

The God Habitat

AN ANGEL....

Dimly white, plummets from a dark gray cloud in an ancient Renaissance painting. The background is tonal and scratchy, an emphasis on black and gray. The Angel descends backwards. Its face is humanly dramatic, gravely rueful, but there's a trace of foreboding in its eyes.

This is on a projection screen.

JAKE

Does everyone know who, or what Satan is?

INT. CLASSROOM - DAY

JAKE DARWIN, 17, stands aside a humming projector, hands behind back, just finished pacing to the right and left. He's Formally dressed, buttoned shirt, tie, loafers.

THE CLASS, nearly 40 of them and no one says a word.

MRS HALL

Do you want someone to answer your question Jake?

JAKE

Please no Misses Hall I sort of deemed that question to be rhetorical as opposed to just being a question but thanks for asking, that was very benign of you.

Someone smirks and then the entire class explodes into laughter.

MRS HALL

Knock it off right now.

The laughing stops.

EVELYN

(To a friend)

He is so creepy, Oh my God.

EVELYN DENARDO is 17, stunning, jaded from just being around the human race.

MRS HALL

Continue Jake.

JAKE

Ok. Well many people believe that Satan is the initiator for all representations of evil that exist in the world today.

(MORE)

JAKE (CONT'D)

He may be responsible for inexplicable human behavior, homicides, suicides, the columbine and Virginia tech massacres, the exclusion of prayer in public school, the inspiration for today being that it's Halloween, scary movies, and the list goes on.

Jake picks up a jar of pennies on the floor next to him.

JAKE (CONT'D)

At this time I will test that belief by attempting to find out if Satan truly exist.

Mrs. Hall clicks off the remaining light in the room. Darkness swallows the class, except for the projector light and the glowing screen.

Joking FACES Start to sober among the students. This is freaky, but oddly intriguing.

JAKE spots a hand raised, VALERIE JAMES, 17, pregnant.

JAKE (CONT'D)

Yes.

VALERIE

This kills me, why does it have to be dark? Who said Satan only comes out in the dark?

JAKE

Well, in order for this to work, everyone has to believe, and we all associate evil forces with darkness.

Jake and Mrs. Hall pass out pennies to the class. They examine them, toss them in the air. Brown Abe Lincoln's flip over and over again.

JAKE (CONT'D)

Now everyone if you will, hold out your hand on the desk and place the penny heads side up on your palm so he can see it.

The students do this.

JAKE (CONT'D)

Now I am going to make you say something and if Satan is real, he will turn the penny over in your hand on the tails side.

Just then, the Venetian blinds are sucked into the screen of an open window.

The students whip their heads around to see...

THE VENETIAN BLINDS RATTLING AGAINST THE CURRENTS *OF WIND*.

JAKE (CONT'D)

Now Everyone repeat after me ok? I will think about.

THE CLASS

I will think about.

JAKE

Surrendering my soul to Satan.

The Students pause, so does Mrs. Hall.

JAKE (CONT'D)

No it's certainly ok, we're not really surrendering our souls that's why I phrased it this way.

MRS HALL

Anyone can step outside if you don't want to do this.

No objections.

JAKE

Ok so we'll continue. I will think about.

THE CLASS

I will think about.

JAKE

Surrendering my soul to Satan.

THE CLASS

Surrendering my soul to Satan.

JAKE

If you flip this penny in my hand.

THE CLASS

If you flip this penny in my hand.

The class waits soundlessly. Everyone looks around the room. Sounds like a ticking clock and the birds crooning outside appear louder than usual.

A breeze smacks against the open window and the Venetian blinds rise.

The CLASSROOM DOOR starts to close, and as it does it creaks softly.

EVELYN

Oh my God!

The students start to move disruptively with their desk to see the front door.

MRS HALL

Now everyone just relax, you've all seen a door close like this before. This is just your mind playing tricks on you. Jake's presentation has allowed you to see things you see normally in a different matter that's all.

The classroom door slams shut, possibly inconsistent with the speed at which it was closing.

The students closest to the door, hop out of their seats and step back.

JAKE

It's ok he can't hurt you. It's possible that he can possess your body if you have a history of that but that's very rare.

Valerie pops out of her desk.

VALERIE

Misses Hall I wanna stop. Can we please stop.

ADAM

It's windy so obviously the door is gonna close.

ADAM is 17, strapping.

VALERIE

I don't wanna stand here and try to convince every body to stop. I just wanna stop this. Please

MRS HALL

Ok Valerie just stay calm, we're stopping. Jake great job with....

MRS HALL moves to turn on the lights and she accidentally trips over the power chord to the projector.

COMPLETE DARKNESS WASHES OVER THE ROOM AND THE STUDENTS SCREAM TO THE TOP OF THEIR LUNGS, UNSEEN.

Chairs are punted. Desk are heard flipping over. Sneakers screech across the floor to get out of the room.

MRS HALL (CONT'D)

Stop it, sto...someone turn on the lights. Turn on the lights.

VALERIE  
I SEE HIM! OH!.. OH MY GOD!

Valerie Screams out of control, freaking. The students scream even louder.

MRS HALL  
VALERIE STOP IT!

VALERIE  
I WANNA LIVE! PLEASE!

MRS HALL  
Valerie I SWEAR TO GOD YOU BETTER  
STOP THAT RIGHT NOW!

VALERIE  
I'M SORRY..I'M SORRY!

MRS HALL  
VALERIE!

Someone clicks the light-switch on, and the room illuminates.

Everyone stops in an instant. Gasping heavy. Viewing the chilling disarray of the room.

DESK Turned over, CHAIRS upside down, BOOK BAG CONTENTS on the floor.

All eyes find VALERIE, sitting in a corner, weeping, her leg buried under a pile of desk. Her knee cap is bloody.

MRS. HALL  
JESUS!

MRS HALL runs to Valerie, drops down. A long red line thickens on Valerie's knee.

VALERIE  
I thought that was him, I thought  
the desk were him. I'm so stupid.

MRS HALL  
SOMEONE GET THE NURSE! NOW!

Jake's frozen, staring at the projector unplugged.

INT. SECOND FLOOR MEN'S ROOM - DAY

Jake drops his face into two handfuls of water. He looks up at the mirror, shakes his head in detest. The water drips off his face but not the extreme mortification that's still there.

Jake hears voices that make him turn to the window. He walks to the window. One voice in particular out of the fifty or so is all that he hears. Evelyn's voice.

Jake immediately spots Evelyn two stories down in the school courtyard on her lunch period.

Jake watches her laughing with her friends, ogles the beauty of her. Evelyn's comment in class, "He's so creepy, oh my god" echo's over and over again.

CUT TO:

THREE AND A HALF YEARS EARLIER

INT. SCHOOL HALLWAY - DAY

The first day of school. Freshman mill in everyone's way. Jake, a newbie himself collides with a girl. Her books, papers, splatter all over the place. Jake's too.

JAKE

I'm so sorry, you alright?

THE GIRL

It's okay, don't worry.

Jake goes to pick up her stuff, notices she has no shoes on.

THE GIRL (CONT'D)

No I got it, thanks though

The girl picks up her things, her face hidden by her hair. Jake starts to walk away.

THE GIRL (CONT'D)

Hey!

Jake turns around, finally seeing the face of this girl. She is an instant love of your life type of girl. She is Evelyn. Evelyn three years earlier, on her way to drop dead gorgeous.

EVELYN

(catching his long  
stare)

You okay buddy?

JAKE

(quick)  
Yeah, why?

EVELYN

You need that stuff?

Jake looks down. He never picked up his things.

JAKE

Shit!

Jake scrambles to pick up his books, papers, while Evelyn laughs at him...the way that guys want girls to laugh at them though.

EVELYN

Well okay then, take care.

Evelyn walks away

JAKE

You too.

Jake speeds off in the opposite direction. Evelyn turns around to look at Jake as a paper or two falls from his hold. Someone down the hall has to let him know again.

Evelyn giggles at this until a pretty boy bumps into her the same way that Jake did, just to talk to her.

Jake finally turns back to look at Evelyn, see's the pretty boy working his magic on her. Jake is crushed. He walks on.

BACK TO:

THE PRESENT

EXT. COURTYARD - DAY

Evelyn and Valerie pick at their lunches, knowing darn well they're starving.

EVELYN

Every day he stalks me from that window. I mean how do you not know that you look so obvious.

VALERIE

He's definitely gonna kill you one day.

Evelyn gets up and walks away.

VALERIE (CONT'D)

(Laughing)

Get back here, I'm playing.

INT. LUNCH LINE - DAY

The choicest consist of fast food, I'm talking brand name, low carb, A vegan menu, Whoppi Goldberg's pick of the day, eating more with Calista Flockhart. It's all sophisticated, for this sophisticated generation.

Jake's in DANELLA BIDO'S line, the lunch lady, although she switches to different areas to serve food, trying to move where Jake is not. He doesn't get it. Jake follows her. Danella's Dominican, thirties, light, exotic.

JAKE

I did that experiment today,  
 (a little quieter)  
 And now people think I'm the next  
 school shooter or something. I  
 should'a did the test with God  
 instead, you told me, my parents  
 actually think I did it with God, I  
 should'a just did it.

DANELLA

(avoids eye contact)  
 Yeah?

JAKE

Nothing happened, but it was like,  
 well let's just say, I won't be prom  
 king this year.

DANELLA

You should get something okay? Cause  
 I don wanna hold up the line you  
 know?

JAKE

Right.

Jake grabs something, anything, just to continue his thoughts  
 when.....

VOICE

Excuse me young man?

The entire line looks, OFFICER DAN, the school cop.

OFFICER DAN

You, the one that just picked up the  
 apple.

Jake looks down. It's him.

OFFICER DAN (CONT'D)

Step over here please.

Jake walks over to Officer Dan, curious, confused.

OFFICER DAN (CONT'D)

Just step over here with me for a  
 second.

Jake and Officer Dan step out of the kitchen area and over  
 to a corner.

OFFICER DAN (CONT'D)

Ok listen son, Misses Bido has  
 expressed to the school that she  
 would like for you not to speak with  
 her anymore.

Jake's face shapes into more confusion as he looks at

DANELLA

And the SCHOOL OFFICIALS now crowding her, saying supportive things. Danella looks down, nodding.

JAKE

We were just like talking a second ago.

OFFICER DAN

You will not do that anymore.

JAKE

Did someone say something to her?  
This is definitely a misunderstanding.

OFFICER DAN

Misses Bido would feel more safe on the premises if you did not make contact with her anymore.

OFFICER DAN spots a cue from the school officials with Danella.

OFFICER DAN (CONT'D)

(quick)

Ok Misses Bido's ready to leave for the day. Walk with me this way please.

Officer Dan and Jake head for the exit abruptly, through everyone.

OFFICER DAN (CONT'D)

This is how it's going to play out. You have lunch this period, we're not going to change that. You're lunch will be given to you, and right before the bell rings, you will be escorted out first like this, and then Misses Bido.

Jake takes it all in, can't believe this is happening, the Students and teachers watching. Some just knew this day would come for Jake.

MY SPACE.COM

Slash Eve140, which is Evelyn Denardo's web-page address if you search her through MY SPACE. Which is what...

JAKE has just done.

INT. KITCHEN COMPUTER - NIGHT

Jake clicks the link, page loading...80%...  
90%...and...everything you could ever want to know about  
Evelyn.

Her favorite color pink, flooding Jake's screen. Her favorite  
Artist, Laura Izibor, bellowing "If tonight is my last" out  
of Jake's Speakers. He turns that down.

Evelyn's favorite pics. EVELYN with BUSTER, some weak, corny  
looking kid.

EVELYN being "nothin but sexy". EVELYN with red eyes from a  
bad photo, "but I still look good" she writes in caption.  
EVELYN "In Cancun with Mom and dad".

Jake scrolls down. An icon says Evelyn's ON-LINE NOW.

Jake clicks INSTANT MESSAGE. A CHAT BOX opens. Jake thinks  
long and hard...Similar to an expert defusing a bomb.

JAKE

(Typing)

ekaj20 just Passing through. Looking  
for some friends.

And within a nanosecond....

EVELYN

(Typing)

Who's this?

JAKE

(Typing)

As I said. EKAJ20, just passing  
through.

EVELYN

(Typing)

This Dave? What the hell.

JAKE

(Typing)

No

EVELYN

(Typing)

Who is this?

CHRISTINE DARWIN spills into the kitchen, Rushing, Jake's  
Mom, Posh, smart. She turns on the TV, always trying to  
multi-task too many things at once.

ON THE TV

A news reporter stands in front of a vast picketing line.

REPORTER

I am here at the Sahar International airport, in the state of Maharashtra of India, where this is day seven of the world trying to get in contact with someone from the country of Sri Lanka which is an island country southeast of India. This all stems from some months ago when several American families reported that for six months they could not make contact with their loved ones who reside in Sri Lanka. When one of the American families tried to enter Sri Lanka from this airport, they found out that there's some type of coalition Force that includes the United States Military blockading the entire country.

CHRISTINE

(at the TV)

That is ridiculous.

(at Jake)

Jake you have to get off, I need to use the phone

JOHN DARWIN (O.S.)

(beeping car horn)

CHRISTINE WILL YOU COME ON! CAN YOU PLEASE DO THAT FOR ME!

CHRISTINE

(The horn startles her)

The door to the garage is wide open and he's going to really beep that loud horn into the house like that, unbelievable.

JAKE

Mom we have a cable modem, it's legal to use the internet and the phone at the same time.

CHRISTINE

You say that all the time but I only have problems with the phone when you're on that myspace thing, and I need to call your teacher.

Jake's eyes race to the right, not his head.

JAKE

Why's that?

CHRISTINE

Because I saw her at the salon today,  
and I find out that she's getting  
the school to back her in putting  
you into some sort of psychiatric  
treatment.

JAKE (O.S.)

What!

Jake whips around in the chair, stares at his mom.

CHRISTINE

Right? There's kids out there  
plotting tactical murders on students,  
and you need a shrink for  
demonstrating your faith in God,  
she's out of her mind.

JOHN (O.S.)

(with the horn)

CHRISTINE PLEASE!

CHRISTINE

And then she comes right out and  
says that kids basically don't wanna  
be near you, and that today, half of  
the students in that class demanded  
to be switched to another class.

JAKE

Mom it's ok

CHRISTINE

No...

Christine bends down to Jake's level.

CHRISTINE (CONT'D)

Remember we went over this before,  
Look at me.

Christine forces Jake's eyes to hers.

CHRISTINE (CONT'D)

It's not ok. Now how do you feel?

JAKE

I feel great.

CHRISTINE

You feel great.

JAKE

People don't corner you in the  
bathroom and flush your head down  
the toilet.

(MORE)

JAKE (CONT'D)

If people aren't in to you, they just don't talk to you, but it's not like I don't have friends. I have friends.

CHRISTINE eyes Jake for a while, like mothers do, nothing standing out in his eyes.

CHRISTINE

You can still come if you want. "Noah's ark" at the Lancaster theater, all those animals coming down the isle near you, fun stuff.

JAKE

I really have this work I gotta do.

JOHN

CHRISTINE FOR THE LOVE OF GOD!

CHRISTINE

Ok then, love you, and ah I'll be calling randomly so keep that in mind.

Christine dashes off and Jake rolls his eyes.

JAKE

(loud)

Not gonna kill my self! I love life! Thanks!

Jake can't help but to look at THE TV.

REPORTER

There is some speculation that the country of Sri Lanka could be under some type of quarantine. There are some other implausible theories about new weapons technology being tested on Sri Lanka particularly, and I hesitate to say this, one that can kill masses of people without the use of any type of nuclear energy.

But then looking at the computer.....

EVELYN

(typed earlier)

Who is this?

EVELYN (CONT'D)

(typed later)

There's way's to find out. Hope u know

JAKE

DAMM!

Jake deletes every window on the screen.

INT. JAKE'S ROOM - LATER

JAKE listening to the ring of a number he just dialed, then...

SOME GUY

Yeah

On the other end of the line we hear stupid laughing... A 50 cent song.

JAKE

Michael Thompson? Hi this is Jake Darwin from fourth grade. Hi you doing?

Michael Thompson doesn't answer.

JAKE (CONT'D)

I was just calling because, this is weird but I remember you use to date Evelyn Denardo in fourth grade, and I heard that some guy was stalking her on Myspace, and I was wondering if she said anything to you about it. Do you still talk to her? Did she say who it was? Cuz I think I might know him.

MICHAEL THOMPSON

Wait, who is this?

JAKE

Jake Darwin from fourth grade.

MICHAEL THOMPSON

I can't remember that far back but how'd you get this number?

JAKE

We exchanged numbers.

MICHAEL THOMPSON

I would never think about exchanging numbers with someone in fourth grade plus I had like a dozen different numbers since then, this is my cell phone dude.

JAKE

Oh.

MICHAEL THOMPSON

Look, I'm smokin this good shit right now and I aint gonna remember this by tomorrow, but if I do, I think I'm gonna call the cops.

JAKE

I'm sor....

But Michael ends the call....

DIAL TONE

INT. KITCHEN - NIGHT

JAKE clicking the heck out of the mouse to the computer.

JAKE

You're a freaken idiot. You stupid idiot. Call the guy that know's Evelyn. Even if he doesn't remember her, he tracks her down. Your name comes up. She knows it's you. She blows it way out of proportion. Of course she does. Cuz you did that stupid presentation. Wanna be cool. You're not cool. Come on Damn...

The computer finally loads MY SPACE.COM, and Jake searches EVE140.

JAKE (CONT'D)

I was just seeing if you had the homework. Some people post their homework on their page.....stop..just stop.

The search results, ZERO MATCHES, so Jake tries EVELYN DENARDO, loading.....zero matches for that too.

JAKE (CONT'D)

COME ON! I just had her page.

Screw it. Jake clicks over to YAHOO.COM, types in EVE140, searches, and...YAHOO'S results....

SOMETHING ENTIRELY IRRELEVANT TO EVELYN DENARDO.

Yahoo has never ending results for someone called MITOCHONDRIAL EVE and the phrase 140,000 YEARS AGO.

Jake clicks the third EVE140 link, a Wikipedia.Org website, still not aware that this has nothing to do with Evelyn Denardo.

WIKIPEDIA.ORG

And in big bold letters, MITOCHONDRIAL EVE.

Jake reads the writing underneath.

ELI (O.S.)

All of us here, every single person that is alive today, we all descend from this woman.

HARRISON (O.S.)

Young man I don't know if you're aware of this, but we have an entire country of people who just stopped communicating with the world and I have forces over there blockading the country and I have no idea why the hell they're over there, not to mention I flew 14 hours to attend this world crisis meeting, which I am told is the most extreme crisis the world has ever faced, so if you're not talking about a Gamma Ray burst exploding the planet in the next hour then this meeting will be adjourned.

Sounds of papers dropping.

INT. UNIDENTIFIED ROOM - NIGHT

ELI just dropped his research papers, nervous, too Young, thick Glasses, dirty blue jeans and Sponge bob behind a girl sponge, cupping her breast on a tee-shirt.

HARRISON, the Secretary of defense by the way, is pissed off by the look. So are the other men at the long oak table....

The CIA DIRECTOR, the HEAD OF THE FBI, NSA, JOINT CHIEFS, HEADS OF other SECRET AGENCIES that the public absolutely can not know about.

ELI

At the biological level we are all simply organisms. Which means that we are made up of **CELLS....**

Whatever Eli says in **BOLD** the OFFICIALS will see a picture of it on a HIGH-DEF SCREEN.

ELI (CONT'D)

And within each cell, there are **SUBCELLULAR COMPONENTS** that make up the cell. One in particular is the **MITOCHONDRIA** which we inherit from our mother. Mitochondria is passed down from generation to generation, and it is known as our **MITOCHONDRIAL DNA.**

HARRISON

Move it along son.

ELI

Ok, The characteristic of our Mitochondrial DNA does not change from generation to generation, so this allows us to identify our ancestors from far back in time.

THE CIA DIRECTOR

Are you saying my great grand mother far back in time or Alexander the great far back in time?

ELI

I'm saying, the very first holder of this DNA. The very first of us.

THE CIA DIRECTOR

So assuming you're disregarding thee other more credible theories of our evolution, you would be talking about Adam and Eve. The man who was created from the ground by God, and the woman who was created from the man's rib.

ELI

Yes.

HARRISON

Wait a minute, let's rewind for a second. You said identify our ancestors from far back in time, and last time I checked, identify means recognize. Who are you recognizing? These people are dead.

There isn't a speck of noise in the room at this point.

ELI

**SOMATIC CELL NUCLEAR TRANSFER** or **SCNT**. We take a **HUMAN EGG**, remove it's **NUCLEUS** and it's **GENETIC MATERIAL**. The egg is then refilled with **MITOCHONDRIAL DNA** and other designated **GENETIC MATERIAL**, and then the **NEWLY STRUCTURED EGG** is put through an intense program of **CELL DIVISION** where **NEW** and **PAST** sequences of **DNA** are created, and it can then reach an **EMBRYONIC STAGE**.

HARRISON

So you're telling us that you've been cloning people from the past?

ELI

In the early 70's, President Ford and my grandfather were working on something. A way to reboot the earth if you will. A way to restart existence.

HARRISON

Jesus Christ.

ELI

And in 1976 after some Treaty's with New Zealand the **GOD HABITAT PROJECT** was launched. The plan simply was to place the first humans back in the scenario that we believe happened at the very beginning, and to see what happens next. Now the **GOD HABITAT** is located on the **AUCKLAND ISLANDS** in the **SOUTH PACIFIC**.

ON THE HD SCREEN, a shot of a massive tunnel, 40 stories and soaring, PROPERTY OF THE US. GOVERNMENT. Guards stand aside with beastly guns.

THE CIA DIRECTOR

So what happened?

ELI

Well nothing, but at that time as you know the country was in a severe recession, and the cost was high, so to avoid suspicion from constituents and interest groups we decided to alter the projects purpose and we reduced it to a rehabilitation program for **WAYWARD YOUTH**.

ON THE HD SCREEN. A night shot. Just before the tunnel. Dozens of teenagers packed in a HIGH TECH COACH BUS. Looks like your normal field trip, thirty years ago.

ELI (CONT'D)

The subjects would enter the HABITAT and the program would devise a series of plots for their rehabilitation.

HARRISON

Very interesting story, all of it, especially being that you weren't alive at the time....

ELI

(quick)

I was briefed.

HARRISON

Of course, but what does this have to do with the crisis at hand?

ELI

Okay, When the habitat became a rehab program, we added a final character. He was apart of a highly advanced Artificial Intelligence unit. And after this addition we noticed that some of the kids were missing at the completion of the program. At least two or three kids have never been found. So after hundreds of conspiracy websites, lawsuits, and the parents vowing to spend the rest of their lives to find out what happened to their children, the project was terminated in eighty two.

HARRISON

Jesus, then just go in there and get the children for Christ sake.

ELI

We can't. Ok, I said the program devised a series of plots for those who entered. This character did that, and he also selected those who could enter. The program won't even activate with an unselected person, which means the tunnel door won't open, and it's twenty thousand pounds of steel, and it won't select us.

THE CIA DIRECTOR

So the character's been thinking on his own, got it, who is he?

ELI

Well, it's Satan.

Harrison rejects this with an expression.

HARRISON

O Give me a break.

Some seriousness lost in the room.

ELI

And through the program, we believe that he has found a way to alter the lambs book of life.

THE CIA DIRECTOR

Wait, so you're suggesting that the actual Satan is manipulating this computer.

ELI

We believe so.

JOINT CHIEF

What's the Lambs book of life?

THE CIA DIRECTOR

The bible talks about it. In Revelations. The book in heaven that list the names of us who go to heaven and who goes to, you know...

HARRISON

Now giving the advancements in genetics and stem Cell research, which led to the cloning, I can believe. You fairly represented that climb in science, but I can not digest this battle between Good and Evil, and the humans opening up pandora's box, and now we are doomed to eternal damnation which is where you're going with this right?

ELI

Can someone turn up the lights?  
(Off-guard looks from everyone)  
Yeah, can he turn up the lights?

Everyone looks at the MARINE, a perfect mannequin act standing by the lights.

HARRISON

Yeah, ah he can turn up the lights.

The MARINE clicks the light switch, like a normal guy, and the room breaths visually.

ELI

Everyone hold your hands out in front of you, palm side facing you.

They do this.

ELI (CONT'D)

Now connect your hands together and match them up evenly.

**NOW I WANT YOU WHO IS READING THIS STORY TO STOP FOR A SECOND AND DO THIS.**

CONNECT YOUR HANDS TOGETHER EVENLY. PALMS SIDE UP. AND YOU WILL SEE WHAT THESE MEN ARE SEEING...

**THE FAINT M ON BOTH OF YOUR PALMS, WHEN YOU CONNECT YOUR HANDS TOGETHER BECOME TWO HORNS.**

ELI (CONT'D)

Do you see it? The two horns?

All of the men in the room staring, crawling sensations pricking them.

ELI (CONT'D)

It's sarcastic. I'm sure his true manifestation has nothing to do with two horns, but he knows our western beliefs have always assigned this feature to him. This is his mark.

The MEN, trying to see if they've got it right, believers, non believers, hazy chatter around the room.

HARRISON

Have you came up with a solution?

ELI

There is none. There's only a roll of the dice.

HARRISON

(Annoyed)

What is our roll of the dice?

Eli clicks a button and Jake's picture appears on the screen.

ELI

This civilian. His name is Jacob Darwin, he's seventeen years old, lives with his parents, they're religious, he doesn't really care about religion. Today our satellites picked up some electrical data from his brain. He was doing something of our interest at his school in Danbury Connecticut.

CUT TO:

INT. KITCHEN COMPUTER - NIGHT

JAKE still at the computer, but knocked out. Trick-or-treaters at the WINDOW want to come in the house and strangle him.

ELI (O.S.)

This kid, and others could be the first selected subjects in 24 years.

(MORE)

ELI (O.S.) (CONT'D)

We could get them in there to brief us.

The house is so peaceful until an INSTANT MESSAGE wakes the heck out of Jake. The IM is from...

**EVE140**

Jake looks around like Evelyn can see him.

EVELYN

(Typed)

Hey

CUT TO:

INT. UNIDENTIFIED ROOM - NIGHT

HARRISON

So Lets get this kid in here and prepare him for what needs to be done.

ELI

And everything we say will be heard, or is being heard, look, this is a former Angel we're dealing with.

The DARK CORNERS IN THE ROOM, now suddenly relevant.

ELI (CONT'D)

And if we contact this kid obviously Satan won't select him. But we can and we must put Jake and his classmates back in the same place all at once, like they were this morning.

HARRISON

I just want to go on record saying that I don't completely understand this dilemma and I believe that there's more to this story than what's been told.

ELI

I can assure you that this is all the information that I and my team have.

An assistant whispers in Eli's ear.

ELI (CONT'D)

Excuse me.

EXT. UNIDENTIFIED ROOM - NIGHT

But right into another unidentified room where the assistant leads Eli.

The hall gave no familiarity of what federal building this is. There is no certainty that this is even American soil.

The dank walls and the ubiquitous lack of windows says however that this is stories below the earths surface.

INT. OTHER UNIDENTIFIED ROOM - NIGHT

A room infested with visual scrutiny. Functional MRI's of the brain, P.E.T.'S of the frontal Cortex, Action Potential readings of the Temporal Lobe, innumerable data from orbiting satellites.

Conducting this scientific madness is...

TECH

Eli's right hand man, but a wild drinking buddy outside these walls

TECH

Earlier Jake contacted a female classmate from this morning's presentation who just happens to be attending a costume party tonight where all the other classmates from the presentation will be.

ELI

Can you type like a seventeen year old girl?

TECH

Already did.

Tech begins to type as....

CUT TO:

INT. KITCHEN COMPUTER - NIGHT

Jake watches his computer screen.

EVELYN

(Typing)  
You there?

JAKE

Don't be a loser.

Jake takes a deep breath then...

JAKE (CONT'D)

(Typing)

Thought u were a **u** person instead of  
a **you** person.

CUT TO:

INT. OTHER UNIDENTIFIED ROOM - NIGHT

TECH

(Realizing)

Damn it, he's right. Stupid, that  
was stupid.

ELI

Shit.

CUT TO:

INT. KITCHEN COMPUTER - NIGHT

EVELYN

(Typing)

Who gives a crap?

JAKE

(Typing)

Do u know who I am?

Jake braces.

EVELYN

(Typing)

Yes

JAKE

Oh no.

JAKE (CONT'D)

(Typing)

I'm sorry, I won't ever bother u  
again.

EVELYN

(Typing)

Forget that. Come to this party I'm  
going to, Pearl Street, 10:00pm

EXT. PEARL STREET - NIGHT

Teens flocking to a single home. The one with the beer cans  
for a lawn, the Ludakris beat thumping, and the drunk girl  
on girl action as the guys stare in a trance.

More teens flocking...unknowingly Passing a sleek SUV,  
tinted like the night sky.

INT. SUV - NIGHT

ELI has the wheel, a high powered laptop, also a communications device in his ear.

HARRISON's shotgun, dressed casual, couldn't look more like one of us.

ELI

Everybody keep your distance, I'm not even sure if we can be this close but we are not making contact with Jake so Satan shouldn't be a no show.

From an inconspicuous CHOPPER sailing the sky.

PILOT

Roger that.

From a seemingly OLD LADY knitting on her porch.

OLD LADY

Roger that.

From a YOUNG AGENT leaning on his car with a few girls.

YOUNG AGENT

Roger that.

HARRISON

Where's the secretary of Defense? Gee I don't know, did you check the white house? No he's not there. Did you check the Pentagon? He's not there either. Then he's in India. No he's not in India, he's in Connecticut doing a stake out for the Devil.

Harrison turns just as...

THE DEVIL

Is Eying him outside the window, with his two horns, his red skin, and...

Harrison Jumps in his seat, about to throw up his heart.

ELI

Sir, sir, it's a costume.

The Devil fixes her hair in the glass, then secures her halter top.

HARRISON

Jesus Christ, these damn kids.

INT. PARTY HOUSE - NIGHT

Somehow we find Evelyn and Valerie through the fog of masked puberty and the youthful pursuit of bodily gratification.

Valerie's wolfing down candy bar after candy bar.

EVELYN

Isn't that bad for him, like the nutritional value of it?

VALERIE

(feels her stomach)

No I feel good so he feels good too.

Evelyn can't really put together a quick scientific fact to argue that.

VALERIE (CONT'D)

You have got to be kidding me.

Something has caught Valerie's eye, which prompts Evelyn to turn just as Jake meets eyes with her, which then he waves like they are best friends.

EVELYN

What the hell?

Valerie cracks up laughing.

EVELYN (CONT'D)

Stop laughing!

Evelyn turns away.

EVELYN (CONT'D)

He's coming over here.

Valerie completely turns around, so not be seen. She's laughing hysterically.

EVELYN (CONT'D)

That's not good, why is this kid here, and why is he walking over to me?

VALERIE

He just wants to confess his love before he blows your head off.

EVEYLN

Why would you say something like that? You always start off funny and then you take it too far.

VALERIE

Chill ok, that guy's a wimp.

Jake has approached the back of Evelyn.

JAKE  
How's it going?

Evelyn pretends not to notice him, wishing that he will just go away, but then Jake taps her shoulder.

JAKE (CONT'D)  
How are you?

Evelyn turns around.

EVEYLN  
O Hey....

Evelyn gives a faint smile that looks something between fake and afraid, and what makes this moment even worse is that now Jake is suppose to say something but he doesn't. There's a long silence.

EVELYN  
S...

JAKE  
So um, I thought you were a u person  
instead of a you person?

Evelyn laughs.

EVELYN  
Wait, What?

Valerie immediately hides a laugh by turning to the guy next to her, like he did something funny.

Eveyn fights off a smirk too as she hears Valerie's laugh.

JAKE  
Oh no wait, the you's are different,  
one is a U  
(displaying with his  
finger)  
And the other one is the word you, I  
forgot it makes perfect sense when  
you type it but not when you actually  
say it.

EVELYN  
(clueless)  
Oh.

JAKE  
I can't believe I even noticed that  
you stopped using the letter. I  
just picked it up for some reason.

Evelyn's straining.

JAKE (CONT'D)  
 You usually use the letter right?

EVELYN  
 Okay wait, I'm not trying to be mean  
 or anything but I have no idea what  
 you're talking about.

Just then a fight breaks out and the crowd shifts. Valerie's  
 bumped. Her current Snickers bar smears her sexy paternity  
 top.

VALERIE  
 Damn it!

Valerie would wipe the stain but she sees her fingers are  
 cemented in chocolate.

VALERIE (CONT'D)  
 Juiced up freaks!

Valerie tries to clean her fingers with the wrapper, that's  
 when she suddenly stops, Evelyn notices.

EVELYN  
 Hey

Valerie stares at the wrapper, her face totally reconstructed.

EVELYN (CONT'D)  
 What's wrong with you?

VALERIE  
 That's weird.

EVELYN  
 What.

VALERIE  
 There's like a message or something  
 on this wrapper

Valerie gives Evelyn the open wrapper. Evelyn examines it.  
 There's a strange phrase after the ingredients.

EVELYN  
***Fright at Midnight. For you Exit 2.***

Evelyn looks puzzled. Both girls have completely forgotten  
 about Jake standing there.

Jake looks around, knowing someone see's how rejected he is.

ADAM confidently approaches the girls, Puts an arm around  
 each of their shoulders. His goons are with him, MIKE and  
 LOONEY. Both boys will compete for being the craziest person  
 throughout this movie.

All three men totally step in front of Jake.

ADAM  
(the wrapper)  
What's this?

Adam takes a closer look.

ADAM (CONT'D)  
***Fright at Midnight. For you Exit 2.***

Mike and Looney look on with Adam.

ADAM (CONT'D)  
Are you kidding me? Let's go. You  
wanna go?

EVEYLN  
Did someone write this or something?

VALERIE  
Evelyn the writing is exactly the  
same as the other words on the  
wrapper.

EVELYN  
People can do crazy stuff with  
computers.

VALERIE  
Evelyn.

LEAH CORINTHIAN, 17, nosey, comes over. A familiar face  
from the first scene.

LEAH  
You guys got one too?

Everyone looks up at Leah with a trace of shock.

LEAH (CONT'D)  
I been staring at this the whole  
night. I never seen this before.

This is a serious moment because Leah normally would never  
talk to this group.

LEAH (CONT'D)  
I was just about to call the 800  
number if you guys wanna come.

EVELYN  
Um, yeah ok.

Everyone follows Leah out of the crowd. The guys watching  
nothing else but her behind.

VALERIE

I don't know if this chick know's  
but it's ten thirty, nobody's there.

Evelyn agrees, but not to loud.

INT. PARTY HOUSE KITCHEN - NIGHT

Leah shuts the sliding door and the music softens. Leah knows exactly where the phone is, and how to set it up on the table.

LEAH

This is actually my house.

EVELYN

Serious?

LEAH

Well my parents house.

EVELYN

Right.

Leah dials the 800 number on the Snickers wrapper. Rings before....

SPEAKER PHONE

Thank you for calling the consumer  
care department at master foods USA.  
If you have a question or a concern  
regarding our products....

VALERIE

Nobody's there, like I said.

Evelyn ignores Valerie's stare in front of Leah.

LEAH

You're right, I forgot about the  
time.

EVELYN

No but you never know

Valerie rolls her eyes but then....

SPEAKER PHONE

(Heavy accent)  
Thank you for calling Master Foods  
USA, this is Karen, how may I help  
you?

Everyone's taken back by the real voice, and they keep silent.

SPEAKER PHONE (CONT'D)

(Heavy accent)  
Master Foods USA this is Karen?

MIKE

Um.....why are you still at work?

The girls snicker.

SPEAKER PHONE

We'll where are you calling from?

MIKE

Ah....America?

SPEAKER PHONE

We'll the reason I ask sir is because I'm in Honolulu Hawaii, and it's four thirty PM here.

MIKE

Then what happens twelve hours from now when you're sleep and I'm trying to call?

SPEAKER PHONE

You would be transferred to another location, you see Master Foods likes to be available twenty four seven during the Halloween season.

MIKE

O.

SPEAKER PHONE

Can I help you with something sir?

EVELYN

Yeah we were just wondering about the promotion you're doing tonight?

SPEAKER PHONE

A promotion?

Karen sounds like this is news to her.

ADAM

That's so freaken awesome, She's acting like she doesn't know.

The girls shhh Adam

SPEAKER PHONE

Yeah our snickers wrapper has this message on it, Fright at midnight. For you. Exit 2.

SPEAKER PHONE (CONT'D)

I'm not aware of any promotion tonight.

EVELYN

You're not?

Valerie reexamining the wrapper. No question that it's authentic.

SPEAKER PHONE

No, I'm not, can I ask where your location is ma'am?

EVELYN

Um, we're in the United States. The East Coast.

SPEAKER PHONE

Please hold ma'am.

Karen puts the line on hold. Soft Jazz filtering from the speaker phone now.

LOONEY

I'm kina liking this.

VALERIE

Eve just.....I don't know just play along, she has to be acting.

Karen's back.

SPEAKER PHONE

Ma'am?

EVELYN

Yeah?

SPEAKER PHONE

I just wanted to check and make sure, but there is no promotion tonight, that's affiliated with the Mars Company. Especially one that solicits consumers to go to a designated place.

Everyone looks at each other, dismissing the seriousness that's obvious in Karen's voice.

SPEAKER PHONE (CONT'D)

Now ma'am if you give me your exact location, I will notify the police department in your area.

Eve is silent, exchanging looks with everyone, looking for guidance. They are nodding no.

SPEAKER PHONE (CONT'D)

Ma'am?

EVELYN

Um, no that's ok.

SPEAKER PHONE

Excuse me? Young lady what is your name?

Eve's thrown off, by the stern Mother-like tone in Karen's voice.

ADAM

(Whispering)

Hang up.

SPEAKER PHONE

I hear your boyfriend telling you to hang up.

She is way off, and everyone laughs silently.

SPEAKER PHONE (CONT'D)

But if he was thinking about your safety, he would tell you that you could be putting your life in danger.

ADAM

HOW BOUT IM NOT HER BOYFRIEND BEECH.

Adam hangs up the phone, causing a riot of laughter.

LOONEY

That's hot, I like how they do this stuff on Halloween now.

VALERIE

Why was she giving us attitude though?

EVELYN

Im all Shaking and everything.

MIKE

Alright who's going? Show of hands...

EVELYN

Nah, I gotta get outta here or my mom's gonna start yelling, and talking too fast and messing up her responsibility speech, and I'm gonna feel sorry for her.

ADAM

You scared?

EVELYN

What?

ADAM

She's scared, look at her.

Everyone looks at Evelyn.

ADAM (CONT'D)

Watch she says What are you talking about.

EVELYN

What are you talking about?

Everyone laughs and they know Evelyn isn't scared but now this is funny.

ADAM

People always say What are you talking about when they're lying.

EVELYN

Lying about what I never said I wasn't scared in the first place.

ADAM

So then you're going?

EVELYN

No I'm not

ADAM

Because you're scared.

Valerie starts to head out

VALERIE

The more you keep talking the more's he's gonna be a dick.

For the first time Leah genuinely laughs as everyone heads out.

EVELYN

(Adam)

Get the heck away from me.

I-84 WEST - TOWARDS NY STATE.

The sky blips lighting... and about half the cars from the party tear down the highway, and it is totally unnecessary.

The girls we care about in Valerie's BMW and the guys we care about in Adam's Scion, which has Looney riding the roof, like you would lay on a surf board.

INT. BMW - NIGHT

Everyone keeps looking off the highway and you can tell Leah doesn't like this speed.

EVELYN

What if that Hawaiian lady wasn't acting?

(MORE)

EVELYN (CONT'D)

I don't know, the stuff she was saying was like what someone her age would say to teenagers who piss em off.

VALERIE

Number one, women are good actors, two, who sits home and makes exact replica's of candy bar wrappers? And three, what questions and comments are so important that a candy company has to be on call 24-7? None, they're on call for this.

They enter the ramp for exit 2.

LEAH

Oh my God.

The girls look to the right, and see a....

COACH BUS

Parked in the commuter lot.

EVELYN

(Reading the logo)

Sixty six, and sixty nine million Ways to get you there.

Valerie laughs.

VALERIE

That's good. That's really good.

INT. COMMUTER LOT - NIGHT

The girls and the guys exit the BMW, the Scion, and walk to the bus. Other teens are already here, boarding the bus.

ADAM

It would've been dumb anyway with just people you know.

VALERIE

Stop tryin to be all tough, you know you wanted it to just be us.

ADAM

Shut up fat girl.

As they enter the steps, they see that the bus driver is not human. He is a life size mechanical dummy.

ADAM (CONT'D)

No god dam way!

Evelyn first, hesitates to get on the bus.

THE DUMMY

Opps, watch your step. That first one's a doozy.

The dummy's excessively gleeful, and when he speaks he gestures with his limbs. There's a slight lapse between his voice and his movements.

LEAH

That's so creepy.

Adam and the guys rush on the bus, feeling the dummy, it's massive build, fitted into a professional uniform.

ADAM

You feel that? That's freaken steel. Feel that.

MIKE

He's at least five hundred pounds.

Walking down the isle, Valerie notices the movie playing on the TV's. The volume is really low.

VALERIE

What is that?

LEAH

Ground hog day, I love this movie.

Eve's choice to come here, starting to sink in.

EVELYN

I gotta go.

VALERIE

We haven't even moved yet.

EVELYN

Valerie look, the whole thing's just a showing of a scary movie, which you can see they screwed up.

THE DUMMY

We better get going if we're gonna stay ahead of the storm.

VALERIE

That thing's saying we're about to leave.

EVELYN

That THING is too big for anyone to get in the driver's seat. Let's go.

VALERIE

Then that means it's driving.

EVELYN

Valerie come on, just drop me off at  
my aunts, I'll get a ride.

Suddenly the bus jerks forward, causing Evelyn to stumble  
into Valerie.

The Dummy is actually driving the bus. This starts a riot  
of cheering and clapping.

VALERIE

See I told you, I told you, sit your  
ass down.

Evelyn reluctant, takes a seat by herself but then she sees  
JAKE looking for a seat and she slides in with a boy from  
another school.

It's so obvious how she does it but as Jake passes she  
pretends to look at her watch.

After a moment it finally clicks in her brain how late it  
is. She whips out her cell, uses what's left of her battery  
to speed dial MOM.

VOICE MAIL

This is Joanne, please leave a message  
and I'll call you right back.

EVELYN

Mom I'm at Valerie's....

Evelyn glances at Bill Murray, laughing on the TV.

EVELYN (CONT'D)

That's the TV, I'm not at a party or  
anything, but anyway I don't want  
Valerie to drive home by herself  
after she drops me off, so I'm  
spending....

Evelyn stops, seeing the Dummy laugh while driving. It is  
chilling, and dead on like a human, unlike he has moved so  
far.

Evelyn ends the call and stands in the isle, gawking at the  
DUMMY, which has returned to just maneuvering the bus.

VALERIE

What's wrong?

Evelyn's silent in confusion as she careens down the isle,  
towards the Dummy...the bus hopping and swaying.

Evelyn stands aside the Dummy, examining him, the complexities  
in his structure.

VALERIE (CONT'D)  
EVE WHAT IS WRONG WITH YOU!

EVELYN  
What kept happening when Bill Murray  
saw that insurance guy?

VALERIE  
What?

EVELYN  
The movie, in this movie, something  
kept happening when Bill Murray saw  
that insurance guy, and the guy would  
say opps watch your step that first  
one's a doozy.

LEAH  
He kept stepping in the puddle.

EVELYN  
And the scene when he was with Andy  
Mcdowell and the camera man comes  
and says they should get going so  
they can stay ahead of the storm,  
was that before or after the puddle  
scene.

LOONEY  
Why in the world do you want to know  
that?

EVEYLN  
(Cutting Looney off)  
Somebody just answer me! Was that  
before or after the puddle scene?

LEAH  
That's after.

Evelyn's quiet for a moment.

VALERIE  
What?

EVELYN  
I think this thing is acting out  
scene's in the movie.

Everyone looks at the Dummy, just driving the bus.

ADAM  
I think you just spit on Mike, calm  
down.

Evelyn tries to look less weird.

EVELYN

Look it's random, when we got on the bus, the first thing it said was opps watch your step that first one's a doozy, then before we started moving, it said, we better get going if we're gonna stay ahead of the storm, which is a couple scenes later.

LOONEY

Who cares.

EVELYN

It's not just saying the dialogue, it's physically moving it's body the way the people do in the movie.

LOONEY

Like I said, who cares, it's a crappie drama.

EVELYN

There's a scene where Bill Murray commits suicide and drives off a cliff.

LEAH

There is.

ADAM

Come on you guys.

LEAH

No I'm just saying there is.

SOME DUDE IN THE BACK

Can someone tell these girls to shut up?

Mike's about to get out of his seat but Valerie stops him.

ADAM

Eve man chill, you look crazy.

Suddenly everyone jolts forward as the bus screeches to a stop. Everyone looks around, looking at each other, looking at....

THE DUMMY

Who has stopped moving.

VALERIE

Ok what just happened.

It's so quiet now on the bus, except for the rain banging against the roof.

LEAH

It's the scene Evelyn was talking about.

Indeed THE TV'S show the scene Evelyn was talking about. Bill Murray and the ground hog, sitting in a red pick-up truck. Bill Murray revving the engine and....

THE DUMMY

Revs the engine to the coach-bus as he stomps on the gas. It is extremely eerie looking.

SOME PARANOID GIRL

What the hell is he doing?

LOONEY

What we've been arguing about these last few minutes.

FACES now looking worried.

ADAM

You guys are really scared, I can't believe this.

EVELYN

How can a company afford to do something like this? That thing's driving this bus. Think about that. How is that even possible?

ADAM

Ok if this is not just to scare us then that means we're gonna die right now. We're going to drive off a cliff and die right now, if there's even a cliff, come on.

The engine revving harder, threatening, impending movement.

DUDE IN THE BACK

There's not a cliff but there's like a small bridge down the road.

Eyes immediately shift to the back.

DUDE IN THE BACK (CONT'D)

It's like a quarter mile down.

More stares of worry.

ON THE TV, Bill Murray looks at the ground hog, and the DUMMY just looks to the the right.

BILL MURRAY & THE DUMMY

We mustn't keep our public waiting huh.

Bill Murray peels off as the Dummy explodes into drive, causing a massive tumble on the bus which is accelerating out of control.

BILL MURRAY & THE DUMMY (CONT'D)

In three....

ADAM

Ok, just stop the movie.

Leah runs to the VCR, jabs stop but it won't work.

ZOE

It won't stop.

A trace of worry overcoming Adam now.

BILL MURRAY & THE DUMMY

Two....

ADAM

Then try to stop the bus or something.

Leah tries to shift the bus into neutral, but the handle won't do anything. It might not even control the bus.

LEAH

This is not funny..

But when she looks up...

LEAH (CONT'D)

JESUS!

A BRIDGE appears in the middle of nowhere, and the bus is approaching it at 70 miles per hour.

BILL MURRAY & THE DUMMY

One.

The Dummy rams the bus right into the side wall of the bridge, exploding it. Everyone screams out of their minds.

All of the Guys run up to the front of the bus now, jumping on the Dummy, pounding him, kicking, pulling.

The bus is tilting over head first, and it's a thirty foot descent plastered right on the windshield.

Human survival at it's most gruesome form as some yank the door handle that won't open the door, some kick the door instead.

Some pound on the windows, some scrambling for the roof exit. Last moment Cries being heard.....

The bus tilts just one more time before it drops, thirty feet into a ravine, the front windshield showing it all....

CUT TO:

LATER

AN UNCONSCIOUS FACE

Pasted on the window. The window lays on the ground. Insects are attracted to the bloody forehead on the opposite side of the glass.

The eyes on the face fight to open. It's Evelyn. Unspeakable pain grips her right away.

She groans like a mangled deer at the side of the road, over....

Sounds of electricity popping from severed wires, and....

THE DUMMY

One...one...one...

Evelyn peaks around, realizing the bus laying sideways, bodies scattered anywhere. Some alive, some we don't know.

Evelyn crawls. The pain is so intense she just has to move.

THE DUMMY (CONT'D)

One....three....one...one.

Evelyn stares stupidly at the Dummy, inches away, a tree branch driven in his head as he violently wrenches the steering wheel back and forth....malfunctioning.

THE DUMMY (CONT'D)

One...three...two...

A TV smashes his head as Adam flips out, repeatedly picking the TV up and smashing it into the Dummy.

The Dummy's voice breaks up until it is mechanically dead.

A Bloody Adam drops in pain. Others are getting up, confirming they're alive.

VALERIE

Is the closest to Evelyn. Her head busted the window.

EVELYN

Oh God.

Valerie stirs. Evelyn lifts her up, remembering she's pregnant.

EVELYN (CONT'D)  
Valerie, Oh God.

VALERIE  
(barely says this)  
I'm ok.

Until Valerie turns and she looks directly at a dead face. She freaks, screaming hysterically. Her and Evelyn back away quickly.

EVELYN  
(Shaking)  
I can call for help, I'm gonna call for help.

Evelyn competes with her hand to keep it still so she can take her cell phone out of her pocket, which she manages.

Looney takes the phone right out of her hand.

LOONEY  
Hold on.

EVELYN  
What?

LOONEY  
Just fucking hold on for a second.

Looney's racking his hair back with his hand, his eyes the size of half dollars.

EVELYN  
What the hell is wrong with you!

ADAM  
Looney man come on.

LOONEY  
No, Wit my rap they'll blame this whole shit on me. She'll be off to Princeton and her lawyer'll argue that I stole the bus and crashed just to keep her ass out of jail. Nobody's calling nobody. Adam if you wanna throw we can throw.

MIKE  
If anybody throws at Looney they throwing wit me too.

Other guys murmuring out loud that they'll call 911 if they want to.

EVELYN  
Are you kidding me?

LEAH  
 (assuring herself)  
 This is not happening.

LOONEY  
 (loud)  
 Anybody got something to say they  
 can come up here where I am.

Guys from other schools immediately head to the front of the bus until....

A VOICE  
 Welcome to the God habitat experience.

Everyone's attention zips to the back of the bus where the Dead kid they were just arguing about now stands.

He's deathly pale, blood on his hair, exactly identical to his corpse laying near Valerie and Eve.

Valerie realizes the Dead twins and is about to flip, but Eve grabs her, holds her.

Adam is pushed forward from people trying to back away.

THE DEAD KID  
 You have been selected by your  
 municipal government to participate  
 in the God Habitat Experience.

Faces in total shock.

THE DEAD KID (CONT'D)  
 Please don't be afraid. I am a  
 computer generated image.

Mike punts the head of the Dead kid's body next to Eve and the head pops off, cotton filled.

THE DEAD KID (CONT'D)  
 The God habitat Experience is a  
 federal rehabilitation program for  
 incorrigible youth.

Adam drops his head and begins to laugh, in pain also in relief.

ADAM  
 A set up. I knew it

EVELYN  
 Are you serious?

Adam catches the crazy look Evelyn's giving him.

ADAM  
 What?

EVELYN

Do you realize we have blood all over us?

That point sort of clicks in Adam's head.

LEAH

I don't understand he said we're being rehabilitated. For what?

THE DEAD KID

You have just completed stage one of the God habitat experience, **Sin Deletion** by way of natural death.

The words **Sin Deletion** repeated silently through Valerie's lips as she trades a confused stare with Evelyn.

THE DEAD KID (CONT'D)

You have all perished in God habitat experience accident one zero five one and have been revived back to life.

CUT TO:

MAYBE HOURS EARLIER. THE BOTTOM OF THE RAVINE. THIS IS HAZY LIKE A DREAM.

EXT. RAVINE - NIGHT

The back of a head laying on a rock. It is not clear if the skull is still round in the back. The hair is wild and smoking.

A doctors over the body, desperately thrusting the chest. We see his face but not the body's, just the back of it's head.

Two men walk up, stand over the doctor. It's Harrison and Eli. They see what we don't, the body's face, and Harrison dashes his look away in agony.

The doctor still thrusting away, loosing the battle. He screams for help but we don't here him.

No sound. More doctors rush over.

BACK TO:

INT. COACH BUS - NIGHT

Evelyn touches the back of her head, her fingers pass over stained dressing.

Other teens now notice dressings, and patches on their bodies and under their clothes.

One girl freaks out when she discovers her shoulder is charred.

Mike lifts up a leg to his pants and sees that his leg is not there. It's been replaced with a prosthetic leg.

He screams to the top of his lungs, topples over, trying to push the leg off his body.

Complete horror consumes every face on the bus as they watch in unbelief this person they've known as perfectly fit who is now without his leg.

The girls can't help but to cry as Mike is trying to injure himself, really trying to push the leg off as if this will bring back his real leg.

Every guy on the bus no matter if they know Mike or not is pummeled with fear and sympathy. They move to constrain Mike who is reaching an almost inhuman level of hysteria.

His screams cause an attack of quivering on the bus.

THE DEAD KID

Your sins from the age of your  
cognizance till now have been deleted  
with your death and vivification.

The sound of THE DEAD KID'S voice turns everyone away from Mike.

THE DEAD KID (CONT'D)

Sin Deletion is highly recommended  
because at some point in the habitat  
you will be in the vicinity of a  
divine but volatile force and it is  
not known what it's reaction will be  
to the impurities in the human body.  
Your new purity will also protect  
you from another Anti-Christian force.

The shrill of a vehicles brakes is heard.

EVELYN

Someone's coming

Evelyn runs to the cracked windshield trying to spot the vehicle. She can't see a thing. The bus is situated in a way so that it's impossible to see thirty feet up back unto the road.

EVELYN (CONT'D)

HELP! SOMEBODY! PLEASE IF YOU CAN  
HERE ME!

Everyone still in a state of shock as they watch Evelyn. She climbs a seat to reach the side windows of the bus, which are now like sun roofs.

A single window is completely shattered.

EVELYN (CONT'D)  
 DOWN HERE, DOWN FROM WHERE YOU ARE,  
 COME TO THE SIDE OF THE ROAD AND  
 LOOK DOWN! PLEASE!

Evelyn's hopes of rescue shattered as.....

THE DEAD KID  
 Please be advised that you are no  
 longer in North America. After God  
 Habitat experience accident one zero  
 five one, your unconsciousness was  
 prolonged and you were transported  
 to the Auckland islands in the south  
 of the pacific ocean. You are  
 standing in a simulation of your  
 accident in the United States.

VALERIE  
 What? Oh my God what is going on!

Valerie let's the tears go. Leah touches her back.

LEAH  
 It's ok just try to stay calm, we're  
 gonna find out what's going on.

Valerie's trying to keep from losing it, and Leah's a breath  
 from losing it herself. She rubs Valerie's back, assuring,  
 but her hands are pulsating.

LEAH (CONT'D)  
 Ok?

Valerie nodding yes, holding on.

THE DEAD KID  
 Please relocate to the transport  
 vehicle north of your location to  
 proceed to stage two. You have one  
 hundred and eighty seconds for  
 relocation. After that time, the  
 doors to the transport vehicle will  
 close and lock. If you do not make  
 it, you will have to reside at this  
 location until the next transport  
 vehicle arrives three hundred and  
 sixty five days from now, during the  
 next program. Please be advised  
 that your current location is one  
 hundred and seventy six miles from  
 civilization by sea. Good luck

The Dead Kid disappears and immediately an ear deafening  
 alarm activates. Strobe lights that were unnoticed until  
 now begin to flicker.

A voice countdown initiates.

COUNTDOWN  
One hundred and eighty seconds....one  
hundred and seventy nine seconds....

The sound of deteriorating time causes panic and everyone scatters, searching for a way out of this bus.

Adam and Looney have a rushed idea to ram a seat into the windshield, which they do, and the seat makes a big enough hole to climb out, but

ADAM  
It's blocked, the wall, the...

The word is not there.

LOONEY  
GO!

ADAM  
The wall..the, I don't know how you  
say it, the stupid side of the cliff,  
is right there.

There is no way out through the windshield.

COUNTDOWN  
One hundred and seventy two  
seconds...One hundred and seventy  
one seconds.

Jake tries the lever to the roof exit, which is on everyone's side, and that's jammed.

COUNTDOWN (CONT'D)  
One hundred and sixty eight  
seconds....

Looney decides to jump up to the seats and pushes himself out of the bus through the window. When he gets out, he is gone.

This is now the official way to get out of the bus and Everyone's jumping wildly to get their hands on something to pull out.

VALERIE  
(pouring tears)  
Evelyn I can't jump up there like  
that.

Evelyn knows it, and she can't face it. She slams her body into the roof exit over and over again, just not meant for anyone to get out this way.

EVELYN

ADAM!

VALERIE

Just go

EVELYN

Valerie shut up

LEAH

Nobody's leaving anybody.

COUNTDOWN

One hundred and thirty nine seconds.

JAKE

There's a way out through the bathroom window.

The girls turn around and see...

JAKE

Heading to the tail of the bus. They follow him. Jake kicks open the bathroom door. **THERE IS NO WINDOW.**

LEAH

Geezus

The girls have had it with these false senses of hope.

JAKE

Ok, ok somebody jump out and pull her up as two of us push from down here.

LEAH

I'll go

Leah starts off...

VALERIE

No, I don't want him touching my ass.

Leah stops

EVELYN

Valerie don't even start this

VALERIE

He's not feeling on my butt.

JAKE

I'll pull then.

Jake runs, jumps, successfully gripping an arm rest to pull him self out.

## JAKE (CONT'D)

Ok

Evelyn and Leah crouch down so Valerie can sit on their shoulders. The girls stand allowing Valerie to reach up to Jake's hand. Jake Reaches, Valerie reaches, too much space between them though.

Valerie leans more, and it's too much. She loses balance. The pyramid of girls topples over.

They immediately configure

VALERIE

I can't do this!

EVELYN

Grab his fucking hand right now!

COUNTDOWN

Ninety nine seconds....

LEAH

Valerie Please!

Again Valerie reaches, this time she gets hold of Jake. He pulls her up, pulls her out.

Evelyn and Leah have no trouble getting out with the help of Jake, and when they do, the four of them run like hell up this foreign acclivity now before them.

Exotic shrubs slap them in the face, never ending woodland in every direction, none of it American.

The Four reach the top of the hill. More woodland, the forest is everywhere, but then there's this man made road right in the middle of it all, so out of place in the exotic nature.

The transport vehicle is there as promised. Everyone else gawks at the four through the windows, shocked they made it.

Valerie stops for breath but Evelyn rushes her on the shuttle.

INT. TRANSPORT VEHICLE - NIGHT

The countdown expires, the door closes. Evelyn's pissed.

EVELYN

(To everyone)

Yeah she's pregnant just incase you needed a reason to come back and help her.

No one looks at Evelyn. Some would cuss her out but she's right.

The Dead Kid suddenly appears right on Evelyn, his image distorting on her body as she moves for her seat.

Everyone cringes but Evelyn's so pissed she doesn't care.

THE DEAD KID  
 Congratulations, you have succeeded  
 to stage two of the God Habitat  
 experience, **HABITAT ORIENTATION**.  
 Just how did mankind recreate the  
 creator of mankind himself?

The shuttle crawls down the road, like a ride at Disneyworld.

Valerie eyes the features of The Dead Kid.

VALERIE  
 Why does he have that blood on him  
 like that?

Leah throws a quick glance at The Dead Kid, not what she wants to be reminded of.

THE DEAD KID  
 Why do we look the way we do? Why  
 do we have a brain? Why do we have  
 five senses?

Evelyn sits with Jake although too much has happened for her to notice. Jake very aware that he's sitting with Evelyn.

THE DEAD KID (CONT'D)  
 Because we are all created in God's  
 image and we are a variation of how  
 God sees himself in a natural form  
 or what he deems appropriate as a  
 natural form.

A **BANG** on the shuttle thwarts the repose on the bus. Someone has been left...A girl outside running with the shuttle. She fights the door, pounding to get in.

EVELYN  
 Oh no.

Everyone stands in dismay. The girl's screaming, crying, mucus oozing from her nose.

THE DEAD KID  
 And this is very significant to the  
 creation of the God Habitat. You  
 see when God became a mortal, in the  
 form of Jesus this allowed him to  
 have a specific DNA characteristic....

ADAM

(As if the Dead Kid  
was real)

WAIT!

Adam assaults the shuttle door with every type of way you can use your body as a sledge hammer.

The girl pleading at Adam through the window to hurry. She's running sloppy since the shuttle is speeding up.

There's got to be a way to bust the windows. This is tried by everyone, doesn't work.

The shuttle gains a lead, now the girl is chasing the rear of the shuttle.

THE DEAD KID

The God habitat creators have found a way to extract the identity of Jesus's DNA sequence through cell divisions of our own DNA. You and I. Remember I said that we are all created in God's image?

Adam pounds the back window of the shuttle, tells the girl with made up sign language...

ADAM

JUMP ON THE BACK! JUMP ON THE BACK!

The girl's so scared and out of breath she can't think. She chokes on her cry, has to stop.

She watches hands pressed against the glass of the shuttle, under serious concerned faces...Becoming smaller and smaller.

EXT. MANMADE ROAD - NIGHT

The girl bends over and catches her breath, cough's it out. The shuttle zooming away, it's roar becoming distant.

It's pitch dark save for the moon shine. The ocean breeze sways the trees eerily. Sounds can be heard from species not yet known to man.

It would seem that this situation couldn't get any worse for the girl, but it does, and it's a....

**TROPICAL RAINSTORM.**

EXT. COACH BUS - NIGHT

The girl slides down the hill. The rain enough to drown you if you look up. She's headed for shelter. Obvious.

INT. COACH BUS - NIGHT

The girl sits on a turned over seat, shivering, dripping, Nothing she can do for herself until the rain stops.

A sudden burst of noise makes her wince. She looks right, its nothing. Just the thunder.

As her head faces the direction of the noise, the Dead Kid fades in behind her.

THE DEAD KID

(Distorting)

Please re..cate to the trans...  
vehicle.

The girl hops off the seat and moves away but sees it's just the dead kid. She stares at him but as quick as he came he instantly disappears. She lulls.

EXT. MANMADE ROAD - NIGHT

The shuttle stops before the massive 50 foot tunnel that we saw earlier on photo. It's functioning power drones a beastly hum that mutes the crashing ocean swells.

The tunnel door opens. Portions of the door disintegrate, canceling itself out until there is nothing tangible left of the door.

The opened tunnel resembles a black hole on the earth.

The shuttle accelerates into the tunnel.

EVELYN'S CELL-PHONE

Makes that annoying sound that cell-phones do when there's no service.

EVELYN

This is insane!

INT. TRANSPORT VEHICLE - NIGHT

Evelyn turns back to everyone else.

EVELYN

Does anyone's cell-phone work?

CUSSING and the THROWING of cell-phones as others experience the same service failure.

Valerie is more concerned with Mike. She watches him, his exchanged leg freaking the heck out of her.

EVELYN (CONT'D)

They can not do this.

LEAH

He was saying it's the government.

EVELYN

I don't care, we have a pregnant girl on this bus. Maybe they can do this to us but not to an unborn child who has nothing to do with this.

The shuttle exits the tunnel, stops, instantly captured by the moon's spot light.

EXT. GOD HABITAT TUNNEL - NIGHT

It seems as if the surroundings have not changed from before the tunnel, dark, possibly the same omnipresent forest, possibly the same road.

INT. TRANSPORT VEHICLE - NIGHT

The lights power on, making it impossible to see through the darkness outside.

Everyone stands, looking around, eyeing each other on the windows, all they can see.

The MONITORS on the shuttle evolve with **GOD FACTS**.

Age: *Unknown*

Manifestation: *Spirit*

Height,width,length,etc: *50 mile radius*

Looney helps Mike as the two of them head down the isle, no more nonsense.

VALERIE

Where are you going?

LOONEY

Shut up.

VALERIE

We're not in the United States.

Looney stops, the way he does it says he may not want to get off the shuttle.

LOONEY

Valerie you're gonna say one more word and I'm gonna flip.

VALERIE

You can just look around and tell we're not home.

LOONEY

You can not make someone be  
unconscious for....

(eyes his phone)

Seven days, and then transport them  
across the god damn world, I don't  
care what that thing said.

Evelyn glances at her cell phone. She did not notice **Wed,  
Nov 7** until now.

Evelyn's look goes numb and she strokes back her hair, hiding  
what this has just done to her mentally.

EVELYN

Jesus, what the hell is going on.

ADAM

They're probably working with the  
phone companies.

Adam walks to the front of the shuttle, grabs the PA device.

ADAM (CONT'D)

Alright, everybody listen up. I um,  
I don't know what's going on. No  
one know's what's going on. I only  
know a few people here, the rest of  
you I don't know, but my friend mike,  
this guy right here

(points to Mike)

I known him almost my whole life,  
and he's never been without his  
fucking leg. You can believe me or  
not but if they did this to him, I'm  
not staying around to see what they  
do to me.

The Silence and the Dead Stares back at Adam says that he is  
reaching everyone on the shuttle.

ADAM (CONT'D)

Look, all we have to do is walk off  
this bus and head backwards. We  
know the tunnel is behind us, we can  
use the lights from our cell phones  
if anyone gets scared. Once we get  
out of the tunnel we just keep walking  
until we find a gas station, liquor  
store, motel, anything and we call  
the police. I know we're not on  
some deserted island cuz I think I  
recognize some of the area back there.

VALERIE

Because its a simulation.

ADAM

Valerie Stop, it's not and this is not seven days later, it's probably a few hours later from the accident. We just have to get home before our parents wake up in the morning and kick our ass.

Faint laughter, although it is a mask for the fear churning in everyone's eyes.

ADAM (CONT'D)

Alright so...

Adam searching for the handle to open the shuttle.

ADAM (CONT'D)

Let's get the hell out of here.

But to everyone's surprise the shuttle power's down and the door opens with a slam. Shakes the entire shuttle.

The moonlight sprays into the shuttle. The only illumination now.

Valerie's eyes lock on to a figure moving quickly outside, away from the shuttle.

VALERIE

Someone's outside

Everyone looks

EVELYN

Where?

Valerie points to what looks like the night running away from the shuttle

VALERIE

Right there

Adam, Looney, and Mike see the figure, look at each other, and then the three of them tear out of the shuttle.

The rest of the boys on the shuttle chase after them.

EVELYN

What are they doing?

VALERIE

Where's Leah?

In a moment's time several bodies slam back into the shuttle's entry way. Leah is hefted roughly by her legs and arms back into the shuttle. She wriggles intensely to get free.

LEAH

Get off me!

Looney and Adam set her down but Looney tosses her into the other side of the bus. Leah crashes into a seat and spills to the floor like a doll.

EVELYN

(To Looney)

What the hell is your problem!

The women on the bus run to Leah but she's already up trying to thrust Looney and mike to get off the shuttle.

LEAH

Let me go, Get the fuck off me.

Looney throws a hand into Leah's neck and squeezes, forcing her back. Leah is choking. Her face reddens. Her veins expel out of her skin like earthworms.

LOONEY

Why would you just get off the bus and leave by yourself, What the hell is going on?

EVELYN

You're seriously hurting her stop!  
Someone help!

Adam joins Evelyn and they tug on Looney to let go and the three of them inadvertently slam into the dash board. This activates the headlights.

Valerie, facing the windshield suddenly shrills as she looks outside it

VALERIE

What the hell.

THROUGH THE WINDSHIELD

A man stands in the middle of the road, steps from the bus. He appeared in a blink of an eye as if the light created him.

The man stands there. His face undisclosed by long raving hair. A long crafted stick in his hand, a salvage of ancient animal fabric covers the appropriate places on his body.

Leah, Looney, and Evelyn freeze just like that and stare out the windshield. Adam sloppily maneuvers the handle to close the door.

THE DEAD KID

That is Moses.

Everyone turns, surprised by the Dead Kid now at the back of the shuttle.

THE DEAD KID (CONT'D)

Moses is a Hebrew prophet who led the enslaved Israelites from Egypt across the red Sea centuries and centuries ago. His story is told in the second book of the Holy Bible, Exodus.

Everyone sort of Exhales.

THE DEAD KID (CONT'D)

Please don't be afraid, Moses will not harm you in any way.

The Dead Kid goes into a history lecture on Moses.

Leah takes this moment to dash for the door again. She has gotten away from the boys although the door is too heavy to open right away...slows her escape completely down.

Looney and Mike drag her back up into the seating area. She fights more vigorously this time.

LEAH

Let me go! Get off Me! Get off me!

EVELYN

(To Leah)

What are you doing?

Looney notices that Leah is screaming louder and fighting with more vim as they drag her farther away from the exit towards the back of the bus. TOWARDS THE DEAD KID.

LOONEY

You afraid of him?

Looney muscles her closer to the Dead Kid. Leah pushes back.

LEAH

Stop you don't know what's going on.

Looney pushes her closer.

LEAH (CONT'D)

Stop! Please!

Suddenly Leah's body moves like a robot. One of her legs wraps in between Looney's leg, her torso turns despite Looney's hold, just enough for her elbow to smash into Looney's neck.

Looney's head falls back and his arms release from Leah. She then strikes him in the side, precisely at the location of his liver.

His body leans north and Since his leg is entangled between hers he bangs the floor. His face interprets the excruciating pain this all caused him.

The bus is silent. Everyone stares in shock. Looney groans on the floor.

Leah backs away from Looney, embarrassed. Sorry this happened.

Leah backs herself into a seat and just sit's there staring at Looney. Praying he doesn't die. Valerie runs with others to comfort Looney.

Evelyn watches Leah's transfixed face. Leah then looks up at Evelyn. Just stares back at her then Leah brandishes a semiautomatic pistol.

The gun is unlike any firearm ever visualized. This is a firearm of the next generation.

Evelyn backs up.

EVELYN

Please we're just trying to get home.

LEAH

We'll you're not, I need to brief you on why you're here. Everyone shut up and keep it shut.

EVELYN

Look I don't know what's going on but....

Leah stands and raises the gun to Evelyn

LEAH

Don't utter another sound.

Valerie picks up a small folded map on the floor, opens it. She recognizes the tunnel X'd out on the map and sees another x on a location about north west of the tunnel.

LEAH (CONT'D)

My name is Laura Janesky and I work for a clandestine administration within all national governments. I need to speed this up we don't have time, does anyone besides Jake Darwin here know anything about the bible, God? Satan? Spirits? Anything?

No one says anything.

LEAH (CONT'D)

Jesus Christ!

(MORE)

LEAH (CONT'D)

Okay listen, before the earth, before humans, before life, their were spirits. Who you know as God was the principal spirit. We don't know his evolution but we do know that their was a falling out between God and another spirit called Lucifer, or Satan. Lucifer was exiled from the principal location of these spirits which we believe to be called heaven and cast to another location called hell. We are certain that both locations are at an unreachable space far beyond our solar system.

EVELYN

Most of us know this story.

Leah raises the gun back to Leah

LEAH

I told you not to speak.

EVELYN

I'm letting you know that we know this story.

Leah seriously debates whether to shoot Evelyn or not.

LEAH

In nineteen sixty three during an exorcism members from my organization received a tip from a spiritual source that led us to look further at Gutenberg's bible and some of the claims of it's writers.

SOMEONE IN THE BACK

What do you mean by spiritual source?

LEAH

Who was that?

Leah looks through the crowd of teens.

LEAH (CONT'D)

Was that Jake?

No one talks.

LEAH (CONT'D)

A spiritual source meaning a demon. We know now that there has been a conflict among spirits in heaven since the expatriation of Lucifer.

Leah glances back at The Dead Kid who is still running his lecture then looks back at the teens.

LEAH (CONT'D)

My organization along with relentless assistance by the U.S. government have assessed and anticipated the worst for the human race. I want you all right now to look at your hands. The palms of your hands.

Everyone looks at their palms. No clue why they're doing this but they do it.

LEAH (CONT'D)

Now look at the palm of my hand.

Leah holds her palm up so everyone can see it but keeps the gun in position to stave opposition.

LEAH (CONT'D)

My hands are like every human being who has ever lived. Yours are not.

Leah has no choice but to place the gun down on a seat, then she turns around, her back facing everyone. She raises the palms of her hands high to Face the crowd. She connects her palms together.

LEAH (CONT'D)

When I connect my palms together like everyone else in the world the two faint M's on my palms form two horns. This is the mark of Satan. This means that my soul is the property of Satan when I die.

The teens can see Leah's palms and try to do this. The lines on their palms do not create two horns.

LEAH (CONT'D)

In the story of Adam and Eve, When Adam and Eve ate of the forbidden fruit they did not know that it was injected with the serpent's venom. The serpent was a manifestation of Satan and this venom entered their DNA. Whatever Satan put into their DNA infected Adam and Eve and their offspring, me and every human being on earth.

ADAM

I'm not going to stand here and believe this, you were just sitting in detention with me yesterday.

LEAH

Believe what you want but right now shut your mouth and listen. I'm going to be killed soon and when I die you're not going to know anything but what I told you. Somebody better remember everything I'm saying.

EVELYN

Leah why are we here, I'm trying to get this story you're telling us but it doesn't make human sense, you have to give us something less psychotic.

LEAH

Every human since the first of us have been spiritually transferred to hell when they died. This has allowed Satan to build a massive army against God. In nineteen ninety one my organization artificially created you to have a separate DNA from us. You are here to start us over. We have disabled every human life to stop the growth of Satan's army. You are the new breed of humans. We have filled your cell structure with genes from the earth's greatest scientist, engineers, artist, chemist, entertainers, economist, bankers, agriculturist, and more. These genes will evolve every day as you age.

MIKE

You are out of your mind and you need to put that gun down, seriously.

VALERIE

Okay let me point out the flaw in your story, if everyone else is dead and we're suppose to be the only one's alive why are you still alive you could continue Adam and Eve's bloodline by being alive.

LEAH

My reproductive capabilities have been eliminated. I am hear to brief you.

THE DEAD KID

Moses is real, please feel free to interact with him when you exit the transport vehicle.

The Dead Kid disappears. Leah quickly turns to the area on the shuttle where the Dead Kid just was.

The Dead Kid reappears again.

THE DEAD KID (CONT'D)  
 Oh and please forgive me, I nearly  
 forgot. I am actually Satan.

That turns every eye away from Leah onto...

THE DEAD KID

As his image distorts and he visually reconstructs. In a matter of seconds, from head to toe he morphs into a....

DEMONIC FORM

With Beaming bright eyes, dark rippled skin, a hominoid build, two horns. Basically what you would conceptualize if someone said picture the devil except a thousand times scarier.

Someone in the crowd stumbles back. The impulse of the movement ignites a short stampede backwards from everyone else.

SATAN  
 Please don't be afraid, I am only a  
 computer generated image.

The Devil waves his hand in and out of the seat next to him. The hand disappears and reappears, proves his point.

LEAH  
 Jesus!

Leah raises the gun to Satan and starts to back away. Her position now makes her vulnerable to an overthrow from behind. Looney sees this until Leah reveals another highly technical pistol from her jacket.

Leah has one gun on Satan and another on the teens.

LEAH (CONT'D)  
 (To the teens)  
 Move slowly backwards right now, do  
 not run off the bus.

Everyone does this.

MIKE  
 How is he real?

SATAN  
 Your Labor tonight is to follow Moses.  
 Moses has been privileged by God to  
 be the only person to know the exit  
 to the Habitat.

(MORE)

SATAN (CONT'D)

The only way into the habitat is through the transport vehicle in which you are standing, the only way out of the habitat is through Moses.

The teens are in awe at Satan's appearance.

LEAH

(To the teens)

Listen to me, Your souls are under a shield of protection, satan will not kill you until he can first take possession of your souls. He can only gain access to your soul by first seizing the yield of your heart. If your heart yield's to him he will extract your soul and manipulate it to transfer his army into heaven.

SATAN

I must have your souls, I will not harm you if you surrender the totality of yourselves to me.

Suddenly all lights on the shuttle fulminate and the AC ducts clink and clack to life.

Satan immediately morphs back into the dead kid.

THE DEAD KID

Ladies and gentlemen we implement this interruption in the program to inform you that you have reached a point of rest in the God habitat experience. We will now take a five minute break before returning to the program. We have food and beverage provided for you and medical assistance if needed. You each will be allowed one phone call to a guardian. Please see your God habitat leader for further instructions.

An FM music station begins to play throughout the shuttle.

THE DEAD KID (CONT'D)

Please remember that this is a rehabilitation program. All characters can not harm you in anyway.

LEAH

That is bullshit.

Leah backs up more from the Dead Kid, redefines her aim at the teens

LEAH (CONT'D)  
Get off the bus, do it slowly.

Valerie stops.

VALERIE  
Give us our phone call Now! This is  
ridiculous!

Evelyn tries to hold valerie

VALERIE (CONT'D)  
No get the hell off me! I can't  
take this shit anymore.

Leah raises the gun right to Valerie's forehead.

LEAH  
Do what I say or she'll wipe your  
brains off her shirt.

Valerie reluctantly moves with everyone to exit the shuttle.  
The Dead Kid morphs back into Satan.

SATAN  
Give me your soul and I will not  
torment you in hell but will exalt  
you above all of my army.

LOONEY  
Tell this bitch to give us our phone  
call.

LEAH  
There is no phone call he's trying  
to trick you.

LOONEY  
He's not even real.

The girls push Looney towards the exit. Satan stands still  
like a program, in the middle of the isle. He stares  
straight, not directly at anyone.

The last teen exits the shuttle. Leah proceeds to follow  
until the doors slam shut nearly hacking her hand.

She ferociously tugs and shoves on the doors

EXT. SHUTTLE -- NIGHT

The illumination instantly changes to pitch blackness on the  
shuttle. The teens can still see Leah trying to break the  
doors.

A massive fog of black smoke encloses the inside of the  
shuttle, closing in on Leah. It overtakes her.

The visibility of her face goes in and out as she tries to communicate with the teens outside.

The teens can make out...

LEAH  
(faintly through glass  
screaming)  
Run! Ru..R

Leah's pointing to the left. That's when a wind of fire reveals itself through the smoke.

The speed of the fire is similar to the propulsion of a space ship at launch. Smoke rushes in every direction outside the shuttle.

Evelyn touches the door to get Leah out of there, right away she pulls back her hand in mind boggling pain. She has left part of her skin on the door.

Everyone watches in horror Leah's skin peeling away in the rushing blowtorch like fire. Leah's body finally crumbles to the floor.

This freaks the hell out of everyone and they take off running down the road.

As the teens are in stride Satan appears in the air, floating at their side, matching their speed.

He eerily makes a movement with his hand that resembles a person drawing a rectangle except he's doing it on thin air towards the teens.

Satan positions his hands as if he's holding this invisible rectangle. He looks through the invisible rectangle as if he is using this to view the teens from another perspective.

We don't see the perspective and we have no idea what he's doing.

Just when it seems that something horrible is going to happen to the teens, Satan vanishes.

The teens run and run as long as it is humanly possible.

CUT TO:

EXT. THE GOD HABITAT -- NIGHT

At a good and what appears to be a safe distance from the shuttle everyone stops running. There is contagious coughing, bent over backs, and collapses to the ground to breathe better.

Everyone keeps looking around for Satan, ready to hightail it out of here if need be.

EVELYN  
(Out of breath)  
The road just keeps going straight

ADAM  
We have to go back.

VALERIE  
No let's just keep going.

ADAM  
That's the only direction we know  
that leads out of here.

VALERIE  
I'm not going back there.

Mostly everyone agrees with that.

ADAM  
It doesn't matter what direction we  
run in, that thing was right on us  
as we were running. Why he didn't  
kill us I don't know, but We can  
either stay here get lost, and give  
him more time to kill us or we can  
get out of here as quick as we can  
and lessen the time he has to kill  
us. We have to head back though,  
that's the only way we know for sure  
that leads to outside this place.

VALERIE  
How do we even know the tunnel is  
going to open up again?

LOONEY  
You stay here and wonder, I'm going  
back.

MIKE  
I second that, I'm not doing any  
unanimous decision shit, I'm doing  
whatever I think is going to get me  
out of here.

EVELYN  
We should stay together

LOONEY  
You chicks are too slow, and I'm not  
slowing down.

VALERIE  
You try carrying a baby fucking idiot.

Valerie, Looney, Adam and mike continue knifing each other  
with words.

Evelyn walks away in a desperate search for a plan.

She finds Jake staring into either side of the dark jungle flanking the road. Jake's eyes jump at each glimpse of any moving thing. He is watching for Satan.

EVELYN

Hey

Jake turns and is surprised to see Evelyn standing next to him. At first he assumes he did something wrong and got in her way but then his brain processes that he did no such thing.

Evelyn has actually approached him on her own.

EVELYN (CONT'D)

I can't wrap my brain around anything Leah was saying, but I have good memory. I remember everything she said and I remember what Satan was saying too. He said that the only way into this place is by the shuttle and the only way out is through Moses. Is this the same guy that was in that cartoon movie the Prince of Egypt with Sandra Bullock and Mariah Carey and Whitney Houston who sang that song for the soundtrack?

JAKE

Yeah

EVELYN

So our role is we're suppose to be in the place of those people that followed him out of Egypt?

JAKE

The Israelites.

Adam, Mike, and Looney pass Evelyn with a large group of the teens. On their way back to the tunnel entrance.

EVELYN

Guys wait, we have to follow Moses that's why the road keeps going straight it probably leads to the ocean, they probably expect us to do that, so they made it hard so we have to follow Moses.

Evelyn sees Mike struggling for speed to keep up with everyone else.

EVELYN (CONT'D)

Mike please, we know how to get out of here.

Mike slows down in pain and has to take mini steps.

LOONEY

Mike man, I can help you.

Mike stops. It's too much agony.

LOONEY (CONT'D)

Dude let me help you

Looney walks backwards...waiting for Mike.

MIKE

Go head man.

Looney gives up and runs away, catching up to the group heading back to the tunnel.

Evelyn leaves Mike alone, let's him deal with his decision to stay.

Moses walks pass the large group heading south and approaches Evelyn and Jake's group headed north.

Valerie crouches in pain and prepares to sit in the road.

EVELYN

No we have to keep moving.

Evelyn helps Valerie up. When Moses passes she advances to him.

EVELYN (CONT'D)

Excuse me can you please help us?  
We have a pregnant woman here and  
she needs to see a doctor right now,  
please.

Moses keeps walking, does not acknowledge Evelyn who doesn't have time for this so she touches his arm.

EVELYN (CONT'D)

Please...

Moses turns to Evelyn in a millisecond. A foreign language rushes out of his mouth.

EVELYN (CONT'D)

What the f.....

Evelyn looks for Jake.

JAKE

It's Arabic.

EVELYN

That is just great.

VALERIE  
Eve

EVELYN  
What?

VALERIE  
It stopped.

EVELYN  
What?

VALERIE  
The pain, It just stopped.

Evelyn looks at Valerie, completely confused. Valerie's face is a hundred percent free of stress.

EXT. SOUTH OF JAKE & EVELYN'S GROUP - NIGHT

A twinkle of light far down the road stops Adam in his step. This makes everyone look up, freezing in fear.

LOONEY  
What is that?

Two lights side by side become more distinct.

ANY MEMBER OF THE GROUP  
Oh my God it's a car.

Everyone takes off in a sprint for the car that is already approaching them.

At a closer distance the car stops and is actually a van carrying a handful of combat suited marines who pour out of the vehicle immediately.

The marines surround the group in a pending assault formation. Through the tactical formation comes the captain. He approaches the group.

MARINE CAPTAIN  
You are all under arrest for  
trespassing on Government property.  
You are not suppose to be here.

LOONEY  
Thank God, please arrest us sir and  
take us home.

Everyone is cuffed with plastic.

Adam is the first to be escorted around the van to the entrance.

A marine ducks Adam's head to get in the van but Adam stops right away. Right there in the back of the van sits Satan.

Adam's face distorts to an almost deathly look. At this close range Satan looks incomprehensibly scary.

Wordless, Satan stares straight. Not directly at anything even when something or someone passes his line of sight. He sits there, cuffed like everyone else.

Adam is pushed in the van. He has to sit in the seat directly in front of Satan.

MARINE SERGEANT

That's one of our regular trespassers. The guy likes to dress up, sneak in here and scare the bajesus out of everyone. Doesn't really talk much though.

The van pulls off. Adam keeps an eye on Satan in the rear-view mirror.

Looney, bravely sitting next to Satan pulls his cross necklace out of his shirt, itching his neck. And for the first time since Satan's been introduced in this story, he turns and makes eye contact with Looney.

SATAN

I am going to separate you with my ax, then rebuild you, and I'm going to repeat this process continually for eternity. And if my father defeats me I shall beseech him that he let me keep this covenant with you.

LOONEY

Don't talk to me bro.

Satan turns his head back straight and returns to that vague stare.

The bumpy ride causes Looney to lean into Satan. Looney's body goes through Satan's image, distorting it a bit. Satan's still a hologram. Looney swallows in relief.

EXT. GOD HABITAT SECURITY BOOTH -- NIGHT

The teens all fill out papers as a transporting helicopter descends on a helipad behind them.

The teens turn to the opening of the helicopter's doors. Out pours middle aged men and woman who run to the teens.

ADAM

Thank you God

LOONEY

Its been fun.

Looney breaks away from a marine's hold just in time to catch a bear hug from his father and mother.

LOONEY'S FATHER

Are you okay? Oh God.

Looney's parents hug and kiss him repeatedly.

LOONEY'S MOTHER

We are suing everyone who holds a government office, Im serious.

Looney shuts his eyes in his parents arms, utterly relieved.

LOONEY'S FATHER

We're getting out of here tomorrow son but tonight we have to stay at a military base until the storm passes then they can fly us out of here. I can't believe they did this to you guys.

Looney opens his eyes and pulls away from mom and dad.

LOONEY

What military base? Are you kidding me? I wanna get out of here now.

LOONEY'S FATHER

And you are son the base is on another island about twenty miles north of here. Don't worry you're leaving, It's over.

INT. MILITARY BASE -- NIGHT

Looney lays on his back in the bed. His mother sits beside him.

LOONEY'S MOTHER

I couldn't get in touch with Mike's mother.

LOONEY

How could you not get in touch with her, she has to be out there still looking for him, she must be on her cell non stop trying to find him. Is the army going to find Mike's group?

LOONEY'S MOTHER

I don't know Looney.

Looney looks at his mother weirdly.

LOONEY'S MOTHER (CONT'D)

What's wrong.

LOONEY

Why are you calling me Looney? You never call me that.

LOONEY'S MOTHER

I don't know, I guess when people call you that you seem to have a high regard for them.

Looney sighs. Knows where this is going.

LOONEY

Mom I respect you and dad.

Looney's mother stares at Looney, waiting for what he might say next.

LOONEY (CONT'D)

You guys just piss me off sometimes.

LOONEY'S MOTHER

We piss you off.

LOONEY

Yeah but that's all stupid shit....

Mom doesn't like that word.

LOONEY (CONT'D)

(continuing)

Stupid stuff that I be thinking in my head sometimes. I have to stop taking my aggravations about things out on you guys.

Mom considers that.

LOONEY'S MOTHER

I needed to hear that. Thank you.

Looney's mother doesn't press him anymore. Knows he doesn't like this emotional type of talk. Looney lays back completely on the pillow. Definitely wants to sleep this conversation away.

LOONEY'S MOTHER (CONT'D)

(on a lighter note)

So were you really going to give your soul to Satan? You were saying

Looney smiles. His eyes closed

LOONEY

If it could've got me off that island yes.

LOONEY'S MOTHER

Would you still give up your soul to him? Like right now if you had too?

LOONEY

Yeah sure if you let me sleep.

Looney's mother laughs. The tone of her voice has changed.

LOONEY'S MOTHER

Thank you

Looney's eye brows slant in confusion and he opens his eyes. The roof and the walls have somehow vanished. He is staring at the moon and the stars. Looney shoots up in the bed.

He is not at a military base on some other island. He is still in the God habitat, somewhere in the middle of the jungle. His bed sits in a clearing.

Looney's expression spoils with tremendous shock. He looks at his mother but at the moment she is literally ripped open from the top of her head to about her ribs.

Satan somehow sits in her body like he's half dressed in a costume. The body is discoloring rapidly and in a beginning stage of decomposition. The head and arms now dangle at the side of the bed.

Looney presumes to run although he forgets he's still laying in a bed. He falls face first on the ground.

Satan transports right beside him, bends to his level. He presses down on Looney's chest, this draws blood. Looney screams out of control.

LOONEY

Please! I'll worship you

Satan keeps digging at Looney's chest. The power of his force is beyond understanding. He has surpassed the skin, trying to crack the chest bone.

SATAN

A Man's chest is nearly indestructible yet his mind is so conquerable.

Looney can no longer speak anything that makes sense. The agony is so debilitating.

Looney looks away in the pain. There's a long row of beds to his side, stretching away from him. Everyone in his group, including Adam lay in their own beds, having been dissected from head to toe.

Their parents carcasses droop down the side of the beds like Looney's mother.

On the other side of Looney is a red flyer wagon. It is filled with a pile of jellyfish like film. It looks unearthly but we can assume that this came out of each teen's body. We can also assume that this is a pile of human souls.

Satan raises his hand, summoning a massive ax that appears in his hand.

SATAN (CONT'D)

My covenant with you still stands.  
You shall spend an eternity of death  
and resurrection.

Looney freaks out, screaming to the extremities of the human voice....

EXT. THE GOD HABITAT -- NIGHT

Jake and Evelyn's group trek through the dark jungle succeeding Moses.

VALERIE

Do you think they made it?

EVELYN

I don't know.

Evelyn hears the ring her cell phone makes when she receives a new text message. She freezes and looks at Valerie. Evelyn's eyes bulge wider than they've ever been.

VALERIE

Get it!

Evelyn lifts the Iphone out of her jeans. It's a NEW TEXT MESSAGE FROM LOONEY.

EVELYN

It's Looney

VALERIE

Did they make it?

Evelyn views.....

THE TEXT MESSAGE FROM LOONEY

We didn't make it. We were killed  
by Satan, ur next....haha lmao

Evelyn stares at the phone in awe.

VALERIE

What did he say?

Evelyn looks up and her eyes spot Satan about twenty yards ahead.

She already knows who sent the text as she sees SATAN place a cell phone down on a table near him, no doubt in her mind that the cell is Looney's.

Satan has a whole surgery room type setup in the middle of the jungle. There's an elevated flat surface which must be the bed, a few cloth covered tables for different human heads. A table for organs, lips, breast, noses..... This is his own creepy version of operation. The look is raw and bloody.

There is an incomplete human lower body on the bed. Satan grabs a female upper body from a table and positions it above the lower body. He then begins connecting blood vessels, tissue, etc from the lower body together with the upper body.

VALERIE (CONT'D)

This thing won't fucking stop.

Valerie flat out cries like a baby, knowing this is the end. Evelyn wants to cry as well but somehow holds it.

Moses keeps on moving through the woods, unaffected by the sight of Satan.

EVELYN

(To Jake)

What do we do?

JAKE

Keep moving. Don't look at him.

Everyone tries their best not to see SATAN supernaturally blending the skin of the lower and upper body together. It is seamless and perfect.

The group gets closer, presently at a distance where they can here the sound a body makes when it is being put together by a god-like being.

At the moment Satan's massive hands twist a female head unto the neck of the body. Satan might not even need to twist the head to put it on but it makes a bone twisting sound that makes some in the group scream.

JAKE (CONT'D)

Ok um ok, everybody repeat after me,  
our father....

No one repeats after Jake

EVELYN

What are you doing?

JAKE

Maybe this place allows us to connect with God, their's a Devil so there must be a God. Let's say the lord's prayer.

VALERIE

(balling)

What the hell is he talking about,  
what is that going to do? Why are  
we even in these woods walking towards  
him?

Valerie stops, unsure whether to run or what.

EVELYN

Valerie we can't just run, we'll get  
lost, we have no idea where we are.

MIKE

We're better off taking our chances

Mike has that look like he wants to head back to the tunnel  
again.

EVELYN

Don't do this guys, don't do this  
again.

VALERIE

Then maybe we should try to talk to  
him, maybe we just have to talk to  
him.

JAKE

No don't do that please!

VALERIE

(to Jake)

Don't you say anything to me okay?  
Don't talk to me.

EVELYN

Val I thought about that, I just  
have a bad feeling about doing that.

VALERIE

I don't care about your bad feelings  
I have a child's life that I'm  
responsible for, I'm going to talk  
to him.

From SATAN'S POV he looks up, and for the first time when he  
draws that imaginary triangle we see his visual perspective  
of the teens through it. There's an unearthly gassy like  
substance forming a sphere around each teen. The illumination  
of each sphere is extremely brilliant.

Still from SATAN'S POV as Valerie walks away from the group  
her sphere dims just a bit. Satan spots this slight dim in  
Valerie's sphere.

Now back to normal view of the teens confrontation as Valerie  
walks away.

In SLOW MOTION, valerie turns around in stride at something said from the group

What they are saying makes no sense in slow motion but whatever they are saying they are screaming it. They signal her to look back straight before turning to dive themselves.

Still in SLOW MO, Valerie turns back straight just in time to see Satan's ax flying straight for her face.

The Ax nearly gives her hair a trim, swooshing past her and stabbing a tree trunk.

Back in real time, this sets the group off into a mad dash for their lives.

EVELYN

No! Stop! Stop!

A girl falls and her knee does a twist in the most sickening way. She cries in agony. Evelyn runs to her.

Satan vanishes from his position, obviously after someone who has run.

Jake walks over to Evelyn and the girl, bends down to help.

EVELYN (CONT'D)

No go get them if they get too far  
we'll never be able to find them.

JAKE

We shouldn't keep dividing up like  
this.

EVELYN

Well be okay, we'll help her up and  
keep following Moses, try not to go  
too far if you can't find them come  
back.

Jake doesn't want to leave the girls.

MIKE

I'll go with you. I think I can  
keep up.

Jake looks at Mike, not sure about this.

EVELYN

If you all get lost at least they'll  
be with you and you probably know  
enough about this spiritual stuff to  
find the way out of here.

Jake's still unsure about making a bad situation worst.

MIKE

Come on man, I'm going with you,  
let's go.

Mike pats Jake on the shoulder, heading off. Jake gives into the gesture of new friendship and follows. Valerie stays with Evelyn and the injured girl.

EXT. FURTHER INTO THE JUNGLE -- NIGHT

Jake and Mike move through the forest at a snails pace. Each step is scarier to make than the next. Mike's prosthetic leg makes too much noise when it presses the ground and he hates his self for it.

For as far as they can see, there is no one from the group in sight. Jake and Mike exchange a look with each other. Where did they go?

The nocturnal presence of nature provides strange undescriptive noises, but their is one noise that doesn't quite go with this setting.....and it's...

#### **THE SOUND OF WHEELS SQUEALING**

Jake and Mike turn around to see Satan right there trailing them to the right. Satan pushes the bed from his surgery setup, which has the woman's body laying on top, and pulling the red flyer wagon of souls at the same time.

Satan labors ardently at pushing and pulling the bed and wagon. He is quiet with an awkward serenity in his disposition. It is still creepy.

Mike is ready to book out of here.

JAKE

Wait, don't run

MIKE

What!

Satan does not appear to be a threat.

JAKE

He's not doing anything.

MIKE

Exactly, let's go, are you kidding me? Move!

JAKE

No I mean he's not doing anything because I think he can't yet.

Satan peeks over to the boys, they keep looking over to him also but not at that split second that Satan looked.

JAKE (CONT'D)

Leah said that he will only kill us after he takes our soul, and he can only take our soul by first seizing the yield of our heart.

MIKE

What the hell does that mean!

Looney's freaking out. He knows that any second Satan is going to kill them in some sick twisted way.

JAKE

Okay it's like he has to open us up emotionally towards him. He has to make us want to be on his side. And if we do that then he can take our soul and kill us.

Satan blows towards the body in the bed. It sounds like a passing breeze that causes the humming of nature to halt immediately.

The air is visible from Satan's mouth and it enters through the nostrils of the female body on the bed.

JAKE (CONT'D)

(awestricken)

He's blowing life into her nostrils like God did with Adam and Eve.

Mike has no idea what Jake is talking about and he might not even care. Mike want's to get the hell out of here.

The female body twitches a bit, processing the sensations of brand new life. Jake and Mike look in astonishment.

Satan speeds up a hair just enough to be side by side with Jake and Mike.

Jake and Mike can now see the crippling features of the female. Her looks are on a whole new dimension of beauty. Imagine the beauty of a Sports Illustrated swimsuit model on steroids.

The female opens her eyes, sit's up in the bed. We'll call her Kloe since that's the name tattooed on her upper hip, which looks great with the lingerie she's now wearing. Satan continues to push the bed from behind.

Right away Kloe captures Mike in her sights. There's a sexy tiredness in her demeanor from just awakening.

KLOE

Hi baby, where are you going?

Mike know's she's talking to him and neither him or Jake respond.

KLOE (CONT'D)

Mike.

Mike looks at Jake. How does she know his name?

JAKE

Keep walking

Kloe looks a bit upset.

KLOE

Michael K Lindenwood Hello! What are you deaf now?

Kloe sits up in the bed, crosses her legs and starts fixing her hair. She starts situating her hair in a way that is just Oh my God...She is ridiculously breath taking.

KLOE (CONT'D)

You mad at me baby?

Kloe's thought gets interrupted as she suddenly notices her skin.

KLOE (CONT'D)

Shit I need a God damn sun.

Satan drops his head, in a way like he's summoning power. His head comes back up with his eyes wide on Kloe.

With his eyes on kloe, her skin begins to darken. Now Kloe is a darker, extremely more hotter version of herself.

KLOE (CONT'D)

(to Satan)

Thanks, that's so much better.

Mike looks at Kloe

MIKE

Oh my fucking....

JAKE

Just keep walking, you must have a strong weakness for women.

MIKE

(on edge)

Really?

JAKE

Yeah because you're...

MIKE

That was sarcastic.

JAKE

Oh okay.

MIKE

Me and my boys always wanted to bang your head against the brick outside of the school, now I see why.

KLOE

So your just going to keep walking and ignoring me like that even with this Paris Hilton underwear I have on. You know, the one she was wearing in her sex video that you jerk off to all the time. You just jerked off too like a week ago before school. You woke up at five fifty seven am to be exact and you don't remember this underwear.

Mike looks straight in shock. Kloe must be completely accurate. Jake gives Mike a disdainful look.

MIKE

(to Jake)  
You know you jerk off too.

KLOE

(Desperate)  
Mike!

Kloe turns back to Satan

KLOE (CONT'D)

Can you stop this thing so I can get off?

Satan obliges Kloe's request, stopping the bed, and Kloe hops off. With massive supernatural strength Satan hurls the bed across the jungle, sending it way up into the trees.

Jake and Mike flinch from the sound of the bed crashing to the ground.

Kloe walks up alongside Mike and touches his arm.

KLOE (CONT'D)

What is wrong with you?

Mike snaps his arm back, afraid.

MIKE

Don't touch me

Kloe lets go also afraid.

KLOE

Okay baby

JAKE

Oh God oh heavenly father if you can hear me, please help us, we need your help right now lord. Give my friend Mike the strength he needs to overcome Satan and when my test comes lord give me the will to fight it. Please Lord we need your help right now.

Mike and Kloe stare at Jake.

KLOE

Okay that was weird.  
(focusing on Mike again)  
Can you talk to me please. You're acting like a retard.

MIKE

Leave me alone, you were just put together by a fucking demon.

KLOE

So

MIKE

So? Do you realize that your first day on the planet is today? Do you know that you're suppose to come through a vagina to get here?

KLOE

Like you know a lot about vagina's you've had sex once in your life sweetie, once. And I don't know if you can call that a girl. She wore the same outfits as you.

MIKE

Don't talk like you know me okay.

KLOE

I know every single minute of your life baby. Really.

MIKE

Then remember this one where you get the hell away from me.

KLOE

You are so gorgeous when you're mad, you know that.

Kloe looks at Satan

KLOE (CONT'D)

Watch this

Kloe slides her finger down Mike's cheek and he roughly slaps her hand away.

MIKE

Get off me!

KLOE

Uh o I think I just woke up the little engine that could.

Jake looks at Mike, you gotta be kidding me. Mike is wordless, beyond mortified.

KLOE (CONT'D)

(to Satan)

He gets so horny when girls do that.

Satan's ax appears in his hand. He gives a once over of Mike's sphere as compared to Jake's. From this perspective so far Mike's still ok. His sphere still lustrous like the sun.

MIKE

Touch me again and I'll knock your jaw off.

Kloe laughs hysterically, making Satan laugh too

KLOE

(to Satan)

See?

Jake suddenly stops short. Mike looks at him.

JAKE

You hear that?

MIKE

What.

Mike stops to listen.

KLOE

What's going on guys

Jake takes off running with Mike doing his best to keep up. Kloe runs after Mike as Satan vanishes.

Jake, Mike and Kloe push through the last of the trees and.....

They are pushed back by a CROSSING GUARD. Somehow they are now standing on the sidewalk of the road of their highschool. Over a dozen School busses are passing.

Vehicles full of parents and students hoard at the school across the street from the boys and Kloe.

What's even more incomprehensible is that the night brightens to day right before Jake, Mike, and Kloe's eyes.

CROSSING GUARD

Wait just a minute

Jake and Mike jump back at the touch of the crossing guard.

CROSSING GUARD (CONT'D)

Are you okay?

MIKE

This isn't real.

JAKE

It's not

KLOE

But he just touched you guys and you felt it.

MIKE

(to kloe)

Get away from me.

CROSSING GUARD

You kids okay?

Jake and Mike ignore the guard, backing away from him. They move across the street towards the school, Kloe right on their heels.

MIKE

This stuff is messing my head up, I don't know how to think any more.

JAKE

Try to stay strong, all we have to do is find the people that's in this with us and find away out of here. Nothing else matters. Don't try to understand anything else but what I just said.

The boys and Kloe are approaching a group of students.

MIKE

I grew up with these kids right here. Now what the hell am I suppose to do. Is that really them, or has our brains been reprogrammed, or is this some parallel universe, or were they just snapped together by that demon. What the hell do I do now.

JAKE

Just keep walking

A GIRL MIKE GREW UP WITH  
Hey Mikey why you limping like that?

Mike doesn't respond nor does he look at the girl, just walks pass with Jake and Kloe.

MIKE  
Why are we walking through this freaky stuff? Let's go in another direction.

JAKE  
I think this is a test so it must lead to the exit or we wouldn't be tested.

KLOE  
You guys are psycho.

Jake spots a familiar figure up ahead going into the school.

JAKE  
Evelyn!

Jake dashes down the hill towards the school after Evelyn. Mike and Kloe follow.

Jake runs into the school doors.

INT. DANBURY HIGH SCHOOL -- NIGHT

The bell rings. All students scramble to get to their first period class.

Jake sees Evelyn in the midst of the crowd, her back away from him.

Jake runs up to her, grabs her shoulder to turn her around.

JAKE  
Evelyn what are you doing?

Evelyn turns around and that's when Jake sees the school map in her hand. The lost look in her eyes. The youth in her face. This is Evelyn from three years ago when she first came to Danbury Highschool.

Jake pulls his hand back from Evelyn in a blink. Evelyn stares at him. No idea who he is.

EVELYN  
Hey man can you tell me how to get to level A section C?

Mike looks down at Evelyn's feet. She has no shoes on.

MIKE

Wait wait wait, this our freshman year, I remember Evelyn telling me once that when she first came to the Highschool she had to go the whole day with no shoes because she stepped in dog crap in the morning and she couldn't get the smell off her shoes.

Evelyn stares at Mike stunned. Her face fills with intense humiliation.

MIKE (CONT'D)

I don't understand, what is the test I get trying to get me to bang his creation so he can kill me.

KLOE

Which would be me right?

MIKE

But what kind of test is this? I don't get it.

Mike spots Satan leaning against a window, watching Jake from a distance. Satan checks the status of Jake's sphere. It continues to be a shield around his body.

MIKE (CONT'D)

This isn't my test! This is your test! Evelyn has something to do with your test! He's watching you!

EVELYN

Who are you guys?

Jake sees Satan watching. He and Mike now begin to walk fast in another direction. Kloe says this before moving to follow Mike and Jake.

KLOE

Trust me you know them, you just don't know it yet.

This makes Evelyn follow the three of them.

EVELYN

Is this some kind of joke? How do you know about my shoes.

MIKE

Don't talk to her man, she's not real.

EVELYN

Excuse me?

Jake, Mike and Kloe walk faster

EVELYN (CONT'D)

Hey!

Jake crashes into the HALL MONITOR

JAKE

I'm Sorry

HALL MONITOR

Get to your first period class.

JAKE

Oh no you don't understand.

HALL MONITOR

I don't understand what?

MIKE

We're going right now sir. We were just going over our schedules.

Mike tries to shove Jake along just to get away from the Hall Monitor. The Hall monitor proceeds to let Jake, Mike, and Kloe go.

EVELYN

No wait can you stop them please.

Evelyn catches up to everyone.

EVELYN (CONT'D)

I think these guys followed me from my home. I'm new here to this town and these guys know personal stuff about me that happened this morning way before school.

MIKE

Of course we followed you here we all take a yellow bus that brings us to the same school.

EVELYN

You know that's not what I mean.

The Hall monitor turns to Jake and Mike.

HALL MONITOR

Let me see your school Id's or your schedules.

MIKE

This is crazy we're just trying to get to first period before we're late.

HALL MONITOR

Do you have your Id or your schedule?

MIKE&JAKE

No

The Hall Monitor gets Officer Dan to come over

HALL MONITOR

(to officer Dan)

Can you tag along I need to make sure these kids attend this school and aren't here on behalf of another school to start some kind of brawl, or here to harass this young lady.

Officer Dan accepts, steps behind Jake and Mike

HALL MONITOR (CONT'D)

Ladies and gentleman follow me to the main office please

MIKE

Give me a break by the time you figure out that we actually belong here we will have missed our whole first class.

OFFICER

Just follow Mr. Johnson. Don't say anything else.

Jake and Mike have no choice but to follow the Hall Monitor.

INT. MAIN OFFICE -- DAY

Mike tries to plead his case to the main office secretary that he and Jake are in the school's system. The hall monitor and Officer Dan standby for verification. Kloe stands aside Mike.

Jake and Evelyn sit on a long bench to the back of the room. Both have taken an end of the bench to sit at. Evelyn looks over to Jake.

EVELYN

How do you know me?

JAKE

I don't

EVELYN

Yes you do, when you first came up to me you said my name, I just moved to this town and no one knows me. You guys have to be following me or something.

JAKE

No one's following you okay.

EVELYN

How was your friend talking about a conversation he had with me about what happened to me this morning. I just met him. That makes no sense.

JAKE

I don't know he's crazy.

EVELYN

Yes you do, stop being a dick and fess up. If you guys like a girl you tell her, you don't gather personal information about her and then spring it on her like some creepy psycho.

JAKE

I don't like you so chill.

Evelyn's a bit taken back by this....a bit humbled but for only a second.

EVELYN

Don't try to act all hard okay? I don't even know your name but you know mine, and then you come stop me in the hall. Please. And here's another tip for you, don't get in an argument with the chick you like and then say I don't like you. That's dumb. Anyone whose not pathetic would probably say to himself, Hey I might be one of the first guys to talk to this girl in this school so all I have to do is stand there listen to her, don't be a douchebag and maybe I'll have the best shot at her.

JAKE

I know for a fact that's not true, girls already know at first site whether or not they're going to give a guy a chance.

The classroom directly across the hall from this room, that door slowly opens like it's from the wind or something. It's not.

Satan sits at a desk in that classroom. He is not obvious from Jake's Point of view. It appears that he is heeding to a lecture like the other thirty or forty kids in the class. He's not.

His eyes examine Jake, Jake's sphere in particular. Oh and the students in this class or anyone else in this school

besides Jake, Mike, and Kloe can not see Satan or else they would flip at his freakishly scary look.

EVELYN

You know for a fact. So you knew at that place and time period of existence when you first saw me what my reaction would be to you. You've been through this before with me. Better stop now why you can.

JAKE

I have and you'll never understand how.

Evelyn shakes her head

EVELYN

There you go again, being creepy. You should just not talk until you go over what you're going to say in your head.

There's an awkward silence between Jake and Evelyn. Jake registers this whole conversation with Evelyn.

JAKE

So if I did all the right moves and said all the right things when you first saw me, you would have given me a chance? Considering my looks and everything?

JAKE'S SPHERE, he is losing the protective glow around his right hand. It starts to peel away from each right hand finger nail to about mid way of those fingers. It stops diminishing there. Every area of Jake's body is protected except for the top halves of his five right fingers.

EVELYN

If you can't answer that by now then you shouldn't pursue any girl.

A small flame surfaces on one of Jake's right fingers. He screams and grabs his hand right away. He looks down. Spots the flame on his finger. There is no visible source for the flame.

Jake jumps off the bench and Evelyn's eyes bulge. Jake repeatedly slaps the flame with his left hand. In the midst of the pain he notices something about his left hand when it touches the flame. It doesn't burn.

EVELYN (CONT'D)

What are you doing!

Jake yells louder. He is freaking out, gets the attention of Mike and everyone else in the office.

JAKE

It's Satan he's trying to kill me!

EVELYN

Whose trying to kill you?

Evelyn sees the flame and tries to extinguish it with the end of her sleeve. She can't keep Jake still to get a shot at the flame.

EVELYN (CONT'D)

You have to stop moving!

Mike runs over and propels Evelyn into a table.

MIKE

Get the hell away from him!

Evelyn collapses to the ground as the now crumbled table does the same.

EVELYN

What the hell!

Mike grabs Jake to hold him still

MIKE

I told you not to talk to her, she is not real! Let me see! Let me See!

Jake's left hand covers the enflamed finger. The flame has no visible affect on Jake's left hand. Mike pulls away Jake's left arm to see the flame. It has compounded into a bigger flame.

Jake howl's in more pain. The flame now consumes all of his right fingers. The skin is discolored and bloody.

OFFICER DAN

Call for an ambulance!

Officer Dan tries to smack the fire away with Mike. Jake pushes away from them screaming.

EXT. MAIN OFFICE -- DAY

Jake explodes out of the office instantly a scene for the few lingering class skippers. They watch in awe Jake literally holding fire in his hand as he dashes for the men's room.

Mike and officer Dan are right on Jake's heels.

INT. MEN'S ROOM - DAY

Jake runs to a sink, activates the water, puts his hand under the running water.

At this time Mike and Officer Dan arrive at the sink, seeing the most perplexing thing a person could ever see with their eyes.

THE FLAME DOES NOT EXTINGUISH FROM THE BLASTING WATER OF THE SINK.

OFFICER

Jesus Christ!

The flame intensifies.

JAKE

I can't take the pain anymore

MIKE

You said we were protected

JAKE

God please help me!

MIKE

There is no God we're in hell!

JAKE

Please!

MIKE

I get it now, we died in that accident, this is death.

OFFICER DAN

Son keep your hand under that water.

MIKE

Just give him your soul. How can things get any worse for us?

Satan's image appears in the mirror in front of Jake

SATAN

Give me your soul and I will make you whole again.

JAKE

Fuck you!

The flame doubles in size. Jake reaches an unheard of octave in his scream.

Jake backs away from the mirror and runs for the exit.

EXT. MEN'S ROOM - DAY

Jake crashes into a Jock and they both fall to the floor. Seeing the flame the jock scrambles backwards with his upper body.

Jake glances at the jock's hands. The jock is wearing gloves that you would use to lift free weights. The gloves are cut off at the fingers. Jack regards this through the pain.

Jake gets off the floor, dashes down the hall. Mike and Officer Dan run after him.

Jake runs into a room. The title on the door says WOOD SHOP.

INT. WOOD SHOP -- DAY

This room is the accumulation of all the machinery and tools that the school has ever purchased.

Jake runs to the Chop Saw, flips the switch to turn it on. Mike and Officer Dan burst into the room.

MIKE

NOOOOOOOOOO!

Jake positions his hand and brings the saw down to his fingers. He presses down on the saw.

Words can't describe the sound of Jake's screaming. The tops of his fingers pop off, landing on the floor. They disintegrate in the fire.

Jake holds the rest of his bleeding hand.

OFFICER DAN

Jesus!

(into walkie talkie)

I really need the status on that ambulance for Danbury Highschool

DISPATCHER

Ambulance has just turned unto clapboard ridge road, over.

Jake bends over, struggling with the excruciating pain.

With Officer Dan's back facing Mike, Mike snatches his gun from his belt. Officer Dan spins around immediately.

OFFICER DAN

Wo wo wo, give me the gun son.

MIKE

Don't move another step towards me.

OFFICER DAN

Give me the gun. Don't do anything stupid to your life.

MIKE

I'm not, this isn't my life.

(MORE)

MIKE (CONT'D)

I already lived this day, now I'm reliving it again in some kind of twisted hell on earth, shut the fuck up.

Mike moves with the gun pointed at officer Dan towards Jake.

MIKE (CONT'D)

Come on man we have to get out of here.

Jake moves with Mike towards the door until they both stop, seeing Evelyn at the door. She quickly understands what happened. She sees the blood on the chop saw and blood and flesh on the floor near it.

EVELYN

Oh no, Oh no!

Mike guides Jake to the other exit of the room.

EVELYN (CONT'D)

(to officer Dan)

What are you doing? Stop them?

Officer Dan gives a he has my gone look to Evelyn

EVELYN (CONT'D)

So, do something these guys are freaks!

EXT. WOOD SHOP -- DAY

Mike and Jake hustle for the Exit door.

MIKE

Are you brain dead!

JAKE

There's some kind of shield on us. He broke through part of it. What ever part of our body he gets to there's nothing we can do.

MIKE

So if he gets to our head we cut that off too?

Jake and Mike bust through the exit doors.

EXT. DANBURY HIGH SCHOOL -- DAY

Jake and Mike run away from the school. Satan appears outside the school watching as they run.

Satan stretches his hand back towards the school. The whole building goes up in flames, totally consumed.

Then Satan lifts his hands Towards Jake and Mike...and the day gradually turns back to night as they get closer to the jungle.

EXT. THE GOD HABITAT -- NIGHT

Evelyn, Valerie, and two other girls named Jasmine and Kira are all that's left of the group. They all continue to trail Moses through the woodland.

Kira opens a new text message to create on her blackberry.

KIRA

(Text)

R u there?

Kira sends the text to Looney and drops the phone down to her side. Almost instantly she receives a text. She recoils and opens the message.

LOONEY

(text)

Yes

Kira swallows hard.

There are a few moments between the exchange of text messages like a normal conversation done through text messaging.

KIRA

(text)

Is this really Satan?

LOONEY

(text)

Yes.

KIRA

(text)

How do I know this isnt Looney?

Kira doesn't receive a text back from Looney right away. Kira looks around at the other girls. They have no clue what she's doing.

Kira finally receives a new message from Looney, opens it.

LOONEY

(text)

Look up 2 the right

Kira looks up and to the right. Satan's far up in a tree pointing to Looney's ripped open body next to him that dangles from a branch. Kira smothers a scream with her hand.

Satan and Looney's body are so far up and away that the other girls don't see this. Kira keeps quiet though as the tears leak from her eyes.

Kira knows without a doubt that she is really communicating with the Devil.

Moses Suddenly stops, looking around the area.

VALERIE

Eve

Evelyn looks up and sees Moses.

EVELYN

(To Moses)

No Hey what are you doing? Take us to the exit!

VALERIE

What is he doing?

EVELYN

I don't know.

VALERIE

What do you mean you don't know, we have to get out of here.

EVELYN

Valerie I don't know, maybe he's stopping to rest or something. I don't know!

Moses looks around then sits down against a tree. Valerie sighs hard.

VALERIE

Come on he can't do this shit to us now.

Kira is shaken up by the horrible sight she just saw. She sends another message

KIRA

(text)

I don't want to be tortured or burn in hell.

LOONEY

(text)

What do u want

KIRA

(text)

I want to go home.

LOONEY

(text)

Ok

KIRA

(text)  
U r lying I know u r

LOONEY

(text)  
U got me... Lol

KIRA

Why r u trying to kill us?

LOONEY

I need what's inside u.

While Kira paces in front of a dark area Satan snatches her up by the neck with his massive hands.

Evelyn, Valerie and Jasmine scream, watching Kira's body lifted in the air. From behind Satan rips into kira's back, pulls out her soul. The rest of Kira spills to the floor dead.

Satan walks over to the radio flyer wagon, tossing Kira's soul inside with the rest of the pile.

Satan walks off, disappearing in the darkness.

Evelyn, Valerie and Jasmine run over to where Moses's is sitting and sit down next to him, tight against Moses crying and holding each other.

CUT TO:

INT. COACH BUS -- NIGHT

Looney's eyes slowly open, his vision's blurry. There's a big dark figure in front of him.

A song from a not yet known source is playing. A choir singing. There's a deep southern Baptist tone to the voices.

CHOIR

I have my mansion now, Oh I believe,  
I believe, I believe, I'll have my  
mansion now oh.....

Looney's vision sharpens. He realizes that he is laying on his back. His body is cut open from the top of his chest to his stomach.

Satan is the big dark figure in front of him. He whistles to the song while at this moment he picks up a kidney and inserts it into Looney's body.

Looney screams out of his mind... maybe from the pain or from just looking at this gruesome sight.

CHOIR (CONT'D)

I believe just what he said. I have  
my mansion now Oh, I believe, I  
believe, I believe....

SATAN

Please forgive me I destroyed your  
kidney last time with my ax so I  
have used the kidney of another man.

Looney sees the body of the girl that didn't make it to the  
transport vehicle lying dead, displaying her insides.

Satan picks up Looney's phone and we realize it's the source  
of the song. Satan downloaded this. He ups the volume.

SATAN (CONT'D)

I want the souls of these voices. I  
can feel them.

LOONEY

(muzzy)  
Please....

Blood spills from Looney's lips. Satan does a twist and  
turn of something inside Looney's body.

SATAN

Now the blood shall be dry from your  
lips.

LOONEY

(Muzzy)  
Don't....sen...me....ba...there.....  
.....please.

SATAN

You don't like hell?

Looney begins to cry.

LOONEY

(muzzy)  
Please.

SATAN

I must go collect more souls.

Satan grabs his ax. Looney's eyes grow to an impossible  
size.

LOONEY

(Flipping out)  
NO! NO! NO!

The ax comes down fast and hard. The seats are splashed with color.

CUT TO:

EXT. THE GOD HABITAT -- NIGHT

Evelyn, Valerie, and Jasmine remain nestled together against Moses. They cringe at every fluttering tree or branch.

EVELYN

Where did he go?

The other girls rather not say anything. They don't want to see or even think about Satan. Valerie takes out whatever it is in her pocket. It is causing her discomfort.

VALERIE

Shit!

It is the map of the God habitat that Valerie picked up on the transport vehicle. Valerie holds it folded in her hand.

EVELYN

What is that?

VALERIE

I found it on the shuttle. It's Leah's I think.

Evelyn takes the map and opens it. She sees similarities in the map and the place where they are currently siting. There's an X at a location not too far from this area.

EVELYN

Look at this.

Evelyn shows Valerie the space from their location to the X on the map.

EVELYN (CONT'D)

We're right by here.

VALERIE

So

EVELYN

This could be the exit.

VALERIE

It can't be that easy, Leah would've just given us this.

EVELYN

She said we're here to start the race over or some crazy shit, she never said we're here to find a way

(MORE)

EVELYN (CONT'D)

out. She never wanted us to get out of here that's why she didn't give us this.

JASMINE

Why would he bring us here to rest though if we're right by the exit.

Good point. Evelyn exhales loud.

EVELYN

This X has to mean this is somewhere important, we have to check this out. I'm going.

VALERIE

Eve come on.

EVELYN

It's ok stay here somebody should stay incase he starts to move

VALERIE

You're not leaving me.

EVELYN

Val come on.

VALERIE

No Eve!

EVELYN

(frustrated)  
Jasmine can you stay?

JASMINE

No I can not, no way!.

EVELYN

We can't just all go cuz if he leaves and this place isn't the exit we'll be lost. And Don't forget about Jake and Mike they'll never find us.

JASMINE

Those guys are dead trust me.

VALERIE

I know what we can do.

EXT. SOUTH OF EVE AND THE TWO GIRLS -- NIGHT

Jake follows Mike who is now the leader of the two. He can slap away the branches for a path. Jake holds his tee-shirt wrapped hand, hoping that somehow the sensational agony will go away.

MIKE

I wish Ashton kutcher will just come out of one of these trees so we'll know we been punk'd. You're losing a lot of blood man.

Jake's red tee-shirt use to be white.

JAKE

We're not celebrities

MIKE

What?

JAKE

You said you wished we were getting punk'd but we're not celebrities. He only punk'd normal people in the first season.

MIKE

Yeah I bet some of those celebs brought their way into some secret place we're the government's saving certain people.

JAKE

Probably.

MIKE

I can't believe he put a damn camp fire on your hand.

This sparks a noticeable thought in Jake's head.

JAKE

I know we're Evelyn is.

MIKE

Where?

Jake steps in front of Mike and walks forward, trying to look up and through the trees to the sky.

MIKE (CONT'D)

What are you doing?

Jake stops abruptly. Mike nearly running into him.

JAKE

Oh my Lord!

MIKE

What?

JAKE

Look

Jake steers Mike's eyes to see a reddish orange patch of light in the sky. It seems a bit unapparent and normal in the sky but the color makes you question it.

MIKE

What the hell is that?

JAKE

I remember reading in the bible that when Moses lead the Israelites out of Egypt he was guided by God through like a cloud of fire in the sky.

MIKE

Are you kidding me?

Mike steps closer to view the fire in the sky, completely Stupefied.

MIKE (CONT'D)

How is that scientifically possible?

JAKE

Let's go

Jake leads Mike this time, moving towards the fire, Jake forgetting a little about the pain.

Suddenly Jake stops short. He is looking at a long down-slope. Mike runs into him.

MIKE

What now dude?

Jake can see a mound of lacerated bodies deep down in a ditch. He can identify Looney and Adam being two of the bodies. Mike can't see this from where he stands.

JAKE

My bad, lets go to the right.

MIKE

Yeah do that.

They do.

EXT. NORTH OF JAKE AND MIKE -- NIGHT

Jasmine who has been dragging the body of Kira stops and hunches over. Out of breath.

JASMINE

I can't do this anymore

VALERIE

Turn her over Geez, her face is freaking me out

JASMINE

Kiss my ass okay. You try dragging  
this body.

Jasmine rolls Kira's body on its stomach so the still dead  
eyes can't look at them.

VALERIE

I'm pregnant.

JASMINE

Then stop giving us brilliant ideas

VALERIE

It worked didn't it?

Kira's body has left a trail of blood behind them for Jake  
and Mike to follow.

JASMINE

It's gross

Valerie would argue back but the baby wreaks havoc in her  
stomach. She slides to the ground against a tree, groaning  
in pain.

Evelyn drops to the ground with Valerie

EVELYN

Breathe Val breathe, come on. Let's  
rest here for a while.

JASMINE

What! Are you kidding me right now?

EVELYN

It's okay he can't just come and  
kill us. He has to win over our  
hearts first. That's what Leah said.

JASMINE

And she's dead, you guys have to get  
up and keep moving. Lets go.

Evelyn ignores Jasmine and continue's to comfort a wailing  
Valerie.

JASMINE (CONT'D)

Yeah go head and be as loud as you  
can! Perfect.

With no other choice Jasmine sits down near the girls. She  
won't go off on her own.

JASMINE (CONT'D)

Fuck!

Evelyn's head is against Valerie's head. Evelyn rubs her shoulders.

EVELYN  
Rest for a sec Okay?

VALERIE  
(In pain)  
Yeah.

EXT. THE LOCATION OF MOSES -- NIGHT

As Moses sleeps against the tree, Satan appears in the background behind the tree. A massive army of Demonic beings appear behind Satan. They are of the same hominoid structure as Satan with various modifications.

Satan looks at Kira's blood displaying a trail, leading away from this area.

FIRST RANKING DEMON  
(In a demonic language)  
Shall we clear the blood from the earth and keep the humans from reuniting.

SATAN  
(In a demonic language)  
No

FIRST RANKING DEMON  
(In a demonic language)  
They are weaker divided and they will find man's spiritual weapons and destroy us.

SATAN  
(In a demonic language)  
The three women will find the location of man's deepest secrets.....

CUT TO:

EXT. THE X AREA ON THE MAP -- NIGHT

Eve, Valerie and Jasmine stand in the middle of nowhere, examining the area.

VALERIE  
I don't see anything

JASMINE  
What are we looking for?

Eve walks around...there is nothing but the unremitting jungle.

VALERIE

Did we take a wrong turn or something?

JASMINE

I knew it, we should'a stayed.

Evelyn looks at the map.

EVELYN

This is the exact area that the map  
is showing.

Jasmine shakes her head. Both girls kind of want to kill Evelyn.

Evelyn takes a few steps then freezes. She looks down to her feet. The growing nature has taken away partial visibility of some kind of hatch in the earth that she is standing on.

Evelyn brushes plants to the side with her feet.

EVELYN (CONT'D)

What is that?

Evelyn gets on her hands and knees for a closer look. The other girls do the same. There is a biometric device to the side of the hatch.

Valerie places her hand on the biometric device just to examine it, but the device's screen activates....the girls are taken back a bit. A display appears on the screen....**ACCESS GRANTED.**

VALERIE

No way!

Evelyn pulls the handle on the hatch and it opens. The opening sounds complex, highly technological.

The girls look inside. A passage way leads deep down into the earth. Dim blue lighting structures somewhat illuminate the passage way as the girls can not see a definite ending.

EVELYN

Let's go

VALERIE

What? Are you crazy! What if that  
leads straight to hell?

EVELYN

It does not lead to hell.

VALERIE

How do you know that?

EVELYN  
It's man made.

VALERIE  
(Sarcastic)  
Oh...

JASMINE  
Well that's a reason to go in.

EXT. THE LOCATION OF MOSES -- NIGHT

Jake and Mike come from around a tree and when the camera Perspective changes, the massive gathering of Satan and his army is gone. This is not because they have disappeared but because we switch to Jake and Mike's point of view and they can not see the army with their natural eyes. Satan has hidden himself and his army spiritually.

JAKE  
There he is.

They see Moses sitting at the tree.

MIKE  
(Looks up to the sky)  
Jesus Christ it worked.

SATAN (O.S.)  
(In a demonic language)  
Then the two men will become aware  
of the blood and follow it.

MIKE  
(seeing Moses)  
Where are they?

Jake looks around confused before he spots a blackberry storm placed on Moses' lap.

Jake picks up the phone, opens it. The note-pad application on the phone reads...

NOTEPAD  
Follow the blood on the ground 2  
find us. We r ok its not r blood.

Jake looks down and clearly identifies the blood path. He shows Mike the message on the blackberry.

JAKE  
Is it ok if we go a little faster?

MIKE  
Yeah I'm good.

Jake and Mike disappear into the trees. Immediately after Satan and his army become evident again to the natural eye.

SATAN  
 (in a demonic language)  
 The two men will follow the blood....

CUT TO:

IMAGES OF JAKE AND MIKE PASSING THROUGH THE JUNGLE....

SATAN (O.S.)  
 (in a demonic language)  
 We will not destroy them yet.

DEMONS STAND BY IN THE SHADOWS...WATCHING.....UNSEEN.

INT. THE LOCATION OF MOSES -- NIGHT

FIRST RANKING DEMON  
 (in a demonic language)  
 What shall we do with Moses?

Satan looks in Moses' direction and stretches forth his hand towards the dark quiet forest in front of Moses. The trees quiver in the wind. Satan and his army then walk away in the opposite direction. Satan tugs the wagon full of souls along the way.

Hearing something, Moses wakes up. He looks in front of him at the dark expanse of the forest.

What seems like an ancient military force of men gradually come through the darkness headed for Moses. They are of an era far earlier than this time.

Moses seems to recognize the men as his face erupts in horror. He prepares to get out of his seated position when his body stops short.

He looks down, notices his body is wrapped more than is necessary with thick rope around the tree trunk. He tries to push and writhe out of the rope. Unsuccessful.

Moses bows his head...closes his tearing eyes...in Egyptian he begins to say what may be a prayer.

The leader of this ancient military unit reveals himself from a mobile lounging area, stares at Moses.

The leader then reaches inside the lounging area and pulls out something wrapped in a blanket. He walks over to Moses.

The leader places the blanket of something in Moses' lap. Moses unwraps the blanket and sees a motionless infant inside.

ANCIENT LEADER  
 (in Egyptian)  
 The plagues of your God have killed my son. I shall avenge his death with yours.

Moses stares at the baby

MOSES  
(in Egyptian)  
Please forgive me!

The leader laughs

ANCIENT LEADER  
(in Egyptian)  
This is not my son, I have buried  
him...this is you. I have met the  
enemy of your God and he has given  
me the power to hold your infant  
body.

Moses gawks at the baby which now awakens from sleep. The leader now takes this time to pull a chilling Damascus sword from his side.

ANCIENT LEADER (CONT'D)  
(in Egyptian)  
What happens to this child shall  
happen to you, or never will happen  
to you.

The leader takes Moses' infant body from him and tosses the child in the air. The sword is held in position for the baby to fall.....well you know what happens.

After it's all done Moses looks down at the rope, precisely wrapped around his waist. The rope is sopping red. That look down was his last.

INT. UNDERGROUND FACILITY -- NIGHT

Evelyn, Valerie, and Jasmine move forward in a moving circle trying to capture all of this monolithic underground structure with their eyes.

There are titled halls in every direction that lead to other halls like a museum.

For example, North - Inhabitants of Sodom and Gomorrah -  
Inhabitants of Tower of Babel - Species of Noah's ark.

South - Habitats of Abraham, Isaac, Joseph, Cain, Able, Job,  
Noah, Daniel, Samson....

The girls walk down the north hall.

JASMINE  
What is this place?

The other girls have no answers. They are in awe. The women enter a hall titled **INHABITANTS OF SODOM & GOMORRAH**. The hall is wide and stretches for what could be a mile.

EVELYN  
What is that smell?

The girls plug their noses...the smell is crippling.

The sides of the halls are aligned with sections of glass walls. The girls reach the first section of glass and....

VALERIE  
Uuh....

Valerie throws up on the ground right where she's standing. Inside the glass are decaying bodies of men and women. Their is a massive natural living environment through the glass where the bodies lay.

The environment stretches for as far back as the eye can see. It is easily perceived that the dead people through the glass are from an ancient time period.

Their grooming and outer garments are centuries of evolution away from today's human.

All of the bodies, ripped open from the chest down suggest that this was a job done by Satan.

EVELYN  
Let's get out of here.

CUT TO:

INT. A ROOM NOT YET KNOWN -- NIGHT

Satan stands in the middle of his army. He raises what looks like a man made weapon. The closes weapon in human history that this could resemble is an automatic grenade launcher...except this is decades too early for us....maybe centuries.

SATAN  
(In a demonic language)  
The humans will find this area and learn the functioning of these weapons. They will use human logic to conclude that they surrender their souls to me in order to defeat us. But I have replaced the substance of these weapons with merely water from the sea.

Satan laughs. The demons love him.

CUT TO:

INT. UNDERGROUND FACILITY -- NIGHT

The girls head back to where they started.

Evelyn leading the group, turns the corner and **BAM...**she crashes into Jake.

Realizing it's just Jake, Evelyn wraps her arms around him...so much that she doesn't realize that Jake is completely frozen by it.

Blood and oxygen return to Jake's brain and he lifts his arms and reciprocates the hug.

EVELYN

I'm so glad you guys are here.  
(Seeing jake's hand)  
Oh my God what happened to you?

JAKE

It's ok.

EVELYN

No it's not ok!

Evelyn wants to examine the hand but is afraid to touch it.

JASMINE

Where's the rest of you?

MIKE

Never found them...

JAKE

(cutting mike off)  
They're dead..all of them...Looney  
and Adam's group too.

Valerie covers her mouth with a hand. Her fingers catch trickling tears.

MIKE

How do you know that?

JAKE

I saw them a little ways back.

MIKE

You could've told me dude.

JAKE

I'm sorry.

EVELYN

What are we gonna do?

MIKE

Okay I just want to make something clear. Does everyone believe in Leah's story now that we're the last ones on earth and that we're in some kind of end of the world dilemma?

Silence.

MIKE (CONT'D)

So by that I'm assuming we all fucking know this by now...Good so we know we're going to die because we had no kind of preparation for this and we have no idea what the hell we're doing...

Everyone groans.

EVELYN

Relax Mike okay.

MIKE

Relax? That's what we should do right now? Any more good advice?

VALERIE

Shut the hell up, there's one.

Evelyn watches Jake's silence.

EVELYN

Jake you're the only one that knows anything about any of this. What are we suppose to do?

JAKE

I don't know Leah was trying to tell us that we have to stay alive to repopulate the earth which is why they came up with some kind of shield from Satan.

JASMINE

But it aint working cuz everyone's dying with the shield.

JAKE

As long as Satan is around he's going to keep trying to kill us.

EVELYN

Then why was she talking about him trying to use our souls to get into heaven, why would he kill us then.

MIKE

You need to kill someone to use their soul.

JAKE

She said he's trying to get into heaven to destroy God..if he does that, he will become God.

(MORE)

JAKE (CONT'D)

I know this sounds crazy but we have to stop him.

MIKE

And we're suppose to do that how?

Everyone's quiet...thinking about the thought of this.

EVELYN

I just think that whatever we are suppose to do to stop this was obviously what Leah was trying to do, that's why she had the map.

MIKE

What map?

Evelyn gives mike the paper with the map. Jake views it with Mike.

Mike notices small writing beneath the X of their current location on the map.

MIKE (CONT'D)

What's that say?

JAKE

(Reading the map)  
Corinthian Leah.

MIKE

I thought her real name was Laura something.

VALERIE

Allegedly.

MIKE

Why would she write her fake name on This?

Jake's eyes drift...thinking.

JASMINE

Obviously to keep her real name a secret.

JAKE

There's a book in the bible called Corinthians.

EVELYN

Then her name is some kind of code...it has to be.

JASMINE

What does Corinthian say? Does it talk about this place?

VALERIE

Yeah they built a place like this hundreds of years ago and wrote about it in the bible.

JASMINE

No but I'm saying there could be some kind of prophesy, the bible does do that just to let you know.

JAKE

It's Corinthians with an s in the bible but her name doesn't have the s here so I'm guessing that the number of letters in Corinthian means the chapter number and the number of letters in Leah might mean the verse number.

EVELYN

(calculating)

So then that's ten and four.

JAKE

I don't know I read Corinthians in bible school a long time ago when I was a kid, and I'm pretty sure there's two books in Corinthians meaning that there's a Corinthians one and a Corinthians two and they both have their own set of chapters and verses. First I'd have to know which book of Corinthians...Corinthians one or two.

MIKE

That's why I don't read the fucking bible.

EVELYN

Jake do you know anything about what it says in Corinthians whether it's book one or two?

JAKE

I don't know...there's no way I can figure this out.

JASMINE

Jesus Christ!

EVELYN

Yes you can just try to think.

MIKE

Dude give us something.

JAKE

I don't know the only thing I can think of and it might not even be in Corinthians is a bible verse that everyone uses. Wait I don't think it's in Corinthians...

Jasmine sighs.

EVELYN

What is it, just say it.

JAKE

It's *For the weapons of our warfare are not carnal, but mighty through God for the pulling down of strongholds.*

Everyone thinks about this.

EVELYN

She was looking for weapons, that's it, that makes perfect sense.

JAKE

Human weapons are useless against spirits though.

EVELYN

But she had something on the shuttle and she pointed it at satan. Whatever it is, it's here and we should look for it.

JASMINE

(looking down a hall)  
Whatever they are they're probably this way.

MIKE

How would you know that?

JASMINE

(Pointing to sign)  
Because it says Celestial Weaponry.

Everyone looks at the sign...mouths open..chins south.

INT. CELESTIAL WEAPONRY ROOM -- NIGHT

Automatic lights come alive, section by section. A sea of flat scientific beds crowd the room. The surface of each bed has a texture similar to a touch screen device.

Walking by, Jasmine feels the surface of a bed, looks similar to a giant Iphone screen. The bed activates, displaying an image of how you are suppose to lay on the bed.

Everyone recoils at.....

#### THE BED'S VOICE

To access the main menu, you must first have the access code from the executive command of your government. Once you have selected the Post death relocation key you have consented to death. This device is engineered to dissolve all active living tissue in the body within a highly intricate process. This manufacture will assume no responsibility for malfunctions or a Change of mind once the Post death relocation key is selected. Please be advised that there is no confirmation that your immortal entity will relocate to heaven or hell.

Everyone stares in awe at the bed and what they just heard.

#### MIKE

There they are

Mike sees what appears to be weapons on a table at the far end of the room. The group heads for it.

Everyone grabs a weapon from the table. The extremely sophisticated look of these weapons is chilling.

Evelyn picks up something that looks like an advanced kevlar vest. She examines it. She unintentionally touches a small biometric screen on the vest with her thumb...causes a life size hologram to appear next to her.

The hologram is a special forces soldier. He is the instructional tutorial for the vest

The hologram soldier hold's his own vest up as an example

#### HOLOGRAM SOLDIER

Your vest is a replica of a fission explosive device. Explosion range is an eleven mile radius which will extinguish all immortal entities, including your own within that range. Blast devastation is equivalent to fifty seven thousand pounds of TNT detonated on earth. To access this weapon during post death relocation you must first inject the syringe located at the center of the replica vest.

A small compartment door on the vest slides open, revealing a syringe.

The soldier takes his hologram syringe and injects it into the upper part of his stomach...

HALL MONITOR

Inject the syringe into your blood stream at the area in which you will use the weapon...The contents of the syringe is a liquid form of your weapon. As death occurs, the liquid will mimic the form of your immortal entity and attach to it. After death as you ascend or descend the liquid will structure its intended form and you will be able to activate the weapon.

Jake grabs the syringe and injects it into his upper stomach like the soldier.

EVELYN

What are you doing?

JAKE

I'm doing this.

VALERIE

You do know that this is something you use after you're dead right?

JAKE

Yeah.

VALERIE

And...

JAKE

We have to do something...you guys don't understand what's going on. This is serious, Satan can't be God.

VALERIE

Yeah it sounds terrible but I'm not killing myself over this, that is crazy.

MIKE

Either way we're dead, if we stay here we're dead too.

VALERIE

Mike shut up!

JAKE

You don't have to go, you should stay anyway. We need at least one man and woman to stay to continue the race. You have the baby too so you should stay out of the girls.

VALERIE

Are you seriously kidding me?

JASMINE

Whoa whoa whoa, I'm not killing myself.

EVELYN

I'll go

Jake turns to Eve...not sure if he heard this right.

VALERIE

Eve.

EVELYN

I'll go.

JAKE

Are you sure? I'm certain there's no coming back after this.

EVELYN

I don't care, I don't wanna be here if all my family and friends are dead.

VALERIE

You don't know that.

Valerie grabs Evelyn's arms

VALERIE (CONT'D)

Listen to yourself, You don't know that!

Evelyn's eyes are intense.

VALERIE (CONT'D)

We're in this place and we have no contact with the outside world...and we're being told all this stuff and we have no proof.

EVELYN

You saw him rip that girls insides out like she was paper just like me...at some point you gotta start believing this is real.

VALERIE

But that doesn't mean I have to kill myself. That is ridiculous.

EVELYN

Whatever...for some reason you still think this is some kind of Halloween game.

VALERIE

I don't know what this is! You don't either.

Eve grabs a gun similar to the pistol Leah had on the shuttle. She skips the tutorial by placing her finger on the biometric screen...which reveals the syringe.

She injects the palm of her right hand with the syringe.

Jake walks over to a bed. He sees the Post Death Relocation key on the screen and presses it.

THE BED'S VOICE

Please enter your access code.

Jake enters **Leah Corinthian**.

THE BED'S VOICE (CONT'D)

Access code invalid. Please enter the correct access code.

Jake sighs...knows the access code could be anything.

JASMINE

You'll never figure out a government access code.

EVELYN

Try your social security number.

Jake enters his social security number...

THE BED'S VOICE

Access code invalid. Please enter the correct access code.

Jake keeps trying different versions of Leah's name, then names of books in the bible, people, dates. The Bed rejects all of it.

EVELYN

What are we going to do?

Jake keeps trying the bed.

MIKE

The way to use these weapons is to be dead. You don't need an access code to be dead.

VALERIE

You're gonna really suggest that they kill themselves. That's great.

MIKE

They would basically be doing the same thing if they had the access codes to the beds.

JAKE

We can't kill our selves, we're killing, God won't take us.

MIKE

Well he's about to get his ass kicked so he better take what he can get.

JASMINE

What if you guys just surrender to Satan?

All heads turn to Jasmine.

JASMINE (CONT'D)

He'll kill you, use your soul or whatever but you'll be armed with these weapons. Maybe you can stop him before he gets up there.

VALERIE

No, come on, Eve.

Evelyn stares at Jake. Wants to see his face against this idea. Evelyn and Jake's sphere's slowly begin to diminish around there bodies...starting from the top down.

EVELYN

(To Jake)

What do you think?

JAKE

I don't know, it could probably work. We'll be going up with satan so we could use the vest to kill him and his army. But we'll be destroying ourselves too according to the vest instructions.

EVELYN

I don't care at least he'll be dead.

As quick as a blink, out of nowhere Evelyn is hoisted up in mid air...like she has defied gravity and risen on her own.

Her legs dangle, her head is yanked back.

Evelyn grabs at her neck. It appears that in some sick way she is choking herself. Her face is contorted and apple red. Veins rip out of her forehead.

EVERYONE

Jesus!  
 (or)  
 Oh my God!  
 (or)  
 Fuck!

Everyone jumps back and Satan takes this time to appear in the midst of them. He is actually the one chocking the life out of Evelyn.

Satan's massive army of demons appear, taking up all space in the room.

SATAN

My thirst for souls is quenched. I shall make my army plentiful in heaven.

Satan releases Evelyn and she bangs the ground, Dead. Valerie freaks out, screaming. Jasmine holds her back.

A small team of demons swarm Evelyn's lifeless body, wildly ripping away the remnants of her sphere. To Mike, Jasmine and Valerie it appears that the demons are swatting at air near Evelyn's body.

Finished ripping Evelyn's sphere, the demons turn to Jake and swarm him. They claw and tear away what's left of his sphere but do not harm him.

The team of demons finish and assemble together at either one of the many beds in the room.

The larger group of demons imitate the same action as the smaller team of demons...assembling in massive groups near a bed. It is very robotic.

Satan extends his hands towards the red flyer wagon that he makes visible in the room. The pile of souls elevate into mid air, circulating the room like pollen in the spring.

In the air, each soul aligns with a single bed at which point Satan lowers every soul flat onto a bed.

The souls are a vague outline of the body it previously inhabited. They appear to be alert with parts of the human face distinguishable. They have eyes that move frantically but no oral cavity.

Satan now extends his hands forward, lifting every spiritual being in the room including Jake and Evelyn's body into mid

air. Their bodies sit in the air, in a laying position, aligned with the bed.

Satan lowers every spiritual and non spiritual body lifted onto a bed.

Multiple demons blend into a single soul on the bed until the demons are no longer visible. Hundreds of demons to a soul.

A group of demons stand aside Jake who is sprawled on a bed. Jake tries to get off the bed but Satan has made a ring of fire around both of his wrist and his ankles. Jake screams to the top of his lungs.

Jake looks through the pain at the team of demons beside him, knows what's going to happen.

Jake turns to Evelyn's dead body beside him, just laying there. A team of demons stand aside her body also. Jake cries at the sight of this.

The only demons left that haven't blended into a soul are the ones aside Jake and Evelyn's body.

A large book appears in Satan's right hand, opened. Satan flips through the pages. They are blink. He flips through what would be the first page.

As Satan speaks, his words appear in the book.

SATAN (CONT'D)

In the beginning God created the  
heaven and the earth. And the earth  
was without form and void; and  
darkness was upon the face of the  
deep.

Satan raises his right finger towards Jasmine, Mike and Valerie. A black liquid like substance appears from his finger.

It rapidly spreads in every direction, growing endlessly. Whatever is in its path is soiled with black as if it never existed.

**THIS IS THE DARKNESS FROM THE BEGINNING OF TIME.**

Jasmine, Mike, and Valerie back away as the black substance erases the table of weapons. Now it's headed for them.

Mike and the girls dash for the door.

EXT. CELESTIAL WEAPONRY ROOM -- NIGHT

Mike and the girls run down the hall...the darkness approaching them.

They arrive at a junction. Three directions to go in. Mike quickly recognizes the Sodom and Gomorrah sign.

MIKE

This way! This way!

The darkness has already reached a chunk of the hall in that direction though. Mike takes the opposite turn...the girls follow.

JASMINE

That was the way out!

MIKE

Shit!

VALERIE

Oh God!

INT. WEAPONRY -- NIGHT

Satan mounts Evelyn's body...ax in hand. He hacks her repeatedly until he is able to separate the middle of her horizontally. He rips out her soul, then hurls the body out of his presence.

The darkness does not touch Satan or the area around him.

Satan dismounts the bed. The army of demons standing here immediately jump on the bed and blend into Evelyn's soul, disappearing for good.

Satan teleports onto Jake's bed. He lifts the ax. Jake's face interprets the horror of this.

SATAN

I will return and finish the creation  
of my new world.

JAKE

(Screaming)

Ahhhhhhhhhhh!

The ax descends with unearthly force and speed....and we follow the ax coming down on us until we fade to black.....

Then a blasting sound of intense propulsion. Then we Fade back into...

**JAKE'S SPIRITUAL POINT OF VIEW...**

He is ascending upward at a speed faster than the speed of light. The noise is deafening.

He ascends through a brief patch of the spreading darkness in the room. Then through the ceiling of this facility, which then reveals the interior of the earth below ground.

Jake's vision is a bit blocked by demons clinging onto him, forming a vertical line as if they are climbing a rope. Jake's at the bottom and Satan's at the top.

Looking around, Massive demonic teams ascend with us, or before us like rockets racing to the sky.

Suddenly, rapid images of Jake's life in reverse inflict him as he ascends.

**The moment Satan has the ax hoisted in the air before Jake is killed...**

**Evelyn injecting the syringe of the pistol...**

**Jake injecting the syringe of the vest...**

**Evelyn hugging Jake....**

**Jake and Mike dashing through the woods...**

**Jake running with the fire on his hand at the highschool...**

**On the transport vehicle where Leah is wrestling with Adam, Evelyn, and Looney to get away...**

At this point, Jake and the demons emerge from below the earth, blasting into the sky.

Earth's landscape becomes smaller and smaller.

A demon from the top loses his grip and plunges down before he grabs on to Jake.

His spiritual body blends with Jake's and Jake's life images bleed with the demon's...

**Jake sees the demons images of him and Mike passing through the woods from the demon's perspective...**

**Then Satan's display to the demons how he replaced the weapons contents with sea water...**

The demon removes his touch with Jake and looks at him, smiling. Jake's eyes show that he's in shock at this last image. Jake looks down. No vest is attached to his spiritual body.

The demon climbs back up the line.

Jake's rapid images of his life continue, picking up at...

**Leah wrestling with Adam, Evelyn and Looney on the transport vehicle.**

**Jake notices something about this moment that he didn't when he was alive. He sees Leah inconspicuously stab Adam, Evelyn, and Looney with a syringe as they struggle with her.**

Jake and the demons approach the skin of the earth. Through the troposphere, the ozone layer, noctilucent clouds...passing ultraviolet rays... Zodiacal light.

The images of Jake's life speed up, reversing back to his beginning...

Jake's childhood as the spiritual bodies explode into space, deep into the darkness.

Jake at age six or seven, reassembling the body of a kid's Gameboy, having just fixed it. The kid yanks it from Jake's hands and takes off. Plays with someone else.

Jake at the back window of a school bus, looking at two suited men in a black car following the bus.

Jake walking up his front porch steps as the black car drives past.

Jake at age four or five watching mom and dad in a vicious argument. Dad compares Jake's features to his own. Dad even displays dozens of baby pictures of himself as compared to Jake's. No similarities. Mom cries.

Jake's newborn eyes looking up into the blinding light of a delivery room....and we...

CUT TO:

INT. UNDERGROUND FACILITY -- NIGHT

Valerie, Mike, and Jasmine Scuttle up the steps of another hatchway.

Mike's in the middle. Valerie's above and Jasmine's beneath.

The darkness is right on Jasmine's tail.

JASMINE  
(Screaming)  
Go!!!

Mike looks down.

MIKE  
Jesus! Go! Go! Go!

Valerie desperately climbs as fast as she can...Mike right on her.

The darkness erases the step where Jasmine's foot is about to touch. Her leg drops flat, then her other leg as the darkness rises. Jasmine now has no way to climb up.

JASMINE  
(Screaming)  
Help meeeeeee!

Jasmine hangs on to the step with her hands as the darkness rises over her but does not erase her.

Mike and Valerie keep climbing, looking back at every other breath.

Jasmine falls back into the darkness and she is floating in it, like an astronaut in space.

When Valerie and Mike look back again they see Jasmine floating in the darkness. They are stunned as they can now see her sphere.

Jasmine screams hysterically. The darkness begins to penetrate the sphere, weakening it.

The sphere cracks like glass, then shatters. The darkness rushes in, overtakes Jasmine. She is erased.

EXT. UNDERGROUND FACILITY -- NIGHT

Mike and Valerie make it out of the hatchway just in time. Now the hatchway doesn't exist, Nor does the ground behind them. They run. Wherever the darkness hasn't reached. It chases whatever exist.

CUT TO:

DARKNESS...AND THE EARSPLITTING COMMUNICATION BETWEEN THOUSANDS OF DEMONIC ENTITIES.

The human ear does not comprehend it. The sound resembles a monolithic outcry of moaning.

FADE INTO:

A VERTICAL PLANETARY PASSAGEWAY. AT THE VERY TOP AWAITS BLINDING BRILLIANT WHITE LIGHT. BRIGHTER THAN WHAT YOU SEE IN NEAR DEATH EXPERIENCES.

INT. PASSAGE WAY TO HEAVEN -- SPACE

All spiritual bodies have ceased ascending, now climbing the passageway like a plague of locust....Satan leading the way of course.

At the very bottom, Jake's spiritual body holds on to the surface of the passage way with no coordination.

He inches up like a new born animal, barely keeping himself from spilling down into space. Not to mention the demon above him that's kicking him repeatedly.

The sound of what appears to be some type of firing of something stops Jake and the demon from contending.

Jake and the demon look up and WHAMM!!!! another plunging demon crashes into Jake's adversary and the two demons take a long dark descent.

Jake looks up again. Another demon nearly takes the head of his spirit off. Handfuls of demons are falling.

Jake finally spots the reason why. It's EVELYN'S SPIRIT a good distance above him in the midst of a city load of demons.

She's gunning them down with a spiritual automatic weapon. The projectiles of the weapon spray the demons with holes like Swiss cheese, before they tumble.

Jake suddenly takes three plunging demons to the body and he falls off the surface.

He is falling back into the abyss of darkness. The demons with him scream in upset.

When it seems like all hope is lost, a spiritual hand grabs Jake's spirit just in time as two of the demons try to hold on to Jake but can't. They continue down.

Jake looks up and sees the spirit, reaching out from a crevice, and clutching him. It is Adam's spirit.

A third demon has caught the leg of Jake's spirit and fights to hold on or to take Jake with him.

Jake, Adam, and the demon struggle for an outcome.

EXT. FURTHER UP THE PASSAGEWAY -- SPACE

Satan stops climbing and looks back. He sees the falling of his forces thanks to Evelyn's spirit...he is pissed.

The First Ranking Demon, climbing side by side with Satan assumes that he has the job of taking Evelyn out, and he prepares to climb back down. Satan stops him.

SATAN

(In a demonic language)

Lead this legion into heaven.

The First Ranking Demon accepts, continues towards the light. Satan's eyes set on Evelyn spirit.

EXT. FURTHER DOWN THE PASSAGEWAY -- SPACE

Evelyn recognizes the spirits of Jake and Adam, fighting to get the demon off of Jake, then she sees a squadron of demons headed for them.

Evelyn directs her fire down to stop them. Those demons now turn for her. Demon's from the top and bottom have now made Evelyn a priority.

Evelyn has nowhere to go but into an apartment sized crevice in the surface of the passageway.

INT. CREVICE -- SPACE

Evelyn looks back, seeing a dead end. Tons of demons begin climbing into the crevice after her.

She backs away...firing. Demon limbs explode all over the place.

Evelyn suddenly spots a change in the texture of her arms. She looks down at her self. She is somehow back in a human body, except it is sculpted perfectly, unlike she has ever been on earth. Her breast and pelvis area are draped in a bikini.

VOICE (O.S.)

Evelyn!

Evelyn turns around. This is no longer the back of the crevice. Somehow Evelyn is on a gorgeous beach of some exotic place.

Beautiful people decorate the beach and her family's here, playing in the water.

The voice belongs to EVELYN'S MOTHER. She stands in the sand, fifteen feet from where Evelyn's standing.

EVELYN'S MOTHER

You look so beautiful baby.

Evelyn begins to cry

EVELYN

Mom!

EVELYN'S MOTHER

Come on, what are you doing? Get in the water.

Evelyn turns back forward to the demons coming for her. She squeezes the trigger. It is so loud that she can't hear her mother talking so Evelyn stops firing. She turns back to her mother.

EVELYN

I can't

EVELYN'S MOTHER

Why can't you?

Evelyn looks back at the demons. So many of them. She turns back to mom.

EVELYN

Ma I'm so scared.

EVELYN'S MOTHER

Scared of what? What is wrong with you? You in one of your moods again?

Evelyn looks back at the Demons again, approaching savagely, drooling demonic saliva.

EVELYN'S MOTHER (CONT'D)

What? I don't see anything.

Evelyn drops the gun and runs to her mother, wraps her arms tight around her...eyes bursting with tears. Her throat's all choked up.

EVELYN

I love you so much.

Mom holds Evelyn. Evelyn buries her face into her mother's neck.

EVELYN'S MOTHER

It's okay baby, it's alright.

At the point in a hug when both people sense that it's time to let go, Evelyn doesn't.

EVELYN

I'm sorry for anything bad I ever did to you.

EVELYN'S MOTHER

What? No it's okay, it's alright.

Evelyn's head comes up from her mother's neck. She sees Satan floating in the water. He waves good bye to her.

Evelyn closes her eyes, holds her mother tighter. Never ever wants to let go.

Feeling a change Evelyn opens her eyes. Her mother is gone, the beach, the sky blue water, and her family. Evelyn is back in a spiritual form.

She turns around, tries to pick up the gun quick but the demons collectively dive into her. They rip her spirit to shreds.

INT. FURTHER DOWN THE PASSAGEWAY -- SPACE

Demons from above continue down the passage way for Jake and Adam's spirit.

The demon holding on to Jake repeatedly tries to climb up Jake's body but Jake keeps kicking to keep the demon hanging by one hand.

The demonic squadron are just about at the distance to attack Adam.

Struggling, Adam looks at Jake. Jake looks back. He tells Adam with his eyes to let go.

Adam's eye leaks a tear. Jake's eye does the same. This is goodbye. Adam lets go.

Jake and the demon plunge back down into space. Jake never takes his eyes off Adam as he descends.

Adam quickly tries to climb in another direction from the demons. They overwhelm him, destroy him. Jake watches, falling.

INT. CREVICE -- SPACE

Satan heads for the entrance of the crevice...ready to rejoin the climb into heaven. He stops at a distant beeping sound.

Satan walks towards the back of the crevice. It sounds like the beeping is coming from a pile of rocks.

Satan scatters the pile of rocks with a wave of his hand. Under the rocks is a spiritual nuclear vest..

Satan's face freezes in disbelief. The very last thing he sees is a dirt sign near the vest.

DIRT SIGN

I was killed by Evelyn, Jake and  
Adam Hahaha lmao.

An explosive storm fills the crevice. Satan is disintegrated.

INT. PASSAGE WAY -- SPACE

The explosion shoots up the passage way, bursting all spirits.

INT. VERY TOP OF PASSAGEWAY -- SPACE

The first ranking demon looks down at the rising mammoth fission of death. The last look he'll ever have.

EXT. GOD HABITAT -- NIGHT

Mike and Valerie scud through the woods. Mike looks back in stride, seeing how the spreading darkness has stopped.

MIKE

Stop! Stop!

Mike and Valerie stop running, their lungs on over drive. They look back at mother nature behind them...erased.

Valerie sees that she is still alive, weeps at the thought of the contrary.

EXT. GOD HABITAT WOODS -- LATER

Mike and Valerie trek like zombies, immensely spent, no idea what direction to go in.

Valerie stops at a giant waist level rock, sits on it.

VALERIE  
I can't walk anymore.

Mike stops.

MIKE  
Okay.

Mike looks around nervously, alert for anything satanic.

MIKE (CONT'D)  
Lets stay here until it's light out.

VALERIE  
Yeah.

Mike scans the ground.

MIKE  
I'll be back.

Valerie hops off the rock.

VALERIE  
Where you going?

MIKE  
(pointing)  
I'll be right over here, I just need something to start a fire.

VALERIE  
I'm going.

EXT. WOODS -- NIGHT

Mike and Valerie push through branches, each picking up a stick here and there.

Mike pushes through some more then stops short, dropping his pile. All of his blood relocates to his face.

Valerie has the exact same response when she sees a SECURITY BASE towering over them.

They stare astonished until they take off for the base.

INT. SECURITY BASE -- NIGHT

A window shatters. A body comes through where the glass once was. It's Mike.

When he's in safe and sound he opens the door for Valerie.

Mike and Valerie search frantically for a phone, or radio, or something to call for help with.

They find nothing.

VALERIE

God dam it!

Mike freezes at a back window that reveals a helicopter parked on a helipad. He looks at Valerie. She sees it.

INT. HELICOPTER -- NIGHT

Mike turns on the helicopter's communications device. A symphony of static squalls.

MIKE

(into transmitter)

Is anyone out there!

Just static.

MIKE (CONT'D)

(into transmitter)

Is anyone out there!

Mike and Valerie exchange a look. Hopeful.

MIKE (CONT'D)

(into transmitter)

Someone, anybody, say something please!

Endless static.

Mike throws the transmitter. Valerie drops her eyes in despair.

Mike's head falls in his hand, rubs the frustration out of his eyes. He looks up, stares around the cockpit, the sophistication of it. Somehow Mike is suddenly not unnerved by it.

MIKE (CONT'D)

I think I know how to fly this.

Valerie scowls at Mike.

CUT TO:

INT. HELICOPTER -- DAWN

Valerie still staring at Mike but no longer scowling, she's amazed at him.

LEAH'S VOICE (O.S.)

You are the new breed of humans. We have filled your cell structure with genes from the earth's greatest scientist, engineers, artist, chemist, entertainers, economist, bankers, agriculturist and more. These genes will evolve every day as you age.

Mike maneuvers the helicopter through the sky effortlessly. He can't believe it him self. He screams in joy. Valerie laughs.

EXT. PACIFIC OCEAN -- DAWN

The helicopter ascends in altitude...a bug in the sky in contrast to the ocean.

The helicopter turns to a body of land. A country.

The helicopter is a breeze passing over the land.

INT. HELICOPTER -- DAWN

Any inhabitants in the country that are visible from the helicopter lie motionless on the ground. It appears that life has left them right in the middle of their daily routines.

Fowls pick at and around the bodies.

Mike and Valerie can't help but to cry at the sight of this.

INT. HELICOPTER -- LATE AFTERNOON

Valerie awakes. She recoils at the sight of a city out side the window. The helicopter has landed. Mike sits in the pilot's seat.

MIKE

It's okay, there's no bodies around here. I need to rest.

VALERIE

Where are we?

MIKE

I found a restaurant.

Valerie gives Mike a fearful look.

MIKE (CONT'D)

I hid all the bodies in a room we don't need to go in, you won't see anything.

There's a sudden splashing of water in the helicopter. Valerie's mouth opens wide. She looks down, looks to Mike.

VALERIE  
My water broke!

MIKE  
You have got to be kidding me!

Valerie does her breathing exercises, opens the helicopter door to get out.

VALERIE  
I think I know how to deliver the baby with what we have, I'll walk you through everything.

Off of Mike's bewildered look we....

Fade to Black.

The End.