

Cube

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Screenplay By
Vincenzo Natali
&
Andre Bijelic

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INT. CUBE ROOM

OPEN ON a perfectly square room. Ten feet by ten feet by ten feet. There is a door and lights in the centre of each wall. It is empty. Completely silent.

Suddenly, the door in the ceiling opens. A large, BLACK SACK drops through the opening and lands with a heavy thud on the floor. The door shuts.

CLOSE ON THE SACK

as something stirs inside it. A HUMAN HAND breaks through the material, CLEAR FLUID spilling through the opening. A NAKED MAN tears his way out of the artificial cocoon and rolls onto the floor. His body convulses as he coughs up more fluid from his lungs.

Again the door in the ceiling opens. This time, a smaller package is dropped into the room. The door shuts.

The man, now awake, takes in his surroundings. He moves around the room touching the walls and doors. His fingers rub against an ENGRAVING IN THE WALL. It is a series of three sets of numbers. He examines them closely, but can find no pattern or purpose to them.

His attention turns to the small package. He opens it and removes a PAIR OF BOOTS and a PAJAMA-TYPE UNIFORM. Written on the shirt is a name: MORRIS.

He dresses.

Morris, as we now know him, decides to open a door. He chooses the one directly in front of him. He approaches it with caution, grips the handle, and opens it to reveal...

AN IDENTICAL ROOM.

Morris closes the door and opens the next one to the same result. He repeats the procedure with all the accessible doors in the room. Each one leads to a duplicate room of the one he is now in.

A moments contemplation, and then...

Morris moves through the last doorway.

INT. CUBE 2

Morris steps into the room. His eyes move from door to door. Which one to choose? A rising sensation of anxiety fills Morris as he picks the next door. He grips the handle and...stops as he hears a

LOW THREATENING RUMBLE from outside the room.

Sweat beads form on his forehead. He grips the handle again. We sense that something awful may await him behind the door. Morris takes a deep breath and opens it.

Nothing. Just another room.

INT. CUBE 3

Relieved, Morris steps into the room. He selects another door and crosses over to it.

CLOSE on a nearly imperceptible FINE WIRE MESH directly in front of Morris. He walks blindly into it.

IN SLOW MOTION WE SEE:

At the last possible second, Morris registers the wires, but he can't stop. His body's momentum carries him forward.

MORRIS' HEAD passes through the mesh, the wires easily cut through skin and bone. His face is divided into quarters. The right lobe and eye slide ahead of the rest.

MORRIS' BODY is segmented onto little cubes which fall to the ground in a strange ballet of blood and gore.

FADE OUT

TITLE UP:

CUBE

FADE UP

INT. CUBE 4

Another room. Another black sack lies open, surrounded in fluid. CAMERA goes wide to reveal another man dressed in the standard uniform. The name on his shirt reads: BROOKS.

Brooks examines the room in much the same way Morris did, only there is something more confident and efficient about his movements. He has intelligent eyes and a handsome face.

He checks all the doors. Finds that they all lead to identical rooms. Chooses one and passes through.

INT. CUBE 5

Brooks moves gingerly to the next door. He places his hand on the handle. A LOW RUMBLE issues from somewhere outside the room. Brooks

cocks his head to one side, trying to determine the origin and direction of the sound.

His focus returns to the door. He cautiously opens it.

INT. CUBE 6

Wide on Brooks peering through the open doorway. The room is empty.

INT. CUBE 5

Having established the coast is clear, Brooks leans through the threshold.

Suddenly, FIVE HOOKED CHAINS SHOOT TOWARD HIM. Brooks recoils with terrific agility, but one of the chains hooks into his shoulder.

Brooks struggles to get loose. He can't. The chain then retracts, pulling Brooks with it. The other chains rebound towards him.

Brooks throws himself backward, tearing the hook from his flesh. The other chains miss their mark by mere millimetres. The door shuts.

Brooks collapses to the floor in agony. As he writhes in pain, we SLOWLY DISSOLVE TO:

INT. CUBE 5 - LATER

Brooks sitting on the floor, crosslegged, meditative. He has dressed his wounded shoulder with a torn shirt sleeve.

His eyes pass from one door to the next: Four options, no clues as to which are safe.

A pause, then Brooks rises and crosses over to a door. He grips the handle. His face betrays no fear, only determination. He clicks the handle in to the open position and...

MAN (OS)

Hey!

...stops. Brooks spins around. No one appears to be in the room.

MAN (OS)

Up here.

Brooks looks up and sees a SMALL MAN with rodent-like features peering through the doorway in the ceiling. The name on his shirt reads: COX.

COX

Guess this room's safe.

Cox drops to the floor and moves briskly from door to door carefully examining each one.

COX

Try any of these yet?

Brooks doesn't respond. He seems annoyed by Cox's frantic movements.

COX

Hey, buddy. You hear me? I said, did you try any of these doors?

Brooks points

BROOKS

That one.

Cox crosses over to the door. He gently runs his fingers over it.

COX

Boobytrap?

Cox looks at Brooks' wounded shoulder.

COX

You're lucky to be alive. Me, I nearly lost a leg.

Cox indicates a poorly healed gash in his left thigh.

COX

Passed through many rooms yet?

Brooks shakes his head.

COX

Well, I've gone through twelve. There's nothing here. Just empty rooms and traps. I don't get it. What the hell is this place. It certainly isn't like any prison I've seen before.

BROOKS

Maybe it's an execution.

COX

Well, it won't be mine. I'm getting out of here.

BROOKS

You seem pretty confident.

COX

Why shouldn't I be. I've already busted out from four prisons. It's my specialty.

BROOKS

That's probably why you're here.

COX

Good point. Name's Cox, by the way.

BROOKS

Brooks.

COX

It's good to see another human being. I was beginning to think that I was the only person in this hell hole. You know anything about this place, anything at all?

BROOKS

All I remember was getting my sentence and going under. That's it. When I woke up. I was in one of these rooms.

COX

What are you in for.

BROOKS

A lot of things. I'd rather not talk about it.

COX

They must have been pretty bad to get you in here.

BROOKS

Yeah, except I wasn't expecting a prison term. My sentence was death. The needle they gave me was supposed to be lethal. I guess they have more interesting plans in store for me.

COX

Well, now that you're legally dead, I suppose they can do whatever they want to you.

BROOKS

That must be the idea, but what DO they want?

COX

I can't figure it out. There's no locks no

guards. For a little while, I thought they accidentally sent me to a minimum security pen. That is until I set off one of those traps. Then I knew I was definitely in the right place. I barely got out of there in one piece. Since then, I've managed to avoid any other traps, but it hasn't been easy.

BROOKS

I think I'm beginning to understand how it feels to be in a mouse trap.

COX

But the difference is this mouse trap doesn't have any cheese.

BROOKS

What?

COX

Food. I have yet to come across food or water. And I have a bad feeling that's because there isn't any. It's a desert here. The traps only make things difficult. The real problem is that if we don't get out of here very soon, we'll die of thirst and starvation.

BROOKS

I guess they want to keep us moving. It wouldn't be as much fun if we decided to stay in one spot. How long can the average person go without food and water?

COX

Seven to ten days.

BROOKS

It's got to be at least eighty degrees in here, and we've both lost blood. The conditions are not in our favour.

COX

We've also blown about twelve hours already, although it's hard to estimate time in here.

BROOKS

Well, not ^(etc) waste any more. We should get moving.

COX

Just a minute. What are you saying?

BROOKS

There's not much time to find a way out. We have to start right now.

COX

What do you mean, "we". Look, friend, I'm sorry but I travel best when I travel alone.

BROOKS

Listen, we got to stick together. That's the only way we stand a chance of surviving. You said yourself, you escaped from four prisons. I could use a man like you.

COX

No offence, but it sounds like a one way deal to me. What do I get out of it?

BROOKS

You get to breathe.

COX

I think I can do that on my own. The way I see it, is it's every man for himself.

BROOKS

Exactly. That's why you're coming with me, because I need your help. I'm afraid you don't have any choice.

COX

Is that a threat?

BROOKS

It's a fact. I could snap you like twig if I wanted to. So, be reasonable. We can help each other. I have a lot to offer. Before I came here I was a tactics specialist in the army. I know what I'm doing. Who knows, I might just end up saving your life.

COX

Alright, you look like you can handle yourself well enough. But let me make one thing clear, that's the only reason I'm agreeing to this. You don't scare me. Now you listen to me. There's a few things you should know before we go anywhere.

CUT TO:

INT. CUBE 5 - LATER

Brooks and Cox crouched next to the door in the floor. Cox holds up his left boot in his hand.

COX

As I was saying, I have a technique for avoiding the traps.

Cox opens the door. Brooks involuntarily moves back from it.

COX

Don't worry, you can only activate a trap if you cross the threshold of a room. That's where the boot comes in. Watch.

Cox lowers the boot into the room below by its lace.

INT. CUBE 6

The boot descends into the room. The instant it reaches a certain altitude, FIVE METAL DARTS fire out of the surrounding walls and puncture the boot.

INT. CUBE 5

Cox retrieves the skewered boot, passes it to Brooks to inspect. The darts are a shimmering silver, almost pretty. Brooks wets his finger and touches one. The spit sizzles against the hot metal.

BROOKS

Beautifully crafted.

COX

Each trap is different. You never know what to expect. I test every room before I go in. If the room is rigged, then I go around it. Problem is, it's very time consuming. Sometimes you get four rooms in a row that are all trapped.

BROOKS

Any pattern to it?

COX

Not that I can tell. The placement of the traps seems totally random. Also the trigger mechanisms vary. Some detect motion, some heat, light, what have you.

BROOKS

So, the boot doesn't always set off the trap.

COX

No. That's where you have to rely on gut instinct. That's why you can never let your guard down. And that's why I don't want to move with any one who is going to take chances.

BROOKS

I'm as cautious as they get.

COX

Somehow I find that hard to believe.

BROOKS

Any other advice?

COX

That's it...Oh, one more thing. Since I'm doing most of the important work here, I think you should be the one to go into each room first.

BROOKS

Alright, but we use your boots.

Brooks stands, surveys the room.

BROOKS

Now for the hard part. Which direction do we take?

COX

Good question. Who knows where the exit is, or where we are for that matter.

BROOKS

Which direction were you headed in before you came to this room?

COX

Anyone where there wasn't a trap. That's another problem. The traps make it impossible to move in a straight line.

BROOKS

Well, since we don't know where we are, or where we're going to, I don't think it really matters which direction we choose. The main thing is that we avoid going in circles, which would be easy to do considering all the rooms look identical. With a little luck, we might be able to piece this puzzle together as we go along.

Brooks looks at each door in the room.

BROOKS

Let's see, You came from the door in the ceiling, I came from the door across from us, the door in the floor leads to a trap and so does the door behind me, that leaves us with two choices.

Brooks indicates the two doors adjacent to them.

BROOKS

Which is it going to be?

Cox moves up to the one closest to him.

COX

This one.

INT. CUBE 8

The empty interior of the next room. A door opens and Cox looks into the room, sniffs the air, holds his hand up to his ear listening. Next, he tosses the boot in the room like a fisherman casting his line. The boot bounces on the floor, and then falls still. Nothing happens. Cox reels back the lace letting the boot drag along the floor. Once he has the boot back in his hands he turns to Brooks.

COX

Okay, go ahead.

Brooks steps up to the frame of the doorway and takes a deep breath. He cautiously steps into the room, and crosses to the opposite doorway. He motions for Cox to enter. Cox nimbly moves through the doorway.

CLOSE on Brooks as he notices something OS. He crouches down to examine a set of numbers engraved in the wall. He runs his fingers along the grooves. Suddenly, A LOUD SOUND rings out from behind him. He spins around.

It's just the door sliding shut behind Cox.

COX

Sorry.

BROOKS

Any idea what these numbers mean?

COX

I don't know, but all the rooms have them. I

was trying to figure it out myself. My best guess, is that it's a serial number of some sort.

BROOKS

Are the numbers different in each room?

COX

I think so. I'm not sure. What difference does it make?

BROOKS

This means something. It's here for a reason.

COX

Of course. But how can we possibly know what that is? Come on, we're wasting time.

Cox opens the next door.

INT. CUBE 9

Cox casts the boot. Nothing happens. Brooks enters and they follow the same procedure as before.

Cox grabs the handle of the next door. Before he opens it a LOW RUMBLE sounds from somewhere in another part of the structure.

COX

There's that sound again.

BROOKS

Seems to happen at regular intervals. It could be some kind of ventilation system.

COX

Yeah, well, where's the vents?

Brooks shrugs.

BROOKS

Maybe if we find them that would be a way out.

Cox opens the next door.

INT. CUBE 10

Cox casts the boot. Nothing happens. Brooks steps up to the doorway, but at the last second, Cox stops him.

BROOKS

What?

Gut feeling. COX

Cox sniffs the air.

Do you smell that? COX

Brooks takes a whiff.

Smells tangy. BROOKS

Cox pulls the bandage off Brooks' shoulder. Brooks winces.

Hey, what're you doing? BROOKS

You'll see. COX

Cox ties a knot in the soiled cloth and tosses it into the room. Instantly, a STREAM OF FLAME shoots out of one of the walls and incinerates the cloth in mid-air.

COX
* TECH: GIVES SCIENTIFIC EXPLANATION ABOUT HOW THIS PARTICULAR TRAP IS TRIGGERED BY CHEMICAL EXCRETIONS FROM HUMAN SKIN. THEY REACT WITH A CHEMICAL IN THE AIR...THUS THE TANGY SMELL.

Let's choose another door then. BROOKS

Cox picks the adjacent door. Opens it and reacts.

Hey, Brooks, look at this. COX

Brooks steps up to the doorway. CUT TO HIS POV of...

INT. CUBE 10

In the centre of the room lies an unopened BLACK SACK. Brooks moves to enter the room. Cox holds him back.

What do you think you're doing? COX

I'm going to check it out. BROOKS

COX

It could be a trap.

BROOKS

It's a man.

Brooks breaks Cox's hold and enters the room. He moves up to the sack and carefully tears it open. Fluid spills out onto the floor. Brooks pulls the black shroud away to reveal a MAN IN HIS SIXTIES.

COX

Is he dead?

BROOKS

I don't know.

Suddenly, the man convulses. Clear fluid spews out of his mouth. He is choking.

BROOKS

Give me a hand.

Cox helps Brooks roll the man onto his side and allow the rest of the fluid to drain from his lungs. Brooks notices a large bruise on the man's skull.

BROOKS

He must of hit his head when he was dropped in here.

The man takes his first sputtering breath of oxygen. His body convulses again. Cox and Brooks have to pin him to the floor to prevent him from injuring himself further. After a few moments, the man relaxes and his breathing returns to normal.

BROOKS

Looks, like he's breathing okay.

Lying next to them is A SMALL PACKAGE containing the man's uniform. Cox opens it.

BROOKS

What's his name?

Cox looks at the name tag on the shirt.

COX

Ellis.

Brooks gently examines the ELLIS' head.

BROOKS

I think he has a concussion.

Brooks turns, notices Cox is opening the next door. He has Ellis' boots hanging over his shoulders.

BROOKS

Where do you think you're going?

COX

We got to keep moving. There's no point in wasting time here.

BROOKS

Alright. But give me hand.

Brooks starts to dress Ellis.

COX

What are you doing that for?

BROOKS

He's coming with us.

COX

Are you crazy. He's a vegetable. What are you going to do, carry him the entire way?

BROOKS

No, we're both going to carry him.

COX

Look, Brooks, I'd like to help the guy, but let's be realistic. Our chances of survival are minimal as is, and if we take him along, we're cutting them down to nothing.

BROOKS

You're arguing like you have a choice.

COX

Brooks, use your brain for a minute. If we take him along, one of two things is going to happen. A: We are going to become so desperate and tired that we won't be strong enough to carry him, and then we'll have no choice but to abandon him, or B: he'll die along the way and we'll have wasted our energy on a lost cause. In either case, it's a no win scenario.

BROOKS

You forgot one option, C: You refuse to help me, so I kill you and carry him on my own.

Now, what's it going to be? A, B, or C?

Brooks moves menacingly towards Cox.

COX

I am just trying to be intelligent about this.

Brooks grabs Cox and lifts him effortlessly in the air.

BROOKS

I'm counting to five. One, two...

COX

Don't be stupid. You need me. How are you going to get around with out me?

BROOKS

I think I could manage. Three, four...fi---

COX

Okay, okay, we'll take him. You're a bastard.

CUT TO:

The boot landing in FRAME. PAN UP to reveal...

INT. CUBE 11

Cox framed in the doorway. He pulls the boot back toward him.

COX

Okay, it's clear.

Brooks steps awkwardly through the threshold supporting Ellis' torso. Cox follows carrying Ellis' feet.

COX

This is never going to work. We're going to get ourselves killed.

BROOKS

Stop wining. You're just making things more difficult. Alright, let's set him down.

Cox drops Ellis feet on the ground with a loud thud.

BROOKS

Gently!

Cox crosses to the next door, muttering to himself.

COX

I can't believe I got myself into this. I was doing just fine on my own.

BROOKS

What was that?

COX

Nothing.

Cox opens the door.

INT. CUBE 12

Cox tosses the Boot into the room. Before it can hit the ground, it is sandwiched between TWO SPIKED POLES which swing down from the ceiling and collide like a pair of giant, clapping hands. After a moment, the poles automatically retract.

INT. CUBE 11

Cox retrieves the boot. It looks like a piece of swiss cheese.

BROOKS

Better take a detour.

Cox starts to move to the next door, but is interrupted by...

MAN (OS)

Hey, is anyone out there?!

Brooks opens the door to Cube 12 again and looks in.

INT. CUBE 12

A man calls to Brooks and Cox through the doorway at the opposite end of the room.

MAN

Hey, there. Name's Ryker.

BROOKS

I'm Brooks. This is Cox.

RYKER

Looking for a way out?

BROOKS

Trying to. We've got a wounded man with us. Do you think you could lend a hand.

RYKER

Anything to get out of here. I'll be right

over.

BROOKS

No, stay where you are. We'll come to you.
We're headed in your direction anyway.

Brooks shuts the door.

INT. CUBE 11

Cox turns to Brooks.

COX

This is turning into a regular party. I hope you realise, Brooks, the more people we bring with us, the slower we move, and the greater the chances for messing up.

BROOKS

He'll help us carry Ellis. You'd like that wouldn't you? Besides, it's another pair of boots, and at this rate, (holds up the remains of a boot) we'll need them.

COX

Alright, which way?

BROOKS

Let's go underneath.

Cox crosses over to the door in the floor. He opens it and lowers the boot into the next room.

INT. CUBE 13

The boot descends into the room. Nothing happens. Brooks drops to the floor.

BROOKS

Okay, lower him head first. Carefully.

Cox passes Ellis to Brooks by the feet. Brooks grabs him.

BROOKS

Got him.

Cox releases Ellis' feet and follows him into the room.

BROOKS

That's one.

Cox opens the next door and tosses the boot.

INT. CUBE 14

The boot lands with no effect. Brooks and Cox enter with Ellis in tow.

BROOKS

That's two.

Cox opens the door to the room that is directly under Ryker.

INT. CUBE 15

Cox tosses the boot. It lands on the floor in a flurry of sparks and smoke.

INT. CUBE 14

With some difficulty, Cox pulls the boot back into the room. The sole is a bubbling, liquid mass. He holds it up for Brooks to inspect.

COX

Unlucky three.

BROOKS

Electrified.

COX

Well, that does that. We better try another route

Cox rises and turns to go, but Brooks grabs his arm.

BROOKS

Just a minute.

Brooks leans through the doorway to Cube 15.

INT. CUBE 15

Brooks shouts up at the ceiling.

BROOKS

Hey, Ryker! Open up. We're going to need your help.

The door in the ceiling opens and Ryker leans into the light. He has a round, scruffy face, punctuated by deep set eyes which betray both intensity and compassion.

RYKER

Trap?

BROOKS

Floor's electrified.

Brooks climbs onto the ledge of the door frame.

COX

You're not going to do what I think you're going to do?

BROOKS

I'm going to jump it.

COX

You'll never make it.

BROOKS

It isn't far. Besides, my friend here is going to catch me in case I miss. Right?

RYKER

No problem.

Ryker lies on his stomach and extends his arms through the doorway.

BROOKS

On the count of three... One, two, three.

Brooks jumps up to the ceiling. For a split second, it looks as though he isn't going to make it, but Ryker nabs his wrists.

BROOKS

Good catch.

Ryker pulls Brooks into the room above.

COX

What about Ellis?

Brooks leans out of the doorway.

BROOKS

Hand him to me.

Brooks turns to Ryker.

BROOKS

Brace my feet.

Ryker holds onto Brook's ankles. Brooks lowers his body out the doorway.

RYKER

Hurry. I won't be able to hold you for long.

Brooks swings his body forward so that his reach extends a few feet short of Cox.

BROOKS

Okay, hold him up and I'll grab him by the armpits.

COX

You're out of your mind.

BROOKS

Just do it, now!

Cox holds up Ellis' limp body so that his torso protrudes from the doorway. Brooks swings forward, and with acrobatic grace, manages to grab Ellis and pull him into the room.

Ryker buckles under the additional weight. Brooks drops a couple inches toward the floor.

RYKER

Hurry!

Strained to the limit, Brooks pulls himself and Ellis up into the room above.

INT. CUBE 16 - RYKER'S ROOM

Ryker helps drag Ellis into the room. He and Brooks collapse, exhausted.

BROOKS

Just one more. Can you handle it.

RYKER

Let's go.

INT. CUBE 15

Brooks sticks his head out through the doorway and calls to Cox.

BROOKS

Your turn, my friend.

COX

Forget it. I'm going my own way. I'll see you guys on the other side.

Cox turns to leave.

BROOKS

Alright, have it your way.

Suddenly, Cox stops in his tracks. He turns back to Brooks, angry.

COX

Where are the boots, Brooks?

BROOKS

Oh, you mean these?

Brooks hold up a pair of boots that he has smuggled into the room.

BROOKS

I didn't think you needed them.

COX

You know I can't go anywhere with out them.
Give them back!

BROOKS

You'll have to come and get them first.

COX

I hate you.

Cox climbs onto the ledge of the doorway.

BROOKS

On the count of three...One, two, thr----

Cox jumps prematurely. His body arcs low. Brooks practically has to leap out of the doorway to catch him. Ryker just manages to catch Brooks' feet to prevent them all from tumbling out of the room.

Cox is suspended mere inches above the floor.

BROOKS

Pull yourself up! Come on!

Cox tries to get a better grip on Brook's arm, but only succeeds in dropping an inch. Sweat drips off his brow and sizzles on the floor below.

COX

I can't do it!

BROOKS

Yes, you can. Come on, climb up me.

Brooks pulls Cox toward him. Cox manages to get a grip on Brooks' shoulder.

RYKER

I can't hold on much longer.

Brooks feet begin to slip out of Ryker's hands. Cox pulls himself up further, using Brooks like a human ladder.

RYKER

MOVE IT!

Cox grabs hold of the edge of the doorway.

COX

I made it!

Ryker tumbles backwards, in his hands are Brooks empty boots. Brooks falls out of the room, but stops himself short of being fried by grabbing Cox's legs.

COX

Let go of me!

Brooks' weight starts to pull Cox down. Cox tries to kick him off.

COX

You'll kill us both!

INT. CUBE 16

Ryker jumps up and grabs Cox. Using every remaining bit of strength in him, he pulls them both into the room.

Everyone lies breathless on the floor for a few moments.

BROOKS

See, that wasn't so bad.

COX

I ought to kill you.

BROOKS

I just saved your life!

RYKER

Will you two keep it down.

Ryker is checking Ellis' vital signs.

BROOKS

You a doctor?

RYKER

Was.

BROOKS

How's he doing?

RYKER

Not so well. His pulse is low and his breathing is erratic.

COX

I told you taking him along is a waste of energy.

BROOKS

You think he'll make it?

RYKER

I don't know. One thing's for sure. He shouldn't be moved for a while.

COX

Well, that does it. I say we ditch him. We can't afford to wait.

BROOKS

We're staying put. Besides we could all use some rest.

Brooks turns to Ryker.

BROOKS

That was good work back there. We're lucky to have met you.

RYKER

I don't think anyone in this hell is "lucky".

BROOKS

Have you come into contact with anyone else?

RYKER

No, you're the first. I don't suppose you know anything about this place?

BROOKS

No more than you. But one thing I'm sure of is that the only way we're going to get out of here is if we stick together. I know it's not much of an offer, but would like to join us? We could really use someone like you.

RYKER

Got a plan?

BROOKS

The plan is to figure out a plan. We don't have enough information to plot a course, so we're just going to keep moving in one direction until the pieces come together.

RYKER

And what about him? (indicating Ellis)

BROOKS

I'm not leaving him behind. We go out together or not at all. The only chance we have of getting out of here is if we help each other. If we try to make it individually, we're lost.

RYKER

Okay, I'm in.

CUT TO:

INT. CUBE 17 - LATER

Door opens. The boot is cast. It's safe. The group enter the room: Brooks and Ryker carrying Ellis by one arm each, Cox following with the feet. They carefully set Ellis down on the floor.

RYKER

How many rooms is that.

COX

Twenty-four by my count.

BROOKS

Twenty-three.

COX

Whatever. It's a lot. And there's still no end in sight. This place must be huge.

RYKER

It might feel bigger than it is. We've had to take detours the entire way.

BROOKS

Well, all the more reason not to slow down. Cox?

COX

Yeah, yeah.

Cox crosses over to the door opposite from them.

BROOKS

What are you doing?

COX

What's it look like? I'm opening the next door.

BROOKS

That's not the next door. We still have to make two 'lefts' before we get back on track. We want that door. (points to the adjacent door on the left)

COX

No, we don't. We already made those 'lefts'. Remember, three rooms ago?

BROOKS

Three rooms ago we made a right to correct a left turn that we made two rooms before that.

COX

That wasn't a left turn. We went through the floor that time.

BROOKS

No, we didn't.

COX

Yes, we did. I remember it distinctly. Right Ryker?

RYKER

When?

COX

Four rooms ago. No, I mean five.

RYKER

I don't remember.

BROOKS

We have to keep track of this stuff otherwise we're just going to go in circles.

COX

Well, which is it going to be? This door...or that door?

BROOKS

The one on the left.

COX
You sure?

BROOKS
No. But from now on we all have to pay attention to where we're going. We can't allow this to happen again.

Cox crosses over to the door on the left. He opens the door and tosses the boot.

COX
It's safe.

Brooks and Ryker bend down to pick up Ellis.

BROOKS
How's Ellis looking.

RYKER
Stable. I think he's going to pull through.

BROOKS
C'mon Cox. Get over here and help us...Cox?
Brooks looks up. Cox is gone.

BROOKS
That bastard's taken off on us!
Brooks runs up to the door.

INT. CUBE 18

Brooks pokes his head into the room and sees Cox face down on the floor moaning.

BROOKS
Cox?

Suddenly, two massive hands reach into view, grab Brooks by the shirt, and yank him into the room.

WIDE to reveal Brooks in the grip of a very, large and scary-looking inmate: DRAKE

Drake delivers a powerful right hook into Brooks' jaw. Brooks buckles over and tumbles to the floor. He tries to get away, but every attempt he makes to rise is met with a swift kick in the stomach.

RYKER (OS)

Hey!

Drake turns into the awaiting fist of Ryker which contacts him squarely in the nose. He stumbles backward a few steps, but quickly recovers.

Drake charges Ryker and rams him into the wall. Ryker sinks to the floor breathless. Drake turns back to Brooks, but he is only able to take a few steps before Ryker is on him again. The two duke it out in an impressive display of hand to hand combat. It is a long, brutal match. In the end, Drake wins the advantage and beats Ryker until he is incapacitated.

Drake turns back to Brooks, who is feebly trying to crawl away from his attacker.

Drake triumphantly steps forward and...

FALLS OUT OF FRAME.

CUT TO REVEAL the open doorway in the floor and Drake lying unconscious in the room below. Cox holds the door open. He smiles at Brooks.

BROOKS

Nice going, Cox.

CUT TO:

INT. CUBE 19

Bruised and bloodied Brooks, Cox, and Ryker stand over Drake's motionless body. They have bound his hands and feet with cloth torn from his uniform.

Brooks bends down and slaps Drake in the face.

BROOKS

Wake up.

Drake moans. Brooks slaps him again.

BROOKS

Rise and shine.

Drake suddenly wakes. He tries to get up but Brooks pushes him back down with his foot.

BROOKS

What were you trying to pull back there?

DRAKE

I was defending myself.

COX
Against what?

DRAKE
I thought you had come to kill me.

BROOKS
Why would we want to kill you?

DRAKE
Look, I don't know where I am, or what this place is. All I do know is that every step I make could be my last. I don't take chances.

RYKER
We're all wearing the same uniform. We're all in the same boat.

DRAKE
Yeah, well at the time I didn't see any uniforms, I just heard voices.

Brooks steps away from Drake. Cox and Ryker follow.

BROOKS
What do you think?

COX
I think he's lying. I think he was planted here to knock off anyone who got this far. I say we use him as bait for the traps.

BROOKS
Cox, your more paranoid than he is. What's your opinion, Ryker?

RYKER
Well, I think he's telling the truth. He's not very bright, but he's strong as an ox. He'd be a big help.

BROOKS
If we can control him.

RYKER
Your running this show. It's your call.

Brooks turns back to Drake.

BROOKS

Alright, I'm prepared to let by-gones be by-gones. This place is enough to distort anybody's perspective. We can fight each other until we're all dead or we can work together and possibly escape.

Brooks unties Drake's bonds.

BROOKS

You're free to do what ever you want. Go your own way or come with us.

Drake stands. Eyes the others suspiciously.

BROOKS

We could use your help. We have a sick man back there. We can use all the muscle we can get. So, what's it going to be?

DRAKE

You can count me in. I like your style, Brooks. But a word of warning, any of you screw with me and I'll see to it that you are screwed.

BROOKS

Fair enough. Now, let's get Ellis and get back on track.

CUT TO:

INT. CUBE 20

The group enter the room led by Brooks. They all look fatigued; thirst, hunger, and exhaustion are plain visible in their bloodshot eyes and cracked lips.

BROOKS

Let's set him down.

The group lower Ellis to the floor.

BROOKS

That's another thirty-two rooms we've covered. Ryker, you're a doctor. At the rate we're going, how much longer can we last with out food and water?

RYKER

Under normal circumstances I'd say three or four days, but in these conditions, with all this physical exertion and heat, I'd knock at

least a day off that.

COX

What's a day? How long have we been here for? Three days, four...one? It's impossible to tell.

BROOKS

I wouldn't be able to stand if I hadn't slept in more than three days. It has to be less than that. In total, I'd estimate we've passed through sixty rooms. So, if your right, Ryker, we should be able to at least double that distance before we...can't go any further.

RYKER

Maybe, but our pace will slow as time goes on.

BROOKS

Still, with some luck we'll reach the edge of the structure before then. At least at that point, we should be able to get a sense of how big this place is and where we are in it.

COX

And what if we don't? What if these rooms just continue infinitely.

BROOKS

That's impossible there has to be an end to it.

COX

Who says there does. Maybe it's just a big circle. Maybe if we keep going in one direction we'll just end up back where we started. That is if we get that far, because the way we're inching along carrying this piece of meat we'll all be dead long before then.

BROOKS

Calm down Cox.

Cox moves away from the others. Panic sweeps over his face.

COX

Don't you see it. There's no way out of here. You think we're just going reach a door with a big exit sign over it and walk through. There's no way, man. I mean whoever designed this place wouldn't make it that easy. We're

like animals running around the slaughter house looking for an open door. But slaughter houses don't have open doors, and the only people who have the keys are the ones who run them. What's the point. We were dead the moment we were dropped in here.

Cox flips out. He runs recklessly for a door.

BROOKS

Get him.

Cox opens the door, but Ryker grabs him before he can pass through. Brooks and Drake help Ryker pull him to the floor. Cox kicks and screams wildly.

COX

Let me go! Let me go!

Brooks grabs hold of to Cox's head, and speaks to him in a soothing voice.

BROOKS

Cox relax...Shhh, it's okay. Listen to me. We are going to get out. I promise you. If they wanted to kill us, we would have been dead long ago. We're going to bust out, don't you worry. But in order to do that, we have stay calm. We have to keep our heads. This place is designed to drive you crazy. You have to fight that. You can fight it, Cox.

Cox relaxes.

BROOKS

Right?

COX

Right.

BROOKS

That's a boy. You okay now?

COX

Yeah. You can let go of me. I'm all right.

Ryker and Drake release Cox.

BROOKS

Now, let's get moving.

Cox crosses to the next door. He takes several deep breaths and

looks back at the others. Brooks gives him a reassuring smile. Cox smiles back and opens the door.

INT. CUBE 21

Cox looks into the room, but before he can cast the boot, the door opposite him opens.

Someone's here. COX

The others gather around Cox to look as a young man enters the room. The name tag on his shirt reads: BLYTHE.

Hey there. BLYTHE

Blythe steps forward. Suddenly, Cox reacts to something.

Stop! COX

Blythe freezes. He looks around confused.

What is it? BLYTHE

In front of you. COX

Blythe squints at the space in front of him and sees a row of almost imperceptibly thin WIRES.

Get out! Get out of the room! BROOKS

Blythe turns to leave, but the wires surround him on all sides like a curtain. Blythe looks around helplessly for a way out.

Those wires will cut you to pieces! Jump! COX

Next, the wires twist around each other forming a mesh pattern. At the last possible instant, Blythe dives through the shrinking space between the wires. He rolls away from the trap as the wires wind into a tight knot.

Brooks and Cox pull Blythe into their room.

INT. CUBE 20

Blythe is sitting on the floor. His forearm has a long narrow cut

in it from where he made contact with a wire. Ryker examines the wound.

BROOKS

That was a very impressive escape.

BLYTHE

Dumb luck, that's all.

BROOKS

Better dumb luck than bad luck. Name's Brooks.

BLYTHE

Blythe.

BROOKS

You know anything about this place?

BLYTHE

Sorry, I'm as lost as you.

BROOKS

Well, we're looking for a way out. You can join us if you like.

BLYTHE

A way out?...I doubt it. We were handed one way tickets when they sent us here.

BROOKS

You think so.

BLYTHE

Sure. Why would anyone go to the trouble of constructing this if there was a way out?

BROOKS

There was a way in, there has to be a way out.

BLYTHE

Why?

BROOKS

Somehow we were brought in here. This structure can't be completely sealed.

BLYTHE

Maybe, it wasn't sealed then, but it is now.

BROOKS

In that case, we're just going to have to find a way to unseal it. But it's pointless to

throw around scenarios when we don't know what the situation really is.

BLYTHE

I suppose.

BROOKS

We just have to keep moving until we find out. You can join us if you want. These are good men. If they can't escape from here, no one can. So, what do you say.

BLYTHE

Sure, why not.

BROOKS

Good. Let's go.

Cox opens the next door, takes out the boot. Blythe looks at him quizzically.

BLYTHE

What's that for?

COX

Trust me, I know what I'm doing.

Cox casts the boot and reels it back in. He gives Brooks the nod. Brooks turns to Blythe.

BROOKS

The main thing is to keep a positive attitude. If we lose hope, then we are beaten. That's the most powerful weapon this place has against us. Understand?

Blythe nods.

BROOKS

That's the spirit. We're going to get out of here, don't you worry.

Brooks walks over to the door.

INT. CUBE 22

Brooks steps into the room. He turns to the others and motions for them to enter.

Suddenly, A LARGE METAL DISC shoots out of one of the walls and slices cleanly through Brooks' neck. His head rolls off his

shoulders and bounces on to the floor while the raw stump gushes a fountain of blood.

Jesus!
COX

Brooks' headless body lurches forward and collapses in the doorway. The group step back from the twitching corpse, horrified.

Brooks...
RYKER

Soon, the body falls still. Ryker turns to Cox angry.

RYKER
What the hell happened? I thought you knew what you were doing?!

COX
I don't know. The boot didn't set off the trigger mechanism. It happens sometimes. It's always a risk.

BLYTHE
You mean you're using a boot to set off the traps?

COX
It's primitive, but it's all we have. Unless someone can suggest a better system.

DRAKE
We're wasting our time discussing this let's just keep going.

COX
Alright, but who's going to take Brooks' place. Someone has to take charge.

They exchange glances.

DRAKE
What, for the honour of being a guinea pig? I'll pass.

BLYTHE
Don't look at me.

All eyes turn to Ryker.

COX
I nominate Ryker. All in agreement raise your

hands.

Everyone but Ryker raises their hands.

COX

Congratulations. You're the new leader.

RYKER

Doesn't look like I have much choice.
(sardonic) Thanks. Well, let's go then. Cox,
choose a door.

COX

One more thing. Before we start up, I motion
that we leave Ellis behind. It's a waste of
energy taking him along. Any objections?

RYKER

Yeah. If you want me as a guinea pig, then
he's coming along too. Anything else?

Silence from the others.

RYKER

Good. Drake, you're the biggest of us. I want
you to be in charge of moving Ellis. Blythe
will help you. Now, let's move, Cox.

Cox opens the next door. He checks it with the boot. It seems
alright.

COX

It's safe.

INT. CUBE 23

Ryker carefully surveys the room. He steps inside, stops, and looks
back at the others. They are all watching him apprehensively.

Ryker moves further into the room. Each step he takes builds the
tension.

CLOSE on Ryker trying to control his fear.

Suddenly, there is a loud sound from behind him. Ryker shuts his
eyes, expecting the end. Nothing happens. He turns to see...

LANG: a tall, thin man peering through a half open door.

LANG

You can relax. This room is safe.

Lang steps confidently into the room. Ryker signals for the others to enter.

RYKER

How do you know that?

LANG

I know where all the safe rooms are. Or at least I can find out. I'm Lang.

RYKER

Ryker.

The others enter with Ellis in tow.

LANG

This is quite a group you have assembled.

RYKER

We're looking for a way out. But we haven't had much success. We just lost a man.

LANG

Well, I don't know the way out, but I do have a system for identifying the safe rooms.

COX

How?

Lang crosses over to the series of engraved numbers.

LANG

The key is in these numbers. As you have no doubt noticed, every room has them.

COX

We thought they were just some kind of serial number.

LANG

That may not be entirely incorrect. But there is more than a casual relationship between them. After investigating several rooms, and comparing each set of numbers, I deduced a pattern that is shared between all the safe rooms. From that information was able to construct a formula for identifying which doors lead to safety and which do not. Here, I'll demonstrate.

*THIS SECTION WILL BE INSERTED AFTER DAVID HAS GIVEN US ALL THE NECESSARY INFORMATION.

LANG
...Therefore, that door leads to a safe room.
Go ahead try it.

RYKER
You sure this system is flawless?

LANG
Mathematically flawless.

RYKER
There isn't any chance you made a mistake?
Maybe you should double check your answer.

LANG
I never make mistakes.

Ryker eyes Lang, then the door. Cox steps up.

COX
Let me check it.

Ryker nods. Cox opens the door and carefully surveys the room.

COX
Alright, I don't see anything.

INT. CUBE 24

Ryker steps safely into the empty room.

RYKER
It's safe.

INT. CUBE 23

The others file past Lang into the next room.

INT. CUBE 24

There is a buzz of excitement as the implications of Lang's discovery sink in.

COX
I knew those numbers meant something.

RYKER
If only Brooks were here. He was right, we
just have to have some faith.

BLYTHE
This still doesn't mean there's a way out.

RYKER

No, but at least we can move around without the risk of being killed.

BLYTHE

A lot of good that does if we're just going to starve to death anyway

RYKER

Why are you always such a cynic?

BLYTHE

I'm just being realistic.

DRAKE

You're starting to get on my nerves, Blythe.

Lang steps through the doorway.

LANG

He's right. This isn't reason enough to celebrate yet. I've only solved part of the mystery. The big question still remains; which direction should we go in?

RYKER

I say we continue in one direction as we originally planned. Only now, we should be able to move more safely and efficiently.

Ryker turns to Lang.

RYKER

I take it, this means you intend to come with us.

LANG

Absolutely.

RYKER

Alright, this is how things are going to work from now on. Lang will be our navigator. Cox you double check each room for traps. Drake, Blythe and I will carry Ellis. Got that?

Everyone nods affirmatively.

RYKER

Time's running out. We have a system that works let's push ourselves to the limit and get out of here as fast as we can.

CUT TO:

INT. CUBE ROOMS - VARIOUS

MONTAGE of the group passing through the rooms with ever increasing skill and speed. We see:

Lang crouching next to a series of engraved number, doing calculations.

Cox opening a door, checking the interior of a room.

Ryker leading Drake and Blythe, who carry Ellis, into a room.

CUT TO:

INT. CUBE 25

The door opens. The group enters the room quickly and efficiently. They have obviously worked out a system to their movements. Cox enters first and holds the door open for Lang, who immediately locates the engraved numbers and starts calculating. They are followed by Ryker, Drake and Blythe carrying Ellis.

Where to next?

RYKER

Lang finishes his calculation.

The ceiling.

LANG

Drake boosts Cox up to the door in the ceiling. Cox tries to open the door, but it appears to be stuck.

COX

The door's stuck. I can't open it.

RYKER

Stuck? That's a first. Let me have a go.

Cox jumps down and Drake boosts Ryker up to the door. Ryker grips the door handle and twists it with all his might.

RYKER

It's really jammed.

Ryker takes a breath and tries again. This time the handle gives.

Got it!

RYKER

The door slides open.

INT. CUBE 26

Ryker pokes his head into the room to discover what was jamming the door:

AN ODD-LOOKING MAN

who he has inadvertently knocked against the wall. His name tag reads: EGAN.

RYKER

Hi there.

Egan presses himself fearfully against the wall.

RYKER

It's okay, I'm not going to hurt you.

COX (OS)

What's going on, Ryker?

RYKER

There's someone up here. He---

Ryker looks up in time to see Egan scramble through the nearest door.

RYKER

You fool, you'll kill yourself.

Ryker leaps into the room and chases after him.

INT. CUBE 27

Ryker bounds into the room and manages to tackle Egan before he can open another door.

RYKER

You idiot. What the hell are you trying to do?!

Egan is totally panicked. He struggles to break free, but Ryker manages to hold on to him.

RYKER

Relax, buddy. What are you so afraid of?

The others enter the room in the background.

COX

What happened?

RYKER

He tried to run away from me. He would have been killed if I didn't stop him.

Suddenly, Egan kicks Ryker in the chest, and grabs onto the nearest door. The others immediately descend on him, and pull him, screaming to the floor.

COX

Maybe he's some kind of spy.

DRAKE

Who are you? Tell us what you're doing here.

Egan doesn't speak. He just shakes his head fearfully.

COX

He doesn't want to talk.

Drake lifts Egan violently into the air.

DRAKE

Tell us or I'll brake every bone in your body.

Ryker puts himself between Drake and Egan.

RYKER

Let him go, Drake.

Ryker pushes Drake back a half-step.

RYKER

He's no spy. He's just scared, that's all. (turns to Egan) Don't be afraid. we're all in this together. We're all looking for a way out. We want to help you. Understand?

Egan looks at him blankly.

RYKER

What's wrong with you?

BLYTHE

Can't you see, he's simple. That's why he's here. Unfit for society.

RYKER

Can you talk?

Egan doesn't respond.

COX

Great, a retard. Just what we need. I suppose, Ryker, you want to take him along too?

RYKER

I don't see what choice we have. If we leave him, he's done for.

COX

Exactly. Don't you see, he's been planted here to slow us down even more.

DRAKE

Cox is probably right.

RYKER

Maybe so, but that isn't an excuse to abandon him. Besides how much trouble can he be?

COX

Every bit of wasted energy is a point against us. I say we leave him.

LANG

Why don't we vote on it then. All in favour of leaving...(reads name) Egan here, raise your hand.

Cox and Drake lift their hands.

LANG

All in favour of taking him with us...

Ryker and Lang raise their hands.

RYKER

Blythe, raise your hand.

BLYTHE

I have no opinion. What difference does it make if we're all going to die anyway.

RYKER

Egan, raise your hand. You want to come with us don't you. Just lift your hand up.

Egan looks confused. Ryker tries lifting his hand for him.

COX

Give it up, Ryker. He obviously doesn't know what you're talking about.

LANG

So the count is two in favour, two against and two undecided. A deadlock.

RYKER

Well, since I seem to be in charge, I think my vote should have some extra weight to it.

Ryker grabs Egan by the arm.

RYKER

He's coming with us.

Ryker hands Egan over to Blythe.

RYKER

And you're going to look after him, Blythe.

BLYTHE

Why me?

RYKER

Because it's time you made yourself useful.

DRAKE

Hold on, Ryker. I haven't said anything about Ellis because you picked him up before I met you, but this is different. You're putting all of us in jeopardy by taking him along. He can't come with us.

RYKER

It's not your decision Drake. You voted me leader.

DRAKE

Cut this "leader" crap. I'm telling you he's not coming. Don't make me force you to agree.

Drake and Ryker square off in the centre of the room. It looks like there's going to be a fight.

LANG

Gentleman, stop this right now. we can't afford to fight. We must keep moving. Surely we can compromise.

Lang steps between them.

LANG

Let's give Egan a chance. If he becomes a burden, we can let him go later. But for now,

let's work together. Agreed?

Drake and Ryker relax a little.

Agreed.

RYKER

Drake?

LANG

Agreed. But one slip up and he's gone. Got it?

DRAKE

CUT TO:

INT. CUBE 28 - LATER

The group standing in another room waiting for Lang to complete his calculations. Blythe trying to communicate with Egan.

Try to say my name, Egan. Blythe. Go on I know you can say it.

BLYTHE

Egan shakes his head.

It's easy, one syllable. Billyyytthhhe.

BLYTHE

Egan remains silent. Blythe throws up his hands in frustration. Lang locates the next door.

That door.

LANG

Let's go.

RYKER

Cox opens the door and checks the room. Drake, and Blythe pick up Ellis. Suddenly, Blythe is inspired.

Egan, come here. Hold on to this.

BLYTHE

Blythe hands his half of Ellis to Egan.

That's a boy. Good work.

BLYTHE

Egan smiles. Blythe follows Egan and Drake as they carry Ellis through the doorway

INT. CUBE 28

Lang goes to work calculating the next move.

BLYTHE

Now, set him down.

Blythe guides Egan as he sets Ellis down.

BLYTHE

That's it.

Lang finishes his calculation.

LANG

That door.

Cox moves to the next door. He sees Blythe coaxing Egan to pick up Ellis again.

COX

Got him doing your work for you, Blythe.

BLYTHE

Just making sure he's useful.

COX

Maybe we should leave YOU behind.

DRAKE

I'd be for that.

RYKER

Cut the static. Let's keep moving.

Cox opens the door.

INT. CUBE 29

Cox pokes his head into the room.

Suddenly, a STREAM OF LIQUID shoots out of the floor, spraying Cox in the face.

INT. CUBE 28

Cox recoils into the room screaming. His face melts away as the liquid burns through his skin. Ryker tears off his shirt and tries to absorb the acid, but it's too late. Cox's screams have been reduced to a weak gurgle. His body falls still, and his last breath escapes in the form of a few bubbles that rise from his mouth cavity. Ryker checks his pulse.

RYKER

He's dead. What the hell happened.

DRAKE

That room was rigged. Lang must have made a mistake.

LANG

Impossible, I don't make mistakes.

RYKER

Well, double check it in case the impossible happened.

Lang reworks his calculations.

LANG

There's no error. That room should be safe.

RYKER

Well, why isn't it?

LANG

It has to be something wrong with the formula. Some variable that I haven't accounted for.

BLYTHE

Looks like we're stuck again.

DRAKE

It almost sounds like you're happy about it.

BLYTHE

It was bound to happen eventually. Things were going too easily.

RYKER

I say we resurrect the boot method and take our chances.

LANG

Let's not be too hasty. I'm certain, if I have some time to work on this problem, I can solve it.

RYKER

Alright. We can take the opportunity to rest and build up our strength. Drake, help me move him (referring to Cox) out of the room.

Ryker and Drake carry Cox over to a door and drop him into the previous safe room. Lang gets to work.

DISSOLVE TO:

INT. CUBE 28 - LATER

Lang is still sitting next to the engraved numbers. His brow is furrowed and he rubs his chin, apparently in deep thought. Egan walks quietly into FRAME and crouches next to the numbers. He runs his fingers over their indented forms.

LANG

You like numbers, Egan?

Egan smiles and nods. Ryker enters the scene, grabs Egan by the arm and leads him away.

RYKER

Egan, you shouldn't disturb Lang.

Ryker sits Egan next to Blythe, who is reclining against the wall with his hands behind his head.

RYKER

Your supposed to be keeping an eye on him, Blythe.

BLYTHE

I am.

RYKER

That means preventing him from bothering Lang.

BLYTHE

Okay, no problem.

Ryker bends down and grabs Blythe by the collar.

RYKER

You better work on that attitude, buddy. I've been fighting apathetic bastards like you all my life. You either pull your own weight, or get out.

Ryker drops Blythe and walks away. Blythe turns to Egan.

BLYTHE

How do you like that. Me, apathetic. I never heard of such a thing.

CUT TO:

Ryker approaches Lang.

RYKER

How's it coming?

LANG

Not so good. And yet, I know the answer must be right in front of me.

RYKER

Why don't you rest for a few minutes? It might help you loosen up.

LANG

That's probably a good idea.

Lang turns away from the wall and notices everyone is sleeping.

LANG

They're all asleep.

RYKER

It's a good thing. They're going to need their strength. How are you holding out?

LANG

I'm okay.

RYKER

Lang, what do you think our chances are?

LANG

Not very good. Still there is clearly an order and pattern to everything here. Everything is symmetrical. There is a mathematical meaning to it all. I am certain that it is a solvable puzzle. What I don't understand is the purpose of it. I mean, this seems like a ridiculously elaborate way of executing us. At the same time, it doesn't function like a prison. We can move about freely. It's almost as though they wanted us to escape.

RYKER

In that case, I wish they would lend a hand.

LANG

How about you. What do you think our chances are?

RYKER

The odds are obviously stacked against us. We're burdened with a lot of weight.

LANG

Ellis and Egan?

RYKER

Yeah, but also Blythe. I know his type, and I don't trust him. I feel like you're the only one I can depend on.

LANG

What about Drake?

RYKER

He's dangerous. I'm glad he's on our side. Interesting lot we have here. I wonder where they're all from. What did you use to do, Lang?

Lang is obviously getting sleepy. His eyelids droop as he speaks.

LANG

I was a cryptographer.

RYKER

A what?

LANG

Decoder. I worked for the government. I used to do essentially the same thing that I'm doing now, only I was behind a desk. It was a good job. I liked it.

RYKER

That's interesting, but what did you do to get yourself in here?...Lang?

Ryker looks over. Lang is sound asleep.

DRAKE (VO)

Wake him up.

Drake is standing next to Ryker.

DRAKE

There's no time to waste.

RYKER

Let him sleep for a few minutes. He's no use to us if he can't think straight. You should get some more sleep too.

DRAKE

I don't want to sleep. I want to get out of

here. Sitting in this room is driving me nuts.

RYKER

I know. I can't take it much longer either. But we have to be patient. Lang's on to something.

DRAKE

I'm not known for my patience.

Drake paces around, irritated.

DRAKE

What are you doing here anyway, Ryker? You don't look like a dangerous criminal to me.

RYKER

Only dangerous to some. I was the head of an underground anti-government newspaper. I managed to scare a few important people.

DRAKE

A radical. I should have known.

RYKER

How about you?

DRAKE

I didn't have such a noble profession. I killed people for money. I was very good at it though.

BLYTHE

No doubt.

DRAKE

I was a freelancer. I never had an affiliation to any one organization. On a couple of occasions, I was even contacted to kill my old bosses.

RYKER

Not many jobs give you the opportunity to do that. How did they catch you?

DRAKE

Accounting. See, the organization I was working for at the time was keeping a record of their payroll. When the authorities got a hold of that book, they also got me. But I was a fall guy. There were important names in that book who were never touched. If I get out of

here, the first thing I'm going to do is find the people who put me behind bars and pay them back for the hell I've been through.

RYKER

Guess we all feel the same way.

BLYTHE (OS)

Ryker, get over here!

Ryker and Drake turn to see Blythe and Egan kneeling next to Ellis who is now conscious. Ryker and Drake rush over to him followed by Lang who has been woken by the commotion. Ryker checks Ellis' pulse.

RYKER

Can you hear me, Ellis?

Ellis tries to speak, but only manages to cough weakly.

RYKER

It's okay. You don't have to talk.

Ellis squints and tries to orient himself.

ELLIS

Wh--- What's going on? Where am I?

RYKER

You suffered a concussion. You've been unconscious for several days.

Ellis looks around the room. Suddenly, his eyes fill with a terrible recognition. He sits bolt upright.

ELLIS

Oh, no. No this can't be happening. How did I get here?

RYKER

Like the rest of us. You dropped in. That's how you were knocked in the head.

ELLIS

There must be some mistake. I'm not supposed to be here.

Ellis painfully lifts himself up to his feet, and screams heavenward.

ELLIS

This is Derek Ellis! Get me out of here!

There's been a mistake! I'm not a criminal!

Ellis loses his balance and falls forward. Ryker manages to catch him.

RYKER

Help me with him. He's out of his mind.

The group lower Ellis to the floor and hold him there.

ELLIS

Let go of me. Let go!

RYKER

Calm down, Ellis. We're here to help each other.

ELLIS

Nothing can help us now. Those bastards. I should have known this would happen.

RYKER

Listen to me. You have to get a grip on yourself. We're not in an ordinary prison. This is some kind of maze. There's no---

ELLIS

Food or water, I know.

RYKER

You do?

ELLIS

Of course. I helped design it.

A stunned silence hits the group.

LANG

Come again?

ELLIS

I'm one of the chief engineers. And I'm not supposed to be here.

Suddenly, Drake grabs Ellis by the collar.

DRAKE

You son of a bitch.

Ryker pushes Drake's hand away from Ellis.

RYKER

Drake, are you nuts. Let go of him.

DRAKE

This guy's one of the bastards who built this place. And to think we've carried him all this way. We should have thrown him to one of his own traps.

RYKER

He might be our ticket out.

BLYTHE

If he's really one of its designers then what's he doing here?

ELLIS

They wanted to keep me quiet. Everyone involved in the program disappeared. I'm sure some one's having a good laugh at the irony of throwing me in my own prison.

LANG

And is that what this place really is, a prison?

ELLIS

Not exactly. It's more like an experiment using prisoners.

RYKER

An experiment for what purpose?

ELLIS

Behavioral. To test endurance, resourcefulness and so on. We're being monitored all the time. The purpose is to see if we can solve the puzzle.

LANG

But does this puzzle have a solution?

ELLIS

Yes. There is a way out. We can survive, but the odds are very much against it.

RYKER

Do you know the solution?

ELLIS

No. I only worked on a certain elements of the design. I was never given access to the whole picture.

RYKER

Tell us what you do know.

ELLIS

As you have probably surmised already, this place is designed on the principals of symmetry. All the rooms are perfect cubes. In fact, the entire structure is one big cube composed of smaller cubes. It is surrounded by an outer shell. The key to getting out is to pass through that shell.

LANG

How big is it?

ELLIS

Twenty rooms across and twenty stories high.

RYKER

How do we avoid the traps?

ELLIS

I...I'm not sure. There are parts that I can't remember. The concussion seems to have affected my memory. It has something to do with the numbers on the walls.

RYKER

We've gone that far on our own.

ELLIS

They have some kind of significance. If only I could remember.

DRAKE

Quit holding back, Ellis.

ELLIS

I'm not holding back. I want to get out of here as much as you do.

LANG

Maybe I can help you. I was a cryptographer for the bureau of investigation. I specialize in number codes.

ELLIS

What's a bureau member doing here?

LANG

A similar situation as yours. To keep me quiet. I decoded several accounting books of a

crime organization. The information that I uncovered linked some high ranking officials to organized crime. Before I could present my findings I was arrested on some phoney allegation and then sent here.

CUT TO Drake as the realization begins to sink in.

DRAKE

Did those books lead to anyone's conviction?

LANG

Possibly. I'm not sure.

Ryker suddenly sees what Drake is driving at.

RYKER

Just a second, Drake. Don't jump to---

Drake lunges at Lang and knocks him to the ground, strangling him.

LANG

Get this maniac off of me!!

Ryker jumps on Drake and tries to wrench him off Lang.

RYKER

It's not his fault, Drake! He was only doing his job!

DRAKE

This prick is the reason why I'm here. I'm going to kill him!

RYKER

Lang's our only hope of getting out of here! We need him!

Drake has past the point of reason. Lang struggles helplessly in his grip.

RYKER

Let him go right now. I'm warning you!

Drake won't let go. Ryker puts him in a strangle hold. Drake continues to choke Lang.

RYKER

Blythe! Help me get him off of Lang!

Blythe backs away fearful.

RYKER

Damn you, Blythe!

Ryker's efforts seem to be having some effect. Drake's grip loosens and Lang manages to break away.

RYKER

Are you going to behave yourself, Drake?

Drake doesn't answer. Ryker tightens his hold on Drake's jugular.

RYKER

Answer me!

A moment's pause, then Drake weakly nods his head.

RYKER

Good.

Ryker releases him. Drake falls to the floor, gasping for breath. Ryker offers Drake his hand in a friendly gesture. Drake accepts his hand, but then throws Ryker into the wall. In a flash, Drake is on him. They fight fiercely.

ELLIS(OS)

That's it! I remember! The numbers, I know what they mean! Stop it! Stop fighting!! You fools. I have the answer!

Ryker and Drake break away from each other momentarily. Ellis is crouching next to the engraved numbers.

ELLIS

Listen to me. I know what these numbers mean now. They're not just random. They're Cartesian Co-ordinates.

RYKER

What are you talking about?

LANG

Cartesian Co-ordinates are a way of plotting points in three dimensional graph.

DRAKE

So.

LANG

So, these numbers are giving a location in space. Presumably telling us where this room is in the maze. Like co-ordinates on a map.

RYKER

And knowing where we are is the first step to finding a way out.

ELLIS

Exactly.

DRAKE

So, where are we?

ELLIS

These aren't the actual co-ordinates. They're encoded in these numbers.

LANG

Do you remember how they are encoded.

ELLIS

No.

DRAKE

Great. A lot of good that does us.

ELLIS

It wasn't anything complicated. Simple division. It's all factored by one number. But what is it?

Everyone thinks.

BLYTHE

Six?

ELLIS

Yes! That's it! How did you guess?

BLYTHE

We're in a cube: six sides.

Ellis rips a button off his shirt and draws on the floor with it.

ELLIS

(TECH: Ellis decodes number)

LANG

If the cube is twenty rooms long that would place us only a few rooms away from the edge.

RYKER

We're almost there.

DRAKE

Let's go.

LANG
What about the traps.

RYKER
I say we risk it. If we're only a few rooms
away how bad can it be?

CUT TO:

INT. CUBES - VARIOUS

The group moving through various rooms, all the while Lang is checking the co-ordinates.

At one point, Lang stands in front of the engraved numbers with a puzzled expression. Ryker approaches him.

RYKER
What's wrong, Lang?

LANG
These co-ordinates (*TECH). They are very odd.
If they were correct, they would place this
room somewhere outside the cube.

RYKER
Well, we're obviously still in the cube. Don't
worry about it. Let's just keep moving.

CUT TO MONTAGE:

The group testing doors. Almost every room is rigged. We see different boots destroyed in different ways.

In one room, the boot melts.

In another room, the boot is frozen.

In another room, the boot explodes.

DISSOLVE TO:

INT. CUBE 29

The group is gathered around a door.

LANG
Well, this is our last opportunity. We've
checked every surrounding room. They're all
rigged.

RYKER
And you figure this will be the last room
before the edge?

ELLIS
It should be.

Ryker opens the door. He holds the boot up, ready to cast it.

RYKER
Let's do it.

As soon as Ryker speaks SEVERAL SPIKED POLES pop out of the walls.
After a moment, they retract.

RYKER
What the hell?!

Again the spikes emerge from the walls.

LANG
The trap must be sound activated.

Lang shouts into the room. The spikes re-appear.

RYKER
Well, that's it. The edge is totally
surrounded by traps. We're going to have to
find another way around.

BLYTHE
We could just run into more traps.

DRAKE
I'm going to cross it.

RYKER
Drake, no. It's too dangerous.

DRAKE
Time's running out. Blythe's right. Who knows
how many traps we'll have to spot before we
find a break. Just looking is a risk.

Drake takes off his boots and climbs up on the frame of the
doorway.

DRAKE
Take these (handing boots to Ryker), and keep
it quite.

INT. CUBE 30

Drake steps gingerly into the room. The others watch from the doorway. Each step Drake takes is met with mounting, silent dread.

CLOSE on the group watching fearfully. Every tiny sound is distorted grossly out of proportion.

FOLLOWING Drake: His breathing sounds very loud. He tries to suppress it. Finally, he reaches the opposite door. He grips the handle and carefully turns it. The lock emits a muted 'click' sound as it disengages. Instantly, a spiked pole shoots out, narrowly missing Drake.

After a few moments, the pole retracts into the wall. Drake slides the door open and crawls through. He motions to the others to join him.

Lang looks to the others, then, volunteers himself to be the next man up. He climbs through the opening and quietly moves through the room to the other side. Drake helps him through the door.

Next, Blythe crosses over.

Now, it's Egan's turn. Ryker helps him into the room and sends him on his way.

FOLLOWING Egan: He moves fearfully through the room. He looks up to Drake, Blythe, and Lang who motion to him to continue towards them. Egan steps forward, but then, abruptly stops. The bottom of his pant leg has caught on the door handle in the floor. He tries to pull his leg away, but only manages to tangle the material more. Egan looks helplessly to the others.

Ryker enters the room. Egan looks panicky. Ryker raises a finger to his lips and gives Egan a reassuring smile. He silently bends down to untangle the material from the door handle.

BACK TO the others looking on apprehensively.

Ryker gently rotates the handle part way into the open position, and unravels the torn cloth. He stands and leads Egan to the other side. They climb into the next room.

Only Ellis is left. He enters the room and moves slowly to the others. As he passes the centre of the room, he notices the handle in the floor is still in the open position. It is slowly sliding back into the closed position. Ellis tries to dash to the other end, but it's too late. The handle snaps back with a loud "click".

Instantly, the spiked poles thrust out of the walls impaling Ellis just short of the exit.

INT. CUBE 31

The group stare disparagingly at Ellis' twisted form.

RYKER

Damn.

DRAKE

There goes our only source of information about this place.

RYKER

Maybe he has taken us as far as we need to go. Let's see what lies beyond the next door.

Lang crosses over to the next door.

LANG

This should be the one.

RYKER

Open it.

A moment of breathless anticipation, and then...

DRAKE

Please God, let there be sunshine.

Lang opens the door to reveal UTTER BLACKNESS. Ryker moves close to the door and stares into the nothingness.

RYKER

What is it?

BLYTHE

Nothing.

LANG

Ellis said the cube was surrounded by an outer shell. Somehow we have to penetrate it to get out.

Ryker sticks his head through the doorway.

DRAKE

See anything?

EXT. CUBE

EXTREME WIDE SHOT of the exterior of the cube. The open doorway only appears as a small square of light in a great sea of blackness. Ryker leans through the opening and looks around.

RYKER

No. It's pitch black.

INT. CUBE 31

Ryker leans back into the room.

RYKER

There could have been a catwalk or a bridge right in front of me and I wouldn't have been able to see it.

Ryker starts unbuttoning his shirt.

RYKER

Take off your shirts and tie them together. I'm going outside.

DISSOLVE TO:

A SHORT WHILE LATER: The group stand in a row, extending from the doorway. In their hands they hold a "rope" of shirts. The end of which is tied around Ryker's waist. He climbs up onto the frame of the doorway.

RYKER

Let me down slowly.

The others feed Ryker slack as he steps out over the threshold.

EXT. CUBE

Ryker is lowered into the darkness. He runs his hands along the surface of the cube. Then, reacts to something.

RYKER

Hold on. I feel something. It feels like a doorway.

Ryker opens the door. He squints as light pours out the opening.

INT. CUBE 32

Ryker is staring into the room below.

RYKER

It's just another room.

EXT. CUBE

Ryker shuts the door.

RYKER

Hold on tight. I'm going to see if I can swing to the outer wall.

Ryker pushes himself away from the cube and swings outward like a pendulum.

INT. CUBE 31

The group are tugged forward by Ryker's weight.

EXT. CUBE

At the apex of his arc, Ryker reaches out into space, but doesn't touch anything. He swings back to the cube.

RYKER

I'm going to try again.

Ryker pushes himself harder.

INT. CUBE 31

The group brace themselves against Ryker's weight. In CU we see the material in of one of the shirts rubbing against the frame of the doorway.

EXT. CUBE

Ryker swinging forward. He reaches out into the blackness, but is unable to make contact with the outer shell. He swings back to the cube.

RYKER

One more time.

DRAKE (OS)

Hurry. You're starting to get heavy.

Ryker pushes himself forward with all his might.

INT. CUBE 31

Again the group lurch forward. We see the portion of material that is rubbing against the door frame is starting to tear.

EXT. CUBE

Ryker reaching outward in vain.

INT. CUBE 31

Suddenly, there is a tremendous RUMBLE sound and the entire room shakes. Everyone falls forward, the rope slipping from their grasp.

EXT. CUBE

Ryker falls several metres, but suddenly stops with a jerk. He swings back into the cube, hitting it hard.

INT. CUBE 31

Drake has caught the very end of the rope. He is literally leaning out the doorway. He is fighting to maintain his hold. Blythe and Lang rush over to help him.

EXT. CUBE

Ryker swinging in space. Blood trickles down his forehead.

RYKER
What's going on up there?

INT. CUBE 31

LANG
Get up here fast, Ryker. We nearly lost you.

Drake, Blythe, Lang, and Egan begin to pull the rope back.

EXT. CUBE

Ryker climbs back up toward the others.

RYKER
I'm coming up.

INT. CUBE 31

The group pull on the rope. Unbeknown to them, the tear in the rope is getting worse.

EXT. CUBE

Ryker is getting close to the others.

RYKER
Almost there.

INT. CUBE 31

The group straining. Suddenly, the rope rips.

EXT. CUBE

Ryker drops a couple feet. He now sees the tear in the rope. There is only a thread preventing him from falling into oblivion.

Ryker clenches his teeth and pulls himself up as fast as he can.

CLOSE on the torn material it tears further.

Ryker is a very short distance away from the door frame. He reaches for it.

The rope snaps!

But Ryker is saved as a large hand shoots out and catches him by the wrist. He looks up to see that he is in the powerful grip of Drake.

Ryker smiles relieved. Drake starts to pull him up, but then, stops.

CLOSE on Drake as he realizes the potential of this opportunity.

CLOSE on Ryker as he registers what is about to happen.

Drake releases his grip.

IN SLOW MOTION WE SEE: Ryker fall out of sight into the blackness below. His cry rings out for several long seconds before it fades to nothing.

INT. CUBE 31

Drake leans back into the room. Everyone else is in shock.

DRAKE

I'm sorry, he slipped.

ON BLYTHE. For the first time, a hint of outrage and anger surfaces.

BLYTHE

Slipped!?!... You murdering bastard, you let him go.

Blythe charges Drake, but is easily disposed of by a blow to the back of his head. Drake steps over Blythe's crumpled body.

DRAKE

Yeah, you're right. I let him go. So what. I was sick of his self-righteousness. He put himself in a vulnerable position and I took advantage of it. What are you going to do about it?

Drake looks from Blythe to Lang to Egan. All are silent.

DRAKE

That's what I thought. Ryker had his chance to get us out of here. He didn't succeed. Now, we're going to do it my way.

Drake grabs Blythe by the scruff of the neck and lifts him to his feet.

DRAKE

You're going to lead the way.

BLYTHE

You mean, I'm going to be the bait.

DRAKE

That's right. We're going to keep moving along the edge until we find the exit.

BLYTHE

You're wasting your time, Drake. You'll never find your way out like that. It's too easy.

DRAKE

I don't call this easy.

BLYTHE

It's too obvious. Whoever designed this place would never have made the solution so simple. Tell him, Lang.

LANG

He's right. We still don't understand the workings of the cube. We're fumbling in the dark. What we need to do is work this out intelligently.

DRAKE

There's no time to think. We have to move.

LANG

Just moving directionlessly from room to room isn't going to get us anywhere.

DRAKE

It will get us further than just sitting here playing with numbers.

Drake pushes Blythe to a door.

DRAKE

Open the door, Blythe.

Blythe starts to take off his boots.

DRAKE
Forget the boots! It's a waste of time. Just
go in!

BLYTHE
Are you out of your mind.

DRAKE
Do it!

Blythe opens the door.

DRAKE
Now!

Drake pushes Blythe through the door.

INT. CUBE 33

Blythe tumbles into the room. The room is safe. Drake and the
others follow.

DRAKE
Open that door.

Drake points Blythe to the door leading to the exterior of the
maze. Blythe crosses over to it, opens it to reveal blackness.

BLYTHE
Nothing.

Drake pushes Blythe to the next door.

DRAKE
Open it.

BLYTHE
You're wasting your time, Drake.

DRAKE
Shut up and get in there.

Blythe opens the door to the next room. He looks inside.

INT. CUBE 34

Blythe framed in the doorway.

Go on!

DRAKE (OS)

Blythe looks worried.

BLYTHE

I have a bad feeling about this one. Let's try another.

Drake steps up next to Blythe.

DRAKE

Don't make me force you.

Blythe steps anxiously into the room. Nothing happens. The others enter. Again, Drake points to the door leading to the exterior of the maze.

DRAKE

Open it.

BLYTHE

There isn't going to be anything---

DRAKE

I said open it!

Blythe opens the door. Sure enough, there is nothing behind it but impenetrable blackness.

DRAKE

Open the next door

BLYTHE

This isn't going to get you far, Drake. Soon I'm going to be killed. Then, what are you going to do?

DRAKE

I'll use him.

Drake motions to Egan.

DRAKE

Now, open the door.

Blythe looks back at him. He knows it's pointless to resist. He looks over to Lang, then Egan. They are powerless.

CLOSE on Egan. A small tear forms on the crest of his eye, breaks free, and slides down his cheek.

DRAKE

Give me some answers, Lang. What's happened?

Lang shakes his head. He is genuinely baffled.

DRAKE

Aren't there any options?

Lang looks at him blankly. Drake shouts heavenward.

DRAKE

You bastards! You can't let us die like this!
Help us! Someone help us!!

Drake's request is met only with silence. He slides down to the floor, defeated.

LANG

I don't know what to do.

ON BLYTHE

as he eyes each of his companions. They look more dead than alive. Malaise and hopelessness fills the tiny room. Suddenly, something inside Blythe comes alive. It is as though this bleak image has inspired him. He stands.

BLYTHE

So, that's it? We're all giving up? We're just going to call it quits after all we struggled through?

DRAKE

I thought you were a pessimist, Blythe.

BLYTHE

No, I'm a realist. And I can see that this is exactly what they want us to do. That's the experiment: to see how much we can take before we're crushed. Well, I'm not about to let their experiment succeed.

LANG

Do you have some special insight that your not sharing with us?

BLYTHE

No, I don't know. Maybe we're not looking at this the right way. Maybe we didn't go in a circle. Maybe we have been doing the right thing.

LANG

But how do you explain Cox. He didn't just stroll in here.

Blythe's face lights up.

BLYTHE

Maybe he did!

DRAKE

You've gone completely loony, Blythe.

BLYTHE

That's it! We didn't come to him, he came to us!

LANG

What are you talking about?

BLYTHE

What if the rooms are moving. What if they were shifting all this time, so that the configuration of the rooms was always changing. That would explain why Cox is here now, when he should be way behind us.

LANG

That would also explain why the formula stopped working. When the rooms were static it worked, but once they started moving it failed. THAT is the missing variable.

BLYTHE

And that's why the room shook when we nearly dropped Ryker. That's what those strange rumbling sounds are. They're rooms shifting!

LANG

That's what the cube is; A big moving puzzle, and each room is a piece!

Lang jumps to his feet. He rushes over to the room's engraved numbers. The others crowd around him.

LANG

I've got it! I know what these other numbers are now! They are all the permutations of this room!

DRAKE

What? Permutations?

LANG

This is a list of all the co-ordinates that this room passes through. Using these numbers you could plot the course that this room travels on a graph.

BLYTHE

But which co-ordinate are we at now?

Lang thinks for a moment, and then...

LANG

Follow me.

Lang runs into the previous safe room. The others follow.

INT. CUBE 34

Lang and the others are huddled around this room's engraved numbers.

LANG

We know what the co-ordinates are for the starting point of these two rooms and we know the paths that they both take. All we have to do is find the co-ordinates where they would be adjacent to each other, and that will tell us where we are now. Blythe, go into the other room and list off each group of permutations.

Blythe moves back into Cube 35.

BLYTHE

*TECH: LISTS CO-ORDINATES.

As Blythe reads off the co-ordinates, Lang compares them to the co-ordinates in front to him. When the two connect, Lang shouts out...

LANG

That's it. This is where we are. (*TECH: CO-ORDINATES)

Blythe returns to the room.

LANG

I wonder what happens when the rooms have run through all their permutations?

BLYTHE

They probably go back to where they started.

LANG

Hmmmm, interesting. The initial configuration of safe rooms followed a pattern of (*TECH).

Lang rips a button off his shirt and uses it to scratch numbers on the floor. He draws a box around each co-ordinate to represent a room. They form a coil pattern, like a spiral stair case or a DNA strand.

LANG

They are all in a row. You could walk from one end to another and never encounter a trap.

Lang looks at the numbers closely. CUT CLOSE to the box at the very top.

LANG

There's something familiar about that number. What is it?

CUT BACK to the number again, then DISSOLVE TO:

FLASHBACK:

Lang observing a very similar number in another room. Only one digit is different.

CUT BACK TO:

INT. CUBE 34

Lang suddenly enlightened.

LANG

We passed through a room with the co-ordinates (*TECH). It wasn't supposed to be there. It wasn't supposed to exist. It was like an extra room. A room that in the initial configuration would be EXTERNAL to the cube, placing it right here!

Lang dramatically draws another box at the end of the line of boxes.

BLYTHE

The bridge!

LANG

And it only comes around once every cycle. THAT is our exit gentlemen. In essence, the cube is a big combination lock. When all the rooms align into this configuration, it opens up. Then the rooms fall out of order and it

closes.

DRAKE

So you're saying, there's a way out of here?

LANG

Yes, for a brief period of time, and then you must wait for the rooms to run through their cycle before it will open again.

DRAKE

Well, what are we waiting for, let's go!

LANG

Not so fast, you're forgetting something.

DRAKE

What?

LANG

The traps.

BLYTHE

Well, now that we know how the rooms move, can't we just incorporate that information into the old formula?

LANG

Yes, but there's one problem. I would need a calculator to do it. You see, the equation would be (*TECH FORMULA 2). I could never solve such a complex calculation in my head.

DRAKE

Great. So what you're saying is we know the way out, but we might not be able to get to it.

LANG

Even if we make it past all the traps, we would be moving so slowly, we probably wouldn't make it in time for the alignment. We are already four fifths of the way through the cycle.

BLYTHE

Damn.

A contemplative silence falls over the group. Then...

EGAN

Four.

Everyone turns to Egan, astonished at hearing him speak.

BLYTHE

Egan, you can talk.

EGAN

Four. The answer is four.

LANG

That's the answer to the calculation?

EGAN

Yup.

BLYTHE

Why haven't you ever spoken before, Egan?

EGAN

Nothing to say.

LANG

You like numbers, don't you?

Egan nods his head.

DRAKE

You don't believe this retard knows math, do you?

LANG

Egan, what's the square root of twenty-five?

EGAN

Five.

LANG

What's the square root of one-hundred and forty-four?

EGAN

Twelve.

LANG

One thousand and twenty four?

EGAN

Thirty-two

LANG

Four thousand five hundred and sixty?

EGAN

Sixty-seven point five two seven seven seven
two zero seven.

Lang turns to the others, smiling.

CUT TO:

INT. CUBE 36

The group enter the room.

DRAKE

Idiot savant, huh?

BLYTHE

That's right. And you didn't want to take him
along.

Lang moves up to the next set of engraved numbers. Egan joins him.
They do their calculations. Lang points to the next door. They open
it and move through.

INT. CUBE 37

Lang and Egan calculating. Drake interrupts them.

DRAKE

How much further to go?

LANG

Well, we are at (*TECH), and we need to get to
(*TECH). So if we're lucky enough to find a
fairly direct root, probably another ten to
twelve rooms before we reach the centre. Once
we get there we should be able to move
directly to the exit room without encountering
any trapped rooms.

BLYTHE

And how much time do we have left?

LANG

Not long. Every time you hear a room move that
means the cube is one step closer to aligning.
If we miss the alignment, we'll be die long
before the cycle repeats itself. This is our
only chance.

An OS rumble is heard, as if to emphasize Lang's point.

DRAKE

Then, stop talking and get working.

Lang and Egan locate the next room.

LANG

That way.

Drake opens the door and passes through, followed by Lang. Blythe steps part way through the door, when suddenly the room shakes.

INT. CUBE 37

Blythe tumbles into the room. Cube 36 is moving!

BLYTHE

Egan, get in here! Hurry!

But it is too late. The door way is quickly obscured as Cube 36 moves to a new location. Egan cries out in vain as he is carried off inside the room.

BLYTHE

Egan!

DRAKE

Son of a bitch! there goes our calculator.

LANG

Quiet.

They listen intently. Egan can be heard vaguely in the distance.

LANG

He isn't far away.

BLYTHE

Egan, don't move! Stay where you are and we'll come and find you.

Blythe crosses over to a door.

BLYTHE

I'll be right back.

DRAKE

Hurry.

Blythe opens the door. He throws his boot into the room. Nothing happens. He passes through the doorway.

INT. CUBE 38

Blythe calls out into the empty room.

Egan!

BLYTHE

INT. CUBE 39

The door opens. Blythe tosses the boot, enters the room. He hears a muted cry coming from below. Blythe opens the door in the floor.

Egan?!

BLYTHE

The room is empty. Blythe lowers his boot into the room below. It seems safe. He drops into it.

CUT TO:

INT. CUBE 37

A loud rumble as a another room moves somewhere in the maze.

DRAKE

Come on Blythe, hurry.

Lang is studying the numbers on the wall.

CUT TO:

INT. CUBE 40

Blythe moving around the empty room, calling out...

BLYTHE

Egan, where are you?!

Suddenly, a door opens to reveal Egan. He runs tearfully into the room.

CUT TO:

INT. CUBE 37

Lang kneeling next to the numbers. Suddenly, he is struck by a realization.

LANG

My god, the next permutation for this room takes us directly to the centre of the cube.

DRAKE

What are you saying?

LANG

We don't have to leave this room. It will take us to exactly where we want to go.

Lang jumps to his feet and rushes over to the door Blythe went through. He opens it and shouts at the top of his lungs.

LANG

Blythe, get back here as fast as you can!

A loud rumble sounds from outside the room.

CUT TO:

INT. CUBE 40

Blythe trying to boost Egan up to the room above. With some difficulty, Egan manages to open the door and crawl in.

BLYTHE

Help me up, Egan.

Egan extends his hand. Blythe jumps up and grabs it, but he's too heavy. Egan can't lift him up.

CUT TO:

INT. CUBE 37

Lang calls out again.

LANG

Blythe, move it!

CUT TO:

INT. CUBE 40

Blythe hears Lang's call.

LANG (OS)

Get back here, Blythe! Right away!

BLYTHE

Come on Egan. You can do this. I know you can.

Blythe jumps up, grabs Egan's hand. Egan pulls with all his might, lifting Blythe up just far enough that he can grab the door frame.

INT. CUBE 39

Blythe pulls himself into the room. He and Egan stand.

BLYTHE

Oh, no! Which door did I come in through.

Blythe looks from door to door. Of course, they are all identical.

LANG (OS)

HURRY!

BLYTHE

This one.

Blythe opens a door leans part way in. Suddenly, a metal disc shoots out of the wall and whizzes past Blythe cutting his chest. Blythe falls back, gripping the wound. Egan helps him to his feet.

LANG(OS)

Blythe!

Blythe chooses another door. This time, it's the right one.

INT. CUBE 37

Lang and Drake watch as Blythe and Egan enter Cube 38 and cross over to them.

LANG

Get in here! This room could move at any moment.

Blythe and Egan pile into the room. Sure enough, the second they close the door behind them, the room lurches forward. Everyone is thrown violently to the floor. The room seems to move at a tremendous velocity, and then, comes to a sudden, grinding halt.

LANG

That's it. We should be adjacent to the centre of the cube. But we better move fast. We're at the end of the cube's cycle.

DRAKE

Which way do we go?

Lang and Egan perform some calculations.

LANG

There.

Lang points to a door.

LANG

All we have to do is continue in that direction until we reach the final room. There

won't be anymore traps.

DRAKE

Thanks Lang. You've been a great help. Too bad you can come.

Drake grabs Lang, and in one swift motion breaks his neck.

DRAKE

That's for getting me into this mess.

Blythe instantly attacks Drake.

BLYTHE

Drake, you bastard!

DRAKE

There's no time to argue, Blythe.

Drake easily throws Blythe off him and rushes out the door.

CUT TO:

INT. CUBES - VARIOUS

TRACK with Drake as he runs through one room after another until...

INT. CUBE 41

Drake rushes into the final room. He opens the next door to reveal the black exterior of the maze: a dead end.

DRAKE

Damn!

Suddenly, there is a ferociously loud rumble sound. The open doorway is gradually replaced by another entrance, as the BRIDGE ROOM slides into place.

DRAKE

The bridge!

INT. BRIDGE ROOM

Drake steps inside. He opens the EXIT DOOR. Brilliant white light floods through the opening.

DRAKE

I made it. I'm free.

Drake takes one step through the exit, but is yanked backward. He falls to the floor. Blythe stands above him and delivers a swift

eerie silence surrounds him. He moves to Blythe's body and tries unsuccessfully to revive him. Egan stares mournful into Blythe's vacant eyes, then looks heavenward.

EXTREME DOWNSHOT Egan frightened and completely alone. He stands and cries; a horrible tortured wail that no one can hear.

THE END.