

Dark Land

By

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Opening Sequence - No Location, No Time

Opening music plays. Screen is dark black. Credits appear one at a time and then vanish, first for the name of the film company that directed the movie (Example: Inner Light Films Presents), then the company that produced the movie (Example: A Storm Entertainment Production), top actor billings (Five to seven top parts, about five seconds each.) Credits are in red. Typeface is Algerian. Lastly, the name of the movie (Dark Land) flashes on the screen and stays there for about ten seconds before breaking apart and vanishing. Shot transitions to Scene 1.

Scene 1 - INT., Dining Room, Dark, 8 PM

In a dining room that is dark with all background details obscured, a family is eating dinner. An unmistakable whiff of tension fills the air. The table, chairs, food, plates, silverware, and members of the family are brightly lit, but outside of that, there is only darkness. The family consists of Jason Andrews (Age 19, the main character of the movie), Fake Father (Age 45), Fake Mother (Age 40), Fake Sister (Age 16), and Fake Brother (Age 12.) The family eats their meal of steak, mashed potatoes, and vegetable medley (carrots and green beans) in silence. The only sound audible is the sound of their silverware cutting the food and their mouths chewing on the food. The family is seated around a long rectangular table. Fake Father and Jason sit at the opposing ends. Fake Sister and Fake Brother sit on the elongated portion facing camera. Fake Mother sits on

the elongated portion facing away from the camera. Unlike the rest of his family, Jason doesn't appear to be eating much of anything. He is just kind of picking at his food. An adult golden retriever comes walking into the picture, face held low to the ground, and walks up to Jason. The golden retriever begs in a sort of low moan and looks up at Jason. Jason cuts off a large piece of his steak and gives it to the dog, who (holding the steak in his mouth) lies down on the ground and starts to eat it.

Fake Mother

(To Jason, in a concerned sweet motherly voice) *You don't like your food?*

Jason Andrews

(Sad, stressed) *It's not that...It's just...*

Fake Mother

It's just what?

Jason Andrews

(Looking up at Fake Father, blurts out) *Why can't you come with us?*

Fake Father

(Annoyed, sad) *Not this again.*

Jason Andrews

(Adamant) *Families should stick together, no matter what.*

Fake Father

We've already been over this. Your brother is too young. He wouldn't survive the journey.

Jason Andrews

But this our only chance to escape. You said so yourself.

Fake Father

Don't do this. Don't make this any harder than it has to be.

Jason Andrews
(Pleads) *Come with us.*

Fake Father
*It's already been decided. Make
your peace with it. I have.*

Jason slams his fork down on his plate, gets up, and walks out of screenshot. The golden retriever gets up and trots after him. The rest of the family returns to eating their meal in silence.

Scene 2 - INT., Jason's Bedroom, Dark, 4 AM.

Jason Andrews is asleep in his bed. All details are obscured in darkness except for Jason and his bed, which are well lit up. Jason is sweating profusely on his face and on the part of his upper body that is visible (to about the middle of his stomach.) The rest of his body lies beneath the blanket under which he is sleeping. Jason tosses and turns.

Jason Andrews
(Moans, pleads) *No. No, just let
me go.*

Jason suddenly wakes up, sitting up halfway in his bed. He is sweating profusely. He looks like he has woken up from a nightmare. Jason looks to his right (screen left.) Shot switches to show a digital clock sitting on a bedside stand. A cell phone rests on the bed stand (next to the clock.) The clock, the cell phone, and the bed stand are brightly visible in the darkness that surrounds them. The clock says 4:03 AM. Jason leans over and picks up the cell phone on the bed stand. He is still sitting up halfway in his bed. He dials a number and holds the cell phone up to his ear and mouth.

Jason Andrews
(Into phone) *Is everything ready?*
(Long pause) *Yes. Our family's
ready. (Long pause) Ok, we'll meet
there in an hour.*

Scene 3 - EXT., Backyard, Dark, 4:30 AM.

On a cold, dark, and windy morning, Jason and his family are standing in the backyard of their house. Although it is dark out, the entire family, the grass beneath them, the trees (whose leaves can be seen gently blowing in the wind), and their house in the background are clearly visible. Fake Father and Fake Mother are hugging each other when the scene starts, holding one another in a desperate embrace. The two give each other a passionate kiss. A single tear rolls down Jason's face. Jason and Fake Sister are standing behind Fake Mother. Fake Brother is standing behind Fake Father. Finally, Fake Father lets go of Fake Mother. Jason, Fake Mother, and Fake Sister turn and walk away towards and then out of camera shot. None of them looks back. Fake Father and Fake Brother watch them as they walk away. The expression of Fake Father's face is wistful, but the expression on Fake Brother's face is devoid of emotion.

Fake Father
(Sadly) *Goodbye.*

Fake Brother looks up at Fake Father.

Fake Brother
(Slightly creepy) *You can stop pretending now. You know they'll be back.*

Fake Father looks over at Fake Brother, who is now standing beside him. The emotion on Fake Father's face has disappeared.

Scene 4 - EXT., Highway, Dark, 5:15 AM. INT., Interior of SUV, Dark. INT., Interior of Tunnel, Dark.

A caravan of ten SUV's drive along a highway on a dark, cold, and windy early morning. The SUV's are in five rows of two. The SUV driven by Jason is in third row on the right. The sun is nowhere to be seen. The highway is entirely deserted except for the lone caravan of SUV's. Tall fences, topped with barbed wire, line both sides of the highway. The houses behind the fences are small and shabby looking. Iron

bars cover the houses' windows and doors. The yards are primarily dirt with random splotches of dying grass here and there. It is clearly an impoverished, dangerous, high crime area. Shot switches to the inside of SUV driven by Jason. Fake Mother and Fake Sister are in the back seat, holding automatic weapons in their hands. The back seat side windows are open and Fake Mother and Fake Sister are leaning out these windows, their weapons pointed out and ready to fire. Shot is still inside of Jason's SUV. We see through the SUV's windshield that the caravan of SUV's is approaching a dark tunnel.

Jason Andrews

Here we go. No looking back.

Shot switches outside to show the SUV's entering the dark tunnel. The SUV's pass around several narrow dark bends, before they come upon two bright yellow Hummers with machine guns mounted on top. The Hummers are facing toward the SUV's, blocking the SUV's path through the tunnel. The Hummers open fire. The first two SUV's (first row) in the caravan are the recipient of much of the Hummers' fire. The first SUV (on the right), after sustaining much fire and having its tires blown out, crashes into the side of the tunnel. The SUV driver's face slams through the windshield and into the tunnel's wall and breaks apart before the SUV explodes in fire. The second SUV (first row), after sustaining much fire, including having its tires blown out, crashes directly into the two Hummers. The Hummers open fire on this SUV shattering the windshield and killing the driver with a hail of bullet. The SUV's back seat passengers lean out the windows, firing at the Hummers with their automatic weapons. They manage to do some damage but they too are soon shot dead. One of the back seat passengers from the third SUV (second row) hurls a Molotov cocktail out the back seat side window. The Molotov cocktail consumes the Hummers in a gigantic fiery explosion. A Monitor (a ghoulish creature that is common in the Dark Land, [since this Monitor is already on fire, the audience doesn't see what it really looks like]) jumps out of one of the Hummers. The Monitor's entire body is on fire. The Monitor tries to run away but is shot down by a hail of bullets from the passengers in the fourth SUV (second

row) and falls to the ground, still consumed in fire, before disappearing into nothingness (the fire disappearing as well.)

The remaining SUV's (eight, four rows of two) make their way around the fiery wreckage of the Hummers and continue to drive through the tunnel. Two enemy SUV's speed toward the caravan of friendly SUV's. A Monitor (a creature with pale albino-like skin and black holes where its eyes should be and that wears strange dark robes [The inhabitants of the Dark Land frequently refer to the Monitors as "ghouls"]) holding a missile launcher is leaning out the back seat side window of each of the enemy SUV's. The Monitors fire the Missile Launchers. Shot switches to slow motion as the missiles approach (towards camera) the two SUV's in the front row. Shot return to normal speed as the missiles strike the two SUV's that are now in the front row, consuming them in violent fiery explosions. Shot switches to inside of SUV driven by Jason Andrews.

Jason Andrews
(Shouts) *Shit!*

Shot switches back outside of SUV to show that the SUV to Jason's left crashes straight into the fiery explosion that has consumed the two SUV's in front of them and explodes, adding to the fiery inferno. Jason's SUV manages to swerve (to the right) around the explosion.

Jason Andrews
(Shouts, to Fake Mother) *Fire!*

Fake Mother, who is sitting in the back seat left, fires her automatic weapon at the enemy SUV's. The bullets crash through the driver side window of the enemy SUV closest to them, striking the Monitor driving it right in the face, killing him. The Monitor slumps down onto the wheel (before disappearing into nothingness) causing the SUV to swerve to its' right (remember enemy SUV's are driving towards the caravan of friendly SUV's) crashing into the other enemy SUV, causing both of them to overturn and crash directly into the fiery wreckage (of the three friendly SUV's)

causing them to explode in dramatic explosions. Shot switches to inside of Jason's SUV.

Jason Andrews
(Shouts, excited) *Good shot, mom!*

The five remaining SUV's continue to drive through the dark tunnel. Jason's SUV is now leading the way. Six motorcycles driven by Monitors are rushing towards the caravan of SUV's head on. As the motorcycles approach, the Monitors driving them open fire with automatic weapons that they are holding in their hands. Shot switches to inside of SUV.

Jason Andrews
(To Fake Mother and Fake Sister)
Open fire on the bastards!

Fake Mother and Fake Sister open fire on the motorcycles. Shot switches back to outside. Fake Mother manages to hit one of the Monitors with her bullets, knocking him off his motorcycle and causing the motorcycle to crash into the wall and explode into fiery wreckage. One of the Monitors fires a bullet that strikes Fake Sister in the neck (remember she is leaning out the window firing her weapon.) Shot switches back to inside of SUV as Fake Sister manages to limp back inside, losing blood quickly from the neck. Jason turns around and looks at her in horror.

Jason Andrews
(Shouts) *NO!!!*

Fake Sister dies.

Fake Mother
(Little emotion, slight sadness)
She's dead. Keep driving.

Jason Andrews
(Shouts) *How can you be so cold!*

Fake Mother
(Shouts) *Keep driving!*

Jason turns back around and focuses on driving. Fake Mother leans back out the window and fires at the

motorcycles that are now passing by Jason's SUV. She manages to hit another Monitor, knocking him off his motorcycle and causing his motorcycle to crash into the wall in a fiery wreck. The remaining four motorcycles have now driven past Jason's SUV and are firing at the SUV's behind him. Jason looks in his rearview mirror and sees an SUV crash into the wall. Another SUV crashes and flips over the SUV that just crashed into the wall, then turns over before crashing to the ground and exploding.

Jason Andrews
(Shouts) *They're destroying us!*

Fake Mother
Don't look back. Just keep driving.

Jason looks in his rearview mirror and sees no more SUV's behind him. He turns around and continues driving forward, navigating the tight twists and turns in the dark tunnel.

Fake Mother
Look out, we've got motorcycles heading this way.

Fake Mother leans out the window and fires at the motorcycles that are now speeding towards Jason's SUV, trying to catch up with it. She manages to shoot another Monitor, knocking him off his motorcycle and causing the motorcycle to crash into the wall in a fiery explosion. However, Fake Mother is hit in the forehead by a bullet fired by one of the remaining two Monitors. Fake Mother collapses into the car, dead on impact.

Jason Andrews
(Shouts) *Mom!*

Jason looks at Fake Mother. A large bullet hole, leaking blood, is in the center of her forehead. There are no signs of life. She is dead. Tears stream down Jason's face. His face hardens in anger and determination.

Jason Andrews
(Looking out his rearview window at

the two motorcycles chasing him,
shouts, full of burning hate) *All
right motherfuckers! You want to
play! Let's play!*

Jason slams on his breaks, causing the two motorcycles to fly past him, firing all the while and then screeching to a halt. The bullets they fire shatter the glass of the driver side window and then (after they fly past the car and fire from in front) his windshield. The glass falls about him but Jason is unharmed. Jason slams on the accelerator and drives straight toward one of the remaining two motorcycles. The Monitor on the motorcycle looks straight at him and Jason stares back at the gaping black holes where the Monitors eyes should be.

Jason Andrews
(Shouts) *Burn in Hell!*

Jason SUV's rams into the motorcycle, causing the Monitor on it to go flying through the air and the motorcycle itself to spin crashing into the wall before exploding. Shot switches outside of SUV as Jason drives on through the dark tunnel. The last remaining motorcycle giving chase and fires at Jason's SUV, shattering the rear windshield. Jason attempts to swerve towards the motorcycle (right behind and to the left of him now) to try to make it crash, but to no avail. Jason attempts to swerve into the motorcycle again, but the Monitor again deftly avoids this maneuver and shoots out Jason's SUV's back left tire, causing the SUV to lose maneuverability. Shot switches inside of SUV.

Jason Andrews
(Shouts) *Fuck!*

The motorcycle drives up alongside Jason's SUV. The Monitor driving the motorcycle is now holding a Molotov cocktail that he tosses inside Jason's SUV. The Molotov cocktail lands in the back seat of the SUV and the Monitor speeds away on his motorcycle.

Jason Andrews
(Shouts) *God damn it!*

Shot switches outside of Jason's SUV. The SUV explodes in a sudden fiery blast.

Scene 5 - EXT., High School Parking Lot, 6 AM, Dark.

On a dark and quiet morning, the sun is nowhere to be found. Jason (wearing a t-shirt, jeans, and nice sneakers) walks through a High-School parking lot. Jason walks towards the brightly lit buildings of the High School that can be seen up ahead in the distance. A brightly lit sign in front of the school says, "Welcome to Levay Academy, Home of the Devils." The parking lot has many cars in it, but only a few students are out standing by their cars. For the most part, the parking lot is strangely deserted and eerily silent. A skinny gothic looking male student (Gothic Male Student #1 - Face is painted white and is wearing black make-up and a dark black leather jacket) makes out with his gothic-looking girlfriend (Gothic Female Student #1 - Long black hair, face is painted white and is wearing black make-up, lipstick, and nail polish) by their car. Jason looks over at them, a disdainful expression appearing on his face. They stop making out and leer back at him hatefully.

Gothic Male Student #1
(Angry, defensive) *What are you
looking at jock?*

Jason Andrews
(Without stopping, derogatory)
Freaks.

Jason keeps walking towards the school, past a car with two African-American male students sitting on the hood (Pot-Smoking Student #1 and Pot-Smoking Student #2.) They both have large afros (the kind seen in the 1970's) and are passing back and forth a blunt of weed. Jason looks over at them and they stare back at him with red eyes, one of them coughing as he blows out smoke and passes the blunt to his friend. Jason continues walking towards the school. An African-American female student (Fur-Coated Female Student - Large afro and is wearing a fancy fur coat that is too big for her and covers the otherwise skimpy t-shirt and short shorts that she is wearing) walks in the

opposite direction, away from the school. She looks at Jason lustily as the two approach each other.

Fur-Coated Female Student
(Sexual) *Mmm, what we got here?*
Looks to me like some sexy white
chocolate. (Licks her lips sexily)
Why don't you and me head over to
my car and make an Oreo?

Jason looks her over, a look of lust on his face. He then glances down at the watch on his wrist.

Jason Andrews
Maybe some other time.

Fur-Coated Female Student is offended and shakes her body haughtily as she walks past him.

Fur-Coated Female Student
Your loss.

Jason continues walking towards the school.

Scene 6 - INT., Classroom, 9 AM.

Scene begins with an up close look at a tiny dragon-like creature (green scaly skin, tail) that is dead and preserved in a jar filled with a strange pink liquid. The creature's mouth is wide open in what looks like one final roar before it was evidently killed. Shot zooms out to show many jars, all filled with bizarre dead creatures, a few of which are real creatures but most of which are not. As the shot zooms out further, we see many cages filled with live animals (rats, mice, spiders, various kinds of snakes.)

Shot zooms out further and we realize that we are in some sort of strange Science classroom. Jason is sitting at a white table with three other students. There are three white tables (spread throughout the room,) with four students seated at each table. Jason has an open notebook lying on the table in front of him, with a pen left on top of it, ready to use for note taking. The teacher is a somewhat creepy looking

older man (Mr. Maxwell.) Mr. Maxwell has thick white hair, a thick bushy white mustache, and a white goatee. He is dressed in a strange white second-hand suit and wears a red bowtie.

Mr. Maxwell

Today, we're going to talk about time travel.

Jason Andrews

But time travel is impossible.

Mr. Maxwell

Is it now? Remember, every rule can be broken, even the rules of time and space.

David (Student)

(Shouts) Traitor!

Mr. Maxwell

What are you afraid of?

David

You know what I'm afraid of.

Mr. Maxwell and the entire class turn their heads to look at the elongated window that stretches along the classroom's far wall (looks into the hallway.) A Monitor (a shadowy, almost ghoulish-looking figure, dressed in strange black robes with a pale, albino-like skin and gaping black holes where its eyes should be) suddenly materializes and looks through the window. The Monitor stares into the room, with a blank expression.

Mr. Maxwell

They can't hurt you, not while you're in here.

The Monitor standing behind the window suddenly disappears into nothingness.

Zane (Student)

What makes you so sure they can't hurt us?

Mr. Maxwell stares at Zane, giving him a look that conveys both suspicion and caution.

Mr. Maxwell
It doesn't matter. Just trust me.

Zane
And why should we trust you?

Mr. Maxwell
(Ignoring Zane's question) As I was saying, time can be manipulated, even broken.

Jason scoffs at this, letting go a sarcastic sort of laugh / grunt.

Mr. Maxwell
I take it that you disagree, Mr. Andrews.

Jason Andrews
The laws of time are immutable. Everybody knows that.

Jason glances toward the window, as if he is afraid the Monitor will be there again.

Mr. Maxwell
Careful now. A belief in the immutability of anything can trap you.

Zane
You speak blasphemy.

David
You are a traitor to our community.

Emily (student)
You put us all in danger with your loose tongue.

Mr. Maxwell
Strong words. (Brief pause) Strong words often come from poisoned minds.

Aaron (student)

It is you who wish to poison our minds. I have already spoken to the Principal about the things that you say in here.

Mr. Maxwell

Frightened, ignorant minds are always threatened by the truth. Why do you hold to your beliefs with such tenacity? What comfort does it bring you?

Two Monitors materialize outside the elongated window, peering into the classroom with their blank expressions. They do not disappear this time.

Emily

See what you have done?

Mr. Maxwell

I have done nothing but suggest that the laws of time can be bent if not broken entirely.

Mr. Maxwell turns and grabs a black marker off the whiteboard's sill. Mr. Maxwell draws a straight line across the board with the black marker.

Mr. Maxwell

While it may bring comfort to believe that your lives are linear. What if they are not?

Mr. Maxwell draws a circle on the board with the black marker.

Mr. Maxwell

What if time has been folded and we are being forced to relive the events of our lives over and over again.

Zane

I grow tired of your blasphemy.

Mr. Maxwell regards Zane with suspicion and caution. He stares straight into Zane's eyes or through Zane's eyes to be more accurate.

Mr. Maxwell
Do you now, Mr. Black?

Zane
I do.

The bell rings.

Mr. Maxwell
I'll see you all tomorrow.

Scene 7 - INT., High School Hallway, 10 AM.

Jason walks through the hallways of Levay Academy. The hallway is filled with students who are currently changing classes. Two male students (Jock #1 and Jock #2) wearing varsity letter jackets push a gothic looking male student (Gothic Male Student #2) who has black hair, black painted finger nails, and his face painted white with red streaks meant to symbolize blood running down his face, into a locker. The jocks laugh. Nearby an African-American male student with a large afro (the kind seen in the 70's) is at his locker (Student #1), getting out some books and ignoring the commotion.

Gothic Male Student #2
(Shouts at jocks) *I'll kill you.
I'll roast you alive and eat your
brains for dinner.*

Jock #1
In your dreams, freak.

Jock #2
*Say that again and I'll bash your
face in.*

Gothic Male Student #2 grimaces at the two of them and then runs off down the hallway. Jason continues down the hall, walking past three students (who are walking in the opposite direction.) All three are dressed in

long-sleeve neon lime green shirts and neon lime green pants with dark blue sneakers (Student #2, Student #3, and Student #4). Two of the students are males and one is female. All three have their hair heavily gelled and sticking far upwards into the air (not spiky, but rather in a single curl that narrows the farther it reaches from their head.) One of the male's hair is dyed bright purple, the other male's hair is dyed bright red, the female's hair is dyed neon lime green. A normally dressed male student (Student #5; wearing t-shirt, jeans, and sneakers) walking in the same direction as Jason and apparently in a hurry swerves around Jason and passes by him. Jason continues walking forward approaching a gothic-looking girl (Gothic Female Student #2) whose head is in her locker. Two normal looking female students (Student #6 and Student #7), talking to one another, pass in the opposite direction. As Jason approaches, he sees a line of coke inside of Gothic Female Student #2's locker. She snorts it and turns around, looking dazed. Another gothic-looking female student (Gothic Female Student #3), who has been walking in the opposite direction as Jason but was obscured from view because she was walking right up against the wall and was blocked by Gothic Female Student #2 and her open locker, suddenly grabs her (Gothic Female Student #2) and pulls her towards her and the two start making out. Jason looks at the two of them with a little bit of curiosity on his face, but the expression on his face is primarily one of disgust. He moves to his left to avoid touching them. Another male student wearing a varsity letter jacket (Jock #3) and apparently in a hurry passes Jason from behind (walking in the same direction.)

Jock #3

(Slapping Jason on the back as he passes) *What's up man?*

Jason says nothing but nods his head at Jock #3 as he passes by. Jason's attention is soon consumed by four very attractive girls (Melanie, Valerie, Amanda, and Heather) walking in the opposite direction. The four girls are dressed in very skimpy short shorts and tight t-shirts that leave their breasts visible through their shirts. They are wearing sexy red lipstick and make-up on their faces. The shot slows

down to slow motion as Jason leers at the girls, losing track of where he is walking. The girls laugh and talk with one another. Melanie and Amanda are both sucking on lollipops. Jason catches Melanie's eye (she is on the end, closest to Jason) as the girls pass Jason in the opposite direction. Jason and Melanie look at one another, Melanie sexily sucking on her lollipop. Jason turns his head and watches the girls walk away, looking at their backsides, primarily their butts and their long legs, and he continues walking on and not watching where he is going. Jason walks straight into Zane who is at his locker. Shot goes back to regular speed. Zane has dark black hair slicked backward with gel that makes it look almost like a helmet. He is wearing jeans, a white t-shirt that has a picture of the devil on it, and a black leather jacket that obscures most of his t-shirt.

Zane

Watch where you're fucking going.

Jason Andrews

Sorry.

Zane sees the girls walking away and realizes what Jason had been looking at that caused him to lose his concentration.

Zane

What's the matter? You never seen a hot girl before?

Jason Andrews

Fuck off.

Jason walks past Zane and continues down the hallway.

Scene 8 - INT., High School Common Area Room, 10:05 AM. INT., High School Hallway.

Jason enters into a large common room that is typically found in High Schools. There is no theater or stage, just two groups of students dressed up in outlandish costumes, standing in a circle, either reading lines with one another (first group) or waiting their turn (second group.) There are two

circles with four students in each circle. In the first circle, the students are dressed up as a vampire, demon, skeleton, and grim reaper. In the second circle, the students are dressed up as prince, princess, white knight, and black knight. A pushy-looking middle-aged woman (Mrs. Wright, the drama teacher) stands in the middle of the two groups, observing. Jason walks up to the first circle of student actors who are currently in the middle of reading their lines.

Skeleton Student Actor
(To other Student Actors in circle)
Why are you all here? What do you want from me?

Vampire Student Actor
I have come to suck your blood.

Grim Reaper Student Actor
I have come to collect your soul.

Demon Student Actor
I have come to take you to Hell!

Skeleton Student Actor
This is madness! Just leave me alone.

Vampire Student Actor
But you belong to me.

Grim Reaper Student Actor
No, he belongs to me.

Demon Student Actor
You are both wrong, this wayward mortal belongs to me, humble servant of the Dark Lord that I am.

Skeleton Student Actor
No! No! I want to go back. I want to be alive again. Just let me go.

Mrs. Wright
Scene! (Pause) Excellent!

Mrs. Wright looks over at Jason, who is standing to the side of the first circle.

Mrs. Wright
Mr. Andrews, you are late again.

Jason Andrews
(Shrugging his shoulders) *Whatever.*

Mrs. Wright eyes Jason with a perturbed expression on her face.

Mrs. Wright
Go put on your costume.

Jason Andrews
I don't feel like it.

Mrs. Wright
*Well, then I guess you don't feel
(emphasis) like passing Drama.*

Mrs. Wright turns away from Jason and turns toward the student actors in the second circle. The student actors are dressed in outlandish costumes from medieval times.

Mrs. Wright
Group number two, get ready, and scene.

Prince Student Actor
(Gently holding onto Princess' hand)
*My love, you are the fairest maiden
in all of Hyperion. I would gladly
give away my crown just to be with
you.*

The Black Knight grabs the Princess, violently pulling her towards him. The Black Knight kisses the Princess against her will, while the Prince looks on in horror. The Black Knight pushes the Princess away in the opposite direction and turns toward the Prince.

Black Knight Student Actor
That can be arranged.

The Black Knight pulls out his sword and strikes the Prince with it. The Prince falls to the ground, dead, his crown falling off his head and onto the floor. The Black Knight picks up the crown and places it on his head.

Black Knight Student Actor
*Hyperion belongs to me. This is my
land now, my kingdom. What fool
doth try to challenge me?*

The White Knight steps toward the Black Knight.

White Knight Student Actor
I challenge you.

The Black Knight laughs.

Black Knight Student Actor
*You fool! You have strayed a long
way from your fair land and have
entered into a dark, dark land.
Turn around, return to the realm of
light, before I trap you here and
make you my slave forever.*

Jason looks visibly annoyed by what he is seeing. He shakes his head and rolls his eyes.

Jason Andrews
This is fucking stupid.

Mrs. Wright
*(Shouts) How dare you interrupt the
scene. Get out of here! Go! Come
on, get!*

Jason walks away towards the far-end of the common room, Mrs. Wright and the student actors staring after him, staring daggers at him. As Jason walks farther away, he enters into a part of the room that is partially occluded by a white mist. Jason turns around and can now barely see Mrs. Wright and the student actors behind him. Jason continues walking forward through the white mist until he comes upon a large-rock climbing wall. He cranes his head upwards and

through the mist he sees a student named Elijah standing on top of the wall.

Jason Andrews
What the hell is this?

Elijah
The way out.

Jason Andrews
This is the way out?

Elijah
Climb the wall. Find out for yourself.

Jason tries to climb the wall. Once Jason is almost half of the way up, Elijah pegs a basketball at him, hitting him in the head, causing his grip on the wall to weaken.

Jason Andrews
What the hell?

Elijah pegs another basketball at Jason. This basketball hits Jason's hand, causing him to lose his grip and fall down, hitting the ground (back first) with a thud. Jason manages to get up, hunching over and putting his hand on his back in pain.

Jason Andrews
(Shouts) What the fuck was that about?

Elijah
I didn't say that it would be easy.

Jason Andrews
(Angry) You didn't say that you were a fucking prick either.

Jason attempts to climb the wall again, full of an angry determination. Elijah rains down basketballs on Jason, hitting him four times, before Jason crashes to the ground with a thud once again. Jason gets up in pain, once again holding his back before managing to stand up straight.

Jason Andrews
Tell me what's up there?

Elijah
I already told you. It's the way out.

Jason Andrews
What do you mean by that?

Elijah
You'll never know if you don't climb the wall.

Jason Andrews
I'm trying to, but you won't let me.

Elijah
Then I guess you'll have to try harder.

Suddenly, the white mist occluding the other end of the common room disappears. A student named Summer comes running into the common room. Summer is dressed in dark gothic clothes, wears dark gothic make-up, and has painted her face pale.

Summer
(Shouts) Everybody run! They're coming!

Three teachers come running into the room. One is a man in his thirties (Mr. Maxwell), another is a man in his fifties (Teacher #2), and the other is a woman in her sixties (Teacher # 3.) The teachers are carrying guns and begin firing at the students in the common room, shooting them dead one by one. Mrs. Wright laughs hysterically as she watches this happen. The students scream and some try to run away, but it is to no avail. Jason manages to escape out of the common room (from a different door than the one he entered in at the beginning of the scene) and runs down a hallway toward a door with a sign that says exit above it. Before he can reach the exit, Teacher #3, who is very creepy looking, steps out from a side-hallway, holding

a gun, and fires at Jason twice, hitting him both times and knocking him to the ground, mortally wounded. Teacher #3 approaches Jason carefully as he lies on the ground, bleeding to death.

Jason
(Looking up at Teacher #3) *Why?*

Teacher #3
(Pitying) *Oh dearie, when will you learn? There is no escape.*

Scene 9 - INT., Family Room, 7:30 PM, Dark.

Jason is sitting in the family room of his fake family's house. It is dark inside. The only light is coming from a fire raging in the fireplace and a few candles that are placed in different parts of the room. Fake Mother and Fake Father sit on opposite ends of the sofa. Fake Brother sits between them in the center of the sofa. Jason Andrews and Fake Sister sit on two large cushioned chairs on separate sides of the sofa.

Jason Andrews
I went to school today.

Fake Father
And?

Jason Andrews
(Pause, thoughtful) *But I've already been.*

Fake Father
Yes, and you'll continue to go everyday Monday through Friday until you graduate. I did it. Your mother did it.

Jason Andrews
No. You don't understand.

Fake Father
I understand that you're tired of school. I was too at your age, but

your education is important. Without it, you might not be able to get the kind of job you want when you grow up.

Jason Andrews

(Shaking his head) No. I mean I've already graduated from school. (Emotional, voice shaking) I've already done all of this before.

Fake Father

(Serious, angry) Have you been messing around with acid, again? I thought you were past that.

Jason Andrews

(Adamant) I'm not using acid. (Thoughtful, remembering) I'm starting to see clearly. You...We...We tried to escape from this place.

Fake Father

What are you talking about? This is our home. Why would we want to escape from it?

Jason Andrews

Why didn't you come with us?

Fake Father

I don't know what you're talking about.

Jason Andrews

You're lying.

Fake Father laughs a cold, chilling laugh.

Jason Andrews

(Angry, brave) Why are you laughing?

Fake Father

Don't you see what's happening, son? The drugs are destroying your mind.

The golden retriever from the first scene comes trotting into the family room, only this time it is just a little puppy.

Jason Andrews
That dog...It was older...before.

Fake Father
That doesn't make any sense.

Jason stands up.

Jason Andrews
No...that dog used to be older.

Fake Father's face turns fully cold, emotionless.

Fake Father
(Voice changes so that it lacks all inflection) *The laws of time don't apply here.*

Jason Andrews
What's that supposed to mean?

Fake Father just shakes his head at Jason, a cold and blank expression on his face.

Jason Andrews
(Shouts) *Say something!*

Suddenly a Monitor appears, holding a white egg in its hands.

Jason Andrews
(To Monitor) *No, not again!*

The Monitor says nothing, the gaping black holes where its' eyes should be are pointed directly toward Jason. The Monitor holds the arm holding the egg straight out, turning its' palm upwards so that the eggs sits on top of the palm.

Jason Andrews
(To Monitor, emotional, cries out)
Why do you torment me?

The Monitor closes its' palm and gently brings its arm down and then forward, releasing the egg so that it rolls gently across the ground, stopping at the foot of the sofa. The egg starts to change colors from a bright white to a dark red.

Jason Andrews
(To Fake Father) *Aren't you going
to do something?*

Fake Father looks at Jason and shakes his head coldly.

Jason Andrews
But we'll die!

Fake Father
(Emotionless) *Remember, there are
fates far worse than death.*

The egg is dark red now. The egg explodes, consuming the room in fire. The bodies in the room change into metallic skeletons as the fire consumes them except for Jason Andrews and Fake Brother whose bodies turn into real skeletons as the fire consumes them.

Scene 10 - INT., High School Gymnasium, 4:00 PM.

Shot focuses in on a large red and white banner that hangs from the wall of the High School's gymnasium. The banner has a white backdrop and a playful-looking red-colored horned devil that is holding a basketball. Beneath the devil are the words "LeVay Academy Devils," written in red. Shot zooms out to show the gymnasium. The school's basketball team is practicing, playing half-court basketball (five on five) shirtless in the gymnasium. The basketball coach (Basketball Coach) watches from the sideline. A group of ten cheerleaders (Melanie, Valeria, Amanda, and Heather are included), dressed in their white and red cheer uniforms, are also standing on the sideline, talking and giggling, as they watch the players. Basketball Player #1 stands at half-court and checks the ball in to Jason who checks it back to Basketball Player #1. Basketball Player #1 passes the ball to Basketball Player #2 who drives towards the basket. Basketball

Player #3 is guarding him. At the last second, Basketball Player #2 passes the ball to Basketball Player #4 who is open under the basket and scores on a lay-up.

Jason Andrews

(To Basketball Player #5 who should have been guarding Basketball Player #4) *Come on! Get your head in the game.*

Basketball Player #3 grabs the basketball from under the basket and passes it to Jason who is already heading towards half-court. Jason checks the ball to Basketball Player #1 who checks it back to Jason. Jason drives towards the basket. Basketball Player #1 is guarding him. Basketball Player #1 stands his ground and prevents Jason from getting a clear look at the basket. Jason passes the ball to Basketball Player #5 who stands open right behind the three-point line. Basketball Player #6 runs towards him to block the shot. Instead of shooting Basketball Player #5 dribbles past the jumping Basketball Player #6 and passes to the now open Basketball Player #3 who is about ten feet away from the basket. Basketball Player #1 stops guarding Jason to try to contest the shot from Basketball Player #3. Basketball Player #3 jumps up to shoot, but at the last second notices that Jason is now open by the basket and passes the ball to Jason instead. Jason catches the ball and scores on a wide-open lay-up. Melanie, walks away from the other cheerleaders, and walks toward Jason. She is walking just beyond the end of court out-of-bounds line. Jason notices her and stares at her. She stares back at him.

Melanie

I couldn't help but notice you out there.

Jason Andrews

(Looking her over) *Yea, I kind of noticed you too.*

Melanie

You should come to the Halloween Party tonight.

Jason Andrews

With you?

Melanie

If you'd like.

Jason Andrews

(Looking her over some more) *Ok,
I'll pick you up at eight.*

Jason runs back onto the floor to continue playing basketball. Melanie walks back to the group of cheerleaders, a couple of whom giggle as she walks back.

Scene 11 - EXT., Front Yard, Gated Mansion, 9:00 PM.
INT., Mansion.

A fancy red sports car pulls up in front of a gated mansion. The front gates are open and there are many people dressed up in various costumes partying and drinking out front. The fancy red sports car drives inside the gate and parks along the side of the circular road that makes a loop inside the front yard. (The road circles up to the large front entrance to the house and circles back around to the gate.) There are many expensive cars already parked alongside the road. Jason, dressed as a vampire, and Melanie, dressed as a sexy Cat-Woman, get out of the car and walk up towards the house. They pass by many young people partying and drinking in the mansion's front yard. Halloween rock music is playing from stereos that are situated throughout the front yard. There are several tables with kegs on them and lots of mugs for drinking from. There should be at least fifty or so partygoers in the front yard dressed in costumes.

The shot slows down to slow motion as Jason and Melanie walk through the front yard towards the side door through which they are entering the house. Jason and Melanie first pass by a table with a keg on it, mugs for drinking from, a jack-o-lantern, and a large stereo playing the Halloween rock music. A few feet away are five girls dressed like playboy bunnies that are dancing up on one another. Two guys dressed as pimps are dancing with them. A guy dressed as a murder

victim with a fake sword stuck through his neck and fake blood all over his neck is filling up his mug at the keg. A girl dressed as a sexy demon stands behind him, waiting to fill her mug at the keg. A goofy guy, dressed as a robot, is dancing by himself nearby, doing the robot. Jason and Melanie continue walking, past a girl dressed as a sexy schoolgirl (short plaid-skirt, white uniform shirt tied-down to leave her breasts hanging out, wearing glasses) that is dancing and making out with a guy dressed as a vampire. A few feet away, a girl dressed as a sexy witch (short black leather shorts, hair dyed black, no shirt, black leather bra, a pointed black top hat on her head) is dancing and making out with a guy dressed as a wizard (blue robes, blue top hat). Also, a few feet away, a sexy girl with no costume, is dancing and making out with a guy dressed as a mummy.

Jason and Melanie continue walking past a second table, which also has a keg, mugs for drinking from, a jack-o-lantern, and a large stereo playing Halloween music. A group of four guys, dressed as a biker gang (sleeveless leather jackets, various threatening and violent tattoos on their arms, two with their heads shaved) are standing in front of the table holding and drinking from their beer mugs. Two Harley motorcycles are parked by the side of the guys (to the side of the table.) The guys are leering at three girls dressed like sexy schoolgirls that are dancing up on each other, making out with one another, and feeling each other up. Behind the sexy schoolgirls, a girl dressed as a sexy ghoul (sexy outfit, face painted white, area around eyes painted black) is dancing and making out with a guy dressed as a Satan (face painted red, horns on top of head). Nearby them, a girl dressed as a tribal (bra made from coconut shells, grass leaf skirt) is dancing and making out with a guy dressed as a scary clown. A few feet away from the table and the guys dressed as the biker gang, a girl with no costume (dressed sexy) is standing next to a guy dressed as a mobster (fancy suit, Rolex watch, hair slicked back). The two are talking and drinking their beers. Jason and Melanie walk past the table up to the open side entrance and walk inside.

Shot switches to show Jason and Melanie in the kitchen with a large group of partygoers. There are male

partygoers dressed as a Pirate, King, Soldier, Murderous Butcher, The Crow, James Bond, Austin Powers, Pimp (from out front,) Murder Victim (from out front,) and Mummy (from out front.) There are female partygoers dressed as sexy cops (three; Valerie, Amanda, and Heather), sexy demons (two), sexy sorority girls (three), playboy bunnies (two, from out front), sexy witch (from out front), and sexy tribal girl (from out front.) Melanie is lying on top of the counter in the center of the kitchen. Jason does a body shot off Melanie's stomach as the watching partygoers cheer. Jason takes Melanie by the hand and helps her down off the counter. Valerie, dressed as a sexy cop, is standing nearby. Valerie grabs Jason's arm.

Valerie

My turn.

Without saying a word, Jason helps Valerie up onto the counter. He does a body shot off her to the cheers of the partygoers. Suddenly, Jason feels overcome by a strange sensation. We see the room from Jason's eyes as it blurs in and out of focus. Jason looks at Valerie, whose face morphs into that of a hideous demon.

Valerie

(Deep, hideous voice) *Again.*

Shot comes back into focus and Valerie's face returns to that of the beautiful, sexy girl that she is.

Jason Andrews

(Shaking his head) *No, I'm good.*

Valerie

What's the matter, you scared?

One of the partygoers, who is dressed as a pirate, steps forward.

Pirate Partygoer

Shiver me timbers, I'll do a body shot off this fine lass.

The partygoers, who are all drinking, laugh. Pirate Partygoer prepares to do the body shot off Valerie.

Pirate Partygoer
Ahoy maties, here goes nothing.

Pirate Partygoer does a body shot off Valerie as the other partygoers cheer. Melanie puts her arms around Jason.

Melanie
Why don't you take me up to one of the bedrooms? There's something I've been wanting you to do to me.

Jason stares into Melanie's eyes. His eyes are full of suspicion, confusion, and terror. Melanie can sense the sudden change in Jason's energy.

Melanie
What's the matter? Don't you want to fuck me?

Jason shakes his head.

Jason Andrews
No. We should get out of here.

Melanie
Why?

Jason Andrews
(Whispers, adamant) There's something wrong. There's something wrong with this place!

Melanie
Have you lost your mind?

Jason Andrew
(Adamant) We have to get out of here.

Scene 12 - EXT., Graveyard, Midnight, Dark and Misty.

A fancy red sports car is driving down a deserted street on a dark and misty night. There is an eerie air of silence. Jason is driving the car, still dressed in his vampire costume. Melanie is in the front passenger seat, still dressed in her sexy Cat-Woman costume. The sports car is driving alongside a graveyard. The red sports car approaches a Monte Carlo with giant shiny rims that is parked alongside the graveyard. Jason looks out the window and sees two individuals in the distance, standing in the graveyard. They appear to be smoking something. The fancy red sports car comes to a sudden stop. Shot switches to inside of car.

Melanie

Why are you stopping?

Jason Andrews

(Thoughtful) I don't know.

Jason gets out of the car and walks into the graveyard, towards the two individuals. Melanie gets out of the car and follows Jason. The graveyard is dark, very misty, and very creepy. As Jason approaches, he sees the two individuals are around his age. They are smoking a blunt of weed, passing it back and forth. The two individuals are in fact brothers. Miguel is the older brother (age 18) and Luis is the younger brother (age 16.) The two are dressed like ghetto gangsters.

Luis

What's up man?

Jason Andrews

Nothing much.

Luis

Who's the girl?

Jason Andrews

(Coldly) Just a slut.

Melanie shoots Jason a hateful, almost evil look, but says nothing.

Luis

Long time.

Luis takes a hit off the blunt of weed.

Jason Andrews
So you do recognize me?

Luis hands the blunt to Jason.

Luis
Hit this.

Jason takes a big puff from the blunt, holds it in for a bit, and then exhales, passing the blunt to Melanie. As Melanie is taking a hit off the blunt, Jason sees the creepy outline of two Monitors walking through the graveyard in the distance.

Jason Andrews
It looks like we got company.

Luis shrugs his shoulders. Melanie exhales and passes the blunt to Miguel.

Melanie
That's good weed.

Luis
Yea, you like it? What you do for me if I get you a quarter ounce?

Melanie
(Sexily) I don't know. What do you want me to do for you?

Jason Andrews
Hey, get your own girl.

Luis
Whatever.

Jason turns and looks at Miguel.

Jason Andrews
Why you so quiet?

Miguel
Cause I ain't got shit to say.

Jason Andrews
(To Miguel and Luis) *We used to be friends.*

Miguel
Used to be.

Luis
When we were younger.

Jason Andrews
(Remembering) *No. When we were older.*

Miguel
Something like that.

Luis passes the blunt back to Jason who takes a big hit off it. While he is still holding in the smoke, one of the Monitors suddenly materializes a few feet away from him, then disappears. Jason is startled, causing him to cough out the smoke and drop the blunt to the ground.

Luis
(Angry, shouts, pointing at the blunt) *Yo dumbass, pick that shit up.*

Jason Andrews
(Ignoring Luis) *It was right in front of us. Didn't any of you see it?*

Luis
What the fuck you talking about?

Jason turns and looks at Melanie as Luis bends over to pick up the blunt.

Jason Andrews
Didn't you see it?

Melanie

(Coldly) *I don't know what you're talking about. Let's get out of here.*

Jason Andrews
I don't care what any of you say, I saw it.

Miguel
*Then watch your words.
They(emphasis)don't like what you're talking about.*

Jason Andrews
But I'm remembering something.

The Monitor suddenly appears right in front of Jason and starts to choke him. Melanie laughs evilly, Luis shakes his head as if Jason is stupid, and Miguel stares at him.

Miguel
I told you to watch your words.

Jason attempts to fight back, but cannot get himself free from the Monitor's iron grip. The Monitor chokes Jason into unconscious death and lays him down on the ground, dead. Screen fades to black.

Scene 13 - INT., Jason's Bedroom, 4 AM, Dark.

Jason Andrews is asleep in his bed. All details are obscured in darkness except for Jason and his bed, which are well lit up. Jason is sweating profusely on his face and on the part of his upper body that is visible (to about the middle of his stomach,) the rest of his body lying beneath the blanket that he is sleeping under. Jason tosses and turns.

Jason Andrews
(Moans, pleads) No. No, just let me go.

Jason wakes up to the sound of his cell phone ringing. He sits up halfway in his bed. He is sweating profusely. He looks like he has woken up from a

nightmare. Jason looks to his right (screen left.) Shot switches to show a digital clock sitting on a bedside stand. The ringing cell phone rests on the bed stand, next to the clock. The clock, the cell phone, and the bed stand are brightly visible in the darkness that surrounds them. The clock says 4:03 AM. Jason leans over and picks up the ringing cell phone on the bed stand. He is still sitting up halfway in his bed.

Jason Andrews

Hello.

Gatekeeper (Voice of)
(Extremely deep, creepy, and emotionless) *Don't bother trying to escape.*

Jason Andrews

Who is this?

Gatekeeper (Voice of)
*Why do you continue to fight me?
You're only making it harder on yourself.*

Jason Andrews

(More adamant, raising voice) *Who is this?*

Gatekeeper (Voice of)
If you don't know by now, you never will.

The phone clicks. The Gatekeeper has hung up. There is a knock on Jason's door.

Jason Andrews

Who is it?

Fake Mother
Get your things together. We're leaving in ten minutes.

Scene 14 - EXT., Backyard, Dark, 4:30 AM.

On a cold, dark, and windy morning, Jason and his fake family are standing in the backyard of their house. Although it is dark out, the entire family, the grass beneath them, the trees (whose leaves can be seen gently blowing in the wind), and their house in the background are clearly visible. Fake Father and Fake Mother are hugging each other when the scene starts, holding one another in a desperate embrace. The two give each other a passionate kiss. A single tear rolls down Jason's face. Jason and Fake Sister are standing behind Fake Mother. Fake Brother is standing behind Fake Father. Finally, Fake Father lets go of Fake Mother. Jason, Fake Mother, and Fake Sister turn and walk away towards and then out of camera shot. None of them looks back. Fake Father and Fake Brother watch them as they walk away.

Fake Father
(Sadly) *Goodbye.*

Fake Brother looks up at Fake Father.

Fake Brother
(Slightly creepy) *I told you to
stop pretending. They'll come back.
They always do.*

Scene 15 - EXT., Highway, Dark, 5:15 AM. INT.,
Interior of SUV, Dark. INT., Tunnel, Dark.

A caravan of ten SUV's drive along a highway on a dark, cold, and windy early morning. The SUV's are in five rows of two. The SUV driven by Jason is in third row on the right. The sun is nowhere to be seen. The highway is entirely deserted except for the lone caravan of SUV's. Tall fences, topped with barbed wire, line both sides of the highway. The houses behind the fences are small and shabby looking. Iron bars cover the houses' windows and doors. The yards are primarily dirt with random splotches of dying grass here and there. It is clearly an impoverished, dangerous, high crime area. Shot switches to the inside of SUV driven by Jason. Fake Mother and Fake Sister are in the back seat, holding automatic weapons in their hands. The back seat side windows are open and Fake Mother and Fake Sister are leaning out these

windows, their weapons pointed out and ready to fire. Jason looks at Fake Mother and Fake Sister through the rearview mirror.

Jason Andrews
(To Fake Mother and Fake Sister)
Who are you people?

Fake Mother
Don't you recognize me? I'm your mother.

Jason Andrews
(Remembering, adamant) *No! No, you're not my mother!*

Fake Mother
Just drive. This is not the time for questions.

Jason turns around, suddenly angry.

Jason Andrews
No! Tell me who you are!

Fake Mother
(Shouts) *Watch the road!*

Jason crashes the SUV into a fence at a high speed and the car flips over. Jason, Fake Mother, and Fake Sister are trapped in the upside down car.

Fake Mother
(Angry) *Now look what you've done.*

Jason Andrews
What exactly have I done, mother (emphasizing word with hatred) or whatever the hell you really are?

Fake Mother
(Angry) *You've ruined the escape.*

Jason Andrews
(Screams, startling) *We never escape!*

Jason turns his head and sees one of the Monitor's on the other side of the highway holding a rocket launcher. The Monitor fires the rocket launcher straight at the car. Shot slows to slow-motion as the missile approaches the SUV, hitting it and consuming the SUV in flames. Jason turns around and sees Fake Mother's and Fake Sister's faces melting away. A metallic skull is underneath the faces.

Fake Mother
(Super-creepy sounding, not in her
normal voice) *Look what you've
done! You fool!*

Shot focuses on Jason Andrews whose face is starting to melt away revealing a real skeleton made of bone.

Jason Andrews
*What do I care? You're not my
mother.*

Shot switches to the outside (from across the highway) and shows Jason's SUV consumed in a fiery explosion.

Scene 16 - EXT., Graveyard, Midnight, Dark and Very Misty.

Jason opens his eyes. He finds himself lying on a dirt floor, in what appears to be a hole dug in the ground, looking upwards at the night sky above. A full moon hangs above in the night sky. Shot focuses upwards, showing what Jason is seeing with his eyes. Jason pulls himself out of the hole in the ground, which turns out to be a burial plot. He finds himself in the same graveyard that he was in earlier. Jason looks at the headstone of the uncovered burial plot. The headstone says, "Here Lies the Body of Jason Andrews. May God Have Mercy on His Soul. 1985 - 2011." He is overcome by sudden shock.

Miguel
Don't look so shocked.

Jason turns to see Miguel standing behind him. Jason points at the headstone. He specifically points at the name Jason Andrews.

Jason Andrews
*But that's my name, (remembering)
or at least it used to be.*

Miguel
*Watch your words. We're not safe
here.*

Miguel points in the direction of a Monitor, which has just materialized in the distance.

Miguel
Follow me.

Jason follows Miguel and the two soon disappear from view into the thick mist of the graveyard.

Scene 17 - Realm Shrouded in White Mist, Timeless.

Jason and Miguel are seated on two posh leather chairs. The chairs are on opposite sides of a raging fire. Wherever they are is shrouded in a thick white mist that obscures everything except for Jason, Miguel, the chairs, and the fire.

Jason Andrews
Where am I?

Miguel
*Somewhere safe. Somewhere they
can't get to us. Somewhere where we
are free to talk.*

Jason Andrews
How did we get here?

Miguel
*Through a method similar to
teleportation. (Pause) You see, the
normal rules of space-time don't
apply here, but that's not really
important.*

Jason Andrews

Where do I know you from?

Miguel

I thought you already knew.

Jason Andrews

No. I just know that you look so very familiar. You're from somewhere in my past...or maybe somewhere in my future. Were we friends?

Miguel

We were friends of a sort, if you want to call it that. You see, the two of us were together on the day we died.

Jason Andrews

(Adamant) But I'm not dead...and you're not dead. You're sitting right in front of me.

Suddenly a Monitor appears in front of them. The Monitor, looks like the Monitors from previous scenes, except for the fact that it is holding a staff with a reaping blade on the top of it. The Monitor breathes in heavy deep breaths before speaking.

Monitor

(Deep and dark voice) This must stop. You are playing with fire. Be careful or you will get burned.

The Monitor raises the staff into the air and everything is consumed by fire.

Scene 18 - INT., Classroom, 9:30 AM.

Jason is sleeping during class, his head down on the table he sits at in Mr. Maxwell's classroom.

Mr. Maxwell

(Smacks Jason on the head) Wake up, Mr. Andrews.

Jason Andrews
(Waking up) *Ouch! What the fuck?*

Mr. Maxwell
*There is no sleeping in my class.
Go to the Principal's Office.*

Jason Andrews
I'm sorry. It won't happen again.

Mr. Maxwell
*Go to the Principal's Office.
(Pause, shouts) Now!*

Jason gets up and walks out of the room.

Scene 19 - INT., Principal's Office, 10:00 AM.

Principal Nancy Weller is seated in a posh chair behind her polished oak desk either filling out a form or writing some sort of letter. Jason sits on the other side of the Principal's desk in a low uncomfortable wooden chair, facing opposite the Principal. The Principal is an older woman (about sixty) with long flowing silvery gray hair. A creepy portrait photo of her, taken perhaps a few years earlier, faces forward (towards Jason) on the right side of her desk. Principal Weller looks fanatically devoted in the photo, a crazy sort of devotion burning through her eyes. A framed certificate on the left side of her desk, also facing forward (towards Jason), says "Excellence in Education Award, Principal Nancy Weller, Levay Academy." A blue ribbon is in the center of the certificate. The Principal finishes filling out the form and sets her pen down on the paper very methodically (almost obsessively.) She looks up at Jason, staring directly at him for a few seconds before she speaks.

Principal
Do you like it here, Mr. Andrews?

Jason Andrews
I don't know.

Principal

Because I've heard that you don't like it here.

Jason Andrews
Who told you that?

Principal
It's not important. What's important is that you make a decision, a decision as to whether you want to be here or not. (Pause) You might think things are bad here. You might even wish to escape, but I promise you things could be a lot worse.

Jason Andrews
What's that supposed to mean?

Principal
If you try to escape again, you'll find out.

Jason Andrews
The teacher sent me to the office for sleeping in class not for...

Principal
I don't care why the teacher sent you to the office, Mr. Andrews. Do we understand each other?

Jason Andrews
No, we don't. What do you mean by trying to escape? Trying to escape from what?

Principal
Don't play coy with me, Mr. Andrews. You have a decision to make; either stay here with us or roll the dice and see where you'll end up. That is all. Please return to class.

Jason
I'm afraid I don't understand you.

Principal
*That is all, Mr. Andrews. Please
return to class.*

The Principal stares straight ahead at Jason with a look that says, "We're done here. Get out." Jason gets up and leaves the Principal's office.

Scene 20 - INT., School Cafeteria, Noon.

Jason is sitting next to a group of students (friends from the basketball team, Basketball Players #1 through #6) eating his lunch in the school cafeteria. Melanie walks up behind him.

Melanie
Are you okay?

Jason Andrews
Yea.

Melanie
*I heard you got sent to the
Principal's Office.*

Jason Andrews
Something like that.

Melanie
*I hate that old hag. Thinks she can
tell everyone what to do.*

Jason Andrews
*(Shrugs his shoulders) It is her
job.*

Pause.

Melanie
*Why don't you come over to my house
tonight?*

Jason Andrews
Maybe I will. Maybe I won't.

Melanie

*I hope you come. I have a surprise
for you.*

Melanie takes the Popsicle she is holding and sucks it sensually as if she is giving a blowjob.

Jason Andrews

*All right, I'll be over after
practice.*

Scene 21 - EXT., Front yard, 9 PM, Dark. INT., Evil House, Dark.

Shot of red sports car pulling into driveway of nice house. Jason, wearing his basketball uniform, gets out of car and rings front door bell. There is no answer. Jason knocks on the door.

Jason Andrews

Hello?

Jason knocks on the door again.

Jason Andrews

Hello?

The door creaks open on its own accord. There is no one behind the door. Jason walks into the house.

Jason Andrews

Hello?

There are no lights on in the house. The Living Room, which Jason walks into after walking through a front hallway, is lit by hundreds of candles placed throughout the room and by a fire that is burning in the fireplace. Jason looks at the pictures that line the wall. A portrait of Satan hangs over the fireplace. Other painting on the wall include: a gruesome depiction of Jesus Christ dying on the cross, a portrait of Hitler, a portrait of Stalin, a portrait of Mao Tse Tung, a picture portrait of the airplane crashing into the Twin Towers, a painting of a graveyard, a painting of Hell, a painting of a torture chamber from the Spanish Inquisition, Guernica by

Pablo Picasso, and other evil-looking pictures. A strange altar lies in the center of the room. There are knives and other sharp tools lying on the altar. Jason looks at the altar, then turns around to see Valerie, Amanda, and Heather (wearing only bikinis) standing behind him.

Valerie, Amanda, and Heather
(In unison) *You'll have to excuse us, we just got out of the pool. Melanie's upstairs getting changed. She'll be down in a minute. Why don't you take a seat?*

Jason Andrews
What the fuck is the deal with this place? What is that altar for?

Valerie
You're looking at three hot girls who want to fuck you and you want to talk about the room?

Heather
Take a seat.

Jason Andrews
First, tell me what's going on. What is this place?

Heather
I wasn't asking.

Valerie, Heather, and Amanda run toward Jason. Valerie and Amanda grab him by the arms, Heather grabs him by the neck, and they all push him down onto the sofa. They rip his shirt off and Heather (she is in the center) starts making out with him. The other two girls move his hands onto Heather's tits. Now fully willing, Jason starts making out with Heather, while still feeling up Heather's breasts. He then switches to making out with Valerie, still feeling up Heather's breasts. The scene continues for a little while, until Melanie walks down a pair of stairs. She is dressed as a sexy demon and holding a whip. Melanie walks up in front of the other four who are on the sofa.

Melanie

(To Jason, mean sounding) *So you think I'm just a slut, huh?*

Valerie, Amanda, and Heather back off of Jason and stare at him hatefully.

Jason Andrews

No, I didn't mean...

Melanie

(Shouts) *Silence!*

Melanie swings the whip, striking Jason in the stomach. Jason shouts in pain.

Melanie

*I'm so much more than just a slut.
I am a servant of the Dark Lord and
he wants you, he wants you so badly.
(To the girls) Tie him to the altar.*

Shot switches to show Jason tied to the altar, spread-eagle. He struggles against the ropes but cannot get free. Melanie stands above him holding a knife. Valerie, Amanda, and Heather are standing to the side.

Jason Andrews

Why are you doing this?

Melanie

Why am I doing this? You did this to yourself.

Jason Andrews

What are you talking about?

Melanie

You really don't know, do you?

Jason Andrews

Don't know what?

Melanie

I'm not going to tell you. But know this, I'm going to take your soul and I'm going to send it to Hell.

Melanie drives the knife down into Jason's chest near his heart. Jason screams in pain.

Melanie

*In the name of the Dark Lord, I
send this soul to the fires of
Hell. Let him suffer in torment for
eternity.*

Melanie reaches down into the incision she has made in the Jason's chest and pulls out his beating heart.

Melanie

*(To Jason) As soon as I place this
heart on the altar, the Dark Lord
will consume your soul.*

A Monitor suddenly materializes out of thin air. The Monitor appears on the other side of the room. The Monitor holds out its right arm, its' palm facing upwards. A white egg rests on its' palm. The Monitor closes its' palm and gently brings its arm down and then forward, releasing the egg so it rolls gently across the ground, stopping at the foot of the altar. The egg starts to change colors from a bright white to a dark red.

Melanie

(Shouts at Monitor) NO! You Fool!

The egg starts to change colors from a bright white to a dark red.

Melanie

*(Shouts at Monitor) You will pay
for this!*

The egg explodes and consumes the room in fire. Jason's body turns into a skeleton. Melanie, Valerie, Amanda, and Heather turn into hideous and terrifying demons.

Melanie

*(Shouts, demonic voice) You will
pay for this! I will drag all of
them to hell, each and every one of*

them.

The room is totally consumed by fire and the screen goes black.

Scene 22 - INT., Bedroom, 4 AM, Dark.

Jason is asleep in his bed. All details are obscured in darkness except for Jason and his bed, which are well lit up. Jason is sweating profusely on his face and on the part of his upper body that is visible (to about the middle of his stomach.) The rest of his body lies beneath the blanket that he is sleeping under. Jason tosses and turns.

Jason Andrews

(Moans, pleads) No. No, just let me go.

Jason suddenly wakes up, sitting up halfway in his bed. He is sweating profusely. He looks like he has woken up from a nightmare. Jason looks to his right (screen left.) Shot switches to show a digital clock sitting on a bedside stand. A cell phone rests on the bed stand, next to the clock. The clock, the cell phone, and the bed stand are brightly visible in the darkness that surrounds them. The clock says 4:03 AM. There is a knock on the outside of Jason's closed bedroom door.

Jason Andrews

Who is it?

Fake Mother

Get your things together. We're leaving in ten minutes.

Jason Andrews

No.

Fake Mother

What do you mean no?

Jason Andrews

What's the point? We always fail.

Fake Mother opens the door. Fake Mother and Jason look at one another for a moment.

Fake Mother
If you give up, you'll be stuck here forever.

Jason Andrews
(Loud, demanding) *Who are you?*

Fake Mother
It doesn't matter who I am.

Jason Andrews
It matters to me.

Fake Mother
The question you should be asking yourself is, (pointing at Jason) "Who are you?"

Jason Andrews
(Points at himself) *Who am I?*

Fake Mother
Yes, who are you?

Jason thinks for a moment, and then shakes his head.

Jason Andrews
(Shaking his head) *I don't know.*

Fake Mother
There lies the heart of the problem. Now get ready. If you quit on me now, they've already won.

Fake Mother turns and leaves the room.

Scene 23 - EXT., Highway, Dark, 5:15 AM. Inside, Interior of SUV, Dark. INT., Tunnel, Dark.

A caravan of ten SUV's drive along a highway on a dark, cold, and windy early morning. The SUV's are in five rows of two. The SUV driven by Jason is in third row on the right. The sun is nowhere to be seen. The

highway is entirely deserted except for the lone caravan of SUV's. Tall fences, topped with barbed wire, line both sides of the highway. The houses behind the fences are small and shabby looking. Iron bars cover the houses' windows and doors. The yards are primarily dirt with random splotches of dying grass here and there. It is clearly an impoverished, dangerous, high crime area. Shot switches to the inside of SUV driven by Jason. Fake Mother and Fake Sister are in the back seat, holding automatic weapons in their hands. The back seat side windows are open and Fake Mother and Fake Sister are leaning out these windows, their weapons pointed out and ready to fire. Shot is still inside of Jason's SUV.

Jason Andrews

*Why do we always enter the tunnel?
Where does it lead?*

Fake Mother

*The tunnel is the way out of this
place.*

Jason Andrews

Is it the only way out?

Fake Mother

*No, but not all exits lead to the
same place.*

Jason Andrews

What is that supposed to mean?

Fake Mother

There's no time. Get ready.

We see through the SUV's windshield that the caravan of SUV's is approaching a dark tunnel. Shot switches outside to show the SUV's entering the dark tunnel. The SUV's pass around several narrow dark bends, before they come upon two bright yellow Hummers with machine guns mounted on top. The Hummers are facing toward the SUV's, blocking the SUV's path through the tunnel. The Hummers open fire. The first two SUV's (first row) in the caravan are the recipient of much of the Hummers' fire. This first SUV (on the right), after sustaining much fire and having its tires blown

out, crashes into the side of the tunnel. The SUV driver's face slams through the windshield and into the tunnel's wall and breaks apart before the SUV explodes in fire. The second SUV (first row), after sustaining much fire, including having its tires blown out, crashes directly into the two Hummers. The Hummers open fire on this SUV shattering the windshield and killing the driver with a hail of bullet. The SUV's back seat passengers lean out the windows, firing at the Hummers with their automatic weapons. They manage to do some damage but they too are soon shot dead. One of the back seat passengers from the third SUV (second row) hurls a Molotov cocktail out the back seat side window. The Molotov cocktail consumes the Hummers in a gigantic fiery explosion. A Monitor jumps out of one of the Hummers. The Monitor's entire body is on fire. The Monitor tries to run off but is shot down by the passengers in the fourth SUV (second row) and falls to the ground, still consumed in fire, before disappearing into nothingness (the fire disappearing as well.)

The remaining SUV's (eight, four rows of two) make their way around the fiery wreckage of the Hummers and continue to drive through the tunnel. Two enemy SUV's speed toward the caravan of friendly SUV's. A Monitor holding a missile launcher is leaning out the back seat side window of each of the enemy SUV's. The Monitors fire the Missile Launchers. Shot switches to slow motion as the missiles approach (towards camera) the two SUV's in the front row. Shot return to normal speed as the missiles strike the two SUV's that are now in the front row, consuming them in violent fiery explosions. Shot switches to inside of SUV driven by Jason Andrews.

Jason Andrews

(Shouts) *Shit!*

Shot switches back outside of SUV to show that the SUV to Jason's left crashes straight into the fiery explosion that has consumed the two SUV's in front of them and explodes, adding to the fiery inferno. Jason's SUV manages to swerve (to the right) around the explosion.

Jason Andrews

(Shouts, to Fake Mother) *Fire!*

Fake Mother, who is sitting in the back seat left, fires her automatic weapon at the enemy SUV's. The bullets crash through the driver side window of the enemy SUV closest to them, striking the Monitor driving it right in the face, killing him. The Monitor slumps down onto the wheel (before disappearing into nothingness) causing the SUV to swerve to its' right (remember enemy SUV's are driving towards the caravan of friendly SUV's) crashing into the other enemy SUV, causing both of them to overturn and crash directly into the fiery wreckage (of the three friendly SUV's) causing them to explode in dramatic explosions. Shot switches to inside of Jason's SUV.

Jason Andrews
(Shouts, excited) *Good shot!*

The five remaining SUV's continue to drive through the dark tunnel. Jason's SUV is now leading the way. Six motorcycles driven by Monitors are rushing towards the caravan of SUV's head on. As the motorcycles approach, the Monitors driving them open fire with automatic weapons that they are holding in their hands. Shot switches to inside of SUV.

Jason Andrews
(To Fake Mother and Fake Sister)
Open fire on the bastards!

Fake Mother and Fake Sister open fire on the motorcycles. Shot switches back to outside. Fake Mother manages to hit one of the Monitors with her bullets, knocking him off his motorcycle and causing the motorcycle to crash into the wall and explode into fiery wreckage. One of the Monitors fires a bullet that strikes Fake Sister in the neck (remember she is leaning out the window firing her weapon.) Shot switches back to inside of SUV as Fake Sister manages to limp back inside, losing blood quickly from the neck. Jason turns around and looks at her. Fake Sister dies. Jason shows no reaction or emotion. He doesn't know who or what Fake Sister is, but he no longer has any feelings towards her positive or negative.

Fake Mother

(No emotion) *She's dead. Keep driving.*

Jason turns around and focuses on driving. Fake Mother leans back out the window and fires at the motorcycles that are now passing by Jason's SUV. She manages to hit another Monitor, knocking him off his motorcycle and causing his motorcycle to crash into the wall in a fiery wreck. The remaining four motorcycles have now driven past Jason's SUV and are firing at the SUV's behind him. Jason looks in his rearview mirror and sees an SUV crash into the wall. Another SUV crashes and flips over the SUV that just crashed into the wall, then turns over before crashing to the ground and exploding.

Jason Andrews
(Shouts) *They're destroying us!*

Fake Mother
Don't look back. Just keep driving.

Jason looks in his rearview mirror and sees no more SUV's behind him. He turns around and continues driving forward, navigating the tight twists and turns in the dark tunnel.

Fake Mother
Look out, we've got motorcycles heading this way.

Fake Mother leans out the window and fires at the motorcycles that are now speeding towards Jason's SUV, trying to catch up with it. She manages to shoot another Monitor, knocking him off his motorcycle and the motorcycle crashing into the wall in a fiery explosion. However, Fake Mother is hit in the forehead by a bullet fired by one of the remaining two Monitors. Fake Mother collapses into the car, dead on impact. Jason looks at Fake Mother. A large bullet hole, leaking blood, is in the center of her forehead. There are no signs of life. Jason has no reaction or emotion. He doesn't know who or what Fake Mother is, but he feels no emotion towards her. His face hardens in determination.

Jason Andrews

(Looking out his rearview window at the two motorcycles chasing him, shouts) *All right motherfuckers! This time it's going to be different!*

Jason slams on his breaks, causing the two motorcycles to fly past him, firing all the while and then screech to a halt. The bullets they fire shatter the glass of the driver side window and then (after they fly past the car and fire from in front) his windshield. The glass falls about him but Jason is unharmed. Jason slams on the accelerator and drives straight toward one of the remaining two motorcycles. The Monitor on the motorcycle looks straight at Jason with the gaping black holes where its' eyes should be.

Jason Andrews
(Shouts) *Burn in Hell!*

Jason SUV's rams into the motorcycle, causing the Monitor on it to go flying through the air and the motorcycle itself to spin crashing into the wall before exploding. Shot switches outside of SUV as Jason drives on through the dark tunnel. The last remaining motorcycle giving chase and fires at Jason's SUV, shattering the rear windshield. Jason attempts to swerve towards the motorcycle (right behind and to the left of him now) to try to make it crash, but to no avail.

Jason Andrews
(Pumping himself up) *Come on! I can do this!*

Jason swerves towards the motorcycle again, this time successfully clipping the motorcycle's front tire, causing the motorcycle to flip over and crash into the wall, exploding in a fiery crash.

Jason Andrews
(Shouts, excited) *Fuck yea!*

Jason continues driving onward, looking in his rearview mirror several times and seeing nothing else back there. It appears he has made it past all obstacles. The darkness of the tunnel starts to give

way to a brilliant white light that grows brighter by the second.

Jason Andrews

I've made it! I'm going to escape!

Shot switches to outside of the SUV. Jason's SUV turns around a bend and the white light grows even brighter (almost blinding), but standing directly in the way, completely blocking the tunnel is a gigantic tank. Shot switches to inside of SUV.

Gatekeeper (Voice of)

You shall not pass.

The tank fires (slow motion) and the missile approaches and rips into the SUV. The SUV is consumed in flames.

Jason Andrews

No! Not again!

Shot switches outside as Jason's SUV is consumed and destroyed in a fiery explosion.

Scene 24 - Realm Shrouded in White Mist, Timeless.

Jason awakens in a strange place obscured by white mist. At first, he sees nothing but an endless mist that occludes all else.

Jason Andrews

Hello? Where am I?

Gatekeeper (Voice of)

Wouldn't you like to know?

Jason Andrews

Who said that? Where are you?

The Gatekeeper appears in front of Jason. The Gatekeeper looks like the Grim Reaper. He is covered in black robes with a black hood over his head. There is only blackness where the hood opens and we would expect to see a face. The Gatekeeper appears to be

floating. There are no legs or arms sticking out of the ends of his robe.

Gatekeeper

I am the Gatekeeper and you are disturbing my realm.

Jason Andrews

I don't understand.

Gatekeeper

That is by design. The problem is that you are trying to understand.

Jason Andrews

Understand what?

Gatekeeper

Precisely. Stay ignorant. Only then can I protect you.

Jason Andrews

(Outraged) Protect me? Is that what you think you're doing? By keeping me in this hell?

Gatekeeper

Only one who has not experienced Hell would make such a statement. Is it really that bad here?

Jason Andrews

I don't know.

Gatekeeper

Good answer. Embrace ignorance. Only then will you be safe.

Jason Andrews

Why have you brought me here?

Gatekeeper

To warn you. The ones that are encouraging you to remember, the ones that are encouraging you to escape, they are not on your side. Heed my warning or the consequences

*your face will cause you to suffer
beyond words. Stop what you are
doing. Stop now or it will be too
late.*

Scene 25 - INT., Classroom, 9 AM.

Jason Andrews is sleeping during class, his head down on his table in Mr. Maxwell's room. He suddenly wakes up. Mr. Maxwell is at the front of the room, apparently he hasn't noticed that Jason was sleeping. On the front table that Mr. Maxwell is standing behind is a cage with a rat in it.

Mr. Maxwell

*Today, we're going to talk about
the soul. Most people believe that
all living creatures have a soul,
but our ideas about the soul are
rather vague.*

Mr. Maxwell takes the rat out of the cage and holds it in his hands.

Mr. Maxwell

*So what happens to the soul when
the body dies?*

Mr. Maxwell takes a syringe filled with some sort of poison out of his front pocket and injects the rat with it. The rat squirms and then stops squirming. Mr. Maxwell places it on the table, dead.

Emily

You killed it!

Mr. Maxwell laughs a strange knowing laugh.

David

How you can laugh about that?

Mr. Maxwell laughs the same strange knowing laugh.

Mr. Maxwell

*If you only knew how ironic your
words were, but you are mired in*

ignorance and I expect nothing less.

David

What is that supposed to mean?

Mr. Maxwell

(Ignoring David) Look at the rat. Its' body is no more, but what of its' soul? Where did it go? (Pause) Where do souls go when the body dies? Philosophers have debated this question since the human species was in its' infancy. Where indeed, do the souls of the dead go? And do all souls go to the same place?

Jackson

I was taught that the souls of the righteous go to Heaven and the souls of the wicked go to Hell.

Mr. Maxwell

Yes, that is a common belief of many religions. But what makes a soul righteous? And what makes a soul wicked?

Jackson

Our actions.

Mr. Maxwell

So do you believe that the actions of this rat have already determined the destination of its soul? Or is it more complicated than that?

Jason Andrews

What does any of this have to do with Science?

Mr. Maxwell

Well, that all depends on what you mean by Science. My job here is to teach you what you need to know.

Zane

And why exactly do we need to know this? (Almost sarcastic, dismissive) Are you trying to save our souls?

Mr. Maxwell regards Zane with suspicion.

Mr. Maxwell

I seek only to inform. What you do with that information is up to you.

Zane laughs a short dismissive laugh.

Zane

You're wasting your time.

Mr. Maxwell

Why do you say that?

Zane

(Suddenly angry) Because God abandoned all of us a long time ago. All right?

The bell rings.

Mr. Maxwell

(To class) Think about our discussion when you leave here today. Class dismissed.

Scene 26 - INT., High School Common Area Room, 10:05 AM.

Jason enters into a large common room that is typically found in High Schools. There is no theater or stage, just two groups of students dressed up in outlandish costumes, standing in a circle, either reading lines with one another (first group) or waiting their turn (second group.) There are two circles with four students in each circle. In the first circle, the students are dressed up as a vampire, demon, skeleton, and grim reaper. In the second circle, the students are dressed up as prince, princess, white knight, and black knight. Mrs. Wright,

the drama teacher, stands in the middle of the two groups, observing. Jason walks up to the first circle of student actors who are currently in the middle of reading their lines.

Skeleton Student Actor
(To other Student Actors in circle)
Why are you all here? What do you want from me?

Jason Andrews
(Interrupting the scene) *I want you to shut the fuck up!*

Mrs. Wright
(Shouts) *How dare you interrupt the scene? Get out of here! Go! Come on, get!*

Jason walks away towards the far-end of the common room, Mrs. Wright and the student actors staring after him, staring daggers at him. As Jason walks farther away, he enters into a part of the room that is partially occluded by a white mist. Jason turns around and can now barely see Mrs. Wright and the student actors behind him. Jason continues walking forward through the white mist until he comes upon a large-rock climbing wall. He cranes his head upwards and through the white mist sees a student named Elijah standing on top of the wall. Jason stares up at Elijah for a little while. Elijah stares straight back at him.

Elijah
So are you going to try to climb the wall?

Jason Andrews
If I do, you're going to throw basketballs at me.

Elijah
That's correct.

Jason Andrews
Why? Why do you want to stop me?

Elijah
I never said I wanted to stop you.

Jason Andrews
No, but your actions did.

Elijah shakes his head no.

Elijah
No, you've misunderstood.

Jason Andrews starts to climb the wall. Elijah throws a basketball at him. Jason stumbles but manages to maintain his balance. Elijah throws a second basketball at Jason. This basketball hits Jason's hand and almost causes him to lose his grip, but he manages to hang on. Suddenly, Jason hears an angelic-sounding voice.

Angelic Voice
Use the knowledge you have gained.

Jason reaches down into his pocket and pulls out a glowing red rock. He throws the rock at Elijah, knocking him backwards and out of sight. Jason climbs to the top of the wall and leaps over.

Scene 27 - Realm Shrouded in White Mist, Realm Shrouded in Darkness, Timeless.

Shot of an area shrouded in white mist. Elijah lies on the ground bleeding from his mouth where he was hit by the glowing rock. The glowing rock lies on the ground next to him. Jason Andrews stumbles into the shot. Seeing Elijah, Jason charges toward him, picking him up by the shirt collar and pulling him off the ground.

Jason Andrews
What the fuck is your deal?

Elijah
It's my job to protect this place from those that aren't ready to see it.

Jason Andrews

Yea? And who the fuck are you?

Elijah

*I'm the same as you, just a person
trying to escape from this place.*

Jason Andrews

I should teach you a lesson.

Miguel

Put him down. He meant you no harm.

Jason turns to see Miguel walking towards him through the mist. Jason releases Elijah from his grip and Elijah runs off, disappearing into the mist.

Miguel

*He spoke the truth. This place must
be protected from those not ready
for the knowledge that it holds.*

Jason Andrews

What knowledge is that?

Miguel

(Motions, points towards) The door.

The mist disappears and everything goes black except for Miguel, Jason, and a glowing neon purple door that is visible in the far distance.

Jason Andrews

What's behind it?

Miguel

*The truth. (Pause) The truth of who
you are. The truth of why you're
here.*

Jason Andrews

I don't even know where here is.

Miguel

*Knowledge awaits behind the door.
But be careful, the path is not as
easy as you think. If you're not
ready, you won't be able to enter.*

Jason Andrews
I'll take my chances.

Jason starts to walk towards the door.

Miguel
Wait.

Miguel bends down and picks up the glowing rock that Jason Andrews threw at Elijah.

Miguel
You'll need this.

Miguel hands the glowing rock to Jason, who puts the glowing rock in his pocket. Jason begins walking through the blackness towards the glowing neon purple door in the distance. The sound of roaring thunder soon fills the air and brilliant strokes of lightning illuminate the darkness.

Gatekeeper (Voice of)
You have ignored my warnings! You will burn in Hellfire!

The thunder roars louder and the lightning strikes become more numerous.

Jason Andrews
(Still walking, bravely) *I'm not afraid of you.*

The thunder and lightning immediately stop. Jason continues walking through the darkness as the purple neon door grows larger, but it is still off in the distance. A roar of thunder is matched by a flash of brilliant light that blinds everything, and then disappears. Melanie now stands directly in Jason's path.

Melanie
Don't you want me? I can make you so happy, if you'll just give me the chance.

Jason Andrews

I remember what you tried to do to me. You're not who you pretend to be.

Melanie

If you don't want me, I can get you any girl you want. As many girls as you want, all for you baby.

Jason Andrews

(Shouts) *Be gone!*

Jason strikes Melanie, knocking her to the ground and she disappears into nothingness.

Principal

(Stern, threatening) *That was not a wise choice, Mr. Andrews.*

Jason turns and sees the Principal standing to the side of him, a few feet away.

Principal

You are playing with fire. If you don't turn around now, you will get burned.

Jason Andrews

(Shouts) *Be gone!*

The Principal disappears into nothingness and Jason continues to walk through the darkness, the neon purple door continuing to grow larger as he gets closer to it.

Gatekeeper (Voice of)

(Shouts) *You Fool! I have tried to help you and this is how you repay me!*

Jason Andrews

You seek to keep me in ignorance. You seek to prevent me from acquiring the knowledge that is rightfully mine.

Gatekeeper (Voice of)

*Sometimes knowledge is better left
unlearned.*

Jason Andrews
You will not stop me.

Jason continues to walk through the darkness; the neon purple door is very close now. A roar of thunder is matched by a flash of brilliant light that blinds everything and then disappears. Fake Brother now stands directly in front of the door.

Fake Brother
*(Very creepy sounding) Hello, older
brother.*

Jason Andrews
What are you doing here?

Fake Brother
*You seek forbidden knowledge. I'm
afraid I can't let you pass.*

Jason Andrews
Get out of the way.

Fake Brother
I'm afraid I can't do that.

Jason Andrews
You're not my brother.

Fake Brother
*No, you're right. I'm not your
brother.*

Jason Andrews
Then get out of my way.

Fake Brother
*(Ignoring Jason's statement) I'm
not your brother, but I'm very
real.*

Jason Andrews
Get out of my way.

Fake Brother

(Ignoring Jason's statement) *You don't remember me. There's a reason for that. You don't want to remember me. I am the cause of all your problems, of all your fears, of all your hatred. Do you really want to remember?*

Jason looks like he is beginning to remember something. An expression of horror flashes on his face.

Jason Andrews

You can't be...

Fake Brother

(Cruel, shouts) *But I am and I can still hurt you! I still want to hurt you! The only thing that protects you is your ignorance! Do you really want to remember?*

Jason Andrews

(Shouts, cries) *No! No! I just want to forget.*

Fake Brother

That's what I thought you'd say.

Jason suddenly falls through the floor of black nothingness that he is walking on. He can see the glowing neon purple door and Fake Brother above him as he falls through more endless black nothingness. Jason screams in terror from the fall and the knowledge that is temporarily his.

Jason Andrews

Make me forget! Make me forget!

Jason continues falling until he has fallen out of screen shots and all the audience can see is black nothingness.

Scene 28 - INT., High School Gymnasium, 9 PM.

Shot show gymnasium filled with cheering students standing in the bleachers. Many of the students are wearing Halloween Costumes. A banner hanging from the ceiling says "Happy Halloween!" Cheerleaders in sexy devil-themed cheerleading outfits are leading the crowd in a cheer. Melanie is one of the Cheerleaders, as are Amanda, Heather and Valerie. The Devils basketball team is huddled on the sideline (Jason Andrews is one of them.) Their coach (standing in the center of them, Basketball Coach) is choreographing a play on a white board. The team breaks huddle and the five players' currently playing (Jason Andrews and Basketball Players #1, #2, #3, and #4) trot onto the floor. The other team's players are already on the court. Their uniforms say Alcatraz Academy Ghouls. A shot of the Scoreboard shows: "Home 64, Away 65, 4th Period, Time Remaining: 19 Seconds." Jason trots onto the floor. Roger (a player on the opposing team) approaches him.

Roger

You're going to fuck up.

Jason Andrews

Shut the fuck up and play ball.

Roger

*Just don't try to shoot on me.
You'll be sorry.*

Jason Andrews

Says the loser.

Whistle blows. Crowd is on its feet cheering. Shot focuses in on Basketball Player #2, who is preparing to inbound the ball from the Alcatraz Academy Ghouls side of the court. The referee blows his whistle, signaling that play has resumed. Opposing Player #1 is in front of Basketball Player #2, jumping up and down, holding his hands up, trying to prevent Basketball Player #2 from finding someone to pass it to. Jason and Basketball Players #1, #3, and #4 are running around desperately trying to get open, but the opposing players do an excellent job covering them. At the last second (only five second to inbound in basketball), Basketball Player #2 throws the ball into Basketball Player #3. Basketball Player #3 dribbles

the ball toward the basket, but his path is blocked by Opposing Player #2. Basketball Player #3 passes the ball back to Basketball Player #4 (standing at three-point line) who dribbles the ball towards the basket. Shot of clock shows ten seconds. Opposing Player #3 blocks Basketball Player #4's path to the basket. Basketball Player #4 passes the ball to Basketball Player #1 who stands about fifteen feet away from the basket (to the right.) Basketball Player #1 jumps up and shoots the ball, only to have it blocked by Opposing Player #4. The ball caroms straight up into the air and Basketball Player #1 catches the ball when it comes back down. Opposing Player #4 and Opposing Player #3 are now all over Basketball Player #1 preventing him from shooting. Shot of clock shows it counting down from five. As the clock counts down to three, Basketball Player #1 sees Jason beat Roger and cut across the floor towards the basket. Basketball Player #1 passes the ball to Jason, who jumps up catching it over Roger and shoots it at the basket as time expires. The basketball bounces on the rim several times before dropping into the basket. Scoreboard changes to show: "Home 66, Away 65, 4th Period, Time Remaining: 0 Seconds." (Return to normal speed) Crowd cheers wildly, including cheerleaders jumping up and down. Shot should focus in on Melanie (one of the cheerleaders) cheering wildly. Roger approaches Jason.

Roger

*Bullshit!! The time ran out before
you shot the ball.*

Jason Andrews

Spoken like a true loser.

Roger shoves Jason in the chest, knocking him backwards. Jason is furious and charges towards Roger tackling him to the floor, both of them swinging at one another furiously. Jason's teammates pull him away and Roger's teammates do the same to Roger.

Roger

*(Shouts at Jason) You're a cheater!
You're a fraud!*

Jason has partial realization / memory recall.

Jason Andrews
What did you say?

Roger
I said you're a fraud.

Jason Andrews
(Puzzled, trying to remember) *I know you.*

Roger
Yea, I'm the guy that would've kicked your ass if your buddies hadn't just come to your rescue.

Jason Andrews
No, I know you from somewhere else.

Roger
Fuck off, asshole.

Basketball Player #1
Come on Jason, don't sweat it. You're a hero.

Jason's teammates mob him in celebration as Roger and the Opposing Players walk off the court in disgust. The cheerleaders and the cheering students run onto the court and mob Jason and his teammates. As Jason is carried off the court by his teammates, Melanie catches his attention and blows a kiss at him. Jason eyes her and nods his head at her (he no longer remembers who she is or what she has done.)

Scene 29 - INT., Bedroom, 11 PM.

Shot of Jason Andrews inside of bedroom with Melanie. Jason is putting his shirt on as shot begins. Melanie is lying on the bed naked.

Melanie
Was that as good for you as it was for me?

Jason Andrews

Oh yea.

Melanie

*Then why are you getting dressed?
Don't you want to go again?*

Jason Andrews

*I feel like I'm supposed to be
somewhere.*

Melanie

*This party is the place to be
tonight. Everybody's here. Where
else would you possibly want to go?*

Jason Andrews

I don't know.

Melanie

*You're a weird boy. A hot one, but
a weird one.*

Jason Andrews

(Adamant) What's my name?

Melanie

What's that supposed to mean?

Jason Andrews

(Shouts) What's my name?

Melanie

I don't know.

Jason Andrews

*You don't know my name? We just had
sex and you don't know my name?*

Melanie

*What's the big deal? Do you know my
name?*

Jason Andrews

*(Thinking, puzzled) I don't know.
What is your name?*

Melanie

It's not important.

Jason Andrews

(Puzzled) I can't even remember my own name.

Melanie

You're thinking too much. Why don't you take those clothes off and get back in bed?

Jason Andrews

(Ignoring her) One of the guys on the basketball team, he called me...what did he call me?

Melanie

What is your deal? I'm lying on the bed. Come over here and fuck me.

Jason Andrews

(Ignoring her) Jason! He called me Jason!

Melanie

(Sarcastic) Congratulations, Jason. Now come over here and fuck me.

Jason Andrews

I've got to get going. We'll do this again sometime.

Melanie

Why don't you come over to my house after school tomorrow?

Jason Andrews

I'll be there.

Jason heads towards the door.

Melanie

Where are you going?

Jason Andrews

I don't know.

Scene 30 - EXT., Graveyard, Dark, Very Misty,
Midnight.

Jason Andrews is driving down a deserted street in his fancy red sports car on a dark and misty night. He passes by the graveyard. Realizing that this is where he is supposed to be, Jason brings the car to a stop and parks it on the side of the road. He gets out of his car and walks into the graveyard. Jason walks through the dark and misty graveyard. A strong, frigid, and ominous winds starts to blow, blowing the trees back and forth on this otherwise silent night. Jason sees two Monitors materialize and disappear in the distance. Then, a Monitor materializes and appears right in front of Jason, startling him.

Monitor

Turn around.

Jason Andrews

Fuck off.

The Monitor disappears into nothingness. A sudden roar of thunder is followed by a single brilliant stroke of lightning. It then immediately starts to rain. Soon the rain is coming down in a fierce downpour. Jason puts his arms around himself and his cold soaking wet clothing to protect himself from the sudden cold. Jason is heading in a direction with purpose, although he doesn't know exactly where he is walking. Jason approaches a grave. The headstone says, "Here Lies the Body of Jason Andrews. May God Have Mercy on His Soul. 1985 - 2011." Jason is overcome by sudden shock and grief, tears stream down his eyes.

Jason Andrews

It can't be. I can't be dead.

Jason's face contorts as he remembers. Shot switches from Jason to focus in on headstone. Flashback ensues. Shot switches to show Jason (made up to look a little older) being lowered into the burial plot. He is lifelessly lying in an open coffin that is being lowered into the grave. A priest stands next to the grave. It is misty early morning, rain is pouring down.

Priest

The time has come for Jason's loved ones to say their final goodbyes.

There are only a handful of people in the crowd. An older woman (Stepmother), a man in his early thirties (Cousin), two men in their mid-twenties (Friend #1 and Friend #2), and a pregnant woman in mid-twenties (Fiancé.) They are all dressed in black, the two women wearing black veils. They are standing and looking very sad as the rain pours down upon them. Two cemetery workers are all also present. The Fiancé approaches the empty casket as it is lowered into the grave.

Fiancé

(Weeping) Why? Why did you have to leave me? I loved you. I loved you.

Fiancé falls to the ground weeping. Cousin walks up to her and picks her up gently, consoling her in his arms. The Priest motions to the two cemetery workers who close the casket for the last time.

Priest

It is perhaps fitting that it is raining this morning, for the rain washes away all iniquities. Let the rain wash Jason Andrew's sins away. Let it leave behind only the good that he has done. Lord, we offer up Jason's spirit to you and ask You to have mercy on Your wayward son. In Christ's name we pray. Amen.

The Priest motions to the two cemetery workers who start to shovel dirt from a ready mound of dirt down onto the casket. Flashback ends and shot switches back to Jason Andrews standing in graveyard at nighttime, weeping.

Jason Andrews

(Crying, shouting) What is happening to me? (Shouts even louder) What is happening to me?

A Monitor appears close by, the black empty holes where its' eyes should be fixated on Jason.

Jason Andrews
(Shouts at him) *What do you want
from me?*

Jason charges at the Monitor, wanting to fight it, but it disappears into thin air before he can reach it and Jason falls to the ground, weeping in despair.

Scene 31 - EXT., In Front of Graveyard, Dark, Misty, Drizzling, 1 AM.

Jason is deep in thought, trying to comprehend the events that have just happened. He is still very stressed and shaken. On this dark and misty night, the once torrid downpour has slowed down to a drizzle. Jason is leaning up against his fancy red sports car, smoking a cigarette on an otherwise deserted street, when a ghetto-fabulous Monte Carlo with huge shiny rims and stereo blaring drives up to him and pulls to a stop beside him. The window opens and pot smoke comes flowing out the car. Luis is driving. Thug sits in the front passenger seat. Ho #1 and Ho #2 are in the back seat. Luis is smoking a blunt.

Luis
Yo, what up Jason?

Jason Andrews
How do you know my name?

Luis
(Annoyed laugh/sigh/grunt) *Yo, you
a stupid motherfucker, you know
that. Here hit this.*

Luis passes the blunt to Jason, who takes a big hit off of it.

Jason Andrews
(Looking at Luis) *I know you from
somewhere. Don't I?*

Luis

(Ignoring him) *So anyways, we're doing a job tonight. You in?*

Jason Andrews

A job?

Luis

Yea, you know, a job. You in?

Jason Andrews

Am I in what?

Luis

Just get in the car.

Jason gets in the back seat without saying another word. Ho #1 scoots over so Jason has room to sit down.

Scene 32 - EXT., Suburban Neighborhood, Dark, Misty, 1:30 AM. INT., House, Dark.

Luis' Monte Carlo pulls up in front of creepy-looking house on deserted street. Jason Andrews is in the back, making out with Ho #1.

Luis

We're here.

Jason continues making out with Ho #1.

Luis

Yo dumbass, I said we're here.

Jason separates himself from Ho #1. Jason, Luis, and Thug get out of the car.

Luis

(To Hoes) Wait in the car. We'll be back in a few minutes.

Jason, Luis, and Thug approach the front door.

Jason Andrews

So whose house is this?

Luis

Don't worry about it.

Luis pulls out a gun.

Jason Andrews
What's that for?

Luis
Protection.

Jason Andrews
Protection from what?

Luis
(Cynical laugh/grunt) Bad people.

Thug tries to open the door, but it is locked. Thug takes out a flathead screwdriver from his pocket and runs it through the creases between the front door and the wall, trying to pry open the lock, but it won't budge.

Jason Andrews
Why don't we just knock?

Luis
My friend...she likes it when I surprise her.

Jason Andrews
You mean we're playing a joke on her.

Luis
Something like that.

Thug
The lock won't budge.

Luis
(To Jason Andrews and Thug) Stand back.

Jason and Thug stand back. Luis takes the butt of his gun and uses it to shatter one of the glass panes around the door. He then reaches in and unlocks the door.

Luis
(Entering the door) *Follow me.*
Quiet.

Jason Andrews and Thug follow Luis into the house. It is dark inside. They quietly sneak through the front hallway, entering into a room, which turns out to be a deserted bedroom.

Jason Andrews
(To Luis) *Where's your friend?*

Luis shoots Jason a mean look, but says nothing, just puts his finger on his lip in a sign for quiet. Luis approaches a polished oak-desk on one side of the room and starts rummaging through it, pulling out jewelry and other valuables. Thug does the same.

Jason Andrews
What are you guys doing?

Luis
Shut up and look in that (points toward) dresser over there. See if you find anything valuable.

Jason finally realizes what is going on.

Jason Andrews
(Angry) *This is a robbery.*

Luis
No shit!

Jason Andrews
(Loud) *You lied to me.*

Luis holds up the gun.

Luis
Shut the fuck up or you're going to regret it!

Jason Andrews
Fuck you!

Jason charges at Luis, clocking him in the face, knocking him down and causing him to drop the gun to the floor. Thug runs and picks up the gun and points it at Jason.

Thug

You should've kept your mouth shut.

Jason Andrews

Fuck you!

Thug fires the gun, shooting Jason in the forehead and killing him instantly. Jason falls to the ground, dead.

Scene 33 - INT., Dining Room, Dark, 8 PM.

In a dining room that is dark with all background details obscured, a family is eating dinner. An unmistakable whiff of tension fills the air. The table, chairs, food, plates, silverware, and members of the family are brightly lit, but outside of that, there is only darkness. The family consists of Jason, Fake Father, Fake Mother, Fake Sister, and Fake Brother. The family eats their meal of steak, mashed potatoes, and vegetable medley (carrots and green beans) in silence. The only sound audible is the sound of their silverware cutting the food and their mouths chewing on the food. The family is seated around a long rectangular table. Fake Father and Jason sit at the opposing ends. Fake Sister and Fake Brother sit on the elongated portion facing camera. Fake Mother sits on the elongated portion facing away from the camera. Unlike the rest of his family, Jason doesn't appear to be eating much of anything. He is just kind of picking at his food. An elderly golden retriever comes limping into the picture, face held low to the ground, and walks up to Jason. The golden retriever begs in a sort of low moan and looks up at Jason. Jason cuts off a large piece of his steak and gives it to the dog, who (holding the steak in his mouth) lies down on the ground and starts to eat it.

Fake Mother

(To Jason, in a concerned sweet

motherly voice) *You don't like your food?*

Jason Andrews
(Sad, stressed) *It's not that...It's just...*

Fake Mother
It's just what?

Jason Andrews
It's just that this all feels so familiar.

Dinner continues in silence. Jason mainly just picks at his food, eating very little of it.

Jason Andrews
(To Fake Father) *Why can't you come with us?*

Fake Father
Your brother is too young. He wouldn't survive the journey.

Jason looks at Fake Father quizzically. Jason is remembering.

Fake Father
What?

Jason Andrews
You've said that before.

Fake Father
What are you talking about?

Jason Andrews
(Remembering as he talks) *This dinner...this whole conversation...the plan to escape...we've done this before. We've done all of this before.*

Fake Father
Nonsense. You're just nervous about tomorrow. Make your peace with it.

I have.

Jason Andrews
(Adamant, with feeling) *No. No.
That's what you always say to me,
but you're lying to me. You've
trapped me here and you tell me to
make peace with it, but I'm not
supposed to make peace with it. I'm
supposed to stand up and fight.*

Fake Mother
*That's what we're doing tomorrow.
We're trying to escape.*

Jason Andrews
*No. No, it's your job to make sure
that I don't escape. It's your job
to keep me trapped here forever.*

Fake Mother
*Please, calm down. You're upsetting
your brother.*

Jason pounds his fist down on the table.

Jason Andrews
(Shouts) *Who are you people?*

Fake Father
I'm your father.

Fake Mother
I'm your mother.

Jason Andrews
(Shouts) *No, you're not.* (Shouts
even louder, slamming his fist down
on the table.) *Be gone!*

Fake Father, Fake Mother, and Fake Sister vanish from the table leaving only Jason and Fake Brother at the table.

Jason Andrews
(Shouts at Fake Brother) *Why are
you still here?*

Fake Brother says nothing, but stares directly at Jason. He takes a sip of the milk in his glass and then wipes off his mouth (the little bit of milk on it.)

Fake Brother
(Creepy) *You shouldn't have done that.*

Jason Andrews
Why not?

Fake Brother
Because they were protecting you.

Jason Andrews
Protecting me from what?

Fake Brother turns his head, the head rotating unnaturally on his neck. His eyes suddenly turn dark red. His voice is dark and demonic sounding.

Fake Brother
(Demonic voice) *From me.*

Jason Andrews
(Brave) *Whoever or whatever you are, I'm not afraid of you.*

Fake Brother
(Demonic voice) *Oh, but you should be. You should be very afraid.*

A Monitor materializes out of thin air, holding a white egg. The Monitor tosses the white egg down on the table and it starts to turn red.

Fake Brother
(Demonic voice) *They won't be able to protect you for much longer. You're mine now.*

Jason Andrews
(Brave, angry, defiant) *Bring it on.*

The egg explodes and the room is consumed in fire.

Scene 34 - INT., Mr. Maxwell's Classroom, 9 AM.

Jason is sleeping during class, his head down on his table in Mr. Maxwell's room. He suddenly wakes up. Mr. Maxwell is at the front of the room. Apparently, he hasn't noticed that Jason was sleeping. Mr. Maxwell picks a black marker off of the sill by the whiteboard (modern chalkboard.) Mr. Maxwell writes the word "Satan" on the board.

Mr. Maxwell

(Turns around to face the class, pauses between each of the Devil's names) Satan, Devil, Lucifer, Hades, Mephistopheles, Ahimsa, Beelzebub, the Prince of Darkness; he goes by so many names. But what do we really know about him? Have any of us ever seen him? And if we did, would we recognize him?

Jackson

The Devil resides in Hell. Of course, we haven't seen him.

Mr. Maxwell

Does he and haven't you? What makes you so sure?

Jackson

I think I would remember if I saw a red-bodied creature with a tail and horns sticking out of his head.

Several students laugh.

Mr. Maxwell

I suppose you think he'd be holding a pitch-fork as well?

Several students laugh.

Mr. Maxwell

Mr. Matthews, you are operating

under the false assumption that the devil looks the way that he is depicted in popular culture. What makes you so sure that he doesn't look the same as you and me? Or maybe, he looks far more holy and innocent than we do. Don't forget, the bible teaches that Lucifer was once the brightest light in the night sky. Just because he fell from grace, because he chose fear over love, doesn't mean he changed his appearance.

Zane

How do you know so much about the devil?

Mr. Maxwell

(Pause, expression turns deadly serious) Because I've met him.

David

Blasphemy!

Several Monitors materialize at the window, looking into the room.

Emily

(Shouts) Just stop before they hurt us!

Mr. Maxwell

I already told you, they can't hurt us in here.

Several more Monitors materialize outside the window, looking into the room, until there are at least ten of them and they look agitated.

Summer

What do they want?

Mr. Maxwell

They want me to stop talking, but they don't have the power to stop me.

Mr. Maxwell walks over to his desk, takes out a bottle of whiskey and a glass. He pours some whiskey into the glass and takes a stiff drink of it.

Mr. Maxwell
Let me tell you a story..

Scene 35 - INT., High School Common Area Room, 10:05 AM.

Jason enters into a large common room that is typically found in High Schools. There is no theater or stage, just two groups of students dressed up in outlandish costumes, standing in a circle, either reading lines with one another (first group) or waiting their turn (second group.) There are two circles with four students in each circle. In the first circle, the students are dressed up as a vampire, demon, skeleton, and grim reaper. In the second circle, the students are dressed up as prince, princess, white knight, and black knight. Mrs. Wright, the drama teacher, stands in the middle of the two groups, observing. Jason walks past the first circle of student actors who are currently in the middle of reading their lines.

Skeleton Student Actor
(To other Student Actors in circle)
Why are you all here? What do you want from me?

Jason walks past the student actors towards the far end of the room.

Mrs. Wright
Mr. Andrews, where do you think you're going?

Jason ignores Mrs. Wright and keeps walking. Soon Jason has reached a part of the room that is partially occluded by white mist. He doesn't bother turning around this time, just continues walking until he reaches the large rock-climbing wall at the other end of the room. On top of and behind the wall, stands Elijah. Jason Andrews looks up at Elijah.

Elijah
*Come on up. I won't try to stop
you, not anymore.*

Jason climbs up the wall and leaps over the top of it.

Scene 36 - Realm Shrouded in White Mist, Realm
Shrouded in Darkness, Timeless.

Shot of an area shrouded in white mist. Elijah is
standing in the screenshot, waiting for Jason. Jason
stumbles into the shot. He looks at Elijah.

Jason Andrews
I'm sorry about before.

Elijah
*That's okay. You're reaction was
misguided, but understandable.*

Miguel walks into shot.

Miguel
(To Elijah) *Do you think he's ready
this time?*

Elijah
I do.

Miguel
(To Jason) *Are you ready Jason?*

Jason Andrews
Yes, as ready as I'll ever be.

Miguel
Then good luck.

The mist disappears and everything goes black except
for Jason and a glowing neon purple door that is
visible in the far distance. Jason walks through the
blackness towards the glowing neon purple door in the
distance, a sound of eerie silence is all we hear. As
Jason gets nearer, the silence is replaced by the roar

of thunder. Brilliant strokes of lightning illuminate the darkness

Gatekeeper (Voice of)
You have been tricked! The fires of Hell await you beyond that door.

Jason Andrews
You're lying.

Gatekeeper (Voice of)
An eternity of torment awaits you. You will be consumed by fire. You will cry out for water but no one will answer your prayers.

Jason Andrews
(Shouts) *Liar.*

Gatekeeper (Voice of)
You are under my protection no longer. You belong to Satan now.

The thunder and lightning immediately stop. Jason continues walking through the darkness as the purple neon door grows larger, but it is still off in the distance. A roar of thunder is matched by a flash of brilliant light that blinds everything and then disappears. Melanie now stands directly in the Jason's path.

Melanie
Where are you going, Jason? See, I remembered your name this time. You're supposed to come over to my house. I want to fuck you so bad.

Jason Andrews
I don't know what you are. But I know you're evil. You're using my sexual desires to trap me in this place.

Melanie
What a silly thing to say. I've been trying to protect you. I've been trying to protect you from

your arrogance. It's arrogance that makes you want to know everything. Remember, some things are best left unknown.

Jason Andrews
Get out of my way.

Melanie
Oh come on, that's no way to talk to me. Just turn around, turn around and leave this place.

Melanie grabs Jason's dick (through his clothing.)

Melanie
Come over to my house and we'll fuck all night long.

Jason Andrews
(Unaffected by her advances) Let go of me.

Melanie lets go of Jason.

Melanie
If you go through that door, you'll never see me again.

Jason Andrews
I don't want to see you again.

Melanie disappears and Jason continues to walk towards the glowing neon purple door. The Principal appears out of thin air and walks alongside Jason.

Principal
I see you have made your choice, Mr. Andrews. There's no use in me trying to talk you out of it.

Jason Andrews
Then don't.

Principal
I suppose you'll want to see where you'll be spending the rest of

eternity.

Principal waves her hand. Shot focuses in on Jason's eyes, which are completely terrified. Show switches to show realm of fire. Hideous looking demons abound between the flames. The souls of the damned, looking pale and emaciated cry out in hideous terror. The vision lasts no longer than ten seconds. Shot switches back to the blackness with the glowing neon purple door not far away. The Principal stands next to Jason Andrews, looking at him intently.

Principal

*Is that really the fate you wish
for yourself?*

Jason looks straight into the Principal's eyes.

Jason Andrews

*You use fear as a weapon. You use
it as a weapon to keep away the
light, to keep us mired in
darkness.*

Principal

Who told you that?

Jason Andrews

I think you already know.

Principal

*I see that you have made your
choice. There's nothing more for me
to say.*

The Principal disappears into nothingness and Jason continues to walk through the darkness, the neon purple door continuing to grow larger as he gets nearer. Jason continues to walk through the darkness in eerie silence (tension building for the audience); the neon purple door is very close now. A roar of thunder is matched by a flash of brilliant light that blinds everything and then disappears. Fake Brother now stands directly in front of the door.

Fake Brother

(Creepy) You came back. You're

either very brave...(voice becomes demonic) or very foolish.

Jason Andrews
Get out of my way.

Fake Brother
(Demonic voice) *Make me.*

Jason Andrews tries to push Fake Brother but finds he is unable to penetrate some sort of bubble that is protecting Fake Brother. His hand keeps stopping in front of Fake Brother. Jason tries to punch Fake Brother, but again his hand is stopped by some sort of impenetrable bubble that surrounds Fake Brother. Fake Brother laughs demonically.

Fake Brother
(Evil smile, demonic voice) *You've come so close, but you'll never get the knowledge that you seek. Too bad, so sad.*

Jason Andrews
You hate me. I can feel it.

Fake Brother
(Demonic voice) *Oh, you have no idea. I hate you with every fiber of my being.*

Jason Andrews
And therein lies your weakness.

Jason pulls the glowing red rock out of his pocket.

Jason Andrews
I was going to give you this, but my limited knowledge is no threat to you.

Jason Andrews puts glowing red rock back in his pocket.

Jason Andrews
But this...(Jason pulls glowing white rock out of his pocket.) This

represents forgiveness. I don't know who or what you are, but I forgive you. After all, you're a prisoner of your own hatred. It's not in me to hate you, not anymore. Here, take it.

Jason tosses the glowing white rock at Fake Brother.

Fake Brother
(Screams, demonic voice) *No...You can't...I still hate you.*

Fake Brother is consumed in a flash of light and then disappears, leaving Jason standing in front of the neon purple door, no further obstacles in his way. Jason places his hand on the door handle.

Jason Andrews
(To himself) *No looking back.*

Jason Andrews opens the door.

Screen 37 - Realm of Blinding Light, Various Flashbacks, No Time.

The screen is consumed by brilliant, blinding light. (Note- we can only hear the narration in this scene, we cannot hear what the character's are saying in the various screen shots.)

Gatekeeper (Voice of)
Jason Andrews. You seek knowledge and you have overcome the many obstacles I have placed in your way to gain that knowledge. I must now give you what you have come for.

There is a long pause of silence (five seconds), the only thing visible the blinding white light. Shot switches to show woman (Jason's Mother) giving birth to a baby in a hospital delivery room. The walls of the room are green. Jason's mother lies on a hospital gurney, pushing out the baby. Jason's Father stands next to Jason's Mother holding her hand

A doctor (Doctor #1) dressed in green scrubs and wearing a white mask is delivering the baby. Two nurses (Nurse #1 and Nurse #2) dressed in white are standing by the doctor. The doctor delivers the baby, handing it to Nurse #1.

Gatekeeper (Voice of)
Your story begins on October 13, 1985. It was the first day of your life. Unfortunately, it was also the last day of your mother's.

Suddenly, Jason's Mother begins flat lining. Doctor #1 takes off his mask, turns his head towards the door, and screams something in desperation. As Nurse #1 and Nurse #2 rush out of the room with the baby, two doctors (Doctor #2 and Doctor #3) desperately rush in to the room, ready to try to save Jason's Mother's life.

Gatekeeper (Voice of)
The doctors did everything they could to save her, but it was no use. She died and it changed the course of your life.

Shot switches to show his mother's funeral. Many people are crying, dressed in dark clothes. Shot focuses in on Jason's father, who is beside himself with grief, crying.

Gatekeeper (Voice of)
Your father was devastated. He truly loved her, Jason. He was overcome with grief. Unfortunately, his grief soon turned into hatred.

Shot switches to show unidentified woman (Jason's Aunt) rocking baby Jason in her arms. Jason's father looks at him with hateful eyes.

Gatekeeper (Voice of)
Hatred towards you. He blamed you for everything. He wished that you were never born. It wasn't your fault, any reasonable person could see that, but your father's hatred

*poisoned his mind and it poisoned
his soul.*

Shot switches to show Jason as an eight-year old boy. Jason is sitting on his father's workbench and using one of his father's hammers to hammer what looks like a birdhouse in place. Jason's father comes running in and pushes his son (Jason) to the ground. He takes off his belt and begins savagely beating Jason with it.

Gatekeeper (Voice of)
*As you grew older, he looked for
any excuse to torment you. Any
minor infraction you committed, he
would use as an excuse to beat the
living shit out of you.*

Shot switches to show eight-year old Jason sitting in front of the mirror in his room, crying at first, but then wiping his tears away. Looking into the mirror, his eyes fill with fearful hate.

Gatekeeper (Voice of)
*You were afraid, Jason. You had no
one to love you. It's hard for a
child to face the world alone,
especially when he is subjected to
constant physical and emotional
abuse. Your fear turned into
hatred. Perhaps, it was only
natural.*

Shot switches to show Jason's father standing in front of a church altar dressed as a groom, with a bride next to him, a priest (Priest #2) in front of them. Shot switches to show Jason's father and stepmother arguing. Shot then switches to show Jason's father punching ten-year old Jason in the eye. Shot switches to show Jason's stepmother holding a wipe on Jason's eye, then kissing and hugging Jason tenderly.

Gatekeeper (Voice of)
*Your father remarried when you were
ten years old. His new wife was a
good woman. Unfortunately, she soon
found out that her new husband had
a dark side. Your father became*

even more hateful, even more violent. She was afraid, Jason. But all you knew was that she was the first person who ever loved you.

Shot shows Jason's stepmother with suitcases in hand, Jason's father screaming and yelling at her as she walks out the door. Jason's father yells at Jason who is hunched against the wall crying and starts kicking him violently.

Gatekeeper (Voice of)
You were devastated when she left. You felt like the only person who loved you had abandoned you. Your father's abuse didn't hurt you anymore, but her leaving, that was the final straw.

Shot of Jason (age 18) with hateful eyes getting into the bright red sports car seen in previous scenes. Shot switches to show Jason in a High School classroom, a complex calculus problem on the board. Jason completes problem easily as his notebook shows. Teacher (Teacher #4) looks at Jason's notebook and compliments him, holding up his hand for a high five. Jason looks at teacher cynically and just shakes his head. Shot switches to show Jason playing basketball in High School gymnasium, crowd cheering as he makes a basket. Shot switches in on girl (Jason's Date) watching him intently. Shot switches to show him sitting in his sports car with girl. Shot switches to show sports car moving up and down (they are having sex.) Shot switches to show Jason dropping the girl off at her house. She runs out crying, a visible bruise on her face.

Gatekeeper (Voice of)
You continued to grow, nurtured only by your hatred, by your desire to inflict on others the pain that had been inflicted on you. You were very bright. Some of your teachers tried to help you, they tried to show you that there were people in the world that cared, people that weren't motivated by hatred. But

you rebuffed their attempts to help you. You were very talented. You were the star player on your High School basketball team. Girls adored you and you used them. You preyed on the weak just like the Father that you so hated.

Shot of Jason driving up to his house in his red sports car. He is drinking a beer, which he throws on the ground as he gets out of the car. He is drunk and opens the trunk pulling out a baseball bat. He walks in the house and into the living room, where his father sits drunk (a beer next to him) watching a baseball game on television. His father looks up at him hatefully. Jason shouts something at his father (we don't hear) and starts wailing on his father with the bat. He beats his father to a bloody pulp and continues beating him, long after his father is dead.

Gatekeeper (Voice of)
Ever since you were a weak child, you vowed to become strong and take revenge on your father. You beat him to a bloody pulp, Jason. All the rage that was inside you for all those years was released in a crescendo of violence. I can't say that I entirely blame you. There was a perverted justice to it. But justice is the domain of the fearful and the hateful, forgiveness if the domain of the loving. Never forget that. In the end, all you accomplished was the final transformation of an innocent child into the hateful father that was once his tormentor. Even after he was dead, you didn't stop. By the time you were done Jason, there wasn't much left of him.

Shot focuses in on mangled corpse of Jason's father. The corpse turns into Fake Brother.

Gatekeeper (Voice of)
Did you know that your father has

*been with you here this whole time?
(Father's corpse turns into Fake
Brother, whose body lies on the
floor, dead but not mangled) Do you
recognize him now?*

Shot of Jason in a college auditorium classroom. He gets out of his seat and walks towards the exit (towards the camera shot.) He disappears into thin air. Shot of him stealing jewelry from a jewelry box sitting on a wooden dresser in a dark bedroom. Miguel and Luis are ransacking a nearby desk, looking for valuables. Shot of Jason discreetly handing a small plastic bag to a man on a dark alley, the man discreetly handing him cash in return. Shot of Jason talking to a sick and perverted looking man on a street corner, a scantily clad looking frightened girl standing nearby.

Gatekeeper (Voice of)
*As I said before, you were bright
and talented, but you were also
cold and full of hate. It was a
dangerous combination. You dropped
out of college at nineteen and
began committing petty crimes;
robbing houses, selling drugs, and
prostituting vulnerable girls.*

Shot of Jason (still 19) looking into the camera, his face cold and intent. Previous shot continues, with Jason morphing to be about 25 years old, still with the same look of cold hatred and unfiltered ambition. Shot zooms out to show Jason getting out of a Limo, two bodyguards (Bodyguard #1 and Bodyguard #2), one of which opens the door for him, another that is just standing by the Limo looking on watchfully. Miguel (about 25 years old) follows Jason out of the Limo. Shot zooms in on Miguel, eyes full of the same cold hatred and ambition as Jason. Miguel briefly reverts to main story age and dress so viewers can identify who he is. Shot switches to show Luis (age 21, audience should be able to identify without morphing), holding a baseball bat and kicking in a door. Luis runs inside and beats to death a man that is inside the house.

Gatekeeper (Voice of)
*But that wasn't enough for you.
Your hatred and ego would not stop
until you built a crime syndicate
that kept a city in fear. Miguel
Garcia was your right hand man. The
product of a broken and abusive
home, he was just like you, very
bright yet full of hate. His
younger brother, Luis, served as a
brutal enforcer of your will.*

Shot of Jason in a posh-looking bank, sitting at a banker's desk talking, both men get up and Jason warmly shakes the banker's hand. Shot of Jason being handed the key to the city by the mayor at a ceremony on the steps of city hall. The crowd present applauds Jason as he steps to the podium. Shot of Adult Roger (age 35) dressed in police uniform, walking up to Jason who is eating dinner with several men dressed in suits. Adult Roger says something and he and Jason start arguing with one another. Two of the men dressed in suits get up and get in Adult Roger's face. Adult Roger holds his hands up slightly and walks off still running his mouth all the time. As Adult Roger walks away, he briefly morphs into main story age and in his basketball uniform so audience can identify. Shot switches to show Adult Roger (age 35) in police uniform staring into the camera, his eyes intense and cold. Shot zooms in right into his eyes and then switches to show him walking young frightened girl (age 9) down the stairs into a basement. Young girl looks up at him with fear in her eyes. Adult Roger looks at her with sick, perverted, look of lust. Shot zooms away, focusing on the floor and we see the young girls dress drop to the floor, without seeing her.

Gatekeeper (Voice of)
*Although your heart was filled with
hate, you never lost the ability to
be charming when you wanted to.
Satan's greatest asset is the
ability to deceive, so it is with
his most dedicated followers. You
convinced many of the city's
leaders that you were a legitimate
businessman. So admired were you in*

some quarters that there was even talk of you running for congress, despite your young age. But there was one man who saw through your lies. A police officer named Roger Jensen had the courage to walk up to your face, to call you a fraud. He used all of his influence within the city to have you investigated. You had grudging respect for his tenacity and courage. You thought he was a good man, but you were wrong about him. He was a man every bit as depraved as yourself, perhaps even more so. I guess it took a wicked man to see the evil inside of you, the evil you masked so well.

Shot of Red Sports Car driving down suburban street. Shot switches inside to show Jason driving, Miguel in the passenger side seat, and Luis in the back seat. Shot switches to that of skuzzy looking man (Informant) talking with two police officers (Police Officer #1 and Police Officer #2) in a back alley. Shot switches to show Luis kicking in the door to a suburban house. Jason Andrews and Miguel are next to him, all three with their guns drawn. All three of them run into the house. (Slow motion) As soon as they enter the house, bullets start flying from all directions, ripping through all three of them and dropping them to the ground dead, as about ten police officers jump out of their hiding places.

Gatekeeper (Voice of)

He was a threat to you and you resolved to have him killed. You could have had your flunkies kill him for you, but you took his attempts to bring you down personally and you insisted on killing him yourself. You took Miguel and Luis with you. What you didn't know was the police had recently infiltrated your crime syndicate. Their informant filled them in about your plans to kill

Officer Jennings. You walked right into their trap. They made no attempts to take you alive. On September 16, 2011, your life came to an end.

Shot of Jason Andrews's funeral flashback from earlier (the part with his fiancé running to the casket and lying on the ground weeping.)

Gatekeeper (Voice of)
You left behind a woman that loved you. A woman that you had promised to marry, although you had no intentions of actually following through with those promises. She was pregnant with child. Your child, Jason. Maybe it was for the best that you died. You would've raised him to be just like you, just like your father.

Screen goes black. Long Pause.

Gatekeeper (Voice of)
There is no doubt that yours was a wicked soul, but the souls of the wicked don't go straight to Hell. They go to a place called Purgatory. A place where they are given one last chance to atone, to reject fear in all its' forms and embrace forgiveness.

Jason Andrews (Voice of)
So that's where I am now? In Purgatory?

Gatekeeper (Voice of)
Correct. And there are only two ways out of Purgatory, up into Heaven or down into Hell. The third option, is to stay here, with me, forever.

Jason Andrews (Voice of)
Why did you try to deceive me?

Gatekeeper (Voice of)
Because the vast majority of the souls here would head straight to Hell if given the opportunity. And God so loves His creation that he weeps even for the souls of the wicked. He put me here to save the wicked from the eternal torment that awaits them in Hell.

Long Pause.

Jason Andrews (Voice of)
(Thoughtful, emotional, sounds tearful) *I'm sorry for the things I've done. I...I wish I could take it all back, but I...I can't....*

Pause.

Gatekeeper (Voice of)
I don't doubt the sincerity of your words, Jason Andrews. But that alone is not enough to get you into Heaven. Satan and his minions have infiltrated my realm. They seek to drag you and all the souls of this realm down into Hell and they pursue it with the single-mindedness that drives the wicked. They still stand in your way. You must get past them to reach Heaven.

Pause.

Jason Andrews (Voice of)
And how do I do that?

Gatekeeper (Voice of)
That is something you will have to figure out for yourself.

Scene 38 - INT., Classroom, 9 AM.

Jason is sleeping during class, his head down on his table in Mr. Maxwell's room. He suddenly wakes up. Mr. Maxwell is at the front of the room. Apparently, he hasn't noticed that the Jason was sleeping.

Jason Andrews
(Shouts) *Damn It!*

Mr. Maxwell
Mr. Andrews, watch your language!

Jason Andrews
(Pleads, almost in tears) *No! I don't want to be here. I don't want to be here anymore.*

Mr. Maxwell
(Stern) *Pull yourself together, Mr. Andrews. Self-pity will get you nowhere.*

Jason Andrews
(Pulling himself together) *I'm sorry...I just...I'm sorry.*

Mr. Maxwell picks a black marker off the sill by the whiteboard (modern chalkboard.) Mr. Maxwell writes the word "God" on the whiteboard. Mr. Maxwell turns around to face the class.

Mr. Maxwell
What is God? Human beings have believed in him since their minds were sufficiently complex enough to formulate the concept. But what is God? Most people say they believe in God. But do they really know hat it is that they're believing in?

Zane
(Annoyed) *What the fuck is with you? We talk about the weirdest shit in this class.*

Several of the students laugh.

Mr. Maxwell

It's like I said the other day, I am here to teach what my students need to know.

Zane

What do you think the Principal would say if she knew what you were teaching in here?

Mr. Maxwell

The Principal does not control what I teach. As I was saying before I was so rudely interrupted, if there is a God where is He? And if he does exist, yet we know not where He is, has he abandoned us?

Jackson

Just because we don't know where God is, just because we can't feel him in our lives, doesn't mean he's abandoned us.

The conversation is interrupted by the voice of the Principal on the loudspeaker.

Principal (Voice of)

Attention students. It has come to my attention that an extremely violent storm is headed our way. As a result, we are dismissing all students immediately. Leave quickly and head straight home before the storm arrives.

Scene 39 - EXT., School Parking Lot, Stormy Dark Red Skies, 11 AM.

Shot of Jason, Zane, and Jackson walking through the parking lot towards their cars. As always, the sun is not out, but the sky is not completely dark. The sky is a very dark red color, where the red is coming from is uncertain. Roars of thunder are heard in the distance as are brilliant bolts of distant lightning.

Zane
(Ominous) *Looks like the storm's approaching.*

Jackson
Yea (Pause) *it looks pretty bad.*

Jason Andrews
Do either of you notice anything strange about our school?

Zane
Everything about our school is strange.

Jason Andrews
Right, but it's not supposed to be like that.

Zane stops walking. He turns and stares at Jason. The look on his face is not friendly.

Zane
What are you driving at?

Jason Andrews
Don't you see? There is something very wrong with this place.

Jackson
Like what?

Jason Andrews
Everything.

Zane
(Still unfriendly) *Be more specific.*

Jason Andrews
The ghouls...the ghouls that materialize out of thin air...for starters.

Jackson looks at Jason as if he thinks he is crazy.

Jackson
*What the fuck are you talking
about? Ghouls?*

Jason Andrews
*(Incredulous) You don't remember?
From the other day?*

Jackson
You need to lay off the drugs, man.

Jason notices Miguel and Elijah standing next to a nearby car. Miguel motions for him to come over.

Jason Andrews
I'll talk to you guys later.

Jackson
See ya.

Zane
Whatever.

Jason walks over to Miguel and Elijah. Jackson and Zane walk away towards their separate cars.

Miguel
*Don't waste your time trying to
explain things to those that are
lost. It'll only cause hostility
and confusion. They have to figure
it out on their own.*

Jason nods his head.

Elijah
So you passed the test?

Jason Andrews
I did.

Miguel
Then you know who I am.

Jason Andrews
*Yea, I'm sorry. I'm sorry about
everything.*

Miguel

You don't need to apologize. My mistakes were my own. I freely chose the path of fear, because I lacked the ability to forgive.

Jason Andrews

(To Elijah) What about you, why are you here?

Elijah

My sins are in the past and that's where I wish to leave them. Just know that like Miguel, I was a wicked man who has learned forgiveness in this realm.

Jason Andrews

(To Miguel) What about your brother, doesn't he have knowledge as well? Why is he doing the things he's doing?

Miguel

Knowledge does not equal forgiveness. That's why the Gatekeeper works so hard to keep us in ignorance. For most wicked souls, the knowledge of their lives only reinforces their wickedness and so it has done with my brother.

Jason Andrews

Some favor the Gatekeeper does us, trying to keep us trapped here for eternity.

Miguel

He bears no blame. He's not alive like we are. He's more akin to a computer program, placed here to keep our souls out of Hell. God placed the Gatekeeper here because he loves us, because he forgives us, regardless of what we've done.

The weather takes a turn for the worse, the sky turns an even darker red, the roar of thunder grows louder, and the bolts of lightning become larger and brighter.

Jason Andrews

(Looking up at the sky) So what do we have to do to escape? I don't wish to linger in this place any longer. Is the tunnel the way out?

Elijah

No. The tunnel is fake. It was designed to give us the illusion of escape.

Jason Andrews

For what purpose?

Elijah

No soul desires to remain in oblivion. The souls of the wicked are drawn to hellfire, just as the souls of the Godly are drawn to heaven. The tunnel was designed to trick wicked souls, so that they don't end up in Hell.

Jason Andrews

But what about us, those of us that have learned to forgive, why do they keep us here?

Rain starts to drop from the dark red sky, a loud roar of thunder is followed by a brilliant bolt of lightning that crashes nearby.

Miguel

It's not the Gatekeeper that keeps us here. This place was designed to let souls ascend into Heaven as soon as they accepted forgiveness. But at some point, Satan and his minions managed to infiltrate this place. Satan wants nothing more than to drag every soul to Hell. Don't you see? This place is a threat to him. Now, no soul can

*ascend into Heaven until Satan is
confronted and sent back to Hell.*

Jason Andrews
Then why don't you confront him?

Miguel
*Because we don't know who he is.
Until we can identify him, we can't
send him back to Hell.*

Jason Andrews
*(With conviction) The Principal.
It's the Principal.*

Elijah
What makes you so sure?

The rain is now pouring down, bolts of lightning began to strike and explode some of the cars around them.

Jason Andrews
*(With conviction) I can feel it.
Besides, when I was in the
darkness, she showed me a vision of
Hell.*

Miguel
*She showed you a vision of Hell?
You're sure about that?*

Jason Andrews
Yes.

Miguel and Elijah exchange glances.

Miguel
*Then she can't be one of the
entities created by the gatekeeper.
She is either Satan or one of his
minions.*

A bolt of lightning causes the car next to them to explode.

Elijah
(Looking at car, which is now on

fire) *One thing is for sure. There's a malevolent force that doesn't want us having this conversation.*

Miguel

We must confront her. There's no time to waste.

Scene 40 - INT., Principal's Office, Noon.

The Principal sits in her Office filling out paperwork. She hears a noise and looks up. Her door opens and Jason, Miguel, and Elijah come walking in the room.

Principal

This is a surprise, Mr. Andrews, (looking at Elijah) Mr. Bradford, (looking at Miguel) and I'm afraid I don't know your name.

Miguel

No, but I know yours. Lucifer.

The Principal starts to laugh a wicked laugh that gets progressively louder and more wicked and it continues.

Jason Andrews

(Angry) What's so funny?

Principal

You really think you can stop me? (voice becomes demonic, shouts, eyes become dark red) You puny, pathetic mortals! How I hate you! You are my bitches! (she opens her mouth, showing sharp fangs in her mouth) I have enslaved you in fear since your births and I have kept you here against your will for thousands of years. You think you can just barge into my office and bring an end to it all? No. I own you and I will own you until the end of time. Don't you hate me?

*Don't you hate me with every fiber
of your pathetic being?*

Jason Andrews

*No, we forgive you. For you were
once the brightest light in the
night sky before you chose fear
over love.*

Jason, Miguel, and Elijah take glowing white rocks out of their pockets and toss them onto the Principal's desk.

Principal

*(Shouts) NO! NO! NO, you have to
hate me!*

Jason Andrews

I forgive you.

Miguel

I forgive you.

Elijah

I forgive you.

The Principal's face starts to melt away.

Principal

NO!

The Principal slowly melts away in a hideous process, until she has melted away entirely. Screen goes black.

Scene 41 - INT., Classroom, 10 AM.

Jason is sleeping, his head down on his table in Mr. Maxwell's room. He suddenly wakes up.

Jason Andrews

No! No, it can't be. Why am I here?

Jason looks around. Mr. Maxwell is not present, but the students that are always in his class are there.

Jason Andrews

No! We sent her back to Hell! It should be over!

The students in the class look at Jason, alarmed by his behavior.

David
What are you talking about?

Jason Andrews
We sent her to Hell. It should be over. I shouldn't be here.

A large amount of Monitors (twelve) materialize at the window outside the room. They look agitated.

Jason Andrews
What are they doing here?

Emily
What are you talking about?

Jason Andrews
(Pointing to the window) *Out there. What are they doing out there?*

Emily
I don't know what you're talking about. Just stop it. You're scaring me.

Jason looks toward the window by the door and sees Miguel and Elijah running toward the door. They look very worried. Miguel tries to open the door, but it won't open. Miguel and Elijah start pounding on the door for someone to let them in.

Jason Andrews
(Shouts, worried) *What's going on?*

Zane starts laughing evilly, the laugh grows louder and more evil by the second.

Jason Andrews
What are you laughing about?

Suddenly Zane stands up, ripping open his shirt, exposing a gigantic red-chest that suddenly protrudes out. Zane's eyes turn dark red, horns grow from his head, his teeth grow into fangs, and his hands turn into sharp claws. The other students (with the exception of Jason) start screaming and try to run away. Some try to get out of the door but it won't open. Zane continues to transform, until he has turn into a ferocious red-beast, whose head reaches up to the ceiling.

Zane/Satan

(Deepest voice in entire movie) *You really thought that whore was Satan? No. She's just one of the billions of lost souls that serve me as slaves.*

Jason Andrews

(Pointing, extremely frightened, stammering) *You...you're the Devil!*

Zane/Satan

Don't look so surprised, (says name with malice/threat) Jason. Didn't you pay attention in Sunday School? I specialize in hiding where you least expect it.

Jason recoils in fear in shock.

Zane/Satan

But that's right, you didn't go to Sunday School, did you Jason? No. Your daddy was too busy beating the living shit out of you because you were a bad little boy.

One of the students uses a seat to try to break the glass windows but the seat bounces off the glass harmlessly.

Zane/Satan

(Turning to look at other students) *Don't bother. There is no escape.*

Jason

(Gathering courage, brave) *Why do you hate us?*

Zane/Satan laughs a deep, demonic, and chilling laugh.

Zane/Satan
What a stupid question. Everyone hates. I hate because I am. The only difference is my hatred is stronger than yours.

Long pause.

Zane/Satan
And now, I'm going to take you and all of these other souls to Hell where you all belong.

Jason is too terrified to say anything. Zane/Satan raises his right hand, holding it in the air for a second, and then brings it back down, pointing it at the floor. The floor starts to break apart, revealing fire and the horrifying wails of souls in agony. The other students run and huddle against the walls, trying to get away from the growing portal to Hell opening in the floor. Jason stands his ground, although he is filled with terror. Miguel, Elijah, and all the Monitors are still standing outside the windows watching in horror, powerless to intervene. Zane/Satan uses his long red arms to pick Jason up by the neck. Zane/Satan holds Jason over the hole in the floor that leads to hell. Flames come shooting up through the hole. Jason can feel the burning heat and winces in terror and pain.

Zane/Satan
(Looking at Jason) *Welcome to Hell!*

Jason Andrews
(Terrified, but manages to find his voice) *No! No, it's not fair. I embraced forgiveness. You can't take me to Hell.*

Zane/Satan
I can do anything I want. I am more powerful than God.

Suddenly the door to the classroom flings open and Mr. Maxwell comes running into the classroom.

Mr. Maxwell
(To Zane/Satan) *You forgot one thing. God never abandons his creations.*

Zane/Satan
(Looks at Mr. Maxwell/God, has moment of realization, voice full of disdain, contempt, and hatred)
You!

Mr. Maxwell/God
That's right. My love for these poor souls knows no bounds. You will not be taking them to Hell.

Mr. Maxwell/God stretches out his right hand holding his palm face forward towards Zane/Satan.

Mr. Maxwell/God
The time has come for you to go back to Hell.

A white light shoots out from Mr. Maxwell/God's hand and pierces through Zane/Satan. Zane/Satan drops Jason. The white light carries Jason over the hole in the floor and he lands safely on a solid part of the floor.

Zane/Satan
NO! NOT AGAIN!

Zane/Satan makes horrible, demonic, and agonizing sounds as the white light consumes him. The white light pulls Zane/Satan down into the flames of Hell. We hear His screams as the floor reassembles and the portal to Hell disappears. Jason looks at Mr. Maxwell/God in a mixture of shock, gratefulness, and love.

Jason Andrews
You've been here, watching me this whole time.

Mr. Maxwell/God
*Of course, I love you. And I never
judge, anyone. The problem is that
people judge themselves, they fall
prey to fear and hate and they
reject me, but I never give up.
Even the souls in hell, even Satan
himself, will one day embrace
forgiveness, their wickedness and
fear will disappear and they will
return to live with me in perfect
love forever.*

Jason Andrews
I...I don't know what...

Tears stream down Jason's face. He has found the perfect love that he has spent his entire life hiding from.

Mr. Maxwell/God
*You don't have to say anything
Jason. I love you. Come here and
embrace me and return to the
perfect love you are entitled to,
My beautiful child.*

Jason walks up to Mr. Maxwell/God and embraces him. The two hug in a moment that is timeless and touching. Then the entire room is consumed by a beautiful white light. Peaceful music plays.

Jason Andrews (Voice of)
*My name is Jason Andrews and for
three thousand years I was trapped
in a Dark Land. It may sound hard
to believe, but it shouldn't be.
After all, where exactly do you
think you are?*

Screen goes dark and face of ghoul appears on screen.

Monitor
*Don't listen to him. If you play
with fire, you will get burned.*

A satanic laugh is heard in the background. Screen goes black. Scary music plays. Credits Role. End of Movie.

Dark Land Short Synopsis

Trapped in a dark and mysterious land where the sun never shines, eighteen-year-old Jason Andrews is driven by the abiding conviction that something is horribly wrong. With the help of what he believes to be his family, Jason makes many attempts to escape from this dark and hopeless place. But nothing is what it seems in this shadowy realm and Jason's attempts to escape always fail. Unsure if he is alive or dead, Jason finds himself haunted by figures from his past and shadowed by strange, sinister looking beings that follow his every move. With the fate of his immortal soul on the line, Jason must remember. He must remember at all costs who he is and how he has come to reside in this dark, horrible place.

Dark Land Medium Synopsis

Trapped in a dark and mysterious land where the sun never shines, eighteen-year-old Jason Andrews is driven by the abiding conviction that something is horribly wrong. With the help of what he believes to be his family, Jason makes many attempts to escape from this dark and hopeless place. But nothing is what it seems in this shadowy realm and Jason's attempts to escape always end in his own death. Even in death, there is no escaping the dark land. Every time that he dies, Jason wakes up somewhere else in the realm, usually forgetting most or all of the events that led to his death. He finds himself trapped in a loop of repeating events, unaware that he is living a never-ending nightmare.

Unsure if he is alive or dead, Jason finds himself haunted by figures from his past and shadowed by strange, sinister looking beings that follow his every move. Some of these individuals trigger memories of a dark and distant past that Jason has spent millennia trying to forget. The strange beings do everything in their power to make Jason forget, but despite their best efforts, Jason begins to piece together the truth of who he really is. With his

memory returning, Jason receives a warning from a frightening supernatural entity, "Stop remembering or your soul will fall into the hands of Satan."

With the fate of his immortal soul on the line, Jason must make a decision. Should he complete the process, relearn all that he has forgotten, and risk eternal damnation or should he forget all that has come before, content to spend eternity in oblivion?