REALITY SLAUGHTER

by S. Aleksov

FADE IN:

EXT. THE HOUSE - DAY

This house is particularly grand and Gothic. It would be impossible to miss if passed.

It's towers and ridges are covered by the glistening of the pre-spring snow.

A car arrives, and parks itself in it's driveway.

A young female, STEPHANIE ELKS(19) and a masculine young man, ROGER(20) step from the car.

They pause at the huge front door bearing quite a large lion doorknocker.

ROGER

Sure you want to go through with this?

STEPHANTE

Of course! I wouldn't miss this if my life depended on it!

ROGER

It's just that eight weeks seems a long time to wait.

STEPHANIE

You should have auditioned.

INT. AUDITION ROOM - DAY

Stephanie sits in a completely white room.

STEPHANIE

I'm Stephanie, I'm nineteen and-

EXT. THE HOUSE - DAY

They are still talking outside the intimidating door.

ROGER

Nah, I'm fine thanks. I'm not the reality-TV kind of guy.

STEPHANIE

That's news to me, considering you're the one who was crazy about last year's Big Brother.

ROGER

It's not the same.

STEPHANIE

I gotta go, I don't want to be late!

ROGER

Alright, be careful, and take care.

STEPHANIE

I'm sure I'll survive without you.

She knocks on the door. There's no response. She begins to knock again, but the door slides open slightly in classic haunted-house style.

STEPHANIE (CONT'D)

Wow.

ROGER

Good luck.

INT. THE HOUSE - THE HALLWAY - DAY

The hallway is fit for a castle. A giant stairway stands right in your face as you walk in among the velvet floors.

Stephanie enters. She takes a few seconds so that she may draw in her surroundings.

STEPHANIE

Hello? Anybody here in this wonderfully furnished home?

FEMALE VOICE (O.S.)

Oooh! Someone's here!

A girl runs. She's standing at the top hall of the stairway. This is ELLEN HOLLOWAY(19). From first glance you can see that she's a grade A tart.

ELLEN

Oh, well hello there stranger.

This girl has a dangerous, cat-like tone to her voice.

STEPHANIE

Hey there.

ELLEN

We're all upstairs.

STEPHANIE

Oh, I'm the last one. Sorry that I'm late.

ELLEN

Oh no, not at all. We haven't started yet, so you're certainly not late.

STEPHANIE

I'm Stephanie. Nice to meet you.

ELLEN

Yes, pleased to meet your acquaintance also. I'm Eleanor. Eleanor Holloway. But you may call me Ellen.

INT. THE HOUSE - THE BOARDROOM - DAY

A large meeting desk covers this room.

Four of the sixteen chairs are occupied. Three guys, and one girl.

MICK STARMAN(21), the jock.

JESSE CARSTENSEN(19), the slightly bearded guy who is chubby and always wears caps guy person.

DRIZELA MANSON(22), the Goth.

JOSEPHINE VAN GORE(24), the cross-dresser.

ELLEN (O.S.)

Everybody, I have successfully found the latest addition to our group!

Ellen and Stephanie enter.

ELLEN (CONT'D)

Please welcome Miss. Stephanie!

STEPHANIE

Hi.

MICK

I'm Mick.

JOSEPHINE

Oh, hello darling! You can just call me Josephine, okay?

**JESSE** 

Hi. I'm Jesse.

DRIZELA

And I'm Drizela, nice to meet you.

STEPHANIE

Hi. Thanks. Nice to meet you all too.

Ellen and Stephanie sit.

FLLEN

Did we miss anything?

MICK

Nope. And I'm pretty sick of waiting.

DR. DESTINY(O.S.)

Welcome all, to The House.

JOSEPHINE

Oh my lord, where did that come from?

DR. DESTINY (O.S.)

I am Dr. Destiny. I am here to lead you towards your ultimate destiny during your time in The House. You will be here for exactly eight weeks from today. You will be watched every second of those eighteen weeks, and nothing you do shall escape our eyes. You will not be allowed out. You will not be allowed out of contact with the outside world.

Your luggage has been checked, hence our request for you to leave your desired luggage beforehand. There will be quests and games during your stay, in which if you succeed in winning your efforts shall be rewarded, else you will be punished, and rights will be stripped. If there are any problems, you may address them now.

Nobody has any problems.

DR. DESTINY (O.S.) (CONT'D)

Good. If anyone has any second thoughts, or thinks they might during these eight weeks, take this chance to LEAVE. This is you're final, last chance to leave - take it wisely. If you wish to leave, please stand up and depart The House immediately. The doors are open.

Nobody wants to leave.

DR. DESTINY (O.S.) (CONT'D)

The doors of The House are now locked. The House wishes you a pleasant time. I will report every so often, so listen out. And don't worry, speakers are placed everywhere around, so you will always hear. Oh, and hidden camera's are in every single imaginable place, so be careful what you're doing, how you're doing it, and most of all, how you look doing it!

Silence.

**JESSE** 

What now?

JOSEPHINE

Well, I say we get up and have some fun!

FLLEN

Agreed!

INT. THE HOUSE - KITCHEN - NIGHT

Josephine and Jesse are sitting on the kitchen table.

**JESSE** 

Think they'll let us go if we break a bone or something?

JOSEPHINE

No idea, love.

**JESSE** 

Why do you always call people dear or darling or love?

JOSEPHINE

Hmm...

JESSE

Do you still have the-

JOSEPHINE

Yes, it's still there.

**JESSE** 

And what if some guy thinks your a woman and makes a pass at you?

JOSEPHINE

Usually it's pretty obvious. Otherwise he's got a bit of a shock coming to him.

DR. DESTINY (O.S.)

Good evening. We hope you're enjoying yourselves. Please take this time report to the House Hall of Fame room immediately. Thank-you.

INT. THE HOUSE - THE HALLWAY - NIGHT

Everyone is gathering around.

MTCK

Where is this Hall of Fame?

ELLEN

It's over here.

Erika is standing before a door with the words "The House Hall of Fame" written on it in gold.

MICK

Well open it.

Erika attempts to, but it's locked.

STEPHANIE

He said go into the Hall of Fame, how are we supposed to do that?

JOSEPHINE

I'm sure that stating the obvious isn't going to help.

DR. DESTINY (O.S.)

As you can see, the door is locked. This Hall of Fame is where all the previous winners of The House are honored. One of you will be here, in the end. The door is now unlocked.

A metallic click is heard as the lock opens.

Ellen opens the door, and they all enter.

INT. THE HOUSE - HALL OF FAME - NIGHT

It's pitch black, and even with the light coming from the open door you can't see anything.

ELLEN

It's very cold in here

The door slams shut, and the click of the door locking itself is heard.

Bright lights begin to flicker in the room.

DRIZELA

Jeez.

Dead, manipulated, rotting corpses hang from pieces of thick wire from the ceiling.

Stephanie utters a loud scream.

Jesse vomits on the floor.

ELLEN

What is this?

DRIZELA

Amazing!

MICK

What? How is this amazing? This is... sick!

DRIZELA

Between this and him puking over there, I'd say he was more disgusting.

STEPHANIE

Why? Why?!

ELLEN

The door is locked, we're stuck in this filthy room. I don't care how disgusting or amazing this may be, but I'm getting myself right out of this place!

DR. DESTINY (O.S.)

I'm afraid your chance for escape is long over, Ellen. Please listen carefully to what I am about it say.

MICK

You sick maniac! Let us out from here!

DR. DESTINY (O.S.)

I'm sure you're aware that you are not helping matters here.
(MORE)

DR. DESTINY (O.S.) (CONT'D)

After my speech I will unlock the door, and you will be released into the main part of the house. Starting from tomorrow, during the hours of 6 PM to 9 PM, several entities will be wondering in this house. During these times, they will seek each and every one of you out, and when they find you, they shall kill you in their own special way. In your best efforts, it is wise to hide, as the entities that will be hunting you down will not have access to the camera's I have set everywhere. The only chance of getting out is to last the eight weeks provided, although, that's an extremely miniscule chance.

INT. THE HOUSE - THE BEDROOM - DAY

Caption: The next day, 5 PM.

The bedroom consists of six king-sized beds.

Everyone but Mick is sitting on one of them.

Mick walks in.

MICK

There's a ton of hiding places in this place. I found a big one that we can all hide in. I think it's a death wish if we split.

ELLEN

He said they'd come at six. What's the time now?

MICK

It's just gone five. I think we should go at quarter to six.

**JESSE** 

If we all hide in the same place, and they, whoever they are, find us, then we'll all be dead anyway.

MICK

It's big, I bet we'd all be able to make a run for it, but else it's better than dying alone.

JOSEPHINE

Dying alone, dying together, same difference! We're all going to die, it doesn't matter!

INT. THE HOUSE - BALLROOM WARDROBE - DAY

Caption: 5:58 PM.

The room is full of elegant, big costumes. Along with this, there are many cupboards and three exits which make it an appropriate hiding area.

Everyone is hiding someplace in the wardrobe.

Their speech is in whispers.

DRIZELA

What's the time?

MICK

Almost six.

STEPHANIE

What do we do if they come?

MICK

I'll push this rail and it'll fall on whatever comes in. Then we all make a run for it, okay?

DR. DESTINY (O.S.)

It is now six p.m. I hope that you've found a good hiding place, because the owners of your demise are entering The House right this second. Let's hope you make it to the deadline. Good luck.

JOSEPHINE

I'm terrified.

ELLEN

We all are.

There's a banging from outside.

MICK

Someone's coming!

He's right. Footsteps echo into their hiding place. They are getting closer.

Finally the door opens. A man wearing a boiler suit and carrying a toolbox stands beneath the doorway.

He steps forward, and kneels down. He opens his toolbox, which is the equivalent to that of which an electrician would carry around with him.

Mick jumps up, and pushes the railing of clothing towards the man. It's very heavy, as Mick almost struggles.

The man doesn't notice until the railing is actually falling towards him, in which he tries to move out of the way, but it's too late.

MICK (CONT'D)

Get out!

They all get up, and run for their lives out of the room.

The man, whom shall be called ELECTRICIAN, struggles to get out, but the railing with it's fancy clothing is too much for his petite self.

INT. THE HOUSE - HALLWAY 2 - NIGHT

They all run across the narrow, long hallway.

They come across a fork.

ELLEN

-

Which way?

MICK

Here.

Mick continues down the right side.

They reach the end, which leads to a door.

Mick attempts to open it, but it's locked!

**JOSEPHINE** 

Oh my god, save us!

DRIZELA

Let's try from the left side.

They begin to bolt back, but they stop as a figure stands at the beginning of their path.

STEPHANIE

They found us!

The figure moves forward. It's a man. A man who is dressed in a surgeon's attire, and is holding a large syringe! This man can be known as the DOCTOR.

JOSEPHINE

How are we going to get out of this one?

DOCTOR

You won't.

The Doctor is right before them now.

MICK

Why are you doing this to us?

DOCTOR

You've done it to yourself by coming to this place!

Ellen braces herself, and pushes Jesse forward as hard as she can.

Jesse flies on top of the Doctor.

ELLEN

What are we waiting for? Run!

They go, leaving Jesse on top of the Doctor.

**JESSE** 

Wait! Don't leave me!

Jesse attempts to get up, but winces. He looks down.

The long needle of the syringe is jabbed into his leg!

DOCTOR

You'll have to do for now. If you know what's good for you, you'll keep your hole shut and do what I say!

INT. THE HOUSE - HALLWAY 2 - NIGHT

They have taken the left side of the fork.

The door at the end of this one opens.

INT. THE HOUSE - CINEMA - NIGHT

They come across a small, home-cinema.

DRIZELA

This is one big house.

MICK

We need to figure out what we are going to do.

JOSEPHINE

We left Jesse, we're responsible if he dies.

MICK

Yeah. What was that all about, Ellen?

ELLEN

If you hadn't noticed then, we don't really have much of a choice. If you don't save yourself, you won't save anybody. I got us away, you should thank me.

STEPHANIE

She's right. There's no justification in what we did, but we've got to save ourselves.

DRIZELA

What do you think that freak is going to do to him?

INT. THE HOUSE - SURGERY ROOM - NIGHT

Just like in a hospital.

Jesse is strapped to the operating table, whimpering.

The Doctor is preparing something.

DOCTOR

This room was designed especially for me. I hope you like it. Actually, you don't need to. There isn't any point. As you can see, I've strapped you onto the table very firmly, so you can't struggle. We wouldn't want something wrong to happen with our little experiment, would we?

The Doctor holds a small, circular saw in his hand.

He pressed the button, and the saw begins to turn.

DOCTOR (CONT'D)

This won't hurt a bit.

JESSE

What? What won't hurt a bit? What are you going to do to me?

I'm sure you understand that the brain has no nerves, so therefore, you won't feel anything.

Jesse's face fills with horror. He struggles to get himself free, but he can't move an inch.

DOCTOR (CONT'D)

I told you I've strapped you in so you can't move. I don't like repeating myself, so let's just get this over and done with.

**JESSE** 

No!

The Doctor brings the saw to Jesse's head.

The saw whirs into Jesse's skin -- and soon his skull.

JESSE (CONT'D)

Help!

The saw is deep into his skull now, and the Doctor brings it around, to make a perfect, red ring around Jesse's head.

He finally takes the saw out, and turns it off.

DOCTOR

See. Quick and painless. You don't have a headache, do you? No need to worry, we'll just take it off for you.

That's exactly what he does. Carefully, the Doctor pries the top of the head off the rest of Jesse's skull.

All that's left is Jesse's brain, which protrudes slightly.

DOCTOR (CONT'D)

Wonderful. You've got a fine mind here, Jesse.

He notices Jesse's pale face.

DOCTOR (CONT'D)

Oh I'm sorry, did you also want to take a look?

Jesse is speechless. He is too frightened to talk.

DOCTOR (CONT'D)

Jesse, I don't think you understand that I have your brain - the most important part of your body - right before me. Did you know that I was a brain surgeon and specialized in research of the organ before I came here? I can do much damage here, so you'd better answer me.

**JESSE** 

I don't want to see.

DOCTOR

Of course you do, everyone would like to see. I think can organize something, don't worry.

INT. THE HOUSE - CINEMA - NIGHT

CAPTION: 7 PM

Everyone is sitting in the seats.

ELLEN

I don't like us just sitting here, waiting.

MICK

It's the best thing we could do. There's loads of space here, we could escape easy.

STEPHANIE

Why are we even hiding? They said none of us would escape alive. Why are we even bothering?

MICK

Some of us still have a will to live. I don't know about you, but I'm sure not staying in this hell hole. I'm going to get out here, whether you're coming with me or not!

ELLEN

They come from six till nine, right? That means we have plenty of time to figure out an escape plan.

DRIZELA

In case you haven't noticed, there are camera's everywhere.

JOSEPHINE

My bet's that there are microphone's everywhere too.

STEPHANIE

How much left till nine?

MICK

It's just passed seven now. Two hours. If we can get past one hour, we can get past two more.

DRIZELA

How do we know that Miss. Shoveit here isn't going to sacrifice any of us either?

ELLEN

I don't hear anybody else complaining.

INT. THE HOUSE - CINEMA - NIGHT (LATER)

Caption: 8 PM

They are still waiting in the cinema. There obviously hasn't been any activity.

JOSEPHINE

So why haven't any of those freaks come looking in here?

MICK

This house is huge, they're probably still looking.

STEPHANIE

Well, maybe this is all some joke.

MICK

Oh yeah? How do you explain all those corpses back then?

STEPHANIE

Maybe they were fakes.

MICK

Oh come on... You saw them. We all know that those were not fakes.

JOSEPHINE

I'm going to see if there's any sign that they've been near here.

STEPHANIE

Don't go out there.

JOSEPHINE

Relax honey. I'm not even gonna step out the door.

Josephine walks, and opens the large clunky door.

JOSEPHINE (CONT'D)

Oh my god. What on Earth are you doing here?

Two children, a boy and girl, stand outside, waiting.

STEPHANIE

Are those children?

JOSEPHINE

Yes they are. Maybe they're lost. Are you lost?

The children remain silent.

MICK

Why would there be children in here?

ELLEN

I don't trust them. I think we should lock them out.

STEPHANIE

Come on, they're only children. What do you think they're going to do?

DRIZELA

Let me see.

Drizela begins towards the door.

The boy jumps to unnatural heights and lands before Drizela. He opens his mouth, and wraps his teeth around Drizela's leg!

DRIZELA (CONT'D)

Get off me you little brat!

The boy releases his jaw.

BOY & GIRL

That's our names. Rat and Brat.

MICK

What the hell?

The girl, BRAT, runs over on all fours to Drizela.

She grips her nails into Drizela's other leg - her nails are amazingly long and sharp.

DRIZELA

What are you waiting for? Help me!

**JOSEPHINE** 

Oh my lord!

RAT pulls backwards, ripping a chunk of Drizela's flesh clean off her leg, leaving bone exposed.

ELLEN

Good god.

Rat is gnawing at the piece of flesh, his mouth dripping with blood.

Stephanie screams.

MTCK

You idiot, now they'll all know where we are!

Drizela is now on the ground, yelling in pain.

Brat is tearing at Drizela's lower gut, resolving in a big, bloody hole below her stomach.

She digs her hand in there for a whilst.

The sounds of guts churning around in there is enough to make Josephine puke.

Brat has found what she was looking for, and raises her hand which is wrapped in a fist. Between it is a long, pink piece from the intestines.

Brat has finally gotten hold of her favourite food, as she brings the intestine towards her mouth and begins chomping as if she hasn't eaten for the last year.

ELLEN

Out! Out!

Ellen begins to stumble towards the exit.

MICK

Not that way!

He's right. Brat & Rat are having dinner before the door, blocking it off.

ELLEN

What way?!

MICK

There is no other way! We'll have to wait here until they've finished with her, and then once they start prowling around we'll make a run for it!

Stephanie is kneeling at the floor, weeping.

STEPHANIE

What are they doing to her?

Rat has his mouth locked with Drizela's, making it look as if he's kissing her, but this look changes as he lifts his head up.

Drizela's mouth is no longer a mouth, but rather a torn, ripped up bloody hole.

Rat finishes chewing whatever it was he was, and brings his mouth to Drizela's left eye, and does just what he did with her mouth.

Drizela, by this time, is already dead.

Brat has gotten bored of Drizela's intestines, and begins her dig again.

Rat has managed to gouge through Drizela's eye, as there is nothing left but a hollow hole. He begins on her right eye.

Brat brings her hand back into the air. She has possession of Drizela's heart, a small, red organ.

Rat has finished with her right eye now.

He takes hold of Drizela's head, and bring's it down in an attempt to crack it open. It doesn't work the first few times, so he continues at it.

A splitting sound is soon evident as it echo's throughout the cinema.

Ellen is looking away, she can't bear to watch.

She notices something, and shuffles a bit to try and see if it's what she thinks it is.

In a dark corner beside the screen, is a fire escape!

Ellen nudges Mick.

He turns, and she nods towards the fire escape.

He realizes, and stands. He motions for the other's to do the same.

They walk quietly, but swiftly towards the fire escape. Rat & Brat don't even notice.

They reach the fire escape, which is hardly visible even when you're close to it.

Mick attempts to open the door. Success.

They all rush from the dreaded cinema into the next room.

INT. THE HOUSE- THE HALLWAY - NIGHT

Mick makes sure that the fire escape was locked.

He turns around.

He notices that they're back in the hallway.

MICK

Just great. We're like sitting ducks here. We were safer back there.

ELLEN

How long do we have left?

MICK

It's half past eight. We're almost free. For today.

STEPHANIE

Why are they doing this? Why are they hunting us down like animals?

**JOSEPHINE** 

I have an idea.

MICK

What?

JOSEPHINE

Why don't we hide in the bathroom? The bathroom has locks.

ELLEN

How would that help? This place has automatic locks everywhere, they could easily knock down the door.

MICK

It's a bad idea, but I know how to make it a good one.

INT. THE HOUSE - THE BATHROOM - NIGHT

Caption: 8:45 PM

The bathroom is big enough to hold at least five people.

Mick turns on the hot water for the shower.

FLLEN

What are you doing?

MICK

If one of those creeps tries to get in, we can back them off with this hot water.

**JOSEPHINE** 

Hey, good idea.

Stephanie is pale. She's too frightened to speak.

ELLEN

Is she alright?

JOSEPHINE

From what we've just seen, I doubt any of us will be alright again.

ELLEN

We'll get out.

JOSEPHINE

Once you see something you can't un-see it. This will be with us for the rest of our lives.

Steam begins to fill the room.

ELLEN

It's getting hot here.

MICK

Only fifteen minutes left, anyway.

ELLEN

How do we even know they'll go at that time? It might have just been a trick, and when we come out of here they'll all be waiting for us.

MICK

If that happens, we'll all be dead.

ELLEN

Oh, that makes it so much better.

JOSEPHINE

It's too hot.

He proceeds to take his wig off, to reveal short, pitch black hair.

MTCK

Wow.

Footsteps are heard from outside.

ELLEN

Somebody's coming.

JOSEPHINE

Or something.

There's a knock at the door.

ELLEN

What are they expecting? "Come in"?

Another knock, this time harder.

MICK

Why are they knocking?

A loud banging starts at the door. Whoever is there wants to come in.

MICK (CONT'D)

Move to the sides so you don't get caught in the water.

Mick braces himself to shower the intruder.

The banging stops.

**JOSEPHINE** 

Do you think they left?

Suddenly a huge hammer smashes through the door.

The hammer pulls back through, and a face appears in the door's wound.

It's a woman.

Stephanie grabs the shower head from Mick.

She sprays the water directly into the woman's face.

The woman yelps in pain, and stumbles back. Her yelp is somewhat robotic.

ELLEN

Good one.

The hammer smashes through the door once again.

MICK

What do you want from us?

The hammer pulls back, and then smashes again.

There is a hole big enough to walk through.

The woman, whom shall be called SARA attempts to walk through the hole in the door.

Stephanie doesn't approve, and sprays her again.

Sara stumbles back once again.

**JOSEPHINE** 

She doesn't like the water!

MICK

It's hot.

This time Sara is no fool. She jumps through the hole, and swings her hammer - knocking the shower head from Stephanie's hand.

Sara lifts her hammer up to smash Stephanie in the head.

She swings the hammer down.

In mid-air, she freezes her strike. After a moment, Sara regains a standing position, and simply walks out.

ELLEN

Can someone please explain to me what that was?

Mick peers at his watch.

MICK

It's nine.

INT. THE HOUSE - THE BEDROOM - NIGHT

They're back in the bedroom.

ELLEN

So, did anyone come up with a plan, because I sure didn't.

MICK

There's an escape somewhere, we just need to locate it.

Ellen sits next to Stephanie, who has been silent.

ELLEN

Are you going to be okay?

Stephanie turns and looks at Ellen.

STEPHANIE

How are we going to get out?

JOSEPHINE

We're still discovering how.

The bedroom door opens.

MICK

Who's there?

Of all people, Jesse enters.

ELLEN

Oh my god. You're still alive. Listen, I'm so sorry for pushing you back then, I didn't know what to do.

**JESSE** 

It's nothing.

Jesse trudges forward, slowly.

MICK

Is something wrong?

ELLEN

Wait. What's wrong with your head?

Jesse has a red line across his forehead from the surgery.

**JESSE** 

Huh?

ELLEN

Your head. There's something wrong.

Jesse lifts his hand to his head and checks.

The top part of the line moves slightly.

Jesse puts his hand to his hair, and slowly pulls.

The top part of his head lifts clean off, leaving only his brain exposed - sticking slightly from the top of his head.

Ellen and Stephanie scream at the top of their lungs.

Mick also screams, and slides backwards in his horror.

Josephine is frozen.

Jesse brings the piece of head, and see's it.

He drops it.

He lifts his hand once more, and this time his fingers touch the exposed part of his brain.

Jesse let's out a scream that beats Stephanie & Ellen's scream by miles.

**JESSE** 

What has he done to me?!

Mick, Ellen, Stephanie & Josephine make a quick escape from the bedroom.

JESSE (CONT'D)

No! You can't leave me! Not again!

But they do, and Jesse runs after them.

His run is very pathetic. He can only trudge along.

The others are already down the stairs.

Jesse continues, and reaches the stairs. He begins, but looses his footing and slips.

The others stare in horror before the landing as Jesse begins to fall forward.

As Jesse falls, his brain falls from his head, and also bounces along down the stairs.

Jesse finally lands at the end of the stairway, just before the others, head towards their feet, exposing his head empty and brainless.

His brain tumbles afterwards, and lands next to him.

INT. THE HOUSE - THE HALLWAY - NIGHT (LATER)

Mick pulls the bed sheet over Jesse's body.

The brain is still exposed.

Ellen see's it, and turns in disgust.

ELLEN

This is simply disgusting.

STEPHANIE

Whatever people planned this whole thing are sad, sick people who need to get a life.

MICK

It's been two days, and two people already dead. How are we supposed to stand eight weeks?

JOSEPHINE

By getting out of here, that's how.

MICK

But how? How? That's what I need to know. How do we possibly get out of here?

DR. DESTINY (O.S.)
Good evening, competitors. We
hope you're enjoying yourselves.
So, two gone, four more to go.
Usually we get them all within
the first day, so you've given us
a minor challenge. Together, we
have decided that we should give
you a prize for your efforts. In
the dining room you will find
your prize, we hope it... serves
well. Have a good night now. That

STEPHANIE

You freak! Let us out!

is all.

MICK

Don't waste your breath.

ELLEN

Let's go see what this prize we most cleverly deserve is.

INT. THE HOUSE - THE DINING ROOM - NIGHT

The dining room has a grand table with seats for about twenty people.

On the dining table is a large, silver platter with steam rising from beneath the lid.

MTCK

What's this?

JOSEPHINE

Dinner!

MICK

Open it.

Josephine lifts the lid from the large platter.

He see's what it is, and drops the lid to the floor.

A bloody rib-cage, almost hollow, sits on the platter. All that's left inside is what seems to be a left lung.

A half chewed leg, a jaw, and a piece of neck with it's oesophagus half flung out.

MICK (CONT'D)

Oh man.

STEPHANIE

They're playing with us. They're playing with our minds. They're saying to us, 'you are going to be like this soon'.

ELLEN

Ugh. I'm getting away from here.

INT. THE HOUSE - THE HALLWAY - NIGHT

Ellen returns to the hallway.

She looks at the sheet that has been laid over Jesse.

There's something strange, and she goes to take a look.

Jesse's body and brain have been removed.

ELLEN

Guys, you better come and see this.

The guys rush into the hallway.

MICK

What's the problem?

ELLEN

Look.

MTCK

How did this happen? Did you see who did it?

ELLEN

I came right in and it was gone.

STEPHANTE

We left him for a few minutes. We would have heard if someone took him.

MICK

It's not that. There's nothing here. No blood, no stains, nothing.

He grabs the sheet and lifts it.

MICK (CONT'D)

Brand new. The one we put over him had his blood on it. And look at the carpet.

The carpet is spotless.

MICK (CONT'D)

Good as new.

JOSEPHINE

Are you saying that's there's someone, somewhere, with us right now?

MICK

This body has gone somewhere. To clean all this up would have taken a whilst, but in five minutes?

ELLEN

It's not possible.

STEPHANIE

Of course it is. They changed the sheet, and used stain remover to remove the stains.

MICK

Stain remover takes at least a few minutes, and then it'd be wet in this part, but it's completely dry.

JOSEPHINE

We're wasting time with this. It doesn't matter if it's clean or not.

MICK

I've got a plan.

INT. THE HOUSE - KITCHEN - DAY

Caption: The Next Day, 3 PM

Mick is digging around in the draw.

ELLEN

What are you going to do?

MICK

We might as well defend ourselves.

ELLEN

You're not honestly thinking-

Mick draws his arm and points a large butcher's knife to Ellen's chest.

MICK

Exactly.

He motions for Ellen to take the knife. She does so.

JOSEPHINE

So against their syringes, teeth, claws and hammers we're going to have kitchen knives?

MICK

It's better than nothing.

He hands a similar knife to Stephanie, and places another on the shelf for himself.

He continues his search for a weapon for Josephine.

MICK (CONT'D)

Well...

He hands Josephine a small butter knife.

JOSEPHINE

What's this?

MICK

There aren't any others.

JOSEPHINE

You've got to be joking.

INT. THE HOUSE - THE LIBRARY - DAY

Caption: 6 PM.

The library consists of fourteen large bookcases.

Ellen is hiding behind one of them.

She's studying the bookcase.

She bumps into something, gasps and whirls around.

It's Josephine, and he's holding a book.

ELLEN

You scared me.

**JOSEPHINE** 

Look.

Josephine shows her the book.

It is 'The Swiss Family Robinson'.

ELLEN

What's so special?

Josephine opens the book.

JOSEPHINE

These pages are empty!

The pages of the book sport no letters, just blank pages.

Ellen grabs one of the books from the shelf, and leafs through it. The pages are also empty.

ELLEN

These books are fakes.

JOSEPHINE

What's the point of a library if all the books are empty?

ELLEN

This whole place is rigged. I'll bet my life it was designed just for the purpose of this sick game.

Josephine returns to behind the bookcase.

He studies the other books on the shelf, and flips through the pages of the fake Swiss Family Robinson.

He bumps into someone else.

**JOSEPHINE** 

Do you think any of these books are genuine?

He turns around, but has no time to gasp as a syringe is jabbed into the side of his neck!

He falls to the floor, unconscious.

Ellen is tired of standing around.

She walks out of the enclosed space from between the shelves, and takes a seat on one of the chairs.

Mick and Stephanie also walk into the open.

MICK

What do you think you're doing?

ELLEN

What? It's not like anyone's here.

MICK

Are you stupid? Someone could come any second now.

ELLEN

It would take them a few seconds to find any of us! I feel safer where I'm able to run, not like a chicken in the cage waiting for the fox.

STEPHANIE

Where's Josephine?

ELLEN

He was in the shelves behind me, looking at the books.

Mick walks along the shelves to try and find him.

MICK

He sure is being quiet.

ELLEN

You know that none of the books are here have any print inside of them?

STEPHANIE

I noticed whilst trying to read Harry Potter.

ELLEN

Harry Potter?

STEPHANIE

Totally empty.

MICK

Guys, he's not here.

Ellen stands in worry.

ELLEN

Yes he is.

MICK

Go take a look, he's nowhere.

ELLEN

He couldn't have just disappeared, I was with him a second ago!

Ellen goes to take a look. Stephanie and Mick follow.

They walk behind some of the bookshelves.

A crunch of glass is heard.

MICK

What was that?

STEPHANIE

Oh no!

Stephanie is looking downwards.

She's stepped on glass. The glass from the syringe.

ELLEN

They sure do get around, don't they?

MICK

That creep got him! How? We didn't even hear!

STEPHANIE

The door is still closed. We would have heard it open.

ELLEN

This place is rigged right up to the max. I bet there's hundreds of trap doors and escapes.

STEPHANIE

This place is the Devil's work!

ELLEN

Please no stereotyping.

INT. THE HOUSE - SURGERY ROOM - DAY

Back in the Surgery Room, except that Josephine is now tied onto the operating table, completely naked but nothing but a towel over his lower abdomen.

DOCTOR

Hello, Josephine. Or maybe I should call you Jonathan?

**JOSEPHINE** 

How do you know that?

DOCTOR

Oh, I know a lot of things. But, I'm positive you'd prefer Josephine. No problem.

**JOSEPHINE** 

What are you planning to do to me?

DOCTOR

Well, it doesn't take a genius to know your... personal likes. Nor does it take a genius to know that you are a cross dresser. But does it take a genius to know your inner thoughts? Like, say, how you want to go ahead with the operation to make yourself complete, but you can't because your parents threaten to disinherit you because they're too old fashioned?

JOSEPHINE

How do you know these things?

I personally analyze the things you are talking about whilst you are sleeping.

JOSEPHINE

Why are you people doing this to us? We haven't done anything, why us?

DOCTOR

You were chosen by random, actually. Now, Josephine, I have a surprise for you that I think you're going to love.

JOSEPHINE

What's that?

DOCTOR

I have prepared the required tools to complete the transformation of your dreams.

JOSEPHINE

What do you mean?

DOCTOR

I think you know what I mean, and if not, I'm sure you'll understand soon enough

The Doctor pushes a tray next to the operating table.

He slips on some surgical gloves.

DOCTOR (CONT'D)

I am a doctor of many things, you know. I operated on your friend, what was his name? Ah yes, Jesse was his name.

JOSEPHINE

You killed him!

DOCTOR

Did I? He was perfectly well when he left, and my procedures are very precise.

JOSEPHINE

His head came off, and then his brain fell out of his head!

Yes, I realized that I'd forgotten to stitch back the skull pieces when the brain was returned to me.

JOSEPHINE

What?

The Doctor goes to fetch something, and when he arrives back he's carrying a glass jar with Jesse's brain in it.

DOCTOR

See.

JOSEPHINE

You're sick!

DOCTOR

They all say that.

The Doctor continues as he holds up some metallic device.

DOCTOR (CONT'D)

I've made special procedures to make sure nothing get's in the way of our dream surgery.

He reaches under the towel, and begins doing something to Josephine's bits.

DOCTOR (CONT'D)

Does this hurt?

**JOSEPHINE** 

I can't even feel anything.

DOCTOR

Good. That's how it's supposed to be. The castration process is fairly simple and painless.

JOSEPHINE

Oh god help me!

DOCTOR

That's exactly what he's doing.

The Doctor continues the process, but pauses.

DOCTOR (CONT'D)

Oh dear.

JOSEPHINE

What have you done to me?

Nothing to be alarmed about. I just need to-

He reaches his other hand under the towel, and without seeing what he's doing, begins tugging.

DOCTOR (CONT'D)

There.

He throws something on the floor.

DOCTOR (CONT'D)

We can now continue by stitching you back up.

He grabs a surgical needle and some stitch string, and begins continues with stitching Josephine back up.

DOCTOR (CONT'D)

There. Perfect. Castration completed.

JOSEPHINE

I hope you rot in hell!

DOCTOR

Watch your language.

The Doctor pulls off his surgical gloves, washes his hands, and then slips on another pair.

He then takes a very non-surgical looking electric drill, and plugs it in the nearest socket.

DOCTOR (CONT'D)

We are almost complete.

Josephine can't take his eye off the drill.

**JOSEPHINE** 

Oh please, no! Don't do this, I beg of you!

But the Doctor is already placing the drill onto Josephine's underside.

The tip of the drill is places right between the lower part of Josephine's legs.

The Doctor takes a market and dots the part.

DOCTOR

Perfect!

JOSEPHINE

Please don't!

The sound of the drill whirring around and around fills the room, and Josephine begins to scream.

DOCTOR

That will only tire you out, nobody can hear you!

The Doctor brings the drill towards the marked area.

Finally it hit's the mark, whirring into the skin.

The drill penetrates the flesh, along with a bloody mass oozing onto the table.

Josephine let's out a scream of pain.

The drill digs deeper and deeper into Josephine's flesh, and soon the pain screams stop altogether.

INT. THE HOUSE - HALLWAY 3 - NIGHT (LATER)

Caption: 7 PM

Ellen, Stephanie and Mick creep along the hallway.

ELLEN

I'm sure I heard his screaming.

MICK

I did too.

The lights begin to flicker on and off.

They turn out completely, and the only thing illuminating the room are small, red emergency tops leading the path through the hallway.

STEPHANIE

What happened?

MICK

What do you thinks happened? The electricity has gone out.

STEPHANIE

This can't be good.

ELLEN

It could be, actually. I'm sure the things chasing us are struggling also, so this dark could give us a secure hiding place.

ELECTRICIAN (O.S.)

Not if I can help it.

ELLEN

They've got us!

The Electrician cannot be seen anywhere.

ELECTRICIAN (O.S.)

It's futile to try and see me. I came prepared for this black out, and am wearing a suit that makes me almost invisible in the dark!

STEPHANIE

He cut the electricity!

They stand up and continue along the hallway, guided only by their hands together as not to lose each other, and by the small, blinking red dots.

Their faces glow red from the ambience that is coming from the blinking lights.

Suddenly Mick flies back onto the ground.

FLLEN

What happened?

Mick is yelling. Sparks are flying around him.

STEPHANIE

What's going on?

An force begins dragging Mick along the hallway.

He kicks his legs in an attempt to resist, but it doesn't work, as the invisible force drags him along.

ELLEN

Try and grab his legs!

Ellen and Stephanie run over to the kicking Mick, and manage to grab hold of his legs.

They only end up getting dragged along with his legs, and soon enough they are kicked off.

Mick disappears as he is dragged around the corner.

STEPHANIE

What are we going to do?!

ELLEN

We need to get out of here somehow!

STEPHANIE

I don't even know which direction I'm going without the lights!

ELLEN

We can't get anywhere like this.

Stephanie is panicking, and is slumped along the wall.

ELLEN (CONT'D)

Get a grip!

STEPHANIE

Grip? What grip? There's no grip to hold because we're doomed here!

Ellen grabs Stephanie, lifts her up and slaps her.

ELLEN

We are not doomed!

STEPHANIE

But we are.

ELLEN

Come on. Let's try and get away from here.

INT. THE HOUSE - UNIDENTIFYABLE ROOM - NIGHT

Ellen and Stephanie stumble in, not having much of a clue as to where they are.

STEPHANIE

Can you see where we are?

ELLEN

No.

The electricity suddenly flickers back on.

Stephanie & Ellen wince as their eyes adjust to the light.

As the light is now on, the room is revealed to be the Doctor's surgery room.

Josephine's naked corpse lays on the operating table, and a bloody towel hangs from the side.

Blood drips into a puddle of it on the floor.

ELLEN (CONT'D)

Josephine!

Ellen runs up to the corpse, and lays a hand of it's face.

She feels that it is cold, and recoils.

STEPHANIE

Dead.

Ellen walks around the corpse.

She stops as she notices the product of Doctor's surgery.

STEPHANIE (CONT'D)

What is it?

Stephanie walks around, and also notices.

A large hole is placed just before some crude stitches.

ELLEN

Disgusting.

STEPHANIE

Let's get out of here.

Footsteps echo in the room.

ELLEN

Get down!

She shoves Stephanie and herself beneath the bed.

STEPHANIE

It's two people!

ELLEN

Shh!

DOCTOR (O.S.)

You find them, and exterminate them instantly.

The Doctor and Sara walk in.

SARA

And if they run?

DOCTOR

You were trained by the best there is, and you're worried about them running. You can outrun them anytime, and you know it. I have to go. You find them, and when you do, don't let them live at any cost.

SARA

Yes.

The Doctor exits, but Sara wonders around.

Stephanie shuffles from her position.

Sara immediately notices, and walks towards them.

She bends down, and looks under the table.

Nothing.

She rises. Ellen stands directly on the other side.

Sara whips out her hammer, which is clung to her back.

She pauses though, and falls to the ground.

Stephanie stands behind her, holding a bloody knife.

FLLEN

You got her!

But no sooner does Sara jump up, and smack Stephanie in the face, flinging her to the other side of the room.

Ellen slides down onto the floor, kicks Sara in the shin, and grabs her hammer.

She swings the hammer into Sara's side, who falls to the ground, groaning.

Ellen lifts the hammer, and swings it downwards.

It lands directly in Sara's face, crushing it flat.

She throws the hammer to the side.

Sara's head is totally mashed, and her face dismantled.

Her smashed brain can be seen through the large cracks in her skull.

ELLEN (CONT'D)

Ugh. God!

Stephanie manages to get to her feet.

She see's the mess on the ground, and throws up.

ELLEN (CONT'D)

Unbelievable. I just murdered a person.

Stephanie wipes her mouth.

STEPHANIE

It's called self-defence.

ELLEN

A bit brutal for self-defence!

Ellen looks to her side, and see's the massive hammer.

Her face lights up.

ELLEN (CONT'D)

I think I know how to get us out of this place.

INT. THE HOUSE - AMP ROOM - NIGHT

Caption: 8 PM

This room contains every switch and lever for the house's electricity usage.

In the middle of the room, stands an electric chair.

Mick is tied onto the chair.

He's trying to get out, but he can't budge.

The Electrician is setting something up.

ELECTRICIAN

Carbonated or non-carbonated?

MICK

What?

ELECTRICIAN

Preference.

MICK

I don't understand.

ELECTRICIAN

Which water do you prefer? Carbonated or non-carbonated.

MICK

I'm stuck in this chair, waiting to be zapped, and you're asking which kind of water I prefer?

The Electrician takes two bottles.

One of them is carbonated water, the other non-carbonated.

ELECTRICIAN

We shan't continue until you choose your preference.

MICK

I guess we won't be continuing any time soon.

The Electrician opens both bottles.

He drenches Mick with the non-carbonated one, and then again with the carbonated.

ELECTRICIAN

Well, you can have both then.

MTCK

You're a sick creep. I think that your preference is loony bin.

ELECTRICIAN

You do realize that I plan to make this as slow and painful as possible?

MICK

I don't care.

ELECTRICIAN

You will.

The Electrician walks over to a control panel.

He pulls a lever quarter way.

ELECTRICIAN (CONT'D)

Do you feel that?

MICK

I feel it alright. I could have gone on one of these at Disney Land.

The Electrician pulls the lever full way.

The volts hit the chair as the chair rocks.

Mick screams as the electricity pours through his body.

He shakes manically in the chair.

Smoke begins to emit from Mick's body.

The Electrician simply exits, leaving the electrician on.

INT. THE HOUSE - THE HALLWAY - NIGHT

Ellen and Stephanie are by the front door.

Ellen has the hammer in position.

She begins hammering hard at the door.

STEPHANIE

It's too strong!

ELLEN

No. I can feel it breaking.

Ellen continues to hammer at the door.

Soon enough, the hammer begins to break through.

Finally, the door gives way, allowing a hole big enough for them to walk through.

ELLEN (CONT'D)

Quick, you first.

Stephanie doesn't argue, she instantly walks through.

EXT. THE HOUSE - NIGHT

Ellen and Stephanie get out from the house.

Much of the snow from previous days has melted.

The two girls run from the house, down the road as fast as they can.

EXT. ROAD - NIGHT

Ellen and Stephanie have run quite far now, though the dreaded house can be seen in the distance.

A truck passes them.

Ellen and Stephanie begin to jump and wave their arms.

ELLEN

Stop!

STEPHANIE

Over here!

The truck breaks.

Ellen and Stephanie run to it.

An old, farmer is driving the truck.

FARMER

Where you girls heading?

ELLEN

The closest town or city.

INT. TRUCK - NIGHT

The truck drives along the road, slowly.

Ellen and Stephanie sit next to the farmer.

FARMER

You girls look a bit shocked.

ELLEN

It's nothing.

STEPHANIE

Where are you from, anyway?

FARMER

Oh, not far from here. I'll show you.

ELLEN

I'm sure I've heard you somewhere before.

FARMER

Maybe.

The farmer breaks the truck, and turns around.

STEPHANIE

No, not that way!

FARMER

Why not?

STEPHANIE

Please turn back!

ELLEN

Oh my god.

STEPHANIE

What?

Ellen attempts to open the door, but it's locked.

ELLEN

It's him!

STEPHANIE

Who?

 ${\tt FARMER}$ 

You may know me as, Dr. Destiny.

Stephanie screams.

STEPHANIE

Open the door!

ELLEN

He locked it.

DR. DESTINY
You stupid girls thought you could get away.

Ellen reaches over and grabs Dr. Destiny.

You pulls him off the steering wheel.

DR. DESTINY (CONT'D) Get off me!

EXT. ROAD - NIGHT

The truck careens off the road.

It smashes into an old tree, crushing it's front.

Smoke drifts from the truck.

Diesel drips from the bottom of the truck onto the ground.

The passenger door opens.

Ellen falls out onto the ground.

She manages to pick herself from the ground, and stumbles onto the road.

The truck explodes.

Ellen doesn't look back.

The truck is engulfed in flames, as Ellen stumbles along down the road.

FADE OUT.