

The Dark Chapter
by
James Michael House

www.jamesmichaelhouse.com

FADE IN:

EXT. FOOTBALL STADIUM - NIGHT (FLASHBACK)

A small southern town. A tense night at the high school football stadium. The lights glow. The final play of an important game. Score is close.

Jeremy ANDREWS is the star quarterback. A strapping young man destined for greatness. He is clean compared to his soiled TEAMMATES. Noticing the obvious blitz, Jeremy yells a play change.

JEREMY

Raven twenty-four, raven
twenty-four!

The ball is snapped. A hail mary pass. Touchdown. The crowd rises in a roar. Jeremy's Teammates carry him off the field in celebration.

MR. DEVILLE approaches the crowd to congratulate Jeremy personally. He is a husky old white haired man wearing a nice suit and matching cowboy hat. The crowd makes way like he's royalty.

DISSOLVE TO:

INT. CAR - NIGHT (FLASHBACK)

Jeremy drives. His attention is half on the road. The other half on his girlfriend's hand caressing his inner thigh. JENNY is the gorgeous blond he has dated for two years.

Jenny holds a beer, celebrating. In the back seat a couple friend talk up a storm of drunken nonsense.

FAT FRIEND

Can I believe what you did...ha ha
ha. I mean...I can't believe what
you did.

AVERAGE JOCK

Shut up. You've been sayin'
that all night.

JEREMY

Come on, give him a break. You are
both out of it...it really was an
amazing play to cinch the game.

(CONTINUED)

FAT FRIEND

WOO!

AVERAGE JOCK

Hell yeah!

AVERAGE JOCK and FAT FRIEND slam their beers together splashing some in Jenny's hair.

JENNY

Damn it, watch it guys.

Jenny leans over to whisper something to Jeremy.

JENNY

Why don't we go drop them off somewhere.

Jenny starts to move her hand further up Jeremy's thigh.

JENNY

We could go and celebrate together, just me and you.

JEREMY

Hey guys, I think Jenny and I are going to call it a night. Where do you two want to be dropped off?

FAT FRIEND

Aw man, I thought we were going party all night.

AVERAGE JOCK

Shut up.

Average Jock says while motioning to Jenny cuddled next to Jeremy.

AVERAGE JOCK

We can go hang out at my place. My parents won't care.

FAT FRIEND

Yeah, I'm down.

JEREMY

Thanks guys

Jenny cuddles a little closer to Jeremy, still whispering.

JENNY

I just want to get you alone and...

Jenny stops mid-sentence as she looks out the windshield. A look of terror appears on her face. Time seems to slow as she screams.

JENNY

Watch out!

An animal runs out in front of the car. The tires squeal as Jeremy hits the brakes. CRASH!

EXT. BACK ROAD -- CONTINUOUS (FLASHBACK)

The car veers off the road, rolling as it enters the ditch. It flips over several times ejecting Jenny and Average Jock from the car.

The totaled car now lay upside down in the middle of the road. There are no signs of houses or anything, only fields and forest. It is a bright night with a nearly full moon.

Jeremy still wearing his seat belt comes to, bloodied. His arm is injured. He gets the seat belt off and crawls out the window. He quickly notices Jenny laying in the road, and stumbles over. He notices Average Jock also laying nearby, almost unrecognizable, except for the football jersey.

Jeremy kneels in the road holding the battered body of Jenny. He is too shocked to say anything. He just begins to sob as car headlights begin approaching in the distance.

CUT TO:

INT. KITCHEN - NIGHT (PRESENT)

A nice looking middle class home. Jeremy sits in a kitchen chair. His MOM & DAD circle him like vultures, yelling furiously.

DAD

Are you going to just throw your
life away!

Jeremy seems to not be paying attention. His father's face grows even more angry.

DAD

Are you even listening to us...are
you just planning to throw your
life away!

(CONTINUED)

Jeremy snaps back into the conversation.

JEREMY

What are you talking about? I have my art!

MOM

Art...that is the excuse of a slacker! Do you want to be a slacker?

Jeremy jumps to his feet.

JEREMY

When I was doing what you wanted, I was the perfect kid! Now that I am doing something I want, I'm a slacker. The scholarship is gone...it's over! I can't play football anymore. I've already fucking graduated.

DAD

Watch your mouth! You don't talk to us that way!

Jeremy's Dad turns away to regain constitution.

DAD

You could still go to the city college. Become something.

JEREMY

An artist is something! But you, you say that I cannot take art if you're paying.

MOM

We know you like art, but let's be realistic.

Jeremy aims to flee the room. A look of disgust on his face. He turns to say one last thing.

JEREMY

You've never understood me!

DAD

Don't you dare take another step! We still need to talk more. Tonight is not the night to be going out with friends.

Jeremy yells as he starts out the door. His father tries to stop him, but he pushes past.

JEREMY

Get off my back! I'm eighteen now!
I can go hang out with my friends
when I want to!

MOM

Don't you walk out that door!

EXT. JEREMY'S HOUSE -- CONTINUOUS

Jeremy slams out the front door. He runs to his beat-up old Ford mustang. His Dad in pursuit.

DAD

Stop right there...come back here!

Jeremy starts the car quick, and takes off.

INT. CAR - NIGHT

Jeremy puts on some loud rock music. He drives fast, full of rage.

JEREMY

How dare they treat me like that!
Fuck them!

He pounds the steering wheel.

JEREMY

I don't care what they say. I'm
going to do whatever I fucking
want!

Jeremy speeds down the road. Someone starts to turn out from a side road. SCREECH! He slams the brakes just avoiding an accident. He pulls off into a side road and stops.

Memory Flash -- Jeremy sees the fatal car crash and the aftermath.

JEREMY

What the hell am I doing.

Jeremy puts his arms on the steering wheel, resting his head on them. All of a sudden his cell phone rings. He looks at the phone on the passenger seat, noticing the caller ID is home. He hesitates to answer...then finally picks it up.

(CONTINUED)

JEREMY
(on the phone)
Hello

MOM (O.S.)
This is Mom. I was just worried
about you. I'm sorry your father
and I were being so hard. We do
have something important to tell
you. So try not to stay out too
late.

JEREMY
OK, I'll be back about eleven.

MOM (O.S.)
That will be fine. Your father will
still be up. Thanks sweetheart.

JEREMY
I gotta go. I'll talk to you later.

MOM (O.S.)
Alright, be safe. Bye.

JEREMY
Bye.

Jeremy hits the call end button on the phone, stares for a moment.

He throws the phone in the passenger seat and drives off.

EXT. TEEN HANGOUT - NIGHT

It is the hangout at the rundown mill on the edge of town. There are several groups of TEENS spread about. It is starting to get dark.

Jeremy is arriving by a small campfire to hangout with friends. MATT is a skinny guy dressed like an urban gangster, sitting on a cinder block. WILL is an average looking farm boy tending to the fire.

MATT
Hey homeboy, How's it goin'?

JEREMY
It's alright, what are you guys up
to?

Jeremy sits down on some railroad ties stacked up.

(CONTINUED)

MATT

Same ol'

WILL

Want a beer?

Will pulls a beer from a six pack handing it over while taking a seat.

JEREMY

Thanks man, I could definitely go for one. Things have been hostile on the homestead.

MATT

I hear that, my rents won't get off my back. I just want to blow this town, go kick it in New York.

WILL

What do you know about the big city?

MATT

I know plenty farm boy. Just because you're happy living in this shit hole doesn't mean I got to.

WILL

Settle down, it's just a big change from this place. You sure you're ready?

MATT

Hells yeah! I already got a boy there to help me get goin' an everything.

Jeremy stares at the ground looking disconnected.

WILL

You seem really out of it. Are you sure you're alright.

JEREMY

I'm just thinking about things my parents said.

MATT

You should come with me to New York. They got all kinds of art there.

(CONTINUED)

JEREMY

I just might...they don't give a
shit what I want.

Jeremy stands up out of frustration. Kicking an empty beer
can toward the fire while saying.

JEREMY

It's all about what they want!
FUCK...I don't know what to do!

MATT

We can both get the hell out of the
shitty town.

WILL

I think that is probably normal
when just graduating. Being a
little unsure. There is still
plenty of time to figure stuff out.

Jeremy turns to snap back at Will.

JEREMY

That is easy for you to say! You
got your life all set up with your
family's farm.

WILL

True.

Jeremy spins away in shame.

JEREMY

I'm sorry...I'm still pissed from
the argument with my parents.

He just stares at the fire for a moment.

JEREMY

You know...I just need to take a
walk by myself, cool off.

Jeremy stands up.

JEREMY

You guys going to be hangin' around
for a while?

MATT

For sure bro.

JEREMY

Cool, I'll be back in a little bit.

WILL

No problem, we'll be here.

Jeremy walks off toward a trail into the woods.

EXT. WOODS - NIGHT

It is a bright night with the full moon. Jeremy walks slowly pondering his thoughts. He uses a small flashlight to see his way.

He comes up to a small ravine. It is still too dark to follow the trail down at night. A sudden noise from the dense brush takes his breath away. He turns quick.

JEREMY

Who's there!

No response, he hears the noise again. Something crawling in the bushes, blocking his way back. He shines the flashlight.

JEREMY

Come out. I can hear you. Stop fooling around.

The light catches the red reflection of eyes low to the ground. GROWL!

Jeremy stumbles backward, almost falling down into the ravine. A huge BLACK PANTHER comes out of the bushes.

A terrified look engulfs Jeremy's face. He is frozen in place, no where to go.

The Black Panther approaches him with its mouth open, GROWLING. Razor sharp teeth glare in the light coming from the flashlight that lay on the ground at Jeremy's feet.

The Black Panther paces back and forth, smelling at the air. Staring into Jeremy's frightened eyes. Then it quickly disappears into the brush.

Jeremy gets to his feet. He takes off running.

EXT. TEEN HANGOUT - NIGHT

Jeremy comes bursting into the lot from the woods. He runs to his friends, full of adrenaline. He yells while approaching. Everyone turns to see what is happening.

JEREMY

You guys won't believe what just happened. There was this huge black panther in the woods. It was like this tall.

Jeremy gestures to the ground.

HUNTER walks up behind Jeremy. He is a tall, muscular guy with a buzz cut.

HUNTER

What the hell is wrong with you. There are no panthers here, dip shit. Stop bothering everybody.

Jeremy turns to face him.

JEREMY

No, seriously, it came out of no where.

HUNTER

I'm really sick of your lies. Your just a fuck up.

Hunter gets in Jeremy's face.

HUNTER

Just like the animal that ran out in front of your car the night my sister died.

Jeremy is caught off guard with the mention of Jenny. Hunter pushes Jeremy down to the ground while yelling.

HUNTER

I think you were lying about that night. I think you are lying now. You're just a drunk ass, fuck up, and nothing else! Just shut the hell up and stop bothering everyone.

Other kids start gathering around. Jeremy gets up quick, ready to fight. Will steps in, holding him back.

(CONTINUED)

WILL
Come on! What is this shit.
Dragging up the past. Do you really
think Jenny would want you to be
doing this.

Matt approaches from the side. He tries to act tough, but stays far enough way to not get hit.

MATT
Yeah, back the fuck off!

WILL
Shut up Matt, your not
helping...we've all had a few
beers, it is getting late. We need
to all chill.

HUNTER
Fine!

Hunter backs off, but stops to look Jeremy in the eye.

HUNTER
You are still a worthless piece of
trash...I hope you do just go away
and never come back.

Hunter and everyone else make their way back to hanging out.
Jeremy sits down on the ground his face full of distress.
Will kneels next to him.

WILL
Don't pay any attention to him.

Will helps Jeremy up. Jeremy dusts off his pants.

WILL
What was this about a panther.

JEREMY
Forget it, I'm sorry for causing a
scene. I should just head home.

MATT
Don't let that asshole bring you
down. Hang with us.

JEREMY
No, I need to get some rest.
Besides, I gotta be home before too
late. I'll catch up with you guys
later.

WILL
Alright, well, remember we're here
for you man.

MATT
Yeah, I always got your back.

JEREMY
Thanks guys. I really appreciate
it. Catch ya later.

Jeremy walks off to his car. He gets in and drives away.

EXT. JEREMY'S HOUSE - NIGHT

Jeremy drives up to his house. The lights are still on
inside. He gets out of the car. WILBUR, a big chocolate
Labrador Retriever runs up to greet him. Jeremy kneels down
to pet his dog.

JEREMY
You will never let me down, will
you boy.

Jeremy embraces his dog before heading inside. Dog in tow.

INT. LIVING ROOM -- CONTINUOUS

Jeremy is confronted by his Dad sitting in a living room
armchair.

DAD
Please son, sit down for a moment.
Try to be quiet, so we don't wake
your mother.

Jeremy hesitates for a second, but then sits on the couch.

DAD
Your mother and I both love you
very much. You know that right?

JEREMY
Yeah, I know.

DAD
Life can be complicated. We want
you to be happy, but sometimes
there are things in life we have to
do, whether it's what we want or
not...do you understand what I'm
saying?

(CONTINUED)

JEREMY

Yeah.

Jeremy's Dad pauses, a look of regret on his face.

DAD

Just remember that whatever happens, we have always wanted what is best for you.

Jeremy looks a little perplexed.

JEREMY

Yeah...Mom called earlier, said there was something you needed to tell me about.

DAD

There is, Mr. Deville has offered you a job for the summer. It is working on one of his construction sites.

JEREMY

That's cool, but I don't know if it's for me.

DAD

It is suppose to be easy work. Plus it'll give you some extra money.

JEREMY

Yeah, that's true. I could definitely use some money.

DAD

Your mother and I really want you to take this job. Mr. Deville is an important man in town. It will only be for a couple months.

JEREMY

When does it start.

DAD

It starts in a few days. I'll get you the directions where to go. Mr. Deville will have everything you need to work, just take a lunch.

JEREMY

Let me think about.

(CONTINUED)

DAD

Sure, I understand. You just need to let me know by tomorrow evening.

JEREMY

Alright, I will. Well, I'm tired, gonna go to bed. Good night.

DAD

Good night son.

Jeremy makes his way upstairs, tired from the day.

FADE TO:

EXT. ROAD - DAY

Jeremy walks down a road. The road goes through farm land, fields surround. Jeremy comes up to a football sitting in the middle of the road. He looks around. No one in sight. He picks up the ball, examining it close.

A sudden loud HONK of a truck horn. Jeremy looks up to see the truck heading right for him. He tries to move out of the way, but is frozen in place. The truck continues speeding toward him. He braces for impact.

CUT TO:

INT. GYMNASIUM - DAY

Jeremy stands in the high school gym. A cage sits in the middle. The Black Panther he saw in the woods is in it. The cat paces back and forth, staring, eyes glowing red.

JEREMY

Hello! Is there anybody in here.

Jeremy looks around the gym for any other people. He starts for the door.

INT. HALLWAY -- CONTINUOUS

Jeremy goes out into the hallway. The doors slam shut behind. It startles him. He checks the doors, locked. He starts down the empty hallway.

He goes to a classroom door. It's locked. The window is fogged over. He sees the FIGURE of someone inside. Jeremy KNOCKS.

(CONTINUED)

JEREMY

Hello

He KNOCKS again. The Figure walks over to the door. Jeremy cannot see anything but a silhouette.

JEREMY

Sorry to bother you, can you help me?

The figure doesn't move. It just stares out the window. Jeremy looks closer, the cloudy image distorts into a demonic face, then back to nothing. He backs up quick.

Jeremy starts down the hallway. Fear begins to show in his movement. The lights go off in the hallway.

Only the lights in the rooms shine through. Jeremy runs down to the next door. BANG, BANG, BANG!

Another figured walks up to the foggy window, just starring.

Jeremy runs down the hallway. Every door has a Figure behind the foggy glass. They walk up to the window and stare as he approaches. He starts to run faster.

Jeremy trips, falling to the floor. All the lights go off in the rooms. It is pitch black now. He crawls to the wall, feeling around. The RATTLE of some lockers.

A CRASH off in the distance. A broken hall light starts to flicker every few seconds around the corner. Jeremy freezes in place. It is still quite dark, the oscillating light barely reaches him.

FOOTSTEPS of something walking down the hall. Jeremy hears BREATHING, a low GROWL. The Black Panther starts to round the corner. Beady red eyes come into sight.

Jeremy can only see the creature clear when the light flickers on. It gets closer and closer between every dark moment. Jeremy stands up and starts to move away.

The darkness makes movement hard. Jeremy trips on something wet and soft that SQUISHES under his feet. He falls to the ground.

Jeremy turns to see the cat almost at him. He starts to yell.

JEREMY

No!

CUT TO:

INT. JEREMY'S BEDROOM - DAY

Jeremy awakes in bed in the middle of his scream.

JEREMY

No...

He stops quick once awake. He lays in bed covered in sweat. The sheets are all over from tossing and turning. KNOCK, KNOCK

MOM (O.S.)

Jeremy, are you alright.

JEREMY

Yeah, I'm fine.

MOM (O.S.)

Okay, breakfast will be ready in about fifteen minutes.

JEREMY

I'll be down in a little bit.

Jeremy gets out of bed. His room a mess. There is a corner set up with an easel for painting. Drawings are posted on his old sports trophies on a shelf.

Jeremy gets dressed, grabs his cellphone, and heads to the bathroom.

INT. BATHROOM -- CONTINUOUS

Jeremy stands in front of the mirror. He looks tired. It is as though he did not even sleep. He stands there looking at himself for a moment.

Jeremy opens the medicine cabinet, taking out a bottle of pills. He opens the bottle and taps a couple pills into his hand. He takes a glass from the counter, fills it with water.

After downing the pills, Jeremy starts downstairs.

INT. KITCHEN -- CONTINUOUS

Jeremy comes into the bright kitchen. His Mom is cooking eggs at the stove. Jeremy sits down, setting his cellphone next to him on the table. He grabs a piece of bacon.

(CONTINUED)

MOM

Did you have a bad dream?

JEREMY

It was nothing.

MOM

You look tired, it must have been a rough one. Here, have some juice. The vitamin C is good for you.

Jeremy's Mom pours some orange juice. She sets the glass on the table then goes back to cooking

MOM

Your dad mentioned you two talked some last night.

JEREMY

Yeah, he mentioned the job.

MOM

I really think you should take it honey. It is suppose to be light work. You could put the money toward something.

Jeremy looks over to his mom curiously. Her back is turned as she cooks. He starts putting food on his plate.

JEREMY

Yeah, sure, whatever. I haven't made up my mind yet.

Jeremy's Mom finishes the cooking, sets the eggs on the table.

MOM

Well, I think it is important that you take that job.

JEREMY

I know. Dad said I had today to make my mind up.

MOM

I was just saying.

Jeremy's cell phone rings, it says Matt on it. He looks relieved to have a distraction from the conversation. He picks it up.

(CONTINUED)

JEREMY
(on the phone)
Hello

INT. MATT'S BEDROOM - DAY

Matt is sitting in a desk chair. His room a wreck, hip hop and drug paraphernalia posters all of the walls.

MATT
(on the phone)
Hey Homeboy, what ya up to today?

INTERCUT JEREMY'S KITCHEN AND MATT'S BEDROOM - DAY

JEREMY
I was just gonna hang out around
the house.

Jeremy looks at his Mom. She pretends not to listen, reading the newspaper.

MATT
Cool, you up for hanging out some
this afternoon, playing a few
games. I could come up.

Matt rolls up a doobie. Matt's Mom yells in the background.

MATT'S MOM (O.S.)
Are you going to help your father
today?

MATT
Not now Ma! I'm on the phone!

Jeremy smirks at the sound of Matt yelling to his Mom.

JEREMY
Yeah, I'd be up for hangin'. Why
don't you come over around one,
one-thirty.

MATT
I'll be there. Later.

JEREMY
Later.

Jeremy hangs up the phone and goes back to eating. His Mom continues to read her newspaper.

INT. LIVING ROOM - DAY

Jeremy walks into the living room. His Mom is sitting on the couch, looking at an old PHOTO ALBUM. She looks deep into the pictures, SIGHS.

Jeremy shows a sign of empathy. He walks over and sits down.

MOM

It seems that things have grown so far apart...do you remember that day?

Jeremy's Mom points to a picture in the album. It shows a young boy with his father in a fishing boat.

JEREMY

Not really. It was a long time ago.

MOM

You were 4. It was a great summer for us, all together. We went camping, your father taught you how to fish.

JEREMY

I guess that is where my liking of the outdoors comes from.

MOM

Probably, you were always wanting to get dirty when you were little.

JEREMY

I'm a regular survivalist these days. Just because I'm into art, doesn't mean I've lost my athletic ways.

Jeremy's Mom turns, looks at him in the eye.

MOM

You are, you're just my special guy. I know that you will be fine...well, I need to go run some errands. There are a few things I need to get in town.

Jeremy's Mom exits, toward the kitchen. Jeremy remains on the couch looking at the photo album.

EXT. JEREMY'S HOUSE - DAY

Jeremy sits in a chair on the porch. Wilbur lay next to him. Jeremy draws in a sketch pad. It's a sketch of the black panther he saw the night before.

A beat up Ford Escort with tacky after-market parts pulls up the driveway. Matt gets out of the car and approaches.

MATT
How's it goin'?

JEREMY
It's good. Just chillin', drawing.

MATT
Cool.

Matt comes up on the porch and grabs a seat next to him. He checks out what Jeremy is drawing.

Matt rolls his eyes at the drawings. Jeremy stares.

MATT
So you ready for some games. I'm gonna kick your ass today.

Jeremy closes his sketch pad. He stands up with a grin.

JEREMY
Sure...you always say that.

They both head inside.

INT. REC ROOM - DAY

It's a dark rec room in the basement. There is an old maroon carpet with some simulated wood panels on the walls. A couch and few chairs setup by in front of the television. Jeremy and Matt both sit playing the game system.

MATT
It is on now.

JEREMY
Bring it.

Matt is getting animated as he plays. Jeremy just sits calm and cool.

(CONTINUED)

MATT

That is cheap. I was trying to shoot you, fuckin' thing kept getting stuck on nothing.

JEREMY

Yeah, that sucks.

MATT

Damn! No fair. That game must like you or something.

The game ends with Matt losing. Matt stops, turns to Jeremy.

MATT

So I wanted to ask you something, about what came up last night. Would you seriously want to head to New York?

JEREMY

Yeah, there is a good chance. If I can afford it.

MATT

I hear that. I've been saving up some dough myself.

JEREMY

When were you wanting to take off.

MATT

I don't know. Sooner the better.

JEREMY

My parents said that Mr. Deville is offering me a job for a couple months. That would give me a good chance to make some money.

MATT

Hell yeah, I could wait a couple months for sure.

JEREMY

In that case, I might just have to take him up on that job.

MATT

Sure, I hear Mr. Deville is pretty important guy around here. Always cool to do a solid for someone like him. Even if we are planning to skip town.

(CONTINUED)

JEREMY

True...anyway, you ready.

MATT

Yeah, go for it. This time you're dead.

JEREMY

Ha ha ha.

They go back to playing the game.

INT. KITCHEN - NIGHT

Jeremy walks into the kitchen. His Dad is grabbing a beer, relaxing.

JEREMY

Hey, I did some thinking about that job.

DAD

What did you come up with.

JEREMY

I'll do it. It would be a good way to get some money, save up.

DAD

I'm glad to hear that. He will be expecting you Monday at 9am.

Jeremy's Dad walks over to his briefcase. He pulls out a sheet of paper.

DAD

Here are the directions.

Jeremy looks at the sheet.

JEREMY

I know where this is. It's just outside town. Right down Old Oak.

DAD

As far as lunch, I'm sure your mom would not mind making you something. Be sure you're there on time.

(CONTINUED)

JEREMY
Sure, aren't I always.

Jeremy says with a smile. His dad gives him a lighthearted look of doubt.

DAD
Seriously.

JEREMY
Seriously, I will be there on time.

DAD
Good, I'm glad you are taking the job. You've made the right choice. Though things have not turned out the way originally intended, I'm still very proud of you. Don't ever forget that.

Jeremy looks surprised to hear that. He replies with a bit of sarcasm.

JEREMY
Sure Dad, you realize this is just a summer job.

DAD
I just wanted to say.

JEREMY
Thanks.

Jeremy's Dad nods, concealing a slight look of concern. Jeremy doesn't seem to notice, leaving the room to head upstairs.

DISSOLVE TO:

INT. JEREMY'S BEDROOM - DAY

The alarm clock beeps. Jeremy hits it off for another snooze. KNOCK, KNOCK, KNOCK. His Mom is at the door.

MOM (O.S.)
Jeremy! Wake up! You don't want to be late!

JEREMY
Oh Shit! I'm up, I'm up.

Jeremy jumps out of bed. He rushes to get dressed, runs downstairs.

INT. KITCHEN -- CONTINUOUS

Jeremy breezes into the kitchen. His Mom already has a light breakfast ready. He sits down quick, begins to shovel food.

MOM

You sure are cutting it close. Here is your lunch.

She sets the lunch on the table.

JEREMY

Thanks mom. I don't know why I hit snooze. I just wasn't thinking.

Jeremy guzzles down some juice.

JEREMY

I'll make it, I got to get going.

His mom stops him before leaving to give a hug. It is a deep passionate hug.

MOM

I love you.

Jeremy's urgent face reflects that he is barely paying attention.

JEREMY

I love you too mom. I got to get going.

MOM

All right. Be careful.

Jeremy jets out of the room.

EXT. JEREMY'S HOUSE -- CONTINUOUS

As Jeremy heads out the door, his dog Wilbur sits on the porch. Wilbur has this look as if he wants to go. Jeremy stops. He bends down to give Wilbur a good pet.

JEREMY

Don't look at me that way. I'll be back before you know it boy. I just got to get going now.

Jeremy runs out to his car. He starts it and takes off.

EXT. DEVILLE WORK SITE - DAY

Jeremy pulls up at the work site. It is a small office building under construction. Mr. Deville stands out front talking to a few workers. Jeremy gets out and rushes over.

JEREMY

Hi Mr. Deville. Sorry that I'm a little late.

Mr. Deville turns to look at Jeremy with a sinister looking grin. ROSCOE steps beside him. Roscoe has a clean cut average look.

MR. DEVILLE

That is just fine son. Let me introduce you. This is Roscoe. He is going to get you started today.

JEREMY

Nice to meet you.

Jeremy shakes hands with Roscoe. Roscoe says with a thick southern accent.

ROSCOE

Come on with me, let's get ya started.

Roscoe leads Jeremy into the building.

INT. DEVILLE WORK SITE -- CONTINUOUS

Roscoe walks in with Jeremy close behind.

ROSCOE

You can put your lunch over there. Feel free to stick it in the cooler if ya want.

He says while gesturing over to the side of the front door.

JEREMY

Sure.

Jeremy goes over to the cooler and opens it. He places his lunch bag inside.

ROSCOE

Here is your hard hat and safety glasses. Put them on and follow me.

(CONTINUED)

Jeremy puts on the gear. Roscoe then leads Jeremy into one of the side rooms.

ROSCOE

See all this junk on the floor. You can start cleanin' it up. You'll find some brooms and shovels out there. There's also a wheelbarrow. All goes in the dumpster...if ya need anything just come get me.

Jeremy gets to work.

EXT. DEVILLE WORK SITE - DAY

Jeremy empties a wheelbarrow of scraps and other junk into the dumpster and pushes it back inside.

INT. DEVILLE WORK SITE -- CONTINUOUS

Jeremy starts to sweep together another pile. CREAK. There is a noise above him. He stops for a moment and looks up. There is nothing else so he gets back to work.

CRASH! Something hits Jeremy on the head. He is out cold.

INT. AMBULANCE - DAY

Jeremy is on a gurney. There are a couple MEDICS hovering over him.

MEDIC 1

He is stable.

Jeremy begins to wake up

JEREMY

What...what happened.

MEDIC 2

He's coming to.

Medic 2 is quick to inject Jeremy with something. He passes out again.

FADE TO:

INT. CELL

Jeremy awakes on a filthy floor. It is dark, only a dim light comes under a metal door. He begins to feel around with his hands, finding a grate in the floor. There is water RUNNING below.

Jeremy works his way over to the grimy wall, running his hands up, then works to the door. A glow comes from the top half. A small window with rags stuffed between bars. He pulls the rags out, letting in more light, revealing the cell. It's small, a fan vent on the ceiling far above.

Panic begins to set in. Jeremy charges the door, pounding on it. BANG, BANG, BANG.

JEREMY

Let me out! Somebody...help!

The yelling goes mostly unanswered. Jeremy only triggers other SCREAMS coming from the distance. It sounds like a asylum for the criminally insane.

Jeremy's fear grows more clear on his face. He continues to HIT and KICK the door.

JEREMY

What's going on...why am I here?

A crazy PRISONER nearby mocks.

PRISONER

Help...what's going on? Why am I here?

Jeremy goes silent. He backs up against the rear wall, sliding down to the ground, overwhelmed with trepidation.

INT. CELL BLOCK HALLWAY

A BIG GUARD walks. He is built strong, wearing coveralls, with scars and tattoos on a bald head. He has a belt on with a shiny baton dangling among other things.

The hallway is narrow, dirty like the cells. The lighting is poor. There are cell doors going far down both sides.

The Big Guard trudges up to one cell, pulling out a set of keys. He opens the door.

INT. CELL -- CONTINUOUS

Jeremy sits against the wall, zoned out. He looks up at the Big Guard standing in the doorway. One of the hallway lamps in the background darkens the guards face. Jeremy utters.

JEREMY

What...why.

BIG GUARD

(grunts)

Come with me.

Jeremy stands up. He is getting a grasp of things.

JEREMY

What am I doing here?

The Big Guard glares at him. Then in one quick motion grabs his arm, dragging him into the hallway.

INT. CELL BLOCK HALLWAY -- CONTINUOUS

Jeremy begins to resist immediately.

JEREMY

No, where are you taking me. Answer
me you fucking bastard!

Jeremy tries to hit the Big Guard. It does not phase him. The Big Guard turns and gut punches Jeremy. GASP! His wind is knocked out.

The Big Guard continues to pull Jeremy down the hallway. Trying to catch his breath Jeremy calls out.

JEREMY

All right, I'm going!

The Big Guard points ahead, following Jeremy as he walks. They come to a double door at the end. The Big Guard motions to go out.

INT. MAIN MINE SHAFT -- CONTINUOUS

Jeremy is led out onto a metal walkway high above. There is a chain-link fence on the edge. In the background is an enormous mine shaft. A cavernous room with conveyors, elevators, and giant pipes everywhere.

(CONTINUED)

Hundreds of Workers walk a crowded walkway below, heading deep into the ground. Jeremy's face goes blank. He freezes in place, the severity of his situation ever so clear.

The Big Guard pushes him to start walking. They begin moving down the walkway.

They come to stairs heading up. There is a room above.

BIG GUARD

Up, Go!

Jeremy begins up the stairs. The Big Guard stays below.

At the top there is a LITTLE GUARD with one of the shiny batons. Maybe 4 feet tall the Little Guard looks right out of a circus freak show.

LITTLE GUARD

Go inside, no funny business.

The Little Guard passes the SHOCK BATON against the metal on the wall. ZAP, an electric spark arches from it.

Jeremy enters the door followed by the Little Guard.

INT. HALLWAY -- CONTINUOUS

Jeremy is guided down a hallway lined with many small rooms. CLICK, there is a sound of an automatic lock. One of the doors pops open.

LITTLE GUARD

Shoes.

JEREMY

What?

ZAP, the Little Guard shocks Jeremy. He convulses some.

LITTLE GUARD

Take off your shoes, now!

Jeremy takes off his boots. The Little Guard points to a place next to the door. Jeremy tosses his boots down, goes inside the room. The door SLAMS behind him. CLICK.

INT. TRAINING ROOM

There are bright flood lights mounted above a large mirror. The floor is rough metal, damp with water. There seems to be various little hatches on the floor and walls. Jeremy sees a video camera in the corner.

Jeremy walks up to the mirror, noticing the camera is following him. He places hands up to shade the light, trying to look into the mirror.

JEREMY

Hello, is there someone in there.

BUZZ, the sound of an intercom turning on. A VOICE starts coming through some sort of speakers near the mirror.

VOICE (O.S.)

You will do as we say.

Jeremy backs up. He starts to pace back and forth, full of angst.

JEREMY

What the hell is this? Let me out of here. You won't get away with kidnapping me.

ZAP, blue electric sparks flash from the floor. Jeremy is knocked on his ass. He is stunned for a moment, then jumps back to his feet, charging at the mirror. He pounds it with his fist.

JEREMY

You pansy motherfuckers. Why don't you come in here and face me.

VOICE (O.S.)

The more you cooperate, the less painful it will be.

JEREMY

Fuck you!

Another SHOCK jolts Jeremy to the ground. The lights begin to strobe, disorienting him. He gets on to his knees. His voice is shaky.

JEREMY

You heard what I said...fuck you!

Jeremy tries to cover his eyes from the strobes. CLICK, the door opens up. The strobes shut off.

(CONTINUED)

A SCARRED GUARD walks in. The OTHER GUARD follows. The door shuts behind them. They are average size, similar dressed to the Big Guard before.

The Scarred Guard throws a punch. Jeremy blocks. The Other Guard takes a baton and hits him on the side.

The Scarred Guard punches again, landing it right on the side of Jeremy's face. The Other Guard grabs his arms, followed by Scarred Guard. Jeremy is immobilized.

There is a MOTOR SOUND. The hatch on the floor opens. A metal chair comes up. It has various mechanisms attached. The guards throw Jeremy into it. SNAP, restraints slam shut on his arms and legs.

VOICE (O.S.)

You will cooperate. One way or another.

Two needles pop up to the sides of Jeremy's arms. They plunge into him, injecting.

JEREMY

AHHH!

The strobes start again. Jeremy looks very disoriented.

VOICE (O.S.)

You are here to train...you will learn...you will cooperate.

JEREMY

Wha...what are you talking about?

VOICE (O.S.)

Forget about your life before. This is your life. It has always been your life.

JEREMY

No...let me go.

VOICE (O.S.)

There is nothing else in the world for you...you are now worker
3-1-4-1.

Jeremy's P.O.V. -- He looks around the room. The strobes flashing makes it all look choppy. The guards watch on the sides.

There is another shock administered through the chair. Jeremy convulses from the current.

(CONTINUED)

VOICE (O.S.)
Worker 3-1-4-1. Will you cooperate?

Jeremy fights the restraints. They don't budge.

JEREMY
I'll never cooperate with you
assholes.

There is another electric shock. This one lasts longer.
Jeremy convulses more in pain.

VOICE (O.S.)
You either learn here, or join the
hoards in the mine. The choice
yours.

Jeremy struggles to even respond.

JEREMY
Never!

VOICE (O.S.)
Then you have made your choice.

The strobes stop. POP, the restraints open. He stumbles to his feet. Before he can do anything the Guards pounce. It all goes dark.

INT. SLAVE MINE

Jeremy awakes as Guards lay him on the ground. They drop his boots next to him.

A SLAVE DRIVER walks up. He is really dirty, wearing some sort of vest with a radio and other gadgets. There is a whip and shock baton hanging from his side.

The Slave Driver tosses a miners hat down with a shovel.

SLAVE DRIVER
Get to work. Fill those cars.

The Slave Driver points to a set of old mining cars on tracks.

The CLINK of pick axes hitting rock echos around. BOOM!
There is an explosion in the distance.

JEREMY
But I...

(CONTINUED)

The Slave Driver smacks Jeremy up side the head. He falls down.

SLAVE DRIVER

No talking, work! Next time I won't be so nice.

Jeremy gets to his feet. He puts on his boots. He picks up the miner's hat and puts it on. He stumbles over to the rubble on the ground, starts to shovel into a wheelbarrow.

INT. SLAVE MINE

Time passes. Jeremy looks dirty like everyone else. He struggles to walk, sore from the beating, exhausted from the labor. He empties a wheelbarrow into a mine car.

Jeremy stands on the edge of a crevasse. He looks around. There are various groups of Workers around a large central shaft. Modern looking mining equipment sits to the side at one point, unused. He squints to see further.

Jeremy tries to move a little closer. CRACK! A whip smacks across his back. It's the Slave Driver,

SLAVE DRIVER

Get back to work!

Jeremy turns to give the Slave Driver a dirty look.

The Slave Driver glares back at him. He begins to raise the whip again.

Jeremy moves quick to get back to work.

INT. MINE CORRIDOR

Jeremy walks in a line of hundreds of Workers. Despite being exhausted he looks around with a child's curiosity.

Some Workers are just normal guys like him, dirty, exhausted. Others look a bit off. These DRONE WORKERS stumble along like zombies, eyes glazed and gray.

Jeremy notices the odd workers have something in common. A strange scar on their head.

INT. CELL

The cell door opens up. Jeremy collapses to the floor in exhaustion. He passes out in a matter of seconds.

DISSOLVE TO:

INT. JEREMY'S BEDROOM - DAY

Jeremy wakes at home in bed, looking refreshed. He gets up and heads downstairs, still wearing pajamas.

INT. KITCHEN - DAY

Jeremy enters the kitchen like a kid on Saturday morning.

Jeremy'S Mom is cooking breakfast. She turns from the stove as he approaches, a plastic looking smile.

Jeremy'S Dad appears from the living room to the side. He says with a soft voice.

JEREMY'S DAD

You know you're not suppose to be
in here son.

CUT TO:

EXT. HOME TOWN - DAY

Jeremy helps an OLD LADY with a dropped bag. Items are scattered on the ground. He puts the items back in the bag. They sit down at a bench on the side of the towns main street.

OLD LADY

Thank you. You're such a
sweetheart. I remember when you
were so little. Everyone knew you
were special even then.

JEREMY

What do you mean?

OLD LADY

They were all so proud of you.

JEREMY

But, I let them down.

(CONTINUED)

OLD LADY

Ha Ha, it is all just beginning
son.

JEREMY

What?

CUT TO:

INT. KITCHEN - DAY

DAD

You have to go outside. I'll show
you.

Jeremy's Dad takes him by the hand like a small child. He leads him over to double doors going out back.

The doors open to the slave mine shaft. A huge crevasse rippling through the ground. Conveyors and pipes running through out. Hundreds of Workers shuffling along in lines heading down and up.

JEREMY'S DAD

Go Play.

Jeremy's Dad gives him a little push. He stumbles forward.

JEREMY

But...

The doors close behind Jeremy, forcing him outside.

INT. SLAVE MINE - NIGHT

Jeremy begins to slide down an incline, off a edge. SPLASH! He lands in murky water up to his knees. He starts to SLOSH forward in his pajamas.

FIGURES appear in the distance, unrecognizable. Jeremy stops and slowly backs up. He glances around. They are moving toward him from all directions. The figures get closer, it is Drone Workers.

The Drone Workers creep toward Jeremy. They walk slow and dead, closing in from all sides, reaching out for him.

Jeremy drops to his knees as the Drone Workers engulf him.

CUT TO:

INT. CELL

Jeremy'S eyes open from his nightmare with a jolt. He GRUNTS from being sore, slowly sitting up.

The cell door opens. The Big Guard is back. He stands Jeremy to his feet.

BIG GUARD
Come with me.

Jeremy is a bit out of it. He can barely move. He tries to speak.

JEREMY
Okay, I'm going.

The guard moves him out the door and down the hallway.

INT. TRAINING ROOM

Jeremy is escorted into the training room. The Big Guard waits by the open door. Jeremy sits down, leaning against the side wall.

The INSTRUCTOR enters. A skinny gray haired man. He looks like a mad scientist, wearing some kind of weird glasses and a small wireless headset in one ear.

The Instructor walks up to Jeremy.

INSTRUCTOR
You're of particular interest to us. So we're going to give you one last chance. Will you cooperate? Or, do you want to spend the rest of your time doing manual labor?

Jeremy looks down at the floor, hesitating for a moment.

JEREMY
What do I have to do?

INSTRUCTOR
The operations need to move faster, with more precision. We want you to learn how to use modern mining equipment.

JEREMY
It doesn't look like I have much of a choice.

(CONTINUED)

INSTRUCTOR
Look at it however you want...will
you cooperate?

JEREMY
Yes.

INSTRUCTOR
Good, lets get started.

The Instructor leaves the room. The door SLAMS shut.

Jeremy walks up to the mirror, looking into it. He backs up,
looks around the room.

(beat)

CLICK, the hatch in the floor opens. The chair rises.

INSTRUCTOR (O.S.)
Sit down.

Jeremy is hesitant. He looks at the place where the needles
popped out before.

INSTRUCTOR (O.S.)
Will you cooperate?

Jeremy sits down. The restraints POP closed. A shocked look
appears on his face. Another hatch on the wall opens up. A
video screen moves out. Jeremy relaxes a bit. Then the
needles move up and jab him.

A head restraint comes up from behind. It grabs Jeremy's
head. Small mechanisms on brackets flip over in front of his
eyes. It moves into his eyes and pull the eye lids open.

The videos start to play. The strobe lights start.

Jeremy's P.O.V. -- The video screen moves closer. The room
pulses. Images begin flashing on the screen in a psychedelic
manner.

INT. SLAVE MINE

Montage:

1) Jeremy watches intense video sessions drugged and
strapped into the training room chair.

2) He sits reading manuals and books in a room with table.
The Instructor watches from behind a mirror.

(CONTINUED)

3) Jeremy is at a work site training with equipment hands on. There are OTHER Workers training too. He hits the wrong button. The roadheader lurches forward unexpected. He looks around scared.

4) He is back in the training room watching more videos in the chair.

5) He talks with the Instructor. They are standing by various equipment in the mine. He looks at subterranean sonar detection equipment.

6) Jeremy operates a roadheader. He drives a vehicular scoop. He is getting the hang of it all.

INT. WORK SITE

Weeks have now past.

Jeremy is replacing the teeth on the drum of a roadheader. He notices a sharp piece of scrap metal on the ground. He walks over, picks it up, sticks it in his boot.

EVE walks up from behind startling him. Despite the dirty face and drab clothes, she is an attractive young girl.

EVE

Are you thirsty?

She holds a bucket of water with a ladle.

JEREMY

Oh yeah, sure.

Jeremy drinks.

Eve looks around to see if anyone is paying attention. She talks just soft enough to be heard over the background noise.

EVE

My name is Eve.

JEREMY

I'm Jeremy.

Jeremy looks around.

JEREMY

I thought we're not suppose to use our names.

She smiles, placing here index finger to her mouth.

(CONTINUED)

EVE

Shh...it will be our secret.

Eve walks away. The Slave Driver stops her as she exits.

SLAVE DRIVER

How dare you.

The slave driver lashes at Eve with his whip. CRACK! Eve is knocked to her knees. She looks up with an arm outstretched.

EVE

I'm sorry. It will not happen again.

Jeremy wants to help Eve, but hesitates. The Slave Driver glances over at him. He gets back to work.

SLAVE DRIVER

(to Eve)

You remember your place here, and don't forget it.

Eve nods, getting up and moving away quick.

There is a loud BELL. The Workers all begin to head out.

A Guard walks up to Jeremy. He is patted down. The guard checks his toolbox. All checks out. Jeremy is dismissed.

INT. BLOCK CORRIDOR

Jeremy walks in a broad line of workers. They head back to the cell blocks. The line starts and stops. He tries not to stare at the Drone Workers.

Jeremy gets a tap on his side. He turns. It is his friend Matt.

Matt shakes his head ever so slight. He eyes the cameras over the hallway.

Jeremy turns forward with a bit of surprise on his face. They continue to the cell blocks. Jeremy sees Matt head with a group to the neighboring cell block.

INT. CELL

Jeremy walks into the cell. The door shuts and locks. He walks over to a water faucet in the wall, turning it on. He splashing water on his face, wets a small piece of cloth to wash up.

Jeremy looks out the little barred window on the door. The cell block hall is clear. He pulls the metal shard from his boot.

Jeremy kneels by the grate on the floor, starts to run the shard over the rusty old bolts. It starts to wear through them quick.

There is a noise down the hall. Jeremy puts the shard under his rats nest of a bed.

There is a CLICK on the door. A little hatch at the bottom opens up. A meal is shoved through on a metal tray. SLAM, the metal closes hard as it is dropped, then locked.

Jeremy waits till the hall is clear again. He gets back to grinding at the grate.

INT. WORK SITE

Jeremy is doing regular maintenance. A little rock hits his leg. He looks over to see Matt behind a pile of rubble nearby.

Jeremy looks to make sure the coast is clear, goes over.

JEREMY

Man, it is good to see you.

Jeremy pats Matt on the shoulder.

MATT

Yeah, you too bro.

JEREMY

How did you end up here?

MATT

To keep it short, my car broke down when I was leaving town. I was grabbed on the side of the road. The last I heard you died in some sort of accident at that construction job.

(CONTINUED)

JEREMY

They told everyone I died.

MATT

I don't have much time before that idiot notices I'm gone. We need to get out of here.

JEREMY

I got a way out too.

MATT

I knew you might have a plan.

JEREMY

The grate in my cell is old and rusty.

MATT

Yeah. But down in that shit storm of a pipe.

JEREMY

It's a way out...I've got this metal shard to grind through the bolts holding it down. I bet once in, I could just break yours out from the other side.

The Slave Driver by Jeremy's work area notices he is not in sight. He starts to walk over to the equipment.

MATT

Are you sure there is a way out, once in?

JEREMY

It has got to come out somewhere, have access for maintenance.

MATT

Makes sense.

The Slave Driver is looking around the machines for Jeremy. He looks agitated.

JEREMY

The question is, how do I find you. I know the general direction.

MATT

I got it. I can rap.

(CONTINUED)

JEREMY

Huh.

Jeremy smirks.

MATT

Seriously. I do it all the time to pass the time anyway. I can rap loud into the grate. You can use the sound to home in on me.

JEREMY

You know, that might just work.

The Slave Driver starts to walk over toward them.

JEREMY

Okay, it is a plan. Let's do it in two days time. After the work shift.

MATT

You're on.

JEREMY

I got to go. Be careful.

MATT

No problem, two days, I'll be waiting.

The Slave Driver is about to get to the rubble pile.

Jeremy comes out.

SLAVE DRIVER

What do you think you're doin!
What's over there?

JEREMY

Oh, I'm sorry. I was getting this nut.

Jeremy holds up a small nut from the machine.

JEREMY

It flew off while I was doing maintenance. Rolled all the way over here. It took me a bit to find it...sorry.

The Slave Driver looks over at the rubble to see if he can notice anything. Matt hides down low, hearing the commotion.

(CONTINUED)

JEREMY

I really am sorry. I'll be more careful.

SLAVE DRIVER

You better boy. I ain't gonna let you off easy next time. Get back to work!

JEREMY

Thank you, Thank you.

Jeremy hustles over to the machine to finish the maintenance.

The Slave Driver walks back to his look out.

Jeremy glances over to the rubble. He sees Matt slip away in the distance.

INT. BLOCK CORRIDOR

Jeremy is walking down the block toward his cell. He is uneasy to suddenly find few others around. There is only a Guard standing ahead, next to an open door. A door that is not his cell.

The Guard motions for Jeremy to enter the side room.

Jeremy walks over and enters.

INT. SIDE ROOM -- CONTINUOUS

It is bigger than the normal cell, but just as filthy. There is an operating table tilted up. A curtain setup nearby. Another small room to the rear.

A WIRY ASSISTANT walks in. He says to Jeremy while pointing to the table.

WIRY ASSISTANT

Sit down

Jeremy is hesitant at first. He glances over to catch a reflection of the Guard outside the room.

JEREMY

Okay

Jeremy leans back on the table. The Wiry Assistant straps him down. Then turning to the rear door says.

(CONTINUED)

WIRY ASSISTANT

He is ready, Master.

SETA KAH enters. He is a dark figure dressed in what is a mixture of military uniform and sacramental robe. Large and menacing, as he swoops into the room. He eyes Jeremy up for a moment.

SETA KAH

The great conjunction is nearly upon us. The shadows of the nether will be cast once again. The others may think we need the likes of you, but I will be watching.

Seta Kah is quick to exit.

Jeremy looks confused and scared.

The Wiry Assistant takes the straps off.

WIRY ASSISTANT

Go now, back to your cell.

Jeremy gets up and walks out the door.

INT. CELL

Jeremy is in his cell after the next day's work shift. He is on the floor by the grate cutting at the last bolt, visibly frustrated, pulling on the grate. He says under his breath.

JEREMY

Shit...come on you son of a bitch.
Break!

The sound of the meals coming down the hall in the background. The door hatches POPPING open. The trays SLIDING on the floor. The hatch SLAMMING shut.

Jeremy stops what he is doing. He sits down, staring at the grate.

CLICK, the hatch of his door opens. The meal is slid in. SLAM, the hatch closes again. Jeremy pays no attention at first. Then he looks over at the tray.

Jeremy picks up the tray dumping the food off to the side. He kneels by the grate, tray in hand. He waits, head up, listening to the hatches slam shut with the meals.

(CONTINUED)

A tray slides in a nearby cell. BANG, he slams the edge of the tray into the hinge in sync with the meal hatch slamming shut. He repeats. POP, the bolt head breaks.

Jeremy pulls up on the grate some. He wedges the bent tray under the edge. He stands up. In a dead-lifting position he pulls hard on the grate. It comes loose.

Jeremy walks over to the door. He looks out the barred window with caution. There is no one in sight. He turns to the dark hole, takes a deep breath. After a moment, he starts to climb down.

INT. SEWER -- CONTINUOUS

The sewer pipe is just big enough to crawl through. A murky waste water runs on the bottom. Dim light comes through the various openings above, just enough to see.

Jeremy is sickened by the smell, almost vomiting. He crawls.

At a different section of the sewer. A large SERPENT drops into the water from a ledge.

INT. SEWER -- CONTINUOUS

SPLASH. The distant sound startles Jeremy.

JEREMY

What was that?

He looks back into the pipe.

Matt'S voice can be heard ahead. A classic hip-hop song (Dr. Dre - Nuthin' but a G Thang).

MATT (O.S.)

Well I'm peepin', and I'm creepin',
and I'm creep-in' But I damn near
got caught, 'cause my beeper kept
beepin' Now it's time for me to
make my impression felt. So sit
back, relax, and strap on your
seatbelt...

Jeremy starts toward Matt.

INT. MATT'S CELL -- CONTINUOUS

Matt lay on the floor close to the grate. His cell looks nearly identical to Jeremy's. He continues to rap with his head turned to the grate in the floor.

MATT

At the same time with the dope
rhyme that I kick. You know, and I
know, I flow some ol funky shit. To
add to my collection, the
selection. Symbolizes dope, take a
toke, but don't choke...

INT. SEWER -- CONTINUOUS

Jeremy climbs through the sewer pipe. He approaches a grate ahead. Matt's voice gets louder.

MATT (O.S.)

It's like this and like that and
like this and uh...

INT. MATT'S CELL -- CONTINUOUS

MATT

It's like that and like this and
like that and uh.

Matt hears something down the grate. He stops rapping, gets on his knees, looking into the grate. He whispers.

MATT

Is that you J?

JEREMY (O.S.)

Yeah, it's me.

MATT

I'm all set. How do we get this
thing open.

INT. SEWER -- CONTINUOUS

Jeremy eyes up the grate. It is old just like the other.

JEREMY

We should be able to break this
rusty thing. You pull and I'll
push. But, make sure the hall is
clear first.

INT. MATT'S CELL -- CONTINUOUS

MATT

Okay

Matt looks into the hall. There is no one to be seen. He bends down and grabs the grate.

MATT

It's clear. Ready.

INT. SEWER -- CONTINUOUS

Jeremy puts his shoulder and back against the grate.

JEREMY

On three...one, two, three!

Jeremy pushes with his legs. GRUNT. His face looks strained.

INT. MATT'S CELL -- CONTINUOUS

Matt pulls. The grate starts to loosen some. SNAP, one of the bolts breaks. He continues to struggle. Nothing else. Matt stops. He says with a nervous tone.

MATT

It's not going man. You've got to get me out of here.

INT. SEWER -- CONTINUOUS

JEREMY

Don't worry. I'm not going anywhere without you.

Jeremy looks around. He notices a small metal drain pipe running along the edge. It is corroded like everything else, but especially rusted on the joints. He crawls over and turns around, feet facing the pipe.

Jeremy kicks the pipe. BAM, BAM, SNAP, the pipe comes loose. He grabs it and pulls. It BREAKS the rest of the way off.

Jeremy feeds the pipe through the grate to Matt.

JEREMY

See if you can use this to get some leverage.

INT. MATT'S CELL -- CONTINUOUS

Matt takes the pipe. He positions it through the grate to use as a lever.

MATT

Got it. Let's try again.

INT. SEWER -- CONTINUOUS

JEREMY

Okay. Again on three...one, two, three!

Jeremy pushes hard with his legs. A look of desperation on his face.

INT. MATT'S CELL -- CONTINUOUS

Matt leans on the pipe with all his weight. It is not budging. He starts to bounce on the pipe. CRASH. It breaks. THUD, Matt slams the floor as the grate comes up.

INT. BLOCK CORRIDOR -- CONTINUOUS

The noise stirs up various Workers in their cells. They start to yell.

A ROUGH GUARD that works the block hears the noise. He starts to walk down to investigate.

INT. MATT'S CELL -- CONTINUOUS

JEREMY (O.S.)

Someone had to of heard that.
Quick, pass me the pipe.

Matt grabs the pipe and slips it down. Quick on his feet, he pushes the grate back in place and grabs his meal tray.

Matt starts flipping out. He slams the tray repeatedly against the wall and floor. He kicks his bedding all over.

MATT

NO, NO, NO! Fuckin' piece of shit!

INT. BLOCK CORRIDOR -- CONTINUOUS

The Rough Guard walks up outside the window. He looks in.

ROUGH GUARD
Stop the noise now. Or, I will come
in there and stop you.

INT. MATT'S CELL -- CONTINUOUS

Matt drops the tray. He puts his hands up, backs against the wall.

ROUGH GUARD (O.S.)
You'll be sorry if I come back.

The Rough Guard yells as he walks away.

ROUGH GUARD (O.S.)
Shut up, all you!

The Rough Guard runs his shock baton along the metal doors. Zap, an electric ark jumps.

ROUGH GUARD (O.S.)
I'll come deal with every last one
of ya!

The cell corridor is now like a calm sea.

INT. SEWER -- CONTINUOUS

Jeremy looks up through the grate.

JEREMY
Wait till it is clear.

INT. MATT'S CELL -- CONTINUOUS

Matt walks over to the door window. He waits as the Rough Guard walks away.

Matt's P.O.V. -- Looking down the hallway from the cell window. We see the Rough Guard walking away, then turn down a different corridor.

Matt waits. He then walks over to the grate and pulls at it. The grate slides to the side. He starts to climb down into the sewer.

INT. SEWER -- CONTINUOUS

We see the Serpent moving slowly. It is dark. The creature is barely visible in the murky water.

Far in the distance we can see Matt climbing down to join Jeremy.

INT. SEWER -- CONTINUOUS

Matt and Jeremy in the sewer.

MATT

This is rank.

JEREMY

Small price to pay to get out of this hell hole.

MATT

Yeah, you're right. Thanks for waiting till I got out.

JEREMY

There is no way I'd leave you here.

MATT

Now which way?

Jeremy points down the pipe.

JEREMY

That way, follow the flow of the water. It has to come out somewhere.

They both start down the pipe.

INT. SEWER

MATT

There is something coming up. I can see more light. It sounds like the water is coming out somewhere.

Matt starts to crawl faster. He is visibly anxious to get out of the reeking sewer.

Jeremy watches as Matt starts to get a lead on him. He listens close to the FLOWING water. A look of fear crosses his face.

(CONTINUED)

JEREMY

No, wait!

INT. SEWER JUNCTION -- CONTINUOUS

Matt comes bursting out the end of the pipe. There is a vertical shaft. Various pipes empty into it for many levels. Water showers from above. The bottom no where to be seen.

Matt tries to stop. He turns to crawl back. The slick flow is too much. He starts to get dragged off.

MATT

Ahhh!

Matt frantically grabs for something. There is nothing but a ridge in the pipe. It only stops him for a moment. He slips.

Jeremy grabs his hand at the last moment.

JEREMY

Hold on!

Jeremy holds on to a break in the top of the pipe with one hand, holding Matt with the other. He pulls Matt back up on the edge.

MATT

Damn, that was close.

JEREMY

We need to be careful down here if we're gonna get out alive.

MATT

Yeah...now what?

Jeremy points over to a platform across the way. It is a side junction, inset from the shaft. There are a couple ladders for maintenance access.

JEREMY

Over there. We need to get over there.

MATT

Shit...how the hell do we do that.

Jeremy looks around. He sees a worn concrete pipe coming out half way over the shaft above them. The end is broken up with metal re-bar exposed.

(CONTINUED)

JEREMY

See that pipe. We have to jump.
Then we can swing over the rest of
the way.

MATT

Are you nuts. Jump over there. Even
if we make it to that pipe, it
doesn't look like we can make it
the rest of the way.

JEREMY

Do you have a better idea?

Matt looks around the junction for other options.

MATT

Okay, Okay. I'll be a man and go
first.

Matt puffs up his chest. He positions on the edge of the
pipe. He looks nervous underneath the cool facade. He takes
a deep breath and leaps.

Matt just makes the overhanging pipe. He clasps the
protruding metal for his life. He hangs there for a moment.
Then with a couple swings back and forth, he jumps again.

FLOP, Matt lands on the flat of the side junction. He
clenches his hands.

MATT

I'm over. Come on. Now you.

Jeremy moves to the edge. He looks down into the shaft,
glances back up. He is visibly worried, and closes his eyes,
takes a deep breath. Eyes open, he jumps.

Jeremy grabs for the pipe edge.

The Serpent shoots out of the pipe behind him. It is an
enormous snake-like creature, a true legless dragon. It's
eyes a fiery red. The Serpent grabs Jeremy's lower leg in
its mouth.

JEREMY

NO!

Jeremy holds onto the metal re-bar and pipe edge.

The Serpent pulls.

Matt scrabbles to find a way to help.

(CONTINUED)

MATT

Hang on!

Jeremy is starting to lose his grip. The re-bar is loosening up. He takes one hand and grabs a loose piece of re-bar, pulls it out.

Jeremy slams the re-bar against the serpents head. No effect. He looks down at the beast. It bites harder.

GROAN, Jeremy dangles by one hand. He looks back down to strike again. This time he spears the serpent right in the eye.

ROAR!

The Serpent lets go and squirms about. Blood flows from the re-bar stuck in its eye. It starts to slip out the pipe. ROAR...the serpent lets out one last cry as it plunges down the shaft.

MATT

Over here. Jump!

Jeremy grabs back onto the edge with both hands. He swings back and forth. He jumps.

Matt grabs him making sure he does not go back over the edge.

Jeremy grabs at his leg. It bleeds from the bite wound.

Matt rips a piece from the bottom of his shirt. He wraps it around Jeremy's leg and ties it off.

MATT

Are you alright? That looks bad.

JEREMY

Yeah. The bleeding is slowing. I don't think it broke anything...help me up.

Matt helps Jeremy to his feet.

MATT

What the fuck was that thing.

JEREMY

I don't know. I've never heard of anything like it. It was something from another world.

(CONTINUED)

MATT

Maybe we are dead, and this is
hell.

Jeremy's face is painted with discontent. He looks at Matt.

MATT

Joking, ha ha ha.

Matt grins. Jeremy replies with a sarcastic tone.

JEREMY

I get it.

Jeremy looks up at the different ladders. One heads way up a
high shaft.

JEREMY

This one. It's the right direction,
up.

MATT

Up sounds like a fine direction to
me...you first. I'll cover you.

Jeremy starts up the ladder with Matt close behind.

INT. MAINTENANCE SHAFT

Jeremy comes up to a rectangular vent over an adjacent
shaft.

JEREMY

There is some other kind of shaft
through here. It looks bigger.

MATT

I can't see shit. Your call.

JEREMY

I wonder what it is...wait you hear
that.

There is an RUSHING ELECTRIC SOUND in the distance. A breeze
picks up. Wheels GRIND. It is growing louder. The ladder
starts to vibrate.

MATT

What the fuck is that!

(CONTINUED)

JEREMY

Hold on!

SWOOSH! An elevator goes by in the parallel shaft.

JEREMY

An elevator. That is good. We are definitely headed the right way.

Jeremy climbs into the horizontal vent.

INT. VENT -- CONTINUOUS

Matt follows Jeremy into the large vent.

JEREMY

Come on, this has got to be the way. Let's see what it looks like.

Jeremy makes his way to the opposite end. A slotted cover blocks the vent into the elevator shaft. Jeremy hits the bottom corner. POP, the vent cover starts to fall off into the shaft. Jeremy grabs for it.

JEREMY

That was close.

Jeremy hands Matt the vent cover. He sets it behind them.

INT. ELEVATOR SHAFT -- CONTINUOUS

Jeremy looks out into the vast shaft.

Matt squeezes next to him to see.

It is crammed with metal tracks and oily cables. They look up to see the closest elevator stop farther above. There is no salvation in site.

MATT

That elevator is way too fast to hop on while it's moving. We got to get up above when it stops.

JEREMY

You're right. Lets head back the other way and keep going up.

They start backtracking through the vent.

INT. MAINTENANCE SHAFT

Jeremy is at the lead, climbing up the ladder. He says softly.

JEREMY

I think I can see where the ladder ends. It might be the same level as the elevator.

INT. HALL SUB-FLOOR -- CONTINUOUS

Jeremy and Matt arrive at the top of the maintenance shaft. A grated floor above.

Jeremy looks to see the exit further down. They both start to crawl through the sub-floor to the exit hatch.

FOOTSTEPS start coming down the hallway. It's a Guard. They move off to the side to avoid being seen through the floor.

Matt makes a NOISE at the wrong moment.

The Guard stops above. He looks back for a moment, listening.

Jeremy stares at Matt. He shakes his head ever so slight. A single finger across his mouth signaling Matt to be quiet.

The Guard starts walking away.

Jeremy signals start crawling again.

INT. HALLWAY

Jeremy pops open the sub-floor hatch. He crawls out, eying up the hall to see if all is clear. He signals, Matt starts to crawl out.

Jeremy walks down the hall where the elevator should be. It is a wall, a turn with a hallway running off another direction.

JEREMY

Shit, we need to get to that elevator.

MATT

Let's try down that way.

Matt points at the turn where the elevator should be.

(CONTINUED)

MATT

It's better than heading away.

JEREMY

You're right. We got to be quick,
but quiet. There's gonna be more
guards around here. Keep an eye out
for cameras.

They start down the hallway. Jeremy approaches the turn with
stealth. He comes up to the corner. Peeking around.

JEREMY

It's clear, let's go.

INT. HALL JUNCTION

Two Guards are standing by a door, still like Windsor
Guards. The door is heavy duty with a security keypad.

Jeremy and Matt come up to the corner. Jeremy peeks. He
backs up quick after seeing the Guards. He whispers.

JEREMY

Shhh, I think we need to go that
way.

One Guard's radio comes to life.

RADIO VOICE (O.S.)

Report to south block

The Guard looks at the other.

GUARD

What now.

The Guards start to walk toward Jeremy and Matt. They round
the corner.

Jeremy and Matt are gone.

The Guards walk down the hall.

To the side there is a dark offset. Jeremy peeks out.

JEREMY

There gone.

MATT

That was too close.

They go around the corner and make their way down the hall. It leads to a stairwell.

INT. STAIRWELL -- CONTINUOUS

Jeremy walks over to the railing. He looks down the endless levels. Matt starts to walk up the stairs.

MATT
Up...right?

Jeremy stops him.

JEREMY
Look.

Jeremy points to a camera up at the next level.

JEREMY
We can't go that way.

MATT
Should we head back.

Jeremy looks around.

JEREMY
Over there. That vent. It looks like it heads the right way.

Halfway up to the next level there is a wall vent at the floor. It is old and partially open. Jeremy walks over to it and pulls it off with ease.

JEREMY
Come on, let's go.

MATT
Shit, not another pipe to crawl through.

JEREMY
We need to get to the elevator. It's that way. This is our best bet.

They both enter the vent.

INT. OFFICE

There is a MYSTERY PERSON sitting at a desk. A small security monitor sits on a side table, shows the mine hallways.

Seta Kah stands in an office with the Instructor. They talk to the mysterious person.

SETA KAH

I do not like the methods. We are giving too much freedom to the slaves.

INSTRUCTOR

I am confident through these modern techniques that the goal will be reached in time. It is the only way to be sure. The chosen one will lead us to the scourge. Together with his army of machines.

SETA KAH

The prophecies are misinterpreted. It is not the scourge for us, but against. We need to increase the minions, not empower the slaves.

INSTRUCTOR

I do not wish to overstep my place. I can only serve with what I think is the correct path.

Seta Kah begins to slowly pace as he preaches.

SETA KAH

When the blood moon rises it will all come to full circle. There is no way that this can fail no matter the path.

INSTRUCTOR

(To Seta Kah)

There is no way I will let this fail Master Seta Kah. My life is the gamble.

Seta Kah walks over to the the Instructor. He stares deep into his soul.

SETA KAH

And that it is.

INT. ELEVATOR SHAFT

Two Big Guards are seen entering through a grated hatch atop the elevator car. Jeremy and Matt are poised at a vent just above the elevator roof. Jeremy whispers

JEREMY
Quick, we have to ride that
elevator.

MATT
How do we know it is going up?

JEREMY
Just go.

They climb onto the elevator roof, positioning away from the hatch. The cables start to move. The air streams through the shaft. They hold on as the elevator speeds upward.

It's like a roller coaster ride. Matt slips some as he struggles to stay stable.

INT. ELEVATOR -- CONTINUOUS

KNOCK. One Big Guard looks up.

BIG GUARD 1
Did you hear that.

BIG GUARD 2
This thing is always noisy.

BIG GUARD 1
I'm not so sure. Help me up to the
hatch.

BIG GUARD 2
Forget it. Wait till we're at the
top. Use the ladder if you want to
be a fool.

INT. ELEVATOR ROOF

The elevator starts to slow as it reaches the top. It comes out to a huge open room. A metal cage structure makes up the elevator systems top.

Jeremy and Matt look in awe of the site. In the distance is what looks like the security headquarters.

There are monitors and Guards everywhere.

INT. SECURITY HQ

The Big Guards exit the elevator. Big Guard 1 starts toward the maintenance ladder to the side.

BIG GUARD 2
You're wasting your time.

Big Guard 1 begins climbing.

Jeremy and Matt slip off the back side of the elevator.

Big Guard 1 reaches the top. Nothing. He looks around.

Jeremy and Matt make their way over to the side just in time. They hide behind a large stack of crates.

Big Guard 1 pushes one of the electrical boxes on the elevator roof. KNOCK-KNOCK. The box wobbles back and forth.

Big Guard 1 looks irritated. He climbs back down. He walks over to Big Guard 2.

BIG GUARD 1
Shut up. Don't say it.

The Big Guards walk off.

Jeremy points over to a storage room next to the crates. He scours the room to see if anyone is looking.

JEREMY
It looks clear. Let's go over there, quick.

Jeremy and Matt make their way to the storage room.

INT. STORAGE ROOM -- CONTINUOUS

It is a small warehouse-like storage area. That lights are off. The wall does not go to the ceiling, allowing light from the next area to provide a little illumination. Lots of boxes and crates tower all over.

MATT
Man, we're fucked. How the hell are we suppose to get past all those guards.

JEREMY
I don't know. I'll think of something.

(CONTINUED)

Jeremy starts to walk around looking at the boxes.

JEREMY

There has got to be something here
we can use. Help me look.

Matt begins searching the room. He stays close enough to still talk to Jeremy.

MATT

How much farther do you think we
have to get out?

JEREMY

This looks like some sort of
security headquarters. I'd imagine
the place can't go that much
further.

Matt notices another door exiting out to an adjacent side. It has a window. There are lights shining through. He approaches it.

MATT

Over here. It's some sort of locker
room in there.

Matt waves at Jeremy to come over.

MATT

Maybe there is something we can
use. It doesn't look like anyone's
in there.

Jeremy stands next to Matt peering through the window.

JEREMY

I've got an idea. But, your not
gonna like it.

MATT

What?

JEREMY

If we can get one of those guard
outfits. I can dress up like one,
you be the prisoner.

MATT

Are you nuts? They'll never buy it.

(CONTINUED)

JEREMY

Have you noticed how slow these guards are? Their mostly idiots. Plus there are lots of them. I doubt they all know each other. I was confronted before by this guy called Seta Kah. He seemed like some sort of cult leader. We can say I'm taking you to see him.

MATT

I don't know man.

JEREMY

It seems like the best shot. We're not gonna sneak past all those guards.

Matt looks down, clenching his fist.

MATT

All right.

Jeremy eyes up the window to the locker room more. He opens the door. They both enter.

INT. LOCKER ROOM

Jeremy and Matt sneak into the locker room. It appears to be empty. It's a mess. There are no locks on the lockers. They enter through a backdoor.

JEREMY

Looks like the front door is over there. Just keep watch. If that door moves, we go.

MATT

Okay, hurry.

Jeremy starts to go through lockers.

INT. SECURITY HQ -- CONTINUOUS

A couple Guards are exiting the elevator. One guard has what looks like blood all over his shirt.

GUARD 1

Go change fer the boss sees.

(CONTINUED)

GUARD 2

Yer right.

The Guard starts to walk over toward the locker room.

INT. LOCKER ROOM -- CONTINUOUS

Jeremy is frantic, looking in the lockers. Most of them are empty. He has a shirt in his hands.

JEREMY

Come on! There has got to be more.

MATT

Hurry up man.

INT. SECURITY HQ -- CONTINUOUS

The Guards approach the locker room door. Guard 1 reaches for the door handle. A hand lands on his shoulder.

It's the BOSS GUARD. He is a big mean bald guy. With a single action he spins Guard 1 around and knocks Guard 2 to the ground.

BOSS GUARD

What is this! You know the hell I get when you miserable pieces of shit bloody up the workers.

GUARD 2

Boss, they was fighting. I had to. The shockin' didn't do nothin'.

BOSS GUARD

I've got to go check this out now. You better be cleaned up and back down to post before I return.

(To Guard 2)

And you, get back to your post, now!

INT. LOCKER ROOM -- CONTINUOUS

GUARD 1 (O.S.)

Yes er boss.

Matt is looking over at Jeremy in horror. He says under his breath.

(CONTINUED)

MATT

Now, their coming.

JEREMY

Just a second.

Jeremy opens up a big cabinet to the side. It has some shock batons used by the guards, charging. There are also some belts laying on the bottom. He grabs one of each and carefully closes the cabinet.

The main door starts to open. Jeremy and Matt slip back into the storage room just in time.

INT. STORAGE ROOM -- CONTINUOUS

Jeremy and Matt enter the room quick, ducking to the side.

MATT

Shit.

JEREMY

You're telling me. I think I got it all.

MATT

Did you hear that boss guy? He did not sound like an idiot. You sure you don't want to try to sneak out.

JEREMY

No, sometimes the best hiding place is right out in the open. Besides, he said he was going to check on something. Now's our chance.

Jeremy starts to put the guard outfit on.

MATT

You are usually right. So I'm gonna go with your gut on this one.

JEREMY

Trust me. It has got to work.

INT. SECURITY HQ

Jeremy and Matt sneak out of the storage room. They wait behind the elevator.

The elevator opens. A couple Guards walk off, head to the central area.

(CONTINUED)

Jeremy and Matt start to walk into the large central room, pretending they just got off the elevator. Jeremy is dressed like a guard, baton drawn.

Matt walks with his head down in front. Both act as though they belong.

Jeremy looks over and sees a door that could be an exit. He guides Matt in the direction.

They are almost out the door when a Big Guard steps behind them.

BIG GUARD
Stop right there.

Jeremy and Matt freeze.

BIG GUARD
Where you goin'. Where is yer partner.

Jeremy turns. He replies while disguising his voice.

JEREMY
Boss sent'em to check somethin' on the blocks. I'm to take this one to Seta Kah.

The Big Guard shows a sign of fear at the mention of Seta Kah.

BIG GUARD
Oh, well ya better get goin'. He doesn't like waitin'.

JEREMY
I know. So stop slowin' me down. Unless ya want me to tell'em who is delayin' things.

The Big Guard shakes his head. He turns and walks back over to a monitor panel. Jeremy and Matt exit the room.

INT. CORRIDOR

Jeremy and Matt come into a long corridor made of all concrete. It is a narrow walkway with tall ceilings. Lights hang from cords far above. There are crossing corridors every so often.

(CONTINUED)

JEREMY

Just keep up the act.

They make their way down the corridor slowly. Maintaining the illusion of escorting Matt.

They approach the first crossing corridor. It is clear.

They continue to walk. Jeremy looks around for any sign of where to go. It all looks the same.

Jeremy gets a nervous look on his face. They approach another crossing corridor.

All of sudden a SENTRY steps out in front of them. The Sentry is ten feet tall with grayish skin. It does not look human. Huge muscles bursting through the navy blue security uniform. A hat and sunglasses cover its demon-like face.

The Sentry palms Matt's head like a basketball. It grabs Jeremy by the throat with the other hand.

MATT

AHHHH!

Matt's SCREAM is muffled through the hand of the beast.

The Sentry lifts Jeremy off the ground. Jeremy grabs its arm to keep from choking. GASP. He struggles, but cannot speak.

The Sentry lifts Matt from the ground.

Matt's head explodes like an old pumpkin as it smashes him against the wall. His lifeless body falls to the floor.

Jeremy watches in terror.

Jeremy tries to hit the Sentry's face. He knocks the glasses crooked revealing red eyes within bloody sockets.

The Sentry looks down at Jeremy's leg. Slight blood stains show through the pants from his wound. The Sentry grabs the leg wound and squeezes.

GASP! Jeremy tries to scream before passing out.

Jeremy's P.O.V. -- He see the Sentry's emotionless face as everything fades to black.

INT. INFIRMARY

Jeremy wakes strapped to a gurney. The room is a typical hospital room. It is well lit and clean. There is no window in the room.

JEREMY

Where am I?

Jeremy looks confused.

JEREMY

Was it a dream.

Jeremy glances at his leg. His wound is wrapped in bandages.

MEMORYFLASH -- The Serpent lashes at his leg in the sewer shaft.

A look of disappointment and fear comes to his face.

JEREMY

Hello...anyone there?

The door starts to open. In walks some sort of ORDERLY pushing a wheelchair. The Orderly is dressed in a white uniform, face hidden behind a mask and tinted goggles.

Mr. Deville walks in.

Jeremy appears dumbfounded.

MR. DEVILLE

Well, what do we got here?

JEREMY

What is going on? Where am I? Is this some kind of hospital?

MR. DEVILLE

I like to think of this place as an institution of sorts.

JEREMY

Did I have a psychotic break or something? Where are my parents?

MR. DEVILLE

Your parents are just fine. There probably at home...I was wondering...what you were thinking pulling something like.

(CONTINUED)

JEREMY

What do you mean? I don't know what is going on. I was kidnapped, enslaved in some mine.

Mr. Deville approaches Jeremy. He has a sinister grin on his face again.

MR. DEVILLE

Oh, you have been. If you want to call it that.

Mr. Deville starts to walk around the bed.

MR. DEVILLE

Though, I like to think of you having been recruited.

He stops at Jeremy's side, tapping on the straps.

MR. DEVILLE

So, are you going to be a good boy if we undo those straps.

Jeremy looks like his heart just sank. His eyes wide open in shock. He struggles to speak clear.

JEREMY

Uh...uh yeah. I'll be good.

Mr. Deville nods to the Orderly.

The Orderly starts to undo the straps.

JEREMY

What do you mean, recruited? Aren't you gonna let me go?

MR. DEVILLE

Now why would I go and do a thing like that. After all the time we spent training you. We have some special plans for you here.

A female NURSE walks in. She looks like the living dead, pale with a few small open wounds on her face. She has a syringe. Mr. Deville nods at her.

MR. DEVILLE

Now don't worry, she is just gonna give you something to help you relax.

(CONTINUED)

The Nurse approaches Jeremy. She begins to give the injection.

MR. DEVILLE

If you haven't realized it yet son.
Your ass is mine.

Jeremy starts to appear a little dazed. His speech slowed.

JEREMY

But, what about my parents,
friends, the police. They'll be
looking for me. You can't just take
me.

Mr. Deville smiles.

MR. DEVILLE

Ha, ha. But, we did just that. They
might look, but they'll never find
you...have a seat. I've got
something I want you to see.

The Orderly helps Jeremy into the wheelchair. Mr. Deville walks out of the room. The Orderly pushes Jeremy behind.

INT. INFIRMARY HALLWAY -- CONTINUOUS

Mr. Deville walks down the hallway. Jeremy is in tow with the Orderly. Jeremy glances into various rooms. Some with blood all over, one like something exploded. Another room has a crazy looking GUY strapped down, his head going back and forth as he shakes violently.

MR. DEVILLE

This place has been around a long
time son. It will be around for
even longer...there is no chance of
rescue.

They enter a another room.

INT. OBSERVATION ROOM -- CONTINUOUS

It is some sort of operation observation room. A big window looks into a neighboring operating room.

Jeremy is wheeled in, turned to the window.

(CONTINUED)

In the operating room is a YOUNG MAN restrained to a chair with a foot rest. His head is clamped into some apparatus, shaved with black lines drawn on the scalp. He struggles, but cannot scream. His mouth appears sewn shut.

A weird looking SURGEON enters the other room. He picks up a small saw.

Mr. Deville stand next to Jeremy as he talks.

MR. DEVILLE

You see, when a worker fails to cooperate, we have no choice but to take drastic measures.

The Surgeon turns on the saw. He starts cutting into the man's head. Despite being sedated, the Young Man is awake, terrified.

MR. DEVILLE

For many, many years this has been the approach for those that refuse to work with us. That is not going to change for your sake...no matter how special some think you are.

The Surgeon finishes cutting. He takes an instrument and removes a section of skull.

A NURSE much like one before enters the operating room. She carries a small box.

MR. DEVILLE

Long ago we discovered a creature unknown to your science. It can thrive living inside the human head without killing the host. Even more interesting though...its unique submissive effects on the mind.

The Nurse lifts out what looks like a small vicious lamprey. It whips about. She lowers it to the Young Man's opened head. It slithers its way in.

The Young Man stops struggling. He twitches some. His eyes start to turn a little hazy.

MR. DEVILLE

The host becomes without emotion. Easy to control...unfortunately, it also decreases intelligence. I like to call them drones. They are the worker bees of this fine institution.

(CONTINUED)

Mr. Deville once again has that sinister grin. Jeremy looks at him in horror, speechless.

MR. DEVILLE

It is one thing to break someone, but they are the broken. Be it as they may. They're some hard workin' tomfools. Only some limits to how fast they can get it done. We've got some serious deadlines to meet...and that is where you come in.

Mr. Deville exits to the hallway. Jeremy once again being pushed in behind him.

INT. INFIRMARY HALLWAY -- CONTINUOUS

Mr. Deville starts to walk down toward an elevator.

MR. DEVILLE

As you know we are trying to get more workers that can operate modern equipment. That way we can make the deadlines set by the powers that be.

JEREMY

Yeah, I know.

Mr. Deville turns to look at Jeremy. His face is serious.

MR. DEVILLE

Good, then know this too. You will hear rumors. There are some that believe you are special. But, if you don't straighten up, it will not protect you forever. You will be hell bent for an appointment with the surgeon. There is no escape. The sooner you start to realize that...the better off things will be.

JEREMY

But...

Mr. Deville cuts Jeremy off.

MR. DEVILLE

No, you listen. There is nothing you can do, other than cooperate.

(CONTINUED)

Mr. Deville enters the elevator. He presses the button. As the door starts to close he says.

MR. DEVILLE
Just let that sink into your thick
skull for a bit.

The elevator shuts.

The Nurse walks up behind Jeremy. Before he can react she sticks him with a syringe.

JEREMY
Wait!

Jeremy passes out.

DISSOLVE TO:

INT. CELL

Jeremy lay on the floor face down. He awakes and sits up, looking groggy, dressed in his work clothes. He glances over at the grate. It has been welded down all the way around.

Jeremy stands up. He looks at the ceiling as if waiting. His eyes shut.

(beat)

Jeremy's head drops. He backs against the wall, sinking to the floor. Resting his head on his arms and knees, he starts to softly sob.

INT. WORK SITE

The site is buzzing. Excavators work. Roadheaders grind at the walls. An occasional explosion shakes the area.

Jeremy is back to work. His face emanates a sense of surrender. He closes the panel on a vehicular scoop. He gets in and starts to drive it to pick up a pile of rubble.

The bell signals the end of the shift. Everyone starts to head toward the main corridor.

INT. MINE CORRIDOR

Jeremy walks in a thick line of Workers. Some normal, others are drones.

The line approaches a bridge. The area is lit poorly. It crosses a deep crevasse. Within it are a series of conveyors and metal walkways.

Jeremy starts to cross. Something grabs his foot. He falls, slipping down to the side.

JEREMY

Whoa!

As he disappears from site someones hand covers his mouth, cutting short his yelp. The other workers ignore.

Jeremy is pulled over to a wide ledge beneath the bridge. The conveyors roar, masking sounds...and voices.

INT. BRIDGE LEDGE -- CONTINUOUS

Jeremy spins around ready for anything.

It's Eve. Her smile seems to have an immediate calming effect.

JEREMY

It's you. What are you doing?

EVE

I had to talk to you. I heard about your escape.

JEREMY

What escape?...we were fools. And now, my friend is dead.

EVE

You made it further than anyone else. Most never get past the cell block, let alone the security control room. There has been a lot of talk.

Jeremy gets an irritated look on his face.

JEREMY

What that freak in the robe! Or maybe Mr. Deville!

He walks to the side.

(CONTINUED)

JEREMY

I don't know what is going on
around here anymore! The only thing
I do know, it's impossible. There
is no escape.

Eve approaches, putting her hand on his shoulder.

EVE

Don't give up now. Don't let this
place corrupt you. I need
you...together we can escape.

Jeremy quiets. His eyes settle on her's.

JEREMY

You don't want my help. I'll just
get you killed too.

EVE

I have been here a long time. I
came here at a younger age than
most. Together, with my knowledge
of this place, we can escape.

JEREMY

I can't.

He turns around, walking over toward the wall. He mumbles.

JEREMY

Those monsters. The operations.
Putting things in their heads.

Some energy returns to his step. Jeremy spins to look at her
face.

JEREMY

If you know about this place, then
tell me...what is going on?

EVE

I understand your confused...as you
can probably tell from the size
alone, this place is old.

EXT. TOWN HALL - DAY (PAST)

There is a group of PEOPLE gathered in the courtyard of an
old town. It is the early 1800's, the roads are dirt, horse
drawn carriages.

A man addresses the group. It is Mr. Deville.

(CONTINUED)

EVE (V.O.)

It was a few hundred years ago when Mr. Deville first appeared to the towns people. He promised great wealth and power. That was a hard thing to pass up for most.

The town SHERIFF stands next to Mr. Deville. The Sheriff gestures support while introducing him.

EVE (V.O.)

Even the law was easy for him to persuade.

EXT. MINE ENTRANCE - DAY (PAST) -- CONTINUOUS

The mine entrance at the base of a small hill. Tents are setup around. SLAVES push carts out. Slave Drivers lash out at them.

EVE (V.O.)

Those that refused became the first slaves. This happened all around the world. This being the center of everything.

INT. RITUAL ROOM - NIGHT (PAST) -- CONTINUOUS

There are candles all around. A group of People sitting in a circle. Seta Kah preaches to them in full sacramental robe.

EVE (V.O.)

Seta Kah appeared later. Only the most devote of believers would ever meet him. Think of him has the leader of this chapter of a cult. He began to preach of the darkness that will return after an apocalypse. The time when all the world will once again be how it once was before...before God created the light. They call themselves the Nukpan.

INT. GOVERNOR'S OFFICE - DAY (PAST) -- CONTINUOUS

Mr. Deville stands. He is shaking the hand of the GOVERNOR. They both smile.

(CONTINUED)

EVE (V.O.)

The corruption of the Nukpan spread
far and wide.

INT. MINE SHAFT (PAST) -- CONTINUOUS

The mine looks old, small. It has dated mine cars being
pulled by mules. The labor is all manual. There are no
machines or conveyors.

EVE (V.O.)

You see, they have been searching.
Looking for a lost temple. One that
existed before time itself.

INT. MEETING ROOM - NIGHT (PAST) -- CONTINUOUS

Seta Kah holds open an ancient book. He points at a drawing
of the lost temple.

EVE (V.O.)

The temple contains a gate built by
god to seal the darkness away. For
darkness to return they must find
it...and the keys.

Seta Kah points to another page showing seven glowing
amulets floating above a priests head. Each a behemoth jewel
decorated in precious metals.

EVE (V.O.)

The keys are seven sacred amulets.
Giant gems that would be considered
priceless by themselves. But, they
are so much more, possessing
unspeakable power, indestructible.

The next book page shows a scene with twelve Angels forcing
Demons into a large gate. Divine light shines from behind
the Angels.

The page starts to come to life.

INT. LOST TEMPLE - NIGHT (PAST) -- CONTINUOUS

The ANGELS wield the light with their staffs.

The DEMONS cower into the gates.

(CONTINUED)

EVE (V.O.)

Legend has it...God feared those that lived in the darkness would seek vengeance for their banishment...vengeance against those of earth. Become bent on reclaiming the world as their own, and humanity as their slaves. So the evil was sealed within the gate.

The gate doors swing shut. A flash of light as they seal.

EVE (V.O.)

Two of the keys remained nearby to keep the gate sealed.

EXT. LOST TEMPLE - NIGHT (PAST) -- CONTINUOUS

The Angels fly up above the temple. It is a beautiful night, the moon is full. One Angel holds the five remaining amulets.

The Angel releases the amulets to the sky. They shoot off into the distance with a trail of light, like shooting stars. The sky and atmosphere seems to react as they pass.

EVE (V.O.)

The five remaining keys were scattered among the far reaches of the earth.

The temple glows. The earth begins to swallow it.

EVE (V.O.)

The temple was consumed by the land. To never be found again...or so it was believed.

INT. MAIN MINE SHAFT (PAST) -- CONTINUOUS

Several shafts move off in various directions. Hoards of Slaves working.

EVE (V.O.)

Though they knew the basic area all those years ago...they did not know the exact location of the temple. It has been a lot of trial and error ever since.

INT. MINE CONTROL (PAST) -- CONTINUOUS

Mr. Deville stands in front of some kind of radar screen.

EVE (V.O.)

That is until modern technology came along. In the past 20 years Mr. Deville has persuaded those of an older mindset to allow more of it. Especially when they realized the mining was off target. The temple is much further down an unexplored shaft. The one you have been working on.

INT. RITUAL ROOM (PAST)-- CONTINUOUS

Seta Kah stands in front of a podium. He reads a book. The room is empty. Candles light the room. Some sort of pentagram shaped on the floor. A look of anger and frustration on his face.

EVE (V.O.)

You see, the gate can only be opened during a certain planetary alignment. Many thousands of years go between them. The next one approaches and they only have so much time...time that is running out.

INT. BRIDGE LEDGE (PRESENT) -- CONTINUOUS

Eve stands talking to Jeremy. His face reflects shock. The sheer magnitude of what he has just learned.

EVE

So you see...there is something much greater than just us being enslaved. There is a great evil upon life itself...we must try to escape.

Jeremy turns away from Eve. He looks down.

JEREMY

It all seems so impossible.

EVE

There is a strength in you. I can feel it. You are not like the others around here. You are special

(CONTINUED)

Jeremy erupts with frustration.

JEREMY

Special, I keep hearing that...what
is so special about me?

Eve raises her arms like trying to calm a wild animal. A guard stops above, looks off the bridge. Jeremy freezes.

EVE

Shhh.

Eve signals to hold on.

The guard above walks off.

EVE

I understand you are confused.
Unfortunately, I cannot tell you
exactly why. I do not know the
details. I just know they have
referred to you as the chosen one.
Something about you having been
apart of this in a past life.

Eve grasps Jeremy's hand.

EVE

Together we can be free...together
we can fight the evil.

Jeremy's eyes meet hers. There is a moment of embrace.

JEREMY

You're right. I cannot stand by and
let this happen. Let Matt die in
vain. Let my parents continue to go
on without knowing what is
happening, that I'm still
alive...you said you know this
place. So what's next.

Eve gives Jeremy a huge hug.

EVE

I knew you were the one. The one to
stand up against them.

Eve backs away. She looks up and around. Slaves still file out of the mines.

(CONTINUED)

EVE

Just go about work as usual. I will find you...it looks clear, go now. If anyone asks just say you fell. Be careful.

JEREMY

I will. You be careful too.

A big smile comes onto Eve's face. She winks at him.

EVE

Who me, I've got this place eating out of my hand.

Jeremy grins.

EVE

Now get out of here.

Jeremy climbs back up to the walkway.

Eve watches from below as he blends into the crowd.

INT. MAINTENANCE SHOP

Jeremy is in a work shop for the mining equipment. It looks like high school metal shop with various benches. There are machines and tools to do maintenance. The place is empty. A camera watches from the corner.

Two Guards walk in. A Rough Guard reaches up and hangs a cloth over the camera.

Meanwhile a GANGLY GUARD eyes up Jeremy.

ROUGH GUARD

Hey asshole! Your the one that tried to escape. That makes us look bad.

GANGLY GUARD

Not good.

ROUGH GUARD

(to Gangly Guard)

I'm doin' the talkin' here.

(to Jeremy)

So you think you're hot shit.

(CONTINUED)

JEREMY

Hey guys, I don't need any trouble.
After all, I did not escape.

ROUGH GUARD

That doesn't matter. You shouldn't
have even tried.

The Gangly Guard takes a step forward. He rubs his fist.

ROUGH GUARD

Are you ready to get what's coming
to you.

Jeremy grabs a metal ROD from the work bench.

JEREMY

Back off. I don't want to have to
hurt you.

ROUGH GUARD

We're not the ones that is gonna be
hurtin'.

The Gangly Guard moves in and swings. Jeremy ducks. He slams
the rod in the Gangly Guards back.

The Rough Guard pulls a chain off of a bench. He lashes it
at Jeremy.

Jeremy blocks with the rod. The chain wraps around the rod.
The Rough Guard pulls it from Jeremy's hand.

The Gangly Guard hits Jeremy with both hands from behind.
Jeremy is knocked down.

The Gangly Guard picks up a stool. He prepares to bash
Jeremy.

EVE

Stop it!

Eve is suddenly by the door. The Gangly Guard drops the
stool. He looks like a child caught doing something
forbidden.

EVE

What the hell is going on here!

ROUGH GUARD

Uh, he just started attacking us. I
think he was trying to escape
again.

(CONTINUED)

EVE

Yeah, sure

Eve steps up on a box and removes the cloth from the camera. Jeremy stands up, rubbing his shoulder with one hand.

EVE

Aren't you two suppose to be somewhere.

ROUGH GUARD

Uh, yeah.
(to Gangly Guard)
Let's go.

The two Guards are quick to get out of the room.

Eve stands over by the camera's blind spot. She looks over at Jeremy with a smile.

EVE

What would you do without me?

Eve motions with here finger at Jeremy.

EVE

Come here.

Jeremy walks over to her.

JEREMY

Thanks...

Before he can finish, Eve grabs and pulls him up against her body. Jeremy looks a little surprised and excited at the same time.

EVE

They cannot see us here. And this camera does not have any sound...everything is ready. Are you?

JEREMY

Yeah, I'm ready when you are. It will never be too soon for me to get out of this place.

EVE

That's what I wanted to hear. I've gathered some supplies in a bag. I'll put it at the bridge ledge where we last talked. Do you remember where it is?

(CONTINUED)

JEREMY

Yeah.

EVE

We'll meet there next time you are going back to your cell, in the crowd of workers. That will be at the end of your work period tomorrow. Try to be inconspicuous when going down on the ledge...can I count on you.

JEREMY

Definitely. I'll be there.

EVE

That's what I like to hear.

Eve gives Jeremy a kiss on the lips. Jeremy is stunned. Eve smiles.

EVE

You get back to work now. Your shift here will be ending soon.

Jeremy looks entranced by Eve.

JEREMY

Uh, yeah.

Jeremy turns around and slowly walks back to his bench.

DISSOLVE TO:

EXT. COUNTRY HIGHWAY - NIGHT

It is a clear, bright night. Jeremy's mustang can be seen rounding the turns of a forested country road. Loud rock music is heard blaring in the distance.

INT. JEREMY'S CAR - CONTINUOUS

The music deafens all other sound. Jenny sits in the passenger seat. She looks at Jeremy driving, sharing a laugh.

Jeremy is distracted by something to his left. He looks briefly. When he looks back, Jenny is now Eve. Jeremy appears distraught from the change. He stops laughing, starts looking around. His attention is falling away from the road.

(CONTINUED)

Eve is smiling. Jeremy is looking toward her, then in the backseat. She looks forward. Her expression flattens. A bright light is coming from Jeremy's side, illuminating her face and the car.

Everything moves slow. Jeremy turns to look toward front, toward the light. The light is about to hit the car, moving fast.

CUT TO:

INT. CELL

Jeremy wakes suddenly on his ragged bed. He stares at the ceiling. The exhaust fan spins behind a rusty old cover. A moment passes. He lay there, breathing deep.

Jeremy looks motivated. He gets up to prepare for work.

INT. MINE CORRIDOR

Jeremy is returning to his cell in the line of Workers. He casually looks around for guards and cameras. It is clear. The bridge over the crevasse approaches.

Jeremy slides of the side, making it look like a fall. He swings around to the ledge.

INT. BRIDGE LEDGE

Jeremy sees the bag Eve mentioned. He picks it up and looks inside. There is some rope, a flashlight, a bottle of water, and a few simple tools.

He walks to the crevasse edge and looks down. It seems endless. He steps back some. He looks around at various large conveyors carrying rubble through. Some are belt-like, others have chains of large buckets full of sediment and water.

He looks at the crowd of Workers moving atop the bridge. A Guard appears in the crowd and stops on the bridge, looking over the side.

Jeremy jumps back out of sight. He backs against the wall and sits.

Time passes. The crowd is now gone. Only the sound of the conveyors running.

Jeremy looks nervous. He says to himself.

(CONTINUED)

JEREMY

Where is she?

Footsteps start across the bridge. Jeremy looks like he is afraid someone heard him. The footsteps stop on the bridge.

A bead of sweat runs down Jeremy's face. He tries not to breath.

Out of nowhere Eve swings around the railing, jumping down to the ledge. Jeremy is startled.

Eve grins.

EVE

Did I scare you?

JEREMY

Oh, no. I just wasn't sure if it was you.

EVE

Yeah, sure.

Eve walks up close to Jeremy. She puts her arms on his shoulders. They embrace one another.

EVE

I'm so glad you are here.

JEREMY

I'd never let you down.

EVE

Just follow me, do what I say, and we'll be out of here before you know it.

JEREMY

Pretty confident aren't we.

Eve smiles and winks.

JEREMY

So what now Miss Mastermind.

Eve steps back and turns toward the conveyors.

EVE

Simple, we jump.

(CONTINUED)

JEREMY
Are you serious?

EVE
Over to the first conveyor.

JEREMY
Doesn't that carry the rubble to a
crusher?

EVE
Yep. Trust me. You go first, I'll
be right behind you.

Jeremy looks at Eve. She nods.

EVE
Go on, jump.

Jeremy picks up the bag. He eyes up the conveyor and the
endless drops below. He takes a deep breath. A few quick
steps, and a leap.

Jeremy lands on the belt. Eve jumps on right behind him.

INT. CONVEYOR BELT -- CONTINUOUS

Jeremy and Eve ascend with the conveyor. It starts to go
through an area that is dark, higher and higher. Eve reaches
in the bag, removing the flashlight.

EVE
Here, hold this. Do not shine it
anywhere but down here.

JEREMY
Okay

Eve picks up a small rock from the conveyor. She starts to
attach the rope to it, under the light.

JEREMY
What are you doing?

EVE
You'll see.

A dim light approaches in the distance. A loud noise grows.
It is the rock crusher.

(CONTINUED)

JEREMY

You better hurry.

EVE

I got it. Trust me. Just get ready
to do what I say.

The rock crusher is within sight. It is closing in fast. Eve just stands there holding the rope.

JEREMY

Uh, Eve.

EVE

Shhhh, I'm concentrating.

A little before the rock crusher is an old rock chute from a mine shaft above. It is locked in an up position, out of reach.

On the other side is an old rail system. Too far to jump.

Eve starts to twirl the rope with rock on end. The chute gets closer. She lets go. It flies through the air toward a lever by a mine shaft opening above. It misses.

EVE

Damn it!

The rock crusher cylinders can be seen now. Rocks explode as they enter. Jeremy looks nervous.

Eve is quick to reel back in the rope. She twirls it again, release. The rope hits on target. The rock wraps around the lever. She hands the rope to Jeremy.

EVE

Now pull!

They both pull on the rope. A struggle against the rusty lever. They are moving past the chute toward imminent death.

CRACK, the lever releases. The chute comes crashing down, SMASH, hitting overhead framing that supports the conveyor.

Eve grabs the bag. She turns to Jeremy.

EVE

Let's go!

Jeremy and Eve run toward the chute. They jump over rocks, moving against the conveyor direction.

(CONTINUED)

Being taller, Jeremy can easily reach the chute as it rests above. He grabs the edge, pulling himself up. He reaches down and pulls up Eve.

They both make there way to a tunnel opening atop the chute.

JEREMY
That was close.

EVE
Did you ever doubt me.

JEREMY
Well...

EVE
Don't answer that.

Eve pulls the flashlight out of the bag. They start into the dark tunnel.

INT. ABANDONED ACCESS TUNNEL

Jeremy and Eve are walking through a narrow tunnel, talking. It is pitch black except for the flashlight.

EVE
This is an access tunnel to one of the old mine shafts. No one comes through here anymore.

JEREMY
What about creatures like that giant snake. Or, those demonic guards.

EVE
The snake, there was only one. It lived in the sewers. I've heard it is gone, fallen back to the abyss. Sentries are only on the upper levels...there should be nothing to worry about in this abandoned area.

JEREMY
You know, I noticed you barely have a southern accent.

EVE
That's because I'm not originally from the south like most people down here. I was taken by the

(MORE)

(CONTINUED)

EVE (cont'd)

Nukpan when my family was on a road trip. We were driving from our home in Connecticut to visit family down south. I was only about five years old. We were at the wrong place at the wrong time I guess. They killed my parents, made it look like an accident.

JEREMY

I'm sorry...you really have been here a long time.

EVE

Yeah. This place is all I know really. I picked up a little bit of an accent through the years, but not much.

JEREMY

I'm from a small southern town. My parents are probably mourning me now, thinking I'm dead. I hope I get to see them again.

EVE

You will. If I can help it.

They both walk out into a larger main shaft.

INT. ABANDONED MINE SHAFT -- CONTINUOUS

Eve shines the flashlight around. It shows how much bigger the main shaft is, going on forever.

JEREMY

Wow, this place is huge.

EVE

Bigger than you could ever imagine. Remember they have been working on it for over a hundred years. These shafts run all over as they searched for the temple.

JEREMY

Are you sure you know your way out of here.

Eve gives a look at Jeremy, raising an eyebrow.

(CONTINUED)

JEREMY

I know, I know, trust you.

EVE

We want to go this way.

Eve points. They both start to walk down the shaft.

(beat)

All of a sudden Jeremy trips, falls to his knees.

Eve stands over him, flashlight shining down.

EVE

Are you all right?

Jeremy looks up at her. He gets a terrified look on his face. He points in the direction behind Eve.

A heavy breathing sound is coming from behind. Eve's eyes get big. She turns slowly to see, shining the light.

Out of the darkness the light illuminates the face of a ROGUE SENTRY.

The Rogue Sentry looks like it has been living down in the dark for a while. The uniform it once had torn to shreds. It has no glasses on, red eyes reflect in the light. A horrible face snarls.

The Rogue Sentry grunts as it swings at Eve. She ducks. The blow hits a nearby wood support. Some rocks dislodge and fall to hit the beast.

Eve uses the chance to escape.

EVE

Come on! Run!

Eve helps Jeremy to his feet. They both run best they can in the dark. The flashlight shakes rapidly as they move, making it hard to see clear.

ROAR! The Rogue Sentry chases after them.

Jeremy and Eve come up to a old rail bridge that crosses far overhead. There is some wooden scaffolding to the side with a rope and pulley for lifting a platform.

EVE

Quick, climb up!

(CONTINUED)

They both start to climb the scaffolding. They get several sections up when the Rogue Sentry slams into the bottom.

ROAR...the Rogue Sentry shakes the scaffolding. It pulls. The whole assembly starts to fall over. The scaffolding hits a bridge support. A sudden jar sends Jeremy and Eve grabbing to hold on.

Jeremy manages to wrap his arm around a beam.

Eve falls down to the ground. She is still, flashlight next to her on the ground.

The Rogue Sentry starts to turn toward her.

Jeremy calls out.

JEREMY

Hey! Ugly!

The Rogue Sentry starts to turn back to Jeremy.

Eve comes to. She grabs the flashlight.

The light moving draws the Rogue Sentry's attention back again.

Eve lay on the ground, frozen in terror. The Rogue Sentry looms over her. She shines the light up.

The Rogue Sentry picks up a large rock, readying to crush Eve.

Jeremy grabs the platform rope. He jumps off. His weight lifts the platform with the pulley. The platform smashes into the half fallen scaffolding.

Jeremy swings into the Rogue Sentry feet first. The hit is just enough to make the beast drop the rock on itself.

Jeremy jumps down quick. He scoops up Eve, carrying her away. She shines the light back as they move.

SNAP, the old bridge support breaks from all the strain. The loud sound makes the Rogue Sentry turn to look just as the structure collapses. The scaffolding falls. The bridge follows. Rocks tumble. A cloud of dust rises.

(beat)

Jeremy sets Eve down on the ground. He takes the flashlight and looks back to see if the Rogue Sentry is moving. Nothing. He kneels by her.

(CONTINUED)

JEREMY

Are you all right? Anything broken?

EVE

Just my pride. Other than that,
just a few scraps and bruises.

JEREMY

I'm glad to hear that. I was not
going to let you get out of it that
easy. We are both getting out of
here together.

Eve is visibly shaken.

EVE

You saved my life...there is not
suppose to be any sentries down
here. That one must have gone
rogue. It looked like it was just
wandering down here for ages.

JEREMY

How is that possible, what would it
eat.

EVE

Make no mistake, not everything
down here is life as you know it.

Jeremy stares forward for a moment.

JEREMY

Let's keep moving. In case there
are any more surprises waiting down
here.

EVE

You're right.

Eve stands up, Jeremy helps. She dusts herself off.

EVE

I'm not going to let that slow me
down.

Eve grabs the flashlight from Jeremy. They both start
walking up the mine shaft.

INT. ABANDONED ELEVATOR ENTRY

Jeremy and Eve stand at an old elevator. Eve is on her back working under a maintenance panel. Jeremy stands off to the side keeping watch.

JEREMY

So what was it like growing up in a place like this?

Eve works with her hands while replying.

EVE

I don't remember much of the early years. All I do remember is...it was bad in the beginning.

EXT. CHURCH YARD - DAY (FLASHBACK)

A small schoolyard near an old church. A young EVE stands by herself next to a swing set. She is seven years old. A NUN walks out to bring her inside.

EVE (V.O.)

There were no other children around anymore. Not where I grew up.

INT. CLASSROOM - DAY (FLASHBACK)

A lonesome classroom. Only a few desks are setup in the middle, the rest stacked to the sides and back. Eve sits at a desk. She is in her own little world, playing with a piece of folded paper. She folds it to look like a bird.

EVE (V.O.)

They stopped raising children generations ago.

SLAP. A NUN smacks Eve's hand with a yardstick from behind. YELP! Eve cries out. The folded paper bird falls slowly to the ground.

EVE (V.O.)

The ones that looked after me at the church did not like kids.

The Nun grabs her arm violently.

NUN

Awful child! Head off in the clouds. Sometimes I wonder.

(CONTINUED)

The Nun starts to drag Eve. There is a closet in the back of the room with the door open. Eve sees it. She starts to squirm some.

EVE

No! Not in there. I'll be good...
anywhere but the dark!

The Nun shoves Eve into the empty closet. It is large with wood panel sides.

The door SLAMS shut.

CUT TO:

INT. ABANDONED ELEVATOR ENTRY (PRESENT)

Eve is SLAMMING shut the cover to the elevator panel. She climbs out, walks over to eye up the elevator.

EVE

You know, I'd rather not talk about
that stuff right now. Not exactly
warm memories to reflect on.

She walks around to the side of the elevator. CREAK, she opens a hinged panel.

JEREMY

You're right. Sorry.

EVE

This elevator had the power shut
off long ago. But, the nearby grid
that runs through the conduit
should still be active. If I can
just get the..

A spark shoots out from the other panel. Eve jumps back, starts to fall. Jeremy catches her.

EVE

Thanks.

Eve says with a big smile.

The light starts to flicker at the elevator door. POP, the bulb goes out.

EVE

Never mind the light. At least we
know there's power. Now to call the
elevator.

(CONTINUED)

Eve looks at the call button. It is gone. She grabs a screwdriver from the bag. She starts to remove the button cover to mess with the wires.

JEREMY

You sure do know your stuff.

EVE

I'm too small for manual labor. So I learned how to work on things. Equipment, electrical, you name it.

JEREMY

Beautiful and talented.

Eve turns her head and smiles at Jeremy's compliment.

EVE

I've almost got it. There, it should be on the way.

Eve turns to Jeremy. She puts the tools in the bag he is holding. She stands really close to him.

EVE

You really are sweet. How did you ever end up in a place like this.

JEREMY

Maybe this is where I had to be to meet you.

Eve grins. They look into each others eyes.

(beat)

They both slowly lean forward. A long kiss like lovers on a first date. Jeremy caresses her hair. She runs her hand down his side.

A dilapidated beep sounds. They both step back with a grin. A loss for words. The elevator doors struggle to open. The doors stop half way.

EVE

We better get going while this thing is still working.

Jeremy holds the door while Eve enters. He goes in behind her. Eve presses one of the buttons. The beep is barely a buzz. The doors try to close. Jeremy helps them close.

The elevator starts up.

INT. CELL BLOCK HALLWAY

The Rough Guard walks down the cell block. He drags the shock baton on the wall. It scraps along. ZAP, a spark flashes as it passes over the metal doors.

Slaves can be heard shuffling away from the door as he moves. They make noises and YELL random things.

The Rough Guard stops at Jeremy's cell.

ROUGH GUARD

Quiet!

All the background noise stops. The Rough Guard stands at Jeremy's cell door. It is silent.

The Rough Guard approaches the window. He takes the baton and knocks the rags out from between the bars, looks inside. The meal tray sits on the floor, untouched.

ROUGH GUARD

Thirty-one forty-one, show
yourself...now! If ya make me come
in there, you'll be sorry.

The Rough Guard grumbles as he takes his keys out. CLICK, the door is unlocked. The Guard enters.

INT. CELL -- CONTINUOUS

ROUGH GUARD

You little son of a bitch! Get up!

The Rough Guard approaches the nest of a bed in the back. It looks like someone is laying under all covers. He takes the shock baton and sticks it into the bedding. There is no one there.

ROUGH GUARD

Ah shit. That little fucker better
not be trying to make a break for
it again.

The Rough Guard walks back out into the hallway.

INT. CELL BLOCK HALLWAY -- CONTINUOUS

The Rough Guard takes the radio from his belt.

ROUGH GUARD

HQ, this is the block five patrol.
I got an empty cell. It is 3141. Do
ya know anything bout him being
somewhere else.

RADIO VOICE (O.S.)

This is HQ. I don't see anything.
That's one of them special cases
though. We outta check more first.

ROUGH GUARD

Yeah HQ, I don't wanna tell Master
Kah if there ain't anything wrong.

RADIO VOICE (O.S.)

Same here. We'll look into it and
let ya know.

ROUGH GUARD

Alright HQ. Out.

The Rough Guard closes the door again, locks it. He continues walking down the hallway.

INT. ABANDONED ELEVATOR

It is a smaller elevator than the others, rusted and dark.
It comes to a stop. The elevator doors try to move. Nothing.

EVE

That's okay. The wall was sealed
off on the other side anyway. We
need to get up through that hatch.

Eve points to the hatch on the top of the elevator.

EVE

Can you reach it?

Jeremy climbs up on rail on the side. He knocks the hatch.
It POPS open. Jeremy pulls himself up.

INT. ABANDONED ELEVATOR SHAFT

Jeremy reaches back down into the elevator. He pulls Eve to the top.

EVE

There, that vent will get us into the hallway.

Eve moves over to the a vent just above the elevator top.

JEREMY

More vents. And a little one.

EVE

I take it you used these some last time around.

JEREMY

Yeah.

EVE

Don't worry, it will just be a quick shot over to the hallway... give me a hand.

Jeremy grabs the vent with Eve. They pull. The vent POPS off.

EVE

After you. I'll be right behind. We're going down the first vent cover. It should only be about ten or fifteen feet in.

Jeremy climbs in the vent. Eve follows.

INT. INFIRMARY HALLWAY

The halls are empty. There is a vent cover in the middle of the ceiling. It starts to rattle. The screws are turning from the inside. One screw drops to the floor. The last one starts turning.

The vent CRASHES down to the floor.

JEREMY (O.S.)

Shit!

EVE (O.S.)

Don't worry, just keep going.

(CONTINUED)

Jeremy wiggles his way out. He plops from the vent, landing on his back.

JEREMY

Ah.

There is a GIGGLE that comes out of the vent. Eve rolls out, hanging by the vent edge, and planting her feet like a cat.

EVE

Come on, that did not hurt too bad.

Eve helps Jeremy up to his feet. Jeremy looks around. He looks a little nervous.

JEREMY

I know this place. It is that hospital. Where they do the operations.

EVE

Yes. Relax, there are only a couple nurses around at this time. I know this place well. Just follow me.

Eve starts down the hallway. She creeps up to a corner.

EVE

Hold on.

Eve peaks carefully around the corner. There is a camera on the far end. It is moving back and forth. She waits for it to point away.

EVE

Okay, go across, now!

Jeremy moves across the hallway junction. Eve follows.

JEREMY

Good thing you know where those cameras are.

EVE

Like I said.

Eve walks over to a door. She takes out a tool. It looks homemade. She starts to pick the lock.

JEREMY

You know how to pick locks too?

(CONTINUED)

EVE

What can I say. I'm just a handy girl to have around.

The lock CLICKS. Eve opens the door. They both go in.

INT. SUPPLY CLOSET

It's a medical supply closet, full of typical supplies found in a hospital.

JEREMY

So what are we doing in here?

EVE

There are cameras in the stairwell down the hall. We have to disable them before we can make a break for it. There is a junction for all the cameras up there.

Eve points to a panel high up on the wall.

JEREMY

Won't they know if the camera goes off?

EVE

It's the only way. There should be a bit of a delay before they know what's going on.

JEREMY

Should.

EVE

If there was no risk, what would be the fun in that?

Eve climbs up on some boxes. She starts to remove the panel.

EVE

Besides, we are close. It is only a few levels up. Then we are above ground. We'll just have to hurry as soon as I do this.

She hands down the panel cover to Jeremy.

JEREMY

Okay...I trust you.

Eve starts to go through wires in a junction box. She follows the labels, then pulls some wires out.

INT. SECURITY HQ

The Rough Guard stands at a vast surveillance array with dozens of monitors. He is talking with the HEAD GUARD, a wimpy accountant looking guy that looks like he is in middle management.

In the background a few of the monitors show a stairwell at different angles. The pictures flick to snow. No one notices.

ROUGH GUARD

So what's the word with 3141? Did you check for special orders?

HEAD GUARD

I did check around. I think he is suppose to be in that cell. This is bad. He is probably trying to escape again.

ROUGH GUARD

That little bastard. I'm not gonna let'em get away.

The Rough Guard looks to the panel.

ROUGH GUARD

What is it with those cameras?

HEAD GUARD

This is not good at all!

The Head Guard walks closer to the panel. He taps the screen. He walks to a control panel, messes with some buttons.

ROUGH GUARD

Where is it?

HEAD GUARD

That is in the infirmary stairwell.

ROUGH GUARD

That's him. I know it. Let me take some guys. I'll check it myself.

(CONTINUED)

HEAD GUARD

Go ahead, and hurry. I'm gonna
dispatch some Sentries to the top
just in case.

The Rough Guard hurries off.

The Head Guard picks up a radio handset.

INT. INFIRMARY STAIRWELL

Jeremy and Eve are heading up the stairs.

EVE

We need to go out through the
meeting room next to Mr. Deville's
office.

JEREMY

Are you sure there is nobody in
there?

EVE

Not exactly, that is the chance we
have to take. It is early though.
Should be empty.

Jeremy rolls his eyes some. Says under his breath.

JEREMY

Oh, it's early.

A door opens a few levels down. It is the Rough Guard with
back up. The Rough Guard looks up over the railing as the
others start up the stairs.

ROUGH GUARD

Hey, stop right there you little
shit!

Jeremy looks over the railing down at them.

JEREMY

Damn, it is the guards. Run!

Eve and Jeremy run up the stairs. They get to the top level
and run through the door.

INT. OFFICE HALLWAY -- CONTINUOUS

Jeremy grabs a broom handle from a nearby janitor's cart. He places it on the floor and against the wall. One firm step SNAPS the handle. He takes a piece and jams the stairwell door. Just as he gets it jammed the guards start pulling at door.

JEREMY

Where is the meeting room.

EVE

This way.

Eve starts hurrying down the hallway. Jeremy follows. They approach a corner.

A Sentry steps out from around the corner. It's massive size doesn't fit the ceiling height . The beast has to bend over.

Eve stops quick, total shock on her face. She starts to slip like a baseball player sliding into home. Jeremy pulls her back up.

The Sentry grabs for them. It hits the ceiling as it lurches forward.

Jeremy and Eve take off running back the other way. They round the opposite corner.

JEREMY

Now what!

EVE

Over here!

Eve runs up to one of the offices and enter.

INT. MR. DEVILLE'S OFFICE - DAWN

The office is spacious with fancy decor. A big wood desk at one end. Eve looks at Jeremy. Her index finger is over her mouth.

EVE

SHHH.

The heavy footsteps of the Sentry go by outside the door.

The curtains are open. They're on the second floor of a larger building. The sun can be seen coming up over the swamp and forest backdrop.

(CONTINUED)

Jeremy is caught for a moment in awe at the sun. Like he had never seen it before.

There is a door to an adjacent room. It starts to open. Eve is quick to grab Jeremy and pull him behind the curtains. They try not to breath.

Mr. Deville enters the room. It looks like he just woke up. He wears a red velvet robe. He stumbles over to the desk.

MR. DEVILLE

What is all that damn racket out there. They better have a good excuse or someone is gonna fry.

Mr. Deville sits down at the desk. Jeremy can see him through a slit in the curtains.

Mr. Deville's head is bald. He has horrible sores all over the top. There is a metal plate on the back side. He opens a cabinet next to the desk. There is some sort of machine with a bottle of green translucent liquid on it.

He removes a device with a long, thick needle and a hose attached to the machine. He puts the needle up to his head.

He inserts the needle into the plate. The needle is so long it looks like it goes deep in the brain.

Jeremy squirms a bit at the site.

Mr. Deville looks a little to the side, but does not seem to notice. The machine starts to make this horrible SUCKING sound. The bottle GURGLES, filling with more green fluid.

MR. DEVILLE

Ah.

Mr. Deville slowly pulls the needle back out. The device gets put away. He picks up a cowboy hat from a stand next to the desk and puts it on. He then stand up and walks out the door into the hallway.

Jeremy and Eve come out from behind the curtain.

Jeremy looks of shock and disgust. He says quietly.

JEREMY

We have to get out of here, now.

EVE

Quick, lets go into the room he came from.

Jeremy and Eve sneak across the room. They go through the door into the adjacent room.

INT. MR.DEVILLE'S BEDROOM - DAY

The room is dark. Eve takes out the flashlight. She shines it around. It is a modest sized room, normal furniture. Looks like something Mr. Deville uses when he just wants to stay locally, away from his home. There are pictures and other memorabilia hanging around the room.

JEREMY

Do you see anything.

EVE

There.

Eve shines the light on what looks like a door.

EVE

I betcha that is an entrance or fire escape.

JEREMY

Or a closet.

Eve walks over to the door. She opens it. The light from outside pours into the room.

Jeremy is stunned by the fresh air and morning light for a moment.

EVE

This is it. Let's go!

There is a stairway leading down from the door. They head down.

EXT. DEVILLE OFFICE BUILDING - DAY

Jeremy and Eve move down the stairs to the ground. There is a parking lot to the side, swampy woods the other way.

The double doors SMASH open by the parking lot. A Sentry emerges, practically crawling out of the building. It starts toward them.

EVE

Come on. We can make it.

They dash into the woods.

(CONTINUED)

JEREMY

I know this terrain. Follow me.

Jeremy leads Eve across the more solid parts of the swamp. There is a fence going down the one side from the building.

JEREMY

We need to get over that fence.

The Sentry is still coming. It is slowed by the swamp.

Jeremy and Eve head toward the fence.

There is a fallen tree leaning against another. It is right by the fence. Jeremy and Eve make a break for it.

The Sentry just stops for no reason.

Jeremy climbs up on the leaning tree, helps Eve. He looks back.

JEREMY

It stopped.

EVE

Go, just go.

Jeremy jumps over the fence. Eve follows him. They take off through the woods, away from the building.

EXT. COUNTRY ROAD - DAY

Jeremy and Eve are walking along the country highway. They are dirty from the trek through the woods, wearing the raggedy clothes issued in the mine.

The road is surrounded by fields with sparse patches of trees. Forests line the distance.

EVE

Are you sure we should be out here on the road.

JEREMY

Yeah, we have been running through the woods for a couple miles. They don't know which way we went for sure. I doubt they are gonna bring a lot out to search for us during the day. That would be too risky. You saw how that sentry just stopped. It probably did not want to be seen.

(CONTINUED)

EVE

If you say so.

JEREMY

Definitely, now we just need to find someone to stop and help us, give us a ride to the nearest town. It should not be hard. We look like we need help.

Jeremy looks back and forth down the road as they walk.

(beat)

Finally a pickup truck appears down the road.

JEREMY

Here we go. I'm sure this guy will help us. He looks like a farmer.

The truck gets closer. Jeremy tries to flag it down. He steps out into the road.

The TRUCK DRIVER takes one looks at him and increases the speed.

JEREMY

Hey, stop! We need help.

The truck swerves to get around Jeremy, who is now in the middle of the road.

JEREMY

What was that?

EVE

Maybe he thought you were gonna rob him.

JEREMY

I don't know...here comes another.

A station wagon comes down the road. There are a couple cars behind it. Eve sits down off the side of the road.

Jeremy tries to flag down the station wagon. This time he stays to the side. It speeds by. Then the next

The final car comes up. It is an OLD MAN driving. He goes by at a slower rate. The Old Man gives this blank, eerie stare as he goes by.

(CONTINUED)

JEREMY

What the fuck is going on!

EVE

Maybe we should just continue on
foot.

Jeremy looks around some. He sees a water tower in the distance.

JEREMY

Okay, yeah, I know where we are.
This is near Cider Creek. Let's go.
If we cut through the woods here,
it'll be much faster.

EVE

You know this area better than me.
It's your game now.

They both head across the field, back to the forest.

EXT. MAIN STREET - DAY

Jeremy and Eve walk down Main Street in Cider Creek. It is a picturesque one road town. Small stores, hometown bank, a town hall.

It is early, but people are about. The TOWNS PEOPLE stare. No one offers to help, they just whisper and point.

EVE

I wonder why everybody is just
staring at us.

JEREMY

I don't know. Something is wrong.
This town is usually very outgoing
and nice.

They walk around the corner.

EXT. SIDE STREET -- CONTINUOUS

Jeremy and Eve see the police station as they round the corner. It is a small place, there is no cars out front.

They cross the street and go inside.

INT. POLICE STATION -- CONTINUOUS

Jeremy walks up to the counter. Eve stands over by the door. The SHERIFF'S ASSISTANT comes over. She is a middle aged woman with an weathered face and hair to her shoulders.

SHERIFF'S ASSISTANT

Look at you. What kinda mess did you two get into?

JEREMY

I need to talk to the sheriff right away. This is urgent.

SHERIFF'S ASSISTANT

Well, he is due in shortly. Just have a seat. Let me get on the radio and see how far off.

The Sheriff's Assistant walks back to a desk in the back. There is a radio setup. She starts to talk on the radio.

Jeremy walks over to Eve by the door.

JEREMY

The sheriff is gonna be here soon.

EVE

I don't think we should be here.

Eve walks toward the front counter. Jeremy follows.

JEREMY

What do you mean? This is the police. We should be able to trust them, right?

Eve looks back at the Sheriff's Assistant. She is now talking on the phone in the background, looking up at them.

EVE

I told you how deep this all goes.

Jeremy starts to look around behind the counter.

JEREMY

Yeah, I know. But come on, the police. I can understand a hundred years ago, but after all this time, things have to of...

Jeremy stops mid sentence. He is staring at something behind the counter.

(CONTINUED)

JEREMY

Wait a minute.

He looks a little closer without being too suspicious. It is a sheet with their pictures on it, says wanted for robbery.

JEREMY

Oh shit.

EVE

Let's get out of here now.

Jeremy starts to back up slowly.

JEREMY

Uh, yeah, I think you're right.

They start for the door. The Sheriff's Assistant notices. She stands up and calls out.

SHERIFF'S ASSISTANT

Hey, stop right there.

Jeremy and Eve bolt out the door.

EXT. SIDE STREET -- CONTINUOUS

As soon as Jeremy and Eve get out the door a police car pulls up. It is a DEPUTY. He gets out of the car, a pudgy young man. They start to run away.

DEPUTY

Hold it right there!

The Deputy gets on his radio.

DEPUTY

I've got the two suspects here in town, over.

RADIO VOICE (O.S.)

Try to keep them there, over.

The Deputy gets in his car to pursue. The sirens go on.

Jeremy and Eve run down the side street. The police car races down the street behind them. They have no choice but to head between two buildings.

The Deputy stops the car and chases on foot.

EXT. BACKYARDS -- CONTINUOUS

Jeremy and Eve weave between houses. They have a good lead on the Deputy. He is getting winded. People watch from their porches.

The yards start to get bigger. Soon they are running toward a small farm.

EXT. FARM - DAY

The Deputy is no where to be seen behind.

Jeremy and Eve run up a long driveway to enter a farm. There is a small house and a big barn. A field recently plowed and an apple orchard is in the background.

They head for the barn, ducking inside.

INT. BARN -- CONTINUOUS

Jeremy and Eve run toward the back, away from the door. They try to hide behind some hay stacks.

CLICK, the sound of a shotgun cocking. Jeremy puts his hands up. It's the FARMER.

FARMER

You too missy. Hands up.

Eve raises her hands.

The Farmer walks around in front of them. He is an older man dressed like a typical farmer, overalls and everything. His face shows time and wisdom.

FARMER

I heard the siren. Are you two the ones causin' the stir out there.

JEREMY

Yes sir. But, we didn't do anything.

The Farmer eyes them up good.

FARMER

You two are from that mine, ain't ya.

Jeremy's eyes light up.

(CONTINUED)

JEREMY

Yes, you know about it.

FARMER

I know just about everything that goes on round these parts...I reckon you two are the victim's here. Quick, follow me.

The Farmer picks up a chain hidden in the hay on the ground. He give is a pull. A panel slides, opening a passage to a secret room.

FARMER

Go on down there. I'll be back in moment. I reckon those cops are not too far behind.

Eve looks hesitant to trust the Farmer. She turns to Jeremy.

FARMER

Well, do what ya want. It is either down there or back out outside. I'm not gonna let'em catch you in my barn.

Jeremy says to Eve.

JEREMY

I think we have to trust him.

Jeremy and Eve go down into the secret room. The farmer pulls the panel shut, hides the chain in the dirt and hay.

INT. SECRET ROOM -- CONTINUOUS

Eve pulls the flashlight out. Shines it around. There is an old moonshine still on the one side. Bottles and jugs stacked in crates on the other.

JEREMY

I'll be damn. He is a moonshiner.

EVE

Shhhh, I hear a car.

EXT. FARM -- CONTINUOUS

The Deputy pulls up the driveway. He parks the police car and gets out. The Farmer is closing up the barn door.

DEPUTY

Sorry to bother you. We're looking for a couple kids.

FARMER

Kids, is that what all that racket is about. Why ya turning that siren on for a couple kids?

INT. SECRET ROOM -- CONTINUOUS

Jeremy and Eve huddle at the base of the stairs in the darkness. Only a little light comes through the cracks around the panel that covers the room entrance.

DEPUTY (O.S.)

They are wanted for a serious crime, sir. Have you seen them.

The deputy holds up the APB sheet with their pictures.

FARMER (O.S.)

Nope. I thought I heard somethin' though. If it was them, it sounded like they were headin' into the woods.

DEPUTY (O.S.)

What were you doing in the barn?

Eve looks at Jeremy.

FARMER (O.S.)

Well, I wanted to make sure no one was getting into anything in there.

DEPUTY (O.S.)

OK sir, thanks for your help. If you see anyone around, let us know.

FARMER (O.S.)

Will do.

EXT. FARM -- CONTINUOUS

The Deputy gets in his car. He backs up and drives away. The Farmer walks out some to watch him leave.

As soon as the police car is out of sight, he goes back toward his house.

INT. SECRET ROOM - DAY

Jeremy and Eve are still huddled at the stairs. They wait. It is quiet outside.

JEREMY

I wonder where he went.

EVE

Maybe we should just go.

The barn doors are heard opening. Someone is walking around.

The chain rattles. The panel starts to slide above them. They move back as dust falls on their heads.

FARMER (O.S.)

Come on out of there. It's all clear.

INT. BARN -- CONTINUOUS

Jeremy and Eve come up from the secret room.

JEREMY

I don't know how to thank you sir.

FARMER

No need. Those devil worshipers may have seduced most of this town, but not me.

JEREMY

I'm glad to hear that.

FARMER

Here, take these.

The Farmer hands a set of keys to Jeremy.

FARMER

They go to an old pick up round back. I don't use it anymore, but

(MORE)

(CONTINUED)

FARMER (cont'd)
it still runs. That is all I can
offer, you have to go now.

JEREMY
Thank you so much. You will
definitely be in my prayers.

FARMER
And you in mine. You've been
marked. They'll never stop lookin'
for you. It is best not to stay in
one place. Specially round here.

JEREMY
I'll keep that in mind. I'm headin'
home anyway.

FARMER
Ya best get goin'. That Deputy will
head out to check the woods. But
will be doublin' back in time...and
remember, trust no one.

Jeremy gets an odd look on his face from the trust comment.

JEREMY
Yeah. Thanks again.

EVE
Thank you sir.

Eve starts toward the door first. She leads Jeremy a bit by
his arm.

EXT. FARM -- CONTINUOUS

Jeremy and Eve go around the back of the barn. There sits an
old 1970's Ford F-100. They hop in.

INT. OLD TRUCK -- CONTINUOUS

JEREMY
I can't believe that guy gave us
this truck. He must be an angel.

Jeremy turns the key. The truck starts right up.

EVE
Yeah, we sure are lucky.

(CONTINUED)

JEREMY

We'll be at my house in no time. My
parents will know what to do.

EXT. FARM -- CONTINUOUS

The old truck pulls down the driveway. The Farmer stands
there watching them go.

EXT. JEREMY'S HOUSE - DAY

There are several cars parked out in front of the house. The
old truck pulls up behind them. Jeremy and Eve get out.

JEREMY

I don't know who all these other
cars belong to. But, that's my
Dad's car. He will know what to do.

Jeremy runs up the porch and bursts inside.

INT. JEREMY'S HOUSE -- CONTINUOUS

Jeremy hurries into the house. His Parents are sitting in
the living room talking to someone. His parents look at him
with no surprise.

JEREMY

Mom, Dad I missed you so much.

JEREMY'S DAD

We've been expecting you son.

Jeremy stops. He slowly turns to look around the room.

Mr. Deville is sitting in the chair off to the side.

Everything goes a little wobbly for Jeremy.

JEREMY

No, he is the one that took me!
Mom, Dad what are you doing!

Jeremy turns to warn Eve. She is standing there with a
couple Guards armed with shock batons. Eve has a syringe in
her hand.

JEREMY

What is going on!

(CONTINUED)

MR. DEVILLE

Son, I told you there is no chance of rescue...don't fight us. There are more guards outside. You're not getting away.

EVE

Just relax, it will all be over soon.

MR. DEVILLE

Eve was there to help make sure you stayed on path. I thought you needed to see. That even if you get out, there is still no escape.

JEREMY

This can't be happening!

Jeremy's parents look emotionless as they stare at him. Jeremy backs up against the wall. The two Guards and Eve step a little closer. Jeremy turns to his parents.

JEREMY

You knew about this all along. You were a part of it.

JEREMY'S DAD

I told you how important it was...we have to give up our children that have no discernible future. The troublemakers, or the ones with nothing to offer the town, the cause. You just would not listen.

JEREMY

What! How could you do this to me!

Jeremy's Mom looks down at the floor. She seems to be holding back tears now.

MR. DEVILLE

I'm sure Eve told you that this has been going on for a long time. It will continue to go on. One boy is not going to stop that...now...are you ready to cooperate?

Eve steps closer with the syringe. She squeezes the plunger. A little liquid squirts out.

(CONTINUED)

MR. DEVILLE

If you have not figured it out by now, it is your fate. You will become one of the greats. So what do you say...will you join us?

Jeremy looks down at the floor. He looks like he is going to submit.

(beat)

He steps forward slowly, looking to the side.

All of a sudden he grabs the lamp off the side table. He smashes the syringe out of Eve's hand.

The Guards pounce.

Jeremy pushes Guard TWO back.

Guard ONE tries to shock him. Jeremy elbows him to the face. The Guard drops the shock baton. Jeremy smashes the lamp over his head.

Jeremy's mother squirms at the site. She yells.

JEREMY'S MOM

No, don't hurt him!

Eve tries to grab him. Jeremy knocks her hard against the wall, she's stunned. He bends down to pick up the shock baton.

Guard Two raises his baton to crack Jeremy behind the head.

Out of no where Jeremy's dog Wilbur jumps on Guard Two. Wilbur bites the Guard Two's arm.

Jeremy stands up with the baton. He lands a blow across Guard Two's face. Blood splatters on the wall. The Guard hits the floor.

Guard One starts to get up. Jeremy jabs the shock baton into his back. The baton ZAPS him.

Jeremy runs out the front door.

EXT. JEREMY'S HOUSE -- CONTINUOUS

Jeremy flies out the front door. Two more Guards are just coming up the stairs toward the commotion.

Jeremy kicks the one Guard down the stairs. He is quick to shock the other with the baton.

Jeremy makes a run for his own car parked out by an old barn. He runs up to the car. The door is locked. He goes to the front wheel, kneels down, and reaches under the fender.

Back on the porch. Mr. Deville is coming outside. He yells to the Guards.

MR. DEVILLE

Get him!

Jeremy pulls a magnetic key box from under the car fender. He removes the key and gets in the car. The car ROARS to life. Jeremy backs out in a cloud of dust.

He starts to drive off. Then he slams on the brakes.

One of the Guards is in a different car trying to pull out. The old truck is blocking in the other cars. Another Guard starts to run to Jeremy's car.

Jeremy reaches over and opens the passenger door. Wilbur runs up and jumps in.

Just as the Guard gets close to the car. The tires peel out as Jeremy speeds down the driveway. He skids some while turning out on the road.

Jeremy's car disappears in the distance.

EXT. COUNTRY HIGHWAY - DUSK

Jeremy drives down the road in his old mustang. A typical country byway. There are scattered fields with forests in the background. The sun sets in the distance.

JEREMY (V.O.)

The words of the old man echo in my head, trust no one...who was he, how did he know...well, at least I finally have freedom. If you can call it that. On the run. A shadow looms in the distance, a darkness most could not even dream...

INT. JEREMY'S CAR - CONTINUOUS

Jeremy drives alone, all except his dog Wilbur laying calm in the seat next to him.

JEREMY (V.O.)

People say that life changing events are like being reborn. If that is so, who am I now? My life before all this seems so distant, a fading dream...how many other people know what is going on, like the old man...how far does it reach, the feds, the military, it is so hard to tell.

(beat)

JEREMY (V.O.)

I cannot see what is on the horizon. All I know for sure, as I journey into this next life. It is going to be one rough ride.

EXT. COUNTRY HIGHWAY - DUSK

Jeremy's car speeds by, seen driving away, down the highway. Mountains are in background. The alpenglow grows as the sun slips away in the distance.

FADE OUT: