

AS ABOVE, SO BELOW

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INT. IRANIAN BUS - AFTERNOON

Camera powers up, jostles around until it settles on --

The floor of a third world bus. Middle Eastern legs, traditional Arabian dresses to the floor, homemade bags, animals everywhere. A chaotic scene with men, women, children all shouting in Farsi. Brief glimpses of a mountainous landscape through the shaky windows. This bus could really use some new shocks and a better muffler.

The camera rises, turns around revealing its operator, a WOMAN wearing a hajib (a traditional Arabian headdress). She slumps low in her seat for privacy, looks around cautiously, and carefully lowers her veil revealing --

SCARLETT DURANG, mid 20s, an adventurous British archaeologist. The kind of cat that gets killed by curiosity. Her off-the-charts intellect and multiple post-grad degrees are barely concealed by her striking good looks and punk rock inclinations.

Judging from the cloth that edges frame, she is obviously shooting with a small camera attached to her hajib.

She whispers to the camera - alert, but not scared.

SCARLETT

I'm approximately 20 miles inside the Iranian border en route to the Habala region where they have ordered the destruction of a network of caves at sundown tonight. I believe these caves might contain a critical missing piece of our history. A piece I can't let them destroy.

She turns the camera back around, then pauses and goes back to her face.

SCARLETT (CONT'D)

Oh, and if I'm found dead, please know I entered the country of my own free will, fully knowing the penalty for trespassing here is burial up to your neck in sand and having a rock wall pushed on top of you. Which, you know, seems perfectly appropriate.

She grins mischievously.

SCARLETT (CONT'D)  
But they'll have to catch me first.

EXT. HABALA PROVINCE - SUNSET

Sun is almost touching the horizon.

The camera shakes as Scarlett crosses through a sparsely populated marketplace as megaphones in the background demand everyone clear the area.

Scarlett is careful to keep pace with REZA, a mousy Persian with a neatly trimmed moustache and a weathered knockoff Tommy Hilfiger T-shirt. He leads her to a small, rock hut of a home.

REZA  
Hurry! Come!

INT. POOR IRANIAN HOME - SUNSET

The camera follows Reza into a shanty.

REZA  
If they catch you here it would be very bad for you.

SCARLETT  
Yeah. I know.

Reza nods to his WIFE, in traditional garb. She nods back and slides some sooty wooden shelves aside revealing --

A PERSON-SIZED HOLE IN THE FLOOR THAT QUICKLY FADES TO DARKNESS.

Scarlett smiles.

She shines her mini flashlight into the hole, the ground is about 10 feet down.

She gets ready to climb in.

REZA  
Wait. You'll need this.

Reza grabs a homemade rope ladder that's tied to the base of the stove and drops it into the hole.

INT. HABALA CAVES - SUNSET

Scarlett climbs into the dark cavern.

As the camera crosses the threshold it moves into near total darkness. Background sound from the streets above become faint echoes.

Reza drops down right behind her.

A grinding sound as Reza's wife slides the bookshelves back into place, obliterating the light above.

Once Scarlett gets her footing, she shines her flashlight down the cave corridor. It's long and dark. It's about 4 feet tall, forcing Scarlett and Reza into a crouched scamper.

REZA

We don't have much time. They have  
already cleared the area.

They race deeper and deeper into the cave.

A MEGAPHONE SQUALL. THEY JUMP. SOMEONE SPEAKS FARSI INTO A  
MEGAPHONE RIGHT AROUND THE CORNER -- COMING TOWARD THEM!

They race back and take cover behind a rock. Scarlett grabs a  
rock off the floor in case she needs to use it as a weapon.

An ARMED GUARD passes, calling instructions out into the  
megaphone. If he just looks over his shoulder, he'll see  
them. But he doesn't.

REZA (CONT'D)

We need to leave. We're too late.

SCARLETT

They're not blowing the caves until  
sundown, right?

Scarlett checks her watch.

SCARLETT (CONT'D)

Should give us a few more minutes.

REZA

It's too risky.

SCARLETT

Which way is it? I'll go without  
you.

REZA

No.

SCARLETT  
I'm not leaving.

Reza can see she's not bluffing. And she's not. He reluctantly continues.

REZA  
Hurry!

They race through one last corridor, then arrive at their destination --

REZA (CONT'D)  
There.

Scarlett races to it - a wall full of ancient Coptic Christian inscriptions.

SCARLETT  
(whispers)  
It's even more beautiful than the pictures.

She runs her fingers through the grooves as if she's reading braille. She quietly reads aloud in an ancient tongue.

REZA  
We must hurry. Please!

The camera seems to drift down, and she resets it a couple times until--

SCARLETT  
How can anyone think straight with these head covers falling all over...?!

She anxiously whips the veil off her head and throws it down on the floor beside her, RE-FRAMING THE CAVE IN AN AWKWARD ANGLE, CAPTURING SHE, REZA, AND THE WALL SIDEWAYS.

She continues reading the inscriptions.

SCARLETT (CONT'D)  
There's more.

She looks around frantically, grabs a rock off the floor.

REZA  
We have to go!

She hacks away at the inscriptions with the rock, chiseling off chunks of stone with each hit.

REZA (CONT'D)  
What are you doing?!

SCARLETT  
They're going to blow it up anyway!

REZA  
They'll hear you! Stop!

A whistle blows in the distance. Someone shouts in Farsi.

REZA (CONT'D)  
They're going to blow it.

SCARLETT  
I just need a minute.

REZA  
We don't have a minute!

She analyzes the stone wall. Picks a specific spot marked by an inscribed rose. Takes one more hit and THE WHOLE WALL COLLAPSES TO THE GROUND revealing --

A GIANT STONE STATUE OF A BULL HOLDING A SNAKE IN ITS MOUTH. IT'S FACE IS FIERCE, OMINOUS, CREEPY. AND IT'S COVERED WITH INSCRIPTIONS.

One glance at it and Scarlett knows what it is.

SCARLETT  
Oh my God! Do you know what this is?!

It takes her a moment to snap to. Reza grabs her and physically tries to escort her away.

REZA  
We must go! Now!

She pushes her way free.

SCARLETT  
I have been searching for this all my life! Go! I'll catch up!

REZA  
I'm sorry. I have a family.

REZA RUNS OFF, LEAVING HER ALONE IN THE CAVE.

Scarlett whips out a small piece of equipment the size of remote control from a small satchel hidden under her robes.

We hear faint voices on megaphones from down the tunnels.

The small scanner hums to life as it emits a solid line of green light. Scarlett begins to methodically blanket the statue with the laser, scanning it for future study.

SCARLETT

Come on.

The light creates eerie shadows of the statue on vaulted ceilings of the chamber.

She's painfully slow making sure to get every detail of this ancient relic. The voices from the megaphones are getting louder and more foreboding.

The voice in the megaphone seems to be doing a countdown, but in the foreign language, it's hard to tell which number it's down to.

Scarlett knows how close she's cutting this, but she won't lose this piece of history. She continues swiping the green laser line from the scanner over every side of the bull.

She's done!

She grabs her headdress and runs like hell.

BOOM!

A BLACK DUST CLOUD RUSHES PAST SCARLETT, LEAVING HER IN THE DARK IN THE CAVE. SHE COUGHS A COUPLE TIMES, BUT CONTINUES.

BOOM!

ANOTHER BLAST.

BOOM!

Scarlett keeps racing forward, hoping the sounds of collapsing rock won't catch her.

She slams into something.

SCARLETT (CONT'D)

REZA! REZA!

Something moves. Sunlight cracks through the dust. The rope ladder drops.

Scarlett climbs into the light.

INT. POOR IRANIAN HOME - SUNDOWN

And back into Reza's house.

She collapses on the ground, coughing furiously.

She holds up the scanner.

SCARLETT

I got it. I got it.

She keeps coughing as Reza shakes his head.

REZA

You remind me so much of your  
father. But you must be more  
careful. His quest was a path to  
madness.

CUT OUT:

Note: The following Kickstarter video will be more "produced" than the rest of the film - full of B-Roll, even music, glossy - a real presentational video.

INT. SCARLETT'S OFFICE - UNIVERSITY COLLEGE LONDON

Scarlett, now in her "street clothes" has a punk-rock hip that's hard to deny. She looks directly into the camera and talks.

SCARLETT

Hello Kickstarter. My name is  
Scarlett Durang, and I may have  
just discovered the key to immortal  
life.

INT. SCARLETT'S OFFICE - DAY

BENJI DONAGHAN, late 20s, a friendly, slightly heavy red Irishman. The devilish glint in his eyes reminds us of that rascally friend we all like to drink with when we need a laugh.

BENJI

I'm Benji Donaghan. For those of  
you who've seen my previous  
documentaries like LONER or BROTHER  
IN ARMS, you know I am fascinated  
with obsessive personality types.

CUT TO:



SCARLETT TALKS TO CAMERA

SCARLETT

I'm a professor of archaeology at University College London. I have a PhD in Egyptology. A masters in chemistry and another PhD in linguistics. I am fluent in four spoken languages, and two dead ones.

(she smiles)

And I'm a blackbelt in Krav Maga.

BENJI TALKS TO CAMERA

BENJI

I have yet to see her do anything. Literally anything at all that isn't driven by her all-consuming quest to find the lost knowledge of the alchemists.

BACK TO SCARLETT

SCARLETT

*What is alchemy?*

She smiles. This is a big question.

A montage of imagery: Alchemists, arcane symbols, representations of the Philosopher's Stone and the processes used to create it play over the following.

SCARLETT (V.O.) (CONT'D)

Alchemy was an early form of science in which the practitioners attempted to create a mythical substance known as the Philosopher's Stone, which could turn base metals to gold, cure disease and provide the key to eternal life.

EXT. RUE NICOLAS FLAMEL - DAY

Scarlett points to the house behind her.

SCARLETT

600 years ago, the greatest of the alchemists, Nicolas Flamel, lived in this house in Paris.

(MORE)

SCARLETT (CONT'D)

He was widely believed to have succeeded in developing the Philosopher's Stone, which would have given him all the wealth he could dream of as well as eternal life.

I/E. MONTAGE

Imagery of Flamel's life done in the old style of woodcuts.

SCARLETT

Though we don't have definitive proof of this, we do know that he was a middle class book dealer who suddenly became one of the wealthiest men in Paris...

Present day footage of buildings his money built.

SCARLETT (CONT'D)

...donating orphanages and hospitals all over the city, many of which still stand today.

EXT. RUE NICOLAS FLAMEL - DAY

Back to Scarlett.

SCARLETT

In fact, he was so generous with this money, that 600 years later, this street in Paris is still named after him.

The camera pans off her to the sign "Rue Nicolas Flamel" beside her.

EXT. FONTAINE DES INNOCENTS - DAY

Scarlett now stands near the Fontaine des Innocents - the last remnant of Paris' original cemetery.

SCARLETT

We also know that when grave robbers, hoping to get their hands on the Philosopher's Stone, tried to dig his body up out of a cemetery that used to surround this spot here, they found his casket empty. As well as his wife's.

INT. MUSEUM - DAY

Scarlett stands in front of an archaeological exhibit in a Parisian museum.

SCARLETT

And we know that 400 years later,  
an archeologist working for King  
Louis XV met an old man in Turkey  
who knew things he believed only  
Nicolas Flamel could have known. He  
was convinced to his dying day that  
this man had been Flamel himself.

INT. SCARLETT'S OFFICE - DAY

Again, Scarlett sits in her office talking to camera, though she seems uncomfortable with the question asked of her.

SCARLETT

I... came from a studious  
household, I guess. When I was 7,  
my mother died suddenly and... we  
took it really hard. My dad dropped  
everything to search for the key to  
everlasting life. And I went with  
him. Everywhere.

CUT TO:

Benji speaks to camera.

BENJI

Her father was a Nobel Laureate!  
When he dropped out and went  
searching for Nicolas Flamel's  
discovery, it was the scandal of  
academia. Everyone chalked it off  
to madness.

CUT TO:

Scarlett talks.

SCARLETT

No, he wasn't crazy. He just  
believed that some things in this  
universe aren't wired together as  
simply as modern science might  
suggest.

CUT TO:

Benji speaks.

BENJI

After spending 20 years chasing clues, her father took his own life.

INT. MUSEE DE CLUNY - DAY

Scarlett stands in front of a glass case holding a GRAVESTONE COVERED IN SYMBOLS at the Musee de Cluny.

SCARLETT

This was Flamel's gravestone, which he designed and carved himself.

The camera zooms in on it.

SCARLETT (CONT'D)

Many believe that the clues to the location of the Philosopher's Stone is encoded in these arcane symbols, but its meaning has remained a mystery until this...

She holds up a photograph of the statue she scanned in Iran.

SCARLETT (CONT'D)

The fabled "Rose Key," a kind of Rosetta Stone deciphering alchemical symbols into Aramaic.

INT. SCARLETT'S OFFICE

BENJI

We are seeking money to both finance the expedition to find this mythical stone, and for me to shoot a documentary chronicling Scarlett's journey.

SCARLETT

Let us conquer death together.

CUT TO:

INT. SCARLETT'S OFFICE - EVENING

Note: from this point forward, everything will be shown in a "raw footage" style.

The camera powers on, settling on Scarlett at the computer. This lacks all the polish displayed in the promo video. This is the beginning of the documentary footage.

Scarlett sits at her computer.

BENJI (O.C.)  
Hit refresh.

She does. The camera turns to reveal: of \$30,000 they're trying to raise to make their documentary, they are \$29,975 of the way there.

SCARLETT  
Almost there!

BENJI (O.C.)  
Hit it again.

SCARLETT  
Give it a moment.

She can't wait. She hits it.

BENJI (O.C.)  
Some moment.

\$29,990.

SCARLETT  
So close.

BENJI (O.C.)  
Hit it again. Hit it again.

SCARLETT  
You.

He hits it. "FUNDED!"

Scarlett pops a bottle of champagne, pours them each a glass.

SCARLETT (CONT'D)  
Get on camera!

He does. They clink glasses.

BENJI  
How do you feel?

SCARLETT  
Like it's time to get to work.

She motions to her statue of the Rose Key.

SCARLETT (CONT'D)

Now all we need is someone who can read Aramaic.

(She smiles wryly)

Good thing I know a guy.

EXT. RUE DES JARDINS - DAY

Scarlett sees a small crowd gathered on a street watching GEORGE, late 20s, handsomely enthusiastic in a bookish way. One look and you know he's the kind of warm-hearted guy you could always depend on in a pinch.

GEORGE

This is what I love about Paris. You can literally step up to any corner and there are layers and layers of history going back thousands of years. Someone, name an era.

A couple hands go up. George points at one.

STUDENT

French Revolution.

GEORGE

Oh, there's a good one for that. Look at this street right here. In 1795 royalist sympathizers stormed the streets threatening the deputies of the National Convention.

Benji walks the camera closer as George talks.

GEORGE (CONT'D)

Napoleon Bonaparte, recently made Commander of the Army of the Interior, was asked to stop them. So what does he do? He fires *cannons* into the crowd! Cannons loaded with pellets so they would literally decimate hundreds of people. So what do you think the government did when they found out? You think they reprimanded him? Put him in jail? Anything? No! They promoted him! You do not want to piss off the French.

He looks around at the crowd.

GEORGE (CONT'D)  
Okay, who wants to pick another  
era?

SCARLETT  
The era of Nicolas Flamel?

George knows that voice. He looks like he's just been hit by  
a 2x4 as he spots Scarlett there listening to him.

GEORGE  
(to the class)  
Give me a moment, please.

George walks to Scarlett.

GEORGE (CONT'D)  
Whatever it is, I want no part of  
it.

SCARLETT  
You haven't even heard...

GEORGE  
I'll save you the time. No.

George looks to the camera guy.

GEORGE (CONT'D)  
Who's this guy?  
(looks to Benji)  
Who are you?

SCARLETT  
He's making a film about my search  
for...

BENJI (O.C.)  
I'm Benji.

GEORGE  
(to Benji)  
Word to the wise... walk, don't run  
from this one!

SCARLETT  
You mean run don't walk?

GEORGE  
Yeah. Shut up.  
(to Benji)  
Did she tell you last time I saw  
her, I literally wound up in a  
Turkish prison?!

SCARLETT

It was more like a jail than a prison.

George looks at the camera guy and points at her. *You getting a load of this?!*

GEORGE

It was jail. In Turkey. Think she was there waiting for me when I got out?

SCARLETT

(sheepish)

I couldn't let the lead go dead.

GEORGE

God forbid. Well go on, chase your lead. See how far that gets you. I have a class to teach.

He turns to walk away.

SCARLETT

I found the Rose Key.

This stops him in his tracks.

GEORGE

You did?

SCARLETT

Yeah.

GEORGE

It was in Iran wasn't it.

(catches himself)

Forget I asked, I don't care.

(stops)

It was though, wasn't it.

SCARLETT

Yes.

GEORGE

I knew it! Ha! I knew it!

SCARLETT

I need your help translating the Aramaic.

GEORGE

Wait. Did you go to Iran?!



SCARLETT  
It doesn't matter who went.

GEORGE  
You did, didn't you. By yourself?

SCARLETT  
It doesn't matter who...

GEORGE  
You are such a lunatic.  
(to the camera)  
She is a total lunatic. Be careful.  
(to Scarlett)  
I'll help translate. But that's it!

SCARLETT  
Okay.

He smiles, excited despite himself.

GEORGE  
(before going)  
I knew it would be in Iran.

INT. GEORGE'S ARCHAEOLOGICAL WORKSHOP - EVENING

George and Scarlett look over a small model replica of the statue she found in Iran and a large photo printing of Flamel's tombstone.

Scarlett waits anxiously as George analyzes the symbols writes as he goes.

The room is full of artifacts, mud, microscopes. All bones and clay and dirt. All function, no form. Completely lacking a woman's touch.

SCARLETT  
Almost done?

GEORGE  
Shh.

She paces. She's been waiting for this moment all her life.

George puts his pen down.

GEORGE (CONT'D)  
Okay.

SCARLETT  
What does it say?!

GEORGE  
 ("oh my God!")  
 It says the Philosopher's Stone is  
 in the Champs Elysee's Starbucks  
 bathroom.

SCARLETT  
 Seriously.

GEORGE  
 Okay, let me read. I think it's in  
 couplets, so let me try to get the  
 rhythm right.

SCARLETT  
 Just tell me what...

GEORGE  
 Let me do this right...  
 (reads)  
 "Winged vulture leads your way,  
 with brightest light, in darkest  
 day.

Scarlett sits, not sure what this means.

GEORGE (CONT'D)  
*Underneath the heaven's reign, what  
 is lost shall be regained, when  
 halfway twixt the darkest gate and  
 this tablet laid atop this pair'ed  
 fate.*

SCARLETT  
 Parrot?!

GEORGE  
 Pair'ed.

SCARLETT  
 Pair'ed? You mean paired?

GEORGE  
 Yes. But paired doesn't rhyme.

SCARLETT  
 And it has to rhyme?

GEORGE  
 It rhymed in Aramaic. I'm trying to  
 do justice to the translation.

SCARLETT

*This* tablet? You're sure it said this tablet?!

GEORGE

Of course I'm sure.

SCARLETT

*This* tablet. The headstone is a marker.

GEORGE

Where it was, in a cemetery that no longer exists.

SCARLETT

Yeah. "Underneath the heaven's reign, what is lost shall be regained..."

GEORGE

"What is lost shall be regained."

SCARLETT

That's got to be the Philosopher's Stone.

GEORGE

Maybe.

SCARLETT

"Underneath heaven's reign..."  
could be under the night sky...

GEORGE

Or under this tombstone! It's got a night sky right on it.

SCARLETT

Yeah.

GEORGE

"darkest gate..."

SCARLETT

Hell. "Darkest gate." The gates of hell.

GEORGE

Okay. But that gives us nothing.  
Halfway between his grave and the gates of hell?

SCARLETT  
Wait, wait, wait!

Scarlett rushes to a SMALL NOTEBOOK FULL OF ALCHEMICAL SYMBOLS AND TEXT. It looks like something written by a madman.

GEORGE  
What's that?

SCARLETT  
My dad's notebook. He left it to me. There was something...

She rifles through it, finds a page. She slams the book down on the table.

George looks at it as the camera looks on. It's a replica of an arcane drawing of the heavenly bodies above the earth, the ground, and hell within. But the thing that makes this interesting... the distances are noted.

GEORGE  
It has the distances they believed between heaven and earth and hell!

SCARLETT  
According to the alchemists, the number of the Devil was 741. Makes sense they would believe hell to be 741 feet beneath the surface of the earth.

GEORGE  
So halfway twixt this tablet and...

SCARLETT  
370.5 feet directly beneath his tombstone is where we'll find the Philosopher's Stone.

GEORGE  
Feet were a bit shorter back then. More like 10.8 inches per foot. Won't be hard to...

SCARLETT  
How are we going to get 370 feet into the earth?

GEORGE  
Scarlett, you're in Paris!

She gets his meaning.

SCARLETT  
The catacombs!

BENJI (O.C.)  
What are "the catacombs?"

GEORGE  
It's a network of tunnels under the streets of Paris, that spans over 200 miles...? No, nothing?

He sees Benji really doesn't know anything about it, so he goes on.

GEORGE (CONT'D)  
In the 1700s, the Cemetaire des Innocents...

SCARLETT  
Where the Flamel and his wife were supposedly buried.

GEORGE  
Was so full of hundreds of years of dead bodies, that the entire city stank, and people were getting sick. It was disgusting. So... they took all the lime quarries under the city and used them to house the remains of some 6 million bodies.

He lets that sink in.

BENJI (O.C.)  
Six million?!

GEORGE  
It's by far the world's largest crypt.

SCARLETT  
So we might be able to just walk right on down there?

GEORGE  
And get your Philosopher's Stone. Which, for the record, I don't really actually believe in.

SCARLETT  
You will.

EXT. FONTAINE DES INNOCENTS - DAY

Scarlett, George and Benji stand on a street corner near where the Flamels were allegedly buried. Scarlett refers to her father's notebook.

SCARLETT

According to Sir Isaac Newton, who was a legendary alchemist, Flamel's grave was twenty seven paces due north from the fountain.

GEORGE

Let's walk it out.

She paces her steps, counting as she goes. She waves to traffic as she walks right through the busy Paris intersection. George shakes his head, looks to Benji.

She stops. Calls back to them.

SCARLETT

Right...

HOOONNNKK!

The camera spins as A CAR SCREECHES TO A STOP RIGHT BESIDE SCARLETT AND THE CAMERA, scaring the shit out of them both.

They get out of the street. Scarlett takes a breath, trying to play off the adrenalin surging through her veins.

SCARLETT (CONT'D)

370.5 feet below that point.

INT. ARCHAEOLOGICAL WORKSHOP - NIGHT

Scarlett marks a large map of Paris with a red x.

SCARLETT

This is where Flamel's grave was.

George lifts a map of the catacombs printed on transparency and pins it over the map of Paris.

FLAMEL'S GRAVE FALLS IN AN AREA WITHOUT TUNNELS UNDER IT.

GEORGE

Shit.

SCARLETT

Shit.

BENJI  
What is it?

GEORGE  
The catacombs don't go under  
Flamel's grave.

Scarlett takes a step back. Thinking.

SCARLETT  
So what do we do?

GEORGE  
We? There's no we here. I'm helping  
with translation. That's it.

Scarlett chooses to ignore him.

SCARLETT  
Maybe we could burrow in through  
this tunnel.

GEORGE  
Burrow in? You know how thick these  
walls are? They're made of solid  
granite, and they've all been  
reinforced since....

Something occurs to George.

GEORGE (CONT'D)  
... parts of the city collapsed  
into it!

George looks like he's just been struck by lightning.

He feverishly grabs a small handful of pins, races to the  
map.

GEORGE (CONT'D)  
In 1774, about 100 feet of Avenue  
Denfert-Rochereau...

He places a pin in the map.

GEORGE (CONT'D)  
Was literally swallowed up into the  
ground, falling 100 feet into the  
earth.

He places another pin.

GEORGE (CONT'D)  
Another collapse happened a few  
years later at Barrière d'Enfer.  
Followed by a collapse here at...  
Avenue des Fontaines!

He places a pin right next to the "x" marking Flamel's grave.

Scarlett gets where he's going with this.

SCARLETT  
Why would the street collapse if  
it's nothing but solid ground  
underneath it?!

GEORGE  
Exactly!

SCARLETT  
There must be a hidden chamber!

GEORGE  
It would appear so.

SCARLETT  
We have to get down there.

GEORGE  
Again, there's no "we" here.

EXT. PARIS CATACOMBS OFFICIAL TOUR AREA - DAY

George and Scarlett approach the entrance to the official  
tourist area of the catacombs where other tourists wait in  
line.

Scarlett buys tickets.

SCARLETT  
Three tickets please.

GEORGE  
Oh, no, I'm not going in. Just two  
tickets.

Scarlett shoots George a strange look.

SCARLETT  
Three.

Scarlett buys three tickets despite George's reservations.



GEORGE  
I'm serious. I'm not going in there.

SCARLETT  
Don't tell me you're scared of a little cave?

GEORGE  
I... have a thing.

SCARLETT  
What kind of thing?

GEORGE  
I don't go underground.

SCARLETT  
You're an archaeologist!

GEORGE  
I know. But I never go underground.

SCARLETT  
That's kind of sad. It's like being a deaf composer or something.

GEORGE  
Regardless, you're not getting me down there.

INT. PARIS CATACOMBS OFFICIAL TOUR AREA - DAY

Benji films Scarlett following the official tour of THE CATACOMBS. Bones and plaques neatly arranged in a morbid but antiseptic display.

A French tour guide tours the group of Americans and Brits.

TOUR GUIDE  
By the 1700s, residents from all over Paris were complaining about the horrible smell of the bodies in the overcrowded cemetery. Something had to be done. Louis the 15th, officially ordered the cemeteries within city limits closed...

Another shot:

TOUR GUIDE (CONT'D)

... and the remains be brought down here in the old quarries that had been used to build the city.

BENJI (O.C.)

This place is creeping me out. I don't like being in a tomb.

Scarlett sees a plaque. "Cemetaire des Innocents."

She turns and talks to the camera.

SCARLETT

These remains are from the same cemetery as the Flamels' graves.

Scarlett references her map.

SCARLETT (CONT'D)

So, we're looking to go about half a mile right through this wall.

As the tour guide continues, Scarlett cases the structure, like an inmate looking for weak links in a prison.

Scarlett finds a small gap between the walls. She looks around. The tour is making a little distance.

SCARLETT (CONT'D)

I can squeeze through this. Wait for me.

She climbs through the gap in the walls and disappears into the darkness.

BENJI

Jesus. You kidding me?

SCARLETT

(loud whisper)

Shine the light in here.

Benji shines a light into the crevasse. Nothing.

BENJI (O.C.)

Scarlett?

He turns the camera back to the tour, still barely out of sight, but coming back.

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

Scarlett?!

Nothing.

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

Shit.

He leans the camera in closer to get a better look, completely getting unnerved by this whole thing.

SCARLETT LUNGES OUT A THE CAMERA!

SCARLETT

BAAAH!

BENJI JUMPS BACK AWAY FROM THE HOLE, DROPPING THE CAMERA.

Scarlett finds herself pretty funny.

BENJI

You're going to make me break the damned camera!

SCARLETT

Sorry.

TOUR GUIDE

You are not allowed back there!  
Please get back into the group!

INT. CATACOMBS TOUR ENTRANCE AREA - DAY

On the way out, the TICKET TAKER looks punk rock cool. He smiles to Scarlett. She approaches him.

SCARLETT

(quietly)

Do you know any way to get into the private areas of the catacombs?

The Ticket Taker looks around sheepishly.

TICKET TAKER

No.

SCARLETT

Thanks anyway.

She notes his Die Antwoord t-shirt.

SCARLETT (CONT'D)

I saw them in Berlin last April.  
One of the best nights of my life.

EXT. CATACOMBS ENTRANCE AREA - DAY

George waits outside.

SCARLETT  
You missed a nice tour.

GEORGE  
Good.

SCARLETT  
I didn't see anything that could  
have...

The Ticket Taker hustles to Scarlett. He hands her a club  
flyer for Club Silencio.

TICKET TAKER  
Ask for Papillon.

SCARLETT  
Thanks.

She nods to him. He nods back and leaves.

She holds it up for George to see.

SCARLETT (CONT'D)  
Let's go find Papillon.

EXT. CLUB SILENCIO - NIGHT

Scarlett, George and Benji get out of a cab.

GEORGE  
You sure this is the place?

SCARLETT  
That's what it says.

Nothing from the street would indicate this was a club. Just  
an average-sized MAN sipping a vodka in front of a  
nondescript door.

Scarlett leads George to the door. The Man stops them. Points  
to a list.

SCARLETT (CONT'D)  
We're not on the list.

He shrugs his shoulders. Not happening.

SCARLETT (CONT'D)  
We're looking for Papillon.

MAN  
Ah, Papillon?!

*Why didn't you say so?* He opens the door and shows them inside.

INT. CLUB SILENCIO - NIGHT

Scarlett, George and Benji enter a bizarre Parisian nightclub that resembles a beautifully designed bunker.

The Man points to the back of the room.

MAN  
Papillon la.

SCARLETT  
Merci.

She leads George and Benji through dancers and lounge-lizards to some tables in the back.

She finds PAPILLON, sipping a red drink, talking excitedly with friends.

Had he been born half a century ago, Papillon surely would have been a leader of the French Resistance, but in these times must amuse himself with less constructive forms of rebellion.

SCARLETT (CONT'D)  
Papillon?

PAPILLON  
Qui êtes-vous?

SCARLETT  
I need to get into the catacombs.  
I'm told you could take me.

He laughs.

PAPILLON  
Do I look like a tour guide to you?

SCARLETT  
Do I look like a tourist?

He smiles. Takes a sip of his drink.

PAPILLON

Why would I want to bring you down there?

She takes a map of the catacombs out of her pocket and slaps it onto the table in front of him.

SCARLETT

Because we've found a secret passage that nobody knows about.

Papillon looks at the markings. Shakes his head.

PAPILLON

We would have found it if it was there.

SCARLETT

No you wouldn't have. It was designed to not be seen.

PAPILLON

Why would that be?

SCARLETT

Because, I believe, it's full of treasure.

Papillon laughs. Looks to George.

PAPILLON

Is she serious?

George nods.

PAPILLON (CONT'D)

Me and my friends can take half this treasure?

SCARLETT

You can have it all. That's not what we're looking for.

GEORGE

Half is probably fine.

PAPILLON

You are a strange girl, aren't you.

SCARLETT

You don't know the half of it.

INT. PAPILLON'S APARTMENT - NIGHT

Papillon throws a couple pairs of rubber waders and helmets to George and Scarlett.

PAPILLON

Try these.

GEORGE

Oh, I'm not going in. I'm just here for support.

SCARLETT

He's coming. George, I need your help.

GEORGE

This guy seems to know what he's doing.

SCARLETT

But who knows what we'll come across down there. I can't decipher it all without you. Come on, we were a good team, remember?

GEORGE

Text it to me and I'll...

PAPILLON

No cell phones down there. Ground is too dense.

GEORGE

So there's no way to call for help if something goes wrong?

PAPILLON

No.

GEORGE

Then I'm definitely not going.

A knock at the door.

PAPILLON

(shouts)

Entrez!

(to Scarlett)

My team.

In walks ZED, a quiet, squirrely Frenchman of 25, with large calves and strong hands. A perfectly designed climbing machine.

He's trailed by SOUXIE, a motherly Goth girl. She's the den mother of the cataphiles.

PAPILLON (CONT'D)

This is Zed, the last letter in climbing. And Souxie. The banshee.

She sees all the waders and helmets and everything all over the place.

SOUXIE

Ah, what a mess Papillon!

PAPILLON

She also manages our supplies.

Souxie sorts through the supplies.

INT. PAPILLON'S APARTMENT - LATER

The group stands around a map of the catacombs.

PAPILLON

We'll enter through the park. That will make it easier to find La Taupe.

SCARLETT

La Taupe?

PAPILLON

"The Mole."

SOUXIE

He lives down there.

GEORGE

He *lives* down there?!

SOUXIE

Oui.

GEORGE

Weird.

Papillon points to a spot on the map.

PAPILLON

He is usually around...

SCARLETT

But that's the wrong direction.



PAPILLON

Sometimes going the wrong direction  
is the quickest way.

SCARLETT

Do we really need this guy? We have  
maps and...

PAPILLON

Oui. We need this guy.

INT. PAPILLON'S APARTMENT - NIGHT

Souxie counts out all the flashlights, clothes, etc. She  
tests each flashlight herself. She notices the camera and  
talks.

SOUXIE

It is dangerous underground. If you  
run out of batteries, and no  
flashlight, you will die. If you  
run out of water... If you get  
hurt.

ZED

There are also dangers of cave ins,  
police, rats, bats, claustrophobia,  
drowning, bugs.

SOUXIE

Many things can go wrong down  
there. We need to plan for them  
all. There is no room for mistakes.

Papillon checks food and water.

PAPILLON

And we always bring enough food and  
water for a week.

GEORGE

*A week?!*

Papillon shrugs his shoulders.

EXT. WOODED AREA - NIGHT

Scarlett and George follow Souxie, Papillon, and Zed into a  
dark wooded area in a park in Paris.

Papillon stops them about 50 feet shy of a dirt mound with a hole in it, surrounded by concrete and graffiti. The hole looks more like something a raccoon would live in.

He and Zed scan the area for police.

PAPILLON

The police hate me here.

All clear.

EXT. CATACOMBS ENTRANCE - NIGHT

They approach the hole. A tight fit dropping into darkness. Not something you'd ever want to climb into.

GEORGE

You're going in that?! Seriously?

BENJI

Let's turn on the cameras.

Benji comes around beside Scarlett. He turns on the GoPro attached to her headlamp. He makes a dipshit face into the camera.

BENJI (CONT'D)

B camera, good check.

He approaches Zed, who also has one on his headlamp. Benji flips it on. Makes a dipshit face into camera.

BENJI (CONT'D)

C camera good check.

Benji nods to Papillon. Ready.

Scarlett hands George a ruck sack.

SCARLETT

Here.

He looks at it.

GEORGE

What's this?

SCARLETT

Your bag.

GEORGE

You have some serious listening skill issues.

PAPILLON  
Zed... Allez!

Zed drops through the hole.

INT. CATACOMBS ENTRANCE - CONTINUOUS

Zed climbs swiftly through a jagged shaft of rock to the floor of the catacombs.

ZED  
Clear!

EXT. CATACOMBS ENTRANCE - NIGHT

George and Scarlett continue their discussion.

SCARLETT  
I need you on this.

GEORGE  
Scarlett, I'm sorry.

PAPILLON  
Souxie... Allez!

Souxie disappears through the hole.

PAPILLON (CONT'D)  
(to George)  
I don't care what you do, but make  
up your mind now.

GEORGE  
I'm not coming.

SCARLETT  
He's coming.

BOOM!

OUT OF NOWHERE, PAPILLON IS TAKEN DOWN RIGHT THROUGH THE CAMERA FROM AN OPEN FIELD TACKLE BY A PARISIAN POLICEMAN.

A whistle blows. The camera spins to find a second policeman running toward them.

PAPILLON  
Allez! Allez! Allez!

SCARLETT  
Sorry George.

She jumps through the hole and disappears.

George stands there, looking at his bag. At the hole. At the oncoming policeman.

GEORGE  
Shit. Shit. Shit.

PAPILLON  
Allez! Allez!

Benji jumps through the hole with the camera, followed closely by George.

INT. CATACOMBS ENTRANCE - CONTINUOUS

Benji makes his way down though the jagged rocks as Zed points out the safe places to steps.

George appears, with ruck sack.

GEORGE  
You fuckers. Shit!

Scarlett looks around the catacombs. This is much rougher than the official tourist area, but in its way, much more beautiful. Paintings and graffiti on the walls give it an urban, cool vibe.

SCARLETT  
This is beautiful.

George looks a bit shell shocked to be down here. Scarlett greets him.

SCARLETT (CONT'D)  
I knew you'd come with us.

GEORGE  
Yeah, thanks.

Papillon appears above, dropping like a bat into hell. He hits every wall on the way down.

PAPILLON  
Allez! Allez! Allez!

Papillon digs furiously in his pockets as they race through the tunnels, fleeing from the police.

POLICEMAN (O.C.)  
Arret! Arret!

Papillon lights up a smoke bomb, drops it. The effect of the gathering smoke is eerie, unsettling.

PAPILLON

Careful!

Papillon leaps over a two foot hole in the floor. Followed by Scarlett, and the rest.

He motions into an alcove where they wait for the smoke to clear.

SOUXIE

The catacombs make the police nervous. They don't like to go very deep in here.

GEORGE

I don't blame them.

As the smoke clears, they see:

INT. ARTIST ALCOVE - NIGHT

They are in a kind of artists' gallery. The walls are all painted, beautiful.

The police are nowhere to be found.

PAPILLON

Ha ha. Police will never catch Papillon!

An ARTIST creeps out of the shadows and curses Papillon out for bringing the authorities there. He hates the smoke bombs and despises the tourists that Papillon brought with him.

ARTIST

Cessez de réduire la police ici!

PAPILLON

Détendez. Je les ai évités avant que nous soyons arrivés ici.

ARTIST

Et cette fumée ruine ma peinture.

PAPILLON

Bonne chose que votre peinture est terrible.

Scarlett approaches the Artist's work. It really is beautiful.

SCARLETT  
C'est très beau.

The Artist appreciates this very much.

ARTIST  
Merci.

PAPILLON  
Avez-vous vu la Taupe?

ARTIST  
Non. Il n'a pas été par ici.

PAPILLON  
La Taupe has not been here. We must  
look for him.

GEORGE  
There are over 200 miles of  
tunnels. You suggesting we wander  
them aimlessly until we find this  
weirdo?

PAPILLON  
Je ne sais pas.

Papillon leads them on.

INT. CATACOMBS CORRIDOR

Papillon leads them through a corridor as Scarlett looks over  
her map.

PAPILLON  
(calling out)  
La Taupe? C'est moi, Papillon.

SCARLETT  
Wait! We're going in the wrong  
direction. We need to be going that  
way.

PAPILLON  
We haven't found La Taupe.

SCARLETT  
Is it possible that he's not down  
here?

PAPILLON  
The artist said he just saw La  
Taupe a couple hours ago.

SCARLETT

No he didn't. I speak French.  
That's not what he said.

PAPILLON

La Taupe knows every cave.

Scarlett holds up her map.

SCARLETT

So do I.

PAPILLON

You think because you see something  
in a book you know it?!

Papillon smacks the map as he talks.

PAPILLON (CONT'D)

This is not the catacombs! This  
will not tell you anything! Which  
ones are filled with water? Which  
ones are too full of bones to pass?  
Which ones have collapsed?! If you  
want to follow this map go ahead.  
I'm going to find La Taupe because  
these caves are dangerous and you  
need to know where you're going!

SCARLETT

I'm going. Who's with me.

GEORGE

Scarlett. He's right.

SCARLETT

Why are we wasting our time with...

GEORGE

You know I don't want to spend an  
extra minute down here than I have  
to. But if this guy says he needs  
La Taupe, I'm inclined to trust  
him.

SCARLETT

He doesn't even know that the guy  
is down here. Or where he is.

Going the slow way is very much against Scarlett's nature.

GEORGE

If the stone is down here, it's  
been here for six hundred years.

(MORE)

GEORGE (CONT'D)  
It'll keep for a couple extra  
hours.

She reluctantly relents.

SCARLETT  
Okay.

George turns to Papillon.

GEORGE  
Now, don't make me look like an  
asshole.

As they cross through another room, strange electronic music  
plays.

PAPILLON  
Come.

INT. CATACOMBS CINEMA

Papillon leads them through a slightly larger space. On one  
side, half a dozen cataphiles sit in what look like stone  
bleachers cut into the wall.

On the other side, a movie -- the old silent version of  
"Phantom of the Opera" with Lon Chaney. The image has been  
"remixed" to Aphex Twin, creating an interesting blend of old  
and new. The movie shows the Phantom descending under the  
Parisian Opera house into the catacombs.

PAPILLON  
Our cinema.

George looks at the relaxed Parisians watching a movie down  
here.

GEORGE  
You guys are freaks.

INT. CATACOMBS CORRIDOR

As they cross through a corridor, Papillon points out a small  
replica of the Bocca della Verità in Rome. (A giant disk of a  
carved face with an open mouth.)

He nudges George, points at it.



PAPILLON

According to legend, this statue  
will bite off your hand if you tell  
a lie.

George is loosening up a bit.

GEORGE

Let's give it a shot.

He reaches his hand toward it, thinks for a moment.

GEORGE (CONT'D)

You might not believe this, but my  
nipples are perfectly shaped like  
little Elvis heads. Early Elvis.

George slides his hand into the carved mouth.

SENDING BATS SHOOTING OUT FROM THE STATUE!

GEORGE (CONT'D)

Aaah! Shit! I hate this place.

Papillon has a good laugh at George.

GEORGE (CONT'D)

Yeah, thanks guy.

As they cross to the far end of the corridor, they hear  
something --

A kind of industrial dance music. The beats build as they get  
closer.

Papillon looks to the others, does a little rave-y dance,  
smiles, and runs toward the music.

George and Scarlett look to each other. *This fucking guy.*

The music gets louder as they get closer. As they turn a  
bend, they see:

INT. CATAPHILE RAVE

AN underground rave, lit in flashing reds and pulsing techno  
music. People shuffle and dance like the possessed.

At a glance, it looks like people might be having sex in the  
dark corners. Others are scantily clad, in underwear or less.  
People wearing masks and horns and animal headdresses. The  
kind of underground party we all know probably happens  
somewhere, but would never get invited to ourselves.

Papillon pushes his way through the crowd, trying to ask people - through the noise - if they've seen La Taupe.

A SKINHEAD grabs Scarlett, pulls her into the crowd, starts grinding on her. He's wearing nothing but combat boots and his underwear, revealing a swastika on his chest.

Scarlett pushes away, but he's aggressive.

George jumps forward, hitting the Skinhead across the face, slamming him back through the crowd and onto his back.

Other Ravers jump to the Skinhead's aid, striking George in the mouth. Scarlett tries to intervene on George's behalf, but no words can be heard over the pulsing music.

People, very tough, very scary people corner George. One takes a swing, but George blocks it. George gets ready for a real fight. He's amped up.

Scarlett inserts herself between George and the crowd.

Papillon pushes his way through, and holds the ravers off George.

Scarlett and George push their way through the crowd and back out of the room.

#### INT. CATACOMBS CORRIDOR

As they clear the room, the flashlights overpower the strobes. They can hear again.

George touches the back of his hand to his mouth and sees the blood.

GEORGE  
(to Scarlett)  
You're welcome.

SCARLETT  
I didn't thank you.

GEORGE  
That guy was all over you.

SCARLETT  
I could've handled it myself.

GEORGE  
Yeah, really?

PAPILLON

Those people are crazy people.  
Dangerous people.

Papillon makes a crazy sign with his hands.

PAPILLON (CONT'D)

You overreact.

GEORGE

I literally punched a Nazi. How am  
I suddenly the asshole?

SCARLETT

I'm not some damsel in distress. I  
don't need your help.

George looks around. At himself. In the catacombs.

GEORGE

Yeah? Since when?

SCARLETT

(playful)

Don't kid yourself. You wouldn't  
want to go toe-to-toe with me. I'm  
pretty tough.

GEORGE

You?! That's ridiculous.

She draws a line in the sand on the floor. Stands on George's  
side of it.

SCARLETT

Try to move me across this line.  
I'll show you.

Papillon laughs and claps.

GEORGE

I'm not going to push a girl.

SCARLETT

Because you're scared of her?

GEORGE

I'm not... this is so stupid. What,  
you have some self-defense-class-  
karate-move you learned in case  
somebody tries to grab you? That's  
all well and good unless somebody  
pushes you...

He rushes at her.

GEORGE (CONT'D)  
...LIKE THIS!

Scarlett steps toward him, nails him in the solar plexus, knocking the wind out of George.

GEORGE (CONT'D)  
Oh!

SCARLETT  
I might know a little more than a  
self-defense-class-karate-move.

Papillon laughs, raises her hand up in victory.

PAPILLON  
The champion!

GEORGE  
I think he just called you a  
mushroom.

INT. CATACOMBS MUSHROOM ALLEY

They enter an alcove with bright fluorescent paint on the walls, a lot of it of mushrooms or other hallucinogenic-inspired motifs.

Papillon calls down a tunnel.

PAPILLON  
La Taupe?

They are all looking a bit tired. They've covered a lot of ground already.

A voice calls out from the darkness.

LA TAUPE (O.S.)  
Chantez-le?

Papillon stops, does a weird little jig.

PAPILLON  
(sings)  
La Taupe, La Taupe, La Taupe. C'est  
moi, c'est moi, c'est moi. Papi,  
Papi, Papi, ion, ion ion.

From the darkness, a voice sings.

LA TAUPE  
 Papi, papi, papi, ion, ion, ion.  
 C'est moi, c'est moi aussi, La  
 Taupe est le garçon!

La Taupe rushes out of the shadows and gives Papillon a bear hug, his face obscured in shadows under his hooded sweatshirt.

PAPILLON  
 Mon ami étrange!

LA TAUPE  
 Mon ami puant!

La Taupe looks at Scarlett and George suspiciously.

LA TAUPE (CONT'D)  
 Qui sont-elles ?

PAPILLON  
 Ils sont ok. Vous ne vous inquiétez pas.

LA TAUPE  
 Pourquoi ont-ils des appareils-photo?

PAPILLON  
 Ils font un documentaire environ...

LA TAUPE  
 Non!

La Taupe covers his face with his hand.

LA TAUPE (CONT'D)  
 (to the camera)  
 You cannot film me! I do not permit to you filming me.

Benji drops the camera low.

LA TAUPE (CONT'D)  
 Go. Get out of these place!

He takes a beer bottle and throws it at them, almost hitting George.

GEORGE  
 Whoa!

Papillon holds up a hand. *Give me a sec.* He walks off with La Taupe.

GEORGE (CONT'D)  
This doesn't bode well.

George and the gang watch Papillon and La Taupe exchange terse words. After a discussion, Papillon returns.

PAPILLON  
He will join us.

SCARLETT  
Great.

GEORGE  
If we still want him. Guy threw a bottle at my head.

PAPILLON  
He just threw it. It wasn't at your head.

GEORGE  
It skimmed my head. I felt it on my hair.

PAPILLON  
But first he sleeps.

GEORGE  
*Sleeps?! Did you say, "first he sleeps?!"*

PAPILLON  
He has eaten the... how you say...

Papillon looks around, points to a graffiti image of a mushroom.

PAPILLON (CONT'D)  
These.

GEORGE  
Mushrooms?

PAPILLON  
Oui. Mushrooms.

GEORGE  
He's on mushrooms?!

PAPILLON  
Yes.

GEORGE  
How long ago did he eat them?

PAPILLON

Two hours.

GEORGE

So he's going to be high for like  
another six?!

Scarlett looks at him. George shrugs his shoulders. *I know  
what's up.*

PAPILLON

We stay here for the night.

GEORGE

For the night?!

PAPILLON

Yes. We sleep.

GEORGE

No. Fuck this. I'm out. I gotta get  
out of this place. I'm packing my  
shit up and leaving.

SCARLETT

How will you find your way back  
out?

GEORGE

It's that way.

The camera pans off to show the long, dark corridor, George  
points at.

PAPILLON

Go ahead. Try. We'll send a search  
party for you in a couple days.

GEORGE

You know, I'm getting real sick of  
your tone.

PAPILLON

I'm sure the skinhead party would  
love to see you again without me to  
save you.

GEORGE

You didn't save me.

SCARLETT

Why don't you just try to relax.

GEORGE

Because I'm trapped under the ground! In a rat filled tunnel that was dug in the 1500s. Our tour guide is high as a kite and so far we've been walking in the wrong direction. What could possibly stop me from relaxing?!

Papillon lights up a joint. Offers some to George.

GEORGE (CONT'D)

Perfect solution. Let's everyone get high. I'm sure nothing bad could happen then.

Papillon turns to walk away.

GEORGE (CONT'D)

Wait. Give me that.

George has a hit off the joint.

PAPILLON

It's good, yes?

GEORGE

We have better in America.

Papillon smiles. George does too. Maybe this won't be so bad.

INT. CATACOMBS MUSHROOM ALLEY

Glow sticks light the space to save flashlights.

La Taupe, now wearing a kind of industrial mole mask that he'll continue to wear, spins little flaming balls on strings to music. It's kind of beautiful.

Souxie takes something out of a small kit. She crosses out of the room into the darkness of a tunnel by herself.

Papillon drinks beer and talks with Scarlett and La Taupe as Zed practices throwing rocks into a bucket.

PAPILLON

You don't seem like a treasure hunter.

SCARLETT

I'm not really.



PAPILLON

Then why search for this stone?

LA TAUPE

It doesn't make any sense! A rock that can turn other rocks to gold and - AND - can also make you live forever. Doesn't make sense.

SCARLETT

Science was different back then. Alchemists were looking for a connection between what was inside them and what they were observing in the outside world. They were trying to perfect themselves, make themselves pure as gold while working in metals. They respected inner truth more than outside facts.

She turns back to Papillon.

SCARLETT (CONT'D)

I guess I'm not searching for treasure so much as I'm searching for proof of the miraculous. Because if even one alchemist succeeded, if one perfected himself and his own mind and talents and knowledge to the point that he could bend the laws of physics... then we all could. Every one of us.

Papillon shrugs. *Maybe.*

PAPILLON

Gold is good too.

Scarlett grabs a couple beers and crosses the room toward George.

The camera turns to George, anxiously sitting alone.

Scarlett approaches George with a beer.

SCARLETT

You okay?

George shrugs a bit.

GEORGE

Not my favorite place.

SCARLETT  
So I gathered.

She offers George a beer. He takes it.

SCARLETT (CONT'D)  
When's the last time we had a beer  
together?

GEORGE  
It's been awhile, hasn't it.

SCARLETT  
You never returned my calls. After  
Turkey.

GEORGE  
I know.

SCARLETT  
I'm sorry I left you there.

GEORGE  
I know.

SCARLETT  
I'm glad you're here.

GEORGE  
(reluctant)  
Yeah. Me too. If you're right, this  
could be the greatest  
archaeological find... ever. As big  
as finding the Holy Grail.

SCARLETT  
I know.

George looks around the space.

GEORGE  
I used to love exploring caves with  
my brother as a kid. He was so  
daring and cool and older.

He remembers it all so vividly.

GEORGE (CONT'D)  
A rock I was standing on dislodged  
and rolled onto his leg, pinning  
him. We tried and tried but  
couldn't get him out. I went to get  
help, but I got lost trying to find  
my way back.

This pains George terribly.

GEORGE (CONT'D)  
By the time we found him, the tide  
had come in, and he was gone.

SCARLETT  
That's awful. I'm sorry.

GEORGE  
Yeah. It was.

He shrugs.

GEORGE (CONT'D)  
It wasn't because you left me  
there.

SCARLETT  
What's that?

GEORGE  
Why I didn't call you back. It  
wasn't because you left me.

SCARLETT  
It wasn't?

He looks at her seriously.

GEORGE  
I was afraid I was falling in love  
with someone so obsessed with the  
dead, there's no room left over to  
love the living.

She takes this in for a moment. Not one to take criticism  
easily.

SCARLETT  
And I never thought I'd fall for  
the kind of guy who runs the second  
things get complicated.

She turns and goes back to the fire with the others.

GEORGE  
Shit.

Camera powers off.

INT. CATACOMBS MUSHROOM ALLEY

Darkness. Snores. Sleeping people rustling around. Someone moves in the space.

BA-BA-BA-BA-BA-BA-BA!

Suddenly, the opening chords of the White Stripes, "I Think I Smell a Rat" rip through the darkness.

Everyone frantically searches for a light.

George is first to get his hands on a flashlight which he flips on and looks for the source of the music.

It's La Taupe in his industrial mole mask, blaring a stereo at them, "Say Anything" style.

He dances to the music and laughs at their startled reactions.

He turns off the music.

LA TAUPE

We go.

La Taupe turns and leaves down a corridor, expecting them to catch up.

GEORGE

(under his breath)

Asshole.

The bleary-eyed explorers hustle to pack up and follow.

SCARLETT

(to Papillon)

This "Mole" guy always so annoying?

Papillon shakes his head.

PAPILLON

He gets worse.

INT. CATACOMBS CORRIDOR - LATER

La Taupe winds them through corridor after corridor. He knows his way around here like his own neighborhood.

George tries to talk with him.

GEORGE  
Papillon told me you pretty much  
live down here?

LA TAUPE  
Down here there is no rules. No  
law. Here I do whatever I want when  
I want it.

GEORGE  
You do a lot of drugs, don't you.

LA TAUPE  
Yes.

George looks around.

GEORGE  
I can't imagine a place I'd less  
want to eat mushrooms.  
(thinks)  
Maybe jail. It's a toss up.

INT. BONE TUNNEL - LATER

La Taupe stops in front of a corridor filled with human  
bones.

LA TAUPE  
Stay on top. Parce que rats.

PAPILLON  
Careful there are...

GEORGE  
Yeah, we get it.

La Taupe scrambles over the bones effortlessly.

George goes next, followed by Scarlett, each crawling behind  
the next.

LA TAUPE  
(to George)  
Come closer. Get close.

George crawls over the bones, getting closer behind La Taupe,  
not sure why Taupe is asking him to do so.

La Taupe rips a fart right into George's face, and laughs.

George looks back to Scarlett.

GEORGE

Not sure why the French have such a  
reputation for being rude. I've  
always found them so pleasant.

The camera moves with Scarlett as she climbs across the  
bones. She is anxious as the bones creak underneath her. A  
swarm of rats make noise underneath.

The tunnel gets tighter and tighter as they go, to the point  
that Scarlett is barely thin enough to fit through.

Benji gets caught.

BENJI

I'm stuck.

LA TAUPE

Fat tourist!

PAPILLON

(to La Taupe)

Arret!

BENJI

I can't move.

Scarlett struggles to turn back to Benji.

SCARLETT

Can you take off your pack?

BENJI

I already did.

Benji struggles more and more against the space.

SCARLETT

You're making it worse! Stop  
struggling. Take a breathe.

BENJI

Ah! The rats are nipping at me. Go!  
Just go! I need to get out of here!

SCARLETT

Benji stop! Stop! You need to back  
up a bit. You're lodged and...

BENJI

Fuck! I hate this.

SCARLETT

Move back. Just inch back.

BENJI  
No! No! Just...

SCARLETT  
Benji! The only way forward is  
backward! INCH BACK! INCH BACK!

BENJI  
Okay, okay.

He inches back.

BENJI (CONT'D)  
There are people behind me too! I  
just need to get out of here! I  
don't like this.

SCARLETT  
Move your right shoulder down and  
inch back.

Benji moves.

SCARLETT (CONT'D)  
No, no, no, I'm sorry. Your left  
shoulder.

BENJI  
I'm freaking out. I need to get  
out.

SCARLETT  
Keep breathing. Just take a deep  
breath with me.

BENJI  
No, I need...

SCARLETT  
Take a deep breath!

Scarlett takes a deep breath and exhales.

SCARLETT (CONT'D)  
Your body expands when your blood  
pressure rises. You need to calm  
yourself. Come on.

She does it again. He joins her this time.

BENJI  
It's not helping.

SCARLETT  
You're going to be okay. Move your  
right shoulder down an inch.

BENJI  
Like this?

SCARLETT  
That's right. Now see if you can  
adjust the bones underneath you.  
Flatten them out, line them up.

BENJI  
I...

SCARLETT  
Just do it.

BENJI  
Okay.

His shaking hands arrange the bones.

BENJI (CONT'D)  
Ow! A rat just bit me! Ah! Fuck!

SCARLETT  
It's okay. It's okay, Benji. You're  
going to be fine. Just follow me.

Benji pulls against the cave. It rumbles slightly.

BENJI  
It's gonna collapse.

SCARLETT  
Just push! Push through it!

He does. And finally breaks free.

INT. BONE CHAMBER - LATER

They all file out of the bone tunnel.

LA TAUPE  
This is why we don't bring fat  
Irish tourist to the catacombs.

La Taupe jabs his finger into Benji's gut.



LA TAUPE (CONT'D)

This guy, this fat guy he do not  
belong here. Fat guy, you should  
have taken fat man hall.

La Taupe points to another hallway that leads to this same  
end point. They didn't have to do this to Benji.

SCARLETT

We didn't even have to go through  
there?! Why are you making this  
harder than it has to be?!

LA TAUPE

It's more interesting this way.

Scarlett snaps. She pushes him up against the wall.

SCARLETT

I don't care who you think you are,  
but the next time you take a chance  
with my people, I'll hurt you.  
Seriously.

La Taupe's mouth, showing under his mole mask, smiles.

LA TAUPE

English girl has fire.

He nods that he understands, amused by Scarlett's spunk.

The ceiling dusts them all a bit.

SOUXIE

We shouldn't stay very long.

GEORGE

Was that bad?

They look to see a stone pillar that should be holding up the  
ceiling has fallen.

PAPILLON

*That is bad.*

SCARLETT

We're still not deep enough. We're  
only two hundred feet below ground.  
We need to go down another hundred.

The ceiling dusts them again.

GEORGE  
I think we should move out of this  
area. It seems suspect to me.

SCARLETT  
(to La Taupe)  
We need to go deeper.

He reluctantly nods.

LA TAUPE  
Come.

INT. CORRIDOR

La Taupe leads them into the next corridor. He shines his light around until he finds some planks of wood on the ground. He pries them up, revealing a hole in the floor that goes very deep.

George looks at it.

GEORGE  
This is a bad idea, Scarlett.

SCARLETT  
Papillon, could you take George and  
anyone else back who wants to go?  
I'm going deeper.

PAPILLON  
And let you keep all the treasure?  
No, I'm going with you.

GEORGE  
(to Scarlett)  
At what point will you stop?

SCARLETT  
When I find it.

GEORGE  
And if there is no stone?

SCARLETT  
There is. And it's down there.

She nods to La Taupe.

LA TAUPE  
Allez.

## INT. CHIMNEY CHUTE

One after another, they descend deeper and deeper into the catacombs. They're all feeling the tension of going this deep underground.

George looks up to the vast distance above him.

GEORGE  
(to La Taupe)  
How do you know we'll all be able  
to get back up there?

LA TAUPE  
If we can't, we die. So we will.

GEORGE  
Not really the answer I was hoping  
for.

## INT. WET HALLWAY - LATER

They all wade through the muck 300 feet underground. Spirits are sagging.

BENJI  
How long have we been walking?

George looks at his watch.

GEORGE  
About 6 hours.

BENJI  
Can we stop to eat soon?

LA TAUPE  
Hungry fat Irish.

BENJI  
Jesus, give it a rest! At least I  
live in the real world!

This kind of animosity is settling over all of them.

GEORGE  
(sings)  
Just sit right back and you'll hear  
a tale, A tale of a fateful trip,  
That started from this tropic port  
Aboard this tiny ship.

Scarlett smiles. Joins in.

## GEORGE AND SCARLETT

The mate was a mighty sailing man,  
 The skipper brave and sure. Five  
 passengers set sail that day  
 For a three hour tour...

Benji jumps in too.

## GEORGE, SCARLETT AND BENJI

a three hour tour.

Papillon won't be outdone. He jumps in on the next stanza in French, trying to out-sing them with the French version of the song.

## GEORGE, SOPHIE AND BEN

The weather started getting  
 rough,  
 The tiny ship was tossed,  
 If not for the courage of the  
 fearless crew  
 The Minnow would be lost, the  
 Minnow would be lost.

## PAPILLON

Devenir commencée par temps  
 rugueuse, Le bateau minuscule  
 a été jeté en l'air, Sinon  
 pour le courage de l'équipage  
 courageux que le Vairon  
 serait détruit, le Vairon  
 soyez détruit.

The other French speakers jump in too, everyone now singing  
 at the top of their lungs for language domination.

GEORGE, SOPHIE AND BEN  
(CONT'D)

The ship set ground on the  
 shore of this uncharted  
 desert isle  
 With Gilligan  
 The Skipper too,  
 The millionaire and his wife,  
 The movie star  
 The professor and Mary Ann,  
 Here on Gilligans Isle.

PAPILLON, TAUPE, SOUXIE, ZED  
 La terre réglée de bateau sur  
 le rivage de cette île  
 inexplorée de désert avec  
 Gilligan  
 Le capitaine aussi,  
 Le millionnaire et son  
 épouse,  
 La star de cinéma, le  
 professeur et Mary Ann, ici  
 sur l'île de Gilligans.

They all get so loud, they miss La Taupe shouting to them.

## LA TAUPE

Arret! Arret!

They all stop. They have reached the end of the tunnel.

Nothing but a wall in front of them.

Scarlett references her map.

## SCARLETT

Should be another ten feet that  
 way.

LA TAUPE  
There is no more.

Scarlett picks up a stone and taps on the wall. Solid.

She looks around, thinking.

SCARLETT  
There must be another way to get  
there.

La Taupe consults his own personal map of the system of  
caves. He shakes his head.

LA TAUPE  
There is no more. C'est fini.

They all look for any sign of anything. But there is nothing  
there.

PAPILLON  
Does this mean, no treasure?

SCARLETT  
I don't know.

PAPILLON  
(bummed)  
Dommage. I was excited to be rich.

Scarlett scans the surface for a sign, an inscription,  
anything.

She thinks and thinks. She looks at her map. Mutters to  
herself, thinking through everything that's led them here,  
getting more and more frustrated.

SCARLETT  
There's nothing.

GEORGE  
Sorry Scarlett.

SCARLETT  
I really thought we had it right.

GEORGE  
I know.

He sees how sad she is.

GEORGE (CONT'D)  
For what it's worth, I thought we  
had it right too.

PAPILLON

Are we ready to go the other  
direction?

GEORGE

Scarlett.

SCARLETT

Yeah...

Scarlett looks down at the compass on her wrist. A flash of  
insight!

SCARLETT (CONT'D)

Wait! Wait! Direction! *Magnetic*  
north!

GEORGE

What?

SCARLETT

Magnetic north! True north remains  
fixed, but magnetic north shifts  
about 2.5 degrees per hundred  
years.

GEORGE

Which by now would have produced  
a...

SCARLETT

Variation of about 15 degrees. Not  
here. There!

A second small tunnel leading off the one they're in. They  
race into it.

INT. SMALL TUNNEL

Scarlett throws her pack down and scans the walls with her  
fingers.

She digs into the stone. Sees something.

GEORGE

Oh my God. There's something there!

SCARLETT

I know!

She digs and digs.

GEORGE  
Don't wreck it.

SCARLETT  
Look!

GEORGE  
What is it?

LA TAUPE  
La Taupe does not like the  
vultures.

La Taupe is right, on the wall is a SMALL INSCRIPTION OF A  
VULTURE.

SCARLETT  
Winged vulture!

She looks to George.

SCARLETT (CONT'D)  
What was it?! "Winged vulture leads  
your way."

GEORGE  
"...with brightest light, in  
darkest day."

She looks at the vulture up close.

SCARLETT  
"Winged vulture leads your way..."

She follows the angle of the vulture's beak across the wall  
until it hits a second wall.

She digs around at the joint of the two walls. Sure enough,  
there's a crease!

SCARLETT (CONT'D)  
There's something here!

George is there in a flash.

SCARLETT (CONT'D)  
I think it's a Ptolemaic hinge!

It looks like a scarab embedded in the stone. She kneels down  
and finds another one.

GEORGE  
Really?! I've never seen one  
before.

PAPILLON  
What's a Ptolemaic hinge?

SCARLETT  
It's how they sealed pharaohs'  
tombs in ancient Egypt. The hinges  
formed a kind of riddle almost like  
an ancient padlock. There are a  
series of moves you must get  
precisely correct.

PAPILLON  
Or what?

SCARLETT  
Or it'll fall on you and crush you.  
Or the ceiling would collapse, or  
something else awful that would  
probably kill you.

GEORGE  
Jesus.

She gets ready to give it a shot. The cataphiles cautiously  
back away, just in case.

GEORGE (CONT'D)  
Wait! What are you doing?! Giving  
it the old college try?!

SCARLETT  
You have a better idea?

GEORGE  
Yeah. Go home. Not get crushed and  
die.

She smiles at him.

SCARLETT  
Okay, you do that, but I'm going to  
take a shot.

He hesitates for a moment.

GEORGE  
Against my better judgement, may I  
ask what your plan is?

She opens her notebook...

SCARLETT  
What was the... on the tomb...



GEORGE  
"Underneath heaven's reign..."

SCARLETT  
Heaven's reign. The celestial  
spheres! 8 planets. Except Uranus  
wasn't discovered yet. 7 planets.

She gets ready to pull the door.

GEORGE  
Wait! Was this built before or  
after Copernicus?

SCARLETT  
Good point. Before.

GEORGE  
So they still believed everything  
rotated around the Earth.

SCARLETT  
Which means, the Earth was *not*  
counted as a planet.

GEORGE  
But the moon was. As was the sun.

SCARLETT  
So eight?

GEORGE  
That's my count.

She slides the stone out to the seventh line. The ceiling  
rumbles as the weight resettles.

They look at it. Seems okay.

GEORGE (CONT'D)  
What's next?

SCARLETT  
Now we twist.

GEORGE  
How far?

Scarlett remembers the inscription out loud.

SCARLETT  
... *"atop this pair'ed fate."*

GEORGE  
Pair... *twins*?

SCARLETT  
Twins! Of course, Gemini! According to the Egyptian calendar, Gemini would fall at three o'clock on a dial. Ready?

George nods nervously. Papillon backs up.

She twists the stone and it spirals outward as it moves.

SCARLETT (CONT'D)  
Okay... okay... Gemini.

She stops. The ceiling rumbles a bit again. Sand pours from beside the stone as the rumbling intensifies.

GEORGE  
I don't like this game.

The stone slides toward them.

SCARLETT  
Back up!

La Taupe runs for the door.

GEORGE  
What's happening?

SCARLETT  
I don't know.

The stone drops out of place and lands on the floor with a thud, revealing:

A SMALL TUNNEL ABOUT 30 FEET LONG, BARELY WIDE ENOUGH FOR A PERSON TO SQUEEZE THROUGH. La Taupe quickly crowds in to look.

Scarlett shines a light into it, but it doesn't reveal much beyond a single rat scurrying out of sight.

GEORGE  
No way I'm crawling through that.

BENJI  
Ditto.

SCARLETT

This is probably the first time  
someone has shined a light in that  
space in over 500 years.

LA TAUPE

A new tunnel.

PAPILLON

The treasure.

SCARLETT

Give me a boost.

Papillon places his knee so she can use it to climb through.

Scarlett climbs into the hole.

She barely squeezes through, but keeps going and going and  
going. Her breathing gets labored as she pulls her way  
through.

From the door side of the hole, we see her clear the other  
end. She turns back to face the others.

SCARLETT (CONT'D)

George. You gotta see this.

George thinks it over.

GEORGE

What is it?

SCARLETT

George. Seriously. Come here.

George really doesn't want to do this.

GEORGE

Shit.

He climbs into the hole and struggles through it to join  
Scarlett.

INT. ROSE CHAMBER

George comes out the other side and rolls out of the hole.

He stands to find:

A tomb, atop which is laid A CORPSE, CLEARLY SEVERAL  
CENTURIES OLD, PERFECTLY PRESERVED.

GEORGE

Hello?

SCARLETT

He's dead.

GEORGE

How is he not rotting?

SCARLETT

I don't know.

The headstone is marked "C.R. Of R.C."

GEORGE

C.R. Of R.C.

SCARLETT

Christian Rosenkreuz of the Rosy Cross.

GEORGE

No! The founder of the  
Rosecrucians?! Holy shit.

(catches his language,  
apologizes to the corpse)

Sorry.

(to Scarlett)

His tomb was found by Rosicrucians  
in the 1600s. Along with the  
secrets of...

SCARLETT

...alchemy which reignited its  
interest for the next 200 years.

George notes another inscription.

GEORGE

"VITRIOL." What's that?

SCARLETT

The motto of alchemy. It stands  
for: "Visita Interiora Terrae  
Rectificando Invenies Occultum  
Lapidem."

GEORGE

(translates)

"Visit the Interior Parts of the  
Earth; by Rectification Thou Shalt  
Find the Hidden Stone."

The others have been filing in.

PAPILLON  
Is he dead?

GEORGE  
Yes. For 700 years.

PAPILLON  
Creepy.

The middle of the chamber is filled with water, making it echo creepily in the space.

SCARLETT  
There's more. "Visit the interior parts of the earth." He's saying to go deeper.

GEORGE  
We're kind of interior already, don't you think?

SCARLETT  
What was the... "Winged vulture leads your way. In brightest light in darkest day."

Scarlett sees something in the water. Looks closer.

She turns off her flashlight.

SCARLETT (CONT'D)  
Turn off your flashlights.  
Everyone!

BENJI  
With a dead body in here? No way.

SCARLETT  
Just do it.

They all do so, Benji having the hardest time submitting to darkness.

But as Benji clicks off the onboard light, submerging the group in total darkness, we see what Scarlett saw: traces of light deep in the water.

SCARLETT (CONT'D)  
Where's that light coming from if that's a wall?

Papillon flips his flashlight on, pokes at the wall. Scarlett drops herself down into the water.

The camera travels with Scarlett under the water as her hand pokes at the stone deep in the water.

She rises back up, now soaking wet.

SCARLETT (CONT'D)

There's a loose stone. Someone help me.

Papillon jumps in with her. The two drop into the water. Again the camera drops in with them as they pull against a large stone. They dislodge it and pull it away from the wall, revealing more light.

Scarlett just comes up long enough to take a breath, and rip her backpack off.

She then dives back down into the murky brown water, pushes herself through the opening and swims into a brighter light.

She clears the wall and pulls herself up on the other side.

INT. ALCHEMIST CHAMBER - CONTINUOUS

As she rises up, it is obvious that THIS IS THE PLACE THEY'VE BEEN SEARCHING FOR.

SCARLETT

Oh!

There are lit torches on the walls. Gold all around them.

The floors, walls and ceiling are lined in alchemical symbols and ancient Egyptian symbology. Eerie and magical at the same time.

Scarlett laughs, still not believing her eyes.

SCARLETT (CONT'D)

I found it, Dad. You were right.

George comes up out of the water. He sees what she does.

GEORGE

Oh my God.

SCARLETT

Yeah.

She can't help but get choked up.

GEORGE

It's real.

SCARLETT

It's real.

George takes a seat.

GEORGE

I think we're gonna need a bigger bag.

La Taupe rises out of the water.

LA TAUPE

Mon dieu.

He takes a gold coin. Shoves it in his pocket. And another and another.

PAPILLON

I'm quitting my job!!!

There is a big pile of coins that seem wedged between the floor and ceiling. La Taupe pulls at them, trying to dislodge them.

Souxie and Zed appear, and also pocket coins.

GEORGE

How are these torches lit?

SCARLETT

The Philosopher's Stone can fuel a lamp for eternity.

GEORGE

So where is it? The stone.

SCARLETT

"The brightest light in darkest day."

GEORGE

The sun.

She smiles.

She points at an ancient-Egyptian-inspired painting of a male god stretched across the floor of the chamber.

SCARLETT

In ancient Egypt, the earth god and the sky goddess...

She points to the ceiling, where a goddess, lined with stars hangs.

SCARLETT (CONT'D)

... were madly in love. But when they had their first child, the sun, he became so jealous of their affections that he pushed them apart from each other, leaving them only able to touch by the palms of their hands and the soles of their feet.

She points now to a winged stone painted between the two gods.

SCARLETT (CONT'D)

Every morning the sky gives birth to the sun and every evening she swallows him back up.

She takes out a knife and makes her way to the winged stone.

With all the opulence surrounding them, this one chalky purple stone would hardly be worth noting.

GEORGE

That's it? It looks so ordinary.

Scarlett smiles.

SCARLETT

What better place to hide the most valuable stone ever known, than beside riches you could never miss.

Papillon and La Taupe furiously bag piles of coins and other treasures.

Scarlett uses her knife to edge the stone out of its place, and carefully places it in a cloth satchel she brought specifically for this.

SCARLETT (CONT'D)

You wouldn't believe the trouble I went through to find you.

She tucks the stone into a waterproof pocket.

SCARLETT (CONT'D)

Okay, let's get out of here.

They turn around. La Taupe and Papillon pull furiously at a mound of coins wedged so tightly between floor and ceiling, it takes two of them to pull the coins free.



SCARLETT (CONT'D)  
Wait! Is that...

She looks at the ceiling.

SCARLETT (CONT'D)  
Load bearing?!!

As the coins break free, THE CEILING CRACKS. Chunks drop all around them.

LA TAUPE  
Run!

They all struggle get up and run like mad as THE CEILING CRUMBLES OVER THEM.

BOOM!

A huge echoing crash as THE CEILING DROPS. They race away from it, barely escaping being crushed under its weight.

Brown dust completely envelops them, blotting out all the light in the room. Nothing but darkness. It's suddenly very quiet, still. Some coughing and struggling. Someone is crying, in pain.

Scarlett's voice is the first to pierce the darkness.

SCARLETT (O.C.)  
Is everyone okay?

GEORGE (O.C.)  
Yeah. I think I'm okay.

ZED (O.C.)  
Oui.

LA TAUPE (O.C.)  
I am.

Pause.

SCARLETT  
Papillon? Souxie?

Nothing.

GEORGE  
Papillon?! Souxie?!

As the dust begins to settle, traces of their head lamps poke through the darkness.

The sounds of whimpering, muffled.

GEORGE (CONT'D)  
I hear someone!

The air clears a bit more. A hand sticks out of the rubble. George is on it in a second, pulling stones off and tossing them aside.

Souxie breaks through the rubble. Coughing. In pain.

GEORGE (CONT'D)  
Are you okay?

SOUXIE  
Papillon!

George pulls her out of the rubble. She's banged up and bruised, has a nasty cut on her arm, but she's okay.

SCARLETT  
Papillon, if you're goofing  
around...

Nothing.

Scarlett sifts back into the rubble. No sign of Papillon.

Zed drops under the water and looks. Nothing.

GEORGE  
Jesus. Papillon?!

Nothing.

George turns on La Taupe.

GEORGE (CONT'D)  
You asshole! You could have killed  
us all!

George goes after Taupe, but Scarlett and Zed intervene.

SCARLETT  
Stop! We shouldn't disrupt the  
space any more than we already  
have.

SOUXIE  
Is Papillon... dead?

LA TAUPE  
We're *all* dead! That was the only  
way out!

He's right. They are all enclosed in a small room with no exit.

SOUXIE

Ay!

Souxie's arm is hurting her.

GEORGE

Where's the first aid kit? We need to clean up that cut.

They all look around.

LA TAUPE

The packs are buried.

GEORGE

Water? Food?

They all look at each other. Nothing.

SCARLETT

Spare batteries?

Nope.

LA TAUPE

Once the headlamps go out...

GEORGE

Let's start conserving.

George turns his off, dropping the light of the space down considerably. Benji does the same.

George pokes around at the rubble, looking for a way out.

GEORGE (CONT'D)

Maybe we could dig our way out.

LA TAUPE

With what? Your hands?

SCARLETT

He's right. This chamber was created by master builders. If they wanted to trap the unworthy, we're trapped.

GEORGE

So what, we just sit here and wait for the air to run out?!

(MORE)

GEORGE (CONT'D)  
We're all just cool hanging out  
waiting to die?!

George looks around the room. They're all trying to wrap their heads around the situation. Terrified.

Scarlett looks closer at the structure around them.

SCARLETT  
Those lamps are Freemason by  
design.

GEORGE  
So?

SCARLETT  
Freemasons never built something  
like this without a back door, just  
in case it collapsed on them.

She keeps inspecting their surroundings. She takes a rock and taps on the walls, listening for something that sounds hollow. Nothing.

The floor and the ceiling seem to be painted and inscribed the same exact way, almost as if there were a mirror running the length of the floor.

SCARLETT (CONT'D)  
"As above, so below." That phrase  
is the key to all magic.

She continues to search for something that doesn't fit while continuing her thought.

SCARLETT (CONT'D)  
It means, basically, what is within  
me is outside of me. What is on  
earth is in heaven. As I am, so are  
my cells, so are my atoms.  
Basically, what I believe the world  
to be, so it is.

She sees something.

SCARLETT (CONT'D)  
Look.

She points to a rectangle inscribed on the ceiling that's covered in alchemical symbols.

GEORGE  
What is it?

SCARLETT  
The Porta Alchemica. The door to  
the mystical.

GEORGE  
So it's a door?!

George grabs a rock and gets ready to chisel at it.

SCARLETT  
No! Look. That symbol of the door  
on the ceiling is the only thing  
not replicated on the floor.

Scarlett shines the light from the rectangle on the ceiling  
down to the floor directly beneath it.

GEORGE  
So?

SCARLETT  
"As above, so below."

GEORGE  
So if...

SCARLETT  
If they painted a door on the  
ceiling...

GEORGE  
Then there would be a door on the  
floor too.

LA TAUPE  
There is nothing below us. This is  
the bottom of the Catacombs.

Scarlett takes the rock from George. She kneels down in the  
water in the gutter at the bottom of the chamber. She hits it  
with the rock. Hits it again. And again.

CRACK. She looks around at the others as the water drains out  
of the bottom.

GEORGE  
(to La Taupe)  
That water must be going somewhere.

Scarlett doubles her efforts, hitting the shit out of the  
rock until.

CRACK!

The floor of the gutter beneath her gives. She rushes away from it as the stones beneath her feet give way and disappear off into nothingness.

LA TAUPE

This isn't catacombs. Look at the edges. This wasn't made by man. Who knows where this could lead.

SCARLETT

Whatever it is, it's a possible way out.

GEORGE

Oh, going deeper.

Scarlett picks a rope and lowers herself down into the chute. The descent is eerie, dark.

They watch as she goes. And goes. And goes.

Scarlett stops. She takes a flashlight and shines it around, looking at what's in front of her.

SCARLETT

There's a passage down here!

INT. THE GATES - CONTINUOUS

Scarlett places her feet on the ground and looks up to find:

A very small opening with a large stone arch over it. It looks ancient. Very, very ancient.

The others file in behind her.

Something about this space makes them all feel uneasy.

Scarlett notes the ancient inscriptions on the arch.

SCARLETT

Can you read that? What does it say?

George dusts it off to get a better look. Reads it quietly to himself, thinking through the meaning.

GEORGE

"Abandon all hope, ye who enter here."

Scarlett understands.

SCARLETT

Oh.

LA TAUPE

What.

SCARLETT

According to mythology, that's the inscription over the gates of hell.

LA TAUPE

I'm not going in there.

SCARLETT

(to La Taupe)

I thought you didn't believe in any of this.

LA TAUPE

I don't.

La Taupe is deeply unnerved by the idea of crossing this threshold, but there truly is no other choice.

The entrance is so small, so low to the ground that they'll have to slide through it one at a time.

Scarlett notes it.

SCARLETT

"And they shall be made to crawl on their bellies into the kingdom of darkness."

GEORGE

Yeah. That occurred to me too.

LA TAUPE

I don't like this.

They prepare themselves to cross through.

Scarlett goes for it. She slides her pack through and follows closely behind it.

INT. ALCHEMIST CHAMBER 2

Scarlett stands up in the next room to find:

IT'S EXACTLY THE SAME AS THE ALCHEMIST CHAMBER THAT COLLAPSED ON THEM. Same artwork on the ceiling. Same gold. Same missing Philosopher's Stone. Though this room is still intact.

It sounds a bit different this side of the threshold. Like a faint throbbing drone in the background.

George stands up behind Scarlett, looks around.

GEORGE

Whoa.

She looks at him.

SCARLETT

Yeah.

LA TAUPE

It's exactly the same.

Scarlett points at one of the painted gods on the wall.

SCARLETT

Not exactly. They're facing the other direction.

She's right. This room looks like THE MIRROR IMAGE of the earlier Alchemist Chamber that collapsed on them.

La Taupe turns back, considering his options. He drops to his knees, and digs around furiously looking for something. They follow his eyes to find what's freaking him out - THE SMALL ENTRANCE THEY CRAWLED THROUGH SEEMS TO HAVE DISAPPEARED!

LA TAUPE

What happened to the entrance?

THE SMALL ENTRANCE IS GONE. There is no retreat.

La Taupe stands and looks at them, very seriously.

LA TAUPE (CONT'D)

Are we dead?

They all contemplate this for a moment.

SCARLETT

No.

Scarlett sees the fear rising in her group.

SCARLETT (CONT'D)

We should keep moving.

She takes a deep breath and lunges underwater, pushing her way under the rock to the other side.



INT. ROSE CHAMBER 2

Scarlett comes up on the other side. A mirror image of the rose chamber. The same tomb. THIS TIME WITH A ROTTEN CORPSE ATOP IT.

Scarlett looks around nervously.

The others join her, one at a time.

George looks past Scarlett.

GEORGE  
(calling out)  
Hello?

She spins to find.

A FIGURE STANDING AT THE FAR END OF THE ROOM. In the dark, it's hard to see more than a faint shape.

George's voice echoes through the long chamber.

No reaction. Nothing.

They all look at each other, not sure what to do.

GEORGE (CONT'D)  
Can you hear me?

Nothing.

The figure moves a little, muttering quietly to himself - like a man possessed.

LA TAUPE  
(quiet)  
Maybe he knows a way out.  
(calling out)  
Do you know a way out?

Nothing. The figure just keeps muttering to himself.

Scarlett takes a step toward him. And another.

GEORGE  
What are you doing?

SCARLETT  
We have to pass him.

She's right. The hole that leads beyond is just behind the figure.

They inch forward.

FIGURE  
WRRRGAAAAHHH!

They all freeze as the figure moves, repetitious, erratic, like someone with severe mental illness.

The figure takes another step forward, stepping into the light:

REVEALING PAPILLON!

SOUXIE  
Papillon?!

Nothing. No reaction.

Souxie moves to the front of the pack. Old friends with Papillon.

SOUXIE (CONT'D)  
Papillon. Et-tu bien?

No reaction.

GEORGE  
How'd you get here?

Nothing.

Souxie moves closer. They all follow her.

SCARLETT  
Careful, Souxie.

Souxie gets closer.

SOUXIE  
Et-tu bien, Papillon?

As they get closer, they can hear pieces of what he's muttering.

He doesn't seem to see any of them.

SOUXIE (CONT'D)  
Papillon.

She inches closer and closer. She reaches out to touch his shoulder.

SOUXIE (CONT'D)  
Pap...

BOOM!

IN A FLASH, PAPILLON VICIOUSLY ATTACKS SOUXIE, CRASHING HER RIGHT THROUGH THE CAMERA (which falls into the water, framing the rest of the incident from an odd angle) AND SLAMMING HER HEAD AGAINST THE FLOOR, OVER AND OVER, SCREECHING FEROCIOUSLY.

EVERYONE RUSHES TO SOUXIE'S DEFENSE, fighting to rip Papillon off her.

PAPILLON FALLS AWAY INTO THE DARKNESS.

Benji picks the camera up off the floor and spins it to try to cast light on Papillon.

GEORGE  
Over there!

Nothing.

GEORGE (CONT'D)  
Where'd he go?

BENJI (O.C.)  
What the fuck?!

Scarlett tends to Souxie, who is unconscious and bleeding from the face and mouth.

SCARLETT  
We need to get her out of here! We  
need to get her help!

LA TAUPE  
Papillon?!

Everyone is shaken up.

SCARLETT  
Grab her legs!

GEORGE  
Okay. Okay.

La Taupe lost his mask in the struggle, revealing TERRIBLE BURN SCARS ON HALF HIS FACE. He helps George and Scarlett lift Souxie.

They rush her to the small opening at the end of the chamber, exactly the same as the one behind the Ptolemaic hinged door.

SCARLETT  
Give me the rope.

Zed grabs the rope and hands it to Scarlett.

SCARLETT (CONT'D)  
Tie her feet and lift her into the  
hole once I get through.

Scarlett squeezes through, nothing but her feet visible to the others.

INT. SMALL TUNNEL 2

It's tight in the tunnel with Scarlett. Her breathing labored and nervous.

As she nears the end, she hears something in the next room. She stops. Listens. What is it? Someone's voice? She's scared, but this isn't the place to stop. She climbs forward.

She approaches the end of the hole very slowly, worried about what she might find in the next room.

She suddenly pushes her way out.

INT. WET HALLWAY 2

Splash!

She falls out the other side into the water. She jumps to her feet, and scans the room looking for anyone who might be in there. She doesn't see anyone.

She looks at her arms. Blood? She dips her hand in the water, looks at it. Dark red.

She looks around the room again.

SCARLETT  
Okay. Send Souxie.

GEORGE  
I'm coming first. So I can help  
pull.

George climbs through. He drops into the water beside Scarlett.

He too notes the "water."

GEORGE (CONT'D)  
*Is this blood?*

SCARLETT

I don't know.

George tastes the liquid off his fingers.

GEORGE

It tastes like blood. I think...

SCARLETT

(very serious)

Let's just keep going.

GEORGE

Yeah.

George and Scarlett pull Souxie through the tunnel while keeping an eye behind themselves, just in case.

INT. WET HALLWAY 2 - SOON AFTER

They all rush onward, sticking close together, on edge.

They arrive at a hole in the ground. Much like the one they descended earlier.

INT. CHIMNEY CHUTE TOP 2

GEORGE

Great. Everything is the mirror image of what we've already done, but somehow it keeps going deeper.

BENJI

How deep will this take us?

Zed finishes lowering his rope. He does the math in his head.

ZED

Another 100 meters.

GEORGE

Making it... 1000 feet beneath the earth's surface. That's pretty deep.

ZED

Deeper than the Eiffel Tower is high.

GEORGE

Yeah, I get it.

INT. CHIMNEY CHUTE BOTTOM 2

Scarlett and George get to the bottom. Look left to find the bone chamber.

Scarlett steps back into the chimney and helps spot the lowering of Souxie.

Only Benji remains above.

                  FAINT VOICE (O.C.)  
Scarlett?

                  SCARLETT  
Do you hear that?

                  GEORGE  
What?

                  FAINT VOICE (O.C.)  
Scarlett?

                  GEORGE  
Is that Benji?

                  SCARLETT  
          (shaken)  
I don't think so.

Scarlett steps into the chimney. Calls to Benji.

                  SCARLETT (CONT'D)  
You okay up there Benji?

INT. CHIMNEY CHUTE TOP 2

Benji kneels, alone up top, tense, lowering Souxie down. The camera sits on the ground beside him, cropping him strangely. *Is something moving in the shadows behind him?*

He hears a faint cry. *A baby?*

He uses the camera's onboard light to look around. Nothing. He lowers Souxie down a little further. Scarlett calls up to him.

                  SCARLETT (O.C.)  
You okay?

He hears something. Is someone lurking in the shadows?

                  BENJI  
Is someone up here?

Nothing.

SCARLETT (O.C.)  
Benji? You okay?

He hears else. Looks. Nothing. He calls down to Scarlett.

BENJI  
Yeah.

He hears something directly behind him and spins to find:

A WOMAN IN A BLOODY NIGHTGOWN HOLDING A DEAD INFANT. HER FACE IS CONTORTED, SAVAGE, INSANE.

BENJI (CONT'D)  
Aah!

Benji jumps away from her, dropping the line and slipping on the edge of the chute.

INT. CHIMNEY CHUTE BOTTOM 2

Souxie drops the last ten feet, landing with a thud.

SCARLETT  
Oh! Benji, you just...

BOOM!

They all spin to find BENJI BEHIND THEM, DEAD FROM A FALL DOWN THE CHIMNEY CHUTE.

They look up the chimney chute. Is someone looking down at them?

George checks Benji's vitals. Shakes his head. Dead.

GEORGE  
What just happened?!

SCARLETT  
I don't know.

Scarlett bends down and strokes Benji's hair tenderly.

SCARLETT (CONT'D)  
I'm so sorry, Benji.

ZED  
We should keep moving.

George snaps to.

GEORGE  
Hand me the camera. We might need  
the onboard light.

Zed grabs it, hands it to George.

INT. BONE CHAMBER 2

They shuffle over the bones in the chamber as fast as they can, each struggling against the fear of getting trapped here.

George sees something under the bones. He shines a light into it to get a better look.

Underneath the bones is a gutter full of water, in which a YOUNG MAN, struggles to get to the surface of the water to breathe.

GEORGE  
Danny! Danny!

The Young Man pushes against the bones, but George's weight on top of them makes it impossible for the Young Man to breathe.

GEORGE (CONT'D)  
Get off the bones! He's drowning  
down there! Everyone get off the  
bones!

The Young Man seems to keep pace with George as he desperately tries to get out of the way.

GEORGE (CONT'D)  
NO! NO!

This is tapping a deep nerve in George.

He gets to the end of the bone chamber and checks back to find the Young Man gone.

George covers his mouth and takes a few beats. Scarlett approaches him.

GEORGE (CONT'D)  
It was so real.

SCARLETT  
You okay?

GEORGE  
Why... Why would... he be here?



SCARLETT

It's not him. I think this place  
knows our pain and is using it  
against us.

In the distance, SOMEONE SCREAMS MERCILESSLY - and not the  
kind of scream you hear in movies, the kind you hear in an ER  
at 4 in the morning.

They all move very close together, getting more and more  
unnerved.

INT. CORRIDOR 2

The screams become more and more present as the gang  
approaches. Seems like it's coming from mushroom alley.

The light in the corridor looks different too. As if lit by  
firelight.

They turn the corner to find:

INT. MUSHROOM ALLEY 2

A CAR, IN FLAMES IN THE MIDDLE OF MUSHROOM ALLEY, A SMALL  
FAMILY INSIDE THE CAR, SCREAMING MERCILESSLY, REACHING FOR LA  
TAUPE.

LA TAUPE

NO! NO!

La Taupe obviously knows what this is.

LA TAUPE (CONT'D)

NO! CE N'ÉTAIT PAS MON DÉFAUT! CE  
N'ÉTAIT PAS MON DÉFAUT!

La Taupe races to the car, trying to help the people.  
Scarlett and George try to pull him away.

BOOM!

IN A FLASH, the BURNING MAN catches hold of one of La Taupe's  
legs. La Taupe struggles against the man, losing his shoes,  
socks, pants in the struggle.

LA TAUPE (CONT'D)

Help me! Help me!

George and Scarlett grab La Taupe's arms and try to pull him  
free, but it's no use.

CRACK! The ground beneath the car seems to be cracking.

THE BURNING CAR COLLAPSES INTO THE GROUND AS THE BURNING MAN GRABS LA TAUPE BY THE HAIR.

The ground swallows up the burning car and La Taupe, but the ground closes at La Taupe's knees, leaving La Taupe's lower legs sticking out of the ground, flailing in pain as the sounds of his singeing flesh and agonized screams below.

Everyone rushes to his side, trying in vain to pull him back out of the ground. His flesh burns them to the touch.

George nudges Scarlett, points. A figure hovers in the shadows at the edge of the corridor they came from.

They hurry through the room, to the next hallway.

Scarlett hears something.

SCARLETT

Music.

Sure enough. They hear music in the next room. Similar to the electronic music the ravers played earlier.

ZED

They might know a way out.

Scarlett leads George and Zed (who still carry Souxie) into the music to find:

INT. CATAPHILE RAVE 2

The cataphile party, but it's very different now. Through the strobing lights, the ravers seem to scream inaudibly, writhing in pain, while BRUTALLY DEVOURING EACH OTHER.

The music is different too. It's full of cattle screams, grinding cacophonous noises, awful.

Our gang turns off all lights and hustles through the hellish sight as fast as they can.

Suddenly, THE ONBOARD LIGHT ON THE CAMERA FLIPS ON, ILLUMINATING THE RAVERS AND THEY ARE ALL FUCKED UP! EYES BLEEDING, MOUTHS SCREAMING. Horrific.

The camera shakes. George spins around to find a raver desperately trying to take refuge behind him. George pushes away from the raver, as another one grabs him.

George hits him with the lens of the camera, but the ravers keep coming.

In the struggle, George loses his grip on Souxie.

THE RAVERS SUDDENLY SWARM SOUXIE, RIPPING HER TO PIECES IN SECONDS, DEVOURING HER RAVENOUSLY.

George jumps back from the mayhem, but loses his footing.

A Raver drops onto George, trying viciously to rip into him. George fights like mad to keep the Raver at bay, and even gets back to his feet as:

ANOTHER RAVER RIPS A HUGE BITE OUT OF GEORGE'S NECK, shooting blood into the air. George drops to his knees, bleeding uncontrollably.

Scarlett and Zed grab George's arms and pull him into the next room. In the confusion, Benji's camera strap has twisted around George's arm. The camera slides with them as he's pulled into the next room.

INT. CATACOMBS CINEMA 2

The cinema's screen now shows a "remixed" version of the 1922 silent film "Haxan - Witchcraft Through the Ages." It's bizarre, upsetting, creepy.

Scarlett tries desperately to stop George's bleeding neck.

SCARLETT

No! No!

Nothing is working.

SCARLETT (CONT'D)

(to Zed)

Come here! Put your hand here! Keep pressure!

She rips into her bag. Pulls out the Philosopher's Stone.

She crumbles some of it off, rubs it into his wound.

Watches.

Nothing.

SCARLETT (CONT'D)

*It doesn't work?!*

George mutters something.

SCARLETT (CONT'D)  
What? What was that?

GEORGE  
(barely audible)  
"VITRIOL."

SCARLETT  
VITRIOL?

She gets it.

SCARLETT (CONT'D)  
"Visit the Interior Parts of the  
Earth; *by Rectification Thou Shalt  
Find the Hidden Stone.*"

She looks at George.

SCARLETT (CONT'D)  
This isn't the right stone. I have  
to rectify the taking of it. Only  
through putting it back will I find  
the real hidden stone.

She stands, looks around the dark, creepy chamber.

SCARLETT (CONT'D)  
Oh fuck.

She contemplates it.

SCARLETT (CONT'D)  
I'm going back.

Zed thinks he's surely not understanding this right.

ZED  
We must keep moving forward.

SCARLETT  
We're more than half a mile  
underground. By the time you and I  
lift him out of here, he'll be  
dead.

She looks over her gear, preparing herself.

SCARLETT (CONT'D)  
And I'm not going to let that  
happen.

She runs back toward the rave room.

Note: The following sequence of Scarlett on her own will be filmed only by the GoPro camera on her head. We will see her arms and legs, hear her vocal and breathing reactions, but won't see her face. Instead, we'll experience the following as she does.

INT. CATAPHILE RAVE 2

Scarlett rushes into the room. The same music, the same lights. But this time there's only one person there, dancing alone amongst all the devoured flesh. Wearing a bull mask.

The bull mask moves, but doesn't seem to be looking directly at her. She races to the next room.

INT. MUSHROOM ALLEY 2

Scarlett races through Mushroom Alley, nothing left but a small smouldering hole where La Taupe was swallowed up.

INT. CORRIDOR 2

A FIGURE at the other end of the corridor stops Scarlett in her tracks. Doesn't look like Papillon. Older, heavier.

A VOICE behind her.

VOICE

Scarlett?!

She spins around to find:

HER FATHER RIGHT BEHIND HER! But something's wrong with him. His legs are like tree trunks grown into the floor. His arms like brittle twigs with blood dripping off them.

She jumps away from the sight...

SCARLETT

Dad?!

And bumps into something behind her. She spins to find:

HER FATHER THERE TOO!

Her bumping him has broken off one of his twigs, causing him to howl in pain.

SCARLETT'S FATHER

No! What have you done?!

SCARLETT

What do you...

She backs away from the sight, again bumping into something behind her. Her father is there too.

SCARLETT'S FATHER

You look just like my daughter.

SCARLETT

It *is* me dad.

SCARLETT'S FATHER

No! You're not her! She would never come here!

Scarlett bumps something else, turns, her father is there too.

SCARLETT'S FATHER (CONT'D)

She would know. If she ever came here, there would be no way out. She'd be trapped here. Forever!

She runs from the room, choking back sobs.

INT. BONE CHAMBER 2

As she crosses the threshold into the next room, she bumps into her father here too.

SCARLETT'S FATHER

Forever! Forever! Forever! Forever!

His voice takes on a shrill screeching quality. Like a bad dream in which a loved one suddenly seems possessed.

She keeps moving, but this place is really taking a toll on her.

Scarlett shuttles over the bones in the bone tunnel.

Again, she sees her Father, in this room too. The multiple voices of her Father doubling, tripling, into a cacophony of agony.

SCARLETT'S FATHER (CONT'D)

Ever! Ever! Ever!

She clears the bones, and rushes into the next alcove near the chimney chute, SOBBING AS SHE GOES. This is the loneliest moment of her life.

## INT. CHIMNEY CHUTE 2

Her father continues to squall in the background as she makes her way to the chimney chute. She can't reach the opening well enough to get footing.

She kicks off her shoes to get better traction, takes a running start, jumps up and grabs hold of the rock wall. She struggles to make her way up the first couple feet.

As she gets some height in the chimney chute without ropes to protect her, one false move would send her plummeting to her death.

Her foot slips and she almost drops. She takes a couple deep breaths.

SCARLETT

You can do this. Don't think. Just keep going.

## INT. CHIMNEY CHUTE 2 - LATER

Scarlett gets to the top of the chimney chute, but getting out of the circular hole isn't easy. She has to carefully position herself as she inches herself to solid ground beside the hole.

## INT. WET HALLWAY 2

She rushes through the bloody water as fast as she can, trying to make up for lost time in the chimney chute.

AN ARM REACHES UP FROM UNDER THE WATER AND GRABS HER LEG.

She jumps at the feeling and pulls against it. Another arm. Another. Arms reach up and grab her from every direction, pulling her under the bloody water.

## INT. BLOODY POOL

Scarlett fights against the arms pulling her every which way. She plants a foot on a stone ledge and pushes with all her might.

## INT. WET HALLWAY 2

Scarlett breaks through, now covered head to toe in blood.

She rips her way free of the grabbing arms.

She catches her breath, overwhelmed, freaked out.

INT. SMALL TUNNEL 2

Scarlett rushes through the small tight tunnel leading to the Rose Chamber.

INT. ROSE CHAMBER 2

Scarlett lands in the Rose Tunnel, looks around, all safe. She hurries through.

SCARLETT

Ow!

She looks down at her feet, illuminating:

HEADS BURIED UP TO THEIR NOSES IN STONE, THEIR EYES  
HORRIFIED, WATCHING HER!

Other heads have nothing but their mouths showing and they try to bite anything passing.

She does her best to avoid the faces, but sustains a series of bites on the way, drawing blood.

She dives into the water at the end to swim back into the alchemy chamber.

INT. ALCHEMIST CHAMBER 2

Scarlett enters the Alchemist Chamber. What once looked so opulent and breathtaking in its beauty, now looks evil, depressing, lonely.

SCARLETT

*"By Rectification Thou Shalt Find  
the Hidden Stone."*

She pulls the rock out as she scours the Egyptian images, looking for the eye of Ra she originally took the stone from.

She finds the eye. Lifts the stone. Too high. She slides a rock into place and stands on it. She lifts the stone toward the eye of Ra.

It clicks right into place. A perfect fit.

SCARLETT (CONT'D)

Okay, I've rectified. Now,  
where's...



The stone in its place, she drops her eyes, to find a mirror right in front of her face.

SCARLETT (CONT'D)  
... the hidden stone.

Thoughts play across her face. She understands something she hadn't before.

INT. CATACOMBS CINEMA 2

George and Zed in the cinema.

A GROUP OF 5 FIGURES ENTER FROM THE FAR END OF THE ROOM. Zed quickly flips the camera's onboard light off, dropping the room into near darkness, except for the projected images from the silent movie.

THE FIGURES MOVE AS IF IN SLOW MOTION, IRREGULAR, SILENT. THEY FLOW LIKE WAVES, TOGETHER IN IRREGULAR BURSTS, AS IF ONE ORGANISM IN 5 BODIES.

ZED  
(quiet)  
Shhh.

George desperately tries to keep quiet despite his neck wound.

INT. ROSE CHAMBER 2

Scarlett races through the rose chamber where the rotting corpse's body has been restored to it's un-decayed state.

INT. CATACOMBS CINEMA 2

George and Zed hide.

The Figures seem not to have noticed them.

The camera lies right behind Zed and George just catching a piece of the passing Figures, which makes the anticipation almost unbearable.

The Figures stop as they get close. One of them slowly turns his head, LOOKS RIGHT AT ZED AND GEORGE.

## INT. CHIMNEY CHUTE 2

Scarlett plants her feet and descends the Chimney Chute as fast as she can. She is focused, driven.

She hits the ground at the bottom and runs for the bone chamber.

## INT. CATACOMBS CINEMA

The Figures move closer and closer - still in their bizarre slow motion - to George and Zed.

GEORGE  
(quiet, to Zed)  
Go.

Zed thinks about it for a moment.

ZED  
No.

Right as the figures are about to grab onto them, Zed grabs George under the arms and pulls him furiously toward the next room.

The Figures stop. One turns his head to look at them. They pivot, and keep following, in slightly quicker motion. The Figures move slowly but consistently toward Zed and George.

Zed pulls George as fast and vigorously as he can, but these Figures are gaining on him.

Scarlett sprints right around the Figures as Zed pulls George into the adjacent corridor. As Scarlett passes them, one of the Figures reaches out in fast motion, trying to grab her, but she dodges him just in time.

## INT. CORRIDOR 2

Scarlett grabs George's other arm and helps Zed create a little distance from the Figures.

## INT. CATACOMBS CINEMA 2

Scarlett races to George's side. He's unconscious. In bad shape.

ZED  
Did you find the stone?

SCARLETT

Yes.

Scarlett stops in the middle of the corridor. Zed drops the camera to the ground beside them, flips the light on so Scarlett can see. The scene is framed irregularly, Scarlett and George's heads cropped strangely.

SHE PLACES HER HANDS OVER GEORGE'S WOUNDS. KISSES HIM DEEPLY.

He comes to, coughs up blood. She moves her hands away from his wound to find his wounds gone.

ZED

How did you do that?!

SCARLETT

I am the stone. As are you. As we  
all are. As above, so below.

The Figures are getting closer and closer.

ZED

Scarlett!

She looks, sees them coming nearer and nearer. George regains consciousness. He touches his wounds to find himself healed.

Scarlett and Zed help George to his feet. The three of them run from the room as the Figures approach.

INT. ARTIST ALCOVE 2

They race into the Artist Alcove.

The camera's onboard light (their last remaining light) fritzes out, then comes back on.

They look around the room to find it a dead end. There is, however, a large hole in the middle of the floor.

GEORGE

Dead end!

SCARLETT

No!

Zed looks to the hole. He takes a rock and drops it into the hole. It goes and goes and goes, seemingly never hitting the ground.

ZED  
We'll never be able to climb down  
that.

The onboard camera light goes out.

SCARLETT  
No! No! We're so close!

GEORGE  
There were paintings on the wall.  
Did you see them?

SCARLETT  
No. I was looking for an exit.

ZED  
I have matches.

SCARLETT  
You do?

Zed digs through his pockets. Counts them.

ZED  
Three.

SCARLETT  
Light one.

Zed lights one. It flashes and goes out revealing the FIGURES  
NOW IN THE ROOM, APPROACHING.

SCARLETT (CONT'D)  
I couldn't see it! Light another  
one!

GEORGE  
Don't let it go out so fast.

Zed lights another match. Scarlett scans the room for  
anything that could give a clue. The Figures are getting  
closer! She sees Egyptian hieroglyphic paintings on one wall  
as the match goes out.

The match goes out.

SCARLETT  
I found something. I didn't have a  
chance to really see it though.  
Light the next one! Hurry!

ZED  
This is the last one.

SCARLETT

I know! Go!

He lights the match. This time she gets a quick look at the painting.

The painting shows the Ancient Egyptian demon, AMMUT - part lion, hippopotamus and crocodile - the "soul eater." Behind him looks like one part of a scale, with a feather on it. A painted beam from that scale rises up to the ceiling, and across above them, and seems to end right over the hole.

The match goes out.

SCARLETT (CONT'D)

(very quickly)

The "soul eater." In Egyptian mythology, after you died, you went to the underworld where your heart was weighed against a feather. If your heart weighted more than a feather, the soul eater, would eat your heart and you were condemned to nothingness.

The camera flickers for a moment. She uses the light to make her way to the hole.

SCARLETT (CONT'D)

We need to make our souls lighter than a feather. And then we jump.

GEORGE

We *what?*!

The camera flickers, the Figures are now very close.

SCARLETT

What is the thing that weighs your soul down? The thing you've never told anyone?!

She goes first.

SCARLETT (CONT'D)

The night my dad killed himself. He called me and I didn't answer.

The pain of this taps a real nerve in her.

SCARLETT (CONT'D)  
 I wasn't doing anything important.  
 I just didn't feel like talking to  
 him. When I think of what he must  
 have been feeling...

George takes her hand.

GEORGE  
 When I went to get help for my  
 brother, I panicked and forgot to  
 remember how to get back to him.  
 And he died because of it.

Scarlett nods gently to him. They look to Zed.

ZED  
 I was in a car that ran a man over.  
 I never reported it.

Scarlett takes Zed's hand too.

The camera light flickers. THE FIGURES ARE RIGHT THERE,  
 SECONDS AWAY.

SCARLETT  
 On three.

GEORGE  
 This isn't going to work.

SCARLETT  
 You don't have to believe in it,  
 George. But if you take the jump,  
 it'll work.

He nods. The three of them join hands.

SCARLETT (CONT'D)  
 One... two... THREE!

They step into the abyss together and fall.

INT. ABYSS - CONTINUOUS

The camera rattles around, banging off the walls as they  
 fall, screaming through the nothingness.

It just seems to go on and on. Falling and falling.

INT. CATACOMBS ENTRANCE AREA

BOOM!

They hit a rock wall, and fall to the ground beside the hole.

They look around to find paintings and graffiti like that found near the surface.

George smiles.

GEORGE  
We're not dead.

ZED  
It worked?!

There, above them is a ladder leading up to a manhole cover on the surface.

They scurry up the ladder, excited by the idea of getting out of this place, open the manhole cover slowly to find:

EXT. PARISIAN STREET - NIGHT

Paris.

Scarlett and George and Zed step out onto the Parisian city street, surrounded by cafes and revelers, partying and celebrating life.

SCARLETT  
It worked.

The three of them embrace.

GEORGE  
See ya around, Zed.

Zed watches on as George and Scarlett walk off into the Parisian night, holding each other close, surrounded by Parisians blissfully unaware of the hell that lies beneath their feet.

FADE OUT: