

THE ROOM

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In the dark we hear what can only be some sort of alien language. It is a series of shrieks and guttural sounds.

PICTURE UP

INT. HALLWAY

We see legs. They are being dragged over a cold, grey floor.

BACK TO BLACK:

More sounds: Is it language? It has a dark and ominous tone. Dragging sounds, things being broken, disturbing.

INT. HALLWAY

We see more now. There are two sets of legs being dragged. It appears as if one is male, and the other female. We can't see whatever is dragging them, but we hear these continued disturbing noises.

BACK TO BLACK:

The dragging stops. There seems to be an argument in the alien language.

BACK TO:

INT. HALLWAY

We see the legs being dragged over a bloody floor, some of it is fresh, some is not. The legs and what ever is dragging them stops. We see a severed hand on the floor; the argument is hard to understand, but one thing is clear; it's escalating.

BACK TO BLACK:

The argument stops, and we hear the dragging resume. It is a hellacious sound.

BACK TO:

INT. HALLWAY

The two sets of legs are being dragged, suddenly they stop. We hear the creek of a metal door being opened.

We see now the open door. The legs are dragged inside and the door is abruptly shut.

BACK TO BLACK:

INT. ROOM

Eyes opening slowly as if from a heavy slumber. We come gradually in focus. Eventually we see the room. There are 5 people present in various states of consciousness. The slumbering eyes move to each of them: Harlin, a 40 something man, he is badly bruised and bloodied. Harlin sits in a corner of the room, knees to his chest, clearly worn. Jennings, a 20 something, he is standing staring at the grey door in a trance like state. Sally, a 30 something woman. She is focused on a young woman: Ariel, late teens, Ariel's head lies in Sally's lap. Sally strokes her hair. Ariel is unresponsive.

Sally looks up.

We see what she looks at, another teenage woman, Lucy. Lucy has heavy eyes, and is clearly semi-conscious. She wears the similar green jump suit as the rest of the group.

LUCY

What happened?

Harlin looks up and Sally looks to her.

SALLY

You don't remember?

LUCY

No.

HARLIN

None of us do.

Lucy looks over to Jennings.

LUCY

What's with him?

HARLIN

He's waiting.

LUCY

Waiting for what?

HARLIN

For some one to come.

SALLY

Just try and sleep. There's  
nothing that can be done now.

Lucy turns on her side and closes her eyes.

We focus on Harlin. He lowers his head.

INT-SHIP

Harlin sits in the Captain's chair. He is alone in what is a cramped bridge. It is made less so by the massive window that shows the stars. Harlin holds a tablet with some sort of digital information. He reads.

We hear a sound. It is almost like the ping of a sub. Harlin hears it too. He looks up.

INT-ROOM

We see Harlin looking up. He turns to Sally.

HARLIN

I remember something.

SALLY

What?

HARLIN

A beacon. Do you remember a  
beacon? Maybe a distress call?

SALLY

I don't remember a thing. I don't  
remember anything except being here  
in this room.

HARLIN

Shit.

We focus on Jennings focused on the door. He is almost catatonic.

We get closer on the door. There is a slide trap at about eye level. We close in and as we do, we hear a sound. There is something outside.

Back to Jennings, more focused than ever.

INT SHIP

We focus on stars; we pull inwards revealing a small window in what can only be quarters for the ship's crew. It is cramped and metallic, although there are various photos of a woman and baby adorning the wall above the bed. We see Jennings sleeping. There is a rattle causing the ship to buckle. Jennings wakes, and looks around.

The buckle comes again. Jennings moves to the small window and looks outside.

The ship buckles again.

INT ROOM

Jennings staring at the slot in the door. It opens. Jennings cautiously moves to the opening. There is nothing there. Suddenly, there is a blinding flash of light.

OVEREXPOSE TO:

INT HALLWAY

Legs being dragged.

JUMP CUT TO:

INT ROOM

We see that there have been some additions and subtractions from the room: missing is Lucy, but added in Ben, an older man 50's, dressed in a red jumper.

We see Harlin stand suddenly. He moves to Ben, standing over his unconscious body.

HARLIN

What the fuck?

Harlin kneels and shakes Ben.

HARLIN (CONT'D)

Hey bud? Wake up.

Harlin turns to Sally. She's crying.

HARLIN (CONT'D)

He's out.

Harlin moves to Sally. He puts an arm on her shoulder.

HARLIN (CONT'D)

It's okay.

SALLY

It's not okay. She's gone.

Harlin scans the room.

HARLIN

Jesus. What happened?

(Beat)

WHAT HAPPENED!!

Jennings, who doesn't unlock his eyes from the door, turns ever so slightly.

JENNINGS

Stop yelling. It won't help. No one knows anything.

Harlin throws his hand up.

HARLIN

How can you be so sure?

JENNINGS

Because I don't remember shit, and every time I am about to remember something, my mind goes blank.

(Beat)

Hell, I don't know if we came in on the same ship.

HARLIN

Does it matter? We are stuck in whatever it is we are stuck in.

JENNINGS

You know, I remember something now.

HARLIN

(Desperate)

What is it?

JENNINGS

I'm not a team player.

Jennings focus returns to the door.

Ariel stirs.

SALLY

(To Harlin)

She's coming to.

Harlin rises and moves to Sally and Ariel. Ariel groans.

SALLY (CONT'D)  
It's okay hon, we're here.

Ariel opens her eyes.

ARIEL  
I'm starving.

Sally looks up at Harlin. He shakes his head, "no."

SALLY  
Can you sit?

Ariel slowly but surely rises into a seated position.

ARIEL  
Where am I?

HARLIN  
We don't know.

ARIEL  
Who are you? Do I know you?

HARLIN  
My name is Harlin, but we are all a bit hazy on more than our names.

SALLY  
Maybe we should introduce ourselves? Go around the room maybe? I'm Sally. What's your name?

ARIEL  
Ariel.

Harlin looks over to Jennings, he is still waiting facing the door.

HARLIN  
That over there is Jennings.

Jennings raises his hand without taking focus off the door

SALLY  
We're missing Lucy.

Harlin gives Sally a disapproving look.

ARIEL  
Who's Lucy?

SALLY

A young woman. She was with us,  
and now she's gone.

ARIEL

By gone...you mean?

JENNINGS

They took her.

HARLIN

You wanna stare at the door that's  
fine, but these conspiracy theories  
only frighten everyone.

JENNINGS

Okay, fine, but riddle me this? If  
someone didn't take her, where did  
she go? Think she's fallen through  
the cracks the floorboards?

Jennings pushes on the handleless door.

JENNINGS (CONT'D)

'cause it seems we just can't walk  
outta here without help.  
Therefore..

HARLIN

Enough!

Ben wakes suddenly, standing quickly, clearly unsure of his  
surroundings.

Ariel looks at Ben. She cowers.

Ben leaps up and starts running around like a chicken with  
his cut off.

HARLIN (CONT'D)

Hey!

BEN

We have to get out of here!

Sally holds Ariel tight.

HARLIN

What? You know something?

Ben checks all the walls, searching for a weak spot. He  
hurls his body at some sections. He notices the door and  
runs at it full speed, only to be knocked on his ass by  
Jennings. Ben looks up, confused.

JENNINGS

Now, what the fuck you thing you're doing?

Harlin moves to Ben, and helps him up.

HARLIN

(To Jennings)

Was that necessary?

JENNINGS

Yeah, it was.

HARLIN

(To Ben)

It's going to be okay. You're safe.

Ben looks at Harlin apprehensively.

HARLIN (CONT'D)

Lets talk over here.

Harlin gestures to the far corner of the room. Jennings turns and watches them briefly, then resumes his door staring.

We follow Harlin and Ben.

HARLIN (CONT'D)

Why don't we sit down?

Ben looks at him.

HARLIN (CONT'D)

Come on it's okay.

Ben sits and as he does...

FLASH CUT:

INT ARENA

We are in tight on Ben sitting, but more like being seated, forcibly by two sets of black gloved hands. The sounds of a crowd are humming. Ben tries to look around him but whatever has pushed him down twists his head and makes him look forward.

FLASH CUT:

INT ROOM

Ben looks off, distant.

HARLIN

(To Ben)

You okay?

BEN

No, I'm not. None of us are. We  
have to get out of here. It's our  
only chance.

JENNINGS

Chance for what?

BEN

Living.