

PLAY DEAD

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INT. BEDROOM - LATE EVENING

We FADE-IN to a CLOSE-UP of a WOMAN's lifeless face. Her hair is ruffled and make-up smudged, we see blood on her temple.

The entire room looks disjointed and somewhat disturbing.

We see a DEAD MAN laying on the bed.

Slowly the WOMAN starts to show signs of life. She rolls on to her back - we see strangulation marks and the torn skin around her neck made by a belt.

She tries to move again, but a sharp pain shoots through her - a broken leg - the WOMAN looks down and sees a blood stain near her shin.

As she lets out a gasp of pain, we hear a set of keys jangling in the back door downstairs.

Panic.

It's clear to the WOMAN that this person is not coming to help.

The WOMAN tries once again to sit up, but can't - the pain continues to hold her back. She looks around the room, and thinks about hiding, but the footsteps becoming louder as the UNKNOWN MAN gets closer.

She is quickly running out of time.

She turns towards the door and sees the shadow of the UNKNOWN MAN getting closer. She faces away from the door, flattens her head on the floor, and lays perfectly still.

The shadow now completely blocks the light from the hallway and the WOMAN knows that the UNKNOWN MAN is watching - her body stiffens.

The light then reappears as the UNKNOWN MAN walks into the bathroom - he runs a tap and washes his hands. The WOMAN lets out a long breath - we hear the tremble.

Everything falls into quiet for a moment as the tap stops.

Suddenly the figure reappears and is immediately in the room, and things start to happen quickly. Too quickly.

The WOMAN continues to pretend that she is dead.

The UNKNOWN MAN rolls the DEAD MAN in a duvet - he then rolls the WOMAN in a bed sheet. He breaths heavily, panicking. The UNKNOWN MAN is noticeably clumsy - knocking over a lamp.

The WOMAN remains 'dead', even though she knows her chances of escape are becoming less and less obvious.

The UNKNOWN MAN then drags the DEAD MAN's body off the bed, out of the room and down the stairs.

The WOMAN pushes the sheet away and stands up, but is quickly reminded that her leg is broken, and silently-screams in agony.

She hobbles to the door and looks down the hallway.

There is no sign of the UNKNOWN MAN, but we can hear a van door opening in the distance. She struggles to the stairs, and looks down at the each one in turn - it seems like a mountain she can't climb.

She places her leg on the rest step, slowly, but instantly regrets it as she puts all her weight on her broken leg.

We hear the van door close.

She steps back up, and looks around the rest of the rooms - perhaps there is a different way to escape.

We hear the back door opening.

She shoots a glance back into the bedroom and sees the bed sheet scattered on the floor.

She jumps back into the room, lays down, and tries to get back into the bed sheet.

Each foot step is a thud closer to being caught - she is panicking, and it seems as though she won't have enough time.

Just before the UNKNOWN MAN reappears, the WOMAN manages to lay on the floor, completely covered in the bed sheet.

The UNKNOWN MAN grabs her, and drags her from the bedroom - but the bed sheet falls away. He stops for a moment. Her heart beating faster and faster - does he know something is wrong? He stares at her for what feels like a life time, and she remains lifeless.

He then re-wraps her in the sheet, tighter this time - he opens several draws and finds some gaffer-tape, which he uses to secure the sheet around the WOMAN. He then drags her down the stairs.

EXT. BACK GARDEN - SOON AFTER

The UNKNOWN MAN opens the patio door, and picks up the WOMAN. He carries her to the end of the garden, opens the gate and leaves her in the road whilst he opens the door.

This could be her last chance to escape. But she has no way of getting free from the bed sheet without the UNKNOWN MAN noticing.

She could scream. But what good would that do? No, she must wait for a better opportunity.

Before she knows it, she has been picked up again, and bundled into the back of the van.

The door slams behind her.

INT. VAN - CONTINUOUS

The UNKNOWN MAN opens the front car door, starts the engine, and as the van rumbles, he pulls away, and the WOMAN and DEAD MAN start to move around.

The WOMAN is unable to easily break free from the sheet this time - she is thrown across the van as it swerves around a corner - the UNKNOWN MAN is driving fast.

We also hear something metallic moving around - on closer inspection under the light little available, we realise it is a shovel.

Eventually, the WOMAN manages to rip a hand free, and immediately undoes the rest of the gaffer-tape, and pushes the bed sheet away from her.

She looks down at the other body.

The WOMAN manoeuvres herself to the end of the van - trying her best to avoid the body, but as reaches the door and manages to open it. She observes the speeding road, and knows there is no chance she can jump out.

But she thinks hard and long about doing it.

She would kill herself by doing it.

So instead the WOMAN closes the door, picks up the shovel, and sits down. Deciding to wait for another opportunity.

EXT. EMPTY CARPARK - CONTINUOUS

The van pulls into a carpark, somewhere deep in a forest.

The UNKNOWN MAN gets out and walks to the back of the van. He opens the back door and looks inside.

After a moment he pulls the DEAD MAN from the van.

The UNKNOWN MAN waits by the back door for a second - looking inside the van. He then climbs in and walks towards the WOMAN - who is laying at the far end, still wrapped in her bed sheet. He leans over and picks up the shovel that is hidden behind her.

The UNKNOWN MAN climbs out of the van and lifts the DEAD MAN onto his shoulder.

After the UNKNOWN MAN has disappeared, the WOMAN falls out of the sheet - the shovel now gone.

But she sees a chance for escape, as the UNKNOWN MAN carries the DEAD MAN's body over his shoulder disappear into the forest.

She crawls to the end of the van, and jumps out - but she is quickly reminded about her broken leg and is paralysed by the pain - she falls to the ground unintentionally.

But the WOMAN manages to drag herself around the other side of the van, out of view, but knows she cannot stay there for long.

We hear the gravelled footsteps of the UNKNOWN MAN returning.

The footsteps stop - the UNKNOWN MAN is looking inside the empty van.

She drags herself to the end of the van, and whilst doing so, she looks behind her and sees the UNKNOWN MAN staring straight back at her - both in complete shock.

Neither of them know what to do next.

The WOMAN manages to stand up and has no choice but to run. She stumbles at first, and the UNKNOWN MAN is quick to react.

She sprints as fast as she can, or to the extent her body will endure the pain.

As the WOMAN runs past the CAMERA, she screams for help, but the UNKNOWN MAN is close behind her - he too runs past the CAMERA and then the screaming stops.

INT. HOUSE - SEVERAL HOURS BEFORE - DAY

A bright, warm sunlight fills the hallway, as the WOMAN opens the door - cheerfully.

WOMAN

(calling)

Hello... Are you home? I've got so much to tell you. You'll never believe... (trailing off)

The WOMAN walks into the living room and sees a pile of letters on the table. She starts sifting through them.

She hears the thud of a foot hitting the ground upstairs and then a frantic clamber - a belt buckle.

She drops the letters back down on the table and positions herself at the bottom of the stairs.

She slowly walks up the stairs towards the bedroom.

We hear more frantic fumbling and curt-whispering.

She reaches the bedroom door, which is slightly ajar.

She pushes it open and we see the DEAD MAN (but now not so dead) in the process of pulling on his jeans. He is just about to do the last button up as the WOMAN appears in the doorway.

--the bedroom is noticeably much tidier than when we saw it last--

The DEAD MAN gives her a pleading look.

DEAD MAN

...This is not what it looks like.

She stares at him for a second and then looks at the person laying in bed next to him.

She doesn't recognise him as anything more than the person having an affair with her husband.

But we recognise him as the UNKNOWN MAN.

THE END.