

THE BELCOO EXPERIMENT

written by James Gunn

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BLACK

HORNS BLARE.

EXT. SÃO PAULO/SLUMS - MORNING

Traffic jams the street in an impoverished section of São Paulo, Brazil. Rickety tenements line both sides of the block. The buildings, once painted in bright pastel colors, are now faded through time and misuse. PEASANTS sell wares of interest to no one in broken wagon-carts along the curbs. On the corner, an OLD CODGER WITH A GOITER ON HIS NECK sings a SPIRITUAL HYMN in Portuguese. BUSINESSMEN on bicycles WHISK by, in and around traffic.

And MIKE PELK, 30's, inches through in a battered Peugeot. Mike's out of place in this foreign land. A fit man of moderate good looks, he's wearing the business attire of a middle management expatriate: short sleeve white shirt and an unimaginative tie. Mike's intelligent: his thoughts are always two steps ahead of the conversation around him, and he often seems to be waiting for the rest of the world to catch up. Right now he's on his cell phone, blind to the calamity around him.

MIKE

No, Greg... No... I need the files
this morning. Now, come on, you
can't be that lazy, man --

Mike watches on the sidewalk as one LITTLE SHIRTLESS KID chases ANOTHER. The chaser has a beat up Halloween skeleton mask on. Mike looks at his watch.

MIKE

Listen, it's not even five there
yet. You still have time to --

SUDDENLY -- A KNOCK ON MIKE'S WINDOW.

He turns to see a TOOTHLESS MERCHANT holding a basket with dolls made out of CORN HUSKS: pirate, goofy man, vampire, queen, sheik.

Mike looks at the dolls. From the look of them, the toothless merchant missed his calling as a dishwasher: they're pathetic, the very worst folk art.

TOOTHLESS MERCHANT

Make myself!

EXT. BELCOO BUILDING - MORNING

The SUN GLINTS on a glass building, seven stories high. The building is boxy and industrial -- it has no aesthetic value whatsoever.

We MOVE DOWN from the building, PAST the twisting, rusted barbed wire atop a tall chain link fence and DOWN to a pockmarked metal sign on the fence. Written there, in both English and Portuguese, is:

*ONLY EMPLOYEES AND APPROVED VISITORS OF
BELCOO INDUSTRIES ARE ALLOWED ON THE PREMISES.*

The Belcoo Building sits in the middle of a desolate area a few miles outside the city. Perhaps it was farmland years ago, but it's now deserted.

EXT. BELCOO BUILDING/STREET - MORNING

A STERN-FACED GUARD sweeps a mirror-on-a-stick beneath the undercarriage of a car, checking for weapons.

Cars are queued, waiting to be let onto the parking lot, passing through a SECURITY CHECK at a guard booth.

BARRY NORRIS, late 40's, a burly man with a receding hairline, looks flustered. He taps his HORN at the Security Guard by the car in front of him. Rolls down his window. Leans out. The Guard approaches him.

NORRIS

What, was there a bomb threat here or something? Who are you? Where's Roberto?

GUARD

I.D. please.

NORRIS

You're kidding me.

The Guard just stares at him. Like the other guard, his sallow face is almost inhumanly devoid of emotion. Norris hears a BRAZILIAN MAN in the car behind him SHOUTING IN PORTUGUESE at the other guard. Norris pulls his I.D. from his wallet. Hands it to him.

In the car behind him, the Brazilian Man continues YELLING/PLEADING with the guard in Portuguese. The Guard just shakes his head firmly and hands him back his ID card. He gestures for the man to turn around.

Norris watches IN HIS REAR-VIEW MIRROR as the Brazilian Man makes a U-turn in his car to leave the gate.

Norris looks at the guard beside him.

NORRIS

Why are you sending that man home?

GUARD

Open your trunk, please.

Norris watches IN THE REAR-VIEW MIRROR as the Guard walks to the rear of his car. Grudgingly, Norris POPS his trunk; we see, in the MIRROR, the Guard disappear behind it.

INT. CAR/BELCOO BUILDING - DAY

CLOSE-UP: Car radio, about twenty years out-of-date. CAKE'S VERSION of I WILL SURVIVE plays on the CRAPPY SPEAKERS. A woman's hand taps the beat on the wheel.

REVEAL an attractive American woman of Brazilian descent, LEANDRA ROCHA, late 20's. She wears the conservative garb of an executive assistant, her hair pulled back in a ponytail, but she's unable to conceal the Bohemian below: tattoos protruding below the sleeves of her billowy blouse, an extra piercing here and there, the roots of her natural hair color. Her car is a mess. Ashtray overflowing with cigarettes. Empty Evian bottles everywhere.

Leandra likes the song. So she TURNS IT UP.

And, as she does, SOURCE becomes SOUNDTRACK, and **THE SONG BECOMES OUR CREDITS THEME.**

CREDITS START

One of the Guards approaches Leandra in her window. He hands her back her I.D. Leandra smiles at him, polite but insincere. We WIDEN OUT TO --

CREDITS - EXT. BELCOO BUILDING/PARKING LOT - MORNING

Leandra, cleared to go, drives through the gate and into the lot.

Other BELCOO EMPLOYEES are parking their cars here. They get out. They head toward the building.

Some we'll get to know: KEITH, 30's, a laid-back hipster, VINCE, 50's, the confident and calm head of human resources.

These EMPLOYEES filter through the front door of the Belcoo Building, lambs to the slaughter.

INSERT TITLE:

THE BELCOO EXPERIMENT

OUR CREDIT SEQUENCE CONTINUES

A MONTAGE of employees getting ready for a regular day at the office --

-- **IN THE LOBBY**, CLOSEUP: One ID card slides through a scanner after another, each making a "DING" as employees clock in. CUT TO WIDER: The employees line up to slide their ID's through the scanner on the security desk. EVAN, 30's, an African-American guard, sits bored at the desk.

-- **IN THE CAFETERIA**, CAFETERIA WORKERS serve morning snacks to the employees: berries, croissants, tiny boxes of Tony Flakes, a South American Frosted Flakes knock-off.

-- **IN THE CAFETERIA BATHROOM**, one of the workers, MARTY, 30's, a greasy longhaired dude, stands on the toilet smoking a joint. He carefully blows his smoke into the fan.

-- **ON THE 7TH FLOOR**, the executive division, we MOVE WITH WENDELL DUKES, 30's, a thick-necked man with a flattop, sipping a coffee. He walks ALONG a glass wall, behind which are the floor's private offices. Inside the glass offices, we see executives and their secretaries prepping for the day.

-- **IN THE 7TH FLOOR HALL**, Barry Norris checks out a SEXY ASSISTANT'S ass as she walks by. She catches him, tries to smile politely, but rolls her eyes as she looks away.

-- **IN THE CUSTODIAL LOCKER ROOM**, the day staff place their belongings in their lockers. One ELDERLY CUSTODIAN puts her more stylish shoes into a plastic Zip-Loc bag, then slips on her requisite white sneakers. Another PRETTY CUSTODIAN, changes out of her blouse and into her uniform.

-- **ON VARIOUS FLOORS**, employees
 shred old papers,
 make copies,
 post Post-It notes,
 get coffee,
 sort mail --

-- **AND IN THE LOBBY**, Mike smiles at Evan the guard as he slides his ID card through the scanner.

We PULL BACK from this scene to REVEAL that it's **ON A MONITOR** - Mike Pelk in the LOBBY moving toward the elevator doors.

We PULL BACK FURTHER to REVEAL MANY OTHER MONITORS around this central monitor.

They contain various angles of the Belcoo employees we've just seen --

-- CUSTODIANS in the locker room,
 -- CAFETERIA WORKERS stacking trays,
 -- The EXECUTIVE DIVISION starting their day,
 -- And so on.

SHADOWY, OUT-OF-FOCUS FIGURES are crowded around them, watching. We observe the scene for a moment, and then --

END CREDITS.

CUT TO BLACK

VINCE (O.S.)

Okay, this here's you corporate ID -

QUICKLY CUT TO:

INT. HUMAN RESOURCES - DAY

VINCE AGOSTINO, 50's, the confidant and calm head of human resources, places the various items he names on the desk in front of him.

VINCE

- make sure they spelled it all right. Your company credit card. You car keys -- it's a Honda, in H-11 on the west side of the lot.

DANIELE "DANY" WILKINS, a mousy, nervous girl in her twenties, stands in front of Vince's desk, scooping up the items. The walls here, like most of the Belcoo's interior, are tiled off-white with intermittent pastels, appearing more like a 1950's men's spa than a place of business. Everything is bathed in anemic FLUORESCENT LIGHTS.

VINCE

And the keys to your new apartment. I got you a corner. You have the address?

DANY

Yeah. Yes.

VINCE

You saw the doctor yesterday?

DANY

For the tracer, you mean?

Dany touches the back of her head, a bit weirded out.

VINCE

It's for your own protection.
Every year dozens of folks are
kidnapped in Brazil, usually from
companies like this. With that
sucker, they can locate you, no
problem. São Paulo agreeing with
you so far?

Dany, unsure, nods.

VINCE

Don't be scared, sugar. Belcoo
likes the transition to be as smooth
as possible for its homespun
employees. If you have any
questions you just come to me or
Simone here, all right?

Dany nods.

O.S. A SALESMAN SPEAKING IN DUTCH.

INT. 7TH FLOOR - DAY

An ambitious young SALESMAN swivels softly in his seat as he speaks Dutch on the phone. He's on the open floor. Glass offices line the walls around back. This floor, the executive branch, is more luxurious than the others. Almost everyone here is American, whereas the rest of the floors are predominantly South American. The Salesman suddenly switches languages --

SALESMAN

In English? Sure. Belcoo is a
non-profit organization that
facilitates U.S. owned businesses
with South American facilities in
hiring American workers...

Nearby, an ANGRY MAN fills his chipped coffee mug
(featuring a photo of his smiling black Labrador) with
water from the water cooler.

Near that, the Sexy Assistant two-finger types at a desk,
GIGGLING on the phone as she does.

INT. LEANDRA'S OFFICE - DAY

Leandra sits at her desk in one of the glass offices,
gazing out at the scene around her. She softly bites an
eraser on the end of a pencil.

She looks over to see Wendell, the thick-necked man, in
one of the other glass offices along the wall, staring at

her. When she catches him, he doesn't look away; he just keeps staring, expressionless. It's creepy.

Leandra is miffed, as if she's been through this before.

ON HER COMPUTER, she scrolls down over addresses. Arrives at *WENDELL*: clicks on it. An instant message box pops up. Leandra types:

Normal people quit staring at you when you catch them doing it. Cut it the fuck out.

Leandra hits *SEND*. She looks up again at Wendell in his office. She sees him read the message. He looks amused. He types something.

Leandra sees his instant message pop up:

LOL. Sorry.

LEANDRA

Freak.

Leandra HEARS A TAP. She spots Mike Pelk THROUGH THE GLASS.

He holds up something, displaying it. It's one of the mangy CORN COB CHARACTERS the street vendor was selling: the goofy man. She CHUCKLES as he enters her office.

LEANDRA

What the fuck is that?

MIKE

It's a little corn cob dude.

LEANDRA

Oh my God. It looks like somebody's eaten off it.

MIKE

It's a gift. Here. We'll put him here.

Mike props him against a bookend on her desk. Leandra comes around her desk.

LEANDRA

Ugh! It's disgusting. I don't want it!

MIKE

He's good luck. He wards off werewolves and such.

Leandra sees Wendell glaring at them from his office.

LEANDRA

Maybe it will work on Wendell.

She YANKS a curtain across her window, giving them privacy.

She and Mike KISS. She pushes him away.

MIKE

What?

LEANDRA

Mike, maybe we should slow -- I'm barely divorced. I can't --

MIKE

You got married too young.

LEANDRA

No, I got married too stupid. And I'm not any smarter.

MIKE

That's good for me then.

Mike wraps his arm around her, grabbing her butt. He buries his face in her neck. Leandra SQUEALS. Wiggles.

When she looks over Mike's shoulder and SEES -- Barry Norris, standing in the doorway.

LEANDRA

Oh, Mr. Norris!

Leandra tries to adjust herself. Mike turns around.

MIKE

Hey, Barry.

NORRIS

Mike... Leandra, we set up that Caracas call at two.

LEANDRA

Of course. I'll put it through.

Norris nods at Mike, and moves out. Leandra gives Mike a fretful look. He CHUCKLES. She leans into him, pushing him out of the office.

INT. NORRIS'S OFFICE - DAY

Norris enters his corner office, the largest on the floor. He sits at his desk, where there are two framed PHOTOS.

One photo is of Norris and his family, his Asian wife and daughter and two grown sons.

The other is of Norris as part of a unit in the United States Army Special Forces: the guys are in a jungle somewhere, smiling, arms wrapped around each other. Wendell is also in the unit. Norris is appreciably happier in this photo than the one with his family.

INT. 5TH FLOOR - DAY

A FILE HITS THE DESK in front of Dany, the mousy girl. She looks up at HELENA, 50's, a stern woman wearing a wig.

HELENA

I need Power Point files from these documents in two hours. All right?

Dany nods. Helena is looking across the room at something, already distracted. More than half of the workspaces are empty. Then Helena looks at her.

HELENA

What?

DANY

Yes. Okay. Two hours.

Helena moves off. As Dany opens the file folder, she sees ROBERTO, 20's, an effeminate young man of mixed ethnicity staring at her.

ROBERTO

I'm Roberto.

DANY

I'm Dany.

Roberto kicks RAZIYA, the young Arab girl beside him.

ROBERTO

Raziya, stop being such a bitch and introduce yourself.

RAZIYA

Roberto, you are an ass. I have already introduced myself. Her name is Dany. We are going to be friends and ostracize you.

Dany smiles. She notices a clean-cut, HANDSOME GUY across the room. He flashes a bashful, flirty smile at her.

ROBERTO

Cute, no?

DANY
I don't know. He's a little too
normal for me.

ROBERTO
Normal people don't work at Belcoo,
honey.

INT. 6TH FLOOR - DAY

CLOSE-UP: AN ANT FARM. The insects scurry and work in
their tunnels.

PEGGY (O.S.)
Keith!

Keith, the hipster dude, is at his workspace with the ant
farm, working on a mother board. He turns to see --

PEGGY, 30's, a chubby secretary, sitting at her desk.

PEGGY
One's loose!

Keith hops over to her desk. A little ant is scurrying
across her desk. She corrals it onto her fingertip.

KEITH
Oh, that's John. Well, he likes
to be called Jake. Thinks it makes
him sound tough.

Peggy LAUGHS as she passes the ant from her finger to
his.

PEGGY
Yes, he looks very tough.

KEITH
And he thinks you're very pretty.

PEGGY
Believe me -- one more bad date,
and I'm there.

Keith LAUGHS. Peggy glances up at Mike entering his office
across the way. He's looking around, confused.

INT. MIKE'S OFFICE - DAY

Mike sees Peggy wave at him. He waves back, but continues
looking around the office, which is more than half-empty.

Mike turns toward TERRY WINTER, 30's, a well-groomed
British man, in the office beside him.

MIKE

Terry, where is everybody?

TERRY

I don't know. They sent all the
locals home at the gate.

Terry presses a photo against the glass. It's a photo of Terry, his pretty wife, and his two children. They are standing in the rain forest, and his kids are holding small bats toward the camera.

TERRY

Mike, next time, you've got to
come with us to the rain forest.
The bats just let you come right
up and stroke them. The kids were
in heaven!

Mike kinda smiles and SNICKERS, but he's still distracted.

He sits. He looks out his office window.

OUTSIDE, there's a hangar in the lot beside the Belcoo building. One of the Guards from the gate is heading into the hangar.

Mike is disconcerted by this.

INT. LOBBY - DAY

Evan, the security guard, sits at the half-circle desk in the lobby. Four SECURITY CAMERA MONITORS alternate between various views of the inside of the building. A RADIO IS PLAYING on his desk. Evan is starting to fall to sleep --

When the PHONE RINGS. He grabs it. Groggily --

EVAN

Security.

MIKE (O.S.)

Evan, it's Mike Pelk up in systems.

EVAN

Yes, sir.

Through the glass front doors, Evan sees a FEMALE EXEC hurrying toward the front door, late for work.

INTERCUT MIKE'S OFFICE AND LOBBY

MIKE

Who sent all the Brazilian nationals
home?

EVAN

Central. Sent me a email this morning saying there was some security concerns. I figure somebody made a threat somewhere and they got all worked up.

The Female Exec enters the front doors, rushing toward the elevator doors.

MIKE

Who are the new guys outside?

EVAN

Ain't friendly, I know that.

The Female Exec pushes the elevator button.

MIKE

You have any idea why they'd be heading into that old hangar next door?

Evan looks confused.

As the elevator doors DING and open, a HIGH-PITCHED FEEDBACK SCRAWL emerges from the ceiling.

Evan looks up for the source of the sound. A CREEPY, MECHANICALLY ALTERED VOICE emits:

THE VOICE (O.S.)

Belcoo employees --

Mike HEARS IT in his office as well. Everyone outside of his office also stops and looks around.

THE VOICE (O.S.)

May I please have your attention?

MIKE

I'll call you back.

Mike hangs up. He walks out of his office --

INT. 6TH FLOOR - DAY

Mike looks at Peggy at her desk.

MIKE

What's that?

PEGGY

Intercom?

MIKE
We have an intercom?

INT. 5TH FLOOR - DAY

Dany and Raziya look up to where the Voice is coming from.

THE VOICE (O.S.)
All employees, no matter what you're
doing, please stop and lend me
your full attention.

ROBERTO
Hey, it's Jesus!

Others around him LAUGH, except Helena, who pokes her
head up over her cubicle.

HELENA
Shhh!

INT. BASEMENT STORAGE AREA - DAY

Two maintenance workers, gruff BUD, 50's, and gangly,
socially awkward LONNY, late 20's, stop sorting fluorescent
bulbs to listen.

THE VOICE (O.S.)
There are currently eighty-three
of you in the building.

INT. 6TH FLOOR - DAY

Mike sees a small white speaker on the ceiling, blending
in with the white fiberboard panels. He walks toward it.

THE VOICE (O.S.)
In eight hours, most of you will
be dead.

Peggy looks at Mike. Keith SNICKERS.

INT. 3RD FLOOR - DAY

PAN PAST employees as they listen, share confused glances.

THE VOICE (O.S.)
Your chance of survival increases
by following my orders, and
excelling at the tasks I place
before you.

INT. HUMAN RESOURCES - DAY

Vince, the department head, listens.

THE VOICE (O.S.)
Your first task is simply this:
Murder any two of your fellow
employees within the next half
hour.

He looks at his SECRETARY.

VINCE
Where's the P.A.?

SECRETARY
Just down the hall --

Vince runs out the door.

INT. LOBBY EAST HALL/SECURITY GUARD LOCKERS - DAY

Vince scurries down the hall, and opens a door. He sees lockers and a small microphone and P.A. system against the wall. But no one is there.

THE VOICE (O.S.)
How they are killed, or how they
are chosen to be killed is of no
consequence.

Vince turns to his Secretary, who has followed him:

VINCE
Is there another?

The Secretary shakes her head, no.

INT. 7TH FLOOR - DAY

Norris steps out of his office and into the hall. He sees Wendell and others, already looking at each other.

THE VOICE (O.S.)
But if there are not two dead bodies
in the Belcoo building within thirty
minutes, you will face
repercussions.

The Salesman is tapping his phone line.

SALESMAN
Hey! The lines are dead!

INT. 6TH FLOOR - DAY

THE VOICE (O.S.)
I will speak with you again shortly.

Mike looks at Peggy.

MIKE
Calmly, we need to evacuate the floor.

KEITH
It's a joke, Mike.

MIKE
Yeah. Probably, yeah. But still.

Peggy nods, agreeing.

INT. 5TH FLOOR - DAY

Dany grabs her sweater from the back of her chair; she's leaving.

ROBERTO
Where are you going?

INT. LOBBY - DAY

Evan and the Female Exec stare at each other, perplexed. And then she begins to move quickly back toward the front door. Her high heels CLACK on the tiled floor.

Then, SUDDENLY, a huge metal sheet -- an iron wall, really -- POPS UP in front of the glass of the front of the building. WHOOSH! And it SLAMS powerfully shut.

The Exec SHRIEKS, stumbles back.

Evan stands up, astounded. One of the other walls is also partially glass; and an iron wall SWOOPS UP there as well --

WHOOSH! SLAM!!

(These walls are fast; the following CUTS are quick...)

EXT. BELCOO BUILDING - DAY

Two more iron walls cover the remaining walls on the first floor --

WHOOSH! SLAM! WHOOSH! SLAM!

INT. 3RD FLOOR - DAY

Employees stand, stunned, as walls close up all around the windows here.

ONE WALL.

And then ANOTHER.

Men and woman SCREAM and CURSE in alarm.

INT. 5TH FLOOR HALL - DAY

Dany is at the elevator. She nervously and repeatedly pushes the down button. She can HEAR the SLAMMING on the floors beneath her, through she doesn't know what it is.

EXT. BELCOO BUILDING - DAY

The walls start to cover the third floor --

WHAM!

WHAM!

INT. 6TH FLOOR HALL - DAY

Mike ushers his subordinates into the hall. A few folks gather at the elevator. Others file into the stairwell.

MIKE

Everyone, please, take the stairs.

THIN GAL

Why?

MIKE

It's less risky. Don't push!

Here, too, they HEAR the walls SLAMMING UP on the lower floors. A black, middle-aged PUDGY WOMAN, is moving into the stairwell.

PUDGY WOMAN

What's that sound?

INT. 5TH FLOOR HALL - DAY

As Dany waits for the elevator --

A WALL SLAMS UP over the large window directly beside her. Dany nearly CRIES.

INT. 6TH FLOOR HALL - DAY

Mike scrolls through his phone numbers on his cell. Peggy is moving into the stairwell.

PEGGY

Mike, come on!

MIKE

Go, Peggy. I'll be right there.

Mike calls a number. His phone screen reads: *No signal*.

Terry emerges from the office; he's also on a cell phone and confused by the lack of connection.

MIKE

Trying the police?

TERRY

(nods)

Reception's usually fine here.

At the end of the hall --

A WALL SLAMS up over the window. People are startled.

TERRY

What in bloody Hell?!

INT. 7TH FLOOR - DAY

Norris, Wendell, Leandra, the Angry Man, a SNOBBISH LADY, and some others, are trying the various phones around the office. Throughout, we still HEAR THE SLAMMING walls beneath them.

SNOBBISH LADY

What'd that man say? He wanted us to kill each other?!

ANGRY MAN

Panicking isn't going to help anyone, Agnes!

Norris listens to a line -- an ELECTRONIC BUZZ and CLICK, but no signal. He looks at Leandra, on another phone.

NORRIS

Anything?

Leandra shakes her head, no. Then she looks suddenly shocked by something behind him. Norris HEARS a SCRAPING SOUND.

He turns around to see AN IRON WALL SLAMMING up over the large window.

EXT. BELCOO BUILDING - DAY

WALLS SWOOP UP over the three remaining sides of the top floor, the 7th floor -- SLAM! SLAM! SLAM!

And then the building sits there.

We watch it a moment.

Everything is silent except for the dim hum of DISTANT CONSTRUCTION, the LIGHT WIND, and the SQUAWK and FLAP of a few gulls flying by.

CUT TO BLACK.

O.S. A KICKING SOUND.

INT. LOBBY - LATER

CLOSE-UP: A FOOT kicks the bare iron wall.

REVEAL -- Wendell has the front glass door propped open. He KICKS the wall a few more times. Some onlookers gather.

VINCE

Wendell, you're gonna break your foot.

Wendell is embarrassed. Vince gets in close, examining the wall.

VINCE

Christ.

Dozens of employees are gathered here: a white collar refugee camp. Others flood out of the stairwell and the three elevators.

One group have surrounded an overwhelmed Evan at the security desk, assaulting him with questions he's unable to answer. The Angry Man leads the mob.

ANGRY MAN

How is this connected to the security check this morning?!

EVAN

I don't know, sir.

ANGRY MAN

What's your job, then?

Mike and Terry approach the maintenance workers, Bud and Lonny.

MIKE

Bud!

BUD

What the hell is this?

MIKE

I don't know. You got a way to
get through?

BUD

A MIG --

MIKE

Welder?

BUD

(nods)

But I ain't hopeful of cutting
through that iron, Mikey.

MIKE

Let's just get through one of the
walls. Cutting through cement's a
lot easier than --

BUD

(shakes his head)

On the second floor they saw the
whole thing. This metal goes all
way 'round the building.

TERRY

The whole building's covered?

Bud nods.

MIKE

It's still worth a try, Bud. The
welder, yeah?

Bud nods. Starts to move off with Lonny. Mike sees Keith
passing him, with Roberto, Raziya, and Dany.

MIKE

Keith, where are you going?

KEITH

Up to the roof. See if we can get
somebody's attention.

MIKE

Good.

Leandra tugs Mike's shirt from behind. Mike turns toward
her, smiles a little.

LEANDRA

Like I didn't already feel trapped
in this job.

Mike SNICKERS, or tries to.

NORRIS (O.S.)

All right, everyone, listen up.

Mike and the others turn to see Norris taking stage front
and center, standing on the side of the fountain.

NORRIS

I'm Barry Norris, the C.O.O. here,
for people who don't know. Now
I'm aware that we're all in a very --
hell, to say the least -- a very
strange situation. But I don't
believe there's any call for panic.
All right?

Everyone listens. The crowd is pliable, waiting for
someone to tell them what to do. What to think.

NORRIS

We're trying to figure out exactly
what the situation is, but I'm
sure there's a rational explanation.
This is a government building.
Precautions -- We think maybe
somebody put precautions in place
in case of a military event.
Obviously, these walls -- someone
discovered this feature, and now
they're having a little fun at our
expense. Whoever's doing this,
the object is to get you all upset.
So let's not play into that. Let's
remain calm, chill out, and take a
few beats to figure out exactly
what's happening. All right?

Norris looks at them. Most everyone nods and agrees.

NORRIS

Thank you.

TERRY

(to Mike)

So somebody's just taking the piss?

Mike looks doubtful.

INT. STAIRWELL - LATER

Keith, now accompanied by Roberto, Raziya, and Dany, trudges up the stairwell. They're sweating. It's hot.

ROBERTO

My glutes are going to be so tight after today.

KEITH

That's not what I heard. I heard your glutes were loose and flappy.

They LAUGH.

ROBERTO

God! You're gross!

RAZIYA

Roberto, you're not allowed to call anyone gross.

They take the last stairwell turn -- and see the exit door to the roof up ahead of them.

Keith hops up the last couple steps. The EXIT door is propped open with a two-by-four.

He pushes the door open and --

EXT. ROOF - DAY

The roof is surrounded by a three foot high wall as a safeguard. It's mostly bare, besides two moldy plastic chairs, a coffee can filled with wet cigarette butts, and an antenna held in place by cables.

Keith heads toward the roof wall, followed by his friends. As they do, Raziya spots a surprised threesome --

Marty, the longhaired cafeteria worker, a skinny RECEPTIONIST, and another cafeteria worker, an OVERWEIGHT GUY. Marty instantly hides something behind his back and tries not to exhale smoke quickly. They all three look a little stoned.

MARTY

Hey, what's up?

RAZIYA

Are you smoking pot?

MARTY

What?

RAZIYA

We just had our lives threatened.
So you come up to hang out?

Marty waves her off, passes the joint to the Receptionist.

MARTY

That dude on the speakers? Please.
That shit's hilarious!

RAZIYA

You are insane to smoke pot at
Belcoo. They test. They'll fire
you.

MARTY

It's from Panama, man. It's not
that strong.

Keith peers over the edge of the roof, assessing the
situation.

*The Belcoo is in a secluded area. There's a landfill
nearby, and the small hangar close to the building, but
it's mostly surrounded by dry and dirty, empty land. An
occasional car passes by, but there's not enough traffic
for people to notice the strange metal building, or any
pleas that might come from the top of it.*

O.S. A HISS

INT. LOBBY - DAY

A FLAME BURNS at the metal door. Bud, wearing a welding
mask, scorches away using a welder on wheels. The welder
is on its highest setting. The metal grows black.

Bud sits back. He lifts his mask. Examines the door.
He uses a cloth to wipe away the black ash: there isn't a
mark on the metal. Lonny is beside him.

LONNY

It ain't meltin' at all?

Bud shakes his head.

LONNY

What kinda metal is it?

BUD

I don't really know...

Nearby, Norris is splashing water from a drinking fountain
onto his face. Mike, with Leandra, approaches him from
behind.

MIKE

Barry --

Norris turns toward him. He pats his face with the tail of his shirt.

NORRIS

Sorry, this is rude. It's damn hot with all these bodies here.

MIKE

I think they turned off the air-conditioning. Listen -- it's great that you calmed everybody down. But I don't think this is a prank.

Wendell approaches. He hands Norris a bottled water.

NORRIS

No?

(to Wendell)

Thanks.

MIKE

These walls, they seem to be designed for keeping people in as much as out. There's no cell reception -- that's not an easy thing to accomplish -- And those new guards this morning? I saw one heading into that old hangar next door. I'm guessing that's where they're set up.

NORRIS

(chuckling)

So, what are you saying? We ought to pick out a couple folks to kill?

MIKE

No, not at all.

NORRIS

That was a joke, Mike.

MIKE

I know, but I'm not sure how much people are going to be joking if something else happens --

NORRIS

Something like what?

MIKE

(shrugs; doesn't know)

Something.

NORRIS

Listen, Mike. In a situation like this, it's normal for a handful of folks to panic and overreact. Would you agree with that?

MIKE

Sure...?

NORRIS

So why don't you consider you might be one of those people?

Mike stares at him.

NORRIS

All right? Now, I had bottled waters brought out from the cafeteria. Why don't you grab one?

Norris smiles at him, and turns away.

Mike is frustrated. He glances at Leandra, looks around. He shakes his head: he can feel it: something bad is about to happen.

EXT. ROOF - DAY

Raziya, Dany, and Roberto are looking over the wall of the building, scanning the ground below for someone, anyone. Keith tries out his cell phone; he's unhappy with the results.

KEITH

I'm not getting jack here either.

RAZIYA

Keith, I see one.

KEITH

Who?

RAZIYA

There. One of the security guards from this morning. In the window.

The others look down at the guard booth, where they can see the SHADOWY FORM of a guard, looking up at them from a little window.

KEITH

What the fuck?

Dany waves at him, and YELLS.

DANY

Hey! Hey, we're trapped in here!
Hey!

The other three join her, jumping up and down:

ALL

Hey! Hey, up here! Call the
police! We need help!

The Guard takes a sip of coffee -- but, other than that, he merely stares at them, unmoving.

KEITH

The motherfucker's ignoring us!

MARTY

You guys, quit getting all worked up!

Keith turns toward him, irritated.

KEITH

What?

MARTY

Bro, did you even happen to read what you signed when you started working for this place? It gave these fuckers the right to do practically whatever the fuck they wanted to do to us.

DANY

Kill us?!

MARTY

No, dude! It's a psychological fucking test, man. They want to see how we'll react to this bullshit! Dude, look at me! Look how fucking chill I am! They lose, man, I fucking win!

The skinny Receptionist rubs the back of her head.

RECEPTIONIST

Ow.

OVERWEIGHT GUY

What?

RECEPTIONIST

My head's all hot all the sudden.

MARTY
 (to Keith, continuing)
 So just relax and take the day
 off, man. Considerate it a present
 from fucking corporate Ameri --

AND THAT'S WHEN THE RECEPTIONIST'S HEAD EXPLODES.

The bottom half of her head SPLATTERS OUTWARD - much
 of it onto Marty's back and Dany's front.

KEITH
FUCK!!

Marty backs away from the Receptionist as her body crumples
 onto the floor in a husk.

Dany's face is spotted with blood. She looks at the blood
 on her hands and SCREAMS at the top of her lungs.

INT. LOBBY - DAY

Leandra grabs two bottled waters from the cartons. She
 unscrews the cap on one, and takes a long swallow. Almost
 everyone who works in the building is here now. She and
 everyone else are sweaty and impatient.

As Leandra finishes gulping water -- We RACK FOCUS to a
 MAN in the crowd behind her. The man reaches up to touch
 the back of his neck. A SOUND LIKE A GUNSHOT CRACKS OUT
 as --

BLOOD SPLATTERS FROM THE BACK OF HIS HEAD.

Leandra swirls around to see: The man has a chunk missing
 from the back of his skull. He topples to the floor.

Everyone SCREAMS, freaking out.

NERVOUS GUY
 Somebody's shooting!!

MIKE
 Get down!

Mike covers Leandra's body with his own, thrusting her
 down to the floor.

Around them, it's CHAOS. People stampede, though no one's
 sure of where to go.

Someone steps on Leandra's hand. She yanks it out from
 under the rush.

Many run into the back halls. Others fight to get into
 the stairwell, pushing each other out of the way.

A GIRL IN A WHEELCHAIR is knocked over. Vince, who is also rushing forward, sees this. He goes back to help the girl.

Evan, the guard, is crouched behind his station. His pistol is drawn. He's looking above him for the source of the shots. But he doesn't see anyone there.

Norris, crouching beside Evan, watches through the rushing crowd. He can see, partially, between a couple runners, as ANOTHER MAN'S HEAD EXPLODES

Norris is confused by this.

Mike spots a marble shelf near him, jutting out of the wall, supporting an abstract sculpture. Mike turns toward --

MIKE

Bud! Terry!

Mike covers Leandra as he half carries her, half slides her, across the short stretch of floor and under the marble structure. Bud, Terry, and Lonny follow suit.

They cram themselves beneath the platform, protecting themselves from any shots coming from above.

INT. CAFETERIA - DAY

Employees rush into this cafeteria, away from the supposed sniper in the lobby. Long folding tables are lined up in rows, with a kitchen at the far end.

Peggy crawls underneath one of the long folding tables. She looks up at other people rushing in.

She sees a MIDDLE-AGED WOMAN looking over her shoulder as she runs in --

There's a BANG and a little blood --

The middle-aged woman falls down dead, in front of Peggy. Blood spills from the woman and across the floor.

INT. LOBBY - DAY

Mike peers up from underneath the marble shelf, looking where a shooter might be.

MIKE

Anyone see where the shots came from?

The others shake their heads.

Norris looks at the body of the dead man in front of him. Something doesn't seem right.

Slowly, he stands, and moves toward the dead man.

Leandra, still beneath the marble, sees Norris.

LEANDRA

Mr. Norris! Over here!

Norris glances at her but keeps going. He walks to the corpse. He stares down at it; its empty eyes gaze straight past him.

Norris touches the man's cheek with the tip of his shoe, pushing the man's head aside, so he can see the wound. As he does, the blood spreads out over the tile in a Rorschach pattern. Norris is perplexed, mutters:

NORRIS

This isn't a bullet wound.

Mike, confused, starts to move toward him.

LEANDRA

Mike?!

MIKE

Hold on. Just a sec.

He heads cautiously toward Norris.

INT. STAIRWELL - DAY

Wendell stands at the doorway here, ready to knock a sniper on his ass if he enters. Helena and some others are down here near him, crowded and cowering beneath the steps. Wendell listens, curious about the silence on the other side of the door.

He cracks open the door.

HELENA

What are you doing?!

EXT. ROOF - DAY

The Overweight Guy is on his knees beside the dead Receptionist, SOBBING.

Marty is starting to CRY.

MARTY

What the fuck is this?

Dany is hurrying back toward the door. Raziya and Roberto follow. Keith is looking around, trying to figure out what happened.

MARTY

How the fuck did he do that?!

INT. LOBBY - LATER

Norris is crouched beside the man's corpse, probing at his skull with a ballpoint pen. Mike stands behind him.

NORRIS

How the -- the bone here, look how --
Jesus -- I don't -- like his head
exploded from the inside.

Mike realizes something. He touches the back of his own head.

NORRIS

What?

MIKE

The tags.

Leandra is reluctantly approaching them from the side. So is Wendell.

MIKE

When we start working here, we
have tracers implanted in the backs
of our heads --

NORRIS

For insurance.

MIKE

What if they're rigged to explode?

LEANDRA

What?

MIKE

That's why the locals were sent
home. They don't have them.

Norris looks horrified.

Mike's mind travels elsewhere. He seems to make a split-second decision --

He begins WALKING AWAY, quickly, toward the back hall.

LEANDRA

Mike?

Leandra, confused, follows him.

INT. CAFETERIA - MOMENTS LATER

Mike marches through here, starkly determined. Leandra continues following.

LEANDRA

Mike, where are you going?!

Peggy, beneath the table, sees Mike and Leandra passing.

PEGGY

What happened? Is it okay out there?

Mike probably doesn't even hear her, focused on where he's going. Peggy crawls out from under the table.

INT. KITCHEN - MOMENTS LATER

Mike moves into the kitchen. He opens random drawers, looking for something. Leandra moves up beside him.

LEANDRA

Mike, what are you doing?

Mike glances at her, shakes his head, almost imperceptibly, no -- stop talking. Leandra doesn't understand.

Mike looks in on useless kitchen utensils.

He spots a stack of boxes, halfway unpacked. He sees a BOX-CUTTER on the stack of boxes.

He grabs it. He hides it behind his wrist, cupping it upward in his hand.

He looks around, trying to make sure no one can see him. He spots a RESTROOM door nearby.

And he moves toward it, head down, as surreptitiously as possible.

Leandra and Peggy watch as Mike swings open the bathroom door. Enters.

LEANDRA

Mike!?

INT. KITCHEN BATHROOM - DAY

Mike locks the door with a latch.

He is in a small, unisex bathroom, which also doubles as housing for cleaning supplies.

He moves to the sink. He squirts hand soap onto the box-cutter, and washes it beneath the faucet.

He looks at himself in the mirror, summoning his nerve.

INT. KITCHEN - DAY

Peggy looks at Leandra, confused. But Leandra figures it out.

LEANDRA

Oh no!

Leandra moves to the door, tries to open it.

INT. KITCHEN BATHROOM - DAY

As Mike stares at himself in the mirror, he brings the box-cutter to his head, his breathing even heavier.

LEANDRA (O.S.)

Mike!! Don't!

Then, grimacing, he digs the blade into the back of his head. He GRUNTS in pain.

The FEEDBACK SCRAWLS.

THE VOICE (O.S.)

Michael Pelk, set down the knife
immediately or we will detonate
the explosive.

INT. KITCHEN - DAY

Leandra is SLAPPING the door.

LEANDRA

Mike!

THE VOICE (O.S.)

Mr. Pelk, we will give you ten
seconds to cease and desist!

INT. KITCHEN BATHROOM - DAY

Mike keeps digging the box-cutter into his neck.

THE VOICE (O.S.)

Ten... nine...

MIKE
 (in pain)
Fuck. Fuck.

INT. KITCHEN - DAY

Leandra turns to see -- THROUGH THE PASSAGEWAY -- Norris, Terry, Wendell, and others moving into the cafeteria. They're drawn by The Voice, trying to figure out what's happening.

THE VOICE (O.S.)
 Eight... Seven...

INT. KITCHEN BATHROOM - DAY

Mike continues digging.

THE VOICE (O.S.)
 Six... Five...

Mike drops the box-cutter. It CLATTERS to the floor.

He crams his fingers into the wound on his neck.

THE VOICE (O.S.)
 Four... Three...

Mike looks as if he's losing consciousness from the pain. His face is white. His eyes are red and teary. But, nearly possessed, he tries to get the tag with his fingertips.

THE VOICE (O.S.)
Two...

MIKE
Fuck!

Mike pulls his fingers out and holds his hands up in surrender. He stands there, waiting, looking around the room, HEAVING.

Nothing happens.

INT. KITCHEN - MOMENTS LATER

Leandra SLAPS at the door.

LEANDRA
Mike!

Mike stumbles out of the bathroom, holding a huge wad of bloody paper towels to his wound.

LEANDRA

Oh my God, Mike! What in God's
name -- ?!

She goes to help him walk.

CUT TO BLACK.

O.S. GRUNTS

INT. CAFETERIA - LATER

Mike GRUNTS and grits his teeth in pain. He's sitting in a chair. Peggy is behind him, stitching up his wound. She's using a first aid kit. A small crowd has gathered around them.

PEGGY

Mike, hold still!

Peggy tries to maintain her composure as she pushes a needle and blue thread through the skin around the wound on the back of his neck, sewing it together. She uses ice to numb the pain. The Pudgy Woman holds Mike's hand. She watches him, teary-eyed. Leandra stands beside him, worried, even annoyed.

LEANDRA

I mean, really, Mike, you could
have been killed.

Peggy pulls the needle through Mike's skin, tightening another fold.

INT. KITCHEN BATHROOM - DAY

Terry, Vince, and a couple others are HAMMERING away at the tiles. The entire room has been dismantled -- the walls and floor are completely stripped, the ceiling panels are gone, the fan has been taken apart.

Terry yanks an incredibly small bulb out of the wall, attached to a thin cord running through the wall.

TERRY

There's three cameras in the
bathroom alone! They've been
watching every bloody thing we do!

Vince turns one of the small cameras between his fingers. It seems to be made of some nearly organic, very unusual technology. He pats his face with a handkerchief. He, like most everyone else in the building, is covered in sweat.

INT. LOBBY - DAY

Evan is sitting at the security desk, stricken. He's staring down at Lawrence Fitzgibbon's corpse.

NORRIS (O.S.)

Evan.

EVAN

Me and Lawrence came over together.
He never done nothin' to nobody.
Just some dumb kid every time he
got pussy he'd think he was in
love.

NORRIS

I'm sorry about your friend, Evan...
Evan, there's an armory here, right?
Where the guards keep their weapons?

Evan nods.

NORRIS

Where is it?

EVAN

In security.

NORRIS

Does anyone beside you have keys?

EVAN

No. Maybe them ones outside.

NORRIS

Evan, I think I should hold those
keys.

Evan stares at him.

NORRIS

They need to be kept safe.

EVAN

No, sir, I can't do that.

Pause.

NORRIS

Evan, I'm your boss --

EVAN

Then I quit. I think it's best I
hold onto the keys. Don't worry --
I ain't gonna give them to no one.

Norris glares at Evan, then moves away.

INT. KITCHEN - DAY

Leandra opens the freezer. She grabs ice from the ice-maker and tosses it into an empty bowl.

WENDELL (O.S.)

Hey.

Leandra looks beside her to see Wendell. He forces a CHUCKLE.

WENDELL

What's the ice for? You gonna make a snowman? Heh.

Leandra nods out the passageway, towards Mike and Peggy, as she continues to fill the bowl.

LEANDRA

It dulls the pain while he gets stitched up.

WENDELL

So, what's that? Like your boyfriend? Huh? This Mike guy?

Leandra shakes her head, perturbed. She doesn't answer him.

WENDELL

Because, obviously, Leandra, your parents have never talked to you about mixed messages.

LEANDRA

What?

WENDELL

Well, you have to admit, Leandra, you give me those looks.

LEANDRA

Looks?

WENDELL

You send me flirtatious e-mails.

LEANDRA

Oh, fuck off, Wendell.

Leandra closes the door, and walks away from him. Wendell, hurt, angry, watches her go, following her a few steps.

WENDELL

Maybe you ought to think a little
bit about your behavior before
telling me to eff off!

INT. CAFETERIA - DAY

Leandra walks over to Peggy and Mike, while Wendell looks at her through the open passageway. Leandra hands Peggy the ice. Peggy looks at her.

LEANDRA

The fucking world is falling apart.

INT. KITCHEN - DAY

Near Wendell, Marty is bent over the sink. An older CAFETERIA LADY washes the blood out of his long hair. Marty's pitiful there, a shirtless and shivering little boy with blood running down his face.

MARTY

Did you get it all off? Is it all
off of me?

CAFETERIA LADY

Hold on, doll.

Keith and Roberto are beside them. Raziya approaches them, her arms up in the air.

RAZIYA

I don't know where she went. She
ran off in hysterics.

KEITH

Who?

RAZIYA

The new girl.

INT. ENGINE ROOM - DAY

OVERHEAD SHOT: MOVE through the darkness, OVER building machinery, until we come to Dany, huddled in a corner, hidden by a row of boxes, her knees against her chest. She's sweating, shivering, and her face is spotted with flecks of blood: she's in shock.

LONNY (O.S.)

They want to freak us out by
shutting down the air-co, man!

Dany looks in the direction of the voice, panicked.

LONNY
It's their plan. Right, Bud?
Right?

BUD (O.S.)
I don't know, Lonny.

Bud and Lonny FLICK ON THE LIGHTS, and ENTER. Bud is holding a toolbox. Lonny is sweaty and freaked out. Dany could easily be seen by them if they looked her way. But they're focused on the large air-conditioning unit on the other side of the room.

BUD
Shit. Well, it's down.

LONNY
How can you tell? Did they do it?

Bud and Lonny move over to the air-conditioner. Dany can see them between the boxes.

BUD
The pilot light, Lonny. I don't know if they did it or not.

LONNY
They want us to break down and start killing each other!

BUD
Kid, you gotta relax.

FEEDBACK SCRAWLS OVERHEAD.
Lonny startles.

INT. LOBBY - DAY

Norris and the rattled employees look up at the ceiling, reacting to the sound with Pavlovian fear.

THE VOICE (O.S.)
I hope by now we've demonstrated that we aren't blindly bluffing. This game is a real one. Each of you are deep inside it.

INT. KITCHEN - DAY

Keith, Roberto, Raziya, Marty, and the others look up.

THE VOICE (O.S.)
You can choose to follow our directives, or not.
(MORE)

THE VOICE (O.S.; CONT'D)
Either way you will be giving us
the results we're looking for.

Keith glares at the ceiling.

KEITH
Fuck you!

VINCE
Please, son. We have to hear this.

THE VOICE (O.S.)
You are mostly free to do as you
please. However, you must not
dismatle any more cameras.

INT. KITCHEN BATHROOM - DAY

Terry listens.

THE VOICE (O.S.)
And you must not attempt to remove
the tag from your body. Next time
we will not provide a countdown as
we did Mr. Pelk.

INT. CAFETERIA - DAY

Leandra looks at Mike, sitting in his chair, listening.
He is one of the few people who doesn't look up. Instead,
his head is tilted slightly so he can hear better.

THE VOICE (O.S.)
If you break either of these rules,
your life will abruptly end.

INT. ENGINE ROOM - DAY

Lonny, listening with Bud, starts to CRY.

THE VOICE (O.S.)
There are currently seventy-nine
of you left in the building.

INT. LOBBY - DAY

Norris notices the upset, the turbulence, domino-ing
throughout the room.

NORRIS
Everybody, calm down!

THE VOICE (O.S.)

The time is now 12:47 p.m. By 2:47 p.m. -- in two hours -- we want thirty of you dead, through whatever means necessary. If thirty of you are not dead, we will end sixty of your lives through our own methods.

INT. KITCHEN - DAY

THE VOICE (O.S.)

Begin.

The INTERCOM CLICKS as the microphone turns off.

Keith screams at the ceiling:

KEITH

Fuck you! Fuck you! Fuck you!

RAZIYA

Keith, don't. You don't know what they're going to --

KEITH

I don't give a fuck! Who the fuck do they think they are?!

INT. CAFETERIA - DAY

Leandra looks around the room as people PANIC.

Some people CRY. Others appear ill or stunned. And others dart out of the room, wanting to be alone, or looking for someplace to hide.

INT. ENGINE ROOM - DAY

Lonny WAILS. He's wringing a wrench in his hands. Bud is trying to calm him, moving toward him.

BUD

Lonny -- come on, pal -- it's gonna be okay.

LONNY

Get away from me!!

Lonny holds up his wrench like a weapon.

LONNY

Don't look at me like that!!

INT. KITCHEN - DAY

Wendell lunges at the kitchen drawers.

He yanks them open. He removes anything that could be a weapon, quickly, with precision, setting them side by side on the counter.

A BEEFY MAN sees him doing this, and follows suit.

A TALL MAN approaches the Beefy Man.

TALL MAN
What the hell are you doing?! Why
are you getting those?!

The Beefy Man ignores him, grabbing knives.

TALL MAN
Listen to me, asshole!

The Tall Man pushes the Beefy Man into the counter. The Beefy Man turns around and pushes him away.

It escalates immediately into a fight.

The guys around them -- Vince, Terry, Roberto, and Keith -- run to pull them apart.

VINCE
Stop it!!

INT. LOBBY - DAY

The Salesman runs to an elevator as the DOORS CLOSE on the Snobbish Lady.

SALESMAN
Where are you going?

SNOBBISH LADY
I'm just going to find a quiet
place to hide, until this is all
over.

INT. LOBBY REAR HALL - DAY

Marty is here with the Cafeteria Lady and the Overweight Guy, retreating from the chaos. Marty sees a fire alarm on the wall.

He moves toward it, and pulls it.
It BLARES, LOUDLY.

OVERWEIGHT GUY

Why'd you do that?!

MARTY

This shit's hooked up to the fire department, man! They'll hear it and come get us!

INT. CAFETERIA - DAY

Mike holds ice to the back of his neck as he takes in the madness around him. The FIRE ALARM CONTINUES to blare.

MIKE

Please, everybody, calm down! The last thing we need to do is freak out!

NORRIS

He's right, people! Come on! We need to discuss this!

Most employees ignore them. But a handful -- Leandra, Peggy, and some others -- start coming their way.

Mike sees the Pudgy Woman, in the KITCHEN with the others, going through the utensils. She's holding a whisk.

MIKE

Raven, what are you doing?

PUDGY WOMAN

To protect myself.

MIKE

Please, you guys, cut it out!

Mike spots Evan.

MIKE

Evan, does the fire alarm alert the station, or is it a self-enclosed system?

EVAN

Just us.

MIKE

Can you turn it off?

Evan nods, moves off.

INT. ENGINE ROOM - DAY

The fire alarm is LOUDEST down in the basement, and it seems to be sending Lonny further over the edge.

LONNY

What is that?!

BUD

Lonny, calm down.

LONNY

They're gonna make us kill each other!

Bud steps closer to Lonny.

BUD

Kid, please --

LONNY

Get back!!

Bud gently touches his arm.

Lonny SWINGS the wrench INTO BUD'S HEAD: CRACK!

Bud stumbles backwards, confused.

The upper quadrant of his skull is smashed in.

BUD

Wait a second. Hold on. What just happened?

Dany is behind the boxes, just a few feet away. She can see everything between two boxes. She covers her mouth with her hand to keep her WHIMPERING from being heard.

Lonny stares at Bud, upset by what he's just done.

BUD

Lonny, wait. Wait. Something just happened.

Bud reaches out for Lonny, to keep his balance. Lonny WAILS as Bud holds onto him, falling toward the floor.

Bud dies.

INT. LOBBY - DAY

Evan, at the security desk, TURNS OFF the fire alarm.

INT. ENGINE ROOM - DAY

The ALARM STOPS. Lonny HEARS a SQUEAK. Turns.

He sees Dany DASHING for the doorway.

Lonny runs toward her.

Dany flinches as Lonny gets closer. She backs up, KNOCKING a shelf there; an oil can falls to the floor.

DANY

I didn't see anything.

Lonny gapes at her, not knowing what to do. Dany tries to slide her way past him. She's CRYING.

DANY

I'm going to go, okay? I just want to leave.

LONNY

Bud fell! He tried to grab me!

Dany gets closer to the door.

DANY

Okay. I didn't see anything. I just want to --

LONNY

Wait!

Lonny grabs her wrist.

Dany SCREAMS at the top of her lungs. She struggles to extract her wrist.

Lonny STRIKES Dany with the wrench.

Dany crumples to the floor.

But she's not hurt badly enough to stay down. Dany scampers forward, SHRIEKING.

He grabs her from behind, covering her mouth with his hand, trying to shut her up. She SCREAMS through his fingers.

LONNY

Shhh! Please. Wait.

Lonny HITS her with the wrench. But she's wriggling so wildly, and he strikes at such a haphazard angle, that he doesn't do serious damage.

LONNY

Please.

He HITS her again. But, again, he can't get good enough grounding for a sufficient blow.

Dany SWINGS them both around as she tries to get away. The buttons on her blouse go flying.

Dany sees some SMALL THIN RODS jutting from the wall in front of her. She gets an idea.

Dany, purposefully, SWIRLS around again, so that Lonny's back is now facing the small rods. Lonny HITS her again, in the hip. She SCREAMS in pain.

Then Dany SHOVES herself backwards as hard as she can. Lonny SMACKS against the wall.

He stops moving.
His grip on Dany loosens; she yanks herself free.

Dany backs away from him, watching --

Lonny slowly pulls himself away from the wall -- one of the small rods slides smoothly out of the back of his neck.

He looks at Dany, numb, and falls over, dead.

Dany stares at this, horrified and frightened.

O.S. AGITATED WALLA.

NORRIS (O.S.)

Goddammit, now, please, quit putting words in my mouth. All right?

INT. CAFETERIA - DAY

A large, chaotic group has congregated: Mike, Norris, Leandra, Peggy, Keith, Helena, Vince, Terry, Raziya, Roberto, Wendell, and Evan. They're all speaking over each other.

MIKE

You're saying you want to kill innocent people?!

NORRIS

No, I'm not. I am saying we need to discuss all our options.

MIKE

Well, we're not going to examine the option of killing people.

WENDELL

'We'? You have a mouse in your pocket, Pelk?

LEANDRA

Mike, I think Mr. Norris has a point.

Mike looks at her, disturbed that she'd agree with him.

TERRY

Absolutely. We have to think of what will most benefit the group. Now no one wants to discuss sacrificing thirty lives -- but if it means saving the lives of an additional thirty people --

MIKE

Fuck that. It doesn't matter what the circumstances are, we don't have the right to take innocent human lives! -- And there are practical reasons as well.

LEANDRA

Like what?

MIKE

You can't think they're going to let anyone live to tell about this. This shit isn't going to stop after we kill thirty people.

NORRIS

However it would buy us time to figure out --

VINCE

I can't believe you'd even consider this, Barry.

NORRIS

We can't pretend things aren't what they are, Vince.

LEANDRA

I might have sort of an idea.

Everyone listens.

LEANDRA

We could go up to the roof, and put banners up there, letting anyone who drives by know we're in here, what's going on --

NORRIS

Leandra, this isn't a pep rally.
We're in the middle of nowhere.
Road traffic is next to nothing.
Somebody has to see these banners.
Then they have call the cops, who
have to get here, all in less than
two hours --

MIKE

Well, do you have a better idea?

NORRIS

Quite frankly, jerking off in a
cup is a better Goddamn idea!

ROBERTO

Now there's something I can do.

NORRIS

Seventy-five percent of us will
die if it doesn't work!

VINCE

No disrespect intended, Barry.
But some would fare better than
others if this was turned into a
cage match.

NORRIS

What does that mean?

VINCE

That means not all of us are special
forces trained to kill --

NORRIS

Are you questioning my integrity!?

MIKE

No. Please, listen. No one's
questioning anything. We need to
work together to get the hell out
of here. We should try the banners,
see if it works. If we think of
something better in the meantime,
we should go for that.

HELENA

I'm with Mike.

KEITH

Me too.

Peggy, Raziya, and pretty much everyone -- with the
exception of Terry, Wendell, and Norris -- seem to agree.

INT. LOBBY - MOMENTS LATER

Terry is walking through the lobby, when, SUDDENLY, someone grabs his arm --

He looks up to see Norris. Wendell is with him.

Norris pulls him aside, away from others, and into the East Hall. We play the scene partially off-screen.

NORRIS

Winter, do you have kids?

TERRY

What? Yes.

NORRIS

What does your conscience tell you here?

TERRY

What?

NORRIS

In the end, who are you beholden to? First and foremost? These people are your friends, yes --

TERRY

Yes.

NORRIS

But if you're like me, Terry, your wife and kids need you. What are they going to do without you?

TERRY

Yes.

NORRIS

We need to be bold here. It's not the time for timidity. You agree?

TERRY

Yes.

INT. 3RD FLOOR - DAY

The Cafeteria Lady, the Overweight Guy, Marty, and the Elderly Custodian are here.

The Overweight Guy is getting a cup of water from a water cooler. Marty stares at this, and gets an idea.

As the Overweight Guy goes to drink the water, Marty SLAPS it out of his hand.

OVERWEIGHT GUY

Hey!

MARTY

It's in the fucking water, man.

OVERWEIGHT GUY

What?

Marty starts to unscrew the water bottle from the cooler.

MARTY

Some sort of fucking psychotropic
fucking chemical or something,
man! It's making us all on fucking
edge!

CAFETERIA LADY

We're on edge because they just
killed four people, Marty.

Marty shakes his head as he unscrews the bottle completely.
He pours the water on the floor.

OVERWEIGHT GUY

Dude! That's gonna get moldy!

MARTY

I'm protecting us, motherfucker!

INT. CAFETERIA - DAY

Mike and Leandra are gathering supplies -- spools of wire and rope and such -- and setting them on a rolling utility cart.

They do so without words between them. Occasionally, Leandra looks at him, trying to get his attention. But Mike seems to be purposefully avoiding her.

Mike pushes the cart out of the cafeteria and into --

INT. LOBBY REAR HALL - DAY

Leandra follows Mike as he rolls the cart.

LEANDRA

Listen, Mike. God. Enough.

MIKE

Enough what?

LEANDRA

Don't be mad at me just because I
thought we should have an open
mind.

MIKE

Killing people?

Leandra opens the door at the end of the hall and they
move out into --

INT. LOBBY - DAY

Mike and Leandra move toward the elevator. A distraught
Evan is here at the security desk.

LEANDRA

I didn't want to kill people! But
we need to make an objective
decision!

MIKE

Well, certain conversations are
dangerous.

LEANDRA

Come on.

MIKE

Come on what?

Leandra gets to the elevator, hits the UP button. They
wait. Mike looks around.

LEANDRA

Bad shit happens when people don't
discuss things.

MIKE

It's not discussion! It's needling
each other into bullshit
rationalizations. Circumstances
don't alter what's right and wrong!

Leandra stops, staring at the front door.

LEANDRA

Evan -- where's that -- that welder?

They all look around. Evan HEARS a BUZZING in the
distance, moves toward it --

INT. LOBBY EAST HALL - MOMENTS LATER

Evan and Mike move down the hallway here, followed by Leandra. The BUZZING GROWS LOUDER.

They arrive at an open doorway, move through it and into --

INT. SECURITY GUARD LOCKERS - DAY

Evan, Mike, and Leandra come upon Norris using the welder on the armory door. The door is melting. Wendell and Terry are with him. They don't see the threesome.

MIKE

Hey.

They don't hear him over the BUZZING.

MIKE

Hey!

They turn toward Mike. Mike is confused by Terry's presence there. Norris signals for Wendell to TURN OFF the welder.

NORRIS

Pelk.

MIKE

What are you doing?

NORRIS

This is where security keeps their weapons.

MIKE

Yeah, I know.

NORRIS

We're getting them out of here.

MIKE

Why?

NORRIS

It's important we make sure they're safe. All right? We don't want somebody coming in here and just breaking in. Evan here won't give us the keys. Go on, Wendell.

Wendell flicks the machine back ON. It BUZZES. Mike has to scream to be heard:

MIKE

I don't think it's wise!

They don't answer.

MIKE

The weapons will be safest staying
where they are!

NORRIS

Mike, quite honestly, I don't give
a fuck what you think.

Evan walks to the machine and FLICKS IT OFF.
Wendell and Norris glare at him. Evan is shaky, but
determined.

WENDELL

That was foolish.

EVAN

He's right, man. You can't do
this. We don't need no more weapons
in here.

Wendell flicks the machine back ON, but Evan flicks it
OFF again, and skips back away from him.

Wendell SPRINGS UP. Moves toward him.

But Evan pulls the pistol from his holster and aims it at
Wendell. Wendell stops. Evan's hands are shaking.

MIKE

All right, Evan, chill out. Lower
your gun.

LEANDRA

Please, you guys, this isn't helping
anything!

MIKE

Evan?

Evan shakes his head, no. Wendell stares at Evan, trying
to break him down.

WENDELL

Who the hell do you think you are?

EVAN

Not much, man. But don't try me,
I'm on fucking edge.

NORRIS

Listen, son, we're just making
sure these weapons are safe. That's
all.

EVAN

Safe, huh?

Wendell moves toward Evan.

EVAN

Step the fuck off, motherfucker!
I swear to God I am two seconds
from blowing a hole in your ugly
motherfuckin' face!!

Mike approaches him.

MIKE

Evan...

Mike tries to ignore him.

MIKE

Evan... You've had a hard time.
You just saw your friend killed.
You don't want to do this.

Evan is teary-eyed, almost weeping. Mike places his hands
over Evan's, on top of the gun.

MIKE

It's gonna be okay, man. Okay?
Okay?

Mike gently takes the gun away from his hand.

Evan stares at the floor. Wendell looks at him, and then
crouches down beside the welder. He flips it back ON.

Norris goes back to flaming at the lock.

Mike aims the pistol at the welder, and SHOOTS IT --
TWICE -- Wendell jumps back from the shots.

The machine CLATTERS. Comes to a stop. The others stare
at Mike, stunned. Even Mike seems surprised by his action.

MIKE

Well. There.

LEANDRA

Jesus, Mike.

Leandra, pissed, leaves the room. Mike follows her.
Evan, baffled but impressed, follows as well.

INT. LOBBY EAST HALL - DAY

Leandra, Mike, and Evan walk down the hall. Norris emerges into the hall after them.

NORRIS

You know, wiseass, that was a stupid fucking move.

Mike ignores him, and moves through the doors. Norris, seething, watches him go.

Norris looks at Wendell.

NORRIS

We're gonna need help.

INT. ELEVATOR - MOMENTS LATER

Mike, Leandra, and Evan ride up in the elevator. Leandra looks angry; her face is clenched shut. Mike looks a little shaken, maybe even embarrassed. Evan looks at Mike like his new hero. He's SNICKERING.

EVAN

That was hardcore, bro.

Mike tries to smile.

EVAN

Oh, shit, they know who they're messing with now!

LEANDRA

Just blow him and get it over with, will you?

Evan looks hurt. The ELEVATOR DOORS OPEN.

INT. 5TH FLOOR HALL - LATER

Leandra marches out, followed by Mike and Evan.

MIKE

What?

She doesn't answer him.

MIKE

What?

Evan opens the door for Mike and Leandra. And they head into --

INT. 5TH FLOOR - DAY

Peggy sees Mike, Leandra, and Evan enter. The others working on the banners all look up.

PEGGY

Mike, where've you been?

MIKE

We ran into some problems.

Leandra stands with her arms crossed tight, still sulking.

MIKE

Everybody, you have to look out for Norris, Terry, and Wendell Dukes. They're working against us here.

LEANDRA

Now, especially.

Mike looks at Keith and Vince, folding banners, placing them in piles. Roberto and Raziya are quickly finishing one on the floor. He sees the cart.

KEITH

We need that rope. We're going to be done in two seconds, okay?

ROBERTO

Though they're not as pretty as I'd like.

Leandra grabs Mike and yanks him INTO A PRIVATE CUBICLE --

Inside, Mike looks at her, unsure. She's about to break down into tears.

LEANDRA

What the fuck are you doing?! Are you trying to get killed?!

MIKE

What?

LEANDRA

'What'? You don't antagonize those types of people! Seriously, Mike, I'm starting to think you're just stupid!

MIKE

Heyyy --

LEANDRA

Fuck you, Mike!

MIKE

For saying 'hey'?

LEANDRA

You have to be realistic. People here are afraid for their lives and, at that point, anything you think of as 'right' or 'wrong' goes out the fucking window.

MIKE

I don't believe that. People aren't like that.

LEANDRA

Yes, they are, Mike. It's human nature. At the end of the day, people are out for themselves.

Leandra just looks worried. Mike puts his hand on the side of her head. Leandra, despite herself, softens. She puts her face against her hand.

LEANDRA

You're driving me crazy.

KEITH (O.S.)

Mike, we're ready.

Mike kisses Leandra, tenderly.
They leave the cubicle.

KEITH

(to Leandra)

We all just heard that whole conversation, of course. It's not like you're in another room. It's a cubicle.

Leandra is embarrassed. Everyone is picking up the tarps.

INT. 7TH FLOOR - DAY

The Angry Man is sitting in his office, handwriting a letter. He is emotionally distraught. The letter begins:

Dear Darcy, Nolan, and Kendell - I am writing to you now in case something happens. I love you all...

The Angry Man HEARS a commotion. He looks up to see Marty and the Overweight Guy pushing through a group of employees to the water cooler.

Marty and the Overweight Guy start unscrewing the bottle, and pouring out the water, as the others look on, confused.

CUT TO BLACK.

EXT. ROOF - DAY

The door FLIES OPEN, kicked by Mike. He's cradling banners in his hands. The others are behind him, holding additional bundles.

Everyone fans out onto the roof. The bright sunlight is blinding after being indoors for so long.

Mike looks around. No one's up here.

He moves to the three-foot wall surrounding the roof. He leans over the wall, reaches down around the gutters.

There, he can glimpse and feel metal braces propping the gutters in place.

MIKE

We'll hang 'em from here. Roll
'em out.

Keith and Roberto roll out a colorfully painted tarp.

Mike and Vince each pick a roped end of the banner. As it FLAPS in the wind we can read its message:

WE ARE BEING HELD HOSTAGE.

As they dangle the banner over the edge, Mike glances down.

One dark Guard is running out of the guard booth.
The other Guard is coming from the hangar. They both wear helmets with face shields, and carry M16-A4's.
There is something off about them, something unreal.

MIKE

Fuck.

Mike and Vince lean over the wall and begin to tie the ropes around the braces.

Mike sees, in the parking lot, the soldiers placing their feet. And aiming. Mike quickens the pace.

VINCE

It's hard to reach!

Mike sees the soldiers aiming their rifles up at them.

MIKE

Dammit.

The soldiers FIRE at Mike and Vince. BULLETS burst in the bricks around them.

Mike and Vince both fall back, letting go of the banner, taking cover behind the wall.

EXT. BELCOO BUILDING - DAY

The banner parachutes down the side of the building.

EXT. ROOF - DAY

Mike sees the stack of banners. He scrambles to it, pulling a new banner from the pile. He rolls it out.

LEANDRA

What are you doing?

MIKE

We have to try again.

LEANDRA

And get shot?!

Keith is the only one who goes to help him.

Mike and Keith each grab a corner of the new banner, which reads:

THE PEOPLE IN THE HANGER ARE MURDERING US!

They run to another wall.

They crouch beside the wall to protect themselves. They reach over the wall and feel for the gutter. Without being able to see, they clumsily tie the ropes of the banner to the gutter itself.

EXT. BELCOO BUILDING/PARKING LOT - DAY

The dark Guards can see the banner flutter around the corner of the building. They jog towards it.

EXT. ROOF - DAY

Mike and Keith continue to tie the banner to the gutter as the soldiers again ready to fire below them.

They FIRE at Mike and Keith's hands.

Keith yanks his hands away. But Mike doesn't budge. He keeps tying. The bullets bounce off the gutters around his hands.

MIKE
Keith, keep going!

LEANDRA
No, Keith!

HELENA
Mike, stop it! Stop it
now!

Keith, unsure, reaches over the top to try again --
A bullet GRAZES his hand.
He YOWLS, and topples back to the roof.

Mike loses the grip on the second banner, and it too FLOATS
down to the ground.

Leandra and Peggy attend to Keith and his wound.

KEITH
It's okay.

LEANDRA
Mike, look!

Mike ignores her. He walks to another banner, and starts
rolling it out. None of the others are helping him, but
he's determined. He's going to do it by himself.

The FEEDBACK SCRAWLS.

RAZIYA
Oh no.

THE VOICE (O.S.)
Please cease and desist hanging
the notices off the side of the
building.

Mike drags the tarp to the wall again.

THE VOICE (O.S.)
If another attempt is made, the
explosive in the offender's head
will be detonated.

LEANDRA
Mike, that's you! Mike!!

Mike continues to ignore her, driven, and is about to
hang the banner again, when Vince, Leandra, and Peggy run
to him, forcefully pulling him back.

VINCE
What in the hell are you thinking,
Mike?

The three of them wrap their arms around him, holding him
there. He BREATHES heavily, uneasily.

VINCE

Do you hear me?

Mike nods, calming down.

THE VOICE (O.S.)

Please remove yourselves from the
roof of the building.**INT. STAIRWELL - LATER**Mike is in the corner of the stairwell, in the shadows.
Leandra is with him.

The others are passing them on the way down the stairs. They glance at Mike, but don't look too closely, as it seems like an intimate moment between Leandra and Mike -- additionally, they may not want to see Mike, as he has been their rock, and he currently looks beaten and distressed. Only Evan doesn't pass them by completely. He dawdles at the stairs below, looking up occasionally, waiting for them to come down.

Leandra is holding Mike's hands in her own. She speaks softly.

LEANDRA

You can't save everyone, Mike.

Mike is fighting back tears.

MIKE

What are you saying? Are you saying
we should do what they say?

Leandra looks at him, shrugs.

MIKE

There's no way. That only ends in
one place. Who the fuck are these
people?

He gets closer, more intimate.

MIKE

I'm wondering, Leandra. This job --
what is it anyway?

Leandra looks at him, uncomprehending.

MIKE

This location out here in the middle
of nowhere. That never made sense.
This building seems to have been
designed for just this purpose.

(MORE)

MIKE (CONT'D)

These tags have been in us for over a year.

LEANDRA

You're saying this is the government who's doing this?

MIKE

That's who we work for.

LEANDRA

No way.

MIKE

They never seemed to give a shit about the work we're doing. For the past year they've had us running in circles, like hamsters on a treadmill.

LEANDRA

No.

MIKE

What if the reason we've been here all along is because of this? Some sort of human experiment.

LEANDRA

That's impossible. Mike, we should go.

Leandra heads down the stairs, followed by Mike. Mike sees Evan waiting.

MIKE

Hey.

Evan nods and they all three head down together.

EVAN

Lookin' out. Just in case them ones come back.

Mike nods as they approach the bottom of the stairwell.

LEANDRA

My mother never wanted me to move to São Paulo for this job. The back of my head'll be blown off and the first thing she'll say is, 'I told her s --'

As they curl around the corner --

A FIRE EXTINGUISHER SLAMS into Mike's head.

Leandra SCREAMS. Mike goes down.

It's Norris. He comes in on him again with the extinguisher -- SLAM! Mike is dazed, lost. Evan tries to stop him -- but Wendell is there too. He comes at Evan with a large steak knife.

WENDELL

Stay where you are!

The Beefy Man and the Handsome Guy come down from their perch in the stairs above. Behind them is Terry, looking down, torn by what he's seeing.

LEANDRA

Stop it! What are you doing?!

Norris pulls the pistol from Mike's belt. Leandra moves toward Norris, but Norris points the gun at her. Wendell is unsure about this.

NORRIS

Leandra. Now, listen to me. All right? This guy, he's putting us all in danger, okay? He's going to get a lot of people killed.

LEANDRA

What? Who? Stop it!

(to Terry)

Terry, you're his friend!

TERRY

Yes, I am -- And that's part of the reason why -- he's not being rational, is he?

Leandra looks at Mike. He's fallen unconscious. There is a bloody gash above his eye. Wendell looks at Evan.

WENDELL

Where are the keys?

Evan unclips the key ring from his belt, and backs away from them. He holds the keys up high.

As Wendell comes toward him with the knife, Evan TOSSES the keys over the stair rail.

They HEAR them CLANG as they bounce off the rails, disappearing below.

Wendell, on angry impulse, keeps coming at Evan -- and STABS HIM IN THE GUT.

LEANDRA

No!!

TERRY

Oh my God. What are you doing?!

Evan grabs his side, the knife still there. He stares at them, trying to stay upright, but he falls against the wall. Leandra moves to him. She tries to hold him upright. She's SOBBING.

LEANDRA

Evan, don't touch the knife! Fuck!

WENDELL

He threw the keys.

TERRY

And stabbing him makes them fly back up the bloody stairs?!

WENDELL

Shut up. You shut up. It's going to need to be done anyway!

LEANDRA

What are we supposed to do?! Are we supposed to take the knife out?! Fuck! Fuck!

Leandra tries to hold onto Evan as he slides down the wall. Norris looks at Wendell.

NORRIS

She can't stay here.

Wendell goes to gently grab Leandra's elbow. She SHRIEKS and knocks him away.

LEANDRA

Get off me you pin-eyed pervert.

Wendell points the knife against her throat.

WENDELL

Don't call me a pervert! Don't call me that! I'm not a pervert!

NORRIS

Chill out, Wendell. Come on.

Norris moves off. Wendell yanks Leandra after them.

Evan looks up from the floor, COUGHING up blood, dying. He watches the Handsome Guy and the Beefy Man pass by.

As Terry passes Evan, he stops for a moment, horrified -- and then he moves on.

INT. STAIRWELL - MOMENTS LATER

Norris snatches the ring of keys off the floor.

INT. SECURITY GUARD LOCKERS - MOMENTS LATER

Norris UNLOCKS the armory door.

He swings the door open.

Four .38 revolvers sit in their slots. At the bottom of the armory, there are two boxes of ammunition.

Norris grabs one box of ammo and shoves it in his pocket. Wendell immediately grabs the other box.

NORRIS

Wendell, give them twelve slugs
apiece.

Wendell looks unsure about this, but then follows his boss's orders.

BEEFY MAN

Why do you get a whole box?

NORRIS

Because I'm the one who's going to
do this.

LEANDRA

Do what?

NORRIS

Isn't that what we decided?

LEANDRA

Do what?

The Beefy Man backs off. He grabs a pistol. Starts loading it. As do Terry and the Handsome Guy.

NORRIS

There's too many guns in here.
Doesn't make sense. He put them
here.

TERRY

Who?

Norris nods at the ceiling.

NORRIS

Our new God.

(MORE)

NORRIS (CONT'D)

It's part of his game. Okay, like we discussed. Everybody down in the lobby.

LEANDRA

Then what?

Norris glances at her from the corner of his eye.

He SHUTS the armory door.

INT. 6TH FLOOR/6TH FLOOR HALL - LATER

THROUGH THE DOORWAY, we see a few employees gathered here, worried.

The CAMERA PULLS BACK from the doorway, and TURNS TO see the Beefy Man moving out of the stairwell and down the hall. He's carrying his pistol. He's amped up.

He moves through the doorway. We don't see, but can HEAR --

BEEFY MAN (O.S.)

Everybody, stay where you are!

We HEAR CRIES, SCATTERING. We MOVE BACK to the doorway and see the Beefy Man from behind --

BEEFY MAN

Don't fucking move!

He SHOOTs his GUN into the ceiling. Plaster crumbles. The employees drop to the floor, terrified, covering their heads with their hands.

INT. BASEMENT HALL - DAY

TILT UP from the bodies of Lonny and Bud to the Handsome Guy leading a couple employees at gunpoint down the hall. As the Handsome Guy passes a desk, he looks down to see Dany -- who he smiled at earlier -- crouched and hiding there. She stares up at him with big, frightened eyes.

The Handsome Guy looks at her a moment, and then he looks away, pretending he didn't see her. He leaves Dany there as he moves on.

INT. STAIRWELL - DAY

PUSH IN on Mike as he stirs, slowly regaining consciousness in a pool of blood. He sees something that saddens him --

PUSH IN on Evan's corpse, his mouth frozen open in a desperate and unsuccessful last gulp for life.

As Mike tries to get up, he HEARS FOOTSTEPS.

He looks up and sees the feet of people descending the stairs. It's Wendell, leading a line of hostages, with their hands on the back of their heads.

INT. LOBBY - DAY

CIRCLE around Leandra, who looks at a growing group of hostages. She wants to run from the turmoil around her, but has been struck into passivity.

The Beefy Man is pushing Raziya, Roberto, Peggy, Helena, Keith, and Vince through the stairwell --

BEEFY MAN

Move it!

Norris pulls the distraught Salesman from the rear hall into the group with the others. The Salesman is SOBBING. He has his wallet.

SALESMAN

Please, Mr. Norris, you know my kids.

The Salesman pulls out photographs of them, trying to show Norris.

SALESMAN

Remember Kelsey?

NORRIS

Come on.

Norris pulls him harder. The photos fall from his grip. The Salesman tries to get them, but Norris yanks him away. One photo gets stuck to the bottom of the Salesman's shoe.

Leandra looks over and sees --

Mike, with his hands on his head, his face a bloody mess, looking defeated, pushed through the stairwell by Wendell.

Peggy, too, sees Mike, and BURSTS INTO TEARS.

HARD CUT TO:

INT. LOBBY - LATER

WIDE SHOT: Seventy-three employees are huddled together. Some WEEP, others sulk.

Some are angry, others appear bereft of any emotions whatsoever. Quite a few gaze at their captors with hopeful desperation: the look dogs in shelters give prospective families.

The captors, for their part, aren't calm. Terry and the Handsome Guy are anxious. Wendell and the Beefy Man are on 'roid-like edge, ready to strike.

Mostly, however, we focus on Norris. He looks at the group of his employees. Some of them are friends.

NORRIS

I want everyone who has children
under the age of eighteen to step
forward!

THIN GAL

Why?

VINCE

Barry, you can't do this!

Wendell points the gun at Vince and shakes his head, no, shut up.

The Salesman apprehensively steps forward.
The Angry Man and other parents follow.
Terry looks confused by this method of choosing.

The Overweight Guy raises his hand as he moves to join the group of parents.

OVERWEIGHT GUY

Excuse me, sir? I send my family
money every month, for my little
brother.

The Beefy Man comes at him like a drill sergeant.

BEEFY MAN

Is your little brother made out of
your sperm, cocksucker?

The guy shakes his head.

BEEFY MAN

Then shut the fuck up!!

Norris looks at the group of parents. Keith and Vince are among them.

NORRIS

Okay. I want all of you to go
over there -- against the west
wall.

The Handsome Guy and the Beefy Man usher them over.

NORRIS

Okay. Now I'd like everyone over the age of sixty to step forward.

The older people hesitate. They're unsure.

Terry approaches Norris.

TERRY

Barry. Barry. Perhaps we should consider doing this differently. By lottery. People can put their names on a little scrap of paper --

Norris grabs Terry by the neck, and pulls his face in close to his own. He WHISPERS, harshly.

NORRIS

Don't undermine me again.

The Cafeteria Lady is CRYING. Wendell approaches her.

WENDELL

Are you over sixty?

The Cafeteria Lady nods.

WENDELL

Then get.

Wendell grabs her, roughly, pulling her.

MARTY

Hey, man, you're only doing this because of the fucking chemicals in your system!

The Beefy Man comes in on Marty. He presses his gun against his face. Marty WHINES.

NORRIS

People, listen up! All right? I know this is very difficult. But it's the -- this is the right thing. It's the only choice we have. Understand? So we need order. Now the next person who speaks up, who says a single Goddamn word -- we are unfortunately going to put a bullet in your head! Do you understand? Don't speak: nod!

Most everyone nods. And WHIMPERS.

Norris looks at the group of old people.

NORRIS

Now, if this group will kindly
head over to the east wall.

The Handsome Guy, the Beefy Man, and Terry usher them to the other side. The group of old people is fairly small, only nine people.

Norris and Wendell look at each other, unsure about what to do next.

MOMENTS LATER

Norris is walking along the line of people in the remaining group, pointing at some and skipping others.

NORRIS

Him. Her. Him. Him. Her.

The ones he chooses are shoved to the side of the lobby with the old people. Some of them are less than acquiescent; they have to be held at gunpoint or pushed.

Mike, with Leandra and Peggy, watches the scene unfold, impotently trying to figure some way out of it --

Norris passes up Marty, and points to a NERVOUS GUY.

NORRIS

Him.

Wendell pushes the Nervous Guy toward the old people.

NERVOUS GUY

No, I'm not going. No.

WENDELL

No talking! Move!

NERVOUS GUY

No! No! No!

The Beefy Man and Terry join, trying to help. The guy is SOBBING. He falls to the floor. They try to drag him.

WENDELL

Shut up!

NERVOUS GUY

Noooo! Nooo!!

Wendell aims his pistol down at him.

WENDELL

Let him go. Let him go.

The Nervous Guy HOLLERS at the top of his lungs, girlishly, as Terry and the Beefy Man step back from him. Wendell SHOOTs him. People SCREAM.

INT. BASEMENT HALL - DAY

Dany, still hiding, is disconcerted by the gunshot. She gazes down the hall at the stairwell doorway.

INT. LOBBY - DAY

The crowd is growing increasingly agitated as Norris walks in front of them, pointing out others --

NORRIS

Her.

Norris looks at the Sexy Assistant. She tries to smile at him flirtatiously. Norris passes her, comes to a STOUT EXEC.

NORRIS

Him... That guy back there.

BEEFY MAN

You think you can hide, cocksucker?!
Get up here!!

NORRIS

Him. Her.

HANDSOME GUY

Her?

NORRIS

Yeah.

Norris passes Helena. He points at Raziya.

NORRIS

Her.

Raziya CRIES, stepping forward, but Helena stops her.

HELENA

Barry, let me take her place.

Norris stares at Helena.

HELENA

I'm sick, Barry. I have cancer.
She's young. Please.

WENDELL

She's a Muslim, Barry. She might
be complicit.

Helena pushes Raziya back in line. Raziya looks at her,
WEEPING harder. Helena smiles kindly, and crosses the
room to the east wall. Norris lets it be. He moves on.

NORRIS

Him. Him. Him. Her.

Leandra watches the madness, CRYING herself. Norris passes
her by, comes to Mike.

NORRIS

Him.

INT. BASEMENT HALL - DAY

Dany creeps down the hallway until she comes upon the
stairwell doorway.

She gazes up the stairs. She hears the WEEPING and PRAYING
above her. She steps into the stairwell --

INT. STAIRWELL - DAY

And Dany slowly ascends the stairs.

INT. LOBBY - DAY

Norris is making sure his gun is loaded. He stands between
the two groups of prisoners. On one side is the group of
parents, and the people whose lives are being spared.
The Handsome Guy is watching over them. They've all been
made to turn and face the wall. They include Leandra,
Keith, Roberto, Marty, and Raziya.

On the other side are the damned. They have been forced
to kneel and face the wall. They BLUBBER, WAIL, PRAY.
Among them are the Cafeteria Lady, Helena, Peggy, and
Mike, who is near the end of the line.

Terry approaches Norris again. He's looking at his watch.

TERRY

We still have fifteen minutes.
Maybe we ought wait for the last
possible minute, eh? Just in case --

NORRIS

I told people to shut up, that
includes you.

Terry backs away. The WAILS and SOBS GROW LOUDER.

NORRIS
Everybody, shut the fuck up!
(to Wendell)
Turn on some music or something!

The Beefy Man is near the security desk. The RADIO is there. He TURNS IT ON.

A DIFFERENT DRUM, the LINDA RONSTANDT SONG, PLAYS.

Norris looks at the backs of the people on their knees. For the first time, he seems hesitant.

WENDELL
Barry?

Norris doesn't answer.

WENDELL
Barry, what are you doing?

The Thin Gal is the first person in line on her knees.

THIN GAL
You son-of-a-bitch! Who are you
to choose who lives and dies?!

WIDE SHOT: Norris crosses the room quickly behind the Thin Gal. He aims his revolver at the back of her head.

THIN GAL
You'll rot in hell for --

He FIRES, shooting her in the back of the head.

WENDELL
That's five.

INT. STAIRWELL/LOBBY - DAY

Dany is hiding right beside the doorway. She peeks into the lobby, and witnesses --

Norris walks up behind the Cafeteria Lady, the next in line, praying --

CAFETERIA LADY
Our father who art in heaven,
hallowed be thy name. Thy kingdom
come, thy will be done --

CLOSEUP ON Norris as he SHOOTS.

She slumps over, dead.

WENDELL

Six.

Dany turns from the door. She isn't sure what to do.
But she moves swiftly down the stairs.

INT. LOBBY - DAY

The agitation in the room grows even worse. The WAILS
and TEARS are thundering.

NORRIS

Turn up the fucking music!!

The Beefy Man TURNS UP THE RADIO: *You and I travel to the
beat of a different drum...*

Norris is emboldened. He steps up behind an OLD MAN.

OLD MAN

Please...

ON A SECURITY MONITOR, just beyond the scene itself --
from a WIDE, GRAINY ANGLE -- we see Norris SHOOT the Old
Man in the back of the head.

WENDELL

Seven.

INT. LOBBY - DAY

Norris moves to the next person, a MIDDLE-AGED MAN,
exhausted and bereft of emotions. CLOSE-UP on Mike, as
he listens. His eyes still dart around like mad, looking
for a way out. THERE'S ANOTHER SHOT: Mike SHUDDERS as
the BODY FALLS.

WENDELL

Eight.

INT. BASEMENT HALL - DAY

Dany runs through the hall, looking in the various rooms --
for what, we don't know.

She HEARS A GUNSHOT above her. Her alarm increases.

INT. LOBBY - DAY

CLOSE-UP ON LEANDRA, facing the wall and WEEPING, as
ANOTHER SHOT RINGS OUT -- the SOUND CRACKS OFF THE WALL
in front of her. She covers her ears.

WENDELL

Ten.

Helena faces the wall on her knees. Norris steps behind her. She hears him there. She closes her eyes, grappling unsuccessfully for some sense of peace.

For maybe a second, Norris balks. Then he SHOTS HER in the back of the head too. She topples over, dead.

WENDELL

Eleven.

Terry becomes SICK. He stumbles away from Wendell and Norris and down the line. Behind Mike, he RETCHES.

Norris walks up behind a STOUT EXEC, who is SOBBING.

INT. BASEMENT ENGINE ROOM - DAY

Dany HEARS ANOTHER GUNSHOT as she runs around, looking at the walls behind the stacks of boxes.

INT. LOBBY - DAY

WENDELL

Twelve.

Terry, still behind Mike, wipes the vomit from his face, trying to stifle his SOBS. Terry and Mike HEAR ANOTHER SHOT, and they both shudder.

WENDELL

Thirteen.

Mike WHISPERS, as quietly as he can.

MIKE

Terry, give me the gun.

Terry looks at the back of Mike's head, his eyes full of tears, unsure about what to do.

Mike and Terry HEAR ANOTHER SHOT: again, they flinch.

WENDELL

Fourteen.

MIKE

Terry, I forgive you. Give me the gun.

Terry WEEPS, and, then, slowly, he aims his weapon at Mike. He looks up at Norris.

TERRY

Mike Pelk's trying to get me to
give him my gun, Barry. I didn't
do it.

Norris is reloading his weapon.

NORRIS

Bully for you. Shoot him, Winter.

Leandra hears this. She turns around.

LEANDRA

No! Terry, don't!

Terry summons his courage. He looks down the barrel of
his revolver to the back of Mike's head.

INT. BASEMENT STORAGE AREA - DAY

Dany sees what she's looking for: the fuse box. She runs
toward it. She flings open the door. Throws her hand
toward the switches.

INT. LOBBY - DAY

Terry is about to pull the trigger --

WHEN THE LIGHTS GO OUT.

There are no windows here. It's almost complete darkness.

INT. BASEMENT STORAGE AREA - DAY

Dany is beside the fuse box, flipping all the switches,
disabling all the lights in the building. Here, too, the
LIGHTS GO OFF.

INT. LOBBY - DAY

PANIC ENSUES. We HEAR PEOPLE RUNNING, SCREAMING, FALLING.

NORRIS

Goddammit!

Someone runs into the security desk. The radio SMASHES
to the floor. THE SONG CUTS OUT.

We see the vaguest outline of Norris, trying to see.

NORRIS

Get the lights back on!

Norris HEARS GUNSHOTS, sees GUNS FLASHING.

NORRIS

Stop shooting, Goddammit!! We
only have so much ammo! Don't
waste the fucking shot!

Wendell HEARS the DING of the elevator. He turns to see the doors opening. The light is on in the elevator, which illuminates the room just a little.

He aims at the forms running in front of the open elevator, and begins to pick them off. He SHOTS the Girl in the Wheelchair.

Roberto runs into the elevator, barely avoiding the GUNFIRE. Roberto pushes the CLOSE DOOR button.

A DYING WOMAN, shot in the back, stumbles into the elevator, blocking the doors.

Roberto yanks her in. The DOORS CLOSE behind her.

INT. STAIRWELL - DAY

Many people run up the dark stairwell, clamoring over each other; it's chaos.

The Sexy Assistant yanks on the door to the second floor.

SEXY ASSISTANT

It's locked!!

She runs on up, with the others, getting crushed.

LOWER ON THE STAIRS, Mike can make out an overweight woman, getting knocked down the stairs and trampled over.

MIKE

Peggy!

Mike helps her up.

INT. BASEMENT HALL - DAY

Dany backs away from the panicked horde streaming from the stairwell.

There's a DING!

Dany turns to see the elevator doors opening beside her --

Inside the elevator, Roberto is stepping on the dead woman, as he pushes up a trap door on the ceiling. He looks at Dany -- surprised, then relieved.

ROBERTO

Get in!

Dany runs into the elevator.

SWIVEL TO - the Handsome Guy, holding his gun, running through the crowd, looking for something --

INT. STAIRWELL - DAY

Mike and Peggy scramble up the stairs.

ON THE FLOOR ABOVE THEM, the Tall Man and a mob of others SLAM into the 6TH FLOOR DOOR, and BREAK THROUGH IT.

INT. STAIRWELL - DAY

IN NIGHT-VISION, the Beefy Man runs up after the crowd, SHOOTING at them.

INT. 6TH FLOOR HALL - DAY

Mike and Peggy run out of the stairwell into the hall; GUNSHOTS and SCREAMS ECHO directly behind them.

Mike turns. In the sporadic light of the GUNSHOT FLASHES, Mike makes out the Beefy Man running out of the stairwell and FIRING BLINDLY into the throng of employees.

Mike moves back -- The Beefy Man runs in the opposite direction.

INT. ELEVATOR SHAFT - DAY

Roberto helps Dany up onto the top of the elevator. They close the trap beneath them.

INT. BASEMENT STORAGE AREA - DAY

The LIGHTS COME BACK ON,
 REVEALING the Handsome Guy at the fuse box flicking the switches.

INT. 6TH FLOOR HALL - DAY

THE LIGHTS ARE OFF here. We see a GUNSHOT FLASH as the Beefy Man shoots --

 And then the LIGHTS TURN ON.

 Mike is directly behind the Beefy Man. He GRABS him from behind, STRANGLING him with his forearm.

INT. BASEMENT STORAGE AREA - DAY

As the Handsome Guy flicks on the lights, Vince TACKLES him from behind. He SLAMS him back into the fuse box. As they STRUGGLE again the fuse box, their bodies flick the switches, and the LIGHTS GO OFF
AND ON.

INT. 6TH FLOOR HALL - DAY

Mike falls back against the wall, the Beefy Man STRUGGLING against his arm. Mike grabs one of the kitchen knives from the Beefy Man's belt.

The LIGHTS GO OFF HERE as well. We hear GRUNTING, and a HACKING SOUND.

Again, the LIGHTS TURN ON: Mike is STABBING the Beefy Man repeatedly in the neck.
And, again, LIGHTS OFF.

INT. BASEMENT STORAGE AREA - DAY

As Vince fights with the Handsome Guy, a dark mob of employees emerges from the shadows, immediately joining in.

The Handsome Guy SCREAMS UNINTELLIGIBLE PLEAS as he disappears among the raging mob.
They murder him.

Vince's Secretary watches, SCREAMING --

SECRETARY

Stop!! Stop!!

A FURIOUS WOMAN runs to the fuse box, and TURNS OFF ALL THE LIGHTS once again.

INT. LOBBY - DAY

Complete darkness. HEAVY BREATHING.

Then, in an instant, a SOFTER SET OF LIGHTS TURN ON, running just above the baseboard. Terry, Wendell, and Norris are looking around -- all the employees are gone.

WENDELL

The emergency generator.

Terry starts counting the dead bodies on the floor that were killed by chance with the gunshots.

TERRY
I count four more dead.

NORRIS
Don't count! Just go!

Norris runs into the stairwell.

NORRIS
Get as many as you can!

INT. 6TH FLOOR HALL - DAY

The SOFTER SET OF LIGHTS TURN ON here as well.

Mike is standing, holding the Beefy Man's corpse. He emits a disturbed little MOAN, as he lets the body slip from his arms. He backs away from it. He's struck, stunned: the truth of having just killed someone constricting him. The bloody knife falls loose from his grip and CLATTERS to the floor.

Peggy, the Pudgy Woman, and a few others are looking at him.

INT. STORAGE CLOSET - DAY

Six employees are huddled in here together. The Female Exec is CRYING. A PANICKED MAN is putting his hand over her mouth, trying to keep her quiet. He whisper-screams:

PANICKED MAN
Shut up!! Shut up!!

INT. LOBBY WEST HALL - DAY

Leandra is here, crouching. The SOFTER SET OF LIGHTS ARE ON here also. She HEARS a GUNSHOT nearby. She HEARS FOOTSTEPS moving toward her --

She scurries toward the human resources door.

INT. HUMAN RESOURCES - DAY

Leandra enters this office space, backing away from the door. As she passes a desk, she knocks a cup of pens off it. They CLATTER LOUDLY onto the floor.

INT. LOBBY WEST HALL - DAY

Terry, slinking through here, hears the commotion. He looks at the door of human resources where Leandra went.

TERRY

Whoever's back there, show yourself!

Terry checks his revolver -- he only has one bullet left.

FEEDBACK SCRAWLS.

THE VOICE (O.S.)

So far you've killed twenty-nine people. That's one short.

INT. 5TH FLOOR HALL - DAY

Norris runs through here, looking around. No one is here.

THE VOICE (O.S.)

You have two minutes remaining.

INT. 6TH FLOOR HALL - DAY

Mike, Peggy, and the others listen.

THE VOICE (O.S.)

If you don't kill one more person in the next one hundred and twenty seconds, thirty-one more of you will die.

INT. HUMAN RESOURCES - DAY

Leandra hears Terry outside the door.

TERRY (O.S.)

Surrender now!

Leandra sees a paper cutter on the desk. She looks at the blade. She tries to get it to come off, but it won't.

Leandra looks at the side of the paper-cutter. The blade is screwed onto the plating of the cutter.

Leandra grabs a paper-clip. She shoves the paper-clip into the slot of the screw holding the blade to the cutter, and starts unscrewing it.

She looks up at the doorway, hearing Terry getting closer.

TERRY (O.S.)

Hello?!

INT. 5TH FLOOR WOMEN'S BATHROOM - DAY

Norris runs into the women's room here.

He KICKS OPEN one door: nothing.

He KICKS OPEN another door: nothing there either. He's upset, reeling.

INT. HUMAN RESOURCES - DAY

Leandra gets the blade off the cutter. She looks up to see the doorknob turning on the door; it starts to open...

Terry creeps in. He looks around the dark room. He can't see where Leandra is. He moves in slowly...

Terry sees part of Leandra's shoe, sticking around the side of the desk with the paper-cutter. He gets closer, holding his pistol, ready.

Terry swings himself around the desk, aiming the gun at where she should be. But it's just a lone shoe.

Leandra is huddled against the desk BEHIND TERRY. She SWINGS the blade as hard as she can. It slices deep into the side of Terry's calf.

Terry falls. Drops his gun.
 Leandra rises up over him.
 Terry reaches for the gun.

Leandra SWINGS the blade down again.
 It cuts deep into Terry's wrist. Terry SCREAMS loudly.

He grabs his injured wrist, trying to stop the flow of blood. He sits up, and backs away from Leandra, while gaping up at her. She's still holding the blade. He's CRYING.

TERRY

No, Leandra! Listen! I was doing
 what Norris told me, that's all!
 I'm no danger to you, I swear!

For a moment, Leandra is unsure of what to do. She glances around: no one is here. She raises the blade to swing it down again.

Terry SHRIEKS. As he does, his jacket shifts -- and the PHOTO of Terry and his family with the bats slips out. Leandra sees this. She stops. She wants to do it; she wants to kill him. But she can't.

She drops the blade. She backs away from Terry. She's CRYING.

Terry WEEPS as well. He pushes his face into the carpet, muttering.

TERRY

Thank you. I'm sorry. I'm sorry.
God forgive me.

INT. HANGAR - DAY

ON A MONITOR

We see a GRAINY version of this same image, from a different angle. We PULL BACK from this monitor to REVEAL dozens of small video monitors around it, affixed to tilted panels on a wall. All of the monitors show VARIOUS ANGLES of the Belcoo Building. The equipment seems culled together from disparate sources, designed for some single-use purpose. The devices are ugly, haphazard: seemingly no effort has been made to make them either ergonomic or appealing. There are thousands of switches and buttons. Scads of graphs and charts litter the counter, tracking the behavior of every employee in the Belcoo building.

We PULL BACK further to REVEAL --
Three SHADOWY FIGURES taking notes and adjusting dials as they watch the screens. We cannot make out who they are; we only see them in silhouettes and pieces. Behind them, one of the Security Guards watches a MALAYSIAN SITCOM on a small black and white TV. The hangar is otherwise empty, dirty, and dark.

A PAIR OF WITHERED HANDS stops taking notes. The hand pulls a microphone on a stand closer to the edge of the counter.

The Voice, in shadows, leans in towards it.
Presses a button on its base.

INT. 5TH FLOOR WOMEN'S BATHROOM - DAY

THE FEEDBACK SCRAWLS. Norris looks up at the intercom.

THE VOICE (O.S.)

You've come up one body short.
We're sorry to inform you that
thirty-one additional employees
will now be eliminated.

The INTERCOM CLICKS OFF. Norris SHOUTS at the ceiling.

NORRIS

NO!

INT. HUMAN RESOURCES - DAY

Leandra, frightened, looks down from the ceiling to see Terry staring at her --

AND TERRY'S HEAD EXPLODES.

Leandra SCREAMS.

(What follows is "the head explosion montage". It is undoubtedly violent -- but it is not gratuitous. What's important in the sequence are our characters, their loss and their fear. We don't shy away from the brutality -- but the true horror is not in the bloody spectacle, it's in the emotional devastation of Mike, Norris, Leandra, et al. Therefore, this sequence will focus on the reactions more than the violence, as will the entire film. We want to avoid hitting the same key on the piano again and again, so many deaths will be off-screen, partially off-screen, out-of-focus, etc. In that way, the moments that truly matter, such as Terry's death above, will be highlighted.)

INT. 6TH FLOOR HALL - DAY

Mike, Peggy, the Pudgy Woman, and the handful of others here stare at each other, afraid. They breathe heavily, knowing what's likely coming, but not knowing how to stop it.

They step back from each other. Peggy puts her arms up around her head, and closes her eyes tightly, starting to HYPERVENTILATE --

At the end of the hall, behind Peggy, OUT-OF-FOCUS, is a WOMAN to whom we aren't paying much attention. HER HEAD EXPLODES.

Peggy SCREAMS. People stumble. The Pudgy Woman looks at the fallen woman, yells --

PUDGY WOMAN

No!

And then the back of her HEARD BURSTS.

Now Peggy is SCREAMING even harder, in shock over the loss of her friend.

But we FOCUS on a horrified Mike: CAMERAS CIRCLE AROUND HIM as we hear the HEADS EXPLODE OFF-SCREEN. Just a bit of blood splashes onto him as he stares, lost, astounded --
BLAM!

BLAM!

BLAM!

Mike turns to Peggy. She reaches toward him. He grabs her hand.

PEGGY'S HEAD EXPLODES.

INT. BASEMENT STORAGE AREA - DAY

In the darkness, Vince covers his head with his arms as we make out the shapes of PEOPLE'S HEADS BURSTING AROUND HIM.

INT. 5TH FLOOR - DAY

The Sexy Assistant is hiding behind a desk here, trembling, pulling her knees against her chest, when it starts...

We HEAR THE HEADS OF HER FELLOW EMPLOYEES EXPLODING. Though we can't see them, they're nearby. We can see the BLOOD AND FLESH SPLATTER UPWARD behind the furniture in arrhythmic fashion:

BLAM!

BLAM! BLAM!

INT. CAFETERIA - DAY

The Overweight Guy and other employees are cowering here below the long folding tables. They can all hear the EXPLOSIONS elsewhere in the building.

Marty is sitting on the counter between the kitchen and the cafeteria. He's doing his best not to freak out. He's the sole employee who isn't ducking for cover. He mutters to himself --

MARTY

It's all in my mind.

He HEARS a BANG!

Tears well in his eyes, as he looks down at the folding tables stretching in front of him. The EXPLOSIONS burst against the undersides of the long folding tables, making them TREMBLE and JUMP.

BANG!

BANG!

BANG! BANG!

He can't see the explosions, but he sees the RED MIST CLOUDING OUT from underneath the tables, and bodies gracelessly toppling out in their wake.

MARTY

It's all in my mind. It's all in my mind. It's...

Marty looks around realizing, that, no, it's not all in his mind.

PUSH IN ON the Overweight Guy, under the table, closing his eyes as tightly as he can and covering his ears, trying to block out the SOUND OF THE EXPLOSIONS.

INT. HANGAR - DAY

Names scroll by on a computer MONITOR. Though we can't fully see the Shadowy Figures, we hear one reading

SHADOWY FIGURE 1
Uttridge, Edgar; Lang, Jennifer.

Quickly, the FINGER of another Shadowy Figure runs along a line of switches: Each switch has a piece of masking tape over it with handwritten names, alphabetically arranged.

The finger FLICKS *Uttridge, Edgar* --
It FLICKS *Lang, Jennifer* --

INT. 7TH FLOOR HALL - DAY

Wendell moves toward a bathroom door, behind which there is a BANG!

He cracks open the door, to see the Snobbish Woman WAILING and part of someone's HEAD BURSTING.

INT. STAIRWELL - DAY

Raziya is standing in the corner. Above her in the stairwell, she can HEAR the HEADS START EXPLODING. Glimmering pieces of flesh and specks of blood drift past her toward the floors below -- it's almost beautiful, like specks of dust in a sunbeam.

Then her head, too, EXPLODES.

INT. 5TH FLOOR WOMEN'S BATHROOM - DAY

Norris wavers as he stares at himself in the bathroom mirror. He appears dizzy, drugged, empty -- the killing has sucked the spirit out of him. He hears the distant ECHOING POPS, and the MUFFLED SCREAMS of the victims. The EXPLOSIONS ARE TAPERING OFF, like the last few kernels in a bag of popcorn.

INT. LEANDRA'S OFFICE - DAY

The Elderly Custodian and Keith are huddled here, waiting. They listen:

A DISTANT POP ECHOES, followed by ANOTHER.

And then things are quiet.

A few seconds pass.

The Elderly Custodian is right beside the goofy looking corn cob man on Leandra's desk. It's smiling at her. Confused, she takes it into her hands and stares at it.

Keith looks around, then looks at the Custodian.

KEITH

I think it's stopped. It's stopped.

His face approaches a smile --

AND HIS HEAD EXPLODES.

EXT. ROOF - DAY

BIRDS SQUAWK and FLAP AWAY from the skylight and explosion beneath them.

EXT. BELCOO BUILDING - DAY

The sun is lower in the sky beside the building.

A skinny STRAY DOG with mange and matted hair, walks to the fence surrounding the building.

The dog raises his leg, and pisses there.

CUT TO BLACK.

O.S. DRIP. DRIP. DRIP.

INT. HUMAN RESOURCES - DAY

CLOSE-UP: The PHOTOGRAPH of Terry with his family and the bats; BLOOD DRIPS onto the photo.

TILT UP from the photo to Terry, the blood dripping down from him and onto the photo.

Then TILT UP AND PAN OVER to Leandra, sitting in a chair, emotionally ravaged. She stares down at Terry's body, dead despite her decision not to murder him.

INT. ELEVATOR SHAFT - DAY

Roberto is holding Dany; they're both still among the living.

INT. KITCHEN - DAY

PUSH IN on a refrigerator, with food on the floor around it: a cracked jar of mayonnaise, scattered Kraft singles, a milk carton floating on its contents.

The refrigerator door slowly opens, to REVEAL a very cold Angry Man alive, hiding inside it.

INT. 7TH FLOOR MEN'S BATHROOM - DAY

The Snobbish Lady and an ODD-LOOKING MAN are still breathing. She's on her hands and knees, beside two dead bodies. He's HYPERVENTILATING. He looks up at the doorway:

Wendell is still there, blocking their path out.

INT. CAFETERIA - DAY

The Overweight Man and Marty are still alive.

INT. BASEMENT STORAGE AREA - DAY

Vince, the Secretary, the Furious Woman, the Pretty Custodian, and two others are still with us.

INT. 6TH FLOOR HALL - DAY

Mike is the only living soul left here, amidst all the corpses. He looks down miserably at Peggy, his friend.

INT. 5TH FLOOR WOMEN'S BATHROOM - DAY

Norris stares at the wall beside the mirror. He sees graffiti there: *Belcoo sucks my vag*

THE FEEDBACK SCRAWLS.

INT. 6TH FLOOR - DAY

The Tall Man and the Salesman are hidden here, in separate places, but within site of each other, listening.

THE VOICE (O.S.)

The last stage of our game is quite simple.

INT. 7TH FLOOR - DAY

The Elderly Custodian, still holding the corn cob man, listens, despondently.

THE VOICE (O.S.)
In one hour, whoever has killed
the most people will be allowed to
live.

INT. HUMAN RESOURCES - DAY

Leandra grapples for the gun near Terry's body.

THE VOICE (O.S.)
The current tally is as follows.

INT. 5TH FLOOR WOMEN'S BATHROOM - DAY

Norris listens.

THE VOICE (O.S.)
Barret Norris, nineteen kills.

INT. 7TH FLOOR MEN'S BATHROOM - DAY

Wendell slides his revolver into his belt. He pulls out
the meat cleaver that he earlier took from the kitchen.

THE VOICE (O.S.)
Wendell Dukes, seven kills.

INT. 6TH FLOOR HALL - DAY

Mike is checking the cylinder of the Beefy Man's gun.
There are no more bullets.

THE VOICE (O.S.)
Michael Pelk, one kill.

INT. ELEVATOR SHAFT - DAY

Dany stares at the elevator below her.

THE VOICE (O.S.)
Daniele Wilkins, one kill.

INT. BASEMENT STORAGE AREA - DAY

Vince is looking down at the Handsome Guy's handgun.
It's lying in the mass of tangled bodies.

THE VOICE (O.S.)
Vincent Agostino, one kill.

CUT TO BLACK.

THE VOICE (O.S.)

Begin.

O.S. THE SNOBBISH LADY WAILING.

INT. 7TH FLOOR MEN'S BATHROOM - DAY

The Snobbish Lady is in a stall, futilely trying to hide herself behind a toilet.

She looks out to see the Odd Man curled in a bundle, trying to cover his head with his arms. Wendell walks over him, holding up the meat cleaver.

WENDELL

Move your hands from the back of
your neck, José. It'll be easier.
I can't waste a bullet.

The Odd Man WAILS, but doesn't move. Wendell looks irritated. He goes ahead and CHOPS downward anyway --

INT. BASEMENT STORAGE AREA - DAY

Vince is leaning down. He is picking up the gun from the Handsome Guy's grip.

His Secretary watches him do this.

Vince's face is covered in shadows, and, when he looks up, she can see that tears are streaming down his face. He aims the gun at her.

SECRETARY

Wait, Vince! It's me!

VINCE

I'm so sorry, Simone.

Vince FIRES, hitting the Secretary in the head.

INT. 5TH FLOOR HALL - DAY

The bathroom DOOR OPENS. Norris exits. He turns to see the Sexy Assistant standing there, deer in the headlights.

PRETTY ASSISTANT

Mr. Norris.

NORRIS

Haley.

Norris steps toward her. The Sexy Assistant backs away, CRYING.

SEXY ASSISTANT

Don't hurt me. Please. I know
what you want.

The Sexy Assistant tries to look flirty, but it comes off
pathetic. She starts unbuttoning her blouse, showing him
her breasts.

SEXY ASSISTANT

Look. You can have me, Mr. Norris.
Look!

Norris KEEPS COMING IN ON HER.

INT. 7TH FLOOR MEN'S BATHROOM - DAY

Cleaver in hand, Wendell moves into the stall where the
WAILING Snobbish Lady is.

We HEAR HIM CHOPPING. Her WAILS SUBSIDE.

INT. ENGINE ROOM - DAY

The Pretty Custodian runs from Vince. He chases her,
SHOOTS at her.

INT. 5TH FLOOR HALL - DAY

The Sexy Assistant TOPPLES into a metal trash can -- it
CLANGS to the floor; trash spills. She tries to pull
herself up on the can, as it rolls beneath her.

Norris wraps his arm tightly around her neck from behind
as he STRANGLES HER. She kicks her feet and struggles to
get away. It's no go.

CUT TO BLACK.

A PHONE is RINGING, in the distance.

INT. 6TH FLOOR HALL - DAY

Mike stands in the hallway in utter shock. He hears the
phone RINGING, but he doesn't know where it's coming from
at first. He looks at the door leading into the office.
He walks with trepidation toward it.

INT. 6TH FLOOR - DAY

Mike sees the phone RINGING on Peggy's desk. He moves
toward it.

He picks it up, carefully. He listens for a moment, and doesn't say anything, but, finally, shakily --

MIKE

Hello?

THE VOICE (on phone)

Does it make you feel alive, Mike?

MIKE

What?

THE VOICE (on phone)

Your actions have repercussions,
Mike.

MIKE

What do you want?

THE VOICE (on phone)

We want you to play the game, Mike.

MIKE

I'm not going to kill people.

THE VOICE (on phone)

You just did. Thirty additional
people are dead because of you.

MIKE

What do you want? Is this about
money?

THE VOICE (on phone)

Nothing's about money.

MIKE

What do you want then?! Is it
political?! What?

THE VOICE (on phone)

We want to watch you.

THE VOICE (on phone)

We want to see how you'll react.
I told you. We want you to play
the game.

MIKE

Well I'm not playing your game.

THE VOICE (on phone)

Mike. You already are.

MIKE
 (breaking down)
 Listen. Please. These people
 have families! People who love
 them --

CLICK. The Voice has hung up.

Mike listens to the dead line. He rapidly clicks the phone, futilely trying to be reconnected. But there's nothing.

SUDDENLY -- A SHADOW CROSSES through the room behind him -- Mike turns toward it, but doesn't see anything.

INT. 5TH FLOOR - DAY

The Sexy Assistant lies dead and swollen-tongued on the floor. Beyond her, Norris pushes the UP button on the elevator.

INT. ELEVATOR SHAFT - DAY

The elevator, with Dany and Roberto on top of it, starts rising in the shaft. Dany grabs at the hatch, opening it. Roberto stops her. They whisper --

DANY
 We have to get down.

ROBERTO
 We don't know who it is.

Dany looks up, to see how far they are from the ceiling.

INT. 5TH FLOOR - DAY

Norris looks around, guardedly.
 The elevator DINGS upon arrival.

INT. ELEVATOR SHAFT - DAY

Dany and Roberto come to a sudden stop. Roberto peers down THROUGH THE GRATING on the hatch; he sees Norris enter. He and Dany exchange a worried glance.

They see Norris push one of the buttons, but they can't make out which floor.

They gaze upward, as the quick-moving elevator approaches the top of the shaft: a dangerous-looking pulley and metal rods jut downward from the ceiling.

INT. ELEVATOR - DAY

Norris waits. The button for the 7th floor is lit beside him.

INT. ELEVATOR SHAFT - DAY

Roberto and Dany look up as the deadly ceiling gets CLOSER and CLOSER.

ROBERTO
He works on the top floor!

INT. ELEVATOR - DAY

Norris hears Roberto's voice. He looks around for where it might be coming from.

INT. ELEVATOR SHAFT - DAY

Dany peers down through the grate --
And sees Norris look up at her.
Norris raises his pistol to aim it at her.

Dany jumps back as the GUN BLASTS; a bullet smashes through the grates in front of her.

Dany spots beams running across the wall pass by them.
She sees a groove on the side of the shaft between the elevator and the wall.

She dives over the side of the elevator, and lets herself fall into the groove. She SLAMS just a few feet down, on one of the beams.

Another GUNSHOT pierces the roof of the elevator, getting near Roberto. He's almost at the roof. Roberto dives for the same space as Dany.

His body falls down after her --
When he's JAMMED by a beam coming down upon his back,
SMASHING him there.

Roberto SCREAMS.
The elevator GRINDS to a halt.

Dany watches, helplessly: Roberto dangles above her.
Blood spills from his body down onto her face.
Soon, he's still.

INT. ELEVATOR - DAY

Norris hears DANY SCREAMING, but he can't tell where it's coming from. He sees Roberto's blood dripping down through the grate. He's confused by the stop.

He looks at the elevator door. It's stuck. He pushes the buttons for the other floors Nothing.

NORRIS

Fuck me.

Norris tries to open the door with his fingers. It seems impossible. He's frustrated. He kicks and SLAMS on the doors.

CUT TO BLACK.

INT. LOBBY - DAY

Leandra enters. She holds Terry's pistol outstretched in front of her.

Leandra looks around, horrified.

OVERHEAD SHOT: The floor is spattered with tangled corpses. There is so much blood that it practically fills the grouting between the tiles: one thousand little rivers.

Leandra looks down at her bare feet: blood is pooling around them, trickling between her painted toes.

Leandra steels herself against this and walks on, leaving red footprints behind her.

As Leandra passes the security desk, she SUDDENLY hears a SHIFTING behind it. She turns to see --

Marty crouched on the floor besides a corpse. He is using a wire cutter to tear away at the skin on the back of a skull. The Overweight Guy is beside him.

Leandra aims her weapon at him. Marty stares at her with wide, crazy eyes, and he YELPS. He grabs a fire ax on the floor beside him, and springs upward.

They stare at each other like that.

MARTY

Don't get any closer, man. I'll
fucking chop your head off.

LEANDRA

I have a gun.

MARTY

Don't tell me I don't know how to
use an ax, man!

Leandra stares at him. She lowers her gun. Marty looks
relieved by this.

LEANDRA

What are you doing?

MARTY

I'm getting the bombs out of their
heads.

LEANDRA

What?

MARTY

I'm getting the bombs out of their
heads.

Marty holds out the palm of his hand: in it are little
bloody silver metal dots.

MARTY

See? I'm gonna put 'em on the
wall, man, and use 'em to blow a
fucking hole in the door. Then
we'll all get out of here, man!

OVERWEIGHT GUY

It ain't gonna work, Marty. There
ain't enough charge. I worked at
a fireworks store, man --

MARTY

Shut up, dude!

OVERWEIGHT GUY

And what if we do get out? They're
just gonna blow our heads up.

MARTY

Fuck! Why are you saying that,
man!? Fucking negative thinking,
man!

(to Leandra)

It's a good idea, right? Right?

Leandra stares at him. Obviously, she doesn't think so,
but she still, kindly, says --

LEANDRA

Yeah. It's a good idea.

Marty CRIES with hope.

MARTY

See, I told you, man!

The Overweight Guy looks at Leandra. He can tell she's just trying to make Marty feel better. He gets it.

OVERWEIGHT GUY

Right. Sorry, dude.

Leandra tears herself away from them. She moves toward the East hall.

OVERWEIGHT GUY

Where are you going?

The Overweight Guy, and then Marty, follow her like lost puppies. They disappear into the East hall.

The moment they're gone, the ELEVATOR DINGS.

The DOORS OPEN. Wendell is there, holding his pistol in one hand, and the bloody cleaver in the other.

He enters the lobby, looks around. He moves toward the rear hall, instead of where Leandra went.

INT. SECURITY GUARD LOCKERS - DAY

Leandra stands at the P.A. as Marty and the Overweight Guy crowd in behind her. She fiddles with the instrumentation, trying to get it to work.

MARTY

What are you doing?

LEANDRA

I want to find my friend.

MARTY

Then people will know where we are, man. Some of these people are total dicks.

Leandra ignores him. She CLICKS a dial, turns it up.

INT. MIKE'S OFFICE - DAY

Mike is rummaging through his desk, looking for anything that can help him, when --

He hears a CLICKING noise on the intercom. It sounds different than the feedback scrawl before the Voice speaks.

LEANDRA (O.S.)

Hello?

INT. SECURITY GUARD LOCKERS - DAY

As Leandra speaks, she can hear her voice echoing in the hall. She is overflowing with emotions.

LEANDRA

Hello, this is Leandra Rocha.

INT. MIKE'S OFFICE - DAY

Mike listens to her voice, happy that she's still alive.

LEANDRA (O.S.)

Mike? Mike, are you still there?

INT. ELEVATOR - DAY

Norris is tearing a hard metal frame away from the edge of the elevator door. He hears Leandra's voice.

LEANDRA (O.S.)

If you're there, I'm on the first floor. Okay?

INT. ELEVATOR SHAFT - DAY

Dany, shivering, on the beam in the elevator, can hear Leandra's voice through the walls.

LEANDRA (O.S.)

Come, okay? If you can. Please.

INT. SECURITY GUARD LOCKERS - DAY

LEANDRA

All right?

Leandra takes her finger off the talk button.

INT. 6TH FLOOR - DAY

Mike moves quickly out of his office and toward the door, toward Leandra, when --

SUDDENLY -- out of nowhere -- a figure TACKLES Mike. Mike slams back into the glass of his office, SHATTERING it, falling over the divider that is the bottom half of the wall, back into --

INT. MIKE'S OFFICE - DAY

Mike, dazed, sees an agitated Tall Man and Salesman coming in on him. The Salesman is holding a metal lamp. He hits him with it.

The Tall Man wraps a noose at the end of a rope around Mike's ankles. He throws the rope over the top beam of the glass office --

And the Tall Man YANKS Mike up, so that he's hanging upside down.

Mike grabs at the Tall Man, but the Salesman HITS Mike again with the lamp.

The Tall Man ties the same rope around Mike's hands, so that the rope is taut and Mike is now firmly in place, upside down.

MIKE

What are -- ?!

SALESMAN

Shut up!

The Salesman HITS him again.

SALESMAN

This is all because of you!

The Tall Man pulls a plastic shopping bag from his pocket. He pulls it over Mike's head.

Then he snaps a rubber band in around his neck, keeping the bag in place. Mike HOLLERS through the bag. Again, the Salesman SWINGS the lamp into Mike's back, hard.

SALESMAN

Shut up! If you just let them do --
if they did what they wanted, it
wouldn't be like this! All those
people wouldn't have died!

The Salesman HITS him again.

SALESMAN

Fucking Goddamn -- you son-of-a-bitch!

Mike is struggling to breathe through the plastic bag, swinging wildly back and forth. He tries to get the rope free from around his wrists.

The Tall Man pulls a large scissors from a jar on the desk.

He holds it up like a weapon, steeling himself for what he's about to do, trying to summon the nerve. He pushes down Mike's chin, as if he's going to jab it in his neck. The Salesman watches this, worried.

SALESMAN

Wait a minute.

The Tall Man looks at him. Behind them, Mike continues suffocating as he swings, trying to work his hands free.

SALESMAN

That's not fair. Hold on. Just a second. We need to talk about this...

The Tall Man looks confused.

TALL MAN

What?

SALESMAN

This one should be -- I mean --
What if I got this one and you got
the next one?

TALL MAN

No. Fuck that.

Mike gets his hands free; the rope UNRAVELS --

He FALLS -- LANDING on the other side of the divider --

The Tall Man and the Salesman turn to gawk as --

INT. 6TH FLOOR - DAY

Mike, on the floor, tears the front of the shopping bag away from his face. He GULPS for air. He loosens the rope around his ankles.

The Tall Man and the Salesman run around the divider after him.

Mike is able to DART OFF, still partially tangled in the ropes. The Tall Man and Salesman take chase.

Mike trips on the ropes, and lands against the side of the desk. The Tall Man comes in on him with the scissors.

Mike grabs a metal filing tray on the floor beside him. He SLAMS it into the Tall Man's legs,
KNOCKING HIM DOWN.

Mike moves up over him, SLAMMING the tray into him a few times, KNOCKING HIM UNCONSCIOUS.

Haggard but triumphant, Mike uneasily stands. He looks down the aisle.

The Salesman is standing there, holding the lamp, staring at Mike, afraid.

Mike, pissed off, raises the now-battered filing tray like a mighty sword.

The Salesman retreats.

OVERHEAD SHOT -- Mike chases after the Salesman, STRIKING HIM with the file tray, knocking him down.

Then he hits him again, KNOCKING HIM OUT.

INT. ELEVATOR SHAFT - DAY

Dany is crawling, on her hands and feet, along the beam against the wall. She looks down: it's an eleven story fall to the basement.

At the corner of the shaft, she needs to crawl across from one beam to the other. With trepidation, she does so.

She can see the top of the middle elevator nearby -- it's a half-story down. Carefully, she crawls on toward it.

INT. BASEMENT STORAGE AREA - DAY

Empty glass bottles of various shapes and sizes -- whiskey bottles, Coca-Cola bottles, etc. -- are lined up along the floor. Vince walks from one to the next, nervously filling each one with gas from a gasoline can.

INT. ELEVATOR - DAY

Norris has removed the metal frame from the side of the elevator doorway, and he has it between the elevator doors, using it as a lever to pry them open. Little by little, with great force, Norris is able to separate the doors. He's halfway to the 7th floor.

INT. LOBBY - DAY

Leandra sits in a chair, holding her gun and staring at the stairwell and elevators, waiting for Mike. She's upset that he hasn't arrived. Marty is behind her, working hard, tearing the bombs out of the heads of corpses.

The Overweight Guy is sitting in a chair beside Leandra; he looks at her.

OVERWEIGHT GUY

He's probably dead, though, right?

Leandra does the best to stifle her tears. Besides herself, she stands, and starts walking away.

OVERWEIGHT GUY

But not for sure.

INT. CAFETERIA - MOMENTS LATER

Leandra moves quickly into the cafeteria, to one of the stacks of bottled waters. She grabs a bottle in her shivering hand, screws off the top, and gulps it.

She HEARS a THUMP, back IN THE KITCHEN, then a SHOUT.

The bathroom door flies open, and Wendell comes stumbling out. He doesn't realize he's being watched. He's pulling the Angry Man by the hair, as he HACKS at him with the cleaver, although the Angry Man already appears dead. Then Wendell drops him on the floor.

Wendell takes a ballpoint pen from his pocket. He clicks it open. He brings it between his forefinger and thumb. There are eleven marks there. He makes a twelfth.

He turns to see --

Leandra, pointing her revolver at him. Her hand is trembling.

Wendell puts his hands halfway in the air.

This is when the Overweight Guy and Marty enter the doorway right behind Leandra. Marty is carrying the fire ax with him for protection. They freeze.

MARTY

Oh.

WENDELL

Leandra, that's -- don't -- that's not right. Put that down.

Wendell walks a little closer to Leandra, in a slow circle around her. She tries to keep her gun trained on him, but her hand is trembling wildly. Leandra glances at the dead body.

LEANDRA

That's Tyson. He was your friend. You killed him.

WENDELL

No, I... Yes. Yes, Leandra.

(MORE)

WENDELL (CONT'D)

But that's not the point. Leandra, you can't hit me. Not from there. That's the point, Leandra. Look at your hand. I mean, really... So come on. I'm not going to hurt you. Not you. That I swear. But those other two, Leandra. I need them.

Leandra looks at Marty and the Overweight Guy out of the corner of her eye.

WENDELL

Barry, Leandra. Who knows how many people he's gotten. But I think -- I think I can beat --

Leandra FIRES her weapon, hitting Wendell in his arm. He SCREAMS, falling backwards. Leandra pulls the trigger again, but she's out of ammunition.

She crouches, along with Marty and the Overweight Guy. They duck behind a long cafeteria table which has been knocked onto its side.

Wendell SCREAMS in agony. He clutches his limp biceps: it's obvious the bone is shattered. Wendell grabs his gun from his belt with his good hand.

Leandra exchanges a worried glance with Marty. They HEAR SHIFTING, but they don't know what Wendell's doing.

The Overweight Guy sees a little hole in the plasterboard table-top beside him. Carefully, he moves his eye toward the hole.

He peers out it. He sees Wendell, lying on his side. He's aiming his gun straight at him. Wendell FIRES.

The Overweight Guy is SHOT in the eye. His head snaps backwards, immediately dead.

Marty SCREAMS bloody murder at the sight of his dead friend.

ANOTHER BULLET SHATTERS the wood beside Leandra.

And then ANOTHER.

And ANOTHER, narrowly missing the two.

Marty MOANS with fear. Leandra notices piss puddling around his pants.

Wendell is RELOADING his pistol.

Leandra spots the abandoned fire ax. She grabs it. She presses the ax against the back of the table.

LEANDRA

Push the table!

Marty looks at her, his eyes filled with tears, her mouth open in shock with fear and loss.

LEANDRA

Dude, push!

Marty, rather blindly, turns toward the table back like Leandra.

And they begin to push it. They push the table across the floor, as quickly as they can, DIRECTLY TOWARD WENDELL.

Wendell finishes loading his pistol. He SHOOTs at the sliding table. The bullet SHATTERS the end of the table.

He SHOOTs RECURRENTLY, four times -- missing Leandra and Marty in a streak of bad luck.

And then he SHOOTs AGAIN.

Marty is struck in the neck; he falls back.

But Leandra keeps going. Again, Wendell is out of ammo. Leandra SLAMS the table into his body, pinning him there against the wall. The pain is overwhelming on his shattered arm. He SCREAMS, blinded by the agony.

Leandra body-slams the table AGAIN, and AGAIN.

She grabs the fire ax. Wendell tries to clutch his gun, but he can hardly see through the pain.

Leandra stands, bringing the ax, top down, over the side of the table. She holds it over his face like a piston.

She JAMS it down into his head and, with a HORRIFYING CRACK of metal and wood against bone and flesh, his JAW IS TWISTED TO THE SIDE OF HIS NECK. Wendell stares up at her, voicelessly, searching for mercy in her eyes.

There isn't any.

We PULL BACK from Leandra, THROUGH the dead bodies of Marty and the Overweight Guy and the Angry Man and the rest, as Leandra hollers a grievous WAR CRY, and SWINGS the ax down AGAIN and AGAIN.

INT. 6TH FLOOR - DAY

Barry Norris is moving slowly over the office floor here, looking around for survivors.

He comes around a desk, and sees the Salesman, who is holding his head, just becoming conscious.

The Salesman feels Norris's SHADOW fall over him. He looks up to see him.

SALESMAN

Barry?

Norris offers the Salesman his hand, to help him up. The Salesman, relieved and grateful, gives it to him.

Norris grabs it. He holds out a metal shank, wrapped with duct tape. He YANKS on the Salesman, pulling his neck into the sharp edge, STABBING him there.

INT. ELEVATOR SHAFT - DAY

Dany has gotten to the very edge of the beam -- as close as she can be to the top of the middle elevator. Although terrified, she JUMPS --

She LANDS, HARD, on the corner of the elevator roof. She slips off the side. She SHRIEKS.

But grabs on before she falls down the shaft.

Slowly, she's able to pull herself back up.

INT. 6TH FLOOR - DAY

Norris takes the pulse of the unconscious Tall Man. He's still alive.

Norris places the Tall Man's head into his lap. He places the shank against the Tall Man's neck. He PULLS the knife --

INT. CAFETERIA - DAY

Leandra sits on the floor, dazed by her first kill. Suddenly, Marty JOLTS behind her. Leandra startles.

He's WHEEZING.

Leandra goes to him. She kneels down beside him.

LEANDRA

Hold on. Hold on.

Marty grabs up at her. He grabs at her face, as if trying to clutch onto the last bits of life, keeping him from falling back into nothing.

Leandra, emotionally struck, runs her fingers through Marty's hair.

LEANDRA

It's okay. You're all right.
 Heaven is real. Okay? Heaven is
 real.

Marty looks up at her, a bit hopeful, and perhaps grateful.
 Then his eyes go still and blank. He's dead.

INT. STAIRWELL - DAY

Mike is moving swiftly down the stairs, wanting to get to
 Leandra.

As he rounds the corner, he comes upon the Elderly
 Custodian, on the floor, huddled up, still clutching the
 corn cob man. She sees him and SCREECHES. She tries to
 back away from him, into the wall, which isn't possible.

Mike stops. He wants to move on, but he can't leave her
 there. He looks around to see if anyone dangerous is
 coming.

MIKE

Liezel, right?

Mike goes to touch her and she WAILS.

MIKE

Ma'am, it's not safe here. Okay?
 Come with me.

Reluctantly, shivering, he helps her up. He ushers her
 down the stairs.

MOMENTS LATER

Mike and the Elderly Custodian move down the stairs.
 They round the corner into the --

INT. LOBBY - DAY

Mike moves across the floor. The Elderly Custodian is
 behind him. Mike sees the mess of bodies around him.

MIKE

Oh, God.

LEANDRA

Mike!

Mike turns to see Leandra. She SOBS upon seeing him.
 She rushes toward him.

They embrace.

Mike and Leandra KISS. In turn tender and passionate. Leandra runs her hands through his hair, feeling his skin, his warmth, his heartbeat, his affection. She looks at him with the adoration she wouldn't normally let him see.

LEANDRA

I just don't want to be alone,
when those bastards do whatever
they're going to do! I just don't
want to be alone!

MIKE

You won't, Leandra. You won't.

LEANDRA

I could have killed Terry, Mike,
but I just couldn't do it. I killed
Wendell.

MIKE

It's okay.

Leandra grabs his face in her hands, looking at him.

LEANDRA

I love you, Mike. I love you.

Mike nods, touched.

LEANDRA

For a while, okay? I didn't want
to tell you. I felt stupid. It
was so soon. But I loved you since
that night at the retreat, sitting
on that fallen oak.

Mike nods.

MIKE

Me too.

LEANDRA

You too?

Leandra smiles. They KISS again, even more passionately.

Mike pulls on her. He looks around -- he crouches next to the small pile of bloody metal dots.

MIKE

What are these?

LEANDRA

Bombs.

(MORE)

LEANDRA (CONT'D)

One of the janitors was cutting them from people's heads - he wanted to blow a hole in the wall. We should go. It's not safe.

MIKE

Liezel?

Mike turns to the Elderly Housekeeper. She stands there, child-like, staring at him. Mike hears a CLINK behind her. He can see in the darkened hall behind her --

VINCE, appearing out of the darkness and toward her. He is holding a whiskey bottle with a frayed cloth sticking out in one hand and a Bic lighter in the other. He appears stricken and disturbed by his own actions. Still, as he runs, he brings the lighter to the cloth. It ALIGHTS.

MIKE

No!

Mike runs toward the Custodian, but it's too late. Vince tosses the whiskey bottle at her, SHATTERING between her legs.

The gasoline SPRAYS all over the Elderly Custodian's body. The whole front of her -- clothes, hair, face -- LIGHTS ON FIRE.

Mike grabs her, trying to yank her away. Leandra runs toward them to help.

The Elderly Custodian SCREAMS as she SLAPS at the flames on her blouse and hair -- but they only grow larger. Mike FALLS BACK, landing on his ass.

Vince TOSSES another bottle;
It SHATTERS on the floor right beside Mike.
Mike slides himself away from it, barely avoiding the flames. But they completely engulf the Custodian.

Mike turns toward Leandra.

MIKE

The stairs!

Leandra runs into the stairwell. Mike topples after her.

INT. ELEVATOR - DAY

Dany DROPS DOWN from the trap door into the elevator.

She approaches the floor buttons.

INT. STAIRWELL - DAY

Leandra scurries up the stairs in a panic.

Mike is behind her. Another Molotov cocktail SHATTERS in the base of the stairwell, barely missing him.

Leandra rounds the corner going up the stairs, when -- She sees NORRIS at the top of the stairs, on one knee, aiming his gun at her. Leandra SCREAMS as Norris shoots at her. She half-falls, half-scrambles down the stairs --

Mike sees Leandra topple and the GUNSHOTS shatter plaster -- and then he sees Norris coming down around after Leandra, FIRING again.

Everything is complete chaos.

Leandra falls down beside Mike. He grabs her, covering her body with his own, pulling her back toward the doorway. They're stuck now, ping-ponged between Norris and Vince.

Norris aims his gun at them.

He FIRES, barely missing; more chunks of the plaster wall BURST behind them.

INT. LOBBY - DAY

Mike and Leandra TOPPLE out of the stairwell as Vince, closer now, CHUCKS another Molotov cocktail at them. It SHATTERS by Mike's side: his pants leg CATCHES FIRE.

Mike FALLS BACK away from it, SLAPPING it out.

Vince picks up another Molotov cocktail. Lights it.

A GUNSHOT CRACKS OUT.

Vince looks down at his chest, and he watches a BLOOD SPLOTCH grow quickly on his white shirt -- he's been shot.

He's worried.

He dies.

Mike see Norris's hand, holding the pistol, protruding from the doorway. He grabs onto Leandra, still yanking her, CRAWLING away as quickly as he can.

INT. LOBBY WEST HALL - DAY

Mike pulls Leandra back through the doorway here, trying to remain quiet. A couple of the lights running along the baseboard FLICKER arrhythmically. He glances down at Leandra. She tries to smile at him, to console him, but her breathing is labored.

Mike sees she's been shot right below her collarbone. It must have happened in the stairwell, when the chaos was occurring.

Blood is seeping from the wound at the alarming rate. Leandra smiles at him with her eyes. She tries to say something, but her mouth is filled with blood. Mike tries to block the wound's flow with his hand. He whispers --

MIKE

No! No!

Leandra looks up at him, worried. Her voice is gurgled:

LEANDRA

He's coming. Go.

INT. LOBBY - DAY

Norris, never foolhardy (he's moving at a slower, surer pace than the hysteria around him), steps cautiously out of the stairwell and into the lobby.

When the elevator DINGS.

INT. ELEVATOR - DAY

Dany watches the elevator doors OPEN to reveal the FIRE in the lobby, and Norris; again, he's dropped to one knee, aiming his pistol directly at her.

He FIRES.

Dany's head SPLATTERS back against the elevator wall.

INT. LOBBY - DAY

Norris stands amidst the flames, ever careful, looking around for Mike, or anyone else. Behind him, Dany's corpse slides to the ground as the elevator doors close on her.

Above Norris, the sprinkler system is activated by the smoke; the water sprays down over Norris and the entire lobby. Norris pays it no mind. Any halting conscience he had earlier is gone. He's a hunter searching for prey.

He spots drag marks through the blood in front of the doorway to the West hall; Pelk's trail.

He steps toward it.

INT. HUMAN RESOURCES - DAY

Mike carries Leandra back through this office. It seems to be a dead end.

He opens a door to a large metal supply closet, and crawls backward, pulling Leandra into it.

INT. METAL SUPPLY CLOSET - DAY

It's dark here. Mike holds Leandra in his arms. She's dying, GULPING for air. He's WEEPING, but trying to be quiet so Norris doesn't hear them. He pleads with her --

MIKE

No. You're okay. You're okay.

She GULPS harder. He caresses her face. She clutches onto his hand.

LEANDRA

Hurts.

MIKE

No, no, no, no!

Leandra's breathing ceases completely. She's dead in his arms. Mike WEEPS harder, holding onto her and rocking there.

INT. LOBBY WEST HALL - DAY

Norris moves stealthily down this hall, his weapon drawn. He kicks open a storage closet as he passes it: nothing. He spots the human resources door at the end of the hall. He sidles it carefully, slowly pushes open the door, and peeks into --

INT. HUMAN RESOURCES - DAY

Norris can't see anyone in here. He enters, slowly. Norris moves carefully through the room, looking around.

INT. METAL SUPPLY CABINET - DAY

Mike is trying to calm his breath and his tears. He can see Norris through the air-slats on the door. Mike appears both fearful and angry. Ever so slightly, and reluctantly, he lets go of Leandra's body so that it doesn't impair his movement. As he does, the METAL CREAKS.

INT. HUMAN RESOURCES - DAY

Norris stops, hearing the creak. At first, we can't tell he knows where it's coming from -- just a little behind him.

But then we see his face -- his eyes looking to the side, back toward the cabinet.

INT. METAL SUPPLY CABINET - DAY

Mike DUCKS, as much as he can, as Norris swirls toward the metal cabinet. BULLETS PIERCE the metal supply cabinet directly over Mike.

INT. HUMAN RESOURCES - DAY

Mike THROWS OPEN the supply cabinet door. Another bullet barely misses him, as he throws himself behind a desk.

Norris FIRES his weapon, SHATTERING the desk right beside Mike.

When he runs out of ammo.

As Norris RELOADS, Mike, crouching, runs away from the desk. Norris only looks away for a second while reloading. But it's too long: Pelk is quick.

Norris looks around for him: *where the fuck did he go?* Norris eyes the open doorway that leads into the hall: he couldn't have gotten there so quickly.

Norris holds his pistol out defensively in front of him, swinging it from side to side, as he eases through the office looking for his prey.

Mike is crouched nearby, behind another desk.

As Norris passes that desk, Mike SLAMS it forward into Norris' side -- smashing Norris between two desks.

Norris SHOUTS; he turns to see Mike clamoring up over the side of the desk like an ape, toward him.

Norris aims and GETS OFF A SHOT. The round GRAZES Mike's shoulder. It doesn't stop him.

Mike grabs Norris's neck and face, SLAMMING him painfully backwards over the other desk, perhaps cracking a bone in Norris's leg: Norris drops his gun.

Mike, on top of Norris on top of the desk, PUNCHES Norris's face. This is no longer defense. It's rage.

He PUNCHES HIM AGAIN.

Then AGAIN.

And AGAIN.

Blood gushes from Norris's broken nose and teeth. But The old soldier isn't finished yet.

Norris uses some Green Beret shit to flip Mike around, and wraps his arm around his neck.

They DROP DOWN between the two desks; Norris lands on top of Mike, never letting go of his neck.

Mike crawls forward, but Norris is on him, wrapping his arms in a firm grip around Mike's thorax.

The CAMERAS CIRCLE around them there as Norris is CHOKING Mike to death. Mike tries to grab at Norris's face, but his slaps are ineffectual. His face turns red, then purple. He's fighting unconsciousness, but still fighting.

Mike grabs for anything around him -- and clutches, by chance, a heavy paperweight.

He SLAMS it over his head,
into the side of Norris's face.

Norris is dazed, but he continues to strangle Mike.

Mike SMACKS him again.

Norris's face starts to bleed and he loosens his grip a little.

Mike is able to BREATHE a bit. He HITS Norris again. This time, Norris stumbles back off him, clutching at his own face. A gash has opened up beside his eye. The blood flows freely.

For just a moment, both men are nearly still:

Mike, WHEEZING.

Norris, clutching his face, trying to regain his composure, his balance.

Norris spies his fallen gun between the two desks;
he crawls for it.

But Mike sees this. He grabs the ankle of Norris's pants, and pulls on him. Norris's pants come halfway down, but it keeps him an inch away from the gun.

Mike, though burned, shot, and strangled, is the less damaged of the two men. He's able to stand halfway over his former boss. Norris's tie is flipped over his back.

Mike grabs the tie. He YANKS Norris, pulling him back through the litter on the floor.

He THRUSTS Norris, hard, into the side of a desk.

Mike grabs a heavy bookend from the floor. He gazes down at Norris. Norris is wincing. He tries to cover himself with his arms.

NORRIS

Please. Wait. Wait!

It's a feeble sight. But the humanity in Mike has been adequately squelched. He's enraged, lost, animal.

Mike SMASHES the bookend down toward Norris's face.
He SCREAMS as he SMASHES IT AGAIN.
And AGAIN.
And AGAIN.

Mike WAILS.
And the WAIL becomes a SOB.

He drops the bookend by his side, and backs away from Norris's body.

He sits there, incapacitated, emotionally destroyed, when the FEEDBACK SCRAWLS. Mike doesn't even look up.

THE VOICE (O.S.)
Congratulations, Mr. Pelk! You
are the last remaining employee of
Belcoo Industries!

The METAL WALL SLIDES OPEN before him. The large open windows are there: Bright sunlight shines in, blanketing him in incongruous warmth.

INT. LOBBY - MOMENTS LATER

Mike, in shock, stumbles into the lobby. Because of the large windows, it's even brighter here. He can hardly see. The two Security Guards in combat suits approach the front glass door. They are silhouetted by the setting sun behind them. They wear their helmets and face shields; they carry their M16-A4's.

Mike sees the small pile of bombs on the ground. With little thought, he holds them in his hand.

The two Security Guards enter the front door. They approach Mike carefully, both aiming their M16's at him.

GUARD
Mr. Pelk, please come with us.

The Guard pulls him away, rather roughly. Mike looks at him, seemingly defeated. He grabs onto the man's shoulder.

The Guard pushes him.

Mike falls. He grabs onto the other Guard's leg. The Guards pull him up again.

And they help him to walk as they push him roughly out the front door.

EXT. BELCOO PARKING LOT - MOMENTS LATER

The sun is setting, beautiful on the horizon. Mike, an emotional mess, looks around at the cars in the parking lot. The scene is extraordinarily ordinary.

The Guard pushes him again.

INT. HANGAR - DAY

A door opens in the shadows of the hangar: a rectangle of light. The two Guards guide Mike Pelk inside.

THE VOICE looks at him from his seat at the control panel. THE VOICE is an old man, age spotted, with one eye discolored from disease. There is something about him that reeks of old, fugitive Nazi - but also something other-worldly. Nearby are two technicians. TECH ONE sits in a chair nearby. TECH TWO is positioned beside a small video camera on a tripod, facing an empty chair. All three men wear black military uniforms of indeterminate origin. The Voice stands. He takes Mike in.

THE VOICE

Ah, Mr. Pelk.

The Guards bring Mike up close to the Voice. Mike, pleading, grabs onto his jacket.

MIKE

Why?

The Voice looks disgusted by Mike's physical proximity.

THE VOICE

Mr. Pelk, if you don't mind.

The Guards pry Mike's fingers from him. They push him back, into a swivel chair.

Mike looks at the control board beside him. He's overwhelmed by the MONITORS there, showing the dead bodies of his co-workers within the Belcoo Building.

He looks down at the switches, each with a piece of masking tape and a name above it. He notices some of them in the up position: *Winter, Terry, McClure, Keith, Fitzgibbon, Lawrence*. And he sees *Pelk, Mike, Rocha, Leandra, Norris, Barret*, and others where the switch is still down.

Tech One observes Mike, scribbling down notes on his behavior.

The Voice nods to Tech Two, beside the video camera. Tech Two FRAMES THE CAMERA on Mike.

THE VOICE

Mr. Pelk, we'd like you to answer some questions.

MIKE

What are you doing here? What is this?

THE VOICE

I'm sorry, Mr. Pelk. We're not at liberty to discuss the particulars of the experiment.

MIKE

Experiment?

THE VOICE

Just answer our questions and we'll let you be on your way, yes? Now, which emotion describes most accurately what you feel in this moment? A) Sad. B) Relieved. C) Confused. D) -

Mike looks away, almost wistful.

MIKE

Did you see everything I did in there?

THE VOICE

Yes, Mr. Pelk, of course. But we are not here to answer your questions -

MIKE

Did you see me take the explosives off the floor before I left?

The Voice smiles, with just the slightest bit of doubt. He exchanges an amused look with Tech One.

THE VOICE

And where are these explosives now, Mr. Pelk?

MIKE

On you.

Pause.

THE VOICE

Excuse me?

MIKE

You fucking piece of shit.

Mike looks into the Voice's eyes.

MIKE
I put them on all of you.

QUICK CUTS - FLASHBACKS

LOBBY - Mike grabs onto the first Guard, dropping the tag in his jacket pocket.

LOBBY - Mike grabs onto the leg of the second Guard, dropping the tag in the cuff of his leg.

HANGAR - Mike grabs onto the Voice's jacket, dropping the bomb into his jacket.

BACK TO SCENE

The Voice pats his body quickly, feeling for the tag.
The soldiers run to Mike.

PUSH IN on Mike as he THROWS HIMSELF against the control panel --

The first Guard grabs Mike's shoulder,
but it's too late --

Mike SWOOPS his arm against a row of switches -- BAM!!
The first Guard's CHEST EXPLODES.
He falls back, dead.

Mike SWOOPS his arm against another row -- BAM!!
The foot of the second Guard DISAPPEARS, and he falls,
SCREAMING.

Mike SWOOPS again -- BAM!!
The Voice's side BURSTS OPEN as he falls back off his chair.

Mike grabs the M16 from the dead guard:
He swirls to face Tech One, sitting in the chair with the notepad on his lap, stunned. Mike OPENS FIRE, RIDDLING his face and body with bullets.

Mike turns to Tech Two who is HEAVING and running toward the hangar door as quickly as he can.
Mike SHOOTS him in the back, killing him.

Mike glances at the Guard, who is missing half his leg, SOBBING and trying to get his balance as he aims his own M16 at Mike.

Mike SHOOTS him as well; he falls back dead.

Mike walks to the Voice, standing over him. The Voice is on the floor on his back. There is a semicircle missing from his side like a bite out of a cookie.

He looks up at Mike, horrified, surprised.

THE VOICE

Please. Life is sacred! You said
so yourself.

MIKE

Yeah. That's why I'm getting you
the fuck out of here.

Mike SHOOTS a bullet directly into his brain.

Mike lowers the weapon by his side. He gazes around the
control room, sadly.

Mike looks forward and sees something. He stares at it.
It's US.
He's staring straight at us.

Mike steps toward us, gazing into the camera. He stops
when he's close, his face taking up most of the FRAME.

He looks horrified, confused, exhausted, and saddened.

WE PULL BACK from the IMAGE OF MIKE, to reveal it is in
YET ANOTHER MONITOR, surrounded by YET ANOTHER CONTROL
PANEL. This panel is shinier, newer, more technologically
advanced. But we don't see any more before we --

CUT TO BLACK.

END