

Hell of the Upside Down City; Carnival

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Original Concept

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1 FADE IN

1 EXT. NEIGHBORHOOD BUS STOP - DAY

1

The city bus pulls over and stops at the corner. The doors open. NATALIA (30's), an Italian woman who looks like the lead singer of a death metal band. She is dressed in gothic attire from head to toe with matching hair and makeup. She steps off the bus, stops and looks back at bus driver.

The GRIM REAPER surrounded by mist is at the wheel. The reaper points in her direction.

REAPER

House on the Left --

The doors close. The bus drives away and merges with the steady flow of traffic. People are out enjoying the day.

Natalia walks down the block through the quiet suburban neighborhood admiring the upscale residences of million dollar homes.

Natalia walks into the street.

The calm before the storm passes as everything becomes silent as if nothing else existed. The gentle breeze does a U-turn and shifts the winds into a hostile windstorm.

The skies go from clear blue, to dirt grey , and then blacker than midnight, so black that the street lights`power are drained like a battery flashing.

Natalia fights her way across the street and to the corner of the next block.

The windstorm dies out and returns to calmness. Natalia, is startled as she look around.

CUT TO:

2 EXT. CURB SIDE SEWER DRAIN - SAME DAY

2

Suddenly, from underneath the Earth, a large band of BATS with RODENT like features fly out in a language of gnawing, teeth grinding like nails on chalk boards, and overlapping snarls and screeches in formation.

Natalia is on the ground face down with her hands covering her head.

(CONTINUED)

CONTINUED:

The bats soar and scatter across the night skies.

Natalia looks up.

The bats regroup and fly in a circle of death. Natalia gets up running in the street.

3 EXT. STREET - SECONDS LATER

3

Aggressively, the bats fly in pursuit.

Natalia maneuvers past the littered decayed bodies of animal road kill (varies sized animals), mangled, mutilated, covered in maggots and their guts hanging out.

The foul and disgusting bats drop diarrhea feces that burns holes in the ground like sulfuric acid.

MONTAGE

Natalia breaks off and runs between houses and back yards. The bats fly closer showing off their vampire like teeth soaked in saliva.

Natalia runs into the street looking the other way.

Out of nowhere, a blacked out hearse slams on the brakes hitting Natalia`s waist line as she hits her forehead on the vehicle's hood ornament of a black skull.

Natalia falls down to the ground bleeding with a head wound, covered in sweat and breathing heavily. She stares at the spiked grill with her blood on it.

The skull sticks out it's pink tongue and licks the blood off in pleasure.

Natalia holds her hip in pain. She slides away from the driver`s side staring at the tinted window that rolls down half way. Smoke is exhaled from inside the blacked out interior followed by heavy breathing.

DRIVER (VO)
(smoking letters)

DEATH

Suddenly the tires squeals up a grey wall of burnt rubber. The hearse drag races down the street.

(CONTINUED)

CONTINUED:

4 EXT. CEMETERY - SAME DAY 4

Natalia gets up and limps through the front entrance. She slams the door shut behind her.

5 INT. CEMETERY - WALKWAY - SAME DAY 5

The ravens are positioned along the ivy ledge of the leafed wall sitting on the highest point.

The grounds are soaked as if a storm passed through with leaves and broken branches from the trees scattered along the walkway. The heavy mist of fog filters the grounds creating a haunting atmosphere.

Natalia limps very fast on the walkway.

Walking through the fog a TALL MAN (male) dressed in all black, wearing a long trench coat that drags on the ground. His long wet hair hangs outside the flipped up collar of his coat and his cowboy hat pulled low to conceal his face.

The Tall Man passes on the opposite side dropping black petals.

Natalia passes without taking her eyes off the tall man.

The tall man stops and turns his head back at Natalia.

TALL MAN

Rest in peace -- die in vain.

Natalia turns back; a DEAD BRIDE of an elderly woman in her 70's, looking like Alice Cooper in drag, wearing a wedding dress from the sixties. Her running mascara surrounds her demonic eyes with no teeth and severely chapped lips that bleed when she smiles.

ELDERLY WOMAN

(Crackled voice)

No rest for the wicked -- the dead
will walk the Earth.

The bride leads a single file line of the dead (elderly men & women (50's to 60's), slimy pale rotten bodies dressed in worn out vintage formal wear, infested with maggots.

The dead shuffle down the walkway and disappear into the fog.

Natalia looks on.

(CONTINUED)

CONTINUED:

Then out of nowhere, the high beams from the hearse zooms through the fog on the walkway blowing it's demonic horn of evil.

Like a deer caught in headlights Natalia is frozen in place. The hearse is filled with mutant headbangers (men & women 20's) hanging out the passenger and back windows, and sunroof waving various weapons.

HEADBANGERS
(screeching)

At the last second Natalia snaps out of it and leaps out the way. The hearse flies by, hits the brakes, and tires squealing in a three - sixty spin out.

6 EXT. GRAVEYARD - SECONDS LATER

6

Natalia is running between tomb stones and grave sites. She stops and hides behind a massive headstone.

The hearse slowly drives by.

HEADBANGERS
(mumbling)

Natalia catches her breath. She sees the high beams of the hearse turn back around. Natalia crawls backwards on her hands and knees.

Slowly, the hearse drives by in the opposite direction and leaves the area.

Natalia breathes a sigh of relief.

Suddenly, the sound of footsteps are closing in.

Natalia braces herself with her back against the tombstone.

The glowing red eyes and growls from the hounds of hell comes out from behind various tombstones surrounding Natalia.

NATALIA
(shaken)
Okay, nice and easy.

The growls intensify.

Natalia jumps up and starts running.

(CONTINUED)

CONTINUED:

7 EXT. GRAVEYARD - OTHER SIDE - SAME DAY 8 7

The HOUNDS OF HELL (varies large dogs), runs as a pack in pursuit between the tombstones.

CUT TO:

8 EXT. GRAVE - SAME NIGHT 8

Natalia runs past an open grave.

Suddenly, a corpse`s hand reaches out and trips Natalia's inside.

9 INT. GRAVE - SAME NIGHT 9

Natalia slams and bounces off the coffin rolling off to the side, dazed.

The lid of the coffin opens; smoke rise out; the dead bride inside holding an ancient looking axe against her chest as she sits up.

Suddenly, the ground starts to sink with the coffin like quicksand.

Natalia staggers to her feet trying to keep her balance. She turns and faces the bride who swings the axe.

Natalia jumps back against the dirt wall. The axe's blade cuts deep inside the coffin. The bride hunches over with both hands and tries to pull the axe out.

Quickly, Natalia turns her back, jumps, and tries to grab the dirt edges with her fingers but fails.

Suddenly, the arms of the dead comes out from within the worm infested walls and grabs Natalia by her arms, legs, face, pulling hair and groping her breasts as she struggles to break free.

NATALIA

(hysterical)

LET ME GO! LET ME THE FUCK GO!

The bride pulls the axe out. Natalia is held with her back against the dirt wall.

The ground sinks deeper.

(CONTINUED)

CONTINUED:

At the last second, Natalia sees the long shovel impaled on top of a dirt hill above.

Natalia kicks the lower section of the coffin shut and grabs hold of the arms pulling her in.

The bride swings the axe over handed again; Natalia kicks her body up and does the splits kicking her legs out. The axe blade swings the between Natalia's legs cutting deep inside the closed lid.

Natalia plants her feet on the bride's shoulders, pulls her arms out from her jacket and springs off leaping in mid air.

10 EXT. GRAVE - SECONDS LATER 11 10

Natalia grabs the edges with both hands, reaches up and grabs the pole of the shovel pulling herself out.

At the last second, dog#1 (black German Shepherd) leaps over the mound at Natalia. She pulls back and releases the pole like a spring loaded weapon striking the dog in the face.

Natalia pulls the shovel out and swings it side to side striking dog#2 & #3 who whimper and fall inside the grave.

The rest of hounds of hell surround Natalia forcing her to move back. She takes off running with the shovel in hand.

11 INT. IVORY GATES - SECONDS LATER 11

At the last second, Natalia stabs the ground with the shovel with both hands, propels her legs up and pole vaults over the spiked teeth of the gates.

12 EXT. IVORY GATES - SAME NIGHT - SECONDS LATER 12

Dog#4 in mid air with its jaws fully extended within inches of Natalia' head.

13 EXT. CEMETERY - SECONDS LATER 13

Natalia lands hard on the other side of the gate, bounces off the concrete and slides into the street face down to a stop.

HOUNDS OF HELL (VO)
(barking & growling)

Natalia passes out.

(CONTINUED)

CONTINUED:

TIME ELAPSES

Natalia comes around regaining consciousness. She looks and feels ruffled up and groggy. She looks up at the gates; Dog#4, impaled through the chin and out through the skull hangs in a blood bath, motionless.

Natalia staggers to her feet holding her hip in pain and still bleeding from multiple head wounds. She limps across the street.

The hearse creeps up to the corner and stops. Natalia sees it and quickly gets across the street.

14 EXT. VICTORIAN RESIDENCE - SECONDS LATER 14

The door is opened. Natalia runs inside and slams the door shut.

15 INT ENTRANCE WAY- SECONDS LATER 15

Natalia locks the door using multiple locks. She turns facing the entrance.

16 INT. FOYER - SECONDS LATER 16

The background is surrounded by candles burning through the saturated thickness of the musk, dust, and large pockets of spider webs on the walls, ceilings and up and down the stair case.

Seated on the blood stained furniture made out of human skin and bones are corpses (men & women), dressed in out dated clothing.

On the coffee table are tarnished silverware and stained dishes for tea crawling with roaches, spiders and maggots on the moldy crackers and cheese. Rodents crawl across the floor.

Suddenly, at the same, all the candles are blown out.

Natalia braces against the door with her eyes close but crying.

NATALIA

I can do this! I can do this! I can do this!

From outside the door; mutant headbangers pound on the door like the police trying to break in.

(CONTINUED)

CONTINUED:

Startled, Natalia jumps, screams and moves back facing the door.

From above, the ceiling echoes from the stampede of children running and laughing.

Lullaby music plays out loud and then is slowed down with the voices of the children being altered.

CHILDREN (VO)

(In unison)

(repeating)

We're gonna get you. We're gonna get
you. Na, na, na, boo, boo. We're gonna
get you.

Natalia takes off running and limps up the stairs.

17 INT. OFFICE CORRIDOR - SECONDS LATER

17

The dimmed street light gives off a bit of light through the only window with no curtain.

Natalia cautiously turns the corner and walks with her back against the wall.

The sound of water dripping echoes.

From around the same corner, A dark figure IKE (big & tall), long straggly hair stalks Natalia from behind with his body against the wall.

Natalia stops at the corner and hesitates in what to do. She's afraid to go any further.

Suddenly, a deranged woman MARY (50's), crazy looking with the name tattooed in her forehead "Crazy Mary" in a crossword format. She dressed in a filthy gown issued by the psychiatric hospital jumps out and grabs Natalia by her arms.

MARY (CONT'D)

Nooooo! You have to crawl before you
walk outta here! Go! Go!

NATALIA

Who are you!? How do I get the fuck
out!? Please help me! Please help me
dammit!

MARY

Ike the spike!

(CONTINUED)

CONTINUED:

NATALIA

What!? Who!?

MARY (CONT'D)

Ike the spike! He'll get ya -- he'll
get ya!

NATALIA

Who is he?

In shock, the woman's eyes open wide and are lock on Ike sidling up on Natalia.

MARY

Abigail...

Immediately, Crazy Mary turns her back into Ike and pushes Natalia away.

MARY (CONT'D)

Take this with you --

In a flash, Ike reaches around and wraps his massive hand around Crazy Mary's throat choking her. Crazy Mary grabs his hand trying break free but the grip is too tight and she's too weak.

Ike lifts Mary off the floor.

Crying, Natalia backs away.

NATALIA

Oh God please don't! Please don`t

The gut wrench sound of an ivory tusk shaved down to a pin point spike is thrust inside Crazy Mary's back. Her toes curl from the excruciating pain and she urinates down her legs and feet held together.

IKE

(grunts)

Mary is impaled from the spike by the needle point end piercing through her heart and soaking her gown in blood.

A key falls out from underneath Mary's gown and lands in the puddle of urine.

Quickly, Natalia picks it up and takes off running around the corner.

(CONTINUED)

CONTINUED:

From behind, Mary's body is thrown across the floor in a slide.

Ike runs out from around the corner with his bloody spike in hand in a foot pursuit.

18 INT. DARK ROOM#1 - SAME DAY 18

Natalia burst through the door, slams it shut and locks it. On the outside Ike is banging at the door trying to break it down.

Natalia turns and sees light under a second door that leads to another room. She runs up to the door, opens it, and runs through.

19 INT. DARK ROOM##2 - SAME DAY 19

Natalia slams and locks the door. The light burns out. She takes out her cell phone using the flashlight and turns the light into the face of a mental inmate WHISPERS (male 50's), grunge looking hippie strapped in a straight jacket who turns away with a scowl.

NATALIA

Who the fuck are you!?

WHISPERS

No! No! No! No! No!

Whispers turns his face again to avoid the light.

WHISPERS (CONT'D)

The light! You can't shine it. The children will see it! Turn it off!
TURN IT OFF!

NATALIA

(upset)

What children!?

Suddenly, the phone dies; torch light goes out. The room is pitch black.

A scared Natalia shakes and slaps her phone to work.

NATALIA (CONT'D)

Fuck you! You piece of shit -- TURN ON!

(CONTINUED)

CONTINUED:

WHISPERS

(whisper)

Natalia, the children are here.

Out of nowhere the gnawing hungry voices surround Whisper.

WHISPERS (CONT'D)

(shaken)

Run Natalia -- RUN!

Whisper screams bloody murder. His voice gurgles in blood. The hunger sounds of flesh is ripped from his body and eaten like cannibal zombies.

Natalia pulls out her lighter, flicks it and lights the area in front of her. Her mouth drops in horror as she gasps at the images of Whispers' exposed chest cavity.

The CHILDREN (boys and girls 8 to 10), deformed cauliflower faces, calluses and lesions are dressed in dingy out dated clothing covered in blood. They turn to the light and cry out like pissed off dinosaurs showing off their long deformed teeth and long clawed finger nails.

The door directly across opens by itself. Natalia takes advantage and runs across the room by passing the out reaching nails from the children trying to cut her. The door is slammed shut and locked.

20 INT. ROOM#3 - SAME DAY

20

Natalia breaks down crying but connects the portable charger to her cell phone restoring power. The torch light comes on.

She surveys the room at the two doors on the opposite facing each other.

Suddenly, the children are scratching at the door, twisting and pulling the door knob with intent.

CHILDREN (VO)

We're gonna get you. We're gonna get you. Na, na, na, na, boo, boo. We're gonna get you.

NATALIA

GO AWAY!

Out of nowhere, Ike punches a large hole through the wall and reaches inside grabbing hold of Natalia by her shirt.

(CONTINUED)

CONTINUED:

Natalia grabs hold of Ike's hand and takes a vicious bite.

Ike grunts in pain and lets go.

Natalia runs through the door on the left.

21 EXT. STAIR WELL - SAME DAY 21

Natalia runs up the stairs.

22 INT. TOP LANDING - FIRE DOOR - SAME DAY 22

Natalia looks over the guard rail. The children are climbing up the stairs, railing and walls.

23 INT. CORRIDOR - SAME DAY 23

Natalia runs the length of the lobby.

24 EXT. ELEVATOR - SAME DAY 24

The double sided elevator doors open. Natalia enters.

25 INT. ELEVATOR - SAME DAY 25

In a frantic state Natalia is repeatedly pressing and slapping all the unmarked buttons to get the doors closed.

NATALIA

Come on motherfucker!

CUT TO:

26 INT. CORRIDOR - SAME DAY 26

The children starts running full sprint like yelling like wild animals.

CUT TO:

27 INT. ELEVATOR - SAME DAY 27

Repeatedly, Natalia kicks the control panel. Just then she remembers the key and pulls it out from the pocket of her pants. She inserts the key and turns on the panel that lights up pressing buttons

NATALIA

Close motherfucker!

CUT TO:

(CONTINUED)

CONTINUED:

28 EXT. ELEVATOR- SAME DAY 28
POV

At the last second, the children leap towards the elevator.

CUT TO:

29 INT. ELEVATOR - SAME DAY 29

Just in time the doors slam shut and the elevator goes up with Natalia breathing a bit easier.

30 EXT. ELEVATOR SHAFT - SAME DAY 30

The elevator goes up to the top floor.

31 EXT. ELEVATOR - FINAL FLOOR - SAME DAY 31

The doors open; Natalia walks off and continues down the corridor. The elevator remains open.

Natalia picks up the pace limping.

32 EXT. ELEVATOR - SAME DAY 32

The back set of elevator doors open into a blackened background; cold mist blows out. Rolling through the elevator and into the corridor on various type wheelchairs are the SKELETON CREW (elderly men & women), old, bitter, zombie like vampires dressed in dust covered corporate attire.

SKELETON CREW
(hissing like vampire cats)

The Skeleton crew wheels down the corridor like a drag race for the final drop of blood.

Natalia runs but struggles with the limp. The Skeleton crew gets closer crying out.

33 INT. SKY WAY - SAME DAY 33

Natalia sucks up the pain and runs full sprint separating herself from the pack.

34 INT. BACK CORRIDOR - SAME DAY 34

Natalia runs up to a dead end facing the dummy waiter

(CONTINUED)

CONTINUED:

pad locked to a closed gate. She grabs the padlock but drops the key.

NATALIA
Goddamn it!

The skeleton crew are wheeling fast and furious racing towards her.

Natalia unlocks the padlock, opens the gate, and slides open the dummy waiter door. She climbs inside the small compartment and locks the gate back using her fingers to lock the pad lock.

At the last second, members of the skeleton crew reaches inside in between the gated bars trying to grab hold of Natalia. She's backed against the wall crying out loud but uses her toe to press the "GO" button.

Natalia takes a moment crying to herself. She squeezes the key in hand.

NATALIA (CONT'D)
I can do this. I can finish this!

Natalia pulls out a hair tie from her pocket, pulls her back into a pony tail and wipes her tears away.

The dummy waiter stops at the bottom floor. Silence.

Natalia is scared anticipating something will happen. She slides the dummy door open into darkness.

35 INT. BASEMENT - SAME DAY

35

With caution, Natalia steps out the dummy waiter kneeling low. She turns on the torch light on her phone and shines the light around the cluttered with old office furniture, fax machines, copiers, and shelves.

Natalia limps past the rows of high wall cubicles.

Suddenly from behind the cubicle a monster of a man BLOOD PIG (unknown), wears a bloody pig's head piece with a large nose ring, overalls, and a hand mounded chainsaw slices down the cubical wall in half.

Natalia runs with blood pig chasing behind cutting away on anything that gets in his way.

Out of nowhere an older and overweight sheriff runs out

(CONTINUED)

CONTINUED:

and steps in between Natalia and blood pig firing several rounds into his chest. Blood pig falls back inside the cubicle with the chainsaw running.

SHERIFF
(to Natalia)
Stay there.

POV Natalia

The sheriff steps inside the cubicle and behind the wall. The chainsaw is turned off.

Natalia steps back.

NATALIA
Just show me the way out.

SHERIFF (VO)
Who says you`re getting out bitch!

Sheriff walks out from behind the cubicle with a crazed look in his eyes while twirling a pair of handcuffs around his fingers. He walks towards Natalia.

SHERIFF
The way I see it we got plenty of time to have some fun. Plenty of time to handcuff you and have my way with you darling.

NATALIA
You come near me I'll shove those handcuffs up you ass you cock sucker.

SHERIFF
Oh yeah, I like that tongue of yours sweet bitch. Let me show you how to use it properly.

From behind blood pig rises up towering over sheriff; the chainsaw screams at high idle; blood pig rips the teeth into sheriff 's bloody back lifting him off the floor; the blades cut through his stomach emptying out his guts.

Natalia takes off running, scrambling and jumping over junk items.

36 EXT. STORAGE ROOM- SAME DAY

36

Natalia runs up to the door and uses the key to unlock the

(CONTINUED)

CONTINUED:

door.

37 INT. STORAGE ROOM -SAME DAY

37

As fast as she can, Natalia move desks, chairs, boxes and varies items blocking the door.

Blood pig is behind the door squealing like a pig on heat. He starts the chainsaw and then slices a path through the door.

Natalia moves to the back of the room shoves over a file cabinet getting ready to move towards the door when something caught her eye; a drain pipe.

Natalia checks it out.

NATALIA

You have to crawl before you walk
outta here! That it! That it!

Natalia kicks at the grill cover breaking it off the screwed hinge.

CUT TO:

38 EXT. STORAGE ROOM - SECONDS LATER

38

With his body, bloody pig blasts his way through the sawed door shoving everyone that was blocking the door flying back.

CUT TO:

39 INT. DRAIN PIPE - SECONDS LATER

39

Natalia is crawling but struggles as her injuries have drained her and loss of blood.

At the last second blood pig's three fingered hand covered in thick body hair grabs Natalia by the ankle pulling her back as he calls out in a pig's cry.

Natalia repeatedly kicks blood pig's hand but he doesn't let go. She can't break free.

Desperate, Natalia takes out her lighter and lights the hairs on his hand that catches fire and spreads up his arm.

CUT TO:

(CONTINUED)

CONTINUED:

40 INT. STORAGE ROOM - SECONDS LATER 40

Blood pig's body is completely engulfed in flames. He staggers into various items and boxes that instantly catches fire burning down the room.

CUT TO:

41 INT. DRAIN PIPE - SECONDS LATER 41

The smoke from the fire is getting thicker. Natalia fights through it coughing and gagging and pushing herself to crawl even faster.

CUT TO:

42 INT. DRAIN PIPE - OTHER SIDE - SECOND LATER 42

A bright light becomes visible at the end.

CUT TO:

43 INT. DRAIN PIPE - SECONDS LATER 43

Natalia she sees the light giving her strength to push forward. She is motivated to pushing herself.

NATALIA

I see it you son of a bitch! I see the goddamn light!

CUT TO:

44 EXT. JUMBO MONITOR - CARNIVAL - 44

The live video feed of Natalia crawling to the end.

The back noise of crowd support from spectators cheering and screaming words of encouragement.

CROWD

(cheering loud)

Walking on the stage and past the camera man with a mic in hand is the game master DEVON LORD (60's), a devilish charmer in a black suit and tie waves to the crowd. He stands in front of the vault like door of the alien high tech transformation chamber the size of a motor home.

The chamber is guarded by armed security posted at the doors.

(CONTINUED)

CONTINUED:

DEVON

Security, if you would please --

Security guard#1 enters the code in the key pad.

SECURITY#1

Entering return sequence.

DEVON

Ladies and gentlemen, we're about to
crown our first winner in five --

(with the crowd cheering on)

Four -- three -- two --one...

Security guard#2 opens the vault door wide and stands back to post with security guard#1.

The Live feed of the celebration is on the jumbo monitor.

Natalia crawls out on stage to a loud ovation taking it all in. She breaks down crying and rolls onto her back letting it all out.

The song "We Are the Champions" by Queen plays in the background.

DEVON (CONT'D)

Congratulations Natalia!

A brief fireworks display lights the skies.

Natalia's friends (men & women 20's to 30's), runs on stage in celebration.

CROWD

(cheering)

Devon helps Natalia to her feet who's smiling in relief. She wipes away the tears and pumps her fist at the crowd. She's looks refreshed, rejuvenate, and very sexy.

DEVON

Natalia, tell everyone out here and those watching what you've experienced. How scared were you? What was it like?

NATALIA

Oh my God -- words can't describe what I've went through. Everything that

(CONTINUED)

CONTINUED:

NATALIA (CONT'D)

happened was real -- I mean --
everything. I was scared for my life
and there was nothing fake about that.

CROWD (VO)

(applause & chanting repeatedly)
YOU ARE HARDCORE!

DEVON

Yes she is! Now Natalia, tell us how
you feel. Are you injured?

NATALIA

No-- no-- In the game I was hurt and
lost a bit of blood but I feel great!
I'm not hurt at all. I'm healed one
hundred percent.

DEVON

Now Natalia, you will go down in
history as the first person and more
importantly, the first woman to
complete level five - Hell of the
upside down city -- Do you still have
the key.

Natalia holds up the key.

NATALIA

Fuck yeah!

Security guards#3 & #4 wheels out a gold Jeanie lamp on a
diamond studded cart. The lamp starts to smoke.

DEVON

You may insert the key.

Natalia unlocks the lamp and removes the lid. She reaches
inside and pulls five bundles of one hundred dollar bills.

Natalia jumps up and down in excitement as her friends join
in.

DEVON (CONT'D)

Natalia, you won the jackpot prize of
fifty thousand dollars -- Go spend
that money!

Natalia and friends exits the stage.

(CONTINUED)

CONTINUED:

FADE OUT

FADE IN

45 EXT. CORRIDOR - ASYLUM - NIGHT

45

The next contestants Rico, Madison, and Ashley are injured, bleeding, and running for their lives.

Coming around the corner a demonic band of mentally ill patients running on all fours like the spider walk from the "EXORCIST" spitting up blood and screeching.

RICO

Come on! Hurry up!

Madison holds Ashley by the hand who looks beyond terrified as if she's seen death up close.

ASHLEY

(panicking)

I quit! I quit! I can't do this anymore! This shit is fucked up! Make it stop Rico! Make it stop!

Rico is frustrated and scared checking every door that's locked.

RICO

Come on! -- I can't believe you lost the fucking key Ashley!

MADISON

(upsetting)

Never mind that! We just need to get inside and hide until we can think of something.

Suddenly from down the hall and around the corner the mob of screeching zombies runs towards them.

Ashley is locked in fear unable to react but trembles in place pissing her pants.

ASHLEY

(repeatedly)

Just kill me! Just kill me! Just kill me! Just kill me!

Nicole and Rico kick in the door to an office.

(CONTINUED)

CONTINUED:

RICO

Ashley!

MADISON

Turn around!

The mentally ill patients tackle a screaming Ashley down to the floor; biting, tearing, and chewing on her flesh and organs covered in blood.

Rico and Madison stand in the doorway watching in horror. Madison trembles with tears in their eyes. Rico pulls Madison back inside and closes the door.

He grabs a chair#1 from the desk and places it under the door knob.

The mentally ill patients are banging their heads hard against the glass frame of the door.

Rico places chair#2 on top of the desk and climbs on top pushing the ceiling tile off to the side. He takes a look inside.

MADISON (CONT'D)
(hysterically crying)

ASHLEY!
(repeatedly)
Oh my God! Oh my God!

RICO
Come on! We can get out this way!

Madison climbs up on the desk and chair. Rico grabs her by the waist lifting her up into the air-duct unit.

Rico jumps up grabbing hold of the ledge and pulls himself inside.

The glass shatters. The mentally ill patients are climbing over each other removing chairs from underneath the door knob.

They rush inside the office surrounding and climbing all over the desk.

46 INT. VENT - SECONDS LATER

46

RICO
Keep moving Madison! We can make it!

(CONTINUED)

CONTINUED:

The patients are in the air ducts closely behind.

Madison is having a panic attack struggling to breathe as she holds her chest crying.

MADISON
(gasping)
I can't do it! -- I can't breathe!

RICO (VO)
Come on! Keep moving!

From behind patient#1 wearing a Mohawk grabs Madison by the ankle pulling her back as she screams for her life. The patient pulls off Nicole's shoe exposing her bare foot.

MADISON
Rico, goddammit help me!

Viciously, the patient bites off her toes shooting out blood. Madison screams to the top of her lungs.

Suddenly, from underneath the many hands from patients bust through the vent pulling a screaming Madison under with patient#1.

Rico looks back in pain hearing Madison scream from being eaten alive by the sounds of broken bones, flesh being torn of the bones, and her limbs being ripped apart.

RICO
I'm sorry! I'm so sorry!

Suddenly the vent caves in and Rico falls through.

RICO (CONT'D)
Shit!

47 INT. CEILING - HOSPITAL ROOM - SAME NIGHT

47

Rico falls and slams his body on the metal examination table knocking himself semi-conscious.

Quickly, witches #1,#2 & #3 (50's), disguised as nurses strip Rico down to his boxers and then strapped down by his wrists, ankles, and neck.

Nurse#1 leans over Rico's chest, whips out her long lizard like tongue, and licks the sweat off his chest.

(CONTINUED)

CONTINUED:

NURSE#1

I wonder if he tastes this salty down
below.

Nurse#2 & #3 cackles. Nurse#2 removes her dentures soaked in
black saliva and exposes her rotted black gums and pale
coated tongue. She kisses and licks his nipples

Nurse#3 places a headgear on Rico connected to several
electrical coils to a generator.

The doctor enters dressed as if he's ready to perform
surgery. He walks up to the amp machine and turns the power
on.

Rico wakes up, a bit groggy and tries to moves his wrists and
ankles.

RICO

Okay you got me -- Come on turn me
loose -- I'm done playing.

DOCTOR

Not us, the fun has just begun.

RICO

Wait a minute -- wait! Wait! This
isn't real. You don't exist!

Nurse#1 shoves the mouthpiece into Rico's mouth, slaps his
face very hard, and then kisses him on the same cheek.

NURSE#1

(softly)

It's very real -- very scary.

(screams)

AND FUCKING EVIL!!!

The doctor turns up the voltage and flips the switch
releasing an electrical discharge into the headgear. Rico's
body locks up stiff like an unbreakable board and then shakes
violently in convulsions.

The mad doctor flips the switch off laughing under his
breath.

Nurse#2 holds down a folded blood soaked towel over Rico's.

Nurse#3 steps up holding a pail of pigs blood.

(CONTINUED)

CONTINUED:

NURSE#3
 (to Rico)
 Knock, knock

NURSES#2
 Who's there?

NURSE#1
 It lives!

NURSE#2
 Who lives?

MAD DOCTOR
 (demonic voice)
 EVIL!

Nurse#3 pours the entire content of blood over the towel and suffocates Rico until he passes out again.

48 INT. PADDED ROOM - SAME NIGHT

48

Rico's eyes covered in dry blood slowly blinks. He's groggy and moaning out loud. He blinks several more times to focus.

He notices that his mouth is propped open by a metal rusted mouth prop. His body is buckled down completely from his neck down to his ankles.

The floor lamp is turned on with the light within his face.

Nurse#1 wheels in a metal cart with various surgical instruments next to Rico.

NURSE#1
 The patient is conscious doctor.

The mad doctor picks up a laser scope and stands over Rico who grunts out of desperation. The mad doctor examines Rico's teeth.

MAD DOCTOR
 Is it safe?

The mad doctor lowers the scope inside Rico's turns on it on.

Rico screams, grunts, and cries out in excruciating torture. His fingers grip the chair's hand rest and his toes curl in agony.

(CONTINUED)

CONTINUED:

MAD DOCTOR (CONT'D)

Is it safe?

Rico coughs drowning on his own blood that splatters back against the mad doctor's mask. The mad doctor removes the scope and turns away.

MAD DOCTOR

Nurse, the patient is bleeding.

Nurse#1 walks up to Rico and shows him a pair of tongs holding a bright burning piece of coil.

In horror Rico's eyes widen to what's about to happen. He grunts out crying for mercy. Nurse#1 drops the coil inside his mouth. Rico's body clinches, shakes, and spits up blood.

The mad doctor hold up a jar with a clear liquid.

MAD DOCTOR (CONT'D)

Is it safe?

The mad doctor throws the substance into Rico's his mouth that shoots out a fireball flames that spread and burns his entire body.

Rico screams echoes and fades in and out.

BLACK SCREEN

CUT TO:

49 INT. MONITOR - TALK SHOW - WEEKS LATER

49

Talk show host TAYLOR WAYNE (30's), very attractive is lost for words as she holds her chest trying to keep her composure. Devon who sits across looks like a million bucks, well tanned, and is pleased with the video.

DEVON

And that was only level four.

The studio audience mumbles and gasps in horror.

TAYLOR

There's no way in hell -- I wouldn't be normal after doing something like that. I mean talk about having to see a therapist for the rest of your life ain't worth it in my book.

(CONTINUED)

CONTINUED:

DEVON

Each contestant signs a non liability waiver. Each contestant understands what they`re willing to put themselves

through mentally and physically. Hell of the Upside Down City is not for the faint of heart. It takes a unique breed to complete the course like our last winner Natalia.

TAYLOR

But why horror?

DEVON

Because it's pure. Hell of the Upside Down City is never scripted or over hyped for ratings like your show.

AUDIENCE#1

Its evil!

AUDIENCE#2

You're exposing them!

It's evil!

AUDIENCE#2 (VO)

DEVON

Am I? Let's be honest for a minute. Reality television is a soap box of lies and deceptions.

CUT TO:

50 INT. STUDIO - SECONDS LATER

50

The audiences of MEN and mainly WOMEN (various ages & races) are paying close attention to Devon's comments.

DEVON (VO)

In today's entertainment when you pay people a lot of money to be pretenders -- ignorant hypocrites -- and wannabes -- you end up creating fake ass people to influence simple minded people like yourselves to accept the unacceptable.

CUT TO:

(CONTINUED)

CONTINUED:

51 INT. STAGE - SECONDS LATER

51

DEVON

And whether it's for love -- social acceptance -- or to show the world how pathetic, worthless and nasty an individual can really be --

(points at Taylor)

People like you will keep watching until another one who's more fucked up comes along.

(to the audience)

That's evil!

52 INT. DRESSING ROOM - MINUTES LATER

52

Devon is seated on the love seat drinking a glass of champagne with his leg crossed relaxing. His cell phone rings as he answers the call.

DEVON (VO)

Is everything in order? -- good -- the funds will be deposited in an off shore account -- five point five trillion dollars to be exact -- yes, I'm flying there next week with plans to start immediate construction -- actually we'll be flying over in that area shortly. My assistant will landing in a few hours. You can pick it up from Ms. Lee.

The door to the dressing room flies open and then slams shut by Devon's rookie assistance JAMIE LEE (female 20's), very hot but very irritated at this point.

JAMIE

I cant believe you! I pulled some serious strings to get you booked on this show and go out on live television and only embarrassed me like that and on top of that dropped the F-bomb so expect a fine from the FCC.

Devon gets up, tucks away his phone inside his suit coat and then walks past Jamie to open the door.

DEVON

Time is of the essence Ms. Lee.

(CONTINUED)

CONTINUED:

Devon exits the dressing room. Jamie rolls her eyes and then follows out.

53 EXT. LOT - STUDIO A - MINUTES LATER 53

The limo pulls up and stops. The lot ATTENDANT (male 20's), runs up and opens the back passenger door. Devon gets in first followed by Jamie.

The limo drives off.

54 EXT. AIRPORT - AIRFIELD MINUTES LATER 54

Devon and Jamie aboard the private jet ready for departure. The door closes.

55 INT. AIR STRIP - MINUTES LATER 55

The plane turns on the runway, accelerates and then takes off in flight.

56 INT. AIRPLANE - VIP CABIN - MINUTES LATER 56

Devon and Jamie are seated face to face in personal custom seats that recline. Jamie stares out the port window.

Devon gets up and walks behind the custom bar pouring two drinks on ice.

Jamie reads an incoming text on her phone from her agent "If you want the job it starts tomorrow." She smiles in relief, gets up from her seat, and joins Devon at the bar giving her a drink.

JAMIE

You know Devon, I truly appreciate the opportunity giving to me to work for you but --

DEVON

You don't have to explain. I understand all too well.

Devon slides Jamie a signed blank check.

DEVON(CONT'D)

No hard feelings.

JAMIE

I'm just not comfortable with this horror angle anymore. Someone already
(MORE)

(CONTINUED)

CONTINUED:

JAMIE (CONT'D)
committed suicide, another one is in
the psychiatric hospital and you have
several wrongfully death law suits
against you.

DEVON
(jokingly)
And don't forget about the woman who
jumped to her death.

JAMIE
I'm not joking.

DEVON
Neither am I. The difference between
us is that I lived with it my entire
life. And the only comfort I got was
watching horror movies -- I never
identified myself with the victims --

JAMIE
But with the killers instead --

Devon fills his glass with ice and pours himself another
round.

DEVON
They were once victims -- like me.

MONTAGE

57 INT. BEDROOM - NIGHT

57

A WOMAN (40's), who looks like she's lost everything walks
into the bedroom where her cheating BOYFRIEND (40's) is
passed out drunk with his side action GIRLFRIEND (20's) and
her their new born BABY (infant).

DEVON (VO)
We never intended to choose this path --
The path purposely chose us for a
reason.

The woman throws the match on the bed and sets them all on
fire. They are quickly engulfed in flames as she stands and
watches with no emotion.

58 EXT. WOODS - NIGHT

58

A disfigured SERIAL KILLER (male 40's), ties college

(CONTINUED)

CONTINUED:

cheerleader#3 on the train tracks next to cheerleaders 1# & #2 (women 20's), in uniform to the train tracks pleading for their lives.

DEVON (VO)

Some of us are born with it -- its in our blood.

The train runs over the bodies and drags their mutilated limbs.

59 INT. ELEVATOR - NIGHT

59

A overcrowded group of people (men & women 20's) are trapped inside an elevator trying to find a way to get out. Some are trying to pry the doors open

DEVON (VO)

But for me -- its therapeutic.

CEILING

From above the emergency hatch is opened briefly. A massive size wasps nest is dropped inside with the hatch closing back in place.

The commotion gets out of control from the men and women who are trapped with no room to move. Victims of repeated stings to the face, arms, legs and areas of exposed skin by the aggressive insects.

DEVON (V O) (CONT'D)

But also stimulating.

CUT TO:

60 EXT. ELEVATOR SHAFT - SECONDS LATER

60

The cable snaps. The elevator free falls in darkness.

CUT TO:

61 INT. UNDERGROUND PARKING - SECONDS LATER

61

The elevator hits rock bottom with a thunderous BOOM!

The doors open. The dead twisted bodies fall out stacked on top of each other with their faces covered in a break out of golf ball size blisters, cold sores, broken facial bones and bruises. Their bodies are covered in a severe rash outbreak.

(CONTINUED)

CONTINUED:

DEVON (VO)

Amen.

CUT TO:

62 INT. AIRPLANE - CABIN - SECONDS LATER

62

Jamie has a blank expression on her face, not sure on how to react to this. She backs away from the bar feeling unsafe.

Devon points the hand held remote at Jamie.

DEVON

In other words --

The passenger door automatically flies opens. The harsh turbulence air takes Jamie off her feet as she flies back into the doorway and hangs on for dear life.

She panics and screams losing her grip and is sucked out into air space.

The door closes back.

Devon takes out his phone and makes a quick call.

DEVON (CONT'D)

She'll be dropping in a few minutes.

Devon ends the call and pours another drink. He takes his seat and points the remote at the build in stereo unit playing "Am I Evil" by (Metallica).

LYRICS (VO)

"Am I Evil"

DEVON

(to the camera)

Yes I am.

FADE OUT

END