

PHANTASMAGORIA

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It is always by way of pain one arrives at pleasure.

-- Marquis de Sade

FADE IN:

FREEZE-FRAME

On undercarriage of a car.

Rusty pipes, rods and tires are all seen, as if illuminated by a lightning flash.

From silence, the ENGINE begins revving up to a ominous ROAR, in sync to a rising, rumbling THUNDERCLAP --

REAL-TIME

-- wheels spinning, the car springs to life and rockets out of view.

EXT. COUNTRY ROAD - NIGHT

The airborne car CRUSHES down onto the pavement -- jolting a group of people inside.

Dark skies, pouring down rain, lightning, absolute chaos.

A POLICE CAR with lights flashing and siren WAILING flies by right on their tail.

The pursued car SKIDS into a turn at an intersection --

-- the police car fishtails around the corner in pursuit.

A second POLICE CAR joins the chase from a another direction.

INT. PURSUED CAR - NIGHT

With one hand gripping the steering wheel, the CARJACKER, a grimy bum in his sixties, bug eyes crazy --

-- waves around a gun at his victims.

CARJACKER

(screaming)

I can't make it stop!

Beside him, DANIEL BLACK, twenties, jumps for the wheel --

-- tries to wrestle away control of the car from the crazy old man.

The Carjacker smacks him hard with butt of the gun --

-- Daniel falls sideways into the arms of his girlfriend, EDITH KING, twenties, sitting next him.

CARJACKER
Stop the fucking noise!

In the back seat, Daniel's eighteen-year-old sister, TABITHA BLACK, lunges forward screaming like a banshee --

-- grabs the Carjacker by the hair, pulling him backwards.

TABITHA
Stop the god damn car!

Beside Tabitha are Daniel's friends JACK and ARLENE STARK, late twenties, holding onto each other for dear life.

The Carjacker screams -- the gun fires a shot through the windshield --

-- it explodes, shattering glass fragments everywhere.

Everyone ducks at the sound of the explosion --

-- even startling the Carjacker, gun falling from his hand.

Tabitha jumps back -- gets an angry glare from Daniel.

DANIEL
Tabby, you're gonna get us all killed!

TABITHA
Get the gun!

EDITH
It went under the seat!

Edith scrunches down to the floor, looking for it.

Tabitha notices blood on her hand, confused by where it came from -- wipes it on the seat.

CARJACKER
The noise in my head!

Arlene nudges Jack into action -- he dives down to find it.

TABITHA
The guy is bleeding-- ?!

The Carjacker screams and swerves the car hard.

EXT. COUNTRY ROAD - NIGHT

The pursued car slides over onto the dirt shoulder, then jerks back onto the road.

INT. PURSUED CAR - NIGHT

Everyone yells, thrown back and forth, trying to hang on.

Jack pops up from the floor holding the gun --

JACK
Daniel, I got it!

-- he smiles at Arlene, she nods, dumbfounded.

Tabitha grabs the gun away from him.

ARLENE
Tabitha!

Jack sits back by the fuming Arlene, relieved.

Tabitha grabs the Carjacker by the hair again --

-- slams the gun barrel against his skull.

TABITHA
Stop the car, asshole!

She cocks back the hammer. Edith screams.

JACK
Holy shit!

Jack buries his face in Arlene's chest.

CARJACKER
Please -- shoot me!

A frozen moment -- everyone holds their breath.

DANIEL
DO IT!

Tabitha pulls the trigger -- CLICK. No more bullets!

CARJACKER
HA! HA! HA!

She smacks the gun against the Carjacker's head.

He grunts and swats at her like a fly, knocks the gun out of her hand.

Tabitha notices something clamped to the Carjacker's left bleeding ear -- did it just move?

Edith sees the confusion on her face.

EDITH
What is it?

Tabitha leans over, trying to get a better look at it.

TABITHA
He's got something in his ear.

JACK
What is it?

TABITHA
I don't know!

The car hits a pothole -- everyone gets bounced hard.

EXT. COUNTRY ROAD - NIGHT

Rain makes the road shiny and slick -- the pursued car screams by swerving and sliding.

The two police cars are not far behind.

INT. PURSUED CAR - NIGHT

Daniel makes another grab for the steering wheel.

CARJACKER
Please stop me!

They struggle for control of the car.

Edith tries to hold Daniel while he struggles with Carjacker.

DANIEL
Edie-- !

Tabitha looks out the back window.

TABITHA
Those cops are going to kill you!

JACK
Arlene, why didn't we just stay
home tonight?

ARLENE
Shut up, Jack.

The Carjacker jerks the steering wheel left, the car tilts wildly -- he shakes off Daniel and Edith.

Everyone screams and struggles to hold on.

INT. FIRST POLICE CAR - NIGHT

The pursued car can be seen through the windshield -- it swerves into the oncoming lane.

FIRST POLICEMAN
Damn it!

The Policeman accelerates, calls in to his dispatcher.

FIRST POLICEMAN
(into radio)
Robbery suspects are headed
southbound on Route 47 --

INT. PURSUED CAR - NIGHT

The Carjacker regains control of the car.

CARJACKER
What the fuck is happening?!

He floors the gas pedal, leans forward over the wheel --
-- as if not really in control of his actions.

Everyone gets slammed back in their seats, holding on to anything they can.

CLOSE ON CARJACKER'S EAR

A small intricate electromechanical device -- clamped onto his ear -- suddenly digs deeper into his ear canal.

The Carjacker winces and cries out in pain, grabs at the thing on his ear -- yanking on it.

Tiny spikes caked with blood pierce his skull, holding it firmly in place.

INSIDE THE DEVICE

Moving past wires, servos, circuits, deep into the ear canal,
clicking noises -- descending into darkness --

INT. UNDERGROUND TUNNEL - NIGHT

-- dropping down beneath the earth, past concrete and slime
illuminated by dim light --

-- into a long sleek, dark car that looks like a home-made
space ship on wheels, the INTERCEPTOR.

INT. INTERCEPTOR - NIGHT

The occupants of this fantastic looking machine are:

A woman, an exotic beauty known as VELORIA, and her male
counterpart, the devilish KAZIMIR.

Both wear shiny black latex attire, hair short and spiky.

Veloria glances over at the console in front of Kazimir.

Bizarre looking controls surround a small digital screen.

While everything appears to look high tech, it also feels
home-made --

-- as if cobbled together out of second hand parts.

They strap themselves into form-fitting seats.

A low-res graphic on a screen shows a representation of the
car chase happening above them as dots on a grid.

Kazimir watches the display with utter delight.

KAZIMIR

Come to daddy.

Veloria pushes a button on her dashboard.

INT. UNDERGROUND TUNNEL - NIGHT

Dirty fluorescent lights slowly wink on outside the car --

-- illuminating a very long narrow, concrete tunnel.

The walls are covered with a filthy slime.

At the end of the tunnel, a steel ramp leads upward to the ceiling -- surrounded by convoluted hydraulic machinery.

INT. INTERCEPTOR - NIGHT

Veloria fires up the ignition.

The ROCKET ENGINE roars to life with a deep industrial growl, the large exhaust in the rear belches a lick of flame.

Kazimir flips a switch on his console.

KAZIMIR
Tracking locked.

Veloria stares trance-like at the end of tunnel, revving the engine,.

Kazimir looks sideways at Veloria.

KAZIMIR
Veloria, pray we open the gate...

An ominous smile spreading across Veloria's face.

VELORIA
Let the pleasure begin.

EXT. COUNTRY ROAD - NIGHT

The pursued car and police race by in the rainy night.

INT. INTERCEPTOR - NIGHT

KAZIMIR
Thirty seconds.

Veloria punches another button on the dash.

INT. UNDERGROUND TUNNEL - NIGHT

The hydraulic machinery on the tunnel ramp GRINDS to life.

EXT. COUNTRY ROAD - NIGHT

A straight, concealed crack in the road moves upward about half a foot, with a quick jerk.

The pursued car drives over the raised crack in the pavement with a hard jolt.

INT. PURSUED CAR - NIGHT

Everyone gets jarred by the sudden bump.

CARJACKER
What the fuck?

EXT. FIRST POLICE CAR - NIGHT

The first police car rapidly approaches the raised crack.

INT. INTERCEPTOR - NIGHT

Kazimir grips the sides of his seat, watching the screen.

It now shows a wireframe graphic of the tunnel, with ramp at one end -- the pursued car dot has gone past the ramp.

The first police car dot approaches the ramp --

KAZIMIR
Engage!

Veloria floors the gas pedal -- oddly enough, her feet are bare.

INT. UNDERGROUND TUNNEL - NIGHT

The rocket exhaust EXPLODES with fire -- the Interceptor takes off like a shot.

Blasting straight for the ramp at the end of the tunnel.

INT. FIRST POLICE CAR - NIGHT

The pursued car can be seen at a distance through the windshield --

-- then without warning, a rectangular section of the road snaps upward --

-- creating a sharply inclined ramp -- shock and horror on the policeman's face as --

FIRST POLICEMAN
Haaaaaaaaa!!!

OUTSIDE

-- the police car brutally impacts with the steep ramp,
crashes into it --

-- flipping up and over in midair --

BACK INSIDE

-- the steering wheel air bag explodes in the policeman's
face -- as the car arcs back down toward the road --

-- for a fleeting surreal moment the Interceptor can be seen
shooting ahead from underneath.

EXT. COUNTRY ROAD - NIGHT

The Interceptor lands with ease on the road -- moving
astonishingly fast like a missile.

Behind the Interceptor, the police car smashes roof down --

-- onto the pavement, sliding off the road exploding into
flames.

INT. PURSUED CAR - NIGHT

Everyone turns at the loud EXPLOSION to look out the back
window at --

-- even the Carjacker manages a quick glance.

They can see the police car crashing off the road into a
fireball.

JACK
Jesus H. Christ!

Tabitha notices a dark object (the Interceptor) swiftly
advancing on them.

TABITHA
Do you see that?

EXT. SECOND POLICE CAR - NIGHT

The second policeman tries to swerve to miss hitting the ramp
in the road.

SECOND POLICEMAN
Shhhhiiiiit!!!

He goes into a twisting high speed slide, the rear end of his car hits the ramp hard --

-- the car flips end over end into a ditch, EXPLODING into a fireball lighting up the night sky.

INT. PURSUED CAR - NIGHT

Everyone gapes at the carnage unfolding behind them.

ARLENE
(clutching Jack)
You're right, we should have stayed home tonight.

Now Daniel sees the Interceptor coming at them fast.

DANIEL
What is it?! A car?

Jack turns to look -- he sees it too.

JACK
I'm not sure--

CARJACKER
(on verge of tears)
HA! HA! HA!

INT. INTERCEPTOR - NIGHT

Veloria clutches the wheel -- her eyes focused on the pursued car ahead.

KAZIMIR
Closing--

He flips a switch on his console --

-- the screen graphic changes to a different view, a wireframe of the road ahead.

EXT. COUNTRY ROAD - NIGHT

The hydraulic ramp pulls back into the pavement, sealing with a slow hiss, the crack blending in with the road.

INT. PURSUED CAR - NIGHT

The Carjacker screams, his hand tearing at the device stuck inside his ear.

Edith holds onto Daniel, looking out the back window.

EDITH
Don't think that's a car, Danny.

Jack taps the Carjacker on the shoulder.

JACK
(to Carjacker)
Hey man look, dropping us off
anywhere along here would be just
great...

The Carjacker finally manages to rip the device out of his ear, holds up his hand to look at it --

-- it's covered in blood and bits of flesh, the mechanical parts writhing like an insect.

CARJACKER
Aaaaaaaaargh!!!

He throws it on the dashboard -- it bounces off and falls into Edith's lap.

EDITH
Ahhhhhhh!

Daniel knocks it off her to the floor.

INT. INTERCEPTOR - NIGHT

A light flashes on Kazimir's console.

KAZIMIR
We lost the controller.

Veloria grunts at Kazimir.

VELORIA
Plan B.

He smiles, works a series of switches in quick succession.

OUTSIDE

A missile launching device extends down from underneath the Interceptor's front bumper.

BACK INSIDE

Kazimir flips another switch, and a small steering touch pad extends upward from a panel in the console.

He positions his thumbs over the pad like a game controller, watching the display.

KAZIMIR

Plan B...

Kazimir's thumb double clicks on the pad.

OUTSIDE

A spiky, metal projectile FIRES OFF from the tip of the Interceptor's missile launcher.

EXT. COUNTRY ROAD - NIGHT

The projectile jets away from the Interceptor like a small missile, skips once or twice on the pavement --

-- sparks and flames are flying off it as it heads straight for the pursued car.

INT. PURSUED CAR - NIGHT

The Carjacker leans forward over the steering wheel --

-- his foot pushes the gas pedal to the floor, a hand clutching his ear.

Tabitha look back just in time to see the projectile racing towards them.

TABITHA

Watch out!

She shoves Arlene over onto Jack, as she ducks behind the front seat.

Daniel also sees the projectile for a split second -- he dives onto Edith, pushing her down.

The Carjacker looks over at Daniel and Edith just as the projectile SMASHES through the rear window --

-- it flies through the car and tears into the Carjacker's face as he turns around --

-- and erupts out the shattered windshield --

-- where it oddly, makes a sharp right angle turn --

-- ripping through the hood over the engine, creating a shredded metal hole, smoke blowing.

INT. ENGINE COMPARTMENT - NIGHT

The projectile attaches itself to the steering column of the car, like a much larger version of the ear device --

-- little mechanical arms grabbing on as a sharp pincer drills inside, sparking and smoking.

INT. PURSUED CAR - NIGHT

Smoke billows out of the gaping hole in the hood.

It streams back through the shattered windshield, causing everyone to cough.

The Carjacker slumps from the wheel, dead, his face a mess of raw meat.

JACK

What the fuck was that?!

Daniel moves over and grabs the wheel, trying to maintain control of the car.

DANIEL

His foot is stuck on the gas!

Edith scrambles down to the floorboards --

-- tries to lift the Carjacker's foot off the gas pedal.

EDITH

I can't move it!

INT. INTERCEPTOR - NIGHT

Kazimir flips another switch and takes control of steering the pursued car -- he makes it take a hard turn right.

INT. PURSUED CAR - NIGHT

The wheel jerks so fast in Daniel's hands that it wrenches him to the left -- his head smacks into the driver's window.

He backward onto the Carjacker, the raw disfigured face right up against his own.

DANIEL
Ahhhhhhhhh!

The car swerves madly back and forth --
-- everybody falling all over each other, trying to hang on.

INT. INTERCEPTOR - NIGHT

Kazimir turns the wheel back and forth with glee.

VELORIA
Entrance in one minute, Kazimir.

Veloria licks her lips in anticipation --

KAZIMIR
I know...

VELORIA
Stop toying with them--

-- while Kazimir giggles, playing with the steering wheel like a video game.

KAZIMIR
Don't be a buzz kill...

EXT. COUNTRY ROAD - NIGHT

Both cars race by in the rain, lit by a flash of lightning.

INT. PURSUED CAR - NIGHT

Tabitha leans over from the back seat.

TABITHA
Can't you stop the car?

DANIEL
I'm trying! But his goddamn foot
is stuck on the gas!

Jack rolls down his window to help let the smoke out.

JACK
Is the engine going to blow?

ARLENE
Don't say that!

EXT. GATE ENTRANCE - NIGHT

Out of the darkness, a gated entrance to a private drive comes into view, illuminated by the full moon.

An imposing old brick fence with two massive concrete pillars, wrought iron gates are hanging open.

INT. INTERCEPTOR - NIGHT

Kazimir looks past the pursued car with expectation.

KAZIMIR
...and NOW!

Kazimir swings a hard right on the steering control.

The car can be seen through the windshield, making a hard right turn, speeding through the gates.

INT. PURSUED CAR - NIGHT

The steering wheel in Daniel's hands begins spinning right.

DANIEL
Damn it -- I'm not in control--

It physically throws him off the wheel and into the lap of the Carjacker, again.

Edith falls into heap right beside Daniel -- coming face to bloody face with the Carjacker.

EDITH
Ahhhhhhhhh!!!

EXT. GATE ENTRANCE - NIGHT

Veloria skids the Interceptor into a screeching, tire shaking skidding stop in front of the gate.

The rocket exhaust flames out.

INT. INTERCEPTOR - NIGHT

Kazimir jerks the steering stick back and forth with much amusement --

-- watching the car dot jump around on his screen.

Veloria grabs his arm, becoming impatient.

VELORIA

Don't scrambled the eggs this time...

Kazimir laughs.

KAZIMIR

Just getting their adrenaline pumped, my dear.

INT. PURSUED CAR - NIGHT

Every time the car turns left or right -- everyone tumbles back and forth with it.

The car edges off the dirt road into a field -- heading straight for an old rotting tree stump.

TABITHA

We're going to-- !

JACK

Oh shhhiiiiit-- !

Everyone except the Carjacker ducks down and grabs onto something or someone to hold onto for impact.

EXT. PURSUED CAR - NIGHT

The car crashes head-on into the rotting tree stump --

-- the rear end of the car pops up into the air for a breathless moment --

INSIDE

The Carjacker's body crashes through the windshield.

Daniel, Edith, Tabitha, Arlene and Jack are all screaming --

-- as they and the car levitate into the air.

VELORIA
Are they still alive?

Kazimir laughs.

KAZIMIR
I didn't blow up the car!

She sits back, relaxing.

VELORIA
Then tonight we open the gate...

KAZIMIR
Quiet, listen...

Kazimir switches inputs on his monitor screen --

-- begins flipping through a series of infrared surveillance camera style images --

-- until he finds and an angle of the car wreck, and the people running from it.

EXT. FIELD - NIGHT

Daniel points at a large tree -- they all run for it.

Everyone gathers around underneath, shielding themselves from the rain.

EDITH
Oh my god...

JACK
Is everybody all right?

Daniel glares at his burning car.

DANIEL
My car...

JACK
Sorry about your car, Daniel. Good thing we didn't take mine.

DANIEL
Fuck you.

EDITH
Do we even know where we are?

ARLENE
Somewhere off old Route 47, I
think.

JACK
Yeah, but where? Did you see that
gate we went through?

TABITHA
Arlene is right, we turned onto
Route 47.

ARLENE
What are we going to do?

TABITHA
Let's get out of here!

JACK
Should we go back that way?

He motions toward the direction of the street.

TABITHA
No way.

EDITH
Why not?

TABITHA
That thing back there chasing us
wasn't no fucking cop!

DANIEL
What "thing"?

TABITHA
You didn't see it?!

JACK
She's right, I saw it too. Just
came out of nowhere.

DANIEL
Okay, yes, I also saw something,
but, Christ...

Daniel checks his pants pockets.

DANIEL
Damn, I left my cell at home.

Jack checks his pockets too -- empty.

JACK
My cell is gone!

Jack looks at Arlene.

ARLENE
Don't look at me -- my purse is
still in the fucking car.

Edith goes through her pockets -- she pulls out a cell phone.

EDITH
Here's mine.

DANIEL
Call 911.

She hands him the phone -- okay, he'll do it.

JACK
What are going to tell them?

DANIEL
To come get us you idiot!

JACK
But where are you going to tell
them to come get us at?

TABITHA
They can find us by tracing the
cell phone signal--

Daniel connects with 911 -- motions everyone to quiet down.

911 DISPATCHER
(on phone)
Please state the nature of your
emergency.

DANIEL
Hello, yes. We've just had a car
accident.

911 DISPATCHER
(on phone)
How many people are involved?

DANIEL
Five of us. Plus one. One guy is
dead from the--

911 DISPATCHER
 (on phone)
 You have a fatality from the
 accident?

DANIEL
 Yes, this old guy, he carjacked us,
 and then we were being chased by--

INT. INTERCEPTOR - NIGHT

Kazimir and Veloria listen with exasperation to Daniel's call
 on a speaker:

DANIEL
 (O.S.)
 --the police when suddenly the road
 exploded making the cop cars crash--

KAZIMIR
 I hate cell phones...

He flips a switch on his console, jamming their cell phone
 transmission.

Daniel's audio cuts off.

EXT. FIELD - NIGHT

Daniel pulls the phone away from his ear, looks at it.

DANIEL
 What the hell--

EDITH
 What's wrong, Danny?

DANIEL
 Hello? Hello! Ah, shit! The
 connection died.

JACK
 Try it again, man!

Daniel dials 911 again, it rings -- and gets abruptly cut off
 by loud static.

DANIEL
 FUCK!

Everyone quiets down for a moment, shivering, wet and cold.

TABITHA

We must be on somebody's property.

EDITH

Shall we go look for a house?

DANIEL

Good idea, Edith. Let's go looking
for a house.

They all nod in agreement and begin to run up the dirt road,
into the darkness.

EXT. GATE ENTRANCE - NIGHT

The doors of the Interceptor open gull-wing style, Veloria
and Kazimir climb out.

Kazimir goes up to each of the massive iron gates, swings
them closed by hand.

Veloria locks the gates, a metal CLINKING against metal.

Together they look through the bars up the dirt road.

In the distance, the flames of the crashed car flickers.

KAZIMIR

Nothing is true...

VELORIA

...everything is permitted.

They turn to each other and embrace, kissing savagely.

The rain slides down their black latex suits, glistening in
the moonlight.

Veloria pulls away first.

VELORIA

I can't wait to be home, my sweet.

KAZIMIR

I have a good feeling about this
one, we're going to make it...

INT. INTERCEPTOR - NIGHT

They slide back into their seats and strap in, the car doors
swing down to close.

VELORIA
Let Gruv know the new batch of
subjects have arrived.

KAZIMIR
Yes, my dear.

Kazimir finds a grimy little headset between their seats and slips it on.

Punches a button on his console, a digital screen lights up.

On it appears GRUV, a strange little creature something like a hairless sloth --

-- with elephant skin and tendrils for hands, he wears dark goggles over what we assume to be eyes.

A metal collar fastened tight around his neck glows with a tiny elaborate control mechanism.

KAZIMIR
The new series is here. Retrieve
packages and begin preparations.

GRUV
It is done, master.

KAZIMIR
Thank you, Gruv.

Veloria turns on the ignition, with a malevolent smile.

Flames roar out the back, as the screeching tires lay rubber on the road.

EXT. DIRT ROAD - NIGHT

Drenched from the rain, the group of friends come to the crest of a hill on the dirt road.

A streak of lightning flashes across the night sky --

-- out of the darkness appears a huge, decrepit mansion at the end of the road.

They all hesitate at the sight.

EDITH
Wow. Did you see that?

DANIEL
Think anybody is home?

JACK

It looks deader than that guy that carjacked us.

TABITHA

We have to find a phone.

ARLENE

Let's just go, we're freezing our asses off out here.

They run down the road toward the mansion.

EXT. FIELD - NIGHT

Gruv drives a small electric vehicle through the field, it looks like some kind of modified golf cart.

Comes to a stop at the smoking wreckage of the car, he hops off the cart.

Rummages through a tool box, comes up with a crowbar.

He goes the rear of the car and pries open the trunk.

Finds the two large canvas bank-style bags, lifts them out.

Throws them into the back of the cart with the crowbar.

Opens the driver's side door of the car -- the body of the Carjacker slumps out.

His eye protruding from the socket swings back and forth, on the end of the optic nerve.

Gruv snips the eyeball free and pops it into his mouth, crunching it happily.

Jumps back into the cart and drives off.

EXT. MANSION STEPS - NIGHT

The friends arrive at the bottom of a massive set of stone steps, leading up to a heavy wood door.

JACK

Get a load of that.

TABITHA

What are we waiting for?

They run up the stairs to get under the eave hanging over the porch to get out of the rain.

JACK
I have a bad feeling about this.

ARLENE
Don't say that, Jack.

They nudge each other, only kidding.

DANIEL
Let's hope they have a phone.

Daniel grabs a large, ornate knocker mounted on the center of the door --

-- and knocks three times on the door.

They all stop moving and listen hard for any response.

TABITHA
Sounds pretty quiet.

DANIEL
Maybe nobody is home.

Tabitha tries turning the door knob.

DANIEL
Tabby!

JACK
Come on Daniel, don't you trust your little sister?

DANIEL
Sometimes. Right now I'm not so sure, Jack.

The door knob turns -- it's unlocked.

EDITH
Oh shit!

ARLENE
We can't just go in.

TABITHA
Oh yes we can.

She pushes open the door -- it creaks loudly on its hinges.

DANIEL
What if someone's here?

TABITHA
Isn't that the point?

Jack steps up behind Tabitha, pounds his fist on the door.

JACK
(shouting)
HELLO, IS THERE ANYBODY HERE?!

Edith jumps at his sudden outburst.

EDITH
Goddamnit, Jack!

DANIEL
Okay, okay -- hold on a minute,
listen.

Tabitha stops in the doorway, Daniel close behind her.

They all stand still, listening to the silence.

TABITHA
I don't think anybody is home.

JACK
Then why was the door unlocked?

Jack mugs a knowing look at Arlene -- she plays into it.

ARLENE
"I'm getting a bad feeling about
this..."

Daniel turns to Edith.

DANIEL
What do you think?

Edith shakes her head, grips his arm tighter.

He looks at the others, not sure what to say.

They all look at him, silent.

TABITHA
What are you guys all waiting for?
Christmas? Come on!

She pushes the door open and walks inside.

DANIEL
Jesus, Tabby, get a grip.

They all follow her through the doorway.

INT. MANSION FOYER - NIGHT

Jack has been holding the door open, lets it go after everyone steps inside --

-- the heavy door swings shut behind them with a solid thud.

What little moonlight was showing in through the doorway gets cut off --

-- they now stand in pitch black darkness.

DANIEL
Oh. That's just great.

ARLENE
What the hell did you do that for?

JACK
I didn't think it was going to do that! Shit...

TABITHA
You're not scared are you, Jacky boy?

JACK
Aren't you, Tabby cat?

EDITH
Don't let go of me, Danny.

DANIEL
I can't see a god damn thing.

JACK
Let's find a goddamn light--

They feel around in the dark for a light switch.

ARLENE
Wait a minute. Here.

She pulls a cigarette lighter from her pocket, flicks it on.

The tiny flame lights up her face.

JACK

Hey, where did that come from? You smoking again, Arlene?

ARLENE

After tonight, you bet your ass!

TABITHA

Bring it over here, Arlene.

Arlene walks towards her voice, finds Tabitha inching along wall, feeling for a light switch.

The light from the lighter flashes across the wall --

-- just as Tabitha's hand finds a light switch, turns it on.

A large cobweb encrusted, antique chandelier hanging overhead lights up.

JACK

Let there be light.

They stand in a large foyer with a high ceiling, notably absent of any furniture.

A grand old wood staircase leads up into darkness.

ARLENE

Wild.

DANIEL

More stairs. Great.

TABITHA

I'm feeling a bit of deja vu--

Jack smiles at Tabitha, catching her vibe.

JACK

Yeah, it's kind of like that place in the--

DANIEL

Phone. We need to find the phone.

Edith collapses to the floor.

Arlene and Daniel both bend down to help her.

DANIEL

Edie, what's wrong?

ARLENE

Are you okay?

She breathes heavily, shivering from being cold and wet.

EDITH

A little nauseous I guess. Can't get that guy's face out of my--

DANIEL

--that fucker is DEAD and can't hurt us anymore, okay?!

Jack pinches himself on the arm.

JACK

Ouch! Shit, I thought sure this was all a dream. Or something.

TABITHA

How do you know you're really awake?!

JACK

I might not be!

Arlene takes off her jacket and puts it around Edith's shoulders, trying to dry her off.

ARLENE

You should have worn something else, Edie.

JACK

Maybe she's going into shock.

DANIEL

She's going to be okay.

Daniel gives her a hug and a kiss.

TABITHA

Do you guys see any doors anywhere?

They all glance around the room -- then all together, they look up the stairs.

Edith stands with Daniel's help.

DANIEL

That's weird.

JACK
Well, it looks like the only place
to go is up!

EDITH
Let's get out of here, Danny.

ARLENE
This place is kinda creepy.

JACK
(mocking)
"Don't say that, Arlene!"

Tabitha walks up the stairs.

DANIEL
Where are you going?

TABITHA
We want to find a phone, right?

EDITH
Danny, can I just wait here?

DANIEL
We should probably stay together.

ARLENE
Let's get this over with.

JACK
Wait -- let's try this again.
(yelling)
IS THERE ANYBODY--

INT. CONTROL ROOM - NIGHT

A vast console desk filled with digital screens, linked to surveillance cameras placed around the mansion.

On one screen, the friends are gathered at the base of the stairwell in the foyer --

-- with Tabitha walking out of frame up the stairs.

They all appear to be looking up the stairwell past the camera, frozen in place.

JACK
(on speaker)
--HEEEERRRREEE?!

INT. MANSION FOYER - NIGHT

The friends stand at the bottom of the stairs, listening.

Jack tries to break the tension.

JACK

"Well, I hope you guys figure this one out!"

ARLENE

Jesus, Jack, don't start.

DANIEL

Yeah, come on, dude.

JACK

"It's the end of the world!"

TABITHA

What a nerd.

They all follow Tabitha up the stairs.

Near the first landing, they come upon a hole in the wall.

Looking closer -- there are two metal doors closed inside of the wall.

JACK

Look at this fine piece of work.
I'm telling you, this place is--

A loud noise bursts out -- like a piece of heavy MACHINERY IN MOTION repositioning itself, shaking the floorboards.

It stops everyone in their tracks.

ARLENE

What the hell is that?!

TABITHA

Shhhhh, listen!

Then silence.

DANIEL

Whatever it was, it didn't sound good.

They all stand studying the doors in the hole in the wall, trying to make sense of it.

Jack runs his hand over the surface of the doors.

JACK
What are these, doors of some kind?

EDITH
Come on Daniel, let's get out of
here!

Edith runs back down the stairs to the front door.

DANIEL
Edith! Where are you going?

She reaches and tries to open it -- it's locked.

EDITH
Oh my god!

Edith starts pulling and yanking on the doorknob in a panic.

Daniel runs down to join her.

DANIEL
What's wrong?

Daniel tries the door -- to his surprise it won't budge.

DANIEL
You've got to be kidding me.

Jack runs down to join them.

JACK
Kids, how hard can this be?

Now he tries to open the door.

JACK
Oh sweet Mary Mother of Joseph!

When it won't open, he pounds on it with his fists.

INT. UNDERGROUND TUNNEL - NIGHT

The Interceptor backs up inside the underground concrete tunnel, next to a metal ladder going up the wall.

Veloria turns off the ignition, the rocket engine powers down.

The car doors swing up, Kazimir and Veloria get out.

They go over to the ladder -- it goes up through a hole in the ceiling.

On the wall are some strange looking controls inset on a panel -- a small light blinks.

KAZIMIR
They have already arrived!

VELORIA
Let's hope this batch is strong
enough to keep the gateway open.

They both climb up the ladder into darkness.

INT. MANSION FOYER - NIGHT

Everyone stands together again at the foot of the stairwell.

EDITH
(frantic)
What are we going to do?

ARLENE
Well, we better think of something,
because I've got an 8 o'clock class
tomorrow morning.

Jack shrugs.

JACK
That's right, I have to go to work
tomorrow. Crap.

Daniel grabs Edith's arm and pulls her close.

ARLENE
(to Tabitha)
What are you doing tomorrow?

DANIEL
She's still looking for a job.

JACK
Weren't you supposed to start
college this fall?

TABITHA
Maybe -- if I can make it through
this night alive.

DANIEL
Ooooh, dramatic, Tabby.

TABITHA
You just want stay here, Danny?

JACK
Sounds like plain-old optimistic
good cheer to me.

TABITHA
Fuck off, Jack.

DANIEL
Let's just stick together, okay?

JACK
Okay, YOU lead the way.

DANIEL
Okay, I WILL lead the way.

TABITHA
Outta my way, I'm going first.

Tabitha pushes them out of her way, running up the stairs.

JACK
Guess I'll take up the rear.

DANIEL
Like an ass, right?

Jack smirks.

ARLENE
Move it, Jack!

JACK
Yes, ma'am...

INT. MANSION STAIRWELL - NIGHT

They reach the first landing where the stairs turn and
continue on up -- into darkness.

TABITHA
Arlene, can you get out your
lighter again, cause it's getting--

Tabitha steps up to another landing at the foot of long dark
hallway --

-- when she trips over something on the floor.

DANIEL
Are you all right, Tabby?

Arlene flicks on her lighter --

-- the flame reveals what Tabitha tripped over: a dead body!

She screams, drops the lighter and throws her arms around Jack, burying her face in his chest.

Tabitha also screams, crawling away from the body.

Daniel hunches down to grab the lighter --

-- finds it and flicks it back on, holds it over the body.

It's a young man, nude -- the top of his skull is open.

The brain and spinal cord have been cleanly removed.

His eyes are frozen open in eternal shock.

TABITHA

Okay, this is officially fucked up!

Edith looks down screams, bumps backward into Jack -- Arlene loses her grip on him --

-- he loses his balance and falls backward down the stairs.

He rolls down onto the first landing, when -- CRACK!

The wooden floor beneath him suddenly gives way -- Jack tumbles through a large hole in the floor.

He grapples with edge of the hole, struggling to keep from falling through.

Arlene leaps down the stairs, throws out her hand to him -- he grabs it, but slides out of it --

-- disappearing below the floorboards, into darkness.

ARLENE

JACK!

Daniel jumps down the steps and snatches Arlene by the arm -- she's about to fall into the hole herself.

Two heavy metal doors suddenly slam shut just under the floor boards, sealing the hole --

-- similar to the hole they have seen in the wall of the stairwell.

DANIEL

What the fuck?!

Arlene drops to her knees, pounding her fists on the doors.

ARLENE

JACK!

Daniel kneels down beside her, attempting to pull them apart, in vain.

DANIEL

JACK!

Edith and Tabitha race down the steps.

INT. DELIVERY CHUTE - NIGHT

Jack slides down a dark slippery flexible metal tube --
-- he bounces around, bending and dropping through space.

INT. FIRE TANK -- NIGHT

A metal hatch irises open and Jack shoots through the narrow opening head first and hits bottom --

-- landing inside a long rectangular space the size of a large coffin.

The impact knocks him unconscious.

INT. UNDERGROUND CORRIDOR - NIGHT

Gruv drives his funky electric cart down a concrete passage way, parks it by a large black metal cabinet.

He pulls the bank bags out of the back and drops them on the floor in front of the cabinet.

Opening the cabinet doors reveals more piles of bank bags filling the storage locker from top to bottom.

Gruv heaves the new bags onto the pile, slams the doors shut.

INT. CONTROL ROOM - NIGHT

Gruv walks into a cavernous laboratory full of home-made electronic and mechanical devices that defy logic.

Veloria and Kazimir sit at a console watching the scene unfold on one of the surveillance screens.

KAZIMIR

Fire tank has been filled.

VELORIA

(to Gruv)

Please go prepare the subject for transmission.

Gruv turns to Veloria, bows his head.

GRUV

It is done, mistress.

He crosses the room to pick up a cylindrical apparatus from a bench, maybe some kind of bizarre medical equipment.

KAZIMIR

Oh, and are the packages safe, my dear Gruv?

GRUV

They have been stored, master.

VELORIA

Very good, Gruv.

Gruv grunts in acknowledgement and leaves the room with the device tucked under his arm.

Kazimir looks at another screen -- it shows a view of Jack, laying unconscious in the fire tank.

Kazimir nods at Veloria to get up.

VELORIA

Let's do it.

Veloria follows Kazimir over to a vast bank of electronic monitoring equipment, they power up the system.

Along one wall are three large rectangular glass boxes --

-- the Pleasure Pods, each held together by rusty steel frames and large bolts.

They are filled with a thick viscous gelatin that begins to glow a warm pink as the system comes to life.

Veloria nudges his arm, smiling.

VELORIA

Flip?

Kazimir turns to Veloria, becoming excited.

KAZIMIR

Flip.

She goes over to a desk and picks up what looks like a coin.

Turning it over in her hand, one side has the portrait of a strange creature, similar to that of Gruv --

-- the other side has a picture of architectural oddity unlike anything seen on Earth.

Veloria's smile evaporates.

KAZIMIR

Xmala.

She flips the coin into the air.

Catches it.

Slaps it on her wrist.

VELORIA

Deemer.

The side of the coin on her wrist shows the portrait.

KAZIMIR

Damn it.

Veloria hands him the coin and walks up a platform to one of the pods, her feet are still bare.

She picks up wet-looking squid-like cap of electrodes --

-- attached to a thick cable connected inside the pod, slips it on top of her head.

INT. PLEASURE POD - NIGHT

Veloria steps into the pod, lying down on her back --

-- sinking sensually into the gelatin, completely immersed.

Her black latex skin suit shimmers in the pink glow.

Veloria opens her eyes inside the gel, looks over at Kazimir.

INT. CONTROL ROOM - NIGHT

Kazimir sits down at the console for controlling the Pleasure Pods, gets to work.

KAZIMIR

Lucky Umleeker...

He returns her look with eyes of envy.

INT. FIRE TANK - NIGHT

The metal hatch iris squeals open above Jack's head.

A burst of light hits his face -- stirring him back to consciousness.

He looks up, squinting at the light, trying to focus --

-- a silhouette of Gruv coming toward him, holding the apparatus in his hands.

JACK

Hey there, guy. We need to use
your phone--

Gruv unfolds a circular portion of the device, sharp spikes shoot out of the edges on it --

-- which he viciously rams onto the top of Jack's head.

JACK

Uhhhhhhh!

Jack's eyes bug out with extreme pain as the spikes penetrate his skull --

-- Gruv grabs his shoulders and shoves him down into the tank, grunting loudly.

A small red light on the head apparatus glows in the dark, bouncing around as Jack screams --

-- Gruv closes the metal hatch, cutting off the light.

INT. CONTROL ROOM - NIGHT

Kazimir adjusts the controls on Veloria's pod from his console.

KAZIMIR

Initiating sequence in thirty
seconds.

INT. PLEASURE POD - NIGHT

Veloria closes her eyes, peaceful.

INT. FIRE TANK - NIGHT

Small panel doors in the walls surrounding Jack slide up --
-- and a series of gas jet nozzles extend into the tank, the
tips erupting in flames -- just inches from Jack's body.

JACK
Aaaaaahhhhhh!!!!

INT. CONTROL ROOM - NIGHT

Kazimir cracks his knuckles, begins a marathon of flipping
switches and pushing buttons, his fingers dancing.

The controls are labeled with strange, alien-like characters,
one screen has an electroencephalogram (EEG) display.

INT. FIRE TANK - NIGHT

The gas jet flames grows larger and closer -- Jack screams at
the top of his lungs.

JACK
ARLENE! Arrrrrrrgggghhhh!

His hands are clamped onto the apparatus attached to his
skull, trying to pull it off.

INT. PLEASURE POD - NIGHT

Veloria's body writhes with erotic convulsions and spasms --
in sync to the rhythms of Jack's throes of pain.

INT. CONTROL ROOM - NIGHT

Kazimir studies the screens with rock solid attention, the
EEG display spiking up and down like crazy.

INT. PLEASURE POD - NIGHT

Veloria arches her back, ecstatic --

-- her eyes become like black marbles, her mouth opens,
oblivious to the gel flowing in --

INT. VELORIA'S BRAIN

-- going inside one of her eyes -- into the pupil, down through the optic nerve --

-- entering the brain -- neurons firing across synapses -- a bright flash --

EXT. ANOTHER DIMENSION

-- the expanse of the neural floodgates morphs into a misty, wide view of an alien desert landscape --

-- in the far distance, a gateway can be seen, filled with a soft white light.

INT. FIRE TANK -- NIGHT

The flames lick at Jack's body, igniting his clothes as he screams in agony.

INT. MANSION STAIRWELL - NIGHT

The friends surround the metal doors underneath the hole in the stairs --

-- as Jack's screams literally penetrate the walls.

They all jump at the gut-wrenching sound -- muffled, yet distinctly Jack.

EDITH

My god, where is he? What's happening to him?!

DANIEL

I don't fucking know!

Arlene jumps up, backing away from the metal doors.

ARLENE

This can't be happening!

Tabitha shoots a questioning glance at Daniel -- he's clearly at a loss for words.

Edith grabs Daniel, shaking him.

EDITH

We have get out of here!

ARLENE

And leave Jack here?! No fucking way!

Jack's screams increase enough to rattle everyone, sending them into a panic.

INT. PLEASURE POD - NIGHT

Veloria's face glows with sexual satisfaction as --

INT. CONTROL ROOM - NIGHT

-- the EEG display on Kazimir's console spikes out to a flatline on Jack.

KAZIMIR

Fantastic!

He pounds the console with a fist, laughing.

INT. FIRE TANK -- NIGHT

The fire jets extinguish themselves and retract back into the walls, their panel doors sliding down.

Jack thrashes about, trying to put out the fire on his clothes, before falling limp and unconscious.

But still alive.

INT. PLEASURE POD - NIGHT

Veloria erupts upward out of the pod, gasping for air, the gelatin oozing off her body.

Her black marble eyes slowly revert back to human pupils.

She spits a large amount of goo out of her mouth, smiling.

VELORIA

Tasty.

INT. CONTROL ROOM - NIGHT

Kazimir laughs as they race towards each other and embrace in a passionate kiss...

INT. MANSION STAIRWELL - NIGHT

Jack's screams suddenly stop -- the silence is deafening.

The friends look at each other, horrified and ashen.

Edith bolts down the stairs to the front door.

DANIEL

Edie -- wait!

When she gets there, she tries the door knob again -- spins around in panic.

A small panel in the wall nearby slides out -- a sudden LOUD BLAST of air shoots out of the opening.

The air cannon lifts Edith off her feet -- sending her across the foyer -- she SMASHES right through the wall!

As she disappears from sight -- two heavy metal doors slam shut behind her, sealing off the hole.

It looks similar to the sealed hole seen on the wall and floor on the stairwell.

Tabitha, Daniel and Arlene watch in complete disbelief.

INT. DELIVERY CHUTE - NIGHT

Edith slides down the same kind of slippery flexible metal tube that Jack did --

-- she bounces off the walls, dropping through space.

INT. WATER TANK -- NIGHT

A metal hatch irises open and Edith shoots through the narrow opening and hits bottom --

-- landing inside a long rectangular space, similar to the one Jack landed in.

Dazed by the impact, she tries to get up -- knocks her head against the wall.

A dim light comes on, enough for Edith to see the cramped box around her -- she screams.

EDITH

DANNY! Ahhhhhhhhhhhhh!

INT. MANSION STAIRWELL - NIGHT

Edith's screams seem to erupt out of nowhere -- Daniel starts to walk down the stairs.

DANIEL
EDITH!

TABITHA
DANIEL!

Arlene grabs Daniel's arm -- pulls him off balance, they both stumble backward into the wall with a thud.

DANIEL
Edie...

Tabitha stands still against the wall opposite them, breathing hard.

Arlene begins to cry, on the verge of hysteria.

ARLENE
What's going on here?!

She clutches Daniel tighter -- he tries to remain calm, but not very well.

DANIEL
Arlene--

TABITHA
We have to go up there--

She nods to the top of the stairs.

DANIEL
Are you fucking nuts?!

TABITHA
Where else is there to go, Danny?

Tabitha inches her way up the stairs, her back against the wall -- testing each step for stability.

ARLENE
Where is she going!

DANIEL
Damn it, Tabitha -- stop!

TABITHA
Screw it.

Tabitha hurries her pace -- runs to the top of the stairs.
 She carefully steps over the corpse on the floor -- peers
 down a long hallway.

TABITHA
 You guys, I see some light down
 here--

Tiny lamps scattered along the walls dimly light the hall.

INT. CONTROL ROOM - NIGHT

Sitting on Kazimir's lap, Veloria sees a light flashing on
 the console -- flips a switch in response.

On one of the screens, an image of Edith appears -- from
 inside the water tank.

Veloria gets up and goes to the console with the surveillance
 screens, pushes a button.

VELORIA
 Where is that little runt...

INT. UNDERGROUND CORRIDOR - NIGHT

Gruv drives down a dank concrete corridor on his electric
 cart, skids to a stop.

Grunting, he adjusts the headset inside his very unusual
 looking ear.

INT. CONTROL ROOM - NIGHT

Veloria punches more buttons, finds a view of Gruv on his
 cart in the underground corridor.

VELORIA
 Gruv, there you are. Water tank,
 prepare for transmission, please.

GRUV
 (on screen)
 Yes, mistress.

KAZIMIR
 And the Ghost from the fire tank is
 ready for retrieval.

GRUV
(on screen)
It will be done, master.

VELORIA & KAZIMIR
Thank you, Gruz.

INT. UNDERGROUND CORRIDOR - NIGHT

Irritated, Gruz tugs on his metal collar, turns the cart around and heads back the other way.

INT. TANK ROOM - NIGHT

Gruz backs his cart through the doorway and parks in front of a row of five solid steel tanks.

A mass of hydraulic machinery controls the delivery chute system, it suddenly comes to life --

-- detaching itself from the Water Tank and reattaching to another tank.

Various pipes, wires, robotic machinery, power cables are attached to each tank.

Gruz picks up another head apparatus device and goes to the Water Tank.

He punches a button on the iris door, it squeals open -- suddenly Edith jumps upright out of the tank --

Gruz is startled only for a moment -- Edith screams upon seeing him before her --

He violently shoves her back down into the tank and rams the apparatus onto head -- just like he did on Jack.

INT. CONTROL ROOM - NIGHT

Kazimir removes his leather boots.

Climbs up into his Pleasure Pod, sinking down into the gelatinous goo.

Veloria goes to sits at another console, to work the controls for Kazimir's pod.

VELORIA
Subject is online. Ready when you
are...

Kazimir smiles wickedly as his head submerges into the gel.

INT. TANK ROOM - NIGHT

Gruv goes to a workbench and picks up an empty Ghost Vessel, a tall glass jar with electrical cables on top.

Opens the lid and swings a rubber hose over it and turns a lever -- the gelatinous goo spits out, filling the jar.

When it's more than half full, he closes the lever and heaves the jar off the bench.

Gruv sets the jar on the floor next to the Fire Tank, pushes a button to open the iris door on the tank.

INT. FIRE TANK - NIGHT

The screeching noise of the iris door opening stirs Jack into semi-consciousness, he looks up at the light.

Gruv reaches into the tank and hits a switch on top of the head apparatus --

-- the spikes holding it in Jack's skull begin spinning like a circular saw.

Jack's eyes bulge open in terror -- as the device cuts open the top of his head -- he screams in agony.

INT. TANK ROOM - NIGHT

Gruv grabs hold of the apparatus and gives a quick jerk backwards, pulling it out of the tank --

-- the apparatus sucks out and holds Jack's brain and spinal cord in its clutches!

Gruv turns to the jar -- pushes a release on the device and shakes out the skull cap -- it drops out, hitting the floor.

Holds the device over the jar -- hits another release switch and drops the brain into the gelatinous goo.

Sets down the apparatus and fastens the electrical lid with cables back on top of the jar.

Nearby, the pipes connected to the Water Tank come to life with a loud pumping sound -- startling Gruv for a moment.

INT. WATER TANK - NIGHT

Small panel doors slide open and a series of water nozzles begin shooting water into the tank.

Edith wakes up and screams -- holds her hands over the spraying water.

INT. CONTROL ROOM - NIGHT

A screen on Veloria's console shows a view --

-- of inside the tank, the water gushing in, Edith thrashes about, screaming.

The EEG screen display spikes like mad.

INT. PLEASURE POD - NIGHT

Kazimir's body spasms at the influx of energy surging from Edith's pain signal.

INT. CONTROL ROOM - NIGHT

Veloria watches Kazimir writhe in the Pleasure Pod, yawns, bored.

Keeps an eye on Edith's vitals -- her hand hovers over the kill switch.

INT. WATER TANK - NIGHT

The water flowing in has almost filled the entire tank, Edith struggles to keep her mouth out of the water --

-- the heavy apparatus on top of her head keeps sinking her down under the water.

INT. CONTROL ROOM - NIGHT

Veloria watches her on the screen -- just as she becomes completely submerged --

-- the EEG display spikes sharply, then reduces to a flatline...

INT. PLEASURE POD - NIGHT

Kazimir stiffens at the final burst of energy transmuting from Edith -- his hands pound the sides of the pod.

INT. CONTROL ROOM - NIGHT

Veloria hits the switch on the Water Tank -- the water nozzles cut off, and the tank begins to drain off the water.

INT. WATER TANK - NIGHT

Edith floats on top of the rapidly receding water, trying to catch her breath, choking, spitting out water.

But still alive.

INT. BRAIN FARM - NIGHT

Gruv enters the darkened room carrying Jack's brain jar, punches a light switch.

Fluorescent tubes blink on, revealing a cavernous sight --

-- tier upon tier of Ghost Vessels plugged into a massive, intricate machine.

It's a collection of hundreds of human brains -- all wired into a central processing unit.

Gruv powers up the Farm, each of the jars spread around the room begin to glow softly.

At a console, he sets down Jack's brain jar, does some checking on the controls, finds one brain to be dead.

Goes over to the dead jar on one of the tier racks, unplugs the brain, and throws it across the room --

-- the jar smashes on the floor, spilling out a brain and spinal cord and gelatinous goo.

GRUV

Oops.

He grunts dismissively.

Takes Jack's brain jar, slides it into the empty receptacle, plugs the wires into the machine.

Jack's brain jar begins to glow.

INT. CONTROL ROOM - NIGHT

Kazimir lifts himself out of the Pleasure Pod, a satiated smile etched across his face.

On another console nearby, a system turns on -- Veloria wheels her chair over to it.

VELORIA
The first Ghost is coming online.

Kazimir jumps down from the Pleasure Pod platform --
-- gel falling off his body in chunks.

KAZIMIR
I hope this batch pushes us over
the threshold...

Veloria grins, wistfully, turns to Kazimir --
-- as he straddles her body on her chair, they lock their
lips together...

INT. MANSION HALLWAY - NIGHT

Tabitha moves quickly along the wall, watching her step.

DANIEL (O.S.)
What's down there?

TABITHA
Nothing yet.

DANIEL (O.S.)
Nothing?!

TABITHA
I don't see any doors.

INT. MANSION STAIRWELL - NIGHT

Daniel tries to gently pull Arlene up the stairs.

DANIEL
Come on, Arlene...

She doesn't want to, tries to push him away.

ARLENE
(sobbing)
Goddamnit. Okay, okay.

She takes baby steps up the stairs, hanging close to the wall, holding her breath.

Daniel watches her every move, nodding.

A blood-curdling scream from Edith echoes up and down the stairwell.

Daniel flips out, shouting at the top of his lungs:

DANIEL
EDIE!!!!

INT. WATER TANK - NIGHT

Edith's body falls to floor of the tank --

-- the top of her head's a gaping hole, the brain and spinal cord removed.

INT. TANK ROOM - NIGHT

Gruv inserts Edith's brain into another gel jar --

-- and throws it under an arm, carries it away.

INT. MANSION HALLWAY - NIGHT

Daniel falls to the floor, trying to catch his breath.

Arlene kneels down beside him, they glance down the long hallway --

-- Tabitha stands underneath a dim light bulb sticking out of the wall above her head.

She looks back at them.

DANIEL
We have to find them, Tabby.

Tabitha turns her gaze down the long, dark hallway.

TABITHA
This has got to lead somewhere.

INT. CONTROL ROOM - NIGHT

Veloria and Kazimir watch the friends in the hallway on one of the surveillance screens.

KAZIMIR
A little closer...

His hand waits above a button on the console.

INT. MANSION HALLWAY - NIGHT

Daniel stands up, motions to Arlene to follow him.

She's reluctant, sitting against the wall.

DANIEL
(whispering)
Come on...

He pads lightly down the hall toward Tabitha, staying close to the wall.

TABITHA
I think there's something around
this corner--

ARLENE
Wait!

Arlene finally gets up and runs down the hallway.

Daniel moves around Tabitha under the light, peering around a bend in hall.

A loud MACHINE IN MOTION noise grinds out from overhead --

-- Arlene stops in her tracks, frightened, stifles a scream.

Tabitha and Daniel look back at her, waving their arms at her to keep coming.

TABITHA
RUN!

INT. CONTROL ROOM - NIGHT

Kazimir's hands work the controls on the console.

The screen switches to a different view of Arlene in the hallway.

KAZIMIR
Gotcha!

He slams a switch on the board.

INT. MANSION HALLWAY - NIGHT

In darkness above Arlene, a pair of doors in the ceiling slide open with a menacing MECHANICAL sound --

-- followed by a ROAR OF AIR being drawn into a vacuum, right above Arlene's head.

Daniel and Tabitha watch in horror --

-- at Arlene being lifted off her feet and sucked into the darkness of the delivery chute!

ARLENE
Ahhhhhhhhhhh!

She disappears -- the panel doors slam shut and the vacuum noise dissipates.

DANIEL
Fucking shit!

Daniel turns to run back down the hall -- Tabitha grabs him around the waist --

DANIEL
ARLENE!

TABITHA
STOP!

-- they both fall to floor, holding onto each other.

INT. DELIVERY CHUTE - NIGHT

Arlene flies down the familiar slippery flexible metal tube that Jack and Edith did --

-- bouncing off the walls, dropping through space, screaming.

INT. DIRT TANK - NIGHT

Arlene lands hard inside the tank, barely conscious.

INT. CONTROL ROOM - NIGHT

Kazimir gives Veloria the signal to go ahead.

KAZIMIR
Showtime!

Veloria runs to up to her Pleasure Pod, excited.

INT. BRAIN FARM - NIGHT

Gruv slides Edith's brain jar into a rack, attaches the wires, plugging it in.

Edith's brain jar begins to glow.

INT. MANSION HALLWAY - NIGHT

Panting, Daniel tries to catch his breath.

DANIEL

Somebody is trying to kill us.

TABITHA

Gosh, you think?!

DANIEL

Yeah, what the fuck do you want to do about it!

TABITHA

Just sit here and fucking think for a moment, okay?

DANIEL

What the fuck is there to think about?! We're inside some kind of death trap!

TABITHA

Run by rich, perverted sick mother fuckers--

DANIEL

Brilliant theory you got there, sis. But why are they doing this to US?

TABITHA

Will you please shut the fuck up for a fucking second!

They're both ready to lunge at each other and brawl.

INT. CONTROL ROOM - NIGHT

Kazimir flips a switch on the console, speaks into a microphone.

KAZIMIR

Gruv, dirt tank has been filled,
prepare subject for transmission.

He watches Veloria sink down into the glowing gel of her
Pleasure Pod.

INT. UNDERGROUND CORRIDOR - NIGHT

Gruv speeds down the corridor on his electric cart, skidding
to a stop.

Touches the headset in his ear.

GRUV

Yes, master.

He puts the cart into reverse, turns around and shoots down
another corridor.

GRUV

(under his breath)

This is going to be a long night...

INT. DIRT TANK - NIGHT

The metal iris hatch opens, waking Arlene.

In the beam of light, Gruv advances towards her with the
apparatus device in his hands.

She looks at this face and screams, trying to move away.

He grabs her throat with one hand.

Slams the apparatus device onto her head with bone crunching
impact.

ARLENE

Aaaaahhhhhhhh!

Blood runs down her face from the spikes clamping the device
to her head.

Gruv punches the button to slam the hatch shut, blocking out
the light.

INT. MANSION HALLWAY - NIGHT

Arlene's blood curdling screams erupt out of nowhere--

-- Tabitha and Daniel jerk in the direction of her voice.

TABITHA
Arlene...?

DANIEL
How are we going to find them?

TABITHA
Find them? How do we know if
they're even still alive?

They stare numbly at each other -- silent for the moment as
Arlene's screaming subsides.

INT. DIRT TANK - NIGHT

Panels in the walls on each side of Arlene slide up -- and a
row of rubber hoses extend inside --

-- they begin spewing streams of dirt.

ARLENE
Aaaaaahhhhhh! Stop! Stop!

INT. PLEASURE POD - NIGHT

Veloria floats in the glowing pink gel.

Closes her eyes as powerful waves of energy from Arlene --

-- pumps directly into her nervous system, near death --

-- sexual ecstasy widens across her face, causing her body to
twitch and jerk...

INT. DIRT TANK - NIGHT

The dirt rains down on Arlene.

She can't move anymore, exhausted at trying -- her screaming
becoming hoarse.

ARLENE
HEEEEEELLLLLLP!

INT. CONTROL ROOM - NIGHT

Kazimir watches the EEG on Arlene's tank.

Just as it begins to flatline -- he cuts off the flow of dirt.

INT. MANSION HALLWAY - NIGHT

Tabitha takes off running down the hallway, around another corner into darkness.

DANIEL
Goddamnit -- Tabby!

He takes off after her.

Unable to see the end of the hallway --

-- Tabitha runs smack into the wall, falling down.

TABITHA
Shit!

Daniel slows down, right behind her.

DANIEL
What is it?

Tabitha jumps back to her feet, hands feeling along the wall.

TABITHA
It doesn't go anywhere.

Daniel puts his hands on the wall too.

Then he puts his ear against the wall, listening.

DANIEL
Did you hear that?

TABITHA
What?

DANIEL
Shhhh! Listen!

Tabitha puts her ear to wall now, face to face with Daniel.

It sounds like someone is moving about on the other side, bumping into things --

-- then something heavy drops on the floor with a DULL THUD.

The someone moves away, a door swings shut, locks.

Daniel starts pounding his hands on the wall.

DANIEL
Hello! Who's in there? HELLO!

Tabitha hears the sounds.

She hits the wall with her fists -- kicks it with her feet.
One violent kick sends her foot through the wall.

TABITHA
What the--?

Daniel looks down at her foot stuck in the wall, helps her pull it back out.

They look at each other for a moment, an idea going off simultaneously --

-- they both start kicking the wall furiously, shredding apart the thin, fake wall.

When the hole they are making gets big enough to crawl through, they stop --

-- and crouch down to look inside the dark hole.

Both are hit by a wave of nausea.

Daniel falls back on his butt.

DANIEL
Jesus, that fucking smell--?!

Tabitha coughs, holds a jacket sleeve over her nose and mouth, still looking into the hole.

TABITHA
Death.

DANIEL
That isn't funny.

TABITHA
Look. There's a light.

They peer into the hole, in distance --

-- something glows a soft orange, fire behind a grill?

Tabitha moves forward into the hole -- Daniel stops her.

DANIEL
Are you sure?

Tabitha tears herself away from his grip.

TABITHA

No, I'm not sure. You got any better ideas?

Daniel wants to slap her -- but controls himself.

DANIEL

By all means, ladies first.

Tabitha takes a deep breath and crawls through the hole in the wall.

Daniel swears to himself -- then quickly follows her.

INT. CONTROL ROOM - NIGHT

Veloria climbs out of the Pleasure Pod, invigorated.

She walks up behind Kazimir at the console, he stares at one of the surveillance screens, concerned.

VELORIA

What's wrong?

KAZIMIR

They've broken into the crematorium.

Veloria leans over his shoulder to look, smiling.

VELORIA

Then let's give 'em something to increase their adrenaline flow.

She walks over to another console and presses a button.

Kazimir glances at her, laughing.

KAZIMIR

Don't burn 'em out too fast!

INT. CREMATORIUM - NIGHT

Tabitha and Daniel crawl into the room, on their hands and knees -- when an overhead light abruptly turns on.

The soft orange light turns out to be a fire inside a large furnace --

-- looking up, they see they are surrounded by piles of dead bodies strewn haphazardly all around the room.

Tabitha and Daniel both jump back in terror at the sight --

-- the dead bodies have all had their brains removed!

Daniel doubles over, throwing up on the floor.

Tabitha makes a grisly discovery and screams at the top of her lungs --

-- Daniel turns around and follows her eyes to see Jack lying on the floor --

-- the top of his skull removed, brain gone!

DANIEL

Jack...?

Shaking, Tabitha backs away --

TABITHA

This can't be happening...

-- trips over another body, catching herself from falling -- she screams even louder.

On the floor by their feet lays the body of Edith -- her eyes wide open in frozen agony -- her brain gone.

DANIEL

EDIE!!

He drops to the floor -- wanting to embrace her, but can't, the sight repulses him too much.

Tabitha turns tail and runs back to the hole in the wall, scrambles through, cutting herself on the jagged wood.

DANIEL

Oh my god, Edie. What have they done to you...?

Tears flow freely from Daniel's eyes as he slowly backs away from Edith's body.

He turns to follow Tabitha out.

INT. CONTROL ROOM - NIGHT

Kazimir flips yet another switch with a sinister flourish.

KAZIMIR
Annnnd -- they're off! Here they
come!

The surveillance screens switches to a different view of
Tabitha and Daniel running down the hallway to the stairs.

INT. MANSION STAIRWELL - NIGHT

Tabitha sprints down the stairs, two, three steps at a time --
-- daringly leaps over the hole/doors where Jack disappeared.

Daniel tries to keep up --

-- trips and rolls down the stairs, painfully landing at the
bottom.

Tabitha helps him back on his feet -- he throws her off,
cursing all the way.

INT. MANSION FOYER - NIGHT

Tabitha pounces on the front door, banging her fists on it,
pulling on the door knob.

Daniel positions his back against the door, motioning to her
to watch out, as he --

-- raises an elbow and SMASHES it through one of the windows
on either side of the door.

INT. CONTROL ROOM - NIGHT

Kazimir rubs his hands together with glee.

KAZIMIR
Fun time is over...

Hits a switch on the console.

INT. MANSION FOYER - NIGHT

Daniel breaks glass away from around the window frame --

-- Tabitha kicks out the other window, when --

-- the massive MACHINERY IN MOTION noise returns, rumbling
the floor beneath their feet.

They look at each other for a paralyzing second -- as the floor EXPLODES outward under them --

-- the DELIVERY CHUTE tube bursts through -- scooping them both up into the air and then retracting again.

Two metal doors slam shut, sealing the hole in the floor.

INT. DELIVERY CHUTE - NIGHT

Daniel falls ahead of Tabitha -- bouncing and screaming down the twisty bends of the flexible metal chute.

Tabitha reaches out and grabs onto a protruding ledge -- holds on tight with every ounce of strength she has left.

Daniel disappears from sight into the darkness.

INT. WIND TANK - NIGHT

Daniel lands hard inside yet another tank, knocking him out instantly.

INT. DELIVERY CHUTE - NIGHT

Tabitha hangs on as the tube seems to be moving somewhere.

TABITHA

DANNY!

She kicks at the sides of the chute -- one powerful kick punches a hole through the metal skin.

Surprised by her strength, she kicks at the hole harder and harder, making it bigger --

-- takes a deep breath and lets go of the ledge and lets herself drop down --

-- quickly reaching out and grabbing hold of the edges of the hole and scrambles through --

INT. CRAWLSPACE - NIGHT

-- Tabitha emerges on the other side of the chute, hanging down, still holding onto the hole in the tube.

A dark cavernous space, like behind the scenes of huge theatrical set --

-- she sees the crazy looking hydraulic machinery that controls the movement of the metal flexible tube.

TABITHA
What is this place?!

INT. CONTROL ROOM - NIGHT

Veloria watches the surveillance screens with Kazimir.

VELORIA
What are you doing? Why waste two bodies in one tank?

KAZIMIR
I didn't think I'd catch both of them at the same time!

He switches the view to inside the Wind Tank -- Daniel lays still on the floor.

KAZIMIR
Where's the other one?

VELORIA
She must still be in the chute.

Veloria sits beside Kazimir and begins working on another console.

She fires up a screen with the view from an infrared camera positioned inside the crawlspace --

-- with a touch pad she moves the camera around searching, turns on a thermal imager -- scans the chute's surface.

KAZIMIR
Look!

He points to the hole in the tube -- Tabitha's body hanging down on the outside.

VELORIA
Don't worry, I'll take care of it.

Kazimir looks at her gravely.

VELORIA
Go. Go get your share...

He nods, gets up and goes to his pod.

Veloria flips a switch on the console.

VELORIA

Gruv, please prepare the subject in the Wind Tank.

Her hands work the controls for Kazimir's pod run, while her eyes stay on Tabitha.

INT. WIND TANK - NIGHT

The iris door in the tank squeezes shut -- Daniel struggles with the apparatus on his head -- screaming.

The familiar narrow panels in the walls open and small jet nozzles move forward --

-- they begin blasting powerful streams of cold air all over his face and body -- Daniel screams even louder.

INT. CRAWLSPACE - NIGHT

Tabitha continues holding onto the side of the hole in the chute -- when it suddenly begins to move --

-- the hydraulics controlling it makes an ear-splitting noise that shakes the tube --

-- she struggles, then finally lets go -- falling down through the dark space --

-- bounces off the massive robotic machinery -- landing on a ledge, unconscious.

INT. PLEASURE POD - NIGHT

Kazimir writhes in ecstasy, enjoying every second of Daniel's pain being transmitted into his system...

INT. CONTROL ROOM - NIGHT

The EEG display zig-zags wildly -- then flatlines.

Veloria cuts off the wind in Daniel's tank, checks his vital signs -- he's still alive, barely.

She glances at another display connected to the Brain Farm -- the three new brains are now all online.

Kazimir rises out of his pod, the gel sliding off his body -- he spits goo out of his mouth.

KAZIMIR
That was a good one.

INT. WIND TANK - NIGHT

Daniel lays on the floor of the tank, slowly becoming conscious -- he tries to sit upright --

-- painfully hits the head apparatus against the ceiling of the tank -- screams.

DANIEL
TABITHA!

INT. CRAWLSPACE - NIGHT

Daniel's scream reaches Tabitha -- her eyes shoot open with a start -- disoriented, she moves slightly --

-- and slips off the ledge -- falling through space again.

Crashes through the floor --

INT. TANK ROOM - NIGHT

-- which turns out to be the ceiling of the tank room.

Gruv stands by the Wind Tank -- startled by the noise above, he looks up, sees Tabitha toppling down from the ceiling.

She lands near his feet with a sickening thud, knocked out once again.

He looks down at her, grunts in surprise.

INT. CONTROL ROOM - NIGHT

Veloria has watched this development on the surveillance screen.

She rises, nodding to Kazimir.

VELORIA
The last one -- she's in the tank room.

Kazimir jumps down from the Pleasure Pod platform, follows her out, shaking the gel off his head.

INT. TANK ROOM - NIGHT

Veloria and Kazimir enter, walking over to Gruv -- he's been patiently standing watch over Tabitha.

They all look down at her prone, lifeless body.

KAZIMIR

Which tank shall we put her in?

Veloria kneels down and rolls Tabitha over, studying her.

VELORIA

She's strong, this one.

Kazimir and Gruv both look at her, not understanding.

Veloria moves hair covering Tabitha's face away, wipes some blood off her forehead.

She stands up, licking the blood off her fingers.

VELORIA

Let's try something different.

A devilish smile spreads across her lips.

Veloria slides her hands under Tabitha's arms -- nods to Kazimir to grab her feet.

He still doesn't comprehend, but complies anyway.

KAZIMIR

What are you thinking, Veloria?

Kazimir grabs Tabitha's ankles -- together they lift her up off the floor.

VELORIA

Put her in our prototype pod.

Veloria looks at Gruv, nodding toward the Wind Tank.

VELORIA

Plug it into the farm, route all signals to the transfer station.

Gruv grunts in acknowledgement, immediately sets to work.

GRUV

Yes, mistress.

Veloria and Kazimir carry Tabitha's body out of the tank room.

INT. CONTROL ROOM - NIGHT

They take Tabitha over to the third Pleasure Pod that hasn't been seen used yet --

-- Veloria fastens the electrode cap on her head, before they gently drop her into the gelatin goo.

KAZIMIR

What do you hope to prove by doing this, Veloria?

VELORIA

Kazimir, she might have the strength we need to push us over the threshold.

KAZIMIR

Or it might burn her out in an instant.

Tabitha floats in the pod, her eyes closed, motionless.

VELORIA

I'm willing to take that chance.

INT. BRAIN FARM - NIGHT

Gruv carries Daniel's brain in a jar to the rack, inserts it into place -- engages it with the system.

VELORIA

(on speaker)

Gruv, please come here.

Gruv grunts in acknowledgement, gazing up at the tiers of brains glowing -- shakes his head as he leaves the room.

INT. CONTROL ROOM - NIGHT

Veloria and Kazimir sit at adjacent consoles, priming the systems for their departure.

VELORIA

(to Kazimir)

Route the transfer station to our pods.

Kazimir flips the appropriate switches.

KAZIMIR

We're taking a huge risk with that one in our--

VELORIA

How long have we been here, Kazimir?

KAZIMIR

I've lost count, Veloria -- and I'm just as sick of these creatures as you are--

VELORIA

Then we have nothing to lose.

Gruv enters, standing at attention.

VELORIA

Gruv, we're going to attempt a gate jump -- please maintain the system for the duration.

Gruv grunts in surprise.

Kazimir playfully hits him on the shoulder, laughing.

KAZIMIR

Don't worry, Gruv. If it works, we'll come back for you!

Veloria gets up from her console, Gruv sits down at her place.

VELORIA

Come on, Kazimir -- let's get out of here...

Kazimir jumps up and walks to his pod and puts on the electrode cap --

-- Veloria does the same and settles down into her pod.

GRUV

Initiating sequence in thirty seconds...

Veloria and Kazimir sink down into the glowing pink gel, as Gruv looks on at them with disdain.

GRUV

Scum bags...

He flips a switch on the console -- a deep, ELECTRONIC WAVE sound slowly rises --

INT. BRAIN FARM - NIGHT

The tiered racks of glowing brain jars begin pulsating.

INT. PLEASURE POD - NIGHT

Tabitha's face in the glowing pink gel -- hair floating, entwined with the wires of the electrode cap.

Her eyes begin moving, as if in a deep REM sleep...

Moving closer onto one of the electrodes on her head --

INT. TABITHA'S BRAIN

--moving inside her brain matter -- synapses are firing through neurotransmitters --

-- beautiful flashing amorphous shapes, dissolving into --

EXT. ANOTHER DIMENSION

-- a misty, cloud-like landscape with infinite horizons.

Tabitha's eyes open -- she looks around with confusion.

Sits upright -- or does she stand up? Where am I?

There's nothing to orient herself to -- am I floating?

She opens her mouth -- tries to speak.

TABITHA

Hello?

A distant response comes back to her -- a faint "Hello!"

Was that her voice echoing back?

TABITHA

Hello? Is someone there?

She peers into the mist -- are there shapes approaching her?

Vague dark blobs appear -- slowly they take on familiar human forms -- walking? -- floating? -- towards her.

From all directions.

They gradually come into focus -- they are humans, all are nude, a large crowd of them -- amassing around her.

GHOST #1
Hello?

GHOST #2
Who are you?

They all are reaching out their hands to touch her -- ever so lightly -- is she real?

Tabitha recoils slightly at their touch, speechless, afraid.

GHOST #3
She's alive!

TABITHA
Am I?

GHOST #2
She doesn't know...

Tabitha looks over the shoulder of those closest around her -- there appear to be hundreds of people, maybe more.

TABITHA
Where am I?

GHOST #4
The space between...

GHOST #3
Can you help us?

Overwhelmed by emotion, Tabitha doesn't know how to respond.

TABITHA
Help you?

GHOST #5
Why have they brought you here?

Tabitha wants to back away, but she can't move.

TABITHA
Who are "they"?

GHOST #1
The dark beings.

GHOST #3

They are trying to use us to go
back.

Tabitha resists being touched by them.

TABITHA

What do you want from me? What can
I do?

GHOST #4

Like them, we want to go back, go
back home...

TABITHA

I don't understand!

One person in the crowd suddenly points -- shouting.

GHOST #6

Look! They're at the gate!

GHOST #7

They're trying to use her fear to
pass over!

In the far distance -- a place where the mist has faded away,
there appears to be a kind of desert landscape.

Alien rock formations -- between two large columns, an
intense white light glows -- ethereal and hypnotic.

Two creatures, similar to Gruv, are making their way toward
the light.

GHOST #1

We must stop them! Stop this
madness!

Tabitha watches the two creatures with fear and wonder -- but
still not comprehending what's happening.

GHOST #3

We must destroy her! Break the
link!

All faces of the crowd turn around to her -- all at the same
time, all eyes on her -- ominous hate.

Tabitha falls backward in fear -- as the crowd presses ever
closer around her -- holding her upright.

DANIEL

WAIT! STOP!

Tabitha can't believe what she hears -- Daniel's voice?

TABITHA

Danny?!

EDITH

Tabitha!

From different directions -- two figures are pushing their way through the crowd towards her.

Daniel! Edith!

JACK

We're coming!

ARLENE

Don't touch her!

And from other directions -- two more figures force their way through the crowd to her.

Jack! Arlene!

Soon they have reached, surround her -- protect her from the seething mob.

Like the others, they are nude, ghostly pale imitations of themselves.

TABITHA

You're alive!

She can't believe her eyes -- are they real?

JACK

I don't think so, Tabby.

The friends and her brother all take turns touching her, gently -- yes, it's really her.

ARLENE

You must still be in your body.

TABITHA

What do you mean?

EDITH

You're not like us, or anyone here.

DANIEL

They're right. I can't explain it, but you may be able to stop this.

Tabitha looks at Daniel with bewilderment.

TABITHA
But how? Where are we?

Jack looks over at the creatures heading to the gate.

JACK
There isn't much time. She has to
wake up.

ARLENE
Yes! Wake up, Tabby! You need to
wake up!

The restless crowd hangs on every word, hoping against hope.

DANIEL
Yes! That's it! Wake yourself up,
Tabitha -- and stop them before
it's too late!

TABITHA
Wake myself up? Am I asleep?!

Daniel, Edith, Jack and Arlene lock their hands and arms
together around her, encircling her -- chanting.

ARLENE
Wake up!

JACK
Wake up!

EDITH
Wake up!

DANIEL
Wake up!

The crowd begins to join in -- a massive group effort.

THE CROWD
(in unison)
WAKE UP! WAKE UP! WAKE UP!

Tabitha starts to cry -- putting her hands over her ears --
falling to her knees -- curling into a fetal position.

THE CROWD
(in unison)
WAKE UP! WAKE UP! WAKE UP!

DANIEL
You can do it, Tabitha! Wake up!

GHOST #7
LOOK! THEY ARE AFRAID!

Again, this person points at the creatures in the distance -- who have now turned around, and are running towards them!

THE CROWD
(in unison)
WAKE UP! WAKE UP! WAKE UP!

Tabitha curls up into a fetal position, retreating from the overpowering crowd --

-- she looks up at the sea of faces screaming at her -- make it stop -- moving inside her eye -- into the pupil --

INT. TABITHA'S BRAIN

-- floating through space, between synapses firing like fireworks -- sensory information overload --

-- to a random montage of images from her life passing before her eyes:

Childhood...

Walking around with Danny and their parents.

Birthday parties...

Playing in the park, enjoying the sun.

Older...

Her first pet puppy...

Diving into a swimming pool.

As a teenager...

Driving a car...

Her first kiss.

To the relative present, sadness...

With Daniel, at the grave of their parents.

Standing somewhere in the wilderness...

Viewing a beautiful sunset, determined.

-- then snapping backwards through montage at high speed --
pulling back out of her brain --

-- out through her eye --

INT. PLEASURE POD - NIGHT

Tabitha's eyes fly open -- they are consumed by fear.

She begins to move her body --

-- thrashing as hard as she can, moving her arms inside the
thick gel of the pod.

Pushing with all her strength against the pressure --

-- exploding upward and out of the pod --

-- to reach the air, spewing goo out of her mouth.

Grasping the edges of the pod, catching her breath, as if
she'd been holding it in for a million years.

She feels the electrode cap attached to her head.

Grabs it and yanks it off furiously, throwing it away.

INT. CONTROL ROOM - NIGHT

Tabitha looks around the room.

Sees the other two pods with Veloria and Kazimir.

Both are still floating in their gel, motionless.

Gruv sits at the console staring at her -- stunned.

Tabitha lays eyes on him -- and suppresses an urge to scream.

Instead she climbs out of the pod, the gel rolling off her.

Gruv slowly stands up, unsure of what to do.

Tabitha spies Kazimir floating in his tank.

On pure intuition she walks over, jumps up to his pod
platform --

-- grabs hold of the wires coming off his electrode cap and
yanks it off his head.

Kazimir's body begins jerking in the gel.

Keeping one eye on Gruv, Tabitha quickly glances around the room -- focusing on various areas --

-- notices the large power cables going into the three pods.

-- is that an axe laying on the floor beneath a bench?

-- Gruv edging closer to her.

-- Veloria floating in her pod.

Gruv walks around the console, getting tentatively closer to Tabitha.

On sheer impulse of the moment, Tabitha jumps down from Kazimir's pod and makes a run for the axe under the bench.

Gruv turns to her aggressively --

-- she spins around and holds the axe in front of herself, ready to attack.

Gruv freezes -- not willing to risk her anger.

Tabitha recognizes his reticence -- then swings the axe at the cables of the main power transformer --

-- sparks explode all over her as the heavy cable drops to the floor --

-- she carefully grabs the bundle of cables it without touching the exposed end --

-- drags it over and heaves it inside Kazimir's tank!

The live electricity of the cable EXPLODES in another fireworks display upon touching the gel in the pod --

-- Kazimir's body convulses in pain --

-- at the same time, Veloria's body in her pod does the same, as if they were linked somehow.

Gruv lunges at Tabitha from behind -- as she spins around swinging the axe at him --

-- he jumps back just in time to avoid getting hit -- but trips and hits the floor hard on his back.

Tabitha jumps down from the pod platform with the axe raised high over her head -- a scream tearing from her throat!

Gruv looks up at her, frozen in horror --

-- he points at the metal collar fastened around his neck.

GRUV
(in an alien tongue, subtitled)
Here...

Tabitha stops in mid swing --

-- surprised that Gruv might actually be trying to communicate.

She holds back for a split second -- studies the collar around his neck --

-- sees the look of panic on his face, as if he were pleading with her --

-- she almost wants to empathize with him for an eternal second --

-- she raises the axe again as he turns his face away --

-- swings the axe down on the metal collar, breaking it loose with one clean break!

Gruv's hands reach up to the collar --

-- ripping it off from around his neck -- he looks up at Tabitha and smiles.

GRUV
(in an alien tongue, subtitled)
Now let's get the fuck out of here!

He jumps up from the floor, runs to his electric cart and speeds off, out of the room.

Tabitha stands there with the axe in hand, watching him leave, dumbfounded --

-- right then, Veloria shatters the surreal moment by bursting out of her tank --

-- her gel splashing out every which way.

She looks at Kazimir in his pod -- and screams.

VELORIA
MY BROTHER!!

Veloria leaps out of the pod and goes to him -- pulling him up out of the gel, cradling his head --

-- Tabitha turns to her with a shudder -- axe raised --
 -- watches as Kazimir's face shimmers and morphs to reveal
 his true form -- a creature much like Gruv --
 -- only younger, more sleek and masculine.

VELORIA
 KAZIMIR!!!

Veloria twists her face toward Tabitha -- spitting out an
 outrageous, hissing scream --

Tabitha grips the axe and runs like hell out of the room.

INT. UNDERGROUND CORRIDOR - NIGHT

Tabitha sprints out into the corridor.

Just in time to see Gruv disappearing on his cart at the far
 end of the hall.

She turns and runs after him -- but after hearing the
 screeching alien wail of Veloria coming after her --

-- she ducks into a nearby doorway.

INT. BRAIN FARM - NIGHT

Tabitha finds herself inside the Brain Farm room -- stopped
 dead in her tracks by the bizarre sight.

Tier upon tier of human brains and spinal cords, floating
 inside jars, mounted on racks --

-- all plugged into a massive machine -- Tabitha falters for
 a moment, overwhelmed by it all.

She looks at the cables coming out of each jar -- follows how
 they are routed into a large power transformer.

Tabitha picks up the axe and raises it high over her head and
 runs headlong at the transformer --

TABITHA
 (battle cry)
 Arrrrrrhhhhhhhhh!!!

-- and smashes the axe down into it -- exploding with a
 powerful shock wave of sparks --

-- knocks her off her feet, sliding across the floor.

Veloria runs into the room at that moment -- she collapses at the main console, screaming.

VELORIA
NO! THE GATEWAY!

Veloria furiously works the controls on the console --

-- desperate to reverse the system from overloading, but it's too late.

Tabitha lays on the floor in the shadows against the wall behind Veloria, let's go of the axe --

-- quietly crawls out of the room without looking back.

The brain jars are pulsating with light like a mad surreal display -- then they each begin exploding --

-- building to a magnificent crescendo of flashing light and flying fragments of glass and brain matter --

-- powerless to make it stop, Veloria growls a deep, resonating war cry -- her human facade shimmers --

-- and morphs into her true self: again, like Gruv, only younger, muscular and feminine.

She turns and dashes out of the room.

INT. UNDERGROUND CORRIDOR - NIGHT

Tabitha runs the down length of the corridor to where Gruv was -- but can't figure out where he went.

On the floor by her feet, she see a metal hatch --

-- with nothing to lose, she reaches down and pulls it open --

-- revealing a dark hole below, unsure if she should jump in.

Veloria flies out the Brain Farm room with a shriek --

-- Tabitha looks up and see's Veloria as her true alien self.

TABITHA
Shit!

Without a second thought -- Tabitha jumps down into the dark, letting the hatch slam shut over her head.

INT. UNDERGROUND TUNNEL - NIGHT

Tabitha falls down through the dark space of the hatch, landing hard on a concrete floor.

The fluorescent lights slowly wink on, revealing the underground tunnel --

-- she has landed right next to the Interceptor car.

She runs around to the driver's side door -- no handle, just a small lever -- she yanks it in the wrong direction.

Veloria can be heard screaming down the corridor above, getting closer and closer.

Tabitha grabs the door lever again --

TABITHA

Come on!!

-- pulls it in every direction possible, finally the gull-wing door opens up.

INT. INTERCEPTOR - NIGHT

Tabitha climbs into the driver's seat --

-- pulls the door down, it bounces back up -- pulls harder until it latches.

She looks around the dashboard -- trying to figure out what to do next.

INT. UNDERGROUND TUNNEL - NIGHT

Veloria jumps down the hatch -- landing on the concrete next to the Interceptor -- Tabitha sees her and screams.

Veloria dives onto the roof of the Interceptor.

She looks down on top of Tabitha through the windshield --

-- her mouth opens, revealing razor sharp teeth -- her tendril hands gripping the glass, wriggling snake-like.

INT. INTERCEPTOR - NIGHT

Tabitha randomly hits buttons and flips switches on the dashboard, side and ceiling panels --

-- trying, hoping to somehow turn on the car.

Veloria raises her tendrils above her head -- swings them down hard onto the windshield --

-- cracks spread all over the surface, but it doesn't shatter.

The ROCKET ENGINE suddenly roars to life.

TABITHA

Oh my God!

The Interceptor shakes and vibrates like a rocket about to take off.

Tabitha puts both hands on the steering wheel --

-- then slams her foot on the acceleration pedal, flat to the floorboards.

Veloria smashes down on the windshield again --

-- this time it shatters into a million pieces.

The Interceptor jolts forward at high speed -- the tires screeching, burning rubber.

Veloria leans over the edge of the roof --

-- one tendril holds on to the car -- the other makes swipes at Tabitha's face.

The g-forces press Tabitha back in her seat hard -- she screams louder each time Veloria tries to make a grab at her.

The lights on the ceiling of the concrete tunnel flash by on Tabitha's face -- she struggles to maintain control.

The Interceptor howls down the concrete tunnel -- it swerves, bouncing off the walls.

Each impact threatens to throw Veloria off the car.

With an insane burst of energy Veloria flips her body off of the roof down on to the front, thrusting one tendril inside --

-- it nearly grabs Tabitha's face -- Tabby leans forward and bites one of Veloria's tendrils savagely in her teeth --

-- tearing away flesh from the tendril -- she spits it out with a mouthful of yellow blood.

The car smacks into the wall again -- as Veloria manages to grab Tabitha by the throat with her other hand --

-- squeezing it with inhuman strength -- screaming like a banshee from hell.

Up ahead of them, the large hydraulic ramp can be seen rapidly approaching --

-- except the roof hatch that opens to the outside road does not open!

Tabitha sees this and spits blood in Veloria's face --

-- Veloria twists her head around and sees the ramp --

-- Tabitha laughs and cries -- closes her eyes --

-- the car hits the ramp -- crashing straight into the concrete ceiling --

--with an EXPLOSION of flames.

EXT. COUNTRY ROAD - DAY

Above ground the sun has risen, tranquil and quiet.

A ten-year-old BOY happens to be riding his bicycle down the road as --

-- the pavement explodes into chaos -- and the Interceptor shoots up and out of the fire and debris --

-- the rocket car lands on the road, bouncing, flying away at incredible speed, out of sight.

Bits of metal, concrete, blood and alien flesh rain down onto the pavement.

One of Veloria's tendrils begins to crawl away.

The boy stops pedaling, can't believe what he has just seen with his own eyes.

BOY

Whoa...

As the Interceptor disappears into the distance, the peaceful silence of the country road returns.

Then the familiar ELECTRIC HUMMING sound of the work cart becomes audible --

-- the boy stands frozen by his bike, watching as the electric cart driven by Gruv nonchalantly speeds by.

A semblance of a smile spreads across Gruv's face --

-- he turns to look at the boy as he drives past him.

GRUV
(subtitled)
Whoa!

Gruv continues on down the road, in the opposite direction of the Interceptor --

-- the boy's mouth hangs open, in stunned awe.

He's completely oblivious as the crawling tendril has reached him -- and now wraps itself around his ankle...

INT. INTERCEPTOR - DAY

Tabitha wipes blood, flesh and bits of bone off her face --

-- from the disintegrated body of Veloria in the crash.

The wind tears into her face and body, hair flying crazy.

She begins to laugh out of relief.

TABITHA
I made it... I'm ALIVE!!

But then realizes she's not really in control of the Interceptor --

-- it's speeding up, not slowing down.

Starts pushing buttons, flipping switches again, frantic -- anything to now get the car to stop.

Something she's done gets engaged and suddenly the Interceptor arcs upward, off the road --

-- a new burst of acceleration shoots the car into the sky!

Now panic over takes Tabitha -- as the Interceptor enters white fluffy clouds -- she starts screaming.

The sky darkens -- turns to black, as the depths of outer space ahead becomes visible.

Tabitha pounds her hands all over the dashboard -- trying to make it stop --

-- her wailing screams become drowned out by the ever growing roar of the ROCKET ENGINE --

EXT. SPACE - NIGHT

The Interceptor blasts off into outer space -- spinning, twirling, becoming smaller and smaller --

-- intertwining with the stars of space -- the little specs of light begin bouncing back and forth --

-- like protons, neutrons, electrons dancing --

INT. MOVIE THEATRE - NIGHT

-- a loud MUSIC SCORE comes pounding onto the soundtrack, in sync with the dancing bits of light, which turn into --

-- intensely animated FILM CREDITS, as usually seen at the end of a movie.

Moving backward from the film credits animation --

-- very slowly reveals the interior of a movie theatre screen and the audience watching the film --

-- can be seen starting to stand up, getting ready to leave the cinema.

The credits wind down to the final "The End" title card and the music fades out, the house lights fade up --

-- moving back even farther -- down into the aisle between the seats -- people walking out stream past.

Overheard random bits of conversation from people commenting on the film they have just seen can be heard:

"What a rank piece of shit!"

"It was definitely made from strictly a Freudian-Marxist point of view..."

"I don't get it, did the girl die at the end?"

"Oh man, I knew we should've gotten baked before seeing it."

"...all those brains were so fake..."

"Dude, it blew me away!"

INT. MOVIE THEATRE - LOBBY - NIGHT

Continuing to follow the crowd as it moves through the theatre lobby, some familiar faces appear:

DANIEL, EDITH, JACK, ARLENE and TABITHA.

They are all laughing and talking as they make their way outside onto the city sidewalk.

EXT. MOVIE THEATRE - NIGHT

Rain comes down in torrential downpour, lit by a full moon.

People are standing and walking everywhere in a teeming mass of confusion, anger and exhilaration.

The theatre's large, neon-encrusted marquee prominently displays the film title: "PHANTASMAGORIA"

Below it reads: "It's An All-Night Ride To Stay Alive!"

EDITH

Oh shit, it's raining again.

JACK

Man, I've never seen such a hostile crowd for a film like this before!

TABITHA

Some people can't get into torture and dismemberment the way we can!

ARLENE

It went a bit over the top, don't you think?

EDITH

That was non-stop agony, if you ask me. Thanks a lot, Danny.

She nudges Daniel playfully.

DANIEL

Oh, it wasn't that bad. I thought for sure there would be more of a twist at the end.

JACK

Just keep repeating to yourself, "it's only a movie, it's only a movie..."

They realize they're getting soaked by the rain.

DANIEL

Damn this rain -- where in the hell
did we park, Edie?

EDITH

Down there -- here's the keys.

Edith hands her car keys to Daniel and points in the
direction of their car at the end of the street.

The movie theatre crowd disperses pretty quickly into the
dark, rainy night.

EXT. CITY STREET - NIGHT

As they approach the end of the block -- Daniel steps out
ahead just a bit as --

-- suddenly from around the corner appears the CARJACKER, his
left ear bleeding --

-- a couple of heavy bank bags are slung over his shoulder, a
gun in his hand --

-- he's running down the sidewalk at full tilt speed -- he
slams straight into Daniel --

-- knocking him down onto the sidewalk -- the Carjacker
stumbles, swearing.

DANIEL

Hey, Jesus, man -- watch where
you're--

CARJACKER

Get out of my way, mother fucker!

The Carjacker points the gun down at him.

Edith and Arlene both scream.

Jack steps up in front of them, his hands outstretched in a
conciliatory gesture.

JACK

It's okay, man -- no harm done!

EXT. PURSUED CAR - NIGHT

The Carjacker turns the gun on Jack, then looks at the car they were about to get into.

CARJACKER
This your car?

DANIEL
We don't want any trouble--

CARJACKER
Shut the fuck up and get into the car -- NOW!

He waves the gun at everyone to get in, an older model American four door sedan.

Daniel fumbles with the keys -- shaking, he opens the door as fast as he can.

EXT. SIDE ALLEY - NIGHT

In the shadows, we can see a slightly disguised Gruv, sitting on his weird electric cart, watching the scene play out.

EXT. PURSUED CAR - NIGHT

The Carjacker rips the keys out of Daniel's hands -- motions for everyone to get inside.

Edith jumps into the front with Daniel beside her, Jack and Arlene follow suit for the back seat.

Tabitha balks at getting in.

TABITHA
I'm not going for your little joyride, asshole.

The Carjacker levels the gun at her face.

CARJACKER
You get in the car right now or I'll blow your fucking head off.

Tabitha grimaces.

TABITHA
It must be a full moon...

She gets into the back seat beside Jack, slamming the car door behind her.

Still holding the gun on everyone -- the Carjacker quickly unlocks the trunk and heaves the bank bags inside.

He looks around the deserted block one more time then ducks inside the car -- just as a BANK ALARM begins to wail.

EXT. SIDE ALLEY - NIGHT

The alarm signals to Gruv that it's time to go.

He switches it into gear, turns around and drives off down the alley into darkness.

INT. PURSUED CAR - NIGHT

The Carjacker holds the gun on Daniel and Edith while he puts the key in the ignition.

JACK
Calm down, man -- who you running
from?

The Carjacker points the gun in Jack's face.

CARJACKER
Are you fucking kidding me?!

ARLENE
Shut up, Jack.

The Carjacker puts the car in gear and stomps on the gas.

EXT. CITY STREET - NIGHT

The car jerks forward, throwing everyone back in their seats.

They peel out around the corner of the intersection --

-- just narrowly missing a POLICE CAR speeding down the street.

The police car swerves just in time to miss crashing into them -- it spins into a 180, following in hot pursuit.

INT. PURSUED CAR - NIGHT

The Carjacker screams, gripping the steering wheel with one hand, waving the gun around with the other.

It's clear that he's in great pain from the device clamped inside his ear.

He notices the police car in the rear view mirror.

CARJACKER

Shit!

DANIEL

You're gonna get us all killed!

CARJACKER

I'm sorry, but I can't--

EDITH

WATCH OUT!

EXT. COUNTRY ROAD - NIGHT

The Carjacker swings the wheel hard through a tight turn, speeding down a road that heads straight out of town.

INT. PURSUED CAR - NIGHT

Everyone screams and shouts and grabs at arms and legs -- trying to get a hold of something -- anything.

The Carjacker floors the gas pedal -- pushing past ninety miles per hour on the speedometer.

Daniel lunges at the man, trying to wrestle control of the car away from him.

Tabitha grabs the Carjacker by the hair -- screaming at him.

EXT. COUNTRY ROAD - NIGHT

The car hits the crest of a steep hill at full speed - the tires leave the ground.

INT. PURSUED CAR - NIGHT

Screaming faces float in space for a brief eternal moment, painting a terrible tableau of panic, fear and dread --

EXT. PURSUED CAR - NIGHT

-- the car literally soars overhead, the undercarriage coming into view.

FREEZE-FRAME

Rusty pipes, rods and wheels are all clearly seen, as if illuminated by a lightning flash --

The ENGINE begins REVVING up to a ominous roar, in sync to a rising, rumbling THUNDERCLAP --

-- merging into a cacophony of HUMAN SCREAMS --

CUT TO BLACK