

The Unpleasant Express

"pilot"

Written by
Doug O. Perkins

Copyright (c) 2019

4th Draft

CONTACT:
dperkins1978@gmail.com
213-952-0382

This is a pilot for an 11-minute animated horror series.

THE UNPLEASANT EXPRESS

Over black, a suggestion: "For maximum distress watch alone...watch with the lights off...watch just before bed..."

BEGIN SHOW INTRO

EXT. SERENE HILLSIDE - DUSK

The muffled sound of a train can be heard in the distance.

The Earth cracks open and tracks violently unfurl out of the jagged opening.

The train grows louder until it suddenly bursts out of its Hellhole...

SMASH CUT TO:

EXT. TRAIN TRACKS

ECU of the gird of the locomotive forged in the fires of Hell from the bones of the damned. It chugs and roars right into lens.

CUT TO:

INT. PASSENGER CAR

The camera moves down the aisle of a train car whose passengers include an 800 pound man, a young child with no eyes, and a demented dentist in bloody scrubs. The camera swiftly moves out of this car into the next car.

INT. ZOMBIE CAR

The car is lined with cages on both sides. They're filled with zombies who were sedate, but are now feverishly reaching and gnarling at the camera as it quickly walks out the other end into...

INT. EVIL LITTLE GIRL CAR

Yep, a single evil little girl sitting Indian-style, giggling to herself. Then...

INT. CLOWN CAR

This clown car is jam-packed with clowns of all shapes and sizes.

The camera is now hauling ass as it makes it's way out of the clown car, through a ghost car, a swamp creatures car, a car filled with writhing entrails, until it finally slows down in the final car, a standing room only collection of every monster from the horror/sci-fi spectrum: dolls, Frankenstein's monstrosities, cat people, the headless horseman, aliens, demons, critters, ghoulies, gremlins, witches and warlocks, etc.

EXT. JUST OUTSIDE OF TOWN

The POV finally exits the end of the train and quickly cranes around to show the train heading towards the glow of a nearby small town. It roars past the town sign that reads,

"Your Town - Population: You"

The death metal fades and the train says...

THE TRAIN
(creepily)
Choo Choo...

GFX: THE UNPLEASANT EXPRESS**END SHOW INTRO**

CUT TO:

EXT. CITY STREET - NIGHT - "PERSPECTIVE"

A husband and wife, ANDY & GLORIA, walk down the empty main drag, past an electronics store with a display of TV's in the window. The TV's are all showing a surveillance feed of the outside sidewalk. Andy notices this and starts to wave his arms and play around.

ANDY
Hey hon, check it out!

Gloria kisses him on the cheek as they both keep one eye on the monitors. The TVs quickly switch to a different channel. It's a handheld shot of a house.

GLORIA
Is that our...?

The camera showing the house nods up and down, then slowly starts walking towards the front door. Andy takes off sprinting.

ANDY
Stay here! You call the police! I'll call the sitter.

The cameraman is now crawling through a downstairs window and starts walking up the stairs. He pulls a knife. Gloria dials 911.

911 OPERATOR
911, what's your emergency?

GLORIA
There is someone in my house--606 Conway Place. Please hurry, he has a knife.

911 OPERATOR
Is he in the room with you? I need you to stay on the line as long as it's safe to do so.

The cameraman is now entering the children's room.

GLORIA
I'm not at the house, I'm watching on a video. Just get to 606 Conway Place. HURRY!!!

Gloria hangs up and dials Andy. Andy answers, he's completely out of breath.

GLORIA (cont'd)
Andy, he's in their room. He has a knife. Get in there.

On the monitor, the cameraman stabs at the sheets, pools of blood begin to seep through them. Gloria's face goes white. She drops her phone to the pavement and makes an ungodly noise. Andy can be heard through the phone, but Gloria is too traumatized to hear him.

ANDY

It's okay honey, they're safe,
they're perfectly safe. Did you call
the police?

GLORIA

Why godddd????

ANDY

Honey, honey. They're safe, they're
safe. I hear the police now. Come
home honey. Come home.

Sirens can be heard through the phone. The TV monitors go to static before switching back to the surveillance shot of Gloria on the sidewalk. We see the face of a DARK FIGURE standing behind the monitors, smiling a sinister smile.

CUT TO:

INT. LIVING ROOM - "LATE NIGHT SNACK"

Starting on a wide, the camera slowly pushes into a comfortable leather recliner. Droning music swells as we get closer and closer to this chair. The camera stops on a close up of the crease at the bottom of the cushion. Anticipation swells until finally the music comes to an abrupt stop... but nothing happens.

Then back to the original wide. An OLD MAN enters the frame, on his way to the kitchen for a late night snack. He passes in front of the chair, when out of nowhere--

The chair lurches at him, taking a chunk out of his side.

OLD MAN

AAAHHHHHHGHHHHGHHHH!!!

Blood is flying everywhere. The chair's mouth grabs his upper torso and shakes him around, knocking over lamps and tables, until finally it chokes him down like a pelican eating a fish. A pool of blood surrounds the chair. Then footsteps thud down the stairs.

OLD LADY (O.S.)

Hank, what is all the commotion? What
are you doing down there?

CHAIR

Oh crap oh crap oh crap oh crap oh
crap oh crap.

The chair begins furiously licking up the blood and putting the lamps and tables back into place. There's so much blood to lick up. Finally it stops as the OLD LADY enters frame. Right as she walks past the chair, the chair sticks out its tongue to get one last spot of blood.

CHAIR (cont'd)
(a long extended burp)

The old lady stops in her tracks.

CUT TO:

INT. EVERYTHING STORE "ONE STOP SHOPPING"

POV of a MAN walking into a WalMart type store called "One Stop". He grabs a cart. A GREETER welcomes him.

GREETER
Welcome to One Stop. What can I help you with today?

MAN
Coveralls.

GREETER
Work coveralls? You're going to want aisle 37. Have a great One Stop!

INT. AISLE 37

The POV makes its way down aisle 37 where he finds many pairs of coveralls. He grabs the largest pair and throws it into the cart.

INT. EVERYTHING STORE - SPORTING GOODS

The POV is now in the sporting goods section. He's looking for different hockey masks. He tries one on and looks in the mirror.

MAN
Not scary enough.

He tries another one.

MAN (cont'd)
Aggh, too scary.

He tries another one on.

MAN (cont'd)
Perfect.

INT. EVERYTHING STORE - GUN COUNTER

The POV is being helped by a young GUN CLERK whose voice cracks.

GUN CLERK
How can I help you sir?

MAN
Shotgun. Big.

GUN CLERK
I'm going to need to see some I.D.

The Man pulls out his wallet and shows his ID to the CLERK.

GUN CLERK (cont'd)
Can you take it out of the sleeve please?

The Man does.

GUN CLERK (cont'd)
Thank you.

The Clerk bends down and grabs a mother fucker of a shot gun from under the counter.

GUN CLERK (cont'd)
Is this big enough?

The POV nods his head.

MAN
Ammo. 12 boxes.

The clerk grabs the ammo.

GUN CLERK
Anything else?

MAN
Bandoleer.

The Clerk looks around for a second before finding the bandoleer. He sets it on the counter.

GUN CLERK
Is that it?

MAN
Chainsaw.

GUN CLERK
Here you go.

He hands him a chainsaw from the shelf behind him.

GUN CLERK (cont'd)
You want me to ring all that up here
or take it to the front?

MAN
Here.

The POV hands him a wad of cash.

GUN CLERK
Whatcha got planned if you don't mind
me asking?

MAN
Going up to Camp Scarecrow

GUN CLERK
Oh really, I'm heading up there this
weekend for scouts. Maybe I'll see
you up there.

MAN
You will...

The MAN turns and walks away. The gun clerk yells after him.

GUN CLERK
Hope you had a nice One Stop!!

CUT TO:

INT. AN UNKNOWN DARK CORNER - "SPIDER BABIES"

Two spiders, JILL and DIANA, are holding hands waiting in anticipation for their children to be born. They watch an egg sack as it pulsates and contorts. Finally the sack gives way as hundreds of tiny spider babies crawl out.

JILL
They're so beautiful. I love each and
every one of them.

DIANA
This is the happiest day of my life.

The camera slowly starts to dolly back through a dark corridor until finally a human ear is revealed. A hand comes up from a SLEEPING MAN and scratches at the ear.

"MOUTH CIRCUS"

A river of drool seeps out of this same Sleeping Man's mouth, pooling on the bed, and finally making its way into a viscous waterfall off the edge of the bed to the floor below.

An insect-sized clown starts walking across the room towards the puddle of drool. When it reaches the drool, the clown morphs into a worm-like creature, while maintaining some of its clown features. It swims up the river of drool and slowly slithers into the man's mouth. Once inside the mouth, bright colored lights come on accompanied by circus music. It's a mouth circus!

CUT TO:

EXT. CITY STREET "GARBAGE: PART 1"

A SHE-BEAST with two tiny eyes takes a garbage bag out to the curbside and places it in a bin. She presses down on the bag and shuts the lid. She walks back inside...

INT. LIVING ROOM

The She-Beast plops down in a chair and continues watching TV. A MOTHER and her SON are each gagged and bound to a chair next to her. There is an empty 3rd chair next to them with uninhabited bindings.

CUT TO:

EXT. CAR - INSPIRATION POINT "BUDDY MARY"

Establishing shot of a car parked at an overlook. The windows fogged up.

INT. CAR

A group of four friends are passing around a joint. RACHEL and MARY are in the back seat, ALISHA and MAX in the front.

RACHEL

Come on Mary roll down your window. I want to get stoned, but not that stoned.

MARY

Well Rachel, I'm sorry, because we do want to get 'that stoned'.

MAX

Hey did you guys ever play with Ouija boards as a kid?

ALISHA

Oh hell yeah, like all the freakin' time.

RACHEL

Yeah, Ouija boards, Bloody Mary, light as a feather stiff as a board. Alisha, Mary, and I used to do that shit all the time.

MARY

Really, I don't remember, must've been before I moved here.

RACHEL

Oh maybe.

ALISHA

I think it was yeah, we haven't done it in a while, but I know Rach and I did it all the time.

MARY

I mean kids always used to tease me and call me Bloody Mary, but I never really tried it myself. How's it work?

ALISHA

The way you do it is, you light a bunch of candles then together you chant Bloody Mary five times into a mirror.

MARY

And then what?

ALISHA

And then Bloody Mary appears and kills everybody.

MAX

Well, obviously it doesn't work.
Wait. It doesn't work does it?

RACHEL

We used to do that in front of your
big closet mirror every year on your
birthday. Remember?

MAX

Thanks for the invite jerks.

ALISHA

Yep, every June 22nd, until we were
like 14 we did it. Did you ever do it
Max?

MAX

No, anything that required friends or
looking at myself in the mirror was a
no-go until a couple years ago.

MARY

Huh?

ALISHA

What? What is it?

MARY

Nothing. It's just weird.

RACHEL

What? Come on.

MARY

When did you say was the last time
you did it?

RACHEL

Probably 4 years ago right?

ALISHA

Yeah, that sounds right.

MARY

On June 22nd?

ALISHA

Yeah...why?

MARY

I got to town on June 22nd...Four
years ago.

MAX

Okay, I'm officially too stoned for this conversation. You're freaking me out Mary.

MARY

You have nothing to worry about Max. You didn't summon me.

Everyone is freaked the fuck out. Mary quickly reaches for something.

EXT. CAR

The car violently shakes as screaming, and sounds of a brutal stabbing echo into the night. The camera moves in through the open door. Rachel and Alisha are now dead and Mary is nowhere to be seen. Max stumbles out of the car, he's covered in blood. He doesn't say anything, but by the look in his eyes you know he realizes this whole thing is going to be pinned on him.

CUT TO:

EXT. WOODS "GIANT SLASHER"

The SLASHER from ONE STOP SHOPPING is screaming and running through the woods with his chainsaw, except he's not doing the chasing, he's being chased! He ducks behind a tree and silences his chainsaw.

The thundering sounds of a barefoot GIANT trekking through the woods.

The Giant passes the slasher, pauses, and sniffs around. The Slasher fires up the chainsaw and slices through the giant's Achilles tendon. The Giant groans as he falls to his knees. The Giant picks up the Slasher, opens his mouth, and starts chewing, chainsaw and all. Finally he gulps the slasher down. He braces himself and gets back to his feet and starts to limp away.

The muffled sound of the chainsaw revving up as the Slasher begins cutting his way out of the Giant. The Slasher burrows his way out of a slit in the Giant's stomach, jumps to the ground, and begins cleaning himself off. The Giant starts to slowly tip over, falling right on top of the Slasher. Then after a beat, the tip of the chainsaw pierces through the back of the giant, creating yet another exit. The Slasher climbs out of the hole and once again wipes himself off.

SLASHER
Jesus. Fuckin' giants.

INT. CHILDREN'S BEDROOM NIGHT "NIGHT SHIFT"

A CHILD is fast asleep in her bed. Everything seems peaceful until GRIMBLES tries to get everyone's attention...

GRIMBLES
Pssst, pssst, down here.

A pair of glowing eyes underneath the bed.

GRIMBLES (cont'd)
It's me, Grimbles, tonight I am working my shift underneath this beautiful child's bed. Don't worry, I won't ever physically harm the child. My job is simply to ensure her nightmares inflict an unreasonable amount of emotional distress. That's the job, and I love it. I'm quite good at it. One night I'll show you one of her nightmares, but not now...
(demonic voice)
WHILE YOU SLEEP.

Grimbles slinks into the darkness. By the look on the child's face, she is not having sweet dreams.

CUT TO:

EXT. CITY STREET "GARBAGE: PART 2"

A garbage truck pulls up to a curbside where several garbage cans are lined up. The DRIVER has headphones on and can't hear a thing. The sound of a muffled scream comes from one of the garbage cans. The can even shakes a little.

Then the arms of the garbage truck lift the can up overhead and spill the contents into the back of the truck. A squirming black bag is dumped on top of the other garbage. The screaming hits a fever pitch just before it is drowned out by the noise of the truck's crusher. The crusher pushes the squirming bag down down down, until the squirming and the screaming stop. The bag lies motionless.

INT. COPY STORE "CAN'T STOP"

A lone young woman, KATE, is behind the counter at the town copy store. She's chewing gum and looking at her phone when the bell above the door dings. A LITTLE BOY walks in. As the boy approaches, Kate realizes his mouth is sewn shut. The boy is trying to say something, but Kate can't make it out. She hurries around the counter with some scissors.

WOMAN

Who did this to you? Don't worry, nobody can hurt you. I'm going to protect you.

She cuts away at the stitching of the boy's mouth until finally he can speak.

WOMAN (cont'd)

Who did this to you? You can tell me.

LITTLE BOY

I can't stop...

The little boy starts screaming and can't stop. It's a horrific noise, and it goes on and on and on. Kate can't take it. She goes back to the counter, grabs a stapler, comes back and forcefully staples the boy's mouth shut.

LITTLE BOY (cont'd)

(mumbles)

Thank you.

CUT TO:

EXT. NORMAL HOUSE "SPECIAL DELIVERY"

An elderly woman, DOROTHY, is holding a clear, Plexiglas box with small holes drilled into it. She goes up to the front door and slowly, persistently knocks until a confused man, RICHARD, opens the door a crack.

RICHARD

Who is it?

DOROTHY

I'm here for a pickup.

RICHARD

What? what pickup? You must have the wrong house.

DOROTHY
This is 1427 Boulder Creek Lane?

RICHARD
Yes.

DOROTHY
I'm here for the pick up.

Dorothy taps on the Plexiglas case.

RICHARD
What do you think you're supposed to
be picking up?

DOROTHY
(long beat)
It. I'm supposed to be picking *it* up.

RICHARD
I'm sorry, I don't know how to help
you.

Richard slams the door.

INT. HOUSE

Richard's wife, CAROLINE is at the top of the stairs.

CAROLINE
Who was it?

RICHARD
I don't know, some old lady. Said
she's here for a pick up. Isn't that
weird?

CAROLINE
Huh.

Caroline grabs her side.

CAROLINE (cont'd)
Oww, what the heck!

RICHARD
What?

CAROLINE
Oh my god, what the hell is that?

RICHARD
What? What's going on?

Caroline's eyes roll back into her head, she slumps to the ground and begins to seize. Something is squirming inside her, pushing against her belly. Richard hurries to her side.

There's a slow persistent knock at the door.

INT. MOTEL RECEPTION "PASS IT ON"

The NIGHT MANAGER pages through a magazine. The phone rings.

NIGHT MANAGER
Deer Valley Inn.

VOICE (O.S.)
Room Seven.

NIGHT MANAGER
What? Hello... Hello...

Click. The Night Manager hangs up. He looks over to the rack with all the keys on them. He shakes off the urge and goes back to his magazine. The phone rings again. The Night Manager lets it ring a few times before reluctantly picking it up.

NIGHT MANAGER (cont'd)
Deer Valley Inn.

VOICE (O.S.)
Room. Seven.

Click. The Night Manager hangs up the phone. He picks it up again and dials for room 7. The phone rings a few times before the Manager gives up. He grabs the key for room 7.

EXT. MOTEL - ROOM 7

The Night Manager, hesitantly walks up to the door and slowly slides the key into the lock. He twists the knob and pushes the door open.

INT. MOTEL - ROOM 7

The room is empty, all seems calm.

NIGHT MANAGER
Hello!?!?

His "Hello" is met by a splashing noise from the bathroom. He reluctantly pushes the bathroom door open. The lights are off, but the splashing continues. The Night Manager hits the light switch. His face goes limp as he sees what's in the bathtub. It's a crazed, deformed MERMAID flailing around. She seductively hisses at the Night Manager and then holds out her arms.

MERMAID
(distorted voice)
Looooove me.

EXT. CITY STREET

The chaos in the bathroom can be seen from across the street, where A SOAKING WET MAN stands at a payphone. He is battered and bruised.

SOAKING WET MAN
Oh thank god. I'm free. I'm free.

CUT TO:

EXT. CEMETERY - "UNTIL DEATH"

ANDY is digging up a grave with a small backhoe. A WELL-DRESSED MAN stands nearby, smoking a cigarette.

Andy is crying.

WELL-DRESSED MAN
(loudly, over backhoe)
You're not having second thoughts are you?

ANDY
Nope. I'm just really really happy.

WELL-DRESSED MAN
Well I'm happy to help.

After a few scoops ANDY hops out of the backhoe and jumps into the grave with a shovel. He quickly finds the top of the casket and clears away the dirt, as the Well-Dressed Man watches from above.

Andy pries open the casket. Inside are the skeletal remains of a woman in a dress. It's Andy's wife. Andy turns to the Man.

ANDY

Thank you.

WELL-DRESSED MAN

It's not too late to back out.

ANDY

I'm ready.

WELL-DRESSED MAN

So am I.

Andy crawls into the casket, and lays next to his wife.

ANDY

I've missed you so much.

Andy slowly shuts the casket door. The backhoe revs up and the Well-Dressed Man begins piling dirt back into the grave. The noise of the backhoe is in the foreground, but in the background, Andy has had a change of heart.

ANDY (cont'd)

(extremely muffled)

Wait! No! Stop! I changed my mind!

Let me out! Let me out!!!!!!!!!!!!

The Well-Dressed Man puts the finishing touches on the grave and powers down the backhoe. He then lies directly on top of the grave and puts his ear to the ground. He hears Andy's protest much more clearly now.

ANDY (cont'd)

Let me out!!! I can't do this! I want to live!!

The Well-Dressed Man has a big smile on his face. He looks directly into camera.

WELL-DRESSED MAN

This happens every single time. It's my favorite part.

EXT. ASSISTED LIVING FACILITY "THE END"

DEATH walks towards an assisted living facility.

DEATH

Here we go.

Death enters the front door. Pan over to a sign: "Boulder Creek Assisted Living Facility."

INT. ASSISTED LIVING FACILITY

Death approaches a nurse named STEVE sitting at reception.

DEATH
Hey Steve how you doing?

STEVE
Oh hey, doing good.

DEATH
Kids and wife alright?

STEVE
Wife's out of town for a bit, and my
mom's in town. But the kids, the kids
are amazing.

Steve pulls out his wallet and shows Death a picture of his kids. He sets the wallet on the counter.

DEATH
Adorable... Looks like I just have
one tonight, a Robert Youngblood.

Steve stares at Death for a long moment.

STEVE
Umm let's see, room 27.

DEATH
Thanks.

Death starts to walk away.

INSERT OF STEVE'S WALLET: HIS DRIVER'S LICENSE READS -
"ROBERT STEVEN YOUNGBLOOD".

Steve grabs his wallet and sprints out of the facility.

EXT. ASSISTED LIVING FACILITY

Steve flings open the door, ready to make a break for it.
Death is standing there waiting.

STEVE
Shit. What's it going to be? Heart
attack?

DEATH
Nope. Wrong place wrong time.

A window AC Unit falls on top of Steve, pulverizing him into the ground. If he wouldn't have tried to run from death...

The train pulls up in the background, as Steve's body twitches its last signs of life. Death hops on the train just as it starts pulling away.

As the train leaves, the chaos of the town is seen in the distance: Fires, sirens, alarms, and screaming lots of screaming.

The train again churns right at camera.

TRAIN

Choo choo.

THE END

Other fun horror ideas:

Space Snakes - When an asteroid hits Northern Canada it destroys the forest for a hundred miles, but why has nobody checked the asteroid for...Space Snakes!!

Santa Claws - Santa Claus transforms into Santa Claws after he and his little helper are attacked by a pack of wolves while delivering gifts on Christmas Eve. Unfortunately his next stop is at the home of a God-fearing, gun-loving family who will stop at nothing to save Christmas.

Werewolf - Spinoff of above, an elf becomes a werewolf.

The Butler - In the near future a group of youngsters AIRBNB a beautiful lakefront mansion only to be hunted by the mansion's original inhabitant, a discontinued A.I. simply known as...The Butler.

Tracy and Stacy - Tracy and Stacy are Siamese twins, one half is good and one half is evil. Just kidding, both halves are evil.

Big Fat Ron - When Children in the neighborhood start disappearing, nobody suspects Big Fat Ron. After all, he's so fat he can't even leave his own bed. Can He?

Dr. Noname - Doctor Noname runs one of the most decrepit psychiatric hospitals in America and he has one special patient who claims he's the original doctor at the facility. Who's telling the truth?

The Cardinal - The Catholic church wanted Cardinal O'Hara to sweep the "troubled" children of his diocese under the rug...he's going to need a bigger rug.

Hell's Bouncer - Heaven employees one man from Hell. He was the greatest bouncer on the face of the Earth, but it wasn't until he died that he got the job of his dreams, guarding the rope line at The Pearly Gates. Your name is not on the list.

Ms. Human - She came to Earth to study the human race, but she never imagined the human race would make her this angry.

Hammerhead - Walter was about to rat out his entire construction crew, so they each stuck the claw end of their hammers into his head. Now all their families are being murdered by a man witnesses say, get this, has hammers coming out of his head.

Death Dome - In the not-too-distant future, a mega media conglomerate offers a way for terminally ill patients to repay their medical debts. All they have to do is enter THE DEATH DOME!