

Screenplay

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ROSE'S CELL + THE CORRIDOR

ROSE sits in the corner of the cell on a small cot. She has a candle cupped between her hands, it is the only source of light in the room except for some moonlight coming through the window which is ajar, blowing in the wind. The SHADOW, a being composed of shade, stirs in the darkness of the room, testing the edges of the light and hissing as it is repelled. ROSE watches it, drawing her knees tighter to her chest in fear.

A loud clang resonates throughout the room which is filled with light as the cell door is opened. The SHADOW draws back into the last remaining darkness, screeching in indignation. As the door slams into the adjacent wall with a crunch the DOCTOR enters the room. He has the appearance of a normal man but much of his body has been disfigured by the addition of surgical tools grafted onto his skin, replacing fingers and other extremities.

ROSE retreats further into the corner trying to create distance between her and the DOCTOR. He extends one hand and slowly moves towards her. When he is close enough he runs his extended hand through her hair and draws her close to him so that they are face to face. She gags on the smell of his breath, and he in turn makes an eerie creening sound as he examines her closely. Quickly he uses a pair of scissors to cut a lock of her hair, then draws back from her holding the hair sample up to the light spilling through the doorway. Not seeing what he desires the DOCTOR screeches with rage, and flings the small desk which stands nearby across the room into the SHADOW which envelops it hungrily. The DOCTOR then storms out of the room continuing to shriek in rage.

As the sound of the DOCTOR'S shrieks begin to fade due to distance ROSE relaxes the tension in her body slightly, letting out the breath she has been holding throughout the encounter. A tear rolls down her face and she pulls out a worn photo of a woman from within the rags she is wearing, where it was previously concealed. ROSE fondly strokes the hair of the woman in the photo. The SHADOW makes a sudden hiss which causes ROSE to start. She notices that the door is still open, and that the SHADOW is still writhing in its light.

ROSE creeps up to the door, taking care to stay away from the SHADOW, and peers around the corner. The MATRON, an enormous woman composed entirely of a belly and a large tooth filled mouth is waddling back and forth in the corridor with trays of food meant for the inmates.

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MATRON
Dinner time lovelies.

Her words are slow and drawling. She opens the cell door of an inmate and proceeds to devour the meal in front of them, before laughing and slamming the door, moving on to the next cell.

ROSE waits for a moment when the matrons back is turned then making sure she shuts the door behind her, darts down the corridor, her footsteps drowned out by the slurping of the MATRON. As Rose rounds the corner she sees the DOCTOR stood further down the corridor mid-way through sowing another piece of surgical equipment to his body. He doesn't notice her and she clamps a hand over her mouth to prevent herself from screaming. She hears the Matron coming up behind her and realising she is trapped between the two begins to panic becoming hysterical.

Two hands come from the cell door behind ROSE, wrapping themselves around her mouth to stifle her scream, and drag her into the cell.

JEREMIAH'S CELL

As the door swings shut she hears a shushing sound and the hands release her when she is calm. An old man, JEREMIAH, scuttles across the room and jumps onto the bed where he perches watching her. The orifices on his face are sown up, but he has an extra head on each shoulder, one of which begins to speak.

JEREMIAH LEFT

I've been watching you deary, yes I have, scurrying around the corridor at night? Tut tut won't do, won't do at all. Matron would be most displeased if she caught you, yes she would, may even slurp you up like a plate of spaghetti for all the trouble. Delicate thing like you, wouldn't take her long with those big chompy jaws.

JEREMIAH RIGHT

Leave the girl along, can't you see she's been through enough? We all have, locked in this place like animals.

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JEREMIAH LEFT

Oh moan moan moan, what do you do but moan. I'm sick of it, sick of it I say, gives me earache it does. You know whats worse than being in this place? Being stuck here with you!

The head blows a raspberry at its twin, which sighs in return.

JEREMIAH RIGHT

Forgive him, he's not the most stable of fellows, are you alright dear?

ROSE

Who are you? Why did you help me?

JEREMIAH RIGHT

Ahh where are my manners, our name is Jeremiah, and you are?

ROSE

... Rose

JEREMIAH LEFT

Pretty name for a pretty lady, bet all the boys must love you. Bet we could show you a good time lovely, gets awful lonely in here you know.

JEREMIAH RIGHT

Shut your filthy mouth!

A tussle ensues in which JEREMIAH rolls around his bed fighting himself, both heads using a hand to claw at each other. Eventually they settle down and collapse exhausted on the edge of the bed. ROSE waits a while before she plucks up the courage to speak again.

ROSE

I think I should be going, I don't have long before they'll notice I'm missing.

JEREMIAH RIGHT

Right you are, forgive us for our rudeness. You asked why we helped you, well that's because we know of a way out, we just need a little help ourselves to get there.

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JEREMIAH LEFT

She can't do that, no-one can do that, don't be stupid!

JEREMIAH RIGHT

She can, I believe in her. I mean I don't really know you but there's something about you. Something special.

The left head makes a show of staring at Roses body before licking its lips making a slurping sound.

JEREMIAH LEFT

Mmmm special indeed.

The right side delivers a quick slap to the left head which results in a resounding.

Owwwww.. Meanie, was just playing.

JEREMIAH RIGHT

So do you accept my dear? We'll help you escape if you help us come with you?

ROSE

How do I know I can trust you? I'm grateful for what you did but...

JEREMIAH LEFT

Well that's part of the fun isn't it? You don't know if you can trust us, we don't know if we can trust you. No-one trusts anyone and everyone trusts no-one, what a lava. All one big no-trust happy family.

JEREMIAH RIGHT

For once he does make some sense, trust is a two way thing deary and whilst I know it's not easy, in this sort of situation sometimes you just need to have a little faith.

ROSE takes a moment eying JEREMIAH, and looks back at the door. She sighs realising she has no other option.

ROSE

What do I need to do?

(CONTINUED)

JEREMIAH RIGHT

Oh nothing special, there's just a little something blocking our way that we can't shift by ourselves. But with you, I'm sure we can get by easy enough.

JEREMIAH LEFT

You might say we'll skitter by, like a little spider, a wee incy wincy spider, incy wincy...

He launches into a verse of Incy Wincy spider, prompting a sigh from his partner and another swift slap to the head.

JEREMIAH RIGHT

Ignore him, shall we then?

JEREMIAH jumps off the bed and scuttles over to a panel in the wall, which he pulls on. It slides back revealing a small dark tunnel into which JEREMIAH darts, before returning to motion for ROSE to follow. She hesitates again, looking back at the cell door once more, before picking up a lit candle from JEREMIAH's desk and following.

THE TUNNEL

As they make their way through the tunnel ROSE constantly checks behind her, her fear of the dark rising as she is trapped in the claustrophobic space.

JEREMIAH LEFT

Not long now deary, not long at all. Then we'll all be free and on our merry way.

He suddenly turns in the tunnel to look at her.
You're not afraid of spiders are you my dear? Not a big brave girl like you?

ROSE

No... I don't think so.. I mean..

JEREMIAH LEFT

Excellent! This will be no trouble at all then, no trouble.

JEREMIAH RIGHT

Will you be quiet!

(CONTINUED)

The left head sulks but shuts up and they continue to move through the tunnel. After a while they stop for a quick break.

ROSE

So... why are you here? I mean in this place.

JEREMIAH RIGHT

Well as if you can't tell, they say I have a slight problem with who I am, or rather how many of me there are. They say a man shouldn't have two people knocking about in his head, one man to one body they say. Don't see what all the fuss is about myself, two heads is definitely better than one! Even if the other head is a constant annoyance.

JEREMIAH LEFT

I resent that! I'm perfectly amiable company.

JEREMIAH RIGHT

Pffff. Any who one day the men in the jackets came along and grabbed me off the street, something about causing a public disturbance! How was I supposed to know I couldn't run around naked in the park, dogs do it all the time! And that's how I ended up here.

ROSE

How long ago was that...

JEREMIAH LEFT

Back when I was young and beautiful, of course he's always looked this bad.

Another slap to the head.

Will you stop slapping me!

His tone suddenly drops to a much more sullen, depressive level.

We've been here a long time lovely.. a long time. I don't.. I don't remember the last time I was outside that cell.

He reverts back to his normal self.

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Then again I don't remember what day of the week it is either!

He cackles maniacally.

JEREMIAH RIGHT

What about you deary? Why is someone as beautiful as you trapped in a terrible place like this?

She pauses a moment, staring into the candles flame.

ROSE

I don't remember... anything. I don't even know who I am. All I have is this photo.

She draws the photo out of her rags and holds it in her hand carefully.

JEREMIAH RIGHT

May I?

She hesitates, then hands the photo to him.
Who is she?

ROSE

My Mother, I think. When I look at her, I feel safe. I feel like she's with me, watching over me. It's what keeps me going.

There's a pause as he examines the photo. Then he hands it back to her.

JEREMIAH RIGHT

It's good to have something to hold onto. Right anyway lets keep moving, we're almost there now.

After a few more seconds in the tunnel JEREMIAH finds a grating at the side which he opens.

JEREMIAH RIGHT

It's just through here, after you deary.

ROSE crawls through the hole into a pitch black room, the candle providing the only light. The room is empty, but is clearly another cell.

ROSE

I don't understand.. there's
nothing here.

JEREMIAH shuts the grating behind her and she turns to see
herself locked in the room.

JEREMIAH RIGHT

I'm sorry deary, but it's the only
way she would let us pass. The only
way we could be free.

ROSE

I don't understand what do you.

The left head starts to sing incy wincy spider again, ROSE
hears a clicking sound behind her and turns slowly holding
the candle up to illuminate a twisted face, half spider half
woman, which proceeds to blow out the candle. We hear ROSE
scream in the darkness.

ANTONIA'S CELL

ROSE awakens cocooned on the floor in a blanket. The cell is
lit by various candles along the walls. As ROSE's eyes
adjust and she looks around she sees a pair of arms lighting
a candle, then retreating into the shadows. Panicking she
struggles to free herself from the cocoon to no avail. Out
of the corner of her eye she sees JEREMIAH huddled in the
corner rocking back and forth, he is terrified.

JEREMIAH BOTH

Forgive me... Forgive me... She
said I could go. We had to obey.
She made us promise... The Spider
Queen.

As they say "The Spider Queen" there is a shriek from the
shadows. As she speaks ANTONIA slowly emerges from the
darkness. She is an amalgamation of spider and woman, with
eight legs, four of which touch the ground, and a face with
distinct characteristics of both species.

ANTONIA

I SAID DO NOT CALL ME THAT! MY NAME
IS ANTONIA! I hate spiders, hate
them all, icky disgusting spiders
crawling everywhere, laying webs.
Ugh makes my skin shudder, must
never let them in, never, must kill
them all, all the spiders, all the
disgusting repulsive spiders.

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She moves over to ROSE who lays on the ground paralyzed by fear.

My house was full of them you know, all those disgusting little creepy crawlies. They were in the walls, in the floor. When I was asleep they would gather around me, mocking me, crawling over my body laying their sick little webs all over me. I wasn't a fly for their dinner! I'M NOBODIES DINNER!

They had to pay, all of them, had to get them out of the house, but they were everywhere, no matter how many I smushed more kept coming, more and more and more. Do you know about the spiders? How quickly they breed and feed and oooh the horror. I couldn't smash them fast enough, they were everywhere, they got in my family when they were sleeping, in my precious children...

She temporarily breaks down, sobbing into her hands, the sobbing progressing into a wail. Slowly she calms back down and a calm placid look takes hold of her face.

In the end there was only one thing for it. I had to burn them out, all of them, set fire to every last spider. Had to clean everything, the house, my family. Burn it all down, now there's no more spiders there. There's no more spiders in my family, they're gone... all gone.

ROSE

They're not all gone, look at yourself. You're one them! You're something worse, Jeremiah was right, your some sort of Spider Queen.

ANTONIA

SHUT UP! YOU'RE LYING! FILTHY DISGUSTING LIAR! LIAR LIAR LIAR!!!

She flings ROSE across the room in a fit of rage continuing to scream "LIAR" at her. ROSE collides with a desk, knocking a mirror that was covered in a blanket to the floor, shattering it. The fall loosened the blanket cocoon and ROSE manages to get an arm free as ANTONIA advances upon her

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screaming. Grabbing a shard of the mirror she holds it up just as ANTONIA reaches her, showing the woman her reflection.

No, I'm human, I'm human!. No, no,
NO!!!!!!

ANTONIA falls back on herself, screaming and clawing at her face as she tries to tear herself apart. She rampages around the room colliding with walls and the bed as she tries to tear the spider out of herself. ROSE manages to free herself from the cocoon and runs for the grate, darting back into the tunnel and sealing it behind her.

THE TUNNEL PT.2

Alone in the darkness she catches her breath, each breath intermingled with sobs. She hears hissing as the SHADOW coils around her, finally having reached its victim. A match is struck and the light forces the SHADOW away, much to its rage. JEREMIAH sits not far from ROSE with a lit candle in his hand.

JEREMIAH RIGHT

Your survived...

ROSE just sits there glaring at him, her face filled with hatred.

Forgive me... no, you could never forgive me, what we did was unforgivable. We're monsters. Every one of us in here, that's what this place does. There's no help... just darkness.

JEREMIAH LEFT

And candles, shiny shiny candles.

ROSE

Just leave me alone.

JEREMIAH RIGHT

I know we've done you wrong. We lied about a way out. She made us... no that's no excuse, we were scared, so we lied. There is no way out of here.

ROSE

Then why bother to stay. Leave me here and let that thing have me.

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JEREMIAH LEFT

Because we know where you can find
your lady friend.

He holds out his hand in which is the photo ROSE carried with her before. She snatches it from his hand enraged, then stares down at it.

JEREMIAH RIGHT

The woman from your photo. We think
she's here in one of the other
cells.

ROSE

You're lying... all you do is lie.

JEREMIAH LEFT

No it's true! The Spider Queen told
us while you were sleeping, she's
not far from here! All locked up
tight and wrapped with a pretty
bow, like a present on Christmas.

JEREMIAH RIGHT

We can't be sure deary, but isn't
it worth the chance? What else have
you got to lose?

She glares at them for a short while longer before turning back to the picture. She longingly runs her finger across the woman's face. Putting it away she sighs.

ROSE

Show me.

With a smile JEREMIAH turns and begins to move along the tunnel. ROSE hurries to follow, trying to stay within the light. It doesn't take long for them to reach another grate. This one is segregated allowing Rose to see out into a corridor.

JEREMIAH RIGHT

One of these cells. That's what
Antonia said.

JEREMIAH LEFT

That's where the pretty lady is,
she's waiting for you.

JEREMIAH pulls the grate aside, allowing ROSE to exit.

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JEREMIAH RIGHT

Be careful dear. I hope you find
what you're looking for.

JEREMIAH LEFT

Come back and visit soon! I'll make
a cake! We can have tea and
biscuits.

An alarm echoes through the building causing both to jump.

JEREMIAH RIGHT

Looks like they know you're missing
lovely. Hurry on now! Before it's
too late.

Jeremiah shuts the grate and scuttles down the tunnel leaving ROSE standing in the corridor. She turns and starts to run down the corridor. She slows down as she reaches each cell door, peering through the open grate in each. She sees various other inmates and the horrors contained within the cells, but doesn't see the woman. The inmates get progressively wilder as the alarm continues, banging on the doors and walls creating a cacophony of shrieks and howls. She keeps running checking every cell, becoming more and more distressed. At the end of the corridor she trips and falls into a cell door which swings open, allowing her to fall through.

ILYANA'S CELL

ROSE is blinded by pure white light which fills the entire room. As her eyes adjust to the brightness she can make out a lone figure stood in the middle of the light. It is a woman, and as the image becomes clearer ROSE sees it is the woman, ILYANA, from her photo. ROSE takes a moment in stunned silence, before rising and running over to ILYANA gripping her in an embrace. ILYANA hesitates, her hands hovering over ROSE, before she accept the embrace and wraps her arms around ROSE. ROSE begins to weep in ILYANA's arms.

ILYANA

Shush child, calm down,
everything's going to be ok. I've
got you.

She strokes ROSES hair gently.

Such a terrible crime, to trap a
young girl like you in this place.
So alone. So afraid.

ROSE

I was so scared, I didn't know what to do, and those monsters....

ILYANA

It's all over now, you're with me. I'll take care of you. I'll always take care of you.

Rose composes herself and draws away from ILYANA, a sudden sense of urgency fills her.

ROSE

We need to leave, get as far away from here as possible. Mom I...

She pauses, her words catching in her throat.

I don't... I don't remember anything... from before. I...

Reality breaks briefly, showing a flash back of a room with a large bed and a figure stood next to it.

ILYANA

Hush child, it will all be ok.

ROSE

No... What's... I don't understand.

Another flash, ROSE falls to her knees clutching her head.

Mom I'm scared, what's going on?

ILYANA

Oh child, I'm so sorry, truly I am, but I'm not your mother.

ROSE

What...

The world spins around ROSE and she passes out.

MEMORIES

ROSE is sitting by the side of a large poster bed, in which a frail sickly ILYANA is laying. ROSE is reading her a story from a children's book, whilst stroking her hair. ILYANA is listening intently and smiles frailly, but we can see she is severely ill. She holds ROSE'S arm with one hand, and the other lays across her chest. As ROSE continues to read the story tears begin to stream down her face, her words becoming stuttered and disjointed, yet still she continues. ILYANA'S hand slackens, then falls to the bed as she draws

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her last breath, passing on. ROSE stops reading mid sentence and sits staring into the page of the book. Slowly she turns her head to see her mothers body, no longer breathing. She sits in silence staring blankly at ILYANA, tears still streaming down her face. The sounds of the world around her become muffled as she sits staring at the corpse. A man and a nurse enter the room, their voices muted to ROSE. The man moves behind ROSE placing two hands gently on her shoulders, and attempts to move her out of the room. As they near the door ROSE snaps out of her shock and attempts to push back to her mother's body, wrestling with the man who tries to prevent her from returning. She makes it past him and flings herself to ILYANA's side, gripping one of her arms and shaking her, trying to wake her mother up. Both the nurse and the man try to wrestle ROSE away. As they fight ROSE's world begins to flash with images of the twisted reality she currently inhabits, the man and nurses faces appearing grotesque and inhuman. The nurse picks up a needle and her face looms over ROSE.

ILYANA'S CELL

ROSE wakes up laying on the cot of ILYANA's Cell, her eyes snapping open suddenly. Without making a sound she swings her feet off the bed and sits on the edge of the cot. ILYANA is stood over her, watching.

ROSE

She died. My mother... I lost her... I lost everything.

As ROSE accepts her mothers death, ILYANA's image begins to fade, revealing a middle aged woman instead. ROSE looks at her, then back at the floor. Both remain there in silence for a few moments.

ROSE

Thank you... for taking care of me.

WOMAN

Any time child. Any time.

ROSE rises from the bed and the woman moves to the side as ROSE walks towards the door of the cell. The DOCTOR is waiting there, no longer malformed and grotesque, merely a normal man. He extends a hand to her, and Rose takes it. Together they turn and begin to walk down the corridor. Sunlight streams through a window high above, and the entire scene is silent except for their footsteps.

FADE TO BLACK