DO YOU KNOW WHERE YOU ARE?

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A supernatural psychological horror film

MASTER SCREENPLAY —

ACT I — THE WORLD THEY KNOW

Opening sequence — Version 1.0

FADE IN:

Scene 1 EXT. HIGHWAY REST STOP — NIGHT

A lonely stretch of American highway.
No traffic. No streetlights. Just the steady hiss of tires on wet asphalt.
A black sedan pulls into the rest stop.
Inside, MIKE, late 30s, looks like a man who has been driving for six hours and regretting every decision that led him here.
JULIE, early 30s, sits beside him.

JULIE
Mike, I'm going to use the restroom.

MIKE
Make it quick. We've still got six hours.

JULIE
You said that two hours ago.

MIKE
And I was optimistic then.
Julie gives him a look.

JULIE
You know, most couples talk to each other on road trips.

MIKE
We are talking.

JULIE
You're complaining.

MIKE
That's how I communicate.
She shakes her head, opens the door and steps out.

MIKE
And don't forget we're leaving as soon as you're done!

JULIE
Yes, Dad!
Mike reclines his seat.
His eyes close almost immediately.

Scene 1a INT. REST STOP — WOMEN'S RESTROOM — NIGHT

Julie pushes through the door.
The restroom is empty.
Fluorescent lights buzz overhead. A dripping faucet echoes somewhere behind the stalls.
She approaches the sink, checks her hair in the mirror and washes her hands.
A door CREAKS.
Julie looks up.

At the far end of the restroom, a second door stands slightly open.
She frowns.
JULIE
Hello?
No answer.
She approaches it.
The door opens into a narrow, dimly lit corridor.
That's odd.
She looks back at the restroom.
Then at the corridor.
JULIE
Mike?
Nothing.
She takes out her phone.
No signal.
JULIE
Oh, fantastic.
She steps into the corridor.

Scene 1a INT. JUDAS'S LAIR — CONTINUOUS

Darkness ahead.
Not empty—
Layered.
Deep.
The restroom door closes behind her.
The sound is soft.
Almost polite.
Julie turns and tries the handle.
Locked.
She pulls harder.
JULIE
Hello? Excuse me?
A faint voice comes from somewhere beyond the corridor.
A man's voice.
Calm. Educated. Almost pleasant.
JUDAS (O.S.)
You really shouldn't wander.
Julie freezes.
JULIE
I'm sorry?
JUDAS (O.S.)
People get lost.
She looks down the corridor.
At the far end, a warm orange light flickers.
She starts walking toward it.

Scene 1a INT. JUDAS'S CHAMBER — CONTINUOUS

A fireplace burns.
An ornate chair sits before it.
JUDAS occupies the chair, dressed impeccably. He looks neither old nor young. His expression is thoughtful, almost sympathetic.
Beside him sits a grotesque creature, motionless, watching the fire.
Judas gently strokes its head.

JUDAS
You know, I used to think the problem with humanity was ignorance.
He pauses.

JUDAS
Then I discovered how much trouble people can cause when they're absolutely convinced they're right.
Julie stands in the doorway.

JULIE
I'm looking for the restroom.
Judas doesn't turn.

JUDAS
Aren't we all?

JULIE
What?
He finally looks at her.
A warm smile.

JUDAS
Nothing. Just a little philosophy. Terrible habit.
Julie takes a step backward.

JULIE
I need to get back to my car.

JUDAS
Of course you do.
He rises.
The creature remains seated.

JUDAS
But before you go, I'd like to ask you something.
Julie says nothing.
Judas walks slowly toward her.

JUDAS
Do you know where you are?
The lights flicker.
Julie turns and runs.
A sudden movement behind her.
A SCREAM.

CUT TO BLACK.
A beat.
Then—

DANIEL (V.O.)
People spend their entire lives looking for answers.

Scene 2 EXT. NEW YORK CITY — NIGHT

The city comes alive.
Traffic. Neon. Steam rising from the streets. Music leaking from basement clubs. People moving in every direction, all convinced they're going somewhere important.

DANIEL (V.O.)
They look for love. Money. Success. Meaning. Some people look for God. Others look for a decent parking space.

Scene 2a INT. BLACK DODGE CHARGER — MOVING — NIGHT

A handheld camera switches on.
The image is grainy.
PIPER sits in the back seat, wearing sunglasses at night and holding the camera like he's been entrusted with a national treasure.
DANIEL drives.

PIPER
Testing. Testing. Is this thing working?

DANIEL
The red light's on.

PIPER
That's what they said about Chernobyl.

DANIEL
Give me the camera.

PIPER
No.

DANIEL
Piper.

PIPER
Daniel.

DANIEL
I need to check the footage.

PIPER
You need a hobby.

DANIEL
This is my hobby.

PIPER
Your hobby is filming people who don't want to be filmed.
Daniel glances at the rearview mirror.

DANIEL
You're the one holding the camera.

PIPER
I'm documenting the decline of Western civilization.

DANIEL
You're filming my ear.
Piper zooms in on Daniel's ear.

PIPER
Beautiful. Very symmetrical. You should be proud.

DANIEL
Give me the bloody camera.
Piper turns the lens toward himself.
PIPER
Ladies and gentlemen, welcome to another exciting episode of *Joust City*. Tonight, we celebrate the signing of our band to Joust Records, an achievement that proves dreams really can come true.
He pauses.
PIPER
Provided you know somebody, have a little talent, and are prepared to sleep in a basement for three years.
DANIEL
You forgot the important part.
PIPER
What's that?
DANIEL
You're still broke.
Piper slowly lowers the camera.
PIPER
And there it is. The negativity. The cancer of ambition.
Daniel laughs.
DANIEL
You haven't been paid a penny yet.
PIPER
Neither have you.
DANIEL
I'm the manager.
PIPER
Exactly. You're unemployed with a business card.
Daniel bursts out laughing.
DANIEL
You know what? That's actually pretty good.
PIPER
I have my moments.
Piper points the camera at Daniel again.
PIPER
Tell the people who they're looking at.
Daniel straightens up, clears his throat and adopts an exaggerated professional expression.
DANIEL
Hello. I'm Daniel Black, manager of the most successful recording artist in the history of music.
PIPER
And I'm the Pope.
DANIEL
He's modest.
PIPER
I'm also available for weddings, funerals and private appearances.
DANIEL
You can't sing.
PIPER

Neither can half the people on the radio.
A beat.
They both laugh.
Daniel looks ahead, enjoying the moment.
DANIEL
Seriously, though. This is it, man. We finally got somewhere.
PIPER
Yeah.
For a moment, the sarcasm drops.
PIPER
We actually did it.
Daniel nods.
DANIEL
We did.
Piper turns the camera toward the windshield.
PIPER
And tonight, we're going to celebrate like people who have absolutely no idea how much trouble they're about to get into.
DANIEL
That's the spirit.
A face suddenly appears against the passenger-side window.
MARIA.
She presses her cheeks against the glass, pulling an outrageous pig face.
Piper nearly drops the camera.
PIPER
Jesus Christ!
Maria backs away, laughing.
MARIA
Open the door, idiots!
Daniel unlocks it.
Maria climbs in, throws her arms around Piper and slaps him playfully on the chest.
MARIA
You absolute bastard! Six months!
PIPER
Hello to you too.
MARIA
Six months and not one phone call!
PIPER
We were in Los Angeles.
MARIA
I know where Los Angeles is, Piper. I've seen television.
PIPER
Well, that's a relief. We were worried you'd be geographically disadvantaged.
Maria slaps his arm again.
MARIA
I hate you.
PIPER
You've mentioned that.

She looks at Daniel.
MARIA
Danny!
DANIEL
Hey, Maria.
MARIA
Are you filming?
DANIEL
Always.
She immediately adjusts her hair and turns toward the lens.
MARIA
Good. Make sure you get my good side.
Piper leans into frame.
PIPER
She has one?
Maria turns slowly.
MARIA
You want to walk tonight?
PIPER
I love you too.
The passenger door opens again.
ALISA climbs into the front passenger seat, phone pressed to her ear.
She's beautiful, confident and clearly in the middle of an argument.
ALISA
I've already told you. I'm going out with my friends. No, I'm not discussing this again.
She listens.
Rolls her eyes.
ALISA
Because I'm allowed to have a life, that's why.
She ends the call.
A moment of silence.
Daniel looks at her in the rearview mirror.
DANIEL
Everything okay?
ALISA
Perfect.
PIPER
That sounded perfect.
ALISA
Thank you, Piper.
PIPER
I'm available for relationship counselling.
MARIA
You can't even maintain a houseplant.
PIPER
That plant was emotionally unavailable.
Daniel turns the camera toward Alisa.
She notices.

ALISA
Danny. Don't.
DANIEL
What?
ALISA
The camera.
DANIEL
It's a documentary.
ALISA
It's an invasion of privacy with a battery pack.
Maria laughs.
DANIEL
You all agreed to be part of this.
ALISA
I agreed to go out. I didn't sign a release form.
PIPER
You should. He's got footage of all of us looking stupid.
MARIA
Speak for yourself. I look fantastic.
PIPER
That's the camera distortion.
Maria reaches across and tries to cover the lens.
MARIA
Turn it off!
Daniel pulls it away.
DANIEL
Hey! This is historical material!
ALISA
Then history can wait until tomorrow.
Daniel finally lowers the camera.
He smiles.
For a moment, the four of them are just friends.
Young. Excited. Happy.
The city rolls past outside.
DANIEL (V.O.)
These were my people. My friends. My family, really. We had music, ambition, questionable judgement and just enough money to convince ourselves we were doing well.
Piper cracks open a beer.
DANIEL (V.O.)
We thought the hard part was getting our lives started.
Daniel looks at the road.
DANIEL (V.O.)
We had no idea what was waiting for us.
CUT TO:

Scene 3 EXT. NEW YORK CITY — NIGHT

The Charger disappears into the traffic.

The celebration

Scene 3a EXT. NEW YORK CITY — CLUB YORK — NIGHT

The black Charger pulls into a parking space outside a busy nightclub.
A queue stretches down the pavement.
Music pounds through the walls. People smoke, laugh, and shout over one another. A couple argue beside a parked taxi.
Daniel switches off the engine.
PIPER
Right. Everybody out. Tonight, we celebrate.
MARIA
Finally. I've been waiting six months for this.
PIPER
You've been waiting six months to drink for free.
MARIA
And you've been waiting six months to become famous. We all have our crosses to bear.
Daniel grabs his jacket.
DANIEL
Let's remember one thing. We're representing Joust Records tonight.
Piper looks at him.
PIPER
Are we?
DANIEL
Yes.
PIPER
Does Joust know?
Daniel gives him a look.
DANIEL
Can we have one night without you being an asshole?
PIPER
I can try. But I don't want to make promises I can't keep.
They climb out.

Scene 3b EXT. CLUB YORK — CONTINUOUS

The group approaches the entrance.
The queue is long.
Piper walks straight past it.
A BOUNCER steps forward.
BOUNCER
Evening, gentlemen. The line starts back there.
Piper looks behind him.
PIPER
That's unfortunate.
BOUNCER
Name on the list?
PIPER

Absolutely.
BOUNCER
What's the name?
Piper turns to Daniel.
Daniel already knows what's coming.
PIPER
Joe Cashman.
The bouncer checks the list.
A pause.
BOUNCER
Joe Cashman. Five guests?
PIPER
That's us.
BOUNCER
You're six.
Piper looks around.
PIPER
Who's counting?
The bouncer looks at him.
PIPER
I'm joking. Five.
The bouncer steps aside.
BOUNCER
Enjoy your evening.
Piper turns to the group.
PIPER
You see? Networking.
DANIEL
You just lied about your name.
PIPER
That's what networking is.

Scene 3c INT. CLUB YORK — MAIN FLOOR — NIGHT

The doors open.
A wall of sound.
Techno music pounds through the room. Lasers cut across the dance floor. The DJ works the crowd from an elevated booth.
People move beneath the lights.
The camera follows the group through the club.
Maria immediately grabs Alisa's hand.



MARIA
Drinks. Now.
ALISA
You haven't even taken your coat off.
MARIA
I can drink in a coat.
PIPER
That's the spirit.
Daniel heads toward the bar.

Scene 3d INT. CLUB YORK — BAR — CONTINUOUS

Daniel orders drinks.
Piper appears beside him.
PIPER
Jack and Coke?
DANIEL
You know it.
PIPER
And where are the women?
Daniel points toward the table.
DANIEL
Over there.
Piper looks.
PIPER
Excellent. I was beginning to worry this was going to be a sausage convention.
DANIEL
You'd be the guest speaker.

Piper grins.
The bartender places the drinks down.
BARTENDER
That'll be eighty dollars.
Daniel stops.
DANIEL
Eighty?
BARTENDER
Yeah.
Daniel looks at Piper.
DANIEL
I thought you said we were celebrating.
PIPER
We are.
DANIEL
This is financial punishment.
PIPER
Success has a price, Danny.
DANIEL
Apparently it's eighty dollars for vodka and a lemon.
They collect the drinks.

Scene 3e INT. CLUB YORK — TABLE — NIGHT

ANNIE sits with two friends, JESS and KIM.
Annie spots Piper approaching.
Her face lights up.
ANNIE
There he is!
Piper approaches with his arms out.
PIPER
Ladies!
Annie hugs him.
ANNIE
Congratulations!
PIPER
Thank you. Thank you. I appreciate the support.
JESS
So you're famous now?
PIPER
Internationally.
JESS
Really?
PIPER
No.
Annie laughs.
ANNIE
Don't listen to him. He's been unbearable all week.

PIPER
I've always been unbearable. You've just finally noticed.
Daniel arrives with drinks.
DANIEL
Here we go. Everybody gets one.
MARIA
Danny, you're a beautiful man.
DANIEL
Thank you.
MARIA
Can I have another?
DANIEL
And there it is.
They raise their glasses.
PIPER
To Joust Records.
DANIEL
To the band.
MARIA
To money!
ALISA
To not having to work tomorrow.
ANNIE
To all of you.
They clink glasses.
ALL
Cheers!
They drink.

Scene 3f INT. CLUB YORK — DANCE FLOOR — LATER

The music changes.
A driving techno track fills the room.
The group dances.
Maria is completely uninhibited. Piper dances like a man who has never once questioned his own abilities.
Daniel watches him.
DANIEL
What the hell are you doing?
PIPER
Dancing.
DANIEL
Are you sure?
PIPER
It's called rhythm. You should try it.
Daniel attempts a move.
Piper stares.
PIPER
Jesus Christ.

DANIEL
What?
PIPER
So that’s what house music dancing looks like, our manager.
Maria nearly collapses laughing.
DANIEL
I'm having fun.
PIPER
Then by all means, continue. Just don't do it near the DJ.
Annie takes Piper's hand.
ANNIE
Come on.
She pulls him into the crowd.
Daniel watches them disappear.
Alisa approaches with two drinks.
ALISA
You look lonely.
DANIEL
I was enjoying the peace.
ALISA
Liar.
She hands him a drink.
DANIEL
Thank you.
They stand together for a moment.
ALISA
You happy?
Daniel looks around the club.
DANIEL
Yeah. I think I am.
ALISA
You don't sound convinced.
DANIEL
It's just strange. A few months ago we were recording in Piper's basement. Now we're here.
ALISA
You deserve it.
He looks at her.
DANIEL
We deserve it.
A small smile.
ALISA
Maybe.
They dance.
Not dramatically. Not like a music video. Just two people enjoying each other's company.
The camera moves away from them.

Scene 4 INT. CLUB YORK — BAR — LATER

Maria is talking to a MAN in his thirties.
He is charming, well-dressed and just a little too attentive.
MAN
So what do you do?
MARIA
I work in a pharmacy.
MAN
Really?
MARIA
Yes.
MAN
That's interesting.
MARIA
It's mostly people asking me where the toothpaste is.
He laughs.
MAN
Can I get you another drink?
Maria looks at her glass.
MARIA
I don't know. I'm still working on this one.
MAN
Come on. One more.
Alisa approaches.
ALISA
There you are.
She looks at the man.
ALISA
Who's this?
MAN
A friend.
ALISA
That's nice. What's your name?
He smiles.
MAN
Does it matter?
Alisa looks at Maria.
ALISA
Maria, come with me.
MARIA
Why?
ALISA
Because I said so.
MARIA
You're not my mother.
ALISA
Thank God. I'd have sent you back.
Maria laughs and follows her.
The man watches them leave.

His smile disappears.
For a brief moment, the camera catches him staring directly into the lens.
Then he turns away.

Scene 5 INT. CLUB YORK — VIP AREA — NIGHT

Piper and Annie sit together.
Piper is laughing with a group of people.
Annie leans closer.
ANNIE
So what happens now?
PIPER
Now?
ANNIE
With the band.
PIPER
We make music. We tour. We become disgustingly rich.
ANNIE
And what happens to us?
Piper looks at her.
His expression softens.
PIPER
I don't know. What do you want to happen?
ANNIE
I want you to stop disappearing every time something good happens.
Piper considers that.
PIPER
I'm right here.
ANNIE
Tonight, yes.
A beat.
Piper reaches for her hand.
PIPER
I'll try.
She smiles.

Scene 6 INT. CLUB YORK — DANCE FLOOR — LATER

The DJ announces something over the microphone.
DJ
Make some noise for the boys from Joust Records! Congratulations to the band!
The crowd cheers.
Piper raises his drink.
Daniel laughs and shakes his head.
Maria jumps up and down.
MARIA
THAT'S MY BOY!
Alisa pulls Daniel toward the dance floor.

ALISA
Come on!
DANIEL
I'm already here!
ALISA
Then dance!
The music swells.
The camera moves through the crowd.
Faces. Lights. Laughter. Sweat. Music.
For a few moments, everything is perfect.
Then—
The music skips.
Just once.
A fraction of a second.
The lights flicker.
Nobody notices.
Except Daniel.
He turns toward the DJ booth.
The music continues.
Daniel looks down at his camera.
The red recording light is on.
He checks the screen.
For one brief frame, a man stands behind the DJ.
Motionless.
Watching him.
Daniel looks up.
There is nobody there.
He checks the footage again.
Nothing.
DANIEL
What the hell?
Alisa leans toward him.
ALISA
What?
DANIEL
Nothing. I thought I saw someone.
ALISA
You're filming a nightclub. There are people everywhere.
DANIEL
Yeah. Fair point.
She pulls him back onto the dance floor.

Scene 7 INT. CLUB YORK — NIGHT — LATER

The group gathers near the exit.
Everyone is happy, loud and slightly worse for wear.
Piper puts his arm around Daniel.
PIPER

Best night of our lives.
DANIEL
So far.
PIPER
Don't ruin it with optimism.
Maria looks at the others.
MARIA
Food. We need food.
JUSTIN
Finally, somebody talking sense.
JUSTIN has appeared beside them, carrying his jacket and looking thoroughly unimpressed.
PIPER
Where the hell have you been?
JUSTIN
Trying to get a drink.
MARIA
For two hours?
JUSTIN
There was a queue.
PIPER
You could've gone to the bar.
JUSTIN
I did.
PIPER
Then why don't you have a drink?
Justin holds up an empty glass.
JUSTIN
Because I drank it, you idiot.
Piper stares at him.
PIPER
He's got a point.
They all laugh.
Daniel switches off the camera.
The screen goes black.
A second later—
AUDIO FROM CAMERA PLAYBACK:
A faint whisper.
JUDAS (V.O.)
Enjoy yourselves.
The screen remains black.
CUT TO:

Scene 7a EXT. CLUB YORK — NIGHT

The group steps out into the street.
The city is alive.
They head toward the Charger, laughing and arguing about where to eat.
Daniel falls behind for a moment.

He looks back at the club entrance.
Across the street, beneath a streetlamp, stands a man.
Still.
Watching.
Daniel squints.
The man raises his head.
It's Judas.
A taxi passes between them.
When it clears, the man is gone.
Daniel looks around.
PIPER (O.S.)
Danny! You coming or are you waiting for an invitation?
Daniel turns.
DANIEL
Coming.
He catches up with the others.
The camera hangs at his side.
Its red recording light has switched itself back on.
CUT TO BLACK.

SCENE 8 — EXT. CLUB YORK — NIGHT

The club empties in waves.
People spill onto the pavement, laughing, shouting, searching for taxis and pretending they aren't as drunk as they are.
DANIEL stands beside the Charger, checking his camera.
PIPER emerges from the club with ANNIE. His arm is around her. He's grinning like a man who has just negotiated world peace.
PIPER
Ladies and gentlemen, I have officially peaked.
DANIEL
You said that last Thursday.
PIPER
Thursday was a rehearsal.
ANNIE kisses him.
ANNIE
You're an idiot.
PIPER
But I'm your idiot.
ANNIE
Unfortunately.
MARIA approaches, holding her shoes.
MARIA
I have made a decision.
DANIEL
Should we sit down?
MARIA
I'm never wearing heels again.

PIPER
That's a bold statement from someone who said the same thing six hours ago.
MARIA
I was younger then. I had dreams.
ALISA joins them, looking at her phone.
DANIEL
Everything okay?
ALISA
Yeah. Just a disagreement.
MARIA
With the boyfriend?
ALISA
Ex-boyfriend, potentially.
PIPER
Congratulations. We should celebrate.
ALISA
You're a terrible person.
PIPER
I'm a supportive terrible person.
Daniel turns the camera toward the group.
DANIEL
And this is the glamorous life of a newly signed recording artist.
Piper puts on an exaggerated celebrity smile.
PIPER
Please, no photographs. My people will contact your people.
ANNIE
Your people are three guys in a basement.
PIPER
Four. Don't forget the drummer.
They laugh.
A few feet away, JUSTIN is leaning against the Charger, trying to unlock his phone.
JUSTIN
Does anybody have a charger?
MARIA
You have a phone that costs more than my first car. Buy a charger.
JUSTIN
It's an emergency.
DANIEL
What happened?
JUSTIN
I'm at two percent.
PIPER
Jesus Christ. Get him to a hospital.
Daniel pans the camera toward Justin.
For a fraction of a second, the camera screen shows someone standing behind him.
A tall man.
Motionless.
Daniel lowers the camera.

The pavement behind Justin is empty.

DANIEL

You guys ready?

Nobody answers immediately.

Across the street, beneath a broken streetlight, a figure watches them.

Daniel raises the camera again.

The figure is gone.

SCENE 9 — INT. CHARGER — MOVING — NIGHT

The Charger rolls through the city.

Music plays low through the speakers.

Piper is in the passenger seat. Annie has gone home with a friend. Maria and Alisa are in the back. Justin is asleep against the window.

Daniel drives.

PIPER

So. Record deal. Club. Beautiful women. International fame.

DANIEL

And yet you're still riding shotgun in my car.

PIPER

Every great empire starts somewhere.

MARIA

Usually with money.

PIPER

Details.

Alisa looks out the window.

ALISA

Can we stop somewhere?

DANIEL

Where?

ALISA

A pharmacy. I need something for Maria.

Maria turns.

MARIA

I'm fine.

ALISA

You said you weren't feeling right.

MARIA

I said my head hurt. That's not a medical emergency.

PIPER

Depends. Did you hit it on anything?

MARIA

Only your personality.

Piper nods.

PIPER

That's a serious injury.

Daniel spots a supermarket ahead.

DANIEL

There's one.

JUSTIN
Without opening his eyes.
If they sell coffee, I'm marrying the place.
The Charger turns into the parking lot.

SCENE 10 — EXT. SUPERMARKET — NIGHT

A large supermarket stands beneath harsh fluorescent lights.
The parking lot is nearly empty.
One shopping cart rolls slowly across the asphalt.
There is no wind.
Daniel parks.
DANIEL
Five minutes. Everybody gets what they need.
PIPER
Alright captain.
They get out.
Daniel leaves his camera running.
He films the supermarket sign.
The digital display flickers.
For a moment, the sign reads:
WELCOME BACK.
Daniel looks at it.
The display returns to normal.

SCENE 11 — INT. SUPERMARKET — NIGHT

Bright lights. Quiet aisles. Refrigerators humming.
The place feels ordinary.
Almost aggressively ordinary.
Piper walks beside Daniel, pushing a shopping cart.
PIPER
I don't understand why supermarkets are open twenty-four hours.
DANIEL
People need things.
PIPER
At three in the morning?
DANIEL
People have lives.
PIPER
Not good ones.
They pass a display of birthday cakes.
Piper stops.
PIPER
Look at that.
DANIEL
What?
PIPER

A cake that says congratulations.
DANIEL
And?
PIPER
We should buy it. We signed a record deal.
DANIEL
You want to celebrate our success with a supermarket cake?
PIPER
Daniel, we're not exactly swimming in champagne.
Daniel laughs.
At the pharmacy counter, ALISA speaks with the pharmacist.
MARIA sits on a bench nearby, rubbing her temples.
JUSTIN wanders toward the drinks aisle.
Daniel turns the camera toward Piper.
DANIEL
Any words for your future fans?
PIPER
Yes. Buy the record. Don't buy the merchandise. We haven't designed it yet.
A beat.
PIPER
Actually, buy the merchandise. We need the money.
Daniel laughs.
The camera glitches.
A faint electronic whine.
The picture freezes.
On the small screen, Piper is still smiling.
But behind him, at the far end of the aisle, stands a man in a dark suit.
JUDAS.
Daniel looks up.
The aisle is empty.
He checks the camera.
Judas is still there.
Daniel slowly turns the camera toward the aisle.
Nothing.
He lowers it.
DANIEL
Piper?
PIPER
What?
DANIEL
Did you see somebody?
PIPER
Besides the guy trying to sell me a cake?
DANIEL
Forget it.
Piper studies him.
PIPER
You all right?

DANIEL
Yeah.
Daniel checks the screen again.
The image has returned to normal.
At the pharmacy, Alisa collects a small paper bag.
She looks toward Maria.
ALISA
Come on. Let's get you something to drink.
Maria stands.
The overhead lights flicker.
Once.
Twice.
Then everything goes quiet.
The refrigerators stop humming.
The air-conditioning cuts out.
A long silence.
PIPER
That's not good.
From somewhere deep in the store comes a metallic CLANG.
Daniel turns his camera toward the sound.
DANIEL
Hello?
No answer.
Then a woman's voice.
WOMAN (O.S.)
Can somebody help me?
Piper looks at Daniel.
PIPER
Please tell me that's an employee.
Another CLANG.
A shopping cart rolls out from the next aisle.
Nobody is pushing it.
It stops in front of them.
Inside the cart is a single birthday cake.
The icing reads:
WELCOME HOME.
Piper looks at Daniel.
PIPER
I don't think we're buying that one.

SCENE 12 — INT. SUPERMARKET — PHARMACY AISLE — CONTINUOUS

Maria opens the paper bag.
Inside are her medication and a small receipt.
She pulls out the receipt.
On the back, handwritten in black ink:
DON'T FORGET THE DRINK. AISLE FOUR.
Maria frowns.

MARIA
Alisa?
Alisa looks at the paper.
ALISA
What?
MARIA
Did you write this?
ALISA
No.
Maria turns the receipt over.
The handwriting is neat. Almost elegant.
She looks toward aisle four.
At the far end stands a man.
Judas.
He smiles.
JUDAS
You shouldn't keep people waiting.
Maria freezes.
MARIA
Who are you?
Judas tilts his head.
JUDAS
That's an interesting question.
A second figure appears behind him.
Then a third.
Their bodies are human-shaped, but their movements are wrong. Their heads tilt at unnatural angles.
Their faces are pale and almost featureless.
Maria backs away.
MARIA
Alisa?
The lights above her begin switching off, one by one.
Judas takes a slow step forward.
JUDAS
Do you know where you are?

SCENE 12A — INT. SUPERMARKET — PHARMACY AISLE — CONT

The lights flicker.
Maria screams.
Alisa turns.
ALISA
Maria!
At the far end of the aisle, the figures begin moving toward her.
Not running.
Walking.
Somehow getting closer much faster than they should.
Alisa backs away.
ALISA

Oh, absolutely not happening.
She turns and runs.
The supermarket lights begin shutting down behind her.
She races past the checkout counters.
A figure appears between the aisles.
Then another.
She reaches an emergency exit.
Pushes the bar.
Nothing.
Behind her, footsteps.
Slow.
Deliberate.
She turns.
Judas stands at the end of the checkout lane.

JUDAS

You're going the wrong way.
Alisa slams her shoulder against the exit bar.
The door opens.
She falls through.
CUT TO:

SCENE 13 — EXT. BUILDING #65 — SERVICE ENTRANCE — NIGHT

Alisa hits the pavement.
She scrambles to her feet.
Silence.
No supermarket.
No parking lot.
Just a concrete service entrance.
Above the door:
BUILDING #65
She looks behind her.
The emergency exit is gone.
A metal door stands in its place.
From somewhere inside, a television plays.
A familiar voice.

MARIA (O.S.)

Alisa?
Alisa approaches the door.
CUT TO BLACK.

SCENE 13 — INT. SUPERMARKET — MAIN AISLE — CONTINUOUS

Daniel and Piper run toward the sound.

DANIEL

Maria!
They turn the corner.
The supermarket is no longer empty.

Figures stand between the aisles.
Customers.
Employees.
Children.
All facing the same direction.
Nobody moves.
Piper stops.
PIPER
Daniel...
One of the figures slowly turns its head.
Its mouth opens.
A wet, clicking sound comes from its throat.
Then the entire aisle erupts.
The figures charge.
Daniel swings the camera around.
Through the viewfinder, their faces are distorted, stretched, almost transparent.
Without the camera, they look like ordinary people.
Daniel lowers it.
One of them is suddenly inches away.
Piper grabs Daniel and pulls him backward.
PIPER
RUN!
They sprint.
A woman crashes into the shelves behind them.
A creature crawls across the ceiling.
The fire alarm begins screaming.
They reach the automatic doors.
Daniel pushes through.
Nothing.
The doors do not open.
Piper slams his shoulder against them.
PIPER
OPEN!
Daniel looks through the glass.
Outside, the parking lot is gone.
There is only darkness.
A vast, empty darkness.
And standing in it, hundreds of feet away, is Judas.
He raises one hand.
Not threatening.
Almost politely.
The camera begins recording by itself.
A whisper comes through the speaker.
JUDAS (ON CAMERA)
You brought them here.
Daniel turns.
Behind them, the creatures are coming.
DANIEL

Emergency exit!
They run.

SCENE 14 — INT. SUPERMARKET — STOCKROOM — CONTINUOUS

Piper and Daniel burst through a swinging door.
Metal shelves. Boxes. Cleaning supplies.
A narrow corridor leads to an emergency exit.
Piper reaches it first.
He pushes the bar.
The door opens.
Beyond it is not the parking lot.
It is a concrete hallway.
Dark.
Long.
And marked with a number painted in red:
65.
Piper stares.
PIPER
That's not outside.
Daniel looks behind them.
The creatures are entering the stockroom.
DANIEL
Go!
They run through the door.
It slams behind them.
The sound of the supermarket vanishes.
Silence.
Piper bends over, gasping for breath.
PIPER
What the hell was that?
Daniel looks at the camera.
The screen is black.
He taps it.
Nothing.
Then the display comes alive.
It shows the two of them standing in the corridor.
But in the footage, they are not alone.
A figure stands between them.
Judas.
Daniel turns around.
The corridor is empty.
On the camera screen, Judas slowly looks directly into the lens.
He smiles.
JUDAS (ON CAMERA)
There you are.
The camera shuts off.
CUT TO BLACK.

ACT II — THE WORLD THEY DON'T

SCENE 15 — INT. BUILDING #65 — CORRIDOR — NIGHT

DANIEL and PIPER stand in the concrete corridor.
A single fluorescent tube flickers overhead.
The red number 65 is painted on the wall.
Piper looks back at the door they came through.

PIPER
Okay. So we're in a building.

DANIEL
Looks that way.

PIPER
Great. That's good. Buildings are normal. I like buildings.
He tries the door.
It doesn't move.

PIPER
Except this one. This one can go to hell.
Daniel raises his camera.
The corridor stretches farther than it should. Identical doors line both sides. Each one has a small metal number plate.
65A.
65B.
65C.
He walks closer to one.
The plate reads:

DANIEL BLACK.
He steps back.

DANIEL
Piper.

PIPER
If that's my name on a door, I'm leaving.
Daniel points the camera toward it.
The name has disappeared.
The plate now reads:

ROOM 101.
Piper exhales.

PIPER
You know what? I think I'm done with this evening.
A faint sound comes from behind one of the doors.
Someone is crying.
Daniel approaches.

PIPER
Don't.

DANIEL
What if somebody's in there?

PIPER

What if somebody's in there?
Daniel looks at him.
PIPER
That's not a rhetorical question. I'm genuinely asking.
The crying becomes louder.
A woman's voice whispers:
WOMAN (O.S.)
Daniel?
Daniel freezes.
DANIEL
Who is that?
WOMAN (O.S.)
Daniel, please.
Piper grabs his arm.
PIPER
We don't know who's behind that door.
Daniel moves closer.
The camera display flickers.
For a moment, the image shows a woman standing on the other side of the door.
Her face is hidden.
Then the screen goes black.
The crying stops.
A loud BANG comes from inside.
Piper jumps.
PIPER
Right. That's enough. We're going.
They hurry down the corridor.

SCENE 16 — INT. BUILDING #65 — STAIRWELL — NIGHT

A heavy metal stairwell door swings open.
Daniel and Piper enter.
The stairwell descends into darkness.
A sign reads:
GROUND FLOOR.
Piper looks down.
PIPER
We came in on the ground floor.
DANIEL
Maybe this is another stairwell.
PIPER
It's a staircase, Daniel. Not a bloody wormhole.
Daniel starts down.
Piper follows reluctantly.
They reach the next landing.
A sign reads:
GROUND FLOOR.
They stop.

Piper looks up.
Then down.
PIPER
No.
He turns around and climbs back up.
Daniel follows.
They reach the previous landing.
The same sign.
GROUND FLOOR.
Piper stares at it.
PIPER
I hate this building.
Daniel checks the camera.
The display shows the stairwell from above.
In the footage, two people are standing on the landing.
Daniel and Piper.
But there is a third person behind them.
A man in a dark suit.
Judas.
Daniel slowly turns.
Nothing.
On the screen, Judas steps closer.
JUDAS (ON CAMERA)
You have such a lovely gift, Daniel.
Daniel drops the camera slightly.
DANIEL
Who are you?
The image distorts.
JUDAS (ON CAMERA)
You keep asking the wrong questions.
The camera switches off.
Piper grabs Daniel.
PIPER
I don't care who he is. I don't care what he wants. I want out.
A door slams somewhere below.
Then another.
Then another.
The stairwell begins to vibrate.
They run.

SCENE 17 — INT. BUILDING #65 — LOBBY — NIGHT

Daniel and Piper burst into a large lobby.
It looks like an old office building: marble floor, reception desk, dead plants, and abandoned furniture.
A wall clock ticks loudly.
There are no windows.
A directory hangs behind the reception desk.
Daniel approaches it.

The directory lists dozens of businesses and offices.
Some names are familiar.
Others are not.
At the bottom is a line:
OCCUPANTS — CURRENTLY PRESENT.
Daniel reads the names.
DANIEL BLAKE.
PIPER.
MARIA.
ALISA.
JUSTIN.
SARAH.
He looks again.
A seventh name appears.
MARCUS REED.
DANIEL
Who's Marcus Reed and Sarah?
PIPER
I don't know.
A telephone rings at the reception desk.
They both jump.
Piper looks at Daniel.
PIPER
You answer it.
DANIEL
Why me?
PIPER
Because you're the one filming everything. You're practically employed here.
The phone rings again.
Daniel picks it up.
DANIEL
Hello?
Silence.
Then a man's voice.
VOICE
Daniel?
DANIEL
Who's this?
VOICE
You don't remember me?
Daniel looks at Piper.
DANIEL
No.
A pause.
VOICE
That's convenient.
The line goes dead.
Daniel slowly puts the receiver down.

A printer behind the desk suddenly starts running.
One page emerges.
Daniel takes it.
It is a photograph.
A photograph of Daniel, Piper, Maria, Alisa and Justin standing outside the Charger.
Taken that night.
Behind them, barely visible in the darkness, stands Marcus.
Piper stares at the photograph.
PIPER
Who the hell is taking these?
The wall clock stops.
Every door in the lobby unlocks simultaneously.
A voice echoes through the building.
JUDAS (V.O.)
Welcome, everyone.
The lobby lights go out.


DEAD
END

SCENE 18 — EXT. UNKNOWN ROAD — NIGHT

Black screen.

SOUND:

Tires on wet asphalt.
Low. Rhythmic.

HEADLIGHTS cut through darkness.
A car emerges.

WIDE SHOT:

Endless road.
No lights.
No life.
Just trees swallowing the horizon.

INT. CAR – NIGHT

Low music hums.
Almost drowned out by road noise.
A black Charger travels down a deserted highway.

DANIEL drives.
Eyes focused.
Tired, but alert.
Alisa sits beside him.
Maria and Justin are in the back.
But Piper is gone.
No one seems to notice.
The road is empty.

ALISA
How long have we been driving?

DANIEL
I don't know.

JUSTIN
We passed that sign already.
Daniel looks ahead.
A road sign reads:
BUILDING #65 — 2 MILES.

MARIA
That's impossible.
The car continues.
Another sign.
BUILDING #65 — 2 MILES.
Daniel slows down.

DANIEL
What the hell?

Alisa looks at him.
ALISA
Daniel, don't stop.
The radio crackles.
A voice comes through the speakers.
PIPER (V.O.)
Daniel?
Daniel grabs the radio.
DANIEL
Piper? Where are you?
PIPER (V.O.)
I don't know. I'm in some building.
DANIEL
We're on the road. We're coming to get you.
A long pause.
PIPER (V.O.)
Daniel...
DANIEL
What?
PIPER (V.O.)
You're not driving.
Daniel looks down.
His hands are resting in his lap.
The steering wheel turns by itself.
The Charger continues forward.
PIPER (V.O.)
Daniel, listen to me. You need to wake up.
The radio cuts out.
The headlights illuminate a figure standing in the road.
A man.
Daniel slams on the brakes.
The Charger stops inches from him.
The man doesn't move.
Alisa looks at Daniel.
ALISA
Don't get out.
The man raises his head.
It is Marcus.

SCENE 19 — INT. BUILDING #65 — LOBBY — NIGHT

Piper stands alone.
He looks at the photograph.
Then at the directory.
His name has disappeared.
Only Daniel, Maria, Alisa, Justin, Sarah, and Marcus remain.
A door opens behind him.
Piper turns.

A young man stands in the doorway.
Early thirties. Tired eyes. A bruised face.
MARCUS
You're Piper?
PIPER
Depends whose asking.
MARCUS
Marcus.
Piper looks at the directory.
PIPER
You're the guy on the board.
Marcus nods.
PIPER
You know where we are?
Marcus looks around.
MARCUS
I know where you are.
PIPER
That's not particularly reassuring.
Marcus takes a step forward.
MARCUS
You shouldn't be here.
PIPER
Well, that's funny. We weren't exactly given a choice.
Marcus looks toward the elevator.
The doors open.
Inside is complete darkness.
MARCUS
You need to find the others.
PIPER
That's the plan.
MARCUS
No. You need to find them before he does.
A voice comes from the elevator.
JUDAS (O.S.)
Marcus.
Marcus closes his eyes.
Piper takes a step back.
PIPER
Friend of yours?
MARCUS
No.
The elevator doors begin to close.
A pale hand reaches out and stops them.
JUDAS (O.S.)
We were having such a pleasant conversation.
Marcus grabs Piper's arm.
MARCUS

Run.
They sprint through the lobby.
Behind them, the elevator doors open completely.
Judas steps out.
His shoes make no sound against the marble.
He watches them disappear through the far doorway.
Then he smiles.
JUDAS
There is always one who runs.
He looks at the directory.
JUDAS
And one who remembers.

SCENE 20 — INT. UNKNOWN ROOM — NIGHT

Daniel wakes on a cold concrete floor.

SOUND:

A deep, low vibration under the floor.
Not violent.
Responsive.
The building is listening.
His camera lies beside him.
The red recording light is on.
He sits up.
A single overhead light illuminates a small room.
There are four chairs.
Three are empty.
One faces him.
On the wall is a large photograph.
A wrecked car.
A road at night.
A broken guardrail.
Daniel gets to his feet.
He approaches the photograph.
His expression changes.
He recognizes the car.
A second photograph hangs beside it.
A hospital corridor.
A third.
A group of people standing together.
Daniel touches the final photograph.
It shows Marcus.
Alone.
Daniel hears a door open behind him.
A voice speaks.
MARCUS (O.S.)
You remember now?

Daniel turns.
Nobody is there.
The camera's screen lights up.
A new recording begins.
A date appears.
Six months earlier.
Daniel watches himself on the screen.
He is laughing.
Piper is beside him.
Maria and Alisa are behind them.
Justin is holding a bottle.
Marcus stands at the edge of the frame.
The footage jumps.
A flash of headlights.
A scream.
Metal twisting.
Then black.
Daniel stares at the screen.
The room begins to hum.
A voice whispers from somewhere above him.
JUDAS (V.O.)
Every story has a beginning, Daniel.
A beat.
JUDAS (V.O.)
But not every story begins where you think.
CUT TO BLACK.

ACT II — THE WORLD THEY DON'T CONT..

SCENE 21 — INT. BUILDING #65 — ROOM 214 — NIGHT

DANIEL stands alone in the small concrete room.
The camera is still recording.
He studies the photographs on the wall.
The wrecked car.
The hospital corridor.
The group.
MARCUS.
Daniel reaches for the photograph of the car.
A sudden burst of STATIC erupts from the camera.
The image on its screen changes.
He is no longer looking at the photographs.
He is looking at himself.
But the Daniel on the screen is sitting in a car, staring straight ahead.
The Daniel in the room slowly raises his eyes.
DANIEL
What the hell...
On the screen, the other Daniel turns toward someone in the passenger seat.

SCREEN DANIEL
You said you were fine.
A second voice answers.
VOICE (ON CAMERA)
I was.
The image breaks apart.
Daniel backs away.
A knock at the door.
Three slow knocks.
PIPER (O.S.)
Daniel?
Daniel rushes to the door and opens it.
Piper stands there, breathing heavily.
DANIEL
Jesus Christ!
PIPER
Nice to see you too.
Daniel grabs him by the shoulders.
DANIEL
Where have you been?
PIPER
I'd love to give you a detailed answer, but I was busy being chased by a man who looks like he hasn't slept since the invention of electricity.
Daniel looks down the corridor.
DANIEL
Did you see Marcus?
Piper's expression changes.
PIPER
Yeah.
DANIEL
What did he tell you?
PIPER
That we need to find the others. And that apparently we're on a very tight schedule.
DANIEL
Why?
Piper looks over his shoulder.
At the end of the corridor, the elevator doors stand open.
PIPER
Because our host has arrived.
The elevator bell DINGS.
Nobody is inside.
The doors close.

SCENE 22 — INT. BUILDING #65 — ROOM 309 — NIGHT

MARIA wakes on a narrow bed.
A television sits on a table opposite her.
It is switched on.

A daytime talk show plays silently.
Maria sits up, confused.
She looks around.
The room resembles a cheap hotel room.
Her shoes are beside the bed.
Her handbag sits on the chair.
Everything looks normal.
Too normal.
She picks up the television remote.
The sound returns.
A woman on the screen is laughing.
TELEVISION HOST
And what would you say to the people who don't believe you?
The guest looks directly into the camera.
It is Maria.
Not the Maria in the room.
A second Maria.
She is crying.
TELEVISION MARIA
I would tell them they weren't there.
The real Maria drops the remote.
The television goes black.
A telephone rings.
Maria looks at the bedside table.
She picks up the receiver.
MARIA
Hello?
ALISA (V.O.)
Maria?
MARIA
Alisa! Where are you?
ALISA (V.O.)
I don't know. I can't find the others.
MARIA
I'm in a hotel room or something.
ALISA (V.O.)
Listen to me. Don't open the door.
Maria looks at the door.
MARIA
Why?
A faint scratching sound comes from the other side.
ALISA (V.O.)
Because I can hear it too.
Maria stands.
MARIA
What is it?
A pause.
ALISA (V.O.)

I don't know.
The scratching stops.
A man's voice comes from the corridor.
JUDAS (O.S.)
Maria?
Maria freezes.
JUDAS (O.S.)
It's all right. I'm here to help.
She backs away from the door.
MARIA
You're not Alisa.
The telephone goes dead.
A small slip of paper slides underneath the door.
Maria approaches it.
Written in neat handwriting:
YOU HAVE ALWAYS BEEN GOOD AT PRETENDING.
She looks up.
The television switches on again.
The screen shows Maria standing in the room.
But in the television image, someone is standing behind her.
Maria turns.
Nothing.
On the television, the figure moves closer. She makes a run for the lobby door.

SCENE 23 — INT. BUILDING #65 — SERVICE CORRIDOR — NIGHT

ALISA walks through a narrow corridor.
She is holding the small pharmacy bag from the supermarket.
The fluorescent lights flicker overhead.
She passes a series of doors.
One is slightly open.
She hears a familiar voice.
VOICE (O.S.)
Alisa?
She stops.
ALISA
Hello?
VOICE (O.S.)
It's me.
She approaches the door.
Inside is a bedroom.
A man sits on the edge of the bed.
STEVE.
Alisa's expression hardens.
ALISA
No.
Steve looks up.
STEVE

You remember me.
ALISA
You're not real.
STEVE
Does that make it easier?
Alisa backs away.
ALISA
Stay away from me.
Steve stands.
STEVE
You always say that.
The corridor lights begin to go out behind her.
One by one.
Alisa turns and runs.
The door slams.
She reaches the end of the corridor and finds a stairwell.
She pushes through.

SCENE 24 — INT. BUILDING #65 — STAIRWELL — NIGHT

Alisa rushes down the stairs.
She reaches a landing.
The door is marked:
LEVEL 3.
She opens it.
Beyond is the same corridor.
She turns around.
The stairwell door is now marked:
LEVEL 3.
She tries the handle.
Locked.
A whisper comes from below.
JUDAS (O.S.)
You can't outrun a memory.
Alisa looks down.
At the bottom of the stairs stands Judas.
He is holding a small white flower.
JUDAS
You know, people often mistake memory for truth.
Alisa grips the railing.
ALISA
What do you want?
JUDAS
Nothing you haven't already given away.
He looks at the flower.
JUDAS
A little trust. A little hope. A little faith in the wrong person.
He places the flower on the step.

JUDAS
It's remarkable how easily people surrender the things they value most.
Alisa backs toward the landing door.
ALISA
You're sick.
Judas smiles.
JUDAS
No, my dear. I'm patient.
The lights go out.
A scream echoes through the stairwell.

SCENE 25 — INT. BUILDING #65 — LOBBY — NIGHT

JUSTIN stands at the reception desk.
He is alone.
He searches through the drawers.
Pens. Paper clips. Old receipts.
Then a photograph.
He picks it up.
It shows him sitting in a hospital waiting room.
His face is bruised.
He is staring at the floor.
On the back, written in black ink:
YOU LEFT HIM THERE.
Justin drops the photograph.
A voice comes from behind him.
MARCUS
You remember now.
Justin spins around.
Marcus stands near the entrance.
JUSTIN
Who are you?
MARCUS
You know who I am.
JUSTIN
I've never seen you before.
Marcus looks at him for a long moment.
MARCUS
That's what you keep telling yourself.
Justin steps around the desk.
JUSTIN
Listen, I don't know what this is, but I'm not interested.
MARCUS
You weren't interested then either.
Justin stops.
A distant elevator bell rings.
Marcus looks toward it.
MARCUS

He's getting closer.
JUSTIN
Who?
MARCUS
The one who wants you to believe this is all happening because you're bad people.
JUSTIN
And it isn't?
Marcus looks directly at him.
MARCUS
That's not for him to decide.
A loud BANG echoes through the lobby.
The reception lights flicker.
Marcus grabs Justin's arm.
MARCUS
Come on.

SCENE 26 — INT. BUILDING #65 — ROOM 214 — NIGHT

Daniel and Piper study the photographs.
Piper picks up the one showing the wrecked car.
PIPER
You recognize it?
Daniel doesn't answer.
PIPER
Daniel.
DANIEL
I don't know.
PIPER
That's a very convincing lie.
Daniel looks at him.
DANIEL
I said I don't know.
Piper puts the photograph down.
PIPER
Fine.
A moment.
PIPER
But we're going to have to start telling each other the truth if we're going to get out of here.
Daniel looks back at the camera.
DANIEL
Maybe that's what this place wants.
PIPER
What?
DANIEL
For us to remember.
Piper looks at the photograph again.
PIPER
Remember what?

The room's overhead light begins to flicker.
The camera turns on by itself.
Its display shows the corridor outside.
Maria is standing there.
She is crying.
MARIA (ON CAMERA)
Daniel?
Daniel rushes to the door.
He opens it.
The corridor is empty.
DANIEL
Maria!
A voice comes from the camera speaker.
MARIA (ON CAMERA)
Don't let him in.
Piper takes the camera from Daniel.
PIPER
Who?
The image changes.
Judas appears.
He is standing behind Maria.
He leans toward the camera.
JUDAS (ON CAMERA)
You really should stop filming, Daniel.
A beat.
JUDAS (ON CAMERA)
Some things are better left unseen.
The screen goes black.
Then the camera begins playing audio.
A recording of a car engine.
Rain.
A distant siren.
And a voice.
MARCUS (RECORDING)
Don't leave me.
Daniel goes pale.
Piper looks at him.
PIPER
Daniel... what is that?
Daniel cannot answer.

SCENE 27 — INT. BUILDING #65 — LOBBY — NIGHT

The elevator doors open.
Judas steps out.
The lobby is empty.
He walks toward the reception desk.
The directory has changed.

Only one name remains.
DANIEL BLACK.
Judas runs a finger across the letters.
JUDAS
There you are.
A second figure appears in the shadows behind him.
A creature.
Its face is hidden beneath a hood.
CREATURE
The others?
Judas doesn't turn.
JUDAS
They're remembering.
CREATURE
And if they remember everything?
Judas smiles.
JUDAS
Then they'll finally understand why they're here.
He looks toward the elevator.
JUDAS
And why they cannot leave.

SCENE 28 — INT. BUILDING #65 — UNKNOWN ROOM — NIGHT

Daniel stands in front of the camera.
Piper is beside him.
The recording of the crash continues.
Rain against glass.
A horn.
A man's voice.
MARCUS (RECORDING)
Daniel! Stop!
The sound of impact.
Silence.
Then another voice.
PIPER (RECORDING)
Oh, my God.
Daniel stops breathing.
Piper looks at him.
PIPER
That's me.
The recording continues.
MARCUS (RECORDING)
Please...
A door opens somewhere in the recording.
Footsteps.
Then:
MARCUS (RECORDING)

Don't leave me here.
The recording ends.
Daniel stares at the camera.
Piper takes a step back.
PIPER
Daniel, tell me that isn't real.
Daniel looks at him.
DANIEL
I don't remember.
A voice speaks from the doorway.
MARCUS
That's the problem.
They turn.
Marcus stands in the doorway.
He looks exhausted.
Not angry.
Not threatening.
Just sad.
MARCUS
You don't remember because remembering means accepting what happened.
Daniel takes a step toward him.
DANIEL
What happened to you?
Marcus looks at the camera.
MARCUS
You tell me.
A long silence.
Then the lights go out.
In the darkness, Judas speaks.
JUDAS (V.O.)
Now we're getting somewhere.
CUT TO BLACK.

ACT II — THE WORLD THEY DON'T CONT..

SCENE 29 — INT. BUILDING #65 — UNKNOWN ROOM — NIGHT

DARKNESS.
A fluorescent light flickers on.
Daniel and Piper are gone.
MARCUS stands alone in the room.
He looks at the photographs on the wall.
The wrecked car.
The hospital.
The group.
He takes the photograph of Daniel and studies it.
MARCUS
You don't know what he is.

A voice answers from behind him.
JUDAS (O.S.)
I know exactly what I am.
Marcus turns.
Judas stands in the doorway.
Perfectly composed. His suit immaculate.
MARCUS
You promised me.
JUDAS
I promised you many things.
MARCUS
You said they'd remember.
JUDAS
And they will.
Judas walks into the room.
JUDAS
Memory is a wonderful thing, Marcus. It can be a prison, a weapon, or a door.
He looks at the photograph.
JUDAS
You simply have to decide which one you want it to be.
MARCUS
Leave them alone.
Judas looks genuinely amused.
JUDAS
You still think you're in a position to make requests?
He places the photograph back on the wall.
JUDAS
How touching.
Judas exits.
Marcus remains motionless.
From somewhere in the building, a woman screams.
Marcus closes his eyes.

SCENE 30 — INT. UNKNOWN BEDROOM — NIGHT

ALISA wakes.
She is lying on a bed in a room she doesn't recognize.
The curtains are closed.
A bedside lamp casts a weak yellow light.
For a moment, she doesn't move.
Then she sits up.
Her breathing is uneven.
She looks down.
Her clothes are disheveled. There is blood on the fabric.
She stares at it, trying to understand.
A memory flashes—
STEVE.
His face.

His voice.
The door closing.
Alisa immediately pulls away from the memory.
She looks around the room.
ALISA
No...
She gets off the bed.
Her hands tremble as she checks the door.
Locked.
She pulls at the handle.
ALISA
Open!
Nothing.
She backs away.
A voice comes from the corner.
STEVE (O.S.)
Alisa.
She freezes.
Steve steps out of the shadows.
Or something wearing Steve's face.
STEVE
You look frightened.
Alisa looks at him.
Her fear begins to turn into anger.
ALISA
You're not him.
Steve smiles.
STEVE
You keep saying that.
ALISA
Because it's true.
He approaches.
Alisa backs toward the bedside table.
STEVE
You know, the trouble with people is that they always want to believe the worst things are impossible.
ALISA
Stay away from me.
STEVE
But you know what happened.
Alisa grabs the lamp and holds it between them.
ALISA
I said stay away!
Steve stops.
His expression changes.
The familiar face begins to look wrong.
The smile remains, but the eyes become cold.
JUDAS
There she is.

Alisa stares.
ALISA
Judas.
He gives a small bow.
JUDAS
At last. An introduction.
Alisa throws the lamp.
It strikes him.
The bulb explodes.
Darkness.
A violent crash.

SCENE 31 — INT. UNKNOWN BEDROOM — MOMENTS LATER

Silence.
The bedside lamp lies broken.
Alisa is curled against the wall, breathing hard.
The door clicks.
It opens.
Nobody stands outside.
She slowly gets up.
She finds her handbag.
Her phone is dead.
She looks at herself in the mirror.
For a moment, she doesn't recognize the person looking back.
Then she straightens.
Wipes her face.
Takes a breath.
ALISA
You're not taking anything else.
She steps into the corridor.

SCENE 32 — INT. BUILDING #65 — SERVICE CORRIDOR — NIGHT

Alisa moves through the corridor.
She passes a row of doors.
Behind one, she hears Maria laughing.
Behind another, Piper shouting.
Behind a third, Daniel calling her name.
She stops.
DANIEL (O.S.)
Alisa! Come on!
She approaches the door.
Her hand reaches for the handle.
Then she notices something.
The voice is coming from the wrong side of the door.
She looks down.
A shadow stretches beneath it.

The shadow has no feet.
Alisa steps away.
JUDAS (O.S.)
Very clever.
Alisa turns.
At the far end of the corridor, Judas stands beneath the flickering light.
JUDAS
You're learning.
ALISA
What do you want from us?
JUDAS
You keep asking that.
He takes a step toward her.
JUDAS
Perhaps the better question is what you have to offer.
Alisa grabs a fire extinguisher from the wall.
ALISA
Come find out.
Judas looks at the extinguisher.
Then at her.
He laughs softly.
JUDAS
Wonderful.
The lights go out.
Alisa pulls the pin.
A red emergency light comes on.
Judas is gone.
She hears footsteps running behind her.
DANIEL (O.S.)
Alisa!
This time, it's real.
Daniel and Piper appear at the far end of the corridor.
Alisa runs toward them.
Daniel catches her.
DANIEL
Jesus. We've been looking everywhere.
Alisa holds onto him.
Piper looks down the corridor.
PIPER
We need to get out of here.
Alisa nods.
She looks at Daniel.
ALISA
It's him.
DANIEL
Who?
ALISA
Judas.

Daniel looks at Piper.
DANIEL
You saw him too?
Piper raises the camera.
PIPER
I've got a few pictures of the bastard.
Alisa looks at the camera.
ALISA
Don't let him get close to you.
Daniel lowers it.
DANIEL
He already has.

SCENE 33 — INT. BUILDING #65 — LOBBY — NIGHT

The three enter the lobby.
Maria is standing near the reception desk.
Justin is beside her.
Marcus is in the shadows.
MARIA
Oh, thank God.
She runs to Alisa and embraces her.
Alisa holds her tightly.
MARIA
Where have you been?
Alisa looks at her.
She can't answer.
Maria understands that something is wrong.
She doesn't push.
MARIA
Okay. You don't have to tell me.
She takes Alisa's hand.
MARIA
I'm here.
Daniel looks around.
DANIEL
Where did you find him?
He nods toward Marcus.
JUSTIN
He found us.
PIPER
That's reassuring.
Marcus steps forward.
MARCUS
We don't have much time.
DANIEL
You keep saying that. Time for what?
Marcus looks toward the elevator.

MARCUS
For him to finish what he started.
DANIEL
What did he start?
Marcus looks at Daniel.
MARCUS
You really don't remember anything?
Daniel shakes his head.
Marcus looks at the group.
MARCUS
Then perhaps you should all sit down.
PIPER
I'm not sitting down in this building. I've made that mistake already.
A low rumble shakes the lobby.
The lights flicker.
The elevator bell rings.
Marcus looks toward the doors.
MARCUS
Too late.

SCENE 34 — INT. BUILDING #65 — LOBBY — CONTINUOUS

The elevator doors open.
Judas stands inside.
He looks at the group.
JUDAS
Well.
A beat.
JUDAS
Look at you all.
He steps out.
Piper instinctively moves in front of Maria and Alisa.
PIPER
You need to get a hobby.
Judas smiles.
JUDAS
I have one.
He looks at Daniel.
JUDAS
You.
Daniel steps forward.
DANIEL
What are you?
Judas considers the question.
JUDAS
I was many things.
DANIEL
That's not an answer.

JUDAS
It is the only answer you're ready to hear.
He looks at Marcus.
JUDAS
Tell them.
Marcus doesn't move.
JUDAS
Go on. Tell them what happened that night.
Marcus looks at Daniel.
MARCUS
We were in a car.
A flash of headlights.
A wet road.
A scream.
Daniel grips the camera.
MARCUS
There was an accident.
JUSTIN
What accident?
Marcus looks at him.
MARCUS
The one you all walked away from.
Silence.
Maria shakes her head.
MARIA
No. I don't know what you're talking about.
Judas slowly walks around them.
JUDAS
Of course you don't.
He stops behind Daniel.
JUDAS
You have all been very good at forgetting.
Daniel turns.
Judas is inches away.
JUDAS
But forgetting is not the same as being forgiven.
The lobby doors slam shut.
The lights turn red.
The floor begins to vibrate.
From somewhere beneath them comes a sound like thousands of people whispering at once.
Marcus looks at the group.
MARCUS
Don't listen to him.
Judas smiles.
JUDAS
Oh, Marcus.
He steps back.
JUDAS

I haven't even started.
The elevator doors close.
Every light goes out.

SCENE 35 — INT. BUILDING #65 — LOBBY — DARKNESS

The group stands together.
They can hear one another breathing.
Then a voice speaks.
Not Judas.
A different voice.
Deep. Powerful. Almost impossibly distant.
VOICE (V.O.)
Daniel Blake.
Daniel looks up.
DANIEL
Who's there?
A bright white light appears at the far end of the lobby.
Marcus falls to his knees.
Judas, somewhere in the darkness, stops laughing.
The white light grows.
For the first time, Judas looks uncomfortable.
JUDAS (O.S.)
No.
The voice speaks again.
VOICE (V.O.)
Enough.
The light fills the room.
CUT TO WHITE.

SCENE 36 — INT. BUILDING #65 — LOBBY — WHITE VOID

The light slowly recedes.
The group stands frozen.
Daniel shields his eyes.
Piper looks around.
PIPER
Okay. Either I'm dead, or somebody seriously needs to fix the lighting in this place.
Nobody responds.
Marcus remains on his knees.
Daniel approaches him.
DANIEL
Marcus?
Marcus doesn't look up.
DANIEL
What is it?
A voice answers from behind them.

HURK (O.S.)
He's having a moment.
Everyone turns.
Two figures stand at the far end of the lobby.
One is tall, broad-shouldered, with an almost impossibly calm presence.
The other stands beside him, hands casually folded, studying the group with mild curiosity.
They look human.
Almost.
Their eyes carry something ancient.
Something that doesn't belong in a human face.
TURK
You know, I told you this was going to happen.
HURK
You tell me everything is going to happen.
TURK
And I'm usually right.
HURK
That's not the same as being useful.
Turk considers this.
TURK
Fair point.
Piper looks between them.
PIPER
Who the hell are you two?
Hurk approaches.
HURK
Hurk.
He gestures toward his companion.
HURK
That's Turk.
TURK
Unfortunately.
HURK
He's been like that for centuries.
TURK
And yet you keep inviting me.
Hurk ignores him.
Daniel steps forward.
DANIEL
What are you?
Hurk studies Daniel.
HURK
That's usually the first question.
TURK
Sometimes they start with screaming.
HURK
We prefer this.
Daniel looks toward the elevator.

DANIEL
Where's Judas?
For the first time, Hurk's expression changes.
HURK
Gone.
DANIEL
Gone where?
TURK
Somewhere he thinks we can't find him.
A beat.
TURK
He's usually wrong.
Justin steps forward.
JUSTIN
You know him?
Turk looks at Justin.
TURK
Know him?
He almost laughs.
TURK
We go back a little further than that.
Hurk gives him a warning look.
HURK
Not now.
Turk raises his hands.
TURK
Fine. Keep the introductions mysterious.
Maria looks at Marcus.
MARIA
Why was he afraid of you?
Hurk follows her gaze.
HURK
He wasn't afraid of us.
A beat.
HURK
He was afraid of what our arrival meant.
Daniel grips the camera.
DANIEL
And what does it mean?
Hurk looks directly at him.
HURK
It means the rules have changed.
Silence.
From somewhere above them comes a metallic crash.
The elevator indicator begins moving.
Thirty-four.
Thirty-three.
Thirty-two.

Descending.
Turk looks up.
TURK
Oh, that's not good.
PIPER
What isn't?
Turk looks at Hurk.
TURK
You want to tell them?
Hurk doesn't answer.
The elevator stops.
The doors begin to open.
Inside stands Judas.
His head is bowed.
His hands hang motionless at his sides.
Hurk takes one step forward.
HURK
Judas.
Judas slowly raises his head.
His smile has disappeared.
JUDAS
You shouldn't be here.
Hurk looks at him.
HURK
Funny. We were about to say the same thing.

SCENE 37 — INT. BUILDING #65 — LOBBY — NIGHT

The elevator doors remain open.
Judas stands inside.
Hurk faces him.
Turk casually moves beside Hurk.
TURK
Well, this is awkward.
JUDAS
You have no authority here.
HURK
We get that a lot.
TURK
Usually from people who are about to have a very bad evening.
Judas steps out of the elevator.
The doors close behind him.
He looks at Daniel.
JUDAS
You brought them here.
Daniel frowns.
DANIEL

I didn't bring anybody anywhere.
JUDAS
Didn't you?
Judas looks at the camera in Daniel's hands.
JUDAS
Still carrying that thing.
Daniel looks down.
DANIEL
What's that supposed to mean?
JUDAS
You always did prefer watching things happen rather than doing something about them.
Daniel steps forward.
DANIEL
You don't know anything about me.
Judas smiles.
JUDAS
Oh, Daniel.
A beat.
JUDAS
I know what happened when the car stopped.
Marcus looks up.
MARCUS
Don't.
Judas turns toward him.
JUDAS
There he is.
He walks slowly toward Marcus.
JUDAS
Our little survivor.
MARCUS
Shut up.
JUDAS
You remember the headlights?
Marcus says nothing.
JUDAS
The rain?
A beat.
JUDAS
The glass?
Marcus closes his eyes.
A FLASH.
A windshield.
Rain hammering against glass.
A hand reaching for something.
A terrible impact.
BACK TO SCENE.
Maria grabs Justin's arm.
MARIA

What is he talking about?
JUSTIN
I don't know.
JUDAS
Of course you don't.
He turns back to Daniel.
JUDAS
You see, that's the interesting thing about memory.
He walks around Daniel.
JUDAS
It isn't always what you remember.
He stops.
JUDAS
Sometimes it's what you're allowed to remember.
Hurk steps between them.
HURK
That's enough.
Judas looks at him.
JUDAS
Still playing guardian?
HURK
Still playing God?
Turk looks between them.
TURK
For the record, neither of you has ever been particularly good at your job.
Hurk gives him a look.
TURK
What? It's true.
Judas ignores them.
He approaches Daniel again.
JUDAS
Ask Marcus what happened after the accident.
Daniel turns toward Marcus.
DANIEL
Marcus?
Marcus struggles to speak.
MARCUS
I tried to get you out.
Silence.
DANIEL
Get me out of what?
Marcus looks at him.
MARCUS
The car.
A beat.
MARCUS
You weren't moving.
Daniel takes a step back.

DANIEL
No.
MARCUS
Daniel...
DANIEL
No. I remember the road. I remember driving.
Marcus shakes his head.
MARCUS
You weren't driving.
The lobby falls silent.
Daniel looks at his hands.
A faint tremor runs through them.
DANIEL
Then who was?
Marcus looks toward Judas.
Judas smiles.
JUDAS
Now we're getting somewhere.
Hurk suddenly steps forward.
HURK
Don't answer him.
JUDAS
Why not?
He looks at Daniel.
JUDAS
He deserves to know.
The lights begin flickering.
One.
Two.
Three.
The lobby doors slowly open.
Beyond them is not the street.
It is a dark, rain-soaked highway.
Headlights approach in the distance.
Marcus stands.
His face drains of color.
MARCUS
No.
Turk looks toward the doors.
For once, he has nothing clever to say.
TURK
Hurk...
Hurk doesn't take his eyes off the highway.
HURK
I see it.
The headlights grow brighter.
Daniel stares.
A black Charger emerges from the darkness.

Approaching the building.
Approaching them.
Judas begins laughing.
JUDAS
You wanted to know what happened that night.
The Charger stops.
The driver's door opens.
Nobody is inside.
Judas steps backward into the elevator.
JUDAS
Perhaps you should ask the driver.
The elevator doors close.
The highway disappears.
The lobby returns.
Daniel slowly turns toward Marcus.
DANIEL
Who was driving?
Marcus looks at him.
MARCUS
You really don't remember?

SCENE 38 — INT. BUILDING #65 — LOBBY — NIGHT

Silence.
Daniel stares at Marcus.
DANIEL
Who was driving?
Marcus looks toward the elevator.
MARCUS
I told you. You weren't.
DANIEL
Then who?
Marcus shakes his head.
MARCUS
I don't know.
JUDAS (V.O.)
Liar.
Everyone turns.
The voice comes from the elevator speakers.
JUDAS (V.O.)
He knows.
The elevator indicator begins counting downward.
Thirty-four.
Thirty-three.
Thirty-two.
Marcus backs away.
MARCUS

Make it stop.

HURK

Marcus. Look at me.

Marcus doesn't respond.

HURK

Marcus!

Marcus looks up.

HURK

You are here. You're safe.

Turk looks toward the elevator.

TURK

Well, relatively speaking.

Hurk shoots him a look.

TURK

I'm managing expectations.

Suddenly, every television in the lobby switches on.

Static.

Then images.

A nightclub.

Flashing lights.

People dancing.

Daniel watches.

DANIEL

That's the club.

The image changes.

A close-up of Daniel.

Then Marcus.

Then Maria.

Piper.

Alisa.

Justin.

All of them.

Together.

The picture distorts.

The music slows.

A clock appears in the corner of the screen.

11:47 PM.

Daniel steps closer.

DANIEL

What's happening?

Hurk watches the screens.

HURK

You're remembering.

The images change again.

A black Charger.

Rain.

Headlights.

A road sign.
Maria covers her mouth.
MARIA
I remember that road.
JUSTIN
Me too.
PIPER
I remember getting into the car.
Daniel turns toward him.
DANIEL
You were there?
Piper nods slowly.
PIPER
I think so.
A beat.
PIPER
I remember laughing.
he looks down.
PIPER
Then I remember screaming.
The television flickers back on.
This time, the image is different.
A figure stands beside the wreckage.
Judas.
Watching.
ALISA
He was there.
Hurk turns toward her.
HURK
Yes.
ALISA
He caused it?
Hurk doesn't answer.
Turk steps forward.
TURK
There's a difference between causing something and making sure it happens.
Hurk looks at him.
HURK
Not helping.
TURK
I'm beginning to notice that's a recurring theme.
The television suddenly emits a piercing tone.
The image changes.
A hand reaches through the shattered windshield.
A second hand grabs it.
Someone is trying to pull a body from the wreckage.
Marcus staggers backward.

MARCUS
Stop it!
The screen freezes.
A face appears.
Daniel's face.
Eyes closed.
Blood on his forehead.
Maria gasps.
MARIA
Daniel...
Daniel steps backward.
DANIEL
That's not me.
JUDAS (V.O.)
Isn't it?
The televisions explode simultaneously.
Glass rains across the lobby.
The lights turn red.
A deep rumbling begins beneath the floor.
Hurk looks toward the ceiling.
HURK
He's opening it.
DANIEL
Opening what?
Hurk turns.
For the first time, there is no humor in his expression.
HURK
The lower levels.
Turk moves beside him.
TURK
Then I suppose we're done talking.
A tremendous impact shakes the building.
Somewhere below them, something screams.
Not human.
Not entirely animal.
Marcus looks at Hurk.
MARCUS
They're still down there.
Hurk nods.
HURK
I know.
MARCUS
You have to get them out.
Turk looks at Hurk.
TURK
Well, there's the problem.
DANIEL

What problem?
Turk looks at the group.
TURK
Getting in is easy.
A beat.
TURK
Getting them out means going through him.
A distant laugh echoes through the building.
Judas.
Then another sound.
Hundreds of voices.
Whispering.
Calling.
Begging.
Hurk slowly extends his hand.
A brilliant light begins forming in his palm.
HURK
Stay close.
PIPER
Why?
Hurk looks toward the darkness beyond the lobby.
HURK
Because we're going downstairs.
CUT TO BLACK.

SCENE 39 — INT. BUILDING #65 — SERVICE ELEVATOR — NIGHT

The elevator doors slide open.
Beyond them is an old industrial lift.
Rusty walls. Exposed cables. A single fluorescent tube flickers overhead.
Hurk steps inside.
Turk follows.
The others hesitate.
PIPER
That's the elevator?
TURK
You were expecting a limousine?
PIPER
I was expecting something that didn't look like it was condemned in 1974.
TURK
It has character.
HURK
It has tetanus.
Turk looks at the walls.
TURK
Well, now you've ruined it.
Daniel enters.

The others follow.
Marcus remains outside.
DANIEL
Marcus?
Marcus stares into the elevator.
MARCUS
I can't.
Hurk turns.
HURK
Yes, you can.
MARCUS
You don't understand.
HURK
I understand more than you think.
Marcus looks down the corridor.
Something moves in the darkness.
A whisper.
VOICE (O.S.)
Marcus...
Marcus closes his eyes.
MARCUS
They're calling me.
TURK
They're very good at that.
HURK
Turk.
TURK
What? They are.
Hurk steps toward Marcus.
HURK
Listen to me. Whatever you hear down there, whatever you remember, don't let it decide who you are.
Marcus looks at him.
A long beat.
He steps inside.
The doors close.
A metallic CLANG.
The elevator begins descending.
There are no floor numbers.
Just a red digital display.
-01
-02
-03
Daniel watches the display.
DANIEL
How many floors does this building have?
TURK
Officially?
DANIEL

What does that mean?
TURK
You don't want the official answer.
The elevator shudders.
The lights flicker.
Maria grabs Alisa's hand.
MARIA
I don't like this.
ALISA
Neither do I.
A sudden impact.
The elevator stops.
The display reads:
-13
Nobody moves.
A sound comes from behind the doors.
Scratching.
Then something knocks.
Three times.
Hurk raises his hand.
HURK
Nobody speaks.
Another knock.
A child's voice.
CHILD (O.S.)
Please.
Piper looks at Hurk.
PIPER
There's someone out there.
HURK
I know.
PIPER
Then open the door.
Hurk looks at her.
HURK
Not everything that asks for help needs rescuing.
The scratching becomes frantic.
CHILD (O.S.)
Please! It's dark!
Justin steps toward the doors.
JUSTIN
We can't just leave someone out there.
Turk grabs his shoulder.
TURK
That's exactly what it wants you to think.
The scratching stops.
Silence.
Then a voice.

JUDAS (O.S.)
Very good.
Hurk's expression hardens.
HURK
He's playing games.
TURK
He always did have a theatrical streak.
The elevator doors begin opening.

SCENE 40 — INT. BUILDING #65 — LOWER LEVEL — NIGHT

The doors reveal a vast underground chamber.
It stretches farther than the building above could possibly allow.
Rows of metal doors line the walls.
Some are locked.
Some hang open.
Others have scratches carved into them from the inside.
A low mechanical hum fills the space.
The group steps out.
Daniel looks around.
DANIEL
What is this place?
Hurk studies the corridor.
HURK
A holding facility.
JUSTIN
For what?
Turk looks at the doors.
TURK
The things people leave behind.
A faint voice comes from one of the rooms.
VOICE (O.S.)
Help me.
Maria approaches.
Through a narrow window, she sees a young woman sitting on the floor.
The woman looks exhausted.
Her hands are trembling.
MARIA
She's alive.
Hurk moves toward her.
HURK
Maria. Step away.
MARIA
She's just a girl!
The woman slowly raises her head.
Her eyes are completely black.
WOMAN

Maria?
Maria freezes.
MARIA
How do you know my name?
The woman smiles.
WOMAN
You left me.
The lights flicker.
Maria backs away.
WOMAN
You left all of us.
A sudden BANG shakes the door.
Something slams against it from the inside.
Alisa grabs Maria.
ALISA
Get away from it!
The woman begins laughing.
Her voice changes.
Multiple voices speaking at once.
WOMAN
They're coming.
The door bends outward.
Hurk raises his hand.
A brilliant golden light flashes across the corridor.
The door stops moving.
The laughter ceases.
For a moment, everything is silent.
Then every door in the chamber begins rattling.
One.
Then another.
Then all of them.
Turk slowly turns around.
TURK
I think we've been noticed.
A metallic alarm begins screaming.
Red lights flash along the ceiling.
At the far end of the chamber, a massive steel door begins opening.
Behind it stands a figure.
Tall.
Motionless.
Its silhouette is almost human.
Almost.
Daniel stares.
DANIEL
Is that Judas?
Hurk shakes his head.
HURK
No.

The figure takes one step forward.
The floor trembles.
Turk moves beside Hurk.
TURK
I was hoping we'd have a little more time.
HURK
We don't.
TURK
I know. I was just expressing disappointment.
Hurk raises both hands.
The golden light returns.
But this time it spreads across his entire body.
Turk looks toward the group.
TURK
Behind us. Now.
PIPER
What is that thing?
Turk watches the figure emerge.
TURK
Something that should have stayed buried.
The figure raises its head.
A voice fills the chamber.
FIGURE
You have no right to take them.
Hurk steps forward.
HURK
They don't belong to you.
The figure laughs.
The chamber shakes.
Every door flies open.
And from every room, the fallen begin to emerge.
Hundreds of them.
Some crying.
Some screaming.
Some simply staring.
Among them are faces Daniel recognizes.
People from the club.
People from the road.
People he thought he had never met.
Marcus stares into the crowd.
Then he sees someone.
His expression collapses.
MARCUS
No...
A woman stands among the fallen.
She looks directly at him.
WOMAN
Marcus.

Marcus takes a step forward.
MARCUS
Sarah?
Hurk turns sharply.
HURK
Marcus, don't!
But Marcus is already moving.
The woman extends her hand.
SARAH
You promised you'd come back.
Marcus begins to cry.
Turk looks at Hurk.
For once, neither has a joke.
The massive steel door slams shut behind the figure.
The figure raises one arm.
Every fallen soul turns toward Hurk and Turk.
Hurk looks at his companion.
HURK
I think it's time.
Turk slowly nods.
TURK
Finally.
A brilliant flash of light.
The walls begin to crack.
The floor splits open.
And somewhere deep beneath Building #65...
Something wakes up.

ACT III – The Fallen

SCENE 41 — INT. BUILDING #65 — LOWER LEVEL — THE FALLEN — NIGHT

The chamber trembles.
Hundreds of fallen souls stand between the angels and the massive steel doors.
The enormous figure watches Hurk and Turk.
Its face remains hidden.
FIGURE
You have come a long way to die.
Turk looks around.
TURK
You know, I was thinking the same thing about the decor.
Hurk doesn't look at him.
HURK
Turk.
TURK
Right. Serious moment.

The figure raises its arm.
Every fallen soul begins screaming.
Their bodies twist.
Dark veins spread beneath their skin.
Some collapse.
Others rise into the air, suspended by an invisible force.
Maria backs away.
MARIA
What are they doing to them?
Hurk steps forward.
HURK
They're being forced to remember.
DANIEL
Remember what?
Hurk looks at him.
HURK
Everything.
A sudden wave of darkness sweeps across the chamber.
Hurk raises his hand.
A brilliant wall of golden light erupts between the group and the fallen.
The impact sends everyone stumbling backward.
HURK
Stay behind us!
The figure laughs.
FIGURE
You cannot save them all.
Turk slowly removes his jacket.
He folds it carefully and places it on a broken metal table.
Piper stares.
PIPER
Are you seriously taking your jacket off?
TURK
It's a good jacket.
He steps forward.
TURK
I'd hate to ruin it.
Hurk looks at him.
HURK
Ready?
Turk smiles.
TURK
I've been ready since the beginning.
The two angels look at one another.
Something changes.
The air becomes electrically charged.
Their human appearances begin to dissolve beneath an overwhelming celestial light.
Behind Hurk, enormous wings unfold.
Not feathers in the ordinary sense.

Structures of brilliant white and gold, extending beyond the physical limits of the chamber.
Turk's wings emerge in a blaze of silver-blue light.
The entire underground facility shakes.
Daniel shields his eyes.
JUSTIN
Jesus Christ.
Turk glances over.
TURK
Not quite.
Hurk raises both arms.
The golden light spreads through the chamber.
For the first time, the fallen stop screaming.
Some begin to cry.
Others fall to their knees.
HURK
You are not forgotten.
The figure roars.
The steel doors explode outward.
From behind them emerges an army of dark, twisted beings.
Their bodies are almost human.
Their faces are not.
Hurk turns toward Turk.
HURK
Let's bring them home.
TURK
After you.
The first wave charges.
Hurk launches forward.
A tremendous explosion of light tears through the darkness.
Turk rises into the air.
A blade of brilliant white energy forms in his hand.
He strikes the ground.
A shockwave tears across the chamber.
The attacking creatures are thrown backward.
The battle begins.

SCENE 42 — INT. BUILDING #65 — LOWER LEVEL — CONTINUOUS

Chaos.
The fallen scatter.
Dark creatures swarm from the corridors.
Hurk moves through them like a living force of nature.
Every movement releases bursts of celestial energy.
Turk fights differently.
Precise.
Fast.
Almost effortless.

He moves between the creatures, striking them with devastating accuracy.
A creature leaps toward Daniel.
Marcus pulls him aside.
The creature crashes into a concrete pillar.
DANIEL
Marcus!
MARCUS
Stay behind me!
Daniel looks at him.
For a brief moment, something familiar passes between them.
Then the creature rises again.
Marcus freezes.
A flash of headlights.
Rain.
Broken glass.
A hand reaching through a shattered windshield.
MARCUS
No...
The creature lunges.
Turk appears between them.
One strike.
The creature disappears in a burst of black smoke.
TURK
Memory lane is closed.
He looks at Marcus.
TURK
Try staying alive long enough to finish the conversation.
Turk turns and launches himself back into the battle.
Meanwhile, Maria and Alisa help several fallen souls move toward the protective light surrounding Hurk.
Piper grabs Justin.
PIPER
We need to get these people out!
JUSTIN
Where?
Piper looks around.
PIPER
I was hoping one of the angels would have thought of that!
A tremendous explosion rocks the chamber.
The protective barrier begins to crack.
Hurk looks toward the massive steel doors.
The figure is still standing.
Untouched.
HURK
Turk!
Turk looks over.
TURK
I see him!
HURK

He's feeding on them!
The figure raises both hands.
The fallen begin rising into the air again.
Their screams return.
The golden barrier collapses.
Hurk is thrown backward.
He strikes the floor hard.
TURK
HURK!
The figure slowly approaches.
FIGURE
You cannot undo what has already been done.
Hurk struggles to rise.
HURK
No.
He looks toward the fallen.
HURK
But we can give them a choice.
A brilliant light begins forming around him.
Turk joins him.
Their energy combines.
The entire chamber illuminates.
The fallen begin descending.
One by one, they regain control of their bodies.
The figure screams.
FIGURE
STOP!
The steel doors slam shut.
A tremendous darkness erupts from the figure.
It swallows the chamber.
Everything disappears.

SCENE 43 — INT. BUILDING #65 — LOWER LEVEL — DARKNESS

Silence.
No movement.
No sound.
Then a single voice.
JUDAS (O.S.)
How touching.
A small flame appears.
Judas stands at the far end of the chamber.
His clothing is torn.
His face is expressionless.
He looks at the fallen.
Then at Hurk.
JUDAS

You really believe you can save them?
Hurk slowly stands.
HURK
Yes.
Judas smiles.
JUDAS
Even him?
He looks directly at Daniel.
Daniel takes a step forward.
DANIEL
What do you want from me?
Judas ignores the question.
Instead, he looks toward Marcus.
JUDAS
Ask him what he did.
Marcus closes his eyes.
JUDAS
Ask him why he survived.
Daniel looks at Marcus.
DANIEL
What is he talking about?
Marcus doesn't answer.
Judas approaches.
JUDAS
You see, Daniel, the problem with salvation...
He stops.
JUDAS
...is that somebody has to deserve it.
Hurk steps between them.
HURK
You don't decide that.
Judas laughs.
JUDAS
No?
He looks toward the ceiling.
JUDAS
Perhaps we should ask our Father.
The entire building shakes.
Hurk's expression changes.
Turk slowly turns toward him.
TURK
You don't think...
Hurk shakes his head.
HURK
Not yet.
Judas smiles.
JUDAS
Oh, he's listening.

The lights begin to flicker.
Far above them, somewhere beyond Building #65, a thunderous voice speaks.
VOICE (V.O.)
JUDAS.
Everyone freezes.
Judas slowly lowers his head.
For the first time, he looks genuinely uncertain.
CUT TO BLACK.

SCENE 44 — INT. BUILDING #65 — LOWER LEVEL — NIGHT

The chamber is motionless.
The fallen stand between the angels and the darkness.
Judas looks toward the ceiling.
For once, he has nothing to say.
DANIEL
Who was that?
Judas slowly turns.
JUDAS
Someone you should never have met.
TURK
That's a little dramatic.
HURK
Turk.
TURK
I'm just saying. We could all use a little clarity.
Judas ignores him.
He looks at Marcus.
JUDAS
And you.
Marcus doesn't move.
JUDAS
Still carrying the weight?
MARCUS
Leave me alone.
JUDAS
You think you can?
Daniel steps forward.
DANIEL
Enough. What happened that night?
Judas looks at Hurk.
Hurk says nothing.
JUDAS
You want the truth?
DANIEL
Yes.
JUDAS

Then look at him.
Daniel turns toward Marcus.
The lights dim.
A low rumble fills the chamber.
JUDAS
Not the memory you prefer. The one you buried.

SCENE 45 — EXT. HIGHWAY — NIGHT — FLASHBACK

Rain.
Heavy rain.
A black Charger tears down a deserted highway.
Headlights illuminate the wet asphalt.
Inside the car, voices overlap.
Laughter.
Music.
Then—
A sudden movement.
A horn.
A blinding flash of headlights.
IMPACT.
METAL CRUSHING.
GLASS EXPLODING.
Silence.
Then rain.
The Charger lies wrecked beside the road.
Daniel crawls out.
Blood runs down his forehead.
Justin emerges from the passenger side.
Maria stumbles away from the wreckage.
Alisa is nowhere to be seen.
Piper is gone.
Marcus is trapped inside the wreckage.
MARCUS
Daniel!
Daniel turns.
Marcus reaches through the broken window.
MARCUS
Daniel! Help me!
Daniel starts toward him.
DANIEL
Marcus!
Justin grabs Daniel.
JUSTIN
We have to go!
DANIEL
He's still in there!

JUSTIN
Daniel, come on!
Marcus screams.
MARCUS
DON'T LEAVE ME!
Daniel struggles against Justin.
For one moment, he looks back.
Their eyes meet.
Marcus reaches out.
Daniel hesitates.
Then Justin pulls him away.
Maria watches.
She doesn't move.
She doesn't speak.
She simply watches them disappear into the darkness.
Marcus is left alone.
Rain pours through the shattered windshield.
A figure appears beyond the wreckage.
Judas.
He looks down at Marcus.
JUDAS
Well.
A beat.
JUDAS
That was unfortunate.
Marcus looks up.
Judas smiles.
CUT TO BLACK.

SCENE 46 — INT. BUILDING #65 — LOWER LEVEL — NIGHT

Daniel staggers backward.
The memory disappears.
He looks at Marcus.
His eyes fill with tears.
DANIEL
I came back.
Marcus says nothing.
DANIEL
I remember coming back.
Marcus slowly shakes his head.
MARCUS
No, Daniel.
A long silence.
MARCUS
You didn't.
Daniel covers his mouth.
DANIEL

I'm sorry.
Marcus looks at him.
There is no anger in his expression.
Just exhaustion.
MARCUS
I know.
Daniel looks up.
DANIEL
You know?
MARCUS
I heard you.
A beat.
MARCUS
You were shouting my name.
Daniel breaks.
DANIEL
I should have stayed.
Marcus approaches him.
MARCUS
Yes.
Silence.
MARCUS
You should have.
Nobody speaks.
Even Turk has nothing to say.
Judas watches them.
His expression changes.
Something almost resembling disappointment.
JUDAS
There it is.
He slowly walks toward Daniel.
JUDAS
The truth.
DANIEL
You don't get to use this against me.
Judas stops.
JUDAS
I don't?
DANIEL
I know what I did.
Daniel looks at Marcus.
DANIEL
And I can't change it.
Judas smiles.
JUDAS
Then what good are you?
Hurk steps forward.
HURK

That's enough.
JUDAS
You think admitting guilt makes him innocent?
HURK
No.
Hurk looks at Daniel.
HURK
But it makes him honest.
Judas stares at him.
HURK
And that's something you haven't been in a very long time.
A sudden tremor runs through the chamber.
The fallen begin whispering.
A low voice rises from somewhere beneath the floor.
VOICE (O.S.)
Judas.
Judas closes his eyes.
JUDAS
Not now.
The voice speaks again.
VOICE (O.S.)
You have forgotten your place.
The entire chamber darkens.
Turk moves beside Hurk.
TURK
That's not good.
HURK
No.
TURK
Just checking.
A massive shadow appears across the far wall.
It has no discernible shape.
But its presence seems to push the air out of the room.
The fallen drop to their knees.
Judas slowly lowers his head.
DANIEL
Who is that?
Hurk looks toward the shadow.
HURK
The one we've been trying to keep away from this place.
The shadow moves.
A voice emerges.
Calm.
Almost gentle.
LUCIFER (O.S.)
Hurk.
A beat.
LUCIFER (O.S.)

Turk.
Turk exhales.
TURK
Well. This day just keeps getting better.
The darkness gathers.
LUCIFER (O.S.)
You have interfered long enough.
Hurk steps forward.
HURK
We're taking them.
LUCIFER (O.S.)
You cannot take what has already been given.
HURK
They were never yours.
A long silence.
Then Lucifer laughs.
Not loudly.
Not angrily.
Almost sadly.
LUCIFER (O.S.)
You still believe this is about ownership?
The shadow stretches across the chamber.
It reaches the feet of the fallen.
LUCIFER (O.S.)
Ask them what they want.
Hurk turns.
The fallen slowly raise their heads.
Some look toward the angels.
Others look toward the darkness.
One by one, they begin stepping away from the protective light.
Maria watches in horror.
MARIA
Why are they leaving?
Turk looks at Hurk.
TURK
Because he's giving them a choice.
Hurk's expression hardens.
HURK
No.
He looks toward Lucifer.
HURK
He's making them believe they have one.
Lucifer's voice fills the chamber.
LUCIFER (O.S.)
Then let us see who chooses you.
The lights go out.
CUT TO BLACK.

SCENE 47 — INT. BUILDING #65 — LOWER LEVEL — NIGHT

Darkness.
A faint golden light surrounds Hurk and Turk.
The fallen stand scattered throughout the chamber.
Some kneel.
Some weep.
Others stare into the darkness.
Lucifer's voice returns.
LUCIFER (V.O.)
Look at them.
A beat.
LUCIFER (V.O.)
Do you see what they are?
Hurk steps forward.
HURK
They're lost.
LUCIFER (V.O.)
They're guilty.
HURK
They're human.
A low laugh echoes through the chamber.
LUCIFER (V.O.)
And you believe that makes them worthy?
Turk looks around.
TURK
Well, we're certainly not going to win a popularity contest down here.
Hurk raises his hand.
The golden light spreads.
A young man among the fallen looks up.
YOUNG MAN
I don't want to go back.
Hurk approaches slowly.
HURK
Nobody is asking you to.
YOUNG MAN
He says I'll suffer.
HURK
He's been saying that for a very long time.
YOUNG MAN
What if he's right?
Hurk kneels.
HURK
Then let your choice be yours. Not his.
The young man looks toward the darkness.
A shadow moves behind him.
LUCIFER (V.O.)
Come back.

The young man begins trembling.
Daniel watches.
DANIEL
Don't listen.
The young man looks at him.
YOUNG MAN
You don't understand.
Daniel steps closer.
DANIEL
Maybe I don't.
A beat.
DANIEL
But I know what it's like to be afraid of what you've done.
Marcus watches Daniel.
DANIEL
You don't have to stay here.
The young man slowly reaches toward the golden light.
A shadow lashes out.
Daniel grabs the young man's hand.
The impact throws Daniel across the floor.
PIPER
DANIEL!
Marcus rushes forward and helps him up.
Turk raises his weapon.
TURK
All right. That's enough.
He turns toward the darkness.
TURK
I've been remarkably patient.
A flash of silver-blue light.
The shadow recoils.
The young man collapses into Hurk's arms.
His body begins dissolving into brilliant white particles.
He is gone.
The chamber falls silent.
Piper looks at Hurk.
PIPER
Where did he go?
Hurk watches the fading light.
HURK
Somewhere he can finally rest.
Daniel looks at the empty space.
For the first time, he understands.
The rescue isn't about saving bodies.
It's about freeing souls.
Suddenly, a voice echoes through the chamber.
LUCIFER (V.O.)
You cannot save them all.

Hurk looks upward.
HURK
We don't have to.
A beat.
HURK
We only have to keep trying.
The darkness withdraws.
But before it disappears, another voice emerges.
A woman's voice.
Soft.
Familiar.
WOMAN (V.O.)
Judas...
Everyone turns.
Judas stands at the far end of the chamber.
He has appeared without warning.
His expression changes.
JUDAS
No.
The voice comes again.
WOMAN (V.O.)
Please.
Judas looks toward a corridor behind him.
Turk notices.
TURK
Hurk.
Hurk follows his gaze.
HURK
Julie.
Judas turns sharply.
JUDAS
Stay away from her.
A long silence.
Turk looks at Hurk.
TURK
Well. That explains a few things.
Judas raises his hand.
The corridor doors slam shut.
JUDAS
She's not yours to take.
HURK
We're not here to take her.
Judas laughs bitterly.
JUDAS
You never understood.
The lights flicker.
Judas disappears.
A metallic door opens somewhere beyond the chamber.

CUT TO BLACK.

SCENE 48 — INT. BUILDING #65 — LOWER LEVEL — RESTRICTED CORRIDOR — NIGHT

A long corridor.
Unlike the rest of Building #65, this section is clean.
Almost pristine.
White walls.
White doors.
No markings.
No windows.
Hurk walks ahead.
Turk follows.
Daniel, Marcus, Piper, Maria, Alisa and Justin trail behind.

JUSTIN
I have a question.

TURK
That's generally how questions work.

JUSTIN
Who the hell is Julie?
Turk looks at Hurk.
Hurk doesn't answer.

PIPER
Oh, come on. We've been dragged through a supernatural prison, nearly eaten by things that shouldn't exist, and now we're apparently looking for somebody named Julie.

TURK
When you put it like that, it does sound like a poorly organized holiday.
Hurk stops.
At the end of the corridor is a single black door.
A small metal plate reads:
My JULIE
Maria approaches.
She hears something.
A faint humming.
A melody.

MARIA
Someone's inside.
Hurk places his hand against the door.
His expression changes.

HURK
She's alive.
Turk looks at him.

TURK
Then why is she in here?
Hurk lowers his hand.

HURK

Because Judas won't let her go.
Daniel looks at the door.



DANIEL
Why does he care about her?
Nobody answers.
From behind the door:
JULIE (O.S.)
Is somebody there?
Daniel steps forward.
DANIEL
We're here to get you out.
A pause.
JULIE (O.S.)
You shouldn't have come.
Suddenly, the corridor lights turn red.
A voice comes through the ceiling speakers.
LUCIFER (V.O.)
Hurk.
The angels stop.
LUCIFER (V.O.)
I warned you.
Turk looks at the ceiling.
TURK
You really need to work on your hospitality.
A tremendous impact shakes the corridor.
The black door begins to buckle.
Hurk steps in front of the group.
HURK

Get back.
A second impact.
The walls crack.
A third.
The door explodes outward.
Judas stands in the doorway.
His eyes burn with an unnatural light.
Behind him, a young woman sits on the floor.
Julie.
Judas looks at Hurk.
JUDAS
You want her?
He steps aside.
JUDAS
Come and get her.
The corridor goes dark.
From somewhere beneath the building comes a deafening roar.
Turk slowly draws his weapon.
TURK
I was afraid you'd say that.
Hurk's wings begin to emerge.
HURK
Get everyone out of here.
Daniel looks at Judas.
DANIEL
We're not leaving her.
Judas smiles.
JUDAS
Then perhaps you should stay.
The walls begin bleeding darkness.
The floor splits open.
And behind Judas, something enormous begins to rise.
CUT TO BLACK.

SCENE 49 — THE FALLEN

INT. BUILDING #65 — LOWER LEVEL — RESTRICTED CORRIDOR — NIGHT
The floor splits wider.
Something enormous pushes upward from beneath the building.
Judas doesn't move.
He watches Hurk.
JUDAS
You brought quite a crowd.
TURK
We were in the neighborhood.
JUDAS
And you thought you'd drop in?

TURK
Well, the invitation was a little vague.
A MASSIVE HAND bursts through the floor.
Black fingers, impossibly long, grip the concrete.
Justin stumbles backwards.
JUSTIN
WHAT THE HELL IS THAT?
ALISA
I don't think that's on the building plans.
DANIEL
You think?
Hurk raises his weapon.
HURK
Everybody behind us. NOW!
Judas smiles.
JUDAS
Still playing the hero, Hurk?
HURK
Somebody has to.
The creature pulls itself into the corridor.
Its body is covered in overlapping plates of blackened bone. Its face has no mouth, only a vertical opening that pulses with red light.
Turk stares at it.
TURK
That's new.
HURK
You say that every time.
TURK
Because you keep finding new things!
The creature SCREAMS.
Every light explodes.
Darkness.
A tremendous metallic CLANG echoes through the corridor.
Then another.
Then dozens.
The chains beneath the building are moving.
LUCIFER (V.O.)
Hurk.
A deep, ancient voice.
LUCIFER (V.O.)
You have crossed a boundary.
Hurk looks upward.
HURK
Funny. I thought you abolished those.
A beat.
LUCIFER (V.O.)
You cannot free what has already fallen.
TURK

Actually, that's precisely what we're here to do.
The creature lunges.
Hurk meets it head-on.
The impact sends both crashing through the corridor wall.
TURK
Well, that's one way to open a room.
Turk turns to the others.
TURK
Move! Find somewhere that isn't about to collapse!
PIPER
And where exactly would that be?
Turk points down the corridor.
TURK
Away!
PIPER
Brilliant. Very specific.
Maria grabs Alisa's arm.
Daniel looks toward Judas.
DANIEL
Marcus!
Marcus hasn't moved.
He's staring at Julie.
Judas notices.
JUDAS
Ah. There it is.
He steps toward Julie.
JUDAS
The sentimental part.
Marcus moves.
MARCUS
Stay away from her.
Judas tilts his head.
JUDAS
You really don't know what you're dealing with.
MARCUS
I've had a pretty unpleasant evening. I'm getting the general idea.
Judas laughs.
Then his expression changes.
JUDAS
She belongs here.
Julie rises slowly behind him.
JULIE
I belong nowhere near you.
For the first time, Judas looks genuinely offended.
JUDAS
After everything I've done?
JULIE
You murdered us.

Silence.
Daniel lowers his camera slightly.
JULIE
You brought that mountain down on us. You sealed the entrance. You left us there.
Judas looks at her almost tenderly.
JUDAS
I wanted you to stay.
JULIE
You killed Sarah.
Judas's expression hardens.
JUDAS
Sarah was never supposed to be part of it.
A woman's voice comes from somewhere behind the black door.
SARAH (O.S.)
Neither was I supposed to die.
Marcus turns.
A second figure appears in the doorway.
Sarah.
Her eyes meet Marcus's.
For a moment, the violence around them seems to disappear.
SARAH
Marcus.
Marcus takes a step forward.
MARCUS
Sarah...
Judas slowly closes his eyes.
JUDAS
Oh, for God's sake.
Daniel looks at him.
DANIEL
What? You weren't expecting company?
Sarah steps beside Julie.
SARAH
You told me he was coming for me.
Judas opens his eyes.
JUDAS
I told you many things.
SARAH
You lied.
JUDAS
I prefer the term misunderstood.
JULIE
You don't get to explain this away.
The floor shakes again.
A deafening EXPLOSION erupts from the chamber below.
CUT TO:

INT. BUILDING #65 — THE FALLEN CHAMBER — CONTINUOUS

Hurk is on one knee.
The creature towers over him.
Turk leaps onto its back and drives his weapon between two plates of bone.
The creature SHRIEKS.
Hurk gets back to his feet.

HURK
I had him!

TURK
You were underneath him!

HURK
I had a plan!

TURK
Well, it was a terrible plan!
The creature throws Turk across the chamber.
He crashes into a stone pillar.
The fallen begin screaming.
Their chains tighten.
A dark energy travels through the walls.
Hurk looks upward.
Above the chamber, an enormous symbol begins glowing.

HURK
He's drawing power from the prisoners.
Turk gets up, wiping blood from his mouth.

TURK
Then we stop him.

HURK
We free them first.
Turk looks at the hundreds of chained figures.

TURK
Right.
He raises his weapon.

TURK
Anybody know where they keep the keys?
Hurk looks at him.

HURK
You're joking.

TURK
I'm trying to maintain morale.
The chamber doors SLAM shut.
A figure appears on the far balcony.
Lucifer.
He looks down at the angels.

LUCIFER
You should have stayed away.
Hurk slowly stands.
His wings begin to unfold.

HURK
We tried that.
Turk joins him.
His own wings spread, filling the chamber with blinding light.
TURK
Didn't suit us.
Lucifer raises his hand.
The chains begin to glow.
Hundreds of fallen figures lift their heads.
And then, one by one, their eyes open.
LUCIFER
Let us see how many you can save.
The chamber erupts in WHITE LIGHT.

INT. BUILDING #65 — THE FALLEN CHAMBER — NIGHT

WHITE LIGHT consumes the chamber.
For a moment, there is nothing.
Then—
A deafening CRASH.
Hurk is thrown across the floor. His wings slam against the stone.
Turk lands beside him.
TURK
You all right?
HURK
Wonderful. Never better.
TURK
You look terrible.
HURK
You always know what to say.
Across the chamber, Lucifer stands untouched.
Behind him, the chains holding the fallen begin to tighten.
Hundreds of tortured faces turn toward the angels.
LUCIFER
Look at them.
Hurk rises.
LUCIFER
Do you know how long they've waited?
HURK
Long enough.
LUCIFER
They were abandoned.
TURK
And yet somehow you've managed to keep them all to yourself.
Lucifer looks at him.
LUCIFER
Your humor will not save you.
TURK

It's not doing particularly well so far.
Lucifer raises his hand.
The floor erupts.
BLACK SPIKES shoot upward.
Hurk grabs Turk and throws him clear.
One spike catches Hurk across the shoulder.
He drops to one knee.
TURK
HURK!
Turk charges.
Lucifer barely moves.
A wave of dark energy sends Turk crashing into the opposite wall.
Lucifer turns toward the fallen.
LUCIFER
You see? This is what happens when you mistake mercy for weakness.
One of the fallen begins struggling against his chains.
Then another.
Then another.
A faint golden light appears in the centre of the chamber.
Hurk notices.
HURK
They're resisting.
Lucifer's expression changes.
LUCIFER
Silence!
The chains tighten again.
Hurk looks at Turk.
Turk slowly gets to his feet.
HURK
We don't have to defeat him.
TURK
That's reassuring.
HURK
We have to free them.
Turk looks at the chains.
Then smiles.
TURK
Now THAT sounds like a plan.
He charges toward the nearest restraint.
CUT TO:

INT. BUILDING #65 — RESTRICTED CORRIDOR — CONTINUOUS

The walls shake violently.
Daniel pulls Julie away from the doorway.
Marcus reaches Sarah.
MARCUS
Come on. We have to move.

Sarah looks back.
SARAH
We can't leave them.
MARCUS
Who?
SARAH
The others.
She points toward the corridor beyond the black door.
A series of smaller doors line the walls.
Behind them, faint voices.
Whispers.
Crying.
Piper looks at Daniel.
PIPER
There are more people down here.
DANIEL
Of course there are.
JUSTIN
What do you mean, of course there are?
DANIEL
Because apparently this building has the square footage of an entire country.
A tremendous impact shakes the corridor.
A ceiling panel crashes down.
Maria pulls Alisa away just in time.
MARIA
We need to get out!
Judas stands near the doorway.
Watching.
Almost amused.
JUDAS
Leaving already?
Marcus turns.
MARCUS
It's over.
Judas laughs softly.
JUDAS
You really believe that?
MARCUS
I believe you're running out of friends.
Judas glances upward.
A faint rumble travels through the walls.
JUDAS
Lucifer doesn't have friends.
He looks at Julie.
JUDAS
Neither do I.
Julie steps forward.
JULIE

Now you understand how it feels.
For the first time, Judas has no immediate answer.
Daniel notices.
DANIEL
Well, that's awkward.
Judas's eyes flash.
The corridor doors SLAM shut.
Every light turns red.
A deep metallic sound echoes from the far end.
Something is approaching.
SARAH
No...
MARCUS
What is it?
Sarah backs away.
SARAH
The ones he keeps below.
The corridor lights begin switching off.
One.
Two.
Three.
Closer.
Closer.
Judas smiles.
JUDAS
You wanted to rescue them.
He spreads his arms.
JUDAS
By all means.
The final light goes out.
A pair of enormous eyes opens in the darkness.
CUT TO:

INT. BUILDING #65 — THE FALLEN CHAMBER — SAME TIME

Turk reaches the first chain.
He raises his weapon.
STRIKE!
The chain sparks.
STRIKE!
A section breaks loose.
The fallen figure drops to the ground.
Hurk approaches another restraint.
His injured shoulder is bleeding.
HURK
Get them moving!
Turk looks around.
TURK

Moving where?
Hurk points toward a distant archway.
A faint light shines beyond it.
HURK
There.
Lucifer watches from above.
His expression turns cold.
LUCIFER
You cannot open that passage.
Hurk looks up.
HURK
Watch me.
Lucifer extends both hands.
The chamber darkens.
Every broken chain suddenly begins reforming.
Turk stares.
TURK
Oh, that's cheating.
HURK
It's Lucifer.
TURK
Yes. But still.
A tremendous BOOM shakes the chamber.
The archway begins to open.
Not because of Hurk.
Not because of Turk.
Something on the other side is opening it.
Lucifer steps backward.
For the first time, he looks uncertain.
A voice echoes through the chamber.
Not Lucifer's.
Not the angels'.
Something older.
UNKNOWN VOICE (V.O.)
Enough.
The fallen stop screaming.
The chains stop moving.
Even Lucifer goes still.
Hurk looks toward the archway.
TURK
Please tell me that's one of yours.
Hurk doesn't answer.
The light beyond the archway grows brighter.
CUT TO BLACK.

ACT III — THE DESCENT

SCENE 51 — THE VOICE

INT. BUILDING #65 — THE FALLEN CHAMBER — NIGHT

The white light grows.

Lucifer stands motionless.

Hurk and Turk lower their weapons.

The fallen begin to rise.

Their chains hang loose.

A figure emerges from the light.

Not quite human.

Not quite visible.

Its presence fills the chamber.

LUCIFER

You have no authority here.

The figure says nothing.

Lucifer takes a step forward.

LUCIFER

I said—

UNKNOWN VOICE

Enough.

The entire chamber shakes.

Lucifer falls to one knee.

Turk looks at Hurk.

TURK

Well. That saved us a considerable amount of effort.

HURK

Don't celebrate yet.

The figure turns toward the fallen.

UNKNOWN VOICE

You have been held long enough.

One by one, the chains disintegrate.

The fallen stand.

Some cry.

Some simply stare.

A golden passage opens behind them.

Lucifer rises slowly.

LUCIFER

This isn't over.

Hurk looks at him.

HURK

It never is, apparently.

Lucifer disappears into darkness.

The figure turns toward Hurk and Turk.

UNKNOWN VOICE

There are still two who must choose.

Hurk understands.

HURK

Judas.

The figure turns toward the ceiling.

UNKNOWN VOICE

And the man who refuses to remember.
CUT TO:

SCENE 52 — THE THINGS WE LEAVE BEHIND

INT. BUILDING #65 — RESTRICTED CORRIDOR — NIGHT

The creature advances.
Its enormous body scrapes against the walls.
Daniel backs away.

DANIEL
I'm beginning to think this building has a pest-control problem.

Justin grabs a metal pipe.

JUSTIN
What are we supposed to do?

TURK (O.S.)
Ideally? Not die!

Turk bursts through the damaged wall.
He lands hard.

TURK
Good news. The cavalry has arrived.

He looks at the creature.

TURK
Bad news. We're short-staffed.

The creature lunges.
Turk raises his weapon.
A BLAST of light sends it crashing backward.
Hurk emerges through the smoke.
His injured shoulder hangs awkwardly.

HURK
Everyone out!

PIPER
Where?

HURK
Anywhere else!

Maria grabs Alisa.
Daniel takes Julie's hand.
Marcus reaches for Sarah.
Judas appears at the far end of the corridor.
He is no longer smiling.

JUDAS
Nobody leaves.

The doors slam.
The creature turns toward Judas.
For a moment, even it seems reluctant to approach him.
Judas raises his hand.
The creature freezes.

JUDAS
I said nobody leaves!

The walls begin to pulse.
The white light from the chamber travels through the cracks.
Judas looks down.
His expression changes.
JUDAS
No.
He looks at Hurk.
JUDAS
What have you done?
HURK
We opened the door.
JUDAS
You don't understand!
TURK
That's becoming a recurring theme.
The creature begins disintegrating.
Its black armor breaks apart.
Behind it, there is nothing.
Just darkness.
The corridor doors unlock.
HURK
GO!
Daniel, Piper, Maria, Alisa and Justin move toward the opening.
Marcus stays with Sarah.
Julie remains beside him.
Judas watches them.
JUDAS
Julie.
She turns.
JUDAS
Please.
For the first time, his voice sounds almost human.
JUDAS
Don't leave me.
Julie looks at him.
JULIE
You left us in that cave.
Judas says nothing.
JULIE
You made sure we never came out.
She takes Sarah's hand.
JULIE
Now it's your turn.

SCENE 53 — THE LAST TEMPTATION

INT. BUILDING #65 — JUDAS'S CHAMBER — NIGHT

The group enters a vast circular room.

The walls are covered with photographs.
Hundreds of them.
Faces.
Names.
Memories.
Daniel approaches one.
A photograph of Marcus.
Another of Sarah.
Another of Julie.
Daniel looks around.
DANIEL
He's been collecting them.
MARCUS
No.
Marcus studies the walls.
MARCUS
He's been keeping them.
Judas enters.
The doors close behind him.
JUDAS
I gave them somewhere to belong.
SARAH
You gave them a prison.
JUDAS
You have no idea what eternity feels like.
JULIE
Neither did us.
Judas approaches Julie.
JUDAS
I loved you.
Julie looks at him with absolute disgust.
JULIE
No.
A beat.
JULIE
You wanted to own me.
Judas's eyes flare.
JULIE
You couldn't accept that I didn't want you. So you took away my life.
Sarah steps forward.
SARAH
And mine.
JUDAS
I never intended—
SARAH
You never intended anything except getting what you wanted.
Judas turns toward Marcus.
JUDAS

And you. You think you're any different?
Marcus stares at him.
JUDAS
You carry your guilt like a badge. You think suffering makes you innocent.
Daniel steps forward.
DANIEL
Leave him alone.
Judas smiles.
JUDAS
Ah. The loyal friend.
He gestures toward the photographs.
One of them changes.
The image of Daniel and Marcus becomes a moving picture.
A road.
Night.
Headlights.
Rain.
A vehicle.
Then—
A violent flash of white.
Daniel stumbles.
DANIEL
Turn it off.
Judas continues.
The image repeats.
The moment before the impact.
The moment after.
Daniel's face drains of color.
JUDAS
You remember now.
DANIEL
Stop.
JUDAS
You had a choice.
Marcus looks at Daniel.
MARCUS
Daniel?
Daniel cannot answer.
JUDAS
And you made it.
The photograph goes black.
Silence.
JUDAS
Do you know where you are?
Daniel looks at the floor.
Then at Marcus.
DANIEL
I remember.

Judas smiles.
JUDAS
Finally.
Daniel raises his head.
DANIEL
I remember the accident.
A long pause.
DANIEL
I remember the road.
He looks at Marcus.
DANIEL
And I remember you.

SCENE 54 — THE CHOICE

INT. BUILDING #65 — JUDAS'S CHAMBER — CONTINUOUS
The photographs begin falling from the walls.
The room trembles.
Judas approaches Daniel.
JUDAS
Then you understand.
DANIEL
I understand what happened.
JUDAS
You cannot change it.
DANIEL
No.
Daniel looks at Marcus.
DANIEL
But I can stop running from it.
Marcus steps closer.
MARCUS
You don't have to do this alone.
Daniel looks at him.
For the first time in the entire ordeal, there is no sarcasm.
No joke.
Just two people standing in front of something they have avoided for far too long.
DANIEL
I'm sorry.
Marcus nods.
MARCUS
I know.
A white light appears at the far end of the chamber.
Judas retreats.
JUDAS
NO!
He turns toward Julie.
JUDAS

You cannot take her!
Julie looks at the light.
Then at Sarah.
JULIE
Come on.
Sarah takes her hand.
Marcus looks at Sarah.
There is something unspoken between them.
Something unfinished.
SARAH
It's time, Marcus.
Marcus looks toward the light.
Then back at Daniel.
MARCUS
We're going together.
Daniel nods.
Judas screams.
The walls begin collapsing.
JUDAS
I MADE THIS PLACE!
HURK (O.S.)
No.
Hurk steps into the chamber.
Turk follows.
HURK
You just got lost in it.
Turk looks at the collapsing ceiling.
TURK
Can we have this conversation somewhere with fewer structural failures?
Hurk raises his weapon.
A column of white light strikes the floor between Judas and Julie.
Judas is thrown backward.
His immaculate suit begins to burn away into black ash.
For the first time, he looks afraid.
JUDAS
Lucifer!
Nothing.
JUDAS
LUCIFER!
Only silence.
Judas looks toward Julie.
JUDAS
Please...
Julie doesn't move.
JULIE
Goodbye, Judas.
The light consumes him.
A final SCREAM echoes through Building #65.

Then nothing.

SCENE 55 — BUILDING #65

INT. BUILDING #65 — THE FALLEN CHAMBER — UNKNOWN

The chamber is quiet.
The fallen have disappeared into the light.
The chains lie broken on the floor.
Hurk stands beside Turk.
Both are exhausted.
Turk examines his damaged weapon.

TURK
Well, that went rather badly.

HURK
We won.

TURK
I know. I'm discussing the experience.
Hurk looks toward the passage.
Daniel, Marcus, Sarah and Julie stand together.
Piper, Maria, Alisa and Justin are gathered nearby.

PIPER
Is it over?
Hurk considers the question.

HURK
For tonight.

JUSTIN
I hate that answer.
Turk looks at him.

TURK
You'll get used to it.
A distant bell rings.
The walls begin to dissolve.
The number **65** appears on the far wall.
It flickers.
Then disappears.
Daniel looks at the others.

DANIEL
What happens now?
Hurk looks toward the light.

HURK
You go where you're meant to go.

DANIEL
And where's that?
Turk smiles.

TURK
That's rather the point, isn't it?
Sarah approaches Marcus.
She takes his hand.

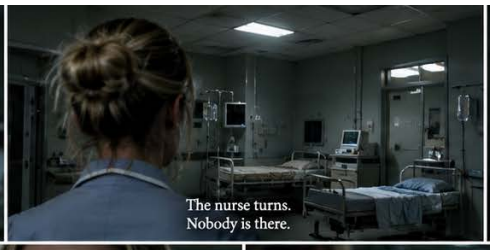
No words.
No explanations.
Just a quiet moment between two people who have finally found each other again.
Julie joins them.
For the first time, she looks peaceful.
The light grows brighter.
One by one, the figures disappear.
Hurk watches.
Turk stands beside him.
TURK
You think they'll be all right?
HURK
I hope so.
TURK
That's not very reassuring.
HURK
It's the best I've got.
The two angels turn toward the remaining darkness.
TURK
So. Where to now?
Hurk looks at him.
HURK
You really have to ask?
They disappear.
CUT TO:

SCENE 56 — DO YOU KNOW WHERE YOU ARE?

EXT. HIGHWAY — NIGHT
Rain.
A deserted stretch of road.
Blue and red emergency lights flash against the trees.
A wrecked vehicle sits on the shoulder.
Paramedics move around it.
An ambulance door closes.
A police officer speaks into his radio.
POLICE OFFICER
We've got two casualties. Multiple injuries. We need another unit.
The camera moves slowly toward the wreckage.
A broken watch lies on the wet asphalt.
A familiar object.
The second hand has stopped.
CUT TO:
INT. HOSPITAL — UNKNOWN
A fluorescent light flickers.
A hospital corridor.
A television plays silently in an empty waiting room.
A clock reads 3:17.

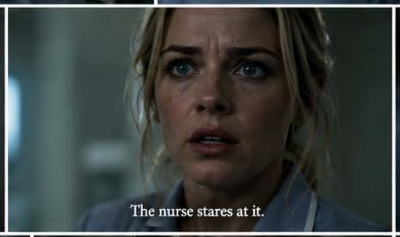
The camera moves down the corridor.
A door stands slightly open.
Inside, two beds.
Two motionless figures.
Daniel.
Marcus.
A monitor beside each bed.
The sound of the machines is faint.
A nurse enters.
She checks the first monitor.
Then the second.
She looks toward the doorway.
NURSE
Doctor?
No answer.
She looks back at the beds.
The monitors continue their steady rhythm.
A faint voice comes from somewhere in the room.
VOICE (O.S.)
Do you know where you are?
The nurse turns.
Nobody is there.
The fluorescent light flickers again.
On the wall opposite the beds is a small metal plaque.
65
The nurse stares at it.
The camera slowly pulls backward through the doorway.
The corridor stretches impossibly far.
At the end stands a familiar figure.
Judas.
He looks directly into the camera.
His face is no longer burned.
His suit is immaculate.
He smiles.
JUDAS
You didn't really think it was that easy, did you?
A beat.
He tilts his head.
JUDAS
Welcome back.
CUT TO BLACK.
Silence.
Then—
A final whisper.
JUDAS (V.O.)
Do you know where you are?
END.







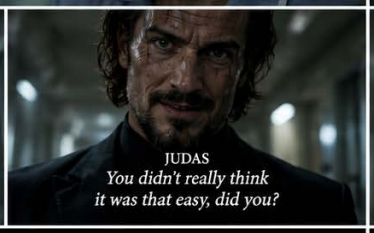














CUT TO BLACK.

Silence.
Then—

JUDAS (V.O.)
Do you know where you are?

THE END