

The Collective

by
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First Draft
12/8/2008

As studio logo and opening credits roll, we hear creepy ambience FADE IN. The ambience soon CROSSFADES into the roaring sounds of a passing train, as the title appears, in bold, imposing lettering:

THE COLLECTIVE.

CUT TO:

INT. NYC SUBWAY CAR - NIGHT

The F train races down the tunnel. MADDIE (22) sits listening to her iPod. There's only one other person in the train, a shady-looking man sitting across from her, reading a newspaper. He glances at her.

Maddie looks away, drifts off into thought, then looks over at the man again.

He's staring at her intently.

She turns away, uneasy now, but moments later looks back.

The man's right arm is clearly shaking up and down behind the newspaper, as he grins at Maddie.

Maddie gets up.

Still grinning, the man pulls back the newspaper to reveal that he is masturbating.

Maddie turns around, walks quickly down the car to the other side, and exits into the next car as the train starts to pull into the next station.

EXT. BROOKLYN STREET - NIGHT

Maddie walks down a quiet street, on her way home. After a moment tears begin to trickle down her cheeks and she starts to sob.

INT. MADDIE'S APARTMENT - NIGHT

Maddie opens the door and enters, looking haggard.

She dumps her KEYS in a BOWL atop a table beside the door. A phone sits beside it, a red light blinking. Maddie hits a button on the phone, then heads over to the dining room table, where she puts her PURSE.

AUTOMATED VOICE

You have- one- new voice message.
First new voice message.

MADDIE'S MOTHER (V.O.)

Hello Madeline darling, it's your mother. Just calling to remind you just how proud I am of you. This job is a really big achievement and I'm sure you'll do great. And... I'm sorry about your father the other night. You know how he gets when you bring men over... he doesn't really have anything against Greg, it's just... well... you don't have a very good track record, and... I don't mean to lecture you on your relationships but-

Maddie presses the phone again, ending the message abruptly.

The door opens and GREG (22), Maddie's boyfriend enters.

As he closes the door behind him Maddie runs up, shoves him against it and kisses him furiously.

Greg pushes her away.

GREG

Whoa, when you'd get so frisky?

Maddie kisses his neck, his face, she's frantic.

GREG (CONT'D)

Hey, at least let me take my bag off... seriously though, I can't remember the last time you-

MADDIE

(whispering)

I need you.

GREG

What?

MADDIE

I need you to fuck me. Right now.
Give it to me.

Greg grins.

GREG

Yes, m'am.

They begin to make out, as Maddie walks backwards towards the kitchen table. Greg throws his BACKPACK on the ground as Maddie unbuttons his shirt. He pulls her shirt over her head, and pushes her down onto the table. Maddie fumbles with his belt as he bites her neck, causing her to gasp.

Greg's pants drop to the ground, and he pushes Maddie's skirt up and slides her panties off, before thrusting into her. Maddie cries out.

INT. MADDIE'S BEDROOM - LATER

Maddie lies curled up on her side, facing away from Greg, who has an arm limply wrapped around her stomach. Silent tears run down her cheeks.

GREG (O.S.)

You okay?

MADDIE

Yeah, yeah, no I'm fine.

GREG

Did- something happen to you today?

MADDIE

No, my mom just called.

GREG

(chuckling)

Oh jeez, how'd that go.

MADDIE

It was a message.

GREG

Oh.

(a beat)

You excited about tomorrow?

MADDIE

A little nervous. I've never been away from home this long. It's... weird.

A beat. Greg sits up so he can look at Maddie, who remains on her side, back to him.

GREG

You know, if you're worried things won't work out... if you're not cool with this whole long-distance thing, we can-

Maddie wipes her eyes, then leans back and looks at Greg.

MADDIE

No, no it's fine. Don't worry. I'm still going to see you for Thanksgiving.

GREG

Yeah. Right.

They smile weakly at each other before kissing softly.

Sounds of a low-flying plane are heard as we SMASH CUT TO:

INT. BOEING 747 - MORNING

Maddie sits by the window, a MAGAZINE in her lap.

MADDIE'S POV:

A plane taxis onto the runway.

CAPTAIN (V.O.)

Good morning, ladies and gentlemen, this is your captain speaking. Sorry for the delay, we're just hitting some traffic on the runway. Weather's nice, so we should still make our scheduled landing at Amsterdam Airport Schiphol...

INT. AMSTERDAM BAR - NIGHT

CU of an empty SHOT GLASS being slammed down onto a bar counter.

The GLASS belongs to Maddie, who's sitting at the bar of a hopping Amsterdam joint. It's LOUD- pop music, talking and laughter dominate the soundtrack.

Maddie catches the bartender's attention.

MADDIE

Can I get another one of these please? And a Heineken?

The bartender nods and turns around to grab a BOTTLE of Tequila.

He serves Maddie her DRINKS.

MADDIE (CONT'D)

Thanks.

She leaves a handful of EUROS on the table and quickly takes the SHOT, chasing it with a sip of the BEER.

JEAN-MARC (25), a handsome Frenchman takes a seat beside Maddie.

JEAN-MARC

Excuse me?

Maddie turns to him, surprised.

MADDIE

Yes?

JEAN-MARC

You're American, right?

MADDIE

Yes.

JEAN-MARC

I thought so.

(a beat)

My friend says you looked lonely.

He motions to a pretty French girl, CAMILLE (23), sitting a few meters away at a table.

JEAN-MARC (CONT'D)

Said I should come talk to you.

MADDIE

Oh, well, thanks.

JEAN-MARC

Why don't you come sit with us?
I'll buy you a drink.

MADDIE

Thank you, but I don't want to impose-

JEAN-MARC

No, no, of course not. We're travelers too, just looking out for one of our own. I know what it's like to do it alone. Unless of course... you don't like the French?

MADDIE
(laughs)
No, no- I'd love to sit with you.

She gets up.

ANGLE ON: JEAN-MARC & CAMILLE'S TABLE

Jean-Marc and Maddie approach the table.

JEAN-MARC
This is Camille.

Camille and Maddie shake hands.

MADDIE
Hi, I'm Maddie.

CAMILLE
Hi.

Maddie points at Jean-Marc, smiling.

MADDIE
And you are?

JEAN-MARC
Oh, yes, Jean-Marc.

They shake hands.

JEAN-MARC (CONT'D)
Please, have a seat.

They sit down beside Camille.

JEAN-MARC (CONT'D)
So, what brings you to Amsterdam?

MADDIE
I'm just passing through. I'm
backpacking around Europe before I
start my new job.

JEAN-MARC
What are you going to be doing?

MADDIE
I'm going to work at this
production company in London. They
make music videos.

JEAN-MARC

(to Maddie)

She was right though, you can stay at my hotel. The couch folds out into a bed.

MADDIE

I don't know, we just met- I really don't want to be a burden.

JEAN-MARC

No, really, it's nothing. You'll save some money.

CAMILLE

Come on. We're going to go this cool club in a moment. At least join us for that.

CU on Maddie as she smiles.

INT. AMSTERDAM CLUB - LATER

POUNDING techno music dominates the soundtrack as strobe lights and colored spotlights flash across a mass of sweaty, dancing bodies.

Maddie stands by a table beside the dance floor, sipping a cocktail.

She's watching Jean-Marc and Camille grind together, arms wrapped around one another, lusty looks in their eyes.

SMASH CUT TO:

INT. AMSTERDAM COFFEE SHOP - LATER

A loud CLICK resounds as a LIGHTER is ignited. A JOINT is dipped into the flame and smoked. As the smoker exhales we see it is Jean-Marc.

A series of distorted and warped CUs DISSOLVE into each other on screen as the trio pass the JOINT around and smoke, laughing.

SMASH CUT TO:

ECU of JOINT, now a mere roach, being stubbed out in an ashtray.

Jean-Marc gets up.

JEAN-MARC

I have to go to the bathroom.

He walks off.

MADDIE

So, Camille... are you and Jean-Marc like, boyfriend and girlfriend?

CAMILLE

What?

(laughs)

Oh, no, no, no. No, we just met last year. In a gallery in Paris.

MADDIE

Oh.

A beat.

CAMILLE

Can I ask you something?

Maddie, sipping her COFFEE, nods.

CAMILLE (CONT'D)

Drinking by yourself in a bar... doesn't seem like a normal thing to do...

MADDIE

(sarcastically)

Thanks, I hadn't realized.

CAMILLE

No it's just- well, why are you traveling alone?

MADDIE

I dunno. I've always felt the best way to travel is to do it by yourself.

CAMILLE

It's a boy isn't it?

MADDIE

Excuse me?

CAMILLE

You're sad about a boy. I can always tell.

MADDIE

Look, I barely know you, so-

CAMILLE

It's okay, I understand. We don't need to talk about it. But don't worry about it, okay? We're young, right? We shouldn't worry about anything. We should just have fun!

She puts her hand over Maddie's, smiles at her. Maddie stares at her hand.

MADDIE

Yeah...

INT. JEAN-MARC'S HOTEL ROOM - LATER

Jean-Marc, Camille and Maddie sit in the bedroom of Jean-Marc's large, fancy hotel room. Maddie sits on the foot of Jean-Marc's king-size bed, sipping a GLASS of champagne. Jean-Marc sits on a chair beside the room's desk, Camille on his lap, both drinking champagne as well. Behind them is a fantastic view of Amsterdam's many canals.

All three are busy laughing, and Jean-Marc and Camille are visibly drunk, Camille even more so.

CAMILLE

(laughing)

You should have seen him!
Completely naked, rolling around in a big tub of ink! His parents were there- it was a complete mess.

MADDIE

You're kidding? You actually did that?

JEAN-MARC

I thought it was avant-garde, okay?
I was really into Carolee Schneemann at the time.

CAMILLE

Jean-Marc claims he's a feminist,
but I know he's a dirty misogynist at heart.

She pinches him playfully, Jean-Marc starts to tickle her again.

JEAN-MARC
(lustfully)
Oh really?

CAMILLE
Yeah...

Slowly but surely they lean in and start to kiss. Maddie sits awkwardly, looking away as the two make out.

After a moment she gets up.

MADDIE
Um, I think I'm going to go to bed now. It's pretty late...

CAMILLE
Oh, don't go! You can sleep here with us.

She gives Maddie a flirtatious stare while tracing her finger along Jean-Marc's chest.

MADDIE
Thanks, but I think I'm just gonna go sleep on that fold out bed. I'll see you guys tomorrow.

JEAN-MARC
Good night, Maddie.

CAMILLE
Good night!

Maddie heads for the door.

Jean-Marc and Camille giggle before continuing to make out.

INT. JEAN-MARC'S HOTEL ROOM- LIVING ROOM - LATER

Maddie lies on the fold-out bed, in the dark, staring up at the ceiling.

From the other room we can hear the faint sounds of Jean-Marc and Camille making love.

INT. JEAN-MARC'S HOTEL ROOM- LIVING ROOM - THE NEXT DAY

Afternoon light streaks into the room through venetian blinds. Maddie sleeps, her back turned away from the sun.

Her eyes slowly flicker open and she looks up at the figure standing over her.

It's Jean-Marc, dressed in a white hotel robe, holding a steaming MUG of coffee.

JEAN-MARC
Good morning.

MADDIE
(grumpily)
Hey.

JEAN-MARC
Coffee?

Maddie sits up, takes the MUG.

MADDIE
Thanks.
(sips coffee, it's hot)
What time is it?

JEAN-MARC
Just after noon.

MADDIE
You seem awfully awake for someone
who only slept a couple of hours.

JEAN-MARC
(smiling)
I'm French. We live off espresso.

MADDIE
Ha ha.

Camille enters the room, also in a robe, smoking a CIGARETTE.

CAMILLE
And cigarettes. Room service should
be here any second. Hungry?

INT. JEAN-MARC'S HOTEL ROOM- LIVING ROOM - MOMENTS LATER

The trio sit around the coffee table, eating eggs, croissants, and other assorted breakfast foods.

JEAN-MARC
So Camille and I were talking and,
well... we want you to come with us
to Paris.

MADDIE

Uh huh. That'd be cool. I mean, I'd really just be taking the train with you guys. I have to be in London in two days.

JEAN-MARC

Forget that.

MADDIE

Excuse me?

CAMILLE

You're an artist, no?

MADDIE

Um, I guess so. I just write and make films sometimes...

JEAN-MARC

Perfect. We need a filmmaker.

MADDIE

What?

Camille, beaming, grips Maddie's wrist.

CAMILLE

I know you'll love it there.

MADDIE

Where, in Paris?

JEAN-MARC

Sort of. It'd really be better if you just saw it for yourself.

MADDIE

Alright, that sounds ominous...

CAMILLE

No, really, it's okay. It's just like a... an artist's...

(to Jean-Marc, in French)

How do you say?

JEAN-MARC

An artist's collective.

MADDIE

Oh, that sounds cool, I guess.

CAMILLE

We'd love you to come with us. You seem like a really nice girl.

MADDIE

Thanks, but this job- it's really important, and I can't miss my first day-

JEAN-MARC

Fine. Just come check it out for one day. If you still want to go to London, no one's going to stop you.

A beat.

MADDIE

I-

She looks at Camille, who's still smiling. It's contagious, and soon Maddie is smiling too. CLOSE on CU of Maddie.

EXT. GARE SAINT LAZARE - DAY

Camera TRACKS a taxi as it pulls out from in front of the train station and merges onto a main throughway.

INT. TAXI - CONTINUOUS

Maddie, Jean-Marc and Camille sit in the back, Jean-Marc in the middle. Maddie is busy staring out the window aimlessly. After a moment she turns to Jean-Marc.

MADDIE

Alright, look- I'm dying to know what you guys are going to show me. I've come this far- why don't you share the big secret?

JEAN-MARC

(chuckling)

Well, that would ruin the surprise wouldn't it? Tonight, I promise. After dinner.

EXT. ABANDONED LOT - NIGHT

Jean-Marc holds a hole in a chain-link fence open as Maddie and Camille duck through it. When they're in, Jean-Marc looks up and down the alleyway before following.

The trio walks briskly to the end of the lot, where a pile of junk leans up against the stone wall of an old building.

Jean-Marc pushes the garbage—a barrel, wooden box and stacks of cardboard—aside, revealing a small, dark passageway.

Maddie scoffs.

MADDIE

Are you kidding me? You want to go
in there? Where does it even lead?

Camille grins and switches on her FLASHLIGHT.

CAMILLE

Down below.

INT. TUNNEL - MOMENTS LATER

Flashlights flash across the screen as the trio descends a pitch-black tunnel. Water DRIPS ominously in the background.

MADDIE

Wow... this is amazing guys,
really. How- how did you find this?

JEAN-MARC

I'll explain when we get there.

CAMILLE

I told you you'd love it.

MADDIE

Get where?

She spots something out of the corner of her eye- to her right is an open passageway leading into a circular room.

Maddie stops dead in her tracks and stares into the room.

It's some kind of crypt. Stacks and stacks of skulls and bones line the walls. In the center is a metal cross with a Latin inscription written on it. Two pillars hold up the structure.

CU on Maddie's terrified expression.

She begins to back away from Jean-Marc and Camille.

Camille notices she's not beside her anymore, stops walking, turns around, and shines her flashlight on Maddie.

CAMILLE
Maddie? What's the matter?

MADDIE
W-what is this?

JEAN-MARC
What are you talking about?

MADDIE
Where are you taking me?

Camille approaches her.

CAMILLE
Maddie, it's okay-

MADDIE
Don't come near me, okay?

Camille spots the crypt.

CAMILLE
Oh. Maddie, it's just a crypt.
There's nothing to be afraid of.

MADDIE
Stop lying to me. Stop lying right
now. I want to know where we're
going.

JEAN-MARC
We're just going to meet some
friends. They... hang out down
here.

MADDIE
Down here?

Camille walks up to her, takes her hand. She squeezes it.

CAMILLE
Maddie, I promise everything's
okay. It's alright to be afraid. I
was scared my first time, too.

A beat. Maddie looks down at her hand. Takes a deep breath.

MADDIE
O-okay.

Camille smiles.

CAMILLE
Alright. Let's keep going.

INT. HQ ENTRANCE TUNNEL - LATER

The trio continues their trek through the catacombs. Sounds of music and talking can now be heard. Maddie perks up.

The trio rounds a corner.

INT. COLLECTIVE HQ - CONTINUOUS

A large cavern. It is in fact the basement of an old, 17th century monastery. Several, large, rotted barrels sit in a corner- remnants of the monastery's brewery. There's also what appears to be an old stone furnace. A stone staircase leads up to a dark passageway. There's a large hole in the ceiling- moonlight streams in, illuminating the cavern, which also has torches attached to the walls and a roaring fire in the center.

Little shelters sit in the cavern as well- just simple wooden frames and tarpaulin roofs. The fire is also surrounded by wooden frames, although its tarp has been rolled back. Several people sit in comfy lounge chairs by the fire- HOWARD (28), a bald, buff Asian-Canadian covered in tatoos and his even buffer, more badass-looking companion, GUSTAVO (30), who is Spanish, DECLAN (19) a handsome Irishman and ADRIENNE (27), a British hipster dressed in flannel, Converse and Elvis Costello glasses. They are busy chatting.

Several tunnels lead into the cavern, including the one that Maddie, Jean-Marc and Camille enter from.

JEAN-MARC
Helloooo!!

His voice echoes through the cavern.

Howard, Declan and Adrienne turn towards the source of the sound.

Jean-Marc waves at them, beaming.

JEAN-MARC (CONT'D)
We're back!

ADRIENNE
Jean-Marc!

She jumps up, rushes over to him.

Howard, Gustavo and Declan rise to their feet.

Two of the shelter's tarpaulin doors are flung open- ELENA (22), a beautiful, buxom Italian emerges from one of them, KLAUS (24), a German comes stumbling sleepily out of the other.

Adrienne embraces Jean-Marc.

JEAN-MARC

Nice to see you Adrienne!

Adrienne moves over to Camille, hugs her as well.

ADRIENNE

Camille!

(breaks embrace)

How was Amsterdam?

CAMILLE

Fun as always. How've you been?

ADRIENNE

Great! I wrote a whole bunch of poems while you were gone. You and Jean-Marc's mural really inspired me.

JEAN-MARC

Thanks, Adrienne.

Declan, Elena and Klaus stand around the newcomers now as well.

Howard and Gustavo still stand by the fire, arms crossed. They look pissed.

HOWARD

Jean-Marc!!

(points at Maddie)

Who is *this*?

JEAN-MARC

Oh, everyone, I'd like you to meet Maddie. Camille and I met her in Amsterdam.

Maddie blushes.

MADDIE

Hi.

Howard jumps down from the wooden deck that surrounds the fire and heads over to the tunnel entrance. Gustavo follows.

HOWARD

You didn't tell me you were bringing her.

JEAN-MARC

Yeah, well, it was a spur of the moment kind of thing.

HOWARD

You know we have very strict rules about newcomers.

CAMILLE

It's fine, Howard, really. She's cool.

(to Maddie)

Howard's just paranoid because of his days as a valiant ecoterrorist.

Howard scowls at Camille.

HOWARD

Funny.

MADDIE

Look, if it's a problem, I can leave-

JEAN-MARC

No, Maddie that's not necessary-

MADDIE

I mean, I'm only planning to stay through tomorrow night. I have to catch a plane to London.

A beat. Howard glares at Jean-Marc.

HOWARD

Jean-Marc, can I speak to you for a moment?

He starts to walk away, motions for Gustavo to follow.

Jean-Marc looks at Camille, rolls his eyes, then starts to walk away.

INT. BATHROOM CAVE - MOMENTS LATER

Howard, Gustavo and Jean-Marc stand in front of a pair of Porta-potties, in a dimly lit cave.

HOWARD

(furious)

What the *fuck* do you think you're doing bringing her here? You know the goddamn rules!

JEAN-MARC

I thought the whole reason we were down here is because we didn't believe in rules, Howard!

GUSTAVO

How long have you known this girl?

Jean-Marc pauses, bites his lip.

JEAN-MARC

I met her last night.

HOWARD

(scoffs)

Fucking unbelievable! You don't know a fucking thing about her!

JEAN-MARC

She's cool, man. I swear.

HOWARD

Oh you swear? You *swear*? I thought you swore you'd never think with your fucking dick again and bring another goddamn neophyte down here!

This angers Jean-Marc, he gets in Howard's face.

JEAN-MARC

What's that supposed to mean?

HOWARD

It means you've been bringing that Camille girl down here when we all know she doesn't belong! You just keep her around because Elena's a fucking lesbian and Adrienne's too ugly!

Jean-Marc grabs Howard's collar; Howard begins to raise his fist, but Gustavo steps in between them.

GUSTAVO

Whoa, whoa, whoa, cool it. He's right, Jean-Marc. You know nothing about this girl. She could be a cop for all you know.

JEAN-MARC

She's not a cop.

GUSTAVO

Nonetheless, this place is dangerous. You *know* this. She could get killed.

JEAN-MARC

Oh yeah, and what about Declan? He's a fucking kid!! You think he's going to be smart enough to stay out of the Forbidden Areas?

HOWARD

He's smart enough. You however, are a fucking dumbass.

JEAN-MARC

Whatever. I don't give a shit what you guys say. Maddie's my responsibility. I'll look after her.

He storms off.

Gustavo sighs, looks at Howard.

GUSTAVO

Cut him some slack, hombre.

HOWARD

I told you we'd regret letting him in on the details. One way or another that French *fuck* is going to mess everything up for us.

INT. COLLECTIVE HQ - CONTINUOUS

Maddie sits around the fire with the entire group. She seems awkward.

MADDIE

So, um... what exactly do you guys do down here?

ELENA

Jean-Marc did not tell you?

MADDIE

Kind of.

KLAUS

We're an artist's collective.

MADDIE

Right. What does that mean exactly?

ADRIENNE

We're all artists. I'm a poet, Klaus is a sculptor, Elena's a performance artist and Declan here draws comics.

MADDIE

What about those other guys?

The collective look at each other nervously.

ADRIENNE

(chuckles)

They, uh... do something else.

HOWARD (O.S.)

We're essayists.

Maddie looks behind her to see Jean-Marc walking briskly towards her, fuming, Howard and Gustavo several meters behind.

HOWARD (CONT'D)

And activists. You can stay. But don't get too comfortable. We're a pretty tight-knit community, and newcomers scare us.

Maddie turns to Camille, surprised.

MADDIE

You *live* down here?

CAMILLE

(sheepishly)

Surprise.

Jean-Marc taps Maddie on the shoulder.

JEAN-MARC

Hey, come with me. I want to show you something.

Maddie looks at Camille, shrugs, then gets up.

INT. GALLERY CAVE - MOMENTS LATER

A medium-sized, circular cave. The majority of its walls and even its ceiling are covered in a massive mural. One half-Jean-Marc's side- looks like a mixture of Basquiat and Egon Schiele, the other, Camille's side, is more colorful and painterly. The content of the mural is open to interpretation and can be decided by the director and art director. It should feature a good deal of human figures interspersed with bold lettering and should have an overall theme of harmony, love and hope. In the middle of the room is a group of Klaus' sculptures- all abstract and/or minimalist.

Maddie stands beside Jean-Marc and scans the mural, her eyes filled with wonder.

MADDIE
(under her breath)
Holy shit...

She turns to Jean-Marc.

MADDIE (CONT'D)
You- you painted all this?

Camille enters the room.

Jean-Marc nods.

JEAN-MARC
Camille, too.

MADDIE
This- this is incredible. You guys
are really good.

Camille blushes.

JEAN-MARC
This is what we do down here,
Maddie. We make art for the sake of
making art. We don't sell it, we
don't share it with anyone but our
group. Down here, no one can tell
us what to do. No one can tell us
how to live our lives. We're free,
Maddie. Completely free.

MADDIE
(chuckles)
This- this is really blowing my
mind. I had no idea a place like
this existed. This- it's just
amazing.

Jean-Marc points at a blank spot at the right side of the mural.

JEAN-MARC

See that spot? I left it blank. Now that you're here, I was thinking of painting it white so you could project something on it.

MADDIE

Project?

CAMILLE

We've got a cave filled with generators. That's how we have electricity. And Declan has a digital camera.

MADDIE

That's really nice of you guys, but I have to catch a plane tomorrow...

(a beat)

Shit! I just remembered. I was supposed to call my boyfriend!

Jean-Marc raises an eyebrow.

JEAN-MARC

Boyfriend?

Maddie rumages through her PURSE, takes out her CELL PHONE.

CU on the PHONE shows zero bars.

MADDIE

Of course. No service.

CAMILLE

There's a staircase that leads up to the tower. You can call him from there. And the view's great. I'll show you.

MADDIE

Thanks.

EXT. MONASTERY TOWER - NIGHT

Maddie, on her PHONE, leans against the stone railing of an old, decrepit tower. It overlooks the city, which is sparkling with lights. The Eifel Tower can be seen in the distance.

MADDIE

It's amazing Greg, you wouldn't believe it. There's like eight people and they all live down here and make amazing art.

GREG (V.O.)

That sounds sweet, Maddie. Hey- shouldn't you be asleep? It's like, really late over there isn't it? Don't you have to catch a plane tomorrow?

MADDIE

Yeah, well... actually that's what I wanted to talk to you about. I kinda felt like... well, like I shouldn't go to London.

GREG (V.O.)

What?

MADDIE

I've never even imagined a place like this. And these people... I've never met anyone like them. It just feels wrong to leave so suddenly.

GREG (V.O.)

Maddie, do you have any idea how stupid this sounds?

MADDIE

Greg, don't talk to me like that. You know I hate it when you talk to me like that.

GREG (V.O.)

That plane ticket is bought and paid for! I had to lend you money to get it, remember? And what the hell are you going to tell the company in London?

MADDIE

I'll tell them I'm not interested in the job anymore! This is a way better opportunity!

GREG (V.O.)

Opportunity? Maddie, these people sound like a bunch of hippies! They don't even have real jobs!

MADDIE

Maybe I don't want a real job!
Maybe this is what I want, what I
need! A place where I can- where I
can develop my art.

GREG (V.O.)

I thought got over this juvenile
bullshit after you graduated from
college.

A beat. Tears begin to silently trickle down Maddie's cheeks.

MADDIE

You don't know *anything* about what
I want, do you? You don't know
anything about me.

GREG (V.O.)

(sighs)

I knew this long distance thing was
never going to work.

MADDIE

You're right. It isn't.

She slams her PHONE shut, and instantly begins to cry.

She cries softly for a moment, before Camille walks up from
around the corner.

CAMILLE

Maddie- are you okay?

MADDIE

(crying)

You were right. It is a boy. I'm
having fucking boy troubles.

Camille opens her arms to hug Maddie.

CAMILLE

Hey, it's okay, come here.

Maddie walks past her, leans against the railing.

MADDIE

No, I'm alright, thank you. Give me
a minute.

CAMILLE

This is about your boyfriend?

MADDIE

(chuckles, still crying a little)

Don't think he's my boyfriend anymore. Not that it matters. I- I never even really liked him. I've never really been good with guys, I guess.

Camille puts a comforting hand on her shoulder.

CAMILLE

It's okay, you can talk to me about it.

Maddie laughs, wipes her eyes.

MADDIE

This is crazy. It's- everything's happening so fast. I thought my life was going to slow down after school- I had this job and everything- but none of it seems to fucking matter.

CAMILLE

This place matters. Trust me. I was just like you before I met Jean-Marc. He brought me here and my life changed forever.

Maddie composes herself, smiles at Camille.

MADDIE

I don't think I'm going to get on that plane tomorrow.

Camille starts walking towards the staircase.

CAMILLE

Maybe you should sleep on it.

Maddie follows her, laughing.

MADDIE

Good advice.

CUT TO:

TIME LAPSE: WS OF PARIS SKYLINE, NIGHT TO DAWN

INT. COLLECTIVE HQ - MORNING

Sunlight streams through the cave's skylight and falls on Maddie's face. She's slumbering near the fire pit in a sleeping bag.

Her eyes flicker open.

Klaus is kneeling beside her.

KLAUS
Good morning.

MADDIE
Um- hey.

He presents her with a PLATE topped with bratwurst and toast, as well as a MUG of steaming coffee.

KLAUS
Breakfast?

Maddie smiles weakly, takes the PLATE and MUG.

MADDIE
Thanks.

INT. FORBIDDEN BORDER - CONTINUOUS

Declan sits against a wall, drawing an artsy COMIC BOOK. His light comes from a large LAMP FLASHLIGHT.

A CRUNCHING sound echoes down the tunnel.

Declan perks up, looks down the darkness at the sound's source.

There's another CRUNCH, and some SCUFFLING.

Declan's eyes narrow, he stares harder into the dark.

The SCUFFLING continues.

He pushes down on the LAMP FLASHLIGHT, and the lamp portion disappears. He picks it up and shines it down the tunnel.

The FLASHLIGHT is too weak, it can't really make anything out, except the walls of the tunnel.

Declan scans the tunnel with his flashlight then-

Spots something.

The SCUFFLING goes silent.

Two dots glow in the center of Declan's beam, like cat's eyes. They blink. There's a GRUNT.

HOWARD (O.S.)
Hey, Declan.

Declan twirls around, startled, and points the light in Howard's face.

HOWARD (CONT'D)
Shit man, put that away.

DECLAN
Sorry.

He aims it back down the tunnel- but the glowing dots are gone.

DECLAN (CONT'D)
You just spooked me.

HOWARD
You know you're not supposed to hang around here, man.

DECLAN
Sorry, I know, it's just no one comes down here. I like the privacy.

HOWARD
Well get up. It's breakfast.

INT. COLLECTIVE HQ - MOMENTS LATER

Howard and Declan reenter the main cave. The rest of the group, except for Jean-Marc and Camille, are already sitting around the fireplace in a circle.

Gustavo looks at his bratwurst and toast with disdain.

GUSTAVO
Ah, fucking sausage again? Fucking Germans... don't you ever get tired of this shit?

Klaus, sitting across from him, smiles cheekily.

KLAUS
No.

Adrienne pours boiling hot water into a BOWL of oatmeal.

ADRIENNE

I hate it when Klaus makes
breakfast. Even if it's not sausage
it's some kind of meat. It's like
you're just sticking it to us
vegans.

She passes the BOWL to Elena, starts to prepare another.

DECLAN

That's because vegans are lame.

He sits between Elena and Maddie. Klaus passes him a PLATE of sausage.

Elena ruffles Declan's hair.

ELENA

(in Italian)
Smartass.
(to Maddie)
You know, we grow our own mushrooms
and potatoes.

She points to a tiny little garden in the corner of the cave.

MADDIE

Cool.
(a beat)
Where's Jean-Marc and Camille?

ADRIENNE

They're, uh, late risers.

DECLAN

Bullshit. I heard them goin' at it
all night. I'd be surprised if
they're up before three.

He whips out his COMIC BOOK, looks it over while he eats.

Adrienne sits down next to Elena.

MADDIE

(to Adrienne)
Can I ask you something? Are Jean-
Marc and Camille- are they
together?

This elicits laughs and chuckles from the entire group,
except for Howard, who eats his breakfast in sullen silence.

ADRIENNE

I don't think Jean-Marc's ever really been "together" with anyone.

ELENA

(in Italian)

Son of a bitch.

(in English)

He'll break that poor girl's heart.

ADRIENNE

Shut it. You're just jealous because Camille didn't go all the way with you that one time.

ELENA

Si! We did! She was best I ever had.

HOWARD

(scoffs)

Not likely.

ADRIENNE

You only kissed her, and it was only because she was drunk, and because Jean-Marc was out of town.

Declan rolls his eyes. He puts down his plate, begins sketching again.

DECLAN

Not that he would have minded.

Maddie glances over at his COMIC BOOK.

MADDIE

You like comic books?

Declan looks at her, surprised, blushes slightly.

DECLAN

Yeah, yeah, they're totally savage.

MADDIE

I used to read them when I was in film school. You like "The Sandman?"

DECLAN

Yeah, Neil Gaiman's great...

ANGLE ON JEAN-MARC & CAMILLE'S SHELTER

The blue tarpaulin door flaps open as a shirtless Jean-Marc emerges, stretching and yawning. He heads over to the fire pit. Camille emerges moments later, dressed only in panties and one of Jean-Marc's t-shirts, which is quite large on her. She follows him to the circle.

MADDIE

(points to Declan's comic)
That looks pretty cool. You draw that all yourself?

DECLAN

Yeah, yeah, just something I've been working on since I got here.

KLAUS

Declan is almost as new as you. How long have you been here, boy?

Declan frowns.

DECLAN

Uh, just over a month.
(a beat)
Oh!

Declan turns to a black DUFFEL sitting beside him, rummages through it.

DECLAN (CONT'D)

I forgot to give you this.

He hands Maddie a digital CAMCORDER.

DECLAN (CONT'D)

So you can film stuff.

He smiles.

Jean-Marc and Camille take seats across from them; Klaus hands them breakfast.

MADDIE

Thanks- uh, Declan right?

DECLAN

Spot on.

MADDIE

I'm Maddie.

DECLAN

I remember.

A beat.

They laugh awkwardly.

DECLAN (CONT'D)

There's uh, lots of cool stuff to shoot down here. There's a Roman bath under the Latin Quarter, and an old Nazi bunker. I can show you later if you like.

MADDIE

That'd be great.

HOWARD

Neither of you are going anywhere without Jean-Marc.

DECLAN

Aw, but Howard, I can take care of-

HOWARD

You know, I don't know if I ever told you this, but before Gustavo and I brought any of you down here, we met this kid, a Dutchman named Adriaan. He was young and inexperienced- like you two- and he was so fascinated by all the wonders down here, that sometimes he wouldn't look where he was going. Sometimes he'd wander down a tunnel, just scanning the walls aimlessly with his flashlight. Then one day, when he wasn't looking, he lost his footing and fell down a thirty foot ravine to his death. Gustavo and I had to rappel down just to get his body. Now I know you two are excited to see what's down here and that's great. But if you want to be one of us, to *really* join this collective, then you're going to have to start following the fucking rules. And the first rule is that whatever I say goes. So if you want to even step one foot outside this cave today, you're going to need to be supervised. You got that?

Declan nods sullenly.

JEAN-MARC

Fine with me, I love Nazis.

This elicits some awkward chuckles amongst the group, but Howard's story seems to have put everyone on edge.

Maddie looks across at Jean-Marc. They smile at each other.

MONTAGE:

- Maddie, Jean-Marc and Declan wander around an old Roman bath. Maddie films a decrepit old statue with Declan's CAMCORDER.

- In a dimly lit tunnel, Maddie films old mining equipment that Declan points out.

- Maddie, Jean-Marc and Declan inspect the all-white walls of a cave made of chalk.

- Maddie, Jean-Marc and Declan gaze down an immense cavern made of limestone. They scan it with their flashlights, and Maddie, with her CAMCORDER.

INT. NAZI BUNKER - DAY

Maddie explores a medium-sized room. Heavy steel doors lead in and out. Electrical conduit boxes are attached to the walls. There's a large metal table in the middle of the room and a counter top across from it. Empty cabinets sit above it. A faded Swastika lies above one of the doors.

Maddie approaches the table, notices something- there's several, deep grooves on the side, like claw marks. She runs her fingers over them.

She spots something on the counter, walks over. It's a stack of old, browned photographs. She picks them up, starts to leaf through them.

One is of a group of Nazi officers standing in the bunker proudly. It appears to be some kind of lab.

Maddie covers her mouth in shock when she sees the others: pictures of bloody, mutilated bodies. They look like animal victims.

Jean-Marc puts a hand on her shoulder.

JEAN-MARC

Hey.

Maddie jumps, frightened.

MADDIE

Jesus Christ, don't sneak up on me like that.

JEAN-MARC

Sorry. What's that?

Maddie tosses the photos back onto the counter.

MADDIE

Nothing. Where's Declan?

JEAN-MARC

Outside. We were thinking of going to the surface for a drink. You in?

MADDIE

Sure.

She starts to head for the exit. Jean-Marc stops her.

JEAN-MARC

Hey, Maddie?

MADDIE

Yeah?

JEAN-MARC

I'm really glad you decided to stay.

MADDIE

Yeah... yeah, me too.

DISSOLVE TO:

EXT. MONASTERY TOWER - NIGHT

Maddie leans on the railing and gazes at the Parisian skyline.

Jean-Marc walks out of the tower entrance and approaches her.

JEAN-MARC

Still not sick of that view, huh?

MADDIE

Not sure if I ever will. God- it's so beautiful out here.

Jean-Marc takes a spot beside her.

JEAN-MARC

You excited for your screening tomorrow?

MADDIE

I'm a little nervous that if my film isn't up to your guys' standards, Howard will kick me out. But yeah, I'm excited.

JEAN-MARC

Don't worry about Howard. I know he and Gustavo look all big and tough, but they're all talk. I'm sure everyone will love it.

A beat.

MADDIE

Can't believe it's already been a month.

JEAN-MARC

Time flies.

A beat.

MADDIE

Jean-Marc- I've had a *really* great time here. Thanks for bringing me. It means a lot.

JEAN-MARC

You're welcome.

MADDIE

And I've been meaning to talk to you-

JEAN-MARC

I know, I've been meaning to talk to you too.

MADDIE

Oh. Cool, I-
(shakes head)
God. This is never going to work.

JEAN-MARC

What?

MADDIE

Do you really think I fit in here?

JEAN-MARC

What kind of a question is that? Of course you fit in. Everyone likes you.

MADDIE

I don't know, I just- I feel like my life is falling apart around me. I'm supposed to be in London and instead I'm here-

JEAN-MARC

With friends. You're where you should be.

MADDIE

C'mon Jean-Marc, I mean, how long do you think this place can go on? You're five years away from thirty. You can't keep doing this, we can't keep doing this, you know? Eventually we're going to have to grow up.

JEAN-MARC

You think Picasso just stopped making art because he was getting old?

MADDIE

That's different. You can't live down here forever.

JEAN-MARC

I can as long as you're down here with me.

A beat.

MADDIE

I-

Jean-Marc leans in and kisses her. Maddie swoons, but after a moment breaks it.

MADDIE (CONT'D)

No.

She starts to back away towards the entrance.

MADDIE (CONT'D)

I can't do this. I'm not ready for another relationship, and I'm not, I'm not going to let myself become your plaything.

JEAN-MARC

Maddie-

MADDIE

Can't do this to Camille. Just-just can't do it.

She turns and hurries down the stairs to Collective HQ. Jean-Marc watches her go and sighs unhappily.

INT. GALLERY CAVE - NIGHT

Maddie's film- a weird, video art piece that amalgamates various footage of the catacombs, is projected onto a blotch of white beside Jean-Marc and Camille's mural. Music plays in the background- a party is going on.

Jean-Marc watches the film sullenly, a WINE GLASS in his hand. Howard stands beside him. Klaus watches the film as well.

Gustavo enters, walks up to Howard.

HOWARD

Gotta say, American made one hell of a video art piece. Never really looked at the caves like this before-

GUSTAVO

Can I talk to you?

Howard glances at Jean-Marc, who pays him no notice.

HOWARD

Sure. Let's step outside.

They exit.

INT. COLLECTIVE HQ - CONTINUOUS

Camera TRACKS Gustavo and Howard as they walk across the main cave, then PANS over to Maddie and Declan, who are sitting at a small table, drinking. Maddie is a little tipsy. Elena and Adrienne are hanging out in another section of the cave.

DECLAN

Really nice work, Mads, I mean it.
Everyone's really impressed.

MADDIE

Aww, thanks Declan. That's sweet. I
have you to thank. You showed me
all the coolest things down here.

DECLAN

Feels like ages ago.

MADDIE

I know.
(a beat)
I'm way too nerdy to be down here
with you guys, though.

DECLAN

What? C'mon, I draw bloody comic
books.

They laugh.

MADDIE

I don't know- I guess I'm just
insecure.
(a beat)
You're my friend, right?

DECLAN

I think you've had a little too
much to drink.

MADDIE

No, you'd know if I was drunk. I
get rowdy. I- I just feel like
you're one of the only people down
here I can trust- and I want to
make sure I'm right.

Declan puts his hand over Maddie's.

DECLAN

Maddie- you're one of my best
friends. I swear. You can trust me.

A beat.

MADDIE
Jean-Marc kissed me last night.

DECLAN
(surprised)
What?!!

MADDIE
Shh!! Keep it down.

DECLAN
Holy fuck he kissed you?

MADDIE
Shit. I knew this wasn't a good
idea.

She downs her DRINK.

Declan spots something out of the corner of his eye.

DECLAN
Oh fuck.

MADDIE
What?

DECLAN
It's Camille.

Sure enough, Camille, dressed in a sexy black dress, her
makeup running down her cheeks with tears, is storming
towards Maddie and Declan, a BOTTLE of Vodka in her hand.

MADDIE
Oh Jesus.

CAMILLE
Is it true?

MADDIE
Is what true, Camille?

CAMILLE
Did you kiss Jean-Marc?

MADDIE
(to Declan)
Would you excuse us for a moment?

DECLAN
Sure.

He grabs a BOTTLE of Jameson off the table and walks off.

CAMILLE
Did you kiss him?!!

Maddie gets up.

MADDIE
Calm down.

CAMILLE
Fuck that!! Answer the question!!

Across the cave, Adrienne and Elena notice Camille's raised tone and glance over, gossiping.

MADDIE
He kissed me.

CAMILLE
(in French)
That fucking bastard. I should have
fucking known.

MADDIE
Look, Camille- it really wasn't
anything. I stopped him and told
him it wasn't appropriate and it
hasn't happened since-

CAMILLE
Do you love him?

MADDIE
What?

CAMILLE
Do you love him?!

INT. HOWARD'S SECRET CAVE - CONTINUOUS

A small cave with a desk, bookshelves and several locked chests. Howard and Gustavo talk in the center.

HOWARD
That's completely out of the
question.

GUSTAVO
Howard, be reasonable-

HOWARD

Everything- *everything* we're trying to accomplish down here will go to shit if we tell them the truth.

GUSTAVO

And if we don't one of them might make a mistake and end up dead. I don't trust Declan or the new girl to stay where we tell them. And if they wander down the wrong tunnel-

HOWARD

Gustavo, I appreciate your concern but we've had this discussion a million times and I always tell you the same thing: it's just not going to happen.

INT. FORBIDDEN BORDER - CONTINUOUS

Declan wanders down the forbidden tunnel, taking swigs from the Jameson BOTTLE and singing "Come on Eileen" by Dexy's Midnight Runners.

DECLAN

(singing)

Come on Eileen, I swear well he means, at this moment, you mean everything.

He slumps down against the tunnel wall.

DECLAN (CONT'D)

(singing)

Too-ra, Loo-ra, Too-ra Loo-Rye-Aye.

(stops singing)

Ah, c'mon Deck. What the hell are you doing?

(a beat)

I should just talk to her-

He spots something on the opposite wall with his FLASHLIGHT. He gets up to inspect it.

INT. COLLECTIVE HQ - CONTINUOUS

MADDIE

Camille, you're drunk.

Camille grabs Maddie by the shoulder.

CAMILLE

Maddie, please, cut the bullshit, alright? I'm your fucking friend and you should have the fucking decency to tell me whether or not you love my boyfriend.

MADDIE

It's complicated.

CAMILLE

Please... please tell me.

A beat.

MADDIE

I- I have feelings for him, yes-

Camille begins to cry in earnest. Maddie tries to comfort her.

MADDIE (CONT'D)

But I swear Camille, I would never do anything to hurt you.

INT. HOWARD'S SECRET CAVE - CONTINUOUS

GUSTAVO

(angrily)

I know you've blown up a couple Hummer dealerships over in the US and organized marches and bullshit like that. But you forget that I've fought up in the Basque Country. So don't try to act like you're fucking smarter than me. I'm a soldier, alright? Not a fucking hippie with an agenda. And I know a bad situation when I see one. And this is one. We *need* to do something.

HOWARD

If you're in fear for your life, you're always welcome to leave.

GUSTAVO

(yelling)

God dammit, Howard, this is serious!!

INT. FORBIDDEN BORDER - CONTINUOUS

Declan inspects a group of cave paintings with his flashlight. They look very old, prehistoric even. There's two red hand prints, a black skull, and a very stylized drawing of some kind of beast.

There's a DRIPPING sound off to the left. Declan's head snaps towards it. He swings his flashlight in the direction of the sound and starts walking cautiously towards it.

INT. COLLECTIVE HQ - CONTINUOUS

Camille collapses in Maddie's arms, sobbing, and the two fall to the ground. Maddie holds her and rocks her back and forth.

MADDIE

It's okay, Camille, it's okay. God,
I'm so sorry. I'm so sorry.

INT. FORBIDDEN BORDER - CONTINUOUS

CRUNCHING and SQUISHING sounds now emanate from the dark. Declan continues to walk towards the source, scanning his FLASHLIGHT across the ground.

He spots several red drops in the dirt and stops dead in his tracks.

He moves the FLASHLIGHT up and spots a hand.

He moves the light up a bit more to see- it's a severed hand.

He moves the light up even more to see the wide-eyed expression of a dead body.

A little more light and now we can see:

A horrible, eight-foot tall MONSTER eating the entrails of a dead sanitation worker. The creature has double-jointed legs and a long tail. At the end of the tail is a curved, scythe-like piece of bone that looks deadly. Its hands and feet are webbed. At the end of its fingers are massive claws. Its lips are pulled back at all times, showing off its mouthful of pointy fangs. Its eyes are pitch-black orbs with eyelids that shut sideways. Its head is very fish-like, while the rest of its body is more reptilian. It is bony and spiny and awful.

CU on Declan's face as it turns ashen and fills with fear.

INT. COLLECTIVE HQ - CONTINUOUS

Camille continues to weep in Maddie's arms.

MADDIE

Please stop crying. Everything's going to be okay, I promise. We can kick that son of a bitch's ass together.

Camille looks up at Maddie.

CAMILLE

Maddie- I-I'm in l-

Declan's shrill scream echoes through the catacombs.

Camille and Maddie snap their heads in its direction.

INT. GALLERY CAVE - CONTINUOUS

Jean-Marc and Klaus hear the scream as well-

INT. HOWARD'S SECRET CAVE - CONTINUOUS

-As do Howard and Gustavo.

HOWARD

That was Declan.

He and Gustavo dash out of the cave.

INT. COLLECTIVE HQ - CONTINUOUS

Maddie jumps to her feet, leaving Camille on the ground.

Jean-Marc and Klaus come running out of the Gallery Cave.

Maddie spots them.

MADDIE

That sounded like Declan.

Jean-Marc sprints off. Maddie follows.

MADDIE (CONT'D)

Jean-Marc, wait.

INT. FORBIDDEN BORDER - MOMENTS LATER

Jean-Marc and Maddie run at top speed down the tunnel, FLASHLIGHTS out.

MADDIE

I thought he knew not to go down here! Howard told us the tunnel was unstable!

They turn a corner and stop dead in their tracks.

Maddie screams.

The Monster is standing over Declan, who appears unhurt but is screaming and struggling frantically. The Monster squints as light flashes in its eyes and growls angrily.

DECLAN

Maddie!! Maddie help me!!

MADDIE

Declan!!

She takes a step forward but Jean-Marc grabs her. She struggles.

MADDIE (CONT'D)

No! No let go of me! LET GO OF ME!!

DECLAN

MADDIE!!

The Monster grabs Declan's leg.

JEAN-MARC

No! There's nothing you can do!
Keep shining your light in its eyes
or we're dead!!

The Monster growls again, then starts to pull Declan down the tunnel.

DECLAN

FUCK!!! MADDIE HELP ME!! JESUS GOD
HELP!! HELP ME!!

Maddie continues to struggle, but Jean-Marc holds her tight while he shines his FLASHLIGHT in the Monster's face.

The Monster roars, then speeds off down the tunnel, dragging Declan with him, who quickly disappears into the darkness. His screams echo down the tunnel.

MADDIE
NOOOO!!!!!!

JEAN-MARC
C'mon we have to go!

MADDIE
Let go of me!! Let go of me you son
of a bitch!! Oh god no. Declan...
no...
(weeps)

INT. COLLECTIVE HQ - MOMENTS LATER

Jean-Marc pulls a frantic, screaming Maddie back into the main cave. The other artists come running over.

MADDIE
(crying)
Declan... oh god, Declan. Oh my
god... oh my god...

KLAUS
What happened?

Jean-Marc is in shock.

JEAN-MARC
I don't know.

Camille runs over, takes Maddie from Jean-Marc and comforts her.

KLAUS
What do you mean you don't know?

JEAN-MARC
I don't know, okay!!

He grabs the Vodka BOTTLE from Camille and takes a swig.

JEAN-MARC (CONT'D)
I don't know, there was some kind
of- creature, and it- it fucking
took Declan, okay?

ADRIENNE
What do you mean *a creature*?

JEAN-MARC
A fucking animal! It was big-
really fucking big, like a grey
gorilla, lizard thing.
(MORE)

JEAN-MARC (CONT'D)
Just grabbed Declan and dragged him
off... fucking dragged him off...

ELENA
This is crazy...

KLAUS
(scoffs)
You're fucking kidding right? Is
this some kind of joke?

JEAN-MARC
No Klaus you fucking asshole it is
not a joke! I saw it with my own
two eyes. Swear to god!!

ADRIENNE
No- you're- you're crazy.

HOWARD
He's not crazy.

Maddie looks up at Howard. Her eyes narrow.

MADDIE
You- you *knew* about this?

HOWARD
Yes, I've seen the creature myself.

Maddie jumps to her feet, strides towards Howard, fuming.

MADDIE
You son of a bitch- this whole
fucking time *you knew?!*

She raises her fist but Camille grabs her, pulls her back.

CAMILLE
No, Maddie!

HOWARD
I wasn't the only one. Why don't
you two ask your boyfriend how long
he's known about it?

Camille and Maddie stare at Jean-Marc. Their jaws drop.

CAMILLE
(in French)
Fucker.

JEAN-MARC
Camille-

MADDIE

You- you seductive piece of shit.
You brought us down here and you
knew that- that *thing* was down
here?

JEAN-MARC

If he had listened to Howard and
stayed away from those tunnels this
wouldn't have fucking happened!

MADDIE

I-I don't believe this- I can't
believe what I'm hearing. Did any
of the rest of you know about this?

GUSTAVO

Just me. We thought it would be
safer if the rest of you didn't
know.

ELENA

And who gave you the right to make
our decisions for us?

GUSTAVO

(to Howard)

I told you this was going to
happen!! If we had told them what
was down here none of-

HOWARD

They would have ever come down
here. Human beings are weak and
afraid. I knew we had something
special down here and I knew you
would all be too afraid to share it
with me if you knew the truth.

ADRIENNE

You motherfucker. I- I can't
believe this shit.

KLAUS

Unbelievable.

Camille, teary-eyed, rushes over to Jean-Marc and slaps him
fiercely across the face.

CAMILLE

(in French)

You lying motherfucker!!

Jean-Marc staggers back.

JEAN-MARC
Camille, please-

MADDIE
I'm going upstairs to call the
police.

She starts to walk towards the monastery tower, but Howard
grabs her by the arm.

HOWARD
You can't.

MADDIE
Get your fucking hands off me!

HOWARD
They would never believe you. And
even if they did, it's illegal to
be down here. We'll all be
arrested.

KLAUS
I am not going back to prison.

MADDIE
Well we have to go look for Declan,
at least.

HOWARD
That's suicide. I've watched this
animal. It's fast and deadly and
it's built to survive down here.
It's got the home advantage. We'd
never stand a chance.

MADDIE
So that's it? We're just going to
let him die?!

She looks at the rest of the collective for support, but they
all look at their feet sheepishly. Gustavo looks up.

GUSTAVO
No. We have our own advantage.

SMASH CUT TO:

INT. HOWARD'S SECRET CAVE - MOMENTS LATER

CU of a chest as it is flung open. It's filled to the brim
with GUNS- AK-47s, shotguns, pistols, rifles and grenades.

CUT TO reverse angle of Maddie, Howard and Gustavo staring down at the chest.

MADDIE
Holy shit.

HOWARD
Gustavo, you can't be serious-

GUSTAVO
Shut the fuck up.

MADDIE
Wh-where did you get these?

Gustavo grabs a SHOTGUN, cocks it.

GUSTAVO
Doesn't matter. I'm coming with you.

He presents Maddie with a GLOCK.

GUSTAVO (CONT'D)
You know how to use one of these?

MADDIE
Uh, no.

He puts the gun in her hand.

GUSTAVO
That's fine, it's real easy. Don't worry, the safety's on. I'll explain how to fire it on the way.

He starts to stock up on weapons- grabbing PISTOLS and stuffing them into his pants, slinging RIFLES and AKs over his shoulders. He throws on a KEVLAR VEST covered in GRENADES as well.

GUSTAVO (CONT'D)
Now we have to hurry. If it didn't kill him when it grabbed him-

MADDIE
It didn't, I'm sure of it.

GUSTAVO
Right, well then it's probably taking him to the nest. Which means we don't have much time.

MADDIE
There's a fucking nest?

HOWARD
Gustavo- this is fucking
suicide, you know this.

GUSTAVO (CONT'D)
Doesn't matter, I'm doing it
anyway.

He finishes loading up on guns and starts walking back to Collective HQ. Camera DOLLEYS as Howard and Maddie follow him.

HOWARD
You won't stand a fucking chance.
Why are you doing this?

GUSTAVO
Karma.

INT. COLLECTIVE HQ - CONTINUOUS

Maddie, Gustavo and Howard reenter the main cave, approach the group of frightened artists.

Gustavo dumps the GUNS on the ground.

GUSTAVO
If we're gonna do this, we gotta do
it fast. So if you're going to
help, grab a gun and let's go.

No one moves a muscle.

Maddie starts to tear up. She can't believe her friends' callousness.

MADDIE
(whispering)
I can't believe you guys. D-
Declan's your friend! Don't you
fucking care?

A beat.

CAMILLE
I'm in.

She heads over to Maddie and Gustavo.

JEAN-MARC
Camille!

He grabs her. Camille throws his hand off, raises her hand to slap him again. Jean-Marc backs off, raises his hands in defense.

CAMILLE

(in French)

Don't you fucking touch me!! Swear to god, I'll rip your fucking balls off!

JEAN-MARC

(in French)

Camille- you don't understand. You didn't see it. This thing will *kill* you. I'm sorry I lied to you but please-

CAMILLE

(in French)

I know you cheated on me.

JEAN-MARC

(in French)

What?

CAMILLE

(in French)

The Czech girl. I know about her.

JEAN-MARC

(in French)

Camille-

CAMILLE

(in French)

I knew, I knew right from the beginning what kind of man you were. And you know, I thought- I thought that if I loved you hard enough that maybe- just maybe- I could change you. Should've fucking known better.

She walks over to Gustavo, who hands her a HANDGUN.

GUSTAVO

You know how to use one of these?

CAMILLE

Yes.

Jean-Marc shakes his head, storms over.

JEAN-MARC
Fuck it, give me a fucking rifle.

Gustavo obliges.

MADDIE
This doesn't change anything.

JEAN-MARC
I know- I just- I can't let you
guys die.

Maddie turns to the rest of the group.

MADDIE
So that's it? No one else is going
to help?

ADRIENNE
Maddie, I'm sorry, but I-

MADDIE
Save it.

KLAUS
You're being unreasonable. I know
you want to be all noble but think
about it- there's no way you're
going to survive.

GUSTAVO
They'll be fine. They're with me.
(to Howard)
Give me the map for the forbidden
tunnels.

Howard takes a worn MAP out of his jacket and hands it to
Gustavo.

HOWARD
Take this too.

He hands him a WALKIE TALKIE.

HOWARD (CONT'D)
Keep constant radio contact,
alright?

GUSTAVO
Okay.

HOWARD

But Gustavo- this is a mistake. I always told you you'd die making a stupid mistake.

GUSTAVO

Well, I've always been good at proving you wrong, haven't I? Let's go.

He heads for the forbidden border. Maddie, Camille and Jean-Marc follow.

They click their flashlights on when they reach the tunnel leading out of Collective HQ.

The rest of the artists watch nervously.

ELENA

Good luck.

INT. HQ ENTRANCE TUNNEL - CONTINUOUS

JEAN-MARC

Thanks.

He clicks his FLASHLIGHT on to see:

The Monster, crouching right in front of him. Saliva drips from its mouth.

Jean-Marc's eyes widen a moment before the Monster, growling, knocks him into the wall with its arm.

Maddie and Camille scream, back against the wall.

The Monster roars, then lunges towards Gustavo.

Gustavo raises his AK-47, prepares to fire.

GUSTAVO

Get down!!

But it's too late- the Monster is upon him, and in one fell swoop it impales him upon its tail. Gustavo screams as the Monster lifts him up off the ground. Blood sprays out of his mouth and chest.

Maddie and Camille watch in horror.

Jean-Marc is alive and up. He motions to them to run to him.

JEAN-MARC

C'mon!

Maddie glances at the Monster and its prey then dashes over to Jean-Marc with Camille.

Gustavo, dying quickly, manages to pull a GRENADE off his vest and pulls out the PIN. He prepares to shove it down the Monster's throat.

The Monster shrieks and throws Gustavo against the entrance to Collective HQ. As Gustavo hits the ground the GRENADE he is holding goes off.

INT. ADJACENT TUNNEL - CONTINUOUS

Maddie, Jean-Marc and Camille turn a corner and run down a parallel tunnel as fire billows behind them.

INT. COLLECTIVE HQ - CONTINUOUS

The artists hit the dirt as fire bursts into the cave. The entrance to the entrance tunnel collapses, rocks tumbling everywhere. Dust fills the cavern.

Something round is flung onto the ground and rolls in between Elena's legs. It's Gustavo's bloody head. Elena screams.

INT. RANDOM TUNNEL - MOMENTS LATER

Jean-Marc, Maddie and Camille run wildly through the catacombs, Camille leading the way. She is completely frantic.

Jean-Marc starts to slow down.

JEAN-MARC

Camille, stop!

Camille doesn't listen.

JEAN-MARC (CONT'D)

Camille!!

He grabs her and pulls her back. Their FLASHLIGHTS shine down a huge chasm that Camille was only inches away from falling down.

Maddie catches up, looks down the chasm with surprise.

JEAN-MARC (CONT'D)

You have to be careful. You know
you can't run like that down here.

CAMILLE

(frantic)

Are you fucking insane?! Don't run?
Did you see that fucking thing?!!

JEAN-MARC

Keep your voice down-

CAMILLE

Fuck you!

She shoves him back.

MADDIE

He's right, Camille. We have to be
quiet, or that thing will find us.

CAMILLE

Well excuse me for losing myself,
but Gustavo had the map and the
radio, and he's fucking dead! So
now we are too!!

JEAN-MARC

I can find my way around down here.

CAMILLE

Bullshit! You just say that to look
cool. Not even Howard can find his
way around without a map.

JEAN-MARC

Look, I know you're both mad at me
for lying to you, but you're going
to have to trust me. Otherwise
we're as good as dead.

Maddie looks at Camille, nods slightly.

CAMILLE

(sullenly)

Fine.

JEAN-MARC

Now I'm not quite sure where we are
right now, but Howard told me about
this nest and I think I have an
idea of where it is.

(MORE)

JEAN-MARC (CONT'D)

It's near the biggest entrance into the catacombs- basically just a fucking hole behind a cafe in the Latin Quarter. Most of the air in this part of the underground blows from there, so if I can find a steady gust of wind I'll know where we are.

Maddie and Camille glare at him.

JEAN-MARC (CONT'D)

And I'm *really* sorry for lying to you two. And for... everything else. Okay? I mean it.

MADDIE

We can discuss your status as a chauvinist pig later. Let's just find Declan and get the hell out of here.

She starts to head down the tunnel.

Jean-Marc and Camille share a tense moment before Camille begins to follow Maddie.

INT. COLLECTIVE HQ - CONTINUOUS

The cavern is filled with dust. Howard stands by the caved-in tunnel where Gustavo was killed, staring at his friend's severed head.

Adrienne and Elena stand on the other side of the cave, arms crossed, fuming.

Howard kneels down beside Gustavo's head and sighs.

HOWARD

I'm sorry, buddy.

He closes Gustavo's eyes, and throws a black CLOTH over his head, covering it.

INT. RUINS OF MONASTERY - CONTINUOUS

Klaus digs through a pile of rocks, looking for a way out. He shoves his hand through a crack.

EXT. RUINS OF MONSTERY - CONTINUOUS

Klaus' hand bursts through a pile of rubble by the base of the monastery, but he can't get any more of his body through.

Sirens are approaching in the distance.

INT. RUINS OF MONSTERY - CONTINUOUS

Klaus looks through the crack.

KLAUS' POV:

Fire trucks and police cars approach the monastery.

INT. COLLECTIVE HQ - CONTINUOUS

Klaus reenters the cave from the other side, and jogs over to Howard, Adrienne and Elena.

KLAUS

No good. The entrance to the monastery's caved in and so's the main entrance. Cops are on their way, too.

ELENA

Well, that's good, right? They-they can dig us out.

HOWARD

We're squatters. They'll arrest us.

ADRIENNE

Better than dying.

HOWARD

Not when they find all the guns we have.

ADRIENNE

You mean *you* have.

HOWARD

You really think the French police are going to make that distinction.

Adrienne looks at her feet, defeated.

KLAUS

It doesn't matter, anyway. By the time they get through all that rubble that thing will have gotten us. We need to keep moving.

HOWARD

Klaus is right.

ADRIENNE

You're fucking kidding. The only other way out is through another one of your damned forbidden tunnels!!

Elena starts to tear.

ELENA

We're going to die.

Adrienne puts an arm around here.

HOWARD

No we're not. I know how to get out of here. I have a map. We have guns and supplies. And that thing's probably busy hunting the others anyway. We can make it.

ELENA

This is insane-

HOWARD

I know you all hate me right now. But you have to trust me- if you don't follow me down that other tunnel, you *will* die.

He walks over to the fireplace, grabs a BACKPACK, starts stuffing BOTTLES of water and BAGS of snacks into it.

HOWARD (CONT'D)

Grab a gun and anything else you want and let's go.

He grabs another AK, tosses a SHOTGUN to Klaus.

ELENA

I don't know how to use a gun.

HOWARD

You should take one anyway.

ADRIENNE

No, I think Elena and I are more likely to end up shooting each other. You two will just have to protect us.

HOWARD

So be it. Let's head out.

Klaus and Elena start to walk for the only remaining entrance to Collective HQ. Howard stops Adrienne, puts a hand on her shoulder.

HOWARD (CONT'D)

We're going to make it.

She nods slightly.

INT. RANDOM TUNNEL - CONTINUOUS

Jean-Marc leads the way; Maddie and Camille follow cautiously.

Maddie looks at her PISTOL quizzically.

CAMILLE

So how many other girls were you fucking before the Czech girl, Jean-Marc.

JEAN-MARC

None. She was a mistake.

CAMILLE

Oh right, a "mistake." You know, I should have listened to Marie. When we first met, she warned me about you. Said you had cheated on your last girl. Marie was friends with her- Hélène- you remember her?

JEAN-MARC

I remember.

CAMILLE

Marie said you'd break my heart just like you broke hers.

JEAN-MARC

Things with Hélène were complicated.

CAMILLE

Of course they were. Just like with the Czech girl. So, when you decided to bring Maddie along, was it always your plan to seduce her?

MADDIE

Camille-

Jean-Marc turns around and faces Camille, scowling.

JEAN-MARC

Wasn't it yours?

A beat. Camille blushes.

CAMILLE

What's that supposed to mean?

Jean-Marc, rolls his eyes, shakes his head.

MADDIE

Guys, please. This isn't a fucking sitcom. We should keep moving.

They turn a corner, enter a new tunnel. Jean-Marc stops, licks his finger, puts it up to the air.

JEAN-MARC

Feel that?

MADDIE

What?

JEAN-MARC

I think we're close.

CAMILLE

What's a sitcom?

INT. NEST - CONTINUOUS

A large cavern. A pool of water takes up most of the space. Several little dirt islands pepper the pool. A path leads up from the entrance along the left wall to the other side.

Screaming is heard as the Monster appears at the nest's entrance, dragging Declan behind him. It drags him up the path and dumps him on the shore of the pool.

CRUNCH. Declan looks at the ground- it's covered in human bones.

The Monster crouches a few feet away and watches him.

Declan looks up. Above him, attached to the wall via what appears to be some kind of cocoon, is a human skeleton. All its limbs have been severed.

The Monster growls at Declan.

INT. OLD TUNNEL - CONTINUOUS

Howard and Klaus lead the way, Adrienne and Elena follow behind. Klaus and Howard carry TORCHES, Adrienne and Elena FLASHLIGHTS. Howard consults an old, worn MAP.

ADRIENNE
So why the torches?

HOWARD
Animals hate fire.

Klaus spots something on the wall.

KLAUS
Hey, take a look at this.

He shines his torch on another cave painting. It's a crude yet stylized representation of the nest. The Monster sits atop a mountain of bones, four cocooned victims lined up behind it. The bone mountain rises out of an ocean of blood.

ADRIENNE
What is that, some kind of painting?

KLAUS
Looks old.

HOWARD
Probably Gallic. God knows how long this thing's been living down here. We should keep moving.

INT. DAMP TUNNEL - MOMENTS LATER

Howard, Klaus, Adrienne and Elena enter. The sound of trickling water begins to FADE IN.

ELENA
What's that?

INT. OLD SEWER ENTRANCE - CONTINUOUS

The four artists turn the corner and reach the source of the water- a huge, Renaissance-era sewer pipe. A huge section of it has been broken open, and the murky water inside can be seen.

ADRIENNE

Oh shit.

KLAUS

I thought you said you knew the way out of here!

HOWARD

I do. This is it.

ELENA

(in Italian)

You can't be serious.

ADRIENNE

I hate water.

HOWARD

Tough. All the other passageways will lead us right through that thing's territory. And I've never seen it swim. This is the only safe way.

KLAUS

So what are we supposed to do? Swim under?

HOWARD

It's only a hundred feet to the next opening. I've been here before. If you take a big breath you won't have a problem making it.

ELENA

This is crazy.

HOWARD

For Christ's sake, just fucking trust me! Our guns will even fire underwater. Now, I'll go first, lead the way. Stay close to me- don't lag behind. Klaus will hold up the rear. Everyone got it?

The other three nod solemnly.

HOWARD (CONT'D)

Good.

KLAUS

So much for the torches.

JUMP CUT TO:

Howard takes a deep breath and jumps into the open pipe. Water splashes on Adrienne, who soon follows, then Elena. Klaus looks behind him cautiously before jumping in as well.

INT. OLD SEWER PIPE- UNDERWATER - CONTINUOUS

Klaus jumps underwater. He spots Elena a few meters ahead of him, swimming quickly. He starts to follow, his SHOTGUN slung over his shoulder.

The group continues to swim. After a moment Howard sees light pouring in from the exit hole.

ANGLE ON:

The entrance to a perpendicular pipe, as Klaus swims by.

The Monster's terrifying snout peeks out of the entrance, before it slithers in behind Klaus.

Howard looks back over his shoulder to check on the group, only to see the Monster swimming rapidly towards Klaus.

He opens his mouth to scream but only bubbles come out.

Adrienne and Elena notice, look back. Their eyes widen with terror and they start to swim frantically towards the exit.

Klaus notices everyone looking at him, and turns around- but it's too late. The Monster is upon him.

With one fearsome swing it punches its fist right through Klaus' abdomen. Blood starts to cloud the water as the Monster raises Klaus up to its gaping maw.

Howard watches in horror as Adrienne and Elena pass him.

Adrienne's almost at the exit.

CU on Klaus' fearful eyes a moment before the Monster sticks his head in its mouth and bites it off at the jaw.

Howard turns and swims madly for the exit.

INT. OLD SEWER EXIT - CONTINUOUS

Adrienne scrambles out of the pipe, gasping for breath. Panting and whimpering she turns to help pull Elena out of the water.

Howard follows shortly after.

HOWARD

Go! Run!

Elena bolts down the tunnel.

ADRIENNE

Elena, wait!

She follows. Howard scrambles out of the pipe, walks backwards while pointing his AK-47 at the exit.

INT. DARK TUNNEL - CONTINUOUS

Elena bolts down a very dark tunnel, screaming. She's far ahead of Adrienne now.

ADRIENNE

Elena! Elena, slow down! It's too dark, wait for Howard!!

INT. OLD SEWER EXIT - CONTINUOUS

Howard continues jogging backwards.

The water in the pipe begins to bubble, moments later the Monster's claw springs out, latches onto the ground.

Howard turns and runs.

INT. DARK TUNNEL - CONTINUOUS

Adrienne runs after Elena.

ADRIENNE

Elena!

ANGLE ON:

Elena, still running at top speed. Suddenly she's gone-falling down a hidden hole. She screams shrilly.

ADRIENNE (CONT'D)

ELENA!!

INT. HOLE - CONTINUOUS

LOW ANGLE of Elena's body tumbling down the pit. Her limbs snap and twist at odd angles while jagged pieces of rock slice her open and knock her teeth out.

Finally she hits the ground, breaking her neck instantly and cracking her skull open. Blood pours out.

INT. OLD SEWER EXIT - CONTINUOUS

The Monster pulls itself out of the water, dragging Klaus's corpse behind it, then rises to its full height. It arches its back and roars loudly, a horrific screech that echoes throughout the catacombs.

INT. RANDOM TUNNEL - CONTINUOUS

Jean-Marc, Maddie and Camille stop dead in their tracks as the sound of the Monster's scream reaches them.

CAMILLE

Is that?

MADDIE

We should go.

JEAN-MARC

Yeah, yeah, let's go.

They start to walk briskly down the tunnel.

MADDIE

Isn't that bunker near here?

JEAN-MARC

Yeah, let's hide out there.

INT. NAZI BUNKER - MOMENTS LATER

Jean-Marc closes the heavy steel door behind them, checks the lock- it's jammed.

JEAN-MARC

Don't think I can lock this thing.

MADDIE

Then we won't stay long. Let me just look around- I think there might be some clues here.

CAMILLE

Clues?

MADDIE

I saw some photos last time I was here. Just give me a second- okay?

She starts to rummage through the various drawers and cabinets of the lab.

Jean-Marc pulls Camille aside.

JEAN-MARC

Camille-

CAMILLE

(in French)

I don't want to talk to you.

JEAN-MARC

(in French)

Camille, please. We may not make it through this, and I don't want to leave things between us like this.

CAMILLE

(in French)

What is there to say? You know we'll never work out.

JEAN-MARC

(in French)

Yes we can.

CAMILLE

(in French)

Do you even love me?

A beat. Jean-Marc strokes her cheek.

JEAN-MARC

(in French)

Of course I love you.

Camille shakes his hand off.

CAMILLE

(in French)

What about Maddie? Do you love her?

A beat.

JEAN-MARC
 (in French)
 I love both of you.

Camille rolls her eyes.

CAMILLE
 (in French)
 Jesus fucking Christ, Jean-Marc!
 This isn't the 60s, we're not
 fucking hippies like our parents! I
 thought you hated what your father
 did to your mother! And yet here
 you, are, sleeping with as many
 women as possible. It's all just
 conquests with you, isn't it?
 You're just like him.

JEAN-MARC
 (in French)
 I can't help the way I feel. Why do
 you have to pretend to be so old-
 fashioned all the time? If you
 could have, you would have fucked
 Maddie that first night!

CAMILLE
 (in French)
 But I didn't! And you're going to
 have to choose, Jean-Marc. Her or
 me.

She turns to Maddie.

CAMILLE (CONT'D)
 Did you find anything yet?

Maddie flips through a stack of yellowed PAPERS. A CU shows that they are all typewritten Nazi documents, along with the photos of Monster victims Maddie saw earlier. Another photo is of a row of JARS, each containing what appears to be a Monster fetus.

MADDIE
 Jesus Christ...

Camille comes over, looks at the PHOTO with Maddie.

CAMILLE
 Did they make this thing?

MADDIE

I don't know.

She turns the page. It's another PHOTO, of the nest. A description accompanies the PHOTO, in German.

MADDIE (CONT'D)

Do either of you know German?

JEAN-MARC

I do.

He walks over, takes the PHOTO from Maddie.

MADDIE

What does it say?

JEAN-MARC

"The creature has a very slow metabolic and reproductive cycle. It only breeds every ten years or so, and generally only produces a litter of one pup. It requires a living host to plant its eggs."

They all look at each other.

MADDIE

Declan.

Jean-Marc turns the PHOTO over.

JEAN-MARC

It's a map. Oh my god, look-
(points at map)
Here we are, and here- this- this
is the nest.

Maddie heads for the door.

MADDIE

Let's go.

INT. DARK TUNNEL - CONTINUOUS

Adrienne wanders around, shining her FLASHLIGHT, terrified.

ADRIENNE

Elena! Howard! Elena!! ELENA!!!

There is no response.

Adrienne backs against the tunnel wall, muttering to herself.

ADRIENNE (CONT'D)
It's going to be okay... you're
okay... you're okay...

There's a faint growl from the other end of the tunnel.

Adrienne instantly becomes silent.

ADRIENNE (CONT'D)
(whisper)
Elena?

There's a sound of heavy breathing and wet footsteps.

Breathing heavily, Adrienne crouches down amongst some stalagmites and shuts her FLASHLIGHT off.

It is now completely black. The wet footsteps get closer. Adrienne becomes absolutely silent. We hear the footsteps enter the room- it's definitely the Monster, wheezing awfully as it walks slowly down the tunnel. It pauses. Sniffs. Then continues on its way. We hear its footsteps getting further and further away. After a moment, Adrienne sighs heavily.

She turns her flashlight back on. It's pointing upwards, giving her face a reddish glow.

DRIP. Something has fallen onto the FLASHLIGHT's lens. Adrienne looks at it- it's some kind of translucent goo. More drips onto the lens. Adrienne looks up.

The Monster's right above her, clinging to the ceiling, its saliva dripping down. It growls angrily at Adrienne.

ADRIENNE (CONT'D)
Oh god, no!

She screams and jumps to her feet. Before she can get away the Monster leaps off the ceiling and knocks her down onto her stomach. It takes a huge bite out of her shoulder, and starts tearing into her back.

INT. RANDOM TUNNEL - CONTINUOUS

Maddie stops, hears Adrienne's echoing scream.

MADDIE
Did you hear that?

INT. ANOTHER RANDOM TUNNEL - CONTINUOUS

Howard, walking briskly with his AK at the ready and a FLASHLIGHT shining, hears Adrienne's screaming. He turns around and heads towards it.

INT. DARK TUNNEL - CONTINUOUS

The Monster peels off a strip of Adrienne's back muscle. Adrienne screams.

ADRIENNE
OH GOD, HELP ME!! SOMEONE HELP
ME!!!

The Monster flips her over and rips her throat out with its fangs.

INT. RANDOM TUNNEL - CONTINUOUS

CAMILLE
Was that the others?

MADDIE
Oh god, no...

JEAN-MARC
There's nothing we can do for them.
We have to keep moving. Map says
we're almost to the nest.

He keeps walking. Maddie and Camille follow.

MADDIE
So you really knew this whole time?

JEAN-MARC
Knew what?

MADDIE
That that thing was down here with
us.

JEAN-MARC
Howard and Gustavo told me they had
seen a big animal roaming around
some of the tunnels down here. They
figured out which ones, and told me
to stay away and to warn the
others. But they made me swear to
keep it a secret. They didn't want
to create a panic.

MADDIE

You shouldn't have lied to us, Jean-Marc.

JEAN-MARC

Would you have come with me if I hadn't?

MADDIE

Of course not-

JEAN-MARC

Howard decided what we were doing down here was too important to stop, not for anything. I was the third member of the collective, and they trusted me. So they let me in on the secret and I agreed with them. I didn't want to stop what we had created, even if our lives were in danger.

MADDIE

I thought you said you loved us both. This collective's so important to you you were willing to put Camille and me in danger?

Jean-Marc smiles weakly.

JEAN-MARC

You didn't tell me you could speak French.

MADDIE

I've been learning. But seriously, Jean-Marc- you're *smarter* than this. Fuck, you're fucking older than me!

JEAN-MARC

I didn't know- I had never seen the thing myself. I didn't even know if they were telling the truth. You know those guys- fucking eco-terrorists, anarchists. For all I knew they were making it all up to scare us. If I had known- I never would of brought you down here. I'm- I'm sorry, Maddie. I fucked up.

Maddie squeezes his shoulder.

MADDIE

It's okay. Let's just get Declan
and get out of here and then we'll
see where we stand.

INT. DARK TUNNEL - CONTINUOUS

The Monster feeds on Adrienne's corpse, lit only by her
fallen flashlight.

ANGLE ON:

A crevice. Howard's face slowly appears out of the darkness.
His gaze is steely.

He watches the Monster eat with determination.

Slowly but surely he slips out of the crevice and raises his
AK-47.

He approaches the Monster from behind, slowly and cautiously.
He aims his GUN. CU of his finger on the trigger.

HOWARD

Son of a bitch.

The Monster hears him, turns to face him, its mouth covered
in blood. It growls at him.

Howard prepares to fire when his left hand is suddenly sliced
off.

He screams; the AK-47 falls to the ground.

He twirls around to see another Monster behind him, its skin
slightly browner, growling. Its bladed tail is streaked with
blood. It roars and lunges at Howard.

Howard screams as Monster #2 jumps on top of him.

Monster #1 leaves Adrienne's corpse and scurries over.

A WS shows both creatures tearing a screaming Howard to
pieces.

A quick flash shows Monster #1 ripping Howard in half by
pulling his legs off.

INT. OUTSIDE NEST - CONTINUOUS

Jean-Marc, Maddie and Camille walk briskly towards another tunnel entrance.

JEAN-MARC
I think this is it.

Maddie dashes through the entrance.

MADDIE
DECLAN!

JEAN-MARC
Maddie, hold up!

He stops, lights a TORCH.

Camille runs in after Maddie.

CAMILLE
Maddie, wait!

INT. NEST - CONTINUOUS

Maddie runs up the poolside path. Camille follows. Jean-Marc enters a moment later with the TORCH.

Maddie reaches the other side of the pool.

Attached to the wall, above the bone pile, is Declan. He is unconscious but alive. All four of his limbs have been severed and cauterized with gross, black goo. He's encased in some kind of hardened cocoon.

Maddie approaches him, her hand over her mouth. Tears are already filling her eyes.

MADDIE
Declan?

Declan's eyes flicker open.

DECLAN
M-Maddie?

MADDIE
Oh my god, Declan.

She brushes his hair back.

DECLAN
You came back for me.

MADDIE

Of course I did. Oh, Declan- I'm so sorry.

JEAN-MARC

We can't linger here. Let's get him out of that.

He tries to pry Declan out of the cocoon, to no avail. Declan cries out. Jean-Marc stops.

MADDIE

It's okay, it's okay, it's okay!

DECLAN

It hurts.

MADDIE

I know it does baby, but we're going to get you out of here, okay?
 (to Jean-Marc)
 We need to get him out of here, do you have a knife?

Jean-Marc nods, takes a HUNTING KNIFE off his belt.

DECLAN

No-

MADDIE

It's okay, just relax.

DECLAN

Kill me.

MADDIE

What?

DECLAN

Please. Kill me.

MADDIE

No, don't talk like that. It's going to be okay, you're going to be fine.

DECLAN

I don't want them to come out.

MADDIE

What?

Something ripples across Declan's forehead, under his skin.

Maddie takes a step back.

CAMILLE

Oh my god.

DECLAN

They're inside of me. Oh god it hurts!!

More critters start to run under Declan's skin, along his neck and face. He screams.

MADDIE

Declan- Declan-

DECLAN

Don't let them get out! Kill me!!
FUCKING KILL ME!!

MADDIE

(weeping)
Declan, no-

Jean-Marc takes out a PISTOL, cocks it.

JEAN-MARC

Step aside.

Maddie paws at his arm.

MADDIE

Jean-Marc, please-

Jean-Marc gives her a look that reads, "You know this has to be done." Maddie collapses to the ground, crying.

MADDIE (CONT'D)

(weeping)
Oh god...

Camille comes over, helps her up.

Declan screams horribly.

CAMILLE

Come on baby, you don't want to see this.

She leads Maddie away, to the other side of the bone field.

Jean-Marc raises his GUN. Silent tears run down his face.

DECLAN

DO IT!!

JEAN-MARC
I'm sorry, Declan.

He fires, shooting Declan in the forehead.

Maddie cries out.

Jean-Marc stares at Declan in horror. Finally, he looks at his feet and cries softly.

Strange, squishy black Monster fetuses begin to slip out of Declan's mouth and fall to a pile on the ground, dead.

MADDIE
OH GOD!!!

Camille cries along with her, holding her tight against her breast.

Jean-Marc turns around, looks out at the pool, crying. He spots something: one of the little islands has a corpse on it- a decayed, Nazi skeleton impaled on a stalagmite and holding a FLAMETHROWER.

He lays his RIFLE down and jumps into the pool. It isn't that deep on that side- the water only goes up to his shoulders.

CAMILLE
Jean-Marc?! What are you doing?

He ignores her, wades through the water.

MADDIE
What's he doing?

Jean-Marc reaches the island, clambers onto it.

He inspects the Nazi skeleton. The FLAMETHROWER is connected to a fuel BACKPACK on the skeleton's back. Jean-Marc takes it off, and picks up the FLAMETHROWER.

Camille's eyes widen as she spots something:

It's Monster #1, sauntering into the nest on all fours.

CAMILLE
(screaming)
JEAN-MARC!!!

In the blink of an eye the Monster runs over to the edge of the pool and whips its tail out.

The blade goes right through Jean-Marc's stomach.

He coughs up blood.

Maddie and Camille scream.

CAMILLE (CONT'D)
JEAN-MARC!!!!

The Monster raises Jean-Marc off the ground with its tail, then chucks him across the room.

He hits the wall and lands on the ground in a bloody heap.

Maddie and Camille jump to their feet, Maddie takes out her GUN.

MADDIE
Camille, run!!

Camille makes a mad dash for the entrance.

Maddie opens fire on the Monster, but it's already running for Camille. All of Maddie's shots go wild.

A mere five feet from the entrance, Camille is stopped by the Monster, who blocks the way, growling.

It slashes its tail in an effort to decapitate her, but Camille ducks in the nick of time.

As she gets back up though, the tail comes back around and hits her. Fortunately only the fleshy bit makes contact, and Camille is merely knocked into the water, unharmed.

MADDIE (CONT'D)
CAMILLE!!!

The monster turns to Maddie, and shrieks.

Maddie steps back, terrified, and backs against the rocky wall beside Declan's corpse.

The Monster heads towards her, creeping along.

Maddie aims her PISTOL and pulls the trigger- but the clip's empty. All she gets is a series of clicks.

The Monster roars and dashes for her.

Maddie tosses the PISTOL aside and runs towards the pool. Before the Monster can get her she jumps into the water.

UNDERWATER:

Maddie paddles and opens her eyes as she hears the muffled sound of another SPLASH.

The Monster has leapt into the water and is hovering a few feet away from her.

Maddie screams.

The Monster notices something out of the corner of its eye- it's Camille, diving down to the bottom of the deep end of the pool, where her GLOCK is lying.

The Monster ignores Maddie, and heads for Camille.

Maddie turns and swims rapidly towards the other side of the pool.

Camille grabs the GLOCK and kicks quickly towards the surface. The Monster's right behind her.

ABOVE WATER:

Camille breaches the surface, gasps for air. She starts to pull herself onto the earth when the Monster bursts out from the water behind her.

She turns around quickly, aims her GUN.

The Monster screams at her.

CAMILLE fires.

The bullet punches into the Monster's big black eye, which explodes in a cloud of blood.

The Monster screams in pain, and thrashes wildly in the water.

Maddie's already on the shore, running over to Jean-Marc's body.

She kneels beside him, shakes him. He makes no movement.

MADDIE (CONT'D)

Jean-Marc-

The Monster's still thrashing and screaming.

Camille pulls herself out of the water, runs for the entrance.

Maddie throws the FUEL TANK on her back and grabs the FLAMETHROWER.

The Monster's heading for Camille now, fury in its remaining eye.

MADDIE (CONT'D)

HEY!!

The Monster turns, looks at Maddie, growls. It swims towards her, reaches the other side of the pool in seconds. It pulls itself out, water dripping off its slimy skin.

MADDIE (CONT'D)

Yeah, that's right you piece of shit. Come to me...

The Monster approaches Maddie with caution.

MADDIE (CONT'D)

Come on. That's it.

It's close now, just a few feet away.

MADDIE (CONT'D)

MOTHERFUCKER!!

She pulls the FLAMETHROWER'S trigger and releases a long jet of fire, which consumes the Monster's body.

It screams, falls to the ground and begins to thrash again, as its flesh is melted off.

Maddie, still burning it, approaches.

After a few seconds, the FLAMETHROWER sputters and dies.

The Monster's completely charred, writhing around and moaning awfully.

Maddie walks up to its head, raises her foot, and stomps down on the its skull.

CU on Monster's head, as the top half is completely crushed by Maddie's foot. Pink brain matter and thick blood burst out.

Maddie, frantic, keeps kicking and stomping on the beast's corpse, until she trips and falls on her ass.

Camille pokes her head around the corner of the entrance.

CAMILLE

Maddie?

Maddie laughs crazily.

MADDIE
I did it. I fucking did it.

Camille walks tentatively back into the nest.

There's a wet cough from the other side of the room- it's Jean-Marc, still alive.

MADDIE (CONT'D)
Jean-Marc?

She gets up and runs over to him.

Camille runs at full speed along the side of the water pool.

CAMILLE
JEAN-MARC!!

Maddie turns Jean-Marc over. He's a mess, bleeding profusely from his wound. His mouth is thick with it.

Camille kneels down beside him.

CAMILLE (CONT'D)
Oh my god, Jean-Marc!

Jean-Marc smiles at her.

JEAN-MARC
Hey.

He reaches for her weakly. Camille takes his hand, puts it against her cheek.

CAMILLE
It's okay, baby, we're gonna get you out of here, get you fixed up-

JEAN-MARC
There's a sewer tunnel- it'll lead you out of here. Just make a right when you leave the nest.

MADDIE
Jean-Marc...

JEAN-MARC
I really meant it, you know? I love you both. I'm sorry... I'm sorry for everything I did to you...

CAMILLE

No, no, no, don't talk like that,
you're going to be fine-

JEAN-MARC

All I ever wanted was for you to be
happy... I-I'm sorry...

He grows still and dies in Maddie's arms. Camille shakes him.

CAMILLE

Jean-Marc! Jean-Marc!! JEAN-MARC!!!
WAKE UP!! WAKE UP!!!

Maddie, in an advanced state of shock, lays Jean-Marc's body
back down and puts her arms around Camille.

MADDIE

Shh, shh, shh it's okay-

CAMILLE

Oh god, no, don't do this to me,
please don't do this to me!!

MADDIE

He's gone, Camille. It's over.
Let's go.

She pulls Camille to her feet. Camille can't take her eyes
off Jean-Marc.

CAMILLE

No, no!

MADDIE

Let's go.

She leads Camille towards the entrance.

CAMILLE

(whispering)

No.

Finally, she turns around and stops struggling.

INT. MODERN SEWER TUNNEL - LATER

Maddie and Camille enter a huge tunnel, filled with rushing,
knee-high water. There's a ladder leading up to a manhole on
one of the walls. They are approaching it when a loud howl
echoes down the tunnel.

INT. NEST - CONTINUOUS

Monster #2 crouches over its dead mate, howling at the ceiling.

INT. MODERN SEWER TUNNEL - CONTINUOUS

CAMILLE
What's that?

MADDIE
Forget it. Let's get out of here.

She steps into the sewer water and heads for the ladder.

INT. NEST - CONTINUOUS

A last haunting image of Monster #2 mourning over its mate.

EXT. FANCY PARISIAN NEIGHBORHOOD - DAY

A very chic part of Paris- narrow streets filled with restaurants and bistros and expensive clothing boutiques.

A manhole is pushed aside and Maddie and Camille climb out. They are filthy- their clothes tattered and torn, covered in blood and dirt and water.

Tourists and Parisians alike stop what they're doing to gawk at the two women, who look around them with bewildered expressions, not sure what to do.

A stereotypical tourist nudges his wife, then takes a photo.

Maddie takes Camille's hand and leads her across the street.

INT. TABAC - CONTINUOUS

Maddie leads Camille into a tobacco store.

There's only two other people there- the owner (69) and his even older friend. They were busy talking over the counter, but now stare at the two disheveled women.

Maddie walks up to the counter.

MADDIE
(in French)
Pack of Marlboros please.

EXT. SMALL PARK - CONTINUOUS

Maddie and Camille sit on a bench, still deep in shock. Camille stares forward blankly.

Maddie smacks the PACK of cigarettes against her palm until one slides out. She hands it to Camille, who takes it weakly between her fingers. Maddie slides another out, puts it in her mouth.

She takes out a Bic LIGHTER and lights hers, then presses the tip of her CIGARETTE against Camille's, lighting it.

The two women smoke in silence for a moment.

CAMILLE

What are you going to do now?

MADDIE

Think I'll go back to New York.

Camille turns and looks at her.

CAMILLE

Maddie- I never got to finish earlier. There was something I really wanted to tell you-

MADDIE

You're in shock, Camille save it.

CAMILLE

I'm sorry I yelled at you about Jean-Marc. I- I was overreacting.

MADDIE

Oh my god, Camille. After all we've been through? This can wait.

CAMILLE

No it can't. I wasn't really mad because Jean-Marc had kissed you, I was mad because... because I'm in love with you.

Maddie looks at her.

MADDIE

What?

Camille leans in and kisses her. When the kiss is broken, she leans her forehead against Maddie's and strokes her cheek lightly.

CAMILLE
 (whispering)
 I love you.

Maddie leans back, shocked.

A beat.

MADDIE
 You should go home too, Camille.

She gets up and walks off.

CAMILLE
 Maddie, wait! Maddie- Maddie, I'm
 sorry! Let's just talk, I-

Maddie ignores her, and walks out of the park.

CAMILLE (CONT'D)
 Mierde.

She picks up her CIGARETTE- it's unlit. She takes out a LIGHTER, tries to light it but her hand's shaking and she's starting to cry. Frustrated, she throws the LIGHTER on the ground, puts her face in her hands and weeps.

FADE TO BLACK.

SMASH CUT TO:

EXT. ABANDONED LOT - DUSK

NOTE: The following sequence is shown from the POV of the cameraman, a la *The Blair Witch Project* and *Cloverfield*.

BARRY SANDERS (42), a handsome television personality stands in front of the camera, a gruff-looking Frenchman, Michel (29) stands beside him. Behind them is the rabbit-hole entrance to the catacombs.

BARRY
 Good evening. You're watching Underground Metropolis and I'm your host, Barry Sanders. Tonight we'll be exploring the massive network of catacombs and caves under Paris, the City of Lights. I'm here with Michel, who's been giving tours of the underground for ten years.

MICHEL
(thick French accent)
Hello.

BARRY
Behind us is one of the many
entrances to the catacombs- just a
simple rabbit hole. Alright! Shall
we go?

MICHEL
Let's do it.

Barry laughs.

BARRY
That's what I like to hear.

JUMP CUT TO:

Barry squeezing through the hole.

BARRY (CONT'D)
Man, I knew I should've gone to the
gym before this one.

INT. ROMAN STAIRCASE - LATER

Barry and Michel descend a narrow stone staircase.

BARRY
Man, this is gotta be the narrowest
staircase I've ever seen.

MICHEL
(in French)
It's Roman.

BARRY
Huh? Oh. Michel tells me this is a
leftover from when the Romans
controlled Paris.

INT. STALACTITE CAVERN - LATER

Barry and Michel gaze up at a ceiling-full of stalactites.

BARRY
Whoaaa. Now that's something you
don't see everyday.

INT. NAZI BUNKER - LATER

Michel pushes the door to the Nazi Bunker open and leads Barry and the camera crew inside.

BARRY

Now this is really cool. This is an old military bunker, that the Nazis used back in World War II. What's really neat though, is that there's French Underground bunkers just a few meters away. So the French and Nazis were both plotting right next to each other and using the tunnels to transport supplies, without the other side knowing.

JUMP CUT TO:

Barry notices the claw marks on the counter top. He touches them.

BARRY (CONT'D)

That's strange...

INT. RANDOM TUNNEL - LATER

Barry and Michel lead the way, lit by the camera light. A faint roar echoes down the tunnel.

Everyone stops. Barry and Michel look around.

BARRY

Did you hear that?

There's the sound of scattering rocks from the right- the cameraman whips the camera in that direction. Nothing.

BARRY (CONT'D)

Man, there's something down here...

MICHEL

(in French)

Probably just a junkie or something.

The cameraman zooms in on something- two little orbs of light-cat eyes staring out from the dark.

BARRY (O.S.)

Jimmy, turn on the night vision.

The cameraman turns on the night vision just in time to see a tail slithering behind a cave wall. He turns the night vision off right after.

BARRY (O.S.) (CONT'D)
Holy shit, did you see that?! Did you fucking see that?!

JIMMY (O.S.)
Uh, maybe we should get out of here.

MICHEL
Wi.

BARRY
Alright, Jimmy, Sam, let's go. Sam? Sam?

The cameraman slowly turns around to see Sam, the sound guy, impaled on Monster #2's tail, blood dribbling down his chin.

BARRY (O.S.) (CONT'D)
HOLY SHIT!! RUN!!!

Claws wrap around Sam on either side of his chest, and as Jimmy turns around and starts to run after Michel and Barry, we see Sam being pulled in half. Blood splatters on the camera.

Barry, Jimmy and Michel run at full speed down the tunnel.

BARRY (CONT'D)
Oh shit! Oh shit! Oh shit!

Michel falls behind. Jimmy tilts the camera to the right just in time to see the Monster's tail slashing off Michel's left leg at the knee. Michel screams and falls to the ground. A second later the Monster steps on his head, crushing it with a squishy POP! The Monster does not stop, and continues after Barry and Jimmy.

Barry trips. Jimmy keeps running.

BARRY (O.S.) (CONT'D)
Jimmy!! JIMMY!! OH GOD!!!!

Jimmy turns around to see the Monster standing over Barry, growling.

JIMMY (O.S.)
BARRY!!!

The Monster looks down the lens and roars. Jimmy backs up.

BARRY

Jimmy, don't leave me!!

The Monster grabs Barry by the leg, and drags him down the tunnel, screaming. They disappear into the darkness.

Jimmy turns tail and runs.

JIMMY (O.S.)

Oh fuck, oh fuck, oh fuck!!

He spots a bunch of stalagmites and jumps in amongst them, panting. He turns off the camera light, sending the audience into total darkness.

He sits in the dark for a moment and catches his breath.

Then he fumbles with the camera, and finds the night vision, which he turns on.

The tunnel is empty.

Jimmy scans it, zooming in and out and searching for movement, but there is nothing.

Then a faint growling comes from above.

Jimmy looks up and sees: the Monster hanging from the ceiling, staring at him angrily. He screams, the Monster lunges for him. The last image anyone sees is row after row of crooked fangs.

THE END