

092205

SAMUEL HADIDA
Presents

SILENT HILL

screenplay by
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based on the videogame by
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1 INT. DE SALVO HOME - MASTER BEDROOM - NIGHT

1

ROSE DESALVO wakes up from a nightmare with a jolt, gasping for breath.

Rose is a young woman of about 28 with skin so fair that it's luminescent in the cool light of the moon. With her ruby red lips she has the quality of a woman-child, afraid of the dark.

Still half-asleep, she scans the room, trying to look into the darkness of the shadows -- and then realizes that she's awake and safe from whatever was tormenting her dreams. She rubs her fingers through her short crop of black hair and looks at her husband beside her.

CHRISTOPHER DESALVO, 39, is out cold, his face in the pillow, softly snoring.

She lies back down, resting her head into her pillow, and after a moment closes her eyes.

She opens them again and sits up suddenly--

ROSE

Sharon?

Nothing. The room is quiet. Rose gets up out of bed with a slight urgency and walks out of the room.

2 INT. DE SALVO HOME - UPSTAIRS HALLWAY - NIGHT

2

Rose walks down the hall, careful not to make enough noise to wake anyone, and then comes to the threshold of her daughter's room. Hung on the door is a child's drawing done with crayons. It depicts a number of wild animals -- lions, tigers, monkeys -- all with round, wide eyes. In the middle of the beasts stands a little girl with a large smile on her face. It is signed "Sharon" in a child's handwriting.

Rose quietly opens the door, slowly glancing into the room...

3 INT. DE SALVO HOME - SHARON'S BEDROOM - NIGHT

3

The room is dark. Rose looks to the bed, where her daughter should be, but isn't. The bed is empty.

ROSE

Sharon?

She looks around the room, more frantic.

ROSE

Baby?!

The window is open. Rose rushes to it and looks out. In the back yard, which is open to a meadow, she sees SHARON, 9, in

3 CONTINUED:

2.

3

her little nightgown, quickly walking away from the house. In the distance, a stretch of headlights -- the highway.

ROSE

Baby! Wait there !

Sharon slows and turns, looking up at Rose in the window -- but she does not stop. She quickens her pace and runs into the tall grass of the meadow -- still carrying her teddy bear.

Rose unconsciously shakes her head "no," and then bolts out the door.

4 EXT. DE SALVO HOME - BACK DOOR/YARD - NIGHT

4

Rose comes running out of the house, pushing the screen door open with a CRASH.

ROSE

Sharon!

She sprints through the yard and into the meadow...

5 EXT. MEADOW - NIGHT

5

Behind their tract of houses, a development on the edge of undeveloped land, is a large meadow of tall, swampy grass tall enough to easily conceal the small child. In just a tee-shirt and undies, Rose looks around for Sharon.

ROSE

(screaming)

SHARON!

Suddenly, the window to their bedroom opens up and Rose sees that her husband is looking out of it.

CHRISTOPHER

Rose?!

ROSE

It's happening again!

Christopher, because he's on the second floor, can see where Rose can't. She sees him point beyond her.

CRISTOPHER

There! THAT WAY!

Rose turns and runs blindly through the tall grass, in the direction Christopher was pointing. Ahead she can hear the highway traffic.

ROSE

Sharon! Sharon?! Where are you honey?!

5 CONTINUED:

3.

5

She then sees Sharon's teddy bear on the wet ground. She looks ahead -- the highway. She picks up the bear and starts running--

6 EXT. HIGHWAY - NIGHT

6

The four-lane Interstate cuts through the grassy area. It's on a slightly raised embankment. Sharon is near the top of the slope, approaching the shoulder. Even at this hour of the morning, when it's still dark, the highway is busy with 18-wheelers, ROARING PAST.

Still clutching the teddy bear, Rose sees her daughter.

ROSE

Baby, no!

She sprints as fast as her legs will carry her to save her daughter -- scrambling up the embankment.

Sharon has reached the top of the embankment, and onto the shoulder. She walks toward and onto the asphalt...

By the time Rose gets to the top, Sharon is in the middle of the highway. Amongst flashing headlights and BLARING HORNS, the little girl walks as if in a trance, a far away look in her eyes. It's a miracle she hasn't been hit by a vehicle.

Sharon is about to step onto the opposite lane--

--just as Rose grabs her and stops her from walking into the oncoming path of an eighteen wheeler. The massive Mack truck ROARS by.

Sharon is in a trance, her eyes rolled back, tugging in the direction she was walking. Suddenly, from a guttural place, Sharon SPEAKS, just as a TRUCK ROARS BY, drowning out her voice--

SHARON

(barely audible)

Home...go...home...

ROSE

We'll go home -- we'll go home right now, sweetie!

Holding her daughter in her arms, Rose attempts to cross the highway. Trucks drive by in a CACOPHONY OF ANGRY HONKING. Her daughter's head lying on her shoulder, Rose can barely make out Sharon's response:

SHARON

No -- NO -- Noooo! Not there! Home!
HOME--!

(a truck ROARS by, drowning out
Sharon -- we see her lips, but

(more)

(CONTINUED)

SHARON (CONT'D)
 we only hear a glimpse)
 S--le--t H--ll...

As Rose dashes back across the highway, Sharon starts to SCREAM out of pain and KICK and FLAIL violently. It's like trying to carry a wild animal. She's trying to go in the other direction.

Christopher comes running up the embankment, wearing nothing but his pajama bottoms. It takes the two parents to hold Sharon down. Lying on the gravel of the shoulder, the child struggles violently, as if possessed. A horrible grin deforms her face, demonic...

DOCTOR KAUFMANN (V.O.)
 (in a calm, stern voice)
 For the past six months, your daughter, Sharon, has received an intensive level of psychiatric care. Multidisciplinary assessments and multimodal interventions have been frequent and necessary.

HARD CUT TO:

7 INT. ORACLE CHILD PSYCHIATRIC CENTRE - PADDED ROOM - (VIDEO) - 7 DAY

EXTREME CLOSE: A closed-circuit monitor, so close you can distinguish the scanlines. Sharon is in an examination room, quietly and sweetly drawing a picture. Next to her, DOCTOR KAUFMANN, a gentle-looking but professional man in his 40's sits taking notes on a yellow pad.

DOCTOR KAUFMANN
 What are you drawing, Sharon?

SHARON
 My mommy.

DOCTOR KAUFMANN
 You love your mommy?

SHARON
 Yeah.

DOCTOR KAUFMANN
 Well. Your mommy and daddy are very worried about you. Do you know why?

SHARON
 No.

DOCTOR KAUFMANN
 It's because you sometimes don't act like yourself. It's because sometimes you run away -- and they're afraid you might accidentally hurt yourself...or someone else. And that scares them.

7 CONTINUED:

5.

7

No response.

Totally innocent, Sharon continues her drawing and then holds up the paper, showing a child's drawing of Rose in a church. Dr. Kaufmann looks to the camera.

CUT TO:

8 INT. ORACLE CENTRE - ANALYSIS ROOM - ANOTHER DAY

8

EXTREME CLOSE ON: A video camera on a tripod. A mirror behind that reflecting a white room.

SHARON (O.S.)
(off mic, from the video)
I'm afraid.

DOCTOR LEIBER (O.S., feminine voice)
What are you afraid of?

ON VIDEO: On the other side of the room, Sharon is sitting in a wooden institutional chair, rocking back and forth with a scowl. She's not the sweet little girl of the first interview. A woman wearing a white blouse, Doctor Leiber, is interviewing Sharon.

SHARON (O.S.)
Myself.

DOCTOR LEIBER (O.S.)
Why? Why would you be afraid of yourself?

SHARON (O.S.)
Because, it's not me when it happens.

DOCTOR LEIBER (O.S.)
When what happens, Sharon?

SHARON (O.S.)
The hurting...

Her scowling look turns to one of hate.

9 INT. ORACLE CENTRE - ANALYSIS ROOM - BEHIND MIRROR - DAY

9

Behind the mirror, watching through the glass, are Rose and Christopher and several other institutional psychiatrists. They're all quietly listening to what's happening on the other side of the mirror.

DOCTOR LEIBER
Can you tell me more about where this "hurting" comes from?
(beat)
Sharon?

(CONTINUED)

IN THE ROOM :

Sharon's rocking movement becomes more pronounced.

Doctor Leiber repeats the question:

DOCTOR LEIBER

Where does the hurting come from, Sharon?

SHARON

The same place I do...

Doctor Leiber pauses for a moment, surprised by her answer.

DOCTOR LEIBER

And where is that?

The question has the effect of a branding iron on an open wound: Sharon's back arches, her eyes bulge, her face contorts.

SHARON

She won't tell you.

CLOSE ON: Rose. She watches her daughter, horrified.

DOCTOR LEIBER

(insisting)

Who, Sharon? Who?

The doctor doesn't get the chance to say more -- with a SCREAM, Sharon throws herself onto him, her fingers SCRATCH at his face. Nurses rush into the room to help Doctor Leiber control the child.

Rose closes her eyes.

CUT TO:

10 INT. ORACLE CENTRE - SHARON'S ROOM - DAY

10

Sharon is in a room standing in one corner, facing the wall -- or destinations beyond.

DOCTOR KAUFMANN (V.O.)

(continuing)

Special treatment has included physical and mechanical restraints, seclusion in a locked unit, and medication for mood stabilization.

CUT TO:

11 INT. DE SALVO HOME - SHARON'S ROOM - DUSK

11

Rose is in her daughter's room, now a sad reminder of the girl they no longer have. She picks up toys lying around.

She notices something on the floor, partially hidden under the bed. She picks it up: it's Sharon's little drawing book with her daughter's name on the cover.

Rose sits on the bed, looking through the pages. Outside, behind the tree branches, the sun begins to set.

EXTREME CLOSE ON: Rose leafs through Sharon's drawings, each done with crayons. Each depicts a self-portrait of Sharon, smiling in the middle of either animals, children, or adults. In the drawing with the group of adults, there is a woman with red lips and short black hair.

Through her tears, Rose smiles as she recognizes herself.

EXTREME CLOSE ON: Turn of the page -- another, more recent drawing. It depicts a beautiful sunflower field with a single creepy figure standing in the center. The figure is dark, and silhouette like, and has odd blue eyes. In a corner of the page, Sharon is drawn, as usual, except she is not smiling.

Distressed, Rose turns the page. The next drawing is full of dark silhouettes...

DOCTOR KAUFMANN (V.O.)

(continuing)

At this point, outpatient care is simply not an option. I'm afraid that Sharon will require permanent institutionalization.

Rose sits there, paralyzed by sadness, amongst the moving shadows signifying the end of the day.

12 INT. DE SALVO HOME - MASTER BEDROOM - NIGHT

12

Rose and Christopher are in bed, facing opposite directions. Both are awake, and both are pretending to be asleep.

DOCTOR KAUFMANN (V.O.)

(continuing)

And as Sharon is not your biological child, a history of mental illness cannot be established...

CUT TO:

13 INT. ORACLE CENTRE - CONFERENCE ROOM - DAY

13

We are in a large conference room of the centre that's used for reviews. Seated on one side of a long table are the FIVE STAFF HEADS -- amongst them we recognize Doctor Leiber -- and the Chief Psychiatrist, DOCTOR KAUFMANN. Behind them, covering the wall, is a huge painting -- a naive reproduction of Henri Rousseau's famous work. It depicts a number of animals in a jungle of blue and green palm fronds and vivid flowers offsetting the darkness behind.

(CONTINUED)

On the other side of the table, Rose and Christopher listen to the doctor's diagnosis, devastated.

DOCTOR KAUFMANN

(continuing)

...but we do know that she suffers from acute psychiatric conditions associated with both sudden onsets and symptoms with a more persistent, recurring disorder.

CHRISTOPHER

So why is this happening, Doctor?

Th evoices fade as Rose turns from the doctor to the painting -- it reminds her of Sharon's drawing. The layers of vegetation seem to stand out, engulfing her...

CUT TO:

14 EXT. SUBURBS - DAY

14

Rose and Christopher are driving through the residential area of their development. Long shadows of late afternoon extend on the ground.

15 INT. CAR - SUBURBS - MOVING - DAY

15

In the car, the couple remains silent. Rose is deep in thought. Her fingers gently touch a small and ornate Virgin Mary medallion that she wears on a chain around her neck.

Through the window, she looks at the shaded streets and the children on their way home from school. The ambient, quiet happiness is a strong contrast to Rose's inner turmoil. Then we see what she's thinking about...

QUICK CUT TO:

16 EXT. HIGHWAY - FLASHBACK - NIGHT

16

It's PERFECTLY SILENT in Rose's memory. Rose carries Sharon in the middle of the highway. Trucks drive by but their ROARING is muted. We see Sharon's lips move, and THE MOVEMENT ON HER LIPS is distinct in Rose's memory -- she hears her:

SHARON

No -- NO -- Noooo! Not there! Home!
HOME--! Silent Hill, Silent Hill, Silent Hill.

QUICK CUT TO:

17 INT. CAR - SUBURBS - MOVING - DAY

17

Rose comes out of it and then WHISPERS:

17 CONTINUED:

9.

17

ROSE
s i l e n t h i l l

Christopher doesn't hear...

18 EXT. DE SALVO HOME - DAY

18

The car pulls into the driveway of the De Salvo home.

MATCH DISSOLVE:

19 EXT. DE SALVO HOME - NIGHT

19

It's night, and two lights are on in two rooms of the house. One on one side, one on the other.

20 INT. DE SALVO HOME - LIVING ROOM - NIGHT

20

Christopher is sitting in an easy chair, holding the remote, channel surfing.

21 INT. DE SALVO HOME - SHARON'S ROOM - NIGHT

21

Empty. Well kept. Dark. No child.

22 INT. DE SALVO HOME - KITCHEN - NIGHT

22

Rose is sitting at a small desk, using a small laptop, surfing the net. Next to her is Sharon's drawing book. She nervously fingers a small Zippo lighter.

She goes to Mapquest and in the Search City form types:
SILENT HILL.

"Your search for silent hill didn't match any locations."

Hmmm. She goes to Google and in the search form types:
SILENT HILL. She then presses the "I'm Feeling Lucky" button.

Rose perks up with surprise:

A webpage comes up on ghosttowns.com that reads "Modern American Ghost Towns." There's pictures and write-ups of various American towns that have closed up for one reason or another: Battelle, AL; Cheshire, OH; Doodletown, NY; Elko Tract; and scrolling further down the page, Silent Hill, OH.

She CLICKS on a streaming Quicktime movie that plays STOCK NEWS FOOTAGE from the 70's with heavy artifacting: "Silent Hill is perhaps the most unique abandoned 'ghost' town in America...and one of the eeriest. Established in 1866, the town became a coal mining community whose population reached over 10,000. In 1975 a factory fire ignited the coal deposits that lie directly below the town. The town was evacuated in one night now known locally as the 'toxic night'. Because it was (and still is) impossible to

extinguish the fire, most residents were relocated by the government to the neighboring town of Brahams..."

We see archive FOOTAGE showing early-century Silent Hill, in all its glory. A mining city, dominated by powerful and sanctimonious aristocracy. Pictures of coal workers in heavy, leather mining suits alongside pictures of families in dark suits posing in front of their shop or with their team.

Rose considers all of this, then looks at some of Sharon's drawings. In the background of all, CREEPY FIGURES with blue eyes. She looks back and forth between Sharon's drawings and the pictures of the coal workers -- with faces covered in soot, their blue eyes stand out.

Rose reaches up and behind some books where she has a pack of cigarettes hidden...a moment of contemplation, and then she gives in to her habit. She takes the Zippo and lights up the cigarette, looking at the screen: "SILENT HILL."

CUT TO:

23 INT. DE SALVO HOME - MASTER BEDROOM - NIGHT

23

Christopher is in bed, turned away from Rose. He turns off the light of his bedside table.

Rose looks at him for a moment, then gathers the courage to talk to him about what's troubling her.

ROSE

I think I know what she said.

CHRISTOPHER

What?

ROSE

That night. I think I know what she was saying.

He sits up and turns to her.

ROSE

It was just a whisper...and the noise of the highway was so loud...but I think...I think...I think that she said..."Silent Hill."

Christopher says nothing, just waits.

ROSE

(with increasing urgency)

I looked it up on the Web. It's an abandoned town in West Ohio. Remember, that's the area the Adoption Agency said she came from...West Ohio. I was thinking...I was thinking we could take Sharon there. Maybe it would

(more)

ROSE (CONT'D)

be...therapeutic. Maybe that's where she's been trying to go. Maybe if we took her there, she would get better -- and we could bring her home. Maybe--

CHRISTOPHER

Rose. Please. Stop.

(he rubs his temples)

You heard Dr. Kaufman. Sharon is deeply disturbed. Driving her half way across the country to visit a ghost-town isn't going to change that. And even if we did, what do you expect her to remember? She was just a baby.

(he calms himself)

Look, I love Sharon as much as you do. If we ever want her back, we need to leave her treatment to the experts.

He moves to kiss her, but sniffs, and stops.

CHRISTOPHER (CONT'D)

Have you been smoking?

ROSE

(guilty)

Yes, but--

CHRISTOPHER

It's been a hard day, Rose. I just want to go to sleep so that it'll be over. Why don't you do the same -- but brush your teeth first. Goodnight.

He rolls back over, pulls the blanket up around his neck. Rose is left there, virtually alone.

Clutching her medallion, Rose shuts her eyes and WHISPERS something to herself. Something unheard...

Then, she seems to come to an internal decision. Without a noise, she gets up.

CUT TO:

24 EXT. ORACLE CENTRE - GROUNDS - NIGHT

24

The Oracle centre is dark after nightfall. But there seems to be some movement on the grounds...FIGURES IN SILHOUETTE.

Suddenly, there's AN ALARM from inside the building. Then, with a THUMP OF A TRANSFORMER all of the SODIUM LIGHTS BLAST ON and illuminate the grounds.

Wandering along the grass lawn of the centre are a HUNDRED CHILDREN, all in various states of psychological disorder -- all somehow loose in the middle of the night.

(CONTINUED)

24 CONTINUED:

12.

24

Several orderlies come running out of the building, clearly overwhelmed by the situation. They start trying to round up the children...

CUT TO:

25 INT. CAR - CITY STREETS - MOVING - NIGHT

25

Rose is at the wheel of her Jeep Cherokee, and Sharon is in the passenger seat next to her -- catatonic. Rose nervously smokes a cigarette. Suddenly, THREE POLICE CARS, their sirens BLARING, roar by in the opposite direction.

She strokes Sharon's hair, calming her -- calming herself. Then, Sharon rolls her head and mouths a word, but nothing comes out.

ROSE

That's right, honey. I'm taking you home...

And somehow, Sharon knows...

DISSOLVE TO:

26 EXT. COUNTRY ROAD - SUNFLOWER FIELD - DAY

26

WIDE ON: A field of sunflowers in full bloom and facing the sun, high in the sky. *We've seen this somewhere before.* A Jeep Cherokee ROARS BY on the little country road that cuts through this glowing and dreamlike scene.

27 INT. CAR - COUNTRY ROAD - MOVING - DAY

27

EXTREME CLOSE ON: A single raindrop taps onto the glass of the windshield -- then another, then another.

It's a light shower, just a sprinkle of rain. But the drops are large and they PATTERN on the car as Rose and Sharon pass through the small storm.

On the dashboard, in front of Rose, her cell phone starts vibrating; an identifying number appears: CHRISTOPHER.

Rose glances at the cell phone but does not answer. She looks over at Sharon, whose eyes are open but distant and detached. She strokes her hair and then Sharon's eyes turn to look at her. She's aware...responsive.

Not taking her eyes off the road, Rose rummages through the baggage on the back seat and takes out Sharon's sketch book and a box of crayons, placing these on Sharon's lap. She turns on the radio and tries to find a station that plays something other than country. She finds a lone music channel which is playing Simon & Garfunkel's "For Emily, Whenever I May Find Her."

27 CONTINUED:

13.

27

Rose turns up the volume, letting the music fill the car.

Out of the corner of her eye, Rose watches Sharon. Pleased, she sees her slowly open her sketch book, then the box of crayons. Rose smiles... Sharon seems to come back to life.

Outside, the rain stops just as soon as it started...

The song becomes the BED OF MUSIC for a MONTAGE...

28 EXT. CAR - VARIOUS/COUNTRY - AERIAL - DAY

28

In a SERIES OF AERIAL SHOTS we watch as the car drives through flat planes of various crops and fields...

DISSOLVE TO:

29 EXT. CAR - CORNFIELD - DAY

29

The car now drives along a cornfield that glistens in the golden light of the late day sun.

30 EXT. ROAD - MOVING - DUSK

30

We drive past a large outdoor board that seems like it may have been erected in the 1940s, but the message hasn't ever changed:

Corinthians 6:2-3

"Do you not know that the saints will judge the world?

Do you not know that we will judge angels?"

Blessed Parish Ministries
Route 6 to Brahams

END MONTAGE.

DISSOLVE TO:

31 EXT. BRAHAMS - DUSK

31

The car drives into a small farming community, past a sign: "Brahams, Population 2012."

Downtown Brahams is in the same state of slow decay that seems to be afflicting so much of middle America.

Most of the privately owned stores have long since been closed down.

Many of the houses, Gothic Victorians that were once the pride of small-town America, have "For Sale" signs in front of them.

The streets are mostly empty. The few inhabitants -- usually the very old -- are sitting on the front porches of their

31 CONTINUED:

31

worn houses glumly watching the world drive through their town. When Rose and Sharon drive past it is certainly the highlight of their day.

32 INT. CAR - BRAHAMS STREETS - DUSK

32

Rose glances at her dashboard. The gas gauge is at empty.

SHARON (O.S.)

Mommy...

ROSE

Yes, sweetie?

Rose turns and is horrified to see that Sharon is drawing a series of dark silhouettes grouped together under a large cross. She drops the crayon and slowly turns her head to look at Rose -- her pupils are dilated and her face is dripping with sweat.

ROSE

(swelling panic)

Sharon?

Sharon starts to HYPERVENTILATE and WRITHE IN PAIN. Rose slows down.

ROSE

What is it? What's wrong?!

Suddenly, Sharon SPASMS violently in her seat.

SHARON

(from deep within)

Away! A--way! Take me away from this place! Th-th-the PAIN!

Rose looks around, trying to see what it is that's put Sharon in such a state. Then she hears the MANY VOICES OF A CHURCH CHOIR -- strange and distant. The church hymns are heard from a large church along the road, topped with a big cross in neon lights.

Rose accelerates to get clear of the building.

ROSE

You're going...to be...okay. You're going to be fine!

In the rearview mirror, Rose watches as the church moves further away...

CUT TO:

33 EXT/INT. CAR - COUNTRY ROAD - DUSK

33

The jeep is now on the outskirts of Brahams. The car SKIDS as it stops along the shoulder...the vehicle gives a JOLT and the MOTOR STALLS.

The SUBTLE STILLNESS of the countryside at dusk sets in.

INSIDE THE CAR, Sharon lies with her head on her mother's lap.

After several VIOLENT SPASMS, Sharon begins to calm, but the TREMORS persist.

Rose bends over her daughter:

ROSE

(singing softly)

"Row, row, row your boat...gently down
the stream...merrily, merrily, merrily,
merrily...life is but a dream..."

Slowly, the little girl becomes PLACID AND TRANQUIL, looking up at her mother with glassy and distant eyes. She could almost be dead she looks so peaceful.

Rose begins to cry.

SHARON

Don't cry, Rose.

Rose strokes her hair gently.

ROSE

Go to sleep, honey...

SHARON

But...we are sleeping.

A slight chill runs up Rose's spine. She can't stop the tears.

ROSE

Then close your eyes, dear.

She runs her hands over the eyelids of her daughter and closes them. She then leans down and kisses her daughter on the forehead.

CUT TO:

34 EXT. GAS STATION - NIGHT

34

The jeep parks near the pumps of a small gas station.

(CONTINUED)

Rose gets out of the car and heads towards a Coke machine, quickly glancing back at her daughter. In the passenger seat, Sharon sleeps soundly, clutching her sketch book.

As she opens her can of soda, Rose hears the SOUND OF A MOTOR. She turns around as a police motorcycle cruiser pulls up to the gas station. The officer climbs off of the bike. This is OFFICER CYBIL BENNETT (30). Because of her thick leather jacket and pants, it's nearly impossible to tell that this is a woman, but she heads toward the Ladies restroom.

Rose returns to the gas pump and begins filling up.

With a heavy SIGH, Rose watches as the price rapidly turns higher. Much too quickly in her opinion.

Rose leans down to make sure Sharon is still sleeping, and is terrified to discover the seat is empty. She begins to panic, looking around for her daughter. False alert! Sharon is standing right next to her, watching her with tired, dark child eyes. She GASPS, startled, and then smiles.

ROSE
Sharon. Honey. You're awake.

Rose looks at the sketch book that Sharon still holds in her arms.

ROSE
Can mommy ask you something, honey?

Sharon nods, "yes."

ROSE
It's your drawings...

Rose reaches down and gently takes the notebook.

ROSE
(continuing)
...these figures...in the background.

Sharon is suddenly quiet...resistent to talk about them.

ROSE
Who are they?

Sharon says nothing.

ROSE
Honey, you can tell me. Who are they?

Sharon looks her mother in the eye, and in a startlingly grown-up way whispers:

SHARON
I see them when I'm in pain...

Rose's lip quivers and then she does the only thing she can do -- she hugs her daughter.

Rose holds Sharon in the slightly greenish bright light of the gas station fluorescents for as long as she can until the POP as the pump lever releases itself. The tank is full.

Officer Bennett emerges from the washroom, and looks over to the Jeep.

Rose looks into her daughter's eyes.

ROSE
Mommy's going to make it better.
(she hugs her)
Wait for me here. I'm gonna pay the bill.

Sharon obeys like a good little girl and sits back into the car. Rose closes the door, and remote locks it as she walks towards the attendant window.

The flash of lights and 'beep' attract Officer Bennett's attention.

35 INT. GAS STATION - ATTENDANT WINDOW - NIGHT

35

The GAS ATTENDANT is a freckle-faced girl of about 16, a real hayseed, reading Guns & Ammo while she works. She swipes Rose's Visa into the slot.

ROSE
Can you tell me the best way to get to Silent Hill?

The girl immediately stops chewing her gum and looks up at Rose.

ROSE
It's...not on the map.

GAS ATTENDANT
Why you wanna go there?

ROSE
We thought we'd drive through.

GAS ATTENDANT
The road don't go through no more.

There's a BLEEP from the credit card machine.

GAS ATTENDANT
Huh. Your card was declined.

ROSE
(suddenly nervous)
It was?

GAS ATTENDANT
Yeah. Want me to run it again?

Rose instantly knows why the card was rejected.

ROSE
No. No...I'll just pay cash.

She takes four precious twenties from her wallet -- leaving just a bit. Money is going to be tight.

The attendant gives her change. Rose nods politely and walks back to toward her car. Back to Guns & Ammo...

35A INT.GAS STATION - NIGHT

35A

Officer Bennett has walked over to the Jeep. She knocks on the window and exchanges a smile with Sharon, who seems perfectly calm and happy.

36 EXT. GAS STATION - NIGHT

36

Rose quickens her pace toward her car when suddenly her CELLPHONE RINGS. She stops walking and takes it from her pocket and looks at the screen: CHRISTOPHER.

She holds the phone for a minute trying to decide what to do about the call. Fuck it. She answers.

ROSE
Chris?

We INTERCUT with Christopher. He's driving in his car, somewhere along the road that Rose has travelled. He's coming to her.

CHRISTOPHER
Rose. Tell me you have Sharon with you!
Where are you? I want you to turn your
car around and come home. Now.

ROSE
Don't worry, we're OK.

CHRISTOPHER
Rose, you can't do this, it's crazy !

ROSE
I won't let them take her. We should try
everything else first--

CHRISTOPHER

Rose, for christsake, don't make this worse than it already is. Rose ?

Silence.

Rose sees that she's been watched the entire time by Cybil, the highway patrol officer.

She presses the DISCONNECT button and hangs up on Christopher. She's shaking, nervous, angry as hell.

Rose composes herself and briskly walks toward the car.

CYBIL

Can I help you m'am ?

ROSE

No, it's fine, thanks.

Rose gets in, throws the phone in the glovebox, and drives away.

Cybil takes note of the license plate number of the Jeep Cherokee, and then walks up to the station attendant.

CUT TO:

37 EXT. NARROW MOUNTAIN ROAD - AERIAL - NIGHT

37

The night has become exceptionally dark. It is lit only by the headlights of Rose's Jeep.

The jeep stops at an intersection. Rose looks out at a rusted sign, and turns to head down a side road.

The narrow road winds through a mountain range. The rim seems to drop off into the darkness of a bottomless canyon.

38 INT. CAR - NARROW MOUNTAIN ROAD - MOVING - NIGHT

38

Slowly rocked by the moving car, Sharon dozes, her sketch book still held tightly in her arms.

Rose is struggling to stay awake and keep focused on the road ahead of her. She takes a sip from her can of soda.

Then, a flash of light in the rear-view mirror -- motorcycle headlights!

Rose grips the wheel, nervous.

39 EXT. NARROW MOUNTAIN ROAD - MOVING - NIGHT

39

Cybil, on her police motorcycle, accelerates to catch up to Rose's car. Her SIREN BLEEPs LOUDLY to tell Rose to pull over...but Rose isn't slowing.

40 INT. CAR - NARROW MOUNTAIN ROAD - MOVING - NIGHT 40

The motorcycle pulls up alongside the driver's side of Rose's car. Cybil signals her to pull over onto the shoulder with a brief flash of the lights.

41 EXT. NARROW MOUNTAIN ROAD - SHOULDER - NIGHT 41

Rose complies and pulls over at a small widening in the shoulder. Cybil stops a few yards behind her and slowly gets off her bike.

42 INT. CAR - NARROW MOUNTAIN ROAD - NIGHT 42

Sensing that the car has pulled to a stop, Sharon sits up in her seat.

SHARON
(half-asleep)
Are we there?

ROSE
No, honey. Keep your seat belt fastened,
okay?

In the rear-view mirror, Rose watches the police officer approach. She looks at her daughter, and then suddenly floors it. The car roars and skids off--

43 EXT. NARROW MOUNTAIN ROAD - SHOULDER - NIGHT 43

Cybil runs back to her motorcycle and jumps onto it -- kick starting it and ROARING off after the escaping Jeep Cherokee.

44 INT. CAR - NARROW MOUNTAIN ROAD - MOVING - NIGHT 44

Rose drives at breakneck speed through the black night, trying to anticipate the turns before they reveal themselves in her headlights.

She nervously looks into her rear-view mirror, expecting to see the motorcycle.

It speeds around a bend in the road -- accelerating!

45 EXT. NARROW MOUNTAIN ROAD/BLOCKED ROAD - NIGHT 45

At a turn in the road, Rose abruptly discovers the road is blocked -- a big fence with the sign "ROAD CLOSED" hanging on it. Rose barely has the time to cry out:

ROSE
Sharon! Hold on!

The jeep drives through the barricade at full speed, brutally tearing through the heavy chain that disappears with a WHISTLE into the night.

45 CONTINUED:

45

Without slowing down, the jeep recklessly continues on, SKIDDING around the bends that hug the mountain. Behind, the motorcycle is in pursuit.

46 INT. CAR - ROAD TO SILENT HILL - MOVING - NIGHT

46

Suddenly, for no apparent reason, THE CAR RADIO STARTS LOUDLY CRACKLING.

The SOUND SWELLS up beyond reason. The volume is enough that Sharon covers her ears and SCREAMS, terrified.

Rose, panicked and confused, tries to switch off the radio. And although she is turning down the volume dial, it stays on and gets even louder.

Sharon screams twice as loud.

SHARON

Mommy, make it stop!

Rose looks up to the road before them: in the beam of the headlights, out of the darkness before them, A SILHOUETTED FIGURE appears from the shoulder--

47 EXT. ROAD TO SILENT HILL - NIGHT

47

The figure wanders out into the middle of the road -- it's a UNIFORMED SCHOOLGIRL of about 8. She lifts her hands in front of her face--

The car is coming straight at her!

48 INT. CAR - ROAD TO SILENT HILL - MOVING - NIGHT

48

Rose slams on the brakes and cranks the wheel -- trying desperately to avoid her. She SCREAMS, knowing she won't be able to make it --

49 EXT. ROAD TO SILENT HILL - NIGHT

49

The car SCREECHES and SKIDS along the asphalt, swerving unsuccessfully to avoid the girl, and...goes right through her!

The car FISHTAILS, strikes the guardrail, and then briefly goes onto two wheels -- almost overturning -- before SLAMMING into the side of the mountain!

50 INT. CAR - ROAD TO SILENT HILL - MOUNTAIN SIDE - NIGHT

50

Rose and Sharon JOLT as the car strikes the mountain--

CUT TO BLACK:

We hold in the darkness for a few moments too long...

(CONTINUED)

50 CONTINUED:

22.

50

FADE IN:

51 INT. CAR - ROAD TO SILENT HILL - DAY/FOG

51

Rose regains consciousness in the damaged car. She looks up...she feels her face. There's dried blood on her nose.

52 EXT. CAR - ROAD TO SILENT HILL - DAY/FOG

52

It is now daytime. A dense fog hangs in the air, surrounding everything. Snowflakes are lightly falling.

The Jeep Cherokee is in a ditch alongside the mountainside. Its whole passenger side is scraped from the guardrail, and the front end driver's side fender has been smashed in, causing the hood to fold a bit.

Nothing more can be seen through the thick fog.

53 INT. CAR - ROAD TO SILENT HILL - DAY/FOG

53

Rose, suddenly remembering everything that had happened, looks at the passenger seat: Sharon is gone!

ROSE

Sharon? Sharon!

54 EXT. CAR - ROAD TO SILENT HILL - DAY/FOG

54

Rose climbs out of the car.

ROSE

Sharon! Sharon!?

The fog is so thick that she can't even see the road. She can't even see three feet in front of her face. It's dense! So dense that her SCREAMS seem dulled by the mist, like a cry in a padded room.

ROSE

Help! I've been in an accident!
Anybody?!

Panicked, Rose takes a few steps into the fog...

55 EXT. ROAD TO SILENT HILL - DAY/FOG

55

She looks down and sees the road at her feet, but she can no longer see the car.

ROSE

Sharon!

Everything is still and silent. Apart from the gently falling snow, nothing is moving.

Rose catches a snowflake in the palm of her hand. When she crushes it between her fingers, it leaves a black stain...

The snow is, in fact, ashes.

Rose is near crying -- confused -- panicked. She stumbles down the road and through the fog.

ROSE
Sharon! Anyone ? Hello ?!

Then...

A rectangular outline in the fog in front of her begins to take shape. She approaches it and the details of it become more clear -- it's a sign on which a city name is written:

Welcome to
SILENT HILL

Rose continues on down the road, surrounded by fog, and into the city limits of Silent Hill.

56 EXT. SILENT HILL - DAY/FOG

56

Rose walks along the road in the shroud of mist until the city slowly reveals itself to her...

Everything is DEADLY SILENT.

Rose carefully looks around her. Brick walls. Boarded-up windows. Those shops that haven't been boarded up have rusty, empty store displays -- mannequins without clothes and missing limbs.

It's an eerie scene. The city seems to have been abandoned for years.

Rose turns in circles, not knowing where to go.

ROSE
SHARON! Where are you ?!

Her harrowing screams echo against the windowless walls.

Then, through the fog, she squints and can make out the silhouette of a child. Barely.

ROSE
Sharon?!

Relieved, she heads towards the figure.

But the silhouette turns and runs away into the fog.

ROSE
Sharon! Stop -- it's me!

56 CONTINUED:

24.

56

Rose runs to catch up...but the child seems to have disappeared again.

57 EXT. SILENT HILL - STREETS/VARIOUS - DAY/FOG

57

Rose runs forward into the fog until she sees the silhouette again.

ROSE

Sharon? Come here, honey...

The silhouette just stands there, dim in the fog, looking back at her.

ROSE

Are you hurt?

No answer.

ROSE

(this time simply a whisper)

Sharon...

And with that the silhouette darts to the side and into an alley.

Rose runs after the silhouette, and then slows as she gets to it -- hesitating.

A small series of steps descend down into what looks like a narrow, winding alley. She can hear the CHILD'S FOOTSTEPS walking further away down the passage...

58 EXT. SILENT HILL - NARROW ALLEY - DAY/FOG

58

Rose hurries down the stairs.

Suddenly, from far in the distance, an ALARM STARTS BLARING OVER THE CITY -- something like an air raid siren. It's riveting -- killing the silence.

Breathless, Rose looks around her -- startled by the siren which has cut into the placid dullness of the fog. Then she realizes that the child she's been chasing has vanished into the haze, and she can no longer hear the steps. Determined, she resumes her descent. The siren WINDS DOWN with a dismal kind of moaning.

Then, a strange thing happens...

As she hurries down the stairs, the LIGHT QUICKLY DECREASES around her -- as though, step after step, Rose is literally being SWALLOWED BY DARKNESS! By the time she's reached the bottom the appearance of everything has transformed...

The DARKNESS overtakes everything -- dissipating the fog and casting a fine drizzle of rain around her.

58 CONTINUED:

58

We are witnessing Silent Hill's curse -- a Darkness that occasionally overwhelms the city like a tide, casting it into a Hellish "Other Side"!

Rose is now in another, darker, place...

59 EXT. THE OTHER SIDE - ALTERED NARROW ALLEY - DARKNESS

59

Rose flicks on her Zippo lighter. In the flickering glimmer of the flame, Rose can see that the brick walls of the back alley have transformed into rusty fences...

It's as if she stumbled from a still, gray dream into a metallic nightmare.

But Rose continues on, determined to find her daughter.

At one point, she stops to gather her breath. Somewhere around her, far behind her, she makes out a noise: a slow and irregular SCRAPING, like a steel blade being dragged along a cement floor. The noise is drawing closer, inexorably. SOMETHING is following her in this darkness!

Rose cautiously but blindly moves forward. She walks down the altered alley and comes to a rusty gurney in the center of the alley. It has blood stains on its sheeting that have long since dried.

Rose is freaking out. It's completely out of place -- but then, so is everything that's happening.

Rose swivels around, with the terrible feeling that she's being watched. Partially hidden behind a fence, A CHILD stares at her. Sharon? It could be, but the small figure runs off before one could tell. Rose runs after her...

Holding her Zippo at arm's length, casting a FLICKER OF LIGHT, Rose tries to find a way through the labyrinth of rusty fences.

The Darkness is getting thicker. Rose, panicked, finds herself in the dead end of an alley, tall fences blocking the way.

She looks up -- there's a FIGURE bound to it -- crucified to the chain link!

She lifts her Zippo to get better light -- slowly, the details emerge: It appears to be a heavy miner's suit, similar to a diving suit -- woven from a heavy, canvas material. It's strapped to the fence -- bound -- by barbed wire.

Rose is trembling now, her hand shakes as she takes another step forward.

(CONTINUED)

The head of the miner's suit is a faceplate with a breathing apparatus on it, like a gas mask.

She lifts the lighter, so that she can look into the faceplate -- and she's horrified by what she sees.

Eyes looking back at her -- terrified beyond comprehension, begging for a release from whatever torture has been inflicted upon the person within--

Rose is too terrified to scream, she can only GASP.

Suddenly, a SPASM seizes the crucified corpse.

Terrified, Rose steps back -- screaming, but nothing is coming out. She wants to turn and run, but she can't take her eyes off the miner's suit, which is now twitching and writhing on the fence -- unable to escape its crucifixion.

Behind her, the darkness is filling with small gray shapes, the size of children...

But they're not children -- they might appear as malformed shadows of children. It's as if they have no detail...

Rose turns to run from the writhing corpse on the wire fence, and instantly sees the group of shadowy creatures approaching her.

ROSE

No...no...no...

The GRAY CHILDREN moan and wail as they approach, and then, all too suddenly, they're upon her -- clinging and grabbing.

She manages to free herself from them, but inadvertently drops her lighter to the ground. Still lit, the Zippo casts shivering shadows onto the iron wall of the Dark alley...

Rose gropes around for an exit. She finds a door handle...she tries to open it, but it won't budge. She SLAMS HER SHOULDER into it desperately until it CREAKS open...

60 INT. THE OTHER SIDE - ALTERED DINER - DARKNESS

60

Thrust forward by her own momentum, Rose collapses face down. Her head bangs onto the tile floor.

Rose is now in a place that is completely plunged into darkness. Behind her, vague silhouettes in the faint glimmer of the lighter, the Gray Children are following her through the entrance...swarming in.

Somewhat groggy and stunned, Rose begins to crawl on the floor in a desperate attempt to escape her assailants.

The Gray Children swarm on top of her. Dozens of small claws are clinging to her feet and her dress, pulling her back towards the door -- nipping at her with their lipless mouths.

Adding to the horror of it all, the SCRATCHING OF A STEEL BLADE being dragged along a cement floor draws closer. Soon, the noise envelops the room. In the Zippo's light, we're able to make out, past the doorway, a HUGE SILHOUETTE -- topped by a PYRAMID-SHAPED HEAD! The large form advances with slow, painful movements.

Rose can't take the horror any longer -- her eyes roll into her head and she begins to pass out.

But as she passes out the SIREN RINGS OUT AGAIN, as if to signal the end of the alarm, and through it we hear a COUNTRY BALLAD BY JOHNNY CASH, "Ring of Fire."

HARD CUT TO:

61 INT. DINER - SILENT HILL - DAY/FOG

61

Rose wakes up -- SCREAMING!

She realizes she's lying on the floor in a diner, right under the emergency exit door. She sits up, slowly coming back to her senses. She is alone. The monsters have disappeared.

The alley...the crucified corpse...the Gray Children. Was this all a nightmare?

Around Rose, everything seems "normal."

The light filtering in through the shades is white and soft. The diner appears to be abandoned.

Rose looks around to see where the music is coming from -- across the room there's an old jukebox. But all of a sudden it shuts off as if someone pulled the plug.

Panic-stricken, Rose dashes outside, preferring the fog and the ashes to the desolate ambiance of the diner.

62 EXT. SILENT HILL - DINER - COURTYARD - DAY/FOG

62

Rose exits through the service entrance and enters the courtyard. It's divided up by walls of loose planks. Nothing like the labyrinth of rusty fences from her nightmare.

EXTREME CLOSE ON: The abandoned lighter, lying on the ground in the courtyard. Its flame still lit!

Rose picks it up and closes it with a SNAP, realizing that everything seems to have happened in a few instants...

CUT TO:

63 EXT. SILENT HILL - STREETS/VARIOUS - DAY/FOG

63

The fog hangs thick in the streets of Silent Hill. The city is eerie yet tranquil when compared to the chaos of the Darkness.

ROSE (O.S.)
Sharon!

Rose emerges from the fog, searching...

She quickens to a run and passes into a waft of fog...

ROSE
Sharon! Sharon!

Rose abruptly comes to a stop.

In front of her, the road ends, as if it collapsed into a giant sink hole. It's impossible to see the other side through the fog.

Rose slowly steps forward and looks into the fault before her -- it's impossible to see the bottom. It's almost as though the city had been torn from reality and suspended above a vaporous void.

Hardly believing her eyes, Rose turns, looking for another way out--

-- and comes face-to-face with a woman dressed in tattered rags. She has tired-looking features and seems to be stricken by dementia. This is DAHLIA (55).

Rose comes to a stop, stunned and relieved to see a "normal" person in this town...

ROSE
Help me -- I don't know what's happening...

DAHLIA
(insane)
Only the Dark One opens and closes the door to Silent Hill. Only He can deliver us from--

The woman's words are barely coherent -- she's nearly insane, and who wouldn't be for being an inhabitant of this place?

Rose, who was just moments before happy to see another human being, has her relief shattered--

ROSE
Please -- my daughter! I'm looking for my daughter!

The insane woman stops -- her eyes wild with madness.

DAHLIA

We've all lost our fruit -- our children --
our light. Alessa! Born of my womb --
lost to the Darkness of night.
(shrill, to the heavens)
Oh, Daughter, forgive and return to me!

She suddenly looks to Rose, her eyes almost seem impossibly
fueled with fury.

DAHLIA

They deceived me. They are evil -- they
are hate! They are the bringers of pain!
They hurt my daughter -- they did
terrible things to her. And into the
fire she swallowed their hate.

ROSE

Your daughter ...Alessa?

DAHLIA

(sudden fury, and tears)
ALESSA!!

ROSE

I'm sorry for you. But I've lost my
daughter as well. Here, look, have you
seen her?

Rose takes the Virgin Mary pendant that's around her neck,
presses on the edge and the medallion SNAPS OPEN, revealing a
small picture of Sharon inside.

ROSE

This is my daughter. This is Sharon...

Rose slowly approaches the insane woman.

ROSE

If you see--

Dahlia freezes still, in shock, and then with a SHRILL SCREAM
throws herself onto Rose, trying to tear the pendant from her
neck--

DAHLIA

It's mine! MINE!

The two women briefly struggle at the edge of the collapsed
road until Rose is finally able to free herself from the
grasp of the insane woman.

DAHLIA

(screaming)
A putrid fruit is but Hatred-suckled!
(more)

DAHLIA (CONT'D)

Blame not the fruit. For hatred is war
agog with the fiendish fuel of Death.

Rose runs away into the fog...

DAHLIA (O.S.)

(from the fog, resonating)
Which would you: Love and be at
everlasting peace? Or hate and be at
everlasting war...?

Then, from through the fog, a FINAL WAIL OF ANGUISH.

CUT TO :

64 EXT. GAS STATION - DAY

64

EXTREME CLOSE ON: Christopher's cell phone. He selects
"ROSE" and presses dial. He lifts the phone to his ear.

PHONE MESSAGE

"The number you have dialed is not in the
service area. Message 13-B."

PULL BACK TO REVEAL: Christopher is at the gas station in
Braahms. He climbs out of his car and approaches an OLD
MECHANIC who's smoking a cigarette and disassembling an
engine block. He takes a drag and blows it into the block to
see where the cracks are.

CHRISTOPHER

Hi there.

OLD MECHANIC

'Lo.

CHRISTOPHER

Listen, my wife and daughter came through
here last night, and maybe you saw them.
Wife's about five-eight, short black
hair, very fair skin...?

He holds up a picture of her.

OLD MECHANIC

Nope.

CHRISTOPHER

Okay. Thanks.

Christopher turns and starts to walk back to his car.

OLD MECHANIC

'Course it wasn't me workin' the night
shift. Was my daughter, Sarah.

CHRISTOPHER

Your daughter?

OLD MECHANIC

But she's gone tubing with her friends.

CHRISTOPHER

Actually, my wife was heading for this place... Silent Hill. It's close, right?

OLD MECHANIC

(after a beat)

Yup.

CHRISTOPHER

How do I get there?

OLD MECHANIC

(puffs on his cigarette)

You don't. Road's closed due to the coal fire. Toxic fumes an' all. Breathe enough a that shit... it'll kill you.

CHRISTOPHER

Okay. But...

OLD MECHANIC

Only stupid teenagers go there, makin' dumb bets, showin' off to their girls, actin' like idiots.

Christopher stares at the old man for a moment.

CHRISTOPHER

Sure.

CUT TO:

65 EXT. ROAD TO SILENT HILL - DAY/FOG

65

ROSE'S POV: Moving through the fog. Slowly, a rectangular shape begins to emerge... it's the backside of the SILENT HILL sign from earlier.

Rose, still rattled by her encounter with Dahlia, runs past it and off again into the fog.

Eventually, Rose finds her car in the ditch...

CUT TO:

66 INT/EXT. CAR - ROAD TO SILENT HILL - DAY/FOG

66

Rose sits behind the steering wheel. She turns her key in the ignition again and again, but the car won't start. Suddenly she remembers and opens the glove box...

Rose grabs the phone and frantically dials her husband's number...

ROSE
Christopher...

CLOSE ON : on her phone's LCD screen, there's hardly any signal!

Rose puts the phone to her ear. She's on the verge of crying.

ROSE
Please.

EXTREME CLOSE ON : in the phone LCD, "Searching for Network".

ROSE
Goddamnit!

Unable to take it any longer, Rose starts freaking out and hitting the wheel.

Suddenly, she stops, her eyes wide open...

On the passenger seat, just next to her, is Sharon's sketchbook.

She squints, thinking about it. She's certain it wasn't there when she left the car. With her phone still stuck against her ear, Rose looks at the fog around her...

Someone brought the sketchbook back -- but who?

Rose grabs the sketchbook and opens it...

All its pages have been violently torn out. Only one drawing remains, which we haven't seen before: A macabre sketch of a little girl, sobbing -- a prisoner in the darkness of a large building topped by the word "SCHOOL" awkwardly written in red pencil!

EXTREME CLOSE ON THE PHONE: "call connected" . Christopher's voice comes on - far away, it can barely be heard:

CHRISTOPHER'S VOICE
You have reached Christopher DeSalvo. I'm not available at the moment but please leave a message and I will call you back...

BEEEEEP! Rose, nearly hysterical, begins crying into the phone:

ROSE
Chris, it's me! I'm in Silent Hill!
(a pause)
Sharon's disappeared! But I know where she is!..
(Rose looks at the drawing)
She's at the school! Chris? Do you hear
(more)

ROSE (CONT'D)
me?
(a pause)
Please hurry!

Rose looks at the screen : "NO NETWORK". Maybe she wasted her breath.

Rose quickly opens the door and starts to slide out, only to be shocked still -- A GUN IS IN HER FACE. It's Cybil, the patrol officer from before.

CYBIL
Don't move! Remain seated in the car --
put both hands on the steering wheel
where I can see them.

ROSE
What? I don't

CYBIL
Put. Both hands. On the wheel.

Rose complies. Cybil looks for anything that might resemble a weapon.

CYBIL
WHERE'S THE LITTLE GIRL ??

ROSE
(still in shock)
Gone ! Oh God, I didn't mean this to
happen. Please -- I need help.

Suddenly, Rose is roughly pulled out of the vehicle and thrown against the hood of the car. Her feet are kicked abruptly apart and she's frisked. One hand is pulled behind her back, cuffed -- and then the other hand.

CYBIL
You're under arrest, lady. You have the
right to remain silent. Anything you say
can and will be used against you in a
court of law--

ROSE
Please! You don't understand -- something
terrible is happening! My daughter Sharon
is in danger -- I think they've taken her
to the school.

Cybil looks at Rose's Driver's License and then turns her around, considering what she's said...

CYBIL
Who? Who's taken her?
(consulting the license)
Mrs. De Salvo.

ROSE
(hesitant)
I...I can't...

Cybil shakes her head and SIGHS. She's made her mind up about Rose.

CYBIL
If you really cared about that little girl, you would've pulled over when I signaled.

ROSE
(interrupting her)
I had to take her. No one would listen to me. I had to take her.
(panicking)
We need to find her--!

CYBIL
Hey, please remain calm. I'm gonna find the little girl, and you're going back to the station.

Cybil keys the handset of her police radio. Nothing but STATIC.

Rose notices that Cybil has a head wound.

ROSE
You're bleeding.

Cybil touches it, it's not good. She notices that Rose also has blood on her forehead.

CYBIL
Cracked my head on the road pretty good when my bike went down. Now it won't start. Where are the keys to your car?

ROSE
In the ignition. But it won't start either.

Cybil takes a look at the wrecked front-end of the jeep.

CYBIL
Then it looks like we'll be hiking back to Brahams.

She strong-arms Rose down the road and into the fog.

67 EXT. ROAD TO SILENT HILL - DAY/FOG

67

They walk for a short while in the fog, passing Cybil's police motorcycle.

CYBIL

Why were you coming up here in the middle of the night?

ROSE

She needed me to...

CYBIL

You people. You come off the highway, from whatever big city, bringing your sick problems with you...

They walk alongside an old demolition lot full of rusted cars and car parts.

ROSE

Why are you treating me like this?

CYBIL

We had a guy come up here two years ago. He'd snatched a little boy from a rest stop; dropped him into a mine vent. I never wanted to see anything like that again.

ROSE

(revolted at the concept)
Are you saying I would harm my own daughter?

CYBIL

How do I even know she is your daughter?

Rose is silent, her words strike a chord.

The two women come to the end of the road...literally.

CYBIL

What the fuck is going on here?

The asphalt of the road has broken off and it looks like a landslide has taken the entire mountain down into a foggy void. There's no way they're going back to Brahams!

CUT TO:

68 EXT. NARROW MOUNTAIN ROAD - ROAD CLOSED BARRIER - DAY

68

Christopher drives while he listens to Rose's message... it's full of static and crackling. Rose's voice seems distorted and far away, as if she were calling from beyond the grave.

ROSE (V.O.)

(her message)

Chris, it's me... 'm in Silent Hill!
Sharon's disappeared...the school! Chris?
...get here...hurry!

Christopher arrives at the barricade that Rose smashed with her jeep. A police car is parked across the road. A police officer motions Christopher to stop.

YOUNG POLICE OFFICER
Sorry, sir. This road's closed, you'll have to turn around.

CHRISTOPHER
I'm looking for my wife and daughter.
They may have come this way.

The officer is about to tell Christopher to turn his car around Christopher when cuts him off:

CHRISTOPHER
She drives a 2001 Jeep Cherokee. Silver.
Illinois plates.
(consulting a piece of paper)
KAR120C.

YOUNG POLICE OFFICER
I see...

At that moment a second police car comes down the road and stops. Out of it steps an older police officer wearing a paper safety respiration mask. This is OFFICER GUCCI, 52.

YOUNG POLICE OFFICER
Officer Gucci!

He walks over, lifting the mask from around his face.

OFFICER GUCCI
We're gonna need a tow truck, Bobby.

YOUNG POLICE OFFICER
Yes, sir. This man's wife was driving
the jeep.

Gucci walks over to Christopher, who gets out of his vehicle. They shake hands.

OFFICER GUCCI
Hi there. Thomas Gucci.

CHRISTOPHER
Chris Desalvo. I'm looking for my wife
and daughter.

OFFICER GUCCI
I'm sorry to say your wife's car was
abandoned just up the road--

CHRISTOPHER
So where are they? We better go find
them...

OFFICER GUCCI

Hold your horses, Chris. I've also got an officer missing. Knowing Officer Bennett she's probably off looking for your wife and daughter. Now I just drove through town to look for them, but they could just as well be in the surrounding countryside. Or maybe not here at all.

CHRISTOPHER

No. She's in the town. She had this crazy idea she could help our daughter by bringing her here - it's a long story - I just got this message from her...

Christopher dials his mailbox, puts on the LOUD SPEAKER and moves the phone to Gucci's ear. It's so loud Gucci has to move back.

ROSE'S VOICE (FROM PHONE SPEAKER)

Chris, it's me... 'm in Silent Hill!
Sharon's disappeared...the school! Chris?
....get here...hurry!

Officer Gucci looks at Christopher, then to the young officer.

OFFICER GUCCI

Bobby, see that no one else passes through. We're gonna drive up into Silent Hill again and take a look around.

Wide-eyed, the young officer nods.

OFFICER GUCCI

(to Christopher)
Let's take my car.

Just ahead down the road --

DISSOLVE TO:

69 EXT. ROAD TO SILENT HILL - DAY/FOG

69

Cybil stands there, looking down at the void that keeps them from joining the rest of the world. A defeat to her sense of logic. Standing behind her, Rose becomes impatient.

ROSE

Can you undo these handcuffs? I won't run away -- I promise.

Cybil tries to come back to her senses and walks towards Rose, her jaw tight. She gives her a push back in the other direction.

CYBIL

No. Get walking. There's a fire lookout tower on the other side of Toluca Lake. It should have a phone. On the way you can tell me what you've done with the little girl.

Rose turns and steps close to Cybil.

ROSE

FUCK YOU ! You ignorant cop. You've got no idea what's going on!

Cybil looks coldly at Rose, and pushes her forward again. The two women walk back alongside the demolition lot when a SILHOUETTE passes by in the mist...

CYBIL

Hey! Police officer!

The shape turns around, drunken-like, staggering.

CYBIL

(calling to the figure)

I need a vehicle--

Suddenly, from inside her pocket, Rose's CELLPHONE STARTS CRACKLING. At the same time, CYBIL'S POLICE RADIO ALSO CRACKLES LOUDLY.

The silhouette comes closer, and at the same time the CRACKLING OF THE CELLPHONE AND THE POLICE RADIO GETS STRONGER. Like a Geiger counter reacting to a radioactive source...

Then, from the fog, we see it: vaguely human, the silhouette has no face, and its arms seem to be ingrown within its own skin, like a straitjacket!

ROSE

Oh, Jesus...no...

Cybil raises her gun, totally aghast at the creature approaching them.

CYBIL

Stand...back...

Rose stands back, moving away from Cybil. The creature sways between the two women, trying to decide, and then turns toward Cybil -- rapidly approaching her with its feeble walk. It lets out a HORRIFIC WAIL and spits a stream of sticky BLACK BILE that SPLASHES onto the ground. The pavement, hit by the substance, starts smoldering -- ACID!

-- Cybil is sprayed too. Suddenly her helmet and vest begin to SIZZLE. She frantically pulls her helmet off and throws it to the ground.

Cybil aims her gun and unloads it into the nightmare apparition.

ANOTHER WAIL is heard through the fog. Rose quickly turns around and sees TWO OTHER ARMLESS, STAGGERING SILHOUETTES standing amongst the wrecked cars.

Cybil finishes off the creature with a bullet to its head.

It's too much for Rose. With her hands still cuffed behind her back she runs INTO THE FOG.

For a second, she stops to catch her breath.

ROSE

Sharon.

She continues running toward town -- into the fog...

CUT TO:

70 EXT. SILENT HILL - STREETS - BUS STOP - DAY/FOG

70

Rose is back in Silent Hill, moving through the fog, still handcuffed -- running.

She comes to a bus stop and approaches it to look at the map. There it is: Midwich Elementary School, at the end of Bradbury Street.

Suddenly, HER CELLPHONE STARTS CRACKLING AGAIN. She rises, turning slowly to see what's behind her -- she doesn't see anything, but hears FOOTSTEPS trailing towards her.

Rose starts to run.

CUT TO:

71 EXT. SILENT HILL - BRADBURY STREET - DAY/FOG

71

Using the various bus stops to guide her, Rose finds her way through the town.

At the end of a street, she finds the sign she was looking for: Bradbury Street. She walks up it, toward the school...

What Rose doesn't see is that she is being watched by a group of fearsome figures hidden in the fog. A slight clearing in the fog reveals them to us as THREE MEN DRESSED IN THICK MINER'S SUITS. Each is wearing a leather gas mask with large

71 CONTINUED:

40.

71

glass goggle eyes and a snout-like apparatus for breathing. One of them holds a small cage with a TINY CANARY in it.

CUT TO:

72 EXT. SILENT HILL - SCHOOL - DAY/FOG

72

Rose reaches the Midwich Elementary School, a large plain building surrounded by overgrown hedges. Atop the building is a large cross. This is obviously a local religious school.

Looking at this imposing facade, Rose notices a sign engraved in the stone entrance -- this is a religious sign we will refer to as the SEAL.

She walks in.

73 INT. SCHOOL - LOBBY/HALL - DAY/FOG

73

Like the rest of the town, the school seems abandoned. Everything is covered with a thick layer of dust. The only light is the pale brightness of day that filters through the window openings.

Behind Rose, the door closes with a heavy thud, startling her. She turns -- a Bible verse is on display just above the wooden door frame.

ROSE

Sharon?!

Mournful, her voice echoes down the hall.

Sharon walks into the hallway. It's dark ahead. She sees a door with a sign on it that reads "JANITOR."

74 INT. SCHOOL - JANITORS CLOSET - DAY/FOG

74

Rose pushes the door open. A small shaft of light from the hall illuminates a slice of the small room -- a storage room for the janitor.

Rose is still handcuffed. She kneels down and carefully steps through the loop of her arm so that her cuffs are in front of her.

Rose lights a cigarette, and with the flame from her lighter, gropes around for a light switch, finds one, but there's no electricity.

In the darkness of the tiny room, she finds a desk and starts rummaging through the drawers. Inside, she finds a flashlight, and a few rusty batteries. She takes the batteries and scratches the rust off the tips. She puts them into the flashlight and manages to get it to emit a weak beam.

The beam sheds light on a calendar, hanging on the wall. Rose steps closer. The calendar is thirty years old! November 1, 1974 is the last unmarked day -- For the month of November the calendar has an Americana style painting of a scarecrow with crows sitting on its shoulder.

HARD CUT TO:

75 EXT. SILENT HILL - MAIN STREET - DUSK

75

There are dark shadows and the sky is tinted with orange - it is dusk in Silent Hill. A police car slowly drives through Silent Hill. Christopher and Officer Gucci are inside of it, both wearing paper respirator masks. This is a very different Silent Hill than we have seen with Rose. Unlike the "other dimension" of heavy fog and dead silence, this Silent Hill looks like a North American Chernobyl. Deserted parking lots, houses with broken windows, neglected gardens, empty storefronts. It's bleak. The most disturbing indication of the catastrophe are the large cracks in the blacktop. Blackish wisps of smoke are coming out, lit from below by an underground fire!

The police siren BLEEPS a few times.

CHRISTOPHER

(over the car's PA system)

ROSE. SHARON. THIS IS CHRISTOPHER.

ROSE...PLEASE...

76 INT. POLICE CAR - STREETS/VARIOUS - DAY

76

Christopher lowers the PA mic, looking disheartened.

CHRISTOPHER

We need more help. We need to organize a search of these buildings.

OFFICER GUCCI

Can't risk it.

CHRISTOPHER

Can't risk it?! My wife and daughter are missing. As far as I know they're unconscious inside one of these buildings.

OFFICER GUCCI

If that's the case then they're likely dead.

Christopher shoots him a look.

OFFICER GUCCI

This entire area is still burning underground -- the fires release poisonous
(more)

OFFICER GUCCI (CONT'D)
fumes. You simply don't wanna be up here
for any length of time...

He looks at the passing scenery -- a barber shop. Shakes his
head.

OFFICER GUCCI
See that barber shop? It was my
father's. He died during the toxic
night...when it all began.

CHRISTOPHER
You're from here ?

OFFICER GUCCI
I was born here. I was at college when
it happened...November of '74. The night
of the fire the place was evacuated in a
hurry. Lots of people disappeared...well,
they never found the bodies. The
government moved the survivors to
Brahams. These were good people. Hard
working...devoutly religious. Look at it
now...postcard from Hell.

Christopher looks out at the town from behind the windshield,
torn apart by the hopeless situation. Gucci notices this.

OFFICER GUCCI
Look...most of these buildings are
boarded up. We'll search the school, but
we can't stay up here forever.

Christopher is near tears, he turns to Gucci and we see the
desperation in his eyes.

OFFICER GUCCI
If they're up here we'll find them.

DISSOLVE TO:

77 INT. SCHOOL - CORRIDOR - DAY/FOG

77

Rose is walking down a long corridor of the school. She
passes a row of metal lockers.

Some of the lockers contain school uniforms; black with white
collars, identical to the one the girl responsible for the
accident was wearing.

Rose comes to a door marked "Headmistress". She tries to
open it, but the door is locked.

She turns on her flashlight to try to see beyond the frosted
glass door, but it's too opaque to see the other side
clearly...

78 INT. SCHOOL - HEADMISTRESS ROOM - DAY/FOG 78

On the other side of the door, the beam of light fleetingly illuminates some class photos, lined up by year on the walls.

CLOSE ON: The photographs are school girls in black uniforms, posing amidst their teachers. The flashlight starts to go dim...

79 INT. SCHOOL - CORRIDOR - DAY/FOG 79

In the corridor, Rose hits the side of the flashlight against her palm. Frustrated, she decides to turn it off to save any remaining battery power.

She turns to continue walking.

CUT TO:

80 EXT. SCHOOL - COURTYARD - DAY/FOG 80

Rose emerges from the hall into the open courtyard of the school. The dense fog hangs over the dead courtyard, littered with dry, brown leaves. She crosses it and comes to the main building. She opens the door and walks in.

81 INT. SCHOOL - MAIN BUILDING - HALLWAY - DAY/FOG 81

Rose enters a vast, formal hallway lined with classrooms. She approaches one of them and walks in.

82 INT. SCHOOL - MAIN BUILDING - CLASSROOM - DAY/FOG 82

It's a typical classroom from the 70's lined with wooden desks. On the chalkboard is written the date, November 1, 1974. Then, the names: Flora of Cordoba, Joan of Arc, Winifred of Wales, Helen of Skofde, Lucy de Freitas, and Margaret of Antioch.

Rose walks back into the hall and into the open door of the classroom opposite this one.

83 INT. SCHOOL - MAIN BUILDING - CLASSROOM - DAY/FOG 83

Another room with desks lined up, almost identical to the last. Rose walks into the room, looking at the Fall decorations, long since deteriorated. Then she notices, on one of the wooden desks, the word "WITCH" has been angrily engraved, again and again, onto the surface.

CLOSE ON: The engraved words -- WITCH, written in many different children's handwriting.

Rose opens the top of school desk. Inside are some old notebooks labelled with the name "ALESSA GILLESPIE".

83 CONTINUED:

44.

83

Suddenly, she hears a child's footsteps in the corridor.
Could it be Sharon?!

Rose rushes out...

84 INT. SCHOOL - MAIN BUILDING - HALLWAY - DAY/FOG

84

The corridor is empty.

But at the far end, she sees a door closing...

CUT TO:

85 INT. SCHOOL - MAIN BUILDING - RESTROOM - DAY/FOG

85

Rose slowly opens the door and peers in. It's dark.

A CHILD'S SOBS resound in the tiled space.

When Rose turns on her flashlight, the cries stop immediately.

ROSE

Sharon...is that you?

Rose walks in cautiously. With the tip of the flashlight she pushes open one of the stalls -- empty.

She's shaking now, terrified.

ROSE

Please, Sharon...

She opens the second stall -- also empty.

ROSE

Sharon?

She comes to the last stall, the sobbing must have been coming from here.

ROSE

Whoever you are...please...

She gathers the nerve to push the final stall open. And when she does -- empty.

All empty.

Rose turns around -- seized by fear. She slowly steps back, towards the exit. She comes up to the door, with her back to it and slowly begins to open the door -- but then stops--

86 INT. SCHOOL - MAIN BUILDING - HALLWAY - DAY/FOG

86

ROSE'S POV: With the door cracked open, Rose can see terrifying silhouettes, at the far end of the corridor. This

86 CONTINUED:

86

is the group of men, in complete miner's suits that we saw in the street. One of them still holds the cage with the tiny CANARY in it.

It seems like they are looking for something...or someone! Then they see Rose. They rush in her direction...

87 INT. SCHOOL - MAIN BUILDING - RESTROOM - DAY/FOG

87

Rose steps back into the restroom and, turning the thick bolt on the door, locks herself in.

Through the door, she hears the three men as they push to get in, their heavy breathing amplified by their masks. Kicking and ramming, they try to break the door down.

Pushing with all her weight against the door, Rose grasps onto her medallion with her cuffed hands, clutching it for comfort...mouthing a SILENT PRAYER.

At that moment Rose catches sight of her reflection in the large mirror above the sinks...something's not right!

The restroom image in the mirror differs from reality, the reflection is altered! The stalls are made of rusted wire. The walls are covered with brownish splatters. This is the world she had briefly glimpsed at, in the flame of her lighter, in the alley down the stairs, and thought to be a nightmare!

All of a sudden the POUNDING on the door stops.

INSERT: In the hallway, the three men in miner's suits watch as the CANARY WILDLY CHIRPS inside its cage. They begin to pant in fear beneath their masks.

Then, from the distance outside, THE ALARM STARTS BLARING!

From inside the restroom, Rose can hear a SCUFFLE IN THE HALLWAY and then FOOTSTEPS RUSHING AWAY.

Rose watches, as if hallucinating, as something seeps out of the mirror and starts leaking along the wall like black water, filling the room.

The DARKNESS!

As it oozes over things they become distorted and corroded. Everything in the bathroom turns into the rusty metal hell briefly seen in the mirror!

And on the other side of the mirror we now see the world as it was...we have crossed over to the other side -- or the other side has crossed over to us!

88 INT. ALTERED SCHOOL - ALTERED HALLWAY - DARKNESS

88

Rose rushes out into the hallway of the school...

In the glimmer of her flashlight, she discovers that the whole school has fallen under the spell of Darkness. The walls, as well as the floor, are now wire fences -- chain link -- opening onto absolute darkness.

Horrifying screams of pain can suddenly be heard, elsewhere in the school...

89 INT. ALTERED SCHOOL - ALTERED HALLWAYS/VARIOUS - DARKNESS 89

Preceded by the faint glimmer of her flashlight, Rose runs through the frightening metal labyrinth.

With each of her steps, the chain link floor stresses and sags under her feet with an uncomfortable METALLIC SCRATCHING SOUND.

Things that look like GIANT COCKROACHES, as big as rats, scamper before her, coming right up to her feet. They're gushing out from holes in the chain link floor... the insects are the same color as the rust.

Rose speeds up to avoid these disgusting creatures...

She comes to a place in the hallway she thinks she might remember...

90 INT. ALTERED SCHOOL - ALTERED CLASSROOM - DARKNESS 90

Rose enters what she first saw as classrooms, now large zones of darkness, littered with the remains of broken wooden desks, through which she runs without daring to stop.

At the other end of the immense room, Rose can see the glare of flashlights...some are shaking frantically.

Her phone's crackling becomes more intense, warning her not to go forward, but Rose can't help moving towards the lights...

She screams out of fear...

The lights she sees are in fact the head lamps atop the masks of the three miners. The miners are struggling from an attack by the huge cockroaches. The insects seem to spurt from the ground and the ceiling, converging into a reddish flood heading towards the three men. The swarming mass of roaches is so thick it reaches the miners' knees. The insects are carving up the three men - their protective suits can do nothing now. Flashes of naked skin appear here and there. One of the miners topples forward. He disappears instantly beneath the swarm. Only his hand emerges for a brief instant.

Then an iron door at the back of the scene opens with a clash. A huge silhouette fills the doorway: over twelve feet tall, the demonic humanoid creature is wearing a long, dirty

90 CONTINUED:

47.

90

leather apron and a metal helmet in the form of a RED PYRAMID. This is a demon of the highest order.

Like a fisherman marching in the middle of a catch he's just pulled up with his nets, Red Pyramid prods through the insects and plunges his thin, long arm... He pulls out the naked body of a miner, still wearing his mask...

Rose flees...

CUT TO:

91 EXT. ALTERED SCHOOL - ALTERED COURTYARD - DARKNESS

91

Rose, frantic and hysterical, bursts into the school courtyard.

For a second, she remains paralyzed on the threshold, considering the dark space she has to cross -- the rain that seems to never end in the Darkness, making her wet, but she doesn't care.

She gathers the strength to continue -- there is no turning back. She aims her flashlight to the ground before her and progresses as bravely as possible into the Darkness transformed courtyard.

Rose's cell begins yet again to crackle violently. She looks at it, knowing what it means. She then lifts her flashlight upwards and continues to rotate -- from the dark corners of the yard, things are gathering around her.

They are the same grayish creatures, the size of children, which had clung onto her in the alley!

In the glimpse of her flashlight, she sees their naked asexuality, their eyeless faces.

ROSE

No. No...no...NO!

Unable to stand it any longer, Rose SCREAMS and runs towards the main entrance of the school--

HARD CUT TO:

92 EXT. SCHOOL - COURTYARD - DUSK

92

Accompanied by Officer Gucci, Christopher pushes open the door and walks into the courtyard. He's outside of the parallel universe of Silent Hill. The building is condemned and old -- but the air is clear - there's not a trace of fog.

IN A SERIES OF SHOTS: WE INTERCUT between Rose and Christopher. He, in the real world, and she in the Darkness being pursued by the creatures...

Rose runs past Christopher, so close that her movement could almost be felt between realities.

To Christopher it's as if a brief gust of wind has passed him -- but there's something else -- he smells it. It's unmistakable. It's Rose's perfume.

CHRISTOPHER

Rose--!

EXTREME CLOSE ON: Rose's eyes go wide. Did she just hear her name?

ROSE

Christopher...?!

Christopher turns. There's nothing behind him. Officer Gucci looks at him without comprehending.

CHRISTOPHER

Her perfume...

Rose has hesitated too long, she furiously pulls the doors to the altered corridor--

To Christopher, in the world of the living, a gust of wind has blown the door to the corridor open with a FURIOUS SLAM! Gucci jumps and turns around.

CHRISTOPHER

Rose!

HARD CUT BACK TO:

93 INT. ALTERED SCHOOL - ALTERED CORRIDOR - DARKNESS

93

Rose has just slammed the door shut! From the windows of the now rusted and metallic door she can see the FIGURES approaching. And is that...is that GHOSTLY IMAGE...Christopher?

No time to waste -- the Gray Children are almost upon her.

She turns and starts to run down the hallway toward the lobby entrance...she can hear the door open behind her.

HARD CUT BACK TO:

94 INT. SCHOOL - CORRIDOR - DUSK

94

Followed by the Officer Gucci, Christopher dashes out into the corridor.

CHRISTOPHER

Rose!

But there's only a RESONATING SILENCE. Christopher remains motionless, perplexed. Suddenly, Officer Gucci grabs him and pulls him out.

OFFICER GUCCI

The concentrations are higher inside -- it's more dangerous. I want you staying out here in the open air!

CHRISTOPHER

But -- my wife -- I felt her. She was here.

OFFICER GUCCI

So was I, and I didn't see anything.

CHRISTOPHER

But she was!

He shakes Christopher.

OFFICER GUCCI

She's not. And we've been here longer than's safe. Look, I want to help you, and I want to find your wife and daughter...but at night the toxic vapors settle -- it's too dangerous. (suddenly sympathetic)
I'm sorry.

HARD CUT BACK TO:

95 INT. ALTERED SCHOOL - ALTERED LOBBY - DARKNESS

95

As she reaches the hall, Rose realizes with horror that the entrance is now blocked with insurmountable wire fences of barbed chain link!

The Gray Children are now everywhere, coming from the darkness of the long corridor, driving her into a corner.

ROSE

Oh God, no -- God, no! Please, God, no....please no...no...!

Between her hand-cuffed hands, Rose lifts her flashlight, holding it up to try to threaten them. She swings at them, not daring to look.

But there's too many. She's quickly overwhelmed and pulled to the floor...

ROSE

Aaaaiiiiiiii! SHARON!

Suddenly, the janitor's closet door opens and we see the illumination of a flashlight--

SIX GUNSHOTS briefly illuminate the horrors with MUZZLE FLASHES.

Each shot knocks one of the gray children to the ground--

A HUMAN silhouette steps forward, and begins beating at the little monsters dragging Rose with a large side-handled baton, pushing them apart.

Some of the Gray Children are finished off on the ground, violently trampled on by the black boots of the silhouette.

The ARM OF THE SILHOUETTE reaches down to Rose.

It's Cybil!

Grabbing Rose by her arms, she roughly drags her through the hall towards the door to the Janitor's closet--

96 INT. ALTERED SCHOOL - ALTERED JANITOR'S CLOSET - DARKNESS 96

As soon as she's brought Rose to safety, Cybil kicks the door shut with her boot. Rose stands up...

The room is different -- altered -- like the rest of the school. It's now a partitioned recess.

Rose turns to face the person who saved her. Cybil is breathing hard, obviously distressed.

CYBIL
I just shot children.

ROSE
Those weren't children. They weren't ...

Cybil turns and starts to barricade the door with anything she can find. The Gray children wail in the distance. Still handcuffed, Rose watches Cybil.

ROSE (CONT'D)
Why did you save me out there ?

CYBIL
(working briskly)
You deserve a fair trial.

ROSE
I'm sorry for what I said back on the road.

Cybil starts listening. But she keeps working and doesn't speak. The Gray Children are closer, WAILING loudly.

ROSE (CONT'D)

Please believe me. I'd never hurt my daughter. Why would I go through all this if I wasn't trying to save her ?

Cybil stops. This rings true, and she gives Rose a quick glance, starting to believe her.

ROSE (CONT'D)

I love Sharon so much.

Cybil strides over and unlocks Rose's handcuffs. Rubbing her wrists, Rose is about to thank Cybil, but she is cut off by more WAILING right outside.

CYBIL

Hand me that pipe.

Rose turns to see a length of pipe with twisted wire around it. She grabs it and hands it to Cybil who's holding the door closed from the POUNDING of the Gray Children who are WAILING HORRIFICALLY on the other side.

Cybil slides the pipe through the handle of the door and a radiator against the wall -- it holds...for now.

With the door barricaded, Cybil turns to Rose.

Rose is standing there -- her eyes wide with fear.

ROSE

Are...we...safe?

CYBIL

We're trapped.

Showing surprising calm, Cybil loads her gun with bullets she takes from her belt.

CYBIL

Five left.

ROSE

That's all the bullets you have?!

CYBIL

Sorry ! When I woke up this morning I didn't plan on having to hold off these...these...

(at a loss for words)

Okay?!

The Gray Children suddenly STOP THEIR POUNDING ON THE DOOR and moaning. The only noise remaining is the DISTANT SOUND OF METAL SCRAPING.

ROSE
They've stopped...

The two women are standing close, their faces lit up by Cybil's flashlight.

CYBIL
You heard that?

Rose nods, her eyes wild with fear.

CYBIL (CONT'D)
Me too.

Trembling, Rose puts her ear to the door. The grating metallic scraping is slowly drawing closer -- as if something made of steel is being dragged along the floor. Rose recognizes the sound.

ROSE
(suddenly whispering)
Oh, God...it's coming.

CYBIL
(also whispering)
There's something else?

As the sound of the blade approaches Rose silently and fearfully steps back from the door.

It stops just outside.

Rose moves all the way to the back of the altered closet, her breathing is cut short.

Warned by Rose's reaction, Cybil clutches her handgun with both hands and lifts it slightly, ready for a fight.

Pause. The two women look at each other--

With a thunderous crash a huge sword slashes through the door, splitting half-way down from the top!

Rose SCREAMS!

The blade is slowly withdrawn -- then it slashes down again, further destroying the door.

CYBIL
Jesus Christ!

A third blow CRACKS it in half.

Rose SCREAMS again.

Through the split in the door, we catch sight of the huge silhouette of the demonic RED PYRAMID. In its hideous and gnarled hands it holds a sword as broad as an ironing board.

It's a terrifying and imposing image--

CYBIL

Oh...shit...

The creature puts its long arm through the door and tries to get in.

Cybil lifts her gun and shoots. The bullet deflects off the creature's strange helmet RICOCHETING against the rusty metallic walls--

An ANGRY ROAR from Red Pyramid!

Cybil prepares to blast him again--

But suddenly, and unexpectedly, Red Pyramid stops -- after a pause he withdraws his massive arm.

Red Pyramid and the Gray Children withdraw behind the door, along with the Darkness and rust.

In the same instant, as if to certify that the horror has ended, the long SIREN rings out once more.

Gradually, the white light re-appears and the room begins to transform back into the janitor's room Rose was in before the Darkness came...

The alarm slowly winds down and we are back into the eerie dead silence of Silent Hill.

97 INT. SCHOOL - JANITORS CLOSET - DAY/FOG

97

Around the two women, everything seems to have returned to "normal," the door is intact...

Cybil is visibly shaking. She lowers her weapon and turns to Rose. They exchange a long look, full of incomprehension and fear.

Then, suddenly, in a corner of the room, a small old TV turns on by itself. Startled, they turn around.

On the screen -- static.

Rose comes closer...

Through the white noise, we distinguish the enigmatic image of a door, bearing the number "111". It seems to be a hotel room door.

Rose holds her breath -- a voice seems to whisper from the TV set, like a far-off cry muffled by the static...

VOICE FROM THE TV (O.S.)
Mommy -- Mommy!

The image fades and the TV suddenly dies and goes black as if the plug was pulled.

ROSE
Sharon! She's...she's in a hotel. Room 111 of a hotel...that's where she is. That's where they've hidden her...

CYBIL
She must be so scared.

Cybil traces the power cord and lifts up the plug.

CYBIL (CONT'D)
It wasn't even plugged in.

HARD CUT TO:

97A EXT. NARROW MOUNTAIN ROAD - ROAD CLOSED BARRIER - DUSK 97A

Officer Gucci closes the door to Christopher's car and then leans down to the window.

OFFICER GUCCI
I got to be honest with you. We got 13 people missing in Toluca County this year alone. Just 'cause this town is toxic don't mean they're all here. Now we've got a missing persons report out on your family, and the plate numbers are in the system. But you can't go looking in there on your own.

Christopher nods, and then begrudgingly rolls up his window, and drives off.

YOUNG POLICE OFFICER
You think his wife and daughter are in the town? You think they're dead?

OFFICER GUCCI
What do you think?

The young officer doesn't say anything, but you can see in his eyes that he's holding back.

OFFICER GUCCI
Me too.

HARD CUT TO:

98 EXT. SILENT HILL - CHAMBER OF COMMERCE - DAY/FOG 98

CLOSE ON: A storefront window to the Chamber of Commerce. Suddenly, the window is smashed open by Cybil's police baton. She reaches in and takes an old and dusty map of Silent Hill from a small standee.

EXTREME CLOSE ON: The map. An old tourist leaflet, printed in obsolete type and faded colors. Cybil opens it and looks for the hotel.

CYBIL

Here. The Grand Hotel. It's the biggest one in town. We'll start here.

CUT TO:

99 EXT. SILENT HILL - STREETS/VARIOUS - DAY/FOG 99

The two women are walking through the fog of Silent Hill. Cybil has her gun drawn as they walk.

ROSE

Officer...?

CYBIL

Cybil. Please. My friends call me Cybil.

ROSE

Cybil. I don't think we're in Kansas any more, Cybil. Have you noticed that the sun never moves across the sky?

Cybil looks up.

CYBIL

I can't even see it.

ROSE

I don't know, Cybil. I think it's like a prophesy. An act of God--

CYBIL

I have to be honest with you, hon. I don't put much stock in the big book.

Rose says nothing.

CYBIL

I was born and raised Christian. When I was thirteen, my mother fell ill on a trip to Louisiana. I watched my momma rot away, and I thought -- ain't no God would do somethin' horrible like that. Because my mother never complained. She died a Saint. She was a great woman. So, I

(more)

CYBIL (CONT'D)
 don't believe in God, and I don't believe
 in the Devil, or ghosts or goblins.
 Doesn't make me popular around Brahams.

ROSE
 Then how do you explain what we just saw?

They walk, totally surrounded by fog for brief periods of
 time.

CYBIL
 I can't.
 (she groans)
 Maybe it's my head injury, and...gasses
 from the mine fires.

ROSE
 Eyes don't lie.

CYBIL
 Yeah, but they don't always tell the
 truth either. We've gotta find your
 daughter. And a way out of here.

They exchange a smile.

DISSOLVE TO:

100 EXT. SILENT HILL - GRAND HOTEL - DAY/FOG

100

EXTREME CLOSE ON: The city map of Silent Hill.

TILT UP TO REVEAL: The Grand Hotel is looming in the mist...
 It is a massive and sinister Victorian-style stone building,
 constructed in the same style of architecture as the school,
 certainly from the same period. Rose and Cybil walk down the
 street in its direction.

Suddenly, there's a CRACKLING from their telephone and radio.
 Rose and Cybil acknowledge it. Cybil raises her weapon.

CYBIL
 They used to say this place was haunted.

ROSE
 I think they were right.

A HUMAN SCREAM pierces the fog. It's definitely female!

101 EXT. SILENT HILL - GRAND HOTEL - SERVICE ALLEY - DAY/FOG

101

In a service road, along the side of the hotel, AN ARMLESS
 CREATURE threatens a pale young woman of indefinable age,
 wearing a black dress buttoned up to the collar. This is
 ANNA (30).

The monster vomits a stream of acid bile -- Anna dodges the
 attack.

Smoke immediately rises from the splattered wall...

Cybil approaches the creature from behind, carefully aiming, and then suddenly whistles, loudly.

The staggering armless creature turns towards Cybil and lets out a long, mournful wail.

Cybil instinctively SHOOTs, hitting the monster in the middle of the chest.

It collapses. Carefully, Cybil comes closer, keeping her weapon trained on the creature.

It's not dead! Using its lower limbs, the armless creature spastically crawls away like an enormous insect, and disappears into a gutter drain. Shocked, Cybil can't get a shot.

CYBIL

Damnit!

Cybil and Rose step forward. Anna looks at them with a mixture of curiosity and fear. Her eyes -- incredibly blue -- are disturbingly cold.

ANNA

Who are you people? You're not from the township.

CYBIL

Township? I'm from Brahams and she's from some damn city. And you're trespassing on government land. It's seriously unsafe.

ANNA

Brahams? I don't know where that is. Is that in Silent Hill?

CYBIL

Brahams...is the town next door.

ANNA

Town--next...door?

Anna ponders this. Cybil and Rose look at each other with the realization that Anna doesn't know about the outside world.

HARD CUT TO:

102 INT. BRAHAMS LIBRARY - DUSK

102

Christopher is in the Brahams Library, a small building built in the mid-Seventies. He's sitting at a large microfiche machine, scanning local newspaper articles, searching

(CONTINUED)

desperately for information about Silent Hill. The amount of strange accidents and disappearances connected to the town is particularly troubling: "Local Boys Found Dead in Silent Hill" and "Dairy Farmer Vanishes" and "Headless Body Discovered in Dump" and "Woman's Corpse Recovered from Silent Hill Trench." The articles keep coming, one after the other: DEAD, MISSING, LOST. Christopher is absorbed by it -- and then, suddenly, one by one the lights in the library go off around him.

LIBRARIAN (O.S.)

I'm sorry, sir, but the library is closing.

Christopher dismisses the librarian with a shake of his head. Turning Back to the microfiche, he notices a small article on the lower right of the screen -- only half visible. It begins with "ABANDONED INFANT..."

Christopher sits back down and then slowly scans the microfiche to the right, revealing the rest of the article title: "ABANDONED INFANT FOUND IN CEMETERY."

Christopher INHALES, chilled by the discovery...

Under the title, we can read: some teenagers from Brahams adventured into the banned perimeter of Silent Hill and discovered a baby in the old cemetery of the dead city, not far from the ancient steelworks...

HARD CUT TO:

103 INT. GRAND HOTEL - KITCHEN - DAY/FOG

103

Cybil, Rose and Anna are in the huge kitchen of the Grand Hotel.

Rose notices a knife lying on the counter and pockets it. Then she joins Cybil and Anna. Cybil, with her arms crossed, watches Anna as she frantically rummages around looking for something.

ANNA

I'm...Anna. They call me Anna.

CYBIL

Who? Who calls you Anna?

ANNA

My Elders.
(she briefly stops rummaging)
Does the other town have food?

CYBIL

(to Rose)
This is too weird.

Rose says nothing. Nervously, she pulls a cigarette from her pack and lights it.

CYBIL (CONT'D)
(to Anna, slightly cynical and slow)
Yes. The other town has a *WalMart* -- and there's a grocery inside of that.

Anna rummages through some cupboards and suddenly finds an old can of Peas lost in the back under some rubbish. She looks like a little girl on Christmas morning.

ANNA
A can! And it's not bloated!
(she tries to read the can)
Puh. Pus. P--

ROSE
(blowing out a long puff of smoke)
Peas.

ANNA
(excited)
I never ate these. Mother will be so happy.

She stuffs the can into a satchel she has around her neck.

ANNA (CONT'D)
What's it like in the other town?

Rose and Cybil look at each other.

CYBIL
It could be kinder.

ROSE
What happened here, Anna?

ANNA
We tried to kill the witch. The Elders say that's when the Darkness started.
(she turns her attention to the peas)
When I was a little-un, I used to find food on the far side of town. Darkness didn't come so often back then.

CYBIL
What kinda crap is that?

ROSE
(ignoring Cybil)
So your elders...where are they?

ANNA

Refuge is taken...in the Church.

Rose swallows, prepares for her next question.

ROSE

I'm looking for a little girl. My daughter. Have you seen her... ?

Anna shakes her head, no.

ANNA

If she has Faith she might survive. But if not...

Rose and Cybil remain silent.

CUT TO:

104 INT. GRAND HOTEL - LOBBY - DAY/FOG

104

Rose and Cybil walk into the vast hotel lobby, darkened by old wooden paneling, and find a SILHOUETTE standing before them. Rose GASPS--

--It's Dahlia.

DAHLIA

Faith cheats the innocent and corrupt alike -- faith is our destroyer -- faith has brought us doom!

Just then, Anna runs out and throws a can of food at Dahlia, pegging her in the face -- the insane woman WAILS!

ANNA

Stop your lies !

DAHLIA

Think you of they who cast the stone!
Lambs without a Shepherd! Shepherd
without a flock! It is your sins which
hold you here !

Anna HISSES and Dahlia flees out the door and into the fog, blood flowing from where she was struck.

Anna picks up the can of food, putting it back in her bag.

CYBIL

What's wrong with you?! I could arrest you for that !

ANNA

She's a jackal!

CYBIL

She's an old woman.

Anna SPITS on the ground.

ANNA

She was cast out. But not even the Darkness wants her. *Mrs. Neither Here Nor There*. Do not speak to her, do not even look at her! She'll steal your tongue. She is nothing but madness, and will tell you nothing but lies!

ROSE

She's lost her daughter also.

ANNA

(hateful)

Stay away from her.

CYBIL

Let's just go find Sharon, Rose.

ROSE

It must be here...

Rose notices the SEAL -- the same kind she saw at the school -
- engraved above the entrance.

ROSE

...the same symbol as at the school !

Anna sees that Rose is looking at the seal.

ANNA

It's beautiful, isn't it ?

ROSE

What is it?

ANNA

A symbol of our Unity. A symbol of our Faith. It's on all the buildings the Elders of my Elders built.

Cybil walks to the front desk and looks at the key panel.

Rose can't take her eyes off the Seal... she frowns. She takes out the map of Silent Hill, unfolds it, turns it upside-down...the layout of the streets makes up the same pattern as the form of the Seal !

CYBIL (O.S.)

Rose!

Rose turns to Cybil.

CYBIL

There isn't any Room #111!

HARD CUT TO:

105 INT. CHRISTOPHER'S CAR - BRAHAMS - NIGHT

105

Christopher has a copy of the microfiche article with the handwritten number at the top of the page: "Toluca County Orphanage." He's on his cellphone:

CHRISTOPHER

Yes, I know it's late -- but this is an emergency.

(pause)

No, I need to meet with you tonight.

HARD CUT TO:

106 INT. GRAND HOTEL - CORRIDOR - DAY/FOG

106

Rose and Cybil walk up the hotel corridor, endlessly lined with room doors.

Luxurious in an obsolete way, the corridor is decorated with a few, large religious paintings further darkened by time. Some of them, typical representations of eighteenth century sensitivity, show scenes of damnation. Hordes of demons grab unfortunate sinners, taking them into the depths of hell.

Anna stands at the end of the corridor.

ANNA

The Darkness will return ! We must take refuge..

But her curiosity about the two strangers overcomes her fears, and she runs to follow them.

Cybil looks back at Anna.

CYBIL

I don't trust her.

They pass in front of rooms 99, 100, 101, 102...110.. Precisely where room 111 should be, they pass a painting of a woman in typical eighteenth-century attire, tied to a stake atop a bonfire, surrounded by puritans with piercing looks.

Underneath the painting is a plaque with the phrase, "What Hath Happened Shall Not Be Forgotten".

Rose and Cybil walk on towards room 112, but Rose notices Anna making a sign with her hands and muttering as she passes the painting. Rose turns.

ROSE
What is it, Anna?

ANNA
(whispering)
The First Burning.

ROSE
(pointing to the Puritans)
Who are they?

ANNA
The elders of my elders. Before the town
was given a name.

ROSE
(to Cybil)
The founders of this town were witch
hunters.

CYBIL
There are still people like that.

Cybil continues down the corridor until she realizes that
Rose is hanging behind, at the painting -- obsessed with it --
looking into it for a secret meaning.

Around the bottom of the stake, the puritans seem blurred out
into the shadows. Only their eyes are distinct, shining with
a fanatical glare...like the figures in Sharon's drawings!

ROSE
Those eyes....

Rose suddenly lifts the knife she found in the kitchen.
Anna's eyes widen as Rose stabs the knife directly into the
face of the witch, then rips down the painting -- at first,
we think she's maybe gone mad -- but then, we realize that
the knife has revealed a hidden recess, and a door number:
"111"!

107 INT. GRAND HOTEL - ROOM 111 - DAY/FOG

107

Cybil kicks in the door, and instantly has her large Maglight
out. She and Rose enter the room. Anna is hanging behind.

ANNA
This is a secret place -- we shouldn't
disturb it.

CYBIL
Too late.

The room looks like a normal hotel room, almost banal.
Judging by the thick layer of dust around, it hasn't been
occupied in a very long time.

On a table are an abandoned plate and glass.

Anna watches as Rose starts looking around for a sign of her daughter's presence.

ROSE

Why this room? Why? And where's Sharon ?

Disappointed and disconcerted, Rose struggles to repress her tears. She looks under the bed and eventually pulls out an old rag doll -- so old that it frays between her fingers.

Nobody has entered this room in thirty years, at least.

ANNA

We must leave now !

CYBIL

Hey -- over here.

Cybil points to the floor. The beam of her Maglight has revealed DRAGGING MARKS ON THE FLOOR, at the foot of a large wardrobe.

With difficulty, the two women struggle to move the piece of furniture. It slowly slides aside.

Behind the wardrobe, they find a large hole opening onto another broken down wall -- leading into an adjacent building. A gap of about two feet separates the two buildings.

CYBIL

Watch your step.

Cybil crosses over into the adjacent building, which is a total wreck. Rose follows. Anna briefly hesitates before joining them..

108 INT. FACTORY - WORKROOM - DAY/FOG

108

The three women find themselves in an immense room, plunged in darkness.

The place probably used to be a sweatshop of some kind: there are rolls of rotten fabrics piling up to the ceiling and mannequins are lying around, their naked limbs entangled.

Cybil aims her flashlight into the dark space and scans the room. Rose's flashlight still flickers erratically.

ROSE

What is this place?

CYBIL

I don't know. It's not the hotel. It's the next building. Some kind of... factory, maybe. Let's look.

As they progress forward, Cybil notices the blackened traces of a fire.

CYBIL

Looks like there was a fire.

Some mannequins have been melted down, welded together in grotesque postures.

Further away, Rose suddenly hears the same child's footsteps she had followed in the alley, then the school.

She turns her flashlight towards it: a small, childish silhouette appears in the faint light, only to disappear immediately.

Without telling either Cybil or Anna, Rose goes off after the child --

109 INT. FACTORY - LARGE ROOM - DAY/FOG

109

Behind a partially burned double door, Rose finds a large room. Every SOUND ECHOES in the large space.

In the glimmer of her dying flashlight, she discovers that all that remains of the center of the building are charred and open ruins, thick with the still fog. It's as if the core of the building has been burned out.

Around a large central hole which is open to five collapsed floors, buckled girders, resembling torn lace, still support the flooring's remnants.

A CHILD'S SOBS echo through the ruins.

Rose shines her dying light around, searching...and then comes to a stand still.

Next to the massive hole stands a LITTLE GIRL, squatting down on the floor. She CRIES, hiding her face in her hands, turning her back to Rose...

ROSE

Sharon?

Rose makes a step towards the child, but her presence seems to frighten the little girl who runs from the flashlight and hides on a narrow beam that's extended above the void.

Rose carefully follows, but the beam starts reeling, dangerously...

ROSE

Sharon.

Rose is convinced she has found her daughter.

ROSE

Don't be afraid baby, it's me...

Unsteady on the beam, Rose suddenly recognizes the black school uniform. The child slowly turns to face her...

There is an incredible resemblance to Sharon, but it's not her. The little girl's hair is darker; her eyes are an unfathomable blackness. This isn't her daughter, this is the daughter of Dahlia -- ALESSA!

ROSE

My God, you could be her twin ! *Where's Sharon?*

In the flickering light of the flashlight, the apparition seems to become transparent, as if it were dematerializing!

Rose takes a step back...

In a pleading gesture, Alessa holds out her hands towards Rose...and suddenly, as if in a HALLUCINATION, her forearms catch fire!

ALESSA

(pleading)

I'm burning!

CYBIL (O.S.)

ROSE!

The SCREAM echoes through the ruins.

Surprised, Rose turns around. Her sudden gesture sends the beam reeling.

Cybil has just entered into the room, accompanied by Anna. From where Cybil is standing, it looks like Rose is alone on the beam.

Rose turns back towards the child, but Alessa has disappeared: Rose peers into the darkness below.

ROSE

(whispering)

Alessa?

Cybil reaches out and grabs Rose, pulling her back onto the safety of the solid floor.

CYBIL

What in Hell are you doing out there?!
Are you trying to get yourself killed?!

ROSE

There was a little girl...

CYBIL

Sharon?

ROSE

No...

ANNA

It might be her.

ROSE

Is it Dahlia's daughter? Is it Alessa?

Anna's eyes dart to meet Rose's.

ANNA

(whispering)
We don't say her name.

CYBIL

Who is Alessa?

Rose seems lost in her thoughts.

ROSE

She's the little girl who made me crash
my car...she's the one who brought me
here.

Anna kneels down and looks at something on the floor.

ANNA

Oh God, no. Forgive us...

Cybil aims her flashlight to see what Anna has discovered.

Engraved on the floor around the circumference of the mouth
of the burned-out shaft, there are the remains of what was
part of a gigantic esoteric sign engraved in the floor. We
recognize the SEAL!

The fire that devastated the building seems to have started
at the center of the seal and ultimately collapsed the
floor...

CYBIL

That's the Seal, isn't it Anna? The
"symbol of your Faith."

ANNA
(nodding her head)
It protects us from the Darkness by
reminding us of our bond. But...

She runs her fingers along the engraving.

ANNA
...why is it here?

Anna is visibly shocked by the presence of the Seal.

Rose shines her light on the walls. They are covered with
Latin sayings. The bits of drapes that are left still hang in
various spots. This place was evidently a shrine for a cult.

ROSE
Someone did something unspeakable here.
A ritual of some kind.
(tracing the scene)
They started the fire. This is where it
began. "A factory fire".
(she points down the shaft)
From here it spread to the coal deposits
under the town.

Deep below we can see a dull orange glow.

Then, suddenly, THE ALARM STARTS BLARING-- Anna is seized by
panic.

ANNA
The Darkness comes ! I told you to stop !
We're too far away to get back...we have
to hide or the Red Pyramid will find us!

CYBIL
Red Pyramid?!

ANNA
The right hand of the demon.

ROSE
What about the other creatures?

ANNA
That's what you'll become if you are
caught !

Cybil bends over the hole in the center of the floor, aiming
her flashlight below...

The Darkness is crawling up the building, swallowing floor
after floor, like an overflowing black tide, soon to engulf
them.

CYBIL

I think it's time we run.

Cybil, Rose and Anna run through the ruins, looking for a way out.

They finally find a steep and narrow staircase to the floor above, and another workroom...

110 INT. FACTORY - LARGE ROOM ABOVE - DAY/FOG

110

They run up and into the floor above.

But the Darkness is faster than they are, and catches up with the fugitives, submerging them into A HELLISH TRANSFORMATION OF THE FACTORY.

111 INT. ALTERED FACTORY - ALTERED LARGE ROOM ABOVE - DARKNESS

111

In the glimmer of the flashlight, Rose and Cybil watch as corrosion invades their surroundings. The walls have turned into atrocious partitions of metal.

Cybil aims her flashlight at the floor, which is now made of wire, hanging over disturbing metallic structures.

Next to Rose, Anna lets out a scream...

Springing up from the corners of the room, barely human shapes move towards the women...

They are MANNEQUINS, grotesquely re-assembled, legs over legs, and chest over chest...they are everywhere, trying to catch their prey with their limbs of melted plastic. The three women move back, away from the nightmarish horde, when a horrible SCRAPING sound makes them turn around...

Red Pyramid appears at the back of the workroom, dragging his giant weapon. Cybil aims her powerful flashlight at the monster, dazzling it with light. There is no opening in his helmet -- no way for it to see out...but it's looking at them.

Quasi-ceremoniously, the mannequins step aside to let him go through!

Cybil scans the room with her flashlight, looking for her way out...she locates a window, across the room.

CYBIL

This way!

She speeds towards the exit, followed by Rose and Anna...

As they slalom between the mannequins, the three women cannot avoid the strange creatures' vicious attacks.

Cybil is struck by one of the mannequins and she collapses. She is violently hit as she lies on the ground.

Anna makes it to the window.

Courageously, Rose picks up a long piece of metal on the floor and rushes to help Cybil. Using her makeshift weapon to fight with all her might against the mannequins, slashing at them and knocking them aside, Rose wins Cybil the precious time needed to get up...

ROSE

Get up! Go!

The police officer is wounded -- her arm hangs loosely at her side, broken in several places.

Rose helps Cybil run to join Anna near the window. Cybil turns to Rose.

CYBIL

(wincing from pain)

Think if I flash my badge they'll stop?

Realizing that his prey are about to escape, Red Pyramid turns around and like an Olympic discus thrower, hurls his giant sword through the room.

ROSE

Watch out!

Cybil dodges the impact just in time: the giant sword plants itself in the floor, a few inches away from her!

112 EXT. ALTERED FACTORY - ALTERED OUTSIDE FAÇADE - DARKNESS 112

Rose is standing at the window and helps Cybil to get through. An old ladder, counterbalanced, is hanging outside on the metallic façade.

Grabbing onto the ladder, Cybil starts climbing...but her broken arm is a major handicap and she suffers terribly. The ladder begins to shake dangerously -- the bolts holding it to the façade have started to disintegrate from the rust.

113 INT. ALTERED FACTORY - ALTERED LARGE ROOM ABOVE - DARKNESS 113

Rose turns to help Anna through, but Anna cannot help looking down: the building gives way to WAILING DARKNESS!

Anna is petrified as she looks down at the nothingness - and the shaking of the ladder isn't helping...

A hollow blowing suddenly sounds out behind the two women. Rose turns around, Anna does the same: it's Red Pyramid, towering before them.

For an instant, the giant seems to be watching them *through* his metal helmet, then he makes his choice and grabs Anna by her dress. Screaming, the young woman clings onto Rose in order not to be taken. Rose tries to pull from her side. But there's nothing that can be done... Anna is like a defenseless child in the arms of this demon.

Rose moves away through the window, not taking her eyes off the horrible spectacle before her. In the glimmer of her lamp, she sees the giant lift Anna with one hand...

In a single violent gesture, he rips off her dress... and just as easily, he tears off her skin!

114 EXT. ALTERED FACTORY - ALTERED OUTSIDE FAÇADE - DARKNESS 114

Horrified, Rose climbs after Cybil. Under their combined weight, the ladder begins to detach from the wall. It *SHIFTS* briefly, and then stabilizes. It could give any moment.

Beneath them, intermingled with each other in a surrealist garland, the mannequins fall over and into the void, as they attempt to climb over the window.

Suddenly, the creatures freeze.

The two women watch as the metallic wall turns back to bricks, and Darkness flows back to the ground, giving way to whitish fog.

THE ALARM RINGS AGAIN... to signal that the Darkness has ended.

115 EXT. FACTORY - ROOFTOP - DAY/FOG 115

Rose helps Cybil onto the roof.

Lying down on the tarred surface, the two women recover their breath, their hands still joined.

CYBIL
Thank you.

Their eyes meet -- they are now united by something stronger than death!

CHILDREN VOICES (O.S.)
...if I should die before I wake, I pray
the Lord my soul to take. Amen.

CUT TO:

116 INT. TOLUCA COUNTY ORPHANAGE - DORM - NIGHT

116

A large room of twenty beds, ten to each wall, a CHILD IN EACH BED. They're finishing their PRAYERS.

At the door, watching over the children, is SISTER MARGARET, a stern woman in a black habit (50).

SISTER MARGARET

Good night, children. And God bless.

117 INT. TOLUCA COUNTY ORPHANAGE - HALLWAY - NIGHT

117

She closes the door to the children's dorm and turns to Christopher who's been waiting for her in the hall.

CHRISTOPHER

I'm sorry, but this really can't wait until tomorrow. I need to know something.

SISTER MARGARET

(indifferent)

And what's so important?

CHRISTOPHER

Nine years ago some kids found a baby girl in the cemetery outside of Silent Hill. She was brought here. I think we were the ones who adopted that baby.

She stops and turns to him. The look on her face runs a chill down his spine.

SISTER MARGARET

(hard)

Keep her away, Mister Desalvo. Keep her away from Silent Hill.

CHRISTOPHER

Why?

SISTER MARGARET

Silent Hill is dead -- and so are those with it. Dead to the world, dead to the living, and dead to God. Keep her away.

CHRISTOPHER

It may be too late.

She turns and looks at him with an entirely different look in her eyes -- one of fear.

CHRISTOPHER
Who's child is she?

SISTER MARGARET
(stern)
She was an orphan, Mr. Desalvo. One of
God's children. Now if you'll excuse me,
I have my prayers to attend to.

She turns and walks away, leaving him alone in the hall.

HARD CUT TO:

118 EXT. FACTORY - ROOFTOP - LATER - DAY/FOG 118

Cybil has made herself a splint with her police club. She
struggles up.

CYBIL
(clearly in pain, but with good
humor)
Well. There goes my shooting arm...

Rose is sitting on the ledge of the roof. She rummages in her
pack of cigarettes -- empty ! She crumples up the pack and
throws it.

ROSE
It's OK, you'll heal up. My leg was badly
broken in a car accident when I was 12,
and I'm OK. Of course they couldn't fix
everything.

CYBIL
Yeah ?

Rose looks to Cybil, seems to hesitate, then says...

ROSE
My insides were crushed.
(pause)
But even if Sharon isn't my biological
daughter, I'm still her mother.

Cybil holds her look, then lowers her eyes.

CYBIL
I was thinking I might adopt when I leave
the force.

ROSE
You can't...?

CYBIL
I could, but this can be a dangerous job,
and I don't want to leave a kid without a
(more)

CYBIL (CONT'D)

mother.

Cybil stands up, wincing from the pain of her wound, and comes to Rose.

CYBIL

Sharon's alive. You have to believe that.

Side by side, Cybil and Rose look at the city from the rooftop view:

ROSE'S POV: The city spreads at their feet, bathing in the stagnant fog. On the other side of a bridge, one can see the steeple of a large church -- the refuge that Anna mentioned. Its stained-glass windows are lit; the only light in this dead city, and there seem to be A NUMBER OF BIRDS nesting on the roof and in localized flight about it -- the only animal life thus far seen in Silent Hill.

ROSE

That must be the church Anna talked about. And that's where Sharon has to be. Maybe there'll be someone there who can help with your arm.

CYBIL

I'll be fine.
(clearly she's not)
But if we're going there, let's get moving. I don't want to be caught in that Darkness again.

DISSOLVE TO:

119 EXT. SILENT HILL - BRIDGE - DAY/FOG

119

Cybil and Rose come to a bridge. They are leaving the industrial district of Silent Hill.

Cybil, injured, leans on Rose as they walk.

Appearing out of the fog, at the end of the bridge, a figure blocks their path -- Dahlia!

With arms spread in a posture that is both ominous and futile.

DAHLIA

Do not join the others! They are deceivers. They are the damned!

CYBIL

What do you mean?

DAHLIA

Wolves in the skin of sheep! They have brought about their own Hell! Do not join them!

Rose looks at her, fierce.

ROSE

I've seen the girl. Her name is Alessa -- isn't it?

Dahlia's eyes are wide with shock -- her arms slightly lower.

ROSE

What did you do to her?!

DAHLIA

I was so blind -- fire doesn't cleanse -- it blackens -- and now -- innocence is dead -- this town is dead!

Again, Rose shows Dahlia the picture of Sharon inside her pendant.

ROSE

This is my daughter -- Sharon. It might look like Alessa, but it's not your daughter.

Dahlia's attitude changes, she is obviously distressed.

ROSE

Alessa's dead -- isn't she?

Dahlia start shaking her head, no--

DAHLIA

(bellowing)

THIS WHOLE TOWN IS DEAD!

With a nearly animal-like wail, Dahlia disappears in the fog so as not to listen to the truth.

Cybil has observed the entire scene, confused and visibly overtaken by the events.

DISSOLVE TO:

120 EXT. SILENT HILL - UPTOWN - DAY/FOG

120

Rose and Cybil are moving through an older part of town. The houses are made of stone, instead of brick, and separated with small, fallow gardens. But the area is still in a state of 30 year old decay.

They come to a cluster of houses that surround the church. These seem to be occupied.

At their windows and at their doors, the INHABITANTS are watching the two women wide-eyed with amazement and suspicion. They have the same severe look already observed in Anna. They are what remain of the Silent Hill population. MURMURS are coming from them, as they slowly step out of their homes to better see the two women.

121 EXT. SILENT HILL - UPTOWN - CHURCH - DAY/FOG

121

Rose and Cybil reach the square, dominated by the church.

The front doors are wide open.

ROSE

Not much further...

Suddenly, the BIRDS on the steeple start SQUAWKING WILDLY. The people of the town all freeze when they see this. The birds are going haywire.

Then, the siren starts again, first with a low winding pitch -- but then, louder than ever. The alarm is clearly coming from the church's roof.

Panic among the people! The inhabitants come rushing out of their homes and swarm into the church, pushing their way past Rose and Cybil.

The birds on the rooftops are flying in through the doors in a swarm -- SQUAWKING and CAWING in knowing fear.

The two women quicken their pace, but Cybil's injury is slowing them down.

Slowly, the Darkness oozes from the sewers, like an overflowing black tide. Under their feet, the stone turns into studded metal floor!

Rose and Cybil start running towards the church, trying to outrun the Darkness. They run up the steps, just as the gates are closing.

122 INT. CHURCH - DARKNESS

122

They barely make it through the two heavy doors. Just before the doors close, Rose looks back--

ROSE'S POV: The city has given way to a surrealistic cityscape of metal and rust, haunted by mysterious and dismal silhouettes that make their way towards the church.

--the doors SLAM SHUT WITH A HEAVY THUD.

Once again, the Darkness has taken possession of Silent Hill!

Inside the church, Rose and Cybil are stepping back, while continuously staring at the front doors. But nothing

happens! It seems as though Darkness cannot invade this space. Bits of it occasionally seep in under the door, but then suddenly withdraw as if unable to enter.

The wail of the siren stops, but is instantly replaced by prayers that resound in the shadowy light of the church.

CRISTABELLA (O.S.)

Then I saw they whose presence earth and heaven fled away, and no place was found for them!

Cybil and Rose turn around...

Gathered in the dark nave at the center of the church, the inhabitants are praying. There's about 50 of them. They form a circle as they hold hands.

At the center of the prayer circle, a woman, sounding like a prophet of doom, begins preaching. Very beautiful, despite her severe features and her sanctimonious airs -- this is CRISTABELLA.

Her sermon is taken up and REPEATED by the inhabitants in perfect unity.

THE INHABITANTS

(repeating in UNISON)

Then I saw they whose presence earth and heaven fled away, and no place was found for them.

A large painting of a witch, being executed by Puritans, adorns the back of the nave. In a striking effect of trompe-l'oeil, the inhabitants seem to blend in perfectly with their puritan ancestors in the painting.

The youngest of them seems to be around thirty; there are no children in view.

CRISTABELLA

(continuing)

And I saw the dead, the great and the small; and they were judged according to their deeds!

Outside, creatures are heard screaming and scraping at the doors with their claws in vain... This church is a sanctuary!

In the rafters of the church HUNDREDS OF BIRDS have taken shelter from the Darkness inside the church.

The town's center has transformed into a metallic hell -- the SOUND OF PRAYERS resonates from the church. An impenetrable

123 CONTINUED:

78.

123

fortress, it's surrounded by hundreds of raging, screaming monsters.

CUT BACK TO:

124 INT. CHURCH - DARKNESS

124

The inhabitants continue with their ceremony, ignoring Cybil and Rose's presence.

CRISTABELLA (CONT'D)

And the sea of Black gave up the dead which were in it, and death and Hades gave up the dead which were in them; and they were judged, every one of them according to their deeds!

THE INHABITANTS

...according to their deeds...

CRISTABELLA

And anyone's name not found written in the book of life, they are thrown into the lake of fire!

THE INHABITANTS

...into the lake of fire...!

After a while, the light of day appears through the church's stained-glass windows...

One of the inhabitants steps away from the group and walks up to an archaic instrument panel which has been crudely rigged. He throws a large electrical switch which STARTS THE ALARM in a LONG WAIL.

The inhabitants, some weeping, hug each other -- grateful for the Darkness retreating.

Seen from above, the inhabitants were making the pattern of the Seal with their bodies. Leaving their prayer positions, they reveal that they were standing atop another engraving of the Seal, this one roughly carved into the stone floor of the church.

Slowly, the inhabitants turn towards Cybil and Rose as they gradually realize their presence inside their sanctuary. MURMURS come from them as they WHISPER among themselves.

Rose steps forward.

ROSE

Help...us. We're lost. We need your help...

The CROWD INCREASES THEIR MURMUR, asking many questions among themselves, such as:

The INHABITANTS

(in a Wah-wah)

...Who are they? What do they want from us? Where did they come from? How can it be? It's an omen...

ROSE

My friend is injured.

Cybil looks at the Inhabitants with suspicion.

CYBIL

This is a bad idea Rose, we should get out of here.

ROSE

(to the crowd)

Please! Anna told us to come here.

A DISTRESSED WOMAN makes a step forward, and into the light. Her pale blue eyes are blazing with rage.

DISTRESSED WOMAN

What have you done to Anna? Where is my daughter?

Cybil and Rose don't dare answer, but their look says everything.

The woman understands, SHRIEKS, and then doubles over, crushed by pain. Her daughter has been taken by the Darkness.

DISTRESSED WOMAN

(to the inhabitants)

They're with her! They're with the Dark One!

ROSE

No--

DISTRESSED WOMAN

Send them back to the Darkness!

CYBIL

We have to get outa here..now !

The call to throw Rose and Cybil out is picked up and jointly repeated by most of the inhabitants...hysteria spreads throughout the congregation!

The inhabitants form a circle around the two women. At that moment, we realize they all have pale blue eyes.

Just like the mysterious silhouettes in Sharon's drawings!

Hands strain out to grab the two women. Rose's pendant is torn off in the clamor.

Cybil pulls her gun and SHOOTs in the air. The inhabitants scatter. It's clearly been a while since they've seen or heard a gun.

It's then that Rose begins to shout:

ROSE

Listen to me! Please...I must find my little girl! She's lost -- she's not well -- she needs me!

CRISTABELLA (O.S.)

Enough!

A group of figures detaches itself from the crowd in order to intervene. It's Cristabella, surrounded by a few of the older inhabitants -- THE ELDERS.

CRISTABELLA

Step away from her!

(to the woman)

Remember, Anna wandered alone...outside, against our law -- against our wishes -- into the Devil's Playground. This was her doing, and she was not the responsibility of these two strangers.

It is evident that these elders -- who are led by Cristabella -- exhibit a certain authority over the other inhabitants, who in turn quiet down and back away from her.

CRISTABELLA

You're not from Silent Hill, young one...are you?

ROSE

No. And we don't know how we got here.

CRISTABELLA

Here is all there is. You're either an Angel, or a Devil -- but you're not one of us.

CYBIL

We just need your help...

CRISTABELLA

Tell me why we shouldn't cast you out to the Darkness when it next comes.

There's a moment where Rose looks at the Elders and Cristabella, unsure of what to say.

ROSE
(finally)
Because it's not something a Christian
would do.

This seems to satisfy Cristabella for now.

CRISTABELLA
(points)
We can talk in the chamber behind the
nave.

CYBIL
Are you sure about this Rose?

Rose nods and starts walking to the back room of the church.

While following them, Cristabella notices something left
behind during the struggle -- ROSE'S PENDANT.

Cristabella picks it up, looks at the Virgin Mary motif
engraved on the surface, and then slips it into her pocket.

CUT TO:

125 INT. CHURCH - BACK ROOM - DAY/FOG

125

Cristabella and the elders watch in silence. Rose and Cybil
are bruised and their clothes are dirty from their struggle
in the factory. They look quite pitiful.

AN ELDER is taking care of bandaging up Cybil's arm. She
ignores him.

Some food is placed before Rose and Cybil. It's not much,
some asparagus from a can and what looks like it might have
been a bird before cooking -- maybe pigeon.

CYBIL
No way.

A few of the elders see this and give Cristabella a look.

CRISTABELLA
You turn down food? Do you not eat?

CYBIL
I'm not hungry.

CRISTABELLA
You most certainly aren't from Silent
Hill. Where did you come from -- how did
you get here?

ROSE
We were on the road...and

A MURMUR OF WHISPERS among the elders.

ROSE

Look, I don't understand what's happening here, We just need to find my daughter. And I'll do anything to do that.

CYBIL

We'll do anything.

ROSE

If that means you throw us to the Darkness, then do it. Do not judge, lest ye be judged.

Cristabella smiles.

CRISTABELLA

We judge because the Souls of all History are in the balance.

(she pauses)

And our Faith has never failed us. It keeps the Darkness of Hell at bay.

Rose stands up.

ROSE

If you can't help us, then we're going.

Cristabella puts up her hand to stop Rose.

CRISTABELLA

You cannot get your daughter back. By now the demon has her.

ROSE

She's my daughter. I love her. I have to try.

Cybil and Rose turn to leave.

CRISTABELLA

No one has ever returned from the core of the Darkness, where the demon lies in wait.

An Elder moves to block Rose and Cybil.

ONE OF THE ELDERS

Cristabella, they can't go to--

CRISTABELLA

Silence, Adam!

(she steps in front of Rose)

If you wish to face the demon to find your daughter, I will not stop you. Let's see if your faith is enough to protect

(more)

125 CONTINUED: (2)

125

CRISTABELLA (CONT'D)

you. Fear destroys faith and the demon knows it.

(as if to taunt her)

You won't make it.

(turning to Cybil)

You certainly won't.

Cybil moves right next to Rose.

CYBIL

But she will.

CUT TO:

126 INT. CHURCH - DAY/FOG

126

Rose, Cybil and Cristabella cross the church, watched with suspicion by the hostile inhabitants. At the entrance, FOUR ELDERS in heavy, canvas miner's suits wait for them. They carry their masks in their hands.

One of the elders holds a small cage with a canary.

Another of the men offers a suit to Rose.

CRISTABELLA

You should wear this.

ROSE

I don't think so.

ADAM

It can save you from the bile the damned will spit at you -- or from the teeth of the little ones.

ROSE

When I find my daughter, I want her to know it's me.

CRISTABELLA

That is, of course, entirely your choice.

127 EXT. SILENT HILL - UPTOWN - DAY/FOG

127

Cristabella, Rose and Cybil, accompanied by the four men in miner's suits, walk down the main street of town, toward the bridge that leads to Downtown Silent Hill.

Grouped together near the church, the WRETCHED INHABITANTS of the town -- or what's left of them -- silently watch them depart.

ROSE

Do those armless things ever come up to the church?

CRISTABELLA
(coldly)
Our Faith terrifies them.

CYBIL
No wonder.

Cristabella gives Cybil an icy look. She's a cold and calculating woman -- and terrifying.

DISSOLVE TO:

128 EXT. SILENT HILL - STREETS/VARIOUS - DAY/FOG 128

Cristabella leads the procession through the streets of Silent Hill...surrounded by the fog.

DISSOLVE TO:

129 EXT. SILENT HILL - HOSPITAL - DAY/FOG 129

They come to a large, impersonal white building that is almost mistaken for fog -- Brookhaven Hospital.

130 INT. HOSPITAL - RECEPTION HALL - DAY/FOG 130

Cristabella opens the doors of the hospital reception hall.

On one side of the hall is a Pharmacy, it's window broken and pills scattered across the tile floor. On the other side, a waiting room with empty seats. In front of them is a reception desk with yellowing papers scattered about. A desk calendar reads November 1, 1974.

Cristabella stands there a moment, absorbing the surroundings...smelling the air. Perhaps remembering.

CRISTABELLA
(in a low voice)
Move quietly, and with caution. We are
in his domain now.

She steps in and Rose and Cybil follow. The four men behind, but clearly they're nervous.

Cristabella walks up to a map on the hospital wall.

CRISTABELLA
Look at this map.

Rose and Cybil walk up alongside of her.

CRISTABELLA
Memorize it. Your memory might save your
life, if your Faith doesn't.

She points to a single room in the INTENSIVE CARE UNIT on the lower ground floor (labeled -2).

CRISTABELLA
Do you see this room?

ROSE
Yes.

CRISTABELLA
This is where the Darkness lies. From here, it contaminates the entire city of Silent Hill.

CYBIL
How? What the Hell's down there?

CRISTABELLA
Hell itself. There's a demon in the bowels of this building. Its name is Samael, but it hides behind the face of an innocent.

CYBIL
You mean the child ?

CRISTABELLA
(to Cybil, harsh, stern, angry)
Do not believe your eyes. Your eyes will lie to you. Faith is the only truth there is. And you don't have it.
(she turns to Rose)
I will pray for you, Rose -- but I won't expect you and your friend to return.
Goodbye.

Cristabella turns and walks to the men in miner's suits. Cybil watches as Cristabella speaks to one of them.

CRISTABELLA
Take them to the lower levels.

ELDER
To the basement?!

CRISTABELLA
Do it. Then return.

ELDER
But--

CRISTABELLA
I said do it!

He looks at Cristabella for a moment, as if he had just been given a death sentence, and then slips his mask back on.

Slightly worried, Cybil turns towards Rose, who is trying to memorize the floor plan.

Her eyes closed, Rose recites to herself the numbers of the hallways she's supposed to take to arrive at her destination...

ROSE
(repeating to herself in a
whisper)

Left, left, left, right -- down the
stairs -- right, left.

CYBIL
I don't believe these people for a
minute.

ROSE
Six doors. Left, left, left, right --
down the stairs -- right, left. Six
doors.

CYBIL
I know these people.... ROSE !

Cybil puts her hand on Rose's shoulder, but Rose shakes her
off.

ROSE
Let me do this !

Cybil backs off, hurt.

CUT TO:

131 INT. HOSPITAL - ELEVATOR - DAY/FOG

131

It's dark -- then suddenly, A SOUND. The doors to the
elevator are pried open with a crowbar by one of the miners.
When cracked open, the four elders in miner's suits and full-
face helmets pull the doors open enough to squeeze the
crowbar in.

One of the elders holds out a flashlight to Rose, warning
her:

ELDER
Take this. They'll be drawn to the
light, but you won't be able to see
without it.

Rose takes the flashlight and bravely moves forward. She
looks across to Cybil, and nods.. it's OK. She's the first
one to enter the dark elevator.

ROSE

There's no electricity. How will the elevator work?

Cristabella smiles thinly.

CRISTABELLA

It will. If Samael wants you, it will.

The ELDER HOLDING THE CAGE with the canary joins Rose in the elevator.

Cristabella fumbles in her pocket and takes out Rose's medallion, lost in the church.

CHRISTABELLA

(to Rose)

Forgive me, we've lived too long as scavengers. I believe this is yours.

Rose moves her hand to her neck -- she didn't even realize it was missing.

Cristabella hands her the medallion. Just as she is doing so, it SPRINGS OPEN with a CLICK, revealing the picture of Sharon -- the exact likeness of Alessa!

Cristabella's eyes go wide -- stunned and full of fury -- hateful.

CRISTABELLA

(cold and terrifying)

Witch!

Everyone freezes still. Cristabella points an accusing finger at Rose.

CRISTABELLA

Her child is the likeness of Alessa -- her child is the next vessel!

The elder drops the canary cage and tries to pull Rose out of the elevator. They begin to struggle -- Cybil grabs him in a choke hold and with a violent spin pulls him out -- the two fall to the floor.

Cristabella is enraged:

CHRISTABELLA

Stop the witch! Don't let her go down!

Cybil breaks free and grabs the crowbar that's holding the door open with her one good arm -- she throws one last look at Rose.

CYBIL

Save her--

With a strong YANK Cybil pulls out the crowbar and the doors quickly close shut.

ROSE

Cybil!

Rose is thrown into total darkness. Sounds are muffled.

CYBIL (V.O.)

Find Sharon ! Find her and get her out !
You can do it !

On the other side of the door, CRISTABELLA'S VIOLENT FURY can be faintly heard:

CHRISTABELLA

(muffled)

Open the doors! Quickly!

There's a moment when we think nothing will happen, and then suddenly, the ceiling light in the elevator cabin flickers on, making crackling noises, and the elevator starts up as if JOLTED BY POWER. First a JERK -- and then the elevator begins its descent into the depths of the hospital.

Rose notices the bird cage at her feet. Inside, the canary is chirping and flying around wildly, crazy with terror.

ROSE

(in a whisper)

The Darkness...!

A SUDDEN JOLT as the ELEVATOR'S ROCKED. It is suddenly overtaken by a thick...DARKNESS.

The elevator lamp, as if suffocated by darkness, is nothing but a thin stream of light. Rose's cell phone starts crackling violently.

132 INT. ALTERED HOSPITAL - ALTERED ELEVATOR - DARKNESS

132

Rose turns on her flashlight only to discover that the walls of the elevator are now made of wire. The elevator is now more like a mesh cage, descending past wire mesh floors constructed of twisted metal. VARIOUS CREATURES wander this labyrinth of Hell, turning to watch her descent.

ROSE

I'm coming to get you, baby -- mommy's coming...

Rose instinctively moves her hand to her neck to feel her pendant and shivers, realizing that she had left it behind.

CUT TO:

133 INT. HOSPITAL - RECEPTION HALL - DAY/FOG

133

Cybil is being roughly held by the two elders, who don't pay any attention to her broken arm. The pain has weakened her. Christabella turns to the group.

CHRISTABELLA

This will soon be finished. She won't last long down there.

CYBIL

Frigid Bitch. You've never loved anyone have you ? And for sure no-one's ever loved you !

The Elders wrench Cybil's arm. She SCREAMS and passes out.

Cristabella lifts her face and takes a good look at her. Cybil is slightly conscious, bathed in sweat.

ELDER

God almighty! What does it mean?!

THE OTHER ELDER

The demon's tricked us!

Cristabella drops Cybil's head as it falls back down.

CRISTABELLA

(to no one but herself)
Not the demon -- Dahlia.

Cristabella exits the hall. The elders follow her, dragging Cybil behind them.

CUT TO:

134 INT. ALTERED HOSPITAL - ALTERED ELEVATOR - DARKNESS

134

The elevator stops its descent with a VIOLENT LURCH and the doors open--

Beyond, one can distinguish a hall that is eaten away by strange metallic flaking.

Inhuman cries echo in the Darkness.

Rose takes a step out of the lift. Her cell crackles even more furiously. She turns it off and bravely moves forward into the

ALTERED BASEMENT

The doors close behind Rose, revealing that the Seal has been drawn onto them in blood.

CONTINUED:

Rose's silhouette moves off, tiny amidst the vast Darkness.

CUT TO:

135 INT. VICTORIAN HOUSE - DAY/FOG

135

Sharon is lying on a bed -- pale, weak, and breathing with difficulty.

She is in a little girl's bedroom which has been unused for the last 30 years and is in a state of decay. The toys are old, the wallpaper is peeling, and there's dust on the floor.

Suddenly, from downstairs we hear a CRASH and then a STRUGGLE. There's a SCREAM and then the sound of heavy steps rushing up the stairs.

Sharon, wide-eyed looks at the door with dread, when suddenly it BURSTS open and FIVE HULKING MEN in miner suits and gas masks push their way in. Sharon, terrified, leaps back on the bed and against the wall.

Dahlia leaps in front of them and attempts to stop them.

DAHLIA

No! No! This child is mine!

They throw her to the ground -- she's instantly on her knees begging.

DAHLIA

(begging)

Please -- don't take her! Please!

They push their way past the kneeling woman and surround the bed. Sharon SCREAMS--

136 EXT. DAHLIA'S HOUSE - SILENT HILL - DOWNTOWN - DAY/FOG

136

We hear THE SCREAM from the upper story window of a large Victorian house with faded purple trim. We've seen the house before -- Rose has walked past it several times on her way to her car.

CUT TO:

137 INT. CHURCH - DAY/FOG

137

Cybil wakes with a scream of pain.

CRISTABELLA (O.S.)

Lash her tightly!

Cybil tries to focus. The Inhabitants are in the process of roughly lashing her to a ladder!

CRISTABELLA (O.S.)
That's it! Now the wood!

Cybil realizes that she is back in the main nave of the church. She struggles.

CYBIL
What are you doing to me?!

Cybil looks past the people who are tying her down and walking the ladder past various pews -- she catches sight of Cristabella, who smiles at her, coldly.

A particular restlessness reigns throughout the church...

Inhabitants come and go, bringing stacks of wood and bundles of twigs that soon form two heaps in the center of the nave.

CYBIL
What are you... NO!

Cybil gets it: two bonfires! One of them is erected right next to her.

Men in miner's suits burst into the church, dragging Dahlia and Sharon in between them. They harshly throw them to the feet of Cristabella and the elders...

CYBIL
(to herself)
Sharon...

DAHLIA
Please! Please, Cristabella! Let this child live! Please! She came back to me -- after so long she came back to me...

CRISTABELLA
Silence!

She moves like an angry cat. The inhabitants form a circle in order to watch.

CRISTABELLA
So...this is Samael's child. Your granddaughter.
(sneering, cynical)
You must be proud.

Terrified, Sharon looks around her at all the disturbing silhouettes, who look at her with their pale blue eyes...she catches Cybil looking at her.

CRISTABELLA
Our war with evil can only end with her death, Dahlia. And with our Faith we will prevail.

Cybil struggles to loosen her ties. It's all in vain. She is bound too tight.

CYBIL

Sharon ! It's OK honey, your momma's on her way !

CRISTABELLA

(to the inhabitants)

Now we can complete our work. We must burn this child, then our war will be finished, this Limbo ended, and we will all walk in eternal Heaven!

Dahlia is SOBBING. Cristabella strokes her hair and leans over her:

CRISTABELLA

When she dies, my dear sister, your suffering will finally be at an end. So too, will your self banishment. And you, mother of the jackal, can finally rest.

(she turns to Cybil)

But you, witch. Your time is NOW!

The inhabitants surround Cybil, whose eyes widen with realization...

CYBIL

NO, you can't do this. Let us go !

With a rope they draw up the ladder she is attached to, vertically, positioning it over one of the two bonfires.

CYBIL

At least let the child go !

Cybil realizes with horror what awaits her -- a witch's death!

CYBIL

Oh, God, no -- NOOOoooo!

Cristabella gestures for silence.

CRISTABELLA

Who are we?!

The INHABITANTS CHANT:

THE INHABITANTS

(all at once)

We are the Pure!

CRISTABELLA

What is Purity?!

THE INHABITANTS

The Spirit!

Cybil shouts over them.

CYBIL

LET HER GO !

CRISTABELLA

What is the Flesh!

THE INHABITANTS

Evil!

Cristabella turns towards Cybil.

CRISTABELLA

Those who aid the demon -- they must be
cleansed by the fire from whence they
came!

It's the signal the inhabitants have been waiting for--

With an exalted clamor, they pour gas on the wood pile under
Cybil and throw a torch upon it.

CYBIL

(to Cristabella)

You're crazy !

(to the Inhabitants)

Why are you listening to this madness ?!

The flames immediately rise.

CYBIL

No! No! NOOOOOOO!

The ladder upon which Cybil is tied is slowly lowered above
the inferno, just enough so that she remains out of reach of
the flames but not the horrible heat. It's the ancient
"ladder torture technique" they inflict upon Cybil...

CYBIL SCREAMS IN HORROR.

CYBIL

Mother ! Save me ! Mother !

Then, suddenly, her skin beginning to darken -- Cybil snaps--

CYBIL

Send them to the DEVIL Mother, all of
them! Make them burn in Hell for this --
curse them! I CURSE YOU ALL!

(the flames lick at her body)

Mother -- Please, save me -- Mother save
(more)

CYBIL (CONT'D)
 me! MAKE THEM BURN IN HELL! MAKE THEM
 BuRn IN HeLL! MaKe--t-he-....

Cybil suddenly bursts into flames--

The witch hunters have returned!

CUT TO:

138 INT. ALTERED HOSPITAL - BASEMENT - HALLWAYS - DARKNESS 138

Rose explores the basement of the hospital...

It's a real labyrinth, partially caved in and worn away by the corruption of the Darkness.

Under her breath, Rose recites over and over the list of directions she learned by heart...

ROSE
 (repeating to herself in a
 whisper)
 Left, left, left, right -- down the
 stairs -- right, left. Six doors. Left,
 left, left, right -- down the stairs --
 right, left. Six doors.

In a corner, Rose stops: the hallway before her is full of terrifying figures, dressed in grayish rags that were once nurse uniforms -- these are twisted reflections of NURSES, who move like broken dolls. Some wield scalpels, some just brandish rusted surgical instruments. But all are irresistibly attracted by the light from her flashlight.

The Nurses move towards Rose. Their gait is that of broken robots.

Rose, remembering what the elder told her, turns off her flashlight. Then she closes her eyes, then slowly opens them again, letting them get accustomed to the darkness.

In the obscurity, we barely make out the gray silhouettes of the Nurses: they've ceased their approach and gently sway in the middle of the corridor like marionettes at the end of their strings.

Rose edges her way between the Nurses with caution -- they don't seem to see her anymore.

Rose presses herself against a wall as one of the Nurses with a scalpel comes close to her -- her breath unavoidably quickens. It feels her breath and begins to lash out in with a scalpel. Rose slides down to her knees in order to avoid the swipe of the blade.

Fighting her fear and panic, Rose moves on.

139 INT. ALTERED HOSPITAL - BASEMENT - HALLWAY #2 - DARKNESS 139

Arriving at another corner of the hallway, Rose turns on her flashlight to figure out where she is.

Immediately the Nurses turn towards her, excitedly jostling each other to reach Rose.

Rose starts running.

Around each corner, down each hallway, and in every door Rose catches FLEETING GLIMPSES of monstrous, obscene SCENES FROM HELL in the beam of her flashlight:

140 INT. ALTERED HOSPITAL - BASEMENT - KITCHEN - DARKNESS 140

IN A SMALL KITCHEN: RED PYRAMID is struggling with a fused pair of twitching MANNEQUIN LEGS, in a bizarre and terrifyingly erotic embrace.

141 INT. ALTERED HOSPITAL - BASEMENT - TILED ROOM - DARKNESS 141

IN A TILED ROOM: AN ARMLESS THING, with clearly feminine forms, is bent over a sink. Under "her", A SHAPELESS, PINK MASS is lustfully jerking about.

142 INT. ALTERED HOSPITAL - BASEMENT - ANOTHER ROOM- DARKNESS 142

IN ANOTHER ROOM: A CONVULSING CLUSTER OF INTERLACED BODIES hang from the ceiling, heads down, as if being born from an egg sack clung to the ceiling.

143 INT. ALTERED HOSPITAL - BASEMENT - STEPS/HALLWAY - DARKNESS 143

Rose comes to a short flight of steps that lead down.

ROSE
(as she moves through the
hallway)
Left, right -- down the stairs!

She quickly runs down the steps.

ROSE
Right, left. Six doors.

She runs down a hall, first right, then left, and then runs down -- feeling the doors as she passes them:

ROSE
One -- two -- three -- four -- five --
SIX!

There is a sign on the door: "INTENSIVE CARE."

(CONTINUED)

ROSE
(running)
Sharon -- please!

Rose pushes the door open and is overwhelmed with an
overwhelming BRIGHT LIGHT--

FLASH TO:

144 EXT. SCHOOL - COURTYARD - ALESSA'S PAST - DAY 144

It's as if Rose has burst into a SCENE FROM THE PAST...

She is in the schoolyard. The day is clear and there are big
white clouds in the azure sky.

In front of Rose, GIRLS IN BLACK UNIFORMS are playing in jump-
rope in the schoolyard.

THE SCHOOLGIRLS
(playing jump-rope)
One for sorrow
Two for mirth
Three for a wedding
Four for birth
Five for rich
Six for poor
Seven for a witch
I can tell you no more.

Suddenly ONE OF THE GIRLS trips on the jump rope. She points
to the far side of the schoolyard--

SCHOOLGIRL WHO TRIPPED
Get the witch! Get the witch!

Suddenly, SCHOOLGIRLS converge from every corner of the
schoolyard -- running toward the direction the girl pointed --
LAUGHING and SQUEALING.

The girls all run right past Rose. No one seems to notice
her presence -- it's as if she were not a part of the scene
unfolding before her -- it's as if she were a ghost.

Like a pack, the SCHOOLGIRLS are chasing a child that they
end up cornering -- a little girl with dark eyes and pale
skin that contrasts with the light eyes and pale redish
complexions of the others: ALESSA!

THE SCHOOLGIRLS
(various)
Witch! Witch! Burn the witch!

Alessa lets out A LONG SCREAM OF PAIN AND RAGE as she is
shoved, slapped, scratched, and called a witch -- it's a cry
that seems endless. And it's enough to cause them to
suddenly go SILENT.

The little assailants slowly step away--

THE SCHOOLGIRLS
(various, whispering)
Crazy. Freak. Weirdo. Scary. WITCH!

Alessa takes this opportunity to get away.

Rose watches Alessa, and then notices beyond her that a woman, the Headmistress, has been watching from the far end of the schoolyard without intervening. We easily recognize her, despite her being thirty years younger: CRISTABELLA!

The little girls look at Cristabella with fear. Murmurs can be heard from the little group:

SCHOOLGIRLS
The Headmistress...! She saw -- she saw everything!

But the Headmistress is content to merely look upon the schoolgirls, a smile of satisfaction on her face.

ROSE
Oh dear God...

The schoolyard seems to spin around Rose and all of a sudden she's TRANSPORTED to another place...

TRANSPORT TO:

145 INT. SCHOOL - RESTROOM - ALESSA'S PAST - DAY

145

We recognize the same restroom that Rose saw when she first wandered the abandoned school...the same crying can be heard! But we are now in the past, and the restroom is clean and bright.

Rose moves forward, looking into the stall.

All alone, Alessa is crying in a stall.

The door to the restroom opens. The hallway is full of little girls who try to see what's going on inside.

Cristabella comes in, accompanied by a woman that we also recognize despite her young age: Dahlia!

The resemblance between the two woman is, for the first time, obvious.

CRISTABELLA
She's here.

Dahlia, a much younger woman, very beautiful, kneels down before her daughter to comfort her.

DAHLIA

It's okay, my child. It's okay...

Staying back, Cristabella closes the door to keep the students from hearing what she is going to say.

CRISTABELLA

We thought we had driven it out. But it appears as though each generation brings our group an unholy incarnation of the demon.

DAHLIA

Not my daughter, Cristabella -- it can't be.

CRISTABELLA

It is, Dahlia. This curse has followed us -- tested us. And now we must do as we are obligated.

DAHLIA

No...

CRISTABELLA

She will grow into a great evil, Dahlia. She is a witch.

DAHLIA

I beg you, no...

CRISTABELLA

It is not my decision to make. The evil within her must be driven out before the demon takes hold...just as the evil was driven out of Jennifer Carroll.

Dahlia starts to SOB, as does her daughter Alessa.

CRISTABELLA

Have Faith, my dear Dahlia.

DAHLIA

No! I won't allow it!

Dahlia holds her daughter tighter in her arms. But we feel that Cristabella's words hit a terrible chord in her.

CRISTABELLA

She is no longer your daughter and she is no longer my niece. Samael has returned. And the demon must be cast out...

The background behind Rose spins and we find ourselves in--

TRANSPORT TO:

146 EXT. GRAND HOTEL - ALESSA'S PAST - NIGHT 146

--the street in front of the Grand hotel at night time. The street is illuminated by old, sodium street lights.

A couple of black cars from the 70's pull up in front of the Hotel. Out of the cars come PEOPLE DRESSED IN BLACK as if they had just come from a funeral. Cristabella and Dahlia are among them.

There is only one child among them, holding Dahlia's hand -- ALESSA.

147 INT. GRAND HOTEL - CORRIDOR - ALESSA'S PAST - NIGHT 147

Surrounded by the members of the sect, Alessa walks up the hotel corridor, head lowered....her mother walks by her side.

Cristabella waits for them at the painting of the Burning.

The little girl stops, facing the painting. Lifting her eyes, she can see the horrible grin on the witch's face as she is being burnt alive. She begins to quietly whimper.

Someone presses a hidden button and the painting tips up to reveal the door to room 111...

Alessa is pushed forward. She tries to resist but she's grabbed violently.

ALESSA
Mommy! Mommy!

Remaining in the background, Dahlia turns away.

DAHLIA
I'm sorry, my child...but it must be this way...

She moves down the corridor, weighed down with pain and shame.

Another jump in time...

TRANSPORT TO:

148 INT. GRAND HOTEL - ROOM 111 - NIGHT 148

Rose finds herself in the room.

Before Rose, Alessa lies down, curled up on the bed in room 111. She only has a rag doll for company. On the table, a glass of water and some bread.

Suddenly, there's a creak and the wardrobe begins to move by itself.

(CONTINUED)

Terrified, Alessa scrambles to hide under the bed.

Silhouettes swarm into the room, coming in through the hole.

Alessa begins screaming as she is pulled from her hiding place by the sect members--

TRANSPORT TO:

149 INT. FACTORY -- WORKROOM - ALESSA'S PAST - NIGHT

149

Rose finds herself in the workroom. But this time the decor is intact: the scene takes place before the fire occurred!

ROSE

No! No!

Rose runs through the rooms filled with mannequins.

ROSE

She's just a little girl!

She knows that something terrible is going to happen, but when she opens the door to the large room, it's already too late...

TRANSPORT TO:

150 INT. FACTORY -- LARGE ROOM - ALESSA'S PAST - NIGHT

150

...It's as if Rose was transported directly inside the ceremony.

The room is set up like a clandestine chapel, hung with red curtains and adorned with candles.

In front of the walls covered with Latin inscriptions, a crowd dressed in black makes a circle, holding hands. We recognize certain elders of the Order we saw in the church, all of them thirty years younger.

In the center of the floor engraved with the Seal is a horrifying torture instrument: Suspended by four chains, an iron bed swings above an enormous brazier filled with glowing red charcoal. Handcuffed to the bed frame lies a charred form, enveloped by wisps of smoke...

Turning her back to the iron bed, Cristabella, arms raised to the heavens, hails this new victory over the demon:

CRISTABELLA

Weep not for the demon! Once again we find ourselves locked in mortal battle with Samael! He hides in the flesh of our dearest and most young. But we overcome this deception, and have done what must be done. Praise God for our

(more)

CRISTABELLA (CONT'D)
 clarity! And praise the innocent, for
 their sacrifice!

At that instant, one of the chains holding the bed SNAPS,
 then another.

MUTTERINGS OF PANIC run through the congregation.

Cristabella turns around...a third chain breaks.

The iron bed CRASHES DOWN, knocking down the brazier,
 scattering the fiery red coals along the floor...

On the bed -- which is turning around by itself -- the
 blackened form writhes in pain. There's little to make out:
 bluish flames and black smoke come out of the cracked body,
 enveloping it in a glowing whirl. All of a sudden the
 blackened form lets out AN ENDLESS WAIL OF AGONY. It's the
 same wail from the schoolyard.

The SECT MEMBERS begin to run away, terrified. Christabella
 is the last to leave.

All of a sudden POLICE SIRENS approach, they're close. Then
 FOOTSTEPS CAN BE HEARD in the building. SHOUTING, calling
 out...

Rose comes close to the poor, martyred body that is twitching
 around...smouldering.

ROSE
 My God...Alessa!

Behind Rose, POLICEMEN burst into the room and stop suddenly,
 horrified. Amongst them is Dahlia. She's the one who's led
 the police here!

Dahlia makes a few steps towards her daughter, and breaks
 down, on her knees before her, imploring, scratching her face
 until it bleeds. Dahlia Gillespie is a woman who has lost all
 reason. She has fallen into madness.

As if carried away by the movement of the rotating iron bed,
 the BACKGROUND SPINS once more and--

TRANSPORT TO:

151 INT. HOSPITAL - ALESSA'S ROOM - ALESSA'S PAST - DAY

151

--Rose is now in a hospital room in the basement of the
 building.

Before her a twisted form rests in an oxygen tent, from which
 little WIMPERS OF PAIN can be heard. But no one seems to want
 to tend to them. A NURSE IN RED is sleeping in a chair in
 the corner of the room... Alessa suffers, alone.

And then... the door to the room slowly opens. A little girl wearing a school uniform comes in. Alessa! Or at least the "appearance" of her.

Rose gasps at the sight of the apparition of this child who has come to meet herself.

Through the plastic of the tent, Alessa's burned hand is held out towards her double - who does the same. At the moment when the two hands touch, the oxygen tent seems to expand and palpitate, as if filled up with a trembling energy. And then it unfurls into a black, impalpable flood. The DARKNESS.

In an instant the room is altered...

The walls chip.

The bed begins to rust, shadows sweep over the corners, and the Darkness overwhelms everything, swallowing up all the light--

DARKNESS:

152 INT. ALTERED HOSPITAL - ALTERED ALESSA'S ROOM - DARKNESS 152

Rose holds up her flashlight.

She's still in Alessa's room in the altered hospital at the heart of Darkness.

The room is ravaged by corrosion.

Everything is rusted and soiled, but the oxygen tent and care unit around the bed appear to be working, activated not by electricity, but by a supernatural power.

Rose slowly approaches...

Under the tattered tent, a form -- and we instantly know whose -- BREATHES with difficulty.

A PROLONGED GASP comes from inside the tent...

Rose freezes, and then bends over the tortured body.

It's a woman, with a face that seems to be without skin. She has shriveled up limbs -- the result of thirty years of being unable to move at all. In the skinless face, two eyes half-open to look at her.

Rose steps back for a moment.

A CHILD'S VOICE (O.S.)
(resounding from behind)
Don't be afraid...she won't hurt you.

Rose turns around, a CHILD'S SILHOUETTE hidden in the shadows is watching her. We recognize the little girl in the school uniform! Alessa, thirty years ago!

CHILD ALESSA
She needs your help.

Rose is SHAKING with fear, but trying to comprehend what's being said to her calmly.

ROSE
Who is she?

CHILD ALESSA
She is Alessa.

ROSE
(terrified)
Then who are you?

CHILD ALESSA
I am Alessa.

The little girl approaches the tent.

CHILD ALESSA
This whole world is Alessa.

Rose is overwhelmed by emotion, both empathy and anger. She grabs the tubes that feed oxygen to Alessa to rip them free, in a vain attempt to intimidate--

ROSE
Where is my child!?

CHILD ALESSA
She's not your child.
(pointing to the tent)
She's hers.
(then, with a devilish smile)
She's mine. We hid her in safety -- in
the world outside this Hell.

HARD CUT TO:

153 INT. HOSPITAL - ALESSA'S ROOM - DARKNESS

153

Alessa's burned body gives birth, and BABY SHARON is delivered.

CUT TO:

154 EXT. CEMETERY - DAY

154

Little Alessa walks though the cemetery, she leaves the baby in front of a gravestone marked "GILLESPIE".

CUT BACK TO:

155 INT. ALTERED HOSPITAL - ALTERED ALESSA'S ROOM - DARKNESS

155

Little Alessa comes a little closer to Rose:

CHILD ALESSA

Now the Dream of this life must end --
and so too must the Dreamers within it.
For over 30 years they've lied to their
own souls. For 30 years they've denied
their own release. But now, is the end
of days -- and I am the reaper.

Rose looks at the little girl, and begins to understand what hides behind her façade.

CHILD ALESSA

You could take Sharon away from here,
Rose. You could raise her as your own.
Be her mother.

ROSE

How?

CHILD ALESSA

All we ask is for satisfaction. With
satisfaction will come release.

ROSE

Satisfaction?

CHILD ALESSA

(in a short breath)
Revenge.

The twisted form in the bed cracks the hint of a smile -- the projection of Alessa as a little girl smiles fully.

Rose looks at the little girl, then at the charred body.
Everything she's been told has been a lie...or has it?

ROSE

Where is Sharon?

CHILD ALESSA

They are preparing the fire as we speak.
They intend to burn her as a heretic. I
cannot stop them, for their Faith keeps
me away.

(she tilts her head a bit)

But you could.

A chill runs down Rose's spine. And then, a determined look seals itself within her eyes.

ROSE
Tell me what I need to do.

The little girl simply opens her arms, smiling.

Rose closes her eyes and embraces her.

The child, Alessa, slowly dematerializes in her arms.

HARD CUT TO:

156 INT. CHRISTOPHER'S CAR - BRAHAMS - MOVING - NIGHT

156

Christopher is driving out of Brahams, past the gas station and toward Silent Hill -- until police lights flare up behind him like a Christmas tree. Christopher pulls over and Officer Gucci walks up. Christopher looks at him, guilty.

OFFICER GUCCI
I thought you might try to come back on your own.

CHRISTOPHER
I have to look for her -- I can't give up.

OFFICER GUCCI
What good's it gonna do her if she comes home and you're died up there?

Officer Gucci leans in and rests his arms on the window, a little threatening.

OFFICER GUCCI
Look, we searched that town together. More than was safe. And remember, Officer Bennett is probably with them. You know, a couple of years back some whacko abducted a kid, dropped him into a mine vent up in Silent Hill. Cybil Bennett found him on her own, and was down there with him for three days, holding him to keep him warm until they were rescued.
(a pause)
Now, you're a good man -- but if you drive up there again, I'll be forced to arrest you.

Christopher is silent.

OFFICER GUCCI
(intensely firm)
Do we understand each other, Mr. Desalvo?

Christopher nods, saddened.

CHRISTOPHER

She's there. I know it. I feel it.

Officer Gucci stands there for a moment, looking at Christopher. He can't deny what's in Christopher's heart.

OFFICER GUCCI

I'm a simple man, Mr. Desalvo. I've lived in this area my whole life. I'm not telling you you're wrong -- I'm just saying you can't go up there.

He steps away from the car.

OFFICER GUCCI

Go home. We'll keep looking for your wife and daughter. But maybe they'll come back on their own.

Christopher looks him in the eye, they both know the truth.

OFFICER GUCCI

Just keep the Faith.

SLOW DISSOLVE TO:

157 INT. CHURCH - DAY/FOG

157

Sharon has been attached to a ladder and set vertically above the second mound of wood.

The little girl is quietly crying.

Not far away, the burned body of Cybil continues to waste away, sizzling and letting off heavy yellowish smoke that makes the atmosphere in the church unreal and polluted.

Curled up in a corner like a terrified animal, Dahlia watches the scene, mumuring endless prayers.

DAHLIA

(whispering to herself)

One for sorrow
Two for mirth
Three for a wedding
Four for a birth
Five for silver
Six for gold
Seven of a secret not to be told
Eight for Heaven
Nine for Hell
And ten for the devil from Heaven who fell.

At the foot of the two bonfires, the INHABITANTS form a circle by holding hands.

At their center, Cristabella stands, her arms outstretched.

CRISTABELLA

Here is where the Apocalypse began. Here is where we stopped the annihilation of the world! We drew a line in the soil and said, "DEVIL -- YOU WILL NOT CROSS!"

She turns from Cybil's charred body to the little girl on the ladder, Sharon.

CRISTABELLA

But the Devil is wicked and full of trickery -- and yet again tries to fool us with the treachery of sympathy for an innocent. For us to rid the world of this Devil, and to return Eden to His People, we must BURN THIS CHILD!

ROSE (O.C.)

Lies!

Cristabella spins around.

Rose stands in the doorway, enveloped by the light and fog outside. The doors begin to close behind her, moved by an invisible force.

A surprised murmur spreads throughout the congregation.

Sharon, tied to the ladder, lights up with hope -- and the tears of joy flow from her eyes.

SHARON

Mommy!

ROSE

It's OK baby, wait just a moment.

Rose walks towards the center of the nave--

CRISTABELLA

(challenged)

You've returned.

ROSE

Yes.

CRISTABELLA

(to the congregation)

The WITCH has returned!

ROSE

Why don't you tell them the truth?!

Rose walks toward Cristabella, who pulls a dagger and points it at Rose.

ROSE

Tell them the truth that you deny even to yourself. That there is no Apocalypse, that the world is alive and green and full of life -- it's you who have all died. That your world is nothing more than the nightmare of the Child you unjustly tortured in the name of God. Without you, Alessa wouldn't have had to seek revenge. Without you, Silent Hill never would have known Darkness!!

CRISTABELLA

Blasphemy! Take her! Burn her as a witch!

But the Inhabitants part way as Rose walks past them, afraid of her and of what she is saying.

ROSE

Burn everyone. Burn everyone you're afraid of. Is that really the answer?
(to the inhabitants)
All of you know that it's true -- you know in your heart of hearts.

CRISTABELLA

Take her! In the name of the Heavenly Father, TAKE HER!

ROSE

Are you so sure that your deeds are the true intentions of God in Heaven?! Or are you just hiding from the crime you committed. A lie that has woven so tight that it traps you from true salvation.

She turns to the inhabitants around her.

ROSE

Don't believe what this woman has been telling you. She's responsible for this Darkness -- and if you follow her, hatred will swallow you up.

With a scream, Cristabella throws herself at Rose, her raised dagger plunges into her!

Suddenly, the BIRDS IN THE CHURCH GO WILD and begin squawking wildly. They fly into walls and windows, trying to get away.

Rose remains standing, as if immune to the pain, as she looks deeply into Cristabella's eyes.

The dagger falls onto the ground with a noise that breaks the heavy silence.

And suddenly, a dark wave begins to flow from the wound...but instead of blood, it is the Darkness that gushes from her body.

Cristabella takes a step back, stunned.

CRISTABELLA

What have you done? You've brought the Darkness in with you?! Do you realize what you've done?!

ROSE

(with a dreadful look)
For Sharon...

The Darkness spills out like a pool of black blood around Rose.

Everyone is moving away from the dark waves...and suddenly, panic!

The inhabitants want to get outside. There's a mad rush to try to open the heavy church doors -- but it's too late! The church has already been altered!

158 INT. ALTERED CHURCH - DARKNESS

158

The DARKNESS is overwhelming the church, and from the gleam of the torches, we see the walls turning into horrible, studded iron surfaces.

A NOISE RINGS out throughout the church, a sound that petrifies the inhabitants with terror -- that of a sword dragging on the ground!

One man strikes the alarm switch, and with a shrieking wind-up of a siren we become enveloped in the wail.

From the dark pool at Rose's feet looms up a crimson, copper helmet, then thin, pale shoulders, then the rest of the body of... Red Pyramid!

The giant seems to climb up invisible stairs, coming out the dark pool like one would get out of a pool of oil. Behind him, he drags his immense sword.

Just then another helmet begins to pierce up from the ground...

A SECOND GIANT appears, dragging behind him an enormous spear. Then it's ANOTHER, and again ANOTHER.

The Red Pyramids are a true army from hell, taking over the church.

Frightened, the inhabitants run about everywhere.

One of the inhabitants is caught by a giant in midair and struck to the ground, like a rag doll in the hands of a huge child.

Rose picks up the dagger at her feet and walks through the carnage of dismemberments and destruction to cut Sharon loose from the ladder.

A Red Pyramid moves towards Dahlia. He holds a young Alessa in his arms -- a monstrous parody of a nativity scene.

As Dahlia looks at this scene, the madness seems to fade from her eyes. She cries out.

DAHLIA

You are not Alessa! You are the Dark One!

The child merely looks at her, emotionless.

Rose pulls Sharon to the side, covering her eyes from the carnage. Sharon hugs her, hysterical with relief.

ROSE

Shut your eyes -- shut your eyes. It's just a bad dream--

But even with her eyes closed and covered by Rose's hands, the cries and screams are Hell enough. Rose crouches down against the wall, protecting her daughter from the nightmare around her.

In the nave, the Red Pyramids have begun their hellish task. We can only hear the deafening racket and see the shadows cast on the wall. We see glimpses of the inhabitants being skinned, pierced, dismembered...as in a Hieronymous Bosch painting!

Looking out from between her mother's fingers, Sharon catches a glimpse she would be better off not seeing:

Cristabella is torn apart -- ripped in twain -- by two Red Pyramids!

From Cristabella's tortured body, a scarlet shower gushes forth into a bloody plume, spraying little Alessa with blood.

The demonic child appears to taste each drop of blood that splatters her. She spins in the rain of blood, gleeful. This could be a child playing in a sprinkler, for how happy Alessa seems.

159 INT. HOSPITAL - ALESSA'S ROOM - DARKNESS

159

Alessa's burned body smiles, and then her eyes close and she falls back....dead.

159 CONTINUED:

159

Her revenge is complete!

160 INT. ALTERED CHURCH - DARKNESS

160

Alessa catches Sharon's eye and can't help but smile. She stops spinning and approaches Sharon.

Between her mother's fingers, Sharon sees Alessa approach, her hand held out to her -- turned towards the wall, Rose doesn't see any of this. As if hypnotized by this little girl who looks like she could be her sister, Sharon holds her hand out to her as well.

At the moment their fingers touch, the intensity of screaming and carnage suddenly seems to stop--

Sharon's eyes roll into her head and she smiles--

Silence returns with the light...

161 INT. CONDEMNED CHURCH - DAY/FOG

161

Rose slowly rises.

The church around her has returned to normal, empty of every presence. Sharon gently loses consciousness in Rose's arms.

She kisses her daughter's cheek. The experience has been too much for her, but she's safe.

Carrying her daughter, Rose walks through the church, toward the exit.

The doors are wide open. The fog of Silent Hill flows gently into the church...

As she's about to exit, Rose hears SOBBING -- she turns around.

Sunk in the shadows, Dahlia looks at her with deep sadness in her eyes:

DAHLIA

Why? Why wasn't I taken like the others?

Rose smiles gently.

ROSE

Because you were her mother...and children always love their mother.

Rose leaves the church with Sharon in her arms. They gradually vanish into the fog.

DISSOLVE TO:

162 EXT. CAR - ROAD TO SILENT HILL - DAY/FOG 162

Rose, carrying Sharon, finds her jeep on the road...

She lays Sharon down on the back seat. Sharon sleepily opens her eyes. Rose caresses her forehead.

SHARON

I wanna go home, momma...

ROSE

Go back to sleep honey. We're going home.

Sharon curls up on the seat and comfortably tucks in. She starts sucking her thumb and is instantly asleep.

Rose sits behind the wheel. She hesitates before turning the ignition...but the jeep starts up easily.

Slowly, the jeep makes a complete turn and disappears into the fog.

DISSOLVE TO:

163 INT. CAR - MOVING - ROAD TO SILENT HILL - DAY/FOG 163

Rose drives cautiously through the thick fog. She makes out Cybil's motorbike, lying in the shoulder, and slows down, undoubtedly expecting to see the huge void that breaks off the road -- but it's not there.

After a little while, she sees the barricade that she drove through on her way in. She knows that she is now finally leaving Silent Hill.

164 EXT. CAR - ROAD TO SILENT HILL - DAY/FOG 164

The Jeep accelerates and disappears into the fog. On the road side, a sign reads :

You Are Leaving
SILENT HILL
Visit Us Again...

DISSOLVE TO:

165 EXT. GAS STATION - DAY/FOG 165

The car passes the same gas station that Rose stopped at on the way to Silent Hill. The place seems strangely silent and deserted in this fog.

INT. CAR - MOVING - DAY/FOG

While driving, Rose searches numbers on her cell. She skips the number marked "Christopher" and pushes on the one marked

CONTINUED:

"Home". Yet again, she gets the answering machine. She smiles before she begins to speak...

CUT TO:

166 INT. DE SALVO HOME - LIVING ROOM - DAY 166

In the big empty house, we hear:

V/O ROSE

Christopher ? It's me. I'm with Sharon.
We're coming home.

Christopher hears the end of the message just as he enters the room. He rushes to pick up the receiver...

CHRISTOPHER

Rose?! Do you hear me?! ROSE!

Too late!, Rose has already hung up. With red eyes full of emotion, Christopher stares at the front door across the room...

DISSOLVE TO:

167 EXT. COUNTRY ROAD - SUNFLOWER FIELD - DAY/FOG 167

Moving through the fog along the deserted country road, the jeep drives past the same field of sunflowers from the beginning. The stalks have blackened and the flowers are all wilted...

168 INT. CAR - MOVING - DAY/FOG 168

Behind the wheel, Rose stares at the road, her expression full of unfailing hope and determination...

DISSOLVE TO:

169 INT. DE SALVO HOME - LIVING ROOM - DAY 169

Christopher has fallen asleep on the living room, facing the front door...

DISSOLVE TO:

170 EXT. DE SALVO HOME - DAY/FOG 170

The jeep parks in front of the De Salvo home, surrounded by fog. Holding Sharon's hand, Rose walks up to the porch and opens the door...

171 INT. DE SALVO HOME - LIVING ROOM - DAY/FOG 171

Rose and Sharon enter the living room. Sharon runs upstairs to see her bedroom. Rose stands still in the living room, taking in the surroundings of her home. She sees Christopher sitting asleep on the couch. She smiles.

(CONTINUED)

171 CONTINUED:

114.

171

Home.

172 INT. DE SALVO HOME - LIVING ROOM - DAY

172

Christopher gets up with a JOLT. He sits up on the couch suddenly and looks around him.

It's as if he felt a presence near him. But there's nothing.

He's alone in the house.

He notices the front door is wide open, slightly moving in the wind. It's raining outside...

173 EXT. DE SALVO HOME - DAY

173

Christopher steps outside and stands for a moment in the doorway of his house. There is no jeep parked in front. Cars pass by in the gentle rain.

Christopher shuts the door closed, and continues his wait...

THE END