

Skinned

A screenplay

by Carlos Perez

<https://offthewallplays.com>

Copyright © September 2022 Carlos Perez

This script is provided for reading purposes only. Professionals and amateurs are hereby advised that it is subject to royalty. It is fully protected under the laws of South Africa, the United States of America, the British Empire, including the Dominion of Canada, and all other countries of the Copyright Union. All rights, including but not limited to professional, amateur, film, radio, and all other media (including use on the worldwide web) and the rights of translation into foreign languages are strictly reserved; and any unauthorized use of the material may subject the user to any and all applicable civil and criminal penalties. For any information about royalties or to apply for a performance license please click the following link:

<https://offthewallplays.com/royalties-and-licensing-of-plays-sold-by-off-the-wall-plays/>

SKINNED

FADE IN:

EXT. APARTMENT COMPLEX - NIGHT

A large middle income apartment complex with its apartment windows dark, except for one unit.

INT. JESSIE MAJORS' APARTMENT - NIGHT

The interior of the apartment is neat but a bit disheveled, decorated mostly with movie posters.

JESSIE MAJORS is in her twenties with a no nonsense look about her. She's striking in her appearance with 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

But 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

We could 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 looks directly at Maxi.

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

She slips 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.

Maxi removes her t-shirt and follows her.

MAXI
(to self)
You always are.

EXT. RANCH HOUSE IN THE HILLS - NIGHT

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 AUNT 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.

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 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, we were all living in the woods to get away from big government, so we weren't in any hurry to trust them with a fair trial. Besides, it's been years since all that. Logan and Alise should be long dead by now.

AUNT EDITH'S FLASHBACK.

EXT. WINTERLY 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.

JULES (V.O.)
Aunt Edith?

END FLASHBACK.

INT. JULES' ROOM - NIGHT

Startled, Aunt Edith comes out of a daze and stares blankly at Jules.

JULES
You okay?

AUNT EDITH
What? Yes, of course. Why?

JULES
You sort of left for a moment.

AUNT EDITH
I'm fine, and I don't care what that damn diary says. That's all buried in the past and it should stay buried.

JULES
I have to know.

AUNT EDITH
No. No, you don't, and if you do find Alise and Logan you're going to need something more than that gun to save you 'cause there's no way they're human anymore. A terrible thing happened that night and I don't think God has ever forgiven us for it.

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)
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.

JULES

Goodnight, Aunt Edith.

AUNT EDITH

Fine.

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 OZZY SHEPARD (20s). He's heavy set with arms that are covered by tattoos, and there is a look of awkwardness about him. As rocks to the stereo, his cell phone RINGS.

OZZY

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

(pause)

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?

(pause)

I'll have everything ready when you get there.

(pause)

You sure about not telling the cast? 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. It'll be like 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 the only scene I liked
in the script.

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

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

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

Mitch gives her a look.

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, I 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?
It dies right before your eyes.

She applies the ice again and he SCREAMS.

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? 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.

(MORE)

ALISE (CONT'D)
(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 removes his mask and they kiss before we can clearly see his face.

Suddenly, the elevator roars to life, and together they glance 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.

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 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. Just then, Mitch tries to take 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 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 was my dad's. 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

It means, every horror film has to have eye candy, and your huge tits are an 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

Shit!

MITCH

Crap!

The two of them practically fall off the cement porch trying to avoid the spider.

The women laugh as the two men give them dirty looks.

Anne walks up to the spider and places her hand near it and it slowly crawls onto her hand.

She takes it to the woods and sets it on the ground and it crawls away.

SUSAN

(to Anne)

Where'd you learn to do that?

ANNE

I don't know. I've just always liked spiders.

SUSAN

Why?

ANNE

Because they're smart. They build a beautiful web and wait, and then, in a little while, a fly or moth lands on it and they strike.

She smiles at Susan and the rest of those listening.

SUSAN

Okay. That's nice.

JULES

How about we go inside now?

The group enters the front door and each drop their gear on the floor and look around.

LUCY

Jesus.

JESSIE

Let's hope we don't need him.

SUSAN

What's that awful smell?

Once again they all look at Jules.

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

There is a SCREAM to his left and he immediately dashes 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)

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 who opens it.

JULES
Here, my inspiration for the script.

EXT. THE WOODS - NIGHT

Alise grabs Mitch's hands 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 stare down at him.

Alise nods to Logan who raises the stiletto.

ALISE
Are you ready, Mitch?

MITCH
Please don't hurt me.