

# Murderland

By

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Based on the Original Script by Anonymous

EXT. NEW YORK CITY - NIGHT

Opening credit sequence plays against: The busy streets of Manhattan. Pizza guys tossing the dough. Cabs pick up passengers. Doormen wave greetings.

EXT. CENTRAL PARK - NIGHT

Central Park's trees blow in the wind. People walk in the park on the tracks. A gang hovers over a bridge, heckling people.

DISSOLVE TO:

INT. SUBWAY - NIGHT

Commuters still linger in the subway waiting for a train. A tollbooth attendant reads a paperback. A train roars by, the sound of which mixes into.

PAN DOWN TO:

INT. MAIN STREET, MURDERLAND - NIGHT

The roar of the train can be heard overhead. SIMPSON, an exec of about 45, balding on top wearing a three piece suit, is sitting on a 1890's style park bench. He is out cold. He starts to stir. He lifts his head, it appears as if it is day time. He looks around him.

SIMPSON's P.O.V. - The overhead lights are so bright, it simulates a midday noon sun. There are even Dusk sky colors and clouds painted on the ceiling.

SIMPSON is very confused.... He looks around him to see several multi colored buildings and he appears to be on a checkered red and white brick road between two rows of buildings. He sees a miniature castle at the end of the road that is about 1/50th scale of another similar theme park. The whole room is about 600 yards long and it gets smaller as you go near the castle. There is a Merry Go Round just to the left of castle and there are only four doors on the entire street. One labeled "Movie Theater", the second labeled "The Old West", the third "Fantasyland" and the last labeled "The Real World". The ceiling is as high as a high school gymnasium. From beside the miniature Castle comes SCRAPS THE DOG. A theme song starts to play over the intercom.

ANNOUNCER (1920's announcer voice over the loudspeakers)  
Ladies and gentlemen, the official mascot of Murderland.... Scraps the Dog!

Scraps is an animatronic dog. Scraps looks friendly as he waves and moves stiffly.

SCRAPS  
Hiya, Mr. Simpson.

SIMPSON starts to laugh to himself. Then as the song is playing, Scraps pulls out a Tommy Gun and starts to shoot at Simpson.

ANNOUNCER

Choose the doorway that starts you on your magical journey into  
(the voice turns evil) MURDERLAND!

Simpson ducks, and glass breaks behind him from a store window. As he hides behind the bench, the Merry Go Round starts on and the horses begin to fire bullets as well. Simpson is forced to go toward the Movie Theater. He goes in, barely missing the bullets.

INT. CONTROL ROOM, MURDERLAND - NIGHT

We see the action on television monitors. This room is set up like a Newsroom with about twelve T.V. monitors and computer counsels and mixing boards. At the controls in this dark room is BRUCE, late thirties, unshaven and cold as ice. Behind him are JOHNNY, his assistant, mid twenties and semi Italian looking, and lurking in the shadows is ZACH, a corporate ass kiss who wears \$600 shoes and wears GQ glasses with his Armani suit. The room is colored with blue light from the monitors and the electronic lights surrounding all the computer consoles. Behind the two seat console is the couch where Zach is sitting. This room is impeccably clean.

JOHNNY

I didn't think he'd make it past Scraps.

BRUCE

Let's just see if he can make it into round two....

Johnny pulls out a bag of chips and starts to eat a handful. Bruce shoots him a look.

BRUCE

Don't.

JOHNNY

What?

BRUCE

Don't eat at the console.

JOHNNY

What ? Are you my mother?

BRUCE

It's my control board, and I don't want it acting squirrely because you dropped a few crumbs into the keyboard, no put the shit away.

JOHNNY

Yes, sir. (puts the chips down)

INT. MOVIE THEATER, MURDERLAND - NIGHT

SIMPSON is panting and stops to catch his breath. An animated Black & White silent film is playing on the big screen. The movie playing is showing the making of Murderland. There are only about four or five rows of seats.

ANNOUNCER (from the movie screen)

Have a seat Mr. Simpson ! Murderland was created in 1987. Taking the original 82nd street subway station which was abandoned in 1913, our engineers were able to construct all thirty rides in less than.....

The doors all close and lock. Simpson looks panicked. He claws helplessly at the doors. He sits at one of the seats and gets an electrical shock that would kill a small animal. He falls to the floor, when he looks up he sees at one of the doors, the exit light flickers on and off. He goes to it. The door opens.

ANNOUNCER (from the movie screen)

..... all thirty rides and attractions ! Our engineers have built.....

INT. CONTROL ROOM, MURDERLAND - NIGHT

BRUCE is working the controls.

BRUCE

Never underestimate a man who cheats on his taxes. His file says he is an avid jogger.

JOHNNY

You've got to be kidding me ! His lazy ass couldn't win the special Olympics.

INT. HALL OF DOORS, MURDERLAND - NIGHT

Simpson is limping his way down the hall. There are doors of varying sizes and shapes on either side of him. Some have light emanating from behind them, some don't. It's important to note that there is no other light other than the light coming from behind the doors. Other than that it is pitch black in here. Only the doors present themselves.

ANNOUNCER (over speakers)

Mr. Simpson, so many doors, so many choices. Which do you prefer ? The floor and ceiling begin their hydraulic rise/fall toward Simpson. The closing makes a grating, mechanical noise. Choose wisely and with expediency!

Simpson is panicking, there is no easy choice. His brow is covered in sweat and he starts to shake.

INT. CONTROL ROOM, MURDERLAND

Johnny rolls his chair back and slaps his hand to his head.

JOHNNY

He'll never get it right. Try the Log Ride!

BRUCE

Not yet.

JOHNNY

But, he's...

BRUCE

I said NO.

Johnny gets up and walks to the back of the room. Zach listens intently to the dissention. On the monitor we see Simpson grabbing at a door that's locked.

INT. HALL OF DOORS, MURDERLAND - NIGHT

Simpson moves on the the next door. It's locked He moves to the last door on the left side. He opens it. He gets knocked all the way against the other side of the hall by a spike. He is impaled by a four feet long, one foot wide metal spike. Blood drips from his corpse on the opposite wall.

INT. CONTROL ROOM, MURDERLAND - NIGHT

BRUCE

Stop the hydraulics.

JOHNNY

(returns to his console, pressing several buttons on the keyboard) Got it.

On the monitor we see the floor stop rising.

ZACH (polishing his glasses)  
Is that it ?

BRUCE  
Yeah, I'd say that's it.

JOHNNY  
He has a phone pole sticking in his chest, I think we don't need an autopsy.

ZACH  
I'm just looking for our best interests. May I have the tapes, Bruce ?

BRUCE removes a VHS tape from the deck.

BRUCE  
(holds the tape as Zach tries to take it)  
Doesn't it bother you to see this kind of brutal death ? I mean , I can understand the old man's infatuation with the stuff, but not you.

ZACH  
I'm an investment banker. I see blood bathes everyday. Besides, mine is not to question why, mine is to do or die.

BRUCE  
No one has a gun to your head.  
Unamused, Bruce let's go of the tape.

ZACH  
Might I suggest going a little easier on them ? It will prolong the end and our benefactor will be more pleased if we could elongate the inevitable.

Bruce just stares at him in contempt.

BRUCE  
Johnny, let's get the cleanup started.

JOHNNY  
You've got it boss. One more mangled body to the East River, coming up!

ZACH  
I must be going. Gentlemen....

Zach leaves and Johnny escorts him out.

EXT. FIFTH AVENUE, NEW YORK CITY - DAY

We follow ZACH as he walks down a street and enters an office complex for .....

Establishing Shot : FIRST BANK

INT. FIRST BANK LOBBY - DAY

TRACKING SHOT: Zach enters wearing the usual plush Armani and his GQ glasses. He nods to security as he goes into the elevator. This is a multi billion dollar bank he works at. The lobby has plush marble floors and the expensive furniture that goes with being in the 9th largest commercial bank worldwide. There are all dark, expensive suits, all almost oblivious of each other walking to and from.

INT. 44TH FLOOR, FIRST BANK - DAY

Zach exits the elevator. He must go to the other end of the building to take the elevator to the penthouse. He sees SAUNDRA, a mid twenties brunette who is wearing a very mini skirt. She is all business, but definitely has sexuality oozing from her pores. She is standing at the water cooler with another exec named JUDY, a early twenties blonde who is friends with Sandra.

JUDY

So have you seen Simpson?

SAUNDRA

No, why?

JUDY

He missed a meeting this morning. Simpson hasn't missed a meeting in three years.

SAUNDRA

Maybe he had a better offer.

JUDY

It doesn't matter much. There's such an  
incredible turnover here...

(sees Zach approaching from elevator)  
Be careful, major kiss ass approaching.

Zach approaches and Judy exits giggling.

ZACH  
Good morning.

SAUNDRA  
Good morning.

ZACH  
Did you see what the First Bank stock opened at? Very impressive.

SAUNDRA  
Actually it's down .2 from the last quarters highest, but I think it will pick up.

ZACH  
I am equally impressed with your knowledge of the market. How long have you been with the company now ?

SAUNDRA  
Four years. I came over from the Capitol merger in Chicago six months ago.

ZACH  
Were you involved in the incident where that guy killed himself in his office ? (her silence answers the question) I am sorry. Perhaps we should have dinner tonight to.... discuss your future. Saundra is not blind to the innuendo.

SAUNDRA  
Perhaps not. I have to work on the PRD merger tonight.

Enter MATTHEW, a businessmen in his early twenties and an incredible smart ass.

MATTHEW  
Good golly miss molly you are looking good today !

SAUNDRA  
Thank you.

MATTHEW  
I meant him.

SAUNDRA is mildly amused with Matthew and this is a tension causer for Zach. Zach has no tolerance for anything not work related.

MATTHEW (CONT'D)

Just look at this tie. You could fry an egg off that orange, yow. Have you ever considered the Jerry Garcia line of ties?

SAUNDRA

Excuse me, gentlemen.

SAUNDRA leaves, giggling at the tie.

ZACH

Might I remind you Mr. Parker, that you are a temporary employee and I hope you have no aspirations of becoming permanent.

Zach exits toward his office.

MATTHEW

Thank you sir, have you ever considered Mydol for that attitude. It takes the edge off.

INT. CONFERENCE ROOM - DAY

This is a big money bank, so the furnishings are extravagant. The giant oak wood table is in the center of this room and a giant glass window facing the park can be seen.

Saundra is at the table with about twenty other N.D. executives. They are watching the latest internal video from CEO JOHN C. McCAY. On the video we see a nice little creek and pasture setting and wearing jeans & a sweater McCay sitting near a wooden fence.

JOHN C. MCCAY

Hi. I'm John C. McCay. I am proud to have the new PRD team join the family. We all know that we grow everyday. Together we can make First Bank work for you.

The video ends with McCay giving the camera a thumbs up and the graphics saying "First Bank Works For You!"

Fred Thomison, 45, stands up and turns the monitor off. He turns to the waiting executives.

FRED THOMISON

Well?

JOHN C. MCCAY (over SPEAKERPHONE)

Fire the whole division.

FRED THOMISON

Excuse me, sir ?

JOHN C. MCCAY (still over speaker phone)

Fire the whole division. We're moving more of the operations division into Manhattan anyway. Whoever is left over from the conversion is no longer needed. We already have all the key people here. Anyone else is expendable.

FRED THOMISON

Sir, I came from the Chicago offices myself, and if I may say, sir, there are still some very good....

JOHN C. MCCAY

(over the speakerphone & more than a little irritated)

If you want, I can fire you and have someone else who has the balls terminate these worthless people. Which will it be?

FRED THOMISON

We will start work on it now sir.

There is a rude, unacknowledged click from the speaker phone, then dial tone. Thomison turns the line off.

FRED THOMISON

Anyone know where to start?

ZACH (O.C.)

I do.

All eyes turn to Zach in the door.

ZACH

We start with the top and work our way down. We start with the high salaries and then just let the little people go. No need to make the blue collars go crazy.

SAUNDRA

I disagree. I think we should start looking into the severance pay schedules and make sure the people with families can.....

ZACH

Look, Miss. I know you're still upset about that incident in Chicago, but understand, this is a cut throat business. We don't have time to play nursemaid to every single Tom Dick and Harry.

SAUNDRA

Maybe we should make the time. Especially considering the sixteen million dollars we have set aside expressly to settle lawsuits from these very events.

The whole room sits still for a moment.

FRED THOMISON (democratically)

Let's put it to a vote. All those in favor of cutting loose without the proper relations to our old co workers? Put your hands up.

Only Zach raises his hand.

FRED THOMISON

That about covers it then. Now the next order of business will be.....

CUT TO:

INT. CEO PENTHOUSE, FIRST BANK - DAY

This goes way beyond posh here. There are exotic paintings (originals) and lots of open spaces. Elephant tusks and other hunter type trophies. This is definitely a man's office from a man who suffers from penis envy. He has all the high brow, multi millionaire furnishings in dark wood and an outside fountain and arboretum. This room is at least three thousand square feet and is covered in gold.

ZACH enters with his briefcase in hand.

From outside enters, John C. McCay, president of First Bank. He's in his mid to late fifties and all gray hair and a little portly. He wears glasses and presents himself as having power.

JOHN C. MCCAY

Zachary! My boy, how goes the carnage down on 44?

ZACH

Not that well sir. I believe we have a few too many soft hearts in the building. Did we acquire a bank from Chicago or a charity?

JOHN C. MCCAY

Relax, son. They'll learn in time that you don't fuck with First Bank. This is the real deal and we aim to keep it strong. My Daddy always told me that "Only The Strong Survive."

ZACH

I thought that was Darwin, sir. Or perhaps Nietzsche?

JOHN C. MCCAY

Perhaps it was. I was in boarding school for so many years, it's hard to remember. Do you have the tape of the latest exploits from my favorite hobby?

ZACH

Yes sir, I do. Last night's, fresh from the Park.

JOHN C. MCCAY

I have to say, that I am glad you are such an amazing kiss ass.

John laughs manically.

ZACH

Thank you, sir. Sir, may I ask you a question?

JOHN C. MCCAY

Of course.

ZACH

While I am not morally against these little, shall we say "hobbies", as long as I am on the payroll, but why not something like a yacht club?

JOHN C. MCCAY

Zach, how old are you, son?

ZACH

I am thirty two.

JOHN C. MCCAY

And how much do we pay you annually?

ZACH

I make roughly four hundred thousand a year.

JOHN C. MCCAY

Zach my boy, I can spend your yearly salary in a blink. I have had that kind of money all of my life. If I wanted to, I could fly to Paris for the afternoon.(starts to pace) My father formed this company over seventy years ago. When my brother became mentally challenged, it was put in

my charge. Now running a bank of this size is very stressful. I need to relax on what little down time I have. A yacht club will not quite make my blood pressure decline. Understand?

ZACH  
Yes sir.

JOHN C. MCCAY  
I have entrusted you with a great many things. In your tenure with this company you have seen and heard things that could upset the very economic world in which we live. I think this kind of loyalty should be rewarded.

ZACH Thank you, sir.

John C. McCay reaches into his desk and hands Zach a pen set.

ZACH (CONT'D)  
Thank you, sir. I was really hoping for shares, or possibly cash... but this, this is really personal.

JOHN C. MCCAY  
Son, let's watch the tape.

INT. JOHN C. MCCAY'S VIDEO LOUNGE, FIRST BANK - DAY

John C. McCay and Zach sit on a couch in a soundproof room in the penthouse office suite. The big screen T.V. replays the demise of SIMPSON. Zach watches as stoically as he did the previous night. John C. McCay watches like a pervert watching a porno. He is excited. John smokes a giant cigar. As the tape ends...

JOHN C. MCCAY  
That was rather.... disappointing.

ZACH  
I had suggested that they tone down the program so that the "guests" might take longer to expire.

JOHN C. MCCAY  
I want more action. I want to see more ingenuity than that. I want to see the injured man out with the machines!

ZACH  
But sir, most of the people we are putting into the "Park" are accountants that embezzle or investment bankers. They are not known for their physical or intellectual prowess.

JOHN C. MCCAY

I don't believe Ol' Bruce is having as much fun with this as he once did. He still insists on the "guests" being of the more nefarious type.

ZACH

That's right, sir. He does a thorough background check and if he finds them to be criminal or guilty of embezzlement, then he will put them in the park. He has refused the last three suggested "guests."

JOHN C. MCCAY

What about that time when the mail room kid was accused of stealing and we put him in the "Park?" Wasn't that a computer glitch?

ZACH

Yes sir. It turns out we put an innocent man into the "park" and he was not the one who stole from the stamp machine. That is also about the time when Bruce began refusing.

JOHN C. MCCAY

That mailroom kid was the longest lasting "guest" yet ! Maybe we can alter the computer records and make another "guest" from the more athletic of our staff.

ZACH

Bruce may still refuse. It is my belief that he is becoming more belligerent.

The CEO contemplates this for a while.

JOHN C. MCCAY

I propose we consider a hostile take over. Perhaps Ol' Bruce is in need of a new job opportunity.

ZACH

What do you mean sir?

JOHN C. MCCAY

What if we were to put Bruce into the Park as a Guest?

ZACH

Sir?

JOHN C. MCCAY

I'll bet that would be the Parkrun of the century! Wouldn't you say, Zachary?

ZACH

Sir, he created the Park. He would know how to circumvent any of the traps.

JOHN C. MCCAY

I'm willing to bet that even the creator can't outwit his creation.

ZACH

What then, sir? What would we do with the park with out Bruce?

JOHN C. MCCAY

Do you think the assistant, what's his name...

ZACH

John, sir.

JOHN C. MCCAY

Yes, do you think he would like a raise and a new position?

ZACH

Sir, this is not like firing an employee. We can't predict what will happen.

JOHN C. MCCAY

That my boy, is the best part. Life on top of the world is boring... predictable. If I wanted life without chances, I never would have financed Murderland to being with. Now go. Make a formal proposal and see about the assistant. Find out if it's viable.

Zach begins to go into the elevator. After he's gone. McCay opens up a video library named after former employees who have entered Murderland. He puts the tape in a case that reads SIMPSON.

INT. 44TH FLOOR, FIRST BANK - DAY

Zach walks out of the elevator again. He sees MATTHEW flirting with Sandra. Although his face won't betray it, Zach is very jealous of this.

MATTHEW

Come on, I'm serious. Look at Wilma. She's this frail little thing, and Fred, I mean Fred Flintstone is this BIG guy. He has to be hung like a horse, and THAT's why Wilma puts up with his bullshit.

SAUNDRA

I've never heard the Flintstones reduced to a sexual exploitation quite like that. You're funny.

Zach is right on the other side of the cubicles from them. He can hear clearly, but they don't know he's there.

MATTHEW

Listen, I was thinking, you know. Would you go, it's I think you're...

SAUNDRA

Do you want to go out with me ?

MATTHEW

It's sounds so much better when you say it. I'm semi traditional here, and it's important that I ask. Will you go out with me?

SAUNDRA

Yes.

MATTHEW

Really? On a date?

SAUNDRA

Yes.

MATTHEW

This is too easy, I mean I had a speech prepared, then I even wore these pants because I could get on my knees to grovel.

SAUNDRA

As appealing as that sounds...

MATTHEW

Dinner at my place then? Say, seven o'clock?

SAUNDRA

Sure.

Saundra leaves.

From the next cube leans over JEFF, 24 and a little unshaven and wearing a loud suit and tie. Jeff is equally free of any real responsibility.

JEFF

I can't believe she said yes!

MATTHEW

I know. Normally I'd have to spend weeks laying down the leg work to land a beautiful baby like that.

JEFF

You are so lucky that Zach didn't get there first.

MATTHEW

You mean Mr. Bad Ties? I wasn't worried about him. He's one of those guys who has a wardrobe but no personality. Sandra doesn't want that. She wants someone who can MAKE her laugh. Not someone she can laugh AT.

They both crack up at this and ZACH walks away.

INT. MAIN STREET, MURDERLAND - DAY

Bruce & Johnny are repairing the Merry Go Round of horses that fire bullets. There are tools and parts lying about. Bruce is wearing only a tank top and is using a wrench on the large piece of the motor. Johnny looks very bored and is twirling a 9 millimeter pistol like a cowboy.

BRUCE

Hand me the 3/8ths.

JOHNNY

Here. Am I ever going to get to run the controls for one these capers?

BRUCE

When I think you're ready.

JOHNNY

When will that be?

BRUCE

When you are ready.

JOHNNY

Look, you're going to have to start trusting me sometime. I am a trustworthy person.

BRUCE

Trust is earned not given away.

JOHNNY

RESPECT is earned not given away, trust is given away to anybody.

BRUCE

Not down here. I'll start trusting you when I feel there the time is right. It's not personal, it's just survival.

JOHNNY

I've been working with you for four years, don't you think that's worthy of at least one turn at the controls?

BRUCE

No.

Johnny gets up and walks around him.

JOHNNY

I made my bones on the street, you know. I did Riglioni in his own house. I was made in the Family, okay.

BRUCE

And who bailed you out when a hit was put on you, you sorry sack of shit. Who put you up? Who gave you a job?

JOHNNY

You did.

BRUCE

That's right. Now who needs to trust who? Trust me, when you're ready to work the controls, I'll put you in the hot seat.

Johnny stands for a long moment.

JOHNNY

I just think that maybe I am.....

Bruce just sighs out loud and then turns a switch and the Merry Go Round horses begin to fire right towards JOHNNY. They hit right at his feet. He dances a little jig around the bullets.

Jesus Christ ! Stop Stop Stop !

They stop, and Bruce is laughing hysterically.

JOHNNY

You asshole! They could have missed!

INT. NIGHTINGALE'S BAR - DAY

This is a small bar in an alley in Manhattan. It looks as though no one has entered it in decades. It's run down and dusty. The lights are off. Zach enters through the front door. He sits at the bar. JOHNNY comes in from the back.

JOHNNY

Hey, Mr. Executive. Buy you a drink, sailor?

ZACH

We have new "guests" for the park. I have a file on them. May I see Bruce?

JOHNNY

He's been expecting you.

He points the way to the broom closet. They go in and the back of the closet opens up into an elevator. Both of them enter.

INT. ELEVATOR, MURDERLAND - DAY

This elevator is like the service elevators at the back of a hotel that only the janitors see, only smaller. It can barely fit these two. Zach curiously looks at Johnny.

JOHNNY

You got a fucking problem?

ZACH

No. I was just curious if what I heard about you is true?

JOHNNY

What did you hear?

ZACH

Only that you were one of the finest hit men in the mob. That if you wanted a good clean kill, that Johnny Tortelli was the man for the job.

JOHNNY

I was.

ZACH

Might I ask why you no longer work for the mob?

JOHNNY

There was a bit of confusion on one of my last jobs.

ZACH

I thought, and correct me if I'm wrong, but weren't you trying to play both sides?

JOHNNY

What are you looking for? A fucking blow job?

ZACH

Jesus, I am not a homosexual.

JOHNNY

Then what do you want ?

ZACH

Have you ever considered running your own "Park" ? I mean, since you will not be returning to your former profession.

JOHNNY

I didn't think even this company could afford to write off enough to build a new "Park".

ZACH

We can't.

Zach pauses, he hits the stop button on the elevator.

ZACH

Are you happy with your salary and position ?

JOHNNY

No, I'm not.

ZACH

I had hoped you would say that. I have a proposal for you.....

JOHNNY

I'm listening.

INT. FIRING RANGE, MURDERLAND - DAY

Bruce is firing away at the paper targets. Zach and Johnny enter from the elevator. Johnny takes up a place next to him. This is a two man firing range about 100 yards long in a small rectangular room.

BRUCE

Good morning. What do you have today?

ZACH

I have an embezzler and his accomplice.

Zach opens his briefcase and hands over a file in a manilla folder. Bruce takes it and opens it up. We see MATTHEWS face on a B&W photo, and the next picture is of SAUNDRA from he security badge.

BRUCE (CONT'D)

This young man is a temporary in our accounting department and he has managed to steal a large sum of money through the wire transfer system. He is sleeping with one of our account executives to gain passwords. We believe she is in on it.

Bruce contemplates this. Johnny fires off several shots. He gets a lot better accuracy than Bruce does.

BRUCE

I'll do the standard research and have them in by midnight, pending any unforeseen problems.

ZACH

Good. Nice to see you, Bruce. Johnny.

Zach exits.

INT. CONTROL ROOM, MURDERLAND - DAY

Bruce is concerned. He logs into the company computer and begins to check files.

JOHNNY

What's wrong ?

BRUCE

I just want to double check the facts.

The computer blips up a screen of accounts and personnel files.

I see here that this guy has made deposits into his own account for the last four months. Each one in the amount of \$100,000. He then puts in deposits into his girlfriends account.

JOHNNY

So, who cares?

BRUCE

He already had a balance of \$600,000.

JOHNNY

He probably has a history of this shit.

BRUCE

Yeah, maybe.... Let's start the background checks. Let's see where they live and what kind of security systems....

JOHNNY

Matthew lives on the Upper West Side, kinda posh for a temp don't you think ?

BRUCE

Any priors? Any police record?

JOHNNY

Checking..... Hah ! He has a shit load of unpaid parking tickets...

BRUCE

Parking tickets ? That's it ?

JOHNNY

Yeah, but we're talking 43.

BRUCE

A real criminal.... I still think that's our in... What about her ?

JOHNNY

Checking.....

INT. MATTHEW'S APARTMENT - NIGHT

Matthew is running around his apartment, throwing clothes into a closet and hiding stuff under the couch. Matthew lives in a decent apartment with black leather sofa and matching chair,

exactly what a bachelor would have. The Felix the Cat clock reads 6:59 PM The doorbell rings. Matthew runs to the door, and whacks his knee on the corner of the table. (Like Inspector Clouso). He gets to the door, trying not to cringe in pain. He opens the door. It's Sandra, looking absolutely beautiful.

MATTHEW

Hello.

SAUNDRA

Hi, there. I brought some wine.

MATTHEW

Thank you, won't you come in?

SAUNDRA

Thanks.

As soon as she enters & he's behind her, he winces in pain from his knee. She walks across the room toward the window.

What an incredible view !

MATTHEW

Thank you.

He limps horribly & painfully toward her. She spins around and he goes upright pretending to be smooth.

INT. MATTHEW'S DINING ROOM - NIGHT

Matthew is prepping food in the kitchen while Sandra is at the table.

He brings out the main course, it's chicken parmesan. He tries to be smooth and cut it, but jabs his finger instead. He winces, but tries to remain cool.

SAUNDRA

Are you okay?

MATTHEW

Yes, Excuse me for a second.

SAUNDRA (CONT'D)

You have a real nice place... how can you afford this working as a temp?

Matthew is jumping up & down in pain while she looks around the room again. She turns toward him and he straightens up.

MATTHEW

Well, I make good investments, I lead a double life as a secret agent.. I....I ... I have very rich parents. I have always had a lot of money.

SAUNDRA

If they're so rich, why are you working at all?

MATTHEW

I just want to have something that's mine, you know ? It's like living off of their money is fun and all. There are certain materialistic needs that I have that can only be satisfied with that extra little scratch.

SAUNDRA

Like what, a Porsche? A Ferrari?

MATTHEW

Would that impress you? I mean you're the kinda woman that probably has Ferrari written all over your personal ad.

SAUNDRA

Actually, I'm more interested in the man behind the wheel more than the manufacturer. So what is it that you have that makes you a god-damn materialistic fool?

MATTHEW

My own sit down Star Wars arcade game. Wanna play it?

It sits in the corner of the room. We hear the familiar voice in the game say, "The Force Will Be With You.... Always".

INT. HALLWAY, MATTHEWS APARTMENT BUILDING - NIGHT

We see Bruce & Johnny dressed as policemen, they knock on the door.

INT. MATTHEW'S APARTMENT - NIGHT

Saundra is playing the arcade game. Matthew is right beside her.

MATTHEW

Okay, now go under go under it ! Shoot Vader's Tie Fighter! Get Him, Get Him!

SAUNDRA  
Yahoo!

Matthew gets up and goes to the door.

He is staring down Bruce & Johnny in their police uniforms.

BRUCE  
Are you Matthew Parker?

MATTHEW  
Yes, can I help you? Maybe a donut or something?

BRUCE  
That's very funny, sir. You are under arrest.

MATTHEW  
Hey , Hey !

Johnny moves in behind him & begins to cuff him.

BRUCE  
You have 43 unpaid parking tickets, sir. You have the right to remain silent, anything you say  
can & will be held.....

SAUNDRA  
What's going on?

BRUCE  
Please don't be alarmed, Ma'am.

MATTHEW  
Mr. Keystone Cop here, is arresting me for unpaid  
parking tickets.

BRUCE  
43 unpaid parking tickets, sir.

SAUNDRA  
You don't have anything better to do? There a rapists and murders out there and you came out  
here to arrest him for parking tickets?

Johnny steps behind her. He places chloroform over her mouth. She struggles. She manages to elbow Johnny in the gut and he goes down.

MATTHEW

Run!

Bruce kicks Matthew in the gut and he goes down. Sandra tries to get past Bruce, but he overpowers her. He puts his chloroform over her mouth and she tries to hit him, but to no avail.

INT. NIGHTINGALES BAR - NIGHT

Bruce is carrying Sandra in over his shoulder. He places her on the floor next to where Johnny throws MATTHEW. Bruce is now wearing his normal black attire and a dark, thin trench coat.

BRUCE

No matter how many times I wear one of those fucking uniforms, I'll never get used to it.

Johnny looks at his boss in a devious way. Johnny preps a syringe behind his back without looking.

That about does it. I'll take them down.

Bruce is leaning down over Sandra, checking her face. Johnny leans in and injects Bruce with a syringe in the back of his neck.

JOHNNY

Nighty night, boss.

FADE TO BLACK.

INT. CONTROL ROOM, MURDERLAND - NIGHT

Johnny is turning on all the monitors and turning various knobs and controls. Zach is typing into his laptop. Johnny sits down in Bruce's chair.

JOHNNY

So who are these people with the Boss ?

ZACH

Just a temp who pissed me off and a girl who turned me down for the night of her life.

JOHNNY

Aren't you the bitter one, this evening...

INT. MAIN STREET, MURDERLAND - NIGHT

The bright as day lights are fading in. Bruce starts to stir on the ground. He starts to get on his knee.

INT. CONTROL ROOM, MURDERLAND - NIGHT

Johnny has his back turned to the monitors, checking on a few system checks. Zach is there, observing.

ZACH

(seeing Bruce trying to stand)  
How long till the drug wears off?

JOHNNY

We should have another fifteen minutes at least.

ZACH

Bruce has just awoken.

JOHNNY

What?

Johnny turns around in a panic.

INT. MAIN STREET, MURDERLAND - NIGHT

Bruce is struggling to stand. His hand is on his head. Beside him is Matthew and Sandra. Sandra begins to stir as the sound system booms a voice.

ANNOUNCER (very loud over the P.A.)

Welcome to Murderland! Where death is a fun experience for all for one and one for all!

BRUCE (to Sandra)

Get up. Get up !

SAUNDRA

Where are we?

BRUCE

No time. Get him up.

Bruce starts to move toward the Movie theater.

INT. CONTROL ROOM, MURDERLAND

Johnny is furiously pressing buttons.

JOHNNY  
Shit!

INT. MAIN STREET, MURDERLAND - NIGHT

Saundra leans over to Matthew and tries to shake him.

MATTHEW  
Not now, Mom.

SAUNDRA  
Wake up, we're in trouble.

Matthew is groggier than the other two were.

MATTHEW  
Hey... did we uhm, you know....

SAUNDRA  
No ! Just get up. This is serious.

Matthew looks around. He is more than surprised at the similarities to a certain Theme park in Orlando, FL.

MATTHEW  
How did we get to Disn-

Feedback permeates from the sound system.

JOHNNY (V.O. from P.A.)  
Try not to fight too hard, boss!

From beside the miniature castle comes Scraps the Dog.

MATTHEW  
Well that's ....

Scraps The Dog smiles.

SCRAPS

Smile, you filthy stinkin' bastards!

Scraps begins to fire his tommy gun.

Matthew and Sandra get by the hail of bullets to the door near the Movie Theater. Then the Merry Go Round begins to fire. They get forced in.

INT. CONTROL ROOM, MURDERLAND

JOHNNY

I told you this would be easy. Just like a maestro.

INT. MOVIE THEATER, MURDERLAND - NIGHT

Bruce is already inside.

SAUNDRA

Hey, you ! What the hell is going on ?

MATTHEW

What the hell kind of cop are you ?

Bruce ignores them. The B&W movie begins playing.

ANNOUNCER (from Movie Screen)

Murderland was created in 1987. Taking the original 82nd street subway station which was abandoned in 1913, our engineers were able to construct all thirty rides in less than.....

Bruce runs straight to a seat in the third row. He reaches underneath and pulls out a 9mm pistol. He checks the clip, then locks and loads.

INT. CONTROL ROOM, MURDERLAND

Johnny tries to speedily zoom in on Bruce to see what he's doing.

ZACH

What is Bruce doing?

JOHNNY

I don't know.....

INT. MOVIE THEATER, MURDERLAND - NIGHT

Bruce gets up and methodically shoots the two video cameras in the corners of the room. Matthew screams, Sandra just plugs her ears.

INT. CONTROL ROOM, MURDERLAND

The monitors for that room go dead.

ZACH  
What was that?

JOHNNY  
He must have had a gun stashed. God damn it!

ZACH  
We can't afford too many surprises.

JOHNNY  
He'll never make it out of the park alive. I promise you that....

INT. MOVIE THEATER, MURDERLAND - NIGHT

Matthew feels dizzy.

MATTHEW  
I gotta sit down, I have a headache.

He tries to sit.

BRUCE  
NO. Don't. You'll get a shock from hell if you touch that seat.

MATTHEW  
Who are you anyway? What the hell is this?

BRUCE  
Just shut the fuck up.

Bruce is trying to pry the door with the flickering exit light to open. It comes open a moment later. He runs into the Hall of Doors.

SAUNDRA

I think we should follow him...

MATTHEW

I just need to sit and think for a second.

INT. HALL OF DOORS, MURDERLAND - NIGHT

As Bruce walks slowly and cautiously in, Sandra walks behind him several paces.

MATTHEW (from Off Camera)

Run!

BRUCE (whispers to himself)

I told him not to sit down in there.....

Matthew limps in.

SAUNDRA

Are you okay?

MATTHEW

Fine, fine, I feel like a chicken McNugget.

The door locks shut and the lights dim.

JOHNNY

Well, boss you've already surprised me. I'll try not to let it happen again. Where to, kiddies?

The ceiling begins to lower.

MATTHEW

The roof is coming down.... hey, you.... Which door gets us out of here?

SAUNDRA

Which one, this door is locked !

BRUCE

NO ! Don't open ANY of them ! They're all wrong. Just wait.

MATTHEW

Wait for what ? i don't wanna alarm you but we'll be the special at the International House of Pancakes in about five minutes!

BRUCE

Trust me, if you open any door, you'll be dead a whole lot sooner.

SAUNDRA

Why should we trust you ?

BRUCE

I made this place..... now listen to me. I'll get out of this room, we have bigger troubles than this....

INT. CONTROL ROOM, MURDERLAND

ZACH

Will he make it out?

JOHNNY

Of course, this one's a gimme. Just be patient, even Ol' Bruce can't outwit some of these traps.

INT. HALL OF DOORS, MURDERLAND - NIGHT

The distance is closing fast.

MATTHEW

Okay, NOW I'm worried. What exactly is on the other side of the door?

BRUCE

Either you'll be shot with bullets, impaled with a large spike, or nailed like a supermodel.  
Basically you're fucked any way you go.

MATTHEW (heavy on the sarcasm)

And that's different than this because..... ?

As the floor gets nearer to the ceiling, Bruce opens the air vent on the ceiling. He crawls in. Matthew stares in disbelief and Sandra moves right after Bruce into the tunnel.

MATTHEW

Okay, maybe you know the answer to this, but I'm still the trivia champion at BW3's.

Matthew jumps into the vent.

INT. VENT, MURDERLAND - NIGHT

This is like an air conditioning vent, only a little large to accommodate human guests on their hands and knees or kneeling. The light comes from the floor vent ahead. Bruce crawls through and kicks in the vent to the next room. He jumps down. Sandra looks ahead of her and jumps down herself. Matthew, a little hurt from the Foosball thing pokes his head down into the next room. Then he falls through.

INT. HUMAN SIZE FOOSBALL FIELD, MURDERLAND - NIGHT

What we have here is a human sized Foosball playing field. There is astro turf on the ground, bright soccer field lines and giant metal poles each one with either four, three or two "players". The "players" are giant six foot tall versions of their three inch counter parts. They are lightly padded, but with enough force, they could be lethal. A five foot tall, white inflatable ball is already in play on the field. The ball could knock the wind out of you, but not fatally. Bruce is waiting next to a hole that leads into the field. Sandra and Matthew drop down from the vent to see him waiting, gun in hand.

JOHNNY (V.O. from P.A.)

Come on boss man ! Don't you wanna play ? You've never beaten me on the table up in the bar...

The wall beside them starts to close in, forcing them into the playing field. Bruce waits for a moment.. then starts to run through the field. Sandra goes next, then Matthew follows. Once on the field, Matthew realizes what he's in.

MATTHEW

(in comedic shock)

You've got to be kidding me !

At that moment, Matthew is swiped by one of the cushioned, human sized Foosball players. He gets the wind knocked out of him. Further ahead, Bruce ducks and dodges the players with some ease, but gets hit unexpectedly by the five foot tall ball. He loses his balance and goes down.

INT. CONTROL ROOM, MURDERLAND

On the monitor, we get a bird's eye view of the whole field, as if it were a video game.

JOHNNY

That's the way! Look at her go!

On the monitor, we see Sandra, bob and weave her way through to near the end without getting hit.

INT. LIFE SIZE FOOSBALL FIELD, MURDERLAND - NIGHT

Sandra makes it to the end and waits by the exit. Bruce gets up, only to get knocked over by a player. Bruce gets up again and sees the ball rolling right to him. He pulls out the pistol and shoots the ball and the air decompresses. He then makes his way to the exit. He starts to leave.

SAUNDRA

What about Matt ?

BRUCE

Leave him, he's dead.

SAUNDRA

No!

Sandra runs back out to the field. She makes her way to Matthew. He's trying to stand but gets knocked over every time by a player.

INT. CONTROL ROOM, MURDERLAND

Johnny is playing the game controls laughing.

INT. HUMAN SIZED FOOSBALL FIELD, MURDERLAND - NIGHT

Sandra gets to Matthew and helps him up. Together they run to the exit. They duck together and weave together.

INT. CONTROL ROOM, MURDERLAND

Johnny hits the controls.

JOHNNY

Fuck! That's not fair! She cheated!

INT. HUMAN SIZED FOOSBALL FIELD, MURDERLAND - NIGHT

Sandra makes it to the exit with Matthew in tow.

MATTHEW

Hey buddy, thanks for the help back there!

BRUCE  
I don't help criminals.

Bruce goes through the door that now opens.

SAUNDRA  
Criminals?

INT. CONTROL ROOM, MURDERLAND

ZACH  
What's next?

JOHNNY  
I have a turn for the worse for the team!

ZACH  
I do believe Mr. McCray will be most pleased with the tape of this one.

INT. LINE POLES, MURDERLAND - NIGHT

This is a maze of poles, like the ones used for directing people to a ride at a real amusement park. There are warped pictures of the other rides & Scraps the Dog painted on the walls. The ceiling is fairly low in this room.

SAUNDRA  
Hey Mr. Personality ! Stop for a second.

Bruce keeps on walking.

SAUNDRA  
I'm talking to you asshole!

MATTHEW  
Maybe all that testosterone plugs his ears.

Matthew starts to giggle at his own joke, only to find BRUCE dead in his face.

BRUCE  
Give me one good fucking reason why I don't  
plug you right here, right now?

Bruce hold the gun to Matthew's nose.

MATTHEW

Because of my charming personality?

Bruce cocks the hammer back. Sandra pushes the gun up and gets in BRUCE's face.

SAUNDRA

Why don't you tell us what is going on?

BRUCE

Why should I?

SAUNDRA

You said we were criminals, what did you mean exactly?

BRUCE

You're both embezzling. I saw the Records.

SAUNDRA

Embezzling? I'm not embezzling!

BRUCE

Maybe not, but he is and fucking him makes you an accessory. He stole your passwords.

SAUNDRA

I'm not fucking him..

MATTHEW (whining a little)

You don't have to sound so emphatic.

SAUNDRA

We just having our first date when you showed up.

BRUCE

Yeah, right.

Bruce keeps on walking through the lines.

BRUCE

I'd hurry it up, love birds. You don't

want to see what happens when you don't keep the lines moving.

As he says this, spikes come out of the poles and the back of the line begins to close in. The whole room is closing in on them - there is no backtracking here. Sandra frustrated, moves ahead. Matthew sees the spikes closing in slowly and spares no time catching up.

INT. DEMON WATER RIDE, MURDERLAND - NIGHT

The three of them come into the start of the ride. There is a log ride boat awaiting them in the small tunnel of water. It leads to the left and there is an obvious drop right away. The room has a Bayou motif complete with fake wooden sheds and boat houses. The light is green and simulates a Louisiana mystic evening. The sign reads "Keep your hands and feet in at all times or else the 'Gator's will bite them off ! Enjoy the Demon Water Ride !"

Matthew stops for a second to ponder the sign.

MATTHEW

You said you built this place?

No answer, just Bruce waiting for the boat.

MATTHEW

I think you have WAY too much free time on your hands. What about other hobbies? I mean what's wrong with building toy trains or something.

A Boat arrives. The walls start to push in, forcing everyone into the boat.

BRUCE

Get in.

INT. CONTROL ROOM, MURDERLAND

Johnny watches them.

JOHNNY

Yes, get in.

On the monitor we see them all get on board the little log shaped boat.

INT. DEMON WATER RIDE, MURDERLAND - NIGHT

It starts off slow. And there's the canned screams from rides from the 1920's. They immediately drop at a 40 degree angle and splash into a little water. The lighting gets dimmer as they go. Matthew gets most of the splashes and is drenched.

MATTHEW  
(wipes the water out of his eyes)  
Awk! This sucks!

The boat moves slowly to the left, then jerks slightly to the right. Up ahead, we see a small hill leading up. Bruce begins to tighten his grip on the bar. Sandra notices, and also grabs tightly.

SAUNDRA  
This isn't so bad.

Just then the boat starts down a slope, while missing the uphill ahead.

MATTHEW (screaming)  
Oh Shit !

The ride begins several sharp turns and steep drops. Sandra is terrified, Matthew is feeling nauseous. Bruce is smiling slightly. He's proud of his work. After a about three minutes of turns and drops, and even sudden lifts. They reach the bottom. It's darker here than the rest of the ride. The boat stops.

MATTHEW  
Is it over?

BRUCE  
Not quite.... Everything is quiet and still for a moment.

ANNOUNCER (from P.A.)  
That's it folks for the Demon Boat Ride.... Everybody off. Watch your hands and feet.

MATTHEW  
Where's the dock?

SAUNDRA  
I think that's the point.

The boat starts to sink in the black water.

MATTHEW  
Oh SHIT!

Bruce is first out & he's swimming away from the one light in this pool. It's emanating from the far wall, underwater.

MATTHEW (CONT'D)  
Hey, where are you going? Hey!

Matthew & Sandra are following him as he swims to a rock in the middle of this seemingly black sea. Bruce gets on the rock and stands. Matthew stops and treads water, trying to catch his breath.

MATTHEW  
That's nice. (spits water out)  
I think I lost my wallet.

BRUCE  
I'd get out of the water if I were you.

MATTHEW  
Why ?

ANNOUNCER (over P.A.)  
And now ladies and gentlemen it's time for the fabulous CROCODILE SHOW!

MATTHEW  
Great ! You couldn't be a fan of Dolphins or some other less threatening animal.

Sandra gets on the rock with Bruce. Matthew is lagging. He gets to the rock just as the underwater.

SAUNDRA  
Matt!

Underwater lights come on. It illuminates the whole cave where they are. The bluish green pool is about 300 square feet and branches off in four directions. It's like someone made their pool into a fake swamp. Matthew panics when he sees that there are about twelve crocks in the water with him. He gets up on the rock too. They are crowding this little rock.

SAUNDRA  
Now what?

INT. CONTROL ROOM, MURDERLAND

JOHNNY  
Who can make it to the exit alive?

Johnny presses a button.

INT. CAVE WITH CROCODILES, MURDERLAND - NIGHT

The rock begins its descent into the water.

INT. CONTROL ROOM, MURDERLAND

JOHNNY

I've got five bucks that says someone dies here and now.

ZACH

I'll see that bet.

Zach reaches into his wallet.

INT. CAVE WITH CROCODILES, MURDERLAND - NIGHT

The rock completely lowers into the water.

SAUNDRA

Now where do we go ?

BRUCE

I don't know.

MATTHEW

I thought you made this place ?

BRUCE

I did, but this room has four exits and only one opens, it's up to them in the control room.  
There's one right over there. The exit light is on, but he can change it.

He starts to swim for it. The light turns off and another light on the other side of the cave turns on.

MATTHEW

Fuck! He's toying with us.

Bruce looks from side to side. Sandra tries to see a way out too.

SAUNDRA

Shit, here it comes.

Bruce sees this and moves closer to her.

INT. CONTROL ROOM, MURDERLAND

Johnny leans to the edge of his seat.

JOHNNY

Get ready to hand over that fiver, motherfucker...

INT. CAVE WITH CROCODILES, MURDERLAND - NIGHT

The crock is moving in on Sandra. Bruce pulls out the pistol and fires it into the water and empties it into the crock. He sees the blood.

BRUCE

The crocks will eat him up before they come after us, let's go.  
They all three start to swim for the exit that's open.

The crocodiles all go after the dead crock and start to feast. The blood keeps them from even noticing anything else in the water.

INT. CONTROL ROOM, MURDERLAND

Zach reaches out his hand.

ZACH

You were saying?

Johnny hands over a dirty five dollar bill.

ZACH

Aren't you going to switch exits on him  
again?

JOHNNY

Why? The crocks are all going for the dead croc. There's no fun in it. Besides we've got plenty more for them. The night is young...

INT. DRAGON'S CAVE, MURDERLAND - NIGHT

Bruce is dripping and Sandra is shaking for the first time yet. Matthew has been shaken since he woke up and is finding new levels of scared. This tunnel is about four feet wide and

simulates a real cave. The walls are brown and gray with moss in certain spots. There are pink and blue lights to give this a fairy tale look. Fake smoke comes from tiny spouts in the floor. We here faint growls from something ominous.

MATTHEW

What's next, Walt?

BRUCE

A dragon.

MATTHEW

So what happened ? Did you have a real bad theme park experience as a kid and this is your revenge?

Bruce stops at a corner.

BRUCE (whispers)

Be very, very quiet...

MATTHEW (whispering)

Are you hunting wabbits?

Pan around the three and the camera peeks around the corner to reveal a ..... Giant animatronic Dragon. It is about thirty feet long, green with scales all the way down it's long tail. It has wings in the back and it's head is down low like it is sleeping. Smoke comes out of its nostrils as it groans. The eyes slowly open and close and the head barely lifts off the ground. The pink and blue lights shine on it's green skin to give it a surreal look.

BRUCE (whispering)

The room has sound sensors. If you wake it up, it breathes fire.

MATTHEW (whispering)

You were one of those guys that played Dungeons & Dragons with real swords, weren't you.

SAUNDRA

Shhhh!

Bruce makes his way across the room silently. Matthew tries to go next. He stops and stares at the dragon. He then keeps moving. Sandra goes last. From the side of the wall, a trip wire extends out. She trips and falls. The dragon's head rises, then falls. From the mouth starts to breathe fire like a flamethrower. Bruce rushes back and pulls Sandra up forcefully. The heat is immense. They all three make it around the corner to a set of stairs. Bruce rushes them all up the stairs.

BRUCE (whispers)

Keep moving, keep moving.

INT. CONTROL ROOM, MURDERLAND

Zach chuckling at Johnny as they watch the event.

INT. SHORT HALL, MURDERLAND - NIGHT

This is a hallway that physically gets smaller, it's a perspective warp with black and white swirls painted.

SAUNDRA

How do we get out of this room?

BRUCE

We wait. This is an elevator.

MATTHEW

An elevator?

BRUCE

Yeah, we're about a hundred an fifty feet below the subway stations. We're heading a little higher up now.

SAUNDRA (to Bruce)

How's your foot?

MATTHEW (imitating her)

"How's your foot" ? This guy tried to kill us and he put us in this place, and you want to know how his foot is ?

BRUCE

It's fine thanks.

MATTHEW

Why don't you tell us a little about yourself?

BRUCE

Look pipsqueak, I'm having a real bad day here and we're just starting.

The door the came in from opens up and they exit.

INT. THE SEA OF PLASTIC BALLS, MURDERLAND - NIGHT

The come into room that is about a hundred yards by a hundred yards and over a sixty feet tall. It's dimly lit, but there are millions of small red, blue, and yellow plastic balls covering the floor. At the far end of the room is a jungle gym maze of padded walls that lead up to an exit at the top of the room. Basically this is like an adult version of a McDonald's Playland.

SAUNDRA

Now what the hell are we supposed to do?

BRUCE

We have to climb up that.

MATTHEW

That's not to tough.

BRUCE

Look...

Bruce points to the sea of plastic balls. As he does, eight feet tall Nerf spikes fly out of the ground.

BRUCE (CONT'D)

There's enough force to push you twenty feet in the air. It won't kill you, but it will hurt.

SAUNDRA

You have issues. I mean you have some serious issues that need to be ironed out.

MATTHEW

Issues? This guy has the damn subscription to every psychotic issue I've ever heard of.

BRUCE

That's cute asshole.

ANNOUNCER

Let's see if the lovely contestant can make it to the top in three minutes!

A soundtrack starts to play over the loudspeaker just like American Gladiators. Bruce starts to run into the sea of plastic balls. The "running" ends pretty quick. The balls are about five feet deep. Matthew and Sandra dive in as well. They struggle to move in the plastic ball mess. A few of the Nerf torpedoes launch around them.

SAUNDRA  
That was close.

Bruce is moving along. Matthew starts to try a swimming motion. He starts to really move fast along.

MATTHEW  
Hey, try swimming. It works.

BRUCE  
What the fuck are you talking about.

MATTHEW  
Swimming, you know, like in water, moron.

Saundra starts to do a swimming motion and moves along.

SAUNDRA  
Come on, it works.

BRUCE  
Give me that.....

Bruce is cut off by a Nerf projectile that launches him a few feet into the air. He lands just ahead of Matthew.

MATTHEW  
You okay?

BRUCE  
Ow...

The struggle through and get to the tower. Matthew gets to the deck first & helps Saundra up. They both help pull Bruce out of the Plastic Ball Ocean.

BRUCE (CONT'D)  
We have to climb up these slides.

They start up a slide and move forward. They get to another level up.

ANNOUNCER  
You have about sixty seconds !

The sounds of a studio audience screams out in joy (prerecorded of course)

SAUNDRA  
Hurry! Hurry!

They find a rope with knots in it. They start to climb it. One at a time. Then more speedily they go into the next level and find they have one more to go.

MATTHEW  
How do we get up to the top ?

Bruce just stares for a moment.

MATTHEW  
What? Don't you remember? You know everything else but this?

The Studio Audience track is counting down from TEN SECONDS.

BRUCE  
I remember! Here, here!

He climbs around the outside of the play set & goes around to the top. Sandra follows, then Matthew. Just as the countdown gets to one, they get into the exit.

INT. SMALL HALLWAY, MURDERLAND - NIGHT

They wait by the door to the next room, until it opens.

INT. SUBWAY STATION X, MURDERLAND - NIGHT

This is a perfect mock up of a current day subway station in New York. Matthew is looking at the sign that says MEN'S ROOM rather longingly. Sandra is scoping the room out. BRUCE is staring forward.

MATTHEW  
This probably isn't the bet time, but I really have to pee. Can I pee ?

BRUCE  
Knock yourself out.

MATTHEW  
Thanks...

He starts for the Men's Room.

BRUCE  
NO!

Just as Bruce yells for him, Matthew is shut into the Men's room and the subway train arrives. The smoke and air rushes in.

SAUNDRA  
What do we do now ?

JOHNNY  
Why don't you get in?

The floor starts to retract. Bruce gets in & Sandra reluctantly follows.

INT. SUBWAY MEN'S ROOM, MURDERLAND - NIGHT

Matthew is staring around. The urinals are putrid. The stalls emit an odor that keeps him from crossing the room. He hold his nose. On the speakers, Toccata and Fugue in D starts to play.

JOHNNY (V.O. from P.A.)  
Welcome to the Men's Room !

MATTHEW  
I'm a little self conscious here. I can't urinate if you're gonna be watching from the video camera.

The toilets begin to flush automatically. The brown colored water starts to fill the floor. The room tips slightly toward them. Matthew starts to slide a little.

JOHNNY  
Maybe you should get over fears.

ZACH  
Well, Mr. Parker it seems that your is not the wardrobe of choice tonight. I'm quite confident that my tie is looking better than yours.

MATTHEW  
You son of a bitch ! I knew this wasn't about my parking tickets.

ZACH  
That water there is piped in from the great toilets of the upper class. I hope you brought a snorkel.

The ceiling begins to lower. Matthew stares longingly at the door. It's locked.

INT. SUBWAY CAR, MURDERLAND - NIGHT

Bruce holds onto the rail as this thing corners harshly. Sandra keeps losing her grip on the rail.

SAUNDRA

So where does this lead ?

BRUCE

No where. We've got about seven minutes before this thing slams into a concrete wall.

SAUNDRA

So what do we do ?

BRUCE

I'm working on it.

SAUNDRA

Who the hell are you anyway ? What is this place ?

BRUCE

It's called Murderland. It's paid for  
by First Bank.

SAUNDRA

First Bank ? But how ?

BRUCE

It's a tax write off for John C. McCay.

SAUNDRA

McCay knows?

BRUCE

Knows ? He watches every "Guest" on tape. This whole place is here for his sick amusement.  
And no so are we.

The lights flicker out as they round another corner.

INT. SUBWAY MEN'S ROOM, MURDERLAND - NIGHT

The ceiling is closing, and so is the nasty brown water from the toilets.

Matthew is staring in the mirror of the broken, dirty mirror. He has given up.

MATTHEW  
I got it! Get over your fear.

He stands next to a urinal. He unzips his fly.

MATTHEW (CONT'D)  
Oh god, this is bad.

INT. CONTROL ROOM, MURDERLAND

JOHNNY  
Look, he figured it out !

ZACH (into microphone)  
I can see your small business ! Look at it it's so small.

INT. SUBWAY MEN'S ROOM, MURDERLAND - NIGHT

Matthew is trying to pee. His eyes are closed.

MATTHEW  
I know that this might seem like the right time to come out of the closet,  
but believe me, it's not.

INT. CONTROL ROOM, MURDERLAND

Johnny is laughing and pointing at Zach who is fuming and turning red.

MATTHEW (on monitor)  
Unless of course the guy your with is your lover. By all means let it out. Start sharing the gay  
love.

Johnny stops laughing. He slams down on a switch.

INT. SUBWAY MEN'S ROOM, MURDERLAND - NIGHT

The room tilts even more with a sudden jolt. Matthew looks up surprised! He's Peeing!

MATTHEW  
Ha! Yes, Yes, Yes!

As soon as he's finished, a door opens up on the wall.

MATTHEW

Cardinal rule, lovebirds, once you start peeing you can't stop.

Matthew flushes and runs out the open door that opened in the wall.

INT. SUBWAY, MURDERLAND - NIGHT

Bruce has his eyes closed. Sandra jumps up. She goes to the door and breaks the glass with her elbow.

BRUCE

What are you doing?

SAUNDRA

I'm leaving.

She jumps out. Bruce smiles at this. He follows suit.

INT. CONTROL ROOM, MURDERLAND

Johnny looks at his monitors. He was so busy with Matthew he didn't notice them jump. On the monitor, we see the empty subway hit the concrete wall at full speed, smashing itself to pieces.

ZACH

Look ! Look !

JOHNNY

Shit, I forgot about them. Well, I guess the boss man wasn't as tough as I thought.

ZACH

I don't know. Maybe we should watch the tape to be sure.

JOHNNY

You're paying the bills.

INT. SUBWAY TUNNEL, MURDERLAND - NIGHT

Sandra is walking (limping may be more accurate) back towards the station (fake station anyway). Bruce is trailing behind.

BRUCE

Hey! Hey! I'm talking to you!

SAUNDRA

What?

BRUCE

You took an awful big risk back there.

SAUNDRA

Look I don't even wanna know how I got in this mess. I just want out. It has nothing to do with me.

BRUCE

If you hadn't started boffing that weasel with an attitude, you wouldn't be here.

SAUNDRA

I'M NOT BOFFING MATTHEW!

BRUCE

Then you didn't give him any passwords of any kind?

SAUNDRA

NO ! I wouldn't do that.

BRUCE

Then he isn't embezzling either is he?

SAUNDRA

Why would he ? His parents are rich.

She starts walking again. Bruce contemplates this. He vaguely remember the bank statements, but they did show that he had a lot of money before the wire transfers began, long before he started work at the bank. Bruce runs back over to her.

INT. ROOM OF TUBES, MURDERLAND - NIGHT

Matthew walks into a room that has several tubes of varying shapes, colors, & sizes, yet all are big enough for a person to climb into and crawl through.

ANNOUNCER (over the speakers)

So many tubes to get in, only one is the way out.

MATTHEW

Great.. great. Is there any kind of hint or anything?

ANNOUNCER (beat, and over speakers)  
Pick with expediency ! The walls close in on him.

MATTHEW  
Don't rush me or anything.

Matthew frantically sizes up the ten or twelve tubes.

MATTHEW  
Blue IS my color.

Matthew climbs into the blue tube and crawls through it. As he crawls through it, the tube begins to shake a little, then spins.

MATTHEW (CONT'D)  
Well isn't this fun.

He starts to move a lot faster. Then it begins to tip downward.

MATTHEW  
Oh, Shit !

INT. LANDING ROOM, MURDERLAND - NIGHT

Matthew slides right into a fluffy pillow about ten feet long. He looks around the small room and puts his arm on the back of his neck and starts to rub.

MATTHEW  
I am definitely going to see a chiropractor.

A door slides like Star Trek open before him. A giant spotlight shines on Matthew.

ANNOUNCER (from the new room)  
Okay drivers ! Start your engines!

Matthew slowly rises and looks into the race track room.

ANNOUNCER  
Remember not to touch the floor or else...  
(a giant buzzer sound)  
You'll get the shock of your life !

Matthew gets into a smaller size race car.

INT. SUBWAY TUNNEL, MURDERLAND - NIGHT

Saundra is still walking ahead of Bruce. He is still limping & trying to catch up.

BRUCE

So you're telling me you were set up?  
I knew something was wrong.

SAUNDRA (very sarcastic)

I'm not listening.

BRUCE

Hey ! I'm still your best chance to get  
out of here alive.

SAUNDRA

You've been doing a bang up job so far.

Right now Matt is probably dead and it's your fault. Bruce stops in his tracks.

INT. CONTROL ROOM, MURDERLAND

Johnny & Zach are reviewing the tapes.

ZACH

What's Mr. Parker doing ? On the live feed monitor we see Matthew driving a miniature bumper  
car around a maze.

JOHNNY

He's driving. He can't step off or he'll be electrocuted and I haven't open the maze up yet. He  
can't get out.

A cell phone rings. Johnny turns and looks around. Zach removes the phone from his jacket  
pocket.

ZACH (into cell phone)

Zachary.

JOHN C. MCCAY (V.O. from phone)

Zach, my boy ! How is tonight's adventure going?

ZACH

Good, sir.

INT. JOHN C. McCAY'S KITCHEN - NIGHT

John C. McCay is in a robe and drinking wine from a nice glass. There is a beautiful woman in a MAID's outfit in the room.

JOHN C. MCCAY (into phone)  
Is it as good as I hope it is ?

ZACH (V.O. from phone)  
Better, sir.

The Maid approaches Mr. McCay and starts to kiss his neck.

JOHN C. MCCAY (to Maid)  
One moment dear...  
(she goes down O.C.)

ZACH (V.O. from phone)  
Sir ?

JOHN C. MCCAY (into phone)  
Not you Zach. (to Maid)  
Remember, my wife is asleep upstairs, dear.  
(back into phone)

Zach, am I gonna like what I see on this tape ? Is it the grandest of all the Park's tapes?

INT. CONTROL ROOM, MURDERLAND - NIGHT

Zach is loosening his tie. Johnny is yawning.

ZACH (into phone)  
Yes sir. It will be the best of your collection, I assure you.

JOHN C. MCCAY (V.O. from phone)  
Fantastic ! A little faster sweetheart.

ZACH  
Sir ? We're moving them right along as  
fast as we can.

JOHN C. MCCAY (V.O. from phone)  
Have that tape on my desk tomorrow morning.  
(sounds of a groan) First.... thing...

ZACH  
Yes sir. Try a little aspirin for that.

The phone clicks off. Zach starts to fold up his phone.

JOHNNY

Was that the Old Man ?

ZACH

Yes. I think he's feeling sick or something.

CUT TO:

Johnny starts to use the controls to zoom on Matthew in the race car. On the monitor we see Matthew looking very serious.

INT. BUMPER CAR MAZE, MURDERLAND - NIGHT

Matthew is driving like a race car driver. he's even making the engine noises himself. The car is made for a twelve year old, so Matthew's knees are up against his chest.

INT. CONTROL ROOM, MURDERLAND

On the monitor we see Sandra break out the door window and jump out.

ZACH

There ! There ! Did you see ! They're still alive !

JOHNNY

I can see that but where ?

INT. TUNNEL, MURDERLAND - NIGHT

Sandra is still defiantly walking ahead of Bruce.

BRUCE

It won't take them that long to figure out we weren't on the train when it wrecked.

SAUNDRA

Not listening !

BRUCE

Look, there's another train. They'll send it through here. You're fucked if you don't STOP and listen to me.

SAUNDRA

I'm listening.

BRUCE

At the subway station, we can get into a power duct that my little shit head of an assistant doesn't know about.

INT. CONTROL ROOM, MURDERLAND

Johnny is working the board.

JOHNNY

Okay, I've got the other train coming around now.

INT. TUNNEL, MURDERLAND - NIGHT

Bruce stops. He hears the other train coming.

BRUCE

Shit, it's too late. The other train's Coming.

You can hear the horn of the train from here.

SAUNDRA

Any ideas?

A door opens up before them in the wall.

BRUCE

He found us already. Let's go.

Bruce casually walks into the room. Sandra walks in, frustrated.

INT. CONTROL ROOM, MURDERLAND

JOHNNY

Thought you had me there didn't you Bruce ! Just goes to show that the tail can wag the dog.

INT. WATER TANK ROOM, MURDERLAND - NIGHT

In what looks like just a storeroom, Bruce tries for the door. It's locked. Then the water starts to pour in from ceiling.

SAUNDRA  
What's the trick here?

BRUCE  
We drown.

SAUNDRA  
Obviously, but what's the way out?

BRUCE  
Once the room depletes it's oxygen, we  
have about 30 seconds, then a door opens on the bottom over there. Then we swim out.

SAUNDRA  
How long till the room fills ?

BRUCE  
I'd say about thirty to forty minutes. Give or take a few.

Bruce goes over to the camera and pulls it off by hand.

INT. CONTROL ROOM, MURDERLAND  
The monitor goes black.

ZACH  
He's got a real complex about being on  
camera, doesn't he?

INT. WATER TANK ROOM, MURDERLAND - NIGHT

Bruce is just looking around. They're both bored. There's nothing to do but wait.

SAUNDRA  
So why this?

BRUCE  
Excuse me?

SAUNDRA  
Why did you build this whole place?

BRUCE  
Is this really the time?

SAUNDRA  
Do you have something better to talk about?

BRUCE (takes a long moment)  
I just graduated from M.I.T. in engineering. That's when John McCay hired me.

SAUNDRA  
He hired you to build this place?

BRUCE  
I was hired in and started to do the boring old work routine. I was originally brought in as a technical advisor. First Bank had sponsored my scholarships.

INT. BRUCE'S OFFICE - DAY

Black and white flashback scene. Bruce is younger, clean shaven and in a suit. He has his own office & on his desk is the old game MOUSETRAP, modified and works by itself. John C. McCay enters.

McCay talks to Bruce with a smile on his face & motions for them to leave together.

BRUCE (V.O.)  
I was asked to design something for Mr. McCay. I had no idea what it was. I thought it was going to be a real amusement park.

INT. CLOSED SUBWAY TUNNEL - DAY

Through a door that has remained shut for many decades, Bruce & John C McCay enter the dark room with a late 1800's or early 1900's feel to it.

BRUCE (V.O.)  
When I first saw the abandoned subway tunnel, I still had no idea what it was he wanted done. I started work on the park.

INT. SUBWAY TUNNEL UNDER CONSTRUCTION - DAY

Bruce is toiling away with the unfinished Main Street Merry Go Round. There are a lot of construction workers hammering and putting up walls. The walls are starting to go up on all of the buildings and it is a preliminary version of Main Street. There is even an unfinished, unpainted castle.

BRUCE (V.O.)

This is when I found out the truth....

John McCay arrives with Zach. Bruce shakes hands with Zach. A photo was taken, then a newspaper reveals the headline, MURDERLAND OPENS TODAY

BRUCE (CONT'D)

They wanted a few changes in the design.

The Merry Go Round begins to emit gunfire.

BRUCE (V.O.)

This is when they told what it was really for. They said that the people that would be sent down here would only be criminals, the scum of the world.

INT. CONTROL ROOM, MURDERLAND - NIGHT

The younger Bruce is at the controls.

BRUCE (V.O.)

I remember the first guest. He was an accountant that had raped his daughter. He went to trial with the best lawyers and got off. McCay used this as an opportunity. We nabbed him and put him in Murderland.

On the monitor we see a middle aged exec wake up and get gunned down.

BRUCE (V.O.)

This is how I got started.

INT. WATER TANK ROOM, MURDERLAND - NIGHT

Back in color, bruce has his head down.

BRUCE

I was lured by all the money and I truly did convince myself that what I did was for justice. Since then, McCay has wanted to put anyone he can down here.

SAUNDRA

But how do you know if the people are guilty?

BRUCE

I do a very thorough background check.  
I go through police files, personel files, anything.

SAUNDRA

Then how come Matt and I showed up as  
guilty?

BRUCE

It was there, clear as day. I saw the  
computer records. Matthew has been fed wiring money to his personal account.  
(beat) I just knew something was wrong.

SAUNDRA

So you may have been duped this whole  
time. Killing innocent people, that must make you feel ... how does it feel ?

BRUCE

There are other things too. They had  
everyone start taking those psych tests. Did they make you take one?

SAUNDRA

Yeah, everyone has to when they get  
hired.

BRUCE

There's more to it than trying to see  
if you'd steal from the company or if you'd lie or cheat.

SAUNDRA

What do you mean?

BRUCE

McCay had a lot money done into researching psychological reactions to questions that are  
seemingly unrelated, but reveal everything. Like criminal impulses, homicidal impulses.....

The water is at the knees and rising.

SAUNDRA

And you believe that?

BRUCE

I've since changed my mind. I designed this place, based on my belief that I was doing what the legal system couldn't or wouldn't do. McCay had the company buy the property and they pay the bills. It's a tax write off. On the books everything looks kosher. I have an office on 5th that I haven't seen in ten years.

SAUNDRA

Doesn't anyone notice all the people  
Missing?

BRUCE

This is New York. No one notices anyone. Not even when someone disappears. At first it was the guy who was caught trying to steal McCay's Jag. Then it was dirty accountants that tried to walk away with millions. The Old Man got such a rush from it, I thought that he would start trying to send me people who used the copier after hours.

SAUNDRA

How can you just take a life ? I mean it's a life, life is so precious. How does it feel?

BRUCE

What do you do with the company, if I might ask?

SAUNDRA

I'm in charge of the conversions.  
(beat) When First Bank buys another smaller bank, I'm in charge of converting them to our systems and way of doing things.

BRUCE

So when you took those jobs away last October from the Midwest Central, and that guy killed himself, how did it make you feel?

Bruce starts to circle her. The water is to their waists now.

SAUNDRA

(very surprised that he knows) I... I .....

BRUCE

You didn't think about it did you ? Your file said you had a nervous breakdown.

SAUNDRA

I wanted to let his family know....

BRUCE

Know what ? That it was your fault ?

SAUNDRA

It wasn't my fault. I was just part of  
a team. I was doing my job...

BRUCE

So was I. So don't give me any shit. Your business is just as bad. At least I'm up front about it.  
You kill people slowly. Your corporate takeovers can decimate a family's livelihood over a year  
sometimes two. Now you know how it feels.

Saundra just turns away and faces the wall.

INT. CONTROL ROOM, MURDERLAND

Johnny is finishing off a bag of chips, pouring them straight into his mouth from the bag.

ZACH

That is repugnant. You have the habits  
of a goat.

JOHNNY

Well no shit.

ZACH

Ach ! How will you know if they've made  
it ?

JOHNNY

The room will fill to the top, then if  
they wind up in the next room, they lived, if not, they're dead.

INT. WATER TANK ROOM, MURDERLAND - NIGHT

The water is up to their neck.

BRUCE

Just remember, hold your breath as long as you can. Then go right over to that corner. The door  
will open and go in and up.

SAUNDRA

Okay.

The water is going over their heads now.

Bruce takes a deep breath and goes under. Saundra holds out till the last possible second. These thirty seconds are the longest of their lives. The pressure on their lungs is enormous. Just when the panic begins to set in, the door opens. Bruce pushes Saundra through then follows through.

INT. EXIT ROOM, MURDERLAND - NIGHT

Saundra rises to the surface and gasps for air. Bruce comes up and does the same.

SAUNDRA  
You okay?

BRUCE  
Fine...

INT. CONTROL ROOM, MURDERLAND

JOHNNY  
Shit they made it.

He hands over another five dollar bill to Zach.

ZACH  
Thank you very much.

JOHNNY  
Goddamn it Bruce, you've cost me about thirty dollars so far.

INT. EXIT ROOM, MURDERLAND - NIGHT

Bruce looks up at the video camera. It's too high up to hit. He scorns.

JOHNNY  
Why don't you just stop fucking around and just die!

BRUCE  
I'm sick of playing. I've got a better idea.

Bruce walks under the camera. He motions for Saundra to follow. He opens a panel off of the wall. In there is a small service tunnel. Inside is a shotgun and two pistols. He hands her a pistol.

INT. CONTROL ROOM, MURDERLAND

On the monitor we see Bruce re-enter the frame.

JOHNNY

I thought I lost you there for a second  
boss man.

On the monitor we see Bruce raise the shotgun and aim it directly at the camera.

JOHNNY

Uh, oh.

Johnny drops the bag of chips. On the monitor we see the screen go blank.

JOHNNY

You son of a bitch!

INT. EXIT ROOM, MURDERLAND - NIGHT

BRUCE

If we can get to through the next room,  
we'll be at a junction for a power grid.

SAUNDRA

Let's go.

They go through the door.

INT. MINIATURE MANHATTAN, MURDERLAND - NIGHT

This is the room that has a 1/100th scale of Manhattan Island. It's night and storming. There are little robotic cars that honk horns and even little voices of cab drivers cursing at them.

SAUNDRA

This is cute.

BRUCE

Yeah, real cute. The storm is fake, but  
the lightning is real.

SAUNDRA

Okay Mr. Inventor, how do we avoid it?

BRUCE

You don't. It's random, there no trick.

SAUNDRA

Great...

They start to move through the city.

INT. CONTROL ROOM, MURDERLAND

ZACH

Okay, I have five that says THIS is it for them.

JOHNNY

I think I'll see that action.

INT. MINIATURE MANHATTAN, MURDERLAND - NIGHT

Bruce move fast in between the buildings. Sandra follows behind. Lightning is striking at 7 or 8 second bursts throughout. The voices of the cabs and cars is heard.

SAUNDRA

Where are we going?

BRUCE

The Brooklyn Bridge.

They run in between the buildings. A Bolt hits right between them. There is even fake thunder sounds. The keep trucking forward. Bruce trips on a car and hits the ground. Sandra tugs at his hand.

SAUNDRA

Get Up! Keep coming. Come On!

Bruce gets up and goes. They are holding hands as they push onward.

INT. CONTROL ROOM, MURDERLAND

JOHNNY

Isn't that touching...

He presses a button.

On the monitor we see a bolt hit right on Bruce. Sandra loses her grip on his hand. He goes down.

INT. MINIATURE MANHATTAN, MURDERLAND - NIGHT

Sandra goes back for Bruce.

SAUNDRA

Come on, get up ! You can make it.

Bruce starts to stir. It wasn't a direct hit, but more than a small shock. His arm is steaming from the singe.

BRUCE

Okay, just stop yelling.

He groggily gets up.

INT. CONTROL ROOM, MURDERLAND

ZACH

Give me my five back.

INT. MINIATURE MANHATTAN, MURDERLAND - NIGHT

Bruce and Sandra make it to the Brooklyn Bridge. They go into the half height exit door that's there.

INT. CONTROL ROOM, MURDERLAND

Zach is holding onto his five dollar bill.

ZACH

So what's next ? No one's ever made it this far before.

JOHNNY

He's got two choices, either it's the Bowling Alley from Hell or Alice in Murderland. See this ? Even Bruce knows that no one can make it out of here in one piece.

He fingers a monitor. There is a map that has the entire maze listed on the screen next to it.

JOHNNY

Being the fair guy that he is, Bruce designed this place so that there is one solution to every room. If you can make it through all thirty rooms, you live. No one's made it past seven till now.

INT. RACETRACK, MURDERLAND - NIGHT

Matthew is still driving like a madman. He looks very sleepy.  
Another automated car bumps into him from behind, giving him a jolt.

ANNOUNCER (over P.A.)  
You must come in first place to move on!

MATTHEW

Jesus, my legs are asleep. I'll never  
be able to win this shit.

More of the other miniature cars race past him. He floors it and gets into the race again.

INT. ALICE IN MURDERLAND, MURDERLAND - NIGHT

This German Expressionist room with astro turf for grass and three giant fake trees. There's a long dining table set up with plates and desert. This room looks like movie set and the paper machete decorations on the wall add to it. Bruce & Sandra enter. There is a murmuring of deep voices. The lights brighten on the trees. They begin to come to life & speak. The Trees have faces & they speak like the Trees from the Wizard of Oz.

TREE #1  
Hey buddy, you got a light?

TREE#2  
You can't smoke asshole, you'll catch  
fire !

TREE #3  
Awe, let him smoke, what I need is a  
little piece of ass!

Sandra laughs at the argument that the trees are having. Bruce starts to walk toward the table.

TREE#2  
What are you going to do? Leaf fuck him? You've got no genitalia! You Are A Tree! Get it?

TREE #1  
You just stop that or I'll.....

At this point a gas is emitted from the tree.

TREE#2

Oh God ! That smells downright rank !

TREE #3

Yikes, I shouldn't have had that taco !

The other tree let's loose a yellow gas from the leaves. Sandra begins to cough and gasp. Bruce does to, then he runs over to the dinner table.

BRUCE

Quick, drink this!

He hands her a cup of tea from the table.

SAUNDRA

I don't get it.

BRUCE

It's poison gas, this is the antidote. Drink it.

TREE#2

You guys disgust me!

TREE #1

He hee hee hee hee.

TREE #3

Hey, pull my branch!

TREE #1

Hee hee hee hee heeh hee.

Sandra drinks the tea & then Bruce takes a swig.

BRUCE

Come on let's get out of here.

INT. HALLWAY, MURDERLAND - NIGHT

Bruce stops Sandra.

BRUCE

Here. Help me get the panel off.

They tear at the wall piece and it comes off. Bruce sees the power box.

Get back !

Bruce pulls out the Shotgun and fires it. All the lights go out.

INT. CONTROL ROOM, MURDERLAND

Over half the monitors go out. The grid of the entire Murderland has over half go out.

JOHNNY

What the ... ?

ZACH

What happened ?

JOHNNY

The power went out in half the park.

ZACH

How can this happen?

JOHNNY

I don't know. I think that a power grid just needs reset. Don't get your panties in a bunch. I'll go down and reset it.

ZACH

Go in there ? What if Bruce finds you ?

JOHNNY

Yeah, right. He's stuck all the way over here.

Johnny points on the map of the park on a monitor.

He'll never make it to the main power grid. Those two are way over here... (points to another area)  
I'll be over here trying to get the power back up. It'll only take a few minutes.

Johnny gets a flashlight and a pistol.

INT. MINI CAR RACE TRACK, MURDERLAND - NIGHT

Matthew is sitting in his miniature bumper car in the dark. None of the other cars are moving and only the emergency lights are on.

MATTHEW

Hey ! Hey ! What happened ?

He throws his helmet on the floor. Nothing happens.

No guts no glory.

He reaches out and touches the floor real fast. He flinches. Nothing happens.

Electrocuted my ass !

He starts to walk around the race track.

INT. HALLWAY, MURDERLAND - NIGHT

Bruce and Sandra are running through the now powerless hall in the dark.

SAUNDRA

Do you know where you're going?

BRUCE

Yes.

We hear a thud.

SAUNDRA

What was that?

BRUCE (painfully)

Girder, watch your head.

We hear a door open. Then a flashlight illuminates the hall.

Here, we can take this service tunnel straight to the end. No one knows about this but me. It'll lead you out to Central Park, and I'll take care of my #2.

They go into the long service tunnel. It's about 100 feet ahead and looks like just a brick tunnel where workmen would walk.

INT. RACETRACK, MURDERLAND - NIGHT

Matthew gets over to the wall where a barely visible door is. With the partition, he never would have been able to make it to this part if the floor was still electrifying.

Matthew boldly opens the door and peeks in. The door slams right back at him. He jumps in a panic. There is a hallway with emergency lights on.

MATTHEW

Well now Mr. Helper, I like the look of this.

He goes in. There are two tunnels. He takes the one on the right.

INT. OLD WEST TOWN SHERIFF'S OFFICE, MURDERLAND - NIGHT

From the ceiling, a hatch opens, Johnny looks around. The power is barely on. Only the emergency lights are on. He climbs down. This is an all wooden simulated Sheriff's office circa 1865. Johnny sees something out the window (he's on the second floor).

INT. OLD WEST TOWN STREET, MURDERLAND - NIGHT

Matthew walks into the enormous room that appears to be a small section of an Old West Town. There is a Saloon, a General Store, a Stable, and at the far end to his right is the Sheriff's Station. The lights are coming from the light fixtures in the ceiling. This area still has full power. The ceiling is about sixty feet up and simulates high noon. There is even a wind machine blowing dust and tumbleweeds back and forth across the street.

MATTHEW (to himself)

What the hell will he think of next ?

Matthew stands at the center of the town and sees the stable at the end of the right side.

INT. OLD WEST TOWN STABLE, MURDERLAND - NIGHT

Matthew walks in cautiously and sees an animatronic horse. He sees a water fountain and takes a sip. From the wall of a building opens the secret passage. Out comes Bruce and Sandra. They are quiet as can be.

INT. OLD WEST TOWN SHERIFFS OFFICE, MURDERLAND - NIGHT

Johnny checks the clip in his pistol.

JOHNNY (to the gun)

Let's kill us some weasel.

Johnny exits through the front door.

INT. OLD WEST TOWN STABLE, MURDERLAND - NIGHT

Matthew starts to stare at the fake, unmoving horse.

MATTHEW  
(in a mock cowboy voice)  
Steady ! Steady !

He laughs to himself.

INT. OLD WEST TOWN STREET, MURDERLAND - NIGHT

Johnny turns around when he hears the voice. He cocks his pistol and starts to move quickly and silently to the stable.

INT. OLD WEST TOWN ALLEY, MURDERLAND - NIGHT

First Sandra & Bruce turn at the voice, then Johnny walks right by them.  
Bruce takes out his shotgun and follows.

INT. OLD WEST TOWN STREET, MURDERLAND - NIGHT

Johnny gets to the door to the stable. He very slowly raises his pistol. From JOHNNY's POV we see, He takes his time aiming at Matthew.

MATTHEW (mock Mister Ed voice)  
Wilbur, I have an itch on my ass, can you scratch it ? Wi wi wi wi Wilbur !

More laughing.

INT. OLD WEST TOWN STREET, MURDERLAND - NIGHT

Bruce sees Johnny about to shoot.

BRUCE (O.C.)  
It's not polite to stare.

C.U. of Johnny's eyes going wide.SUPER DUPER FAST - Johnny swings and goes low, shooting off the pistol at Bruce. Bruce fires off a round from the shotgun. They both miss each other.

INT. OLD WEST TOWN STABLE, MURDERLAND - NIGHT

Matthew drops to the ground.

MATTHEW (petting the leg of the horse)  
I'm sorry Mr. Ed ! I'm sorry Mr. Ed !

INT. OLD WEST TOWN STREET, MURDERLAND - NIGHT

A showdown is in progress. Johnny is behind a water trough firing his pistol at Bruce. Bruce is behind a beam post of a building.

JOHNNY

Where's you get the gun Boss man?

Bruce is silent. He starts to reload. Johnny laughs.

I thought that you said we were at the  
START of trust.

Johnny fires off several rounds at Bruce. Johnny then ducks into the saloon. Bruce follows, firing at him as he goes. The shotgun is empty. He drops it in the road and enters the saloon.

INT. OLD WEST TOWN STABLE, MURDERLAND - NIGHT

Matthew pops his head out into the street. No one there.

INT. OLD WEST TOWN SALOON, MURDERLAND - NIGHT

Bruce enters. No one there. This place has a piano, a bar, and the chandeliers and about twelve tables and matching chairs, all following the 1965 motif. From behind the bar, Johnny pops up and starts to fire - two handed John Woo style with a nine millimeter and a .45. Bruce goes to the ground and rolls over, firing from a pistol. Glass bottles and the mirror behind Johnny shatter, He goes back down behind the bar.

INT. OLD WEST TOWN STREET, MURDERLAND - NIGHT

Matthew walks wearily by. Sandra gets behind him from the alley. She taps him on the shoulder.

MATTHEW

Jesus Christ ! I'm just a temp for  
Christ sakes !

SAUNDRA

Shut up ! It's me.

MATTHEW

I think I'm very quickly getting over  
my phobia of public urination.

SAUNDRA

What ?

MATTHEW

Nothing.

The shots can easily be heard going off in the Saloon.

INT. OLD WEST TOWN SALOON, MURDERLAND - NIGHT

It's a stalemate so far.

JOHNNY

Give it up Bruce. You can work the park better, but I'm the better shot. You know it, you rotten bastard.

Bruce thinks for a second. He knows it's true. Then he gets an idea. he starts to crawl away.

JOHNNY

Why don't you take some of this ?

Johnny gets up and starts firing away at the floor where Bruce WAS. He's so busy firing he doesn't notice. He finishes up and sees an empty floor. Bruce is standing next to him with a gun to Johnny's temple. Johnny just closes his eyes in disappointment.

BRUCE

Turn your head a little more to the left.

Johnny turns away from Bruce. Then Johnny slaps the gun from him, and kicks him in the crotch. Johnny then bolts out the front door.

INT. OLD WEST TOWN STREET, MURDERLAND - NIGHT

Johnny runs past Matthew and Sandra in terror. He goes around the building into the alley and through one of the passages. Bruce comes out.

MATTHEW

Is it over ?

BRUCE (scrunchy with pain)

Almost. Look, you two get out of here.

MATTHEW

Where?

BRUCE

In the jail cell is a spiral staircase. It leads to the surface. Take it all the way up.

SAUNDRA

What about you ?

BRUCE

There's one more person here for me to visit.

MATTHEW

It's that asshole Zach isn't it ?

SAUNDRA

Zach from work ?

BRUCE

He's the liaison for McCay. Listen go. Go now.

MATTHEW

Don't have to tell me twice.

Matthew starts running to the Sheriff's office.

SAUNDRA

Just stop it. End it here.

BRUCE

It'll end. It'll end with him and McCay. Then the park shuts down. Permanently.

The both go to the Sheriff's office. Bruce follows Johnny's trail.

INT. CONTROL ROOM, MURDERLAND - NIGHT

Zach sees nothing going on and decides to investigate. Zach climbs down the ladder into...

INT. OLD WEST TOWN STREET, MURDERLAND - NIGHT

As he climbs down the ladder ..... Matthew and Sandra see Zach first. They stop completely. Zach gets all the way to the bottom before he sees them.

SAUNDRA (clears her throat)

AHEM.

Zach turns and sees them. Sandra picks up a piece of wood from the wreckage of the Saloon.

ZACH  
Might I suggest we...

MATTHEW  
Don't mind if I do...  
(gets ready to punch him)

ZACH  
Wait!

Saundra belts him with the wood and Matthew punches him fiercely. Zach manages to get up and run into one of the halls.

INT. VIETNAM JUNGLE, MURDERLAND - NIGHT

Johnny is cowering next to a tree. It is very, very dark in here. It's not at all clear where we are. Suddenly, the lights flicker back to life. Like a tape being slowly turned back on, the sound effects of the room are that of a jungle and helicopters. The lights come back full on to reveal a fake Jungle set. Explosions begin to be set off randomly in every direction. Johnny starts to run and Bruce appears before him in the fake creek in the center of the room. Johnny stops dead still. After a moment of sizing each other up, Johnny pulls out a knife menacingly. Bruce reveals a knife from his boot. Then he calmly and slowly approaches Johnny.

JOHNNY  
Time to bitch slap the boss.  
(attempts a stab) Come on, bitch.

Bruce just steps up and slices into Johnny's arm.

JOHNNY  
Muther fucker !

INT. CUBICLES OF THE DAMNED, MURDERLAND - NIGHT

Zach limps into what appears to be an office in disarray. He sees the lights flickering on and off. It's hard to say that this intentional or not. As he passes a fax machine, it shoots out little white tubes (just like the old cylinders that fax paper used to be wrapped on). He trips and falls. His glasses fly off of his head. Matthew comes in behind him. So does Sandra.

MATTHEW  
This is fitting. The Offices of the Damned. This is as good as any place for you to die, you pond sucking piece of shit.

Zach backs away from the ratty looking pair.

ANNOUNCER (V.O. from P.A.)  
Uh, Oh! It's the Boss!

As the voice is heard, Sandra pushes Matthew to the floor.

From the big dark office, behind Zach, comes an animatronic John C. McCay (very accurate and realistic) on wheels, holding a machine gun. Zach turns in time to see it as it sprays him full of bullet holes.

JOHN C. MCCAY (animatronic pre recorded voice, with no lips moving)  
You're fired! You're fired! You're fired!

The animatronic John C. McCay recedes back into the office on it's rollers. Sandra remains on the floor looking at Matthew, who checks his own body for holes.

MATTHEW  
Are you okay? Any holes? I mean aside  
from the ones that nature gave you?

SAUNDRA  
I'm fine. Can you just shut up?

They both get up and look at the bloody lifeless corpse of Zach on the floor.

MATTHEW  
Another bad tie...

They both walk out of the room back to the Old West.

INT. VIETNAM JUNGLE, MURDERLAND - NIGHT

Bruce has Johnny in a head lock and is choking him to death.

Johnny gets a hand loose and slams it backwards into Bruce's gut. Johnny is now loose and hits Bruce in the head.

JOHNNY  
(still a little raspy voiced from the choke)  
You think I'm that easy, Bitch ?

BRUCE (casually)  
For once in your god-damn life, shut the fuck up.

Bruce lands a punch in Johnny's face, disorienting him. It's all he needs. A series of deadly blows to the head and stomach. Johnny goes down face first into the creek. Bruce then takes out his knife and slams it into the back of Johnny's neck.

BRUCE

If I had known this is what it took to  
shut you up, I'd have done it a year ago.

INT. OLD WEST TOWN SHERIFF'S OFFICE, MURDERLAND - NIGHT

Matthew is in the jail cell. He finds the spiral staircase and starts up. Bruce goes to the open access tunnel that Johnny left open. Sandra starts up the spiral stairs.

SAUNDRA

Hey Matty, don't wait for me or  
anything.

MATTHEW

I was thinking maybe we should try this  
dinner thing again, but maybe the Epcot version will be open by then....

EXT. CENTRAL PARK - NIGHT

A manhole opens and outcomes Matthew & Sandra.

MATTHEW

Sweet Jesus I never dreamed I'd be glad  
to see Central Park at night.

SAUNDRA

We made it !

(Long beat)

SAUNDRA (looking in every direction)

What now?

MATTHEW

I want to go to sleep for about a  
month.

SAUNDRA

No, idiot. Where do we go now ?

MATTHEW (looks around too)  
Where are we ?

As they both turn to see where they are, a group of about six gang members all surround Matthew & Sandra.

MATTHEW  
I don't suppose any of you know how to get to Park West from here ?

The gang leader, because of his Afro, let's call him KAREEM, 22 and very mean looking African American.

KAREEM (calm and serene)  
Wallets. Now.

SAUNDRA  
We don't have anything.

KAREEM  
Wrong answer.  
(brandishes a gun)  
I think you better become less fiscally challenged.

MATTHEW (whispering)  
It never rains, but it pours.

KAREEM (yelling)  
What the fuck did you just say, whitey!?! I am sick and tired of lining the Man's wallet.

MATTHEW  
Stick it to the Man is what I always say.  
(everyone stops and stares at Matthew)  
No, I was just saying what a shitty night we're having. It was nothing to do with your hair style or your-

Kareem puts the gun in Matthews mouth.

KAREEM  
That's much better. Now wallets. Ya'll  
white folks think you can talk shit to me and I gotsta take it.

BRUCE (O.C.)

Now I should have done that hours ago.

Everyone turns to see Bruce dressed as The Shadow holding a shotgun in his right hand and a pistol in the left.

KAREEM

This ain't none of your bidness, man.  
You're distracting us from a financial transaction

BRUCE

I'm sorry, is this distracting ?  
(moves in closer to two of  
the thugs) What about this ?

Bruce whacks two of the guys in a blink, then fires off at the remainder as they go running back into the trees.

BRUCE

That's much better. Just us.

Kareem keeps the gun on Matthew. He is disturbed and panicking on the inside.

BRUCE

What do you say you take the gun out of his mouth and then put it on the ground ? Then I'll let you limp away from this experience.

Kareem sizes this up.

KAREEM

Okay.

BRUCE

SLOWLY !

Kareem VERY slowly puts the gun on the ground.

BRUCE

Now turn around. Hands on your head.

Kareem complies. Bruce then slams the but of the shotgun into the back of his head.

MATTHEW

Thanks a lot. I always wanted to know  
what it was like to see my life flash before my eyes for the one hundredth time tonight.

SAUNDRA (to Bruce)

Come to the rescue again I see.

BRUCE

Let's roll. We have about three quarter of a mile to the edge of the park. They'll be coming back  
full force and one shotgun is not gonna scare off all of them. It'll be daylight soon too.

They start to trot to the path. Bruce vanishes.

EXT. EDGE OF CENTRAL PARK - DAWN

Matthew and Sandra get to the street and both stop in exhaustion. They almost fall to the  
ground.

MATTHEW

I got the real man's workout tonight  
didn't I ?

(looks around)

Where did he go ? Sandra spins around too.

SAUNDRA

He was right behind me !

MATTHEW

Who was that guy anyway?

EXT. FIRST BANK, NEW YORK CITY - DAY

Business as usual. People come and go. Corporate America at its finest.

INT. PENTHOUSE SUITE, FIRST BANK - DAY

John C McCay enters from the private elevator. He goes by the video viewing room. The T.V. is  
on. He walks by, then backs up. He goes in. He sees the tape of last nights adventures in the  
park.

JOHN C. MCCAY

Zach, my boy?

He sees the images from the prior night. He sees Bruce and the others running through the  
Foosball Field.

JOHN C. MCCAY

Oh my this is better than we thought it  
would be. I told you Ol' Bruce would be the man if we put him in there!

Bruce, dressed as The Shadow, arrives.

BRUCE

That's what I thought.

He punches John C. McCay in the back of the head and then injects him with a syringe.

FADE TO BLACK

FADE IN:

INT. MAIN STREET MURDERLAND

John C McCay hears the sound of the theme music over the PA.

ANNOUNCER

Welcome to Murderland ! And Here's  
Scraps the official mascot for Murderland.

Scraps takes his shots from the tommy gun.

John C. McCay runs his old fat ass toward the entrance that says "FANTASY LAND". He barely dodges the bullets as he makes it into the room.

INT. FANTASY LAND, MURDERLAND - DAY

The room is like a cartoon, a cartoon living room where all the objects are ten times bigger than they should be. The walls are about 100 feet straight up and there is blue/white wall paper up, also of enormous size. The floor is like giant carpet with a blue shag and even an Afghan on the blue, 30 foot tall couch. In front of the couch is a twenty foot tall coffee table. McCay runs forward towards the other side of the room, the mouse hole is the exit. A Giant vacuum cleaner begins to chase him. He ducks around a leg of the table. The vacuum continues on past him.

JOHN C. MCCAY

Is this the best you can do?

INT. CONTROL ROOM, MURDERLAND - DAY

We see Bruce's silhouette in front of the monitor. His hand works the controls silently. We can see McCay on the monitors and a diagram of the room on another.

JOHN C. MCCAY (from the monitor)  
Did you think I didn't learn anything from watching ALL those tapes?

INT. FANTASY LAND, MURDERLAND - DAY

John C McCay is laughing a little and his breath is labored. He sees the vacuum at the other side of the enormous room turning back around.

JOHN C. MCCAY  
Even I can out run this thing.

He starts to walk a little away from under the table.

A giant IRON falls from on top of the huge table. As McCay takes another step he gets crushed by the giant clothing utensil. The vacuum circles the table legs.

FADE TO BLACK:

INSERT : TWO WEEKS LATER

INT. FIRST BANK, 44TH FLOOR - DAY

Sandra is at the water cooler, getting a drink. Matthew walks up to her.

MATTHEW  
Hey good lookin' ! What'cha got cookin'?

SAUNDRA  
Hey buddy. You okay?

MATTHEW  
Of course I am. I feel the testosterone coursing through my veins. (pause) Now that I've gotten the stitches removed from my arm and the chiropractor fixed my back.

He presses down on the water button and nothing happens. He hits it and hurts his hand.

MATTHEW (CONT'D) Ow. Son of a .....  
Did I ever tell you my theory on Star Wars as Porn?

SAUNDRA  
No.

MATTHEW

Well, I think if you take several lines out of context, Star Wars becomes a very sexual movie. I mean listen to this. (mocks their characters)"Luke, at that speed will you be able to pull out in time ?" or "You came in that thing ? You're braver than I thought".

An executive in a \$1,000 three piece suit walks up and smoothly gets the cup full of water. He then turns to face Sandra, and has his back to Matthew.

BRUCE

Excuse me, son. You're not discussing a sexual topic on company time here, are you?

Matthew does not recognize or see him at all. As far as he's concerned, he thinks it's another exec. Sandra doesn't notice who it is at first, but does a double take and her jaw goes to the floor as she sees that it is Bruce.

MATTHEW (very nervous and not recognizing Bruce)

No sir. I was just getting , well you know. Water. We weren't talking about sex or anything else except Star Wars. Just saying hello. I think I'm gonna go now.

SAUNDRA

Why don't you shut up now.

MATTHEW

I'm going to go ahead and go now.

Matthew backs away and starts to go back to his cube. Matthew trips over a trash can. After a beat, Matthew straightens up and attempts to salvage the microbe of dignity he has. Another beat and he walks away.

SAUNDRA

What are you DOING here?

BRUCE

I work here, remember ?

SAUNDRA

That was eleven years ago.

BRUCE

Well, surprise, surprise, I've been on the payroll for several years now. I still have an office and secretary. No one even batted an eyelash. Do you realize what the high turnover is in a multi corporation bank in New York?

SAUNDRA

Apparently pretty high, we just got a new CEO last week.

BRUCE

That's a shame.

SAUNDRA

Yeah a real shame.

BRUCE

Well, I'll see you at the next staff party.

SAUNDRA

Bye....

Bruce walks into a crowd of people wishing a happy birthday to a co-worker. Bruce shakes her hand then moves around the corner. Sandra watches him go and just stares. Then she turns and goes back to work herself.

FADE TO BLACK

THE END

END CREDITS