselves.

CHAD

Most phobias can end in death due to seizures, strokes, delusions, self-abuse and so on.

(MORE)

CHAD (CONT'D)

When you add a phobia with
strangers in an odd place with no
way out, anything is bound to
happen. Everyone has a phobia. Even
you.

Holloway places his hand on his collar, rubbing it lightly
as if he's trying to stop it from itching.

HOLLOWAY

Out of all of my years of living,
if I do, I haven't discovered it.

CHAD

Something wrong?

Holloway stops what he's doing, and focuses back on Chad.

HOLLOWAY

I'm sorry?

CHAD

You were just rubbing your neck.
Are you okay?

HOLLOWAY

I'm fine. Just a slight itch. Let's
get back on track.

CHAD

Right. Well, trust me, you have
one. But that's not why we're here.
We're here so I can tell you what
happened, so you can put Priscilla
away.

HOLLOWAY

Correct.

CHAD

Okay.
(Clears throat)
I'll continue.

HOLLOWAY

We left off with Leonard asking
Isaac what's inside of the file.

CHAD

Correct.

HOLLOWAY

So... What was inside of the file?

CHAD
You might find it strange at first,
but it'll make sense as I go deeper
into the story.

HOLLOWAY
Okay.

CHAD
The contents inside the file.
...Well, let's just say "nothing
stays buried forever."

CUT TO:

INT. SANCTUARY OF EIGHT SORROWS - NARTHEX - NIGHT

Everyone is speechless.

Opening the file, the first thing he sees is a photo.

INSERT PHOTO

There's a picture of a ten year old boy with short blond
hair, smiling, standing by the water.

LEONARD
What is it?

ISAAC
(Confused tone)
A picture of a little boy.

Everyone except Camila gathers around to look at the
picture.

CAMILA
Um, can you show me, please?

Isaac holds up the picture so she can see it, and that's
when he notices the message on the back.

ISAAC
Hold on, listen to this. "None of
you would be here if he wasn't
taken from us." 33310.

Everyone is speechless.

Isaac passes the picture.

There's eight envelopes with their names on them in the
file.

He begins passing the envelopes out, and when he extends Camila's, she just stares at him.

ISAAC (CONT'D)
Come get your envelope.

CAMILA
Just drop it on the floor, and kick it to me.

ISAAC
Are you serious?

CAMILA
Yes.

With no further words, Isaac drops the envelope, and kicks it toward her.

MARK
It's always the pretty ones that's mentally fucked up.

She gives Mark the finger before walking over to pick up her envelope.

She goes back to where she was.

Priscilla is staring at the photo of the young boy with uncertainty in her eyes.

PRISCILLA
Does anybody know what these numbers could mean? Or does anybody know what the message means, or who the little boy is?

Everyone shrugs their shoulders, focusing back on their envelopes.

Priscilla folds the photo, and places it away inside of her boxers.

Everyone prepares to open their envelope.

ROBIN
(Scared tone)
Shh, shh. Listen. Do y'all hear that?

Everybody stares at her confused.

LEONARD
Hear what?

ROBIN

Be quiet and listen. Y'all don't hear some flies or some other shit flying around?

MARK

And the women think we're the threats.

ROBIN

You know what, fuck it. Let's just open these envelopes and see if what's inside will help us get out of here.

They open their envelopes.

Down to the last two envelopes, one has Chad's name on it.

Isaac stares at it for a few seconds before extending it to him.

ISAAC

Chad, huh?

CHAD

That would be me.

ISAAC

If anything starts getting fucked up because of what's in these envelopes... You'll be my next tattoo, Chad.

Chad snatches the envelope.

CHAD

I'll keep it in mind.

The last envelope has "Sophia" written on it.

Isaac looks at it confused.

ISAAC

There isn't a Sophia here, is there?

Everyone shakes their heads, no.

Isaac stashes the envelope in his boxers.

With all of their envelopes open, the looks on their faces explain the thoughts running through their minds.

MARK

What type of bullshit is this?

LEONARD

I agree. This is some lame ass attempt to scare us by a non talented poet. All in all, whoever is behind this needs to open these doors and let us out.

Camila is in fear, with her eyes locked on her note.

Chad looks over and notices the fear surging through her.

CHAD

Uh...

Everyone but Camila looks at him.

CHAD (CONT'D)

(Points at Camila)

What's her name?

Robin looks back at Camila, and then Chad.

ROBIN

Her name is Camila.

CHAD

Camila. Camila.

Camila slowly looks over at him, with fear circulating through her eyes.

CHAD (CONT'D)

What does your note say?

Her lips quiver as they move, but nothing comes out.

PRISCILLA

It's okay. Tell us what it says.

Camila's eyes glance down, and then she looks at them.

CAMILA

(Scared tone)

What you see in the mirror is who you believe you are, but your true self lies deeper than within the flesh. 33310.

PRISCILLA

There's that 33310 again. Do you have any idea what that could mean?

CAMILA

I-I don't-

LEONARD

If you think that's some bullshit,
listen to mine. It's amazing how
people don't appreciate the light,
until it's no longer available.
33310.

(Scoffs)

What a joke.

ROBIN

People are always sticking their
nose where it doesn't belong, and
then play the victim. If you want
to live, you have to stick your
nose in the things you hate the
most. 33310

ISAAC

People swear they don't fear death,
and it's understandable. But... How
would one react when death is
forced upon them, with no choice
but to face it? 33310.

CHAD

Your burning desire for peace might
be the very thing that kills you.
33310.

MARK

(Scoffs)

This is stupid.

ROBIN

Tell us what yours says.

MARK

A bunch of nothing.

ISAAC

Just spit the shit out.

MARK

(Sighs)

Once the adrenaline starts pumping...
What it causes will be your death.
33310. See. Nothing.

Chad looks over at Priscilla.

CHAD
Priscilla?

She looks over at him.

PRISCILLA
...Yeah.

CHAD
You wanna share?

PRISCILLA
Even twins are born alone, which is
why it's hard when one dies first.

CHAD
Are you a twin?

PRISCILLA
No.

MARK
Look, we're wasting time with these
useless ass notes.

ISAAC
They have to mean something.
Especially since all of our notes
have 33310. Not to mention, it's on
the back of the photo.

PRISCILLA
Maybe-

MARK
Maybe, what?

PRISCILLA
Maybe part of it has something to
do with what we're afraid of.

MARK
(Scoffs)
What?

PRISCILLA
Our fears. I mean...
(Looks over at Camila)
She's afraid of being touched.
(To Mark)
You're afraid of blood. So-

MARK

Stop right there, okay. I'm not afraid of shit. I told you, the whole blood on the floor thing was just gross. I'm not afraid of anything.

LEONARD

Tough guy to till the end.

MARK

Hey, fuck you.

LEONARD

Fuck you.

ISAAC

Everybody chill the fuck out. If you don't wanna agree with the notes relating to something we fear, cool. Maybe it could have something to do with the little boy in the picture. Shit, it could have something to do with 33310.

CAMILA

I have no idea.

CHAD

Neither do I.

Priscilla walks over to Chad and releases him.

PRISCILLA

Me either.

MARK

The only thing we know is that we're standing around doing nothing, instead of trying to find a way out of this shit.

ISAAC

And what do you suggest?

MARK

I'm not suggesting shit. I'm about to find a way out of here. Y'all can do whatever you want.

Mark turns to leave the room.

PRISCILLA

I don't think you should go off on your own. You don't know what can happen.

Mark continues walking.

MARK

It's better than standing here with you useless fucks not doing anything.

PRISCILLA

You should-

ISAAC

Just let him go. If he thinks he can figure something out on his own, let him. Whatever happens to him will be on him.

LEONARD

So... I'm assuming everybody here will say they have nothing to fear.

ISAAC

Death shouldn't put fear in you. What we need to do is figure out who this little boy is, and what 33310 means. And then...

He holds up Sphia's envelope.

ISAAC (CONT'D)

Find out who Sophia is.

PRISCILLA

Well, we won't find out anything by standing around here.

CHAD

Agreed.

ISAAC

I'm glad you do, Chad.

Chad turns to look at him.

CHAD

And why is that?

ISAAC

Because you can lead the way. Like
I said, I'm not letting you outta
my site.

CHAD

(Snickers)

I'm glad you're so focused on me.
Let's go.

Chad walks toward the door, and Isaac is right behind him.

Priscilla prepares to leave, and then she pauses and looks
back at Camila.

PRISCILLA

Come on.

CAMILA

I'll... I'll catch up.

PRISCILLA

Are you sure?

CAMILA

(Soft, shaky laugh)

Yeah. I just need a minute.

PRISCILLA

Okay.

Priscilla leaves the room.

Camila stands with the same fear in her eyes, looking down
at her note.

COME BACK TO:

INT. POLICE STATION - INTERROGATION ROOM - NIGHT

Holloway is smoking a cigarette, staring at Chad debating on
if he believes what he's heard so far.

The pack of cigarettes, ashtray and lighter are resting on
the table beside him.

HOLLOWAY

The notes.

CHAD

What about them?

HOLLOWAY

Apparently, nobody took them seriously, if in fact, they killed themselves as you claim.

CHAD

Would you take them seriously, if you claim you're not afraid of anything? I guess you would because you said you don't have any fear.

HOLLOWAY

Let's just stick to your story, so I can catch this maniac Priscilla. Or expose you for the sadistic bastard that you are.

CHAD

You can't call a person a maniac for seeking revenge. And there's nothing to expose about a victim that's happy he made it out of that situation alive.

HOLLOWAY

The truth will unfold itself.

CHAD

Indeed it will.

Chad eyes the cigarettes.

CHAD (CONT'D)

Would you mind if I have one of those?

Holloway passes the cigarettes and lighter over to him, followed by taking a drag.

HOLLOWAY

What about the picture of the little boy and the numbers 33310?

Chad places a cigarette in his mouth, lights it and takes a calm drag.

CHAD

Although nobody knew who he was...

(Takes a drag)

If we would've paid attention, we would've found out sooner than later why he played a major part in what happened. The numbers...

(MORE)

CHAD (CONT'D)

(Takes a drag)

I still have no idea what they mean.

HOLLOWAY

Do you have somewhat of an idea of what they could mean after everything that happened so far?

CHAD

People do fuck up things, and then call themselves "turning over a new leaf" burying what they've done.

HOLLOWAY

How does that connect with everything?

CHAD

Just like with our notes. There was something behind them that went unnoticed.

HOLLOWAY

Meaning?

CHAD

(Takes a drag)

The picture of the little boy was placed there to prepare us for what was next to come, and to find out how he ties us all together.

Holloway goes to rub his collar again, while putting his cigarette out.

CHAD

(Soft chuckle)

There goes that itch again.

This time while Holloway rubs his collar, his shirt comes down just enough, and Chad catches what would appear like black rope around his neck.

HOLLOWAY

It's nothing. What's next? How does the little boy tie all of you together?

CHAD

Death brings you closer to understanding life.

(MORE)

CHAD (CONT'D)

Now if you take a life, death has a manipulative way of showing you why you shouldn't have done it.

HOLLOWAY

Explain.

CHAD

What happens next will explain it for you.

CUT TO:

INT. SANCTUARY OF EIGHT SORROWS - CRYPT - NIGHT

Lights are dimming in and out on the walls covered with cobwebs and spiders.

A dreadful drip can be heard in the distance.

Mark comes down the stairs, fanning at the air.

MARK

Damn fools. Standing around trying to figure out riddles, when they should be down here with me trying to find a way out.

(Scoffs)

Why do I care? Once I'm out, I can get back to fuckin' these hoes, living my best life.

As he walks down the dreary hall, he notices the doors he's passing are boarded up.

MARK (CONT'D)

This is some weird shit. Only a person who...

He pauses to ponder on something.

Pulling his note from his boxers, he reads it again before flipping it over, seeing another message.

MARK

(Soft, confused tone)

The dead will set you free. Head to the mortuary for the key.

He balls the note up, and tosses it to the side.

MARK
I wish I would've flipped it over
first.

Continuing down the hall, he spots a sign on the wall
labeled "Mortuary."

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - CONTINUOUS

The group is moving through the church with Camila not too
far behind, keeping her distance.

ROBIN
Remind me why we're looking for him
again?

ISAAC
Sadly, we just might need him if we
all plan on getting out of here
alive.

CHAD
What makes you say that?

ISAAC
Let's just say that the little boy
in that picture somehow links us
all together. If one of us dies,
that's a piece of information we'll
never know. I see none of y'all are
from the streets.

LEONARD
(Scoffs)
As if that's something to be proud
of.

ISAAC
A pussy like you wouldn't
understand.

LEONARD
I understand that-

ROBIN
Knock it off! We already have one
macho asshole to find, we don't
need two more.

CAMILA
That's so true.

ISAAC
(To Camila)
Who asked you, skirt?

CAMILA
(Sighs)
I'm not about to argue with a
mindless dick.

They come up to the stairs leading down into the crypt.

ISAAC
Maybe I should come back there and-

CHAD
Shut up. Look.

They all turn their attention to the stairs.

Camila stays her distance.

ROBIN
You think he went down there?

CHAD
Only one way to find out.

Leonard clears his throat, taking a few steps back.

LEONARD
I think I'll stay up here.

Isaac turns to look at him.

ISAAC
Why? Don't tell me you're bitching
up.

Leonard looks down the stairwell, disguising his fear,
seeing the lights flickering.

LEONARD
He said he wanted to find his own
way, so why should I be in a rush
to go and find him?

CHAD
Regardless, I'm about to go down
there and see if I can find him.

Isaac looks at Chad with a stern look.

ISAAC
And I'm coming with you.

CHAD
You're my other shadow, I know.

Chad makes his way down the stairs.

ISAAC
(To Robin)
Make sure you protect him.

Isaac follows behind Chad.

LEONARD
Fuck you.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - MORTUARY - CONTINUOUS

Mark enters the mortuary.

The lights are flickering, and flies are buzzing.

Old blood covers the walls, floors and sheets on the slabs with bodies underneath them.

There's organs scattered about.

Some in jars, others on the floors, tables and counters.

Sitting underneath a medical cabinet, there's a sit down blood pressure machine, drenched in blood.

Mark forces himself to walk through the room, doing his best to hold back from hurling.

MARK
(Shaky tone)
This is ain't shit. This ain't
shit, it's just a little blood.
Tighten your shit up, and let's do
this.

Cautiously and fearfully, he approaches the cabinet and sees a note that says "Sit down," and a lock mechanism, connecting to the blood pressure machine.

He takes the note down, and opens it.

INSERT NOTE

A man who faces his fears is more respected than a coward who hides from them. Stay calm during the test, and you'll be set free.

Tossing the note, he looks at the blood soaked chair, and sweat beads begin to form.

Hyping himself up, taking deep breaths, he slowly takes a seat.

He cringes once he's completely seated, putting his arm into the machine.

He takes a deep breath, and then starts the machine.

The cuff tightens and the inflatable bladder inflates.

The sound of the machine is cold, eerie.

Mark is keeping his cool, until a drop of blood from the ceiling falls on his forearm.

He begins tensing up because the drops keep falling, increasing his blood pressure.

When he looks up, he sees rows of sprinklers dripping blood.

They come on full blast, spraying the entire room.

Mark starts freaking out, doing his best to try and get free, while his blood pressure continues rising.

A person sits up on one of the slabs and begins screaming.

The excitement pushes his adrenaline and fear to overdrive, triggering a heart attack.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - CRYPT - CONTINUOUS

Chad and Isaac hear the screams, and their eyes get wide.

CHAD

Let's go!

They take off.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - MORTUARY - CONTINUOUS

Chad comes busting into the room, and he pauses, taking a step back.

The sprinklers have stopped, but the blood is still dripping from the ceiling.

Just as he prepares to speak, Isaac comes into the room.

ISAAC
Holy shit.

CHAD
My thoughts exactly.

ISAAC
What the fuck happened in here?

Chad starts making his way toward Mark.

CHAD
Good question.

As he makes his way to Mark, Isaac is right behind him, looking around the room disgusted.

ISAAC
I've never seen this much blood before.

CHAD
(Scoffs)
Considering that street life you're proud about, I would figure you have.

ISAAC
Whatever, fool.

When they get close enough, they see Mark slumped in the chair, with a frozen look of fear on his face.

ISAAC
(Confused tone)
...What killed him, the machine?

Chad looks around at all of the blood in the room.

CHAD
Heart attack.

ISAAC
A heart attack? What caused his heart attack?

CHAD
Fear.

ISAAC
Fear? What could he have possibly-

The person who was on the slab, pops up behind them, causing them to turn around startled, grabbing at their chest.

SOPHIA, (20s), is wrapped in a bloody sheet.

If it wasn't for the fear in her light brown eyes, and the blood dripping from her long hair, the Latina woman is beautiful.

SOPHIA
(Scared tone)
You have to help me.

ISAAC
Whoa! Who the fuck are you?

SOPHIA
My name is-

CHAD
Never mind your name. Where did you
come from?

Before she can speak, the doors come open, and in comes Robin and Camila.

The two scream, and quickly run back out.

ISAAC
They didn't even-

CHAD
Worry about that when you take her
upstairs with you.

Isaac turns and looks at him.

ISAAC
And what are you about to do?

Chad looks at him.

CHAD
If what I'm thinking is right, then
we all need to actually work
together. Otherwise we'll end up
just like him.

The two have a minor stare down before Isaac walks over to Sophia.

She's scared for the moment, but considering what she just heard, she loosens her guard and walks off with Isaac.

The two walk out of the room.

Chad looks at Mark's body, and then focuses on the opened medical cabinet.

With caution, he opens the cabinet and sees.

INSERT INSIDE CABINET

There's jars with organs inside of them, but the main focus is the gritty skull with a note taped on it.

Written on the skull in blood are the numbers "33310."

Beside it, there's a timer that reads thirty nine minutes, counting down.

He takes the note, and then opens it, beginning to read.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - CONTINUOUS

Robin, Leonard, Priscilla and Isaac are talking over each other, while Camila keeps her distance.

More fear has been installed in her after what she saw.

Sophia is leaning up against the wall, quivering, keeping the sheet wrapped tight.

ROBIN

What the fuck happened down there,
and who is she?

PRISCILLA

Why is Chad still down there?

LEONARD

I hope she's not like the rest of
you.

ROBIN

And what does that supposed to
mean?

LEONARD

It means-

ISAAC

Can we stop fuckin' arguing?! One
of us is already dead, and now we
have somebody who we don't-

SOPHIA
(Sarcastic tone)
My name is Sophia, since everybody
is so desperate to know.

PRISCILLA
Well, Sophia. What were you doing
down there?

SOPHIA
I have no idea. I woke up getting
drenched in blood, and now I'm here
with...
(Looks around, sighs)
You people.

LEONARD
You people?

ISAAC
Pull your panties out your ass,
sweetheart. There's bigger shit to
worry about.

CAMILA
(Nervous tone)
I... Need... To get out of here, right
now?

Priscilla turns and looks at her.

PRISCILLA
You think you're the only one?

SOPHIA
Okay, wait. Who are you people, and
what am I doing here?

CHAD (O.S.)
That's what we're all about to find
out, and without a second to lose.

They all turn their attention to Chad coming up the stairs
with a serious expression, holding the note.

LEONARD
What were you doing down there?

Reaching the top, Chad continues walking, making his way
back to the narthex.

CHAD
Putting together some of the truth.

PRISCILLA
And what is that?

CHAD
Whoever put us here knows a lot
about us.

UNISON
What?!

CHAD
Unless you want to end up like
Mark, I suggest all of you follow
me, and I hope your notes are still
where you left them.

They all begin following him.

LEONARD
Again with the notes?

CAMILA
What happened to Mark?

CHAD
His fear caused his death.

PRISCILLA
His fear?

CHAD
Yes.

LEONARD
(Scoffs)
And we're supposed to believe that?

Chad stops, and turns to face them.

CHAD
Honestly, at this point, I don't
care what any of you believe. But I
need everyone to survive.

SOPHIA
Survive what?

CHAD
(Deep sigh)
You're Sophia Turner, right?

Sophia looks at him confused.

SOPHIA

Yes. How did you know?

Chad uses his finger to point out the people whose names he's about to call out.

CHAD

Meet Leonard Henderson. Robin Smith. Isaac Gomez. Camila Reiz. Priscilla Thatcher. I'm Chad Wilson. And the man you saw when you woke up, and possibly accelerated his death was Mark Wheat.

They all look at each other confused, and then Chad.

LEONARD

How do you know all of our names?

CHAD

(Sighs)

We're wasting time, but okay. The note I found down there has our parents' names and our names. If that's not good enough for you, we also have a little more than thirty minutes to figure out what everybody notes mean or-

ROBIN

Or what?

CHAD

If we don't end up like Mark, I can't begin to tell you.

Chad turns back around, and starts walking.

ISAAC

Wait a goddamn minute. What does our parents have to do with this?

CHAD

Our parents have something to do with the little boy in the picture.

PRISCILLA

How is that?

CHAD

When you reach and pass your test, you'll get a clue to answer that question.

LEONARD

Test? What fucking test?

Reaching the narthex, Chad walks up to the map of the church.

CHAD

You said you don't give a fuck about the notes, so why does it matter now?

LEONARD

That was before you told us what you know.

PRISCILLA

Wait a minute. How do we know you're telling the truth?

Chad turns and extends the note to her.

CHAD

Read it for your fuckin' self.

She snatches the note from him, and begins reading.

CHAD (CONT'D)

The notes are the keys to survival.

ROBIN

How so?

CHAD

The back of your note tells you everything you need to know. All I can say is, whatever you're afraid of, you better be prepared to face it and conquer it. Each person who passes their test, it'll pause the timer. I'm thinking if the rest of us pass our tests, the doors will open and we'll be free.

While Priscilla continues reading, the others scramble for their notes.

Sophia finally drops the sheet, and she has on the same attire as them.

Confusion is dwelling in her eyes, checking herself for a note.

SOPHIA
(Scared tone)
I-I don't-I don't have a note.

Isaac stops to think about it, and then he remembers he has Sophia's envelope.

He pulls it out and extends it.

She quickly takes it.

Pure terror is in Priscilla's eyes, lowering the note.

PRISCILLA
(Worried tone)
...It's all true.

CHAD
Now that we have a hint of trust
brewing. Can we focus on our notes
so we can get the fuck outta here?

COME BACK TO:

INT. POLICE STATION - INTERROGATION ROOM - NIGHT

The ashtray beside Holloway needs to be dumped, and the pack of cigarettes is almost empty as he reaches inside for one of the remaining three.

Looking into Holloway's eyes as he lights his cigarette, you can sense he's starting to believe what Chad is telling him.

HOLLOWAY
So, the note in the basement had
all of your names and your parents'
names?

CHAD
Correct.

HOLLOWAY
It also spoke about these "Traps"
designed to kill you based on your
fears, and how it can stop the
timer?

CHAD
Yes.

HOLLOWAY

(Takes a drag)

And the mysterious Priscilla,
that's responsible for all of this.
Her last name is Thatcher?

CHAD

That's what it said on the note.

HOLLOWAY

(Light chuckle)

This story is almost believable.

CHAD

What do you mean, almost?

HOLLOWAY

The note has everyone's names and
their parents names. Okay. It talks
about the traps. Another plus.
There's one thing missing.

CHAD

And that would be?

HOLLOWAY

(Takes a drag)

It doesn't speak about if the trap
will kill you based on your fears.
You didn't explain in full detail
about how the parents link to the
little boy in the picture.

CHAD

I'm just telling you what the note
said. I figured out the traps would
kill them based on their fears
after what happened to Mark.

HOLLOWAY

Really? I suppose you also came up
with the concept that if you pass
your test, you'll gain a piece of
information explaining everything?

CHAD

No, that was also included with the
note.

HOLLOWAY

You didn't mention that while you
were telling the story.

CHAD

If you've been paying attention, I did mention it.

HOLLOWAY

I've been paying close attention. Mark was the first to die, correct?

CHAD

Yes.

HOLLOWAY

You didn't mention what his clue was to link him.

CHAD

He also didn't live to find out.

HOLLOWAY

But you were down there. I know you know more than what you're telling.

CHAD

Do you think so?

HOLLOWAY

See, I'm slowly putting this shit together. I'm thinking, the names of the parents were on the list because that's who you're trying to say this so-called Priscilla killed. And the rest of the people in the church with you, you killed them yourself.

CHAD

How did you come to this conclusion?

HOLLOWAY

Because psychopaths always think they're smarter than the cops. See, I think this so-called Priscilla killed those people's parents, and then y'all abducted all of them and you killed them.

CHAD

That's a lot for one person to do in a day, and then purposely place themselves in a predicament where they can die themselves.

HOLLOWAY

That's where Priscilla comes into play. I know that's not her real name. But whoever she is, that's who helped you pull this off.

CHAD

And what would be my motive?

HOLLOWAY

You know better than me.

CHAD

(Humorous laugh)

If I didn't experience this shit myself and escaped with my life, I would believe what you just said. I mean, really, that's a hell of a story. An unhinged man slaughters fourteen people, and then turns himself in, creating a story to explain the events that happened. That's beautiful.

HOLLOWAY

(Scoffs)

You twisted people today will do anything to go viral.

CHAD

Sorry, wrong guy, detective. But you are right. I do know Mark's clue.

HOLLOWAY

And you didn't tell everybody else because?

CHAD

If they're already having a hard time digesting what's going on, what makes you think they would believe that?

HOLLOWAY

Indulge me.

CHAD

Mark's clue, along with everyone else's links with their parents and the little boy in the photo.

HOLLOWAY

Continue.

CHAD

Mark's clue said, "A man will stop a person from bullying someone, no matter the cost."

HOLLOWAY

What does that have to do with him, his parents and the little boy?

CHAD

Hopefully you can tell me, after you let me finish the story. I still haven't figured that out or the numbers.

HOLLOWAY

Maybe that's because there were no clues.

Chad leans back in his chair, folding his arms.

CHAD

Detective, for you to be a man of the law, you seem pretty biased. I'm not hitting something close to home, am I?

Holloway takes one last pull, and then puts his cigarette out with aggression.

HOLLOWAY

Why would you say that?

CHAD

Because if I am, then you haven't been taking anything I've said seriously, nor will you take the rest of the story seriously.

HOLLOWAY

Everything you've said I've taken seriously. And nothing you've said has anything to do with what happened in my life.

CHAD

I'm just making sure. It's bad enough you think I'm a serial killer, and I'm just a victim who survived a fucked up evening.

HOLLOWAY

We'll see who you truly are when you're finished.

CHAD

(Laughs)

You remind me of somebody my parents talked about that they grew up with. A stubborn fucker who thought everything he did and said was right. And if somebody questioned him, he would make them wish they didn't.

HOLLOWAY

Some other time when your parents are lying in somebody's morgue. Finish the story.

CHAD

You really do remind me of him. But you're right, some other time. Here's when shit really hits the fan, and trust becomes the last thought on all of our minds.

CUT TO:

INT. SANCTUARY OF EIGHT SORROWS - NARTHEX - NIGHT

The fear surging through everybody is off the charts as they stare at their notes.

ROBIN

Okay. My note says, "People are always sticking their nose where it doesn't belong, and then play the victim. If you want to live, you have to stick your nose in the things you hate the most."

(She flips it over)

Gossip carries a ring louder and longer than a tune. Your fate will be decided in the music room.

ISAAC

People swear they don't fear death, and it's understandable. But... How would one react when death is forced upon them, with no choice but to face it?

(Flips it over)

The bed you're meant to sleep on holds true comfort. Your pretend street life will get laid to rest in the vestry.

CHAD

Your burning desire for peace might
be the very thing that kills you.

(Flips the note)

Kneel before God, and confess your
sins before you burn in the flames
of hell.

CAMILA

What you see in the mirror is who
you believe you are, but your true
self lies deeper than within the
flesh.

(Flips the note)

A person who's vain believes
there's no comparison. In the
bathroom, multiple images will
change your perception.

PRISCILLA

Even twins are born alone, which is
why it's hard when one of them dies
first.

(Flips the note)

The highest peak is the loneliest
fall. The bell tower will help you
release it all.

LEONARD

It's amazing how people don't
appreciate the light, until it's no
longer available.

(Flips the note)

You'll have to release the wall and
dive in if you want to escape.

Sophia stands wide-eyed, quivering uncontrollably.

Everyone focuses on her.

ISAAC

What's yours?

Sophia remains wide eyed as if she's experiencing her test
now, knowing she already failed.

Robin walks over to her, and places her hand on her note,
while looking into her eyes.

ROBIN

(Soft tone)

Let me see. It's okay. Just let me
see.

Slowly, Robin is able to take the note from her.

ROBIN (CONT'D)
Water can cleanse, replenish or
become a demise. What do you think
it'll do for you?
(Flips the note)
The baptism pool will do more than
remove the evil within you.

Robin drops the note, and then places both of her hands on
Sophia's soldiers, looking into her eyes.

ROBIN (CONT'D)
It's okay. We're all afraid of
something, and we have to face it.

SOPHIA
(Sacred, stuttering)
I can't-I can't go near-

ISAAC
Oh, we don't have time for that
shit!

Robin turns and looks at him with hate in her eyes.

ROBIN
You heartless bastard! Everybody
has to face their fears, and you
pick now to be a dick?!

ISAAC
I don't give a fuck about none of
that because I'm not afraid of
dying. Death should be afraid of
me!

ROBIN
We'll see how that works out for
you.

ISAAC
You're goddamn right.

Isaac turns, prepared to walk off.

PRISCILLA
Wait! Don't you think it'll be
better if we stick together and
help each other?

Isaac pauses, and then turns around.

ISAAC
I don't need help from any of you
motherfuckers. Besides, we're on
the clock right?

Chad closes his eyes, and slowly nods his head yes.

CHAD
That's right.

ISAAC
Exactly. It makes more sense if we
split up, get this shit done and
then get outta here.

LEONARD
He's right.

ISAAC
Goddamn right, I'm right. Y'all do
your fuckin' job and survive.
(Points at Chad)
When this is over, me and you have
a few things we need to settle. I
still think your shady ass has
something to do with all of this.

Isaac runs off.

LEONARD
Time to go do my part.

Leonard prepares to leave, and Sophia comes out of her
trance.

SOPHIA
Can I go with you?

Leonard turns around, looking at her confused.

LEONARD
Huh?

SOPHIA
Please, can I come with you? I-I
would feel more comfortable with a
man, when I have to face my fear.

LEONARD
Why do you wanna go with me?
(Points at Chad)
He's a man, go with him.

SOPHIA

(Panicking)

Listen. I just found out I can die from the very thing that traumatizes me. I woke up covered in blood to a dead body, that asshole who just left and this guy who seemed way too cool considering the room we were in. I don't trust any of you, but... I think I would feel more comfortable with you. Please. I'm begging you.

LEONARD

(Clicks tongue, sighs)

Fuck it, come on.

SOPHIA

Thank you.

She runs over to Leonard, and the two take off.

CHAD

That just leaves us.

ROBIN

If the Lord is ready for me to come home, then so be it.

ROBIN

But I'll be damned if I let some sick bastard use what I'm scared of against me to kill me. Fuck that.

PRISCILLA

Strong words.

ROBIN

Because I'm a strong bitch. I'll see you guys when it's over.

Robin takes off.

Priscilla looks at Chad and Camila.

PRISCILLA

What do you guys wanna do?

CHAD

I think we should stick together. Just in case the fear is about to get the best of one of us, someone can step in and help.

PRISCILLA

Do you think we can do that? The traps are designed for one person and their fear.

CHAD

The note didn't say we couldn't. I think the odds will be better if we help each other. Whoever is behind this doesn't give a fuck about our lives, so why should we give a fuck about this game?

Priscilla swallows hard, nodding in agreement.

PRISCILLA

Agreed.

(Turns to look at Camila)

Are you with us?

CAMILA

No, I'll do this on my own.

PRISCILLA

I get the whole thing about not wanting to be touched. But, what's the deal with you?

CAMILA

What do you mean?

PRISCILLA

You do realize nobody here is out to hurt you?

CAMILA

What's your point?

PRISCILLA

I'm just trying to understand-

CAMILA

There's nothing to understand. I've been doing shit on my own dealing with my issue just fine before I met any of you, and I'll continue doing the shit without you. Look after your own ass.

Camila walks off.

Priscilla shakes her head, disappointed.

PRISCILLA
I don't get why-

CHAD
Don't worry about her, like she
said. It's just me and you, right?

PRISCILLA
It looks like it.

CHAD
Then let's get moving.

PRISCILLA
Where do you wanna start?

CHAD
Yours sound scarier than mine, so
let's head up to the tower.

PRISCILLA
Are you sure?

CHAD
The only thing worse than dying, is
knowing you're about to die and you
didn't do shit to stop it.

The two take off.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - MUSIC ROOM - CONTINUOUS

The soundproof room is borderline claustrophobic with
flickering lights.

The sound of insects can be heard.

The only things in the room are a large organ with a note
taped on the front of it, and the timer on the wall that's
still counting down.

Robin enters the room with her adrenaline rushing, focused.

The door automatically locks shut behind her, and she turns
around trying to open it, getting no results.

Turning back around, the fear is gradually leaving as she
gains some courage, making her way to the organ.

ROBIN

Lord, I know this isn't the end of
the show for me. With you beside me
Lord, I know I shall prosper.

Reaching the organ, she takes the note down and opens it.

INSERT NOTE

Cleaning organ pipes is like cleaning up lies. Clean the
pipes, play the tune and you'll be free.

At the bottom of the note there's musical notes.

Placing the note down, she extends her shaking hand for the
first pipe on the end.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - VESTRY - CONTINUOUS

The room has a funeral visual with burning candles, a
crucifix on the wall and a long black, open casket resting
on the floor with a note taped on it.

An open floor panel, big enough for the timer to come up
through the floor is near the casket.

Isaac enters the room, and his cocky attitude goes right out
the door when he sees the casket, and hears the door locking
behind him.

He begins working his shoulders out, taking short deep
breaths as if he's about to fight.

ISAAC

Death better be fuckin' worried
about me. After I knock this bitch
ass shit out, I'm knocking Chad the
fuck out. I know he has something
to do with this.

He continues psyching himself up as he approaches the
casket, and takes the note.

INSERT NOTE

You'll finally be able to say you put somebody in a hole.

He balls the note up, throws it to the side, and then looks
around the room with confidence.

ISAAC (CONT'D)
Whoever you are, I'm putting you in
a fuckin' hole when I get out of
here.

He grips the side of the casket like he's clinging for dear
life as his veins bulge.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - BAPTISM ROOM - CONTINUOUS

The room has a horrible mildew smell, thick cobwebs on the
walls, algae floating in the murky water and a thick layer
of mist.

There's steps leading down into the floor pool.

Leonard and Sophia enter the room.

Sophia is already terrified looking at the water, causing
her to latch hold to Leonard.

Leonard embraces her, trying to calm her down.

LEONARD
It'll be okay.

SOPHIA
(Hysterical tone)
I don't wanna die. I don't wanna
die. Don't let me die.

He holds her tighter.

LEONARD
You're not going to die. We're both
going to make it, okay. We just
have to be strong.

Slowly, she starts to calm down.

SOPHIA
...Are you sure?

LEONARD
I'm positive. All you have to do is
conquer this, and then I'll conquer
what I have to do. After that,
we'll wait and see who else
survived.

SOPHIA
(Soft sigh of relief)
Okay. Can... Can I ask you one more
thing, please?

LEONARD
Sure.

She lifts her head, and the fear on her face vanishes,
turning into a sinister smile of joy.

SOPHIA
Do you think they bought the act?

Leonard looks at her with the same devious smile.

LEONARD
Hell yeah, baby.

They both release an evil laugh before engaging in a
passionate kiss.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - BELL TOWER - CONTINUOUS

The entire upstairs is covered with spiderwebs and dust
covering the walls and rusted bell.

Chad and Priscilla come walking up the stairs, fanning the
dust and spiderwebs.

CHAD
This is an odd place for somebody
to fear. What are you scared of,
sound, heights?

PRISCILLA
Actually, I'm scared of being
alone.

CHAD
You're scared of being alone?

PRISCILLA
(Sad tone)
Yeah. I lost someone who was dear
to me, and I haven't been the same
since.

Chad lowers his head for a split second, and then he looks
back up.

CHAD

I'm sorry, I didn't mean to pry.

PRISCILLA

(Soft chuckle)

It's okay. I need to start letting it go.

CHAD

That's a good way of turning a negative to a positive.

PRISCILLA

It'll be positive if I make it through this alive.

They reach the top of the stairs, and there's a note taped on the wall.

On the banister, there's a small mallet hooked on it.

She walks up to note and takes it down.

INSERT NOTE

All you have to do is ring the bell three times. And remember... The things that crush us aren't meant to keep us down because they remind us that we can get up strong.

CHAD

What do you have to do?

PRISCILLA

Ring the bell three times.

CHAD

That shouldn't be hard.

Priscilla looks at the padded floor with lines on it indicating floorboards.

Hanging from the ceiling are multiple knipex-style wire rope cutters that are placed in various areas on the spiderweb rope wires that are holding the bell up, going down into the covered floorboard.

PRISCILLA

It is when you don't know where to step without falling through the floor or causing one of those scissors to cut the wires and release the bell.

Chad looks up, and then down at the floor.

CHAD
Oh, shit.

PRISCILLA
Here goes nothing.

She slowly takes her first step toward the floor.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - MUSIC ROOM - CONTINUOUS

With her trembling hand inside the pipe, a look of disgust comes on her face, hearing the squishing sound.

Snatching her hand out, she looks at it and sees it's covered with honey.

A slight triumphant smile comes across her face.

ROBIN
One down, Lord. Keep pushing me
through this.

With a new found confidence, she doesn't hesitate to put her hand in the second pipe, but this time something causes her to release a light shriek of pain.

When she snatches her hand out, dirt begins spilling from the pipe filled with fire ants, maggots and centipedes.

The sight of the bugs causes her to panic, but when she sees them sticking to her hand, biting, she begins freaking out.

While she moves around in a frantic uproar, she starts smashing the keys on the organ, and instead of notes coming out, there's hornets, wasps, blowflies, spiders and flies.

With the room filled with insects circulating through the air and crawling on the floor, walls and her, Robin begins clawing at the bugs on her body, while trying to swat the ones flying around her.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - VESTRY - CONTINUOUS

Still gripping the side of the casket, Isaac jumps in, and there's a soft thud before he adjusts himself, getting comfortable.

ISAAC
(Hype tone)
Yeah, baby! This shit is weak! I
told you! Death should be fuckin'
scared of me! What's-

The sound of drills whirring is heard.

He's still cocky, but when the bottom of the casket starts
slowly getting lowered, a change of heart begins to form.

He tries to get up, and that's when he realizes he's glued
down.

ISAAC (CONT'D)
Yo, what the fuck?! What the fuck
is this?

The sound of the drills become louder, and now the lids on
the casket slowly start coming down.

ISAAC
This shit ain't funny no more! Get
me the fuck outta here! Get me-

His words are replaced with screams because of the drills
under the casket reaching his skin.

The timer slowly comes from the floor, while he continues
screaming, and the lids continue coming down.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - BAPTISM ROOM - CONTINUOUS

When they finish kissing, they hold each other, looking into
each other's eyes.

SOPHIA
Okay, seriously. What is all of
this about? Are you involved in
something you need to tell me
about? What's with the little boy
and those numbers?

LEONARD
I'm oblivious to this, the same as
you. All I want to do is get out of
here.

SOPHIA

The last thing I remember is I was ready to give you some "gamer head," and then I woke up with those other two weirdos and a dead body.

LEONARD

Imagine waking up with the other ones hearing the bullshit I went through. That reminds me. How did that scene go down there? Was it really fear that killed him?

SOPHIA

To be honest, I couldn't tell you. I woke up at the end of everything.

LEONARD

Right.

She looks at the pool, and sees it's not as deep as it seems.

SOPHIA

If they wanted me to be scared, they should've filled the whole damn pool.

LEONARD

You think you can handle that?

SOPHIA

(Scoff, soft laugh)

Fuck yeah. Let's get this...

She gets a look of confusion.

LEONARD

What?

Releasing him, she walks a little bit down the wall and takes the note they didn't notice.

SOPHIA

Two is better than one. Find the truth at the bottom, and you and your lover can move on like this never happened.

LEONARD

More of these dumbass notes. You know what? Let's just knock this down, so we can go home.

She comes back and gives him a kiss.

SOPHIA
I'll be right back.

She speeds toward the stairs, stepping down into the water with no fear, slowly going deeper into the pool.

LEONARD
Are you okay?

SOPHIA
Aside from this water being dirty
as hell, yeah.

She gets deeper, and it's still waist level before she decides to quickly go under.

She comes back up, and so far, she's keeping her composure.

LEONARD
Anything?

SOPHIA
I didn't see anything. I'll look
again.

This time when she goes under, the lights go out.

Water can be heard filling the pool, along with something closing.

Quickly coming back up, you can hear the fear in their voices.

SOPHIA (CONT'D)
(Terrified tone)
Baby!

LEONARD
(Terrified tone)
Sophie?! Sophie?!

The lights come on, and the entrance where they came in is closed, and the cover for the pool is closing in on both ends.

Sophia is in the middle of the pool, and the water is up to her neck.

Leonard is clinging tight to the wall.

SOPHIA
(Terrified tone)
Leonard! Leonard, help me! Help me,
please!

Still clinging to the wall, he eases himself forward.

LEONARD
I'm coming! Hold on, baby, I'm
coming!

Once he releases the wall, the lights go out.

We can hear Sophia going under, the pool being filled and the cover closing in.

LEONARD (CONT'D)
Sophia?!

With the lights still out, we can hear something being banged on, and low screams from Sophia.

When the lights come back on, the water in the pool is turning red from the acid eating away at Sophia's skin as she beats on the cover because it's completely closed.

Leonard's vision clears up, and when he sees Sophia suffering, he dashes onto the cover and begins stomping on it.

LEONARD (CONT'D)
No, not my baby! I'm gonna get you
out of their baby, hold on.

As he continues stomping on the cover, Sophia's pain and screams increase as her body dissolves.

He prepares to stomp the cover with all of his might, and the lights go off.

The cover is heard opening, and he's heard falling in.

The sound of the cover is heard closing.

The lights come back on, and the two are holding each other, screaming in pain as they dissolve.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - BELL TOWER - CONTINUOUS

Her first step on the floorboard sends a chill up her spine, hearing the wood creak, causing her to look up.

Feeling secure, she places her feet on the board, and takes a deep breath.

CHAD

You got this. You got this, and I'm right here for you.

PRISCILLA

Thanks.

Focusing, taking a deep breath, she moves to another part.

She hears the wood crack, along with one of the wires being cut.

She quickly moves to another part, and when she steps on it, the board underneath gives way.

She quickly grabs hold of a part of the floor so she doesn't fall.

More wires can be heard cut.

Chad quickly rushes up the stairs.

CHAD

Priscilla!

She's hanging on for dear life, trying to pull herself up.

PRISCILLA

Not like this. I can't die like this.

CHAD

Focus and pull yourself up. You can do this.

Gaining the strength to survive, she pulls herself up, and balances herself on the board.

CHAD (CONT'D)

There you go. Just take your time.

Her chest is heaving, while she wipes her forehead, taking a deep breath.

PRISCILLA

I can do this.

Looking down at the floor, she takes her time before making another move, getting closer to the bell.

Feeling sturdy on the board, she takes a step forward, and the board falls, but this time, instead of quickly moving, she takes a step back and the wood underneath cracks.

Wires are heard being cut.

Panic begins surging, and sweat forms on her face as she takes rapid fast breaths.

Chad is looking on in horror, upset that he can't help her.

Without thinking, she jumps to some boards close to the bell.

The wood doesn't break, but more wires are heard being cut.

At the bell, she pauses to gather herself, looking over at Chad.

PRISCILLA (CONT'D)

Toss me the mallet.

Chad also has sweat on his face, and is terrified.

CHAD

Are you sure?

PRISCILLA

Look around. There's no way you can bring it to me.

CHAD

I don't... I don't think that's such a good idea.

PRISCILLA

There's no other way, Chad. And I refuse to die up here. Just... Toss me the mallet, so we can go do your test.

Chad is nervous as he moves back to the banister, unhooking the mallet with his shaking hand.

He looks over at her with uncertainty, while she stares at him with confidence, signaling him to toss it.

Taking a deep breath, he exhales with hope, at the same time he tosses the mallet.

The mallet lands at her feet, and the wood is heard cracking.

They both gasp.

Cautiously, she reaches down for the mallet, and when her fingers touch the handle, the board falls, right after she picks it up.

Chad gasps, but she keeps her composure.

Focusing on the bell, she brings the mallet up, cocks it back, and goes full steam for the bell.

As soon as the dong is heard, and the bell slightly moves, all of the wires are heard being cut.

When she looks up with raw fear in her eyes, the bell comes down, crashing through the floor, taking her with it.

Her haunting scream is heard while she falls.

Chad quickly looks over the banister, wide eyed.

CHAD
Priscilla!

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - BATHROOM - CONTINUOUS

The room is dark.

When the door comes open, the brief moment of light shows Camila entering.

The door closes and locks.

Camila can be heard feeling around for a hot second before she finds the light switch, and turns the lights on.

Mirrors cover the entire room.

There's nickel size holes in the mirror on the ceiling.

A note is taped on one of the mirrors, and on the ground lies a hammer.

Because of her fear of mirrors, she quickly cowers in the corner, covering her face.

CAMILA
There's no fuckin' way I'm doing
this. No fuckin' way.

Cold water sprays from the holes in the ceiling.

The water causes her to shriek, and make haste toward the note.

The water stops.

Snatching the note off, she begins reading, while shivering.

CAMILA (CONT'D)
A woman's true beauty resides
inside, but a woman scorned is more
beautiful.

While she stares at it in confusion, the oven heating lamps under the mirror on the floor come on, and the water begins spraying again.

As the lamps heat up, and fear takes over, she quickly picks the hammer up and begins cracking the mirrors.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - NAVE - CONTINUOUS

Chad, still terrified by what happened to Priscilla, comes running back into the nave.

As he scrambles around the room, he finally pauses, and notices the crucifix.

Running over to the crucifix, he begins searching for a note.

Not able to find anything, he becomes frustrated, until he turns around and looks at the pulpit, seeing a note taped down at the bottom of it.

Moving over to the pulpit, he kneels down and takes the note.

When he opens it, there's a message, along with a lighter taped on it.

CHAD
The path to hell is beneath Jesus.
If Jesus weeps... Your soul might be
saved.

He rips the lighter off, and then goes back to look at the crucifix.

Still not understanding what the note could possibly mean, that's when he looks down at the floor and sees part of the carpet ripped up.

Kneeling down, placing the lighter to the side, he begins pulling the carpet up.

When he's finished, he stands up and looks down at the gasoline spilled underneath, spelling something out.

Knowing time is running out, he grabs the lighter, stands up and steps back.

He lights the note on fire, and then tosses it in the gasoline.

As the fire spreads, the numbers "33310" appear in flames.

Chad stands in fear.

CHAD (CONT'D)

Shit.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - BATHROOM - CONTINUOUS

The water is still spraying out, the oven lamps are getting hotter and mirror shards are everywhere, while Camila continues to smash the mirrors.

There's cuts on her body from the pieces of glass that came from the mirrors she smashed.

She's going berserk, swinging with all her might, connecting with the mirrors.

The water falling on the floor mirror, mixing with the heat from the oven lamps and her weight, causes the mirror to crack.

With her raw feet on the heaters, her screams grow louder as the smell of burning flesh and pain ignites desperation to move forward where the mirror isn't crack, while still swinging at the mirrors on the side.

When one of the mirrors shatters, she sees a polaroid behind it.

Moving over to the note, she picks it up.

The mirror beneath her is heard cracking.

Her eyes are wide staring at the picture.

CAMILA

(Terrified, shocked tone)

Oh, my—

The mirror cracks, and she drops down on the oven lamps.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - VESTRY - CONTINUOUS

The sound of the drills are still heard.

Although the casket is closed, Isaac's arm is sticking out, dripping blood that falls into the already pooling blood on the floor.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - MUSIC ROOM - CONTINUOUS

The insects have taken over the room.

Robin is lying on the floor with grotesque insect bites, some of her flesh missing and her eyes are gone.

INTERCUT WITH:

INT. SANCTUARY OF EIGHT SORROWS - NAVE - CONTINUOUS

With the flames surrounding him, consuming the church, Chad takes a deep breath and moves up to the crucifix.

He kneels down, and grabs the feet of Jesus.

The flames start burning his flesh as he releases a loud scream.

COME BACK TO:

INT. POLICE STATION - INTERROGATION ROOM - NIGHT

CHAD

And here's where we stand.

HOLLOWAY

The way you described your test,
I'm amazed you're alive.

CHAD

Jesus wept.

HOLLOWAY

What do you mean?

CHAD

While I was kneeling and burning, I
thought I was about to die. But
water came pouring down from Jesus,
extinguishing the flames around me.

HOLLOWAY

You're telling me there was water placed inside of the crucifix?

CHAD

For lack of better words, yes.

HOLLOWAY

Hm. I must say, that's one hell of a story.

CHAD

You don't have to tell me, I was there.

HOLLOWAY

Uh huh. I forgot to ask. When did Priscilla tell you she killed the other people, and that she'll spare your life?

CHAD

After she opened the doors and pulled me out.

HOLLOWAY

You don't say? Like I told you earlier. If I didn't know better, I would believe this bullshit.

CHAD

Why don't you believe it?

HOLLOWAY

Let's see if you can keep count with me. Eight dead bodies found earlier today, right?

CHAD

Okay.

HOLLOWAY

And you told me the people killed earlier were the parents of the people in the church with you?

CHAD

Exactly.

HOLLOWAY

But there were only six bodies discovered in the church.

CHAD
If you count me, then-

HOLLOWAY
There would still be one body
missing.

CHAD
Then find it. What does it have to
do with me?

HOLLOWAY
Without another body, that means
you've been wasting my goddamn
time, while the real killer is
escaping.

CHAD
Did y'all check the bell tower?

HOLLOWAY
(Scoffs)
Where Priscilla died, right?

CHAD
That would be right.

HOLLOWAY
See, the problem with that is-
There's a knock at the door.

HOLLOWAY (CONT'D)
Come in.

The door comes open, and there stands an officer, signaling
for Holloway to come here.

Taking a deep breath, he exhales a sigh as he gets up and
walks out of the room.

Chad remains with the same calm expression.

A few seconds go by, and then Holloway returns, taking his
seat.

He rubs on his neck, while shaking his head.

CHAD
There goes that itch again. You
should probably see somebody about
that.

Pausing from rubbing his neck, he sucks his teeth and then turns to face Chad.

HOLLOWAY

Don't worry about my neck. You can leave.

CHAD

I'm sorry.

HOLLOWAY

They found a woman's body in the bell tower under the rubble. Like I said... You're free to go.

CHAD

And just like that, he finally believes I'm innocent.

HOLLOWAY

I didn't say you were innocent. But there's nothing to prove that you had anything to do with this, so like I said...

(Low annoyed tone)

You're free to go.

CHAD

(Soft chuckle)

The law can be a funny thing, wouldn't you agree?

HOLLOWAY

Unless you want me to find something to place on you, I suggest you leave while you still have the chance.

Chad grabs the rope of his necklace with two fingers, and starts gently twisting it.

CHAD

Some things don't seem light to people, when the weight is shifted on them.

(Sly smirk)

It's a good thing you got broad shoulders.

Chad lets the necklace go, smirks, stands up and walks toward the door.

HOLLOWAY

Wait!

Chad stops, and turns back around.

HOLLOWAY (CONT'D)

What the fuck does that supposed to mean?

CHAD

A man with no fears and lives a good life, has to have broad shoulders to carry all of his perfections. But... All bullshit comes to an end.

Chad turns, and walks out of the office.

Anger takes over Holloway's face as he rubs his chin.

CUT TO:

INT. HOLLOWAY'S HOUSE - LATER

The layout of his house makes you think of the typical single male, mixed with the overworked hours and cases of a detective.

The front door comes open and Holloway walks in, closing the door behind him, dripping with frustration and anger.

Walking over to his computer desk, he takes a seat, releasing a deep sigh.

Trying to shake off the events of the night, he faces the laptop and turns it on.

His email pops up on the screen, and the first message reads.

INSERT LAPTOP SCREEN

33310.

He clicks on it, and opens it.

There's a picture of him as a teenager hugging his parents in an emotional moment.

The header reads.

HE'S READY TO SEE YOU.

A look of confusion with a touch of fear enters his eyes, and as he prepares to stand up, he gets knocked upside the head.

SMASH CUT:**EXT. LAKE - LATER**

It's a clear sky with the full moon shining.

The sound of stridulation adds the skin crawling effect to the eerie setting, with a light layer of mist hovering over the water.

An open well is positioned not too far from the water, and there's bags of cement resting beside it.

With rope around his wrists, Holloway is dangling from the hook on the crane, with his feet just inches from being in the water.

He's freaking out, doing his best to not look down in the water.

Chad is standing beside the crane with a cynical smile, wearing a wife beater and jeans.

The burns that covered his body are gone.

CHAD

Here we are. Back where it all started.

(Sinister laugh)

What's wrong? Don't tell me the man who said he doesn't have a phobia is scared of a little water.

HOLLOWAY

(Scared tone)

But you were burned up. Where did-

CHAD

The price you pay for good makeup and phony burnt up hand prints. You gotta love the internet.

HOLLOWAY

You fucker. Let me go!

CHAD

Save me that bullshit. Now, I'll give you a chance to tell the truth, just like I did with the other ones.

HOLLOWAY
 (Stuttering)
 The... other... wait. You said that
 Priscilla-

CHAD
 This is one reason why the first
 eight died. They were trying to
 speak on some other shit, when all
 they had to do was tell the truth.

HOLLOWAY
 I was right. You killed everybody,
 and made it look like you were a
 victim. Who... Who the fuck are you?

CHAD
 (Soft laugh)
 I told you... I'm Priscilla.

HOLLOWAY
 Priscilla, or whatever the fuck the
 real name of your partner is. Why
 are you letting her use you for her
 dirty work?!

PRISCILLA (O.S.)
 I wouldn't call it using, when we
 both have the same agenda?

Holloway's eyes get wide.

HOLLOWAY
 Who-

The door is heard opening, and out comes Priscilla wearing a
 T-Shirt and jeans.

She has the same necklace as Chad around her neck.

She walks over to Chad and stares at Holloway, while playing
 with the charm.

PRISCILLA (CONT'D)
 You were saying?

HOLLOWAY
 ...What is this about?

The two laugh.

CHAD
 You know...
 (MORE)

CHAD (CONT'D)

(Chuckles)

I wanted to kill you the first time I had the opportunity to do it. That's what I meant when I told you she said my ignorance bothered her. I wanted to leave bodies all around the city, but she came up with a better idea. So, she figured...

PRISCILLA

We'll get rid of your friends first, and save you for last. After all, you're the reason why all of this happened.

HOLLOWAY

(Confused, stammering)

My... What about-what about my friends?

Priscilla looks at Chad confused.

PRISCILLA

Is he serious right now? How does he not know?

Chad shrugs his shoulders.

CHAD

I guess since they can't find the missing limbs it's harder to figure out who they are.

Priscilla releases a slight chuckle, gently face palming herself.

PRISCILLA

(Soft laugh)

Yeah, that's right. Well, the first eight they found dismembered were your friends.

CHAD

Not all eight. The other two were your mother and father.

HOLLOWAY

You mother-

PRISCILLA

We cut the root off too late, but something is better than nothing.

(MORE)

PRISCILLA (CONT'D)

Anyway, we thought about gathering all of you here for a reunion, but then we realized...

CHAD

Since we also cut their parents' roots too late, their children just might turn out like them. So we cut their roots before they could start reproducing.

HOLLOWAY

You twisted motherfuckers. Do you think you'll get away with this?!

CHAD

You should be more concerned about if you'll survive.

HOLLOWAY

You're fuckin' psychopaths! Psychopaths! I don't know who you are, but I hope you burn in hell for what you've done.

They chuckle.

CHAD

Mom and dad were right.

HOLLOWAY

Huh?

CHAD

You are an egotistical asshole, who believes whatever you do is right.

PRISCILLA

"Emotions stay hollow, and I never feel sorrow." That is an amazing motto for yourself. I guess when you have a bunch of cowards praising you, you can come up with some bullshit like that.

Holloway is speechless, staring at the two, shocked.

CHAD

He was more calm and collected when he called himself trying to get me to crack. But I told you he was gonna react this way.

PRISCILLA

Amazing. He's not the tough guy like he was back in the day.

HOLLOWAY

Wait. If you're Priscilla, you're supposed to be dead. In his story, you said she died in the bell tower. We found her body.

PRISCILLA

I did. Well... the woman we paid who thought she was participating in something to win a lot of money did.

HOLLOWAY

You tricked an innocent woman into dying, so you can pull off a dumbass revenge plot, which I still have no idea about?

CHAD

She was a scammer. She helped set people up to be killed. Like I told you, "Innocence is an image you want people to see."

HOLLOWAY

None of this still makes sense. Why would you lie about her being inside the church?

PRISCILLA

The same reason why he lied about being inside of the church while everything was going on. We had to monitor the people from the outside, so we could control their deaths.

HOLLOWAY

You—

PRISCILLA

We watched every trap from outside of the church. Once they stepped inside of their trap, I set them off and fear took care of the rest.

HOLLOWAY

What is it about fear?

CHAD

Fear is what this is all about,
Holly boy. You used fear against
people your whole life, and you had
no problems with it.

Priscilla walks off, gets back in the truck and starts it
up.

Sweat is leaking from Holloway's brow as fear begins
consuming his eyes.

CHAD (CONT'D)

(Spits to the side)

It's time somebody placed some fear
in you. Unless of course, you're
ready to tell me the truth.

HOLLOWAY

I still have no-

CHAD

Lower him in, sis!

Holloway begins freaking out as he's being lowered into the
water.

The water is just below his knees, when Chad signals for her
to stop.

CHAD (CONT'D)

Last chance. Tell us what we wanna
hear.

HOLLOWAY

Tell me what you think-

CHAD

Finish him!

HOLLOWAY

(Scared tone)

Wait, wait, wait. Okay.

Priscilla gets out of the truck and makes her way toward
Holloway.

PRISCILLA

I just wanna know where it's at?

HOLLOWAY

(Shallow breathing)

It's... it's around my neck.

Priscilla rips his shirt open, and snatches the necklace from his neck.

CHAD

You figured it out during the interrogation, didn't you?

HOLLOWAY

...I was putting it together.

CHAD

So, do you agree with what happened to your friends and their children? Oh, shit. Before you think we're biased.

(Light chuckle)

We killed our parents, too. They helped with the blood for Mark's test.

Holloway lowers his head in shame.

HOLLOWAY

...Their children didn't deserve it.

CHAD

They didn't deserve it?

(Hearty laugh)

Their children didn't deserve it?

(Laughs)

Are you fuckin' serious? Leonard kept the truth about shit in the dark, just like his father. Isaac pretended to be a tough guy just like his father, and people only believed it because of the people he hung around. Mark...

(Laughs)

Give me a fuckin' break. Like father like son definitely fits them. Both of them would easily throw anybody under the bus if you threw a piece of pussy at them.

PRISCILLA

Robin loved running her mouth, only telling what she thought was funny or what she believed people needed to know instead of the whole story. Just like her mother. Sophia thought she could put on an amazing performance as if she didn't know what was going on, just like her mother. And Camila.

She points at Holloway and winks.

PRISCILLA (CONT'D)

Deep down inside, I know you're thanking us for that. A conceited bitch who couldn't look at herself in the mirror because of the things she's done, and felt everyone was beneath her. You would have to kiss her ass for her to think you deserve to breathe the same air as her, or even touch her. You and her mother made sure y'all daughter turned out the same way.

CHAD

All of the parents told their kids about what happened. All of them raised their kids to be just like them.

PRISCILLA

So, we watched and studied them.

CHAD

That's how we were able to find out their fears.

Priscilla walks over to Chad, and then turns around to look at Holloway.

PRISCILLA

I just have one question.

HOLLOWAY

(Sorrow tone)

What?

PRISCILLA

Were you sad when you threw our little brother into this same water, and watched him drown?

Holloway begins sobbing.

CHAD

You know, I think that's how he got his fear of water.

PRISCILLA

Good. He took his necklace, but he couldn't save our brother's life. We should've made Camila suffer more.

HOLLOWAY

(Sobbing)

I'm so sorry. Believe me... I am so sorry. If I could go back-

PRISCILLA

You'll do the same thing again. Don't say you would change it because if you feel that way, it wouldn't have happened and we wouldn't be here.

CHAD

She has a point. Welp, Holly. What do you think should happen now?

HOLLOWAY

...I don't deserve your forgiveness. Yes, I deserve death. I'm begging you... Please, don't kill me like this.

PRISCILLA

I'm sure that's what my brother was saying while you assholes watched him drown.

HOLLOWAY

There's nothing I can say.

CHAD

Would you turn yourself in, so justice can finally get served?

HOLLOWAY

Yes. If that's what will prevent me from dying like this, yes.

CHAD

(Laughs)

No the fuck you wouldn't. That's a good try. But... I can't let you die like this. You told the truth, and we got our brother's necklace back. I'm at peace with the situation.

(To Priscilla)

Are you at peace?

Priscilla cracks a smile, staring dead at Holloway.

PRISCILLA

Yup.

CHAD

Okay. Well, let's get him home so
we can be on our way.

Priscilla walks off to the truck and gets in.

Holloway releases a sigh of relief.

CHAD (CONT'D)

The only reason why we won't drown
you in this pond is because our
brother wouldn't think it's right.

HOLLOWAY

Even though I know you don't
believe me... I'm truly sorry for
what happened that day.

CHAD

(Sighs)

Leave it the fuck alone. Stay away
from us and we'll stay away from
you. Simple.

(To Priscilla)

Come on, let's go!

Priscilla lifts him up, and Holloway is mumbling something
that sounds like a prayer.

Backing the truck up, Holloway becomes confused when the
truck starts approaching the open well.

When the truck comes to a stop, she lowers him down in the
well.

She stops him so that he's still eye level.

Priscilla gets out of the truck holding a machete, making
her way to Chad.

Holloway is filled with confusion and fear.

HOLLOWAY

Whoa, whoa, whoa! What is this?! I
thought you said you were letting
me go.

CHAD

That's what I said.

PRISCILLA

We need to do something special for
you, considering it's March 3rd.

HOLLOWAY
(Angry tone)
You... You motherfuckers! Fuck you!
I'm glad your fuckin' brother died!

With one swing, Priscilla cuts the rope and Holloway screams as he falls into the well.

A loud splash is heard.

Priscilla uses the machete to cut the bags of cement open.

The two pick up a bag prepared to pour the cement inside.

Holloway is losing his grip, moving around frantically in the water.

CHAD
Some things are best buried so they
can never be found.

As Holloway screams, they pour the cement into the well.

With the well filled with cement, Holloway's screams come to an end.

Priscilla stands beside Chad, holding the necklace she took off Holloway's neck.

PRISCILLA
It's over.

CHAD
Although it won't bring him back...
The person who took him away, his
friends and their children won't be
able to take a loved one from
anyone else.

PRISCILLA
Three twins. March 3rd, 2010. I can
finally celebrate our birthday
correctly, now.

UNISON
Happy birthday, Mason. You can
finally rest in peace.

FADE TO BLACK:

END CREDITS: