

# Scrimmed

A screenplay

by Carlos Perez

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SKINNED

FADE IN:

EXT. APARTMENT COMPLEX - NIGHT

A large complex that's pretty middle of the road as far as income would be concerned. All of the apartments are dark except for one which seems to have all its lights on.

INT. JESSIE MAJORS' APARTMENT - NIGHT

The interior of the apartment is decorated with movie posters. Many of them are from various famous horror movies. The apartment is neat but a bit disheveled.

JESSIE MAJORS is in her twenties and has a no nonsense look about her. She's quite striking in her appearance and has an athletic build that suits her.

While she's busy packing, her girlfriend, MAXI CHRISTEN, is standing in the background watching her. Maxi is slightly older than Jessie, attractive, thin, and pissed off.

MAXI

So, you're really going?

JESSIE

Look, Maxi, I don't want to talk about this.

MAXI

Well, since we haven't so far, why start now?

(pause)

Jessie, I don't want you to go.

Jessie stops packing and turns to her. A lit cigarette hangs loosely from her mouth.

JESSIE

This could be a break for me. This is my first shot at a lead.

MAXI

What do you know about this Jules guy anyway? How do you know you can trust him?

JESSIE

What's he gonna' do? Sell me off to the sex slave market?

MAXI

Yeah, why not? Who the hell knows? He won't even tell any of you where you're going. What kind of director does that?

JESSIE

I told you. He's trying to create tension for the cast. He wants all of us to experience the place for the first time.

MAXI

Bullshit.

JESSIE

He wants us to appear genuinely nervous and scared.

MAXI

You should be.

(pause)

I want to go with you.

JESSIE

No.

MAXI

Why not?

JESSIE

Jules made it clear that no boyfriends or girlfriends are allowed.

MAXI

What about this Lucy and Mitch? Aren't they dating?

JESSIE

Yes, but they're doing a sex scene together and he likes the idea of using a couple that already has a relationship.

MAXI

What about us?

JESSIE

What do you mean?

MAXI  
Put me in it and we can do one hell  
of a sex scene.

JESSIE  
(smirking)  
Yes, we could, but no.

MAXI  
Why? Are you ashamed of me?

JESSIE  
You know I'm not. First, you're not  
an actor, and second, I don't want  
to be anyone's sex object but  
yours.

MAXI  
Oh.

Jessie pulls her into her arms and gives her a long intense  
kiss.

JESSIE  
Now, are we done?

MAXI  
Do I have a choice?

JESSIE  
No.

Jessie finishes packing and closes the suitcase. She puts out  
the cigarette and looks directly at Maxi.

JESSIE  
(forceful and seductive)  
Now, do you want to spend the rest  
of the night fighting or fucking?

She takes off her blouse and heads into the bedroom.

MAXI  
I think you're taking Jules'  
direction to be a bad bitch a tad  
too far.

JESSIE (O.S.)  
I'm on top.

After a moment, Maxi slips off her shirt and follows her.

MAXI

(to self)

You always are. I sure hope this director knows what he got himself into.

EXT. RANCH HOUSE IN THE HILLS - NIGHT

We see a simple ranch house in the hills surrounded by woods, also with most its lights turned on.

INT. JULES' BEDROOM - NIGHT

The bedroom is modest but messy with clothes strewn about. JULES ANDERSON is in his early thirties and is tall and attractive. He has a few horror movie posters on the wall along with a couple of film awards. On his desk is a picture of Jules as a child with his birth mother and father.

In the middle of packing there is a KNOCK on the door.

JULES

Come in.

The door opens and his AUNE EDITH enters. She's heavy set wearing a flowered dress with a worried look on her face.

AUNT EDITH

Jules--

JULES

I know what you're going to say.

AUNT EDITH

Okay, Mr. Smarty Pants, what was I about to say?

JULES

Don't go.

AUNT EDITH

No, we've already been over that. I just wanted to give you this.

She pulls out a pistol from her apron and hands it to him.

JULES

Aunt Edith, I have no idea how to use one of these things.

AUNT EDITH

It's called a gun and all you do is point and shoot.

(MORE)

AUNT EDITH (CONT'D)

It's worked quite well for robbers throughout the years.

JULES

There shouldn't be any trouble. I'm just going there to see if anything in that diary might be true. You said the handwriting could be dad's.

AUNT EDITH

I said could, not that it is.

JULES

I'm just going to check out this funeral home.

AUNT EDITH

It wasn't exactly a funeral home, at least not at first. It was left over from some military thing. We called it a funeral home because it had a cremation oven in it and we burned all our trash in it to keep animals away. Over time, once the bodies started piling up, we turned it into a funeral home.

JULES

And you didn't call the police.

AUNT EDITH

How in the hell could we call the police after killing two people?

JULES

You said it was an accident.

AUNT EDITH

Yeah, well, that could be debatable. Jules, it's been years since all that. Logan and Alise should be long dead by now.

(pause)

Still don't know how they survived the fire.

FLASHBACK.

EXT. WINTERY WOODS - CABIN ON FIRE - NIGHT

A gathering of people are trying to put out a cabin on fire, well actually, they seem to be more interested in the fire not spreading to other small cabins than in putting out the cabin on fire.

Two figures BURST out of a back window of the burning cabin, both of them on fire. When they stand and get their footing, the largest of the two picks up the smaller one and together they run toward the river nearby.

There is the SIZZLE of snow as they run through the woods.

The people watch as the two FIERY DEMON-LIKE FIGURES flee into the woods, then once out of sight, they continue on fighting the fire. None of them follow to help them.

END FLASHBACK.

INT. JULES' ROOM - NIGHT

AUNT EDITH

We checked the river but there wasn't a sign of them. We did see where the two of them broke through the ice though. No way anything human could have survived that.

JULES

That's why I'm going. I need to know where that diary leads me and who sent it.

AUNT EDITH

And you think it's okay to not tell those people in your show what you may be getting them into?

JULES

The cast will be fine. We aren't going to be there that long. We're just shooting a few scenes over the weekend. There shouldn't be anything to worry about.

Jules tosses the gun in his suitcase.

JULES

Thanks, Aunt Edith, now if you don't mind I still have a lot to do.

AUNT EDITH

(gets the hint)

That's fine. Go your own way.

(MORE)

AUNT EDITH (CONT'D)

That's what your father did when he brought that woman amongst us to be your stepmother. Everything good in our village went wrong after she came. You go ahead and go your own way and you'll end up as dead as your mother and father.

JULES

Goodnight, Aunt Edith.

AUNT EDITH

Fine.

Starts to leave.

JULES

Aunt Edith?

AUNT EDITH

(stopping)

What?

JULES

Could that girl, Anne, be my sister?

AUNT EDITH

I don't see how.

JULES

It's just that, in the diary it says --

AUNT EDITH

I don't care what that damn diary says. That's all buried in the past and it should stay buried. You don't know this Anne and you definitely don't know her mother.

JULES

I have to know.

AUNT EDITH

No. No you don't, and if you do find them two, you're going to need something more than that gun to save you 'cause there's no way they're human anymore. We did a terrible thing that night and I don't think God has ever forgiven us for it.

She leaves.

EXT. FUNERAL HOME IN THE WOODS - AUTUMN - DAY

The funeral home seems out of place in such a serene, yet desolate, location in a wooded area just off of a dirt road.

The funeral home itself is a concrete structure that has three levels, with the upper story at ground level.

The makeshift signage of the funeral home has disappeared from its front so that now all it appears to be is an abandoned warehouse with a military look about it.

INT. FUNERAL HOME - BASEMENT - LOWEST LEVEL - DAY

The entire basement is bathed in a dim green light. Along the basement walls are chains and various forms of restraints, including collars and ropes used to suspend an individual.

On a metal table is a YOUNG MAN, who has been restrained by cellophane wrap that is wrapped around him and the table.

The table, a type of St. Andrews Cross, looks much like a large X. The young man's hands are secured to the upper arms of the cross, while each leg is individually wrapped on the lower section of the cross, so that his body's spread eagle and quite accessible.

The man on the table has a ball gag in his mouth. His head is held in a restraint so that he can't move it from side to side, but must face anyone looking down at him.

EXT. ROAD IN WOODED AREA - DAY

A white van is traveling along a road that is clearly rural and in the middle of nowhere.

INT. VAN - DAY

Behind the wheel is a young man named OZZY SHEPARD (20s). He's heavy set with arms that are totally covered by tattoos, and there is a look of awkwardness about him as he is rocking to the stereo. His cell phone RINGS.

OZZY

Yeah, this is Ozzy, what do you want, Jules?

(pause)

Yes, I'm on my way there now. Yeah, I know I'm late. I'm the one driving. You think you could have chosen a harder place to get to?

(MORE)

OZZY (CONT'D)

(pause)

Yeah, I'll have everything ready when you get there.

(pause)

You sure about this not telling the cast business? According to that diary of yours, the place has quite a history.

(pause)

Yeah, I know you're the director, and I should just shut up and shoot the film. I got it!

He hangs up the phone.

OZZY

(to self)

Asshole.

INT. FUNERAL HOME - BASEMENT LEVEL - DAY

The young man on the table is struggling to get free.

ALISE (O.S.)

Calm down. We've been having fun, haven't we?

YOUNG MAN'S POV

A middle aged woman, ALISE ALEXANDER, and a very large middle aged man, LOGAN MATTHEWS dressed in black, both wearing gas masks approach the table. Logan takes out a digital movie camera and starts filming.

EXT. HIGHWAY ROAD - DAY

A older BMW is traveling rapidly down a highway. We close in on...

INT. MITCH'S OLD BMW - DRIVING - DAY

Inside the BMW are MITCH COLEMAN, an attractive athletic looking man in his twenties and his girlfriend, LUCY WALKER, slightly younger than him, and just as attractive and quite shapely.

Mitch gives a heavy sigh.

LUCY

What?

MITCH

I think the movie's gonna' suck.

LUCY

I hope not, it's a good story.

MITCH

It's the special effects and makeup I'm worried about. If they're not done right, the whole thing will just look low budget and stupid. It'll be Roger Corman meets Ed Wood.

LUCY

Who are they?

Without responding, Mitch gives her a look and continues driving.

LUCY

(pause)

You know, Mitch, it pisses me off when you do that.

MITCH

Do what, Lucy?

LUCY

Treat me like I don't know anything.

MITCH

Lucy, if you're going to be an actor, you should at least show some interest in the people who make the movies. Anyone in the business knows who they are, or were.

Lucy sits silently for a time as they drive down the road, then...

LUCY

You know, I think that sex scene between us should be cut.

MITCH

What? That's about the only scene I liked in the script.

LUCY

That's only because you get off on that sort of thing.

MITCH  
You didn't feel that way in the  
park last week.

LUCY  
(slight smirk)  
No, I didn't.

Mitch gives her a look.

LUCY  
But that was different. With this,  
everyone we know will see us.

MITCH  
No, they'll see you. No one does  
full frontal for a guy, it's almost  
a sure NC-17 if you do that in a  
sex scene.

LUCY  
I don't get that, it's like guys  
don't have a penis.

MITCH  
Maybe you can talk Jules into  
having me do a full frontal. I've  
got nothing to be ashamed of.

LUCY  
(blushing)  
No, you don't.

MITCH  
Remember how I slipped off your  
panties just as that jogger went  
by?

Mitch slips his hands between Lucy's legs. Lucy closes her  
eyes.

LUCY  
Yeah, I remember.  
(pause)  
Let's stop someplace, I'm horny.

MITCH  
Lucy, come on, not now, we'll be  
late meeting the others.

CLOSE-UP ON MITCH AND LUCY - DAY

Lucy puts her arms around him and starts playing with the dog tags on his necklace then she puts her hand on Mitch's leg and slides it between his legs. Mitch pushes a bit harder on the gas pedal as he searches for a place to park.

EXT. FUNERAL HOME - GROUND LEVEL - DAY

Ozzy pulls up to the front of the funeral home and gets out of the van and takes a good look at the place.

OZZY

Whoa, creepy. No wonder it's got a bad rep.

He climbs back into the van and pulls out a video camera and starts walking around the structure filming different angles of it.

He moves to the back and sees a generator.

OZZY

Dammit, Jules, why didn't you tell me you already had a generator.

He moves further back to take some long shots of its forbidding stark appearance.

Ozzy then moves to the front and starts taking shots of the front entrance, which consist of a single steel door with a few windows, with bars on them, along the front side.

INT. FUNERAL HOME - BASEMENT - YOUNG MAN ON TABLE - DAY

Alise moves in close to the young man's face as he tries to turn away from her.

ALISE

Ah, now you've hurt my feelings.  
Don't you know beauty is in the eye  
of the beholder?

Logan picks up a small container used to carry beverages and puts on a pair of gloves and hands a second pair to Alise, who also puts on gloves.

He opens the container and fog flows out from within it.

He pulls out a large piece of dry ice that emits a steady stream of fog from it as he breaks it into smaller pieces.

Alise takes a portion of the dry ice from Logan and holds it under the young man's nose, who immediately has trouble breathing.

ALISE

Dry ice, it's quite toxic if you breathe in too much. But don't worry, we don't plan on suffocating you.

Alise tears away a small section of the cellophane and places the dry ice against the young man's skin. He SCREAMS out in pain, but can't be heard well because of the gag in his mouth.

ALISE

Hurts, doesn't it? Odd how something so cold can burn your skin. It kills the skin, you know? Your skin dies right before your eyes.

NUDE MAN

(muffled)  
Please stop!

ALISE

What's that? You want more? Anything for my lover.

She continues revealing different areas of his skin and applying the ice. Logan moves about them, still filming.

ALISE

You have a beautiful face. But you know that, don't you?

She strokes his face with her gloved fingers and puts the ice next to his face. He struggles to move his face away from her, but can't.

ALISE

Shh, it's okay. It'll only hurt for a moment. Of course the damage will last a lifetime.

The young man begins to cry.

ALISE

Oh dear, that's what really hurts, isn't it? You love your face, don't you? How many women have stroked that face? How many have tasted those lips?

(MORE)

ALISE (CONT'D)

You know, there was a time when  
Logan and I had beautiful faces.

(sings)

Logan and Alise sitting in a tree,  
k-i-s-s-i-n-g...

She giggles then starts to slide the ice against one side of his face and the young man SCREAMS.

Just at the last moment Alise stops and pulls the ice away from his face, making the young man struggle even more.

The young man SCREAMS at her with pure hate in his eyes, but of course, he can't be understood.

ALISE

I love it when you talk dirty.  
Don't worry, I won't harm that  
pretty face of yours. I'm going to  
save it for Logan.

(to Logan)

It's going to look good on you,  
don't you think?

Logan nods.

INT. SUSAN'S APARTMENT - DAY

We are in the apartment of SUSAN STANDARD, in her late 30s and the oldest in the cast. Susan's apartment is immaculate. There is an air of nostalgia about it, like she's trapped in a previous era. On a nearby shelf sits a Best Supporting Actor Award with her name embossed on it.

CLOSE-UP of her name.

Susan's sitting on a couch watching a video of a old looking soap opera.

CLOSE-UP OF TELEVISION

In a scene from a TV program a much YOUNGER SUSAN is screaming at a YOUNG MAN.

YOUNG SUSAN

Get out!

The young man violently slaps her on the face, knocking her down and onto a table. She hits her head on the table and doesn't move. The young man panics and runs out of the room.

END CLOSE UP OF TV

INT. SUSAN'S APARTMENT - DAY

Susan turns off the television.

SUSAN

(to self)

And that's what you get for sleeping with a married director and bragging about it, you get murdered and written out of the show and lose your whole damn career.

She drags out a bag and starts packing.

SUSAN

Jules better not want this piece of ass or he'll be the one hitting his head on a table. I swear, if one more person uses me, I'll kill them.

She begins shoving her clothing into the bag.

INT. FUNERAL HOME - GROUND LEVEL - DAY

Ozzy's enters with digital camera in hand. He almost walks directly into a large spider web, but manages to step under it and films it as he passes.

OZZY

(looking around)

Outstanding. Definitely creepy.

(sniffing the air)

Smells like a rat died in here.

He shoots the interior. The hallway is quite dirty and there are cobwebs all around. He glances at the various doors and notices the locks on the outside of the doors.

OZZY

Weird.

Ozzy goes to the first room and opens the door.

INT. FUNERAL HOME - GROUND LEVEL - FIRST ROOM - DAY

Inside the room Ozzy finds a old roll-top desk with a metal file cabinet beside it. There is dried blood on the floor and the desk. Ozzy touches it then pulls his hand away.

OZZY

Weird.

He starts filming the room.

INT. FUNERAL HOME - BASEMENT LEVEL - YOUNG MAN ON TABLE - DAY

Alise is staring down at the young man, then nods to Logan, who quickly hands her more dry ice.

Alise drops the ice on the young man's bare groin.

The man screams and thrashes about on the table.

Logan tosses a rubber mat to Alise and she places it on top of the dry ice and then pushes her hands on top of the mat.

Logan moves in closer to get a better shot.

The pain for the young man is unbearable and in a short time he blacks out and stops moving.

Alise takes her hands off the mat, leaving the dry ice in place.

She removes the gag from the young man and inserts a piece of dry ice into his mouth. The young man opens his eyes for only a moment then stops moving. His mouth stays open as a white fog flows out of his mouth.

INT. FUNERAL HOME - GROUND LEVEL - DAY

Ozzy moves on to the third and last door in the area. He opens the door.

INT. FUNERAL HOME - GROUND LEVEL - FINAL ROOM - DAY

Inside this room Ozzy finds another desk and file cabinet.

On the wall is a map of the area. There are black thumb tacks placed in various areas of the map.

Next to the wall are several bloody hand prints, almost as if someone was trying to decorate the room with them.

Next to these prints are even smaller prints, like those that might have been made by a child.

OZZY

Shit! Something must have died in here too.

He sees a dead rat in the corner and quickly brings up his camera and shoots it as well.

OZZY

I knew it. There's nothing like a  
dead rat to creep out an audience.

He starts filming again.

INT. FUNERAL HOME - BASEMENT LEVEL - DAY

Alise removes her gas mask and goes over to Logan.

We still haven't seen her face.

Logan quickly removes his mask and they kiss before we can  
clearly see his face.

Suddenly they HEAR the elevator and together they look at it.

ALISE AND LOGAN'S POV

The elevator door opens and Ozzy exits the elevator and takes  
in the scene, unsure of what he's seeing.

INT. FUNERAL HOME - BASEMENT LEVEL - DAY

Logan and Alise quickly grab Ozzy from both sides and throw  
him to the floor.

Logan tasers Ozzy several times and Ozzy blacks out.

Logan picks up Ozzy's camera and focuses it on Ozzy, who is  
lying still on the floor.

He starts filming.

LOGAN'S CAMERA POV

Alise kneels down and kisses Ozzy on the forehead.

We still don't have a good look at their faces until...

ALISE

(to Logan and camera)

Our first guest has arrived, and we  
are going to have so much fun.

Alise's real face is covered by someone else's face, a  
previous victim. The face is of an old woman with the lower  
section cut away to reveal Alise's own mouth.

END LOGAN'S CAMERA POV

She stands and walks over to Logan to reveal a dead face that  
covers Logan's own, it's the face of an old man cut out in  
the same fashion.

They kiss.

INT. JULES' VAN - DAY

All of the actors are in the van as it travels down the road. Jules and Susan are in the front and the rest of the actors are in the back seats. Lucy and Mitch are seated together, while Jessie and fellow actor, ANNE MADER, a woman in her twenties, very plain looking with long stringy brown hair and a tired desperate appearance about her, are seated beside each other, each of them looking out their respective windows of the van.

All of the occupants are dressed for a few night in the woods, wearing jeans and light weight jackets.

Jessie pulls out her lighter and lights up a cigarette and Jules gives her a look in the review mirror.

JULES

I'd rather you not smoke.

JESSIE

Oh, sorry.

She takes one final drag when...

Mitch starts to grab the cigarette from Jessie and she quickly grabs his hand and puts it in a pressure hold. Mitch grimaces in pain.

JESSIE

Do you want more, or do we stop?

LUCY

Let him go.

JESSIE

I'm talking to Mitch.

MITCH

All right. You've made your point.

Jessie lets him go and Mitch grabs his hand and rubs it, trying to bring the circulation back into his wrist.

Lucy moves over to comfort him and he pushes her away, preferring to sit there and steam.

JESSIE

I was just about to put it out.

She tosses the cigarette out the window.

SUSAN  
(to Jessie)  
Pretty good moves. Self defense  
class?

JESSIE  
No, my dad was in the army.

SUSAN  
An army brat, huh?

MITCH  
(over his shoulder)  
That figures.

JESSIE  
What was that, Mitch? I didn't  
quite catch that.

Mitch turns back around and shuts up.

Jessie starts playing with an old looking, silver toned  
lighter, flipping the lid of it open and closed.

This annoys Mitch even more and seems to amuse Susan.

SUSAN  
Where did you get the lighter?

JESSIE  
It belonged to my dad. He smoked  
for years. Kept trying to make me  
stop.

SUSAN  
Why didn't you?

JESSIE  
Because he wanted me to.

She flips the lid of the lighter up and down.

JESSIE  
Said if I was going to smoke I  
might as well have a decent  
lighter.

ANNE  
Are we getting close?

SUSAN  
Probably not much closer than in  
the last ten minutes when you  
asked.

ANNE  
Sorry, I'm just so excited.

LUCY  
No kidding.

JESSIE  
Cut her some slack. Anybody want  
to run lines?

No one says anything.

JESSIE  
(turning to Anne)  
What about you, Anne?

ANNE  
Uh, not right now.

SUSAN  
You don't have any lines, do you?

LUCY  
No, I don't think you do. You just  
scream, right?

JESSIE  
Sorry, Anne. I forgot.

ANNE  
That's okay. I still get a lot of  
time on camera, and I don't have to  
take off my clothes.

LUCY  
What's that supposed to mean?

SUSAN  
Every horror film has to have eye  
candy. The psycho sees you and  
Mitch making out and we all get  
killed for it. Your huge tits are a  
very important part of this film.

LUCY  
Why don't you fuck yourself?

Jules gives Susan a look and she just smiles back at him.

JULES  
How about we just save this energy  
for the shoot?

JESSIE  
Sounds good.

EXT. AIR TO GROUND - DAY

The van is on a deserted road surrounded on both sides by trees and little else.

Far ahead is their destination, a deserted concrete structure more suited for a corporation or military base than a funeral home.

EXT. FUNERAL HOME - DAY

It is dusk when the group exits the van and looks at the concrete structure.

MITCH  
Whoa, this is a funeral home? Is this place safe?

JULES  
It should be.

ANNE  
Did you go inside?

Jules doesn't respond. They all look at him.

JULES  
I saw it on the internet.

SUSAN  
You haven't been inside this place?

MITCH  
You were too scared to, weren't you?

JULES  
Of course not. I found this place on the internet. I called about it and spoke to Anne's mother. She said the place was abandoned and we could use the place as long as Anne could be in the movie.

The members of the group look at each other.

MITCH  
(to Jules)  
So, Jules, this is funded by Anne's mother and you have no money.

JULES  
(giving Anne a look)  
How about we unload?

JESSIE  
If Ozzy's here, where's his van?

They all look around and there's no sign of a van.

JULES  
He probably went to get some  
supplies.

Jessie tries to call Max, but can't get a signal.

JESSIE  
Can anyone get a signal? My cell  
won't work.

They all try their phones but are unsuccessful.

MITCH  
Great. Nothing like being trapped  
in the great outdoors.

JULES  
I was going to ask for them anyway.

JESSIE  
Why?

JULES  
I don't want any phones going off  
while we we're shooting. Just leave  
them here in the van. They're not  
any good to you now anyway.

Jessie thinks about what her partner said and after a moment she tosses her phone in the van, along with everyone else.

INT. FUNERAL HOME - GROUND LEVEL - DAY

Logan's peering out of a window and watching as the group unloads their stuff from the van. There is no hair on the back of Logan's head, only seared skin.

ANOTHER ANGLE

Logan turns away from the window and heads down a hallway and opens the third door at the end of the hall and enters the room.

EXT. FUNERAL HOME - GROUND LEVEL - DAY

The group goes up to the front of the structure and drops their gear. Jessie looks at the windows, which have bars over them.

JESSIE

I guess they were really worried  
about prowlers.

Mitch checks out the front steel door and notices metal braces that are mounted on either side of the door.

MITCH

Look at this.

The actors look at the braces.

SUSAN

What about it?

These braces are a lot like what they'd use in a castle to keep someone out. You just put a length of wood or metal into the braces and the door won't open.

SUSAN

If it's for protection then why are  
the braces on the outside of the  
door?

JESSIE

Good question.

Jessie looks at Jules, as do the rest of the actors.

JULES

Don't ask me. I just got here.  
Maybe Ozzy put them there.

MITCH

Yeah, right.

JULES

May we go inside now?

The actors start picking up their gear.

INT. FUNERAL HOME - GROUND LEVEL - DAY

Jules opens the front steel door and is met by a large spider web on which sits a massive wolf spider.

Both Jules and Mitch immediately jump back!



JULES  
A dead rat. How the hell do I know?

LUCY  
I'm scared of rats.

SUSAN  
You're scared of everything.

LUCY  
I'm not scared of spiders, like  
some people I know.

She glances at Mitch and Jules who both give her a dirty look.

Jules looks around and sees the three different doors.

JULES  
Looks like there's three rooms on  
this floor. You guys can choose one  
of them to sleep in.

Jules points to each of the rooms that has a number over them.

LUCY  
They didn't keep bodies in there,  
did they?

JULES  
No, they look like they were  
offices. Now choose a room. I'd  
like to check this place out.

MITCH  
Especially since you now have the  
rest of us to hold your hand.

The actors go to the doors of the various rooms.

MITCH  
We'll take number one.

JULES  
Whatever.

Mitch opens the door.

MITCH  
Shit!

The rest of the actors move in behind Mitch and look inside the room.

ACTORS' POV

The interior of the room is the same as when Ozzy saw it.

CLOSE ON

The actors' faces as they take in the room.

INT. ROOM - DAY

Mitch goes over to the desk and touches the dried blood.

JESSIE

Glad you called this one.

MITCH

(to Jules)

What the hell is this?

JULES

Ozzy must have started early  
setting up the rooms.

LUCY

You don't expect us to sleep in  
here, do you?

JULES

I don't care where you sleep.

Jules walks away.

LUCY

(to Mitch)

This may be fake, but I'm not going  
to sleep in here.

JESSIE

I'll stay in it. I'll just toss my  
sleeping bag on the floor.

LUCY

Thanks, Jessie.

Jessie picks up her pack and tosses it inside the room. Each of the actors move to the other rooms. They all follow one another as they look into the next room.

INT. ROOM #2 - DAY

Inside the room on the floor is a clear plastic tarpaulin, with dried blood on different areas of it. There is also a desk and file cabinet, both covered in dried blood.

The actors move on to Room #3.

INT. ROOM #3 - DAY

The actors see the room with the map covered with black tacks.

Jessie goes over to the map, while Anne checks out the bloody handprints on the wall, slowly stroking her fingers over them.

JESSIE

What the hell were these rooms for again?

JULES

I think they were offices where people worked out the funeral arrangements.

MITCH

Looks like it took a bit of arm twisting to get them to sign on the dotted line.

JESSIE

What the hell's going on here, Jules?

JULES

Look, when we see Ozzy I'm sure he can explain what he's been up to.

SUSAN

You didn't know he was going to do this, did you?

JULES

He said he'd get things ready. That's all.

Jessie looks more closely at the map.

JESSIE

These tacks look like they cover areas near by.

Lucy comes up behind Anne who is still checking out the handprints on the wall.

LUCY

What is it?

Anne points out the small handprints.

LUCY  
Looks like a kid made them.  
(to Jules)  
Is there a kid in the movie?

JULES  
No.

LUCY  
Then what's with the prints?

JULES  
I don't know.

MITCH  
For a director you sure don't know  
a hell of a lot.

JULES  
If you have any questions about the  
house talk to Anne. And if you keep  
giving me crap I'll fire you right  
now.

MITCH  
If you do there goes your sex  
scene.

Mitch looks over at Lucy, who's clearly embarrassed by the  
remark.

Suddenly they hear the VANS'S ENGINE as it starts up and  
tears down the road.

Everyone acknowledges the sound and they immediately head for  
the front door with Mitch in the lead.

EXT. FUNERAL HOME - NIGHT

Night has fallen and the actors come rushing out of the front  
door just in time to see the van speed away.

Mitch picks up a rock and hurls it at the van, breaking out  
the back window.

JULES  
What the hell do you think you're  
doing?

MITCH  
Trying to stop the son of a bitch!

JESSIE  
Did you leave the keys in the van?

Jules doesn't answer.

MITCH

Shit.

JESSIE

Did anyone keep their cell phones?

They all look at one another and then at Jules.

MITCH

What are you doing, Jules?

JULES

Nothing.

SUSAN

Come on, Jules. First you take our cell phones then show us your little freak show and now the van gets stolen.

LUCY

If you're doing this to scare us, it's working.

JULES

I'm not doing a damn thing. I just had my van stolen. Doesn't anyone care about that?

They all look at Jules and it's clear that they don't.

MITCH

I say we start walking.

JULES

And walk where?

JESSIE

Yeah, Mitch, you won't be able to navigate anywhere here at night.

MITCH

Well, maybe we can't leave but we don't have to sleep in that shithole.

Mitch grabs Lucy's hand and heads into the funeral home to get their stuff. The rest of the actors look at one another trying to decide what to do next. They look out at the woods.

ACTOR'S POV

There is very little that's visible before them. Even the road seems to disappear into the darkness after a few yards.

EXT. FUNERAL HOME - FRONT YARD - NIGHT

Mitch comes out of the front door carrying his and Lucy's stuff.

He gazes out to the large front yard space before them.

MITCH

Anyone else sleeping in the great outdoors with us?

The rest of the actors, except for Jessie, look at one another then look down to avoid eye contact with Mitch.

Mitch looks over at Jessie.

MITCH

How about you, smokestack?

Jessie shakes her head no, then lights up a cigarette and stares back at him.

JESSIE

I hate the outdoors.

MITCH

Fine, it's your funeral.  
(grabbing Lucy's hand)  
Let's get set up.

JESSIE

You should wait inside with us.

MITCH

We'll be fine.

SUSAN

Famous last words.

MITCH

What?

SUSAN

That's what characters in horror films always say before they get hacked to death.

LUCY

(spooked)  
Mitch.

MITCH

Knock it off, Susan. You're more apt to get hacked to pieces in that horror show of a house.

Mitch pulls Lucy along with him and they walk off to a distant area of the front lawn to find a location to place their sleeping bags, eventually seeming to disappear into the night.

MITCH

(Yelling from within the darkness)

Hey Jules, I think you should add a scene of you masturbating. That would make anyone go psycho!

JULES

Fuck you!

Mitch laughs out loud and Jules starts to pick up a rock to throw it at him and Jessie stops him.

JESSIE

I suggest we go back inside and settle in for the night.

SUSAN

I'm hungry. Where's the food you promised us?

JULES

Ozzy has it.

JESSIE

And where the hell is Ozzy?

JULES

I don't know.

They all give a look of disbelief at Jules.

Jessie heads back into the funeral home and after a moment, the rest of the group follow her inside.

EXT. FUNERAL HOME - LARGE FRONT YARD SPACE - NIGHT

Mitch and Lucy are trying to make their way in the dark.

LUCY

Mitch, let's go back.

MITCH

Not happening.

LUCY

I can't see crap out here.

She trips over a branch and falls.

LUCY

Damnit!

Mitch helps her up.

LUCY

Why do you always have to be such a dick? Let's just go back inside with everyone else.

MITCH

To hell with that.

LUCY

What's the matter? Afraid they'll think you're scared of the dark?

MITCH

I'm not scared of the dark.

LUCY

You're right, you're not scared of the dark, you're scared of spiders.

MITCH

Shut up. Jules freaked too.

LUCY

Big tough guy, Mitch, is afraid of spiders. At home his girlfriend has to kill them for him.

MITCH

So what's your point, Lucy?

LUCY

I'm tired of you telling me what to do and treating me like an idiot. I'm not an idiot and I'm not just a piece of meat you get to screw every night.

MITCH

Where the hell is this coming from? Besides, I've never heard you complain about the sex.

Mitch turns away from her and drops down the sleeping bag.

MITCH  
This looks good.

Lucy just stands there.

LUCY  
Give me one good reason why we  
shouldn't go back inside?

MITCH  
Google.

LUCY  
What?

MITCH  
I googled Jules' name and found one  
of his movies. I watched it and it  
totally sucked.

LUCY  
Why didn't you tell me?

MITCH  
Because you wanted to do this and I  
wanted to keep getting laid.

Mitch realizes what he's just said and stops talking and goes  
to her.

MITCH  
I'm sorry, I didn't mean...

LUCY  
Yeah, you did.  
(pause)  
I'm going inside.

MITCH  
Lucy --

LUCY  
Screw you!

Lucy starts walking back and Mitch watches her leave.

MITCH  
Go ahead. By the time you're out  
of earshot you'll turn around and  
come running back.

LUCY  
Watch out for spiders! I'm sure  
there's plenty of them out here.

Mitch glances at the ground and trees then watches Lucy's silhouette in the moonlight as she makes her way back to the house.

He sits down and waits for her to come running back to him when a dark figure comes out from the nearby bushes and picks her up like a rag doll.

There is a shrill SCREAM as Lucy disappears into the darkness.

Mitch pauses for just a moment as he tries to take in what he just saw.

MITCH  
Lucy? Lucy!

Mitch starts running full tilt after her, but Lucy is nowhere in sight.

MITCH  
Lucy!  
(calling out into the  
darkness)  
Damn it, Jules! If this is your idea  
of fun, I'm going to kick your ass.

Mitch looks out into the darkness, unsure of what to do next.

There is a SCREAM to his left and he immediately runs off in that direction further into the woods.

INT. FUNERAL HOME - GROUND LEVEL - NIGHT

The rest of the actors are unloading their gear and setting up their sleeping bags when they hear the SCREAM.

ANNE  
What was that?

SUSAN  
Probably a screech owl or  
something. We are in the country.

ANNE  
Sounded like a scream to me.

SUSAN  
That's why they call them screech  
owls. Right, Jessie.

Jessie takes a long look at her, then at Anne.

JESSIE

Yeah, that's right, it's just a screech owl.

ANNE

Do you think Lucy and Mitch are going to be okay?

JESSIE

Yeah, Mitch will cool off and come inside.

ANNE

I hope so.

JESSIE

(sensing Anne's  
uneasiness)

I have an idea, how about we all sleep here in the front hallway? It's big enough for all of us.

ANNE

I like that idea.

SUSAN

Me too.

JULES

Fine.

Everyone starts placing their sleeping bags in the hallway when Jules tries the lights, but they don't work.

JULES

Dammit, Ozzy was supposed to have a generator hooked up.

Jessie looks more closely at the lights.

JESSIE

Lights work better with light bulbs in them.

Jules sees what she means. He pulls out two lanterns he brought with him. He lights one and hands the other one to Jessie.

JESSIE

At least you thought of something. Why didn't you give one of those to Mitch?

JULES

Because he's a dick and I didn't want to.

SUSAN

Looks like there's a competition to see who's the biggest dick around here.

JULES

Don't start. We should have heat. I checked with the gas company and had them turn it on.

He looks around for the thermostat and turns on the heat.

After a moment the actors hear the burners as they KICK ON. Soon there's heat coming out of the vents. All three of the women go over to the vents and start warming their hands.

SUSAN

That feels good.

Jessie looks over at Jules. He smiles.

JESSIE

Okay, you did one thing right.

They all sit down on their sleeping bags and try to get comfortable.

SUSAN

So what do we do now?

ANNE

Wait for morning. I hope it comes soon.

JESSIE

(to Jules)

Hey, where's the actor playing the psycho?

JULES

He's with Ozzy.

(pause)

Actually, he is Ozzy.

JESSIE

Your camera guy's playing the psycho?

JULES

Yeah, I thought it'd be kind of cool to see everything from the psycho's point of view. So who better than the camera guy?

SUSAN

Cheaper too.

EXT. THE WOODS - NIGHT

Mitch is now searching the woods, trying to find Lucy.

ALISE

(imitating Lucy)

Mitch!

Mitch runs in the direction of the voice and sees Alise, who he thinks is Lucy by the clothes she is wearing.

MITCH

Lucy!

He rushes to Alise, who has her back to him, and grabs her and hugs her.

ALISE

Oh, Mitch. I love you.

MITCH

I love you too, Lucy.

Mitch turns her around and sees that it's not Lucy. Alise, still wearing the old woman's face, smiles at him and Mitch pushes her away.

ALISE

What's the matter, Mitch?

INT. FUNERAL HOME - GROUND LEVEL - NIGHT

The actors are starting to settle in, with most of them now in their sleeping bags when there is the sound of a large THUMP on the outside of the door.

Susan stands up and goes to the door and tries to open the door, but can't.

Jessie goes up to the door as well and pushes on the door, but it doesn't budge.

Jules comes up beside them and tries to do the same, but with no effect.

EXT. FUNERAL HOME - FRONT DOOR - NIGHT

The door is sealed by two large metal rods that are wedged in between the braces. There is no way to open the door from the inside.

The actors inside continue to SLAM their bodies against the door to try and open it.

EXT. THE WOODS - NIGHT

Mitch pushes Alise away from him.

MITCH

Get away from me. Where's Lucy?  
What did you do with her?

Alise just stares at Mitch.

Suddenly a bright light shines in his face and a huge pair of arms wrap themselves around Mitch and throw him to the ground face up.

Logan, now wearing the young man's face from earlier, sits on top of Mitch and puts a stiletto to his throat.

Alise walks around Mitch, flashlight in hand, and kicks him hard in the side.

MITCH

What do you want?

ALISE

What you wanted from Lucy. I want  
to get laid.

MITCH

In your dreams, bitch. Now where's  
Lucy?

ALISE

In a safe place.

MITCH

Look, just let me go, okay?

(pause)

Wait a minute. This is Jules' idea,  
isn't it? He's pissed because I was  
such an asshole to him. Okay,  
message received.

(yelling)

All right, Jules. I get it. Don't  
screw with the director.

(to Alise and Logan)

(MORE)

MITCH (CONT'D)

You two are good. You scared the  
crap out of me.

ALISE

Turn him over.

Logan grabs Mitch and violently flips him over onto his  
chest.

ALISE

(to Logan)

Let's get started.

MITCH

What the hell does that mean?

Alise sets the light up so they can see, and Logan holds his  
stiletto just behind Mitch's neck, just in the soft spot  
between the skull the his top vertebra.

Mitch starts to try to pull away but Logan pushes the knife  
slightly into the soft fold of his neck.

Mitch quickly settles down.

ALISE

That's better.

Alise pulls out her own knife and starts cutting away Mitch's  
shirt.

MITCH

What do you want?

ALISE

Shh, don't talk, you'll ruin the  
moment.

MITCH

Moment for what?

ALISE

What happens next.

INT. FUNERAL HOME - GROUND LEVEL - NIGHT

All of the actors are slamming their bodies against the door,  
but without any luck.

Jessie goes to one of the windows and tries the bars but they  
won't budge.

JESSIE  
(to Jules)  
Okay, the joke's over.  
(screaming)  
Ozzy get out here!

SUSAN  
(to Jules)  
What the hell's going on?

JESSIE  
(to Jules)  
She asked you a question.

Jules ignores her. He's too busy looking for a way out and checking out the service elevator that's at the end of the hall.

Jessie comes up behind Jules and kicks him in the ass.

JESSIE  
I'm talking to you, asshole!

Jules turns around and pushes her and Jessie quickly grabs him and puts him in a choke hold.

JULES  
I don't know where Ozzy is and I'm not playing any games.

SUSAN  
Jules, it's okay. You can tell us.  
You did this to scare us, right.

JESSIE  
Yeah, to put us on the right mood.

Jules just shakes his head no and Jessie releases him.

Pissed off, Jules goes to his backpack and pulls out a small book and throws it to Jessie.

JULES  
Here, my inspiration for the script.

EXT. THE WOODS - NIGHT

Alise grabs Mitch's hand and pulls them up over his head and ties them together and uses a steel spike to anchor his hands to the ground.

MITCH  
(to Alise)  
Please don't.

ALISE  
(to Logan)  
I love it when they beg.

Alise then does the same with his legs. Securely tied to the ground, Alise and Logan look down at him.

As if part of a ritual, Alise nods to Logan and he raises the long triangular shaped stiletto blade up high under the moonlight.

She places her hand over Logan's so that both of them are holding the stiletto, staring up at it as one would a holy religious object.

ALISE  
For thee, our Savior.

Taking the stiletto in her hand, she then lowers it and hands it to Logan, who sits down on top of Mitch.

ALISE  
Are you ready, Mitch?

MITCH  
Please don't hurt me.

ALISE  
Please. Please. Please. That's  
all we ever hear.  
(to Logan)  
Now!

Logan shoves the stiletto deep into Mitch's neck and he SCREAMS.

Logan twists the stiletto savagely back and forth, as Alise moves in closer to get a better view.

Mitch's body spasms several times then goes still.

ALISE  
(to Mitch)  
Not quite the way you planned on  
getting laid, is it, Mitch?

INT. FUNERAL HOME - GROUND LEVEL - NIGHT

The rest of the actors hear Mitch's SCREAM and they all go to the window to look outside, but all they can see is darkness.

ANNE

Don't tell me that was a screech owl.

SUSAN

Oh, God!

JESSIE

(looking around)

We have to find a way out of here.

Jessie throws the book back to Jules.

JESSIE

Nice read, but according to your mysterious diary that happened a long time ago. Where are the missing pages?

JULES

I don't know.

JESSIE

For some reason I just don't fucking believe you.

Jessie heads over to the elevator.

JESSIE

What's down there?

JULES

I told you --

JESSIE

I know. You don't know. But you read the rest of the diary, did it say anything about this place?

Jules flips through the diary. He finds a page and stops.

JULES

Only that before people started disappearing, someone named Tom Sanders said he heard some strange noises from the funeral home. The sheriff checked it out, but didn't see or hear anything. He figured Tom just felt guilty for what they'd done.

JESSIE

(to Anne)

So what can you tell us?

ANNE

Nothing, really, my parents bought this place as a foreclosure. They planned on flipping it but never got around to it. Then they thought it might work as a location for a horror film because of the way it looked inside. I don't know anything about the diary.

JULES

According to the diary, the sheriff's wife and the local handyman were having an affair --

SUSAN

Guess the guy was too handy.

JULES

The two of them were in the handyman's house and the sheriff and...and the rest of those in town set the house on fire with them in it. No one came out so...

SUSAN

They burned them alive for screwing each other? I guess they haven't been to LA. There'd be no one left if they did that there. So what happened next?

JULES

People started disappearing one by one. The rest took off once people stated disappearing.

ANNE

Why didn't they call someone for help?

SUSAN

Hello? They just burned two people alive.

JESSIE

Payback's a bitch.

SUSAN

(to Jules)

Who gave it to you?

JULES

What?

SUSAN

The diary, what else?

JULES

I don't know. I got it in the mail without a return address.

JESSIE

And you didn't think that was a bit weird?

JULES

Of course I did. But people send me ideas for scripts all the time.

SUSAN

So you decided to turn part of it into a movie without finding out who sent it? How nice.

JESSIE

How about we find a way out of here before we end up disappearing too?

Jessie pulls out her lighter and lights up a cigarette.

JULES

Do you have to do that?

JESSIE

Yeah, I do.

She blows smoke in his face.

Jules tries to grab for it and the two of them struggle until Susan steps in and pulls them apart.

She gets cut by Jules' gold onyx ring.

SUSAN

Dammit! You cut me with that damn thing!

JULES

Why don't the two of you just back off?!

Jessie goes over to an elevator shaft and looks down. She pushes the button for the elevator and the elevator comes to life and makes its way up to their level.

JESSIE

We're finding a way out of here.

JULES

I'm not sure down is the direction we want to go.

JESSIE

Do you see another way? There may be some tools we can use to get the bars off the windows. What's on the floor directly below?

JULES

According to the diary, the viewing rooms.

JESSIE

And below that?

JULES

Basement level with prep room and crematorium.

ANNE

Is it okay if I stay here?

SUSAN

It's your funeral.

The elevator opens and everyone but Anne gets in.

JESSIE

You sure you don't want to go with us?

JULES

Yeah, what are you going to do up here alone anyway?

ANNE

I'll be okay. Just hurry.

Jules looks at her and she looks back at him, the two of them sizing up each other.

Jessie pushes the button for the lower floor and just as the doors are about to close Anne changes her mind and jumps in with them. Her arm touches Jules and he immediately backs away from her. Anne just smiles.

The door closes and they listen to the elevator gears as the elevator slowly descends.

EXT. THE WOODS - NIGHT

Now no longer tied down, Alise flips Mitch's body over so he's face up. She kneels down and looks at Mitch's face.

ALISE  
Time for the best part.  
(to Logan)  
You're gonna' look good in his  
face.

She kisses Logan and the two of them start the work of cutting away Mitch's face.

INT. FUNERAL HOME - VIEWING ROOM FLOOR - NIGHT

The elevator door opens on the floor below. Everyone peeks out of the door afraid to go any farther.

ANNE  
So who goes first?

SUSAN  
How about you.

Susan pushes her out the door. Anne SCREAMS as she falls facedown into the open area. Jessie pushes Susan out of the way and goes over to help Anne to her feet.

JESSIE  
(to Susan)  
Nice.

Jessie helps Anne to her feet.

ANNE  
(to Susan)  
Bitch.

SUSAN  
Thank you.

JESSIE  
Shut up, both of you.  
(to Jules)  
Are you going to do anything?

JULES  
What would you like me to do?

JESSIE  
Take the lead here. You brought us  
here.

JULES

I think you've got plenty of balls  
for the both of us.

JESSIE

Up yours.

JULES

Careful, someone around here just  
might take you up on that.

SUSAN

Well, it sure as hell won't be you.

JESSIE

Let's see what's in here.

ANNE

Can we stay together? They always  
separate in horror movies and end  
up dead.

SUSAN

Would you like me to hold your  
hand?

Anne ignores her and moves in closer to Jessie.

SUSAN

Oh, I get it. You're into the young  
butch type.

JESSIE

(in Susan's face)

Shut the hell up.

Susan backs away from Jessie then starts to say something  
sarcastic but thinks better of it and shuts up.

Jessie moves on to the first room with Anne closely behind.

Jessie is about to open the door when she looks behind her  
and sees Jules and Susan standing next to the elevator, ready  
to run inside it at anytime.

JESSIE

Nice. So much for working as an  
ensemble.

JULES

I was never much of a team player.

SUSAN

I believe that.

Jessie turns the doorknob and the door opens.

Suddenly Susan lets out a bloodcurdling SCREAM and everyone jumps and start to hide.

After a frantic moment they look over at Susan who's laughing.

SUSAN  
I couldn't resist.

JESSIE  
Jesus.

Everyone just stares at Susan.

SUSAN  
What? I was just trying to lighten  
the fucking mood. I don't believe  
any of this shit is real anyway.

JESSIE  
Then what do you think is  
happening?

SUSAN  
I think Jules is messing with our  
heads. He probably has cameras  
hidden all over the place filming  
this. Right, Jules?

Jules just gives her a look.

Jessie turns back to the door and starts to open it once again.

INT. FUNERAL HOME - BASEMENT LEVEL - NIGHT

Lucy is strapped down on the same table the young man was on. Alise is standing over her. Lucy is in her bra and panties.

Alise is also in her bra and panties, however, the areas of her skin that are visible are clearly scarred by nasty burns.

She looks down at Lucy's breasts with envy.

Logan is holding a camera, filming the scene before him.

ALISE  
I used to have beautiful breasts.

She looks at Logan, who doesn't know how to respond.

ALISE

(to Lucy)

You're the eye candy for the movie,  
aren't you?

LUCY

Please let me go.

ALISE

(mocking)

Please let me go.

(to Logan)

Why does everyone say that? Do they  
really think we're going to do it?

LUCY

What are you going to do with me?

ALISE

Another question everyone asks.

Alise touches Lucy's face and Lucy tries to pull away from  
her touch, but can't.

LUCY

Please don't hurt me.

ALISE

Once again you say what's always  
said. But you haven't asked a very  
important question.

Lucy looks at her with a look of confusion on her face.

ALISE

You haven't asked about your  
boyfriend.

LUCY

Is he here?

ALISE

(mocking)

Is he here?

(serious)

Now you suddenly give a damn. No,  
we have his face in the back drying  
on the wall. Logan can't wear it  
until it's ready to be worn.

Lucy begins to cry.

ALISE

There there, it's okay. We'll let you go. We promise. I know we said we wouldn't, but we will once we're finished.

(whispering)

This is all just a scene in the movie. It isn't real.

LUCY

It isn't?

ALISE

(still whispering)

No, Jules is just screwing with you.

Alise strokes Lucy's hair to try to calm her down. Lucy's breathing slows down a bit

ALISE

That's it. Good. Just relax, everything is going to be just fine.

Lucy smiles.

Suddenly Alise grabs Lucy's nose and pinches it together and clamps her hand over her mouth so that she can't breathe.

Lucy starts to struggle and Alise enjoys the spectacle of her squirming around on the table.

ALISE

That's it, struggle, keep squirming.

Alise removes her hand and Lucy desperately tries to breathe again.

After Lucy has had a moment to recover...

ALISE

Let's go again, shall we?

She closes off Lucy's nose and mouth once again and Lucy starts squirming once more.

Alise removes her hand and Lucy quickly breathes in again.

ALISE

That was fun! Now that foreplay's over, we'll move on to the main event.

Alise picks up a scalpel and slides it lightly up and down Lucy's body, while Logan continues filming, periodically moving in for closer shots.

Lucy tries to squirm away from the blade, but can't.

Alise looks down again at Lucy's breasts.

ALISE

You know, I like your breasts so much that I just can't part with them.

Logan moves in closer with the camera to capture the makeshift surgical operation.

CAMERA POV

Blood glides across the table and down onto the floor.

After a moment, Lucy passes out.

INT. FUNERAL HOME - VIEWING ROOM FLOOR - NIGHT

The remaining actors are looking at the interior of the room.

There is wallpaper on the walls that is of an old fashioned raised red paisley design and the carpet itself is old and frayed.

In the room are a number of tables with used dirty coffins placed on them.

The actors slowly make their way into the room and after a moment, they all look over at Jules.

JULES

What? Look, I told you I didn't do this. It's not fake, It's really real.

JESSIE

Really.

Jessie goes over to one of the coffins and throws open the lid.

CLOSE UP OF JESSIE

Jessie has a look of horror on her face.

END CLOSE UP

SUSAN

What is it?

Jessie doesn't answer.

Susan moves next to Jessie and looks to see what's inside.

She starts to scream, but stops herself.

SUSAN'S POV

Inside the coffin is a man's body. At least what used to be a man's body. All of his skinned has been removed.

END POV

JESSIE

Shit.

Jessie and Susan turn away from the sight.

ANNE

What's in there?

JESSIE

You don't want to see.

Jules starts to go to see what's inside and Jessie blocks his path.

JULES

See what?

JESSIE

You don't need to see either.

Jules starts to go around her, but Jessie pushes him back and he falls to the floor.

JULES

What the hell was that?

JESSIE

Just letting you know who's the alpha in this pack, and how she feels about you getting all of us into this shitstorm.

Jules gets up and heads for the coffin again and Jessie pushes him backward into another coffin, which falls to the floor.

The coffin opens, and Mitch's body rolls out of it. His face is gone and he's partially skinned.

Jules vomits on Susan who's standing beside him.

Susan quickly pushes him away.

SUSAN  
Get the hell away from me!

Anne screams hysterically and Jessie goes to Anne to comfort her.

Mitch is only recognizable because of his dog tag necklace.

Jessie moves in to see who it is.

Susan steps up to see as well.

They all look at the body, except for Anne who is now crouched in a corner.

JULES  
(looking at Mitch's  
necklace)  
It's Mitch.

LUCY  
How do you know that?

JULES  
His dog tags.

LUCY  
I didn't know he was in the army.

JULES  
He wasn't. He just liked to pretend  
he was.

LUCY  
That figures.

SUSAN  
(to Jules)  
Then who the hell's that over  
there?

JULES  
How the hell should I know? He  
doesn't have a fucking face!

JESSIE  
Why does he take their faces?

SUSAN  
Among other parts.