

THE EYE COLLECTOR

1 **INT. FASHION SHOW FRONT STAGE - NIGHT**

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

2 **INT. MAKEUP ROOM - NIGHT**

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

MAYA

(shouts)

Makeup? ... anyone from makeup?

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

MAYA (CONT'D)

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

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

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

CUT TO

3 **INT. FASHION SHOW FRONT STAGE - NIGHT**

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

CUT TO

4 **INT. MAKEUP ROOM - NIGHT**

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

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

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

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

CUT TO

5 **INT. FASHION SHOW FRONT STAGE - NIGHT**

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

6 **INT. MAKEUP ROOM - NIGHT**

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

7 **EXT. COUNTRYSIDE HIGHWAY - DAY**

SUPER: 2 YEARS LATER

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

MAGGI (V.O.)

Hey Mom, tried too call you so many times. Ping me when you get my message.

(MORE)

MAGGI (V.O.) (CONT'D) I am off to a shoot at a countryside location. And you know what? It's the next film of Gustav Ivancevich. He won three Palme d'Or at Cannes. Wish me luck mom. I love you.

MAGGI (V.O.)

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

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

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

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

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

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

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

Title credit ends.

9

EXT. MANSION IN THE WOODS - DAY

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

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

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

She notices something in the woods. A deer?

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

PETER

You must be Ms. Maggi Williams,
madam?

MAGGI Yes

I'm. And you are.

PETER

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

MAGGI

Sure ... Thank you Peter.

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

PETER

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

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

MAGGI

(waves at them) Hi.

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

CLAIRE

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

MAGGI

I am Maggi.

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

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

MAGGI Yes.

It's an old issue.

CLAIRE

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

MAGGI

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

SANDRA Are you crazy?

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

LAURA

How do you know it is low budget?

SANDRA

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

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

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

MAGGI

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

CLAIRE

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

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

Laura was busy with her smartphone. She looks up.

LAURA

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

SANDRA

(In a sexy tone)

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

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

CLAIRE

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

MAGGI

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

SANDRA

She's got a point Claire ...

Suddenly someone knocks the door.

SANDRA (CONT'D)

And here comes the old boy.

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

PETER

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

Maggi follows Peter to the door.

GIRLS (IN CHORUS) All

the best, Maggi.

10 **INT. MANSION IN THE WOODS - DAY**

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

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

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

Beat.

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

PETER

Yes sir ... Here is Miss. Williams.

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

PETER (CONT'D) Good

luck ... Ms. Williams ...

11 **INT. GUSTAV'S ROOM - DAY**

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

MAGGI

(Nervous)

Hello... Sir? ...

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

MAGGI (CONT'D) Umm

... may I ...

GUSTAV

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

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

GUSTAV (CONT'D) Sorry

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

MAGGI

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

GUSTAV

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

GUSTAV (CONT'D) I liked

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

MAGGI

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

GUSTAV

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

MAGGI

Thank you sir

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

GUSTAV

Ms. Williams ...

MAGGI

You can call me Maggi ... Sir!

GUSTAV

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

MAGGI

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

GUSTAV

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

MAGGI

Definitely! ... Sir ...

GUSTAV

Thank you, Maggi ... Now enjoy yourself downstairs till I am done with this mess right here.... There are some really nice books here. You can take any. There is also a nice swimming pool downstairs. And yes... don't venture outside without Peter. There are wild animals in the woods. So, be careful.

MAGGI

Sure sir Maggi closes the door.

12 **EXT. MANSION IN THE WOODS - DUSK**

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

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

13 **INT. MANSION IN THE WOODS - NIGHT**

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

SANDRA

Hi friends ... How are you all? ... I am now staying at a countryside mansion near South Carolina for a shoot. Today we were supposed to have a script reading session, but as you see its 9.30 p.m. ...

(MORE)

SANDRA (CONT'D) and we just got the final script. We had a boring afternoon, and then had an even more boring evening, a boring European dinner. And now I am already bored to go through these pages, so ... let's check what my fellow chicks are doing.

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

SANDRA (CONT'D)

This is Claire, the oldest chick in our gang; Say Hi Claire ... Why so serious, mother? Are you thinking

whether your husband is banging the
baby-sitter?...

CLAIRE

(Disgusted)

Very funny bitch! Should I laugh?

SANDRA

Oh Jeez! The mother is angry now

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

SANDRA

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

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

SANDRA (CONT'D)

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

MAGGI

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

SANDRA

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

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

SANDRA (CONT'D)

And here is our angel youngest brat
Laura ... She is too busy to even say

'hi' ... Her Chinese boyfriend seems to be sending his nudes ...

LAURA

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

SANDRA

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

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

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

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

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

PETER

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

PETER (CONT'D) Do

you want to check it? ...

SANDRA

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

PETER

Then you can continue here Ms.

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

SANDRA

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

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

CUTS WITH THE
MUSIC

15 **INT. PETER'S KITCHEN - NIGHT**

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

CUTS WITH THE
CHOPPING SOUND

16 **INT. MAGGI'S ROOM - NIGHT**

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

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

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

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

MAGGI Who
... Who is this?

LAURA (Almost
whispering)
Maggi ... It's me ... Laura.

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

LAURA (CONT'D)
I am extremely sorry for this ...

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

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

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

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

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

17

EXT. SWIMMING POOL INSIDE THE MANSION - NIGHT

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

SANDRA

(Amazed)

Wowwww

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

CUTS TO

18 **EXT. MANSION WINDOW - NIGHT**

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

20 **EXT. MANSION IN THE WOODS - DAY**

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

INT. GUSTAV'S ROOM - DAY

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

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

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

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

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

PETER

(in Russian)

Your wife ...

GUSTAV

(in Russian)

I miss her ... Bring her back Peter.

INT. MAGGI'S ROOM - DAY

Maggi and Laura look very tense while they are talking.

MAGGI

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

LAURA

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

MAGGI

What about this place? ...

LAURA

I'm not sure ... I am having an
unusual feeling ...

something suffocating ...

MAGGI

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

LAURA

But

MAGGI

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

LAURA

(breaks down in tears) You don't
understand, I can't leave her like
this ... I love her so much ...

Beat.

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

MAGGI

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

LAURA

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

MAGGI

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

Suddenly they hear a knock on the door.

MAGGI (CONT'D)

Yes come in ...

Sandra enters with a toothbrush hanging from her mouth.

SANDRA

Why were you shouting? ...

LAURA

Did we wake you up, Her Majesty?

SANDRA

Yes, noisy girls.

MAGGI

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

SANDRA

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

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

Beat.

PETER

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

MAGGI

Yes ... come in, Peter.

Peter enters a step into the room.

PETER

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

MAGGI

Sure peter. Thank you so much.

PETER You

are welcome ...

SANDRA

I am calling Claire ...

Sandra gets out. Peter enters with a food trolley.

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

Beat.

PETER

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

MAGGI

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

PETER

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

MAGGI

Okay. Now that's dangerous

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

PETER

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

INT. MANSION - REHEARSAL ROOM - DAY

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

LAURA

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

CLAIRE

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

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

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

CLAIRE (CONT'D) Oh

shit! He's here ...

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

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

GUSTAV

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

Gustav takes his seat.

GUSTAV (CONT'D)

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

Beat.

All the girls nod to say "NO".

GUSTAV (CONT'D)

Well then, we shall first have a cold-reading of scene-11; Page Sarah got missing and her friends are arguing with themselves. Tina speaks. Please begin.

Beat.

Maggi begins to read the script.

MAGGI

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

Beat.

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

GUSTAV

Lisa? ... Who is Lisa?

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

SANDRA

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

GUSTAV

Okay. Stop it What are you doing?

SANDRA I am

reading my part.

GUSTAV

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

Gustav now turns to others.

GUSTAV (CONT'D) Please

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

GIRLS

Yes ..

GUSTAV

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

GUSTAV

MAGGI

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

GUSTAV

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

SANDRA

Sorry sir

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

GIRLS

Yes sir

Gustav begins to read the script,

GUSTAV

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

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

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

CUT TO

23

INT. MANSION - REHEARSAL ROOM - DAY

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

GUSTAV

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

Beat.

Gustav is staring at her. He looks very angry.

GUSTAV

Come here

Gustav drops his phone too in the wrapper.

GUSTAV (CONT'D) Now pass this to the girl sitting beside you.

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

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

CLAIRE Yes

sir....

GUSTAV

Thank you ... Do it quickly.

24

INT. MANSION IN THE WOODS: DOWNSTAIRS - DAY

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

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

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

GUSTAV

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

25

INT. MANSION - REHEARSAL ROOM - DAY

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

GUSTAV

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

SANDRA

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

GUSTAV

All right! You go then, find her. If you find her ill, call 911 immediately. But if you find her Okay, then tell her not to join us anymore.

(MORE)

GUSTAV (CONT'D)

Once Peter returns, I will pay her
the money and will show her the
door.

26 **EXT. MANSION IN THE WOODS - DAY**

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

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

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

SANDRA

Claire? ... Are you downstairs?

Beat.

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

She gets frightened as she steps on blood.

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

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

INT. MANSION - REHEARSAL ROOM - DAY

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

MAGGI

Excuse me ... I need some air.

Maggi stands up and slowly walks towards the window.

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

MAGGI (CONT'D)

What the hell ... is she stupid?

Maggi runs to Gustav. Gustav is amazed.

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

CUT TO

30

EXT. THE WOODS - DAY

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

Beat.

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

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

Suddenly a few drops of blood fall on her face.

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

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

Sandra screams with all the energy she has.

EXT. THE WOODS - DAY

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

MAGGI Sandra!!! ...

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

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

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

MAGGI

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

CUT TO

31 **EXT. THE WOODS - DAY**

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

GUSTAV

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

MAGGI

Unbelievable

GUSTAV

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

MAGGI

Where are our phones? ...

GUSTAV

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

As they are about to leave, Laura notices something.

LAURA

Hold on a second

GUSTAV What now?

LAURA

(CONT'D) I have found
the phones.

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

MAGGI

They are dead, destroyed

GUSTAV

We are in deep shit now ...

SANDRA

(sobbing)

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

MAGGI

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

GUSTAV

Oh yes! Certainly. Let's check it.

CUT TO

32

INT. GUSTAV'S ROOM - DAY

Gustav clicks on his laptop. Google gets loaded.

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

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

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

GUSTAV

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

MAGGI

What can we do now?

Beat.

GUSTAV

There are two ways left ... We can wait for Peter to return and use his phone. Or I can take your car and return with a few cops.

LAURA

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

Laura takes out her keys from her pocket.

GUSTAV

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

SANDRA

Please take us with you ...

GUSTAV

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

MAGGI

It's Okay. You go now ...

34

INT. MANSION IN THE WOODS - BATHROOM - DAY

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

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

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

35 INT. MANSION: KITCHEN - DAY

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

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

35

INT. MAGGI'S ROOM - DAY

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

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

MAGGI

Anybody wants a scoop?

Maggi enters the room with an ice-cream bucket.

LAURA

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

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

SANDRA

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

Maggi and Laura stares at her.

SANDRA (CONT'D)

Right now ...

MAGGI

What? ...

SANDRA

This can't be a bear ...

MAGGI

What do you mean?

...

SANDRA

My ex was a wildlife filmmaker. I
have seen pictures of bear attack.
No bear scoops out the eyes of its
prey And if it does then there
should be several bite marks over
the face and claw marks all over the
body.

MAGGI

Hold on a second ...

Maggi switches off the TV and comes closer to Sandra.

MAGGI (CONT'D)

What are you talking about?

SANDRA

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

MAGGI

I don't remember seeing any bite
mark.

SANDRA

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

they were deep.

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

MAGGI

No ... they were not ...

SANDRA

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

LAURA

A butcher's knife?

SANDRA

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

LAURA

Peter?...

SANDRA

Who else? ...

MAGGI

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

SANDRA

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

Beat.

MAGGI

Well then ...

Maggi unlocks the safety lock of the gun .

MAGGI (CONT'D)

Let's check it out again ...

CUTS TO

36 **INT. MANSION CORRIDOR - DAY**

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

MAGGI

Stay close out there ... and if you hear a sound alarm me ...

(MORE)

MAGGI (CONT'D)

who knows, we might kill the beast today ...

SANDRA

And what if I am right? ...

MAGGI

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

CUTS TO

38 **EXT. THE HIGHWAY BESIDE THE WOODS - DAY**

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

39 INT. THE MANSION: BACKYARDS DOOR -DAY

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

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

MAGGI

One Two And Three

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

Maggi tries again. But it remains closed.

SANDRA

Its locked From outside ...

MAGGI

Let's check the front door.

CUTS TO

39 **40 EXT. THE MANSION: FRONT DOOR - DAY**

A huge lock is hanging on the front gate.

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

CUTS TO

40 **41 INT. THE MANSION: FRONT DOOR - DAY**

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

MAGGI

Let's break the glass door ...

CUTS TO

41 **42 INT. THE MANSION: BACKYARDS DOOR - DAY**

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

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

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

The glass door is still unharmed with a few scratches.

MAGGI

It's ... bulletproof

Sandra murmurs in her panic-stricken voice,

SANDRA

Why ... why? ...

Why?

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

SANDRA (CONT'D)

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

MAGGI

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

MAGGI (CONT'D)

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

SANDRA

(shouts)

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

CUTS TO

42

43 INT. GUSTAV'S ROOM - AFTERNOON

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

They push the door and enter
Gustav's study.

MAGGI

Search for ammo ... we need more
ammo.

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

SANDRA

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

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

LAURA

(whispering)

Sandra Check this out ...

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

MAGGI

Here they are Got the ammo.

Maggi takes out a cardboard box full of bullets.

SANDRA

Do you know ... how to load?

MAGGI

Not really Do you?

Sandra takes the gun and the ammunition from Maggi.

SANDRA

My father owns a gun-shop ...

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

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

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

MAGGI
What the fuck ...!

SANDRA
WHO THE HELL ARE
YOU?

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

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

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

Sandra turns the laptop towards Maggi and says,

SANDRA
Then ... explain
this!

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

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

SANDRA

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

MAGGI

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

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

SANDRA

(shouts)

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

MAGGI

(in tears)

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

SANDRA

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

MAGGI

Sandra ... please!
...

SANDRA

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

Beat.

SANDRA (CONT'D)

One ... Two And

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

SANDRA (CONT'D) Gustav ...

As Sandra gets distracted, Maggi pounces on her to snatch the gun away. Laura also jumps to take the gun. The gun falls down. Sandra starts hitting Maggi. Maggi tries to defend her attacks. Suddenly Sandra lands a powerful punch on her face and Maggi faints and falls down on the floor. Sandra picks up the gun.

SANDRA (CONT'D) Let
her be here till we face the
bastard director

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

EXT. MANSION IN THE WOODS - DUSK

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

The camera tracks towards its back and reveals a huge block of ice getting undocked from the back of the car.

INT. MANSION - 1ST FLOOR CORRIDOR

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

The masks and sculptures hanging from the wall are appearing as creepy as hell.

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

Sandra and Laura stops near the stairs. Sound of a TV is echoing in the ground floor.

LAURA
(whispers)

Someone is in ...

SANDRA

Shhhhhh

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

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

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

Sandra switches off the TV.

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

Laura screams and runs out of the room.

SANDRA (CONT'D)

Laura ... Stop! ...

Sandra follows her along the corridor outside the room.

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

Sandra also halts.

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

Another thunder reveals a dark human figure at a distance.

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

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

She reaches to Laura who is shivering in fear.

SANDRA (CONT'D)

Its Okay Laura We are fine ...
We will go home ... Let's move ...

Laura seems too shocked to move a muscle.

SANDRA (CONT'D)

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

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

The sound of a slow footstep approaches towards them.

Sandra stiffens her face in pain and says to Laura,

SANDRA (CONT'D)

Run Run

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

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

She tries to aim at the approaching black figure towards her but she couldn't. Blood flows through her mouth severely.

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

CUT TO: LAURA

INT. MANSION CORRIDOR - NIGHT

Laura is almost staggering in terror along the corridor.

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

She finds a door suddenly, and enters into it.

CUT TO: SANDRA

INT. MANSION - GROUND FLOOR CORRIDOR

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

He bends down and releases the chopper.

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

SANDRA

Fuck you ...

The man inserts a sharp thing into her eye, and rotates it.

Sandra screams like a beast.

CUT TO

EXT. MANSION IN THE WOODS - NIGHT

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

EXT. HIGHWAY - NIGHT

SAM(29), boyfriend of Maggi is driving a car and trying to call her. He got a switch off notification on the call.

SAM

Not again.... Not again!

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

SAM (CONT'D)

Hey babe. Sorry, you must be busy now. I am trying to call you since 3 hours. I got the leave earlier and will join you today. Will it be a problem? I am almost 45 minutes away from the location you sent me yesterday. Please give me a call once your phone is on. Love you babe. See you soon.

Sam locks the phone and puts it on the seat.

We see a picture of Maggi and Sam on its screen.

CUT TO

INT. GUSTAV'S ROOM - NIGHT

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

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

She finds a small torch among them.

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

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

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

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

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

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

Maggi opens the page-marks of Sandra. She finds,
"Stabs to death".

Then Maggi quickly opens her page. She finds,

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

Suddenly she finds the remaining pages are not there.

She quickly staggers to the door and pushed it.

CUT TO

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

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

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

CUT TO: MAGGI

INT. GUSTAV'S ROOM - NIGHT

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

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

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

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

Suddenly the torchlight beam passed over something suspicious. She again brings back the beam to that place.

She finds a small camera over there.

She comes closer to it.

CUT TO: THE FEED
OF THE CAMERA

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

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

CUT TO: MAGGI

Maggi notices a red dot is illuminated on the camera.

She turns her torch to other sides of the room.

She finds another one in the shelf opposite to it.

She grabs the first camera and smashes it down on the floor.

CUT TO

INT. THE CAMERA-ROOM - NIGHT

We see a screen goes out of signal.

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

Cut to: MAGGI

INT. GUSTAV'S ROOM - NIGHT

Maggi moves for the second camera. But she couldn't reach it as it was mounted much higher than her height.

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

Suddenly she notices an air ventilation duct on the wall.

Maggi stares at it.

Beat.

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

INT. THE CAMERA-ROOM - NIGHT

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

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

Suddenly she hears the sound of a door.

INT. THE BASEMENT - NIGHT

Peter opens the door and enters into the basement with a huge torch.

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

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

Laura can watch Peter roaming around the room behind some broken things stored in a shelf.

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

Suddenly She notices a house-lizard on the shelf. She gets shocked and gets a little disbalanced. Her hand hits some broken utensils and it makes some noise.

Beat.

She finds that Peter is heading directly towards her.

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

Beat.

Peter comes to the opposite side of the shelf.

He checks the shelf with his torch.

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

Beat.

Peter notices the lizard on the shelf. Its eyes shimmered in that light.

Peter smiles. He takes the iron rod higher.

Beat.

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

56 INT. PETER'S KITCHEN - night

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

Peter puts the pieces of ice in a glass jar.

Then he starts whistling again and leaves the kitchen.

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

INT. AIR DUCT ABOVE THE KITCHEN - NIGHT

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

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

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

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

Maggi watches the table from that small opening. She keeps herself absolutely motionless. She hears Peter's footsteps inside the kitchen. Suddenly he lays down a naked body on the table just below the air-duct.

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

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

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

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

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

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

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

The ice around it turns red with the blood.

CUTS TO: MAGGI

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

CUTS TO: PETER

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

CUTS TO: MAGGI

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

CUTS TO: PETER

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

CUTS TO: MAGGI

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

CUTS TO: PETER

Peter suddenly takes the knife higher.

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

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

CUTS TO: MAGGI

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

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

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

Beat.

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

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

INT. THE CORRIDOR TO BASEMENT - NIGHT

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

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

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

She notices the door of the basement.

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

INT. MANSION-THE OPERATION ROOM - NIGHT

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

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

GUSTAV

How is the job going ...

PETER

Perfect Sir ...

GUSTAV

And ... how is she? ...

PETER

(With smile)

Check yourself Sir.

Peter opens the door.

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

GUSTAV

How many left? ...

PETER

Two

GUSTAV

Okay! ... Finish it quickly ... I
can't wait so long.

PETER As

you wish ... sir...

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

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

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

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

INT. THE BASEMENT - NIGHT

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

Maggi walks slowly avoiding collision with the iron shelves.

Suddenly she hears some noise inside the room.

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

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

Suddenly she hears someone to move towards the right.

She steps slowly towards it.

She now hears a gasping sound of someone.

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

MAGGI

Laura !!! ...

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

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

MAGGI (CONT'D)

Laura ... its me ... Maggi

...

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

MAGGI (CONT'D)

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

Maggi holds her face with her palms and whispers,

MAGGI (CONT'D)

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

LAURA

Sandra? ...

MAGGI

She is no more ...

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

LAURA

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

MAGGI

Laura I am not with them ... I'm just one of you ... stuck in the middle of this hell ... he planned each of our moves before. Right from the beginning ... from sending Claire downstairs to ... keeping my photoshoped image on almost everywhere of that room ... You have to believe me Laura. Please ... we are being filmed ... this is the fucking film that is going on and we are just acting according to his script ...

Beat.

LAURA What should we do now?

MAGGI

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

CUT TO

INT. THE CAMERA-ROOM - NIGHT

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

We hear the sound of washing some metallic things.

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

He is murmuring an unknown tune while doing this.

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

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

"No Signal. Check your connection".

Gustav looks at it.

Then another screen goes offline with the same message.

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

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

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

Gustav looks worried.

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

CUT TO: BASEMENT

INT. THE BASEMENT - NIGHT

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

MAGGI

Leave it Laura ... its gone ... we
need to find the door.

Maggi holds her hand and moves away.

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

Suddenly they steps on water spilled on the floor.

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

MAGGI (CONT'D) Its
raining outside ... let's follow

the water ... we might find the
storm door.

CUT TO

INT. THE BASEMENT - NIGHT

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

Suddenly a shadow walks past the bottles.

CUT TO

INT. THE BASEMENT - NIGHT

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

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

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

MAGGI

Let's go ...

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

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

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

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

MAGGI (CONT'D)

We need something stronger

Maggi gets shocked as she turns back.

There is no sign of Laura.

Beat.

Maggi gets panicked now. She stammers

MAGGI (CONT'D)

(whispering)

La... Laura ...?

She hears a footstep in front of her.

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

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

MAGGI (CONT'D)

Laura? ... have you found something?

Beat.

Maggi hears a whistle in the dark.

Beat.

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

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

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

Beat.

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

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

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

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

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

Peter arrives near her with the knife.

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

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

PETER

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

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

PETER (CONT'D)

Now ... Ms. Williams ...

Maggi suddenly kicks on his genitals with all her power.

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

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

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

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

Maggi, finally collides with that shelf with dusty bottles.

Peter runs to her furiously.

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

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

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

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

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

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

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

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

MAGGI

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

Maggi finds the barbecue rod on the floor.

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

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

A stabbing sound is heard in the darkness.

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

Maggi leaves the rod and steps back.

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

EXT. MANSION - OUTSIDE THE STORM DOOR - NIGHT

It is raining heavily outside of the mansion.

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

She carries her towards the cars parked beside the mansion.

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

MAGGI

(Shouts)

Shit ... shit .. Shit ...

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

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

He hits her again and everything turns black.

INT. THE MANSION IN THE WOODS - NIGHT

FADE IN

Blood trail of a dragged body on the floor of the ground floor corridor.

FADE TO BLACK.

FADE IN

Blood stain of a palm dragged on the lower portion of a wall.

FADE TO BLACK.

FADE IN

Dragging blood stains on the stairs.

FADE TO BLACK.

FADE IN

Camera follows the Dragging blood stains on the first floor corridor. As it ends at the door of the operation room, we see the trail enters into the room through the slightly open door. Suddenly someone from inside slams the door close.

INT. MANSION-THE OPERATION ROOM - NIGHT

E.C.S of Maggi's eyes. They opens up suddenly as Maggi gets back to consciousness.

She can only see a blurred out image of a room, and a glass tank illuminated with a green light.

Suddenly Gustav's face wearing a surgeon's mask appears in front of her. Maggi tries to scream. But her face is covered with tape. She tries to move, but she was seated on a eye patient's chair with her hands tied to the handles. Maggi tries to shake her hands legs wildly, but the tapes are too tight to loose open.

GUSTAV

Welcome back Miss. Williams ...

Maggi tries to plead to him, but her words sound like a moaning under those tapes.

GUSTAV (CONT'D)

Let you go? At this moment? ...
Impossible! You are the lead
actress of my movie and you are
really doing well ... and you
know what? I have yet to shoot
my entire climax.... Actually
the shoot is going on and this
is a part of my script he
he Let's meet an old friend
... a kind of plot revelation...

Gustav steps back so that Maggi can clearly see the glasstank in front of her.

Maggi blinks a few time to see clearly.

Gustav slowly pushes Maggi's chair to the tank. A gloomy moving green light illuminates her face gradually.

Maggi discovers a naked dead body of a lady preserved in a greenish-yellow liquid inside the glass-tank. Two lights from the top and bottom of the table are illuminating the tank.

Maggi notices the face of the body, as it rotates gradually to reveal its front side. It also has no eyes. Two black holes on a beautiful face look like a demon from hell.

Maggi shivers in fear and helplessness.

GUSTAV (CONT'D)

You know her? Oh, you must
know Maya ... one of the ... one
of the most beautiful model of
our time Oh! You wanna say
something? ...

Maggi is trying to say something but the words are sounding meaningless due to the tape. Gustav comes to her and suddenly removes the tape.

Maggi after gasping to get her breath back, speaks up slowly

MAGGI

You have killed Maya? Maya
Marcella?

GUSTAV

No! ... I didn't
...

MAGGI

Then what the fuck is this? ...

GUSTAV

Tell me Maggi ... what do you
know about Maya?

Maggi can not utter a word. She is choked in fear. Gustav comes to her and shouts,

GUSTAV (CONT'D)

WHAT DO YOU KNOW ABOUT MAYA? ...
TELL ME ...

MAGGI

Maya ... Maya was one of the
most promising super-model of
our times. She is ... she was
believed to be living at her
house back in Europe after she
lost her eyes in an accident ...

GUSTAV

(shouts)
Accident? ... Do you call it an
accident? ... It was a murder
attempt planned and executed by
her own colleagues ... let me

tell you what happened that
night ...

Gustav goes to another table in that room and picks
something and returns to the opposite side of the tank.

He places a small glass jar with two freshly scooped out
eyes on the top of the tank.

GUSTAV (CONT'D)

This is Claire ... That dumb
zealous bitch ... She had the
plan

CUT TO FLASHBACK

INT. FASHION SHOW- LADIES TOILET - NIGHT

Claire, Sandra and Laura are seen from a distance to
discuss something in a low voice.

CUT TO PRESENT

INT. MANSION-THE OPERATION ROOM - NIGHT

Gustav puts another same jar with two eyes.

GUSTAV

Sandra ... the cunning bitch who
removed a screw and loosened
others from Maya's mirror ...

CUT TO FLASHBACK

INT. FASHION SHOW - MAKEUP ROOM - NIGHT

Sandra removes a screw secretly.

Sandra watches Maya lying on the floor with the pieces of
glasses pierced into her eyes.

She picks up a screw from the floor.

CUT TO PRESENT

INT. MANSION-THE OPERATION ROOM - NIGHT

Gustav puts an empty jar of same size filled with ice.
Then he goes to his left and Maggi discovers The
motionless body of Laura lying on another doctor's chair.

Gustav pushes that chair towards the tank.

GUSTAV

This is the youngest rotten rat
Laura ... She acted like a pro
and falls on Maya as if she got
disbalanced.

CUT TO FLASHBACK

INT. FASHION SHOW - MAKEUP ROOM - NIGHT

GUSTAV (V.O.)

She rubbed her hand over Maya's
face and She was left with
no option ... She ran towards
that fucking makeup room ...
(sobs) .. She lost her eyes ...
those eyes .. as blue as ...

We see Laura falls on Maya. Maya helps her to get up
resulting her makeup to be damaged. Maya runs through the
back-stage corridor. Maya finishes her makeup and looks
at the mirror. Her eyes blue eyes looks amazing.

Suddenly the mirror falls on her face.

INT. MANSION-THE OPERATION ROOM - NIGHT

Gustav continues to speak to Maggi while preparing his medical knives and scissors.

GUSTAV

... She was so depressed ... I took care of her with all my time ... She told me everything ... but we had no solid evidence ... One night she cut her wrist open ... she bleed all the night ... and then gone ... My wife ... my love ...

BEAT.

MAGGI

Why are you doing this? ... why are you filming this shit? ... You still don't have any evidence ..

GUSTAV

Evidence? Who wants an evidence now? I wanted ... Vengeance. And Mr. Vladimir ... Vladimir Antonov, a businessman from Russia wanted a live torture porn. We both agreed. Contacted the virmins ... never talked to media Developed a script based on human psycology ... everything was going fine till you killed Vladimir - our producer.

MAGGI

Peter? ...

GUSTAV

Oh!!! What a great actor he was!! Wasn't he? ... But ... you know his death worked as a plot twist... and actually increased their websitehit. And now ...

according to our agreement I
have to finish my film.
Shouldn't I? he he he he
...

MAGGI

Please ... let me go ... You
have already got your revenge.
And I have nothing to do with
your story. Why have you kept me
with them? ... I admired you ...
and see what have you done
already! ... All these deaths
... all this... can it bring her
back?

Beat.

Gustav comes in front of Maggi and leans forward to her.

GUSTAV

It will Ms. Williams ...It will
...
That's why I brought you here
...

MAGGI

Then why have you not killed
me?...

GUSTAV

I won't kill you ... You will
live with me ... and will share
everything I have. I ... don't
want your life Ms. Williams....
I just want your ... eyes. Eyes
- as deep as the ocean - just
like Maya had.
She will have them again ...
tonight ... isn't it Maggi?

Maggi screams as Gustav presses her mouth with his palm to shut her up. He then again seals her mouth with tape.

Then Gustav starts moving the chair towards the door to the camera room. He continues to speak,

GUSTAV (CONT'D)

Okay! Enough with plot
revelations ... let's begin the
shoot again.

Gustav opens the door and keeps the chair at the camera room.

GUSTAV (CONT'D)

Sorry Maggi ... I have to
practice my precision with your friend
before I start with you. You better take
rest here ... you can't see all these ..
He he ... Gustav slams the door to close.

EXT. COUNTRYSIDE HIGHWAY - NIGHT

Front sweepers are sweeping rain-water flowing on the frontglass of SAM's car. A light country music is being played inside.

Sam looks worried driving in this weather.

Suddenly the GPS-NAVIGATION from his phone speaks in a female voice,

GPS-NAVIGATION

Take the next right turn in 30
meters. Your destination is 300
meters away... Take the next
right turn ...

As Sam turns right, the car headlight reveals a dark road in the middle of the woods.

SAM

Holy Jesus

Sam halts. He again calls Maggi. But it again gives the same switch off signal. He put the phone back on its holder.

Sam looks confused. He looks back at the highway. A huge truck drives away on it. He then looks at the blurry darkness of the road. Suddenly his GPS navigation speaks again in the same voice,

GPS-NAVIGATION

Your destination is 300 meters
away... ... Your destination is
300 meters away ...

Beat.

Sam takes a deep breath and starts the car again.

INT. GUSTAV'S ROOM - NIGHT

We see, from the rainy glass-window of Gustav's room, two headlights of a car approaching towards the mansion.

INT. MANSION-THE OPERATION ROOM - NIGHT

We see the golden hair of Maya inside the liquid, moving slowly inside the tank.

Camera slides through the jars with eyes kept on the top of the tank. It reveals the empty jar with ice. Gustav puts a freshly cut eye carefully into it.

CUT TO MAGGI

INT. THE CAMERA-ROOM - NIGHT

Maggi stares at the screens. She notices Sam's car entering into the mansion premises. She begins to breath heavily.

CUT TO GUSTAV

INT. MANSION-THE OPERATION ROOM - NIGHT

Gustav looks at the Jars. Then he gives a smile and then turns towards the chair with the motionless body of Laura.

CUT TO MAGGI

INT. THE CAMERA-ROOM - NIGHT

Maggi, panicked shakes her body severely to get rid of that chair.

Sam is seen on a screen, getting out of his car parked in front of the front gate.

A gasping sound of cry comes out of the sealed mouth of Maggi. She shakes the chair with all her power.

Tears roll down from her terrified eyes.

CUT TO GUSTAV

INT. MANSION-THE OPERATION ROOM - NIGHT

Gustav slowly enters a narrow knife into another eye of Laura.

Suddenly a loud calling bell rings.

Gustav halts. He looks amazed and disgusted. He takes the knife out from Laura's eye.

The calling bell rings again.

INT. THE CAMERA-ROOM - NIGHT

Gustav enters into the camera-monitoring room hurriedly.

Maggi stops and watches him silently.

He watches the screen and picks up a small microphone kept on the table.

EXT. MANSION- FRONT GATE - NIGHT

Sam presses the calling bell again.

He then calls Maggi again. Still its switched off.

Suddenly a voice appears from a small speaker near the door.

It's Gustav's voice.

GUSTAV

Who are you? ... I don't think I have an appointment at this time.

SAM

I am sorry to bother you sir ... is any kind of shooting going on right here in this house?

GUSTAV

Who gave you this location? ...

SAM

It's my girlfriend, Maggi ... she is supposed to play a role in that movie am I at the right place sir?

INT. THE CAMERA-ROOM - NIGHT

Gustav mutes the speaker and turns to Maggi.

GUSTAV

What a twist! ... Thank you for this one ...

Gustav then speaks to the speaker,

GUSTAV (CONT'D)

I think you are. Just wait for me to open the gate. ... And please remain quiet ... the shoot is still going on inside the house.

Gustav switches off the speaker and moves out of the room.

Maggi watches him and as she hears the sound of locking the door of the operation room, she looks at the table of the LED screens.

Gustav have left his medical knife there.

She begins to shake the chair again. Maggi pushes the chair with a sudden shake and it moves a little towards the back. She gets a hope and pushes it again in the same way.

The chair again moves a little.

We see Maggi is at least 8 feet away than the door.

Maggi looks at the screen. She sees Sam's face as Sam is looking at the camera. She desperately pushes the chair again.

EXT. MANSION- FRONT GATE - NIGHT

Sam looks a little worried now.

He checks the time in his mobile. Its 3'am now.

He calls someone.

SAM

Hey Rick! Sorry man for knocking you so late ... I actually need a favor from you ... are you at your desk right now? ... Thank god ... yes its very urgent ...

(MORE)

SAM (CONT'D) can you just check if some Gustav Ivanovich or something, a movie director had taken any shooting permission at this place I don't know ... let me send you the location. Will that be fine? Okay ... Thank you Sargent Rick ... Ya, hang on, I'm sending the location to you.

Sam opens the GPS location from his phone. The web page is loading in a slow speed.

INT. THE CAMERA-ROOM - NIGHT

Maggi pushes a final push and her chair collides with the door. Beat.

She takes a deep breath and then kicks on the door with all her power.

The door doesn't open. But the opposite force acts on the wheels of the chair and it moves backwards to the TV-screens with a high velocity.

Maggi closes her eyes.

Her chair collides with the table but the screens do not fall. That collision makes the chair rotate slowly.

EXT. MANSION- FRONT GATE - NIGHT

Sam finally got the location and is about to send. Suddenly he hears a metallic swing.

We see a hooded figure is standing right back to him.

The phone suddenly cracks in half and the top portion of it falls on the ground along with three finely cut fingers of Sam.

The hooded figure places the flat part of a Japanese katana sword beside Sam's face and gives a little push with it.

Sam's head slides down from his body, still standing in front of the man.

CUT TO CAMERA
ROOM

INT. THE CAMERA-ROOM - NIGHT

In a screen we see, the lower part of Sam's boy falls on the ground.

EXT. MANSION- FRONT GATE - NIGHT

Gustav takes out a handkerchief and slowly cleans the blood stains from the katana.

Suddenly a phone rings from the body of Sam.

Gustav searches his pocket and gets another phone. He receives it and stay silent. The person on the phone is RICK. He continues speaking,

RICK

Hey man ... I called you 5 times. Your iphone seems to be off, so I called in this number ...Now, listen buddy, your girlfriend is in trouble I guess. There is no prior information in police or in the studio about this shoot. I am sending a patrolling unit in 20 minutes. hello ... Are you okay man? ...

Gustav cuts the line and throws the phone on the ground.

GUSTAV

(yells)

God damn it! ...

He runs towards the back door.

INT. MANSION CORRIDOR -NIGHT

We see Gustav running across the corridor with the sword in his hand.

INT. MANSION-THE OPERATION ROOM - NIGHT

Gustav unlocks the door and enters the room.

He breathes heavily while he comes near the glass tank with Maya's body.

He puts the sword on the tank and then touches the glass wall with his bloody fingers, leaving blood stains on the glass.

GUSTAV

(Whispers)

Don't worry ... honey! We'll do it somewhere else. I'll keep my promise ...

He kisses on the glass and then rises towards the camera room.

GUSTAV (CONT'D)

Ms. Williams, we need to go for a little trip ...

Gustav Pushes the door.

INT. THE CAMERA-ROOM - NIGHT

As Gustav enters the camera room he gets shocked and stands still.

He finds the empty doctor's chair near the television screens. He looks around but finds no trace of Maggi. The room is empty.

He steps back gradually to the operation room and picks up the sword.

He suddenly notices blood stained shoe marks of Maggi, around the floor.

He follows the trail and enters the camera room.

The footsteps go behind the screens.

Gustav smiles.

GUSTAV

Ms. Williams don't be a fool.
You can't hide from me ... I
won't harm you if you are a good
girl. But if you act stupid
I'll give you a lot of pain ...
You will beg me for death ...
But you know, I won't do that
favor

We see Gustav steadily approach towards the screens. Camera slides across the shoe-trail of Gustav and reveals an edge of a feminine shoe behind the screens.

We see the eyes of Maggi behind some obstruction.

Gustav picks up a battery torch from the table, and then suddenly goes behind the screens and switches on the torch.

The beam of light from the torch reveals an empty space there and Maggi's shoes are left on the floor.

Gustav looks shocked and angry at the shoes.

But before he moves Maggi attacks him from his behind and stabs him with the small knife.

Gustav screams and the sword drops from his hand.

Maggi tries to push the knife deeper, but Gustav manages to free himself from her and kicks her away from him.

Maggi falls on the ground in pain. Blood and dust has covered her face.

Gustav pulls out the knife and then picks up the sword.

Maggi tries to get up, but her legs are too weak to get up. She begins to crawl backwards on her back. Gustav approaches near her with the sword.

GUSTAV (CONT'D)

Are you feeling better now? ...
Ms. Williams?

Maggi panicked still crawls backwards slowly.

GUSTAV (CONT'D)

No? ... Are your limbs causing
all this pain? ... Do you wanna
get rid of them?

Gustav swings his sword towards Maggi. But Maggi quickly rolls herself sideways and the sword hits the wooden floor and gets stuck into it.

Maggi crawls back a little more towards the door, while Gustav manages to take out the sword and he again swings it down to her.

This time it misses her legs narrowly.

INT. MANSION-THE OPERATION ROOM - NIGHT

Maggi pulls herself quickly with the support of the door and enters the operation room.

Maggi runs and hides herself to defend from the attacks of Gustav.

Suddenly Maggi finds the glass tank behind her when Gustav swings a final blow of his sword.

Maggi quickly moves aside, and the hard blow of the sword hits the glass tank. At once the glass is shattered into pieces as the sword cuts it half including the body inside it.

The liquid inside the tank bursts out on the floor.

Gustav stands motionless with the sword still gripping tightly.

He looks down and discovers the body of Maya lying with the scattered glass. The scooped eyes of the other girls are also lying on the ground.

Gustav feels helpless. Tears rolls down his angry face.

He touches the face of Maya with his fingers. He tries to lift the body but, as he pulls it, the lower part of the body gets separated from its upper part.

Gustav screams in agony. He hugs the body of Maya tightly and screams again.

A determined devilish look casts on his face. He picks up the sword and as he looks back, a baseball club hits his face hard.

Gustav stares at Maggi violently. But he cannot rise as another blow from Maggi knocks him down on the floor.

Maggi hits the unconscious Gustav with all her power. Tears flow from her eyes due to anger and grief and helplessness.

Maggi, exhausted from the situation kneels down on the floor and breaths heavily. She gets back her senses and searches the pockets of Gustav for the keys.

MAGGI

Please ... God ... please ...

Suddenly she finds a bunch of keys from his pocket.

Maggi stands up and walks towards the door. Her legs are shaking. She unlocks it and starts running through the corridor.

INT. MANSION CORRIDOR - NIGHT

Slow motion shots: She runs with all the power left in her and staggers down the stairs.

She missed a step and falls from a few steps of the staircase.

She gets up and runs towards another corridor to the back door.

INT. THE MANSION: BACKYARDS DOOR - NIGHT

Maggi arrives at the back door. She searches for the right key, but she gets confused among all the keys.

She inserts a key, and it doesn't work. Then she tries another. And then another.

INT. MANSION-THE OPERATION ROOM - NIGHT

We see Gustav is lying on the floor, flooded with the liquid and blood and broken pieces of glass.

Camera slides through the face of Gustav.

Suddenly he opens his eyes.

INT. THE MANSION: BACKYARDS DOOR - NIGHT

Maggi cries as she cannot find the right key to open the glass door.

She gets puzzled and starts over again with the same bunch of keys.

The bunch of the keys falls from her hand.

INT. THE CAMERA-ROOM - NIGHT

A Silhouette of a person appears in front of the assembly of the screens.

Camera follows it towards the screens revealing the hand of Gustav touching the table as he leans forward.

His face is rinsed in blood and dust. His dress is rinsed with the liquid.

He looks at the screens and smiles like a devil.

Gustav opens a drawer and takes out another set of keys.

We see Maggi in a screen, trying to open the back door.

EXT. THE MANSION IN THE WOODS

A police patrol car enters inside the mansion premises.

The car halts in front of the front door.

Two Afro-American police officer BILL and MARK come out of the car.

They look at the dark silent mansion.

INT. THE MANSION: BACKYARDS DOOR

Maggi is still trying to search the right key.

Suddenly she hears a doorbell.

Beat.

Maggi rushes towards the corridor.

EXT. THE MANSION IN THE WOODS

Officer Bill presses the bell again. Officer Mark shouts,

MARK

Is anybody inside? We, Sargent
Bill and Sargent Mark ... just
need to talk to the owner. If
you do not cooperate with us we
will have to break in ...

Beat.

No response comes from the house.

Bill unlocks his gun and moves forward to the front door.

He points his torch to the door and finds a huge lock
hanging from it.

BILL

What the hell. Its locked from
the outside is this the
location we were told?

Suddenly they hear a loud banging on the door from the
inside.

They both unlock their guns and rush to the door.

They hear a faint sound of Maggi from the other side of the door.

MAGGI

Please Help me

BILL

Who are you?

...

INT. MANSION- FRONT GATE - NIGHT

Maggi watches the two police officers from the peephole. She cries for help,

MAGGI

I will tell everything ...Please
let me out ... Please ...

I/E. MANSION- FRONT GATE - INTERCUT BETWEEN MAGGI AND THE POLICE - NIGHT

Bill points his gun towards the huge lock.

BILL

Okay madam ... please step back.
We must shoot this lock to open
it.

CUT TO MAGGI

Maggi steps back a few steps from the door.

CUT TO OUTSIDE

Bill fires his gun. The bullet hits the thick portion of the lock and sparkling pieces of bullet scatters around it.

A piece also hits Bill on his arm and he steps back.

MARK

Idiot! Let me do this ...

Mark now steps forward and shoots it from a distance.

After three shots the lock breaks and falls on the ground.

CUT TO MAGGI

Maggi hears sound of opening the lock.

The door cracks open a little.

She waits for the police officers.

Beat.

Suddenly the door gets opened from outside.

Maggi sees Mark is standing at the door. But he is still as stone.

Maggi steps back again.

As the door gets open further she notices a sharp arrow has penetrated the skull of Mark from the side.

The body of Mark falls inside, revealing the other officer lying dead on the ground.

Before Maggi can move a sharp arrow flies towards her but narrowly misses her and hits on the wall.

Maggi, gasping in horror runs towards the stairs.

CUT TO FRONT
DOOR

Gustav enters inside the room aiming a crossbow. He points to the running figure of Maggi and fires.

INT. THE MANSION STAIRCASE- NIGHT

Slow motion shots:

Maggi runs through the stairs.

An arrow misses her narrowly and smashes into the wooden staircase.

Maggi looks back while running.

All she sees a dark figure of Gustav holding the crossbow in his hand.

An arrow again narrowly misses her face and pierce a deer's eye on the wall.

Maggi arrives at the first floor, but she continues to climb the stairs to the floor above.

We see the face of Gustav, climbing slowly through the stairs. His face is covered with blood and tiny pieces of broken glasses. His eyes are as cold as ice.

INT. MANSION - REHEARSAL ROOM - NIGHT

As Maggi steps out of the stairs at the 2nd floor, she finds the stair ends at the attic, i.e. The rehearsal room.

She enters the room.

She looks around to find out a place to hide but, the room has only a few chairs in it.

She runs towards the window.

The window is open and there are no other obstacles around it.

Maggi looks down through the window. She finds the police car parked below. She feels dizzy finding the height of the window.

She, then rushes to another window. Below this window finds a slanting roof of tiles below it, and below the tiles she finds the swimming pool.

She hears the footsteps of Gustav approaching near the door of that room. She has no time think.

She takes a deep breath and climbs on the roof.

As She was about to jump an arrow hits her right leg, 6 inches above her ankle.

EXT. INCLINED ROOF ABOVE THE POOL - NIGHT

She jumps out of shock and cannot land properly on the inclined roof.

Maggi rolls down and down through the tiles rapidly.

Suddenly the roof ends and she falls down straight into the swimming pool.

EXT. SWIMMING POOL INSIDE THE MANSION - NIGHT

Maggi falls into the swimming pool and the impact takes her down to the deep into it.

She almost loses her senses and cannot resist getting drowned into it.

We see stream of blood oozing out from her wound, where the arrow is still pierced into.

More arrows fired from above miss her body.

EXT. WINDOW OF THE REHEARSAL ROOM - NIGHT

We see Gustav fires a few more arrows from the window.

EXT. SWIMMING POOL INSIDE THE MANSION - NIGHT

Suddenly an arrow touches her hand inside the pool and makes a scratch on it.

This pain forces Maggi to get back her consciousness and she opens her eyes.

She finds the pale dead head of Sam straight under her face. She pushes it from her sight.

Then she saves the breath she has and pushes her hands and legs violently to have an upwards thrust.

As She reaches the surface, she takes long deep breaths.

EXT. WINDOW OF THE REHEARSAL ROOM - NIGHT

Gustav fires again, but he is out of arrow now.

He smiles and moves behind.

EXT. SWIMMING POOL INSIDE THE MANSION - NIGHT

Maggi takes herself out of the water and lays down her tired body beside the swimming pool.

She tries to get up hurriedly but falls again due to the arrow stuck in her leg.

She gathers all her strength to get up and limps through the side of the pool.

She looks around and finds a wall that separates the pool and the outer world. She comes near the wall and notices some climbing tree on the wall that spreads out of it to the other side.

She begins to climb through it. But a part of it breaks due to her weight and she falls.

INT. MANSION CORRIDOR - NIGHT

Gustav is seen walking through the corridor while humming a tune.

EXT. SWIMMING POOL INSIDE THE MANSION - NIGHT

Maggi again tries to climb with the help of remaining parts of the trees. This time she successfully reaches to the top of the wall.

Then she starts climbing down but falls on the ground from a height of 5 feet.

EXT. THE MANSION PREMISES - NIGHT

She gets up on the ground. She looks around. She is finally out of the mansion.

Maggi notices the Police car outside of the house. She limps across the distance from that place and the car.

Maggi runs across the dead bodies of the police and gets inside the car.

She finds the keys at the keyhole. She cries in joy while she wears the seat-belt and starts the engine.

Maggi drives the car out of the premises and enters the road inside the woods.

Suddenly she hears a metallic sound of unlocking a gun and hears the voice of Gustav.

GUSTAV

Ms. Williams ... stop the car...
please!

Maggi looks at the mirror and finds Gustav sitting in the back seat with a police gun pointing to her head.

As soon as she looks forward she finds a tree in front of the car and she cannot resist the collision. We hear a gunshot.

The car hits a tree; the windshield shatters.

The camera moves towards the wrecked car and we hear the gasping voice of Maggi.

As Maggi opens her seat belt, she gradually slides through the broken glass beside.

We see the engine oil is flowing out rapidly near the sparking wires.

Maggi takes her body out of that car and crawls through the wet muddy ground.

Gustav also gets back his senses. He is injured too and gradually tries to take himself out of the car.

Maggi watches that and tries to crawl faster with her injured leg.

Suddenly the car catches fire and Maggi hears the screams of Gustav. She now tries to stand up and run with all her force.

But she doesn't notice that Gustav, set in fire is walking right towards her like a zombie.

Gustav pushes her and chocks her from behind. Gustav's back is set ablaze.

Maggi's face gets red out of asphyxiation.

She runs her hand on below to find something on the ground.

Gustav picks up a small knife from his pocket and tries to pierce her eyes with it. Maggi blocks his hand with her right hand and her left-hand touches something and she grabs it.

A wide shot of the woods with the burning car at a side of it. We hear a stabbing sound and the gasping sound of their fight stops with that.

We see Maggi stabs Gustav into his neck with the arrow stuck in her leg.

The motionless body of Gustav falls on the ground.

Maggi gets up and spits on the body of Gustav. She, then limps through the road to the highway.

The fire gradually engulfs Gustav's body.

The Police car, that caught fire suddenly explodes.

EXT. THE HIGHWAY BESIDE THE WOODS - NIGHT

We hear a voice over of some news channel. That describes how Maggi survived a cruel homicide, that has taken the life of 3 models, one civilian and two policemen.

Maggi is seen taken into an ambulance on that highway.

EXT. THE WOODS - NIGHT

Camera moves forward to the burning body of Gustav gradually.

The news report says more, that the mastermind of the crime, Vladimir Antonov is killed by the survivor but, they did not find the body of another mastermind, Gustav.

Camera stops at his hand.

We see his fingers move.

CUTS TO BLACK

----- The end -----
