

Humanity on Display

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EXT. MUSEUM - DAY

A light breezy autumn day. A modern looking history museum looks attractive with the autumn trees and Washington D.C. skyline backdrop.

People walk in and out of this museum.

INT. MUSEUM - DAY

The museum is filled with people. It is a massive place with many rooms.

INT. MUSEUM / SPACE LIVING ROOM - DAY

A TOUR GUIDE, hispanic man, early 40s, suit and tie, eager history buff, walks a group of people through a futuristic space looking living room. The soft sofa is styled in a minimalist space style, there are two armchairs opposite the sofa, the coffee table looks futuristic, the fake big screen TV also matches the vibe of the room. The wallpaper is full of stars and galaxies, the carpet is black with star patterns that sparkle.

TOUR GUIDE

As we love space and astronomy, we wanted to build a replica living room. Could you see yourselves living on another planet? What would your home look like? This futuristic space room brings that vibe to--

A LOUD alarm RINGS.

VISITOR 1

What's going on?

VISITOR 2

What the hell?

Inaudible voices among the visitors.

TOUR GUIDE

Okay, everyone follow me.

Everyone rushes to get out.

TOUR GUIDE

FORM ONE SINGLE LINE, PEOPLE. DON'T PANIC.

CONTINUOUS:

The visitors panic as they try and get out of the room quick.

The iron door SLAMS SHUT. The tour guide and some of the others visitors are on the other side of the door, while five people are TRAPPED in the replica room.

EXT. SPACE LIVING ROOM - DAY

The tour guide hits the iron door in a panic.

UNIDENTIFIED FEMALE VISITOR (O.S.)
GET US OUT OF HERE.

TOUR GUIDE
(Shouts through door)

I'M GONNA GET YOU OUT. HOW MANY--

Inaudible yelling comes from the locked room.

TOUR GUIDE (CONT'D)
HOW MANY OF YOU ARE IN THERE?

UNIDENTIFIED MALE VISITOR (O.S.)
THERE'S FIVE OF US. GET US OUT OF
HERE, MAN.

TOUR GUIDE
OKAY, LISTEN. YOU GUYS JUST HOLD ON.
I'M GONNA GET SOMEONE. JUST HOLD ON.

TOUR GUIDE
Come on, guys.

The tour guide and the remaining visitors leave in a hurry.

VISITOR 3
(To tour guide)

You're gonna get them out of there,
right?

TOUR GUIDE
(To Visitor 3)

Yes, of course.

CONTINUOUS:

INT. SPACE LIVING ROOM - DAY

Five people are trapped in this room. THEO MURRAY, tall, slim, dark hair, casual clothes, white caucasian, 40, tries to open the strong iron door. A 29 year old African-American lady, NORCHELLE MORTON, short hair, feminine, short height, slim build, small shoulder bag on her shoulder, she watches Theo try to open the door.

NORCHELLE

(To Theo)

It's no use. You're not gonna open that door.

THEO

(To Norchelle)

At least I'm trying to do something.
Which is more than I can say for you.

Norchelle huffs.

INT. MUSEUM - DAY

The alarm still rings. A SECURITY GUARD leads people outside. The tour guide and the visitors approach the security guard.

TOUR GUIDE

(To Security Guard)

What's going on?

SECURITY GUARD

(To Tour Guide)

We don't know yet. But if you and your visitors would just follow everyone outside--

TOUR GUIDE

(To Security Guard)

--There are five people trapped in the space living room downstairs.

SECURITY GUARD

(To Tour Guide)

What?...Okay, I'm on it. You guys

(MORE)
 still need to leave the museum, along
 with everyone else.

The tour guide hesitates.

SECURITY GUARD
 (To Tour Guide)

You guys need to leave!

The tour guide and the visitors leave the museum.

INT. SPACE LIVING ROOM - DAY

The five visitors stand around. XAVION FIELDS slumps himself down on the sofa. Xavion, 40, African-American, slim, medium height, bald, pencil chin strap beard/moustache, baggy hip hop style clothing.

XAVION
 I'm not standing all day. May as well
 sit down on this damn couch.

An older lady, EDITH CHAPMAN, Caucasian, olive skinned, 75, tall, skinny. Looks at Xavion.

EDITH
 (To Xavion)

I don't think we're allowed to sit on
 the furniture.

Xavion huffs.

XAVION
 (To Edith)

The situation that we're in right
 now?! Sitting on a sofa doesn't matter
 anymore, lady.

INT. MUSEUM - DAY - CONTINUOUS

The museum is now cleared. No more people in this place except for the security guard and the people trapped.

The security guard lifts his walkie talkie to his mouth.

SECURITY GUARD
 (Into Walkie Talkie)

(MORE)
 This is security at the History
 Museum. We need--

The alarm stops. The Security Guard looks around for a moment.

SECURITY GUARD (CONT'D)
 (Into Walkie Talkie)

Five visitors are trapped in the space room. We need help here asap. Can anyone hear me? Come in, come in, over.

A muffled sound comes from his walkie talkie.

SECURITY GUARD
 (Into Walkie Talkie)

Hello?

INT. SPACE LIVING ROOM - DAY

A red-headed man PATRICK GRIFFITHS walks towards one of the armchairs. Patrick is above medium height, 35, sweater and trousers, quite muscly.

PATRICK GRIFFITHS
 I think I'll sit down, too.

Patrick sits down on one of the soft futuristic looking armchairs.

NORCHELLE
 Why hasn't anyone come for us?

PATRICK GRIFFITHS
 (To Norchelle)

It's only been a few minutes. Someone will be here. The tour guide is gonna get us help.

CROSSFADE:

INT. SPACE LIVING ROOM - DAY

Silence in the room.

CONTINUOUS:

PATRICK GRIFFITHS

We don't know how long we're going to be in here. Why not introduce ourselves. My name is Patrick, but I go by Pat.

NORCHELLE

Norchelle

XAVION

I'm Xavion.

THEO

My name is Theo.

EDITH

Edith.

PATRICK GRIFFITHS / PAT

Nice to meet you all.

XAVION

There ain't even anything to eat up in this room.

PAT

(To Xavion)

But there is a water cooler.

Pat points to the water cooler at one of the corners of the room.

PAT (CONT'D)

And there's what looks like an emergency bathroom through that door there.

Pat points to the door.

NORCHELLE

(To Pat)

Really?

Norchelle walks to the bathroom door, she opens it.

INT. BATHROOM - SPACE ROOM - DAY - CONTINUOUS

A toilet and a sink is in this tiny room. Norchelle turns on the taps, water runs out of both, she turns off the taps and leaves the bathroom.

INT. SPACE LIVING ROOM - DAY

NORCHELLE (SARCASTIC)
Well at least we have that!

EDITH
I think I'll have some water.

Edith walks up to the water cooler and gets her drink.

XAVION
There could be a fire.

THEO
(To Xavion)

No, there would have been smoke at least, by now.

A cellphone rings.

XAVION
It's mine.

Xavion takes his phone out of his pocket.

XAVION
(On Cellphone)

Hey, babe.

(BEAT)

XAVION
(On Cellphone)

Not good. I'm currently trapped in a museum.

(BEAT)

XAVION
(On Cellphone)

Yeah. In a futuristic space room to be

(MORE)
 exact. They're gonna get us out of
 here.

(BEAT)

XAVION
 (On Cellphone)

Yeah, there's five of us trapped in
 this damn room.

(BEAT)

XAVION
 (On Cellphone)

I'll be aight.

(BEAT)

XAVION
 (On Cellphone)

Okay, baby. Bye.

Xavion hangs up his phone call, he puts his cellphone back in
 his trouser pocket.

XAVION
 I was just talking to my wife on the
 phone. If the people employed at this
 museum can't help us...at least other
 people know.

NORCHELLE
 I should text my aunt. Let her know
 I'm okay.

Norchelle takes her cellphone out of her small shoulder bag
 and starts to text.

EXT. MUSEUM - DAY

Groups of visitors stand around. We focus on two older
 African-American ladies whose conversation is inaudible among
 all the other visitors. These two ladies are mid 60s,
 PHYLICITY CALDWELL, and LUCINDA MORTON, who is Norchelle's
 aunt.

Lucinda takes her cellphone out of her bag.

CONTINUOUS:

LUCINDA
(To Phylicity)

My niece just texted me.

PHYLICITY
(To Lucinda)

Is she okay?

Lucinda responds to Phylicity while she looks at her phone.

LUCINDA
(To Phylicity)

She's fine. She says the people in there with her seem like decent people.

INT. MUSEUM - SPACE LIVING ROOM - DAY

Theo is on one of the armchairs, Edith is on the other armchair, Pat sits on the floor, Norchelle is on the sofa, Xavion is on the other end of the sofa.

XAVION (RAPPING)
Yo, I'm stuck in a museum space room,
the room starts to make you feel like
you're on shrooms, this is wack, I
wish I had turned back, before I
entered this museum, I--

THEO
(To Xavion)

--Listen, we don't want to hear your rhymes, okay?!

XAVION
(To Theo)

The hell's your problem, dude?

THEO
(To Xavion)

You're subjecting us to your rapping.
You haven't stopped to think that
maybe we don't want to hear it.

CONTINUOUS:

NORCHELLE

(To Theo)

I don't mind it.

THEO (UNDER HIS BREATH)

Of course you don't.

NORCHELLE

(To Theo)

What was that?! Not quiet enough. We all heard you.

NORCHELLE (CONT'D)

(To Theo)

You've just exposed yourself as a racist.

THEO

(To Norchelle)

A racist?, don't call me a racist, lady, okay?! I have black friends.

Xavion laughs.

THEO

(To Xavion)

Why is that funny?!

XAVION

(To Theo)

You don't even hear the words that come out of your mouth, man.

XAVION (CONT'D)

(To Theo)

You don't know how many times us black people hear that same tired rhetoric that you undercover racists spout.

XAVION (CONT'D)

(To Theo)

(MORE)

You have to prove to us that you're not racist by telling us that you have black friends. That's what all racists say, man.

THEO (SARCASTIC)

(To Xavion)

Oh well, excuse me for sticking up for myself.

THEO (CONT'D)

(To Xavion)

I didn't know that sticking up for myself meant that I'm a racist.

NORCHELLE

(To Theo)

There's a difference between sticking up for yourself and trying to justify yourself. If you truly know you're not racist, you don't have to tell us you have black friends.

THEO

(To Norchelle)

Whatever. I know I'm not a racist, okay?!

PAT

Look, why don't we all try and get to know each other instead of attacking each other.

THEO

Mr peacemaker over here.

NORCHELLE

(To Theo)

And what's wrong with wanting to keep the peace?!

PAT

(To Xavion)

Xavion, you have good rapping skills.

(MORE)
are you a professional rapper?

XAVION
(To Pat)

Yes, I am. I'm just trying to get that record deal. I've got a little music studio in my crib. I have some tracks that I share on some music streaming sites.

THEO
(To Xavion)

Let me guess, they're all about getting the money and the bitches.

XAVION
(To Theo)

Actually, no they're not.

THEO
(To Xavion)

Yeah right.

XAVION (CONT'D)
(To Theo)

I'm not gonna defend my music to you. I'll simply say this...my last name is Fields, so if you want to...check out my music on all free streaming music sites.

EDITH
(To Xavion)

But there could be other rappers named Xavion Fields.

Xavion removes his cellphone from his pocket. He flicks through his phone as he answers Edith.

XAVION
(To Edith)

My face is on my music. You have to put an album cover on your account.

(MORE)
here is a photo of me on mine.

Xavion walks over to Edith and shows her his photo on his phone. He walks back to the sofa and sits down, he puts his cellphone back in his trouser pocket.

PAT
(To Xavion)

So what is your music about?

XAVION
(To Pat)

Issues that are worth talking about. Like poverty in the black community, the struggles, young people getting taken advantage of with the drug selling, broken homes, and ways we can try to change it.

PAT
(To Xavion)

Even though I don't like rap music, I respect that.

XAVION
(To Pat)

Thank you.

XAVION
I'm one of those conscious rappers,
and I don't curse.

THEO
(To Xavion)

You religious or something?

XAVION
(To Theo)

Yep, I'm a Christian. I don't always talk about God in my lyrics, but God is still glorified.

THEO
(To Norchelle)

(MORE)
How about you, Norchelle? Are you a
Christian too?

Norchelle huffs.

NORCHELLE (SARCASTIC)
(To Theo)

Because all black people are
Christians, right?

THEO
(To Norchelle)

It was just a question.

NORCHELLE
(To Theo)

I've got no problem with questions,
but the fact that you asked me
straight after, and not anyone else.

EDITH
(To Norchelle)

You remind me of my granddaughter.
Strong in her opinions.

Norchelle smiles at Edith.

EDITH
(To Norchelle)

You're very pretty. Do you have a
boyfriend?

NORCHELLE
(To Edith)

Edith, I was raised to respect my
elders, so I'm going to be as
respectful as I can. I don't accept
your compliment. And I want to explain
why.

EDITH
(To Norchelle)

Okay, but I didn't intend to upset

(MORE)

you, dear.

NORCHELLE

(To Edith)

I believe you, but I want to say some things. The compliment on my physical appearance...I have no problem with. What I do have an issue with is straight after the compliment, you ask if I have a boyfriend...now why does a woman's attractiveness have to equate with being in a relationship? Why can't a woman just be called attractive without the query if she has a boyfriend?! I'm not trying to attack you, Edith, this question also is a question to society.

NORCHELLE (CONT'D)

I'm talking to all of you now, not just Edith, because I don't want it to seem like I'm attacking her.

NORCHELLE (CONT'D)

Y'all, think about it, have you ever noticed this in society? That when women are complimented on our looks, a question about our relationship status follows?!

NORCHELLE (CONT'D)

I want to make it clear I'm not an extreme feminist who gets upset about every little thing. I do agree with some feminism, and the things that I've said is something that I feel is valid and not oversensitive.

XAVION

(To Norchelle)

You got a good point there. I feel you on that.

NORCHELLE

(To Xavion)

Thank you.

CONTINUOUS:

NORCHELLE

(To Edith)

And to answer your question, Edith.
No, I don't have a boyfriend. I'm
asexual.

EDITH

(To Norchelle)

Asexual?

NORCHELLE

(To Edith)

Yes, it means when a person is not
attracted to men or women.

NORCHELLE (CONT'D)

(To Edith)

I'm aromantic asexual to be exact.
Which is not romantically nor sexually
attracted to anyone. When it comes to
relationships, friendships are just
fine with us aro-aces...that's a
nickname for aromantic asexuals.

NORCHELLE (CONT'D)

There's a lot of sub-categories of
asexuality, that many people who are
not asexual get confused as to what it
is.

THEO

(To Norchelle)

I know what asexuality is.

NORCHELLE

A lot of people still think asexuality
has to do with plants, when it also
has another meaning.

INT. MUSEUM - DAY

The Security Guard and the repair men are in the foyer.

SECURITY GUARD

The space room, the door cannot open
from the inside and out. Come on, I'll
take you guys down there.

The repair men follow the security guard downstairs.

INT. SPACE LIVING ROOM - DAY

EDITH

There must be a way for them to get us
out of here, I mean--

An abrupt knock at the door.

SECURITY GUARD (O.S.)

HELLO? IS EVERYONE OKAY IN THERE?

THEO

YEAH. WE'RE OKAY.

SECURITY GUARD (O.S.)

WE'RE GONNA GET YOU GUYS OUT.

THEO

OKAY.

Loud noises on the outside of the door. The sounds of
electric tools that make contact with the strong iron door.
Drill sounds and hammer sounds are heard.

Everyone in the room waits while in silence.

The noise stops.

EXT. SPACE LIVING ROOM - DAY

SECURITY GUARD

What's the problem? Why have you guys
stopped?

REPAIR MAN 1

(To Security Guard)

Our tools are not getting this door
open. We need to get different tools.

SECURITY GUARD

(To Repair Man 1)

Seriously?

INT. MUSEUM - SPACE LIVING ROOM - DAY

EDITH

Did you hear that? They can't get the door open.

EXT. SPACE LIVING ROOM - DAY

REPAIR MAN 1

(To his colleagues)

Come on, guys.

REPAIR MAN 1

(To Security Guard)

We'll be back.

The repair men leave.

SECURITY GUARD

(Through the door)

GUYS, THE REPAIR MEN ARE GONNA COME BACK WITH BETTER TOOLS, OKAY?

XAVION (O.S.)

WHAT'S GOING ON, YO?

SECURITY GUARD

(Through the door)

THEY CAN'T GET THIS DOOR OPEN. THEY'LL BE BACK. JUST SIT TIGHT, GUYS.

INT. SPACE LIVING ROOM - DAY

Everyone hears the security guard leave.

THEO

I don't believe this.

PAT

We'll be alright, guys. They will get us out of here.

XAVION

I'm supposed to be seeing my son today. My ex wife will bring him to my house and I won't even be there.

CONTINUOUS:

THEO

(To Xavion)

There were quite a lot of kids at this museum. Your son's not into museums?

XAVION

(To Theo)

He canceled, so I thought I'd just come here by myself. He wanted to hang out with his new friends. So I only get to see him late afternoon today, but now that's not gonna happen...being trapped in this place.

NORCHELLE

(To Theo)

How about you, Theo? You got kids?

THEO

(To Norchelle)

Yes, I have three.

THEO

(To Norchelle)

You?

THEO

(To Norchelle)

Oh, I should have stopped to think...you're asexual--

NORCHELLE

(To Theo)

--It's fine. Asexuals can still have kids...there's adoption for example, but no I don't have kids. I like my independence too much.

THEO

(To Norchelle)

I understand. Sometimes having kids is

(MORE)
too much. Your life is not your own anymore. But there's a joy in being a parent that is difficult to describe.

THEO
(To Edith)

Edith? How about you?

EDITH
(To Theo)

I mentioned to Norchelle earlier how she reminds me of one of my granddaughters. So, yes, I have five children, six grandchildren.

THEO
(To Edith)

Wow. Big family. Must be nice during the holidays and birthdays.

Edith smiles at Theo.

EDITH
(To Theo)

Yes, it is.

THEO
(To Pat)

Pat? What about you?

PAT
Well, I've been married for seven years, no kids, my wife's at work, so I came here by myself, took a week off work, I work for a law firm.

NORCHELLE
(To Pat)

What does your wife do?

PAT
(To Norchelle)

(MORE)

She's a delivery driver. The company she works for delivers everything from food to books to clothes to electronics, you name it. They're becoming quite a successful company.

NORCHELLE

(To Pat)

That's interesting because I was just talking to my friend the other day that there are not enough women in these types of jobs. There's never been a female repair worker in my neighbourhood and iv'e lived there for nine years. Other jobs and careers that are considered only for males...it's rare for women to work in, even though we have every opportunity nowadays. Most women are still taking traditional roles.

PAT

(To Norchelle)

You're right to a certain extent. My wife works with some women, but there are still more men.

EDITH

(To Norchelle)

Norchelle, what do you do for a living?

NORCHELLE

(To Edith)

I'm a graphic designer. Since Covid, the company I work for allows us to work from home more.

EDITH

(To Norchelle)

That's a great career. One of the reasons I asked was that you mentioned women rarely working in male-dominated jobs, so I wanted to know your field of work.

CONTINUOUS:

NORCHELLE

(To Edith)

I think graphic design is on that level. It isn't physical work, but there are more women than there used to be in graphic design.

PAT

(To Norchelle)

Also, you know, just because women now have more workplace opportunities, a lot of women simply aren't interested in doing those male-type jobs.

NORCHELLE

(To Pat)

That's true. And I get that there's not a lot of female representation, and only a small percentage of women are willing to work in an all-male environment. And let's not ignore the statistics that women are at a higher risk of sexual harassment in a mostly male workplace.

PAT

(To Norchelle)

Laws are stricter now. There's HR, there's a lot of new rules in workplaces.

NORCHELLE

(To Pat)

You're right, and I'm glad to be working with the company I work at. I've been sexually harassed in the past at other jobs and back then nothing was really done.

PAT

(To Norchelle)

I'm sorry you went through that.

CONTINUOUS:

EDITH

(To Norchelle)

Yes, I'm sorry also, my dear, but what do you mean when you say nothing was really done?

NORCHELLE

(To Edith)

I mean that when I told someone, they talked to the guys, but there was no punishment and it was forgotten.

NORCHELLE

One of my friends had a complete breakdown because she was sexually harassed at work. She couldn't work at all after, and moved in with her parents.

PAT

(To Norchelle)

Not to minimise yours and your friend's bad experiences, but it could be possible than men may get harassed in the workplace also.

NORCHELLE

(To Pat)

Well, they must not be reporting it or speaking out, coz I've never heard of that.

THEO

(To Norchelle)

I sense slight hostility there, Norchelle.

NORCHELLE

(To Theo)

You're wrong. No hostility from me.

THEO

(To Norchelle)

(MORE)

Hmm...I don't know.

NORCHELLE

(To Theo)

Think whatever you like, Theo. You guys have got it easy compared to us women.

XAVION

(To Norchelle)

You don't think men have problems too, Norchelle?

Norchelle looks at Xavion.

NORCHELLE

(To Xavion)

Of course I know men have problems, but some things like sexual harassment is more common against women.

XAVION

(To Norchelle)

I agree, but to say guys have got it easy compared to women is a blanket statement.

NORCHELLE

(To Xavion)

Listen, Xavion. I've been harassed in the work place and on the street when I'm simply trying to go about my business. And most of the men who harassed me were black men, so you're lucky that I'm even talking to you right now.

XAVION

(To Norchelle)

Lucky?!

NORCHELLE

(To Xavion)

(MORE)
Yeah, lucky.

Norchelle looks away from Xavion. She looks straight ahead.

XAVION
(To Norchelle)

That ain't fair. You don't even know me. And have I been harassing you?

Norchelle doesn't answer. She continues to look straight ahead.

XAVION
(To Norchelle)

That's what I thought.

XAVION
(To Norchelle)

You talk about being anti-racist, yet you show your own prejudice by telling me I'm lucky that you're talking to me, simply because I'm a black man.

PAT
(To Xavion and Norchelle)

Look, why don't we just stop talking about this for a moment.

Norchelle looks at Xavion.

NORCHELLE
(To Xavion)

Racism and preference are two different things. Like I said, most of the people who harassed me in the past were black men. So forgive me for not trusting black men, right now.

Norchelle looks away from Xavion again. She looks straight ahead.

XAVION
(To Norchelle)

And you believe your views are not

(MORE)
racist? Just preference?!

XAVION (CONT'D)
(To Norchelle)

You're putting an entire group of people in a box, Norchelle. And it ain't right.

Norchelle doesn't answer. She stands up.

NORCHELLE
I need to use the bathroom.

Norchelle walks towards the bathroom. She opens the bathroom door and closes it behind her.

PAT
I'm tired of sitting on the floor.

Pat gets up and walks towards the sofa, he sits down where Norchelle was sitting on the opposite side of the sofa to Xavion. Edith is still on one of the armchairs. Theo stands with his back against the wall next to the big iron door.

The sound of the flush of the toilet is heard, the tap from the sink in the bathroom is heard, the sound of water for a few seconds...the sound of the tap being turned off...the water stops. The bathroom door opens. Norchelle exits the bathroom and closes the door behind her. She walks to the empty armchair and sits down.

Norchelle takes her phone out of her bag. She starts to text.

NORCHELLE
I hope we don't have to stay in here all night. I have a dog at home. I need to contact my mom to feed her if I'm not coming home.

PAT
(To Norchelle)

What breed of dog do you have?

Norchelle continues to text, she doesn't look up from her phone.

NORCHELLE
(To Pat)

(MORE)
She's a Jack Russell.

Norchelle puts her phone back in her back, she sits back in the armchair.

PAT
(To Norchelle)

How old is your dog?

NORCHELLE
(To Pat)

She's seven, her name's maxi. She doesn't get separation anxiety, thank God. So I can spend a day out at places like this. But, I never expected to be locked in a museum room.

XAVION
(To Norchelle)

None of us did.

PAT
(To Xavion)

What about you, Xavion? Do you have any pets?

XAVION
(To Pat)

No, I don't like dogs. I'm not keen on animals, period.

XAVION (CONT'D)
(To Pat)

I don't wish harm to any animals, I just am not interested in them.

XAVION (CONT'D)
This is probably a bit too much information, but at one point in my marriage, me and my wife didn't think we were gonna make it, we were separated and agreed to see other people, and I would not even date a

(MORE)

woman who has pets, no matter how fine she was, and I kept that vow.

THEO

(To Xavion)

Wow. So, you told these women that's why you wouldn't date them?

XAVION

(To Theo)

Yep. And it's something that people should think about when dating. What's the point of dating someone who has pets when you don't like pets yourself? How is that gonna work?

THEO

I've read stories that some people asked their partners to give up their pets because they were not animal lovers.

XAVION

(To Theo)

I would never ask someone to do that for me. It's like asking someone to give up their child. Not that I'm saying children are the same as pets.

NORCHELLE

(To Xavion)

Pets are a member of the family.

XAVION

(To Norchelle)

Exactly. And I respect that. Pets are just not my thing.

PAT

(To Edith)

How about you, Edith? Any pets?

EDITH

(To Pat)

(MORE)

My beloved cat passed away two years ago.

PAT

(To Edith)

I'm so sorry to hear that.

EDITH

(To Pat)

Thank you.

THEO

I love animals, but I'm not a pet owner and never will be. You get emotionally attached to your pet, and when they die...you're heartbroken.

EDITH

(To Theo)

Being a pet owner is bittersweet. You don't think about your pet dying until they begin to get very old. But many animals need a loving home and you can be thankful to know you can give them that. That's how I saw things when I was a cat-owner.

NORCHELLE

One of the things that frustrates me about some humans opinions on pets is some people actually find it funny when someone's dog or cat dies, like it's no big deal, it's just a cat, it's just a dog. Anyone who thinks like that has never had a pet in their life coz how are you gonna laugh at that situation?!

PAT

(To Norchelle)

I agree. I had pets growing up all through my childhood. I just don't have any now as an adult as my wife and I are rarely at home.

PAT (CONT'D)
I once had a pet bird growing up. He--

NORCHELLE
(To Pat)

--You had a pet bird? Like in a cage?

PAT
(To Norchelle)

Yeah, but--

NORCHELLE
(To Pat)

--I don't agree with that. Cages...I think it's unfair to the birds.

THEO
(To Norchelle)

Wow, you must be an animal activist.

NORCHELLE
(To Theo)

You could say that. Not the kind of animal activist that breaks the law, but I am an animal rights activist, yeah.

NORCHELLE
Studies show that keeping birds in cages is more harmful to them emotionally and can cause them many problems.

PAT
(To Norchelle)

Well, my parents didn't just keep our bird in a cage all day.

NORCHELLE
(To Pat)

But some people do, and it isn't right.

NORCHELLE (CONT'D)

Even when I'm watching a movie and all of a sudden there's a scene that has a big beautiful colorful parrot in a cage...that is heartbreaking to me.

NORCHELLE (CONT'D)

There's petitions and stuff to ban pets in cages. And people are also stealing exotic birds from their natural habitat to sell. And some of these lovely birds die on the way to their owner. The wildlife trade is disgusting.

NORCHELLE (CONT'D)

One thing that gives me hope for wildlife is knowing there are animals that are living wild and free...at least that's something.

THEO

(To Norchelle)

I hear that.

EDITH

(To Norchelle)

Agreed.

XAVION

There's a lot of bad in the world and there's a lot of good.

CROSSFADE:

INT. MUSEUM / SPACE LIVING ROOM - DAY

THEO

It's now six pm.

Theo sighs in frustration as he looks through his phone.

THEO

I'm gonna look on my phone and see if I can find out how we can get ourselves out of this room.

CONTINUOUS:

EDITH

(To Theo)

Are you going to ask AI?

Edith laughs.

Theo doesn't look up from his phone as he continues to browse on it.

THEO

(To Edith)

Maybe.

EDITH (CONT'D)

I heard about this new technology, I don't trust it.

THEO

(To Edith)

AI has its positive sides though. It isn't all bad. If you need a quick answer to a question? find an AI site and it gives you your answer instead of having to search and search.

PAT

(To Theo)

AI has put a lot of people out of work though.

Theo continues to search through his phone without looking up.

THEO

(To Pat)

The way I see it, and obviously the way many companies see it, is if an AI machine or a robot can do a job fifty times faster than a human and is more efficient at the job than a human, then it's time for those replacements.

THEO (CONT'D)

I used to do bricklaying and other physical jobs like that, but I changed that line of work before all the

(MORE)
robots taking over, kicked in,
otherwise, yeah, I'd probably be out
of a job like many people are now.

Theo puts his cellphone back in his trouser pocket.

THEO
Dammit. We need tools to get ourselves
out of here. I thought maybe there
could be another way...obviously not.

XAVION
(To Theo)

So what's your line of work now?

THEO
(To Xavion)

I'm a house-husband. My wife's in real
estate, we decided that I would raise
the kids at home.

XAVION
(To Theo)

That's cool.

NORCHELLE
(To Theo)

I always respect that when a man says
he's a house husband. With all the
sexism that taking care of the home
and the kids being a woman's job, it's
refreshing when I hear a man doing
that job instead.

THEO
(To Norchelle)

Thank you.

PAT
It's unfortunate that we got locked in
this room, but you know what? I'm glad
I'm trapped in a room with intelligent
thought-provoking people. I mean that.

Pat smiles as he looks at each and every one of them.

CONTINUOUS:

XAVION

(To Pat)

I feel the same way, man.

PAT

I think once we all get out of here, we can take away with us anything that we may have learned through our discussions here today.

THEO

(To Pat)

Pat, you sound like you want to be a psychologist or something.

Theo laughs.

PAT

(To Theo)

Well...kinda.

THEO

(To Pat)

What, so you're a psyche trainee or--

PAT

(To Theo)

--No, I am actually a psychologist.

EDITH

(To Pat)

You said you work for a law firm.

Pat stands up, he puts his hand in his pocket, he removes a key, he holds it up in view for everyone to see.

Theo's smile fades as he stares at Pat with the key. Everyone stares at Pat. The room is dead silent that you could hear a pin drop.

PAT

This key that I'm holding is the key to this main door.

CONTINUOUS:

THEO
Is this some kind of sick
joke?

NORCHELLE
What the hell?

XAVION
Is he for real?!

PAT
The company I work for has teamed up
with this museum on a temporary basis.

PAT (CONT'D)
This was an experiment on human
behaviour.

Shit!

XAVION

THEO
You've got to be kidding me,
man!

PAT
No, this no joke.

PAT (CONT'D)
The company I work for wants results
on how humans interact and react to
each other when in extreme situations.

XAVION (ANGRY)
(To Pat)

So you been lying to us this entire
time?

Pat sighs.

PAT
(To Xavion)

Yes.

PAT
I don't work for a law firm. As I
said, I'm a psychologist.

NORCHELLE
This is unbelievable.

EDITH
(To Pat)

(MORE)

But what about the tour guide? The security guard? The repair men? They tried to get us out of here.

PAT

(To Edith)

They all knew about this experiment. They had to make it look real.

Theo shakes his head as he scowls at Pat.

PAT

Look, everyone, I'm sorry for lying to you.

NORCHELLE

(To Pat)

Is that all you've got to say?

PAT

(To Norchelle)

I'm telling you all the truth now. And to add anything else would be patronising.

THEO (SARCASTIC)

(To Pat)

Oh, you don't want to be patronising.

PAT

(To Theo)

Do you already know that trait about yourself, Theo? Sarcasm? You've used it quite frequently here today. Sometimes too much sarcasm can be harmful.

Theo walks up to Pat.

THEO (ANGRY)

(To Pat)

If I wanted to be psychologized, I would have gone to a damn psychologist myself, wouldn't I?!

CONTINUOUS:

Theo paces the room.

NORCHELLE

(To Pat)

Yeah, I mean, who are you to manipulate us and try to perform therapy on us?!

PAT

Listen, everyone, I meant what I said. I am sorry I lied to you, but this is not just about how people react in extreme situations. I am hoping that you all can take something positive out of this experience. Think about your conversations here today.

Theo walks back up to Pat.

THEO (ANGRY)

(To Pat)

Alright, you son of a...just let us out of here, before I take the key off you myself.

PAT

I genuinely hope you all learned something about yourselves here today.

Xavion stands up.

XAVION (ANGRY)

(To Pat)

Whatever, man. Just open the damn door!

Pat walks towards the door.

NORCHELLE

(To Pat)

Do you not realize how condescending you're being? Telling us to look at ourselves, like you're perfect.

Pat stops by the door, he turns around, he looks at

Norchelle.

PAT
(To Norchelle)

I never said I was perfect, Norchelle.
And as a psychologist, it's required
for me to get therapy before I begin
trying to help others.

XAVION (ANGRY)
(To Pat)

Oh, you're trying to help us!

EDITH
(To Pat)

This is not the way to help
others...to perform therapy without
our consent.

XAVION
Real talk.

NORCHELLE
Exactly!

Pat turns around. He unlocks the door. Everyone walks out.
Each of the four people look at Pat as they leave. Pat with a
peaceful facial expression looks at everyone one of them in
the eyes as they leave.

CROSSFADE:

INT. CAFE - DAY

A busy cafe. The baristas serve food and drinks to the
customers. People walk in and out of the cafe. A local news
broadcast plays on the TV.

NEWS REPORTER
A local unnamed museum and a local
therapy company called Dynamic
Dynamics are being sued as they
conducted a human psychological
experiment at the museum. One of the
attorney's who is representing one of
the people suing is saying the
experiment was an abuse of power.

An ATTORNEY, white, 50s, grey hair, male, stands opposite the
News Reporter. The camera focuses on the attorney.

CONTINUOUS:

ATTORNEY
(To News Reporter)

My client has suffered from a lot of emotional stress since this incident. A psychological experiment must be consensual as this wasn't. The psychologist manipulated my client and the other people who were involved. That is psychological abuse. And we're also working on having this man's license taken away.

NEWS REPORTER
(To Attorney)

Thank you.

The camera focuses on the News Reporter.

NEWS REPORTER
That is all the information we have for now on this case, but we are sure to bring updates as this court case moves forward. And in other news...

The News Reporter's words become inaudible.

FADE TO BLACK.