

MONSTER MACHINE

written by

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FADE IN:

EXT. PARK - DAY

A young man, SHANE VIKI, walks over to the park bench his friends sit at. His friends welcome him back.

There is a young woman who Shane has never seen before and he thinks she is beautiful. She is POLLY GIALLI.

EXT. PARK - NIGHT

Shane and Polly talk and laugh together until later that evening and Shane goes home.

INT. APARTMENT - NIGHT

Shane walks through the door of his apartment, then locks the door behind him.

He looks through his fridge, grabs some leftovers, then goes and eats it on his couch.

Beside Shane on the couch is a pale DEAD BODY dressed in a suit, with St. Patrick's Day decorations on him.

Suddenly, the dead body wakes up.

DEAD BODY (O.S.)

Hello.

Shane pauses in the middle of eating. He turns to look at the dead man, who looks at him also.

BEGIN FLASHBACK

EXT. VIKI FAMILY HOME - DAY

On the front lawn Shane hugs his mother and waves goodbye to his family.

His father enters the driver's seat of the family vehicle, while Shane places his packed bags in the trunk.

INT. BUS - DAY

Shane rides on the bus down the highway with his ear buds in his ears and an excited look on his face.

INT. APARTMENT - NIGHT

Inside Shane's one-bedroom apartment, Shane stays up and watches TV and uses his laptop.

He smokes a ton of weed and drinks many beers.

INT. APARTMENT - DAY

Shane enters his home with bags of fast food.

He eats poorly, continues to drink and smoke throughout the daytime, and listens to music loudly on his laptop.

INT. APARTMENT - NIGHT

Shane smokes and drinks all night again, while he watches television and plays music through his laptop, both at low volume.

INT. APARTMENT - DAY

The dead body first appears on the couch. White-cloth bandages cover the body like a mummy.

Shane enters his living room and he is very shocked to see it there.

He paces the room and thinks to himself before he calls 9-1-1 on his cellphone. He listens to the operator, then responds.

SHANE

Ambulance.

When he looks back at the couch the body is gone.

SHANE (CONT'D)

False alarm, I-- I thought I saw something.

After the hospital operator gives him their response Shane ends the call.

The body comes and goes, and over time Shane gets used to seeing it randomly appear.

Shane decides to remove its bandages, and sees the dead man in a suit underneath. The deceased man is very pale and his flesh looks like it could peel away.

On St. Pattie's Day Shane decorates the dead body, then proceeds to drink a bunch of beers.

END FLASHBACK

INT. APARTMENT - NIGHT

Shane and the dead man in a suit still stare at each other.

SHANE

Am I crazy, or did you just say
"hi" to me?

The dead man smiles at Shane. His teeth are white and intact.

DEAD BODY

You're not crazy. Bring it in, pal.

The dead man extends his arms. Shane hesitantly enters his embrace, though the dead man's arms feel strangely safe and comfortable to Shane.

The dead man holds the back of Shane's head and pats his back simultaneously.

EXT. PARK - DAY

Shane sits at the park bench and smokes a joint with a few of his friends. One of his friends, GEORGE, lectures Shane and the others.

GEORGE

Did you know that all sickness, all negative feelings we go through is directly linked to the food we eat. When people eat meat, they are putting into their bodies an animal that was stripped of their life, who did not want to die! All that fear and stress of growing up on a farm where the animals face daily abuses, and then being murdered while they are still only children, is channeled into the meat, and that is what causes all the stressors and hate that humans feel daily. If everyone ate a vegan diet, the world would find peace, finally. Do you get that, Shane?!

SHANE

Yes, I'm listening, George.

INT. APARTMENT - DAY

Shane watches a SKETCH SHOW on his television set.

SKETCH SHOW (O.S.)

Mom? It was fucking good potato salad.

Shane and the TV audience both laugh.

Shane suddenly gets the feeling there is someone in the room with him, someone under the couch beside him.

He goes beside the couch, gets down on all fours, lifts up the flap at the foot of the couch and peers underneath.

There at one corner of the couch lays a VAMPIRE, that appears smaller now than its actual size.

Shane beckons for him to come out of hiding, then he reaches his hand for it to take.

The vampire bares its fangs and reaches its claws towards his hand instead.

Shane gets back up and thinks a moment, then he gets an idea.

He duct tapes blankets over the windows to block out the sunlight.

Shane successfully gets the vampire to come out of its crypt under the couch.

It looks over one-hundred years old, with blueish skin, and pointed ears and teeth, and it stands one-foot taller than Shane.

SHANE (O.S.)

There, that must feel better.

VAMPIRE (V.O.)

You are correct.

SHANE

Are you-- Telepathic?

VAMPIRE (V.O.) (O.S.)

To communicate directly through your mind is one of many abilities I possess.

SHANE

Wow.

SHANE (V.O.)

My name's Shane, what's yours?

Shane extends his hand for the vampire to shake. Once again it flinches away from making contact with Shane.

VAMPIRE (V.O.)

Please, could you supply me with sustenance, I am quite famished.

SHANE (V.O.)

I don't keep any blood bags handy. I'm sorry.

VAMPIRE (V.O.)

You know, there are simpler ways to retrieve blood.

INT. HARDWARE STORE - DAY

Shane looks down the sights of various air rifles, until he finds his favorite and purchases it.

EXT. FOREST - DAY

A rabbit sits still on the forest-floor.

Shane aims his rifle at the small creature. He lowers his weapon, lets out a sigh, gets up, and exits the forest.

INT. PET STORE - DAY

Shane checks out the store's supply of rats, and he points to one of them.

INT. APARTMENT - DAY

Shane places the rat on a plate in his kitchen, and holds it in place with a small belt-strap.

He walks over and places the trapped animal on his living room table, in front of the vampire, who sits where Shane normally sleeps.

The rat struggles frantically under its restraint and lets out screeches.

The vampire's claws inch closer and closer to the tiny creature.

Polly now sits in Shane's apartment on the opposite couch from the one Shane sits on. They listen to music through Shane's laptop.

She stands up and walks over to the windows.

POLLY

Why do you have these up? I'm just gonna--

SHANE

Stop!

Shane looks over at the corner of the room opposite the windows. Then back at Polly.

SHANE (CONT'D)

It's just I have a sensitivity to the light through windows. Hurts my retinas.

POLLY (O.S.)

Oh. Okay.

Polly goes back to sit on the couch she sat at earlier.

POLLY (CONT'D)

You know what would help brighten this place up? A dog!

SHANE

My landlord said big animals aren't allowed.

POLLY

You know there are small dogs. Or you can get a cat, those are much easier to take care of, they practically take care of themselves! I heard pets have an excellent effect on mental health.

SHANE

What makes you say that?

POLLY

No reason. I just think pets make good company.

INT. APARTMENT - NIGHT

Shane sits asleep on a chair by his window, with his bong and a cardboard container of onion rings he did not finish on the windowsill next to him.

Shane wakes up with a start.

He looks around, rubs his eyes, then picks up the onion rings, shakes the container a little, and about a dozen tiny ants all crawl out from under the rings.

He quickly drops the container on the floor, and the ants scatter, all except for one. It stays in its place on the floor right in front of Shane.

Shane bends down and looks closer to see the ant and it appears the tiny insect bows down to Shane.

Shane stands back up, then picks up the onion rings and places one of them in front of the ant before he throws out the rest of the fallen fried onions and goes back to bed on the couch.

INT. APARTMENT - DAY

The next morning, Shane wakes up with the ant on top of him, though now it is the size of a small dog.

The giant ant crawls up and down Shane's body excitedly when it sees he's awake, then it crawls down the couch and onto the floor and looks to Shane, while it wiggles its abdomen.

Shane reaches out his hand, and pets the ant on its head.

SHANE

Good girl.

EXT. STREET - DAY

Polly and Shane walk across a paved road-bridge that goes above a river with trees along the sides of water.

The water in the river is a grey-green color and travels slowly. There is a rusted shopping cart stuck in the river.

Polly stops at the middle of the bridge to look over the edge at the water and trees.

Shane, who carries with him shopping bags, stops for her.

POLLY

Nice view, wouldn't you say?

SHANE

No, actually, I wouldn't.

POLLY

Huh? What would you call it, then?

SHANE

I'd call it an example of the poor state this city is in, and a sign that the planet is dying, all because of the greed of humanity.

(beat)

Take a closer look at what's below us. That water is not clean. Who knows how dirty that water actually is, what kind of sickness it carries with it? Imagine swimming in that for more than a few minutes, you'd be sure to feel its effects. You'd be exiting that water with more than what you entered with. You ever wonder why fishing is outlawed along this river? Think of what those fish now carry inside them, what types of genetic mutations they have acquired. Not just that, take a look over there, what do you see?

POLLY

A shopping cart?

SHANE

I see laziness, and a symptom of someone who has lost hope, and ill regard for our planet's well-being. The world must change its ways. It must begin helping its people, and helping its planet. Or else, I fear there will be no future.

INT. APARTMENT - NIGHT

While Shane sits in his seat on the couch and watches television, the bathtub begins to fill up with a gross, dirty, dark-green sludge.

Shane starts to smell the putrid scent of whatever rises in his tub. He goes to investigate.

He enters the bathroom, and slowly approaches the bathtub.

A giant, mutant fish launches its body out of the sludge and it knocks Shane over and lands on top of him, as it thrashes about and makes an awful sound.

Shane closes his eyes, then squirms his way out from under the fish.

He goes to the bathtub, reaches his hand into the sludge and unclogs the drain by pulling out a long piece of plastic.

He turns on the bath spigot and fills the tub up with cool water, as it drains the slime.

Shane waits for most of the sludge to drain, then picks up the fish with all his might and throws it back in the bathtub.

Water splashes over the side and onto the floor.

The fish swims back and forth inside the tub, much happier now.

INT. HARDWARE STORE - DAY

Shane searches the store until he locates the mini-pools. He rolls one on its side towards the registers.

INT. APARTMENT - DAY

Polly sits on the same couch she always sits on when she comes over to Shane's, with Shane on the second couch. They both watch the TV.

Polly turns her head and notices the kiddie-pool that rests on the floor with a blanket over it behind the couch Shane sits on.

She points to it.

POLLY

What's that?

SHANE

That's a gift for my nephew.

POLLY

Oh. That's nice!

They both look back towards the television. On TV is a celebrity gossip show. The show's HOST discusses a famous celebrity.

HOST

Next up on our program, we will be exploring behind the scenes of singer-slash-songwriter Stacey Starbird's latest cross-world tour.

POLLY

She's so beautiful. I wish I looked like her.

SHANE

I think you are more beautiful than any celebrity.

POLLY

That's sweet of you to say, but I'm sure there are things about yourself you wish you could change too.

INT. APARTMENT - NIGHT

Shane wakes up on his couch, he notices a light shines from behind his dresser that holds his gaming systems and various items in its drawers.

Shane gets up and slides the dresser to the side, which reveals the entrance to a dirt-tunnel. There's light up ahead.

Shane enters the tunnel and reaches the lights that hang on a long cord along the tunnel's ceiling.

He continues further into the tunnel, until he reaches a hollowed out room.

Inside the room is various science equipment. There's beakers, and jars of chemicals. There's lockers full of who knows what. In the middle of the room is a steel table.

Across from Shane there is a desk where a MAD SCIENTIST sits and writes very quickly onto pieces of paper. The scientist is a large man, dressed in a peculiar fashion.

The mad scientist stops his writing suddenly, then turns in his seat to greet his guest.

MAD SCIENTIST

What a pleasant surprise. You are the first human I have seen in ages. There's just too much to do! Answer me this, do you have access to a hardware store?

SHANE

Yes.

MAD SCIENTIST

Marvelous!

The scientist turns back to his desk and grabs a scrap of paper to jot down a drawing.

MAD SCIENTIST (CONT'D)

If you could, locate for me this piece of hardware, here is some of the current year's currency, based on your body I presume we are in Canada. I must say, the specimen of this era leave much to be desired. I could help you get the body you always wanted. I could implant in you the wit and comedic-timing of the great Canadian sketch-comedy legends Picnicface. The pectorals of Canadian strong-man Maxime Beaudreault, or perhaps you would like to have always at arm's reach the bosoms of--

SHANE

No, thank you.

MAD SCIENTIST

Are you absolutely positive?

SHANE

Yes, quite sure.

MAD SCIENTIST

Any who, will you collect for me the part I need?

SHANE

Sure, I'll go get it for you now.

Shane exits the cavernous laboratory through the tunnel.

SHANE (O.S.) (CONT'D)

Bye! Weirdo.

MAD SCIENTIST

I look forward to our next encounters.

INT. HARDWARE STORE - DAY

Shane looks back and forth between the diagram the scientist gave him and the store's inventory, until he locates something quite similar to what the cave-dweller drew.

INT. APARTMENT - DAY

Shane holds up the blanket to look out the window after he blows out the smoke from his bong.

He notices a black vehicle parked across the street. He watches the car closely, then the driver's seat window rolls down, and in the front seat is a faceless man in a suit.

Shane gets up from his seat quickly and hides, then he looks back out the window.

The vehicle is still there, though the window is rolled back up.

There's a knock at the door. Shane slowly turns his eyes to the front door.

SHANE

Who is it?!

POLLY (O.S.)

It's Polly!

Shane moves to the front door and peeks through the eye-hole and sees Polly.

He opens the door for her. Then moves back to the window.

SHANE

Here, check this out, tell me I'm not just seeing things.

POLLY

What is it?

SHANE

Do you see a black car parked across the road?

POLLY

Yeah.

SHANE

I think I'm being spied on. It's not safe for you here. You should leave.

POLLY

We should talk. I'm worried about you, Shane.

SHANE

Please, you gotta leave.

Shane's eyes begin to water.

SHANE (CONT'D)

It's only a matter of time before they arrive.

POLLY

I'll be back, when it's a better time for you.

Polly exits the apartment, while Shane paces the living room.

He goes back to look out the window.

While he is occupied at the window, the giant fish creature, which has sprouted human-like legs and feet, walks out of the washroom and slips back into its pool without Shane noticing.

INT. APARTMENT - NIGHT

Shane sits with the lights off and the TV on, next to the window, and every now and then he lifts the blanket to peek out into the street.

The TV turns off.

Shane gets up and carefully walks over to the table and reaches around in the dark for the TV remote.

He finds it and presses the on button and when he does, the lights in his apartment turn on instead of the television.

There with him stand more faceless people in suits, at random places in the room.

They don't move a muscle.

The lights go out again, then the TV starts playing again, though not the channel it was on earlier.

There on Shane's big-screen TV is a large, reptilian, floating BODY-LESS HEAD. The giant head speaks in a deep, hissing voice.

BODY-LESS HEAD

Shane Viki! It is time you met your
maker! Bow before your creator! Or
you shall die!

Shane has fear in his eyes, and he does what he is told.

BODY-LESS HEAD (CONT'D)

There's no escaping our species!
This planet will finally reach
order! Our world shall emerge soon!

The reptilian leader's face disappears off the screen, then
subliminal messages flash across the screen, which hypnotize
Shane to go to sleep on his couch.

The TV turns off again.

INT. APARTMENT - DAY

Shane places another rat on a plate on the table in front of
the vampire, who sits on the couch.

The vampire looks at the rat, then at Shane, then the rat,
then back at Shane.

VAMPIRE (V.O.) (O.S.)

It's time, Shane. Time for you to
make your sacrifice. We both knew
these pittance would never satisfy
my thirst. Enter the lavatory with
me.

The vampire forces Shane into the washroom, by hypnotizing
him with his words. Once they are both inside the bathroom,
the door closes.

The vampire hangs upside down above the bathtub, with Shane
upside down too, held in its arms.

The vampire uses his long claw-like finger to slice Shane's
throat.

Blood drips down into the tub from his wound.

Some blood squirts onto the overhead light, making the entire
room red.

The vampire squeezes Shane so tightly his bones turn to dust
and the rest of his blood pours out at a rapid pace.

Shane is completely out of blood and the tub is full.

The vampire tosses aside the used up Shane, then he floats down into the bloodbath, and dunks himself underneath.

The vampire opens the bathroom door, and whistles as he exits the bathroom along with steam that escapes through the top of the doorway.

The vampire now looks like an attractive young man, and he uses the skin of Shane like a towel wrapped around his waist.

Shane wakes up on his couch, and he breathes heavy and his head is sweaty.

There's a knock at the door.

Shane goes to answer it, and there stands Polly outside his front door.

POLLY

I couldn't wait any longer!

Polly invites herself into the apartment.

POLLY (CONT'D)

We need to talk! Oh! I-- I didn't know you were entertaining guests, Shane.

Shane turns to where Polly looks, and he cannot believe his eyes.

POLLY (O.S.) (CONT'D)

Why didn't you tell me you had company? Who is this, your friend?

There, outside his kiddie-pool stands the giant fish creature, that now from swimming in the tap water has the appearance of a fish-scaly, muscly human male.

SHANE

This-- This is-- Craig?

Craig walks over to Polly and sweeps her up off her feet.

POLLY

Oh, Craig! You're so strong!

SHANE

Hey! What are you doing?! Put her down!

POLLY

It's alright, Shane. I love sushi,
this just seems right, knowing what
my food cums from.

Polly and Craig laugh, while Craig walks out of Shane's
apartment with Polly in his arms.

Shane drops to his knees and bangs his fist on the floor as
he screams out in frustration.

POLLY (O.S.) (CONT'D)

I hope we are going back to your
place.

Shane now lies on his couch, eyes open and motionless.

He turns his head to see a long line of tiny ants. that
travel towards and cover various Sour Patch Kids inside their
plastic wrapper on the living room table.

INT. HARDWARE STORE - DAY

Shane picks out a simple, cheap, red and black vacuum.

INT. APARTMENT - DAY

Shane turns on his recently-purchased vacuum and proceeds to
suck up all the ants that surround his old, forgotten food.

He goes around his home to suck up all the insects he can
find.

The only ant left is Shane's pet ant.

Shane picks up the giant ant and tosses her out the
building's back door.

The ant crawls back to the door, feels at it with its
antennae, and lets out strange ant-whimpers.

INT. APARTMENT - NIGHT

Shane sleeps on the couch.

He wakes up from the sounds of his vacuum as it shakes around
the floor every few seconds.

He gets close to the cleaning device after it stops.

A cluster of sparks shoot out of it and Shane flinches away.

He watches the vacuum closely.

It explodes and he falls down and shields his eyes.

The remains of the vacuum rest a few feet from Shane, and a fire burns from it.

Out of the flames rises a fifteen-foot ant-monster.

The monster stabs into Shane with its foreleg, lifts him into the air, then brings its mandibles around his throat and closes them.

Shane's decapitated, fear-infested head drops down to the floor.

INT. APARTMENT - DAY

Shane rests shirtless in his darkened living room, on the metal table from the scientist's cave that has taken the place of his couch he usually wakes up on.

Shane wakes up feeling very groggy and all he can do at the moment is look forward, up at his ceiling.

SHANE

What a weird dream.

SHANE (V.O.)

What the heck? Why aren't I able to move?

The mad scientist's head and upper body pop into view.

MAD SCIENTIST

Good news, Shane. The operation was a complete success. That part you supplied for me was just what I needed to begin your surgery.

SHANE (O.S.)

What operation? Surgery? What are you talking about?

The other monsters now crowd around Shane too and enter his line of sight.

MAD SCIENTIST

Why, the donor operation. Don't you remember signing the contract? You agreed to donate to us your organs.

SHANE (O.S.)

You took my God damn kidney!? Wait,
did you say--

MAD SCIENTIST

Kidneys. Plural. Not just those, we
also now have ownership over your
lungs, stomach, heart--

SHANE

But I'm-- I'm alive?

MAD SCIENTIST (O.S.)

Yes, I told you, I am very skilled.

SHANE

Did you freaks leave me with
anything?!

MAD SCIENTIST

Yes, you still have your brain,
many would say the most precious
organ.

(beat)

Do not fret! Just take a look at
the job I did, and try telling me
it was not performed with the
utmost precision. By the steadiest
hands known to man.

Shane can move his head. He looks down at his body and sees a large sewn-up scar all along his chest and stomach in the shape of a question mark.

Shane is granted access to his limbs and he gets up quickly off the foot-end of the table.

He presses his body up against his blanket-covered window to try and give himself space from the monsters, who slowly step towards him.

Shane gets an idea. He pulls off one of the blankets that covers the wide window, though behind it is not what he was expecting.

On the other side of the window is what looks like a sleek government facility, full of faceless employees in suits, and hospital scrubs, and police uniforms.

A group of faceless doctors observe what Shane experiences and they write on clipboards.

Shane pulls down the rest of the blankets and the facility and its employees is all he sees through his windows.

While it appears very bright in the facility, it remains dark in the apartment.

Shane cowers in the fetal position against the wall underneath his windows while the monsters advance on him, until they are inches from him.

The room is bright and back to normal.

Shane still cowers against the wall, fully-dressed all along.

There's a knock at the door.

Shane raises his head, then sits up and looks around the room with a blank expression, then he gets up and answers the door.

Polly stands there.

POLLY

Hey Shane, can I come in?

SHANE

Of course.

Polly enters the apartment and they walk over to the living room.

The windows are bare and they frame the outdoors and shine the sun's light, with the blankets on the floor below them.

Shane's favourite couch is back now too, and the steel table along with the monsters have left.

Polly quickly wraps her arms around Shane and holds onto him tightly.

Shane fills with contentment.

POLLY

I want to help you, Shane.

Polly moves her one hand to hold the back of Shane's head and places her other hand on his back and starts to pat.

Shane recalls this is the same way the dead man hugged him days ago and Shane becomes very paranoid.

POLLY (CONT'D)

I think you have a mental health disorder.

Shane pulls Polly off of him and pushes her away hard. She falls down in front of him.

Polly looks up at Shane, who has a deranged look on his face.

Polly starts to cry and she hides her face. Shane's face settles.

Polly watches Shane quickly exit his apartment.

FADE OUT.