

Jay's Journal

By

David W. Packer

&

Brad Heller

Adapted from Dr. Beatrice Sparks  
controversial book "Jay's Journal"

Dr. Beatrice Sparks was also the author  
of the best seller "Go Ask Alice".

JJBDWMF.6

WGA# 1011730  
Conceptz Entertainment, Inc.  
David Packer  
davidp@conceptzent.com  
22227 James Alan Circle  
Chatsworth, CA 91311  
(818) 231-2017 Cell

© 2003, Jay's Journal Conceptz Entertainment, Inc. All rights reserved

FADE IN:

EXT. SUNSET BLVD. - DAY

A black polished 325I BMW convertible, fully tricked out, with an OBVIOUS hydrogen emblem on the side, cruises down the street with Beethoven's sixth symphony "Pastoral" blaring out of the window. David Brendon, a young looking man in his late twenties, medium build, big expressive wide eyes, with brown hair, drives the car bouncing to the music and smiling contagiously, happily unaffected by his surroundings.

EXT. ENTRANCE DRIVE - PARAMOUNT STUDIOS

The BMW pulls in through iron gates and up to a guard booth. David puts a JESTER hat on his head, and continues to bounce to the beat of the song. The security guard stops writing a pass for a person at the gate, DANCES over to the BMW convertible, and boogies to the music, smiling and waving to David. He indicates for David to leave the line and go around through the EXIT gate. A man at the EXIT gate smiles big, opens the gate and motions an exiting vehicle to STOP.

David cruises through slowly, takes the hat off his head and tosses it to the security guard.

DAVID

Hey, Charlie, now it's your turn  
to be the fool.

Charlie laughs and puts the hat on.

The BMW makes its way back through the studio lot, while people smile and wave at David.

He slows the car down when he sees a man in his late fifties on the right sidewalk, shouting strange, indecipherable words. His toupee is slanted and completely messed up. He looks disheveled, homeless. At his side is a woman fifteen years his senior with bloated BOTOX lips, a mini skirt from the fifties, fake fur coat, fake eye lashes, heavy make up, a thick black wig, and spiked heels. She is ranting about something.

David's face bears a GAWK expression, as if he's seen a ghost. He watches the two entranced, almost hitting them as they bolt out in front of him. He slams on the brakes as a security guard approaches, then escorts the two away. He shakes his head, smiles, and continues.

The car pulls up to stage door number 20 and parks in a space marked David Brendon. David gets out of the car. He slides the stage door open and enters.

INT. SOUND STAGE 20

David walks through production crew constructing a set, to find his way to the snack table. He grabs a bottled water, grabs an apple, looks at the candy bars, tosses the apple back, taking a candy bar instead.

He chuckles boyishly to another crew member who smiles, winks and points at the sodas.

DAVID

Fuck it.

He tosses the water back and grabs an ice cold soda.

He makes his way to a chair that is labeled DIRECTOR, and sits down. An assistant approaches to give him notes for the day. Several crew gather around and look at the final cuts from "Moment Of Time", his recent production. ELISABETH, a dark-haired Latina, tall and hyperactive, stands next to him.

Footage is rolling on three monitors resting on a cart in front of them. It depicts a beautiful "Camelot" style country home where two people are having coffee and a passionate discussion. A wife is telling her young husband that his career is pulling him in the wrong direction.

ELISABETH

You know...

She looks at a crew member carrying a wooden cross which is burnt and bloody, then towards walls being constructed behind them with demonic symbols and writings. Tomb stones are carried by. A man walks across our view with a dismembered body, the head drops on the floor, and he kicks it along with him.

ELISABETH

Weird...

Elisabeth picks up the head and tosses it back to the crew member.

DAVID

What?

ELISABETH

Don't you find it a bit weird that you're squeezing in an Occult movie before "Moment Of Time" releases for CHRISTMAS?

A man holding a bag of body parts in one hand, with a gallon of fake blood tucked under the same arm, waves to them. They both look at him, then each other and laugh.

DAVID

What's wrong with a little Voodoo?  
(laughs again)

ELISABETH

You never cease to amaze me.  
(smiles)

She turns back to the monitors.

DAVID

Good. Perfect. That's what I'm after.

David's wife Ester, taller than him, exotic, and classy yet somewhat demure, walks up to the group. Everyone becomes quiet. She appears upset.

DAVID

Hey honey.

She just looks at him with crossed arms. David looks at his crew...

DAVID

Excuse me.

He escorts Ester back out of the sound stage. Everyone watches as they leave. The First A.D., DARRELL, tall, thin long hair, reaches down and picks up a book from a prop table. Its title is "O is for the Occult". He holds the book up for everyone to see.

DARRELL

It should be "O" for "O Shit She's Pissed".

Everyone laughs.

EXT. SOUND STAGE 20

David and Ester exit and walk alongside the stage wall. There is a giant mural poster painted on the wall. It's a depiction of David's current released movie entitled "Moment Of Time" with a giant stamp saying OPENING THIS CHRISTMAS. The mural features a guy and a girl running through a gray field which turns to color in the foreground. David stands in front of the mural somewhat obscuring his name under the credits. Ester leans against the mural facing him.

She hands him a demonic invitation to an all night gathering. There are two women scantily dressed licking a bloody crucifix. He looks at her, embarrassed.

ESTER

You promised this would stop.

(she starts to cry)

*I can't see you like that again...  
research or not...*

He tries to comfort her, but she pulls away. He indicates for her to quiet down.

ESTER

I don't care if they hear. They  
can listen all they want.

He tries to hold her again and she pulls away crying more.  
Then she gets herself together and wipes her tears with a  
napkin David hands her.

DAVID

I told you, I'm done with that. I  
can't help it if I'm on their  
mailing list. Toss the shit!

ESTER

I don't believe you. For Gods  
sake, think of our daughter. This  
project isn't worth ruining our  
family.

David stands next to her and puts his arm around her. She is  
visibly uneasy. No longer able to control her feelings, she  
leaves.

INT. SOUND STAGE 20 - A LITTLE LATER

David is walking to his office when Kevin Callow approaches  
him. Kevin is tall, lanky, with short brown hair, likable,  
grounded. David opens his office door and they enter.  
Pictures of Kevin and David rest on a mantle. Some are of  
them as kids, while others depict their producing and  
directing team awards. Kevin picks one up.

KEVIN

We had a great time here.

DAVID

Okay Kev, what's up. What'd Ester  
tell you?

KEVIN

She was a wreck. You tell *me*  
what's up?

DAVID

So, what'd she say?

KEVIN

She's scared shitless. Are you  
still getting threat letters?

DAVID

No, that all stopped. I'm cool.  
It was all bullshit anyway.

KEVIN

No man, it wasn't. They beat you  
up pretty good.

DAVID

Look, I went to a meeting and they gave me witches brew, you know some type of hallucinogenic drink?

(sarcastic)

Ooooh. Ooooh. Spooky, Kev.

(pause)

Look, except for my nose getting broken, that's one of *the* greatest scenes in this film.

KEVIN

I'm your friend, and I'm just saying, don't let this thing get out of control. You have a great marriage. Don't fuck it up.

DAVID

I don't plan to.

David's assistant Amy, knocks on the door and enters. She's a fiery redhead, fair skinned and hot.

AMY

Hey, I got an answer on that thing you asked me to check on.

She doesn't see Kevin in the corner.

KEVIN

Hmmm, mysterious.

She looks at Kevin, startled.

AMY

I didn't see you there.

Kevin can't see David waving his hands indicating to Amy to stop talking. She shoots David a strange look, and Kevin picks up on it. Kevin turns and looks at David, who reacts quickly with a queer smile.

AMY

(flirting at Kevin)

So... Kev, how's it hangin'?

KEVIN

Real good now that you're here.

AMY

(looks at David)

Here it is.

She hands a piece of paper to David with an address and info on it.

AMY

And it's supposed to have that information you needed.

DAVID

Good.

Kevin picks up on the mysterious body language.

KEVIN

What's that? What are you doing?

DAVID

Nothing, just something she checked on.

Kevin can see he is lying.

KEVIN

Right. Just don't go and get yourself crucified. Seriously.

DAVID

I'm not. I promise, okay, I'll talk to you later then.

David ushers him out the door.

AMY

Bye Kev.  
(she winks)

He waves as he leaves.

AMY

(serious)

I went to a lot of trouble to get you this invite. I was told that everyone who knows anyone is going to be there.

DAVID

Okay, okay, Amy, I get it. I'll get you a credit.

AMY

Producer credit?

DAVID

Associate producer.

She rolls her eyes and leaves.

## EXT. LARGE WROUGHT IRON GATE - NIGHT

David's BMW drives through a large gate which leads to an ultra contemporary stucco estate right on a bluff overlooking the ocean. There are expensive cars parked all around. He looks at his watch that reads 12:00am.

DAVID

Ridiculous.

He walks to the door and is greeted by a beautiful woman in formal wear. He hands her the invite, she smiles as he enters.

## INT. OCCULT HOUSE

He gets checked by a security man at the front foyer, and then is waved through to an elevator, where another man pushes a button to the third floor. He exits into a dark, dimly lit, oval room with high ceilings. There are enough candles around to make out a large group of professional people sitting in a circle. David is escorted to a position in the circle, where he sits down. Chanting starts as David is passed a vial of dark liquid and motioned to drink. He turns it down, attempting to pass it on. The circle stops chanting and all look at him. The beautiful young woman who greeted him earlier gently taps the member sitting next to David, who immediately moves over allowing her to sit down. David appears to be mesmerized by her erotic beauty and seemingly innocent, yet deeply alluring eyes.

She takes a sip of the liquid, wiping her full lips with a finger which catches several drops. She gently maneuvers her hand around David's blocking hand to press her finger to his lips. She whispers to him and he slowly opens his mouth and takes in the drops of liquid, followed by a sip from the vial - everyone goes back to chanting.

His eyes dilate, the room begins spinning; David is being gently laid on his back while several men and women wearing CHERUB masks erotically dance as they undress him. David looks up at the ceiling where a guy and a girl are wrapped in silk against the ceiling. Their naked bodies begin to twirl downward like a "Cirque Du Soleil" routine. On the way down they MORPH into snake heads which snap ferociously, then MORPH back into people as they reach the floor and continue to dance. The beautiful young woman kisses David, passionately, almost devouring him. She snaps her fingers and a wall separates. A young gorgeous woman is laid upon a large silver tray, completely naked. There are cherries surrounding her body as she is carried by four men in suits wearing CHERUB masks. Her eyes bare a look of fear, yet she does not struggle. The crowd separates and she is set upon a table which has been brought into the middle of the circle.

On the table lies a rope, candles, wine bottles and a bizarre little monkey chattering with a mouth that MORPHS into a humans' mouth. The woman dresses David in a silk rope, while the men in CHERUB masks pick him up and put him next to the girl on the table like some bizarre ritualistic offering. They tie her wrists to his. The whole scene MORPHS into a blur of bodies in sexual movement...

FADE OUT:

INT. DAVID'S HOME - MORNING 7:30 AM

David quietly sneaks in the front door bumping into the door jam, staggers a bit before catching his balance, knocking a jar off the counter. CRASH.

DAVID

Shit.

He rubs his temples, shaking off the pain of a drug induced BRAIN THROB. He looks around for trouble, no movement. He sighs.

INT. BEDROOM

David sneaks in, notices the bed is unkept with a suit case on the end half filled with clothes. Ester walks out of the bathroom with some personal effects in her hand, startled.

ESTER

Jesus.

DAVID

Sorry.

He rubs his temples again.

ESTER

I'm sorry, did that hurt your ears.

She grabs a vase off the dresser and smashes it on the wall. David bends over slightly and covers his ears.

DAVID

Okay. I get it.

He approaches her but she backs away.

ESTER

No, you don't get it. If we didn't have a daughter, somebody would find your body in a dumpster tomorrow.

She closes the suitcase and walks out of the room. David follows her downstairs. In the kitchen she grabs a cup of coffee.

DAVID

Wait. Are we at least gonna' talk about this?

ESTER

Hell no.

His daughter Mary, runs into the room, jumps into his arms and hugs him. Mary is a perfectly beautiful red-haired girl dressed stylishly.

MARY

Hey Daddy, we missed you at dinner last night. Where were you?

Ester shoots him that "Go-ahead-and-tell-her" look. He shakes it off.

DAVID

I'm so sorry honey. Daddy had to attend a very late meeting for his new movie. Is that okay?

MARY

Yes, that's okay, but I really want to have dinner with you tonight, and Mommy says we're staying at Aunt Irene's for awhile.

He looks at Ester.

DAVID

Oh really, is that what Mommy says.

He kisses her on the cheek, and she runs to mom, grabs her hand and pulls her toward the door.

MARY

Bye Daddy, we have to go or I'll be late for story time.

Ester shoots him another look as if to say "we'll talk later". They walk out the door and David slumps back against the kitchen counter, and sinks to the ground.

INT. DAVID'S OFFICE - AFTERNOON

David is at his desk on the phone. A bicycle messenger walks in and drops ten scripts from a major studio onto his desk.

DAVID

(agitated)

No, we're not putting the house for sale this week.

David signs for them. The messenger walks out.

DAVID  
Hello, hello, Ester? Damn it.

He slams the phone down hard. His cell phone rings.

DAVID  
What!

KEVIN (O.S.)  
What? So that's how you answer the phone nowadays?

DAVID  
No, sorry.

KEVIN (O.S.)  
It's okay. You wanna' talk about it?

DAVID  
Not really...

KEVIN (O.S.)  
Is it worst than a broken nose?

DAVID  
I really fucked up.

KEVIN (O.S.)  
How badly?

DAVID  
She left me.

A tear falls down David's cheek. He sniffles, but doesn't cry.

KEVIN (O.S.)  
What happened?

DAVID  
I went to another gathering.

KEVIN (O.S.)  
At least you're consistent.

DAVID  
I know, I feel like shit. You wanna' cut me some fuckin' slack? I just needed some good content for the movie... I'm running dry...

KEVIN (O.S.)  
Bullshit. Save that noise for someone else, man. Why'd you really go?

KEVIN

Cut the crap. It's a hot girl?

DAVID

No. I can't fuckin' control it.  
It's like, I need to know... if  
it's real. I feel like an addict.

KEVIN (O.S.)

You are. I saw Brother Neils the  
other day. He asked why he hasn't  
seen you or the family in awhile.

DAVID

I really don't need this righteous  
shit right now...

KEVIN (O.S.)

Shut up and listen! I fuckin' mean  
it.

Pause.

DAVID

Ease up...

KEVIN (O.S.)

Are you fuckin' listening..?

DAVID

Yes.

KEVIN (O.S.)

I can't keep a woman longer than  
two days. You've always been the  
one who had everything together,  
a great career, a great wife and  
family. I just feel like your  
sidekick most of the time.

DAVID

I'm sorry.

KEVIN (O.S.)

How could you do something this  
fuckin' stupid, and loose all of  
that? It makes me fuckin' mad.

DAVID

Look...

KEVIN (O.S.)

NO, you look. I love both of you.  
I would die for Mary. You get your  
ass down to see Neils. Today! He  
might be able to smooth things out.

DAVID  
Kev... I'm sorry...

KEVIN (O.S.)  
Hey, don't tell it to me bud.  
Tell it to Ester. I'm gonna' call  
Neils, tell him you're coming,  
right?

DAVID  
Yeah.

KEVIN (O.S.)  
*Right?*

DAVID  
I said yes, didn't I.

KEVIN (O.S.)  
Yeah, but not with conviction.

INT. ORNATE CATHOLIC CHURCH - AFTERNOON

David walks through the pews of the parish hall to approach  
and enter a confessional.

INT. CONFESSIONAL

A priest on the other side of the partition stirs.

PREIST (V.O.)  
How long has it been since your  
last confession?

DAVID  
Well, to be honest father, I  
haven't been in awhile.

PREIST (V.O.)  
It sounds like a good time to get  
back to it.

The partition window slides open and we see Brother Neils,  
older, grey bearded, venerable looking priest.

BROTHER NIELS  
Hello David.  
(he smiles wide)  
I've missed you here at church.  
Let's walk.

They both get out of the confessional booths and shake hands.  
They walk towards the back of the church where they enter  
through a door leading downstairs to the basement.

BROTHER NIELS

Kevin filled me in on some of the details. I called Ester.

DAVID

You did?

Brother Neils gets to a door, unlocks it and turns to David.

BROTHER NIELS

She's very upset. She doesn't trust you.

DAVID

She has every right.

They enter Brother Neils office. A huge bookcase fills two walls. On one of the shelves we see titles like: "O is for Occult", "The World OF O", "Black Arts Of A Dynasty", "Secrets Of A Black World", and "Jay's Journal" among others. David sits down, while Brother Neils moves to a small bar and makes them both a hot tea.

BROTHER NIELS

Sugar?

DAVID

And cream.

BROTHER NIELS

That's right, I forgot. You like it muddy. I loved playing backgammon with you. Maybe you'll have time in the future again.

Brother Neils brings David his tea.

BROTHER NIELS

Now, lets get you back on track.

He sits in a leather chair next to David in front of is large antique desk.

BROTHER NIELS

I really want to know from you what happened.

DAVID

It's hard to explain. I went to a meeting. I knew I shouldn't go, but there's something drawing me to it. Something, inexplicable...

BROTHER NIELS

Yes.

DAVID

I can't get the feeling out of my system. I feel like my career, my existence is somehow connected to answers I am looking for.

BROTHER NIELS

They are. But you're looking in the wrong area.

DAVID

What do you mean?

BROTHER NIELS

I had a young parishioner in a church in the mountains some time back before I came here. He got too involved in the Occult. I warned him. I tried everything I could to help.

He looks down.

BROTHER NIELS

But I failed him.

He looks back up.

BROTHER NIELS

The biggest mistake is to underestimate the power here.

DAVID

I just want to get my family back.

Brother Neils walks to the bookcase and pulls out Jay's Journal. He hands it to David.

BROTHER NIELS

Read this tonight.

David nods yes, yet appears mesmerized by the book. Brother Neils taps his shoulder.

BROTHER NIELS

I really need you to do this for me.

DAVID

Yes, Father.

Brother Neils walks him to the door. He opens it and leads David out.

BROTHER NIELS

Yeah?

DAVID

Why is everyone asking me twice?  
Yes.

BROTHER NIELS

I'll talk with Ester. She needs  
some time to believe you can make  
a change. I'll help you all I  
can, but you have to break this  
bondage.

INT. DAVID'S OFFICE - LATER AFTERNOON

David walks in the door and sits at his desk. He opens Jays  
Journal and begins to read. He appears mesmerized again.  
Elizabeth walks in with notes.

ELISABETH

Are you okay?

DAVID

Huh? Yeah, I'm fine.  
(smiles)

He goes back to reading. She waves her hand in front of him  
and gets no response.

ELISABETH

You sure?

He doesn't turn from the book.

DAVID

Yeah. I just gotta' read this for  
awhile.

ELISABETH

Okay then. I'm leaving for the  
day. I'll see you tomorrow.

He doesn't take notice. She shakes her head and leaves.

INSERT: CREDITS

A song begins to play ever so lightly in the background.  
"Miss American Pie" from Don McLean.

The words on the pages start to take shape and morph into a  
mesh of images: a boy taking the Sacrament, riding his bike  
with two friends, he's high school age now - the images  
become blurry.

DAVID (V.O.)

When I was in first, second and  
third grade...

After a moment a town materializes like a small painting.

DAVID (V.O.)  
 (his voice is  
 changing)  
 ....I was so square and  
 religious...

People are becoming clear now, dressed in period style of  
 early 1970's, and places fade in and out...

JAY (V.O.)  
 I'd really looked forward to being  
 a deacon...

The images become more clear and less frantic, forming into...

INSERT: JANUARY 14, 1969 - PROVO, UTAH

CREDITS CONTINUE ROLLING - MUSIC GETS LOUDER

JAY (V.O.)  
 ...and passing the Sacrament...

The scenery melts into a clear picture with Apple Hill High  
 School below us. Kids are dressed in Scarves, Turtle Necks,  
 Pea Coats, Bell Bottom Pants, Gaudy Jewelry - it looks like  
 a 70's explosion.

JAY (V.O.)  
 I was so sincere then.

INT. APPLE HILL HIGH SCHOOL AUDITORIUM

Jay Baldwin, an attractive, fit, typical fourteen year old  
 boy, is standing with his finger pointing at an opponent  
 across the stage. The place is PACKED! Wall to wall  
 students, parents, and onlookers. The stage is set up for a  
 regional debate on "CAPITAL PUNISHMENT", which is already in  
 progress.

MUSIC FADES DOWN

JAY  
 ...and although Member States of  
 our union experience of abolition  
 has differed, they have shared  
 common ground: they insist on the  
 inhumane, unnecessary and  
 irreversible character of capital  
 punishment, no matter the degree  
 of cruelty of the crime committed  
 by the offender.

JUDGE  
 Times up. Your response  
 Washington High.

## OPPONENT

My opponent is right. Obviously all of America seems to agree on one issue. People who commit violent crimes should pay peril to the same. They forfeit their rights of life, so as not to harm others in the future. Without this personal peril at risk, there would be no control of these perverse activities!

(pause)

## CROWD - WASHINGTON HIGH SUPPORTERS

One side of the auditorium is littered with teens and family clapping for their current champion.

## JUDGE - SMILING FACE

## JUDGE

Apple Hill?

Jay looks at the judge. He looks out to the audience with hesitation.

## CROWD - APPLE HILL HIGH SUPPORTERS

Jay's two best friends Brad, a black teen with short hair, and Dell, a pasty white teen with glasses and a retainer, watch on.

## BRAD

(whispers)

Shit. Come on Jay.

## DELL

I don't know, this guy's state champion...

## STAGE - BOTH DEBATERS

Jay looks out at the crowd.

## JUDGE

Your final response Apple Hill?

Jay looks at the judge, then at the crowd again.

## JUDGE

You're running out of time Apple Hill.

Jay looks at Brad and Dell, winks and turns to look directly at Washington High's debater.

JAY  
(passionate)

Although this mentality prevails among some conservatives in this country, who share this inhumane disregard for life, it is not shared by the international community as a whole; insofar as the Rome Statute of the International Criminal Court Council Resolutions established the International Criminal Tribunals, which do not provide for the death penalty among the range of sanctions, even when the most serious crimes, including genocide, crimes against humanity, and war crimes, are tried. Therefore, it is a worldwide consensus, and one by which we should abide with good conscience. The rest of the civilized nations have abolished the death penalty, yet we, the leaders of the FREE world, lag embarrassingly behind.

Dead silence.

OUTRAGEOUS applause, people jump to their feet, whistling in approval of Jay's response. A FLASH of an image; some unknown dark entity, HUMAN-LOOKING, gray, appears for a moment in the audience. Jay takes notice, then it VANISHES like a GHOST. He brushes it off. The judge walks over to Jay, raises his hand and declares him the victor.

The Washington High crowd sinks deflated into their seats.

EXT. APPLE HILL HIGH SCHOOL - FRONT STEPS

A small town high school in quaint surroundings. A cluster of Washington High people are getting on a bus to leave. Friends and family stand around Jay. Brad and Dell walk over. When Jay sees them he holds up the trophy.

BRAD  
I wasn't sure you were going to win this time.

JAY  
I was sweating bullets.

DELL  
I didn't see you sweating.

A tall, thin man in his thirties wearing a priest's collar, approaches Jay.

BROTHER NIELS

Jay.

He shakes his hand.

BROTHER NIELS

Nice work, Jay. We MUST value  
human life. All human life. Very  
nice work, son...

Jay tries but can't make out his words, as Brother Neil's voice becomes LOW and DISTORTED and his face MORPHS into a gray tone, devoid of life, like the image we saw in the audience moments earlier.

Jay shakes his head and rubs his eyes.

BROTHER NIELS

Are you okay Jay?

Brother Neils looks normal now.

JAY

I'm fine.

BROTHER NIELS

I think there may be a little  
priest in you. We'll see you at  
church Sunday.

He leaves.

BRAD

Hey bud, are you okay? You looked  
like you saw a ghost.

JAY

I took some uppers to give me an  
edge for the debate. It's nothing.

DELL

Whatever you say, bud. Aren't you  
*for* the death penalty?

Jay cups his hand over Dell's mouth.

JAY

Not so loud, okay?

EXT. WELL-GROOMED AFFLUENT NEIGHBORHOOD - NIGHT

MUSIC SOFTLY FADES IN - The Turtles "Happy Together"

A small town in a privileged area. The houses all have beautiful architecture. We focus in on a Cape Cod style home with a motor boat attached to a truck and a Mercedes in the driveway.

## INT. BALDWIN'S HOUSE

Traditional schemes. Queen Anne style legs on the formal furniture, a grandfather clock, Lazy Boy chairs, and a large portrait of Jesus hanging over a fireplace. The house is spotless.

There are voices from a dining room in the background.

## INT. JAY'S BEDROOM

Speech and debate awards clutter the walls, while trophies line the bookshelves. A Crucifix hangs over the bed.

Jay listlessly places his new trophy next to his others. The look on his face is blank.

The family cat rubs up against Jay's leg.

## CAT'S FACE

The cat is wearing a charm on its collar that reads: HAMLET. He meows gently.

## JAY

He squats down to pet the cat.

## JAY

"To be or not to be?" That is the question, Hamlet.

He gently places Hamlet on his bed.

## JAY

I don't know Hamlet, maybe I'm pushing too hard. I think I'm seeing things lately.

He looks over at the clock which is about to strike 6:00 on the hour. He looks at the door and mouths 3, 2, 1... he points to the clock which CLICKS on 6:00, then looks at the door.

## MRS. BALDWIN (O.S.)

Jay, it's time for dinner.

He smiles faintly, then looks at Hamlet, who cocks his head to the side.

## DINING ROOM - A LITTLE LATER

Seated at a Victorian style dinner table are MR. BALDWIN, a successful pharmacist, tall, balding, conservative, MRS. BALDWIN a pretty, heavyset, smart looking woman, and Jay's two younger brothers, KENDALL and CHAD, nine and five years old, innocent, boyish angels. Dinner is almost finished.

Silence. We hear the loud TICK TOCK of the grandfather clock in the background. The sound of the clock is broken by the pouring of RED WINE into a glass by Mr. Baldwin. Then silence again.

MRS. BALDWIN  
Brother Neils said you were  
amazing at your debate today.

MR. BALDWIN  
I heard he was a senior and you  
crushed him!

JAY  
Yeah, I guess.

The phone rings.

MRS. BALDWIN  
I'll get it.

Mrs. Baldwin gets up to answer it.

JAY  
Look Dad, I have to pack. Brad,  
Dell and I are camping early in  
the morning.

Chad and Kendall tug at each other playfully and laugh. Mrs. Baldwin returns.

MRS. BALDWIN  
(to Mr. Baldwin)  
Honey, that was Aunt Laurel.  
She's asked if you would call her  
back later.

MR. BALDWIN  
She's getting worse...

CHAD  
Is Aunt Laurel going to die?

JAY  
She has cancer Chaddy...

MR. BALDWIN  
No matter how much painkiller we  
give her, it just doesn't seem to  
help. Until recently, the same  
Barbiturates really helped her.

Jay INVOLUNTARILY spills a glass of milk.

JAY  
God Damn it!



MR. BALDWIN

Okay, we'll talk later - Go get packed, and try to have fun.

Jay leaves.

JAY'S BEDROOM - NIGHT

INSERT 3:00A.M.

Jay is on his bed with a flashlight shining on a JOURNAL. From between his mattresses, he pulls out a baggy of pills, removes two and tucks it back between the mattresses. He POPS the pills and proceeds to write in his journal.

JAY (V.O.)

I can't believe I have been substituting milk powder for barbiturates at dad's pharmacy. I feel guilty...

PARENTS BEDROOM

They are getting ready for bed. The routine looks like a scene out of the Brady Bunch.

JAY (V.O.)

When dad said that about Aunt Laurel I just about lost it. Maybe it's my fault. God, I have to stop. My friends can find another way to get drugs.

EXT. JAY ON BIKE - SATURDAY MORNING

Jay is riding a Schwinn bike with a banana seat through his neighborhood of Provo. He wears an over-stuffed backpack, with a bedroll tied underneath.

DISSOLVE TO:

EXT. SEEDY NEIGHBORHOOD

This is the UNDERBELLY of PROVO. Most houses are overgrown with decrepit structures. One of the homes has a missing window pane stuffed with CARDBOARD. On the cardboard is written "PEACE - NOT WAR". Jay takes notice, smirks and continues to ride. After he turns his head forward to focus back on riding, an IMAGE of the SAME GRAY face from the auditorium appears in another window of the house. A STRANGE sound accompanies the face. Jay quickly looks back, but nothing is there.

We turn our focus to a small, dingy faded quadraplex with overflowing trash cans on either side. Clothes lines crisscross the front yard with underwear and stockings hanging on them.

A broken down VW VAN sits in the front yard. Jay walks the bike onto the porch and leans it against the house. He takes a breath and holds it, then places the backpack on the porch. He looks to his right to see an old wooden, rectangular, flower planter without any flowers; just a lot of cat POOP. In the planter SQUATS a black and white FAT cat, taking a lazy dump. Jays shakes his head and knocks on the front door.

MRS. DALE (O.S.)

It's open.

He opens the door and goes in, letting out his breath as he enters.

INT. DEBBIE'S HOUSE - HALLWAY

The house is dusty with dirty walls and dirty laundry strewn about. MRS. DALE walks through scantily dressed in a slip, her hair in curlers, rushing about, late for her waitress job, waving her hand about with a lit cigarette. She's an older version of her daughter Debbie, hot and trim. She stops...

MRS. DALE

How are you, Jay?

She takes a draw from her cigarette, and blows the smoke towards Jay. Jay waves the smoke away.

JAY

Oh, fine Mrs. Dale, just busy at school...

She turns and walks away.

MRS. DALE

Don't leave the refrigerator door open, and don't eat the pot roast. That's for tomorrow. There are Twinkies in the cupboard. And, do not smoke pot in the house... I mean it.

From the rear of the house we hear a young voice.

DEBBIE (O.S.)

I got it mother...

Mrs. Dale walks into the bathroom. A medium sized, brown matted dog walks past. Debbie opens her bedroom door and steps out to greet Jay.

DEBBIE is blond, fourteen years old, dressed in very tight white, BELL BOTTOM HIP HUGGERS, and a tube top. She looks much older than her age with makeup caked on in a PROVOCATIVE style. She SHOCKINGLY contrasts with Jay's college prep look.

DEBBIE

Hey you.

JAY

Hey you.

Debbie bends down to pet the dog, her actions appearing frenetic and nervous. Another door opens and Debbie's eighteen year old sister, in underwear, walks out.

SISTER  
(flirting)

Hi, Jay.

A boy sticks his brown haired head out of the same door.

SISTER  
Get back in there and get dressed.

She pounds on the bathroom door.

SISTER  
(yells)  
Damn it, MOM. I have to leave too.

She goes back into the bedroom and SLAMS the door. Debbie grabs Jay's hand and pulls him into her bedroom.

Laundry is everywhere. Debbie whips some off the bed to the floor. Cigarette butts are piled in a cup on the side of the bed. She tosses a pair of underwear to the corner of the room and laughs.

She kisses Jay.

DEBBIE  
Did you bring 'em?

He pulls a baggy from his pocket with pills in it.

JAY  
You really gotta' cut back.

She opens it quickly, POPS two in her mouth - relief.

Debbie eyes Jay seductively, then puts her hand up his shirt past the V-NECK, it moves over a CRUCIFIX, SLITHERING like a snake, while rubbing his chest.

JAY  
You're prettier than any of the  
Charlie's Angels and you always  
smell so good.

Debbie laughs and rubs her hand across his chest. She pulls him down onto the bed.

JAY  
 (Whispering)  
 Hey, your mom and sister are still  
 here. Cut it out.

DEBBIE  
 It's two weeks!  
 (beat)  
 Who cares. They like you. They  
 think you're a good smart boy.  
 Into God and everything.

She smiles real sly, and pulls him down on the bed. We hear  
 doors open and shut outside.

Debbie grabs him and turns him over. She takes his belt off  
 and laughs.

JAY AND DEBBIE UNDER COVERS

Their bodies are arched in the air, beads of sweat cover  
 their faces. Jay is passionately kissing Debbie. Jay looks  
 upward towards the window, SWOOSH - there is a faint image of  
 a GRAY FACE, the one he's seen before, in the window pane,  
 Jay turns away startled.

JAY  
 AAAHH.

He gets off Debbie.

DEBBIE  
 What? What is it?

Jay sits on the edge of the bed and cautiously looks back at  
 the window - NOTHING is there.

JAY  
 I don't know.

DEBBIE  
 Hey baby. YOU should use less.

JAY  
 Yeah. You're right.

FADE TO BLACK:

EXT. PANORAMIC VIEW ABOVE PROVO UTAH - NIGHT

INSERT - FEBRUARY 15TH

Twinkling city lights fill our view like some beautiful and  
 perfect skyline. No sirens, no shouting, an occasional dog  
 bark is heard in the distance. We PAN over the city as we  
 hear Jay's voice.

JAY (V.O.)

Brad, Dell and I must have been  
friends in heaven before we came  
to this world.

We stop PANNING on an extended hand with some pills in it.  
We pull back to reveal DELL laying on a sleeping bag, with  
his hand out offering BRAD and JAY, who are both on sleeping  
bags too, each a pill. Behind them a small fire blazes  
inside a home-made rock pit.

Jay lies stretched-out on his back. There are candy wrappers  
and soda cans littering the area. He looks up at the star-  
filled night sky, then reaches into a cooler and tosses BRAD  
and DELL each a beer. Brad returns the favor by handing Jay  
a marijuana ROACH held by a pair of tweezers.

Dell leans towards Jay and puts a pill in his mouth and then  
does the same for Brad.

DELL

I lifted them out of Mom's bottle.

JAY

I am sooooo spaced out. I can see  
why Debbie got hooked.

BRAD

She's bad news, bud. You should  
stay off of her.

DELL

Debbie Dale, the new fascination.

JAY

You guys are just jealous.

BRAD

Stop humping her man. What if she  
gets pregnant?

DELL

Yeah, give her to me.

Jay POPS Dell in the arm.

JAY

In your dreams.

Jay continues gazing up at the stars UNPHASED by the  
criticism.

BRAD

Man, I just want you to know...

Brad's voice trails off as Jay stares at the stars. A very  
cool breeze BLOWS over Jay as he watches the stars.

Several stars start falling out of the sky. A few continue like shooting stars and go across the night sky, while one comes shooting down to earth several miles away in the forest. Jay hears an explosion. He POPS up startled. There is another explosion of crackling from the fire pit.

BRAD

... Hey bud.

JAY

(excited)

Did you see that?

DELL

See what?

JAY

A shooting star hit the ground over there.

DELL

Lay back down, you're stoned.

JAY

Yeah, maybe...

Jay lies back down.

BRAD

Are you listening? Did you hear me?

JAY

No. What were you saying?

BRAD

I said, you're the only one of us with a chance to get out of here. You're a damn genius and you know it. Don't fuck it up. Get rid of her.

Jay sits up.

JAY

Stop slobbering, stoner. Who cares. She makes me feel good. I'm so fucking tired of worrying... fucking debates, college. Do this, do that. Who fucking cares if I go to an Ivy league school? I make money and then what, end up like my parents? You know something Brad, the only time I really feel good isn't after I win a debate, or get an A on my report card. It's when I'm stoned and balling Debbie.

Brad holds up a beer and they all clang them together.

BRAD  
To Debbie then.

They all laugh. A few moments later we see Jay and the others passed out near the dying fire. Jay is in a deep sleep, dreaming.

INSERT DREAM SEQUENCE

Jay is abstractly floating near the ceiling of his father's pharmacy. He drifts over the aisles, to a position above the register at the prescription counter. An old gray-skinned LADY using a walker hobbles up to the register. Her face is distorted, with exaggerated lines and white hair.

She pleads with Jay's father for some medication. He grabs a bottle from the back, it's over-sized label reads: MILK. He hands her extremely large capsules which she takes with a small cup of water.

A clock slowly drifts past as its hands move around the face in quick motion.

Tears stream down her face as she pleads for more medication to stop the unbearable pain. Her body slumps more and her skin shrivels. She turns to Jay.

OLD WOMAN  
Son, son, help me please...

The face is Jay's *mother*. She moves toward Jay to hug him, but he moves away, horrified.

END DREAM SEQUENCE

Jay POPS up, sweat running down his face.

EXT. BALDWIN PHARMACY - EARLY MORNING

In the middle of a small strip mall is a pharmacy with a sign above it which reads: BALWIN'S DRUGSTORE

INT. BALDWIN PHARMACY

INSERT - FIVE MONTHS LATER - JULY 18TH

Jay is stealthily moving between shelves of pill bottles. We hear cheery MUZAK streaming in from the pharmacy speakers above.

Jay stops periodically to read a label. He grabs a bottle and turns the label toward himself: "AMPHETAMINE".

He pours a half dozen capsules onto the counter and takes another small, clear bottle, containing white powder, out of his coat pocket.

He pulls the capsules apart, pouring the amphetamine powder into a baggy. He then fills the empty capsules with white powder from the clear bottle.

JAY

This is the last time.

He holds the clear bottle of white power in one hand and walks over to a coffee setup on another counter top. He pours himself some coffee, then tilts the bottle of white powder over his cup, pouring some into his coffee. After stirring, he takes a sip.

JAY

Now that's good cream.

He walks back to the counter where the baggy and bottle of amphetamines are, pours six more capsules onto the counter top, takes the capsules apart, pouring the powder into the baggy. MUZAK plays over the intercom. We hear soft footsteps behind Jay. Jay's holds the clear bottle in one hand and a empty capsule in the other when...

MR. BALDWIN

What in God's name are you doing, son?

Jay turns around in a startled frenzy, tossing the bottle of white powder straight up. As he loses balance and begins to fall, he clutches at the now tumbling downward clear bottle, but misses! The bottle spins, slinging white powder in the air. Jay hits the floor on his back. A white cloud settles down on him, covering his body like a ghost.

His father looks over at the counter, noticing the capsules which have been pulled apart, and a bag of amphetamine powder. He walks over and looks at the label on the amphetamine bottle, then takes a taste of the powder in the baggy.

MR. BALDWIN

(shocked)

It's amphetamines. What are you doing?

He looks down at Jay.

MR. BALDWIN

You are replacing amphetamines,...

He walks to Jay, leans down, touches his finger to the white powder on Jay's arm, then tastes it.

MR. BALDWIN

...milk?

He picks the clear bottle up from the floor.

MR. BALDWIN

You are *replacing amphetamines*  
with...

He SLAMS the counter with an OPEN PALM as he...

MR. BALDWIN

(YELLS)

MILK!

(beat)

*You are a 'not to be trusted'*  
*Freak. You're a pea-brained*  
*disgrace to me and the rest of the*  
*family. You're not worth the*  
*powder it would take to blow you*  
*to Hell!*

Jay gets up and slumps against the counter. His father turns from him and leans against another counter.

MR. BALDWIN

I'm sorry. I don't really mean that. Do you have any idea what the state licensing commission will do when they find out?

INT. JAY'S BEDROOM - DAYS LATER

Jay is looking at his ribbons and plaques while Mr. Baldwin stands in the doorway.

MR. BALDWIN

I hope a little time away will help you reevaluate your choices.

Mr. Baldwin looks at all of the awards and ribbons. He puts a reassuring hand on Jay's shoulder, then picks up Jay's duffle bag and walks out. Jay pulls out his baggy of pills hidden under his box springs, only four pills are left. After a sigh, he pops two of them into his mouth, then hides the other two in the spine of his bible, and leaves his room with the GOOD BOOK in hand.

INTERCUT:

INT. CADILLAC - MORNING

INSERT - JULY 22

Jay's father is driving and his mother sits in the passenger's seat. They're on a deserted freeway with the exception of animals grazing in fields to either side.

Jay sits quietly in the back looking at a picture of Debbie. He takes a moment to look outside and sees the animals in the fields. Some of the animals gaze at Jay. He smiles faintly. Then some of the animals take on lifeless, bloodless, appearances. Almost gray. His face goes blank and pale.

JAY

Mom...

MRS. BALDWIN

What is it Jay?

JAY

I thought I...

He turns to look at the animals again and they all look peaceful and normal.

JAY

...nothing.

His mother turns to him, places a hand on his leg.

MRS. BALDWIN

It's going to be okay. This isn't a bad place.

EXT. BOYS SCHOOL ENTRANCE - AFTERNOON

The Cadillac pulls up to a large set of concrete Roman pillars with a wrought iron gate. This is a private school for rich kids in trouble, the alternative to juvenile hall for the right price.

The car stops and Jay gets out with a duffle bag. Jay's parents get out of the car and stand at the gate with him as guards walk down the long driveway in the background.

Jay's mother wipes the tears from her eyes, and smiles at Jay.

MRS. BALDWIN

You're going to grow from this.  
You'll be home soon; we'll call every day and send you lots of care packages. We love you, Jay.

JAY

I know.

Jay hugs his mother and turns to his father. There's a silence for a moment. Jay's father moves close and hugs Jay.

JAY

(voice wavers)  
Dad, please don't...

MR. BALDWIN

Jay. This is the best place in the state. I heard they have great food.

Jay doesn't respond, but just looks at his father, then up at the imposing image of the triple-barbed wire and high fencing, that travels far to his left and right.

He follows two guards through the gates, turns to look back at his mother and father, then continues walking with the guards.

INT. MAIN BUILDING - PINE BOYS SCHOOL - LATER

The foyer is filled with turn-of-the-century antiques and intricate wall designs. Jay is standing shoulder to shoulder with six other new BOYS of various sizes and ages. A taller boy, DAVE, medium build and dark hair, is handing each boy a stack of several uniforms - blue jeans and Henry shirts.

DORM ROOM HALLWAY

Jay is strip searched by the guards who remove anything that is not legal at the institution and then hand him his new uniforms. He is then escorted to his bunk. They leave. From inside the binding of his Bible, Jay removes the two pills and POPS them into his mouth.

HALLWAY PAYPHONE - NEXT DAY - SUNDAY

A fluorescent light hangs over an old style Ma Bell, tin can pay phone. Jay sits in a wooden chair with the receiver in his hand. Withdrawals from the painkillers are starting to cause Jay to have cold sweats.

MRS. DALE (V.O.)

Hi Jay. Debbie's not here.

JAY

Okay, just tell her that I miss her and love her, and that I'm gonna' call her same time tomorrow.

MRS. DALE (V.O.)

Okay Jay, we'll talk to you soon.

DORM ROOM - NIGHT - STORMY

Jay is sitting restlessly on his bunk bed, sweating, as he stares out of the window at the electrical storm crackling in the sky outside. He raises a bottle of cough medicine and drinks half the bottle.

Thunder roars, as a bolt of lightning strikes the ground in the distance, making the window panes rattle VERY LOUDLY. The storm from outside takes on a life-like feel.

Jay watches as the turbulent clouds high in the sky MORPH into a faint image of *the gray man's face*. CRACK - lightening blinds Jay momentarily. The image is gone. Jay pulls his JOURNAL out of his duffle bag, and begins writing.

JAY (V.O.)

*Lightening flashes 'cross the sky  
A bolt that cannot let me by.  
It's aimed at me.  
The outside storm with bolts and  
flashes rages, While we are safe  
and warm within our cages.  
A greater storm, by far, screams-  
indeed it will not rest.  
Within my breast.*

HISTORY CLASS - AFTERNOON

INSERT - AUGUST 28TH

The classroom is cold and stark with plastic plants and fabric trim on the walls.

PETE, mid-thirties, attractive, dark hair, and wearing tight polyester pants. He underlines a phrase written on the chalkboard:

PETE

"Calm mind and body brings  
enlightened truth."

He turns towards the class. Jay tries to sit calmly hiding the shakes and sweats amidst twenty other students.

PETE

All of you are here for a reason.  
I believe you will find peace with  
that and learn to use that energy,  
as painful as it may be, in a more  
productive way. I will be  
teaching you about history. Not  
just what you read in our books,  
but some other truths as well.

Pete glances over at Jay for a brief moment, making eye contact and shoots him a faint smile. Jay looks away to the window.

HALLWAY PAYPHONE

Jay sits in the chair with the receiver in his hand. There's an open box filled with assorted candy bars and items from his parents, along with a card. We hear the phone continue to ring. Nobody answers.

JAY  
 (to himself)  
 Where are you, Debbie?

He hangs up.

MESS HALL - LATER THAT DAY

Jay walks through a food line taking various items. He appears somber, yet the withdrawals subsiding a bit give him a healthier appearance. FOUR GUYS are off to the side out of his sight. They whisper and point at Jay. They walk slowly behind Jay and wait for him to sit down.

DAVE, the same guy who handed the uniforms out, grabs the milk off Jay's tray.

DAVE  
 Thanks for bringing me my lunch,  
 puke.

Jay turns to him.

JAY  
 What?

DAVE  
 Are you deaf as well as stupid?  
 That's my lunch! Get up and walk  
 back over there and get your own  
 shit.

JAY  
 No biggie.

DAVE  
 Yeah, that's right. Hope you like  
 the leftovers.

The boys laugh. We see Pete standing in the background watching on.

Jay turns to walk away when Dave tosses a few pieces of corn, hitting him in the face. Jay's eye squint and a faint smile appears. He turns around to face Dave.

DAVE  
 Oh no, look, the line just closed.  
 I gotta' go but hey, here's your  
 dinner, eat this.

Dave BURPS LOUDLY and turns to leave, the other boys laugh, when...

JAY  
 I bet that adolescent crap really  
 works with the kids here...

Dave turns and looks at Jay.

DAVE

Go sharpen your head pencil-dick.

JAY

But my guess is you're a virgin  
who's never felt a girl's tit.  
Did Mommy breast feed you too long  
and now you have to get your  
absent love from young, weak kids  
at this sappy school?

DAVE

(stutters)

I... SHUT UP!

Dave gets red in the face and moves closer to Jay, who stands his ground.

JAY

How pathetic. Do you want to  
reduce yourself to caveman urges  
and fight like a pathetic eunuch?  
Maybe you'll get a chance to  
impress the Dean with your  
supercilious bullying, and get  
kicked out of even here?

Everyone aghast. Dave's face is bright RED. He moves closer as if to hit Jay, but then stops when he sees Pete walking towards them.

PETE

Is there a problem here?

Dave glares at Jay.

DAVE

The only problem is this jerk.

JAY

No problem, it's cool.

PETE

Good. Let's keep it that way.

Dave kicks the chair, FLIPS Jay off behind his back, and walks away.

PETE

He's all bark. Don't worry.

JAY

Yeah. I figured that.

HISTORY CLASS - AFTERNOON

INSERT - SEPTEMBER 2ND

Pete walks through the aisles handing out test scores. He pauses next to Jay and hands him his test which shows an A+.

PETE

You have a good head on your shoulders. By the way, see you at church renovation duty tomorrow afternoon.

JAY

Yeah, okay.

INT. CHURCH HALL PAYPHONE - NEXT DAY

Scaffolding runs along the hallway, with canvas drop cloths underneath. On the wall is a payphone. Jay's making a call.

JAY

...all right. Well, just let her know I called.

He hangs up.

RUNDOWN CHURCH SANCTUARY - MOMENTS LATER

In a corner is a small portable radio playing "Momma Told Not To Come" by Three Dog Night.

Jay walks in. Stripping paint from the wall with a scraper is KURT, thirties, tall, long haired, pale, with glazed sweat. He takes a hit from a marijuana joint. He offers it to Pete, who waves "No".

PETE

Would you like some Jay?

JAY

Oh, no thanks.

Kurt shrugs and keeps working.

PETE

Hey, did everything come out all right?

JAY

What?

PETE

The bathroom?

JAY

Yeah

(laughs)

Thanks.

Jay grabs a paint chipper and gets to work with Kurt.

PETE

What do you think about all this  
Jay?

JAY

What do you mean?

KURT

(blurts out)

Church.

JAY

Oh, when I was younger, I thought  
I was going to be a missionary.

Pete turns off the radio.

PETE

What's different now?

JAY

Everything, I don't know.

PETE

You feel like you're not  
understood, like you're different?

JAY

Yeah. I guess.

PETE

I used to feel like that too.

Pete slops some paint on the wall.

EXT. UNDER A TREE BEHIND HISTORY CLASS

INSERT SEPTEMBER 4TH

Jay sits underneath a large lone oak tree, his backpack to his side. He holds a letter as we PUSH into a close on letter.

DEBBIE (V.O.)

*"Dear Jay sorry havnt riten or  
caled you. Im having a bad time  
getting uppies Nobody to take  
care of me. I love you but I just  
cant wait Im sooooo sorry.*

DEBBIE

*You'l be oka with out me I can't  
rite you anymor its to painfl."*

Love deb

Jay slumps against the tree. In the distance we see Pete in his class room looking out the window.

DISSOLVE TO:

INT. RUNDOWN CHURCH SANCTUARY - DAYS LATER

Jay, Kurt and Pete all sand the walls wearing dust masks. Jay pulls his mask down and sits on a pew.

PETE

Hey, are you okay?

JAY

I'm fine.

PETE

It's just that you look a bit down  
in the dumps.

JAY

I said I'm fine.

Pete climbs down off a ladder and walks towards Jay. Kurt is in the background trying to move the podium. He struggles with it.

PETE

It's hard adjusting to this place,  
especially without drugs, huh?

JAY

What? I don't know what you mean.

PETE

Listen, I used to take all of  
them. I had the sweats, the  
nausea, hallucinations. Being  
clean is hard enough out there.  
Being clean here, it's very, shall  
we say, sobering.

JAY

Thanks for the insight.

Pete sits down next to Jay.

PETE

You know Jay, you don't need drugs  
to take away the pain.

Jay stares at Pete defensively.

PETE

What if you had the ability to really get through that pain quickly, and fill that hole?

JAY

I don't have an addiction. Okay? I did something stupid, and hurt my family. I regret it.

PETE

When you replaced milk for barbiturates you knew inside that it wasn't right. There was something missing. Something spiritual.

JAY

Where are you going with this?

PETE

Look. I'm pulling an all-nighter at the nurses station tonight. Come see me, please. I can help you.

JAY

I don't know. I'll think on it.

Pete walks over to Kurt who still struggles to move the podium.

INT. NURSES STATION - CLOCK ON WALL

12:47 am

Jay is walking down a dimly lit corridor, up towards a nurses station where Pete is standing. The moon shines through a skylight illuminating him. It's a surreal sight, a HALO around his head.

JAY

Okay, so maybe I'm a little bummed about my girlfriend dumping me. It's not that big of a deal.

PETE

Your girlfriend broke up with you. That's tough. It's better if you do the breaking up part.

(sings)

"Breaking up is hard to do..."

Jay awkwardly laughs.

PETE

Can you keep a secret?

JAY

I don't know, it depends... I guess.

PETE

Well, then forget it. You're wasting my time.

JAY

Okay. Sure, I'll *keep* a secret.

PETE

You swear to God?

JAY

Yes.

PETE

What I'm about to share with you may seem a little weird, but try to keep an open mind.

Pete puts a photo album on the table. He faces it towards Jay. There is a photo of a thirteenth century painting of a handsome man dressed in fancy knight's armor. He wears an amulet bearing a Satanic symbol. He stands in the center of a room designed with ornate pillars with scribing in GOLD LEAF.

PETE

I come from a family with certain abilities to... how should I say it? Take advantage of the Universe's potential.

Jay continues to page through the pages of the album. Each person wears the same symbol.

JAY

What do you mean?

PETE

Have you ever heard of Clairvoyance, or ESP?

JAY

Of course. It's supposed to be a bunch of phony crap.

PETE

Not if you know what you're doing.

Jay opens another page revealing a man who looks a lot like Pete, dressed in a suit wearing a Derby hat, sitting on a beautiful horse. On his side is an ornate sword and around his neck is the same amulet.

PETE

This is my great, great  
grandfather.

Pete unbuttons the top two buttons of his shirt, revealing part of a shiny object hanging on a necklace.

PETE

He controlled his destiny with the true powers of the universe. For hundreds of years my family has practiced certain rituals and rites. We weeded through the things that didn't work to fine tune the things that did. It's highly coveted. Jay, I see something special in you, something unique. I believe you have a special capability for this art.

JAY

Me? Are you kidding? I don't know Pete... it's getting late...

Pete turns one more page revealing him as a boy standing next to his grandfather who was also wearing the amulet. Pete then pulls his amulet out of his shirt and dangles it.

PETE

Trust me Jay. Dig deep. You've always known there was something different about you.

JAY

Maybe...

PETE

You don't have to go into it wholeheartedly. You're a debater, right?

Jay nods.

PETE

All I'm asking you to do is collect information. Keep an open mind. See what else is out there. Jay, you could be missing out on an amazing talent you have!

Pete looks away at a chair with obvious intensity. A METALLIC SCRAPING sound pierces the air as the chair slowly SLIDES across the floor and up to Jay.

Jay's mouth DROPS OPEN. He stares at the chair, then at Pete.

JAY  
What the fuck?

PETE  
You are like me. You can do this.

JAY  
It's just another vision. A  
hallucination.

PETE  
It's the drugs? Is it?

The chair moves again.

Jay's knees wobble with nervousness. Jay reaches around the chair sweeping for attached wires, yet finds nothing. He nervously begins to play with a wart on his ring finger.

PETE  
I know, you don't want to learn  
this stuff. It's a bunch of crap.

Jay is silent. Pete eyes the wart on Jay's finger.

PETE  
Is that an old friend?

Jay looks at his wart and back at Pete.

JAY  
Not really.

PETE  
Then why don't we get rid of it.

Jay squirms into the chair.

PETE  
Come closer, Jay.

Jay hesitantly moves his chair around the desk to meet Pete. He shows Pete his finger. Pete grabs Jay's hand as Jay resists.

PETE  
Relax. Breathe like I do, okay?

JAY  
Okay.

Jay relents and gives in to Pete's requests. Pete takes very slow and deep breaths. Pete pulls Jay very close now, staring into Jay's eyes, their heads nearly touch. Pete closes his eyes.

PETE

Nice and easy Jay.

Jay closes his eyes, breathing fast.

PETE

Slow down... take it easy.

Jay breathes slower now. Pete opens his eyes, puts his right hand index finger on Jay's forehead, then on the wart. Pete makes a strange guttural sound and recites an ancient language. Jay begins to do the same guttural noises.

Pete taps Jay on the shoulder. Jay opens his eyes. Jay looks at his finger... the wart is gone! Jay stands up.

JAY

(excited)

How'd you do that? What were those sounds I was making? What are you doing?

PETE

Easy champ.

Jay blinks his eyes. He looks again. Looks at Pete.

PETE

It really is gone.

JAY

I feel like I'm losing my mind. Is it magic?

PETE

Magic is a parlor trick.

Jay eagerly sits back down.

JAY

I gotta' know how you did this. Nobody's gonna' believe it.

PETE

That's right Jay. And if you ever tell anyone, I'll deny it. You understand?

JAY

Yes.

PETE

Only certain people have the capacity to understand and accept the darkest parts of Astara and other arts, like the men in these pictures. I'm referring to the hidden teachings of the ancients. Teachings which unlock the true equations of life.

JAY

Why are you telling me?

PETE

Because I believe you have the capacity to be part of this family. That's why you're here.

JAY

What do I do?

PETE

I'll show you more later. It's getting late. Remember, it's our secret.

JAY

I won't tell anybody!

Jay gets up and walks away.

DISSOLVE TO:

INT. MESS HALL - BREAKFAST

Kids are bustling about, going through line for breakfast. Jim walks over to Jay who is seated eating breakfast and reading a letter.

JIM

Where'd you learn how to talk like that?

Jay stops reading and looks up at Jim.

JAY

Speech and debate.

JIM

Man, that's cool.

He sits.

JIM

Whatcha' reading?

JAY  
A letter from my parents.

Jay puts the letter away.

JAY  
What do you know about that  
teacher, Pete?

JIM  
History class?

Jay nods.

JIM  
He's pretty cool, a bit strange.  
He's into the stars, you know,  
astrology, that stuff. Why?

JAY  
I don't know, he says a lot of  
stuff...

The bell RINGS.

JIM  
Just don't take his star talk too  
seriously.

They leave.

EXT. DORM WINDOW LEDGE

Jay is seated on his dorm room window ledge. Its wide lip makes a great place to think. Sprawled out on the ledge with him are books opened to topics like: "Astrology Of The Ages", "Secrets Of The Cosmos", "Finding Your Hidden Inner Self", "Astara, A Guide To A New Life". Jay turns pages, pausing periodically to have a thought.

EXT. SCHOOL LIBRARY ENTRANCE - NIGHT

There is a figure standing in the shadows. It's Jay. He's milling about waiting for someone. He picks up a small rock and places it in his palm. He focuses on the rock. NOTHING. He attempts to make the GUTTURAL sound which came out of his mouth earlier. He stares at the rock intensely trying to move it. NOTHING. Pete steps out from behind a pillar. JAY jumps out of his skin, dropping the rock.

JAY  
SHIT.

PETE  
Hey, keep it down.

JAY  
(whispered)  
You scared the shit out of me.

PETE  
I could lose my job if we get  
caught.

Pete opens the door.

DISSOLVE TO:

INT. LIBRARY - NIGHT

Jay and Pete are seated in lounge chairs. To their side is a large hearth.

PETE  
It's not easy is it?

JAY  
I can't do it.

PETE  
You're trying too hard.

JAY  
I read up on this stuff, but...

PETE  
You can't learn this in a book.

Pete sees Jay looking at where the wart used to be.

PETE  
That was something called "psychic  
healing". My spirit is in tune  
with ancient spirits who  
surgically removed the wart. I  
learned from a woman in Mexico who  
would be possessed by an old army  
doctor from centuries ago. She  
used a small pocket knife and  
would remove tumors, cut out  
vertebrae, and do other surgeries  
with no anesthetic at all. The  
wounds never got infected and  
healed great.

JAY  
Uh huh.

PETE  
That knife was in tune with the  
old doctor's spirit.

Pete smiles.

JAY  
Can I ask you something?

PETE  
Sure, son.

JAY  
Why don't you just show everyone  
what you showed me?

PETE  
It doesn't work that way. You  
have to really want it, really  
desire it. Most people either  
don't have the power, or, they are  
so blind that they would never  
believe it in the first place.

Pete turns to the hearth, waves a hand at some newspaper  
under the logs: IT IGNITES! FIRE!

JAY  
Did you just...

PETE  
(sly smile)  
No, it's just flash paper.

Pete exposes a small device attached to his left hand index  
finger.

PETE  
Now that's a magic trick.

He takes it off his finger and puts it in his pocket.

PETE  
What do you want to do later as a  
job?

JAY  
I wanted to be a deacon when I was  
younger. I'm too busy to really  
think about it now.

PETE  
What's the backbone of  
Christianity - faith. I'm going  
to give you something more than  
faith - tangible evidence.

Pause.

PETE  
You're wondering what life is  
about...

JAY  
Isn't everyone?

PETE  
You're a bigger part of the  
universe than you know, Jay.  
Would you like to see people for  
who they are?

JAY  
Yeah.

PETE  
I'll show you how to see Auras.  
Just don't be afraid of it.

JAY  
I'm not scared.

PETE  
Good.

Pete lights some candles and incense. He wafts the smoke  
about. He places his hands on Jay's temples.

JAY  
What are you doing?

PETE  
Trust me, Jay. If you do, this  
will work.

Pete takes his hands off Jay temples, rubs them fast  
together, then places the first two fingers of either hand  
back on Jay's temples.

PETE  
(impassioned)  
La vicheche' avasie o paquin...

He quickly tosses Jay's head back like a brimstone minister.

PETE  
YOU CAN SEE NOW!

Jay opens his eyes.

JAY'S POV

Jay is looking at Pete, who now glows with a blurry white  
light completely surrounding his body and head. It's EERIE.

EXT. ROOFTOP - MORNING

Jay walks over to the edge and looks around. He can see over  
the prison walls from here.

Blue sky and sunshine are almost piercingly brilliant, and give an impression we are somewhere else, anywhere else, but in a boys penal school. He then walks back to a vent box where the only shade on the roof exists. He sits with his back against the vent, takes out his journal and starts writing.

We see the ground around the prison through Jay's eyes. We rotate slowly around three hundred and sixty degrees.

As we rotate, the image of the boy's school dissipates. The ground around the boy's school fades and Jay sits with his eyes closed. He floats in an empty sky with just the sun shining behind him.

JAY (V.O.)

There is no division of  
supernatural and natural...

INSTANTLY - Jay is back on the rooftop sitting against the vent. His eyes POP open.

FADE OUT:

INT. JAY'S HOUSE - DINING ROOM

The dining table is draped with a lace table cloth and large white candlesticks, surrounded by various assortments of foods and drinks. There is a banner hanging from the ceiling: "*Welcome Home Jay*".

A group of extended family, UNCLE JIM, AUNT MEG, UNCLE CARTER, and AUNT RUTH, are all typical conservative Catholics. Aunt Meg wears a large Crucifix on the outside of her sweater. People serve themselves buffet style and find a place to sit.

UNCLE JIM

...killing eleven Israeli athletes  
right there in the Olympic  
Village...

Jay walks in, and is welcomed by everyone. When Aunt Meg hugs Jay, her crucifix pokes his chest and he PULLS backward.

UNCLE JIM

How's "Juvi"?

AUNT MEG

It's Pine Boys School...

UNCLE JIM

Whatever. Stop sugar coating,  
Meg. It's juvenile hall.

She pulls Jay away from Jim.

AUNT MEG

Don't listen to him, he's an old fart. Go ahead and get something to eat, you must be starved.

Jay serves himself a plate of food, and sits down next to his mother.

AUNT RUTH

Terrorists? Oh my God... did that really happen?

UNCLE JIM

That's terrorism, pure and simple. Not war.

UNCLE CARTER

You're right. It sure seems like it's put everyone on edge since then, too.

AUNT MEG

Oh, Carter, come on, everyone?

UNCLE CARTER

Yes!

JAY

I sure think so.

MR. BALDWIN

Me too, Jay... people seem more uptight than ever. Did you know, we're dispensing a new drug for treating general depression now?

AUNT RUTH

Really?

MR. BALDWIN

It's called Prozac.

AUNT RUTH

What does it do for you?

MR. BALDWIN

Really seems to lessen paranoia, and also alleviates the feeling of helplessness.

JAY

If they only knew about whole world possibilities.

AUNT MEG

What do you mean, Jay?

JAY  
 I mean, man's full potential.  
 Using the other 90% of our minds.  
 Like with using, for example,  
 Transcendental Meditation...

UNCLE CARTER  
 Trans... what?

MR. BALDWIN  
 Jay, isn't that mysticism?

There is a general murmuring, agreeing with Mr. Baldwin,  
 along with a few empathetic smiles and cynical smirks.

AUNT RUTH  
 Maybe you'd care to enlighten us,  
 Jay.

MRS. BALDWIN  
 Jay, you don't have to...

MR. BALDWIN  
 He has a right to be heard.

JAY  
 It's where you close your eyes,  
 control your breathing, and...

AUNT RUTH  
 And what? Float in the air?

All adults laugh except Mr. and Mrs. Baldwin.

UNCLE CARTER  
 (laughing)  
 Uh-oh, sounds North Vietnamese to  
 me!

Uncle Jim touches Mr. Baldwin on the shoulder and looks at  
 him.

UNCLE JIM  
 Yeah, careful, you might be  
 sleeping with the enemy!

MR. BALDWIN  
 Lay off him guys.

JAY  
 ...it's how you find inner peace,  
 and...

UNCLE JIM  
 I see they're teaching you well in  
 prison.

More laughter from the adults.

AUNT RUTH  
Is he serious?

MRS. BALDWIN  
No...

UNCLE CARTER  
Inner peace! Oh, what  
religion is that?

UNCLE JIM  
He's one of those Buddha...  
worshippers, whatever they're  
called.

UNCLE CARTER  
I think that's it, Jim. Here you  
go, son.

He pretends to LEVITATE the butter, than hands it to Jay.

Jay storms out. Mrs. Baldwin follows him outside trying to  
comfort him.

INT. JAY'S HOUSE - MORNING

Jay walks in the kitchen. Jay looks down at a NOTE that's  
been left for him on the kitchen counter:

*Jay:*

*Pete called.*

*Said you should call him back.*

*Love, Mom*

INTERCUT:

INT. FATHER'S STUDY/PETE'S ROOM - PHONE CONVERSATION

Jay leans back in his father's leather chair, phone in hand.

PETE  
Hello?

JAY  
Pete?

PETE  
Hey, Jay. Glad you called.  
What's up?

JAY  
Well, many cosmic forces are all  
aligned against me.

PETE  
 (laughs)  
 I see.

JAY  
 I feel like everyone is against me.

PETE  
 Listen very carefully. You have  
 the power of the cosmos, the  
 entire universe, at your disposal.  
 That makes you better than all of  
 them.

JAY  
 Really.

PETE  
 I remember a picture you showed me  
 of your friends, what were their  
 names?

JAY  
 Brad and Dell. They're my *best*  
 friends.

PETE  
 Why don't you bring them in?

JAY  
 I don't know...

PETE  
 Don't you want for them what I've  
 given you?

JAY  
 I... guess so.

PETE  
 If you think they're good friends  
 now, just wait... You're going to  
 expose them to the cosmos! The  
 way to make yourself feel better  
 is to help others...

INTERCUT:

EXT. WOODS - DAY

INSERT OCTOBER 15TH

Jay talks to Brad and Dell around a camp fire.

PETE (V.O.)

...when you introduce them to it,  
don't bring in the parts about  
auras, auwas, and levitation. It  
might be construed as witchcraft...

Brad appears to be reluctant, pulling back a bit, while Dell  
is wide eyed, and laughing.

PETE (V.O.)

...the inertia has to grow. So  
begin with the milder, more  
palatable stuff 'til they've been  
in a couple of weeks, at least.

FADE OUT:

EXT. WELL GROOMED AFFLUENT NEIGHBORHOOD - NIGHT

INSERT - OCTOBER 31TH - HALLOWEEN

Kids scurry about without a care in the world, very few  
parents escort them.

Jay is dressed like the Hunchback Of Notre Dame, while Dell  
is dressed as an evil magician. They both stand talking in  
the middle of the street.

Brad runs into FRAME dressed as a ZOMBIE football player, and  
CHARGES Jay like a bull.

BRAD

Rrrrr!

He SLAMS into Jay BUCKING him backwards and almost onto the  
ground.

JAY

Aahhh! Stop!

Brad playfully hits Jay on his hunched back.

DELL

You broke his back!

BRAD

That's right, little-  
(looking over Dell)  
Grim Reaper?

DELL

What? No! I'm a magician, you  
dumb, dead head!

BRAD

Rrrrrr...

Brad charges Dell.

DELL  
I'll make you disappear!

Dell WHACKS Brad with his magic wand. Brad pretends to be FROZEN, and falls to the ground. Jay doesn't react, but stands there staring at a kid dressed like a demon across the street.

BEHIND JAY, BRAD AND DELL

Two figures seem to appear from nowhere. A woman dressed in demure clothes, and a man dressed in a blue jogging suit. The boys turn around startled.

WOMAN  
(to Jay)  
You're Jay?

JAY  
Uh huh.

The boys look at each other.

JAY  
Pete sent you?

The woman nods. When the woman speaks, it sounds sweet, yet with a cutting edge to her inflection.

WOMAN  
You aren't doing enough for the order.

JAY  
Order?

The woman smirks.

DELL  
Who the heck are you?

Dell shrinks back behind Jay.

WOMAN  
We're the...

ROBED MAN  
(deep voice)  
Introducers of "The Way".

Jay glances back toward Dell. The man pulls out a parchment scroll, steps forward, and hands it to Jay.

MAN

This is a list of the kids in your area, who are investigating or are already in.

Jay nervously takes the list.

MAN

*Each of you is obligated to bring in two more this year.*

BRAD

Jay, what's she talking about.

WOMAN

Your help is needed if we are to increase the strength of the group to combat *outside influences*. *Grim repercussions await those who would dare to break the circle!*

DELL

I hear you talking, but I just don't get it.

WOMAN

If you do this for "The Way", then happiness beyond belief lies only two days from now. Just believe.

Jay glances down at where the wart was on his finger.

JAY

Uh huh.

WOMAN

Are you worthy of "O"?

The man and woman walk into the dark and disappear in a CREEPY way. The boys look like they've seen a ghost.

SCROLL LIST

The list of names written in ornate script is dark and fuzzy in the moonlight.

JAY, BRAD AND DELL

Hold the list up towards the moonlight.

DELL

Jeepers Creepers! Look at how many kids!

BRAD

What?! Twenty-five just from our school! No way!

## INT. CHURCH KITCHEN - SUNDAY MORNING

The colors are STYLISTICALLY FLAT and DRAB. The priest looks unusually pale, BLOODLESS, yet full of energy. Jay is in the kitchen dressed in a white robe. Near him stands the PRIEST, looking stoic and all-powerful. He is putting the red wine away in a cabinet.

PRIEST

Part of the duties leading to your confirmation, Jay, is preparing the Sacrament. I've already prepared the wine. If you'll just slice this bread, we'll be ready.

JAY

(uncomfortable)

Sure.

PRIEST

Thank you Jay. Good work today.

The priest exits, and Jay starts slicing loaves of bread.

## SUNDAY SCHOOL CLASS - A LITTLE LATER

Twenty children sit in a half circle with legs crossed, ranging from four years old to twelve years old. Jay stands in the middle hovering, expressively using his hands.

JAY

The universe is a big magical place, and all of us have personal Power...

CHILD

What power?

JAY

Well, we all have these Auras. They are all around us like rainbows of Colors. Kinda' like halos that angels have...

The SUNDAY SCHOOL TEACHER appears at the door.

CHILD 2

Magical power, like witches have?

The TEACHER runs into the room with a SHOCKED expression.

TEACHER

No, no... that's not what Jay meant, Is it Jay?..

JAY  
I'm just helping them to know  
something else about the  
universe...

The teacher looks sternly at Jay.

TEACHER  
Not here, dig bro?

JAY  
*Bro?* No, *bro*. Just open your  
mind for a moment and don't hold  
back a person's power!

The teacher points to the door.

TEACHER  
Leave. Okay? Please.

Jay turns to leave and the teacher turns back to the class.

TEACHER  
...now where were we last week...

EXT. WOODS - LATER MORNING

Jay is sitting against a tree, which in an abstract way seems to envelop him. He drinks a beer somberly and is again POPPING pills. His bike rests on the ground a few feet away. He writes in his journal.

JAY (V.O.)  
On a Sunday morning I'm wishing  
God that I was stoned, 'cause  
there's something in a Sunday that  
makes a body feel alone.

INT. UNDER HOUSE HIDEAWAY

There are cardboard walls taped together with gray DUCT tape. The area is big enough for several people to crowd into. The walls have small BLACK LIGHT posters pinned on them. The dirt floor is covered with a couple of TIE-DYED blankets. Jay sits in the corner writing in his journal while incense burns in the corner. He takes a BIG drink of beer.

JAY (V.O.)  
There is no division of super  
natural and natural. I must... I  
will control my karma, thereby  
controlling all things around me  
and within me.

EXT. HOUSE

Jay's mother approaches a small trap door on the side of the house which accesses a crawl space underneath. She bends over and knocks on the door.

MRS. BALDWIN

Jay. Are you there?

INT. UNDER HOUSE HIDEAWAY

Jay jumps, startled. He quickly pushes the beer through an opening in the corner of two cardboard slats, hiding it behind them. He grabs a pack of gum from under his blanket and chews quickly.

JAY

Just a minute Mom.

Music fades in: "Riders On The Storm" by the Doors.

He waves the incense smoke around. He crawls forward and unlatches the door, then crawls back to the journal and covers it up.

His mother opens the door and crawls in next to him.

MRS. BALDWIN

I heard what happened at church.

Jay looks up for a moment.

MRS. BALDWIN

Dad's pretty mad. You know how he is about taking responsibility seriously. He'll cool down.

Jay looks away. She places her hand on his shoulder. He flinches and moves away.

MRS. BALDWIN

I love you Jay.

She moves closer and places her hand on his shoulder again. This time Jay breaks down. He cries and she cradles him like she used to.

INT. SCHOOL HALLWAY - NEXT MORNING

INSERT - NOVEMBER 2ND

The school bell rings. Dell is the last kid rushing into a classroom door when a hand catches his arm, and PULLS him back. He turns to face Brad, who is wearing a *Junior Varsity* basketball uniform.

DELL

Hey! I thought for a second you actually had a *Varsity* team shirt on, my mistake.

BRAD

Shut up milkweed. You seen Jay?

Dell walks away to enter the class when Brad pulls him back.

BRAD

So, Einstein. Do you happen to remember his state of mind when we last saw him? He looked like shit.

Dell glances through the classroom door then back to Brad's glare.

INT. JAY'S ROOM

The phone rings. Jay is buried under the covers. In the window above Jay's bed appears a faint, distorted face, the one we've seen before, looking down at Jay. His mother taps at the bedroom door... then, the face is gone.

MRS. BALDWIN (O.S.)

Jay... honey...? Jay?

Jay is still under the covers...

JAY

Uunnhh...

MRS. BALDWIN (O.S.)

The phone is for you.

Jay reaches for a phone on his nightstand.

INTERCUT:

INTERCUT BETWEEN - JAY'S ROOM/SCHOOL HALLWAY

Dell is on the payphone. Brad yells over Dell's shoulder.

DELL

Fuckin A, man. It's happenin'!  
Happy second day!

JAY

What?

DELL

*Remember?* Two days after  
Halloween? The witches said we're  
supposed to be our happiest ever!

Jay POPS up in bed.

JAY  
Fuckin' A!

GUITAR MUSIC SOFTY HEARD "Who Are You" by The Who, almost imperceptible. Jay GRABS his head in pain, and falls BACK flat in bed.

DELL  
Afternoon classes are cancelled for a *basketball game!* That *never* happens!

JAY  
Judas, groovy.

Brad grabs the phone from Dell.

BRAD  
I have just about been attacked by every girl in school today, I mean, strange, but good.

JAY  
Unfuckin' believable...

DELL  
You have a debate this afternoon. Move your ass!

We see two girls make eye contact with Brad and Dell. They smile and wave and we see Brad and Dell look at each other in disbelief, then smile and wave back.

Jay pulls himself out of bed with the covers around him. He is accompanied by the RISING GUITAR SOUND in "Who Are You".

MUSIC MONTAGE STARTS

INT. SCHOOL AUDITORIUM - LATE

Jay's DEBATE OPPONENT finishes his argument strongly. Jay looks tense. As he thumbs through some notes, we see a bead of sweat form on his forehead. He stands and begins to move his mouth... *music softens.*

Jay uses animated gestures while seemingly unsuccessfully rebutting his opponent.

The music grows in intensity. Jay sits and a sign is held up by the judges with his name on it as winner. The crowd gets to their feet in applause. Jay can't believe he won, given his strange, angst-ridden performance.

EXT. JAY'S HOUSE - LATER

TADD, star quarterback of the school, pulls up, and Jay opens the front passenger door to get out, but is pulled back in by a very eager girl, whom he struggles with. He finally escapes her after his most desperate effort, his clothes torn and tattered.

GIRL

You're a Master at debating.

She smiles big and bats her eyes. Brad and Dell are in the back seat making out with two pretty cheerleaders.

BRAD

Yeah. He's a real Masterbator all right.

JAY

This is unbelievable.

Brad goes back to making out. Tadd looks at Dell's thick glasses and retainer.

TADD

I don't get it. I've never seen girls so crazy for the geeky type. I gotta get some glasses.

The car SCREECHES away with the girl inside SCREAMING for Jay. He stands on the front lawn in his torn clothes, watching after the car, bewildered.

Slowly, a smile creeps onto his face, becoming a full grin. He shakes his head in disbelief.

JAY

Two days later, and all is right with the world.

MUSIC MONTAGE ENDS.

INT. JAY'S KITCHEN - MORNING

INSERT 16TH BIRTHDAY

Jay is sitting at the dining table drinking orange juice. His mother and father enter. They stare at Jay.

JAY

What's wrong?

She smiles and brings out a seminary exam paper from behind her back. She hands it to Jay. It shows a A+.

MRS. BALDWIN  
 (smiling)  
 We're really proud of you.

MR. BALDWIN  
 Brother Neils could not stop  
 raving about you.

She hugs him. His father pulls an advertisement clipping out of his pocket.

MR. BALDWIN  
 We found the Volkswagon ad you cut out of the paper, and have made a decision to help you get a car for your birthday.

JAY  
 Really?

MR. BALDWIN  
 Yes. You're getting your life in order.

Jay stands and his father hugs him.

DISSOLVE TO:

EXT. DRIVEWAY - CAR SELLER'S HOUSE

INSERT FEBRUARY 20TH

In the driveway of a white CAPE COD house is A "TOAD" green Volkswagon Bug. We hear Simon And Garfunkel's "Mrs Robinson" at the point where they sing "Heaven holds a place for those who pray..." In the drivers' seat is Jay. At the front porch is a middle aged couple waving. The bug slowly pulls out of the driveway.

COUPLE  
 Bye. Take care of the "bugster".

Jay leans his head out of the window.

JAY  
 Oh, don't worry about me...

The green "TOAD" pulls away as Jay waves GOODBYE. The music FADES out.

INT. VOLKSWAGON

Jay's hair is blowing wildly in the wind. The music is cranking "*Whole Lot Of Rosie*" by AC-DC.

JAY (V.O.)

Toad is me little buddy. Our school sticker is practically his shade of green. I've really got life in a bundle.

DISSOLVE TO:

EXT. HIGHWAY - NIGHT

INSERT "THREE MONTHS LATER"

A large highway street light is buckled by TOAD hitting it head on. The front of the bug is completely pushed in.

A girl is leaning against TOAD on the rear fender. Jay paces and checks out the damage. The open door reveals an empty liquor bottle on the floor.

DISSOLVE TO:

INT. JAY'S HOUSE - NIGHT

Jay is standing at the front door when his parents walk up holding their coats. His father glances at him sternly, but says nothing.

MRS. BALDWIN

Jay, we wouldn't go to this meeting if we didn't have to. I really need you to stay home and baby-sit your brothers responsibly. Can you do that?

JAY

Mom. I've already said I'm sorry about the car a thousand times. It won't happen again.

Mr. Baldwin looks at Jay.

MR. BALDWIN

I blame myself Jay. I smelled it on you before, but I just didn't take action. I'm getting worn out son. You're lucky this time that nobody got hurt. You're going to pay the entire amount to have it fixed.

Mrs. Baldwin gives Jay a forgiving smile. She walks up to him and gives him a kiss on the cheek, grabs her purse from the hall stand and leaves.

JAY

I can handle this.

MR. BALDWIN  
I've heard that before. It's time  
to make a choice. Who are you  
going to be, Jay?

They leave.

JAY  
I don't know, Dad.

SMASH CUT:

JAY'S ROOM - LATER

There are two new recruits sitting on Jay's bed next to a  
Ouija board. CARL, very confident, grounded, the perfect  
recruit. NELSON, young, red hair, and freckles, nervous.  
They all put their hands on the Ouija Message Indicator. It  
starts moving.

CARL  
Ouija. What brings us to this  
place in our lives?

The Indicator continues to move slowly and then starts to  
point at letters on the board until it has spelled out DEBBIE.

CARL  
Is this a girl I'm going to meet?

The Indicator moves again and stops over the word "NO".

JAY  
Ouija.  
(shaky voice)  
Do I know her?

The Indicator moves around and stops on the word "YES".

CARL  
Wait a minute. That's my girl.

JAY  
I don't think so. Ouija. Why  
didn't she wait?

The Indicator moves around and spells two words: MILK and  
then AMPHETAMINES. Jay reacts by pulling away, taking his  
hands off.

CARL  
What does that mean, Jay?

Jay is visibly upset.

JAY  
I know exactly what it means.

NELSON

Ouija. Will I make great riches?

The Indicator doesn't move at all.

JAY

Ouija. Am I in possession of a masterful *Auwa*?

The Indicator moves quickly and straight to "NO"

Jay's brother Kendall runs into the room crying. He sits next to Jay and grabs his arm. Nelson looks at Jay with wide eyes.

JAY

What's wrong?

KENDALL

I'm scared.

JAY

Why are you scared?

KENDALL

I'm having bad dreams.

Nelson sits up straight, jumpy.

JAY

Tell me Kendall... it's okay...

NELSON

Maybe we should go now?

KENDALL

There's a gray man in my dreams and he scares me.

Jay becomes visibly NERVOUS at the mention of the GRAY MAN.

KENDALL

(scared)

What's wrong Jay?

JAY

(forced smile)

It's nothing. Everything's okay... It's just a dream Kendall.

Jay hugs Kendall.

HALLWAY WITH CHAD AND KENDALL

Chad comes toddling out of his room wiping his eyes.

CHAD  
I couldn't sleep. Something  
scared me.

Jay picks up Chad and holds him.

JAY  
Something scared you too?

CHAD  
My dreams.

Jay looks around and then at his brothers. He picks up Chad  
and walks them to their room.

MR. BALDWIN'S HOME OFFICE

INSERT - JUNE 9TH

Jay picks up the phone and dials.

FEMALE (O.S.)  
Hello, thank you for calling Pine  
Boys School. May I help you?

JAY  
Is Professor Pete there?

FEMALE (O.S.)  
(extremely stern)  
Who are you?

JAY  
I used to go there...

FEMALE (O.S.)  
He's gone. And we don't have any  
forwarding address!

CLICK, the line hangs up. He dials again.

FEMALE (O.S.)  
Hello, thank you for calling Pine  
Boys School. May I help you?

JAY  
(muffles his voice)  
Yes, I'm trying to reach Jim  
Forthsythe, please.

FEMALE (O.S.)  
Hold please.

INTERCUT:

INTERCUT BETWEEN DORM HALL TELEPHONE/MR. BALDWIN'S OFFICE

Jim comes marching down the hall. He grabs the phone.

JIM  
Yeah, Hall Monitor.

JAY  
Hey Jim, what's up?

JIM  
Jay? How are you?

JAY  
I can't believe you're still there.

JIM  
They're never gonna' let me out.  
So, how's life outside?

JAY  
It's shit right now, I totaled my  
car.

JIM  
Dude, that sucks. At least you  
had a car.

JAY  
I was trying to get Pete on the  
phone...

JIM  
I can't talk about that on this  
phone. Give me your address.  
I'll write tonight.

JAY  
Thanks man.

DISSOLVE TO:

INT. JAY'S BEDROOM

INSERT - JUNE 12TH

Jay bursts through the door and flops on the bed. He tears open the letter from Jim.

JIM (O.S.)  
Jay, about Pete. I couldn't tell  
you this on the phone. Everybody  
was asked to not talk about it,  
and you know how they are around  
here about that stuff. It turns  
out that Pete is a fruit!

JIM

That's right, he's a Pedophile, a twisted, degenerate fuck. He raped a ten-year-old boy and beat him up. He left him in a broom closet, so hurt that the boy didn't come out. They found him there. "Pete the Perv" got to no telling how many kids with promises or bribes, or just gentle offers of friendship or acceptance. I'd have killed that sick twist, if he hadn't cut out before anyone found the boy.

Jay puts the letter down with his mouth agape.

EXT. LAS VEGAS AIRPORT

A 747 jet is pulling into a gate. It taxis up to the ramp.

INT. LAS VEGAS AIRPORT - SOUTHWEST AIRLINES

Jay is walking through the terminal with a duffle bag over his shoulder. There are people playing slot machines along the hallway. He approaches a taxi station. The typical airport recordings are playing in the background.

EXT. DELL FAMILY SUMMER HOME - DAY

INSERT - JUNE 17TH

Dell runs out the front door as Jay is getting out of the taxi.

DELL

(screams)

YEAH! AAAAHHHHHHHAHAHAH!

They wrestle around for a few moments.

DELL

I am so happy your parents let you come out.

JAY

Judas, it's good to see you. Both you and Brad leave for the summer, that's bullshit. It's like being on a deserted island.

They walk into the house. Five younger siblings of Dells' run around the house like animals. Dell's old Aunt is in another room. She waves to Jay.

Dell's father walks across the hall and shakes Jay's hand.

DELL'S FATHER

Hey Jay. Good to see you. Settle in and Dell will tell you about the construction job you two start this week.

Dell rushes Jay upstairs to a bedroom. Dell trips Jay onto the bed.

DELL

It's a bit crowded, but you get used to it.

JAY

Yeah.

Dell locks the door. Jay looks at Dell inquisitively.

DELL

(softly)

I've been following what we started before.

JAY

(surprised)

You mean "O"?

Dell nods.

DELL

You know, it's underground in most schools now.

Jay stares at Dell.

JAY

I can't believe you're into the Occult out *here*. Look, there's something we need to talk about...

DELL

You don't think I can do what you and Brad do?

JAY

I gotta' talk to you about Pete...

DELL

You gotta' meet my Dayan. He's amazing! We're gonna' meet him tomorrow. First, we gotta' make my parents happy, then we see him tomorrow. I promise we'll talk about Pete later, okay?

Jay sighs.

JAY  
Yeah, okay.

INT. CHURCH PARISH HALL - NEXT DAY

The COLORS are DIRTY, MUTED, FLAT. Jay and Dell sit in a pew in front of Dell's parents - they've been sitting for an hour. Jay moves to get comfortable, but then suddenly JERKS UPWARD and JABS a hand under him. He PULLS BACK A SPLINTER with a dab of BLOOD on it.

JAY  
Ow.

People turn and look.

DELL  
(whispers)  
What's wrong?

JAY  
(whispers)  
I gotta' splinter.

The priest delivers his sermon.

DELL  
(whispers)  
Really sorry you had to come here,  
man. But you know my parents,  
church every Sunday.

JAY  
(whispers)  
That's cool.

DELL  
I'm really excited about tonight.  
I get to take my oath, and I told  
them about you too.

The priest shoots Jay a faint smile as he opens the Bible. Soft organ music underpins the priest's sermon. Jay covers his ears with his hands.

JAY  
(whispers to Dell)  
Is that Organ music really loud to  
you?

Jay winces.

DELL  
(whispers)  
No. It sounds fine, bud.

PRIEST

Today's Scripture reading is taken from PSALMS: "Jesus said the first and greatest commandment was to love thy Lord with all thy heart and strength, and LAVITICUS: 19:26 Do not practice divination or sorcery of any kind and 19:31 Do not turn to mediums or seek out spiritis or you will be defiled by them. I am the Lord your God.

Jay gives Dell a glance.

PRIEST

(kids join in unison)  
Heaven on Earth, Amen.

Jay's eyes are a little wet. He wipes them away before Dell turns to see.

EXT. CONSTRUCTION SITE - DAY

INSERT: ONE MONTH LATER

Jay and Dell have their shirts off, looking tan and buff, mixing cement in a big rotating cement blender. They slop some out and laugh.

CONSTRUCTION WORKER

(yells)  
Hey. Watch it. That costs money.

Jay and Dell look at each other. Dell laughs, then looks back at the guy who points his finger at the boys.

JAY

What is he talking about? How long have we been doing this?

DELL

He's kidding. Don't worry.

The construction worker turns around, looks at another worker watching on and laughs. The worker gives him THUMBS UP.

DISSOLVE TO

INT. CRYSTAL BALL - FISHEYE VIEW

Jay's anxious face is seen, very distorted, appearing as if he is trapped in a fish bowl.

OLDER MALE VOICE (O.S.)

Why did it take you so long to come in? I have important information for you.

JAY  
 Sorry. We have to do this  
 construction job.

OLDER MALE VOICE (O.S.)  
 You're not worth the powder it  
 would take to blow you to Hell!

His face moves upward from behind a CRYSTAL BALL. His  
 expression is one of surprise.

JAY  
 What?

OLDER MALE VOICE (O.S.)  
 That's what he said.

INT. MEETING ROOM - CIRCLE OF PEOPLE

A GROUP OF EIGHT PEOPLE, teens to mid-thirties, sit cross-  
 legged around a table with the crystal ball in the center.  
 They are all dressed respectfully - nothing unusual. Jay  
 looks at Dell. There's a tall gaunt looking man who is the  
 group's "DAYAN", also known as JOHN. He's sports stylish  
 long dark hair and a goatee. He is wearing expensive sun  
 glasses with mild shading - but otherwise, he looks  
 intelligent and harmless.

JOHN  
 It doesn't mean he doesn't love  
 you. He doesn't understand you.

Jay looks at Dell in shock and anger.

DELL  
 I didn't tell him anything. I  
swear.

Jay is caught off guard, not a place he likes to be.

JOHN  
 You still don't truly believe.  
 Did you believe Pete?

Jay looks dumbfounded.

JAY  
 Pete? You know him?

JOHN  
 NO. He didn't really open your  
 eyes, but I can. I know you're  
 looking. Are you ready to take the  
 step?

Jay looks to Dell for the answer.

DELL

Go ahead bud, I've already done  
it. It's way cool.

John nods to the group, they all move to the floor around a pentagram encircled by thick, short candles, where Jay takes position in the middle. Everyone except Jay starts HUMMING loudly, with their eyes closed and hands resting on their knees, palms up. The thick smoke of incense wafts through the air taking strange and horrific shapes; one forms in front of Jay which resembles, for a moment, a demonic mask, then it's gone. Jay's eyes roll back in his head.

Jay opens his eyes and shoots Dell a glance. Dell appears to be in a trance himself. Jay looks down at his hands to see them moving, being FORCED TO SLOWLY TURN OVER IN A STRANGE METHODICAL FASHION, against his will, facing upwards, by some unseen spiritual power. He shakes his head "NO".

JAY

Aah...

Jay looks around in panic.

JOHN

And now I will start the mark in  
the palm of your hands.

Jay's HANDS SHAKE VIOLENTLY. There is a REDDISH discoloration in the middle of the palms on both hands. The wall seems to start bleeding.

JAY

Aaaahhhh... please... stop...

The group chants louder in a demonic language.

JAY

Aaaahh! STOOOOP!

JOHN

You must complete your self-  
sacrifice! You must kill your  
inner Judas!

The CHANTING pierces his ears. JOHN raises both arms and faces the opposite side of the room. A HUGE NEON CROSS CRACKLES to life. Simultaneously, the group, eyes closed, faces the cross.

The collective voices ERUPT to a YELL. Jay struggles with an unseen force LIFTING HIM INTO THE AIR. His legs UNFOLD UNDERNEATH HIM, into a standing position.

Jay's eyes BULGE as he struggles to fight against this force. His breath labors. HIS HEAD SHAKES VIOLENTLY, his face turns bright RED, while profusely dripping sweat.

The guttural sounds of the group pulse LOUDER and LOUDER, as Jay fights against each step he takes, which brings him closer to the DEMONIC neon cross.

JAY  
NO! AWWWWWWW...

His body SPINS around, SLAMS against the FLICKERING NEON CROSS, arms out to the side, in a crucifixion pose.

He SHAKES VIOLENTLY against the cross, as if ELECTRIC CURRENT surges through every vein.

Jay's eyes shut tightly, his lips drawn far back from his GRITTED TEETH GNASHING TOGETHER. Tears stream down his face.

JAY  
(moaning)  
AWWWWWW.... NO... LEAVE, ME,  
ALONE....

Jay's head falls to his chest, limp. Finally the SCREAMING voices mercifully fade away...

FADE TO BLACK

EXT. CONSTRUCTION SITE - NEXT MORNING

Jay is holding a water hose over a cement bucket the size of Toad, attached to a crane line overhead.

SUPERVISOR  
It's about time.

The supervisor walks up and slaps them on the shoulders.

SUPERVISOR  
You guys are getting to be old  
hands at this now.

He reaches in and scoops a small amount of cement and plies it through his fingers.

SUPERVISOR  
Perfect.

He slings his hands towards Jay getting cement all over his shirt.

SUPERVISOR  
(playful)  
Oh, did I do that. Gee, I'm  
sorry, how clumsy of me. Okay,  
you two, fill it to the top with  
powder and mix it well and we'll  
hoist it to the top floor.

The supervisor walks off.

DELL  
Are you feeling any better? Still  
pissed at me?

JAY  
They forced me into that  
weirdness...

DELL  
You could have left at anytime.  
You wanted it. You're the one  
who brought me in, remember.

JAY  
I'm not *in*. I'm researching it.  
Studying other possibilities  
besides Christianity, that's all.

DELL  
Yeah man. Sure, whatever you say  
bud.

Jay looks at him, then down to his cement splattered shirt, scoops some cement and slings it at Dell. Dell ducks and a short cement fight ensues. They stop and lean against the bucket.

DELL  
Still friends?

They both do their special hand shake. Dell pours more cement into the bucket. He then pauses to lean against the bucket. He looks at Jay.

JAY  
What?

DELL  
Nothing, you're not gonna' want to  
hear this now.

Jay punches him in the arm.

JAY  
Just tell me.

DELL  
Alright, you asked. The Dayan  
said...  
(laughs)

JAY  
What?

DELL

...you would be the instrument  
through which a special power,  
long held from men, is now  
channeled. Weird, huh?

JAY

Whatever, I've had enough for one  
day.

They backup from the bucket. It ascends, revealing John  
approaching them.

DELL

Speak of the Devil.

John approaches, walking right under the bucket, then to  
Dell. He puts his arm around his shoulder, and walks him a  
couple of feet away.

DELL

Wow. Hey, it's great to see you  
here.

He turns around, approaches Jay and shakes his hand.

JOHN

Look, I'm here on my lunch to tell  
you to be careful. The Ouija said  
you were in danger.

JAY

From what?

JOHN

I don't know. Just be careful.

John walks away, past the supervisor, who gives him a strange  
look.

JOHN

How you doing boss?

The supervisor watches him.

DELL

Okay, that was a little weird.

Jay appears perplexed. The sound of steel cable SNAPPING  
echoes around the construction site.

Dell looks up, sees the bucket of cement falling, and then  
looks back at Jay. Jay stands there with a glassy eyed stare.

The bucket is almost upon Jay who jumps out of the way,  
narrowly escaping its crushing impact. The bucket hits the  
ground with a thunderous BOOM.

An EXPLOSION of wet cement SPURTS into the air, IMMERSING Jay completely.

The workers frantically dig Jay out. They carry him over to the hose area and spray him off.

INTERCUT BETWEEN HOSPITAL ER/BALDWIN'S STUDY

Jay is on the phone with his parents who are in their study. Dell sits next to Jay. We move between both places.

JAY

I'm fine Mom. Really, everything is okay...

MRS. BALDWIN

I don't know how to ask this, but, you weren't drinking during this accident were you?

JAY

No mom. I'm gonna' hang up the phone...

MRS. BALDWIN

I'm sorry, I was just concerned... Are you sure you don't need us to come get you?

JAY

Mom, I'm home in two days. I'll see you and dad then, Okay?

MRS. BALDWIN

Okay. Love you.

Jay hangs up the phone. The doctor POPS his head in from around a curtain.

DOCTOR

Everything looks fine. Just waiting for the sign out sheet. Hey, be more careful next time. You were very lucky Jay.

He walks out.

DELL

How'd you know?

JAY

Know what?

DELL

The bucket falling... I was looking at you, and you didn't see it at all.

DELL

How'd you know to jump out of the way?

JAY

I don't know, exactly.

DELL

Did you feel some kind of negative energy coming at you?

JAY

Maybe.

DELL

Man, you should be so happy that you have this power.

INT. HIGH SCHOOL HALLWAY - MORNING

INSERT - NEW SCHOOL YEAR - SEPTEMBER 20

HALLUCINATION

Everything appears distorted a bit. The colors DRIP with shades of BLUE, UNCOMFORTABLE, DIRTY. There are unreal textures of voices and sounds wavering in tempo and pace, accosting our ears.

Jay walks a bustling hallway filled with scrambling teens. For the first time we see covert Marijuana, cocaine, codeine etc. deals taking place. Beer cans are crushed and wedged between lockers. Couples make out. Jay is bewildered by these transactions. He approaches his locker and spins the combination.

He opens his locker door, which is filled with books, pictures of Toad, Brad and Dell, several jackets belonging to the three, and bags of pills.

A GUY has his head stuffed inside his locker, right next to Jay. He tips a bottle up and takes a gulp, then puts the cap back on and closes the locker. Jay stares at him. He smiles and walks away.

BRAD (O.S.)

BUD!

Jay turns, startled.

HALLUCINATION ENDS

Everything is back to reality. Brad and Dell are standing next to Jay. They look well slept and healthy, while Jay has dark circles under his eyes.

BRAD  
Are you okay, bud?

JAY  
I'm fine.

BRAD  
(whispers)  
I can't believe all the stuff Dell  
told me happened in Vegas. Dell  
showed me how to levitate a coin!

JAY  
That's great. Hey, I met a new  
girl yesterday. She's the most  
amazing person!

DELL  
Anyone we know?

JAY  
Tina, she's new. She's cool.  
She's absolutely beautiful, like  
an angel.

BRAD  
Can't wait to meet her...

Brad notices Dell's larger, tan biceps.

BRAD  
Whoa. Dell's got big.

Dell pretends to do muscle poses.

JAY  
Easy. Don't give him a big head.

DISSOLVE TO:

INT. SCHOOL - CAFETERIA - JAY'S POV

A girl sits alone at a table. It's TINA. She is so hot she  
could melt the Sun. Yet, she appears very demure and  
conservative, wearing an Izod sweater, with matching skirt,  
as if she'd been plucked out of "Home And Gardening Today".  
Nobody could ever pass Tina and not remember her.

Brad and Dell watch on from a corner table. Jay looks back  
and winks at them.

TINA  
Hi.

JAY  
Hey.

TINA

You don't remember me do you?

He sits down across from her. Of course he remembers, but tries to play it off.

JAY

Yesterday, right?

TINA

No, silly. Last year at the all-state finals. Pretty impressive! You were there with that girl, Debbie.

Jay takes a bite of food.

JAY

Small world. You look great.

TINA

I do public speaking also, and I'm running for Vice President.

JAY

Yeah, I know.

He points to a CAMPAIGN poster on the wall.

TINA

(giggles)

Oh, yeah. Sorry.

Jay looks over to Brad and Dell, who stare at him egging him on. He lets out a nervous laugh.

JAY

(fumbling)

Hey, you, uh, wanna' hang out...

TINA

I was praying you would ask me.

JAY

Are you religious?

TINA

Maybe.

Jay turns to see Brad and Dell, they're applauding. They give him the THUMBS UP.

FLASH CUT:

INT. AUDITORIUM - SCHOOL ASSEMBLY

INSERT - SEPTEMBER 24

Tina, TWO OTHER GIRLS and one BOY sit on the stage. The new school President is announced and the winner jumps up, screaming. Jay looks at Tina on the stage. She's very calm and collected.

JAY  
 C'mon, Tina!  
 (to Dell)  
 I want her to win so bad... as bad  
 as I want myself to win.

Tina is announced as new school Vice President! Jay jumps up and cheers loudly, as does everyone else. Tina gets up slowly with confidence, as if she already knew.

TINA  
 Thank you, Apple Hill. I  
 appreciate you making the smart  
 choice.

Everyone screams and applauds.

AFTER ASSEMBLY - LATER

Jay runs up to Tina.

JAY  
 Congratulations.

TINA  
 Thanks, Jay. I knew I would win.

JAY  
 Really? Okay...

TINA  
 Someone I really trust told me.

JAY  
 Huh? Who...?

Tina starts walking away towards some friends.

TINA  
 My parents will be gone this  
 weekend! Wanna' come over?

Jay smiles and watches her go.

INT. BALDWIN'S KITCHEN

Jay appears excited about his date tonight. Mr. Baldwin reads the paper and his mother primps her son. She manages to ignore the circles around his eyes.

MRS. BALDWIN  
 You're so handsome.

She kisses him on the cheek and then wipes off the lipstick with her thumb.

MR. BALDWIN  
Will you leave him alone, honey.

JAY  
Thanks, dad.

MR. BALDWIN  
Vice President of the school.  
Nice, Jay.  
(beat)  
You'll be home by midnight, right?

Mr. Baldwin hands Jay some cash.

JAY  
Yeah, dad.

MR. BALDWIN  
We missed you, son.

JAY  
Dad, summer was only a few months.

Jay takes a good look at his adoring parents.

JAY  
...I missed you guys too. It's  
good to be home.

EXT. TINA'S HOUSE - EVENING

INSERT - SEPTEMBER 27TH

Jay drives up in Toad, newly-repaired. "Like A Rolling Stone" by Bob Dylan, plays on the radio. His happy mood and whistling gives him a healthier appearance.

JAY (V.O.)  
Tina is so perfect. This is  
exactly what I need, a good, pure  
church girl. That will get me  
back on track.

The house is VICTORIAN, with elaborate shutters. An ornate porch light is on.

Jay gets out of the car. The music follows him out of the car. He walks up the front porch steps. In a window, a hand HOLDS up a curtain, then drops it. Moments later, Tina opens the door with a mischievous giggle. She looks almost ANGELIC in her white floor length sun dress. Jay smiles.

TINA  
Hi.

JAY

Hey.

Jay follows her into the house.

HALLWAY - MOMENTS LATER

Jay and Tina walk down a hall lined with family pictures. A door is cracked open in front of them.

TINA'S ROOM

Tina opens the door. The music FADES out. Silence. Shrine like.

The room is lit by candles. The room itself is pink and white everywhere, with a canopy bed, older VICTORIAN-STYLE furniture and room accessories. It's an old fashioned, FEMININE room. Tina watches him.

TINA

Well, what do you think?

JAY

It's... great! It's just, really girlie...

TINA

Hey!

JAY

No... Really cute. I like it a lot.

TINA

Well..., I guess that's good.

JAY

Of course! A normal room for a normal girl.

TINA

I'm not *normal*.

JAY

*Nothing's* wrong with that. Like your little chest here.

(nods to the furniture)

It's beautiful.

TINA

(smiles big)

Thanks. Y'know, it's really funny that you would pick that out. It's my favorite piece, too.

Tina opens the drawers one at a time.

TINA  
Here's my jewelry, and this drawer  
is my scarves, and the other  
drawers are some clothes.

She smiles ODDLY, and turns the dresser around.

TINA  
I have a feeling you're gonna'  
really like this.

She TAPS the top TWICE, and then opens a SECRET COMPARTMENT  
in the back. The whole back comes out exposing the shortened  
drawers and hidden space.

We see its contents: a ouija board, crystal ball, little jars  
of herbs, lots of Cosmic Consciousness and Rosicrucian  
paraphernalia, and of course Astara materials. There is a  
Wanga Doll, which she takes out.

TINA  
This is a Wanga doll. Kinda' like  
a voodoo doll.

Jay's mouth drops open. Tina sees this, but doesn't react.

JAY  
This is... unbelievable.

TINA  
What? You're in "O"? Right?

JAY  
I...

TINA  
You can't hide from me, Jay.

JAY  
I'm not really in, just  
researching it.

TINA  
Uh huh.

JAY  
I'm sorry.

She starts to close the dresser.

TINA  
It's kinda' late, I really need to  
go to bed.

JAY

Wait, Tina. I've seen auras,  
levitations, power circles...

TINA

Great. Will you try something  
with me?

MUSIC FADES IN - "*Back In Black*" by ACDC

INTERCUT:

EXT. RURAL ROAD - OUTSIDE TOWN

Thick woods surround them. A fine mist falls through Toad's headlights.

EXT. CLOSE ANGLE ON TOAD

Soft light from the dash ILLUMINATES Tina and Jay. We move inside Toad with them.

TINA

Slow down here and dim your lights.

JAY

Okay.

TINA

Just coast in the rest of the way.

EXT. STREET IN FRONT OF OLD HOUSE

Jay turns Toads' lights off, and they coast down a small grade. They park across the street from an old, somewhat dilapidated, VICTORIAN house. There are many cars parked up and down the street, half of which are very expensive.

EXT. FRONT DOOR OF OLD HOUSE

It's misting on Jay and Tina. She gives a SECRET KNOCK on the front door. A strange OLD LADY opens the door. She is wearing dark clothes, which adds to the OMINOUS texture of this moment. She leads them upstairs. Jay is uneasy. He looks back and forth from the old lady to Tina, taking note of the ABSOLUTE contrast between Tina's captivating beauty, and the unsettling dark nature of the old woman.

They enter a room at the top of the stairs. One whole wall of the room is GLASS. Lightening FLASHES outside creating a STROBE in the room.

A group of TEN NAKED PEOPLE are sitting around a SPURTING little candle. Tina and the old woman take off their clothes. The old woman's BREASTS SAG DOWN to her waist, her BELLY DANGLING down to her knees. Tina is VOLUPTUOUS and perfect.

Jay stands FROZEN with a disbelieving gaze. The group of people all have their hands RAISED in the air with palms facing Jay.

JAY (V.O.)

I can feel everyone throwing power  
at me.

The room becomes hazy with smoke EXUDING from thin sticks burning in the corners. Jay eyes are glazed, like a puppet, he undresses and sits next to Tina.

JAY (V.O.)

Thirteen stoned, ugly, naked  
zombies.

DIFFERENT ANGLE - BLURRED

Everyone except Jay starts UTTERING INCANTATIONS. In a surrealistic vision, the others entangle themselves doing UNRECOGNIZABLE MOVEMENTS and gross interchanges of SEXUALLY DECADENT CONSUMMATIONS. Jay unsuccessfully tries not to watch, but some unseen force guides his eyes to each horrible moment. The storm worsens to a FRIGHTENING CRESCENDO.

CLOSE ON TINA

Tina is handed a vial with a THICK LIQUID in it. She drinks half the liquid, then passes it to Jay. He holds it up to his mouth, but then withdraws it almost throwing up. RELUCTANTLY, he brings it back to his lips, takes a deep breath and CONSUMES it.

WALL OF GLASS

The storm is POUNDING AT THE GLASS, nearly breaking through from the PRESSURE, it's entire length bowing from the EERIE hand of the storm. The rain pours down in a flood, while the lightening shoots across the sky in BIZARRE TEXTURES distorted by the wall of water.

FLASH CUT:

INSERT - SLOW MOTION

JAY AND TINA

Jay is standing over Tina. He PUNCHES her in the mouth. Blood SPURTS FROM HER LIPS. She falls to the ground as the thunder CRASHES. Jay draws his leg back and begins to kick... lightening FLASHES and STROBES the room.

INTERCUT:

JAY AND TINA - CLOSE

He grabs her RAVENOUSLY, LICKS and KISSES her neck, then BITES her chest, breaking her skin. He THROWS his head back, blood SLINGS from his lips. She arches back onto her knees, WILDLY SHAKES her head, her hair FLAILS in the flashing light.

Simultaneously, they merge together, passionately kiss, and collapse on the floor in a WRITHING, SWEATY image of desire.

Tina GATHERS BLOOD from cuts in her skin, and then DRIPS it into Jays mouth.

TINA  
(whispering)  
Master, master, master...

END SLOW MOTION

FADE OUT:

FADE IN

INT. JAY'S BEDROOM - DAWN

Jay sits on his bed with a pile of OVER-THE-COUNTER flu medications, Benadryl and other antihistamines. He picks up one, opens it and places it in his mouth, and follows with a drink of water. He writes in his journal.

WRITTEN:

*Why do they want to do things like that?  
Why do people want to act like animals?*

Jay picks up another capsule, puts it in his mouth, and washes it down. Jay takes a tablet, this time washing it down with a swig of Nyquil. Jay falls over in bed, passed out.

INT. SCHOOL ASSEMBLY

INSERT - OCTOBER 6th

Tina stands on the stage in the auditorium. She has a band-aid over one eye, and one on her neck just above her turtle neck sweater. She SPORTS A BIG BRUISE on her cheek. Jay is watching her from the bleachers.

TINA  
(subtle smile)  
Just a reminder... we need more volunteers to play the ghouls at the annual haunted house this year.

TINA

And anyone who would like to participate in the candy drive to help pay for materials, please see Cindy Cooper after the assembly.

JAY

Jay is WIDE-EYED in disbelief.

JAY

So unaffected...

INTERCUT:

HALLUCINATION BEGINS

JAY RUNNING TOWARDS STAGE

He LEAPS up onto the stage like a wild beast. He grabs Tina and lifts her off the floor by her shoulders. One of his hand's lets go and SLAPS TINA, and then recoils in a back-slap. Blood SHOOTs from her lips as he drops her to the floor and he STRADDLES her...

HALLUCINATIONS ENDS

SHOCK CUT:

JAY

He looks around WILDLY, shakes his head to regain reality. GUY next to Jay looks at him.

GUY

Are you okay?

Jay looks at him with glassy eyes, but doesn't respond. He mindlessly claps as everyone else does.

INT. JAY'S KITCHEN - AFTERNOON

Jay and his brothers do the dinner dishes.

CHAD

Look...

Chad pretends to float a plate in the air.

CHAD

I'm magical. I'm levitating this plate.

Jay grabs Chad and PUNCHES him. Chad's lip bleeds.

JAY

WHERE'D YOU LEARN THAT?

CHAD  
(crying)  
I saw Uncle Carter do it.

Kendall grabs Jay's arm.

KENDALL  
Please... Jay...

JAY  
(remorseful)  
I'm sorry,... just... don't do it  
again.

Mrs. Baldwin rushes in, goes straight to Chad, looks at his face, and embraces Chad.

MRS. BALDWIN  
Go to your room, now!

Jay pulls loose and storms out of the house.

INTERCUT:

AUTO PARTS STORE - EARLY EVENING

Jay works with FRANK, scruffy, thin, older man, at a new job doing inventory. Tina enters. Jay notices.

FRANK  
Hello, Tina. *WOW*, what happened?  
You get hit by a truck?

Jay turns pale.

TINA  
Oh, Jay beat me up...just kidding  
(laughs)  
I slipped on a stair at school.  
I really oughta' sue them.

Frank laughs.

FRANK  
Yeah? Get some money.

Jay chokes. Frank and Tina stare at him.

TINA  
Jay won't even squash flies. He  
just opens the window and shoos  
them out.

Jay reacts with a faint laugh. He looks over at Tina who's smiling. Her face distorts for a moment, resembling the old woman from the ritual that stormy night, then it's gone... she's back to herself.

## JAY'S BATHROOM - NIGHT

He is looking at himself in the mirror. His eyes are blood shot, his sockets are hollow, his face in cold sweats. He gulps down half a bottle of COUGH medicine.

JAY (V.O.)

I can't believe they grounded me again. They're right! How could I have hit poor little Chad in the face...

## DRUGSTORE

INSERT - OCTOBER 27th

Jay stands at the cash register purchasing a coke. He turns and walks towards a booth where Tina sits, smiling at him, and eating her ice cream. Jay sits across from her.

JAY

Tina... I've rationally, and after much consideration, decided to get out.

Her face changes to a frown.

JAY

No matter what... I'm through. I'm out. I can't take it anymore. And I want you to quit. Now. Before it's too late. Please!!

Tina pushes her ice cream away VIOLENTLY. She stands up from the booth looking down at Jay. *SHE DEMONICALLY SPITS A CURSE ON HIM IN ANCIENT TONGUE...* She leaves.

INTERCUT:

JAY'S BEDROOM - 2 1/2 HOURS LATER

Jay lays in the dark on his bed, save for a reading light shining on his bible. He intensely reads. There is a soft tapping on his window. He reacts startled, and opens it quickly. On the window sill is a small package. Jay looks out the window to see nobody is around. He grabs the package and opens it to find a Wanga doll. Its body has his name on it, a pin stabbed through the middle, with the outside edges SHREDDED.

INTERCUT:

INT. TOAD STREET

INSERT - OCTOBER 29th

Jay is listening to Beethoven's 6th Symphony. His car is freshly washed, with air freshener hanging from the mirror. He is dressed in slacks and a dress shirt. His hair looks combed and neat.

START MONTAGE - BEETHOVEN'S 6TH SYMPHONY PLAYS

EXT. TOAD - JAY'S DRIVEWAY

Toad pulls down the driveway and runs over Chad's bike. Jay stops, get out and frowns.

QUICK CUT:

INT. JAY'S HOUSE LIVING ROOM - LATE

Jay stands with his school books in his hands, apologizing to Chad about the bike. Jay turns to walk away, then turns back to horseplay with Chad. He quickly does a FAKE jab, but accidentally CLIPS Chad in the mouth with a book in his hand. Chad cries as his lip bleeds. Jay looks stunned.

QUICK CUT:

KITCHEN - EVENING

Jay's mother yells at him. She waves two tests in his face, both show failing grades. We hear bits and pieces about Biology and English. Jay just shakes his head in disbelief.

QUICK CUT:

DRIVEWAY

Toad pulls out of the driveway. At the same time a MILK truck CRUSHES Toad.

QUICK CUT:

JAY'S BATHROOM

INSERT - NOVEMBER 2ND

Jay is standing in front of the mirror. He is SCRATCHING his crotch NON-STOP and looks down.

EXT. SIDE ROAD

INSERT - NOVEMBER 7th

Toad is pulled over on the side of the road.

INT. TOAD

Jay is with a guy named DERRICK, tall, thin and motley looking, who shows him a bag filled with REDS and another with MARIJUANA. Jay pulls out a WAD of money. A SIREN is heard. We see a police car pull behind Toad.

END OF MONTAGE - MUSIC FADES DOWN

INT. SCHOOL - HALLWAY

INSERT - NOVEMBER 11th

Dell and Brad walk up to their lockers next to Jay's. Jay closes his locker door to see them standing there.

BRAD

Hey bud.

JAY

House-arrest. I can only go to school and work. No TV, no radio, no phone, no friends.

DELL

Bummer.

Tina walks towards them. Jay tenses up. He glances at Tina again and is visibly unsettled.

DELL

(whispers)

Maybe you should go to an "O" meeting with us.

JAY

NO!

Jay walks away trying to avoid Tina. She quickly moves to Jay and PUSHES him against another set of lockers. She RUBS against him.

TINA

(whispers)

Jay, I love you sooooo much. Why have you cut me out? Why won't you let me help you?

He SHRUGS her off, and walks away.

INT. JAY'S BEDROOM - MORNING

Jay stares out his window while writing in the journal. In walks AUNT CISTINE, mid forties, well dressed, fairly attractive...

JAY (V.O.)

Aunt Cistine is a psychologist.  
She has come to babysit me as my  
warden.

He hides the journal under his pillow. She sits down next to  
him on the bed.

AUNT CISTINE

Jay, tell me what's going on. I  
care very much, I want to help.

JAY

Why don't you just stick all your  
emotional mumbo jumbo up your dark  
secret.

Jay turns over. She places a hand on his shoulder.

AUNT CISTINE

What's going on Jay? It's okay,  
I won't tell anyone.

JAY

You're just a degenerate old whore  
trying to get your kicks out of  
hearing about my transgressions.

AUNT CISTINE

Maybe we should try this again  
tomorrow...

JAY

What's the difference, today  
tomorrow, who really cares anyway?

AUNT CISTINE

It's my experience that telling  
someone can make you feel better.  
Look, we all have secrets. I have  
things I don't want anyone to know.

Jay covers his head with the pillow - the faint sounds of  
crying can be heard.

AUNT CISTINE

Please Jay. I love you very much.  
Let me do something to help.

Jay removes the pillow. He looks up at Aunt Cistine...

JAY'S ROOM - LATE

His door opens, awakening him from a nap. His father is  
beet red in the face and ANGRY as a hornet. He stands over  
Jay, pacing slowly.

MR BALDWIN

What can I say. We just don't understand. We've tried to be patient with you Jay. More than patient I think. We've tried. Straight A's to drugs, Satan, sex... I can't believe these words are even coming out of my mouth.

JAY

She told you? I can't believe it, that was confidential...

MR BALDWIN

What's it gonna' take for you to get back on track son? Pine Boys school made things worse! House arrest doesn't help. What is going on in your head? I figure either you're going to learn or end up dead somewhere; is that what you want? I'll tell you right now, I'm not going to let that happen. I love you too much for that. I just don't know what to do. I can only do what I can do. Jay, what do you think about all of this? Was it my fault? The drugs?

JAY

Dad, let me explain...

MR BALDWIN

NO MORE EXPLAINING! Jay, maybe I need to call your probation officer and let them handle it now. I don't know. Until then, the only privilege I can take away is your car. We'll take you to school, pick you up and you are now on total lock down. I don't know who you are anymore. It feels like you're no longer my son... merely a tenant.

Jay turns to his pillow and covers his head. His father walks out and locks the door.

INT. JAYS' HOUSE - GARAGE - NEXT DAY

Jay stands in front of Toad. Tries to open the garage door, but it will not budge. He picks up a crowbar and exits.

DISSOLVE TO:

EXT. GARAGE

Jay holds the crowbar up, SWINGS and SMASHES the BIG shiny new LOCK on the door. It doesn't open.

He looks at the boat and truck in the driveway. He looks at his bike on the side of the house. He searches under the fender for the spare key, finds it, gets in and starts the truck. He backs it up a little, then gets out and goes to the motorcycle.

JAY LIFTING MOTORCYCLE

He attempts to lift it into the truck bed, but it falls over on him.

DIFFERENT ANGLE

Jay places a board at the back of the truck leading up into the bed.

DIFFERENT ANGLE

Jay is at the end of the driveway on the motorcycle, he guns it and flies down the driveway, up the ramp, uncontrollable, too fast...

DIFFERENT ANGLE

Jay's in the air on the motorcycle, hits the back of the cab crushing it in, sending him flailing through the air, over the truck, bouncing off the hood, then onto the ground.

FADE OUT:

DARKNESS

INSERT - NEXT DAY

MR BALDWIN (O.S.)

Jay...

A little light BLEEDS through the darkness.

MR BALDWIN

Jay...

More light bleeds through in a DREAMY BLUR of colors. A face begins to take shape through the haze.

MRS. BALDWIN

Son.

The face gets clearer and recognizable as Mrs. Baldwin. As the HAZE drops away, we see Mr. Baldwin next to the bed, followed by Chad and Kendall.

## DIFFERENT ANGLE

Jay's groggy. Both eyes are blackened, metal retainers PROTRUDE from his mouth, the skin is peeled off his right cheek, and the other cheek is black, purple and blue. His nose is broken and splinted.

The covers hide the rest of his scarred, lacerated body. Mr. Baldwin is standing next to the bed with a box in his hand. Mrs Baldwin stands behind him, eyes welling up with tears

MR BALDWIN

Jay...

He doesn't move. He stirs a little.

MR BALDWIN

Hey there, it's dad.

Jay turns to look at him.

JAY

Hey, dad... it's so good to see you... I...

MR BALDWIN

I'm just glad you're okay.

Mrs. Baldwin leans over the bed and kisses Jay on the forehead.

MRS. BALDWIN

I love you. You had us a little scared. We're going to do whatever we can to help you.

MR BALDWIN

I don't know what's going on in your head, but I really want to. I want you to be happy Jay. You're the smartest guy I know. If there's anything you want to talk about, I'll listen.

MRS. BALDWIN

We're going to have a friend talk with you a couple times a week.

Chad moves close. He's crying faintly.

CHAD

I love you Jay. I'm not mad at you.

Jay's eyes tear up.

JAY  
I love you too, Chad. This isn't  
your fault, okay?

Chad nods.

JAY  
Are you doing this mom, because  
you think I tried to commit  
suicide?

Mrs. Baldwin tears up, then walks away.

MR. BALDWIN  
It's not that son. We just want  
you to be happy, and be able to  
share your problems with someone.

Jay turns away.

JAY  
I'm fine dad. I'll be okay, I  
promise. I'm in control.

FADE OUT

FADE IN:

JAY'S BEDROOM - DAYS LATER - NIGHT

Jay is in his bed, healing, listening to music, and doing research for a debate subject. There are several legal books strewn on his bed. The topic page is facing up and reads "Legalization of Marijuana".

He hears a gentle tap at his window. He heads over to it and opens the blinds. It reveals TINA. She's there looking angelic and beautiful as ever. Jay shuts the blinds. He turns away from the window. Then he turns back suddenly and opens the window and lets her in. They sit there on the bed in silence. Tina smiles.

FADE OUT:

START MONTAGE - MUSIC PLAYS - OZZY OSBORNE "FLYING HIGH AGAIN"

INT. TINA'S ROOM

INSERT - NOVEMBER 16TH

Tina is constructing a new Wanga doll for Jay. On the Wanga is written: "DERRICK" Jay looks almost healed, more vibrant and less battered.

Jay sits relaxed watching Tina work her magic. She chants INCANTATIONS and molds the Wanga.

JAY (V.O.)  
 I'm not going to ask questions  
 anymore, and just ride it out.  
 I'm happy, what's wrong with that?

INT. POLICE STATION

INSERT - NOVEMBER 17TH

Derrick is sitting on a bench in the background while...  
 Jay's mother and father stand next to him. There is a  
 policeman having them sign some forms.

JAY (V.O.)  
 Derrick admitted it was his shit...

POLICEMAN  
 Okay you're free to go. Be more  
 careful next time who you give  
 rides to.

JAY  
 Yes sir.

MR. BALDWIN  
 I'm sorry for not trusting you,  
 Jay.

Jay and his parents walk out the front door.

JAY (V.O.)  
 Everyone thinks I was just giving  
 him a ride.

INT. CONCERT HALL

INSERT - NOVEMBER 19TH

There is a large audience facing a stage. It's the National  
 Speech and Debate finals. Jay faces off with Jack Fry.

HOST  
 And Mr. Fry, your final response  
 regarding legalizing Marijuana?

DIFFERENT ANGLE

Jack Fry is SWEATING and PALE. His eyes are BLOODSHOT,  
 heavy. He STRUGGLES to stand behind the podium through his  
 weakness. His head shakes.

JACK  
 I... I...

He wipes sweat from his brow. The audience looks on,  
 perplexed at his strange behavior.

JACK  
I'm sorry, I can't...

HOST  
Apple Hill High School takes this  
victory to become state champions  
and will move on to the national  
finals.

The crowd is cheering, his mother and father stand  
applauding, people are coming onto the stage to congratulate  
Jay. He puts his hands in the air to celebrate. Tina walks  
up and hugs him. His parents look pleased.

JAY  
(to Tina)  
I wonder if this is how a hit man  
feels in the mafia, when he's done  
his job well?

SCHOOL YARD

Jay is sitting behind a tree smoking a joint with Tina and  
two other people from their coven. Tina is holding up a  
shredded Wanga Doll with a name tag: "JACK FRY".

They are staring at the principal talking with a few  
students. They stare intensely at him...

JAY (V.O.)  
(continuing)  
I'm just going to accept a new  
power, like my grandparents must  
have accepted radio and my parents  
must have accepted TV. Maybe this  
is God's will. Maybe, this is God.

...the principal soon begins rubbing his neck.

EXT. CEMETERY

INSERT - NOVEMBER 30TH

A full moon hangs overhead in a partially clouded sky. There  
are twenty six "O" connected teens flooding through the iron  
gate. All of them gather around a large tomb.

There is a single small black candle lit on a headstone.

Tina and Jay slowly move towards each other and touch hands.  
A SMALL KNIFE is passed to Jay by a woman. He CUTS his  
tongue with it and passes it to Tina who does the same.

JAY  
I commit myself to eternal  
slavery to you my wife.

TINA  
I commit myself to eternal  
slavery to you my Master  
and husband.

They both move close and kiss deeply, MINGLING THEIR BLOOD AND SOULS. Meteors shoot across the sky.

A woman, ROSALEE, dressed in a long black evening gown, and made up to the nines, moves forward. She hands them a vial filled with thick, dark liquid.

All of the people start chanting and holding their hands towards Jay and Tina.

The focus changes when a teen, MARTIN, tall, skinny and gaunt, walks into the circle holding a small kitten. He pets the kitten for a minute.

FLASH CUT:

JAY AND TINA

They are holding hands, looking into each other's eyes.

FLASH CUT:

MARTIN

The kitten is now LIMP and lifeless, he places it on a makeshift alter.

All of the crowd focuses on the kitten now, the chanting becomes more intense.

MARTIN

Concentrate until your whole being  
feels like it might explode. Call  
back this kitten's karma,  
magnetize its karma back into its  
body.

DISSOLVE TO:

DIFFERENT ANGLE - LATE

Jay walks up to Martin and slowly moves his hand over the kittens' body. A tear runs down Jay's face. He looks up at the sky with a questioning glare. The faces in the crowd LOOK astonished that the kitten is still lifeless.

DISSOLVE TO:

EXT HIGHWAY - NIGHT

INSERT - DECEMBER 7TH

A white windowless van is parked on the side of this desolate roadway. The FULL moon illuminates everything around in a SURREAL BLUISH hue.

Four figures walk down through a grassy field. One figure holds a flashlight shining it around. We see other dark figures moving around in the field with an occasional resounding "MOO".

DIFFERENT ANGLE

Jay, Dell, Brad and MEL, an older boy of eighteen, muscular, tall and sporting a goatee, move towards a bull. Mel carries a JUICED UP cattle prod. The other three hang back as Mel approaches the seemingly docile bull.

Mel pulls out a bow, loads the SUPED' UP cattle prod, aims, shoots... the giant beast "GROANS", struggles, then falls to the ground QUIVERING.

JAY'S HOUSE - DINING ROOM

The family is gathered to eat dinner. Jay's seat is empty. Mr. Baldwin gives a glance to Jay's seat and then to Mrs. Baldwin.

EXT. COW FIELD - NIGHT

Mel approaches the downed bull, while Dell shines the light on it's body. We see it's large FEARFUL EYES. Mel makes a tiny SURGICAL CUT in the animal's neck. Brad holds up a gallon jug catching the blood as it fills the container.

The bull stops moving and stiffens up, making GURGLING sounds in it's throat and belly as they fill several jugs with SPURTING blood. The pressure from its veins is so strong that it SPURTS out into Jay's face startling him. Jay pulls back, turning and GASPING for fresh air, fighting not to throw up.

When the final spurts of blood have ceased, Mel REMOVES the eyes, tongue, and testicles. Dell is the only one who can watch without flinching. The items are placed into jars.

They walk to the van. Jay trails behind. A sound comes from far behind Jay in the pasture. He stops and looks back. All of the cattle have drifted away from the dead bull, making eerie sounds and noises. Jay sprints towards the van.

DISSOLVE TO:

INT. VAN

Dell is driving with the lights out, navigating by the moonlight. Mel adds anticoagulant to the blood and the parts in the jars.

EXT. HIGHWAY - NIGHT - LATER

The van is parked on the side of the road again. The four guys are out in another field.

## BULL ON GROUND

There is a PULSING STREAM of blood SQUIRTING out of it's neck. Each of the guys takes turns drinking the blood as it SQUIRTS out.

MEL

This will give you the strength of the animal, his purity and drive.

FLASH CUT:

## INT. VAN

All four are acting almost stoned, gregarious. Dell makes weight lifting poses.

DELL

I feel powerful.

BRAD

I fell strong as an ox.

JAY

I don't know, I feel...

FLASH CUT:

## EXT. HIGHWAY - NIGHT - MOMENTS LATER

The van is pulled off the road. Jay is on his knees THROWING UP VORACIOUSLY. We PULL back to reveal the other three heaving as well.

They recover, sitting against the side of the van.

JAY

Maybe we'll be very powerful tomorrow.

MEL

Oh yeah. Bootan is powerful. Most seekers use small animals for rights, but Cattle are still the supreme gifters, like the hallowed bulls in ancient Egypt.

## INT. NATIONAL DEBATES

In this large auditorium, Apple Hill High School has one chair empty. A name tag in front of the chair reads: "Jay Balwin"

DISSOLVE TO:

INT. CABIN

There are candles strewn about illuminating the main room where thirteen teenagers are sitting in a circle. Mel and Tina have black books out, opened in front of them. They contain black pages with white writing outlining the steps of a ritual.

JAY (V.O.)

It was going to be like a club initiation, I told myself.

Tina offers a vial of blood to Jay, who pulls away blocking the vial. Tina and Mel both point to the book.

TINA

You have to drink it for this to work.

Jay reluctantly takes it and sips a small amount. He hands it to Dell, who then passes it to Brad. Each gag in turn. Jay's eyes ROLL BACK in his head as his body sways.

The thirteen focus on the CLOCK ON THE WALL, THE HANDS MOVE FASTER, advancing the clock several hours. They focus on some BOOKS ON A SHELF against the wall. The books begin to LEVITATE, but they drop to the floor when the group changes focus to a CHAIR IN THE CORNER. The chair RAISES UP a bit, then falls back down.

The group changes its focus to the middle of the circle where a small FIRE APPEARS FROM NOWHERE. The fire subsides and someone gets up and brings back the JARS OF ORGANS. Mel holds up a jar with the BULL'S EYES in it.

MEL

We consecrate and consume a bit of the part we want to intensify in ourselves.

He takes out an EYE and holds it up.

MEL

We declare in return dedication for the rest of our existence to the pursuit of greater knowledge about greater things.

He takes a bite of the eye and hands it around. The other jars are passed around and everyone partakes.

DIFFERENT ANGLE

There is a metal chub halfway filled with water. Mel dumps the jars of blood into the water. One by one each person is BAPTIZED in the water by Mel.

Mel kneels beside Tina whose head is over the chub. Mel takes scoops of water in his hands and pours it over Tina's head.

MEL

I wash the sins and imperfections  
of your pre "O" life away.

DISSOLVE TO:

GROUP BEING ANOINTED

The thirteen are in line behind Jay. Mel has a bottle of yellow liquid in his right hand and pours some onto Jay's head.

MEL

I anoint you with this bull urine  
to cleanse you from Aroba, which  
is the influences of the outsiders.

JAY (V.O.)

This is where the crazy nightmare  
movie madness begins...

DISSOLVE TO:

JAY

Jay is struggling with himself as if fighting an enemy. He writhes on the floor in agony. He then stands in the circle and begins speaking in GUTTURAL TONES and words of an ancient language.

JAY (V.O.)

I couldn't hold back, I couldn't  
stop myself...

DIFFERENT ANGLE - JAY AND GROUP

Jay thrusts his hips at Tina SPITTING WORDS like VENOM, in ancient tongue. Jay falls to the floor weeping uncontrollably.

JAY'S POV

He looks up at the others around him, who are all chanting and focusing on him. He utters more incantations in ancient tongues.

DIFFERENT ANGLE

JAY'S SPIRIT leaves his body, looking down from above him, while drifting slowly up.

Jay's body stands, moves in a circle POINTING A FINGER at Tina and Mel, UTTERING INCANTATIONS.

His face doesn't look like Jay. It's distorted and evil in appearance. The others join in chanting. The words are muddled and hard to understand.

JAY (V.O.)

I desperately wanted to get back into my body, control and protect it, make it behave. I fought with all my might to reenter.

Jay's ethereal spirit keeps fighting to get through an unseen barrier to his body.

Jay's body keeps uttering INCANTATIONS OF DEATH AND LIFE and SEXUAL BLURBS.

Jay's body LOOKS UP AT the ethereal shell FLOATING above him for a brief moment AND SPEAKS...

JAY

Our father who art in Hell  
Hallowed be thy name.  
Thy Kingdom come, thy will be done  
On Earth as it is in Hell  
Give us this day...

JAY'S SPIRIT POINTS ITS HAND down at his body which turns towards the others continuing to utter the HORRIFIC PRAYER, then begins to speak in ancient tongues.

Each member is dedicating their soul to a strange FLICKERING ORANGE LIGHT resting on top of a piece of metal in front of the fireplace.

Brad steps up and PUTS HIS INDEX FINGER to his right temple.

BRAD

I dedicate my Auwa if I can be the school's top basketball star.

Jay's SPIRIT CLUTCHES AND CLAWS at Brad's hand in an attempt to move it from his temple. It does not budge. Dell moves to his feet in SLOW MOTION replacing Brad in front of the flame. He places his right index finger to his right temple.

Jay's SPIRIT GRABS Dell's right hand, then PROPS HIS FEET on Dells leg and pulls, tensing every ethereal muscle in his body... to no avail.

DELL

If I can have money I will dedicate my Auwa.

Jay's SPIRIT SWIPES it's hand through the flame to SNUFF it OUT. He covers it with both hands to stop it, nothing works. Jay's BODY looks at his ETHEREAL SPIRIT for a moment and smiles, then goes back to what it was doing.

Jay's ETHEREAL SPIRIT is then pulled backward, his arms and legs pinned to his sides. Some unseen force holds him there. His SPIRIT begins to weep, and as it does, actual tears of BLOOD run down JAY'S face. His body WIPES the tears away, looks at them on his fingers strangely, then WIPES them on his pants.

Jay's SPIRIT writhes in pain and then...

JAY'S PERSPECTIVE

He sees everyone else staring at him. Tina walks over to him.

JAY

My body feels foreign to me.

TINA

You are so strong for taking the final step to dedicate your Auwa. I am so proud of you for asking for what you did.

JAY

How can I remember the rest so well *but not what I dedicated myself to?*

He looks down at his pants to see the blood stains.

INT. SCHOOL - AUDITORIUM

INSERT - DECEMBER 11TH

The auditorium is packed. Tina is on stage leading a forum in character building. She looks great. Everyone applauds her. Jay is in the back of the auditorium, hiding in a doorway. He looks sicker then ever.

EXT. FRONT STEPS OF SCHOOL

Jay is walking out of the front door. A sign is still taped to the door. "JAY, GOOD LUCK AT THE NATIONAL DEBATE!"

Jay rips it off the door. A group of students look on and shake their heads.

JAY

What are you looking at?

INT. AUDITORIUM BASKETBALL GAME

INSERT - DECEMBER 13TH

The auditorium is packed. Brad is running down court wearing a Varsity Jersey with the number 13. Nobody can touch him. He seems different with the way he moves - confident, suave.

He stops at the three point line, even though he had time to get closer. He jumps and shoots. It SWISHES in. The crowd goes crazy.

ANNOUNCER

That's another all time high for number thirteen. He's a real Cinderella story.

DIFFERENT ANGLE - MOMENTS LATER

Jay's walking with Brad out the front door of the gym.

JAY

Congratulations.

BRAD

(somber)

Yeah, great. Let's go eat.

INT. JAY'S BEDROOM - NIGHT

INSERT - DECEMBER 15TH

Jay is laying in bed, not feeling well. His mother is next to him. She looks at a thermometer.

MRS. BALDWIN

You look really sick, but you don't have any fever. I don't know. I'll call Doctor McKenny tomorrow.

JAY

I'm just tired. I'll be fine.

She pulls the covers over him, then leaves.

Tina sneaks out of the closet. She cuddles next to Jay under the covers. She pulls her skirt off and drops it on the floor.

She begins kissing Jay and rubbing his hair. She mounts Jay.

TINA

It's okay, baby. I'll make you feel better.

They have sex. Jay's face is blank, emotionless, spiritless.

DISSOLVE TO:

INT. DELL'S GARAGE

INSERT - DECEMBER 19TH

Jay and Dell are taking a spark plug out of Dell's dirt bike. We hear a phone ring. The door opens. Dell's Mother approaches with the phone.

DELL'S MOTHER  
She's very ill so please behave.

Dell grabs the receiver.

DELL  
Yes.

He nods several times.

DELL  
Are you sure? That's a lot!?

His face contorts into a shocked expression, and then gets pale.

DELL  
Uh, thank you Aunt Sally. I miss you too and love you.

He hands the phone to his mother to hang up. Dell looks confused.

DELL'S MOTHER  
What did she tell you?

DELL  
Aunt Sally just gave me an early Christmas gift.

DELL'S MOTHER  
What was it?

DELL  
She's giving me her new car, her bank account with thirteen thousand dollars and her home on the Las Vegas strip.

DELL'S MOTHER  
*What?*

She walks back inside the house.

DELL  
(whispers to Jay)  
She said she knew she was going to die.

Jay just stares at him.

JAY'S BEDROOM

INSERT - DECEMBER 21ST

Jay stands, looking out his window at a lone crow, flying in circles. Brad and Dell enter his room.

JAY  
Follow me.

Jay climbs out the window.

EXT. JAY'S HOUSE - ROOF

Brad, Dell and Jay are sitting on the roof.

JAY  
I can't talk inside that room...

*INSERT - FLASHBACK*

JAY'S BEDROOM - NIGHT

Jay is laying in bed. He looks in the corner which is pitch black. He squints his eyes and tries harder.

JAY (V.O.)  
There's something, someone, in my  
room...

An aura begins to form. It's black with murky yellowish green shades. It appears to be the outline of a man.

Jay slowly moves further back into his bed and pulls the covers up to his eyes.

*BACK TO PRESENT*

JAY'S HOUSE - ROOF

Brad and Dell's eyes are wide, and they stare off into space. They snap out of it and turn to Jay.

DELL  
Holy Shit,...

Jay looks at Dell.

BRAD  
I wasn't going to say anything,  
but, yeah, me too.

JAY  
(to Dell)  
What's yours like?

DELL

I haven't actually seen it, but  
there's something there...

BRAD

...it's more like a foul presence.

JAY

We have to chuck "O" completely!

DELL

I agree; it's gone too far.

BRAD

I'm in. I'm so screwed up now,  
it's like I can't feel the  
difference between reality and un-  
reality.

JAY

Then it's decided... We'll get  
out once and for all.

CAMP SITE - A FEW HOURS LATER

Jay, Brad and Dell sit around a fire built in the same pit  
they camped at before. They methodically toss pieces of "O"  
paraphernalia into the fire. It LICKS and CRACKS with each  
new item, making the boys jumpy.

JAY'S BEDROOM - LATE

The three boys FULLY CLOTHED, sit huddled together in Jay's  
cramped bed.

JAY

We'll be fine, I know it.

BRAD

Yeah Bud, it's over.

DELL

Uh Huh...

They all look around in terror. Jay's cat JUMPS on the bed.  
They all SCREAM. Then they laugh and punch each other, and  
wrestle around relieving nervous tension.

INT. JAY'S ROOM - LATER

Brad and Dell are in sleeping bags across the room, dead to  
the world, while Jay is wide eyed. Several lights are on.  
It so bright we can see every flaw in the paint.

INSERT - 12:30AM

There's a violent snow storm. The wind HOWLS FEROCIOUSLY at Jay's window. The panes rattle. The lights go out. Jay sits up in his bed with the journal in his hand, his face LOOKS panicked and startled.

Jay gets up and flips the switch for his light. It doesn't work. Brad and Dell still don't stir. Jay walks to the lamp on his dresser. It too will not turn on. He gets a candle from his drawer, lights it, then sets in down on the dresser.

Jay bends down and gets on his knees facing his bed. He leans on the bed with hands clasped to pray. Before he can say a word, he looks up to see something on the other side of the bed... **the gray man**. It's the face that's haunted Jay.

Jay pants, turns his head down to pray, then struggles to look back up at the demon. He appears to be in his late twenties, good looking, sharp and thin. He is wearing a gray, tight fitting jump suit. His skin is gray, and in some way looks like he is made of a more refined matter.

DEMON

Hello again, Jay.

JAY

Who are you?

DEMON

I'm Raul.

JAY

What do you want?

RAUL

You know.

Jay backs away on his knees.

JAY

(hoarse whisper)

What... are you?

Raul folds his arms across his chest.

RAUL

Remember the third of the host of Heaven, that were cast out, *without bodies?*

Jay nods weakly.

JAY

(stutters)

What... do you... want?

Raul grins.

RAUL

You.

Jay buries his head in the covers.

JAY

(trembling voice)

Our Father... our Father...

(mumbles)

I'm not going to let you...

RAUL

You already have!

JAY

NO!

Raul reaches over and runs his fingers through Jay's hair. Raul's fingers seem to pass through it without disturbing it. Jay cringes.

RAUL

You saw me at the debate. You followed Pete's prescription and got involved. The universe is a bigger place than you know.

Raul laughs hideously. Jay takes a deep breath. He draws his head, arms and legs into himself, like a turtle, then starts to cry. Raul moves uneasy.

RAUL

(yells)

Stop that! Besides, I'm here because you want me here.

Jay blubbers through his tears.

JAY

Dad, dad, .... help...

The walls seem to bleed, and smoke fills the room. Everything appears to waver and distort. Raul growls and swings at Jay. His hand moves right through Jay. The family cat starts screeching from the hallway. It makes ugly weird sounds, like the cries of a baby. As the sounds come closer to the room, Raul disappears. Jay is screaming in terror, the lights come on, all the electronic devices in the house flash with lights and sound... then the room appears normal again. Brad and Dell jump up and run to Jay's side.

JAY'S PARENT'S BEDROOM - MOMENTS LATER

The door bursts open, and the three boys TEAR inside next to the bed. Mr. Baldwin and Mrs. Baldwin POP up in bed, and Mr. Baldwin turns the nightstand light on. Brad, Dell and Jay huddle next to him.

JAY  
There's somebody in my  
room...

BRAD  
The room's lights are going  
crazy...

MR BALDWIN  
Hold on...

He gets up and leaves. He looks in Jay's room, the lights are on, everything looks fine. Hamlet is resting on Jay's bed, looks up and give a polite MEOW. MR. Baldwin goes back to his room.

MR. BALDWIN  
I'm sure it was just the storm  
guys. Maybe shadows on the wall  
from street lights... it's fine  
now, you're okay. Go to bed guys.

He gets back in bed and they reluctantly leave.

INT. DRUGSTORE

INSERT - DECEMBER 26TH

Brad places a coke on the counter to pay when he notices the local magazine with his picture on the front. He picks it up and takes a look. It reads: *LOCAL BOY WONDER MAKES BASKETBALL HISTORY!*

CLERK  
Hey, you're that kid!  
Congratulations!

He grimaces, then tosses the paper back on the counter upside down. He pays the clerk.

BRAD  
Yeah, thanks.

Turns around and leaves.

BRAD  
Who gives a shit.

EXT. DRUGSTORE

Brad walks out of the front door. Fresh snow lies on the ground. He gets into his car and pulls away carefully and slowly. He approaches the driveway exit. To his right, a pickup truck turns a corner from across the street, sliding, until its left front wheel hits the curb. The truck bounces high enough for the left tire to ride on Brad's hood, continuing until it penetrates through the windshield, the tire striking Brad in the right temple.

FADE TO BLACK

Darkness.

JAY (V.O.)  
 Brad's dead. I can't believe it!  
 Tina told Dell at Brad's funeral,  
 that Brad knew he couldn't get out.

Light breaks through the darkness and an image of a mountain highway begins to come clear.

JAY (V.O.)  
 No one can get out once they've  
 dedicated themselves...

HIGHWAY IN THE MOUNTAINS

...As we move through the trees, on this mountain road, a car is stopped at the beginning of an exit ramp. There is another car coming down the freeway in the distance.

DIFFERENT ANGLE

Dell is walking away from the broken down car at the beginning of the exit ramp. He gets gravel in his shoe at the end of the ramp, and kneels down to take his shoe off.

There are FOUR TEENAGE classmates in the oncoming car. A boy is driving. A girl sits next to him while another girl and boy are in the back seat.

The radio is playing: "*Highway To Hell*" by AC-DC.

GUY (V.O.)  
 The steering wheel is turning,  
 it's stuck...

GIRL (V.O.)  
 Oh my GOD...

The other classmates watch as the boy struggles to turn the wheel back, fighting some unseen force. The kids in the car are freaking out.

OUTSIDE CAR

Dell doesn't even look up when the car's right bumper corner strikes his right temple. Dell spins up into the air and flies a twenty yards. His dead body lands in the middle of the street.

We hear the whimper of the TEEN CLASSMATES from the car which skids to a stop.

GIRL (V.O.)  
 OH MY GOD. OH MY GOD...

MUSIC fades out.

FADE TO BLACK:

EXT. GRAVEYARD - DELL'S GRAVE

People are gathered around in the snow. Jay's parents and brothers stand next to him. Dell's parents are weeping. His father tosses some flowers on his grave. The priest waves his hands in a cross sign...

PREIST

Our father who art in heaven...

Jay stands between his mother and father, mumbling and petrified.

JAY

This is my fault...

Mr. Baldwin turns to Jay and holds him.

MR. BALDWIN

No son, it's not your fault.  
Things happen out of our control...

Jay's eyes well up... he breaks free. The priest stops speaking. Everyone looks at Jay.

He runs across the graveyard, across all of the graves in his path, to the church. He bursts in through the front doors.

INT. BATHROOM - GRAVEYARD CHURCH

The door bursts open SPEWING FORTH Jay. The bathroom is shades of gray, it's appears to be GRAINY, rough in texture, DARK.

JAY

TINA! Why aren't you here?

He pounds the wall, crying.

JAY

You traded me in for a nose picker  
from Texburg. A fuckin' male witch.

He slumps against the wall.

JAY

I lost my wife to a Warlock.

MUSIC INSERT: "Black Magic Woman" by Santana

The walls are bleeding and weeping. Faces move through the walls like tortured souls, their mouths weeping, their teeth gnashing, Jay cries hysterically, as the SOULS mockingly cry back. The walls are now embodied in FLAMES further torturing the souls mingling in it's midst.

JAY  
Shut up. SHUT UP.

He puts his hands on his ears. The souls in the walls laugh and cry hysterically at poor terrorized Jay.

He jumps towards one of the urinals where he falls and begins PUKING. He HEAVES and HEAVES.

JAY (V.O.)  
NO...

When he draws his head back there is vomit and blood dripping down his chin. Dark murmuring voices SOFTLY THROW UP and heave in the walls in MOCKING STYLE.

FLASH CUT:

ENTRANCE OF BATHROOM

The door bursts open and Mr. and Mrs. Baldwin rush in to find Jay covered in vomit and passed out on the floor. The bathroom now looks completely normal. Mrs. Baldwin cries and rushes to Jay's side. Mr. Baldwin picks Jay up like he was a baby, and carries him out.

DISSOLVE TO:

INT. JAY'S HOUSE - UPSTAIRS HALLWAY

INSERT - JANUARY 22ND

Birds CHIRP from outside the house, and SUNBEAMS break through the windows. Mrs. Baldwin is cooking in the kitchen. Mr. Baldwin walks past Jay's room, stops for a moment.

MR BALDWIN  
Jay, breakfast is ready.

Chad is heading for his room and passes by Jay's door.

JAY  
Hey, Chaddy, you want to sit on my  
beanbag and play some checkers?

Chad backs away. He looks Jay straight in the eyes.

CHAD  
You're not Jay anymore... you  
don't look like Jay... you don't  
smell like Jay...

CHAD  
you don't act like *Jay*.

Jay's eyes widen. Chad stares at Jay.

CHAD  
(whimpers)  
Who are you?

Chad runs away into his room and slams the door. Jay's face goes PALE.

JAY'S HOUSE - FOLLOWING DAY

Nobody's home. We move through the house to Mr. Baldwin's office.

JAYS (V.O.)  
I can't deny the Satanic black  
powers...

We open the door and see Jay standing there with a blank look on his face and a large knife in his hand.

JAY (V.O.)  
You hear about the Devil your  
whole life...

He turns to his father's Mahogany desk.

JAY (V.O.)  
How he tempted Adam and Eve,  
misled Cain.

He pries the drawer with the knife to open it, yet has a hard time. It won't open.

JAY (V.O.)  
He made me think he was a fairy  
tale, like Elves, Munchkins and  
Santa Claus...

He keeps trying until finally it POPS open.

JAY (V.O.)  
But, no, not now, now I know he's  
real.

He sets the knife down on the desk top.

He puts his hand into the drawer...

HALLWAY - MOMENTS LATER

Jay is walking solemnly through the hall with a 44 magnum pistol in his hand.

JAY (V.O.)  
I no longer control my own  
destiny...

Jay approaches his door and enters his room.

JAY (V.O.)  
...own my own body, I am no longer  
captain of my own ship...

Jay sits down on the bed and looks at a picture of Brad, Dell  
and himself.

JAY (V.O.)  
...no longer master of my soul.

He puts the gun to his right temple...

SHOCK CUT:

PITCH BLACK

A gun shot is heard.

INT. JAY'S BEDROOM

There is a boy laid down on Jay's bed, whom looks very much  
like Jay in all aspects, but we can clearly make out he is  
not Jay.

JAY (V.O.)  
My sins press down upon my breast,  
I can not rest; they crush me. I  
can not sleep, I pray the Lord my  
soul to keep.

There is blood on his temple and face, with a large pool next  
to his head. His right arm is off the bed, limp, with the  
gun still clutched. The fingers slowly open releasing the  
gun, it drops to the floor and as it does...

ELISABETH (V.O.)  
And now Jay's voice over will  
be... "If only people would  
believe There is a Kingdom of Good  
and a Kingdom of Evil... they  
could live a happy life"

The camera pulls back revealing a set, and all of the crew  
standing around watching. David is in his directors chair.

DAVID  
CUT! And that's a wrap people.  
Good job.

The actor portraying Jay sits up in the bed with a big smile.

BRANDON

Was that okay David? I can do it again, I don't mind...

DAVID

No Brandon, it was perfect. It's a keeper. Good job.

Elisabeth walks up with another producer Brad, medium build, gray hair, glasses.

BRAD

I don't know about that last comment. It sounds too heavy handed. We're not making a religious film here. It's too preachy!

DAVID

Hey Brad, religion sells. Besides, it's in the Diary, he said it.

ELISABETH

(looks at Brad)

See. I told you.

David walks away with Elisabeth as the crew hustle around tearing down the set.

DAVID

Look, I'm not a saint. At least in this movie I'm doing something good. Maybe save a few people from a lot of pain.

ELISABETH

And, it'll make you a lot of money.

He smiles.

EXT. GRAVEYARD

A beautifully maintained and perfectly manicured graveyard. We push in towards a marble gravestone until we can read the name Jay Baldwin. Under his name is written the years he lived and then a quote "*For those with eyes, better see...*".

We pull back a bit to see a hand holding a single white Orchid come into frame and lay the Orchid on the grave against the headstone. We pull back further to reveal David squatting down. He then places a small book, "Jay's Journal", leaned up against the head stone. In the background are his wife and daughter. He gets up and walks back to them.

Vivaldi's "Four Seasons" begins to play.

ROLL CREDITS

They all walk into the distance of the graveyard.

END