

Dark Seed
by
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Based on
The Interactive Horror Classic
By
Cyberdreams

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EXT. HIGH SCHOOL - NIGHT

Sound: Dance music playing in the background.

It's late but the school dance is still going strong. The auditorium doors open and a young girl walks out, waving "goodbye" to her friends as she leaves.

MARIA FINCH
See you guys Monday!

She zips up her jacket and walks down the street, towards her home.

She is completely alone. Her only comfort are the streetlights.

A cold wind blows through. She rubs her arms to keep warm.

Suddenly, the streetlights begin to flicker.

Sound: Footsteps behind her.

She immediately stops walking and turns around.

Sound: Silence.

No one is there, so she continues walking.

Sound: Footsteps behind her.

She wipes around again.

Sound: Silence.

Still, no one is there.

MARIA FINCH
Who's out there!

Beat.

MARIA FINCH
Stop playing around!

Beat.

The streetlights begin to dim and the frightened MARIA FINCH turns around to see something horrible. She screams as the lights fade to complete darkness.

CUT TO BLACK:

EXT. WOODS - DAY - ESTABLISHING

Tall trees line a natural trail that leads towards a town. The sky is cloudy and gray. The branch swings steadily with the wind.

There isn't a single sound coming from anywhere. The animals are nowhere to be found.

EXT. HOUSE

A creepy house stands along the street of homes. A "For Sale" sign is out front with a large sticker labeled "SOLD!" Over it.

Title:

"Dark Seed"

DISSOLVE TO:

EXT. TOWN OF WOODLAND HILLS - ESTABLISHING

CREDITS

The quaint, small town of Woodland Hills is desolate and windy.

There isn't a person nor car in sight.

The well tendered, colorful Barber Shop stands right off from main street. And its closed.

Barney's Drugs sits right next to it with a large open "24 hours a Day!" Sign out front.

Klug's General Store is also open, though no customers are inside.

INT. KLUG'S GENERAL STORE

ALBRECHT KLUG wipes down the bar, preparing for anyone who may arrive.

EXT. HOUSE

Back at the dark house, a car pulls up.

INT. HOUSE

The front door opens and a MAN stands at the doorway. He looks over a nightstand next to the door. A note lays upon it.

The MAN picks it up and looks at it.

It reads:

 Welcome Home

END CREDITS

 FADE TO BLACK.

INT. ALIEN SPACESHIP

Inside the organically designed, grotesquely structured spacecraft a man is strapped down and being subjugated to an experiment.

No one else is in the room. Only the screaming man.

A large tubed device hangs just in front of his head. The restraining contraption has the man integrated into itself.

The entire thing seems to be alive as bits and parts pulsate. Biomechanical, clawed hands come from behind the cryptic backboard.

An array of piping is attached to the robotic limbs. An ooze drips from a cracks in the pipes.

They dig their filthy nails into his forehead and open it wide.

The device hums and vibrates as an alien embryo is spurt into his brain.

 CUT TO:

INT. BEDROOM - MORNING

MIKE DAWSON awakens to the first day in his new house.

MIKE DAWSON works as a novel writer. He's written three flops and no best-sellers. He left Los Angelus to experience a different atmosphere to help inspire his writing "talent".

MIKE breaths erratically as he sits up. He's covered in sweat.

He grips his head and moans in pain.

INT. BATHROOM

MIKE stumbles into the dark bathroom. He flips the switch on the wall and the light above the sink flickers on.

He opens the mirror and clamors through the medicine cabinet.

He takes out a bottle of aspirin.

MIKE opens the bottle, dumps out three pills, and pops them in his mouth.

He chews them and quickly swallows the crushed bits.

MIKE falls onto the floor and lies up against one of the walls. He slowly catches his breath.

INT. DINING ROOM - HOUR LATER

It's still dark out. The dining room is gloomily lit by the pale lights.

INT. LIVING ROOM - MOMENTS LATER

Sunlight fills the room with a rusty glow. MIKE enters and leans against the arch of the doorway. He looks around the room.

The style of the room is eerily Gothic and filled with old furniture and other antiques.

There's a mirror to the right of the room, an old couch in front of a creepy table and a poorly crafted grandfather clock.

MIKE notices a note on the top right corner of the mirror. He walks over and reads it.

It reads:

CARMINE (V.O.)
I had the movers bring this old
mirror into the house.

(MORE)

CARMINE (V.O.) (cont'd)

It was already broken and no one could find the missing piece of glass anywhere.

Pat Carmine

MIKE walks into another room; further exploring his new house.

INT. STUDY

The study looks like the most impressive room in the house. Pictures with fancy, old-fashioned frames hang on every wall. And two globes stand on either side of a large desk.

MIKE

Why would I need two globes?

A bookcase also lies in the room. MIKE goes to it.

He looks at all the books on the shelf. There are mostly old, leather bound textbooks, a few "Book of the Year" volumes, and an untitled book.

MIKE picks up the untitled one.

He opens it and flips through the pages.

MIKE

Someone's diary.

He goes all the way to the last page. A piece of paper, used as a bookmark, falls out.

P.O.V.

Inside the Diary:

JOHN MCKEEGAN (V.O.)

After I moved into this home I got some terrible headaches. I started seeing things shift back and forth before my eyes. Something terrible is going on! I found my answers on the Other Side. Who are these Ancients? Why do they want so badly to come to our world?

The rest of the page is torn away.

INT. STUDY

MIKE

Some madman's diary...might make a
good book though.

MIKE closes the book and puts it back on the shelf. He looks
down and sees the piece of paper. He picks it up and looks at
it. It reads:

110.05

Carol, Lewis
"Alice in Wonderland"

Woodland Hills Library

MIKE pockets the library index card.

INT. FOYER

Above the front door is a ghastly triangle with an
emotionless eye in the center.

MIKE takes his fedora off the hat rack and leaves out the
front door.

EXT. HOUSE

MIKE comes out of the house and puts his hat on. He picks up
the newspaper off his steps and reads the front page:

MIKE

(In a cheesy news
announcer's voice)

MURDER IN WOODLAND

November 17th, 1961

Yesterday morning, the body of
local student, Maria Finch, was
found decapitated. The police
wouldn't disclose very many details
but they have told us that the
perpetrator made off with her
head...

MIKE, disgusted at himself and the details, closes the paper.

MIKE (cont'd)
(In his normal voice)
...and left the tongue and eyes
behind...

He walks to the trail and towards the woods.

INT. TOWN OF WOODLAND HILLS - AFTERNOON

MIKE enters the town. He tosses the newspaper into a garbage bin as he walks down the sidewalk.

The place is oddly empty. There are no cars on the road. No one's around. It's as though he's the only person in the entire town.

He takes a quick peak inside the local barber shop.

INT. BARBER SHOP

The barber has a customer but as soon as he sees MIKE, he runs to the door, locks it, and turns the "open" sign over to "closed".

His customer also eyes MIKE nervously in the background.

INT. TOWN OF WOODLAND HILLS

MIKE raises an eyebrow at their strange actions but continues down main street.

He passes by Klug's General Store and looks in the window.

INT. KLUG'S GENERAL STORE

Inside the little shop, old ALBRECHT KLUG is wiping down his counter.

ALBRECHT KLUG immigrated to the United States just ten years ago from his native country of Germany.

INT. TOWN OF WOODLAND HILLS

Because he doesn't lock him out, MIKE goes inside.

INT. KLUG'S GENERAL STORE

MIKE enters the shop, the bell above the door jingles as he enters.

MIKE

Excuse me? Is it always this quiet around here?

KLUG

Only when there's a murder. And last night's was the first this town's had in forty years. So I read, mister...?

MIKE

Yes, sorry. I'm Mike Dawson...

MIKE throws his hand out to KLUG and he shakes it.

KLUG

Albrecht Klug.

MIKE

I just moved into the Carmines' place.

KLUG

Creepy place.

MIKE

It's just old.

KLUG

Well, Mr. Dawson, is there anything I can do for you today?

MIKE

I don't know. What kind of liquor do you carry?

KLUG

Just beer and wine mostly. And some scotch.

MIKE

I'll take the scotch.

KLUG grabs the only bottle of scotch in the back and brings it to the counter. He rings it up and MIKE pays him.

MIKE opens the bottle and takes a big swig from it.

KLUG
That's the last bottle. Jimmy's
gonna be mad.

MIKE takes another drink.

MIKE
Jimmy who?

KLUG
Jimmy Trask, the town hoodlum.

He takes another gulp.

KLUG
Bit early for scotch, ain't it?

MIKE
Never too early for scotch.

MIKE takes yet another drink.

Beat.

MIKE offers the bottle to the store owner. He accepts it and
takes a swig.

MIKE smiles at him.

KLUG
Well like ya said, "Never too early
for scotch".

He smiles and takes another swig before handing it back to
MIKE, who tucks it into his pocket.

Sound: The bell above the door jingling.

DELBERT HOSTOMSKY enters the store.

KLUG
Afternoon, Delbert.

DELBERT
He-ya, Al.

DELBERT HOSTOMSKY is a lawyer. In fact, he's the only lawyer
in town. And good company for anyone.

KLUG
This is our new resident, Mr. Mike
Dawson.

DELBERT shakes his hand immediately. KLUG goes to the back of the store.

DELBERT
Pleasure to meet you Mike. I'm
Delbert Hostomsky. Everyone 'round
here just calls me Delbert.

MIKE
Good to meet you too.

DELBERT
So what do you do Mike?

KLUG returns with a small bag of dog food and sets it on the counter.

MIKE
I'm a writer...by trade...But not
as of late.

DELBERT
Swell! I'm a lawyer by trade.
Though business be settled down for
me too.

DELBERT hands KLUG a few bills and he rings it up.

DELBERT (cont'd)
Here...

DELBERT reaches back into his pocket and pulls out a card.

DELBERT (cont'd)
Why don't you take one of my cards.

He gives MIKE the card and picks up the dog food. KLUG gives DELBERT his change.

DELBERT
Well, Mike. I'll be seein' ya.

DELBERT exits the store.

MIKE looks at the card in his hand.

P.O.V. CARD

In MIKE's hand is a "Get out of jail FREE" card from the Monopoly game.

INT. KLUG'S GENERAL STORE

MIKE looks at the store owner. KLUG smiles at him.

KLUG
I've already got one.

MIKE smiles and taps the card in his hand a couple of times before putting it into his pocket.

KLUG
Anything else I can do for you?

MIKE
Yes, could you tell me where the library is?

EXT. WOODLAND HILLS LIBRARY - MOMENTS LATER

Outside the quaint little library, a bronze plaque containing its name hangs on a pillar.

INT. WOODLAND HILLS LIBRARY

MIKE enters the library.

The librarian, KELLY THOMPSON, sits at her desk, reviewing the facility's catalogue.

KELLY THOMPSON is in her early twenties and working to take whatever classes afford in college. She also has one of DELBERT's Monopoly cards.

MIKE goes to her.

MIKE
Hey there...

He reaches into his pocket and pulls out the index card.

MIKE (cont'd)
I think this belongs to you.

He gives her the card and she looks at it.

KELLY
This really should be kept with the book.

MIKE
I know, I just moved here and I found it in my house.

KELLY
Oh...Well, I'll return it.

MIKE
(With a kind smile)
No, I can do that.

She gives him back the card.

KELLY
Thank you, you'll find that book in
aisle C.

MIKE goes to the room in the back.

INT. BACK ROOM

Only four shelves stand in the strangely small room. He walks to the shelf he needs and peruses through the books.

He looks down the line for his desired tome.

Finally, "Alice in Wonderland" catches his eye. He removes the book and opens it.

Inside the back slip is a folded piece of paper with a key rubber-banded around it.

MIKE looks around to make sure he isn't being watched.

He replaces it with the index card.

MIKE puts the book back. He removes the key and pockets it. He looks at the piece of paper.

P.O.V. PAPER

JOHN MCKEEGAN (V.O.)
...I hid the mirror in the garage.
While I took care of it however, I
somehow damaged the mirror as I
returned...

INT. BACK ROOM

MIKE
That mirror in my living room...

MIKE pockets the paper and walks out.

INT. WOODLAND HILLS LIBRARY

MIKE starts walking to the exit.

KELLY
Wanna card?

He stops and turns to her.

MIKE
Excuse me?

KELLY
A library card. Do you want one?

MIKE
Yes.

MIKE walks over to the counter. She pulls out an application and gives him a pen to use.

He begins filling it out as she watches him.

KELLY
So, where are you from?

MIKE
Los Angeles.

KELLY
And what brings you to a small town like ours?

MIKE
I needed to get away from the city for awhile.

She continues to watch him as he fills out the paper.

KELLY
What do you think of our town?

He looks up at her.

MIKE
Absolutely gorgeous.

She smiles intimately as he finishes the application. He hands it back to her.

MIKE
When can I expect the card?

KELLY
I'll have it made, probably today.

MIKE smiles.

MIKE
Great!

He starts walking away.

MIKE
By the way...

He turns around and goes back to her.

MIKE (cont'd)
My name's Mike Dawson.

MIKE puts his hand out and she shakes it.

KELLY
Kelly Thompson.

MIKE
See you later, Miss Thompson.

KELLY watches him as he leaves the library.

INT. HOUSE - HOUR LATER

MIKE enters his home, looking at the key.

He looks up into the living room.

INT. LIVING ROOM

MIKE enters the living room.

He looks around, wondering what the key goes to.

MIKE
I've already been through this
place...

MIKE leans against the grandfather clock.

MIKE (cont'd)
The bastard didn't lock up a damn
thing.

CUT TO:

INT. STUDY

MIKE walks to the bookshelf and grabs the diary. He opens it up and flips through it.

MIKE
There's gotta be something in here.
Something that tells me what this
key goes to.

MIKE finally flips all the way to the end of the book.

MIKE
Damn! And here I thought I was
gonna enjoy a nice mystery.

MIKE closes the diary

Beat.

MIKE notices the right corner of the cover is slightly torn and something black is underneath it.

He tears into it and rips off a piece of the cover. He uses his index finger to rip open the top part and make enough room to remove his prize.

He grabs a hold of the hidden item.

MIKE pulls out a large, folded, black piece of paper and unfolds it.

Its a drawing of a human skull with an alien embryo in its brain. Alien writing covers the entire item. And its all white and florescent; like a film negative.

MIKE's eyes widen.

MIKE
My God...

Sound: The phone rings.

MIKE jumps, startled by the sound. He folds the paper up and goes to the phone. He answers the phone.

MIKE
Hello?

CUT TO:

INT. LIBRARY

KELLY sits at her desk, on the phone.

KELLY
Hi Mister Dawson, its Kelly
Thompson. I have your card ready.

CUT BACK TO:

INT. LIVING ROOM

MIKE
Wow! That was fast.

KELLY (O.S.)
(Over the phone)
You can come by anytime to pick it
up.

MIKE
Thanks! I'll head back there right
now.

CUT TO:

INT. LIBRARY

KELLY smiles.

KELLY
See you soon, Mister Dawson.

She hangs up and blushes.

EXT. WOODS

MIKE walks down the clay-soiled trail back towards the town.
Tall red wood trees line the entire path on the way to
Woodland Hills.

There's no birds or any other animal around. And its
completely silence, except for the wind.

Suddenly, MIKE gets another headache. This time, its more
severe than before.

He squeezes his eyes shut as the pain takes him.

Beat.

His eyes snap open.

MIKE'S P.O.V

The ground is no longer an orange clay but an ugly dark gray.
The trees now look petrified and ancient.

The sky is gray and dreadful.

DARK VOICE (O.S.)

Michael!

MIKE turns around to see a being with a grotesquely
disfigured face staring right at him. Its eyes widen and it
screams.

CUT TO:

EXT. WOODS - REALITY

MIKE screams and falls backward onto the ground.

Beat.

MIKE looks around and sees that it was only a hallucination.
He laughs and grabs a handful of dirt to solidify himself
back to reality.

MIKE continues to laughs as he tosses the dirt around
aimlessly.

MIKE

Damn Scotch...I knew it was too
early to drink...

INT. LIBRARY

KELLY finishes writing something down and puts it in the
filing cabinet.

The door opens and MIKE enters.

KELLY smiles.

MIKE goes to her.

MIKE

Hello again.

She picks up his library card and hands it to him.

KELLY

Now you can borrow up to three books at a two month period. If you exceed the amount of time, you'll be charged a fee. Any questions?

MIKE

Yeah. What're you doing tonight?

Beat.

KELLY

I've got nothing planned. Why?

MIKE

How about dinner? At my place. Seven-ish.

KELLY

Sounds great.

MIKE tips his fedora.

KELLY

See you tonight, Mister Dawson.

MIKE

Call me "Michael".

She smiles at him.

KELLY

See you tonight, Michael.

MIKE

(Smiling back)
See you tonight.

MIKE exits the building.

INT. TOWN OF WOODLAND HILLS - MOMENTS LATER

MIKE is back on the street. Its still cloudy out.

Sound: Motorcycle.

MIKE looks down the road.

JIMMY TRASK rides his motorcycle down main street with his girlfriend CAROL on the back.

JIMMY TRASK is a seventeen year old, James Dean wanna-be. He's been arrested quite a few times for violence, public drunkenness and driving under the influence.

CAROL is only going out with him because he reminds her of James Dean.

MIKE sees them.

JIMMY gets off his bike and goes into KLUG's shop. CAROL stays by the bike. She looks over at MIKE.

MIKE smiles and nods politely to her.

She smiles and waves back.

Suddenly, the store and everything around it morphs into a vile, horrifying version of itself.

MIKE's smile is gone and replaced with fear.

A gray skinned creature, wearing black goggles, comes out from the alien structure and gets on his vehicle.

JIMMY looks at MIKE, a little annoyed by his staring.

JIMMY

Yo, what's your malfunction man?

MIKE continues to stare at him; at the biomechanical monster as it stares back.

JIMMY

Hey mister...

JIMMY throws his middle finger up in the air.

JIMMY (cont'd)

Fuck you.

He hits the kick start on his bike and takes off down the road.

Reality slowly returns to MIKE as his eyes wander.

Suddenly, it hits him. What's happening to him happened to a previous owner of his house!

JOHN MCKEEGAN (V.O.)

I started seeing things shift back and forth before my eyes...the mirror...Something terrible...the mirror!

INT. LIVING ROOM

MIKE enters the living room. He looks immediately at the mirror.

He walks up to it and stares at his own reflection.

Beat.

He touches the mirror!

Nothing happens...

MIKE laughs and walks away.

EXT. HOUSE - NIGHT

Its dark out. Neither the stars or moon can be seen.

INT. DINING ROOM

MIKE is sitting at the dinner table with KELLY.

MIKE

So what do you do when you're not working at the library?

KELLY

Some college.

MIKE

Really? What are you looking to get into?

KELLY

Astronomy.

MIKE

Fascinating subject.

MIKE takes a sip from his wine glass.

KELLY

So what is it that you do?

MIKE

I'm a writer.

KELLY

Really?

MIKE nods.

KELLY

What kind of books do you write?

MIKE

Mysteries mostly...detective novels...

KELLY

What did you write?

MIKE

I doubt you've heard of any of them, they were all flops.

KELLY

Oh...I'm sorry...

MIKE

No, don't be. It's the whole reason why I'm here; to be in a different setting.

MIKE takes a big drink.

KELLY

How do you like the house?

MIKE

Its...some getting used to...

MIKE takes another drink.

KELLY

And the wine?

MIKE

Very much the same.

KELLY laughs.

KELLY

You better get use to it. Mr. Klug doesn't believe in variety; at least when it comes to wine.

She takes a large drink.

MIKE smiles and does the same.

DISSOLVE TO:

EXT. KELLY'S HOUSE - HOURS LATER

MIKE walks KELLY to her doorstep.

KELLY
I had a wonderful evening. Thank
you.

MIKE
Anytime.

He tips his fedora to her.

MIKE
Night, Kelly.

KELLY
Good night, Michael.

She watches him as he walks away.

INT. DARK LIVING ROOM

The living room is a dark, twisted manifestation of its former self. Rotting beings, fossilized bones, and a thick resin covers the walls.

MIKE enters the room and goes to the mirror.

He looks at his reflection. It suddenly morphs into a grey, horrifyingly manipulated pagan.

DARK MIKE
Come to our world.

The reflection jumps out from the mirror and grabs MIKE.

CUT TO:

INT. BEDROOM

MIKE awakes from his latest nightmare.

DARK MIKE (V.O.)
(Echoing)
Come to our world.

INT. LIVING ROOM

MIKE slowly stumbles into the living room. He's covered in sweat.

He approaches the mirror. He lifts his hands up and places them up onto his reflection.

Beat.

He lifts his head up.

MIKE sees the grandfather clock in the mirror...and now he sees writing, that was craved in backwards.

Its says:

The Rabbit Hole

MIKE turns around and walks over to the clock. He finds a small keyhole just below the face.

MIKE pulls out the key and opens up the clock.

Laying inside is a rolled up piece of paper. He takes it and unrolls it.

A small piece of glass falls into his hand.

MIKE looks at the mirror and sees that it in fact is missing that little piece. He opens the piece of paper and reads it:

JOHN MCKEEGAN (V.O.)
 ...the Dark World, where it's eternally dark. I know that I'm doomed. I've...felt it. And discovering the blueprints...My only hope is that someone will find this and solve the mystery before its too late...John McKeegan.

MIKE looks up at the mirror and walks over to it.

He looks at the piece of mirror in his hand. It looks no different from normal glass.

He puts the piece in.

The mirror flashes for a second and retracts. The surface no longer looks made of glass but of mercury.

Beat.

He raises his hand and delicately touches the surface of the pool. The tips of his fingers sink in. He puts his hands further into it.

He walks his arms in.

Beat.

MIKE breathes hard.

He closes his eyes.

He walks into the portal.

INT. DARK LIVING ROOM

MIKE comes out from the Gothic structured mirror.

Inside the alternate reality, the room is very different. The walls, though metallic in nature, are organic in structure.

Small, vented openings on the floor provide strange lighting.

Four pillars emanating an unnatural energy are the only things in the room. They seem to be delicately balanced as the lower half shrinks down to a needle tip.

Bursts of energy flare from the devices adding more light than the vents on the floor.

MIKE stumbles around, unable to take his eyes off of everything in the room. He trips over his own feet and into the wall.

His hand hits a panel with holes in it. The square in the wall sinks and a moisturizer sprays all over MIKE and his hand.

MIKE jumps back.

Beat.

He smells his hand. He immediately coughs and chokes. He wipes the disgusting substance onto his clothes.

MIKE grabs the wall and feels for a door. He looks at his hand and realizes he's touching skulls that have been mended into the wall. He pulls his hand back.

MIKE sees an arched opening and takes it.

INT. DARK FOYER

MIKE enters a crude monstrosity that looks like a twisted version of his foyer.

More skulls line the walls; a grey ooze drips from them.

The only thing in the room that looks the same as MIKE's world is the triangle, with the eye in the center, just above the front door.

MIKE walks up to the front door.

The center jiggles and the whole door rips itself apart and tucks away inside the walls.

MIKE exits the house.

EXT. DARK HOUSE

MIKE comes out from the strange, pyramid shaped home.

The sky is full of thick dark clouds, no sun or moon in the Dark World, just the bleak sky and yet everything can be seen, as though it is day.

MIKE looks at the house. Each level is in rings and the entire structure itself is covered in vents.

Right next to the house is a very large spaceship. The ship doesn't look like its from either world and casts an eerie stature.

MIKE decides to walk in the opposite direction of the ship.

INT. DARK WOODS

MIKE walks through the petrified woods of the Dark World. Large green formations protrude from the rocky ground.

He looks at the structures more carefully. Each petrified stone has natural facial features.

MIKE looks around.

Dozens of them are around him and go all the way down the path.

EXT. DARK WORLD

MIKE comes out from the woods and looks further down the path.

Off in the distance, is large black metallic dome combined into the ground perfectly.

MIKE heads towards the dome.

EXT. DARK WORLD - MOMENTS LATER

MIKE explores the damned world. He sees hills of beige and grey rock.

Long tubes and wires cover and intertwine into the ground along the path. Its almost hard to tell the difference between the rock and metal.

MIKE looks up.

There is no wind but the dark clouds in the sky move with great speed.

He continues walking down the path.

EXT. GIANT ZIPPER

MIKE approaches the end of the path; a tall door that's in the shape of a giant zipper stands at the edge.

He stares at it.

Beat.

MIKE raises his hands to pull the zipper down but pulls back and laughs as he shakes his head; thinking of himself as being foolish for even considering the idea.

He looks around the edges of the zipper then around the area.

Nothing seems to be of use to him.

MIKE
How do I get in?

VOICE (O.S.)
You should know.

MIKE looks around. He doesn't see anybody.

MIKE
Where are you?

VOICE (O.S.)
This way...just left of the
entrance.

MIKE goes in that direction.

EXT. WALL

MIKE turns behind the corner of the wall to see who's talking.

MIKE

Oh...I...uh...

In front of him sits two identical beings. These DARK WORLDER TWINS have only half their bodies, which are perched on what looks like a toilet bowl and a spigot sits just at the base (For urination). They have no arms and are wearing a pair of strange goggles and helmets. Machine guns are attached to the sides of their seats.

LEFT TWIN

Not what you expected...

RIGHT TWIN

...but should have expected.

MIKE

Who called for me?

RIGHT TWIN

I did...

LEFT TWIN

...I was the one who called you.

Beat.

MIKE

What's through that passageway?

RIGHT TWIN

It could be the town...

LEFT TWIN

Then again, it could not...

MIKE

How do I get through?

RIGHT TWIN

Only Dark Worlder's are allowed to enter.

LEFT TWIN

Yeah. Go! Before we blast you to pieces.

MIKE

But I'm a dark worlder!

LEFT TWIN

Oh, a Dark Worlder, are you?

RIGHT TWIN

I bet you don't even know if it's
day or night!

MIKE

But isn't it always dark here?

RIGHT TWIN

We have day and night just like
anywhere else.

LEFT TWIN

If you can tell which of us is
Ik...

RIGHT TWIN

...and which one is Uk...

LEFT TWIN

And if its day...

RIGHT TWIN

...or night.

LEFT TWIN

Then we will...

RIGHT TWIN

...open the door.

MIKE stares at them; not sure if he should trust them.

RIGHT TWIN

You can ask questions, if you like.

LEFT TWIN

We like to be fair.

Beat.

MIKE

Is it daytime?

LEFT TWIN

Of course it's daytime.

RIGHT TWIN

No, it is most definitely night.

MIKE

Alright, which one of you is Ik?

RIGHT TWIN

During the night, I claim to be Ik.
I am really Uk.

LEFT TWIN

He's lying! I am Ik. I am Ik and it
is day.

MIKE

Which one of you is telling the
truth?

RIGHT TWIN

I am. I am Ik and it is night.

LEFT TWIN

He is not! I am Ik, and it's
daytime, and that's that!

MIKE sighs.

RIGHT TWIN

We grow tired of your questions.

MIKE

Alright, fine!

MIKE looks up at the sky then back at them.

MIKE

I don't know...night...?

LEFT TWIN

Could be...

RIGHT TWIN

...could not...

MIKE

Only a dark worlder would know.

RIGHT TWIN

Yes!

MIKE smiles. He looks at them both.

MIKE

Okay, I know the answer to your
riddle.

LEFT TWIN

Then tell us which is which.

MIKE points at the one on the right.

MIKE
You're Ik and telling the truth. So
it must be night.

RIGHT TWIN
Clever one this is.

LEFT TWIN
I hardly think so.

MIKE
So how do I open the door?

RIGHT TWIN
Just walk up to it and we'll let
you through.

MIKE
That's it?

RIGHT TWIN
What else is there?

MIKE starts walking back.

MIKE
Thank you.

EXT. GIANT ZIPPER

MIKE walks to the giant zipper and stands in front of it.

The zipper slides down and the sides open up; making an entry
for him.

MIKE enters the large building.

INT. COLOSSAL BUILDING

MIKE stares at what's within the giant building.

MIKE
Beautiful...

Down below him is a complete metallic town enclosed by the
colossal structure.

A long grated stairway goes all the way down to the ominous,
suspended city and intertwines out to each building. The very
same fog and abyss is beneath the entire town.

MIKE walks down the stairs.

EXT. LONG STAIRWAY

MIKE heads towards the town.

A tall sign sits along the path. The words cannot be made out because its been petrified over time.

MIKE gets close to it when suddenly a DARK WORLDER materializes; its body permanently integrated into the fence.

DARK WORLDER
Hold, human.

MIKE stops in his tracks.

DARK WORLDER
Why have you come to this town?

MIKE
I'm just curious.

DARK WORLDER
Curious? Well, then you may pass
and quench it.

The DARK WORLDER holds it's hand out in a welcoming fashion.

MIKE
What? You're just gonna let me
pass?

DARK WORLDER
Of course.

MIKE
No tricks? No game?

DARK WORLDER
You're already in a game.

Beat.

MIKE walks past him and down into the town.

EXT. DARK TOWN

MIKE walks down the grated ramp and onto what is main street in his world.

Each of the buildings almost look like their Earth World counterparts. All that's different are the styles and materials.

MIKE sees a store that looks like the one in his world.

INT. DARK STORE

MIKE enters the store. His eyes flutter and he swallows back an impolite gag as he breathes the rancid fumes.

The store has very little in it. Gleaming biometric designs cover the black walls. The metallicly fenced floors keep customers from falling into the bright, fogged depths below.

A large head is stationed at the end of the place. A bar is set up along one of the walls where the heavy, grotesque owner stands.

MIKE stares at him. Not believing in what's in front of him.

The creature known to MIKE as a DARK TENDER. Its fat, orifice covered body barely fits behind the counter. He has pointed ears similar to a pig's and a dozen nostrils running down his face. The DARK TENDER's skin is gray and its eyes are albino. This most definitely isn't a human.

DARK TENDER

What can I do for you?

Beat.

MIKE is stunned. He can't even believe that this thing can speak! And its voice...hitting harmonic levels that are unreachable by a human's vocals.

MIKE nervously looks around. He notices the large head in the back. He goes up to it.

The LARGE CYBERNETIC HEAD is a kind of jukebox. MIKE presses one of the buttons on top and the whole thing comes to life.

CYBERNETIC HEAD

To be sorry. To be non-functional.
To be devoured by vermin.

He stares at it for a while.

MIKE

What is this place?

DARK TENDER

This place? A market of sorts.
Food, daily...needs...But we don't
have much now. The deliveries have
stopped...

MIKE

What do you...eat...?

DARK TENDER

Some flogs of aged, liquefied
entrails are left over. Very
filling.

MIKE, though disgusted, calms down knowing that at least it
isn't going to eat him.

MIKE

Its so empty.

DARK TENDER

No one comes around anymore.

MIKE

What happened here?

The creature motions for him to come closer.

MIKE complies and goes to the bar.

DARK TENDER

The Ancients.

Their name sends a wave of fear into MIKE.

MIKE

Who are they?

DARK TENDER

Invaders from space. They've taken
over our world. They're horrible
beings with great mental powers.
They run everything from their
damned ship!

Beat.

DARK TENDER

But the end will come. And it will
be...glorious!

The words give MIKE a great sense of their world. They truly
are not identic in mind.

He begins to leave.

DARK TENDER

Human.

MIKE stops in his tracks and turns around.

DARK TENDER (cont'd)

Though your kind has walked our world before, you are far from home. Stay clear of the Hall of Justice and the Drekeith guard. They are not kind to flesh so...pink.

EXT. GIANT ZIPPER

MIKE comes out from the dome. The zipper closes behind him and startles him.

Beat.

He breathes normally and smiles.

INT. LIVING ROOM

MIKE comes through the mirror and back into his own world. He has a large grin on his face.

He walks out of the room.

INT. STUDY

MIKE sits down in front of a typewriter in the study.

He rolls a piece of paper into it and adjusting the header. He finishes and begins typing:

DARK WORLD

BY

MIKE DAWSON

He continues typing.

DISSOLVE TO:

EXT. LIBRARY - HOURS LATER

MIKE walks down to the library and enters the building.

INT. LIBRARY

MIKE walks in and goes straight to KELLY. No one else seems to be in the library.

KELLY looks up him and smiles.

KELLY
Hey Michael.

MIKE
Hello.

KELLY goes back to doing her homework.

MIKE leans on the counter.

KELLY looks up at him.

KELLY
(Flirtatiously)
Is there something you want?

MIKE
I wanna talk to you.

KELLY
Then talk.

MIKE
Not here. Can we go for a walk?

KELLY
I can't just get up and leave!

MIKE
Why not? Its not like you're busy.
Its like night shift at the morgue
here.

KELLY laughs.

MIKE
So how bout it? Could you use some
time off?

KELLY closes her books and puts them in a drawer.

MIKE smiles.

INT. PARK

MIKE and KELLY walk through the park.

KELLY

So what's so important that you're dragging me away from my job?

MIKE

I've found it Kelly! I've finally found it!

KELLY

Found what?

MIKE

The perfect story to jumpstart my career. Its absolutely brilliant and new!

KELLY

That's great, Mike! What's it about?

MIKE

I can't reveal too much at the moment but its kind of like a dark fantasy. An adventure in a new world full of beauty and evil.

KELLY

So its fiction?

MIKE

Its more than that. So much more than that.

MIKE laughs.

MIKE (cont'd)

I'm sorry, Kelly. I'm just so excited. Its just that I know this is my ticket to fame.

KELLY

If you make it, will you remember me?

MIKE holds her hand.

MIKE

I'd like you there with me.

They stare into each other's eyes and kiss.

DEPUTY (O.S.)
There he is. I found him sir!

MIKE breaks away and looks around.

The SHERIFF and DEPUTY walk towards him. SHERIFF ANDY SHINETOP is the academy flunky that managed to become the sheriff of Woodland Hills. He's most certainly as dumb as he looks.

DEPUTY BURT MARSHALL has only been a deputy for a year and has never even stepped one foot in the academy. He's the sheriff's brother-in-law.

The SHERIFF points at MIKE.

SHERIFF
You sir, what's your name?

MIKE
Mike Dawson.

SHERIFF
Well, Dawson, I'm Sheriff Andy Shinetop and you're under arrest.

MIKE
What?

SHERIFF
Deputy, detain this man.

The DEPUTY goes to MIKE and starts putting handcuffs on him.

The SHERIFF eyes KELLY.

SHERIFF
Pretty girl there. This where you bring all your victims?

The deputy finishes and holds him straight.

MIKE
I have no idea what you're talking about!

SHERIFF
Save it for yer hearing.

The DEPUTY pushes MIKE forward. They head down a trail.

MIKE

You're gonna regret this! I'm gonna call my publicist and he'll have a lawyer sue your hillbilly ass!

MIKE turns his head in KELLY's direction.

MIKE

Kelly! Don't worry, I'll be out as soon as I can!

KELLY watches them haul MIKE away.

INT. POLICE STATION - INTERROGATION ROOM - HOURS LATER

MIKE is sitting in the interrogation room. There's only one light in the room and its hanging right over him. SHERIFF ANDY SHINETOP stands in the dark.

SHERIFF

Do you read, Dawson?

MIKE

Occasionally.

SHERIFF

A big reader huh?

Beat.

MIKE gives a cocky smile.

MIKE

More than you I bet.

The SHERIFF slams his fist on the table.

Beat.

MIKE has lost his smile.

SHERIFF

Did you take a gander at today's paper?

MIKE

I did actually.

SHERIFF

(Proudly)
What did you think of the headline?

MIKE

I think some sick bastard lives in
this town...

SHERIFF

Really? Just how do you know he
lives here?

MIKE

Its a figure of speech.

The SHERIFF takes off MIKE's fedora and tosses it like a
frisbee.

SHERIFF

A "figure of speech". What kind of
speech would you give me if I
busted your ass up a bit?

Beat.

MIKE

I don't understand...

SHERIFF

Where were you this morning,
Dawson?

Beat.

MIKE was in the Dark World and that option as an alibi can
never be available.

MIKE

I was asleep.

The SHERIFF looks deeply into his eyes.

SHERIFF

Into that...dark...world. Was is
good?

MIKE

What?

The SHERIFF suddenly jumps over the table, grabbing MIKE, and
taking them both to the floor. The SHERIFF lands on him
perfectly.

MIKE is too scared to say anything.

SHERIFF

Tell me...MIKE! Why were your at
the scene of a murder! Just...a
mere hour after...

The man gets right into MIKE's face.

SHERIFF (cont'd)

Tell me you sick fuck!

He stares right into MIKE's eyes, not blinking. The intensity
of the situation drives MIKE to hallucinate.

The SHERIFF morphs in and out into a perverted natured beast
that's biomechanical. The LAW ENFORCER sits up.

SHERIFF

The head! What did you do with the
head!

MIKE

"What...did I...do...?"

The SHERIFF, as his normal self, makes a slicing motion
across his neck while making a horribly twisted face, showing
wide, insane eyes and a mad smile.

SHERIFF (cont'd)

It was cut right off! And you TOOK
it! You took the head and nothing
else!

He quickly grabs MIKE by the head and gets down to his face
again. The Dark World version of the SHERIFF returns.

SHERIFF

(In an unnatural voice)
No eyes and no tongue...just the
shell and brain...nothing more.

The SHERIFF, as his normal self, rubs his thumbs across the
center of MIKE's forehead.

MIKE is now shaking badly.

MIKE

Who was it?

SHERIFF

That slutty bitch who was with
Trask.

MIKE

Trask?

SHERIFF

That's right, Dawson. He'll have to wait for his official turn. But for now, he can have an appetizer.

The SHERIFF smiles at him and gets up. He walks to the door and opens it. A DEPUTY enters and picks up MIKE from the floor.

INT. POLICE STATION

MIKE is escorted into the lobby. JIMMY waits for him right by the hall to the jail cells.

The DEPUTY takes MIKE right to him and turns his head.

JIMMY delivers a swift punch to MIKE's stomach and a left hook to the eye.

DEPUTY

That's enough for him.

JIMMY punches MIKE across the face.

JIMMY

It'll never be enough...

The DEPUTY pushes MIKE along into the tank. JIMMY watches them leave.

INT. HALLWAY

The DEPUTY escorts MIKE down the long hallway.

DEPUTY

First Maria Finch and now Carol Lugsby; you're a sick freak.

MIKE

I didn't kill anyone.

The DEPUTY pushes and holds MIKE against the wall.

DEPUTY

Sheriff Shinetop said you did it!
Are you callin' him a liar?

Beat.

MIKE

No...

DEPUTY

Good.

The DEPUTY picks him up and they continue down the hallway.

INT. JAIL CELL

MIKE gets into the cell and he locks him in. He watches the DEPUTY leave.

MIKE sits down.

INT. JAIL CELL - HOURS LATER

MIKE is messing a paper clip he found in the cell.

The DEPUTY enters with a candlestick phone with a long wire on it.

MIKE pockets the paperclip and stands up.

DEPUTY

You got one phone call.

He hands it to him through the bars.

DEPUTY

Make it fast.

MIKE spins in the number and waits.

CUT TO:

INT. YUKON PUBLISHING

A SECRETARY sits at her desk, doing her nails. The phone rings and she answers it.

SECRETARY

Yukon Publishing, how may I help you?

CUT BACK TO:

INT. JAIL CELL

MIKE

Yeah, its Mike Dawson, could you get me Frank Yukon? Tell him its an emergency.

SECRETARY (O.S.)
One moment please.

MIKE looks at the DEPUTY.

The DEPUTY isn't taking his eyes off him.

MIKE turns his back to him.

CUT TO:

INT. YUKON PUBLISHING

FRANK YUKON sits at his desk with a pile of manuscripts. He picks up his phone.

FRANK
What the hell do you want, Mikey
boy?

CUT BACK TO:

INT. JAIL CELL

MIKE
Franky! You gotta help me man, I'm
in a real jam! This town's got me
pinned as a suspect for murder!

Sound: FRANK can be heard laughing over the phone.

FRANK (O.S.)
Oh, really?

CUT TO:

INT. YUKON PUBLISHING

MIKE (O.S.)
Its no joke man! You gonna get me
out or what?

FRANK
I'm sorry but I can't help ya. In
fact, we're dropping ya from our
name.

CUT BACK TO:

INT. JAIL CELL

MIKE

What?!

CUT TO:

INT. YUKON PUBLISHING

FRANK

Let's face it Mike, your books are trash. There ain't nothing new about'em.

CUT BACK TO:

INT. JAIL CELL

MIKE

Wait, hold on! I was getting ready to call you earlier, I got this great new book I've been writing. You're gonna love it!

FRANK (O.S.)

I'm sure I will but our costumers actually have taste, kapeesh?

MIKE sighs.

CUT TO:

INT. YUKON PUBLISHING

FRANK

Look, if you get a manuscript out, send it to me and I'll see what I can do. But until then, you're on your own.

CUT BACK TO:

INT. JAIL CELL

MIKE

Got it.

MIKE hangs up and hands the phone to the DEPUTY. He puts his hands into his pocket as the DEPUTY walks away. He finds something and pulls it out.

Its the Monopoly "Get out of Jail FREE" card DELBERT had given him.

MIKE runs up to the bars and waves the card around.

MIKE
Hey! HEY!!!

The DEPUTY turns around.

MIKE
What does this get me, huh?

He shows him the card.

The DEPUTY walks towards him. He gets to the cell and takes the card from him. He stares at it for a while.

MIKE
Its a "Get out of Jail...

DEPUTY
I can read.

The DEPUTY continues to stare at it. He looks up at MIKE.

DEPUTY
You get this from Delbert?

MIKE
(Excited and nervous)
Yes! Yes.

The DEPUTY looks at the card again.

DEPUTY
Alright, I guess you can go.

MIKE
Really?

The DEPUTY sets the phone down and unlocks the cell door. He opens it.

DEPUTY
You're free to go, for now.

MIKE walks out.

EXT. POLICE STATION - AFTERNOON

MIKE comes out from the police station and looks around, making sure JIMMY isn't out there waiting for him.

DEPUTY (O.S.)
Don't forget your hat, Dawson.

And hand comes out from the door and slaps MIKE's fedora onto his head. He straightens it out and looks back into the building for a moment.

MIKE walks down the stairs and down a sidewalk towards the library.

EXT. LIBRARY - MOMENTS LATER

MIKE walks down the sidewalk and into the library.

INT. LIBRARY

MIKE enters.

KELLY looks up and gets out of her chair.

KELLY
Michael!

She goes to him and immediately gives him a hug.

MIKE
Its alright, Kelly.

KELLY breaks away.

KELLY
What's going on? Why'd they arrest you?

MIKE
Someone...someone murdered Jimmy Trask's girlfriend.

KELLY gasps and covers her mouth.

MIKE (cont'd)
They have me pinned as their main suspect.

KELLY
Well...did you?

MIKE
Of course not!

KELLY
Sorry, that was rude...

MIKE

No...you had a right to ask...what do you think I should do?

KELLY

Lie low. Stay at home and don't draw too much attention to yourself.

MIKE

Okay. I'll do that.

He kisses her and heads towards the door. Suddenly, he stops and turns back around; smiling.

MIKE

If they lock me up, will you wait for me?

KELLY

Not unless another unemployed writer from Los Angeles comes to town.

MIKE

My luck's getting better every day.

MIKE tips his hat and leaves.

EXT. LIBRARY

MIKE comes out from the library. He drops to his knees. His hat falls off and grabs the top of his head.

He moans in pain as another headache hits him.

Beat.

MIKE catches his breath as the pain slowly subsides. He grabs his hat and begins walking back home.

EXT. HOUSE - MOMENTS LATER

DELBERT is in front of MIKE's house, reading MIKE's newspaper.

MIKE walks up to him.

DELBERT

Hey, Mike!

DELBERT puts the newspaper under his arm and shakes MIKE's hand.

DELBERT
Why don't you come over to my place?

EXT. DELBERT'S BACKYARD

DELBERT tosses a stick and his dog heads out after it.

DELBERT
Bein' a lawyer is a filthy job but the moneys quite nice, I'll tell ya what.

MIKE
I got arrested today.

DELBERT
Really? What's the charge?

MIKE
Murder.

DELBERT
Do you need a lawyer?

MIKE laughs.

MIKE
Probably.

DELBERT
Then I'll be your consular. Are you able to pay my retainer or do you need a tab.

DELBERT winks.

MIKE
I can pay five hundred up front.

DELBERT
Thank you for the gesture but I think, for you, I'll work pro-bono.

The dog brings the stick back and DELBERT throws it again.

MIKE
Delbert, why did that card actually get me out?

DELBERT looks at him.

DELBERT

This is a simple town, Mike, but its like any other one. Money is power. It turns this big blue ball and causes us to both do the greatest of things and the most horrific. It's history and the writing of. It's the key to true domination; MONEY. And those little cards get the "officers" five hundred dollars each. A cheap bill for me.

DELBERT pulls out a cigarette and lights it up.

DELBERT

You know, its funny how things turn out. My father was Patrick Carmine's lawyer and now I'm serving you. Hell, even my father was the attorney of the first owner of your house, John McKeegan. Lotta history between my family and that house.

MIKE

What can you tell me about John McKeegan?

DELBERT

The people of the town will tell you crazy stories and strange things about Mr. McKeegan. But let me personally set the record by saying that he was straight minded; as level headed as they come.

MIKE

What happened to him?

DELBERT

He was found in the living room with his forehead split open. The cops thought someone shot him. The only thing is there was only an exit wound, no entry.

Beat.

Sound: Dog barking.

DELBERT and MIKE look over.

The dog is barking at MIKE.

INT. STUDY

MIKE is on the typewriter, writing his book. He stops and massages his temples as another headache comes on.

He quickly grabs the bottle of aspirin on his desk and opens it.

MIKE takes out three pills.

He tosses them into his mouth and chews them before swallowing.

MIKE calms down and looks at his work.

Beat.

MIKE
I've got a world...I've got
characters...

He rips the page out and crumbles it up.

MIKE
But it's not enough!

He tosses the paper ball in anger.

MIKE sits there.

He looks at the typewriter then at his door.

MIKE gets up from the chair.

INT. LIVING ROOM

MIKE enters the living room. He walks up to the mirror and looks into it.

He reaches out but pulls back.

MIKE stares at the mirror, not sure if he should go. He takes a deep breath and shakes his head as he exhales

He closes his eyes and climbs into the mirror.

INT. DARK LIVING ROOM

MIKE enters the Dark World.

Flashes of light, from the pillars, shine on MIKE's face.

EXT. GIANT ZIPPER

MIKE walks up to the giant zipper.

The zipper pulls down and MIKE enters.

INT. DARK TOWN

MIKE walks around the town, searching for more things to add to his novel.

He reaches an intersection and looks down the street to his right.

Beat.

MIKE sees something interesting in the distance.

EXT. STRANGE BUILDING

MIKE approaches the building and stares it.

The whole building is in the shape of a twisted mouth, complete with teeth and cheeks. Tubes down along the wall connect to large charcoal skulls at the base and charcoal metallic baby heads on top.

MIKE goes into the entrance; the mouth.

INT. STRANGE BUILDING

MIKE goes in and makes a face over the intense smell of rot.

Right next to the entrance sits a WOMAN WITHOUT ANY LIMBS restrained to the wall.

MIKE looks above it and sees a large glass jug full of some green and black sludge.

A rubber hose extends from the container and is attached to her mouth, forcing her to breath the rancid liquid; though she looks like she's enjoying it.

MIKE looks around the room.

There are other beings around, enjoying various sick pleasures. One of the dark worlder's has sits in a chair and is having its head drilled in.

Another has its decapitated head in a crystal ball, breathing in a thick smoke, and giggling manically.

There's a being with a small skull like face and large cranium that rests in a tank full of a yellow ooze.

MIKE goes to the tank.

He reaches it and bends down to take a closer look.

Beat.

Suddenly, arms come out from the sides and grabs MIKE!

He struggles and fights to break free but the creature is too strong for him. In a panic, he kicks the bottom of the tank, busting one of the pipes.

The creature's arms go limp and it moans as the ooze hardens.

MIKE crawls away from it a bit.

The creature finally goes still and turns black as it petrifies.

MIKE quickly gets up and runs out of the building.

EXT. STRANGE BUILDING

MIKE makes it out of the building and stops to catch his breath.

Beat.

FEMALE VOICE (O.S.)
Michael...

MIKE looks up.

He looks around the area but doesn't see anybody.

FEMALE VOICE (O.S.)
In here...

MIKE looks across and heads into that building.

INT. HISTORIC ACHIEVES

MIKE enters the high tech library.

Towers of data collectors line the walls and a very large screen is on the wall in the back. A FEMALE DARK WORLDER's face is on the screen.

The FEMALE DARK WORLDER is known to her people as the "Keeper of the Scrolls". Only her face can be seen on the screen. But it is clear that the top of her head is totally integrated into the wall and she doesn't have a body.

MIKE approaches the screen.

KEEPER OF THE SCROLLS
Michael...I've been trying to reach
you for quite some time.

MIKE
Why?

KEEPER OF THE SCROLLS
You're in great danger. The
Ancients are trying to take over
your world and they've included you
in their plot.

MIKE
The Ancients! How?

KEEPER OF THE SCROLLS
The Ancients have implanted an
alien embryo into your brain.

MIKE feels his forehead and remembers the dream.

KEEPER OF THE SCROLLS
The Ancients cannot cross into your
world but this hybrid of there's
can. If born, it has the potential
to destroy you and all of mankind.

MIKE
What can I do?

KEEPER OF THE SCROLLS
I may be able to help you but first
there's a problem that lies in your
world.

MIKE
What is it?

KEEPER OF THE SCROLLS
One of our kind, a betrayer, one
who has turned to the Ancient's
side is living in your world.

(MORE)

KEEPER OF THE SCROLLS (cont'd)

He is a shape shifter and could be anyone.

MIKE

What do you want me to do with him?

KEEPER OF THE SCROLLS

Find the betrayer and destroy him.

MIKE

Where should I start looking?

KEEPER OF THE SCROLLS

There have been murders in your world caused by him. Go to these sites and find clues as to who he is.

MIKE

Okay, I'll try to find him.

KEEPER OF THE SCROLLS

Be sure you do. Also, I strongly believe the police are under the control of the Ancients; avoid them at all costs. And remember, both our worlds hang in the balance.

The screen deactivates.

INT. LIVING ROOM

MIKE comes out from the mirror.

Sound: Knocking at the front door.

MIKE hears and goes to answer it.

INT. FOYER

MIKE opens the front door. KELLY stands outside.

KELLY

Michael!

She hugs him.

KELLY

Can I come inside?

He stares at her, not knowing if its really her or the shape-shifter.

Beat.

MIKE comes to his senses.

MIKE
Yes, of course.

He invites her inside and she enters.

KELLY
I know its late but I just had to
see you.

MIKE closes the door.

MIKE
Its no problem.

MIKE goes into the living room and she follows.

INT. LIVING ROOM

MIKE goes over to the old grandfather clock and leans against
it.

KELLY goes to the mirror to the Dark World and stares at her
own reflection.

MIKE gets a little nervous.

KELLY
Sheriff Shinetop has been
questioning me all night. Questions
about you and us.

MIKE
What kinds of questions?

KELLY
Sick ones...

KELLY begins crying.

Beat.

MIKE gets a lump in his throat as he realizes she can't be
the shape-shifter. He goes over to her and holds her.

MIKE
I wish this wasn't happening.

KELLY looks into his eyes. She kisses him.

Beat.

MIKE
I've got something I need to do
tonight...

KELLY
Can you come by tomorrow?

MIKE
Yes.

She nods.

MIKE
Let me walk you home.

They head out of the living room

DISSOLVE TO:

EXT. KELLY'S HOUSE - MOMENTS LATER

MIKE walks her up to the steps to her house. She turns to him
and they look into each other's eyes.

She kisses his cheek and goes into her house.

INT. HOUSE - MOMENTS LATER

MIKE enters his house.

MIKE
I need to find that shape-
shifter...I need clues...

He looks over at his desk.

MIKE
And I think I know just where to
find them...

On his desk is a newspaper. The headline is about the murder
of TRASK'S GIRLFRIEND.

DISSOLVE TO:

INT. PARK - HOUR LATER

Its very dark out.

A flicker of light hits the grass.

MIKE DAWSON walks through the clean cut grass, holding a flashlight.

The only thing that can be seen is MIKE's flashlight as he looks around for the murder site, trying to find clues as to who the shape-shifter could be.

MIKE sighs and looks around the area.

MIKE
Damn it...! I don't even know where
the murder site is!

MIKE takes a random path.

INT. PARK - ANOTHER AREA

MIKE continues searching, without any luck.

MIKE
Where is it!

Sound: Something moving in the bushes.

MIKE holds still.

Beat.

MIKE
Who's there?

MIKE looks around but doesn't see anyone. Suddenly, JIMMY tackles him from behind!

JIMMY gets on top of him and begins punching him in the face.

JIMMY
You piece a shit, bastard! Why
her!?

JIMMY starts punching the top of his head as MIKE does his best not to get hit.

JIMMY
You sick fuck! I'll kill you!

JIMMY pulls his arm back and punches MIKE in the temple as hard as he can. MIKE's eyes wander and his arms drop.

JIMMY
Different when fighting a man, huh?

JIMMY pulls out a switchblade.

JIMMY (cont'd)
Now you're dead.

MIKE's comes-to just as JIMMY goes to stab him. MIKE grabs his wrists, keeping the blade from going into him.

MIKE
Please...I'm innocent...

JIMMY
Shut up...

MIKE
I didn't kill anyone...

JIMMY
Shut up!

MIKE can barely hold on any longer.

JIMMY
Fuckin' bastard...

JIMMY pushes his weight down onto the blade, getting it very close to his stomach.

MIKE looks down at the blade then into TRASK's eyes.

MIKE
Jimmy...

MIKE's face becomes a rift of pure anger. His skin turns gray and he morphs into a dark worlder's form as he screams.

JIMMY's loses his strength as the most terrifying thing he's ever seen screams at him.

The DAWSON CREATURE pushes his fists up, knocking the blade handle into JIMMY's mouth. He falls backward and the knife drops from his hand.

The DAWSON CREATURE gets up, grabs the knife from the ground, and stabs into JIMMY's heart. As quick as the change came, MIKE returns to his normal self.

JIMMY forces himself off the ground and immediately rips out the knife. As blood trickles down his chest he turns to walk away. After just a few short steps...he falls.

MIKE is still somewhat dazed.

JIMMY crawls across the ground.

JIMMY
What...what...what...its...not
human...its not...

MIKE suddenly realizes what he's done. He goes down to JIMMY.

MIKE
Jimmy?

JIMMY
Not...human...

MIKE holds his head up and tries to get him to look into his eyes; to keep him focused, to keep him alive.

MIKE
Jimmy! Stay with me! Don't die on
me!

JIMMY
Oh fuck...I'm gonna die!

JIMMY begins crying and moaning loudly.

EXT. PARK - MURDER SITE

Sound: JIMMY crying from afar.

The deputy stands guard at the murder site. He hears JIMMY and heads in his direction.

EXT. PARK

MIKE cups his hand over JIMMY's mouth.

MIKE
Please Jimmy, just stop! Please be
quiet!

JIMMY calms down a bit and MIKE removes his hand. JIMMY lets out a horrifying shriek.

MIKE slaps his hand back over JIMMY's mouth.

MIKE
Shut up! Please shut up!

MIKE keeps his hand firmly locked over JIMMY's mouth and nose. He tries to fight it and pushes at MIKE but he doesn't have enough strength.

JIMMY lets out one last, very long, agonizing moan before dying.

Beat.

Sound: The sound of someone getting close.

MIKE turns and runs from the area, leaving JIMMY's body.

A shadow comes out from the dark and it isn't the DEPUTY. It grabs JIMMY by the ankle.

EXT. PARK - MOMENTS LATER

The deputy enters the area. He looks around.

JIMMY's body is gone and there isn't a trace of either of them being there.

He lifts his hat up and scratches his head.

DEPUTY
I must be losin' my damn mind.

INT. FOYER

MIKE enters his house and closes the door behind him; he's out of breath. He takes in large gulps of air and calms himself down.

He puts his hands to his face.

MIKE
What am I gonna do?

DISSOLVE TO:

INT. BEDROOM

MIKE is in bed. He tosses and turns as he has another nightmare.

CUT TO:

INT. OPEN ROOM

In the large, open room a tube and wire tower spins in the middle. Electricity flares up from the base, straight up to the top.

The tower suddenly stops.

Something seems to be out of place on the metallic structure.

What's out of place are the human heads inserted into the middle of the device.

MIKE's head is in the machine...

Tubes run through his eye sockets and mouth.

DECAPITATED MIKE

No eyes and no tongue...just the
shell and brain...nothing more.

The head morphs into a skull and screams.

INT. BEDROOM

MIKE wakes up hyperventilating.

Beat.

His face cringes up as he gets another headache.

MIKE (V.O.)

I couldn't find anything...

INT. HISTORIC ASYLUM

MIKE back in front of the large screen. The KEEPER OF THE SCROLLS looks down on him.

KEEPER OF THE SCROLLS

A pity. Your incompetence may very
well cost both our worlds.

MIKE

I'm sorry...

KEEPER OF THE SCROLLS

Silence yourself. Your apologies
are pathetic and useless.

MIKE grabs his head as he has another attack. The pain causes him to drop to his knees.

MIKE

Please! Please help me stop this
thing!

KEEPER OF THE SCROLLS
If you want freedom, you'll have to
earn it.

MIKE moans in pain.

MIKE
Anything...!

KEEPER OF THE SCROLLS
Very well. The Behemoth can most
assuredly survive your world but as
an infant, it is weak and
vulnerable. The Ancients have
prepared and built a device in
which it will accelerate its
growth.

MIKE
Where is it?

KEEPER OF THE SCROLLS
On their ship.

MIKE is hit hard by the words.

MIKE
How am I suppose to get rid of
them?

KEEPER OF THE SCROLLS
They used nearly all their power
getting here and running the
Behemoth Device. If you find a way
to launch their ship, they'll be
stuck in the orbit of our world.

MIKE shakes his head.

MIKE
No...its too dangerous!

KEEPER OF THE SCROLLS
If you won't do it, you'll die.

MIKE
What's to say you'll keep your word
on helping me! How do I know you
can even help!

MIKE's face morphs into the DAWSON CREATURE for a brief
moment but reverts back.

KEEPER OF THE SCROLLS
That's the fun part...You won't
know.

MIKE walks out of the building.

KEEPER OF THE SCROLLS
Enjoy your fate, human.

INT. KLUG'S GENERAL STORE - AFTERNOON

MIKE enters the store and goes straight to the bar. KLUG is waiting there, cleaning a glass.

KLUG
Hey, Mike.

MIKE sits down at the bar and slumps over.

KLUG
What's the matter?

MIKE
Do you have anything stronger than
scotch?

KLUG
Sure, Mike.

KLUG goes to the back.

INT. KLUG'S GENERAL STORE - BACK ROOM

KLUG enters the back room where a distiller sits. He grabs a pitcher, puts it under the tap and turns the nozzle.

Sweet moonshine pours out and fills the bottle.

KLUG turns it off and goes back.

INT. KLUG'S GENERAL STORE

KLUG comes back with the pitcher and two glasses.

He sets the glasses down on the bar and pours them both a drink.

MIKE picks his up and downs it quickly.

MIKE
I...

MIKE suddenly makes a face and looks at the glass. He wasn't expecting moonshine.

MIKE
I need to talk.

KLUG
I'm all ears.

MIKE
You know my situation, right? This town isn't that big.

KLUG
You are correct, Mister Dawson, word does travel fast here.

MIKE
I don't know what to do.

Beat.

KLUG
When I first came to America I was excited about all the opportunities at my fingertips. And I learned very quickly that things would be rough for me. I was always seen as a stranger where I lived and was accused of things I had not done. But when you're on your darkest hour, there's only one thing you can do.

MIKE
What's that?

KLUG
The right thing.

MIKE nods. He gets up and pulls out his wallet.

KLUG shakes his head.

KLUG
Its on the house.

MIKE
Thank you.

MIKE puts his wallet away and steps away from the bar.

KLUG
Good luck, Mister Dawson.

EXT. KELLY'S HOUSE

MIKE goes up the steps and knocks on the door.

INT. KELLY'S HOUSE

KELLY opens the door.

KELLY
Michael!

She immediately hugs him. MIKE is almost in tears, knowing that he may never see her again.

She looks at him.

KELLY
What is it?

MIKE
I...uh...

He looks into her eyes.

MIKE
I'm going...somewhere...for a
little bit...

KELLY looks at him with great worry.

KELLY
For how long?

Beat.

KELLY
Will you be back?

MIKE
I will if I can...

She holds him.

KELLY
Please don't go...

MIKE's face cringes up as he feels a massive sting in his head.

KELLY immediately breaks away.

KELLY
Michael! What's wrong?

MIKE presses his hand against his own forehead.

MIKE
I have to go. I have to go right
now!

MIKE heads out the door.

EXT. KELLY'S HOUSE

MIKE runs out from her house and down the street.

KELLY comes out from her house and sees him.

KELLY
MICHAEL!

INT. HOUSE

MIKE enters his house and heads for the living room.

INT. LIVING ROOM

MIKE continues walking with no break in his pace, goes right for the mirror and steps inside.

EXT. DARK HOUSE

MIKE comes out from the Dark World home. And looks at the ship close to the house.

Beat.

The ship is huge and towers over MIKE's Dark World Home.

The very sight of the vessel frightens MIKE. He begins walking towards it.

EXT. ANCIENT'S SPACECRAFT

MIKE gets right up to the open, and almost "welcoming", entrance to the ship.

Sound: Whispering.

MIKE begins breathing heavier.

A wind blows out from the ship.

MIKE reaches the entrance and slowly walks inside.

INT. ANCIENT'S SPACECRAFT

MIKE enters a very large room. Wires line nearly every inch of the ceiling. Waves of electricity shoot upward to the very top.

The floors, strangely, are made of some kind of black rock with metal grating embedded into it.

This is only one other way out and MIKE takes it.

He enters what looks like an empty closet. Suddenly, the floor raise and the door seals shut.

INT. ANCIENT'S SPACECRAFT - ELEVATOR

MIKE stands still as the elevator takes him up.

Beat.

It stops and the back of the elevator opens up. MIKE enters the new area.

INT. ANCIENT'S SPACECRAFT - BEHEMOTH GENERATOR ROOM

MIKE goes into a huge elliptical room. Raised, grated flooring runs throughout the whole area and around a metallic pillar that spins in the center of the room.

The cryptic, four-sided pillar extends to the ceiling and down through into the lower chambers.

MIKE walks towards the pillar.

Wave after wave of electricity streams into the sphere at the top of the device as it hungrily sucks the energy.

MIKE gets close and looks at the spinning tower.

Heads are in the device.

MIKE goes to the control board that's next to the alien tower. He holds down a button and the pillar slows down. He takes a closer look at the heads.

The first one he sees is MARIA FINCH, whom he heard about from the newspaper. Tubes run through her eye sockets and mouth.

MIKE

Maria Finch...the first murder...

The second that passes is JIMMY's GIRLFRIEND. Her condition is no different from the previous one.

The third is JIMMY TRASK's head, who also has tubes running through his eyes and mouth.

MIKE

Jimmy!

The tower suddenly stops moving.

JIMMY's top eyelids move up. His head begins shaking about and moaning angrily.

MIKE's eyes widen as he suddenly realizes that its trying to talk to him!

The other two heads weep and moan as the Behemoth generator absorbs more energy from their, now stimulated brain cells. The tower begins spinning around.

MIKE walks away from the tower and goes to the next room.

INT. ANCIENT'S SPACECRAFT - CONTROL ROOM

MIKE enters the very large control room.

Randomly placed, curved walls are scattered throughout the gigantic area. Tanks filled with a mirky green substance line the entire room.

MIKE walks around cautiously for a moment, feeling like he's being watched.

He makes his way to the center of the where a circular table and two surrounding walls are. One of the walls holds three very different looking tanks.

MIKE looks at the table and stares at the many alien readings and controls.

Sound: A moment of bubbling from the center tanks.

MIKE turns his attention towards the tanks on the wall near him. He walks up to the tank. He leans in to get a closer look into the thick liquid.

Suddenly, a form lunges itself up against the glass, causing MIKE to jump back.

The ANCIENT within brings out it's tentacles and pulls a few controls on the inside of the tank. The glass becomes transparent and the green liquid dumps out onto the floor.

The ANCIENT comes out from the tank and finally shows its entire self. The alien is large for the size of the containment unit it just came out of. Dozens of small, long tentacles extend and float from its body. Its head is the shape of a distorted head of a penis and has ten white eyes.

The ANCIENT, defying gravity, floats towards MIKE. MIKE begins walking backwards, in a state of shock.

It continues to move towards him without any other action. It just keeps staring at MIKE and getting as close as it can to him.

MIKE doesn't know what else to do except keep his distance from the alien. He's close to the other wall.

The alien's eyes fade into a deep black.

MIKE continues walking until he hits the other wall and his hand accidentally pulls down on one of the levers; it breaks off in his hand.

Sparks fly out from the wall as the whole room lights up. The ANCIENT screams at the top of its lungs.

MIKE covers his face.

Beams of energy shoot through the floors and ceiling. The ship shakes as the old wires finally go back to use.

MIKE regains his senses and looks back at the ANCIENT.

The ANCIENT is still shrieking but now every inch of its body is having its own seizure and moving erratically.

MIKE, horrified by the sight, runs straight out of the room.

EXT. ANCIENT'S SPACECRAFT

MIKE runs out from the launching spaceship; making it out just in the nick of time and still clutching the alien lever.

A huge gust of wind sweeps across MIKE as the ship takes off from the ground. The vessel quickly flies up into the dark clouds and disappears.

Beat.

MIKE stares up at the sky. He looks over at his house and sees a figure standing in the distance.

Its the shape-shifter! It runs into MIKE's Dark World home.

MIKE runs to the house.

INT. DARK FOYER

MIKE comes through the front door and to see the shape-shifter's shadow from the next room; where the portal is.

MIKE dashes into the next room.

INT. LIVING ROOM

MIKE climbs out from the mirror.

He stands in his living room for a moment; catching his breath and looking around room.

Beat.

The mirror flashes and morphs into the image of the KEEPER OF THE SCROLLS.

MIKE looks at the mirror.

KEEPER OF THE SCROLLS

Thank you, Mike. You've saved your world and ours. We are grateful.

MIKE

And what are you gonna do about this!?

MIKE points to his own forehead.

KEEPER OF THE SCROLLS

What you did was great...

MIKE starts shaking his head in disbelief as he steadily gets angrier.

KEEPER OF THE SCROLLS (cont'd)

But there's still one last thing.

MIKE, outraged by what she's saying, throws the handle at the mirror.

The material smashes into the matter and causes a ripple of cracks throughout the whole thing.

The pulverized image of the KEEPER OF THE SCROLLS smiles.

Suddenly, the face of the mirror shatters and falls to the floor.

Beat.

MIKE stares at what's left of the mirror. His link to the Dark World is completely lost.

Sound: Banging at MIKE's front door.

INT. FOYER

The STATE POLICE break down the door run inside the house with their weapons drawn.

INT. LIVING ROOM

MIKE raises his hands as the DOZEN STATE OFFICERS fill the room.

STATE POLICEMAN

Mike Dawson, you're under arrest!
You have the right to remain
silent...

The officers approach him.

MIKE doesn't make any attempt to fight.

STATE POLICEMAN

Anything you say, can and will be
used against you in a court of law.

MIKE shows no emotion as they cuff him. He doesn't care he's being arrested; he knows he'll be dead soon.

They begin leading him out.

STATE POLICEMAN

You have a right to an attorney. If
you cannot afford an attorney, one
can be...

DISSOLVE TO:

EXT. HOUSE

MIKE is put into a police cruiser and close the door. He looks at the house and they pull away.

The other officers leave in their vehicles one by one.

Beat.

One patrol car remains...and it's the SHERIFF's.

EXT. SIDE OF DAWSON'S HOUSE

The SHERIFF waits at the side of MIKE's house.

Sound: Someone approaching.

The SHERIFF turns to see a SHADOWY FIGURE coming towards him. He cannot be seen, only the outline of his body is visible.

SHERIFF
They've taken him.

The SHADOWY FIGURE gets a few feet within the SHERIFF and stops.

SHADOWY FIGURE
(In a Dark Worlder's
voice)
I know...

SHERIFF
So is that it? We failed?

SHADOWY FIGURE (V.O.)
(In a Dark Worlder's
voice)
This time...

The FIGURE lashes out with a blindingly fast strike, lopping the head off the SHERIFF's shoulders.

Beat.

The SHADOWY FIGURE walks into the light revealing DELBERT as the shape-shifter!

SHADOWY FIGURE (V.O.) (cont'd)
...but there will always be
another.

He morphs into the DARK MIKE from MIKE's dream; the shape-shifter is MIKE's Dark World self!

INT. JAIL CELL

MIKE sits in a dimly lit jail cell, typing on a typewriter.

MIKE (V.O.)
So dark here.

He slides the roller back..

MIKE (V.O.)
But not the Dark World.

His face cringes and he moans in agony as he grabs his head.
Beat.

The pain simmers down and he relaxes.

He goes back to writing.

MIKE (V.O.)
What...will it be like? After its
over...? What will the little
parasite do once its had its fill
of my flesh?

He stops for a moment and goes into a daze.

MIKE (V.O.)
Will it survive?

The cell door opens and MIKE sits up.

KELLY enters.

MIKE
Kelly...

She kisses him.

Beat.

Before he can say anything else, she reaches into her purse and removes a black, dark world-ish looking bottle with a very human label on it.

KELLY
I know it sounds weird but this
bottle was left on my porch.

She hands it to him.

KELLY
Its a treatment for severe
headaches. It has your name on
it...

MIKE looks at the bottle in his hands.

MIKE

So I get a choice between life in
prison or death.

MIKE smiles; now knowing that the KEEPER OF THE SCROLLS knew
he'd be in this situation and is making him choose between
two horrific fates.

KELLY

I don't understand...

He looks at KELLY. Her face morphs in and out into the woman
he met in the Dark World. The KEEPER OF THE SCROLLS is her
Dark World self!

MIKE

I'm just beginning to understand.

THE END