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INT. ESTATE HOUSE - DAY

Massive estate type home, it's very old, creepy. From the outside someone watching can barely be seen from the top window. Two young girls talk with each other just in front of the estate house. They turn, looking at the house.

FADE TO:

Inside the house itself, loud pounding of a human heart is heard. As each pound thumps, a new area of this large home is shown. Up the stairs and down the hall the thumping takes us to its final destination. The door flies open to reveal...

A MAN sits. We can't make out who he is quite yet. He holds a picture of a woman. The man wipes away tears from his eyes. Seeing something out his window, he leans out a bit. Two young girls are near the front entrance.

He leans out to take a better look. One girl stays put as the other runs to the front door.

THE MAN

And so it begins.

Outside of hospital, close in to sign "Saint Beth's hospital"

INT. HOSPITAL - DAY

HARRY

Try to remember Kate.

Harry Collins, age 60. One other person is with him. A hospital orderly stands close by looking at KATE WILSON'S age 16, face in disbelief.

ORDERLY

What happened to her Harry?

HARRY

Trauma, worst case I've ever seen
I'm afraid.

ORDERLY

She doesn't look human anymore.

Harry shoots a look to the orderly.

ORDERLY (CONT'D)

Sorry.

(CONTINUED)

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HARRY

Kate, you're safe here... please
tell us what happened to you inside
that house.

KATE

House... house

Kate slowly stands, as the words leave her lips. She turns to look at each of them. The orderly backs away in fear. Harry looks in her eyes.

HARRY

Kate try to remember what happened
in that house... what did you see?

The thought of that house brings everything back to her in a bad way. She quickly opens the door and runs down the hospitals main hallway.

INT. HALLWAY - DAY

Doctors, nurses and patients look on in sear terror as they see her as she runs down the hall.

An older man grabs his chest in pain at the sight of her. People scream in horror.

As she runs fast down the hall. Her head does not move at all.

Not up or down, left or right. It is the most surreal thing ever seen as her head stays perfectly still as she runs.

Harry and another hospital worker try to catch her.

INT. SMALL ROOM, HOSPITAL - DAY

She opens a door and tries to jump out of a tenth story window. She's about to climb out.

Harry grabs her arms as she's hangs outside about to fall to her death. Harry is the only thing holding her from a one hundred foot drop.

He holds on to her arms inches away from her face. Harry can't stand seeing her look at him. For now she looks far worst then moments ago. He shuts his eyes tight and tries to pull her up.

He calls for help. A hospital worker comes and grabs her arm. Seeing her face he panics in fear.

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HARRY

Shut your eyes and pull her up.

He cannot do this; he is petrified in total shock.

HARRY (CONT'D)

(Yelling)

SHUT YOUR EYE AND PULL HER UP.

He does, and pulls her slowly up. Those watching from the inside of the room doorway watch on as the top of her head is seen. Then her whole head now is in view.

When her face comes up from the open window people look on in complete shock and horror.

They turn away, some scream in terror as they see her face slowly arise from the window.

Harry pulls her up with all his might.

She lands on his chest, face to face. He opens his eyes and she looks at him.

The look of sheer fright in his eyes is unthinkable. Kate moves up with tears in her black eyes.

KATE

Help me...please help me.

INT. TRAUMA CENTER - HOSPITAL - DAY

ALEX, 30's weak looking, frail. Next to him is his wife SHERRI, late 20's.

Harry walks in as they go about their work.

HARRY

Alex, Sherri. How are you two doing?

ALEX

Harry, since when do you come down here to trauma. Are you feeling trauma?

Alex laughs at his stupid joke.

SHERRI

Harry, God Harry, It's been over two years since we last saw you.

(MORE)

(CONTINUED)

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SHERRI (CONT'D)

How is everything going with you?
Give me a hug. Give me a hug.

HARRY

I'm fine Sherri; everything is
going well with you? Have you two
heard about the young girl a day
ago?

SHERRI

Kate? What happened to her Harry?
She's under your care right?

ALEX

I heard about that. Is her face
that bad?

HARRY

That is why I am here. I need the
type of help only you two can give.
I fear she's under a type of
extreme trauma.

ALEX

We'll be happy to help you Harry,
count on it. Just make sure you
don't dope her up with those pills
you guys give out all the time
before we can see her.

HARRY

Yes Alex, I don't dope people
up...Umm, forget it. I will see you
two Tuesday at noon in my office.
And, thank you both very much.

SHERRI

No problem Harry.

Harry leaves the room.

SHERRI (CONT'D)

Why do you have to say that to him
for?

ALEX

Thought it was funny... Ouch, that
hurt.

Alex gets pinched hard.

INT. LIBRARY - UNIVERSITY - DAY

Lisa, age 20, wears horn-rimmed glasses. The kind people who want to look smarter than they really are ones. She sits studying.

Harry stands, looking over her shoulder. Watching what she's studying for.

HARRY

My little Lisa's studying to be a psychiatrist.

She looks up in delight to see Harry.

LISA

Harry... Harry Collins my freshman high school science teacher. Oh Harry I missed you from those days. College is so hard now.

HARRY

Lisa, I've talked with your professor and he told me many good things about you. I'm proud of my best student. And I've come here to offer you a chance to help me with a most unusual problem I have at the hospital I now work in.

LISA

You want my help? I don't know Harry. I'm so busy with my studies, big test and all.

HARRY

Well that's understandable Lisa. I'm asking several people to join me. I just thought you would be interested. I do plan on asking Beth for her help also.

LISA

Beth,,, that beatnik. That bitch,... yes. I remember her; forget about what I just said. I'll be there Harry. Yes indeed I will.

HARRY

Good, Tuesday at noon at the local hospital.

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Harry leaves Lisa as she holds onto a pencil. She breaks it in her hand.

INT. SMALL OFFICE - LOCAL MILITARY BASE - DAY

Harry sits and explains the story of Kate to two men.

HARRY

Therefore gentleman, that's why I sought you two out,

Tom, 40's rugged manly. Tom's a military doctor specializing in combat trauma. Next to him is Ted. 30's heads up the government's special branch dealing with UFO's, aliens encounters, big foot sightings.

TOM

That's quite a story. I've many years dealing with the type of shock trauma you just described.

TED

She spent only a minute in that house and turned into a living dead girl?

HARRY

She is not a living dead girl. I did not say anything like that. I need your help. That is why I'm here.

TOM

So what you're saying is, if we can help you.

Harry rub's his face in disbelief.

TED

So you're here because you need our help?

HARRY

Yes... yes I do, I need your help.

TOM

It sounds like you need our help Harry. What can we do for you?

Harry just looks at these two bulkheads.

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HARRY

Come to the local hospital Tuesday
at noon. Ask for Harry Collin's.
That's me.

TED

Harry, we're military. We always
ask the same question repeatedly.
It's how we do things around here.

HARRY

Will you both be at the hospital at
noon Tuesday?

TOM

Yeah, sure Harry, We'll help you
out.

HARRY

Thank you gentleman, Good day too
you both.

Harry leaves.

TOM

That guy's really uptight.

TED

Sure is Tom. Something about that
guy though.

INT. PSYCHIC SHOP - DAY

As Harry walks into the towns only Psychic shop. He's greeted
by a black cat as it walks to him.

No one's inside the shop, lots of cheap trinket's and books.
As well, as all sorts of bizarre looking oddities.

BETH (O.S.)

I'll be right out.

HARRY

No hurry.

And there's Beth, age 20, Jet-black hair. She's somewhat
Gothic looking, but in a hot way. Dressed like a true physic.

BETH

Harry? My old high school teacher...

She runs up to him and hugs him.

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HARRY

Beth my... uh, most interesting pupil... my have you've grown. Just look at you. How are you doing?

BETH

I'm doing well for myself Harry. After high school I opened this little shop.

Harry look's around. Old, badly need of repairs, smelly too.

HARRY

I'm proud of you Beth. You've done well for yourself.

BETH

Never thought I'd see you here Harry. Do you want your palm read?

HARRY

Oh, no... No. Nothing like that, trust me I know my future. Beth, I need your help with a patient of mine. I asked people from all fields of medicine to join me. But I may be in need of your type of help as well. Maybe the help only you can give Beth.

BETH

Harry, I'm sorry. I don't know what I could do for your patient. I just sell books and read palms.

HARRY

You've read many of these book's correct?

BETH

Yes.

HARRY

Then you'll be perfect for the job. Besides, Lisa will be there too.

BETH

Lisa? The princess, Oh yes I remember her. That little bitc... uh, Yes... yes Harry. I'll be there.

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HARRY

Good, be there Tuesday at noon at the hospital. See you then.

INT. CONFERENCE ROOM - HOSPITAL - DAY

The six people Harry invited waits on Harry.

Everyone's is talking with each other, but not with Beth.

Ted sees her all alone walks to her and introduces himself. He can tell she feels uncomfortable around everyone.

TED

Hello miss, I take it you're bored of all their pseudoscience babbling huh?

They both laugh quietly. Beth glances at the other's as Lisa gives her a dirty look.

BETH

So, soldier boy. What should I call you hmm?

TED

Ted.

BETH

Beth... pleased to meet you, what kind of soldier are you?

TED

Government work, I'm a special investigator. Say you've seen a UFO, aliens... or Big Foot. They call me to check it out.

Beth eyes widen with delight.

BETH

That's a very interesting job you have. Say, have you ever seen a real UFO?

TED

No, not yet. I've seen hundreds of fake pictures of them though. Say, why does that girl over there keep looking at you funny?

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BETH

Oh her, that's Lisa. We grew up going to all the same schools, having the same classes. Me stealing her lunches, answers from tests... boyfriends. Stuff like that.

Just then Harry walks in quickly.

HARRY

I'm sorry I kept you all waiting... I see everyone is here. Now, as to why I asked you all here. All of you are experts in certain fields of medical, trauma, Psychology... and dealing with the unknown.

Lisa shoots a mocking look at Beth.

LISA

Harry, may I ask a question?

HARR

Yes?

LISA

All of us here, even the UFO guy.

Ted rubs his head.

LISA (CONT'D)

Everyone here as you said, are experts in our chosen fields. Why then is she here... no offense of course.

BETH

None taken... princess.

Lisa curls her lip, shooting her a dirty look.

HARRY

Lisa, after I've made my presentation you'll all understand why I called you all here today. Now If you turn down the lights.

Harry starts the slide show.

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HARRY (CONT'D)

And here she is, Kate Wilson. Age 15, active in various after school activities. By looking at her, she seems a normal 15 year old girl. The police interviewed her parents, friends. And all said the same thing. Never drank, never used drugs of any kind. So in every sense of the word, she's a normal teenager.

Harry clicks the projector for a new image.

HARRY (CONT'D)

A week ago Kate and a friend walked home from school and passed this house that you now see. Local kids call it haunted. Mainly of its age and it's been abandoned for many years. We've looked into the history of the house and its many owners. And found nothing of interest, it's nothing more than an old large estate. Last week Kate entered this house. On a dare, she was only inside for a few moments... when she came out of this house she changed from this...

Harry shows Kate's normal picture.

HARRY (CONT'D)

I want all of you to brace yourselves. What I'm about to show you may very well shock you all.

Harry watches everyone in the room with a serious look in his eye.

He clicks on the viewer and everyone sees Kate as she looks now. Kate's skin has a light greenish appearance. Her skin has aged to that of an old woman. Her eyes are solid black, no pupils at all, Pure black. Kate's is a living surreal painting.

Everyone gasps aloud, some of the woman sreek. Everyone slowly looks away from the picture.

Lisa runs from the room. Harry clicks off her picture.

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HARRY (CONT'D)

I'll give you all some time to
compose yourselves. I understand
how you all must feel now.

Lisa walks back to the room shaken.

LISA

I'm... I'm sorry for that.

HARRY

Don't be Lisa, I understand how you
feel. We all do, now you all
understand why I called such a
diversified group of people here
today. I simply cannot understand
what could have happened to her in
that house.

SHERRI

What did her blood test show?
Where there anything out of the
ordinary?

HARRY

No, that was my first guess. That
some type of drug was giving to
her. All tests came back normal.

TOM

I've seen cases like this before in
WW2. Not as extreme, the cases
similar to this were soldiers who
literality, were scared to death.
I've even seen a young man's hair
turned gray overnight... but I'm
sorry Harry, I've never seen a case
like this before.

ALEX

Same here, I've seen hundreds of
cases of extreme trauma, but
nothing like this. How she's still
alive is any one's guess. The human
heart can handle only so much.

LISA

Has she spoken at all about what
happened to her?

HARRY

No, nothing that was of use to us.

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LISA

I want to see her... talk with her.

HARRY

You will, we all will in a moment.
Ted, Beth, do you have any ideas on
the matter?

TED

Harry, in all my years as a
government investigator I've never
seen anything like this in my life.
And take my word for it, I've seen
a lot.

HARRY

Beth?

BETH

Harry, if you don't mind I'd like
to see her picture again.

HARRY

Of course, now if the rest of you
will please wait for me and Beth
outside the room. We'll be right
with you soon.

As the others are leaving the room, Ted stays behind.

TED

Harry, I'd like to see her picture
again.

Beth looks up at Ted with a weak smile as Ted sits next to
her.

Harry looks at the two and asks...

HARRY

Are you two ready?

Both nod.

Harry turns down the lights and presses the slide button.
This time were not going to see Kate's picture.

Beth and Ted's face are cloaked in darkness as the light go
dim and her picture lights up the room.

Beth's reaction to her picture is different this time.

Ted looks on, he blinks and looks away.

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Beth watches, eyes waters, she feels Kate's pain. Somehow she feels the sorrow in Kate's eyes.

A single tear rolls down Beth's cheek. She glances at Ted for a second and can tell Kate's picture is getting to him.

BETH

Harry, I'm finished... thank you.

HARRY

No, thank the both of you for caring enough to do this. Now can you both handle seeing her in person?

Both nod...

INT. HOSPITAL HALLWAY - DAY

Everyone now stands outside of Kate's room.

HARRY

Beyond this door is Kate, She's under heavy sedation. She has been non-violent...and lies in her bed day and night. She still looks very much like her picture. Ready?

All nod...

HARRY (CONT'D)

All right then.

INT. KATE'S ROOM - DAY

Everyone walks in the room looking down at the bed. The whole room is pure white. Her bed the floor and walls. Everything but her hair and eyes seems to glow at them.

She's leans up a bit.

She looks just like her picture but worst within this white out room.

Everyone looks on in silence.

Harry holds Kate's hand and looks into her eyes...

HARRY

Kate... Kate, do you remember me.

She says nothing, not even movement.

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HARRY (CONT'D)

Kate can you try to help us.
Everyone in this room wants to help
you. Please tell us what happened
in that house. What did you see
inside there?

Kate looks on staring ahead. Saying only this...

KATE

Horror... such horror.

She slides down on her bed closes her eyes.

INT. HARRY'S OFFICE - DAY

Everyone takes a seat inside Harry's large office. A picture
of Harry's late wife and grown children sit on his desk.

HARRY

Now that you've seen her, what do
you think could have happened to
her?

TOM

Whatever was in that house was very
real... or real to her.

ALEX

No question she saw something in
there. I can't imagine what she
could've seen to do that to a
person.

LISA

Someone may have played a very
cruel prank on her. I don't believe
in ghosts like some of us do.. I
believe in science and facts.

Everyone rolls their eyes.

BETH

Harry, the only way were going to
help this girl is by going into
that house.

Everyone seems very uncomfortable about what she just said.
Not Harry though.

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HARRY

You are correct Beth; I had planned on investigating the house for myself. The police went inside and found nothing. I still want to see it for myself. If any of you wish to join me you're more than welcome.

A tense moment passes.

BETH

I'll go.

TED

I'm in.

Beth smiles at Ted.

SHERRI

I'm in.

Alex looks like he's about to faint. Sherri elbows him hard.

ALEX

I'll... I'll go too.

TOM

Count me in Harry.

All eyes are on Lisa.

BETH

Come on Lisa, you have science and facts on your side. Is the princess scared?

LISA

You wish... I'm in too.

HARRY

Well it's settled then, tomorrow at noon, we'll meet back here in my office. And then proceed to the house.

LISA

And how long are we going to be inside?

(CONTINUED)

CONTINUED: (2)

HARRY

An hour or so, until we can find some clue that can shed some light on the matter. Well, see you all tomorrow at noon.

INT. HOSPITAL HALLWAY - DAY

Everyone quietly leaves the office. Alex looks pail, Ted walks up to Beth...

TED

Beth...

BETH

Ted., Thank you for before... sitting with me, watching Kate's picture again. It was a hard thing to do... looking at that poor girl.

TED

Yes...yes it was, I swear there's nothing on earth that could have done that to her. Changed her like that...Beth, in your line of work. Dealing with the paranormal...I do believe in that you know. You can tell me. What do you think could have happened to her... really?

BETH

Ted, you're a very sweet man. I don't want to mislead you about myself... truth is, I dye my hair jet black and use this white makeup... the clothes, jewelry. It's all to make people feel I'm different from them. You know, have Psychic powers. Read their palms for five dollars. Tell them what they want to hear. Sell them some... hope I guess.

TED

Theirs is nothing phony about seeing a tear in your eye before... or asking first to go in that house. There's nothing fake about that. Well, I'll see you tomorrow okay. Bye.

As Ted walks away, Beth walks on looking as though she's deep in thought.

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She passes a large mirror, she looks at herself.

Something about seeing Lisa makes her take a hard look at herself. She rubs her cheek, and looks at the white makeup on her fingers and rubs them.

INT. HARRY'S OFFICE - DAY

HARRY

Good...good, I see everyone is now here. Even you Alex, well before we all leave for the house let's have one small drink... we may need it.

Harry gets out seven small glasses and pours everyone a glass of wine.

Beth as we see looks different today.

TED

Beth, you did something with your hair?

BETH

Yes, I lost the makeup, clothes. You know, just trying to be the real me for a change.

TED

Well I like it. Keep the hair like before, looked cool.

Beth cracks a smile.

BETH

You like the Betty Page look huh?

HARRY

Everyone please, if you're all ready we'll proceed to the house. I don't really know what we'll find. At least we can say we tried, right?

EXT. ESTATE HOUSE-DAY

A van pulls up just outside the estate. Stops and people pile out.

Everyone looks up to the house. All the bottom floor windows appear to be heavily boarded up.

Most of the second floor ones too.

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Harry opens the rusted Iron Gate and everyone slowly walks to the front door.

HARRY

The gate and front door was left open by the police. So we may investigate the house. It was right here that Kate's friend first saw her after she changed...see the markings the police left behind.

SHERRI

Harry, this estate is so huge. Just look at the outside.

HARRY

I read it had over twenty rooms and more.

ALEX

M... more.

HARRY

Oh yes, homes build in those days had many surprises. Old world craftsmanship, fake doors, hidden rooms, It'll be like stepping back in time once where inside... well everyone, last chance. We ready to go inside?

Everyone gives a strong nod in agreement... but Alex.

HARRY (CONT'D)

Then let's go inside.

INT. HOUSE - DAY

As they enter, everyone looks around at this amazing house. Two stairways on each side of the massive front room are leading up to the second story hallway. Inside looks somewhat bare.

Whatever was left from the last owners is covered in white sheets. Old paintings and others dust covered decorations are still present. Everything seems normal... so far.

TOM

I guess we should have a look around.

ALEX

We... we should go in pairs.

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CONTINUED:

SHERRI
Sigh, I'll protect you Alex.

HARRY
He's right; we should not venture
around alone.

TED
Beth, join me?

BETH
Yes.

TOM
Little lady, I will protect you.

LISA
Uh, sure.

TOM
Harry, come along with us.

HARRY
No, I'll join up with you in a bit.
Please don't mind me; I want to
examine this area for awhile. And
please call out if you see or hear
anything.

TOM
Suit yourself.

In pairs they go.

Tom and Lisa go up stairs and right.

Alex and Sherri go up stairs and left.

Ted and Beth stay to wander around the bottom floor.

Harry is alone, watching closely an old painting of a elderly
woman.

The eyes of the painting seem to look at Harry. He rubs his
eyes and the painting seems to come back to normal.

INT. UPPER RIGHT HALLWAY - DAY

Tom and Lisa walk down the old dusty hallway. Tom looks at
Lisa as he reaches the first door.

TOM
You ready?

(CONTINUED)

CONTINUED:

LISA
Let's do this.

INT. LARGE BEDROOM - DAY

Tom slowly opens the creaking door as Lisa looks on in silence. It's a large bedroom,

They both walk in and have a look around.

Both look at the large bed, it looks as though that someone is in it.

Looking at each other, Tom nods to Lisa as he reaches for the bed sheet.

He pulls it and sees it's nothing but pillows. Something falls from the pillows.

It's an old doll. Lisa picks it up and turns it around. The face of the doll is that of an old woman. Its face is cracked, with odd human type eyes.

LISA
Who would want to own such a doll.

TOM
Put that thing away, I hate those kinds of dolls. Don't ask why, I just hate em.

LISA
Okay, creepy looking thing... let's go.

Lisa drops the doll on the bed as they both leave.

Tom turns to close the door. He sees the doll, as though it's watching him.

He makes a disturbed expression and shuts the door.

INT. HALLWAY UPPER LEFT SIDE - DAY

Alex walks behind his wife Sherri as they make their way to the first hallway door. She gives him a dirty look as she opens the door...

INT. BARE ROOM - DAY

Sherri opens the door walks into a completely empty room. She waves in Alex who slowly walks in.

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Shadows in the room make it look very dark in the corners.

As Sherri looks around Alex sees something in a corner.

Alex stands watches the corner of the room that's cloaked in complete darkness. Like an ebon wall of darkness, Alex seems drawn to it.

Alex looks into this black abyss, it looks back at him.

White-eyes with black pupils watch Alex. Sherri puts her hand on Alex shoulder and he jumps back in fear.

ALEX

Eyes... I see eyes inside the
darkness. They are looking at me
Sherri.

Sherri watches the corner and sees nothing.

She opens the drapes and light floods the room. The corner is as bare as the room.

SHERRI

Alex, this place is getting to you.

ALEX

B..But I saw them... I did.

SHERRI

Come on you big baby.

INT.KITCHEN - DAY

Beth and Ted walk into what appears to be the houses main kitchen. Old dirty and cobwebs everywhere.

Ted plays with the light switch out of habit as Beth looks around.

BETH

Would be nice living here when this
house was new huh?

TED

Yeah, place must have cost a bundle
to build. They're going to demolish
it down sooner or later. Make a
bunch of smaller houses on the
land.

(CONTINUED)

CONTINUED:

BETH

Open the refrigerator, let's get a drink.

TED

Right, twenty year old milk, and bugs too... you hear that noise... listen.

Noise from under the kitchen sink is heard. Beth looks at Ted as though she's telling him she's not going to open the sink doors.

TED (CONT'D)

Back away, I'm going to open it, Okay.

BETH

Be careful.

Ted stands to the far right of the sink door and opens it real fast and backs away.

A CAT comes out and stands there.

TED

Ahh, there's a hole that leads to the outside down here... must be hungry.

BETH

Cute one, come here kitty. Come here.

Beth picks up the cat and holds it like a baby.

TED

I own two cats, let me hold it. Kind of miss my cats back home.

Smiles, Beth hands over the cat to Ted and he hugs it.

TED (CONT'D)

He seems well fed. He..

Ted looks into the cats face. Ted seems upset at what he sees.

BETH

Ted, what's wrong... what's wrong.

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CONTINUED: (2)

TED

It's... Its face, the cats face.
I...I.

Ted looks into the cats eyes. The cat in Ted's arms seems to have changed. Its head changes right before Ted's eyes. He puts it down and backs away from it.

BETH

Ted what's wrong. What did you see?

TED

No...no.

The cats head loses its hair. Its whole head slowly changes its shape into a head of an old man. A bald headed old man.

{Remember Fred Mertiz from I love Lucy.} (To be omitted later).

TED (CONT'D)

B..Beth, what does this cat look like to you?

BETH

Normal, Ted what do you see right now.

TED

Beth, on my life that cat has the body of a cat and a head of a old man. And it's looking right at me.

Ted backs away from the cat as it moves in closer. His eyes are lit up in shear panic.

This cat looks up to Ted.

TED (CONT'D)

Take it away... Beth, please take it away from me.

Beth looks on in fear for Ted. She knows he's not joking at all. She picks up the cat and Ted puts his hand over his eyes and rubs them hard.

He breathes easier now. Opening his eyes he sees Beth holding on to the cat. Everything is back to normal.

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CONTINUED: (3)

BETH

Ted, you okay now?

TED

Yes... yes I'm fine, I'm sorry. It seemed so real.

BETH

Ted what did you see? Tell me.

TED

You don't want to know Beth. Let's get back to the others.

INT. MAIN ROOM - DAY

The others stand around telling Harry about what happened to them. Ted walks in fast with Beth behind him.

TED

Harry, enough of this house. We really really need to leave this place. I'm not joking with you. There's something wrong with this house Harry.

ALEX

Harry I want to go. I want to go right now.

HARRY

Okay...okay, we will be leaving soon. Just please tell me what happened to you all. I need to know in detail.

TOM

Well this haggard old looking doll gave me the "eye"... I think.

ALEX

I know I saw these eyes watching me from a dark corner of that room we were in..., right Sherri?

SHERRI

I didn't see anything, but he claimed he saw them, but he gets scared easily.

(CONTINUED)

CONTINUED:

HARRY

I see, those things you claimed you saw can be explained away by the fact where inside of an old house with the possibility of having the same thing that happened to Kate happen to us. Ted what about you. What did you claim to see?

TED

Claim to see?... Oh I don't know if it's up there with seeing some old doll, or seeing some eyes looking at you from the dark. You know that TV show, I Love Lucy. Remember the old guy Fred Mertz. Well I damn well saw a cat back there in the kitchen and it's head turned into a head of an old man...it looks like the guy from TV. And I don't know about the rest of you, but that sure as hell scared the crap out of me, you know...I'll never forget something like that ever... never watch that show again ether.

HARRY

Beth you were with Ted, did you see any of this?

BETH

No, but I believe him. Don't you Harry?

HARRY

This painting here, the eyes of this painting. I swear where looking at me. As though, the painting came alive. There can be no question about this house. There is something very wrong about it. And I think it's time we all leave.

ALEX

Good idea.

Alex runs to the main door and pulls at the knob.

ALEX (CONT'D)

It's... it's locked; we're trapped here... where trapped here.

(CONTINUED)

CONTINUED: (2)

Ted pushes Alex out of the way and pulls hard at the door knob.

Nothing, he pushes the door hard. The door is way to heavy and thick to break down.

TED

This is stupid, we're leaving now!

Ted kicks the door hard and nothing.

The windows are boarded up tight. He tries to loosen them, nothing.

TED (CONT'D)

Well, help me out here.

Everyone tries to look for a way out in the main room. The two windows are boarded up tight.

Ted picks up a heavy chair and tells everyone to look out as he throws it at the door. It shatters.

TED (CONT'D)

Stupid door!

HARRY

Someone locked us in. Whoever did that to Kate, is now trying to keep us here.

ALEX

I don't want to end up like her...
AAAhhh.

Alex runs off screaming out of the room.

He runs up stairs, Sherri runs after him.

LISA

Please no one leave this room.
Whatever happens here to us we can
face it together.

TOM

Good idea, everyone stay close
until those two come back.

INT. HALLWAY - DAY

SHERRI

Alex, stop running!

(CONTINUED)

CONTINUED:

ALEX

I don't want to die here... I don't want to die.

Alex runs down the massive hallway. Turns down the hall he sees a dead end.

Three doors are before him. In the corners again there's solid darkness.

Eyes from the darkness watch him. He stands there trembles like a leaf. The eyes get closer to him. A face now shows, it's ebon as coal and hovers above him...

ALEX (CONT'D)

Aaahhhhh.

Alex opens the door on the left and runs in.

Sherri stops at the dead end and calls out his name.

SHERRI

Alex... Alex, where are you.

She hears a noise from inside the door to the right. Looks at the door, she opens it.

INT. GROUND FLOOR MAIN ROOM - DAY

BETH

We need to go after them. We just can't leave them alone like that. Someone's in here doing this to us. Harry where in danger here.

TOM

She's right, upstairs had unbarred windows. We can try to get out.

HARRY

Please... please just wait five more minutes for them. We should not separate; please five more minutes then we will all look for them.

TED

Fine Harry, five minutes.

INT. GAME ROOM - DAY

Alex makes his way inside what seems to be a large game room. Shadows are cloaked all around him. Pool tables, other types of leisure items are inside this room.

Dimly lit, the room is closing in on Alex's sanity.

Those eyes are back watching him, getting closer to him. Eyes that look down on him as though they were looking into his soul.

Alex falls to his knees and crawls from them.

The room's darkness engulfs him till all he can see is a door in the back.

Crawls to it, he looks up and sees those ebon faces looking down on him. Whispers can be heard from the darkness.

Faster he crawls to the door, grabs the door knob he opens it and looks back to see the eyes come together and form one set of eyes.

Their huge, they look at him with such hatred. Alex whimpers, he goes thru this door and closes it tight.

INT. CHILD'S ROOM - DAY

Sherri walks into what seems to be a little girl's room. Nothing has been inside this room for over 20 years and it shows.

She looks around the room, very large with two more doors to it. She sees a bed and finds something is in it covered up and moving.

SHERRI

Alex... Alex, come on Alex, where leaving.

She slowly walks to the bed and looks down.

SHERRI (CONT'D)

Alex...

She pulls the covers away and sees what's on the bed.

She's petrified and lets out a gasp

Someone is on the bed, they lay on their side - their face is in shadow and Sherri can't see it, but it's definitely not Alex.

(CONTINUED)

CONTINUED:

Sherri leans in for a closer look.

The head of the person on the bed turns, but not the body.

Very creepy as the head turns and the body stays perfectly still.

Sherri looks on in horror as the face of this person looks at her. The face of an old woman looks on, not just any old woman's face, but something so inhuman and horrifying, like a human prune.

Sherri looks on at this and slowly walks backwards as the woman lies down again.

Sherri's back is by one of the other doors in the room.

Without taking her eyes off of the bed she opens this door and quickly goes in....

INT. GROUND FLOOR MAIN ROOM - DAY

TED

Okay, Harry five minutes is up.
Where going for them now.

HARRY

Yes you're right, let's find them.

INT. SECOND FLOOR HALLWAY - DAY

All five walk up stairs and stop.

TOM

Harry you sure they turned right?

HARRY

Yes.

LISA

They did, I watched them as they
ran up here. They can be in any of
these doors by now.

We now see the hallway, very long with many doors on each side.

They walk slowly knocking on each door they come to, yells out both their names.

They come to the turn in the hallway where Alex and Sherri last went. They all stop and yell out there names again and pound on the last three doors.

(CONTINUED)

CONTINUED:

BETH

Now what Harry, dead end.

Harry looks serious..

HARRY

I'm so sorry for bringing you all here. It's all my fault, please all of you stay downstairs. I'll look for them.

TED

Harry we not letting you go alone.

HARRY

Thank you..., then we should travel in pairs again. I will go alone, trust me I'll be fine. I just want to find those two and leave this house.

TOM

You sure about this Harry?.. for real?

HARRY

Go, I'll be fine...please, find them so we can leave.

Everyone looks at each other and nods. Ted looks to Beth, Lisa looks to Tom.

They walk back to the first set of doors at the stairs...

TED

Yell out if you guys see anything OK.

TOM

OK, hey watch out for Fred Mertiz huh.

TED

Yea, ha ha, you watch out for dolls too... let's just find them and go.

And with that they both open up each door and...

INT. END OF HALLWAY - DAY

Harry stands watching the last door in the hallway. His hands trembles, as he reaches inside his coat pocket. He pulls out a metal flask and drinks.

(CONTINUED)

CONTINUED:

He reaches the door knob and opens it... now is where things get really fun.

INT. SMALL HALLWAY - DAY

Alex looks around to see a small hallway. He stumbled into it, and it's dimly lit. In front of him is another door. Looks back, he dare not go back to that awful room.

He stands and walks to this door and it leads to stairs going down.

INT. MONSTER ROOM - DAY

He walks down and sees what appears to be some sort of laboratory. In the middle of it, sits a massive tank of water. The tank is made of pure glass and is round.

Something large is inside this tank...

Alex looks closely at it and he sees the face of what seems to be a type of Frankenstein monster. Its teeth are mangled and terrible looking.

The eyes of the monster look deeply into Alex.

He backs away from this terrible site. As he watches on in horror, the tank walls slowly go down.

Water escapes from the tank and floods the room. Alex looks down and sees the water at his feet.

The tanks almost completely down and gone as the water subsides from the room.

This massive monster now lies on his back.

His head turns to face the shaking Alex. Slowly it stands, its eyes look into Alex's.

ALEX

No... No please no

Alex cannot take anymore of this. His face looks like it's turning into what Kate turned into.

It walks to Alex as he shakes in horror. Alex tries to scream but nothing comes out.

This monster is inches away from Alex.

MONSTER

Save me Alex... help me!

(CONTINUED)

CONTINUED:

In Alex's eye, a hint of his pass is seen.

MONSTER (CONT'D)

You let me drown Alex. You killed me.

It grabs him, lifts him off the ground. He looks right into Alex's eyes.

EXT. LAKE - DAY

Alex finds himself inside a small boat, floating on a tiny lake.

Then a eight years old boy comes up from the water in a panic.

SMALL BOY

Alex, help me, I can't swim.

Alex sits watches on as the small boy begs for help.

A small hand reaches the side of the boat and slips off. Again the child calls for help.

ALEX

I can't swim...I...I.

Alex reaches out for the boy's hand. The child is gone. The waters are calm.

Then the body of the child comes up face down with no movement.

Slowly the body bloats it's self with water and grows. It grows and ages. Decomposition sets in, and it's the body of the monster tormenting Alex from before.

The monster lifts its head and watches Alex on the boat.

Alex looks on in horror as the monster pushes the boat to shore. Its head never takes its eyes off of Alex as the boat is being pushed.

EXT. SHORE - DAY

The inhuman creature towers over Alex. From behind the monster, more monsters, having no legs and crawl on their hands arise from the lake, Long black hair like a woman's hair. Its Skin is gray and crackled their faces like dead skin on bone.

They crawl to Alex and circle him.

(CONTINUED)

CONTINUED:

Alex looks up to a sea of indescribable faces watching him.

ALEX
No... No please.

The first monster gets on one knee and is now face to face with Alex.

Just then, a man is seen walking close by. Not noticing anyone or anything at all. He simply cannot see them.

The creature turns to Alex...

MONSTER
Is there courage in the hearts of man Alex?. Would you sit there as we kill that man? Would you help him?

The man sits on a rock still not noticing what's near him.

MONSTER (CONT'D)
We are going to kill this man Alex. Will you at least raise your voice in protest? Will not someone stop the incoming slaughter of the innocent? - No?

The monster walks over to the rest and screams are heard. The man is no more... dead.

The creature grabs Alex, lifting him up eye to eye.

MONSTER (CONT'D)
Thank you Alex, thank you. You helped me make my decision. For you, are the reason and fact the events in your world have happened! You stood by, knowing this was going to happen... and did nothing to help the innocent. And for that, a nation will be laid low and humbled this day.

ALEX
I don't understand any of this. None of this is happening... it's not real. It can't be real.

MONSTER
You insignificant little worm. You're nothing, nothing but dead flesh on bone to me.
(MORE)

(CONTINUED)

CONTINUED: (2)

MONSTER (CONT'D)

I've come here and chosen you to represent mankind... you are death, the destroyer of worlds. I will not aid this world.

And with that, Alex the coward passes out like a wuss.

The monster then fades away, Alex now lies down passed out back inside the house. The form of a man appears. A cloaked figure drags Alex away.

INT. LIBRARY - DAY

Sherri sits in a corner watching that same door which she came through... watching to see if that awful old woman follows her.

Quietly, she drags a heavy chest across the room to block the door.

She looks at the door again and leans down a bit to see through the large old fashion keyhole.

Looks into it, she sees nothing. Then the old inhuman looking face of that woman appears out of nowhere, just watches Sherri from the other side of the keyhole.

The old woman is not smiling nor laughing... just looking at her.

Sherri puts her hand in front of her mouth and she backs away.

She bumps into a large book case. She turns around to see that she's in some sort of library.

She picks up a book and looks at the cover. Whatever was on this cover makes Sherri throw it down in disgust.

We get a glimpse of the cover and see something... some sort of detailed monster face drawn in the 1800's.

All around her are books tormenting her with their horrible covers.

Seeing a door she enters it. Another room, this room is odd, nothing but stairs circling a huge pillar going up.

She walks up the stairs seeing only darkness all around as she makes her way to the top.

When she does, she's transported to a world of horror

(CONTINUED)

CONTINUED:

She's on top of a large pillar, all around her are these small types of book shelves.

Their square, three foot high with large book covers facing outward on four sides.

She Looks down on them studying the covers up close. Things of great taboo and evil, and gore are pictured on them

She looks closely at one of them. She can only see a bit of the cover: an image of a corpse butchered beyond recognition with a Japanese man standing over it.

All around her are these awful covers.

Then a bearded MAN sitting on top of one of the book shelves with his legs crossed, tucked in.

He is wearing nothing but some odd type of underwear. His arms folded, and he wears a turban. On his side is a sharp sword.

She turns to look at this man.

SITTING MAN

I will show you a world of horror,
a world that reflects the horrors
of this world. -- A whole new
world.

Sherri looks on in wonderment as the man talks.

SITTING MAN (CONT'D)

Hear me out mortal; what you see
represents the evil in the hearts
of men. Their thoughts and deeds
are made known to me. Every
abomination, every evil and vile
deed is here for all to see.

Sherri looks down at one of the book covers.

It comes to life as though it were a showing a movie. A Japanese man is mutilating another man. He's dressed in a military uniform.

She gasps at the site of this and turns away.

SITTING MAN (CONT'D)

Human flesh is so soft fragile and
cheap. So much death is going on in
your world at this time. Far more
that could be stored in mere books.
(MORE)

(CONTINUED)

CONTINUED: (2)

SITTING MAN (CONT'D)

This room bears witness to hearts
of man; I will not help this world.

EXT. INSIDE OF STORE- NIGHT

The sitting man looks into her eyes and she finds herself outside of a large department store at night. She knows this is not real. She closes her eyes and opens them only to still be where she is.

There's something very nightmarish about this store.

She goes inside and no one is there. This store sells flesh... dead flesh.

All over this store are piles of human remains. On every shelf are stacks of bloody body parts and gore, tons of it.

Next to her is a store advertisement.

It shows nothing but piles of gore and death in it... with prices for it too. Words are on it.

"UNIT 731".

She runs from this terrible place, Like a tide of the sea it draws her back to the store. She fights to run from it.

She sees a MAN standing there, runs to him and falls into his arms and blacks out...

(NOTE. After I had this dream I gave up watching horror movies for awhile){The gore effects with this scene are to be very slight. Just a glimpse of it to set the mood, nothing more. To be omitted later}

INT. SMALL ROOM- BASEMENT

A cloaked figure drags Sherri's unconscious body to a dark room where he puts her next to Alex. Both are out cold.

He leaves the door open as he leaves them.

INT. OFFICE- BASEMENT

He walks down a dimly lit hallway to another room and sits down.

This windowless room looks like an office.

INT. MASTER BEDROOM - DAY

Tom and Lisa now stand in a huge room. Much like the rest of the house, cobwebs, dust and age show. A king sized bed sits in a corner.

Large wooden beams are on all sides of the bed with a see threw white sheet all around it.

This room has another door within it. A very old TV sits in the middle.

TOM

Wow, this TV is like an antique.

LISA

Wish it was working, I'm tired of all this walking...I want to go home. I'm sick of this creepy place.

TOM

Tell ya what, I'll put my coat on this old chair and have a seat and rest your tired little piglets.

LISA

Piglets?

TOM

Feet as we call them back home.

Tom takes off this coat and places it on the old chair in front of the TV.

TOM (CONT'D)

There you are, just like home... sort of.

LISA

Thank you, Tom.

TOM

Just sit back and pretend you're back at home watching your favorite TV show.

LISA

I'll try.

Tom looks around the room as Lisa just looks at an old broken TV set.

(CONTINUED)

CONTINUED:

TOM

Lisa, if you don't mind I'm going to see where this door leads to. Will you be okay for a minute?

LISA

I'll be fine...Tell me if you find those two please. And watch out for dolls.

TOM

Sure Lisa, sure.

Tom walks into the next room and out of site for now.

Lisa simply sits and looks at this old TV. Out of boredom she plays with the TV channels.

The TV turns on, all static on every channel. She hits the side and a picture starts to come in. For one brief moment, a very sinister looking face flashes on the screen. She can't believe her luck.

ZOOM IN TV:

A MAN stands on a stage like some sort of game show. He wears a suit like from the late 1800's. His hair is oiled and slicked back. His finger nails are painted black.

She gets a bad feeling about this guy on the TV.

TV HOST

Welcomes...welcome ladies and gentleman... and others in the audience, as well as those very very special people watching us on TV. You know who you are. To our new game show "The Game Of Life"

"Applause"

TV HOST (CONT'D)

The prizes for those who overcome our game are, well "life". And we know what happens to those who lose don't we.

CLOSE UP of the game show host making a face.

A large screen is on the side of the stage. A woman is on the screen. We can't make out who it is yet.

INT. GAME SHOW - DAY

TV HOST

Now for our first contestant,
hailing from far far away, from the
planet Cytoplas,..BOB, come on Bob
don't be shy. We're all here
because of you, and that other girl
watching us right now.

Bob is brought out by two women who look a lot like the TV
host. Bob is over 8 feet and weights well over 1000 pounds.
He looks a lot like the Hulk, but in human form.

TV HOST (CONT'D)

Bob tell us a little about
yourself?

Bob looks over at the TV host with an annoyed glare.

BOB

Just get on with it.

TV HOST

Such enthusiasm everyone.

"Applause"

TV HOST (CONT'D)

Now if everyone would please look
at the large screen we have here.
Are next contested will be here
shortly.

On the large screen a woman watches on.

INT. LARGE BED ROOM - DAY

Lisa recoils in shock as she sees herself on the screen
within the TV screen.

INT. GAME SHOW - DAY

TV HOST

Everyone is always surprised when
their chosen to be a part of our
show... right Bob?

Bob just gives the host a look.

TV HOST (CONT'D)

Well Bob just can't wait to get
started... come on Lisa, join us...
(MORE)

(CONTINUED)

CONTINUED:

TV HOST (CONT'D)

join us for "The Game Of Life"..Oh,
wait a moment. It's Time for a
sponsor break.

INT. LARGE BEDROOM - DAY

Lisa gasps as she seems to be stuck on that chair. She can't
get up... she can only watch on, and wait... for her turn.

The TV shows the sponsors AD.

ZOOM IN TV.

TV AD.... Outside of a large store, the same one where Sherri
was, it starts.

A pail faced looking ghoul is standing outside the store. He
has a huge smile on his face.

EXT. HARRY'S HOUSE OF GORE - NIGHT

HARRY THE GHOUL

Harry here, hungry? Brain hurting
from not eating? Well stop on by to
Harry's House of Gore. Body parts
brains... and even bladders. No
matter what you're craving for
Harry's House of Gore has it. Why,
here's my old friend Rob the
zombie.

Rob the zombie looks into the TV at Lisa. Rob looks like he's
been dead for 20 years and it shows.

HARRY THE GHOUL (CONT'D)

Rob, what did you come here for
today.

ROB THE ZOMBIE

Brains...

HARRY THE GHOUL

Ha..Ha, then you come to the right
place my boy.

Rob turns from Harry and slowly walks to the store along with
other creepy looking monsters.

Harry pops his head in the TV for a CLOSE UP of his face.

(CONTINUED)

CONTINUED:

He smiles... Harry looks like Sid Haig's "Captain Spaulding" from "House of 1,000 Corpses".

INT. LARGE BEDROOM - DAY

As Lisa watches this insane TV Commercial she still can't move from her seat.

The TV picture gets larger and larger as she watches on till...

INT. TV GAME SHOW STAGE - DAY

She blinks and finds herself on stage with the TV host and Bob.

Bob leans in to Lisa.

BOB

Listen to me earth woman, nothing here is real, nothing but you and I.

TV HOST

Bob... Bob, believe me this is very real. You both will find out just how real this can be. There can only be one "real" winner of this show... The Game of Life.

BOB

Lisa listen to me, our circumstances for being here are the same. Our worlds are crossed linked, paralleled with each other. You are here because you are trying to help a girl.

Lisa's eyes dart around this insane place. She sees the audience looking at her... laughing at her, monsters that ware the skins of men and woman.

INT. LARGE BEDROOM - DAY

Lisa's looking with unblinking eyes at the long dead TV set. Her face is starting to show the trauma she's going threw within this bazzaro world her minds now trapped in.

She hears a voice calling her name over and over.

BOB

Lisa... Lisa, look at me.

(CONTINUED)

CONTINUED:

Lisa snaps out of it and turns to Bob.

LISA

Yes...yes a girl, were trying to help a girl.

BOB

Same as I in my world... Lisa we are both under the.....

TV HOST

Bob... Ta, ta... ta, you know the rules. I see were going to have to take this to a whole new level with you BOBBY... let's see, I know where to send you... Ving valla ving.

On the stages large screen TV we see Bob standing outside.

EXT. FLEE MARKET- DAY

Bob now is at what appears to be an earth like flee market.

Many people are going about their things. Buying, selling. Bob walks around this place and sees a metal room.

Like the back of an eighteen wheeler truck with movies in it. With cheap wooded floor, hot and dirty.

INT. MOVIE ROOM - DAY

Bob walks inside and passes a Asian man. The man gives Bob a look as he passes him.

Bob looks at the movies on the walls.

These movies look old and look like small film reel boxes. Their all Asian titles... all mondo type movies like "Shocking Asia"

SHOP KEEPER

Hey mister, there's a movie for everyone in here.

As Bob look's at the movie boxes. He cringes at the site of them. Mondo violence horror death, and misery.

As Bob looks at each movie, the cover comes to life and shows its awful content.

Bob's seen enough; He knows the only thing real in this place is he.

(CONTINUED)

CONTINUED:

He takes out a picture in his wallet and a cross around his neck. He looks at them both and holds them tight.

As he holds on to them, this evil nightmare world fades away.

BOB

Oh God, Make it stop... make it stop.

EXT. WHITE WORLD

Bob now stands in a world of pure white. With only a large screen showing, a window to where Lisa is remains.

He looks at the screen, holding it and talks....

BOB

Lisa, hear me.

Lisa looks at the screen above her head. No one in Lisa's nightmare world can see it, but her.

BOB (CONT'D)

Nothing there is real, but you and the things you feel that are real to you. The love I have for God and those I care for are real. It freed me of this nightmare world we shared... Lisa free yourself... free yourself.

The TV host is talking to someone back stage...

TV HOST

What do ya mean we lost Bob? Oh hmm, well we can't do anything about that. We still have the girl.

The host turns to the audience.

TV HOST (CONT'D)

Well gang, seems we lost Bob. But we still have our Lisa. And to make it up to my demanding viewers, we will give Lisa a very special treat... just look at the joy in her eyes.

Lisa looks out to a sea of monsters who wear the skins of humans. She can't take her eyes off of them.

(CONTINUED)

CONTINUED:

TV HOST (CONT'D)

If you think their scary, wait till
you see what's going to happen
next, Lisa do you believe in
monsters?

LISA

I...I.

TV HOST

I...I only believe in facts and
science, right Lisa.

The TV host takes out a live chicken. Shows it to Lisa... and
rips its head off.

TV HOST (CONT'D)

That's going to be you Lisa. Ladies
and gentleman, where going to now
send our very own Lisa to a place
of such horror...such abhorrence,
even I would prefer death than to
go to such a place... the realm of
the Wolf Man himself.

LISA

This... this is not real; please
don't send me to that place.

TV HOST

Oh, I can... and I will... and I've
already have.

EXT. WOLF MAN'S LAIR - NIGHT

Lisa now stands within the lair of the Wolf Man. The whole
area, trees ground, rocks. It seems to have an unreal look to
them. As though as she's standing on a cheap movie set.

She looks up to see the clouds covering a evil looking moon.

She hears something behind her.

Turning she sees what looks to be the shape of a man standing
in the shadows. This man makes no move.

Lisa slowly walks to him...

LISA

Please help me... please.

The clouds slowly part showing a full moon.

(CONTINUED)

CONTINUED:

As the area starts to light up with moon light, Lisa eyes widen with dread. She looks on in terror at the site of this man.

It's not a man, It's he himself... The Wolf Man.

He wears what looks like solid black pants and shirt. The hair of his hands and face is black as coal. His eyes, lips are solid black. White Teeth, long and sharp.

He walks to Lisa, she walks backwards with each approaching step. Lisa runs from this nightmarish creature.

She runs till a large building in the distance is seen.

Turning to see if she's being followed, she stops to catch her breath... nothing, then out of the mist a figure can be seen.

The Wolf Man slowly stalks her.

She screams as she runs to this large building.

She now stands at what appears to be a massive castle from medieval times.

She looks up to see odd objects flying around the top of the castle. We can make out the shapes of them. Something rides on a pole of some sort.

She stands watching these strange objects, till one of them comes closer to her. The moon lit sky reviles the truth.

We can now make out what this really is. It's a haggard old woman on a broom. The woman flies in at Lisa, and now sits on her broom close enough to get a good look at her.

Lisa sees this and falls to the ground in panic.

Lisa looks up at the woman as she looks down on Lisa. The woman is floating on her broom just above her. She's moves up and down slightly against the moon lit sky.

Lisa's face cringes in horror at the site of her.

The woman's face is very old. Ancient, her skin is pale white with rotten ugly teeth. She wears a long pointed hat and a long black dress.

Her eyes light up and glow as she looks down at Lisa as though she were reading her very soul.

She sees something behind Lisa, then looks back at her.

(CONTINUED)

CONTINUED: (2)

WITCH

Mortal, do you wish to leave this world of ours?

LISA

Please don't hurt me... please.

WITCH

It's rare to see a mortal in our world. Do you know where you really are?

LISA

No. I beg you, help me.

Just then, a person in transparent form walks around and quickly disappears.

WITCH

This is a world of nightmares. Mortals come here when they sleep. Child, you should not be here. This world of horrors was not meant for your kind.

The old woman sees something coming their way.

WITCH (CONT'D)

He calls for you now... the Wolf Man comes. To leave our world you must call upon what's real in your heart. I can say no more.

With that, she flies off.

Still on the ground Lisa turns to face the Wolf Man. He now towers over her and without saying a word he beckons her by pointing to something.

He wants her to start moving.

She does, she starts to crawl on her hands and knees as the Wolf Man follows from behind. She can't stop crying.

She turns to face the Wolf Man.

He points to a white rope on the ground. He wants her to hold on to it, and follow it.

She grabs this rope and crawls to a small cave the size of a hollowed log.

INT. TINY CAVE - NIGHT

Again she turns to him, he points to her to enter. She turns to see inside this tiny cave and crawls into it.

Inside she gets closer and closer till the rope seems be coming out of a small hole.

She reaches out and touches the hole and it crumbles like it's made out of black ash.

She sees an empty abyss. Lisa Watches it for a tense moment.

She trembles in horror as a set of eyes comes out of the abyss and looks at her.

Her face is now changing very much like Kate's did. Her heart is pounding fast and hard... we can hear it. She grabs her chest and remembers what the Witch and Bob said to her.

LISA
Search my heart...

Looks right into the eyes of death itself she can only say this...

LISA (CONT'D)
Oh, God please help me.

With tears in her eyes, the eyes from the abyss blink and we hear.

ABYSS
You will change... Man from the stars, do what you must.

EXT. WOLF MAN'S LAIR - NIGHT

The small cave seems to fade away till all we see is the Wolf Man standing.

Looking up, pieces of flesh leave his face, his flesh slowly goes upward.

The Wolf Man is no more.

Now a normal man stands before Lisa. He looks to her and touches her face....

MAN
Woman of flesh, you've done it.
Thank you. This world of horror holds no fear for us now.

(CONTINUED)

CONTINUED:

LISA

W..Where are we?

MAN

It's a metaphysical world of types. I let myself be used by this so called "host" who trapped you here. So I can see you Lisa. Our type cannot interfere with the world of mortals... it is forbidden. I need to know what goes on in the world of mortals right now.

The man reaches for Lisa and holds her head. He can sense how she got to this plain of reality.

MAN (CONT'D)

Woman of flesh, you must leave this place. A great and evil danger is lurking in your world. Your antagonist is a man of great evil and hate. He will trample a people under his foot if not stopped. Go woman of flesh... go.

With that, Lisa fades away from the nightmare world. The man stands looking at a hovering TV type screen hovering above him. The TV host watches on in panic.

INT. TV GAME SHOE STAGE

The Man aka Wolf Man, now stands on the Hosts games show stage next to the games host. He looks out to the audience with eyes ablaze with rage. They panic in fear at the site of him.

He slowly turns his head at the TV Host.

TV HOST

Now...now we can work something out. No need to get all huffy.

ZOOM TO TV MASTER BEDROOM

INT. MASTER BEDROOM - DAY

On the screen the TV Host screams out in horror. The Man looks into the camera.

MAN

Lisa, I am sorry... your world will never be the same. Forgive me.

(CONTINUED)

CONTINUED:

With that, Lisa's ordeal is ended. She finds herself sitting in front of a old broken TV back in the house. She sits with her eyes wide not moving.

Slowly she stands up and picks up a piece of broken wood on the ground and smashes the hell out of that damn TV.

Lisa looks like she's going to faint as a figure comes from behind her.

Lisa turns around and screams as she sees the figure and passes out in its arms.

INT.DEEP BASEMENT - DAY

The figure drags Lisa's limp body to the same dark room where Sherri and Alex are. All three are still out.

The figure leaves them.

INT. HALLWAY - DAY

Tom's opens the door and sees a long hallway.

On both sides of the hallway are paintings... paintings of dolls, creepy dolls.

The ones Ted really hates, as we all do. The dolls depicted in the painting are old, and human like, far to human like.

The door at the end of the hallway is locked.

Tom turns around and walks back. As he walks, he can somehow feel something is watching him.

Glancing up, he sees the dolls in the paintings are watching him. All their eyes in every painting are pointing right at him.

TOM
I hate dolls.

Tom looks at one of the paintings up close. It shows a little girl doll standing right in the very same hallway that Tom's now stands in.

Being a bit freaked out, he looks behind him Just in case that doll in the painting is somehow standing right there behind him.

He's alone.

(CONTINUED)

CONTINUED:

TOM (CONT'D)
The hell with this place!

Just as Tom says that, he again turns to that painting. In shock, he watches on in horror.

The dolls face is now taking up the whole painting.

CUT TO: PAINTING

The face is ablaze with hatred and anger at Tom. Eyes are pure black with tiny white pupils and very wide. Its hair is black and haggled. The teeth are razor sharp and pointy.

Its face looks cracked and drops of blood are dripping out of it.

Tom seeing this backs away from it.

Not taking his eyes off of this sick painting out of shock. He backs away.

Tom turns to the exit. He runs to the door.

The door is closing by itself as Tom runs for his life to get out.

It slams shut; he turns to see the other door slowly opening.

When it does, he sees what looks like a small doll on a rocking chair.

The chair's rocking back and forth.

Again he tries the door; he shouts and bangs on it. Locked tight,

He Turns to see the open door at the end of the hallway.

Tom has no option but to face the open door. The hallway goes dark giving him no option at all, but to go into that room.

He faces the door and walks to it. As he walks to the door, the doll seems to be getting larger and larger.

INT. DOLL ROOM - DAY

Tom walks into this dimly lit room from the darkness of the hallway.

He looks down upon the doll with an intense look in his face. The tension in his eyes as he looks down at this doll is extreme.

(CONTINUED)

CONTINUED:

The chair stops rocking, Tom watches the doll for a moment, he picks it up, it's a normal looking doll.

He places it on the ground and looks around this large room.

Many shadows are cast around and faces of dolls seem to watch him from the shadows.

He looks around this room for a way out, nothing but dolls.

He sees them, old cracked faces. Some have one eye while others have none. These dolls all have one thing in common, their all human looking... way to human looking.

Tom turns around and sees the same doll back in the rocking chair. The chair again is rocking back and forth.

Tom slowly walks over to it and simply picks it up and holds it.

He sits down and starts to rock back and forth. He holds up the doll to his face.

Tom is facing the open door leading to that dark hallway. Tom watches the doll up close for awhile and puts it down.

The second he puts the doll down, in it's place stands a small child... a human doll like little girl.

Toms face slowly starts to change as he looks at this human doll child. Terror, shock, and horror takes it toll on Tom.

TOM

No... Get away from me.

The doll child walks to Tom and holds out her hands. We get a really good look at her face. Human like, but it's not human at all.

Tom just looks at this doll child with unblinking eyes. Petrified with fear, all he can do is look on. She says one word at a time, slowly.

DOLL CHILD

You... are... holding.... my... friend.

Tom looks at the doll in his hands and hands it over to the doll child.

The doll child reaches out for it and takes it from Tom's hands. She holds it to her chest.

(CONTINUED)

CONTINUED: (2)

DOLL CHILD (CONT'D)

Thank... you..., you... will...
be.... my... friend.

As the doll child is speaking, she holds out her doll to show to Tom. The dolls head turns into the head of an old woman, a living old woman's head.

OLD WOMAN

Help me... wont you please help me.

Tom puts his hands tightly over his eyes and says...

TOM

This is not happening. This is not
real.

With that, he opens his eyes and finds himself turned into a doll.

Tom can't move, or even talk. As the doll child carry's him to her playhouse.

It places him next to other dolls in this doll house of hers.

This doll house is fairly large with a few rooms to it. Tom sits by four other dolls, the doll child leaves them.

Tom's eyes scan his surroundings. The other dolls look to him with small human type eyes. Dolls with human watery eyes watch him.

Tom feels their eyes watching him. He looks slowly at each of them. As the doll child leaves the room her power over the dolls seems to fade.

Tom turns human like, but still very much a doll.

He gasps for air once his mouth returns. His face is now that of a misshapen tiny doll head.

TOM (CONT'D)

What happened to me?

Then one of the other life like dolls. One who looks like an old man. Its face is sunken in, teeth old and rotten, glassy eyes. Starts to speak in a whisper...

OLD MAN DOLL

Years ago, when I was young, I
entered this house... this terrible
house.

(MORE)

(CONTINUED)

CONTINUED: (3)

OLD MAN DOLL (CONT'D)

I don't know what made me into this. But now I only pray for my death.

Another doll, one with an unearthly appearance turns to Tom. It looks like a cross between a human child, and that of an insane monster.

MONSTER DOLL

This is not my world... someone must within this world of you humans must break the hold of our captor.

A sinister looking jester doll from ages ago has its say.

JESTER DOLL

Ha... ha... ha. You fools have no memory of anything before Tom over here walked into this room.

His head spins around and around and stops. It looks right at Tom.

JESTER DOLL (CONT'D)

We're only here for you Tom. How we came to this world of yours is my secret. Someone's doing something very very naughty in your world made us come. And woe upon this world after this day has passed. Ha... ha... ha.

OLD MAN DOLL

No... no, I remember this house. I was human once. I... I.

JESTER DOLL

You bore me old one. Child, do what you we're created for.

All the dolls eyes look to the door as the doll child watches on. They can no longer speak now. She seems angry at the dolls.

DOLL CHILD

Will... teach... you... lesson.

She picks up the old man doll and grabs his head and crushes it.

She puts it back; Tom looks right at the old man doll. His head is smashed in and mangled.

(CONTINUED)

CONTINUED: (4)

Some type of liquid comes out of his head. The old man dolls eyes are dead and fixed on Tom.

JESTER DOLL

Is it Tom, or Tommy, or Thomas?.
Can you hear it Tom? Millions
screaming... all of them crying out
in horror. Ohhh the sweet sound of
it all my boy. And you think we're
the monsters.

TOM

What did you do to me?

JESTER DOLL

You see Tom; several of us came to
your puny planet just to see if the
guy would do what he planned to do.
And he did it...Ha ha ha.

TOM

D..Did what?

JESTER DOLL

Ohhh, something very bad! Some of
us came too judge, watch and help
your world...but me Tommy, me, I
came here to help you with your
fear of dolls. Ha ha ha. Now where
not that scary are we Tom.

Tom's eyes dart around the room as all the dolls eyes are fixed on him. Their faces seem far more freighting then before. Then out of nowhere a man now stands looking inside the room.

JESTER DOLL (CONT'D)

How can this be? He can even Pierce
the metaphysical world to behold
even me. Doll child, do what you
where created for.

She's about to reach for the man.

JESTER DOLL (CONT'D)

No my child. I sense danger for
you. Stay away from that man. That
terrible man, No!

The doll child turns as a figure stands at the doorway.

Ignoring the Jester Doll, she picks up one of her soulless dolls and slowly walks over to the figure.

(CONTINUED)

CONTINUED: (5)

She reaches out and tries to hand over the doll to the man standing in front of her.

This man kneels down to her. He's face to face now.

The doll child looks right into the man's eyes and screams.

The man reaches out for the doll child and with both hands grabs her head and crushes it.

The doll child drops to the floor.

Tom sees the other dolls fade away, Jester Doll as well.

The man now stands and looks down at Tom.

Tom sits in the rocking chair and holds a doll with a crushed head. The man knew this doll was the main factor in Tom's nightmare.

We can't make out who this man is, but he's looks at Tom as he babbles on.

TOM

My... doll, I... I don't like
dolls... I... I.

The man reaches out to Tom and touches his head and he's out cold.

INT. DEEP BASEMENT - DAY

The man drags Tom's limp body with the others. He stops to carefully look at them. Their all still out.

He then places an old ugly doll on Tom's lap.

INT. HALLWAY - DAY

Ted and Beth enter a long hallway. One door is to the left of them. The other it's farther down on the left as well.

TED

Well, what do you think? Split up?

BETH

Yeah, but stay close to me please.
Don't wander too far.

TED

You want me to come with you?

(CONTINUED)

CONTINUED:

BETH

No, I just want to find those two and leave.

Ted's looks a bit disappointed.

TED

You're sure?

BETH

Sigh look, when this is over you can take me out for coffee. I just want to find them and get out of here. Honest.

TED

You'll have Coffee with me?

BETH

Yes Ted, coffee. Now can we please get started?

TED

OK, wait till the boys back at the office hear about this place.

Ted smiles as Beth walks to the end of the hallway. They both look at each other as they open the two doors.

TED (CONT'D)

Give a shout if you find anything.

BETH

Will do, you the same okay.

TED

You take your coffee black or cream?

She smiles saying...

BETH

Like my hair, Ted...just like my hair... black.

They both look at their door and open it.

We'll deal with Ted's door first. (Ever had a nightmare about a movie so vile the movie won't stop playing... or you can't leave the theater? To be omitted later}

INT. MOVIE ROOM - DAY

When Ted opens his door, what's seen surprises him. He's inside a small movie theater. Ten rows of seats, and ten seats per row. Its dark, Ted looks around.

A large screen is in front of him.

He turns around and sees something moving in a small window.

It's a projection room, with a light on inside. Someone's inside of it.

As he heads to it, the room dims and the screen flashes brightly.

A movie is about to be shown.

Ted makes for the door and it's locked tight.

Ted turns and stands and watches the projection room. Then he hears the movie starting.

Its news reel footage from WW2. Ted looks around and sees he's alone.

He sits and watches on. It's all he can do for the moment.

The footage shows the Pearl Harbor attack. In big letters we read.

"Japan declares war on the US".

Then showing, using real footage.

"Japanese citizens in the US are to be confined in camps".

Japanese Americans within fenced in walls.

Then a nuclear explosion.

"Atomic bombings of Hiroshima and Nagasaki".

"Japan Surrenders".

"War Ends".

Happy people celebrate in Times Square.

The room turns a sinister shade of red.

Ted looks around as the movie ends. Another movie is about to start.

(CONTINUED)

CONTINUED:

A voice from the movie..."The picture you're about to see contains some of the most shocking images ever captured on film. Never before has the world seen the true horrors of war, the horrors of a nation, and the true face of the Japanese people. What you're about to see is real. Nothing will be held back. If you have a weak heart or faint at the sight of blood and gore, then I suggest you leave the theater... if you can. Thank you"

Across the screen in large letter we read this.

"Shiro Ishii Unit 731"

Very tragic, depressing type music plays over the movie. Ted sees image after image of the atrocities committed within this camp.

We only see glimpses of them. Enough to get an idea what really went on in there. Seen are real photos of the evil theses people committed in the name of their emperor.

Ted sits, as he watches in disgust.

He looks back to the small lit window where the movie is coming from.

He again watches on as the movie gets worst by the second.

He knows what he sees is real. Ted can't stand it anymore.

He stands up and faces the little window.

TED

Enough, turn it off... why are you showing me this. Turn it off

As Tom talk's, the volume gets louder and louder. He cups his ears.

TED (CONT'D)

You want me to watch your movie.
You want me to sit thru this. Why
are you doing this to me? Why?

A voice comes BOOMING from somewhere within the movie room. A voice that demands respect, a commanding voice...

VOICE

The answers are within the movie...
soon you will know, soon all will
know the truth.

(CONTINUED)

CONTINUED: (2)

Again the movie starts. Ted watches on in horror as he sees the actions of Japans Unit 731.

The movie ends with a Japanese man shaking hands with an American business man.

Ted shaken by the movie, he turns to see the little room has turn dark.

VOICE (CONT'D)

If you had the power to punish these people, would you... would you reach out and give them as they had given. An eye for an eye, tooth for tooth, life for a life. Would you slay them all. The innocent with the guilty,

TED

No... No, I wouldn't kill the innocent. I.. I would bring those who did this to justice.

VOICE

Then watch on... I'm going to show something far far worst.

Again the movie starts. Instead of a movie only newspaper clippings are shown.

"The United States gave money and other benefits to former members of a Japanese germ warfare unit two years after the end of World War II to obtain data on human experiments the unit conducted in China".

"Many of the scientists involved in Unit 731 went on to prominent careers in post-war politics, academia, business, and medicine".

TED

You want justice... revenge. Revenge with Japan! Why are you showing me this? Why are you doing this to us.

There's no answer.

Ted tries again to leave. But the main door is still locked tight.

He sees another door in the far back. This one opens; when he enters he's taken to a whole new world.

INT. KATES ROOM - DAY

He's now stands inside of Kate's hospital room. He looks down at her as she lies upright in her bed. Her eyes watch him.

Ted comes close to her and sits at the edge of her bed.

TED
Kate, Can you hear me.

She nods.

TED (CONT'D)
Kate, listen to me. I and six others are now inside that house as we speak. We're all caught up in some sort of insane game. And now I know you we're just a pawn. We all came to the house to try and help you Kate.

Ted reaches out and holds Kate's hand.

TED (CONT'D)
Kate, I believe I'm here for a reason. Tell me what happened to you inside of that house. Please let me help you. What did you see inside there?

Kate leans up from her bed and faces Ted. As she looks him in the eye Ted feels funny.

He looks around and sees the room starting to fade away.

EXT. ESTATE HOUSE - DAY

He now finds himself standing next to a normal Kate, walking with her friend. They don't see him at all.

As they walk, Kate turns to her friend and says...

KATE
I'm going inside Sally...I dare you to follow.

SALLY
What do you think you're doing?

KATE
See you inside.

(CONTINUED)

CONTINUED:

Ted now understands what he's seeing. How all this really started.

Ted walks quickly next to Kate as she enters the house.

As she's looking around the main front room, Ted remembers all too well about this room. Kate looks around a bit.

She walks only a short distance when she turns around to leave.

There's a man standing by the door. A man cloaked in something. We can't make out who he is.

Kate gets scared and slowly moves to the door.

The man walks fast and opens his palm at her and quickly walks up stairs.

Kate looks confused for a moment.

Ted watches on, Kate's eyes light up in horror as she looks to the stair case.

Ted sees just what Kate truly saw that day. A ghostly image appears on the second floor. It seems to hover as it moves. It turns to the stairs and slowly makes its way down.

Ted is sickened by the sight of what he now sees. It gets closer to Kate.

Kate stands petrified with fear.

The ghost like creature moves in closer to Kate. Its face is of an old haggard looking woman. Sunken inhuman black eyes, Pale white skin, its hair is white as snow and mangled.

It stops inches from Kate, its hands caress Kate's face.

The creature looks right into her eyes. Slowly, Kate starts to take on the appearance of this insane looking monster.

Kate starts to back away and the woman laughs at her as Kate runs from the house.

The door is left open as Ted watches Kate's friend scream.

He turns as he sees the old woman floats her way back up the stairs.

Ted follows, down the hallway she turns. Ted runs after her. He's at a dead end with three doors.

(CONTINUED)

CONTINUED: (2)

He picks the middle one and enters.

INT. OLD WOMANS ROOM - DAY

Ted now stands in what appears to be a bedroom. The ghostly old woman sits at a vanity looking at herself in a mirror. She combs her hair.

Ted watches her and she takes no notice of him.

Ted sees a figure sitting nearby. It's cloaked in the shadows. The figure stands; it walks to Ted and stops. Ted feels something's behind him and turns.

The old creature now stands face to face with him.

She smiles at him, her eyes widen and mouth opens wide as she tries to get inches from his face.

OLD WOMAN

You fear me? Do you fear that man standing over there? That dreadful terrible man, what he's done cannot be undone. What he has done was so vile and unspeakable; others from metaphysical worlds have come to see it in person. The others can testify to this. But this man, he... what he did this day. Such horror.

Ted backs away in dread at the site of her, he falls to the ground and she slowly hovers to him.

In a wall of darkness, her white face comes out of this darkness... getting closer and closer to him.

As she steps closer, Ted's face starts to change. Change like Kate's did.

The figure moves in and places her hand on Ted's head.

Ted passes out and the old woman fades away.

INT.DEEP BASEMENT - DAY

The man drags Ted into the room with the others. Everyone's still out cold. He leaves the room.

INT. SMALL OFFICE, POLICE STATION -- DAY

SAM, 50's plump, balding. He reads a report sitting at his desk. Cross from him.

(CONTINUED)

CONTINUED:

TIM, 30's, a real life "Joe Friday" type, sit's looking at pictures.

TIM

I don't like this Sam. We've never ran across anything as bad as this. What happened to this girl?

Tim holds up the before and after pictures of Kate for this partner to see again.

SAM

Please Tim, I've seen them before. Look, I feel for the girl. But I did my part. I checked out the house, talked with the people living close by there, did interviews with her parents, friends. And that Harry guy at the hospital said no drugs where in her system. I even let him investigate the house for himself. Not to much we can do for her. Unless you think the place is haunted or something.

TIM

That's not funny, not funny at all. That's it then? Case closed, Kate spends the rest of her life in a psycho ward. And you let Kate's doctor, this Harry guy look around a crime scene?

SAM

Sure why not?

Tim stands up and makes for the door.

SAM (CONT'D)

Hey, where are you going now?

TIM

Too do my job Sam. I'm going to check this out myself.

SAM

Suit yourself.

INT. KATE'S BEDROOM, PARENTS HOME -- DAY

Tim walks into Kate's bed room with Kate's mother and father. The mother cries.

(CONTINUED)

CONTINUED:

FATHER

Thank you detective for stopping by, please have a look around.

MOTHER

What happened to our baby? Please tell me what happened to her. Who did this to her.

Kate's father hold's the woman as her breaks out in tears.

FATHER

Please, for God's sake. Let the detective do his job.

MOTHER

(Crying)

I just want to know who did this terrible thing to her... why, why did they do this to her!

He takes her to the hallway and calms her down.

Tim takes a look around. Typical teenage girl's room, pictures of Elvis, Buddy Holly. On her table is a diary. Picks it up and reads the last few pages, nothing of use to him.

Kate's mother and father talks in the hallway, Tim can hear them.

FATHER (O.S.)

Please calm yourself. Remember what Kate's doctor told us. She'll be fine in a few days.

Tim walk's into the hallway.

TIM

I'm finished here, thank you for your time. I'm sorry. I couldn't help over hearing about Kate being okay in a few days? -- She's really going to be cured?

FATHER

Yes, Kate's doctor told us she'll be fine very soon.

TIM

What was the doctor's name?

(CONTINUED)

CONTINUED: (2)

FATHER

Harry, Harry Collins.

TIM

Thank you both. I'll be in touch when I've found out anything. You have my word on it.

MOTHER

Wait, please take this to Kate. It was her favorite teddy bear when she was young. Please give it to her and tell her how much we love her.

TIM

I will.

INT. RECEPTION DESK, HOSPITAL -- DAY

TIM

Mama, I'm detective Tim O' Bryan. Is Harry Collins here?

RECEPTIONIST

I'm sorry sir, Harry Collins left a few hours ago. Would you like to leave a message?

TIM

No, it's okay. I need to see Kate Wilson please.

RECEPTIONIST

I'll have someone take you up sir.

INT. KATE'S ROOM, HOSPITAL -- DAY

Tim and a orderly looks down at Kate.

ORDERLY

She hasn't spoken or moved since she came here. I'll wait outside if you need anything sir.

TIM

Thank you.

Tim pulls up a chair next to Kate's bed. First time Tim's sees her in person. He watches her for a moment.

(CONTINUED)

CONTINUED:

TIM (CONT'D)

Kate, my name is Tim O'Brien. I just came back from your parent's home. They wanted me to tell you how much they both love you and miss you Kate. They wanted me to give you this too.

Tim hands over the teddy bear. Kate holds it with a look of recognition is in her eyes.

A single tear flows from her cheek as her looks into the teddy bears eyes.

Tim watches her as she looks at her teddy bear. It's hard for him to look at her.

TIM (CONT'D)

They showed me your room too. I see you're a Elvis and Buddy Holly fan. I'm one too. If you like I can bring a record player in here and have them play your favorite songs.

Kate look's deeply into the eyes of the teddy bear trembles in fear. Kate has not seen herself since she's changed.

She looks at her reflection in the eyes of the teddy bear. A look of shock as she sees herself,

Tim realizes what's happening. He tries to take the bear away. She won't let it go. She keeps looking into the eyes of the bear.

TIM (CONT'D)

Kate, who did this to you? Tell me who did this?

As she looks into the eyes, she sees the cloaked figure within the eyes of the bear.

KATE

No, no keep away from me. No please.

TIM

Who Kate?

KATE

That man, that terrible man. He did this to me.

(CONTINUED)

CONTINUED: (2)

TIM

Who was he? Do you know him?

KATE

His face was hidden. After that all I recall was... was horror, such horror.

TIM

Kate, I will find this man. I'll find him and make sure he never hurts anyone again.

INT. STAIRS, HOUSE -- DAY

Beth opens the door, the stairs leads down.

She walks the dark creaking steps till seeing the door at the bottom.

INT. LAUNDRY ROOM - DAY

Beth finds herself in what looks like an old fashion laundry room. It's dark with an old washtub, wringer. And a large bed sheet on the wall.

Thinking is may hide a door she pulls the large sheet down.

It hides a large mirror. Since it was covered, it's quiet clean.

Looks at herself she fixes her hair and checks her makeup. As she grooms herself, her own reflection seems to be not mirroring her movements.

BETH

No...no.

She backs away from the mirror and watches it. Her own reflection stays still. It acts on its own.

As Beth looks on, her reflection ages and ages right before her eyes.

Soon she sees an old version of herself. Then she sees herself before she dies. Into a woman, well over one hundred years old.

Beth can do nothing but watch on as this plays out. She places her hands over her mouth in shock as she watches on in panic.

(CONTINUED)

CONTINUED:

The old woman rots away; pieces of flesh fall off the old woman's body till nothing is left but a skeleton.

Beth backs away at an angle and she sees the skeletons hand emerge from the mirror.

Beth screams at the site of this. Slowly a head emerges and looks straight, then to the right where Beth stands.

Beth turns away and tries to find a door. She quickly looks at the back wall and pounds at it. There is a door. One built into the wall. It has a small latch.

She unlatches the door and pushes hard. Like in every horror movie it's stuck for the moment.

She turns around and sees the skeleton standing close to her. It slowly raises its right hand and points to her.

The skeleton sits and reaches for something, it pulls out an hourglass. It watches it as the sand slowly runs its course.

Beth pushes harder this time and the door flings open. {Nice timing eh}.

She slams the door shut and tires to lock it from the outside.

The door is being pushed again and again by the skeleton. Finally, she locks it and turns away from the door.

EXT. GRAVEYARD - NIGHT

She quickly walks away from the house as the door bangs away in the background.

It's nighttime, the skeleton watches Beth from a small window.

As she walks, everything around her seems surreal, fake, like she's in a dream.

She finds herself in a graveyard. Small tombstones line the ground. As she walks she hears the sound of digging.

She hides near a tree, and looks around it to see a MAN digging.

The man digs fresh graves...seven of them. She can't make out the face of the grave digger.

He stops digging as he hears a loud noise.

(CONTINUED)

CONTINUED:

Beth turns around and can still see the house. The skeleton breaks free and stands looking at Beth. Beth is paralyzed in horror.

Soon the grave digger sees the skeleton as it now faces him. It slowly walks to him.

He screams and runs for his life.

Soon the skeleton stands by the seven graves and climbs into one.

Beth watches on and slowly walks to the seven graves.

She sees the names. Ted, Lisa, Harry, Tom, Alex, Sherri, and Beth. The skeleton lays motionless in Beth's grave. She leans in a bit to watch it lay there.

She backs away, and tries to get back into the house or anywhere but where she's at.

She's alone, all we hear is night sounds. Crickets, Owls, etc. etc.

She passes by some bushes and hears a noise.

She turns around to look. It's nothing.

But what we see near the bushes is a human hand, with an arm too. The arm seems to float in mid air and grabs Beth by the shoulder.

She screams as she turns around sees a dismembered arm grabbing her. Her eyes widen in shock as she looks to the ground...

For on the ground is a human head. The head has only shoulders attached to it.

The face of the head looks like a demented version of Grandpa Munster from the TV show "The Munster's", with insane eyes with long wild hair.

It floats up to attach itself with its dismembered arm.

Beth is petrified to the point her can't move or scream.

Out of nowhere, the skeleton grabs Beth's tormentor and throws it to the ground.

The skeleton looks to Beth... then to the graves all around them.

(CONTINUED)

CONTINUED: (2)

The tombstones are moving. The dirt beneath them starts to give in. Badly decomposed hands start to rise out of the graves. Then Heads and whole bodies rise.

The skeleton grabs Beth's hand and walks her away from this place. She feels no fear from the skeleton.

Dozens of badly decomposed dead body's stand and slowly walk.

There's something about them... their all Japanese, hundreds of them.

The Skeleton walks Beth to a high hill. It gently takes her hand and walks.

They both look down upon a sea of the living dead.

Beth turns to look at her skeleton companion. It turns to look back.

SKELETON

I'm showing you things that will
come to pass.

Again she looks out at the endless seas of the undead.

BETH

I don't understand.

SKELETON

This world, everything you see in
it is real. It's a realm... a plain
of existence unseen by the human
eye, a world that reflects the evil
in the hearts of men. This world is
for one man... that terrible man.
It was created by the one whom is
above all, to look and to judge by
what's within it. Beth, a great and
dreadful thing has just happened in
your world. What you see is the
result of a man's wrath.

BETH

What happening in my world. Who did
this... why?

SKELETON

Child, there's nothing you can do.
And to think, it was done all in
the name of love.

Beth and the skeleton look out at the sea of the undead.

(CONTINUED)

CONTINUED: (3)

BETH

Love?

Again the disembodied head attacks Beth. She screams and looks for aid from her new found friend.

The skeleton simply looks out over a sea of the living dead.

Then it turns its sights to the disembodied head, he smiles at it.

SKELETON

I go by many names my friend. Thru out time many men have know me by my many names... Libitina, Morana. And Thanos.

It looks the disembodied head right into its eyes.

SKELETON (CONT'D)

But you can call me Death. Today you will perform the blackest of deeds. If you do, you will be with me this very day. You will feel my touch... and then the judgment.

DISEMBODIED HEAD

Nothing will sway my vengeful hand against those who made me into this.

DEATH

I know, I will send you to the place where it all happened my friend, a place of true horrors. There will you make your decision.

The disembodied head looks on as Death watches his hour glass.

It reaches out and touches Beth.

She passes out at the touch of this bizarre monstrosity.

And it slowly forms into the shape on a man wearing a cloak.

The world and everything in it fades away.

The man picks Beth up and carries her away.

EXT. OUTSIDE OF HOUSE -- DAY

Tim watches the house from the main Iron Gate. He spots a van nearby, walks to it. He sees the hospital logo on the side door.

Tim enters the Iron Gate and tries to open the front doors, locked tight. He knocks and knocks with no reply.

Wanders around the side, he stops to light a cigarette. Tim Backs away from the house to get a better look at it.

Then Tim spot's something, a hundred yards away, Tim watches as a man is carrying a woman in his arms and enters the house.

Tim yells to the man with no reply. He flicks away his smoke and walks faster to the man.

The figure sees Tim coming at him and quickly ducks behind the building.

Tim turns the corner where he last saw him flee and finds nothing. Tim runs around the other side of this huge estate.

Still nothing, he back tracks and looks for a door. An odd looking door, built into the wall to look like the rest of the house.

INT. LAUNDRY ROOM, HOUSE -- DAY

He pushes at the door, it opens slightly. Opens it and enters, Tim pulls out his side arm.

Slowly walks into what seems to be an old fashion laundry room. So dark, the outside light shows stairs leading up.

Tim walks the creaking steps which leads him to the main hall way.

INT. DEEP BASEMENT - DAY

The cloaked figure gently places Beth on the ground with the others and leaves. The six of others are still out cold.

INT. HALLWAY, HOUSE -- DAY

Tim studies the area, walks to the stairs that leads down to the main room.

INT. MAIN ROOM, HOUSE -- DAY - CONTINUING

Tim looks at the broken chair the others used trying to break down the door. Then from the top of the stairs Harry walks down.

HARRY

Who are you?

TIM

Detective Tim O'Bryan, what's going on here?

HARRY

My name is Harry Collin's; I came here with six others trying to find some sort of clue to help one of my patients.

TIM

Kate, Kate Wilson? I went to your hospital looking for you. I was just put of this case yesterday. Tell me what's going on here. Did you see a cloaked man at all?

HARRY

No, but the six I came with are all now missing. Something is going on in this house. The one who did that to Kate Wilson has now trapped us all in this house. I asked them to come with me to investigate this house in hopes of helping Kate. Now I've doomed them all.

TIM

I know the way out. We're both leaving and I'll call for back up. Let's go.

HARRY

No, please wait. I found something. Something what may explain all of this... Here look.

Harry take's out a piece of paper and hands it to Tim.

HARRY

Read this.

Tim holds the paper. It's wet in one corner. He wipes his finger off on his jacket. He reads it out loud.

(CONTINUED)

CONTINUED:

TIM

(Reading)

I am the punishment of God...If you had not committed great sins, God would not have sent a punishment like me upon you.

As Tim reads the paper his eyes blur. He rubs his eyes as the room seems to spin around.

TIM

Harry, I don't understand any of this. Who wrote this?

Tim put's the paper down. Harry's facing the stair case. He's points to something.

Harry seems to float up the stairs in a surreal way. Not taking any steps.

HARRY

You wish to know true horror Tim? Do you truly want to know what's going on this day.

TIM

Mister, this is no time for games. We're leaving.

HARRY

Yes, you are right. This is not a game. Not anymore. The one doing this is taking this to a whole new level, as you're about to find out. Now I go to face my fears, my own horror, as well as you my friend.

And with that, Harry walks away down the hallway.

TIM

Harry, get back here.

Tim makes his way to the steps he looks up. From the hallway Tim's eyes light up in shock as a floating dismembered head floats down the hallway.

The head's face is white with cracked skin, long black hair. Its eye's sunken in and black as coal. Like the head of a long dead man.

Tim takes out his side arm and fires at it with no effect. It closes in on Tim. Tim walk's backwards as the head comes closer and closer.

(CONTINUED)

CONTINUED: (2)

Tim falls on his back as the head hovers over him.

Tim eyes widen in panic as the head inches from his face. Slowly Tim takes on the visage of the head, Tim's about to black out.

With his last bit of sanity Tim reaches out for the head and crushes it to death.

He lies on his back as a man slowly approaches him. Tim can barely move as the man reaches for something in his pocket and pulls out a small bottle.

The cloaked man put's a drop of the bottles content in Tim's mouth, as Tim passes out. The cloaked man leaves Tim there and walks away.

INT. CHILD'S ROOM - DAY

Harry stands inside a large room with child like decorations all around him. The window shines light threw and hits what looks like a very old baby crib.

He hears crying from it.

He sits and watches the crib; the crying gets louder and louder till he puts his hands over his ears. He hears the crying in his head and it drives him mad...

HARRY

Stop it... stop it

The cries stops and Harry takes his hands away from his ears. The crying starts again louder.

Harry stands and walks to the crib.

Looks down and sees a Japanese baby, happy, smiling at him.

What happens next is up to Harry. Harry's face seems to be lit in anger as he looks down on the helpless baby.

Harry takes out a small vile of something and holds it. Looking down at the baby, Harry stops.

He hears noises, People speaking from the other room. He hears their muffled voices, voices in Japanese.

He walks to the door and pauses.

EXT. UNIT 731 - DAY

He opens the door and enters a different time and place.

(CONTINUED)

CONTINUED:

He now stands in Manchukuo China. The place, the head quarters of Japans Unit 731.

All around him are Japanese soldiers holding weapons.

They don't seem to notice him. Wanders around, a man pushing a large cart passes him.

Harry can see the sheet covering the cart is stained with blood.

A human hand sticks out.

The man turns the corner; we hear the word "logs".

(The Japanese in Unit 731 called humans Logs)

Harry turns the corner and watches in disgust, the cart is turned over and hacked up body's pile out. We only see a glimpse of this.

INT. HALLWAY - DAY

Harry turns away and leaves this sickening site. Chopping sounds are heard from a distance.

Harry finds stairs and walks down only to see more horrors.

Harry stands in a long hallway with many large rooms on each side. He looks into one and sees doctors operation on a man.

The man is alert and screams in pain. The doctors remove a organ from the living man.

Harry can take no more of this. He sits on the floor with his hands on his head. The man's screams becomes so loud Harry screams...

HARRY

Enough... make it stop.

Harry hears something down the hall, something about an American woman. He stands and runs to find two Japanese guards talk. (In Japanese)

INT. END OF HALLWAY - DAY

FAT GUARD 1

These logs are to be without water till they die.

BONY GUARD 2

Good... good, it will be useful to know just how long it takes to die without water.

FAT GUARD 1

I'll give them seven days. No one can live without water after a week.

They leave and Harry walks over to the large iron door. It's locked tight.

Harry looks into a small opening and sees the faces of the doomed. He calls out a name...

HARRY

Jane... Jane.

He hears nothing. In a instance, seven days have passed and the two guards are back.

FAT GUARD

Let's see if the logs are dead.

INT. BARE DEATH ROOM - DAY

The guards enter the room and Harry quickly enters it.

FAT GUARD

Yes, there are all dead. Look at them all, so smelly.

BONY GUARD

Their so skinny they should be called sticks now. Let's go and tell them our results.

Harry looks at this man with rage in his face. He reaches out to one of the guards. He passes threw him as though he where only a dream

The guards leave and Harry carefully looks around. So many dead bodies, then he sees her...

It's Jane, Harry's wife. She rests up on the wall.

Her face is so weak and sunken in, her eyes are wide open. Harry holds her hand and strokes her hair. He rests his head up with hers and cries...

(CONTINUED)

CONTINUED:

HARRY

Jane, oh my Jane, look what they done to you. For you Jane I will make them pay...all of them will pay.

INT. CHILD'S ROOM - DAY

Harry shuts his eyes and finds himself back in the child's room.

He stands and looks and hears the cries of the Japanese baby once again.

The look in his face as he looks down at the baby is intense.

He takes out the small bottle and one drop of its liquid falls into the crib.

The crying becomes louder and louder...then it stops.

Harry looks down and shuts his eyes and the crib fades away. Harry's head moves up and faces forward.

He opens his eyes...

HARRY

Every last one of them will pay... So it begins.

INT. BASEMENT ROOM - DAY

Ted opens his eyes, his head pounding in pain. He rubs his forehead.

He tries to stand, he stumbles. He sits back down to see the other five all laying down out cold.

He crawls to each and shakes them till they start to regain consciousness.

Moans can be heard from them as they wake up. Slowly they regain their senses and are alert.

BETH

Ted, what happened to us? Oh my head.

TED

Is everyone okay?

(CONTINUED)

CONTINUED:

LISA

I don't know what happened to me,
like I was a part of some type of
awful nightmare.

Everyone nods.

SHERRI

All I can remember was this man in
my dream. I couldn't see his face
at all, and a warning about
something bad happening.

TED

Yes, same as me. I don't really
know if what we saw was somehow
real or a dream...or both.

ALEX

I'm scared...I want to go home.

TOM

All I can remember were dolls. I
hate those freaking things. I...I.

Tom looking down on his lap sees the small doll watching him.

TOM

See it, that damn doll again.

Tom throws it at the wall and its cracked face looks right at
him.

Ted hides it under something and out of site.

TED

It's all a game. Some sick game is
being played on us, any word on
Harry?

All nod no.

TED

I think I have an idea what's
really going on in this house.

BETH

Tell us, what?

TED

Not now, we all need to get out of
this house and now.

(CONTINUED)

CONTINUED: (2)

ALEX

Yes...yes.

LISA

We just can't leave without Harry.

TED

Let's just leave and call the police. Come on, where all leaving right now.

Slowly everyone stands still feels a bit woozy.

They make their way out to the main hallway.

INT.HALLWAY - DAY

The hallway is cloaked in darkness. It's quiet long with a few over hanging light bulbs.

They walk quietly, as though they were sneaking.

Their hunched over as they walk, holds tightly on to one another.

From darkness to light they make their slow trek. When they go under the light we can see their tortured faces, the fear in their eyes.

At the end of the hallway is a door.

A light from under the door shows movement, walking.

As they move ahead from darkness to light Ted starts to stand up right.

He gives everyone a look of confidences as they look up to him with such fear and sorrow.

He looks down at the others with anger in his face. He's angry because he's had enough, enough terror, enough fear. The looks on everyone's faces is his breaking point...

TED

Enough...enough of this. The person doing this to us is beyond that door and it's going to end now.

Ted walks quickly to the door and opens it.

INT. ROOM OF HORROR - DAY

Ted opens the door and steps in.

(CONTINUED)

CONTINUED:

TED

This is not real. You are not real.

Ted now stands in a room with its walls covered with a type of material that reflects light in all different directions. It's blinding to Ted.

A loud whirling sound is deafening to him.

He can't make out what's really inside this room quiet yet. Slowly he can make out a type of large chair with someone or thing sitting on it.

The cloaked figure is seated in it, the same one in everyone's nightmare.

Ted walks over the sitting man. The light is still to blinding for him to see him clearly.

TED

Nothing is real here...nothing.

The others now reach the open door and look on in horror.

Ted reaches out to grab the sitting man. The man instead reaches out and grabs Ted's arm and pulls him face to face. Ted looks directly into the man's face...

TED

Oh...

Ted screams in horror. The visage of the sitting man face is like a nightmarish surreal abstract painting.

Ted lets out a long horrifying scream as well as the others who watch on.

The man stands and watches their reactions.

THE MAN

Enough... enough!

He looks at them for a moment and does what appears as to be ripping off his own face.

The others scream in terror as they watch on.

The man quickly leaves the room by a back door.

The flickering light and loud sounds stop and the room becomes normal. Ted's still trembling from his ordeal sits down with Beth and holds him.

(CONTINUED)

CONTINUED: (2)

The room seems fake without the blinding lights. The walls are covered with a type of cheap foil. Just tin foil and lighting, nothing more.

Beth holds Ted as she talks to him.

BETH

Ted...Ted, its okay now. He's gone, Ted.

TED

It seemed so real... so real. Where did he go Beth, where?

BETH

That door, he ran through that there.

TED

Come on, we're putting an end to this once and for all.

INT. OFFICE - DAY

Ted's the first to open the door. The others follow his lead. What they now witness is far more insane then the whole house put together.

They now stand inside of a simple office. Everything is this room is normal but for three TV's with the sound off.

There's a news story happening. It's on all the TV's. There all to a different channels.

Something bad happened somewhere in the world... something very bad.

An unseen man faces the TV's watches them. Ted sees something on the man's desk. It's a picture. a picture of a woman. And it's the picture of Harry's late wife Jane.

TED

... Harry?

Everyone in the room looks on in shock at their tormentor.

TED

Oh Harry, why did you do this to us? Why Harry, why?

The man turns his chair around... it is Harry indeed.

Everyone in the room looks at Harry in disbelief and anger.

(CONTINUED)

CONTINUED:

LISA

Harry, are you insane. Why did you put us through this?

BETH

Do you have any idea what we all went through?

TED

You were the one in the house with Kate! You were the one who did that to her Harry!

HARRY

Please, please sit down. I'll try to explain.

TOM

There better be a good explanation for all this Harry.

All are seated and wait for Harry to speak.

HARRY

The girl, she's fine now, you're all fine now. The hallucinogens in your system are gone.

SHERRI

We were all drugged?

HARRY

Yes. Before working for the hospital, I was an alchemist working in Japan long before the war. I created a new drug to help simple migraines. It had an unforeseeable side effect. It caused madness beyond anything I'd had ever seen. I hid my findings from the Japanese government. I knew they would try to make a weapon from it.

TED

And this was the drug you gave to us?

HARRY

Yes, I wanted to see if I could watch the innocent suffer from its effects.

(CONTINUED)

CONTINUED: (2)

TED

Are you out of your mind Harry? Why would you do something like that?

Harry reaches over and picks up the picture of his late wife.

HARRY

For her Ted, I did it for her.

He reaches for another picture. He shows it to everyone.

HARRY

And I did it for this... for the sheer arrogances of this.

The picture shows the Memorial Tower for Unit 731 in Tokyo.

HARRY

Do any of you know about Japans unit 731?

TED

I know about them Harry. I know what went on inside there.

HARRY

Only you Ted? Yes, a military agent would know about it. And the rest of you...no? .You've all heard about the Nazi holocaust and not the Japanese holocaust? The Nanjing Massacre?. No, they build a memorial tower for the monsters who ran Unit 731 in Tokyo you know. Had the Germans build something like this, honoring those who ran Auschwitz. Would the world stand for it?

TED

No Harry that would never have happened. But why did you do this to us... tell us.

HARRY

For her Ted, my wife Jane, and for everyone who died at the hands of these monsters. I wanted to know if I could watch innocent people suffer, the guilty with the innocent. I had business in the states. The war broke out and I was not allowed to enter Japan.

(MORE)

(CONTINUED)

CONTINUED: (3)

HARRY (CONT'D)

Then I received a call from a good friend. My wife was taken to Unit 731 and I should consider her as dead. And after today, I knew what I had to do. I could be far far worse than they could ever be. I could watch on as innocent people both small and old die in horror, woman and children.

TED

Harry, what's going on with the TV's? What's happening right now?

HARRY

For the last three years I drugged the water and food supply of everyone in Japan. They were given a part of my drug. You see Ted, there are others like me. Others who had loved ones died at the hands of Unit 731. And others who hate this evil nation, hate them for their lack of responsibility in doing the right thing after the war...I gave the order less than an hour ago. They flew over every major city not too long ago spraying the cities with the missing component. And some were putting the missing component of my fear drug in the water supply. What you're seeing on TV is live... and in Japan.

The three TV's show the same thing. A nightmarish event as TV's shows thousands of dead bodies and people screaming in horror.

BETH

Harry, make it stop... make it stop.

Ted runs over and grabs Harry hard.

TED

You son of a bitch, make it stop. Call them and tell them how to stop it.

HARRY

There's no stopping this, it's too late now.

(MORE)

(CONTINUED)

CONTINUED: (4)

HARRY (CONT'D)

What I gave you was barely twenty percent strength. Think about what you all saw and felt... but far far worst.

On the TV screen a Japanese man is screaming out of his mind.

HARRY

Now I must join my wife and face God for my deeds.

Harry quickly takes out a small bottle and drinks.

HARRY

All of you are going to be fine. The memory's of what you all saw will fade. Leave this house and tell the world...why, why I did this. You'll see me one more time after this...I...I

The drug is taken effect. Harry's face changes as he tries to speak. His eyes widen in horror as his heart starts to pound. He grabs his chest. The look in his face is intense.

INT. HELL

In Harry's mind's eye he sees an abyss of flames, a sea of fire. Something is moving within it.

It's a winged monstrosity of great size. Harry can see it, and it sees Harry. Closer it comes to him.

Too claim him, this horror. The one above all horror's looks deeply into Harry's own soul.

It's reaching out for Harry. It's pleased with him as he smiles at him.

From everyone's visions, come their hosts. The Monster, Sitting Man, Jester Doll, the Wolf Man .and The Old Woman.

All point to him in Harry's vision.

A cloaked figure slowly comes from the flames of hell itself. Wearing a large black cloak and holding an hour glass.

It takes off its hood, a skeletons head is seen.

Death itself is here for Harry. It looks at its hour glass as the last grain of sand falls.

It points to Harry.

(CONTINUED)

CONTINUED:

The Horror, The Great Dragon, Abbadon... the Angel of the Abyss calls for Harry...

THE HORROR

A murderer of million's is always
welcome in hell Harry.

INT. OFFICE, BASEMENT -- DAY

Whatever Harry is seeing it's going to be the last thing he'll ever see. Everyone looks on in panic as Harry let's out his last words.

He grabs his wives picture.

HARRY

I did for her.

Harry's face changes, far worse than Kate's, He looks at each of the persons standing there, Madness and horror. like never before seen in a man's face.

HARRY

For her.

Out of nowhere, a skeletons hand emerges. Soon its whole body stands right next to Harry. The skeleton is dressed in a black robe with a hood. It holds a hour glass and a sharp stickle.

Everyone in the room recoils in shock and horror as death itself now stands in there mists. It looks at each of them and laughs. It reaches for Harry and touches him.

Harry dies.

Death fades away.

Everyone stands as Harry lies face down on his desk.

They turn their attention to the TV's.

The TV show's horror after horror. Ted turns the sound up high.

TV ANCHOR MAN

Where getting breaking news about the events happening in Japan. A man claiming responsibility sent us this film. His claims had been authenticated by the government.

The TV shows Harry. He's making a announcement.

TV ZOOM IN.

HARRY

My name is Harry Collins. I take full responsibility for the events happening in Japan today. The nation of Japan as of this day is no more. Never again will it be a symbol of arrogance in light of its war crimes against the world. Today Japan paid for its crimes in full. The two pictures I'm showing you is the reason why I did this...

A close up shot showing the Memorial Tower for the Unit 731, and Harry's wife.

(And yes, there is a real Memorial Tower for Unit 731. Google unit 731)

End.