

# SIX EVENTS

by

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**REVISED DRAFT**

DECEMBER 31, 2016

## ACT ONE

FADE IN:

### INT. LARGE CHAMBER - DAY

Inside a windowless room with no exits, making the time of day UNKNOWN. A single FLICKERING LIGHT BULB hanging above SIX UNCONSCIOUS PRISONERS. The walls move in unison with the breaths of the prisoners.

A young WELSH woman (19), lies still on a polished ashen floor wearing an all grey jumpsuit with a WHITE STRIPE across the breast. Her eyes TWITCH frantically. The faint sound of a familiar female (SIERRA) voice calling her name in her dreams. Almost a gentle whisper.

SIERRA (V.O.)  
Eudora... Eudora...

Another voice is heard mixed in with Sierra's. A MAN. Anger and fear in his voice.

MAN (V.O.)  
I don't know what happened to her.

SIERRA (V.O.)  
Find me.

### INT. LONG CORRIDOR - DAY

Hundreds and hundreds of doors that LOOK the same.

A FIGURE slowly traversing a long, dark, and empty corridor.

The sound of FOOTSTEPS echoing.

One of the doors opens and the figure walks in.

SIERRA (V.O.)  
Find me, Eudora.

A dark fog takes over the figure that walks into the door.

### INT. LARGE CHAMBER - DAY

A flicker of the six prisoners visible lying on the floor separated into pairs, connected by thick long chains and then they all vanish and reappear.

The man and Sierra start to slowly whisper a single word. The voices mixing to the point it sounds like hundreds of people chanting at once. Different accents, dialects, volumes.

SIERRA/MAN (V.O.)  
Foribus. Foribus. Foribus. Foribus.

CLOSE UP ON EUDORA'S FACE

A woman screaming. Eudora mumbles Sierra's name in her sleep. Her body still.

SIERRA (V.O.)  
(yelling, under the  
scream)  
Eudora... Wake up...

Eudora's eyes twitch faster and faster. The woman's voice now speaking in an intense whispering.

SIERRA (V.O.)  
(whispering)  
Wake up, Eudora...

Eyes twitching faster and faster. Sierra is heard one last time. Her tone more harsh, but still a whisper.

SIERRA (V.O.)  
Wake up.

Eudora's eyes stop twitching and slowly open. Her gaze falling onto the FLICKERING light bulb above her. Confused and dazed, she inches her body to a sitting position. Her hand cupping her right eye.

Her vision blurs then clears, staring at the SILVER PLATED BRACE cuffed at her ankle with a chain coming off. A small TRIANGLE shape indented into the side. A KEY HOLE.

THE FOUR OTHERS STILL NOT VISIBLE

The chain connected to a small female figure lying a foot away, this is JUN (19). She also seems to be wearing the exact same jumpsuit as Eudora. Her back is facing Eudora. The woman shudders slightly to the sound of the chain SLIDING on the hard floor and slowly lifts her head. She mumbles something unintelligible.

EUDORA  
Hello? Do you know--

Eudora reaches a hand to tap the YOUNG ASIAN WOMAN's shoulder but stops midway when the woman swivels her head towards Eudora, cutting her off mid-sentence her, the chain rattling with her movement, Her eyes dart from Eudora to the wall behind her, then to behind Eudora, and back to Eudora.

JUN  
(in *CHINESE*)  
DON'T TOUCH ME! Who are you? Where  
am I? I... I...

EUDORA  
I can't... I don't understand what  
you're saying.

Jun runs her hands through her hair frantically. Speaking very quickly.

JUN  
(in *CHINESE*)  
Not again. Not again. This can't  
happen again! Not again!

Eudora puts her hands each of Jun's shoulders shaking her gently. She shakes her head as the woman rambles on and on. Not understanding anything.

EUDORA  
Uh... We're going to figure this  
out, all right?  
(peering behind her)  
Just sit for a moment.

Gently moving her back against the wall and slowly gets her to calm down. She sits.

Jun then points behind Eudora. Eudora looks to where she gestures.

ENTIRE ROOM VISIBLE

Squinting in the dark, she notices four other people lying in PAIRS also chained together. A MIDDLE AGED MAN with shaggy red hair and a white beard lying chained next to a woman, with dark caramel skin and tangled brown hair, VALENTIN POICARÈ and ZOLA (56). About five feet from them lie two men (25), also chained. One with short dark brown hair and the other with long blonde hair, TURNER and ORLIN.

Eudora, her breath short and quick, shakes her head, blinking, her vision still hazy.

She shakes the excess CHAIN between her and Jun. Her voice echoes off the walls of the room, startling the man with short brown hair. He rubs his eyes, his head in his palms, and lifts his head to the sound of the Eudora's voice.

EUDORA (CONT'D)  
Hello? Are you well? Do you know  
where we are?

Turner, still rubbing his temples, his eyes closed.

TURNER  
My head...

Turner finally opens his eyes and turns his head in the direction he heard the woman's voice. His gaze hits Eudora's. His eyes intense and wide as he looks from Eudora to his surroundings.

TURNER (CONT'D)  
Holy shit! Who are all these  
people?  
(noticing his clothes)  
-- and what am I wearing?

Eudora, confused, observes his clothes. They are the same as the one she is wearing, but with a bright red stripe across the breast. She then looks to the others who are wearing the same suit but with different color stripes. The older man and woman: bright blue. Turner and the blonde haired man: red. Eudora and Jun: white.

EUDORA  
We're trapped. There doesn't seem  
to be any exits.

TURNER  
Trapped? Why -- How? Who did this?

EUDORA  
I do not know... Who are you? What  
is your name?

TURNER  
My name?

EUDORA  
Yes. Your name. You do have one,  
don't you?

TURNER

(nodding, unsure)

My name... it's Turner... My name is Turner. That's right! I almost forgot my name? My mind feels like it's being covered by a thick fog.

EUDORA

I think it's the effects of the drug. I've seen these symptoms before. It will take some time before it all wears off.

TURNER

Drug? We were drugged?

Eudora nods.

TURNER (CONT'D)

-- you can tell what drug was used by the effects? How?

EUDORA

Long story... I'm not certain the exact one but I might have an idea.

(pause)

I'm Eudora by the way...

The redheaded mathematician starts at the sound of their voices. His eyes tight from the pain in his head. He mumbles something in french.

TURNER

(to Eudora)

That guy moved.

(yelling)

Hey! Are you all right?

No response from the man. He tries again.

TURNER (CONT'D)

Are you all right? Do you understand me?

VALENTIN

(in a thick french accent)

Oui, oui... I understand.

Turner looks to Eudora. His eyebrows raised.

THE FRENCH MAN suddenly leaps to attention, for an older gentleman he is very nimble, causing Eudora to react instantly. Her hand reaching to her HIP.

Seemingly toward where A WEAPON would normally be. After realizing nothing is there, she relaxes.

EUDORA

Easy... Do you know where we are?

The man relaxes a bit, his shoulders still tense. He looks around him. His eyes studying the room. His eyes stop on the light bulb.

TURNER

Who are you?

Taking his attention away from the unfamiliar light, hesitant at first, the man takes a step forward at attention. He bows.

VALENTIN

Forgive me, I am but a ingrafter.  
You may refer to me as Valentin  
Poicairè.

His eyes sweep the room, taking in his surroundings, noticing the still unconscious woman at his feet.

VALENTIN (CONT'D)

As for where we are ma dame... I do not know.

EUDORA

Ingrafter? A common?

The man nods. Turner asks where he's from.

VALENTIN

I am from London, monsieur. But as for the way I speak, mine nationality is French. Oui. I left France in search for a cousin a few years previously.

TURNER

What's with the way you're speaking?

VALENTIN

I told you, I am from London.

TURNER

No, no. You sound so formal, almost like a Shakespeare play.

VALENTIN  
(in surprise)  
William? Oui. Yond gent was mine  
cousin I came to visit.

An eerie silence takes over the room. Turner's eyes not leaving the older gentleman.

TURNER  
Wait, what? Shakespeare is your  
cousin? That's impossible... He's  
been dead for centuries.

VALENTIN  
(confused)  
Dead? Dead? I hadst just been with  
William weeks ago.

TURNER  
You can cut the act and take this  
seriously...

VALENTIN  
(taken back)  
Monsieur? I assure thee I am  
serious.

TURNER  
My god, you're crazy. You're a  
mental old man.

VALENTIN  
I am not crazy, monsieur.

TURNER  
Then if you're not crazy, that  
would make you from the sixteen  
hundreds...

Valentin's face twists in thought.

VALENTIN  
I was with my son... My son... I  
came from London... I cannot  
remember.

Turners eyes widen with confusion and starts to speak but is interrupted by Eudora.

EUDORA  
The effects of the drug are still  
wearing off.



Suddenly, The SMALL AFRICAN WOMAN at Valentin's feet stirs and awakens, eyes tight as she tries to stand. Valentin notices her struggle and helps her to her feet.

VALENTIN

Oh, Ma dame, are you well? Here, allow me to help thee stand.

Valentin helps her to her feet. The woman puts her hand to her head.

ZOLA

Dankie. I must have had a nasty fall again... My head feels very heavy.

VALENTIN

I do think you were drugged perhaps.

ZOLA

Drugged? By who?

VALENTIN

(shaking his head)

We do not know.

(gesturing to the others)

It seems we all were drugged by the someone that placed us in this room.

Eudora notices Orlin next to Turner had awoken but sat quietly against the far wall, his eyes wide and emotionless. Eudora looks to Turner, who is staring at Jun who had made her way to the wall behind Eudora. Her knees pulled to her chest, mumbling to herself.

A DEEP HOWLING SOUND emits throughout the room. Everyone goes still and quiet. Suddenly, four ARCHWAYS manifest on the walls. The prisoners watch in silence as the two archways appear on the farthest wall behind where both Valentin and Zola, and two to the left of Eudora. The doors, opening into dark chilling silence. A DARK SMOKY CLOUD becomes visible from each of the four archways and then dissolves.

Silence, once again, fills the room.

Peering from inside the hallway into faces of the prisoners. Tension.

TURNER

Uh, where did those doors come from?

ZOLA

They appeared in the dark fog.

11

**INT. LARGE CHAMBER - DAY**

11

Eudora stares intensely into one of the archways.

EUDORA

I guess there's only one way to find out.

Valentin and Turner look to Eudora.

TURNER

Wait! You're not actually going in there are you?

EUDORA

Do you see any other way out?

She makes her way to the archway on her far left, stopping about a foot away due to the chain still connecting her to Jun silently sitting against the wall.

EUDORA (CONT'D)

We can't just sit here expecting who ever trapped us here to come back...

She shakes her left leg. Wincing at the abrasions made from the shackles.

EUDORA (CONT'D)

We need to figure a way out of these chains.

12

**FAR LEFT ARCHWAY POV**

12

A slight draft, coming from the archway, brushes past Eudora, causing her to shiver.

13

**INT. LARGE CHAMBER - DAY**

13

Eudora makes her way back to Jun sitting against the wall, stopping midway when Orlin speaks. His German accent a little thick, making his English a little hard to understand.

ORLIN

I think we should wait.

Everyone's attention goes to Orlin chained to Turner. Eudora stops midway towards the sitting woman. Orlin gets to his feet. Sweat on his brow.

EUDORA

And why should we do that?

Orlin fidgets. Obviously just as uncomfortable as the others.

ORLIN

I do not have a... good feeling.

TURNER

Well, yeah. You can't honestly tell me that looking down that hallway you actually feel... comfortable.

EUDORA

We have to find a way out of here. We're going.

Orlin goes quiet, GIVING IN to the group decision to go. Turner and Eudora eye one another then look to Valentin comforting Zola. Silence fills the room once again. Valentin looks towards one of the four archways.

VALENTIN

We do not all has't to wend through. A few can stay here and wait.

EUDORA

No! We split up and all go through. If this is going to end at all we need to find a way out together... We'll go in pairs, obviously. See if we can't find a way to get these chains off.

A nod comes from the redheaded gentleman followed by the two younger men and the dark skinned woman. Eudora looks behind her at the still sitting Jun, who is looking up at Eudora, her eyes curious, then looks back to the others.

EUDORA (CONT'D)

Okay.

Valentin and Zola head through the archway on the far left. The two younger men go through the one right of it. The sounds of the chain on the floor fading as they move farther down THE UNKNOWN.

Eudora stops and looks to Jun, who is at Eudora's feet. She kneels down to eye level. Her eyes kind.

EUDORA (CONT'D)  
You're going to come with me, okay?

Jun just sits there, not responding. Eudora stands, leaving her right hand in a gesture for the woman to grab it.

EUDORA (CONT'D)  
Please. You have to come with me. I can't drag you around everywhere I go.

Eudora stands there waiting for Jun to take her hand. Hesitantly, the woman takes it.

14

**INT. SECOND CORRIDOR - MOMENTS LATER**

14

Turner and Orlin are walking together down the long and wide corridor they took. The sounds of the chains scrapping against the hard floor follow them as they trek farther and farther.

After a few minutes of walking, Turner looks to the TALL GERMAN MAN beside him.

TURNER  
I, uh, I Never asked your name...

ORLIN  
My name is... Orlin.

TURNER  
I'm Turner... Your accent, it's German?

ORLIN  
Yes. You are... American?

Turner nods.

ORLIN (CONT'D)  
Never met an American.

TURNER  
(pulling at the red fabric  
at his breast)  
What do you think happened to our original clothes?

ORLIN

I do not know. Someone must have...  
changed us...

TURNER

(shuttering)  
That's kind of creepy to think  
about...

They walk in silence for a few minutes, hands sliding the wall to get a feel of how long they've walked. No source of light besides the faint light coming from the single lit light bulb in the MAIN ROOM.

Orlin stops suddenly, his gaze straight ahead. No emotion. Turner stops with him, following his gaze, his eyebrows raised.

TURNER (CONT'D)

A door.

ORLIN

(pointing)  
More than one.

LIGHTS, appearing from no where along the walls with a loud CLANG. The sound of a switch being flipped, echoing through the hallway. Rows of BLACK DOORS with AMBER DOOR KNOBS become visible down the hall, showing how deep the corridor goes. Ostensibly endless.

TURNER

JESUS CHRIST!

They both slowly approach THE FIRST DOOR ON THE RIGHT that appeared in front of them.

TURNER (CONT'D)

It looks... Organic.

Orlin reaches his hand and gently places it on the CENTER of the door. The door, WARPING to his touch, makes a CLICKING sound. Startled by the sound, he quickly removes his hand. The two men look at each other, then to back the door.

TURNER (CONT'D)

(shrugging)  
I guess it's unlocked now.

Turner reaches for the door knob and slowly turns it and opens the door. Nothing inside. No windows. Just an empty room. Similar to the one they came from. A look of disappointment comes across Turner's face.

ORLIN  
Disappointed?

TURNER  
Kinda...

Turner closes the door and looks down the hall at the other doors against the walls.

TURNER (CONT'D)  
Lets keep looking.

15

**INT. FIRST CORRIDOR - SAME**

15

Identical to the SECOND CORRIDOR.

Eudora and Jun catch up to Valentin and Zola down the FIRST HALL on the far left. The walk down was slow. Jun still hesitant at every step they take.

Valentin and Zola tell Eudora that they have already confirmed that the first couple of adjacent doors are all empty.

EUDORA  
What is the point of all these rooms if there is nothing in them.

Valentin and Zola walk side by side ahead of where Eudora and Jun walk.

VALENTIN  
I'm not entirely certain. . . We might has't a useth for those later.

EUDORA  
(surprised)  
How long do you see us staying in this place?

Valentin and Zola stop. They turn to Eudora followed by Jun trailing her.

VALENTIN  
I do not know.

They continue searching each door they come to.

VALENTIN (CONT'D)  
But we mustn't worry... First we need to find out what we can about this lodging.

16

**INT. FIRST CORRIDOR - LATER**

16

The four prisoners went from door to door finding nothing but empty room after empty room. Eudora get more frustrated the more empty rooms she finds. She opens one last door and walks in. Jun stops Eudora mid-way into the room. Eudora pulls on the chain, dragging Jun into the room with her.

EUDORA

Empty. But a single hanging light.  
Just like the others.

Valentin and Zola walk into the empty room Eudora had just opened and puts a hand on her shoulder.

VALENTIN

We should all wend back to the  
chamber and seeth if't the others  
has't found anything. We shall keep  
looking after.

Eudora sighs and reluctantly agrees and they leave the room. Back to the main room they awoke in.

17

**INT. SECOND CORRIDOR - SAME**

17

Turner and Orlin look from door to door finding empty room after empty room. Except for one. A locked door. Turner reaches to the door handle and turns but it wont budge. He continues to struggle with the door.

ORLIN

It is locked?

Turner looks both directions down the corridor.

TURNER

Look around and see if you can find  
a key or something.

Orlin nods and goes back the way they came but stops suddenly when he reaches the end of the chain, causing Turner to stumble a little.

ORLIN

(wincing)  
Sorry...

Orlin puts his face to the ground to see if anything resembling a key was dropped. He gets up and goes to the end of the chain the opposite direction and does the same. Nothing.

ORLIN (CONT'D)  
I do not see anything.

Turner stops trying to budge the door.

TURNER  
Empty rooms... and one locked? Why?  
(looking to orlin)  
You're sure you didn't find  
anything?

Orlin, shrugging, walks to where Turner stood next to the locked door. Turner looks back to the door. Then at the brace on his leg.

TURNER (CONT'D)  
We need to somehow mark it so that  
we can tell it apart from the  
others.

He then takes the chain coming to a fold between him and Orlin and holds it as if holding a bat. He looks to Orlin and back to the door. And swings. A loud CLANG shudders from the contact.

Turner drops the chain and presses his hands together, yelping in pain.

After the sound of the contact dies, the lights filling the endless hallway suddenly disperse with a loud THUD. The two men look to where the lights where and sit in the now dark and silent corridor.

ORLIN  
I think you upset it...

TURNER  
It?

ORLIN  
The walls.

They sit in silence for a moment and Turner shakes his head as if coming out of a daze.

TURNER  
How could I have upset the walls?  
It's not like this place is alive.

Turner looks at the walls, a small chill shudders him, making him feel unsure about his statement. He looks down the way they came.



TURNER (CONT'D)  
We should head back. See if the  
others had any luck.

They make their way down the PITCH BLACK corridor, towards  
the larger chamber.

**END ACT ONE**

ACT TWO

18

INT. LARGE CHAMBER - LATER

18

Eudora, Valentin, Zola, and Jun arrive back into the large empty room they woke up in. Something has changed. A FIREPLACE, with a small fire burning in the center. Eudora notices the fireplace, that now took a place in the wall straight ahead where they left the first corridor. The others notice it also.

EUDORA

Was that fire there before?

VALENTIN

I do not bethink so. If't be true  
there wast no fire.

Eudora looks up at where the flickering light bulb had been. It was gone.

EUDORA

Are you sure this is the same room?

She turns to looks to the others then to the four doors that layered the two walls behind her and to her right. Valentin goes to speak but is interrupted when Turner and Orlin return from the second corridor, carrying the excess chain between them.

TURNER

-- they seemed to gradually come  
back on as we got farther from the--

Turner cuts off mid-sentence when he notices the others.

TURNER (CONT'D)

(gesturing to the first  
corridor)

Oh... Did you guys find anything  
down there?

VALENTIN

Nothing I am afraid.

TURNER

Same... Just empty rooms.

(beat)

Except... We did find a door that  
was locked.

All eyes on Turner.

Turner turns to look down the second corridor. His mind going back to what had happened after he attempted to mark the locked door.

EUDORA

A locked room? Did you end up getting it open?

TURNER

(shaking his head)

No... I tried but it was no use.

Turner and Orlin both glance at one another.

EUDORA

We need to try again! It might be the way out of here.

TURNER

(shaking his head again)

It's not that easy. I tried hitting it with the chain to see if I could somehow make a mark, to make it stand out against the others. No such luck.

ORLIN

And after he did... the walls got angry.

Turner hisses for Orlin to stop talking. The others look at them, unsure.

Everyone stands in silence. Turner and Orlin both look back down the second corridor.

ZOLA

Well for now lets not worry about it...

(pointing to the two other corridors)

We still have two more hallways to check.

VALENTIN

(nodding)

I concur. Allow us to split up again yond two groups can check, madame Zola's hams are causing her ill. We'll stay back for awhile.

EUDORA  
 Actually, let us four go together.  
 We leave the last one for all of us  
 to go through.

TURNER  
 That's fine.

Eudora looks to Turner and Orlin and nods. They head off through the third corridor (second from the right).

19

**INT. THIRD CORRIDOR - DAY**

19

Eudora and Jun both walk slowly down the hallway, Turner and Orlin followed close behind, a few feet from the first adjacent doors. The lights dim and ominous. Orlin leans in towards Turner.

ORLIN  
 Why would you not mention the  
 lights?

TURNER  
 Because. I didn't want to freak  
 them out... And besides, it doesn't  
 matter. We can go back and find the  
 door later when they all go to  
 sleep.

After a much longer walk than the other corridors, they finally reach the first adjacent doors.

Eudora approach the first door on the right and reaches her hand to the small amber knob. She slowly turns it, making a small CLICK before opening. Inside the room was the last thing the four prisoners expected.

20

**EXT. THE PLAIN - DAY**

20

A beautiful, bright open GRASSLAND reaching far into a THICK FOREST and beyond that into TALL SCALING MOUNTAINS. A COOL BREEZE. The SUN shining a warm ray of light high in the center of the CLOUDLESS BLUE SKY.

The four prisoners eyes adjust to the light. Jun wipes her damp eyes.

EUDORA  
 (surprised)  
 We're... outside?

TURNER

No... way.

The four prisoners walk farther in through the door. They turn to look at where they came. The door placed almost in the center of a wide pasture. The door still wide open leading back into the dimly lit corridor they came from.

EUDORA

Impossible...

Eudora slowly walks back to where the door they entered through, gently dragging along Jun. She reaches the door and approaches the side and places a hand behind the open doorway. Expecting to see her hand inside the door. The door just shows the same dimly lit hall.

Turner watches Eudora do this. His eyes huge with curiosity. He and Orlin move back closer to the door.

TURNER

Freaky...

They all turn around and look back at the open grassland. Turner gives a small laugh causing the others to also laugh.

Eudora leaps with door and runs out farther, forcibly dragging Jun along by the ankle with her. Eudora flops onto her back into the soft, TALL GREEN GRASS. Smiling into the sky.

Jun stumbles her way to where Eudora now laid. Her face falling into a frown and slowly turns into a small smile.

TURNER (CONT'D)

I can't believe we're out!

Orlin and Turner both walk further out to where Eudora and Jun sat laughing in the tall grass. They sat on a small mound that fell into a FIELD of SUNFLOWERS and DANDELIONS.

Turner looks up at the sun. His eyes still adjusting from the dark building they came from. His heart pounding from the intense rays.

Eudora and Jun got to their feet and strolled further down past the field of FLOWERS to the dense forest before them. It was peaceful and still. Birds singing.

EUDORA

Where are we? This is like a dream!

Turner and Orlin made there way down to where the two young woman now stood staring into the forest. Realization dawns on Orlin.

ORLIN

We have to tell the others.

EUDORA

Yes. I agree. You guys go back to tell the others. We'll figure out where we are. Maybe we are near a small village or a town.

She points to where a TRAIL begins towards the dense forest. Turner and Orlin look at each other and then back to the Eudora.

TURNER

Okay. But don't get yourself lost. We'll be back.

Turner and Orlin made there way back to the door they came from. Still sitting mystically in the middle of the grassy plain.

TURNER (CONT'D)

This door... I still can't believe we came through this door! I mean it's like a portal. We walked out of a dark building with endless corridors into a beautiful field of grass, trees, and mountains.

ORLIN

A portal?

TURNER

Yeah, a door but instead of leading to, lets say another room, it leads to another place all together.

(gesturing to the field)

Like this meadow for instance.

Orlin nods and opens the door back into the building.

21

**INT. THIRD CORRIDOR - DAY**

21

After they both walk back into the dimly lit hallway, the door shuts behind them. Echoing into the still corridor.

Turner looks back at the door leading to the meadow. His eyes narrow at the bottom of the door frame.

TURNER  
That's strange...

ORLIN  
What is strange?

TURNER  
I can't see a light from underneath  
the door.

He shrugs and turns towards one of the two directions then  
back the other direction.

TURNER (CONT'D)  
We came from this way right?

ORLIN  
I believe... yes. The doors begin  
here.

Turner nods and they both walk back down the way they came  
from.

22

**EXT. THE FOREST TRAIL - SAME**

22

Eudora and Jun found a NARROW PATH into the forest. THIN  
BRANCHES hanging inches above their heads from sad thin  
trees.

The two prisoners, occasionally ducking from the low hanging  
branches, walk in silence closely together. Carrying the  
excess chain between them to keep from getting caught.

Jun glancing to Eudora every now and then. Eudora notices  
here staring and looks back, confused.

EUDORA  
Do you have a name?

Jun doesn't say anything. Eudora stops and looks to Jun.

EUDORA (CONT'D)  
Do you have a name? You know... a  
name? What do I call you?

Jun just stares at Eudora. Each word going over her head.  
Eudora gets frustrated. She steps a bit closer. Jun takes a  
sudden step back, twigs snapping under her step. Eudora puts  
up her hands. Cautious.

EUDORA (CONT'D)  
Don't worry... I'm not going to  
hurt you...

Eudora is now about a FOOT away from Jun. She puts her hands to her chest.

EUDORA (CONT'D)  
Eudora. My name is Eudora.

JUN  
(mimicking her)  
Eudora?

Eudora nods to her, smiling.

EUDORA  
(pointing to her chest)  
That's right. Eudora.

Jun watches her and mimics her motion.

JUN  
Eudora?

EUDORA  
(shaking her head)  
No, no... My name is Eudora.  
(points the Jun)  
You are--

Jun stares at Eudora. Her eyes unsure. Eudora gestures to herself once more.

EUDORA (CONT'D)  
Eudora.

Then gestures to Jun. Jun then makes a face as if she's thinking real hard. A sudden realization dawns in her eyes.

JUN  
(in *CHINESE*)  
Jun An! My name is Jun An.

EUDORA  
(smiling)  
Your name is Jun An?

JUN  
(smiling)  
Name Jun.  
(in *CHINESE*)  
My name is Jun and yours is Eudora!

Eudora, still smiling, nods and shrugs.



EUDORA

We'll have to work on the language thing I guess.

She then turns to continue down the trail, pulling Jun along.

They walk in silence for a few minutes and suddenly Eudora hits something. She falls onto her back, yelping in pain. Jun moves in time but in turn trips on a root in the ground, also falling. Her hands covering her mouth, she stands up. Blood dripping from her lips after biting it. She squints her now damp eyes from the tears and looks at what she ran into. Nothing was there.

She reaches out her right hand. She hits an INVISIBLE BARRIER. She then places both hands on the barrier. Her eyes intense. She looks to the right and left. Grass, looking to be cut, leads down treeless trails then turning into a steep hills. Eudora shuffles her way to the right and then left, her hands still gliding on the barrier. It doesn't end.

Jun watches the woman frantically feel the barrier for an exit. Her happy mood vanishing almost immediately. She reaches her hands to where the barrier begins and runs them against it.

JUN

(in CHINESE)

A wall? But I can't see it.

Her hands continue the feel the invisible barrier. The two woman clash with each other when Eudora comes flying in from the left, still feeling the wall.

EUDORA

We're still trapped?

Frustrated, she slams her fists against the barrier. A sharp RIPPLE spreads from the contact. Eudora winces. She looks to Jun, worry in her eyes. They stare at each other for a moment, in silence. Eudora switches her gaze to behind her back towards the trail leading back and then straight up where the tree line meets the barrier. The trees seem to be cut by the barrier, almost like it was placed there by force.

She looks back at the trail.

EUDORA (CONT'D)

(pointing)

We have to get back to the door.

23

**INT. LARGE CHAMBER - MOMENTS LATER**

23

Valentin and Zola have set themselves next to the mysterious fireplace that had appeared earlier. Their bodies warm from the heat. Valentin hands the woman a CUP OF WARM TEA.

ZOLA

What do you think the reason for us being here is?

Valentin watches the flames in the fireplace crack the wood.

VALENTIN

I do not know. It Cannot be pleasant, I imagine.

Turner and Orlin arrive. Not bothering to hold the excess chain, drags it. The sound taking the attention of Valentin and Zola away from the fire.

TURNER

Hey, we're back.

Valentin stands up and walks closer to the two younger men, still standing in the third archway. His chain coming to the end. Turner notices the TEAPOT in his hand.

TURNER (CONT'D)

Where did you find that?

The redheaded gentleman smiles and tells them to follow him.

24

**INT. FOURTH CORRIDOR - CONTINUOUS**

24

Valentin leads them into the FOURTH CORRIDOR that they had not ventured through yet. He takes them to the first door on the left and opens it. Leading them inside.

25

**INT. FOOD PANTRY - CONTINUOUS**

25

The room opens up into a large walk-in pantry. Shelves filled with assorted foods line against the walls. The WALLS and FLOORS polished with a nice gently shine. At the far end of the room was a WOODEN COUNTER with POTS and PANS hanging above the table. A SHARP KNIFE sticking vertically from the table beside a FRESH CUTTING BOARD. Beside the table to the left, against the wall was a ANOTHER DOOR, wide open, with an AMBER KNOB.

Valentin points to the opened door. Turner nods in the direction Valentin points and makes his way to the door. Orlin and Valentin following behind.

**INT. KITCHEN/DINNING AREA - CONTINUOUS**

Inside the door, lead into a simple kitchen and dining area. A large WOODEN sits in the center of the room. Against the right wall; a SMALL WOOD STOVE with a small unlit pile of WOOD LOGS in the mouth of the stove, along with SMALLER WOOD TABLE about a foot away. Valentin lifts the teapot in his hand. He walks over to the wall nearest the door to a WATER SPOUT.

VALENTIN

I found this and made a pot of tea  
for Madame Zola in the chamber  
fire.

Turner turns to the older gentleman and looks at SMALL BROWN TEA POT with a LONG HORIZONTAL HANDLE. He looks to Orlin and Zola, then back to the kitchen area.

TURNER

Good... So we have food. A limited  
amount. Not unless there's any  
growing out in the field.

The sound of yelling echoes from the distance. The four prisoners hear the yelling. A woman's voice. They race back to the large room.

**INT. LARGE CHAMBER - CONTINUOUS**

The four prisoners make their way back to the large room. Moments later appear Eudora and Jun in the third archway, both breathless.

EUDORA

(between breathes)

You need... to see this...

28

**EXT. THE FOREST TRAIL - LATER**

28

Eudora leads the others to the invisible barrier at the end of the trail. She walks up to where it begins and places her palms against it, sending a large ripple against the barrier. The others gasp.

ORLIN

What?

TURNER

It's a wall?

ZOLA

But... It's... There's nothing  
there.

Eudora turns to face the others. She raises her left hand and points to the treeline.

EUDORA

And it looks like it was forced  
here somehow...

The other prisoners look to where Eudora points. They notice the sudden force of the barrier where it had seemed to cut the trees. Chipped wood and branches hang from the cut trees.

VALENTIN

Did you see this when it happened?

EUDORA

(shaking her head)

No... We had entered the forest to  
follow this trail and I ran into  
it.

(rubbing her now sore  
chin)

It's pretty solid.

ZOLA

So this is not the way out?

Turner turns to where Eudora is standing, still against the barrier. His face rigid and emotionless.

TURNER

Guess not...

After a moment of silence, they make their way out of the forest.

29

**EXT. THE PLAIN - LATER**

29

The sun still high in the sky. They all slowly walk out of the trail. Eudora leading. Turner lifts his head in realization. He looks to Eudora and Jun.

TURNER

Oh! We have a food source.

Eudora looks at him with surprise.

EUDORA

Food? So we aren't just stuck in  
here with nothing to eat.

She looks to Jun, walking next to her on her left. Her face concerned. Her gaze goes from her to the chain between them and then back to Turner.

TURNER

But it seems that we are also on a time limit... I don't see that food in there lasting more than a couple of months. Even if we ration it.

ORLIN

So what he is saying is that we are trapped in here until the food runs out.

They all stop in the middle of the field of flowers. Jun leans down and picks one up. Her face sad.

EUDORA

We have to get out before then.

Turner and Orlin turn towards Eudora. Valentin and Zola continue towards the door.

ORLIN

You think there's another way out?

EUDORA

Of course. What ever trapped us here has to have a reason... I think it's safe to say they expect us to find it.

The two prisoners nod. Turner looks up at the sky. The sun still high in the sky. He shield his eyes from the intense rays.

TURNER

The sun should nearly be setting by now... Why is it still high noon?

Eudora looks up, shielding her eyes. Confused.

EUDORA

You're right. I didn't think of it since we were in the forest most of the time, but it's still high in the sky...

She looks around the sky, peering as far as she can towards the mountains still in the background. No clouds as far as she can see.

EUDORA (CONT'D)

There's also no clouds. Not a single one. Wouldn't there usually be clouds near mountains? Those look... unnatural.

TURNER

They probably are... This whole place seems like some simulation.

Eudora looks to Turner. Her eyes narrow. Turner walks to where Jun still kneels towards the flowers. Her looks from her to the forest back to Eudora.

EUDORA

You mean like nothing in here is real?

TURNER

Well think about it. That wall. The fact that the door is standing in the middle of the field, leading back to the building with doors that appear from nothing. Unexplainable sounds from inside the hallways. The lights coming on and off. This place is whack!

Eudora looks back at the forest and then to the door. Her emotion seems to be flipping through a list. Confusion, fear, and uncertainty.

ORLIN

We should head back to the room. Mr. Valentin told me that we have more rooms to go through.

TURNER

Right. We did find a pantry.

He looks over at Jun still kneeling in the flowers. His eyes sad. Eudora notices.

EUDORA

I believe her name is Jun... She doesn't understand English.

TURNER

Eudora? What's that last thing you remember before waking up in that room?

Eudora face tenses at the thought.

FLASHBACK TO:

**EXT. LONDON ALLEY - NIGHT**

Eudora is seen sneaking into a small WINDOW.

Looks both ways down the alley before crawling inside.

Face hidden in the shadows.

**INT. OFFICE - NIGHT**

Eudora flipping through stacks of papers.

RIFLING through DRAWERS.

Looking for something.

A MAN and KNIFE. The knife sticking out of a wooden desk. A triangle shape is engraved in the side of the blade.

BACK TO PRESENT:

**EXT. THE PLAIN - DAY**

EUDORA  
(shaking her head)  
Nothing. Just waking up in that  
room chained to her.

She points to Jun who still sits on her knees in the flowers,  
staring out at nothing. Her eyes sad

TURNER  
I remember... I was with my father.  
(beat)  
We were fighting...

Turner turns to Orlin beside him. Orlin staring at the sky,  
senses his gaze and looks to him.

TURNER (CONT'D)  
What about you? What can you  
remember? You mention you saw what  
took us... Do you remember what you  
were doing before or where you  
were?

Orlin's face twists with thought and shakes his head.

ORLIN

I can't even seem to recall the face I saw anymore... It's like... Like the memory is fading. I don't know why.

Eudora and Turner share glances.

EUDORA

Fading?

Turner makes a face and nods. His eyes focused.

TURNER

It's strange, but I think the same is happening to me. I can remember being with my dad, but I cannot remember where we were or what we were doing before waking up here.

Eudora winces in pain. She puts her hand on her right eye. More memories returning.

FLASHBACK TO:

**INT. BEDROOM - NIGHT**

RAIN POURING.

A FIGURE standing over Eudora's bed.

A flash of light.

Loud HIGH PITCH NOISE.

The DARK FOG.

Eudora disappears in a flash of LIGHTNING OUTSIDE.

BACK TO PRESENT:

**EXT. THE PLAIN - DAY**

Eudora's mind goes fussy. She places a hand on her head. Turner notices but doesn't say anything.

The four prisoners stand in silence for a moment. Turner and Orlin leave the meadow towards the door. Leaving Eudora and Jun. Jun watches as they leave.



After a moment she stands and moves closer to where Eudora, the chain gently gliding over the tall grass and bunching at their feet.

Eudora gestures towards the door and looks to Jun beside her.

EUDORA

We should go.

The four other prisoners already left through the door to the building leaving behind Eudora and Jun alone in the meadow. They make their way towards the door. Now closed. Eudora's eyes narrow at the door, her head tilted.

She reaches the door handle and turns it. The door opens, but not into the hallway, but into the other side of the meadow. Nothing but grassy hills with mountains far into the distant.

Eudora, confused, closes the door again and opens it. No change.

EUDORA (CONT'D)

What? It won't... it just ends.

Jun inches closer to Eudora, her face confused and worried. Eudora begins banging on the door.

EUDORA (CONT'D)

(yelling)

VALENTIN! TURNER! ZOLA! HELLO?

No response comes. Eudora starts banging again and yelling. After a moment she stops.

EUDORA (CONT'D)

They must not hear me... It's like we're cut off.

JUN

(in CHINESE)

The door... It will not lead us back.

Eudora looks back at Jun beside her. Her face intense and fearful. She tries to explain it to Jun.

EUDORA

We cannot go back... It won't open back where we came from.

Jun stares into Eudora's eyes, not understanding her words but seeing her fear. Eudora turns back to the empty door frame towards the field behind it. Eudora grabs the top of the frame, her hand caressing the edges thoughtfully.

EUDORA (CONT'D)  
It's just closed off...  
(turns to Jun)  
We're locked out.

**END ACT TWO**



They leave the room to the door second to the right beside the pantry.

32

**INT. THIRD BEDROOM - CONTINUOUS**

32

A similar room to the others, Turner and Orlin make their way to the dresser and open it. Pulling out a grey jumpsuit with a red stripe across the breast.

ORLIN

Right. So this is our room then.

Turner turns around, eyeing the small room.

TURNER

There's only one problem.

ORLIN

Problem?

TURNER

Only one bed.

VALENTIN

Like the other cubiculos. One sleep chamber. I guess we have't better share. Madame Zola, thee shall catch but a wink in the sleep chamber for now. I do not mind on the floor.

Zola agrees to the French gentleman's proposal. Orlin walks to the doorway, gently inching Turner with him, and looks down the hallway towards the large room they awoke in.

ORLIN

Where are Eudora and that girl?

Turner walks to the hallway and continues down back into the large room.

TURNER

Jun?

33

**INT. LARGE CHAMBER - LATER**

33

The two prisoners look around the room.

ORLIN

Yes! Where are they?

TURNER

They must be still out in the field. They didn't follow after us?

Suddenly the lights coming from the hallways and even the fire go out. Sitting in darkness for what seems like forever. After a moment, lights come back on down the third corridor. Indicating for them to enter.

Valentin and Zola appear. Valentin puts his hand to his heart. Relief washing over.

VALENTIN

The hanging lights went out in the bedchambers, and the corridor...

ORLIN

Except for the ones down the third corridor.

Orlin gestures to the lights coming from the third corridor. Turner starts walking but is then stopped when Orlin pulls on the chain.

ORLIN (CONT'D)

What are you doing? We can't go in there.

TURNER

We have to. That's where we left Eudora and Jun. They might be in trouble.

Turner begins walking again, entering the third corridor. Pulling along Orlin. Valentin and Zola follow close behind.

34

**INT. THIRD CORRIDOR - CONTINUOUS**

34

The four prisoners make their way down the single lit corridor. The lights buzzing above their heads. They walk in silence looking for the door to the meadow. Eventually they come up onto a door much different from the others. A WHITE DOOR.

The door appears to glow intensely. A deep HUMMING sound coming from the door.

35

**EXT. THE PLAIN - DAY**

35

Eudora and Jun are standing on the other side of the door scared and confused. Eudora looks at the sky. The trees. The sun.

EUDORA

It's still noon... The sun hasn't moved.

(pause)

It's like time is standing still here.

They sit staring at the sky for a moment. Eudora sits a few inches from Eudora mumbling to herself.

Everything in the meadow goes quiet at once. The once gentle breeze, the singing birds, and roaming wildlife all seem to die out. Eudora's head twitches at the sudden silence. She listens.

A HUMMING sound starts to come from the now closed doorway beside the prisoners. It glows white.

36

**INT. THIRD CORRIDOR - SAME**

36

The four prisoners stand staring at the door.

Orlin approaches the door. Slowly. He place his left hand gently on the door knob, wincing back immediately before yelping in pain. It burns HOT.

ORLIN

(nursing his hand)

IT'S HOT! The handle burnt my hand.

37

**EXT. THE PLAIN - SAME**

37

Eudora now standing inches from the door, listening. She hears a man yelp in pain on the other side. She reaches for the door knob. Also wincing in pain from it's heat.

38

**INT. THIRD CORRIDOR - SAME**

38

The four prisoners hear the small yelp of a woman on the other side of the door. They share glances and stare back at the door. Turner moves closer, now beside Orlin.

TURNER

(yelling)

Eudora! Is that you? Can you hear me?

EUDORA (O.S.)

(yelling muffled by door)

Turner? Yes! I can hear you! We can't get out. The door.

(MORE)

EUDORA (O.S.) (CONT'D)  
 It burnt my hand. It's... It's  
 glowing. What do we do?

39

**EXT. THE PLAIN - SAME**

39

Jun, now next to Eudora who is but inches from the door. Her hands gliding over parts of the door. Cautious not to touch it.

TURNER (O.S.)  
 (muffled yelling)  
 I know. Orlin tried to open it from  
 this side, but the door knob also  
 burnt his hand. We can't get it  
 opened either. Just hang tight.

Eudora moves farther from the door, but close enough to still listen intently. She turns to Jun beside her and then looks out into the distance towards the trees. She returns her attention to the door.

A long silence worries Eudora.

EUDORA  
 Turner?

40

**INT. THIRD CORRIDOR - SAME**

40

TURNER  
 Hang on!

Turner's eyes wander across the door, cautious as the observes.

His face gets tight and he wraps both hands around the door knob. He starts yelling in pain. Orlin grabs hold of Turner and pulls him off the door.

ORLIN  
 What are you doing?

VALENTIN  
 Are you mad?

Turner holds out his hands. No BURN MARKS are visible, but the pain is still intense.

TURNER  
 I thought if I could just hang  
 on...  
 (MORE)

TURNER (CONT'D)  
 (his eyes narrow at his  
 hands)  
 No burn marks?

Zola gently grabs Turner's wrist. Looking them over.

ZOLA  
 He's right. No burns.

VALENTIN  
 How strange...

The pain stops. Turner looks to the others and back to the door.

ORLIN  
 How does it glow like that? And the  
 handle?

TURNER  
 (eying the door)  
 It must have a external power to  
 it. We might be able to shut it  
 down somehow. But... how? I don't  
 know where to start. I can't even  
 touch it.

41

**EXT. THE PLAIN - SAME**

41

Eudora still listening for a response. After none comes she tells them to hold on and that she will be back.

TURNER (O.S.)  
 (muffled)  
 Okay. We'll just keep trying to  
 figure this out on this side.

Eudora turns to Jun, still sitting next to her on the ground, mumbling to herself. She kneels down to Jun.

EUDORA  
 Hey... We need to find a way to get  
 this door open... You know  
 something hard to hit it against.

She makes hand gestures. A fist hitting against her palm and a swinging motion with her arms.

EUDORA (CONT'D)  
 Do you understand? We need to get  
 the door open.



Jun stares into Eudora's eyes, a question on her face. Her eyes confused and frightened. Jun points to the door. Eudora watches her gesture and nods. She reaches out her hand for her to grab it.

EUDORA (CONT'D)

Come on. We need to get out of here.

(pointing to the forest)

We'll check the forest.

42

**INT. THE FOREST TRAIL - LATER**

42

They make their way to the trail in the forest. They scan the ground for broken branches or rocks to somehow force the door open. After a moment of searching, they find nothing big enough or sturdy enough.

Before making their way out of the trail, Jun spots a BUSH with BRIGHT RED BERRIES. Her eyes intense as she eyes them. A PULLING sensation makes her walk towards it. In a DAZE. Eudora notices her walking further into the forest but stops her. Telling her that they'll try again later. They then leave the forest trail and head back to the door.

43

**INT. THIRD CORRIDOR - SAME**

43

The four prisoners search through the surrounding rooms for anything they can use to try and open the door. Orlin comes to a stop, his face twisting in thought. Turner shuts the door of the room they just walked out of.

ORLIN

Remember the locked door we found before? What if it's like that one. Trying to open it might upset it...

Turner stops his searching to look up at him. Sighing as he gets to his feet.

TURNER

True, that did happen but listen to yourself... This place isn't alive.

ORLIN

Stranger things have happened.

(pause)

That door glowing... An invisible wall...

Feeling foolish for disagreeing, Turner nods.

TURNER

Okay, so if we do try to open it,  
the building could react somehow?

ORLIN

(nodding)

Yes. When you tried hitting the  
locked door with the chain, the  
lights went out... We had enough  
trouble as it is making our way  
back.

TURNER

Right. Let's tell the others.

44      **INT. EMPTY ROOM - LATER**

44

They then find Valentin and Zola searching in an empty room a few doors down from the still glowing door. They tell them what had happened when they tried to open the locked door that they had found down the second corridor. They agree to not try anything so that nothing worse happens.

45      **INT. THIRD CORRIDOR - LATER**

45

They make their way back to the glowing door. Turner waves a hand over the knob, feeling the heat coming off of it.

TURNER

Still hot.

(pause)

Eudora! Eudora? Are you there?

EUDORA (O.S.)

(muffled)

Yes. We're here. Any luck?

TURNER

(shaking his head)

No. No luck. If we try to open it,  
we might risk making things worse,  
trust me... You'll just have to  
hang tight for a while.

(pause)

How are you two doing?

46      **EXT. THE PLAIN - DAY**

46

Eudora turns to Jun next to her, her face still filled with curiosity and fear.

EUDORA

We are fine.  
 (placing hand on stomach)  
 Haven't had any food in a while.

Jun mimics with her hand on her stomach.

47

**INT. THIRD CORRIDOR - EVENING**

47

Turner curses under his breathe.

TURNER

See if you guys can find any food.  
 Did you see anything possibly  
 edible growing in the forest? There  
 might be some fruit or vegetables  
 growing.

EUDORA

(muffled)  
 I did see a bush with some berries.  
 Maybe an apple tree...

Turner turns to the other prisoners behind him. They stand in  
 silence for a moment.

TURNER

For now we're going to head back to  
 the rooms. We'll keep looking for  
 ways to get you guys out...

For a moment no response came from Eudora.

48

**EXT. THE PLAIN - DAY**

48

Eudora stands staring at the door.

TURNER (O.S.)

(muffled)  
 Eudora?

EUDORA

Yeah, sorry. We'll be fine. You  
 guys go ahead...

TURNER (O.S.)

(muffled)  
 Are you sure?

EUDORA

(yelling)  
 Just go! I said we'll be fine.

Silence follows immediately after. Eudora still stands motionless staring at the door when finally the glowing ceases. The once gentle hum silenced. Rhythmic nature sounds filling in. She listens for Turners voice on the other side. After a moment she realizes they might be gone.

EUDORA (CONT'D)

Turner?

She opens the door, showing the mountainous valley behind it.

49

**INT. THIRD CORRIDOR - EVENING**

49

Turner watches as the door returned to normal.

TURNER

Eudora?

He puts a fist to the door, the other prisoners watching in awe. He grabs the door knob and opens the door, showing an empty room. Turner stands there staring into the room. He walks to stand just inside the doorway, peering into the room. He steps back out and closes the door.

Turner turns toward the others behind him, his face towards the ground. She starts to walk back the way they came.

TURNER (CONT'D)

Lets go...

ORLIN

But what about--

TURNER

I said let's go. They're on their own.

The four prisoners make their way down the dimly lit corridor back to the chamber. Zola puts an arm on Orlin's shoulder as they walk. Turner glances over at the three and Valentin nods in understanding.

**END ACT THREE**

**ACT FOUR**

50

**EXT. THE PLAIN - DAY**

50

Leaving the door behind, they make their way behind towards a SMALL VALLEY dipping into JAGGED mountains. The sun still centered in the sky. A gentle controlled breeze. Eudora and Jun get to the top of a SMALL HILL that peers over the entire valley, giving a wide shot of the mountains. A SMALL CLEAR LAKE in the center. Beautiful.

They make their way down the hill to CLIFF hanging above the lake. Thin trees and bushes on the far end of the lake after a slight SANDY BEACH. The same bush that Jun saw before is visible in the distance. Eudora notices it.

Further and further down the hill, they get to the small cliff hanging off about half a foot to the lake below. Eudora peers over the cliff at the water below. Expecting her reflection as she looks toward the water, instead The water appeared clear. The ROCKS visible at the bottom. A small RIPPLE appears along with a SPLASH. Eudora turns and sees Jun peering closer to the water, where she had knocked a small pebble into the water. The ripple slowly fades, leaving the clear picture of the rocks below.

Eudora reaches a hand out to the water. Hesitantly, she gently dips her right hand. She retracts her hand and then waits. She dips it again, further. Her hand goes deeper and deeper, her hand fully emerged now. Her hand stops suddenly when she feels something solid stop her from going further. She glides her hand against the thing that stopped her. Feels familiar.

EUDORA

Another barrier? But in the water...

She gets up, wiping her hand against her leg. She looks to Jun beside her.

Eudora looks down at her feet. She just noticed that she was wearing very strange sock like things on her feet. But instead of a soft cotton like socks, its made of the same FABRIC the jumpsuits are. She then lowers a foot into the water, hitting the barrier.

EUDORA (CONT'D)

Not wet.

She sticks her other foot into the water. Both feet now submerged into the water, she tries to stand.

Wobbly at first. Standing ANKLE DEEP in the clear lake water. She looks with amazement at her feet and then to Jun still on the edge of the cliff. The chain between them half hanging in the water.

Eudora motions her hands at Jun for her to follow.

EUDORA (CONT'D)

Come on. We are going to the other side...

(pointing to the other side)

To the trees over there. They're might be food here. Aren't you hungry?

As if on cue, Jun's stomach rumbles and she places her hand on it. Eudora motions of her to follow again. Understanding, Jun steps her way also into the water.

They make their way, slowly, across the lake. Wading their feet against the cool water. Occasionally glancing down below. Jun notices a fish swimming under the barrier. She points.

JUN

(in *CHINESE*)

A fish. There! A fish under there!

Eudora follows where Jun was pointing and sees the fish. Stopping, she looks closer. The FISH was all blue with a black dot on the back. She couldn't tell how big it was because of the distortion in the water, but it looked about as big as her forearm.

EUDORA

(shaking her head)

There's no way to catch it.

She looks back at the small beach at the other side of the lake, now only a short ways away.

EUDORA (CONT'D)

Besides, even if we did catch it, how would we cook it?

Jun looks at Eudora, confused.

EUDORA (CONT'D)

You know... cook. Heating up the fish to eat.

She makes a spoon eating motion. Jun nods, partially understanding.

EUDORA (CONT'D)  
 I guess we could make a fire... But  
 we first have to get there.

They continue on their slow journey wading across the strange little lake, eventually getting to the beach on the other side.

The two prisoners walk onto the sand. Eudora falls to her knees.

EUDORA (CONT'D)  
 (laughing)  
 Land ho.

Jun smiles back to Eudora.

51

**EXT. SAND BANK - LATER**

51

Eudora and Jun make it to the thin brush of bushes and trees at the edge of the sand. Jun goes to the bush with the bright red berries on it. She picks one.

JUN  
 (in *CHINESE*)  
 Berries? I can not tell what kind  
 it is...

Eudora also picks a red berry. She sniffs it.

EUDORA  
 I do not know how to tell if it is  
 edible...

She turns to Jun beside her, also sniffing the berry.

EUDORA (CONT'D)  
 Can you? Is it edible? Can we eat  
 it?

Jun looks to Eudora then to the berry. She puts it in her mouth. Eudora watches, nervously.

EUDORA (CONT'D)  
 Well? Is it okay?

Jun eats the berry slowly. Her face twisting and turning at the strange taste.

JUN  
 It is good. Like a wolfberry.

Eudora's eyes widen at the remark. Her jaw dropping.

EUDORA  
 (surprised)  
 You... you just... You spoke  
 English!

Jun looks to Eudora.

JUN  
 (surprised)  
 I understand you! I understand what  
 you said!

EUDORA  
 (now yelling)  
 You are speaking English now?  
 But... how?

Eudora holds up the berry in her hand. Eyeing it curiously.

EUDORA (CONT'D)  
 The berry? It happened after you  
 ate the berry...

JUN  
 What language am I speaking to you?

EUDORA  
 It is English... That is the  
 language that I speak. I can  
 understand you and you can  
 understand me now? That's amazing!

Eudora grabs another berry.

JUN  
 You said it was the berries?

EUDORA  
 It must! How else? You couldn't  
 understand me before you ate it.  
 And now, we are talking to each  
 other.

Eudora grabs Jun in for a hug then pulls back after a moment,  
 a huge smile on her face.

EUDORA (CONT'D)  
 Your name? Your name is Jun?

JUN  
 (nodding)  
 Yes. Eudora?



EUDORA

(laughing)

Yes. Oh, it is good to finally speak to the strange woman attached to my leg.

Jun smiles. She looks to the chain at her leg.

JUN

Same goes to you.

(pause)

What about that boy and the others? Their names?

EUDORA

Boy? Oh, Turner. That man who called himself an American was Turner. Orlin was the blonde one. Valentin, the red haired man and Zola the darker one. We are all trapped here...

JUN

Yes... I can not remember how or what happened to me before... Is it the same for you? I--

Jun puts a hand to her head.

EUDORA

(nodding)

The drug... The effects are still present. They should wear off soon... I remember very little.

JUN

Drug?

EUDORA

It's what made us fall asleep. That is why our heads feel this way.

Jun nods and looks back to the berry bush. She picks another and eats it. Eudora looks around at the BUSHES next to the red berries. TALL SKINNY TREES. A growing breeze brushes against the leaves and branches.

EUDORA (CONT'D)

The wind is picking up. A storm?

A deep howling sound in the distance pierces the hair, sending chills through the two prisoners. They look towards the mountains in the distance. Dark clouds quickly approaching.

The sun, still high in the sky, gets blocked by a huge dark cloud. The wind still growing stronger. Small water droplets land on Eudora's face.

EUDORA (CONT'D)

(looking up)

Grab as many as you can. We need to find shelter.

Eudora and Jun start frantically grabbing as many berries as they can carry. They're HANDS of berries, some spilling as they twist their heads looking for anything they can use as shelter.

Eudora looks back towards the dark clouds heading in their direction. Her eyes widen and she stops picking the berries, DROPPING all of them at the sudden burst of fear. Jun notices and also looks.

In the distance, the same dark fog that appeared when the doors manifested is seen as a life-like strand that looks to be heading straight for them. Zigzagging in the air, then making a sudden B-LINE right towards them. It gets about ONE HUNDRED FEET from them before spreading into several separate strands, all surrounding the two prisoners. Eventually covering the two prisoners so much, that their surroundings become too difficult to see. The bushes disappear, along with the berries, Eudora and Jun move closer together, the dark fog now consuming them in a funnel. The blue sky is still visible HIGH in the sky, the fog spinning around them. Eudora and Jun try to take action, but soon realize that they are unable to move. Their arms and legs stationary as if turned into lifeless statues. The fog spins faster and faster. The blue sky fading further and further until disappearing all together.

CUT TO:

52

**INT. THIRD CORRIDOR - EVENING**

52

The four prisoners are walking back in silence to the large chamber. Frustration and confusion on all of their faces. Orlin's fists tighten and stops.

ORLIN

What will happen to them?

Turner gets yanked by the chain, tripping forward with his leg being pulled toward Orlin.

TURNER

I do not know. But there's nothing we could do... We lost contact with them.

ORLIN

(turning back)

I'm going back.

Turner gets his balance back and stops Orlin. The two prisoners trying to pull the other with them.

TURNER

(struggling)

No! We need to keep going. There was nothing we could do... Orlin... Stop!

Turner stops pulling and hurries to Orlin, grabbing him into a forced hug. His arms pressed tightly against his chest.

TURNER (CONT'D)

(yelling)

We can't help them right now!

ORLIN

(yelling)

I can try! Release me!

VALENTIN

Orlin, stop this madness!

ZOLA

Orlin!

TURNER

Try what? It opened into an empty room...

ORLIN

You do not know that! It's a trick. They could be in... trouble.

TURNER

We can't risk making it worse. They'll be okay!

ORLIN

How do you know?

TURNER

I don't know, I just do.

Orlin's ferociously wiggling in Turner's grasp stops. Motionless in Turner's arms. Turner slowly unwraps his arms from around him, backing away.

TURNER (CONT'D)  
They're on their own for now.  
Nothing we can do.

Orlin says nothing. His eyes set in a empty gaze.

For a moment, no one says anything. Then, piercing the silence, a woman's scream is heard coming from the door in front of Orlin. The four prisoners jump at the sound. It goes silent again. Then, THE SCREAM. LOUDER AND SHARPER.

ZOLA  
Someone is in there!

TURNER  
Hurry! We have to get her out!

Turner races to the door the scream came from. He grabs the handle and tries to open the door. The door, unlocked but jammed, doesn't open. He then proceeds to slam his shoulder into the door.

TURNER (CONT'D)  
HANG ON!

After a few more budes and Orlin joining in, the door slams open. Inside revealing a similar room to the all the others. A single hanging light bulb in the center of the room. But the room was not empty.

53

**INT. EMPTY ROOM - CONTINUED**

53

A WOMAN, about mid to early 30's, sits blindfolded with her hands tied behind her back on her knees in the middle of the floor, wearing a similar jumpsuit to the other prisoners, but WITHOUT A STRIPE across the breast. Her body sweaty and quivering. She lifts her head at the sound of the door slamming open.

WOMAN  
(between gasps)  
Help... Help me please! Please...

Turner and Orlin approach the girl, Valentin and Zola standing cautiously in the doorway.

TURNER  
It's all right... I'm gonna take  
off the blind folds, okay?

The woman nods her head, anxiously. Turner then slowly pulls off the blind fold around the woman's head, revealing reddened eyes. Her face was dirty.

TURNER (CONT'D)  
It's gonna be alright.  
(to Orlin)  
Get her untied.

Orlin moves around the woman to her tied hands at her back. Turner puts his hands on her shoulders. Her arms come in front of her when Orlin finishes, gripping hard onto Turner's wrists..

TURNER (CONT'D)  
It's all right now, you're all right...

VALENTIN  
Do you know how you got here? What is Your name?

She shakes her head, staring hard into Turner's eyes.

WOMAN  
(stuttering)  
My name... It's Sierra.

FADE OUT.

**END OF PILOT**

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