

DEMENTIA - A SHORT FILM

VERSION 2.7

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&

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**FILMED ENTIRELY IN BLACK/WHITE ANAMORPHIC. SOUNDTRACK PLAYS "ELEVATION" BY HILDUR GUONADOTTIR (UNTIL OTHERWISE NOTED).**

A mountain peak is shrouded in mist. Wind carries secrets across the frozen wilderness. Rolling hills spotted with trees break up an endless expanse of pure whiteness.

A LIGHT GUST pushes snow flurries towards a MYSTERIOUS DOOR... It stands in the middle of this barren nothingness like a monolith from the beginning of time...

SILENCE, BUT THE WIND...

THEN- a man, ELLIOTT (30s), wearing a WESTERN COAT, stumbles out of the door. He scrambles to get away from it, looking over his shoulder in terror...

SOMETHING IS FOLLOWING HIM.....

THEN- 3 MYSTERIOUS GUNMEN in TATTERED DUSTER COATS and WESTERN HATS trod out the door and stop. They lift up REVOLVERS and fire several SHOTS, missing... echoing...

Elliott struggles to run faster.

The gunmen stoically to fire volley after volley.

THE LAST BULLET FINDS ITS MARK.

Elliott YELLS OUT, stumbles, staggers several uneven steps, barely runs, firing wild, missing SHOTS over his shoulder.

The gunmen continue impassive. Fire more SHOTS that miss.

The panicked Elliott is nearing CAMERA and stumbles into a dip in the landscape to take cover. A GUN is in his belt loop and he wears a CRACKED PAIR OF THICK-RIMMED EYEGLASSES.

CAMERA SLOWLY PUSHES IN ON HIM as he inspects his wound: he is bleeding from the shoulder. It doesn't look good. His hands are shaking... what is he going to do now.....?

Several BULLETS kick up snow above his head. He bolts, firing several SHOTS in return as he runs away past CAMERA.

**CAMERA CONTINUES TO PUSH ON THE BLOOD-STAINED SNOW...**

**TITLECARD FADES UP OVERTOP... "DEMENTIA"**

2           **EXT. SNOWY WILDERNESS - THE FOREST OF TALL TREES - DAY**           2

CAMERA TRACKS along the snow following a path of footsteps and blood. CAMERA finds Elliott desperately running like a wounded animal through a maze of thin, tall trunked trees.

He's crying. He's bleeding. He's stumbling. It's misery...

It's a maze: the forest canopy sways and twists overhead.  
BIRDS ARE STARTLED BY GUNFIRE.

**SMASH CUT TO:**

3           **EXT. SNOWY WILDERNESS - THE MIST - DAY**           3

Calm. Mist flowing through a forest canopy.

**CUT TO-** Landscape of mist falling off the lip of a hill that droops with trees.

**CUT TO-** Landscape of mist rolling across a forested hillside.

4           **EXT. SNOWY WILDERNESS - A FARMHOUSE IN THE VALLEY - DAY**           4

**CUT TO-** Landscape of mist pouring down the lip of a valley. Out of the mist walks Elliott who approaches the edge of the hill and looks down, seeing at the bottom of the valley:

A FARMHOUSE with more mist pooled around it.

He makes his way down the valley, looking over his shoulder towards the forest behind... no one appears.

Elliott approaches the farmhouse's front porch - stops to look inside the doorway.

He contemplates for a long moment and then makes a decision, disappearing into the pitch darkness of the doorway.

CAMERA PUSHES IN AFTER HIM. BLACKNESS FILLS THE FRAME.

5           **INT. FARMHOUSE - LIVING ROOM / FOYER - CONTINUOUS - DAY**           5

**"ELEVATION" FADES OUT AS CAMERA PUSHES THROUGH BLACKNESS...**

Elliott walks from darkness into the light of a living room, modest and inviting. He looks around and looks up to see:

Across from him, a MOTHER and FATHER standing next to a CRADLE, facing away from CAM. She hums FARU JACA.

Elliott cautiously approaches: something feels familiar...

As he gets closer he gets a better look at the mother and realizes who she is. He stops dead, frozen by disbelief.

ELLIOTT

Mom...?

She doesn't notice him, just keeps humming.

The FATHER slowly turns to Elliott with a grim expression.

Elliott is deeply unsettled. THEN, behind Elliott a GUNMEN appears, slowly approaches...

**A DRONE BUILDS ON THE SOUNDTRACK...**

The Father's expression slowly changes - a tension behind the eyes - as if he is begging to scream "help!"

Is the father looking at Elliott... or past him? Elliott looks over his shoulder seeing:

THE THREE GUNMAN ARE BEHIND HIM - THEY HAVE HIM SURROUNDED.

**SOUNDTRACK PLAYS: "CANTICUM GRADUUM OP. 27" BY HENRYK GORECKI UNTIL OTHERWISE NOTED (TIMECODE: 2:44-3:28).**

The gunmen stand frozen like statues, staring. We see them up close for the first time:

Their faces are contorted into masks of NIGHTMARISH, FRANCIS BACON-ESQUE expressions of DESPAIR, TORTURE, and RAGE.

At the sight of the Francis Bacon Masks, Elliott falls backwards and scrambles to get away.

They stand frozen like statues, GUNS stiff by their sides.

Elliott scrambles out a back door, dropping his GLASSES.

6

**EXT. SNOWY WILDERNESS - A FARMHOUSE IN THE VALLEY - DAY** 6

DE PALMA OVERHEAD SHOT TRACKS with Elliott as he scrambles away into the snow. He barely makes it a couple steps when:

BANG! BANG! TWO SHOTS ARE FIRED FROM INSIDE. BOTH HIT HIM AND A MIST OF DARK BLOOD PUFFS UP FROM HIS BACK.

He takes several staggering steps and collapses to the snow.

He crawls a moment before turning to his back, gasping for air, clutching his bloody chest...

A GUNMAN takes a step into frame, hovering over him.

Elliott tries to kick himself onward, but spits up DARK BLOOD. Its pointless.

A second GUNMAN steps in, then the THIRD. He knows its over.

A gunman slowly extends his PISTOL, aims:

Elliott grimaces, and:

BANG! He's shot in the head, spilling BLOOD on the ground.

**MATCH CUT TO:**

7

**INT. HOSPITAL ROOM - NIGHT**

7

**"CANTICUM GRADUUM OP. 27" CUTS OUT. ELLIOTT, WEARING THE WESTERN COAT AND THE THICK-RIMMED GLASSES (UNCRACKED), WAKES UP IN A NEW SETTING:**

Elliott stands in the doorway of a hospital room, shocked to be alive. He looks down and sees he isn't covered with blood.

He hears the BEEPING of a LIFE MONITOR and looks up at:

An old man in a HOSPITAL BED. This is OLD ELLIOTT (late 70s). He wears the SAME THICK-RIMMED GLASSES as young Elliott, but they are not cracked.

**REVERSE TO REVEAL-** Old Elliott (70's) now stands in the hospital doorway in the place of younger Elliott. He looks past CAMERA at the bed:

**REVERSE TO REVEAL-** the doorway is now empty and Old Elliott lays in the hospital bed, alone.

Not totally alone: next to him is a BUTLER that looks like Max from *Sunset Boulevard*. He stands like a soldier at guard, with a TOWEL over one arm and a bottle of WINE in another.

A NURSE checks his chart and turns to leave. Huddled in the corner are THREE BUREAUCRATS MURMURING SECRETS...

Old Elliott is clearly not in his right mind and stares off blankly. In his line of sight is a MINI B&W 4:3 TV which plays *The Great Silence* (a spaghetti western set in winter).

CAMERA SLOWLY ZOOMS ON THE TV AS WE OVERHEAR THE BUREAUCRATS SECRETIVE, STRANGE WHISPERINGS...

OLDER BUREAUCRAT  
And how about Junior..? Any word?

BUREAUCRAT

He's coming into town soon, Maggie should've let him know.

OLDER BUREAUCRAT

He hasn't seen it yet?

BUREAUCRAT

No.

OLDER BUREAUCRAT

What about getting our eyes on it? Any shot?

BUREAUCRAT

Legally, No, Obviously... But Junior could help with that.

OLDER BUREAUCRAT

And if he doesn't then what?

BUREAUCRAT

...That's not really up to us.

OLDER BUREAUCRAT

It's up to us if we make it up to us. What did you put in 15 years for? To give away our company to that brat, are you delusional?

BUREAUCRAT

George, I have enough dirt on my hands.

OLDER BUREAUCRAT

What're you looking at him for? He can't hear us. Hey Elliott! Elliott! See, he's a vegetable. And you're going to let a vegetable give away our company? What we built. Grow some fucking balls...

The Bureaucrats murmurs fades out as the volume on the TV fades up. By now the TV has nearly filled the frame.

CAMERA ZOOMS ON the film's GUNSLINGERS in DUSTER COATS and COWBOY HATS shooting at each other in the winter wilderness.

**THEN- THE TV PROGRAM CHANGES TO A 1960'S EYEGASSES COMMERCIAL. CHEESY STOCK MUSIC PLAYS.**

**MONTAGE:** different pairs of 1960's EYEGASSES which ends on:

The pair of THICK-RIMMED FRAMES Elliott has worn.

**CUT TO:**

8

**INT. OPTOMETRIST'S OFFICE - DAY**

8

POV- YOUNG ELLIOTT (6) looks at himself in a MIRROR, wearing the same pair of THICK-RIMMED GLASSES.

OPTOMETRIST  
See, they're not so bad.

YOUNG ELLIOTT  
I look dumb.

Elliott's Mother, innocent and loving, sits in a chair to the side of the room.

ELLIOTT'S MOTHER  
They look nice, sweetie.

An OPTOMETRIST holds the MIRROR up for Young Elliott a moment longer and puts it down, revealing behind it:

**OLD ELLIOTT WATCHES FROM THE CORNER. HE RECOGNIZES YOUNG ELLIOTT. HOLD ON HIS REACTION.**

OPTOMETRIST  
Perhaps he'd prefer a different set of frames..?

ELLIOTT'S MOTHER  
No, that's ok. These will have to work.

Elliott's Mother starts to gather her things.

ELLIOTT'S MOTHER (CONT'D)  
Thank you, doctor.

YOUNG ELLIOTT  
But mom...

ELLIOTT'S MOTHER  
Elliott, it's gonna be ok. You look so handsome!

Young Elliott pouts, looking at his hands.

YOUNG ELLIOTT  
...It's not fair.

Elliott's Mother kneels to look Young Elliott in the eyes.

ELLIOTT'S MOTHER

Elliott, I promise. They look so good! I wouldn't lie to you would I?

YOUNG ELLIOTT

Maybe.

His reaction hurts her feelings.

ELLIOTT'S MOTHER

I'll make a deal with you, try them this year and I'll talk to your dad and we can figure out how to save for a new pair next year... Deal?

YOUNG ELLIOTT

...Ok.

They clasp pinkies in a pinky swear. She pinches his cheek and they exit the room. Old Elliott follows after them.

9

**INT. STRANGE HALLWAY - CONTINUOUS**

9

**ALL IS QUIET, EXCEPT A HOLLOW ECHO COMING FROM SOMEWHERE...**

But when Old Elliott walks out the door, Young Elliott or his mom are nowhere to be seen. He is in the middle of a strange hallway filled with many doors to many rooms.

He turns back to the door he just came from and sees the scene of Young Elliott and his mom playing over again.

Old Elliott looks down at the door and sees a PLACARD which reads: February 5, 1962.

He looks up and down the hall: all the doors have placards.

He leaves the door open behind him and walks down the hall, scanning the dates on other placards...

He looks through one of the WINDOW SLATS in the doors, sees:

**ON APRIL 19, 1963:** YOUNG ELLIOTT (7) sits in his room wearing PAJAMAS and THICK-RIMMED GLASSES. He plays with a TOY TRUCK.

**OFF SCREEN:** HIS DAD SHOUTS- A PLATE BREAKS- HIS MOM SCREAMS.

She rushes into Elliott's room, closes the door behind her, and locks it. She has a nose bleed that runs to her shirt.

YOUNG ELLIOTT

Mom.. what're you doing?

ELLIOTT'S MOTHER  
Don't worry, baby. Keep playing.

Elliott's Father tries the knob. Tries it again.

ELLIOTT'S FATHER (O.S.)  
Honey... honey, open up. Come on  
HONEY- OPEN UP!!

Elliott's Father BANGS on the door. Young Elliott is scared.

**BACK IN THE HALL:** Old Elliott backs away from the memory and goes around a corner seeing more doors stretching out.

A strange light glows from a crack in one of the doors... we hear **THE DRONE ON THE SOUNDTRACK** is coming from this room.

Old Elliott is drawn to the room like a fly to a fire. He slowly approaches...

**THE DRONING SOUND BUILDS UNCOMFORTABLY AS HE GETS CLOSER...**

He looks down at the placard by the door: **MARCH 3, 1982.**

IT CAN'T BE... He reaches for the DOOR KNOB... slowly turns it... opens it... light washes out the frame:

10

**INT. MODEST APARTMENT - CONTINUOUS - DAY**

10

**THE DRONE CUTS OUT. LIGHT FADES DOWN.**

ELLIOTT (26), wears a COLLEGE SWEATER and SWEATS, sits on a couch writing on a LEGAL PAD. He is clean-shaven and wears the THICK-RIMMED GLASSES. He looks up past camera.

**REVERSE TO REVEAL-** no one stands in the doorway. Elliott (26) goes back to working.

**THEN, BEHIND HIM-** a woman, CLAIRE (24), stands in an oversized MEN'S T-SHIRT making eggs in the kitchen.

CLAIRE  
How's the proposal coming?

Elliott doesn't hear her. Claire enters the living room with two plates, places them on the COFFEE TABLE and extends her legs across his thighs.

CLAIRE (CONT'D)  
How's the proposal coming?

She looks at him for a long moment, not catching his attention... Then, she gets a funny idea.

Claire slowly raises her leg and playfully inches her foot closer to Elliott's face. As her foot tickles his nose he finally notices, laughs, playfully pushes her foot back down.

They laugh with each other and kiss.

**SMASH CUT (TWO YEARS LATER, NIGHT)-**

Old Elliott watches: they have been pacing around, arguing for hours. Claire turns away from Elliott. He grabs her by the arm.

ELLIOTT

HEY!

She violently shakes his hand off of her arm.

CLAIRE

Stop! Don't touch me!

ELLIOTT

Did you sleep with him?

CLAIRE

I'm not answering that!

ELLIOTT

Did you??

CLAIRE

(exaggerating)

Did I? Did I what? *FUCK* him?

How she says this pushes Elliott over the edge. He grabs the closest object, a LAMP, and throws it against the wall.

ELLIOTT

DID YOU??

CLAIRE

No! Of course not! That's not the point! I can't tell if you care about me half the time anymore. I can't keep living like this.

BEAT.

ELLIOTT

What do you think, Claire? That I don't care about you?

CLAIRE

*Maybe!* Maybe you don't...

A LONG BEAT. She thinks about what she's just said. Elliott's thinking in circles.

CLAIRE (CONT'D)  
I don't think I can do this anymore. You don't know what its like loving you, Elliott. How much it hurts.

This hits Elliott hard.

CLAIRE (CONT'D)  
(tearing up)  
I'm sorry. I just can't do it anymore.

She takes off her ring and sets it on a coffee table. She leaves.

HOLD ON HIS REACTION. Then, he rushes after her, but walks through the door into a new memory:

11

**INT. EXTRAVAGANT HOME - CONTINUOUS - DAY**

11

**SOUNDTRACK PLAYS "BLACK 6" BY HILDUR GUONDADOTTIR**

Elliott (age 26, in COLLEGE SWEATER and SWEATS) finds himself in the foyer to an extravagant home filled with moving boxes.

He looks for Claire and sees ELLIOTT, 10 years later (age 36, dressed in golfing clothes), pacing on a phone call.

ELLIOTT  
No, that's not what I said. I SAID close him and if you can't then LET ME KNOW and I'll close him myself.

THEN, the door behind Elliott (26) opens and his wife RACHEL (29), a socialite in HIGH HEELS and DESIGNER SUNGLASSES, walks through carrying 5 SHOPPING BAGS. TWO KIDS (3 & 5) run in after her, past Elliott (26), towards Elliott (36).

KIDS  
Daddy!!!

They hug him. He cups the receiver on his phone.

ELLIOTT (36)  
Hey guys!

The kids fight to tell him something.

ELLIOTT (36) (CONT'D)  
 (to his son)  
 Cool, hey why don't you show your  
 sister?  
 (back into the phone)  
 Nonono, you're full of shit. I  
 don't want excuses, I want you to  
 take care of it.

RACHEL  
 8 o'clock, right?

ELLIOTT (36)  
 On the phone, Rachel.

RACHEL  
 Is George gonna be there?

Elliott (36) is thrown off.

ELLIOTT (36)  
 ..Yeah. George will be there.

RACHEL  
 Great! I love his wife.

She walks past him with the GIN AND TONIC. He notices it and  
 watches as she walks away...

On her way to the stairs, she passes CLAIRE, inexplicably  
 standing and staring with menace at Elliott (36).

Elliott (36) is confused and scared.

Claire turns to walk away. He is about to go after her, but  
 stops when he sees, inexplicably:

An ASSISTANT sorts a FILE CABINET and notices Elliott.

ASSISTANT  
 Mr. Turner!

**CUT TO:**

12

**INT. LAVISH OFFICE - DAY**

12

Elliott (44), now wearing an expensive tailored suit, is in a  
 lavish office filled with ASSISTANTS.

The ASSISTANT from last scene looks up at Elliott as before.

ASSISTANT  
 Mr. Turner!

All the other Assistants notice Elliott and swarm him.

They run past CLAIRE who is down an isle of cubicles. She glances back at Elliott as she walks away.

No one sees her, but Elliott (44), who fights through the sea of Assistants towards her.

ASSISTANTS

Mr. Turner, the Mayor is on the line to discuss the... / Bob Rogers dropped off the report you asked... / your wife called to say your son was sick / I told her not to call back...

Claire disappears around a corner. Elliott tries to fight past the Assistants, but they aggressively hold him back.

Elliott is near a breaking point when a blinding spotlight shines on him.

**CUT TO:**

13

**INT. AUDITORIUM - NIGHT**

13

Elliott (44) is suddenly on a dark stage under a spotlight.

PRESENTER (O.S.)

And now... a man who needs no introduction... Elliott Foster Turner, everyone!

A large audience APPLAUDS him.

A younger PRESENTER in a suit at a podium smiles a strange, plastic smile at Elliott. He waves Elliott up.

**REVERSE:** Elliott (44) is replaced by Old Elliott in a suit. He slowly approaches the podium.

ELLIOTT

Thank you.

Old Elliott clears his throat. The mic squeaks dissonant feedback that echoes across the auditorium.

THE AUDIENCE WILDLY CHEERS ANYWAYS.

OLD ELLIOTT

I'm not sure what to say. I haven't prepared anything.

He looks down at INDEX CARDS with gibberish written on them.  
 The Presenter is stuck smiling the same strange smile at him.  
 We see the crowd is now gone. An old 4:3 TV appears on a chair. The crowd is now projected on the TV. They applaud.  
 Old Elliott isn't sure what to make of it.

**A DRONE BUILDS ON THE SOUNDTRACK...**

Through the TV STATIC- CLAIRE'S FACE and VOICE break through, speaking directly into camera:

CLAIRE (ON TV)  
 (interrupted by static)  
 You don't know-- loving you-- much  
 it hurts-- what its like--

Darkness is closing in around him and the TV so they are the only two things lit in the auditorium.

CLAIRE (ON TV) (CONT'D)  
 How-- it hurts-- You don't know--  
 its like loving you. How much it  
 hurts.

Old Elliott looks at the TV with a tortured stare. Behind him in the darkness:

ONE OF THE MASKED MEN LURKS IN THE SHADOWS.

A CLICK. THE TV STATIC CLEARS. WE HEAR CLAIRE LOUD AND CLEAR.

CLAIRE (ON TV) (CONT'D)  
 YOU DON'T KNOW WHAT IT'S LIKE  
 LOVING YOU. HOW MUCH IT HURTS.

A hand jolts from the darkness behind and grasps Elliott's shoulder: he is pulled into the dark abyss.

**CUT TO:**

14

**INT. BLACKNESS**

14

**DRONE CUTS OUT. PERCUSSION AND CELESTA, SZ 106: I. ANDANTE TRANQUILLO BY BELA BARTOK PLAYS ON THE SOUNDTRACK...**

Old Elliott floats downwards through pitch darkness, reaching out for anything to grasp. There is nothing...

Coming from the pitch darkness as he falls he hears the sound of WOMAN'S HEELS APPROACHING...





NURSE

I'll leave you be.

As she leaves she brushes past carrying the bedpan. Elliott's son is uncomfortable and doesn't want to go in.

ELLIOTT'S GRANDSON

Dad, can we go?

ELLIOTT'S SON

No. Sit over here.

Elliott's Son leads Elliott's Grandson over to a seat.

ELLIOTT'S SON (CONT'D)

This is your Grandpa Elliott.

Elliott's Grandson doesn't care. He's already on his PHONE.

Elliott's Son looks back up at Old Elliott facing away from him. Elliott's Son is intimidated for a moment, then pulls a chair up next to Old Elliott, sitting in it.

He has a hard time looking at Old Elliott.

ELLIOTT'S SON (CONT'D)

Hey dad..... Janey sends her love.  
So does everyone at Turner.

It's pretty awkward. The Son wants to connect but there's no real bond here. It's more of a formality than anything.

ELLIOTT'S SON (CONT'D)

It's a matter of time until we IPO.  
George says its inevitable. It's  
going to be a big year for us...

Elliott's Son shifts in his seat. Something is eating at him.

ELLIOTT'S SON (CONT'D)

So, I learned you're leaving the  
company to me. Every division... I  
have to say I'm pretty surprised..  
I didn't know you thought I was up  
to it...

Elliott's son starts filling with more emotion.

ELLIOTT'S SON (CONT'D)

To tell you the truth I don't know  
if I want it... What did you think  
would happen? Not everything can be  
bought off.....

GRANDSON  
Dad, can we go??

ELLIOTT'S SON  
No, come here. Come say hi to your  
grandpa.

Elliott's Grandson drags his feet over to Old Elliott.

GRANDSON  
Hi.

Old Elliott doesn't reply. Elliott's Grandson looks up.

GRANDSON (CONT'D)  
Can we go now?

BEAT. Elliott's Son looks at Old Elliott for a long moment.

ELLIOTT'S SON  
Ok, get your things.

CAMERA PUSHES IN ON OLD ELLIOTT, STARING AT:

**THE TV SCREEN. IT STUTTERS STATIC AGGRESSIVELY.**

**DRONE BUILDS UNCOMFORTABLY AS WE ZOOM ON THE TV.**

**REVERSE ZOOM ON- OLD ELLIOTT WHO HAS BEGUN TO HAVE A STROKE.**

ELLIOTT'S SON (O.S.) (CONT'D)  
Dad...? Hey! Nurse! Hey, someone  
get in here! Dad!

Elliott's Son shakes Old Elliott by the shoulder.

**CUT TO-** in the doorway is Elliott from the opening sequence wearing the Western Coat and CRACKED THICK-RIMMED GLASSES.

He looks in at the hospital room and sees:

**TIME IS FROZEN.**

Elliott's Son, Old Elliott, and Elliott's Grandson are all frozen. All of them face away from CAMERA. Old Elliott sits staring at the TV screen, which glows a strange light.

Elliott (WESTERN) stands in the doorway, overwhelmed.

THEN- Old Elliott comes out of suspended animation, slowly turning to look at Elliott (Western). He's wearing one of the FRANCIS BACON MASKS. Old Elliott and the kid wear them too.

Elliott (WESTERN) looks at them in horror and runs away.

20 INT. STRANGE HALLWAY - DAY

20

120FPS SLOW MOTION.

**SOUNDTRACK PLAYS: GORECKI: SYMPHONY NO. 3 OP. 36: LENTO E LARGO, TRANQUILLISIMO, UNTIL OTHERWISE NOTED (TIMECODE: 2:13)**

Elliott turns away from the door to the long hallway with date placards.

**POV-** we see Elliott's Grandson, Elliott's Son, and Old Elliott wearing masks staring, then slowly standing.

As Elliott runs down the hall, doors begin to open around him. He glances in one of them and sees a memory from before.

**OPTOMETRIST'S OFFICE:** Young Elliott, Optometrist, and his Mother all wear the FRANCIS BACON MASKS and slowly turn to look up at Elliott in the hall.

Elliott continues running and Masked Men appear from the doors in the hall behind and chase after.

Elliott runs away from them, approaching a door at the end of the hall. Several bullets fly past him, kicking up SPARKS.

He reaches the door and pushes through it, falling to the other side in slow motion:

21 EXT. SNOWY WILDERNESS - A DOOR IN THE WILDERNESS - DAY 21

**BACK TO REAL TIME.**

Elliott settles in the snow and looks up seeing where he is.

It is the opening shot from the film. He gets up and scrambles away, looking over his shoulder at the door standing in the frozen wilderness.

He runs out of frame. HOLD...

The 3 mysterious gunmen run after him through the door. They pause to take out their guns and shoot several times.

CUT TO- Over their shoulder as they shoot at Elliott. They run off and CAMERA/DRONE SLOWLY PULLS OUT AND BOOMS UP...

Elliott is shot, staggers, the chase goes on.

DRONE CONTINUES TO BOOM UP TO AN EXTREME WIDE REVEALING:

The farmhouse in the distance. Black smoke from the chimney.

HOLD LONG AND CREDITS ROLL OVER THIS SHOT and Elliott runs for his life towards the farmhouse...

**FADE TO BLACK.**