

Twelve Hours In Hell

by

Eddie Thames

WGA 950341

FADE IN:

EXT. A EDGE OF A MONSTROUS QUARRY PIT. NIGHT

The moon is full. Moonlight highlights the jagged edges of the pit. a muffled growl in the background.

July 14, 2012 appears.

Beyond the jagged edge the moonlight illuminates a road that winds down into the vast darkness. The faint glow of light emanating from deep in the darkness. The sounds of heavy equipment grow louder.

EXT. CONSTRUCTION SITE. NIGHT

The end of the road. It looks like a movie set. Huge lights illuminate the scene. There are numerous pieces of heavy equipment moving about as a crew of 20 people attend to their various duties.

The focus of all the work is a colossal pair of black metal doors. They are engraved with strange symbols. There are several archeologist working under a canopy near the doors as crews work to complete the job of uncovering the doors.

We slowly move up the vast doors. Up the jagged stone wall.

A rope falls into view from above. a figure dressed completely in black descends. The figure stops and pulls an object from a pouch and attaches it to the stone wall. The figure punches a button and a red light starts flashing.

The figure climbs up the wall and disappears. To the right in the distance two other dark figures are climbing up the quarry walls.

EXT. THE EDGE OF THE PIT. NIGHT

A black gloved hand reaches over the side. A moment later the dark figure climbs over the edge, rolls away from the edge, and lies still on the ground for a moment.

Sounds from the darkness nearby. The dark figure immediately roll over to a squatting position.

Two more figures dressed in black appear out of the brush.

FIGURE #1

Done?

FIGURE #2

Meet you at the truck.

Two of the figures disappear into the night. Figure 1 pulls a bullhorn out of a bag. He flips it on and leans over the edge of the pit.

FIGURE #1

Fire in the hole! Evacuate the area. Fire in the hole! You have 10 minutes to evacuate the area. I repeat fire in the hole!

EXT. CONSTRUCTION SITE. NIGHT

People are scurrying about as they evacuate the area.

EXT. THE QUARREL WALLS. NIGHT

(CU) The C4 charge. The timer is counting down.

EXT. A OLD PICKUP IDLING ON A GRAVEL ROAD. NIGHT

The silhouette of three heads in the truck. A fourth figure appears out of the darkness. He jumps into the back of the truck. The truck blast away in a storm of gravel and dust.

EXT. CONSTRUCTION SITE. NIGHT

The site is deserted. a line vehicle lights along the winding road to the surface.

There are three SIMULTANEOUS explosions. The entire face of the quarry wall falls onto the doors. Burying them in millions of tons of rock.

FADE OUT.

FADE IN:

EXT. SHAKE-N-BURGER. NIGHT

Present day.

The Shake-n-Burger is a small hamburger joint with a huge lighted Hamburger sitting on top. The parking lot is full of teenagers and hot cars. Rock music is blaring from several car stereos. A montage of shots of the various teens hanging out.

KEITH, a burly, black-haired, car freak is leaning against the front fender of a cherry, black, 1970 GTO. He's drinking a coke.

Next to him is PHIL, a laid-back, easy going, underachiever.

RENEE, a raven-haired wild child with an IQ of 193 is standing with a small group of girls talking nearby.

KENNY BOY, the weed fiend, stoner supreme, walks up.

KENNY BOY

Time to party!

KEITH

Looks like you're already there.

KENNY BOY

Workin' on it Dude. Workin' on it.

BILL, jock supreme, walks up to Keith.

BILL
Everybody's going to the pit.

KEITH
Cool.

BILL
Joe's got a keg on ice but I don't think
it's going to last with this crew. You
guys wanna make a beer run?

KEITH
You buy, I fly.

BILL reaches into his pocket, pulls out a wad of bills, and
hands them to Keith.

BILL
Get as much as that'll buy. We'll see you
at the pit.

KEITH
Done deal.

Bill looks at Kenny Boy whose's surreptitiously toking a
joint in his cupped hand.

BILL BOYD
You! Save some of that shit for me!

KENNY BOY
(coughs)
No problemo.

As Bill walks away.

KENNY BOY
(mutters)
Asshole!

Keith, Kenny Boy, and Phil get in the GTO. Renee walks over.

RENEE

Where we going?

PHIL

Beer run.

Renee climbs in as the GTO roars to life.

Keith pulls out into the middle of the road and stops. He waits until everyone is watching then smokes the tires.

Several other cars, loaded with teenagers, pull out and do the same as the GTO disappears into the night.

EXT. COUNTRY BACK ROAD. NIGHT

The moon is full as it peaks out from behind the swiftly moving clouds. It's winter and the trees are bare. a pair of car headlights as they race down a winding tree-lined gravel road. The sounds of Eminem blasting in the background.

INT./EXT. THE 1970 GTO. NIGHT

Keith pounds the steering wheel to the rhythm of the song.

Phil is sitting in the passenger seat playing the air drums on his thighs.

Renee is sitting in the back seat behind Phil doing a seat dance.

Across from Renee, Kenny Boy is taking a joint out of his pocket. Each one has a cold beer.

Kenny Boy puts his beer between his legs and sticks the whole joint into his mouth. He pulls the joint out through his pursed lips slowly twisting it.

Renee stops in the middle of her seat dance. She has that truly disgusted look on her face as she watches Kenny Boy pull the joint out and then light it.

RENEE

That is totally disgusting!

Kenny Boy takes a big hit. Kenny Boy leans forward and blows the smoke toward Keith.

KENNY BOY

(hoarsely as he exhales)

It makes it burn slower. More smoke to
toke.

RENEE

Bullshit! You have some kind of
prepubescent oral fixation that makes you
want to stick everything in you mouth.

Kenny Boy smiles and offers the joint to Renee.

RENEE

You can't be serious!

Phil leans forward and looks up out of the windshield towards the moon.

PHIL

Look how bright everything is.

KEITH

Watch this!

Keith cuts the headlights off. The moonlight is bright enough to illuminate the road. They drive along for a few moments.

The road disappears. All the windows instantly become black and opaque. The radio goes silent.

KEITH

OH SHIT!

Keith pulls the light knob back on. Nothing happens.

PHIL
TURN THE LIGHTS BACK ON!

Keith has a white knuckle grip on the steering wheel. He slams his foot on the brakes. Nothing happens.

KENNY BOY
(exhales hoarsely)
Who killed the music?

PHIL
TURN THE FUCKIN' LIGHTS BACK ON!

Keith is leaning forward trying to see out of the darkened windshield as he repeatedly slams on his brakes.

KEITH
THEY ARE ON!

PHIL
STOP THE CAR!

Keith is holding the steering wheel and pounding on the brake.

KEITH
WHAT THE FUCK DO YOU THINK I'M TRYING TO
DO!

Phil grabs the emergency brake and jerks it up. Nothing happens.

Renee leans forward.

RENEE
WHAT'S GOING ON?

Phil reaches for the passenger side window handle and tries to roll down his window.

PHIL
ROLL YOUR WINDOW DOWN!

Phil's handle will not budge. Keith reaches down and tries to turn his handle.

KEITH
IT WON'T BUDGE!

RENEE
WHAT THE HELL IS GOING ON?

KENNY BOY
Will somebody please turn the music back on.

Phil turns toward Renee.

PHIL
TRY YOUR WINDOW!

Renee grabs the handle. She strains but nothing happens.

RENEE
IT WON'T WORK!

Renee reaches across Kenny Boy's lap and tries his.

KENNY BOY
Hey! Watch it! Dude, this has gotta' be some good shit. I take one toke and your already trying to grab Mr. Winkey.

RENEE
IT WON'T BUDGE!

Renee flashes Phil a panicked look. Then glares at Kenny Boy.

RENEE
YOU'RE SUCH AN ASSWIPE!

Keith is gripping the steering wheel with a death grip.

KEITH
WHAT THE FUCK IS HAPPENING!

Phil slams the door with his shoulder as hard as he can. After several attempts he gives up. There is a moment of silence.

The car interior is filled with sounds of heavy breathing.

KENNY BOY
Hey guys, why all the drama? We're not even moving.

Renee hits Kenny Boy in the arm with her fist.

RENEE
PIGASS!

Kenny Boy grabs his arm and shrinks back in the corner of the seat in a defensive posture.

KENNY BOY
HELP! I'M BEING ATTACKED BY A BBLT!

RENEE
What is that supposed to mean?

KENNY BOY
Big brains little tits!

Renee hits Kenny Boy repeatedly.

RENEE
YOU NEEDLEDICK LITTLE PRICK! I'LL KICK YOUR ..

Phil swings around in his seat.

PHIL
QUIET! Everybody be quiet!

Renee pauses in mid action as Kenny Boy adjust to a more defensive position and takes another hit. There is total silence.

He's right. We're not moving.

Keith is gripping the steering wheel and nearly standing on the brake pedal.

Keith, ease off on the brake.

Keith releases pressure on the brake pedal until he is barely touching the pedal but maintains his grip on the steering wheel.

PHIL

KB is right. Nothing. Listen, no road noises. Relax your hands.

Keith flexes his hands as he eases his death grip.

KEITH

What the fuck is going on?

PHIL

Haven't a clue. Try turning the steering wheel.

Keith tries to turn the steering wheel. It doesn't move.

RENEE

Oh shit!

Kenny Boy leans forward and looks over Keith's shoulder.

KENNY BOY

See. I told you we aren't moving. Look at the speedometer. Zero. I say let's all get out and take a break.

Renee hits Kenny Boy in the arm again. Kenny Boy recoils into his corner and his defensive position.

KENNY BOY
PHIL! MAKE HER LEAVE ME ALONE!

Kenny Boy grabs the door handle.

I've gotta' get some air.

Kenny Boy pulls on the handle. Nothing happens. He jerks on the handle harder. Nothing.

KENNY BOY
What the hell!

He panics. He throws his shoulder against the door. He turns and raises his feet to kick the door.

Renee shoves him back to his side of the car.

KEITH
KB YOU FUCK UP MY DOOR AND I'M GOING TO
TEAR YOU A NEW ASSHOLE!

Kenny Boy swings around in his seat and leans forward.

KENNY BOY
What the...

PHIL
HOW THE FUCK SHOULD I KNOW!

RENEE
WE'RE TRAPPED!

Renee jerks her door handle. Kenny Boy turns and throws his body against the door.

PHIL
(yells)
EVERYBODY CHILL OUT!

Everybody freezes for a moment and looks at Phil.
There's got to be a logical explanation.

KEITH

Like what?

PHIL

I don't know. This kind of shit only happens on the Twilight Zone.

KENNY BOY

MAYBE THAT'S WHERE WE ARE! MAYBE ALL THAT STUFF IS REAL AFTER ALL!

RENEE

Probably in your world. Phil's right. There's probably a perfectly logical explanation.

Renee looks at Phil.

What is it?

PHIL

How should I know? Your the one with the big brain!

KENNY BOY

Look at the time.

RENEE

It's 9:20.

KENNY BOY

Can't be right.

RENEE

Look at the clock Braindead!

Kenny Boy leans forward.

KENNY BOY

Not possible. It was 9:20 when we turned on the back road.

Phil looks at his watch.

PHIL'S WATCH SHOWS 9:20. THE SECOND HAND IS NOT MOVING.

Phil grabs Renee's arm and looks at her watch.

RENEE'S SECOND HAND IS NOT MOVING EITHER.

THE CAR CLOCK. IT IS FROZEN ON 9:20.

The roar of the GTO's engine and the sounds of gravel bouncing off the undercarriage shatter the silence.

The darkness covering the windows disappears. The road appears in the car headlights.

The emergency brake catches. The GTO is headed straight for a ditch.

Keith slams his foot on the brakes as he tries to steer the car away from the ditch.

KEITH

OH SHIT!

Renee is slammed against the back of Phil's seat.

Kenny Boy is slammed against Keith's seat.

Phil braces himself with his hands against the dash.

The GTO slides in the loose gravel, turns sideways, then backwards. There is impact. The car stops. The engine dies. Silence.

PHIL

Everybody okay?

Renee is rubbing her head where she hit the seat.

RENEE

Yeah. I just knocked the crap out of my head.

KENNY BOY

That should improve your attitude.

Keith is sitting staring straight ahead, maintaining a death grip on the steering wheel.

PHIL

How about you?

KEITH

I think so.

Phil looks back at Kenny Boy. Kenny Boy looks up.

KENNY BOY

So far so good.

All four pile out of the car.

EXT. ON A GRAVEL ROAD. NIGHT

The GTO is sitting crosswise in the road. The rear bumper is embedded in the soft earth of an embankment.

Keith walks around the GTO to assess the damage.

Phil walks over to a nearby tree and leans against it.

Renee follows Phil and stands nearby shaking.

Kenny Boy flops down in front of the GTO's headlights cross-legged in the middle of the road.

He sticks what remains of the joint in his mouth but has trouble lighting it because his hands are shaking. He finally lights the joint. He inhales deeply. After a moment he exhales.

KENNY BOY

What was that all about?

Keith walks toward Phil.

KEITH

Doesn't look like she's hurt.

Renee turns and walks off towards the woods.

PHIL

Where're you going?

Renee continues to walk into the woods without looking back.

RENEE

To pee!

KENNY BOY

Will somebody please tell me what just happened!

Keith walks over to Kenny Boy and motions for Kenny Boy to hand him the joint.

Kenny Boy takes a hit and hands the joint to Keith.

Keith takes a long hit as he sits down beside Kenny Boy. Keith motions for Phil to come and get a toke.

Phil walks over to Keith and takes the joint. Phil takes a long hit as he sits down with Keith and Kenny Boy in the middle of the road.

KENNY BOY

Somebody say something!

Phil looks at his watch.

(CU) PHIL'S WATCH SHOWS 9:25.

PHIL

What time do you have?

Keith looks at his watch.

KEITH

9:25.

PHIL

Mine too.

KENNY BOY

WHAT TIME IS IT!? THAT'S THE BEST YOU CAN
DO? AFTER WHAT JUST HAPPENED ALL YOU CAN
SAY IS WHAT TIME IS IT!

Kenny Boy takes the joint from Phil.

KENNY BOY

I need this worse than you!

Kenny Boy inhales deeply.

Renee emerges from the shadows and walks over to the GTO.

RENEE

A Vortex.

All three look up as Renee reaches inside the GTO and pulls a
six-pack. Renee pulls one can free and pops the top.

She takes a long slug and then walks over to the trio sitting
in the middle of the road.

We must have hit a vortex.

KENNY BOY

What is she talking about?

PHIL

You mean like a time warp?

RENEE

In a manner of speaking. Gravity and
quantum mechanics cover the way things
work in our physical reality. But put
them together alone somewhere and things
don't jive.

Recent work in string theory predicts the existence of what they refer to as degrees of freedom.

PHIL
Degrees of freedom?

RENEE
Other dimensions. Maybe as many as ten or eleven.

KEITH
Bullshit!

RENEE
Think about it! The whole thing started at 9:20. Remember, the radio stopped and everything else went black and the clock stayed on 9:20 the whole time.

PHIL
She's right.

KEITH
How the hell do you know? So where are we then? Everything looks the same... except my rear bumper.

RENEE
The dimensions theoretically interact on a subatomic level. Maybe the conditions were such that reaction escalated beyond the subatomic level creating a vortex in our physical reality.

KENNY BOY
Wow! That makes a lot of sense! What the fuck are you talking about?

PHIL
Do you really think that's what happened?

RENEE

It's the only explanation I can come up with that fits. It's not that farfetched. In fact, most religions have some form of heaven and hell in their doctrine. Both of which must exist someplace simultaneously beyond the capacity of human senses.

KEITH

This is getting a little too weird for me.

KENNY BOY

How do you know all that shit?

RENEE

I read! I read something besides TV Guide and Hustler in the toilet!

PHIL

Okay you two. So what's next?

KENNY BOY

I vote we get the hell out of here before it comes back. We have a party waiting on us at the pit.

RENEE

Hard to believe coming from somebody whose shoe size and IQ are the same digit, but he's right. If it is a vortex there is a good chance it might occur again.

KEITH

I'm with KB.

All four walk toward the GTO and climb inside.

INT. THE 1970 GTO. NIGHT

Keith hits the ignition. The GTO roars to life. Keith slides the car in gear.

EXT. THE 1970 GTO. NIGHT

The GTO peels out slinging gravel and dust. It fishtails and roars into the night.

INT. THE 1970 GTO. NIGHT

Everyone is quiet. Keith is driving. Phil is sitting in the front passenger seat sipping on his beer. Renee is slumped down in her seat sipping her beer. Kenny Boy is sucking on the remaining bit of his joint.

KENNY BOY

Somebody hit the music!

Keith reaches over to turn the knob. The radio is already on. He looks at Phil who is silently watching.

Renee leans forward when the music doesn't come on.

Kenny Boy in a stoned haze leans forward.

KENNY BOY

Come on dude, how about some tunes.

Kenny Boy freezes.

Phil turns toward Renee.

PHIL

So?

RENEE

I don't know, maybe the it screwed up the circuitry.

Keith hits the dash with the flat of his hand.

KEITH

You got to be kidding me! I just had it installed. That's four hundred dollars down the shitter.

PHIL

Take it easy. It could've been a lot worse. You could've messed up your car. Besides it's still under warranty.

KEITH

Yeah, you're right. But this is bullshit!

KENNY BOY

Dude, it's party time!

RENEE

He's right. There's nothing we can do about it now.

Keith floorboards the GTO.

EXT. THE 1970 GTO. NIGHT

The GTO approaches and pulls to a stop.

THE HEADLIGHTS ARE SHINNING ON TWO RUSTED OUT 55 GALLON DRUMS. THE SURROUNDING AREA IS DESOLATE.

INT. THE 1970 GTO. NIGHT

Keith puts the GTO in park as all four peer out of the windows.

KEITH

Where is everybody?

Kenny Boy leans forward and looks over Keith's shoulder.

KENNY BOY

We missed the party?

Phil turns toward Keith.

PHIL

What the hell is going on?

RENEE

Something's wrong.

Kenny Boy flops back in his seat.

KENNY BOY

Ya think! While we were trippin' around
in some time warp everybody partied
without us then split!

RENEE

I don't think so, look at the drums!

THE 55 GALLON DRUMS ARE RUSTED AND CAVING IN.

Didn't you guys paint those last weekend
when you were playing flame thrower with
the spray cans?

Kenny Boy leans forward.

KENNY BOY

She's right! Somebody stole our drums and
left that rusted out shit! Let me out!

PHIL

Let's check it out.

They all get out.

EXT. THE 1970 GTO. NIGHT

All four walk into the headlights toward the drums.

KEITH

He's right! They must have taken ours and
left this shit!

KENNY BOY

(screams into the darkness)
ASSHOLES!

RENEE

Jesus KB! You are such a dumbass!

KENNY BOY

What?

RENEE

Why would anybody with the exception of
you or some other form of genetic
mutation such as yourself steal a couple
of old 55 gallon drums?

Phil walks over to one of the drums and grabs the edge. It
crumbles at his touch.

PHIL

Look at this! They're falling apart.

Renee turns and walks toward the GTO.

Where are you going?

RENEE

I have a bad feeling about this. Let's
go.

Keith squats down and touches the smooth ground.

KEITH

Hey, wait a minuet! Look at the ground.
Not one tire track. Footprint. Nothing.
Nobody's been here in a long time.

KENNY BOY

Bullshit! Billy Mac and I were here
yesterday.

Keith stands up and looks at Kenny Boy.

KEITH

So. Where's your tracks?

KENNY BOY

The rain must have washed them away.

PHIL

It hasn't rained in over a week.

Renee is standing next to the open car door.

RENEE

Come on guys lets go to the Shake-N-Burger. Maybe everybody's there.

KENNY BOY

She's right. Besides my backbone and stomach are beginning to touch. I feel a serious case of the munchies coming on.

Phil looks at Keith as they both walk towards the GTO. Keith stops.

KEITH

Look at my car!

THE GTO IS COVERED IN DUST.

I just washed it this morning!

Keith takes his index finger and draws a line in the dust on the roof of the GTO.

That's the last time we take the back road!

They get in the GTO.

EXT. THE 1970 GTO. NIGHT

The GTO is rumbling down the street. The only sound we here is the heavy rumble of the GTO's engine.

EXT. A RESIDENTIAL STREET IN TOWN. NIGHT

All the houses are completely dark, a still deadness permeates the air. The only light beside the GTO's headlights are every third street light which is barely glowing.

INT. THE 1970 GTO. NIGHT

They ease down the street.

PHIL

Must be a power outage?

KEITH

So why are some of the street lights on?

RENEE

They're solar powered. The city thought they could save money so they installed every third light with a solar cell.

KENNY BOY

How do you know all this shit?

RENEE

I read. Dumbass!

KENNY BOY

Bitch!

RENEE

Sphincter muscle.

PHIL

Okay you two!

KENNY BOY

What's a sphincter muscle?

KEITH

Quiet!

EXT. THE 1970 GTO. NIGHT

The GTO pulls up to intersection across from the Shake-N-Burger. All the buildings are dark and the parking lots are empty. The GTO stops.

INT./EXT. THE 1970 GTO. NIGHT

Renee and Kenny Boy are leaning forward staring over the front seats.

KENNY BOY

Where are all the cars? I don't see a
another car anywhere.

RENEE

I told you something was wrong!

KEITH

This is getting creepy.

PHIL

Something's happened.

RENEE

Like what?

KENNY BOY

Maybe the end of the world!

Renee grabs the joint out of Kenny Boy's hand and quickly tosses it out of the window.

RENEE

You've smoked too much of that shit!

Kenny Boy sticks his head out of the window and tries to see where the joint landed.

KENNY BOY

You crazy bitch! Keith stop the car!

Phil turns toward Keith.

PHIL

Let's ride by the police station.

Kenny Boy jerks his head back in the car.

KENNY BOY

Are you crazy?

KEITH

No way! If we get caught in a dry county with beer we are definitely jail bound.

KENNY BOY

Not to mention the pot!

RENEE

Hey guys, I want to go home.

Phil turns toward Renee.

PHIL

In a minute. Now everybody chill out. There is definitely something wrong with this whole situation. Do we agree?

Phil looks at everybody for a moment.

KEITH

Sure, but to drive by the police station doesn't strike me as the most intelligent idea we've come up with tonight.

KENNY BOY

Amen brother!

RENEE

I just want to go home.

PHIL

In a minute. Look, everybody seems to be where we're not. If something bad has happened then who is the first to know? The cops. I am not saying stop in and chit-chat. All I'm saying is just drive by and take a look. That's all.

KEITH

Okay, but if we get busted and put in jail you're the bitch.

RENEE

Quit worrying about your precious assholes and take me home.

PHIL

One quick drive by and home we go. Tell you what, drive down Railroad Avenue. It runs parallel to Main we can get a look from there.

KENNY BOY

Cool! Anybody got any papers?

PHIL

Put that shit away!

EXT. THE 1970 GTO. NIGHT

THE GTO MOVES SLOWLY DOWN THE STREET AND TURNS LEFT ON RAILROAD AVENUE.

INT./EXT. THE 1970 GTO. NIGHT

As the GTO is moving down Railroad Avenue all four look out of the windows.

EXT. MAIN STREET AND THE POLICE STATION. NIGHT

THE STATION IS DARK. ALL THE PATROL CARS ARE GONE.

INT. THE 1970 GTO. NIGHT

KEITH

This is fucked up, big time.

PHIL

Take a right at the light and let me out.

KEITH

What!

PHIL

I'm going to check it out.

KENNY BOY

You're what? Are you out of your fuckin' mind!

RENEE

Take me home!

KEITH

Boy! We're really blooming in the idea garden tonight!

PHIL

Look, I've lived here all my life and I have never seen the police station blacked out before. There are always patrol cars in the parking lot. Besides, all I am going to do is walk past the station. You can go to the next light and cut over. I'll meet you in front of the pool hall.

KEITH

I still don't like it.

PHIL

Let me out.

EXT. THE 1970 GTO. NIGHT

Keith stops the GTO at the intersection. Phil opens the door and climbs out. Renee quickly follows.

PHIL

Where do you think your going?

RENEE

With you.

Phil leans down and looks at Keith. Keith shrugs his shoulders.

KENNY BOY

Take her with you! Please!

Phil closes the door.

EXT. THE 1970 GTO. NIGHT

Phil and Renee walk down the sidewalk as the GTO slowly pulls away.

Renee grabs Phil's hand as they walk toward the police station.

INT. THE 1970 GTO. NIGHT

Keith watches in the rear view mirror as Phil and Renee are walking towards the police station. Kenny Boy is leaning forward over Keith's seat.

KENNY BOY

Thank God! You got any papers?

Keith looks at Kenny Boy in the rear view mirror.

KEITH

Shut the fuck up!

EXT. THE POLICE STATION. NIGHT

Phil and Renee approach the darkened building. They exchange a nervous glance.

Phil stops. He lets go of Renee's hand and walks up to the front doors. He pulls open the door and walks inside.

Renee looks around. Unsure she stands for a moment then follows Phil.

INT. THE POLICE STATION. NIGHT

THE STATION IS PITCH BLACK.

Phil is trying to find the light switch by sliding his hand along the wall. The door opens and Renee steps in.

RENEE

Phil? Where are you?

Phil finds the light switch and flips it. Nothing happens.

PHIL

Over here. The power's out.

Renee flicks her lighter.

THE FLAME GIVES ENOUGH LIGHT SO SHE CAN SEE PHIL.

RENEE

Duh! Are you crazy!

Phil walks over to one of the desk and rummages around in the drawers.

PHIL

Come over here.

Renee walks over.

RENEE

What are you doing?

PHIL

I'm looking for a flashlight.

RENEE

Hurry up! This lighter's getting hot.

PHIL

Eureka!

Phil pulls a large police style flashlight out of a drawer. He flips it on. The darkness is sliced by a broad swath of light.

RENEE

Eureka?

PHIL

I always wanted to use that word.

Phil shines the light directly at Renee.

Renee takes a provocative pose.

RENEE

You like?

PHIL

Very Much. Let's take a look around.
Keith's probably freakin' out by now.

Phil turns the light on the rest of the room. Renee walks over.

As the light plays around the room it reveals an office that looked as though everyone had just gone out for lunch. A long time ago. Everything is covered in a thick dust.

Renee is standing next to Phil.

Phil reaches down and picks up a paper out of an out box on one of the desk. The dust slides off like loose sand.

RENEE

This is so not right! Phil lets get out of here!

Phil blows on the paper. A cloud of dust balloons off the paper and into the air.

Phil focuses the light on the paper and scans the document.

PHIL

Oh shit!

RENEE

What?

Phil hands Renee the document. Phil holds the light so she can read.

It's just a vacation request form for somebody named William Brent.

Renee looks up at Phil.

Hey, is this Steve Brent's older brother? I thought he was living in Alaska.

PHIL

Look at the date.

(CU) OF THE DOCUMENT SHOWING THE DATE OF OCTOBER 31, 2012.

How long did you say we were in that vortex?

Phil as he moves the light around the room.

RENEE

This can't be right!

Phil focuses the beam of light on a nearby wall.

PHIL

Look!

Renee looks at the wall.

There is a calender. It is one of those law enforcement ad calender's with a beautiful woman dressed as a cop wearing the latest version of a Sam Brown belt and little else. The month is October and the year is 2012.

RENEE

Oh my God!

Phil walks over and takes the calender off the wall. Dust flies everywhere.

Renee walks over. Phil hands her the light.

PHIL

Hold this.

Renee takes the light as Phil rolls the calendar up into a roll and sticks it under his arm.

RENEE

What are you doing?

Phil takes the light from Renee.

PHIL

Proof. Keith and Kenny Boy will never believe us. I don't believe it.

RENEE

Let's get out of here!

Phil walks over to the far corner of the office to a large metal cabinet.

PHIL

One more thing.

Phil opens the cabinet. Inside are several shotguns and one 45 automatic.

Phil grabs a shotgun. He opens a box of Shredder shotgun shells and loads the weapon. He loads in seven shells and pops the slide to load one on the chamber. He turns and offers it to Renee.

RENEE

I don't want it!

PHIL

Take it! We don't know what's out there waiting for us. Nothing is right about any of this. Until we find out what is going on I'd feel safer with some protection.

Renee takes the weapon. Phil turns, picks up the 45, and slams in a clip. He sticks it in his belt. He grabs another shotgun and starts loading it.

EXT. THE 1970 GTO. NIGHT

The GTO is creeping towards the pool hall. It stops, the engine idling.

INT. THE 1970 GTO. NIGHT

Keith is peering through the windshield. Kenny Boy is hunched forward staring over Keith's shoulder.

KENNY BOY

What's taking them so long?

KEITH

I don't know?

KENNY BOY

You think they got popped?

KEITH

Quiet! I think I see them.

EXT. A GLOOMY DESERTED STREET. NIGHT

Phil and Renee emerge from the gloom. They are walking fast. Renee is carrying a shotgun. Phil has four shotguns in his arms and the 45 tucked in his belt. Phil's pockets are bulging with extra shotgun shells and clips for the 45.

INT. THE 1970 GTO. NIGHT

KEITH

What are they carrying?

KENNY BOY

I hope it's food. I'm starving!

EXT. THE 1970 GTO. NIGHT

PHIL AND RENEE ARE WALKING FAST AS THEY APPROACH THE CAR.

INT. THE 1970 GTO. NIGHT

Keith realizes Phil and Renee are carrying shotguns.

KEITH

They have guns! This is bad! Real bad!

KENNY BOY

Let's get out of here!

EXT. THE 1970 GTO. NIGHT

Phil and Renee reach the GTO and climb inside.

INT. THE 1970 GTO. NIGHT

Renee climbs into the back seat with her shotgun. She puts the butt on the floor and lays the barrel on her shoulder as she sits down.

KEITH

Are you out of your collective minds!

Phil props the four shotguns in the front seat, puts the flashlight on the floor, and climbs in. He unloads his pockets into the glove compartment with one hand as he holds the calender in the other.

PHIL

Let's go!

KEITH

I'm not going anywhere until you tell me what the fuck is going on!

PHIL

Drive! I'll explain on the way.

KEITH

Where?

Renee leans forward.

RENEE

My house.

KENNY BOY

Thank God!

EXT. THE 1970 GTO. NIGHT

The GTO makes a quick U-turn and peels rubber as it roars into darkness.

INT. THE 1970 GTO. NIGHT

Keith is driving fast. Phil turns in his seat so he can see everybody.

Kenny Boy is sitting as far away from Renee's gun as possible.

Renee has the shotgun lying across her body. The stock resting on the floorboard and the barrel lying against her shoulder pointing toward the roof. She is staring out of the window.

PHIL

Slow down. Nobody's chasing us.

Keith eases off the accelerator. The GTO slows to quiet rumble.

There's nobody here but us.

KENNY BOY

No way Dude!

PHIL

Yes way Dude! It looks like everyone's been gone a long, long, time. There's an inch of dust on everything.

KENNY BOY

You mean we are the only people left in town?

Phil turns on the overhead light, opens the calender and displays it so both Keith and Kenny Boy can see it.

PHIL

Check this out.

KEITH

So what, a calender. Chic's not bad.

PHIL

Look at the year.

Keith leans over and takes a closer look. Kenny Boy also leans over the front seat to see the calender.

KEITH

Is this some kind of joke?

KENNY BOY

No way! 2012. Bullshit!
This is just a bad dream. This is not
happening!

Renee suddenly backhands Kenny Boy in the arm. Kenny Boy
recoils into his corner.

RENEE

Get your shit together! This is real so
you better get used to it!

Keith sees a dark shadow moving across the road just beyond
the reach of his headlights.

The shadow has the shape of a twisted dwarf. It is short with
spindly legs, an enlarged conical head, and what seems to be
wings protruding from it's back.

KEITH

What the fuck!

They all stare ahead at the road.

EXT. RESIDENTIAL STREET. NIGHT

The headlights illuminate the creature for a brief second.
The creature turns to face the light and for a moment they
see the face of the devil.

Horns protruding from it's forehead above a pair of large,
empty, black eyes, it pauses long enough to display an
amazing set needle like fangs in a wicked grin, then vanishes
into the shadows on side of the road.

INT. THE 1970 GTO. NIGHT

Keith slams on the brakes. The GTO skids to a stop.

KEITH

Did you guys see what I just saw?

PHIL

Get the hell out of here!

The back window explodes spraying broken glass all over the interior of the car.

The devil's face appears in the gaping hole. He reaches for Kenny Boy with a four pronged talon that serves as his hand.

Kenny Boy is climbing over the back of Keith's seat.

Renee pulls away from the rear window. She turns slightly and tilts the shotgun toward the devil and pulls the trigger.

The devil's head explodes, as the interior of the GTO reverberates with the sound of the shotgun blast. Black blood sprays everywhere.

Everyone freezes. Renee raises up and calmly looks at Keith.

RENEE

Could we please get the hell out of here.

Keith floors it.

EXT. THE 1970 GTO. NIGHT

The GTO roars into the darkness as the carcass of the devil rolls off the back of the GTO and onto the street.

EXT. THE REMAINS OF THE DEVIL IN THE STREET. NIGHT

The destroyed remains of the devil lie in the street. The talons that served as its hand slowly opens and closes. A shadow appears passing over the remains. It pauses for a moment and is gone. The remains turn to dust.

EXT. QUIANT RESIDENTIAL STREET. NIGHT

The GTO turns onto the residential street. The street is dark and gloomy. All the houses are drenched in deep shadows. The GTO rumbles to a stop in front of a Victorian style house.

INT./EXT. THE 1970 GTO. NIGHT

Phil turns around in his seat and looks at Renee.

PHIL

Are you sure about this?

Renee pushes on the seat.

RENEE

Yes. Let me out.

Phil turns and leans forward as he opens the door. Renee climbs out.

Phil hands her the flashlight. Renee turns and walks up the sidewalk to her house.

Phil grabs a shotgun and follows Renee. Phil turns back to Keith.

PHIL

Keep your eyes open. Whatever that was there may be more of them.

Keith reaches for one of the shotguns. He opens his door, gets out of the GTO. He stands beside the car looking at Phil. Keith pumps the slide to load a shell in the chamber.

KEITH

Hurry up!

Kenny Boy leans forward out of his corner and reaches for a shotgun. He awkwardly pumps the slide to load a shell.

KENNY BOY

Yeah!

Phil turns and walks up the sidewalk after Renee.

INT. RENEE'S HOUSE IN THE FOYER. NIGHT

Phil enters the house. Gun poised.

PHIL

Renee? (beat) Renee?

Phil hears a noise upstairs. He makes his way up the staircase. Phil reaches the top floor.

Renee where are you?

Phil sees a flash of light down the hall. He makes his way down the hall. Phil reaches the bedroom door and pushes it open with the barrel of the shotgun.

INT. RENEE'S BEDROOM. NIGHT

Phil sees Renee sitting on the bed holding a photo album in her hands. The flashlight is sitting on her lap illuminating the album. She is crying.

Renee looks at Phil as he enters the room.

RENEE

We're dead! Everybody's dead!

PHIL

What?

Phil moves toward the bed and looks at the illuminated page.

The album is stuffed with newspaper clippings. The top clipping is a story about four teenagers who had gone missing. The story is about them.

Phil sits down beside Renee.

RENEE

Look at the date? It was almost nine years ago. Mother must have collected all these articles after we disappeared.

Renee turns toward Phil. Her eyes brimming with tears.
She never gave up hope.

Phil pulls Renee close and hugs her.

PHIL
Neither can you. We'll find a way out of
this. I promise.

The sound of shotgun blast.

Phil jumps up and runs to the window. Renee follows.

EXT. RENEE'S HOUSE IN THE STREET IN FRONT. NIGHT

Keith blasting at one of the shadow devils as it leaps toward him. Kenny Boy is firing out of the busted back window as two of the shadow devils try to climb on the trunk.

INT. RENEE'S BEDROOM. NIGHT

Phil turns, grabs Renee's arm to run out of the bedroom.
Renee jerks from his grasp.

RENEE
Wait!

Phil stops in the doorway. Renee runs back and grabs the album. She sticks in under her arm.

This may come in handy!

They run out of the room.

EXT. RENEE'S HOUSE ON THE FRONT PORCH. NIGHT

Phil and Renee burst onto the front porch as Keith and Kenny Boy continue to fire.

Hundreds of the shadow devils quickly move in and out of the shadows.

Renee screams. Phil turns and sees four of the shadow devils moving toward them. Their eyes flashing, teeth bared.

Phil fires. The first devil explodes as the shell strikes his body. Phil blows the others away.

Renee runs toward the GTO and jumps in.

She grabs her shotgun and fires out of the back window. Phil follows firing as a multitude of shadow devils converge on the GTO.

Keith looks at Phil and turns the shotgun toward him. Phil ducks. Keith fires.

The carcass of the shadow devil hits Phil's back. Phil turns as the destroyed devil as it hits the ground.

Keith jumps in the GTO and rams the car into gear. He pauses for a moment to let Phil get in.

A shadow devil leaps on the hood. He hits the windshield with his talons and shatters the glass.

Phil struggles with his shotgun but is unable to get the shotgun positioned for a shot.

The shadow devil reaches in and slashes Phil's arm with its talons.

The shadow devil explodes as Renee fires from the back seat.

Keith stomps the accelerator.

EXT. THE 1970 GTO. NIGHT

The GTO peels out, hitting several of the shadow devils. The GTO jolts as it crushes several of them beneath its wheels. The GTO speeds off into the night as hundreds of the shadow devils follow.

INT./EXT. THE 1970 GTO. NIGHT

The cold night air is rushing through the broken windshield as the GTO speeds along the small town streets.

Keith looks at Phil. Phil is holding his arm as the sleeve of his shirt darkens red with blood.

KEITH

You alright?

Renee leans forward.

RENEE

Let me see.

PHIL

It's just a scratch.

Renee reaches over, lifts Phil's hand and looks at the wound.

THERE ARE THREE DEEP GASHES.

RENEE

You need stitches.

Renee pulls a cleaning rag from between the seats and ties up Phil's arm.

Keith, drive by Walgreens.

Kenny Boy is still on his knees in the back seat with his shotgun looking through the shattered back window. He turns.

KENNY BOY

No way! Those things are coming after us.
Let's get the hell out'a here!

KEITH

Shut the fuck up!

Keith looks at Phil.

We'll be there in five.

EXT. THE 1970 GTO. NIGHT

The GTO is speeding down the shadow shrouded streets in a cloud of dust. The shadow devils following close behind.

EXT. WALGREENS AS THE GTO PULLS UP IN FRONT. NIGHT

Keith looks at Renee.

KEITH

You go in and get what you need. I'll cover you. KB you go with her.

Kenny Boy leans forward.

KENNY BOY

No way Dude! Those things are coming!

Keith opens the door and gets out. Shotgun in hand he scans the area.

Phil opens his door and Renee scrambles out. Kenny Boy doesn't move.

Keith leans down and looks at Kenny Boy.

KEITH

If you don't get your ass out right now I'm going to leave you here for those things.

Kenny Boy stares at Keith for a moment and then climbs out of the GTO.

KENNY BOY

I was just kidding.

The sound of a shotgun blast rips through the night as Renee blows the glass doors of Walgreens apart. Renee disappears into the darkness as Kenny Boy follows.

INT. WALGREENS. NIGHT

Renee grabs a shopping bag and moves quickly around the store stuffing things she needs into the bag.

RENEE

Go to the pharmacy and grab any antibiotics you can find. No telling what kind of diseases these things are carrying.

Kenny Boy heads straight for the pharmacy. He grabs a shopping bag and starts raking off all the bottles on the shelves into the bag.

EXT. THE FRONT OF WALGREENS. NIGHT

Keith is standing beside the GTO shotgun ready as he scans the street. He sees a hoard of the shadow devils racing down the street towards him.

KEITH

(yells)

THEY'RE COMING!

Phil climbs out of the car. Holding his damaged arm next to his body he pulls out the 45 with his good hand. He sees the dark hoard approaching.

PHIL

Oh shit!

Phil looks over at Keith as he cocks the 45. Phil yells.

RENEE WE'VE GOT TO GO!

Renee and Kenny Boy explode out of the darkened doorway of Walgreens. Both have stuffed shopping bags.

Renee tosses the bag in the back seat and climbs in. Phil climbs in just as Kenny Boy is getting in behind Keith.

The shadow devils are nearly upon them as Keith jumps into the driver's seat and pops the clutch.

The GTO roars off just a moment before the shadow devils reach the GTO.

INT. THE 1970 GTO. NIGHT

Renee is busy tearing open boxes preparing to bandage Phil's arm.

KEITH

Where are we going?

RENEE

Jackson. If there is anybody left they're probably there.

Renee is bandaging Phil's arm.

PHIL

She's right.

KENNY BOY

Anywhere but here!

EXT. THE 1970 GTO. NIGHT

THE GTO SPEEDING OFF INTO THE NIGHT.

EXT. THE 1970 GTO AS IT TURNS ONTO THE ON RAMP OF THE INTERSTATE. NIGHT

INT. THE 1970 GTO. NIGHT

Keith slams on the brakes. They all look up.

The freeway is completely backed up with thousands of cars. It was as if there had been a massive pile up. There were abandoned cars in either direction as far as the eye could see. All the medians and feeder roads are full of wrecks.

KEITH

Jesus!

RENEE

I guess Jackson's out of the question.

PHIL

What about the back roads?

KEITH

Probably the same.

RENEE

Let's go back to the pit.

KENNY BOY

No way, they'll get us! We got to keep moving!

KEITH

No, she's right. We're wasting gas. We need some time to figure out what the hell is going on.

Keith rams the shift in reverse.

The GTO as it backs down the ramp.

EXT. THE 1970 GTO PULLING INTO THE GRAVEL PIT. NIGHT

The GTO slows and then stops. The headlights illuminating the desolate landscape of the gravel pit.

INT. THE 1970 GTO. NIGHT

There is an eerie silence as the four sit exhausted and scared.

KENNY BOY

Hey guys look at this!

Kenny Boy is writing his name in the dust that covers the back seat.

The black blood that had covered Kenny Boy, Renee, and most of the back seat is now a fine dust.

Renee leans forward and checks Phil's arm.

Keith opens the door and climbs out. Shotgun in hand he scans the area.

KEITH

It looks clear.

Phil pulls his arm away from Renee as she finishes and opens the door.

PHIL

I'll be fine.

Phil climbs out and walks around in front of the GTO and leans against the hood.

Renee follows album in hand.

Kenny Boy stays in the car rummaging around in his Walgreens' shopping bag.

Renee opens the album on the hood of the GTO. She scans the newspaper clippings.

PHIL

At least we know where all the cars are.

KEITH

But what happened to the people?

PHIL

Those things must have gotten them.

KEITH

What are they anyway? They look like devils?

RENEE

You may be right. Look at this.

Keith walks over as Phil turns toward Renee.
Look at this article.

(CU) A NEWSPAPER CLIPPING. THE HEADLINE READS. ANCIENT
DOORWAY DISCOVERED IN SILVER SPRINGS.

Renee paraphrases the article.

RENEE

It says that they uncovered two massive metal doors while doing routine excavation. Each door was engraved with symbols that were later deciphered as being Enochian. Although the language is considered mythical, experts were able to translate part of the inscriptions.

KEITH

So?

RENEE

Gates of Barathrum.

PHIL

What's a Barathrum?

Kenny Boy is climbing out of the GTO. His hands full of candy bars. He freezes.

KENNY BOY

Hell.

They all stare at Kenny Boy.
They found the Gates of Hell.

Renee stares at Kenny Boy for a moment, then back at the clipping.

RENEE

He's right. How did you know that?

Kenny Boy dumps the mound of candy bars on the roof of the GTO.

KENNY BOY

I have read something besides Hustler and the TV schedule.

KEITH

Hold on! You mean to tell me they found the Gates of Hell here! In Silver Springs!

Renee looks at the article.

RENEE

It says they were bringing in some specialist to study the doors.

Kenny Boy tears off the wrapper of one of the jumbo Snicker bars and takes a bite. His hands are shaking.

KENNY BOY

They opened the gates. That explains everything.

PHIL

What!

KENNY BOY

Anybody want a candy bar?

PHIL

No! What the fuck are you talking about?

KENNY BOY

Look around you! Does any of this even remotely seem real? What do those little fuckers look like to you? Damn sure aren't angels!

Kenny Boy takes another bite of Snickers.

KENNY BOY

They opened the gates and let Hell loose on earth.

PHIL

Wait a minute? If this is Hell then where is all the fire and brimstone?

KENNY BOY

Actually, the concept of hell being a fiery inferno was introduced by the early Catholic Church. It was one of the fear factors they used to insure their cash flow and control the masses. The literal interpretation refers to an eternal darkness brought on by the separation of man from the presence of God.

RENEE

How do you know all this?

KENNY BOY

My father was a Pentecostal Preacher. I was raised on hell fire and damnation.

PHIL

I thought your dad was a lawyer?

KENNY BOY

He's my step dad. My real father was a preacher. He died before we moved here.

RENEE

I'm sorry. I didn't realize.

Kenny Boy smiles through a mouthful of snickers.

KENNY BOY

Not a problem. Actually, I am exactly where he said I'd be one day.

PHIL

What are you talking about?

KENNY BOY

Phil you just don't get it do you? This is Hell! You know hell on earth, and we're in it!

KEITH

So smartass how do we get out?

KENNY BOY

We don't.

Kenny Boy takes a final bite of the snickers and tosses the wrapper as if shooting a basketball.

A shadow devil appears over Kenny Boy's left shoulder as it leaps onto Kenny Boy's back. The weight of it's body forces Kenny Boy to slam into the corner of the car door.

It rears it's head and bares it's fangs. It sinks its teeth into Kenny Boy's shoulder. Kenny Boy screams as Keith raises his shotgun. He pauses.

The creature tears away a chunk of flesh as blood splatters from a gaping wound in Kenny Boy's shoulder.

Phil jerks the 45 out and fires. The blast of the 45 echoes in the night as the creature's head explodes. Kenny Boy falls to the ground writhing in agony.

Two more creatures leap onto the trunk and then the roof.

Keith fires and cuts one in half. Phil drops the other one with a head shot.

PHIL

Keith grab KB! I'll cover you! Renee get
in the car!

Keith runs over, grabs Kenny Boy, and shoves him into the
back seat.

Renee grabs the album, runs, and jumps into the back seat.
She immediately grabs her shotgun and fires through the back
window as several creatures try to claw their way in.

Phil jumps into the front seat at the same moment Keith turns
the ignition. The GTO roars to life.

Keith slams the car in gear as several creatures attack from
the sides.

EXT. THE 1970 GTO. NIGHT

The GTO fishtails as it speeds toward the road. Hundreds of
creatures are leaping on the car. The violent motion of the
GTO as it speeds away slings the creatures off. The GTO
disappears into the darkness.

INT. THE 1970 GTO. NIGHT

Renee is putting a bandage on Kenny Boy's shoulder. Phil is
turned half way around in his seat watching the hoard merging
into the darkness.

Phil turns toward Keith. Keith is hell-bent pedal to the
metal.

PHIL

They're gone. You can slow down now.

Keith eases off the accelerator. The GTO slows.

Don't want to waste our gas.

Keith looks in the rear view mirror at Renee while she works
on Kenny Boy.

KEITH

How's he doing?

Renee continues to work without looking up.

RENEE

It's deep. I don't know.

Kenny Boy is lying slumped in the seat. His head lolling as shock begins to take over.

KENNY BOY

Who's got the joint?

Kenny Boy passes out.

KEITH

Where are we going?

Renee leans back in her seat exhausted.

RENEE

He needs a doctor.

PHIL

We have got to find a place to hide.
Those things are hunting us.

KEITH

Where are we going to hide? If KB is
right and we are in hell. How do you hide
from a Devil in hell?

PHIL

How should I know! All I am saying is we
need time to figure this out.

Renee leans forward.

RENEE

How about a church? You know hallowed
ground and all that?

PHIL

Maybe. You think there's still such a thing? I mean if we're in hell how can there be hallowed ground?

KEITH

Only one way to find out! I know the perfect place. The old church on six mile road. It's limestone and the graveyard completely surrounds it.

PHIL

Let's do it!

EXT. A SMALL WHITE LIMESTONE CHURCH. NIGHT

The church is surrounded by an overgrown cemetery. The headlights highlight the whiteness of the limestone as the GTO slowly pulls up to the front of the church and stops.

KEITH

You guys wait here while I check it out.

PHIL

I'll go with you.

KEITH

No. You stay with the car. Just cover me.

Renee positions herself so she can cover the back.

Phil climbs out of the car with Keith. Phil stands next to the open car door as he scans the darkness. Shotgun ready.

Keith grabs the flashlight and jogs up to the front doors.

Keith jerks on the door.

It's locked. I'll check the back.

Keith disappears into the darkness.

Phil turns quickly when he hears a noise.

PHIL

Did you hear that?

RENEE

What do you think it was?

PHIL

Don't know.

The squeaking sound of rusty hinges causes Phil to swing around toward the front of the church.

Keith appears out of the gloom of the doorway.

KEITH

It's cool! Let's get inside!

He quickly runs over to the GTO and helps Renee get Kenny Boy out of the car. Phil grabs the other guns and extra ammo as Renee takes the two shopping bags and the album.

INT. PENTECOSTAL CHURCH. NIGHT

Keith burst in with Kenny Boy over his shoulder. Keith carries Kenny Boy over to one of the pews and lays him down.

Renee follows and lays the shopping bags next to Kenny Boy on the pew.

Phil enters last and bolts the doors.

KEITH

Wait. I've got to pull the GTO into the cemetery.

PHIL

Why?

RENEE

The driveway is not consecrated ground.

Keith runs out to the GTO, gets in, and pulls it into the graveyard.

Knocking over several tombstones as he maneuvers the car onto the cemetery ground. The GTO begins to slide into an open grave.

INT. THE 1970 GTO. NIGHT

Keith feels the car shift and begin to slide. He slams it into reverse.

The wheels spin as the GTO continues it's slide. One of the grave stones slips in front of the left back wheel and the slide stops.

Keith turns off the engine. He gets out of the GTO and surveys the scene.

ALL OF THE GRAVES ARE OPEN.

Keith takes stock of the situation, turns, and runs into the church.

PHIL

What happened?

KEITH

The Goat is stuck. Somebody forgot to fill in a few of the graves. We have to dig her out before they come.

PHIL

With what?

Keith grabs a pew and breaks it apart.

KEITH

This will do. All we have to do dig out enough to fit these pieces of wood under the back tire. That should give us enough traction to back her out of the grave.

Phil gathers the pieces as Keith destroys the wooden pew.
Renee moves toward the front doors.

RENEE
I'll cover you.

EXT. THE FRONT OF THE OLD CHURCH. NIGHT

Keith and Phil quickly walk out of the church and over to the GTO.

Renee stands in the darkened doorway shotgun ready.

Using pieces of the broken pew. Keith and Phil get on their hands and knees and start digging. Keith wedges a large flat piece of wood underneath the rear wheel.

Renee sees movement in the shadows.

RENEE
They're here! Hurry up!

Phil looks up. He sees the shadows moving. He digs faster.

Keith kicks the wood one last time.

KEITH
That should do it. Let's get inside!

Keith and Phil run into the church while Renee covers from the front door.

INT. PENTECOSTAL CHURCH. NIGHT

Keith and Phil start dragging pews and stacking them against the door.

PHIL
We can't keep them out like this!

Phil looks around the sanctuary.

There is one corner with two broken, stained glass windows. One on each wall.

Let's build a defensive position in that corner. We can cover three sides of the church and limit our exposure in the church. We are also next to the front door in case we have to make a run for it.

KEITH

Let's do it!

PHIL

Renee, look around and see if you can find anything we can use.

Keith and Phil stack the old pews in a semi-circle around the corner. Renee checks on Kenny Boy who is lying on a pew semi-conscious.

Renee walks to the altar. She sees an old and rusted candelabra lying on the floor. She picks it up. There are remnants of several candles remaining.

Renee pulls out her lighter and lights the candles. She picks up the candelabra and walks toward the front of the church.

RENEE

Hey guys, look at this.

The church reverberates with the deafening sounds of a multitude of inhuman screeches.

Renee drops the candelabra. Keith and Phil freeze.

KEITH

They're coming!

Phil grabs Kenny Boy and drags him behind their barricade. He props him against the wall. Renee grabs the shopping bags. Keith uses the shotgun barrel to break out the remaining stained glass and looks outside.

EXT. CHURCH. NIGHT

The shadows are thick with shadowy creatures. The flash of white fangs and the glimmer of light off cold black eyes highlight the deep shadows as they move along the parameter of the graveyard.

INT. CHURCH. NIGHT

KEITH

Jesus! There must be a million of them!

Phil breaks out the other window as Renee takes up a defensive position behind the barricade.

RENEE

What are they doing?

PHIL

Nothing.

KEITH

The sun should be up soon.

KENNY BOY

And he opened the bottomless pit; and there arose a smoke out of the pit, as the smoke of a great furnace; and the sun and the air were darkened by reason of the smoke of the pit. Revelations 9 verse 2.

All three turn around as Kenny Boy adjust his position against the wall.

KEITH

About time. We could use some help.

PHIL

How you doing buddy?

Renee props her shotgun against the barricade and moves over to Kenny Boy. She helps him sit up and checks his wound.

RENEE

Don't move around too much. It'll start bleeding again.

PHIL

What was that you said about Revelations 9 or whatever?

KENNY BOY

The sun's not coming up.

KEITH

Sure it is.

KENNY BOY

You still don't get it. The sun is not coming up ever again. Where are we anyway?

RENEE

In a church.

PHIL

What do you mean?

KENNY BOY

I mean the end of the world has already happened. (beat) Are there open graves in the cemetery?

KEITH

Yes. I damn near drove the GTO into one.

Kenny Boy sadly shakes his head.

KENNY BOY

Marvel not at this: for the hour is coming, in which all that are in the graves shall hear his voice, and shall come forth. John 5:28.

RENEE

What does that mean?

KENNY BOY

That means Christ has already come and called forth the dead.

Keith turns around and stares at Kenny Boy in disbelief.

KEITH

KB, as long as I've known you I've never seen you read anything but Hustler. Now all of a sudden your quoting scripture.

PHIL

So in a word we're fucked.

KENNY BOY

Royally.

Keith looks out of the window.

EXT. THE FRONT OF THE OLD CHURCH. NIGHT

The shadow creatures are massing in front of the church. There are literally thousands.

INT. CHURCH. NIGHT

KEITH

They're making a move. Get ready!

KENNY BOY

Relax. They can't come in. This is consecrated ground. They're waiting.

RENEE

For what?

KENNY BOY

The Devil.

Keith and Phil both whip around in astonishment. Renee's eyes widen in fear.

Those things are just minor demons.
They're sorta the cleanup crew. They
can't cross consecrated ground.

RENEE

What do you mean, a cleanup crew?

KENNY BOY

They come behind after judgement and kill
any living thing that's left.

PHIL

Jesus H. Christ!

KENNY BOY

I'd watch my language if I were you.

KEITH

So how long do you think we have before
the big dog gets here.

KENNY BOY

No idea. I think that loud scream we
heard earlier was some sort of call.
Probably not long.

RENEE

We've got to get out of here!

KENNY BOY

And go where? This is his world now. No
matter where we go he'll come.

It's just a matter of time. No one has ever escaped from Hell, not even the Devil himself.

Phil angrily pops the slide on his shotgun.

PHIL

Fuck you! Fuck the Devil! I don't know about you guys but I am going to kick some ass before I go!

Phil reaches into his waistband and pulls out the 45 and offers it to Kenny Boy.

How about you?

Kenny Boy takes the gun.

KEITH

Considering the alternative...

Keith and Phil resume their positions. Renee helps Kenny Boy get in position. Renee picks up her shotgun.

RENEE

Hey guys don't you think we might have a better chance in the car. If we're moving it might be harder for them to catch us. We could go from church to church.

KENNY BOY

She's right. Once the Devil gets here we're toast. (beat) So to speak.

Phil and Keith turn and look at Renee.

KEITH

Have you looked outside lately? There are thousands of them.

RENEE

All the better. They will have to run over each other to get to us and we know we can outrun them in the car.

PHIL

She's right. Besides the GTO is a pretty awesome weapon if you think about it. Two tons of steel moving at sixty miles per hour.

Keith looks at Phil.

KEITH

Not much of a choice.

RENEE

I think we should say a prayer before we do this. What do you think?

PHIL

Do you really think God can hear a prayer from Hell?

KENNY BOY

I don't know. He never answered before.

RENEE

Can't hurt.

KEITH

Okay by me.

RENEE

Kenny Boy you lead.

The four of them kneel down around Kenny Boy, bow their heads, and join hands.

KENNY BOY

God help us. Amen

They all raise their heads and look at Kenny Boy.

PHIL

What kind of prayer was that?

KENNY BOY
Short and to the point.

KEITH
Sounds good to me. Let's move it!

EXT. THE FRONT OF THE OLD CHURCH. NIGHT

The front door of the church swings open. Keith emerges from the darkness. His shotgun leveled. Keith makes his way to the GTO.

The shadows begin to move forward. The sounds of claws scraping and teeth gnashing fill the night.

Kenny Boy and Phil appear in the doorway. Phil has one arm supporting Kenny Boy and the shotgun in his other hand.

Renee appears out of the darkness. Renee has her shotgun to her shoulder leveled at the creatures. She has the shopping bags looped by their handles in the crook of her elbow.

INT./EXT. THE 1970 GTO. NIGHT

Keith quickly gets in the car and cranks the engine.

The roar of the engine causes the creatures to press forward. The sounds grow louder.

Keith puts the GTO in reverse and hits the gas.

The wheels spin. He tries again. The front of the GTO begins to slip forward into the grave.

KEITH
Come on and get in! I need the weight.

Phil carries Kenny Boy to the passenger side. Phil opens the door and helps Kenny Boy get in.

Renee follows. As soon as Kenny Boy is in Phil levels the shotgun at the moving darkness.

The sounds of the creatures begins to grow louder.

Renee climbs in behind Keith. Phil climbs in the front passenger seat and slams the door.

The GTO's rear wheels settle onto the boards.

Keith guns the engine and pops the clutch.

The GTO jerks. The rear wheels fail to catch and the car begins to slide forward.

Keith floors the accelerator.

The tires continue to spin. White smoke envelopes the rear tires as the friction builds.

The tires catch and the GTO jerks backward. The grave stone in front of the back wheel slides forward under the front wheel. The angle of the gravestone as it slides forward lifts the GTO. The GTO suddenly breaks free. The gravestone slides into the open grave.

Keith turns the wheel hard to the right and slams on the brakes.

The GTO stops facing the dark hoards before them.

Keith flips on the headlights.

EXT. THE DRIVEWAY IN FRONT OF THE OLD CHURCH. NIGHT

The lights reveal thousands of the shadow devils. Their black eyes gleaming as saliva drips from the rows of needle like teeth.

They jockey for position. Pushing and shoving each other. Snapping their jaws like mad dogs held by some invisible leash.

INT. THE 1970 GTO. NIGHT

PHIL

Oh my God!

KEITH

Are we sure we want to do this?

Phil glances at Keith and then back at Renee and Kenny Boy. Renee looks over at Kenny Boy. He silently nods his head. Renee looks up at Keith in the rearview mirror.

RENEE

Wait!

Renee lays the shotgun down on the console. She reaches and cups Phil's face in her hands. She pulls him close and warmly kisses him. After a moment she pulls away. Still holding Phil's face in her hands she smiles and looks into his eyes.

For luck!

Phil smiles.

KENNY BOY

Well, that certainly was sweet. You gonna kiss me too?

Renee ignores Kenny Boy as she picks up her shotgun and looks toward the waiting darkness.

Let's kick some ass!

KEITH

Okay. Renee you and Phil lay a line of fire in front. They are going to try and come in through the windshield. KB you keep them out of the back. (beat)
Everybody ready?

Keith revs the engine. He watches the tachometer needle as it climbs past 7000 RPM's. Renee and Phil take aim at the black board.

Go!

Keith pops the clutch. The GTO leaps forward. Renee and Phil open fire.

The shotgun fire tears through the unholy mass as the GTO slams into the wall of hellish flesh.

Destroyed bodies of the shadow devils pile up on the hood as the creatures swarm over the GTO. Their evil faces pressed against the windshield.

Snarling faces press against the side windows as they try to hang on.

Renee and Phil continue to fire. Blowing the carcasses of the dead and soon to be dead devils off the hood. Black blood is spraying everywhere.

The GTO's hood crumples under the impact of hundreds of bodies.

The GTO slows as the mass of the creatures builds up in front of the car.

Keith turns the steering wheel back and forth creating a fishtail motion with the car.

Kenny Boy fires as several of the creatures try to climb in through the broken back window.

The GTO starts bumping and sliding as the wheels roll over the mounds of dark flesh.

Renee pulls the trigger and realizes her gun is empty.

RENEE

I'M OUT!

Renee drops her shotgun and grabs another and starts firing. Moments later Phil drops his shotgun and grabs another and starts firing.

THE GTO BEGINS TO SLOW AS THE BUILD UP OF BODIES UNDERNEATH THE WHEELS CAUSES IT TO LOSE TRACTION.

KEITH
WE'RE BOGGING DOWN!

Keith turns the steering wheel hard to the right.

THE GTO SLIDES OFF THE SLIPPERY MOUND OF FLESH AND GAINS TRACTION.

Keith cuts the steering wheel hard to the left. The GTO sputters.

OH SHIT!

Keith backs off then slams his foot on the accelerator.

The GTO responds as it slides hard to the right.

EXT. THE 1970 GTO. NIGHT

The GTO appears as it breaks out of a sea of dark bodies.

INT. THE 1970 GTO. NIGHT

The road appears.

KEITH
WE MADE IT!

Keith looks into rear view mirror.

Everybody okay?

Renee slumps back in her seat and looks at Kenny Boy.

Kenny Boy smiles weakly.

RENEE
We're just peachy back here.

Keith glances at Phil.

KEITH

How about you big boy?

Phil turns toward Keith.

Keith is covered in black blood.

Phil looks at Renee and Kenny Boy in the back seat.

They all are completely covered in black blood. The only white Phil can see is the white of their eyes and their teeth when they smile.

Phil sniggers then breaks out laughing.

Moments later they are all laughing so hard they are crying.

Kenny Boy finally catches his breath.

KENNY BOY

What's so funny?

PHIL

I don't know.

They all start laughing again.

KEITH

Okay. Okay. Let's get it together.

Everybody quiets down as reality creeps back in.

Kenny Boy roll us up one.

KENNY BOY

I quit.

KEITH

When?

KENNY BOY

About an hour ago in the church. (beat) I tossed the stash.

KEITH

THAT'S JUST GREAT! WE ACCIDENTLY DRIVE THROUGH SOME KIND OF VORTEX! NEXT THING WE KNOW WE'RE IN HELL. WE JUST FINISH FIGHTING OUR WAY THROUGH A GILLION DEVILS. SATAN HIMSELF IS COMING AFTER OUR ASSES. PARDON ME, BUT IT SEEMS TO ME IF THERE WERE EVER A PERFECT TIME TO SMOKE A JOINT IT IS NOW! BUT NO! YOU PICK NOW TO QUIT AND TO TOP IT ALL OFF YOU THREW AWAY THE STASH! UNFUCKING BELIEVABLE!

RENEE

What did you just say?

KEITH

What? About it's the perfect time to smoke a joint.

RENEE

No. No. The part about accidently driving through a vortex.

KEITH

It was an accident. I didn't know the damn thing was there. I told Phil we shouldn't take the back road.

PHIL

The first time we didn't know where it was but now we do.

RENEE

Exactly. Maybe if we try to go through the opposite way it could possibly put us back where we started.

KENNY BOY

It could also put us somewhere even worse.

KEITH

Give me a break! What could possibly, in your wildest imaginations be worse than this.

Phil glances at his watch.

PHIL

It's almost 6. We hit the vortex at 9:20. That gives us..

RENEE

Three hours and twenty minutes till the next vortex.

KEITH

Where are we going?

KENNY BOY

How about First Baptist on Main? It's surrounded by a huge cemetery.

PHIL

I think we should stay mobile. Look what happened at the church. If we get cornered again we might not get out.

Keith looks at his gas gage. It reads half a tank.

KEITH

We might have a problem.

RENEE

What?

KEITH

Fuel. I have about half a tank. I figure that'll take us about 130 miles.

RENEE

That should be enough. I say we head back to town and restock our ammunition and maybe, if we are lucky, find some gas.

PHIL

Sounds like a plan.

KEITH

Speaking of ammunition, I have an idea.

EXT. NATIONAL GUARD ARMORY. NIGHT

The headlights of the GTO pierce the gloom as it pulls up to a chain link gate hanging by one hinge. A sign wired to the gate reads, Home of the 42nd Engineering Division.

Below the sign is the image of a grinning, human skull surrounded by black lightning bolts. Underneath the skull, printed in blood red letters was the caption, To lose is to die. We never lose!

INT. THE 1970 GTO. NIGHT

PHIL

Do you think they left anything.

KEITH

Judging from what we saw on the freeway, what ever happened, happened before anyone had time to do anything except run.

KENNY BOY

And he shall come as a thief in the night.

KEITH

Aw, come on man cut that shit out. It gives me the creeps. Besides, it's a little late for scripture don't you think?

EXT. THE 1970 GTO. NIGHT

Keith gently bumps the gate with the bumper of the GTO. The gate falls to the side. Keith slowly drives into the compound.

The yard is full of Hummers and two ton trucks. The GTO slowly moves toward a large metal building. A weathered sign reads Armory. The GTO stops, does a quick turn and backs up to doors.

INT. THE 1970 GTO. NIGHT

Keith looks at Phil.

KEITH

You and KB stand guard.

Keith glances back at Renee.

You open the trunk and I'll check it out.

This has got to be quick.

They all move at once. Keith tosses Renee the keys, grabs a shotgun and the flashlight. He gets out of the car and cautiously heads for the Armory doors.

Phil climbs out with his shotgun. He raises the shotgun to his shoulder as he scans the area.

Renee picks up her shotgun and climbs out of the back seat. She walks to the back of the GTO and opens the trunk. She tosses case after case of beer on the ground. She pushes the trunk lid so it is barely touching the lock so Kenny Boy can see through the back window.

Kenny Boy's pain stricken face appears in hole in the back window, 45 in hand.

Keith disappears into the Armory. Moments later Renee follows.

KENNY BOY

You see anything?

PHIL

No. You?

KENNY BOY

No. I wish they would hurry up.

Keith appears in the darkened doorway his arms full of automatic weapons.

Renee follows close behind her arms full of clips. They quickly make their way to the rear of the GTO and drop their load.

Keith runs back into the Armory. Renee starts slamming clips into M16's.

Keith staggers out lugging an M60 machine gun and several cases of ammo. Keith makes his way to the trunk and drops two cases of ammunition. He slides the M60 and a case of ammo through the hole in the back window to Kenny Boy.

KENNY BOY

You got to be kidding! I can't handle that thing with one arm.

KEITH

You don't have to. I am. Renee you drive.
KB you cover the front with Phil. I'll cover your ass.

Keith climbs in the back seat as Kenny Boy moves over to Renee's seat.

Renee grabs 5 M16 rifles, 10 clips of ammo, and slams the trunk closed. She carries the rifles and ammo and places them in the backseat, climbs in, and cranks the GTO. She revs the engine.

Phil gets in.

PHIL

Let's get out'a here!

EXT. THE 1970 GTO. NIGHT

The GTO moves quickly out of the Armory and into the night.

EXT. NATIONAL GUARD ARMORY DOORS. NIGHT

Shadow devils appear out of the darkness. They sniff about the doorway searching for the scent of their prey.

INT. THE 1970 GTO. NIGHT

Renee is speeding toward 6 Mile road.

Phil is checking the weapons.

Keith is on his knees in the back seat setting up the M60.
Kenny Boy is slumped in the corner of the backseat.

Renee slams on the brakes.

THE GTO SLIDES TO A STOP.

Renee is staring straight ahead in astonishment.

Phil catches himself as the GTO stops. He looks at Renee, sees her expression, and looks ahead. He freezes in awe.

Keith is jerked backward as the GTO stops. He whips around.

KEITH

What the

Keith stops mid-sentence in amazement.

EXT. THE QUARRY PIT. NIGHT

The horizon is glowing. Flickering brightly with the orange and red radiance of an immense fire deep within the pit.

The glow is shadowed by the black cloud of millions of flying demons as they enter and leave the abyss of fire.

Kenny Boy pulls himself up and stares ahead.

KENNY BOY

Oh my God in heaven!

RENEE

What is it?

KENNY BOY

It must be the gateway itself.

PHIL

I suggest we get out of here before they see us!

KEITH

Fuckin' A!

Renee slams the GTO in reverse. She cuts the steering wheel hard to the left as she floors the gas pedal.

EXT. THE 1970 GTO. NIGHT

The GTO jumps backward and begins to slide to the right until it reverses direction.

INT. THE 1970 GTO. NIGHT

Renee stomps on the brake. She slams the car into gear and hits the gas. The GTO leaps forward.

EXT. THE 1970 GTO. NIGHT

The GTO is speeding down the two lane country road.

INT. THE 1970 GTO. NIGHT

Keith is watching through the broken back window as they move away from the abyss.

KEITH

Doesn't look like anyone's coming.

RENEE

Oh shit!

They all look ahead. The road is dark with shadow devils.

KEITH

Floor it!

Phil sticks the M16 through the broken front window and fires.

Keith grabs a shotgun and also starts firing through the hole at the devils ahead.

The GTO shudders on impact as hundreds of the shadow devils are crushed by the car. The GTO begins to bog down in the morass of destroyed flesh.

Keith turns and starts firing the M60 as hundreds of the shadow devils take advantage of the GTO's slowing down to try and get in the back window.

Kenny Boy grabs a M16 and starts firing through the rear window.

The bodies begin to pile up on the hood.

RENEE

WE'RE NOT GOING TO MAKE IT!

KEITH

FISHTAIL IT!

Renee jerks the steering wheel back and forth.

Several times shadow devils manage to reach inside and nearly grab Renee. Renee dodges as Phil blast them with the M16.

The GTO begins to act sluggish and unresponsive.

PHIL
THERE ARE TOO MANY!

RENEE
FUCK THIS!

Renee jerks the steering wheel hard to the left. The GTO slides sideways into the mass of shadow devils.

Renee executes a perfect bat-turn and then pounces on the accelerator.

The GTO slams it's way free and is suddenly screaming down the road toward the great cloud and the glowing inferno.

KEITH
What are you doing!

PHIL
Go baby! Go!

RENEE
There are too many.

KEITH
There are a hell've a lot more over there!

Renee reaches down and cuts the headlights off. The glow of the inferno dimly illuminates the road.

PHIL
Oh shit!

RENEE
Maybe we can get past them before they see us. It's the only way we can get to the back road now.

EXT. THE 1970 GTO. NIGHT

The GTO streaks beneath the dark cloud of demons.

INT. THE 1970 GTO. NIGHT

Keith looks out of the broken back window.

The Shadow Devils are in hot pursuit.

KEITH

They're still coming!

EXT. THE QUARRY PIT. NIGHT

The dark cloud splits. The glow from the inferno unobstructed now drenches everything in it's reflected fire.

A monstrous, horned, creature rises from the inferno below. It's scaly, dragon-like head dripping molten fire as it slowly climbs out of the fiery pit. With black eyes blazing pure hatred it opens it's powerful jaws revealing rows of jagged yellow fangs.

As it climbs out it reveals the torso is of a powerful man. The arms and legs are long and heavily muscled. It's hands and feet are those of a dragon with thick, heavy, claws. It's entire body is covered with shiny, black, scales.

It rights itself and stands on the edge of the glowing pit, twenty feet of demon god.

It spreads it's gargantuan leathern wings and utters a cry that causes the ground to shake.

The Shadow Devils cringe in terror as the Lord of Darkness comes forth into the world.

Renee stares ahead as she tries to see the road. She glances down at the speedometer. It reads 110 m.p.h.

Keith is on his knees in the backseat staring in awe.

Kenny Boy is on his knees in his seat also awed by the unimaginable site.

Phil is leaning forward trying to see ahead.

The glow from the pit highlights the road ahead.

RENEE
What's going on?

Phil notices the glow as well, turns, and stares out of the rear window.

PHIL
Oh God!

Renee turns to look.
Keep your eyes on the road!

RENEE
What is it!

KENNY BOY
It's the Devil himself!

KEITH
GET US THE HELL OUT'A HERE! NOW!

EXT. GTO SPEEDING DOWN THE ROAD BATHED IN THE REDDISH GLOW OF THE HELLFIRE. NIGHT

INT. THE 1970 GTO. NIGHT

Renee slows the GTO down.

KEITH
What are you slowing down for!

Renee peers ahead.

RENEE
There's a hard ninety up here somewhere!
If I don't slow down we'll never make it!

PHIL

She's right!

The Dragon gazes toward the fleeing GTO. With a sudden motion he takes flight straight towards the GTO.

KENNY BOY

He's coming! Oh fuck me unconscious!

Keith whips around and takes aim with the M60.

KEITH

KB get ready!

Kenny Boy takes his position.

KENNY BOY

We're gonna die!

The Dragon overtakes the GTO in a matter of seconds. He pauses in mid-air for a second then swoops down upon the GTO.

Keith opens fire. The M60 belching out hundreds of rounds.

The rounds hit and tear gaping holes in the chest and head of the dragon. The Dragon veers off into the darkness.

RENEE

THIS IS IT! HANG ON!

She turns the steering wheel hard to the left. The GTO slides sideways.

All four are thrown about the car. The right rear fender of the GTO hits a tree and bounces off as the GTO slides.

Renee manages to control the GTO and as it straightens out she floorboards it.

PHIL

How far to the vortex?

RENEE

A couple of miles! We're too early!

Phil turns toward Keith.

PHIL

See anything!

Keith is scanning the sky behind them.

KEITH

No. But you can bet your ass he's coming back!

The roof of the GTO compresses down as the Dragon lands on top of the GTO.

The side windows explode from the pressure. Both front and back windshields pop and shatter.

The collapsed roof hits Renee and forces her head against the steering wheel. The GTO slides and slows down.

Phil is knocked down and against his door.

Keith is pushed forward as the roof hits his head.

Kenny Boy is caught between the seat and the roof.

Four gigantic black claws tears through the roof as if it were paper. One of the talons rips down Keith's back, tearing a gaping wound.

Keith nearly falls out of the back window. He desperately tries to hold on to the M60 and keep from falling out.

The claw rips and tears at the roof creating great gashes in the metal.

Phil gets his M16 and start firing through the roof.

Keith rolls over. Braces the M60 on the trunk.

The Dragon is tearing at the roof. He pauses as he sees Keith brace the M60. For a moment their eyes meet.

KEITH
Eat this asshole!

Keith opens fire.

The bullets explode in the face of the dragon tearing away great chunks of black flesh and spaying black blood everywhere. The Dragon spreads his wings and disappears into the darkness of the night.

Keith lays back exhausted. Kenny Boy drags Keith back into the GTO.

The roof of the GTO is all but gone.

PHIL
Everybody okay?

KENNY BOY
Keith's hurt bad!

Phil looks at Renee.

PHIL
You okay?

Renee's body is pressed against the steering wheel. There's a trickle of blood running down the left side of her face.

RENEE
I could use a little more room.

Phil uses the body of the M16 to pry the remaining shards of the roof apart until the roof is nothing more than a big hole.

Renee straightens up.

RENEE

Much better.

Phil grabs the Walgreens bag and pulls out the bandages. He tosses them to Kenny Boy.

Kenny Boy starts working on Keith.

Phil grabs the M60. He stands up on his seat and props the M60 on what remains of the roof. He checks the load and belt feed. He scans the night sky.

PHIL

How much farther?

RENEE

Just ahead, but we're too early!

Keith is slumped over as Kenny Boy stuffs bandages into the wound to stop the blood flow. He looks up at Phil.

KEITH

I think I fucked him up that time.

Phil glances down and smiles.

PHIL

No doubt!

Renee flips on the headlights.

RENEE

Okay guys get ready!

Phil catches a movement in his peripheral vision. He swings the M60 around.

The Dragon is flying headlong toward the side of the GTO. Teeth bared and eyes blazing.

Phil fires at point blank range.

The barrage of bullets cause the dragon to try and rise above the GTO but the cumulative damage of the previous attacks slows him.

He hits the side of the moving car with a tremendous impact as he lifts into the darkness.

EXT. THE 1970 GTO. NIGHT

The GTO is slammed into a counterclockwise spin. The GTO reverses it's direction as it hits the dirt embankment.

Phil is thrown into the jagged edge of the roof as the M60 flies into the night.

Renee is thrown into her door striking her head on what is left of the roof supports.

Kenny Boy is slammed into Keith and both are tossed against the far door.

The GTO slides along the dirt embankment until the engine dies. Silence.

Phil comes to first.

PHIL

Renee? Renee?

Phil groggily moves toward Renee's motionless body.

Kenny Boy?

Phil reaches over and checks her pulse. He finds one.

Keith? Somebody answer me!

A bloody hand reaches up and grabs the edge of the front seat. With a loud grunt Kenny Boys' face appears.

KENNY BOY

What happened?

Phil is sliding Renee over his body and into the front passenger seat.

PHIL

He hit us from the side. How's Keith?

KENNY BOY

He's alive. That's about it.

Phil straps Renee into the passenger seat. He settles into the driver's seat and reaches for an M16. He props it on the dash and turns the ignition. The engine turns but fails to start.

PHIL

Come on God give us a break!

Phil tries the ignition again and again with the same results.

Kenny Boy can you still shoot?

Kenny Boy leans forward gun in hand.

KENNY BOY

Yeah, but we're nearly out of ammo.

PHIL

Can you get to the trunk?

KENNY BOY

Look!

The shadow devils are massing in a circle about fifty yards from the GTO.

Bloody and dazed Keith slowly appears from behind Phil's seat.

KEITH

Where's my gun?

Phil smiles as he turns and looks at Keith.

PHIL

About fuckin' time. I thought you were going to sleep through the party.

Kenny Boy helps Keith get up and hands him a shotgun. Keith groggily takes the weapon.

KENNY BOY

We lost the M60. You have about four rounds left.

Keith looks around and sees the shadow devils. Phil continues to try and crank the GTO.

KEITH

What are they waiting for?

Renee moans and opens her eyes. She sits up and looks at Phil.

Phil looks at Renee.

PHIL

You okay?

RENEE

I think so. My head is killing me.

Renee looks around and sees the shadow devils. She quickly turns and looks through the back windows.

We're going the wrong way! The vortex is behind us!

PHIL

I know.

Keith leans forward over Phil's right shoulder.

KEITH

What wrong?

PHIL
It won't crank!

Keith looks at the gas gauge.

The gauge reads empty.

KEITH
We're out of gas! The gas tank must have
ruptured!

The Shadow Devils again begin to scream and leap into the
air.

Wait a minute!

Keith opens the console. Inside are a series of switches. He
flips one. He looks at Phil.

Nitrous. I had it put in when I did the
stereo.

EXT. THE 1970 GTO. NIGHT

The Great Dragon lands on his hind legs just inside the
snarling ring of shadow devils. The headlights reveal the
damage done by the bullets is miraculously healing.

The Dragon slowly drops down on all fours. The hideous dark
eyes glowing with hatred. It bares it's long fangs and
growls.

Renee grabs a M16 and takes aim.

Keith grabs Phil's arm as he reaches for the ignition. Phil
glances at the Dragon and then at Keith.

KEITH
We have one shot at this. When you hit
the ignition we'll either take off or
blow the engine. If we take off we'll
have about fifteen seconds before the
nitrous burns out.

PHIL

I need to turn around, the vortex is
behind us!

The Dragon tenses as it prepares to leap. The shadow devils begin to scream and gnash their teeth.

The Dragon leaps forward claws extended and jaws wide.

Renee fires striking the Dragon in the chest. She fires again and hits him in the head.

Phil slams the GTO into reverse, hits the ignition. The GTO roars into life.

The Dragon hits the hood of the GTO and sinks his monstrous claws into the metal of the hood as the GTO explodes out of the ditch and down the road in reverse.

The weight of the Dragon causes the rear wheels of the GTO to lift off the ground and for a moment the GTO stops as the rear wheels spin.

The reverse movement causes the Dragon to misstep with his rear legs. The GTO's wheels make contact.

All four inside the car are propelled forward as the GTO accelerates in reverse.

The Dragon's claws tear free of the hood as he spreads his wings in an effort to slow the GTO.

He hovers a moment in the air and with the single motion of his great wings dives toward the GTO.

Phil quickly turns, trying to steer the GTO toward the vortex.

The shadow devils attack. Keith and Kenny Boy turn and begin firing as the swarms of shadow devils begin to pile up on the back. The force of the GTO crushing hundreds beneath it's spinning wheels.

Renee fires two more times at the Dragon as it begins it's assault. Her gun clicks empty. She frantically reaches for another gun and pulls the trigger. It clicks.

The GTO momentum slows.

Kenny Boy's shotgun clicks empty. He pulls out the 45 and fires.

Keith's gun clicks empty. He reaches for one of the M16's on the floor. A shadow devil reaches in through the opening where the side window used to be and grabs Keith by the arm. He sinks his needle-like fangs into Keith's forearm. Keith screams.

Kenny Boy turns and blows the devils' head to pieces with the 45. He turns and fires as another shadow devil tries to come in the back. The 45 clicks empty. Kenny Boy throws the 45 and hits the shadow devil in the face knocking him out of the rear opening. The 45 falls onto the seat between Keith and Kenny Boy.

Renee looks desperately at Phil.

RENEE
I'M OUT!

Phil is totally focused on keeping the GTO on line toward the vortex.

PHIL
I CAN'T SEE IT!

RENEE
IT'S TOO EARLY!

Renee turns and sees Kenny Boy and Keith stabbing the barrels of the M16's into the shadow devils' eyes. There are unearthly screams amid a wash of thick black blood as Keith and Kenny Boy fight to keep them out of the GTO.

Kenny Boy turns and stabs a shadow devil as it tries to come in the side window. He looks ahead and sees the Dragon.

KENNY BOY
WE'RE GOING TO DIE!

Renee turns forward.

The Dragon dives down toward the front of the GTO. It's large, black, malevolent eyes narrowing as it bares his monstrous fangs. It's huge arms reaching with it's deadly talons extended.

RENEE
Oh shit!

EXT. THE 1970 GTO. NIGHT

Everything is in slow motion as the GTO roars down the road in reverse. The Dragon reaching as it closes in for the kill.

INT. THE 1970 GTO. NIGHT

Renee instinctively pushes back into her seat her hands braced on the dash. Kenny Boy drops behind Renee's seat. Keith stabs a shadow devil and turns. He sees the Dragon and ducks behind Phil's seat. Phil remains focused on the hitting the vortex.

The Dragon fills the screen as it closes in.

As The Dragon is about to hit the GTO. Everything goes black.

INT. THE 1970 GTO. NIGHT

A black, howling wind blast through the interior of the GTO. The four desperately hang on as everything loose is sucked into the swirling darkness outside. The weapons as well as the Walgreens bags are torn away by the tornado like winds and whipped into the liquid night.

The torrent of wind and the flying debris cause Phil to cover his face.

The wind stops and is replaced by the roar of the GTO and the sounds gravel hitting the underside of the GTO.

Phil uncovers his eyes just in time to see an old wooden bridge highlighted by the light of the full moon. He slams on the brakes.

EXT. THE 1970 GTO. NIGHT

The GTO slides on the loose gravel as the brakes lock. It turns sideways. The back tires hit the thick wooden planks. The GTO is whipped into a spin.

The front wheels slide off the edge of the bridge. The front tires catch on the edge of the bridge as force of the spin propels the rear of the GTO into the air.

The GTO flips and rolls one time in the air before it hits upright in the water some twenty feet below.

The headlights dim and darken as the water shorts out the GTO's electrical system.

There is only the sound of the gurgling water as it swiftly flows in and around the GTO.

INT. THE 1970 GTO. NIGHT

Renee is lying with her head resting on the door. Phil is slumped unconscious over the steering wheel. Keith and Kenny Boy are both unconscious sprawled in the back seat. The cold creek water is filling the interior of the GTO.

Renee groans as she groggily opens her eyes. She sees the water rising up around her waist. She looks around. She reaches for Phil and pulls his head back off the steering wheel.

RENEE

Phil! Phil! Wake up!

Phil moans and opens his eyes. He shakes his head and looks at Renee. Trying to focus he blinks several times.

PHIL

Did we make it?

Renee looks around.

RENEE

I think so. We've got to get out of here.
Can you move?

PHIL

Yeah. How's Keith and Kenny Boy?

Renee unbuckles her seat belt and reaches into the back seat and pulls Kenny Boy off Keith. Kenny Boy moans.

RENEE

Kenny Boy are you alright? Keith?

Renee turns toward Phil who is still trying to clear the cobwebs.

We've got to get help?

Renee tries her door but it's so damaged it won't open. She stands up in her seat through the hole where the roof used to be.

Renee reaches for Phil as he slides from underneath the steering wheel. Phil stands up. The water is rising.

Phil reaches for Kenny Boy. Kenny Boy's eyes snap open. He jerks back in fear as he sees the water covering the lower half of his body.

KENNY BOY

What the ... Where are we?

Keith suddenly sits upright. He looks at Kenny Boy and then at Renee and Phil.

KEITH
Did we make it?

PHIL
I think maybe we did. We've got to get out of here.

KEITH
No shit!

Renee, Phil, and Keith climb out of the car and onto the trunk. Kenny Boy hasn't moved.

KENNY BOY
Will somebody please tell me where we are?

Phil jumps into the water and wades toward the shore. Renee turns toward Kenny Boy.

RENEE
In a creek. Now move your ass before the current pulls the car under!

Renee jumps into the creek as Phil is climbing up the bank. Keith extends his hand.

KEITH
Come on!

Kenny Boy turns, grabs Keith's hand, and starts to climb out when he feels something beneath his knee. He reaches down and pulls up the 45.

KENNY BOY
Ah! My baby.

KEITH
I thought it was empty.

Kenny Boy sticks it into his belt.

KENNY BOY

It is. I just feel better having it.

Keith helps Kenny Boy onto the trunk and they both jump into the cold creek water. The GTO shifts as the current begins to pull it under.

Renee reaches the shore. Phil helps her out of the water. Keith and Kenny Boy struggle to get to the shore. Phil and Renee wade out and help them to the bank. They all fall to the ground exhausted.

Renee looks up at the moon.

RENEE

Look!

Phil looks up.

The moon is shining brightly as it moves between the swirling clouds.

PHIL

We made it!

KENNY BOY

Thank you God!

KEITH

Amen!

Phil leans over and kisses Renee tenderly. They hold each other for a moment. Renee pulls away.

RENEE

We've got to get help.

Renee with some effort stands up and reaches for Phil. Phil stiffly stands up.

Kenny Boy and Keith just lay there.

KENNY BOY

Just yell when help gets here. I'm taking
a break.

KEITH

Me too. It's been a long night.

Phil and Renee climb the creek embankment as headlight appear
on the road up ahead. Renee and Phil stand in the middle of
the road waving their arms.

The lights grow brighter as the vehicle approaches.

It's an old pickup truck. The driver is an old man.

The pickup slows and stops. Renee and Phil limp to the
drivers window.

OLD MAN

Is this some kinda prank? What are you
kids doing you out here this time of
night?

RENEE

There's been an accident! Two of our
friends are hurt! Will you help us?

The OLD MAN looks at Phil and Renee.

OLD MAN

Where are they?

Phil points toward the creek.

PHIL

Down there.

The Old Man pulls the pickup over to the side of the road and
backs around so the headlights illuminate the creek bank. The
Old Man climbs out of the truck.

Renee and Phil climb back down the embankment to help Keith and Kenny Boy. Within a matter of minutes all four are loaded into the back of the pickup.

The Old Man climbs into the truck. He slide the rear window open.

OLD MAN

You kids hang on? I'll get you to the hospital as fast as I can.

RENEE

Please hurry!

The Old Man glances back.

OLD MAN

I'm going as fast as this old truck will go. You kids are lucky I came along. Nobody uses this old back road anymore. At least not since those kids disappeared.

Phil looks at the Old Man.

PHIL

What kids?

The Old Man looks at Phil.

OLD MAN

You must not be from around here? About nine years ago four kids just went missing. Car and all. People around here searched for years but never found a trace. Some say this road's haunted. Of course I don't believe in all that but most people stay clear of it.

Phil looks at Renee.

Yessiree.

You kids are lucky I came along otherwise you might have been stuck out here for a while. Especially since it's Halloween.

Renee turns toward the Old Man.

RENEE

Did you say Halloween?

OLD MAN

Yes mam. October 31.

The Old Man looks back at Renee with a concerned look.
Are you sure you're alright?

Renee and Phil exchange fearful looks.

PHIL

What year is it?

The Old Man looks quizzically at Phil.

OLD MAN

You kids on drugs?

PHIL

No sir! Just a little confused. You know the wreck and all.

The Old Man nods his understanding.

OLD MAN

It's October 31, 2012. Halloween night.

Renee and Phil slowly look toward the horizon. An orange and red glow illuminates the sky. Growing in intensity by the moment.

Kenny Boy is propped in the corner of the truck bed. His eyes follow Phil's toward the horizon. His jaw drops open in amazement. Keith looks up and sees the glow.

KEITH
Unfuckin' believable!

KENNY BOY
I told you it could be worse!

Kenny Boy hoist himself up and pulls out the 45. He sticks it through the sliding rear window at the Old Man's head.
Stop the truck! Now!

The Old Man looks at the 45 and slams on the brakes. The old pickup shudders to a stop. The Old Man raises his hands as he stares at the 45.

PHIL
What are you doing?

KENNY BOY
We've got to go back!

Keith climbs out of the pickup.

KEITH
No way man! No fuckin' way!

Kenny Boy glances at his watch. It reads 9:12.

KENNY BOY
Listen to me! We've got to go back through and try to stop this thing from happening!

RENEE
What if we end up somewhere worse!

KEITH
I don't want to see worse!

KENNY BOY
It's our only chance. Don't you see if we go back through only this time at the right moment maybe we'll hit it right.

Phil glances at his watch. It reads 9:13.

PHIL

That's in seven minutes!

KENNY BOY

We've got to try. Look, we're dead if we don't. Maybe if we get it right we can stop this!

KEITH

How?

KENNY BOY

How should I know? All I know is if we stay here we're dead. If we end up in Hell again we're dead. It's our only chance!

Renee stands up and reaches for Phil.

RENEE

We're wasting time!

Phil grabs Renee's hand and stands up. He climbs over the side of the truck and opens the driver side door.

PHIL

Sorry about this but we need your truck to save the world.

The Old Man climbs out of the truck and walks away mumbling.

OLD MAN

You can have the truck. Just don't shoot me. I knew this road was bad luck.

Phil climbs in and guns the engine as Renee, Keith and Kenny Boy climb into the cab. Phil turns the truck around and starts driving up the road.

Renee looks at her watch. It reads 9:18.

RENEE

We've got two minutes!

KENNY BOY

Wait a second, we're going the wrong way!

Phil hits the gas.

PHIL

Where did we end up the first time?

Renee leans forward scanning the side of the road. She sees the embankment and points as they pass.

RENEE

There!

Phil slams on the brakes and cuts the steering wheel hard to the left. The pickup slides, reverses direction and comes to a stop. Phil guns the engine and pops the clutch. The pickup leaps forward.

PHIL

Close the windows!

Renee turns and slams the rear window closed just as the windshield goes black. There is an eerie silence as all four stare straight ahead.

Phil glances at his watch. It reads 9:20. He looks at the others as each of them are braced staring ahead at the liquid blackness.

Suddenly the road appears in the headlights. Phil slams on the brakes and the pickup shudders to a stop. All four sit silently.

PHIL

What do you think?

RENEE

The Old Man's gone.

KENNY BOY

The only way we'll know for sure is head
for town.

RENEE

He's right.

KEITH

How about a hospital?

Phil hits the gas.

EXT. THE TAILLIGHTS OF THE PICKUP AS IT DISAPPEARS. NIGHT

EXT. OF THE PICKUP AS IT PASSES THE NEIGHBORHOODS. NIGHT

INT. PICKUP. NIGHT

All four are looking as they pass houses with their lights on
and cars in the driveway. They approach a red light. Phil
brakes the truck to a stop.

KEITH

I never thought a red light could look so
good.

Renee turns toward Phil as he props his forehead on the
steering wheel in exhaustion.

RENEE

So what's next?

Phil raises his head and stares straight ahead.

PHIL

If we tell anybody what happened nobody
will believe us.

KENNY BOY

Would you blame them? I'm not sure I
believe it and I was there!

KEITH

I say we keep our mouths shut and bide our time.

Phil turns toward the others.

PHIL

I agree. We wait until we can come up with some way to stop it.

A candy apple red Camaro slides up beside the truck. Four younger teenage boys are drinking beer. The driver whose name is TEDDY looks up at Keith and recognizes him.

TEDDY

Hey dude, what are you doin' in that piece of shit?

Keith looks down at Teddy.

KEITH

Hey Teddy.

TEDDY

Dude, you look like shit?

KEITH

Thanks Teddy. I feel like shit.

Teddy sees Keith's expression and decides to change the subject.

Where's the GOAT?

KEITH

Wrecked.

TEDDY

That's too bad. She was a beaut.

KEITH

Hey Teddy, what year is it?

Teddy looks at Keith incredulously.

TEDDY

Are you shittin' me? What year is it? KB must'a pulled out some of his primo shit.

Kenny Boy leans over and points the 45 at Teddy.

KENNY BOY

Look asshole, just answer the question!

Teddy sees the gun.

TEDDY

It's 2004! Jesus, I thought you were just kidding! Dude, lighten up!

Kenny Boy sighs and leans back in the seat. He looks over at Renee and Phil.

TEDDY

You guys going to the pit?

KEITH

No.

TEDDY

Too bad. Everybody's going. We're going to raise hell!

Keith glances back at the others in the truck.

The light changes to green.

TEDDY

See ya!

Teddy hits the gas and the Camero burns rubber as it roars away leaving the truck sitting still under the light.

RENEE

We made it!

EXT. PICKUP AS IT MOVES THROUGH THE LIGHT. NIGHT

EXT. OLD PICKUP. NIGHT.

KENNY BOY (O.C.)

NOW, is the perfect time for a joint!

KEITH (O.C.)

Shut the ...

KENNY BOY (O.C.)

Yeah. Yeah. I know, shut the fuck up.

KEITH (O.C.)

Correct! Next stop, a hospital. My back is killing me.

KENNY BOY (O.C.)

You want a pain pill?

KEITH (O.C.)

You have pain pills?

KENNY BOY (O.C.)

Oh yeah! Got'em when we hit the Walgreens.

KEITH (O.C.)

You've had them all this time? Didn't even cross your hazy, little, mind to offer us one did it? Give me that 45!

KENNY BOY (O.C.)

It's empty.

KEITH (O.C.)

I don't care!

KENNY BOY

Why?

KEITH
I'm going to hit you in the head with
it...repeatedly!

FADE TO BLACK.

THE END