

PURGATORIUM

Written by

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Based on a novel

By

J.H. Carnathan

OVER BLACK

JACK (V.O.)

"When the unclean spirit is gone out of a man, he walketh through dry places, seeking rest, and finding none."

FADE IN:

INT. ELEVATOR- NIGHT

The elevator DINGS.

The doors slide open to a rooftop view where snow falls gently across the night sky. A battered BODY lies unconscious inside... Meet JACK (30s) in a TORN TUX, nose broken, jaw dislocated. He is drenched from head to toe in water. Jeez. He's been through hell tonight.

A JACK OF HEARTS PLAYING CARD pokes out from his breast pocket: the red replaced by cyan, the white by black.

JACK (V.O.)

"Then he saith, 'I will return into my house from whence I came'. And when he came, he found it empty, swept and garnished."

Jack's eyes open, wide! His green iris's are clearly seen. A mysterious woman, STEPHANIE (30s), is running out of the elevator. He struggles to sit up. Beside him, there's a SNOW GLOBE containing a SMALL CITY. He picks it up. It calms him... momentarily. He stands up and hobbles out.

EXT. ROOFTOP - NIGHT - CONTINUOUS

A half empty HOURGLASS is on the roofs-edge beside an old TELESCOPE. The mysterious woman has vanished. He stares 60 stories down to a snow-blanketed city. As he turns back to the Hourglass, he sees the top is now completely empty.

On his watch: "42:02". SOFT PIANO music fills the sky. The snow freezes mid-air around him.

SCREECHES echo all over as a dozen REAPERS (terrifying white skeletons in long, black robes, holding SCYTHES) appear.

There's no way this ends well for Jack. He knows it.

JACK (V.O.)

"Then goeth he, and he taketh with him seven other spirits more wicked than himself, and they enter him and dwell there: and the last state of that man is worse than the first."

The reapers descend. He drops the snow globe. It falls in SLOW-MOTION as skeletal hands swarm his face. His memories are being erased. He SCREAMS till he's mute, as the snow globe SMASHES on the roof floor.

The music from up above takes him to a fleeting memory that he will soon forget.

FADE TO BLACK

JACK (V.O.)

"Even so shall it be also unto this wicked generation."

FLASHBACK: INT. CAR - NIGHT (2006)

Jack is driving through the heavy snow soon to be approaching a REST STOP SIGN. Jack turns on his blinker.

From the passenger seat, an unseen woman's hand yanks the stirring wheel.

The car steers away from the turn exit and straight toward the sign. Jack tries to adjust the wheel back but is too late.

CUT TO BLACK

A LOUD CAR CRASH!

BEEP, BEEP, BEEP... echoes in the distance.

SUPER: SATURDAY

PRESENT: INT. JACK'S APARTMENT, BEDROOM - MORNING

BEEP, BEEP, BEEP. An alarm. Jack bolts upright in bed... He grabs his watch: 00:04... 00:05... 00:06... He springs out.

Jack is set on auto-pilot in his luxurious penthouse.

Large picture windows showcase the city. Everything is perfect, in place. Modern, masculine, expensive...

apart from an old, ragged HATCHET mounted in a DISPLAY CASE and the snow globe, in perfect condition, on a DESK.

A floor-to-ceiling bookshelf, filled with first editions, adorns one wall. Everything's in its place except for one book. Jack's OCD activates.

He searches and quickly finds a LEATHER-BOUND BOOK on his BED-SIDE TABLE. How did that get there?

He places the book back in the bookshelf. Perfect!

Jack walks into the:

- LIVING ROOM - CONTINUOUS

A Steinway PIANO in a corner. A fruit bowl on a COFFEE TABLE. It's like a page out of an Ikea catalogue. He walks into the:

- BATHROOM - CONTINUOUS

Sleek black marble walls. He steps into the shower and turns the TAP. Brown sludge comes out. Disgusted, he turns it off. He moves to the SINK and turns on the TAP. More brown sludge!

He draws a STRAIGHT RAZOR up to his throat. His reflection grows sinister, an evil glint in his green iris's. His reflection *slits his own throat!* He drops the razor. Blood droplets ring the sink... But in the MIRROR, everything's normal?! He inspects his watch: 3:10... 3:11... 3:12

- BEDROOM - MOMENTS LATER

Jack's clothing: Designer SUIT, TIE, SHIRT, PLATINUM CUFF LINKS, FANCY OVERCOAT. In the back of his CLOSET are WADS OF CASH. Checking his watch, he removes a bill from each stack.

- LIVING ROOM - CONTINUOUS

Jack slips the cash in a LEATHER WALLET. He reaches for his pocket but there's a small, SILVER FLASK in there. Confused, he sits it on a shelf next to a small NOTEPAD. He checks his watch again: "4:50." Taking the notepad, he inspects the blank pages, then pockets it in his jacket.

The piano starts playing... Jack stares, freaked out. He puts on a WALKMAN CASSETTE TAPE PLAYER and uses it to block out the sound. (He listens to 90s MUSIC the whole day.)

INT. JACK'S APARTMENT BUILDING, HALLWAY - MOMENTS LATER

His watch BEEPS and FLASHES: "5:00" He shuts his door - apartment number: #602. On the floor is a BIG BAG FULL OF GUM: 'Tredstones'.

STEPHANIE exits the room across from Jack's. She is dressed in a housekeeping UNIFORM and carrying around a stroller of cleaning supplies. Jack finds her attractive but is too shy to talk to her. He soon realizes that she wants him to move aside so she can clean his room. He reluctantly moves and she hurries in, shutting the door behind him.

Embarrassed, Jack walks down the hall to the elevator.

The elevator opens to reveal: BARACHIEL, (mid 40s), dressed as a priest with his back facing Jack. He's dead focused on the PAINTING that's hanging on the elevator wall.

INT. JACK'S APARTMENT BUILDING, ELEVATOR - CONTINUOUS

Jack enters and presses "L".

He turns around to face the canvas.

PAINTING: an electric blue glowing cross with seven different colored demons crawling over it. Creepy!

Jack is then hypnotized by Barachiel's GOLDEN PENDANT of a CELTIC Hourglass around his neck.

Barachiel produces a YELLOW HANDKERCHIEF from his pocket and blows his nose. Jack, petrified of germs, turns around to face the elevator doors.

Jack's watch reads: "7:35." Barachiel blowing his nose, making the yellow handkerchief flap in the air. Jack wants out.

Barachiel turns to face Jack. Barachiel's eyes are green, just like his. He reaches out with his moist hands and tugs a JACK OF HEARTS card half way out of Jack's breast pocket. Satisfied, he turns back to face the painting.

The doors open, and Jack rushes out.

INT. JACK'S APARTMENT BUILDING LOBBY - CONTINUOUS

Glancing back, he sees Barachiel not getting out. He's still longingly staring at the canvas. The elevator doors slide back shut, closing him still inside.

EXT. JACK'S APARTMENT BUILDING - MORNING

Jack's pushes through the revolving door. The sky is cloudy, the city's vibrant and alive with people. Christmas decorations are everywhere.

Jack approaches his classic SPORTS CAR. There's a BOOT on the back tire. He checks his watch anxiously. Sighing, he runs towards the oncoming BUS and the DRIVER lets him on.

INT. BUS - CONTINUOUS

The bus pulls away and Jack's watch BEEPS: "10:00". It's empty except for one person in the back.

Jack sits, staring out of the window at a huge dry dam by the highway.

There's HYSTERICAL MALE LAUGHTER from the back. Jack turns to see: RAPHAEL, (black, mid 40s) in a tailored, violet SPORTS JACKET.

JOGGERS are running along the sidewalk. Jack gets a quick headache just by watching them run. He relaxes.

A large TRUCK passes by, carrying PANES OF GLASS. The glass reflects Jack's face but it's distorted; the angles are sharper, the eyes beadier, more evil. The laughter stops.

Jack looks behind. Raphael has disappeared. Jack then glances back at the glass... his reflection is normal again.

EXT. STREET - DAY

Hopping off the bus, Jack spots a little COFFEE SHOP with a pink NEON SIGN: "The Haberdashery."

INT. COFFEE SHOP - DAY

Jack's watch BEEPS: "15:00" Jack joins the line and waits. Bubble gum POPS. Drone-like PEOPLE in front of him are reading their NEWSPAPERS. Jack tries reading the newspaper's front page, but the text is garbled and unreadable. POP! He turns to the head of the line. The barista behind the counter gets his attention. It's Stephanie! Another POP.

An ITALIAN MAN in bright orange socks is at the counter, popping his gum. GABRIEL (mid 40s, the same green eyes as Jack) is causing a hilarious big scene.

GABRIEL

Are you calling me fat?! I can't gain weight in this place even if I- ya know what? You farted a few minutes ago and everyone heard it. Smelled like day old gravy!

He grabs every muffin on the counter and puts them all in his mouth. Disgusted, everyone in front of Jack leaves.

He leaves, putting any danishes he sees in his mouth.

Jack is now next in line. Stephanie patiently waits. Awkward glances.

EXT. PARK - DAY

Jack holding his coffee, sits at a bench. Hoping to be inspired, he brings out his small NOTEPAD and PEN. But no luck and no words appear.

In the distance, an ancient FERRIS WHEEL turns, its rusty metal CRY echoing out. It distracts Jack from thinking.

Jacks watch BEEPS: "20:00"

He notices a large, lifeless and hollowed out TREE with a small MIRROR hanging from a branch. Then a life-sized, marble STATUE of an athletic nude male, holding a glass cube.

Jack exits the park and walks towards an upscale skyscraper.

INT. SKYSCRAPER, LOBBY - DAY

PEOPLE walk about purposefully. Jack approaches the elevators, presses the button and the doors slide open.

INT. SKYSCRAPER, JACK'S OFFICE - MOMENTS LATER

Jack's watch BEEPS: "30:00" as he enters. *The office room is the same one that's in Jack's flashback.*

He sits behind a massive, mahogany DESK. On it is a LARGE FOLDER and a GLASS CASE holding two FLINTLOCK PISTOLS.

The guns, which point towards one other, are identical except for their butt plates: one is engraved with a silver lamb, the other with a golden lion.

Jack stares at the gold lion before opening the folder. The first page reads: 'Providence.' The bottom: 'A Novel by'.

There's no name. He slots a blank page in the typewriter. He puts his fingers on the keys and stays absolutely still.

Every second feels like forever. He opens a drawer: a BOTTLE of vodka and a GLASS. He pours a shot and downs it. He stares out, watching the sunset. It's beautiful.

EXT. SKYSCRAPER - NIGHT

A full moon rises quicker than usual into the night sky as Jack strolls towards a lighthouse, with an exterior spiraling staircase. As he enters, his watch BEEPS: "35:00"

INT. LIGHTHOUSE - NIGHT

The 'Lighthouse' is a high-end restaurant with a large FIREPLACE and GOLD CHANDELIERS. It's packed with silent PATRONS. Jack sits at an empty TABLE.

Stephanie enters, carrying a BOTTLE of red wine and a PLATTER covered by a SILVER DOME. With her eyes averted, she places them on Jack's table and leaves.

URIEL (Australian, mid 40s, dirty-blond man bun, close-trimmed jawline beard, with eyes as green as Jack's) sits at the back, barefooted, in a navy SUIT. He fidgets with his WEDDING RING.

Jack is uncomfortable. Above the bar are FIVE PAINTED MASKS, each representing a playing card: Ace of Hearts, King of Hearts, Queen of Hearts, Jack of Hearts, Ten of Hearts.

Jack looks back to where Uriel was... but he's gone. His watch BEEPS: "40:00". He gets up and leaves.

INT. SUBWAY STATION - NIGHT

Jack descends the stairs to the busy platform. A TRAIN arrives. He hops on with the flood of PEOPLE.

INT. SUBWAY CAR - CONTINUOUS

Jack sits as the doors close on an IRISH MAN: MICHAEL (mid 40's, green eyes) in a BLACK SUIT, RED TIE. He YELLS and BANGS on the door but the train leaves.

Jack stares at his reflection. Beside him is a YOUNG GIRL (8, light brown skin, green eyes) but when he turns... There's no one there.

A HIGH PITCHED, LONG, FLAT, PIERCING sound tears through the train. Jack takes OFF his headphones. Jack's face contorts and he covers his ears. It's agonizing. He crumples lifelessly to the floor, passing out.

FADE OUT

INT. SUBWAY CAR - NIGHT

Jack's watch BEEPS: "45:00". Groggy, he tries getting his bearings. The train grinds still and the doors open. He sees an upcoming half marathon race POSTER in a glass frame, hanging on the wall. Jack feels ill and staggers out.

EXT. BRIDGE - NIGHT

Jack crosses a wooden bridge covered in Xmas lights. Street lights FLICKER. There's a BILLBOARD promoting Madi as a famous singer. A shiny big musical note is next to her face. Jack passes by and walks to his apartment building.

INT. JACK'S APARTMENT BUILDING, ELEVATOR - MOMENTS LATER

The elevator opens... A RUSSIAN MAN's passed out inside: JEHUDIEL (mid 40s, nice SUIT, light blue SUSPENDERS).

Jack presses button "R." The elevator jolts. Jehudiel grunts, holding a half way empty BOTTLE of vodka.

Ignoring him, Jack faces the painting with the colorful demons.

JEHUDIEL

(to the painting)

You like it? The vibrant saturation? So...dramatic...so revealing to one's own soul.

Jehudiel finishes the bottle in one gulp. Depressed there isn't anymore, he fills around his pockets.

JEHUDIEL (CONT'D)

(slurring)

My silver; you have it?

Jehudiel passes out. Again.

EXT. ROOFTOP - NIGHT

Jack steps onto the rooftop. People are scattered around at small tables, talking. Stephanie is sitting alone.

Jack warily walks to the telescope and looks through the eyepiece: nothing but black. He eyes the tall hourglass briefly, then looks back at Stephanie. They gaze at each other, silently. The golden coin pendant is around her neck like Barachiel's.

SEALTIEL (O.S.)
How're you feeling, my dear?

Jack, startled, turns to see SEALTIEL, mid 40s, very British in his horn-rimmed glasses and stylish white suit and green waistcoat. Sealtiel is sitting next to him, sipping tea from a china cup. His eyes are green, like Jack's.

Envious of peoples' clothing, he walks around to each table, replacing what he has on with something of theirs. Nicer gloves, a scarf, a jacket, and a watch.

The people are shocked, but they do nothing about it.

SEALTIEL (CONT'D)
(analyzing the watch)
So what's your name stranger?
(to Jack)
Yes, you. Your name?

Jack can't seem to remember.

SEALTIEL (CONT'D)
Fake!

Sealtiel throws the watch back at the man's face. He pushes another man out of his chair, sets the table cloth and sits, calmly.

Jack tries talking but the noisy crowd renders him inaudible.

SEALTIEL (CONT'D)
It's so tedious. Happens to the best of us I'm afraid, take me; I used to know my name but becoming a lost soul makes you forgetful. I go by Sealtiel now. Terribly nice to meet you...again.

Jack walks the other way, just to find Sealtiel magically standing in front of him now.

SEALTIEL (CONT'D)

Did I mention I was a lost soul? We all are up here... well, except you. Yes, it's fascinating really, being completely detached from ones own subconscious. And so interesting being able to invade other souls' psychic prisons. Still don't believe me?

(To the crowd)

If I could have everyone's attention!

Everybody continues to talk.

SEALTIEL (CONT'D)

Sorry to be a party pooper but would you all mind leaving for the rest of the week? Oh, and if you could tell any other lost soul coming this way that...

(Re: Jack's expression)

Your name? No? Still nothing?

(to Jack's playing card)

That... Jack... is not accepting anymore vagrants at this time.

The crowd pays him no heed.

Sealtiel walks over to Stephanie and FLINGS her off the roof. Jack stares as her body falls through the air and hits the bottom. Everyone GASPS and VANISHES into thin air!

Jack SCREAMS in HORROR but no sound comes out.

SEALTIEL (CONT'D)

What? I thought "Jack" suited you. Oh! You mean the girl. She'll be fine.

Jack keeps trying to make a sound, any sound, with his mouth. Sealtiel slaps Jack, stopping him from doing that.

SEALTIEL (CONT'D)

What on earth are you doing? You look ridiculous. If you have something to say scribble it on that little notepad of yours.

Jack takes out his notepad and tries writing but can't.

SEALTIEL (CONT'D)

Can't write anything? Imagine that!
(Throws notepad away)

(MORE)

SEALTIEL (CONT'D)

Look, I know this is a lot to process but give it time.

Sealtiel eyes Jack's watch. Jack silently screams for help.

SEALTIEL (CONT'D)

When you've finished - We've got a great deal to cover, and only five minutes to do it. Starting--

Jack's watch BEEPS: "50:00"

SEALTIEL (CONT'D)

You, old chum, were in a horrific accident; dreadful, I kid you not. But, the good news is you're not dead! Well, not yet anyway. Currently, you're sort of half-dead but also half-alive. It's bizarre isn't it? You're basically in a coma.

Jack glares at Sealtiel, who goes back to sipping his steaming tea, casually.

INT. HOSPITAL ROOM - NIGHT (REAL WORLD)

Jack's comatose body is in a hospital bed in the real world.

SEALTIEL (V.O.)

Your physical body is at St. Vincent's Hospital, room 505, being fed by a tube. I know it's upsetting. The interesting thing is that your soul is locked away inside your subconscious mind.

The sound of BEEPING emanates from the life support machine.

EXT. ROOFTOP - NIGHT

Back in Jack's subconscious.

SEALTIEL

And because it is your unique psyche, everything you encounter and experience in this state is specifically structured to relate to your life. Think of this place as a kind of interactive museum about you. This is your Purgatorium!

Sealtiel gesticulates wildly. Jack looks at him, bemused.

SEALTIEL (CONT'D)

Now for the technical part - should you want to revive yourself from the trauma, all you need to do is win a trial that is specifically tailored to you, dear boy. That's where my fellow comrades and I come in.

He hands Jack a business card that reads "*The Seven Archangels, LLC.*" He then throws the card away.

SEALTIEL (CONT'D)

We aren't actually THE Archangels, but, there are seven us! You met them earlier today. We're an eclectic little group, whose job it is to go around helping soul survivors, like yourself. The last thing we want is you to end up being a lost soul, like yours truly. We're no Red Cross but I like to think we make a difference... Any hoo! Every day, one of us will give you a little survival lesson while you're here, so you'll be all ready for your trial. How does that sound?

Jack eyes the elevator. Sealtiel sighs, exasperated.

SEALTIEL (CONT'D)

Seriously? I honestly don't know why I bother; I've given you this overdrawn exposition speech so many times, and I'm getting GODDAMN TIRED OF IT! Apologies for the language I-

Jack makes his move and runs past Sealtiel.

SEALTIEL (CONT'D)

You are going to die!

Jack stops. He turns and scans Sealtiel's face for the truth.

SEALTIEL (CONT'D)

That irritating monotone beeping you heard on the subway today was the sound of you *flatlining*.

Jack feels his heart beat. It's pulsating.

SEALTIEL (CONT'D)

Yes, well, You're alive at the moment. But, its in the balance; DNR I'm afraid. Seems someone has given your doctor permission to turn off your life support. Starting tomorrow, you have precisely seven hours, and then it's curtains, I'm afraid. No more reruns for you.

Jack is broken. Panicked, he makes a bee-line for the elevator and bangs on the elevator call button repeatedly. The doors open but Jack can't seem to move his legs forward.

Jack's watch BEEPS: "55:00." As Sealtiel puts on the things he stole, he looks at Jack's watch in genuine admiration.

SEALTIEL (CONT'D)

A gift of love I see. Real love. How utterly fabulous! Something my bad choices didn't permit and now, of course, it's too late for me.

Sealtiel is lost in his own reverie. Jack turns away from the elevator and can somehow move his legs again.

SEALTIEL (CONT'D)

But, not for you dear boy. You have a second chance to get your life back! So, are you with me?

Jack jumps towards the elevator again, but it's as if an invisible wall blocks him. He falls back to the ground.

SEALTIEL (CONT'D)

Oh, I give up. I told them this was never going to work. You're just too damn stubborn.

Sealtiel tries sipping his tea, but gets nothing. He tips the cup: a block of cup-shaped ice falls into his saucer.

SEALTIEL (CONT'D)

And that's my cue, dear boy.

Sealtiel lifts Jack up by his wrist.

SEALTIEL (CONT'D)

And, since you won't remember me or any of this, I may as well take what I was promised.

Playing Tug-of-war with the watch, they reach the edge. Jack trips, releases the watch and falls off the roof. Sealtiel puts on the watch, gleefully, while Jack's falling body SLAMS into the pavement below.

EXT. JACK'S APARTMENT BUILDING - NIGHT

Jack lies on the pavement, stunned but alive!

SEALTIEL (O.S.)
Now for goodness sake get up. We
both know you're fine.

Jack is surprised. He's actually not hurt. No pain. Nothing.

Jack now notices Sealtiel has on a necklace with a GOLDEN PENDANT of a CELTIC Hourglass that he wasn't wearing before. His watch is also mysteriously missing from Sealtiel's wrist.

Terrifying monstrous SCREAMS echo from a far-off distance.

SEALTIEL (CONT'D)
Don't worry about them. They'll be
here shortly for you...if you let
them. You need to decide right now;
what are you prepared to do for a
second chance at life?

A frightened Jack can't help but look down the street where the sound had come from.

SEALTIEL (CONT'D)
That's me saying you have exactly
three minutes and forty-three
seconds to get in your bed or else
I'm gonna kill you!

Jack lies there, shell shocked and speechless. He stands up and immediately sprints for the lobby doors.

A distant reaper approaches. Jack turns. Sealtiel's vanished. Jack runs through the entrance as the metal door frosts over.

INT. JACK'S APARTMENT BUILDING - CONTINUOUS

The elevator counter shows 'R'. Jack heads for the stairs.

INT. JACK'S APARTMENT BUILDING, STAIRWELL - CONTINUOUS

Jack takes two steps at a time as he sprints for his life.

INT. JACK'S APARTMENT BUILDING, HALLWAY - CONTINUOUS

Jack bursts out of the stairwell, the reaper closing in, its legs extend out of its ROBE, scraping the floor. ICE spreads from its feet, covering the floor, walls, ceiling. Jack's door begins to freeze over. He launches himself at it. The frozen LOCK shatters; the door splinters open.

INT. JACK'S APARTMENT, LIVING ROOM - CONTINUOUS

Jack lands on the floor and quickly kicks the door shut. The reaper BURSTS through the door as he runs to his bedroom.

INT. JACK'S APARTMENT, BEDROOM - CONTINUOUS

Jack grabs his book and chucks it at the approaching reaper, but the creature dodges it. Jack glances at his alarm clock: "59:44" before leaping into bed and closing his eyes...

His clock reads, "60:00."

CUT TO BLACK

FLASHBACK: INT. SKYSCRAPER, JACK'S OFFICE - NIGHT (2006)

A hungover Jack (30s) wakes at his desk. Snow is falling fast outside the window. A half empty BOTTLE of vodka sits on Jack's desk with a CARD: "Best wishes on your future endeavors."

A KNOCK at the door. He quickly puts the bottle in the drawer and pops GUM in his mouth to mask his alcohol breath.

He opens the door to find MADI (30s, light brown skin) holding a PRESENT.

MADI

Merry Christmas Eve.

Surprised, Jack stands in between the box and Madi's gaze.

MADI

You didn't forget about our tradition, did you?

Jack looks at Madi uneasily.

MADI

You did. It's okay. I know it's been hard at work for you.

He surprises her with a present from the box. He gives it to her.

Madi's excited. She rips open the present: it's a snow globe. A replica of the snow globe that Madi's father gave her. The city inside it splits and there's a hidden picture inside it.

Madi beams.

Madi stares at Jack, who, stressed, puts his gift in the box.

JACK

What say I open this when I get home instead?

Madi looks displeased.

EXT. SKYSCRAPER - NIGHT

Jack limps when he walks. He makes his way toward his car in the blizzard.

Jack's car is covered in snow, he walks to Madi's car.

MADI

Now, aren't you glad I came?

Jack isn't happy about this.

JACK

I'm driving.

Madi gets in the passenger seat. Jack puts the box in the trunk and takes a swig from the bottle, hiding it so Madi doesn't see.

He takes his present out of the box and walks to the driver's door. He hides the liquor inside the driver's side door holder before Madi opens her door on the other side.

INT. MADI'S CAR - NIGHT

Jack hangs his golden pendant from the rearview mirror. He starts up the car and turns on his windshield wipers. Madi puts the snow globe in the cup holder.

Driving up to a STOP SIGN, he looks down at the snow globe.

He takes a breath to calm himself down.

Jack looks back to the window, realizing the stop sign is now a REST STOP SIGN. Strange?

INT. CAR - NIGHT

Back in the blizzard, Jack and Madi are waiting at a stop sign. Jack is angry about something.

MADI

I can't wait! Can you please just open it. Please. Please. Please!

He takes a breath to calm himself down. Jack opens his gift.

It's a CD that reads: "Our greatest hits."

MADI (CONT'D)

Every song is played by me. It's a bunch of songs that you and I shared! Play the last song.

Jack puts in the CD and goes to the last song. The piano music plays. (It's the same song that was playing at the beginning.)

JACK

I've never heard this one before. Is this you?

Madi nods in excitement.

JACK (CONT'D)

This is really good. You should be trying to get this in record company producers' hands.

MADI

Right... I'm kinda busy at the moment.

Madi feels her pregnant belly.

MADI (CONT'D)

We still need to think of a name. She's due any day now.

Jack ignores her and continues to listen to the music.

MADI (CONT'D)

I know you hate talking about it but I've been thinking... maybe we could go look at houses soon. We could use that money we've been saving...

Jack looks down at Madi's ring-less finger.

JACK
You're right... I don't want to
talk about it.

He stomps on the gas, driving through a hazardous blizzard.
He hits a road bump, a half-empty BOTTLE of vodka rolls under
his feet. Before Jack can look...

BEEP. BEEP. BEEP.

END FLASHBACK

SUPER: SUNDAY - GABRIEL

PRESENT: INT. JACK'S APARTMENT, BEDROOM - MORNING

Jack wakes up, soaked in sweat. He has facial scruff now. He
turns off his alarm and reaches for his watch, but it's not
there. Alarmed, he rushes out.

- LIVING ROOM - CONTINUOUS

Jack scans the room: everything is normal again. He glances
out of the window. It's the same gloomy sky as the day
before. He allows himself to relax and begins his morning
routine.

- BATHROOM - MOMENTS LATER

Once again, both the shower head and sink spew out sludge.
Jack dresses. The piano plays the same soft MUSIC as before.

- LIVING ROOM - MORNING

Behind the couch, he notices the book on the floor, where he
threw it last night. With heavy steps, he walks over slowly
and flips it open onto the first page: "Property of Madi."

A SLURPING SOUND from the trashed kitchen in the corner
spooks Jack. He drops the book to the ground.

Jack sees GABRIEL sitting holding a BOWL, slurping it slowly.
Jack stares blankly, in disbelief.

GABRIEL
Ahh! Forgive me, I create a mess.
My name is Gabriel - a delicious
name on the tongue, no?

Instinctively, Jack runs to the door.

Gabriel pops a huge, used wad of GUM (from a NAPKIN) into his mouth. He smacks his gum like a restless baby sucking on a pacifier. It can be annoying after a while.

GABRIEL (CONT'D)
Come, join me; sit and eat
breakfast! My cannelloni is famous
in all of Italy - and then you can
leave. My word of honor.

Jack looks at the kitchen timer counting down from 4:20. He reaches for the door knob but stops; an inner conflict. His hand begins to shake and he lets go. The shaking stops.

GABRIEL (CONT'D)
You still not convinced Amico mio?
Yesterday, you took many weeks' of
information in pochi minuti - you
did good! You not go crazy! You
even out ran a reaper! Thank God
you landed in your last time zone
on time, your bed, before they
could catch you. You impress me,
amico, I should suggest this
sooner.

Jack tries to twist the doorknob but can't.

GABRIEL (CONT'D)
Please stop. We both know your OCD
won't allow you to leave early.

Gabriel walks over to Jack, and opens the door, with ease. Excitedly, he takes the bag of 'Tredstone' gum off the floor.

Jack tries leaving but can't. There's that invisible wall again. Gabriel shuts the door and fills his mouth with gum.

GABRIEL (CONT'D)
Come on amico - work with me! We
have to get your mind and body
reacting together - as one unit,
then whenever you choose to leave,
you can leave. Simple! No problem!.
Cue the music.

The piano starts playing in the corner. The same melody as the day before. The kitchen timer reads 4:50. Jack feels a queasy feeling in his stomach. He wants to leave.

GABRIEL (CONT'D)
You're hungry, eh? Is OK - Just a
few seconds more.

Jack puts his hand on the doorknob and uses his other hand to help turn it. Both hands begin to shake. The oven DINGS at five minutes.

Jack's hands stop shaking. He turns the knob, shocked.

GABRIEL (CONT'D)
(holding the dish of
cannelloni)
Cinque! Let's get those brain cells
of yours charged up!

Gabriel quickly stuffs a slice into Jack's mouth

Without even swallowing, Jack leaps out and slams the door behind him.

INT. JACK'S APARTMENT BLOCK, HALLWAY - MORNING

Stephanie steps out of her apartment. Jack and her share a quick awkward glance as Jack runs into the elevator.

EXT. JACK'S APARTMENT BUILDING - DAY

Outside, the whole block's deserted. Jack walks to his sports car. The boot is gone! He stops and looks down the street.

CU on Jack's green eye's as he finishes swallowing the food in his mouth.

FLASHBACK: EXT. HALF-MARATHON START LINE- DAY

CU on (mid 20s) Jack's green eyes. He's at the starting line. Runners to the left and right of him get into position.

Jack's friend, TONY (late 20s), is in the crowd, shaking his head at Jack.

The starter pistol is raised. As the finger pulls the trigger, the sound of a car backfiring is heard instead.

PRESENT: EXT. JACK'S APARTMENT BUILDING - DAY

TIRES SCREECH. An ICE CREAM TRUCK runs into Jack's car. A ghastly amount of smoke is puffing out of the tailpipe. Gabriel rolls down the window.

GABRIEL
How's it going ya piece of shit?!

Jack walks away as Gabriel rolls up beside him, playing the ice cream truck music.

GABRIEL (CONT'D)
I joke with you - I stop!
Get in Amico, and let's move on. We
both know your OCD won't let you
run late.

Jack gets in, reluctantly.

GABRIEL (CONT'D)
(extending a popsicle)
Who wants a popsicle?

Jack looks at him, annoyed.

INT. ICE CREAM TRUCK - DAY

Gabriel is eating while tearing through traffic, swerving and HONKING. Jack's in the passenger seat, understandably afraid.

Jack looks out at all the CARS... No one's driving them!

GABRIEL (CONT'D)
(Re: Jack's stupor)
Can you please change your face?
Not literally, we both know you're
horrible at the mirroring trick.
Like... give me a smile or
something. You look mentally ill.
Like you're the poster child for
Down's syndrome or something.
(Re: Jack ignores him)
You are stressing me out with that
face. Where's my gum? I need my
gum! I can't handle...not today.

Gabriel looks around while swerving into a car accidentally, wrecking it. In the side-view mirror, Jack watches a massive CAR PILE-UP behind them, with multiple EXPLOSIONS heading skyward. Gabriel finds his chewed up gum on the dash and puts it in his mouth. He looks at Jack's mortified face.

GABRIEL (CONT'D)
Santa Madre, that's mucho better.
So, anyway, thirteen miles is the
total distance you travel in a day.
A full day lasts an hour and only
five minutes can be spent in one
specific location. That shitty
coffee shop with the shitty coffee,
that boring ass park, etc.

(MORE)

GABRIEL (CONT'D)

I call them 'time zones.' Twelve in total. If you too leave early or too late within a time zone then you best get back on schedule or it's your ass. You understand what I'm saying? You aren't OCD. This place just makes you think you are.

Jack eye's are hilariously wide. Mouth open.

GABRIEL (CONT'D)

Shut up your mouth.

(RE: Jacks confused expression)

Soooo... every time zone has at least one flaw, like little locks to your coma prison. Just don't break any! This is my rule for today. Capito? Wait. Shhhh... shut up your mouth... there's one coming up now.

The truck carrying panes of glass pulls alongside them.

GABRIEL (CONT'D)

Exactly ten minutes! Why you not looking? The flaw is right there.

Jack looks at the glass, baffled. What's he looking for?

GABRIEL (CONT'D)

Mama Mia - this is the reason you can't control yourself. You're blinded by the very thing controlling you.

He flings the popsicle at Jack's head, then sets the cruise control and disappears into the back.

They crash into the car in front of them and it veers right, hitting the truck carrying the glass.

Gabriel, popsicle in mouth, returns with as much ICE CREAM as he can carry. He sits back down, and takes the wheel.

GABRIEL (CONT'D)

Did it break!?! The glass?! Is it still intact?

Jack looks back. The glass is still intact.

GABRIEL (CONT'D)

How about ya shut the hell up! What was that? You got one rule! One!

Jack's brow furrows. Gabriel spits out the popsicle.

GABRIEL (CONT'D)

You want to give me a seizure? What did I tell you about the stress; I can't do stress! Shit!

Aggravated, Jack looks out the window as Gabriel pulls up to the coffee shop.

GABRIEL (CONT'D)

(Yells into Jack's ear)
Fifteen fuckin minutes!

INT. COFFEE SHOP - DAY

Jack stares out the window at the tree in the park.

GABRIEL

You got that uneasy tingling in the back of your head? See that tree? Inside, the sins of your past. Si! Your demon lives inside that tree and it wants your human vessel.

Gabriel jokingly screams in Jack's ear. A spooked Jack accidentally bangs his head against the window and cracks it.

GABRIEL (CONT'D)

Gesu Christo! What did I just say?! That's another flaw you almost broke. Have you learned *nothin'* Niente? Shit!

Jack looks at the cracked window but is still clueless.

GABRIEL (CONT'D)

Goddamn it that face! Look! Human beings have sinful souls, and who feeds us these sins? Demons do!

Gabriel mixes various coffee beans in a cup of coffee.

GABRIEL (CONT'D)

OK, it's like this - When a person, like you Amico, gets into a coma, your soul is sucked up into your brain along with the demons you created in your past. It's messy, because what a demon really wants is to experience a physical reality; to have access and control over your soul's physical vessel.

(MORE)

GABRIEL (CONT'D)

(Re: Jack's expression)

Ahh, look at you - you don't believe me? Well, what if I told you that you've probably already seen one on the outside and never even knew. Human possession.

Gabriel takes on a mouthful of coffee beans and begins to act as if he just took a massive amount of adderall.

GABRIEL (CONT'D)

It all comes down to a specific challenge. But, the timing must be right - only when a soul's trial is complete can a demon declare the challenge. If the demon wins, it gets to inhabit your physical vessel - and you Amico - well, you get to be a lost soul, like me!

Jack is left confused and shocked.

GABRIEL (CONT'D)

(yelling into Jack's ear)

Twenty minutes!

Spooked, Jack accidentally goes back in his chair. Gabriel stops him before he goes through the window. They're both relieved as Gabriel's stomach gurgles.

EXT. PARK - DAY

Walking in the park, Gabriel CHOMPS on an APPLE that is decorated in chocolate syrup, sprinkles, coffee beans, etc.

GABRIEL

I got to say though, being a lost soul - well - it has some little benefits. You get to travel; see the world; how other souls live. It's as close to heaven as I'm ever going to get.

He sits on a BENCH with Jack staring at the tree.

GABRIEL (CONT'D)

Gesu Christo! Look at this place! I'm starting to worry about you. The creepy ferris wheel screams child abuse.

In the distance, Jack spots the little girl from before.

GABRIEL (CONT'D)
Also, did I mention demons can
appear to you as anyone? Sneaky eh?
My advice - don't trust anyone.

Gabriel takes another bite from his apple and farts.

GABRIEL
And don't trust that either.

Gabriel throws his apple. It bounces off the little girl's head and she falls down. Furious, Jack glares at Gabriel.

GABRIEL (CONT'D)
What? I'm serious - she could be
one, you never know. Honestly, she
just creeps me out.

When Jack looks back, the little girl is gone. He searches for her but his vision gets locked onto the tree. He tries to look away but can't help but feel drawn to it.

Jack walks up to the tree hollow. A mirror on a door doesn't reflect his face, but a demon's. Pangs of intense pain suffocate Jack. He walks unsteadily to the statue nearby, and feels relieved. Gabriel appears inches from Jack's ear.

GABRIEL (CONT'D)
That's twenty-five minutes! That
was a strong attempt! We should
celebrate some how...

INT. SKYSCRAPER - DAY

Gabriel smashes a candy machine. All the treats pour out and Gabriel lets them fall into his mouth as wide as Pac-Man's.

Jack swivels his chair away to the window. They both stare at the Lighthouse restaurant opposite them. The silence is calming.

GABRIEL (CONT'D)
I see so many lost souls now - When
I hear the new comers talk of
global warming, the war on terror,
suicide rates, corrupt governments,
public shootings - It makes me
sick. I believe the world is
getting darker because of lost
souls, like me. For the demons we
let loose. I sit and wonder each
day what evil my demon has
contributed.

(MORE)

GABRIEL (CONT'D)

Even at the school I went to
Columbine - some kids went crazy
and shot the place up, makes a soul
wonder, you know what I mean,
Amico? It takes a hard toll that I
pray you never come to know.

For the first time, Jack emphasizes with Gabriel until he
lets out a long obnoxious burp.

GABRIEL (CONT'D)

Any who, you were a runner once,
right? Were you fast?

Jack can't remember.

GABRIEL

I see your brain is in need of some
replenishment.

Gabriel stuffs Jack mouth with candy and forces him to
swallow. CU on Jack's green eyes.

FLASHBACK: EXT. HALF-MARATHON - DAY

CU on (mid 20s) Jack's green eyes. Jack is in the lead,
nearing the end of the race. He begins to slow down. A
runner, MOSES (mid 20s), passes him. Jack jogs on, but
there's no determination in his eyes.

Seconds later, Jack is just a few feet away from the finish
line as he glances over to the scoreboard to see the winner's
time.

Distracted, Jack trips over a rock and twists his left ankle!
The bone pops out! Jack is about to vomit when-

GABRIEL (O.S.)

(mouth full of food)

Thirty minutes!

PRESENT: INT. SKYSCRAPER - NIGHT

Jack throws up all over Gabriel.

CUT TO

INT. LIGHTHOUSE RESTAURANT - NIGHT

Gabriel and Jack walk in to find the place abandoned.

GABRIEL
Thirty five minutes!

Stephanie approaches with a SILVER DOME and opens it to reveal a WHOLE APPLE PIE. Gabriel gestures for her to cut him a slice. Stephanie takes ages cutting it, to his annoyance.

Once she hands it to him, he places his gum in a napkin delicately and then takes a bite of the pie.

GABRIEL (CONT'D)
(dissatisfied)
No one can make pastry like
Italians - is so dry! I need a tub
of whipped cream. Honestly, I need
something to get rid of the taste
of your shitty ass pies, thank you,
Succubus.

Stephanie takes off for the kitchen. Jack glowers at Gabriel as he taps his knife on the silver dome.

GABRIEL (CONT'D)
See anything interesting?

Jack tries to focus on the silver dome but nothing appears.

GABRIEL (CONT'D)
Amico - You need to get out of that
shell. Have an emotional response
to something. Anything! Where's my
gum? I put it right in this napkin.

Gabriel looks for Stephanie, suspicious. She returns with a TUB OF WHIPPED CREAM. And puts a dollop on the pie.

GABRIEL (CONT'D)
Ah... more please.

She scoops another giant glob onto his pie. The pie is now covered with whipped cream. Jack looks at Gabriel who smirks.

GABRIEL (CONT'D)
More, please.

Stephanie dumps all of the whipped cream onto the pie, spilling a fair amount of it in Gabriel's lap.

GABRIEL (CONT'D)
Per la bonta! No wonder I'm so
stressed. I have too much on my
plate!

Lightning quick, Gabriel gets behind Stephanie and shoves her face into the pie, drowning her. Jack rises, but Gabriel tosses Stephanie's already dead body to the ground.

Jack looks back at Stephanie's corpse and notices the golden coin pendant around her neck. He focuses on the hourglass seal. He turns his sight back to the dome. An Hourglass is now reflecting off the silver dome! His eyes widen.

GABRIEL (CONT'D)
The flight of time and mortality.
The flaw, is time itself!

The Hourglass turns over and Jack storms out the door.

GABRIEL (CONT'D)
That's forty minutes!

Gabriel eats some of the whipped cream off Stephanie's face.

GABRIEL (CONT'D)
(Re: the floor)
Oh look! My gum.

INT. SUBWAY CAR - NIGHT

A depressed Jack stares at the subway window, the Hourglass reflected in it. The sound of loud gum smacking in his ear.

GABRIEL
You're getting so close now - one
last step and your free will
return. So, did you solve what your
trial is yet?

Jack doesn't react. Or blink an eyelid.

GABRIEL (CONT'D)
Your still mad about the waitress
suffocating to death? Don't let her
luscious green eyes fool you. Lost
souls like her ruin their second
chances at life and then consider
it *justice* to spoil everyone else's
too. Besides, just like your car,
she'll be back tomorrow.
(Re: his watch)
Mama Mia! Brace yourself - this is
going to get a little strange.

Jack listens as a rhythmic BEAT begins to play throughout the subway car. He is perplexed. Where is it coming from?

GABRIEL

Let me try and dumb this part down for you. Studies have shown that playing familiar music can help reactivate the neurons inside a comatose patient's brain. If the song means anything to the patient, it could cause major sparks in the memory department. Is like when an old song plays on the radio, and it takes you back to a fond memory. It's like that but instead of just reminiscing, you relieve it. Seems someone 'out there' has been tryin' to bring you back, Amico.

Jack is left even more confused and stumped.

GABRIEL (CONT'D)

You're still not getting it. Music is playing on the outside - crazy, right? A single song plays at exactly 42:02 everyday. Five in total then the track starts over. Between me and you it's starting to get a bit overplayed.

The time rings a bell in Jack's mind.

GABRIEL (CONT'D)

You would've heard one yesterday if you didn't almost die. It's just like those memory fragments you've been experiencing. All you need to do Amico, is listen and let the melody guide you.

The beat turns to softer, piano MUSIC - a cover to a popular 90's song. Jack's eyes enlarge.

The walls of the train break into PUZZLE PIECES and fall away. Then Gabriel. Leaving only Jack.

FLASHBACK: INT. COFFEE SHOP - DAY (1996)

Jack (late 20s) opens his eyes. He's in the coffee shop from before, but now charmingly decorated for Christmas. Jack's suit is replaced by a T-SHIRT and JEANS, the golden pendant around his neck. WALLPAPER around the shop is a LIGHT BLUE.

POSTERS around the store advertises the famous 'Tredstones' gum. Jack limps over to the bar counter and steals a pack of 'Tredstones' GUM.

Jack looks at the BAR MENU and the special of the day is blurred and unclear. Weird? Jack shakes off the odd feeling and remembers why he's there in the first place. Blind date!

Out comes a list from his pocket, on PAPER: 'Sara - Likes - horses, baking, books.'

Jack glances the room. SEVERAL PATRONS (various ages) faces are blurred out! They sip their COFFEES and chat. Shocked, Jack's gum falls out of his mouth. He is now fully in control of his body and the situation. Everyone suddenly freezes as if put on pause. He freaks.

(The WALLPAPER slowly changes from a LIGHTER to a DARKER SHADE OF BLUE based on Jack's mood throughout the scene.)

In the corner of the shop, a BRUNETTE LADY's (20s) face doesn't appear to be blurred out like the rest but instead is covered by an open book she is reading. Is she his blind date? He is about to run over to her when - Soft piano music begins to play.

Jack spins around to find Madi (20s) sitting on the stage playing the piano. Her voice is electronic. Eyes closed. Nervous.

Jack has lost control and submerses back to his past memory version of himself. Everyone unfreezes.

Jack claps, along with a clap here and there. She opens her eyes and nervously bows. She takes her book and walks straight over to a stunned expression Jack.

MADI (CONT'D)

You're late.

JACK

Am I?

MADI

And I see you didn't bring it.

JACK

Bring what?

Madi turns to Jack. Their eyes meet, captivating Jack.

MADI

A sunflower, so I'd recognize you.

JACK

Well, the good news is you found me. Was it my charming good looks that gave me away?

MADI

More like your dumb stricken face.

JACK

I blame all that on you. I was just amazed on how really great you were up there.

MADI

It's really no big deal. It's just a hobby. Honestly, I'm really not that good.

JACK

You're right. You aren't good. You're great! Where did you learn to play? And sing like that?!

Madi's shyness comes through her blushing cheeks. Seeing that she is feeling uncomfortable, Jack changes subject.

JACK

So...I would've taken you more of a lily's kind of girl.

MADI

Why is that?

JACK

I don't know...lily's smell nice? Like you.

Madi laughs. It's a genuine laugh, right from her heart.

MADI

How very cheesy of you.

JACK

Thought you might like that. You're bringing out my A materiel.

Jack comedically puts in a piece of gum in his mouth.

MADI

Tell me. What's so special about that gum? Is it really that good?

He presents his pack of 'Tredstones' gum. Madi waves it away.

JACK

It tastes like a unicorn's dreams. It's the only place that still carries it.

(Madi narrows her eyes)

(MORE)

JACK (CONT'D)

Okay, I guess, it takes me back to my childhood. My Mom gave me one every time I did something well. Which wasn't that often. It's stupid.

MADI

No, it's sweet. You must really love your mother.

Madi looks at Jack's crestfallen face and takes the gum.

MADI

Well, you've piqued my interest.
(Popping in the gum)
Hmm, this is actually really good.

JACK

What else can you play?

MADI

I can play a mean 'Jaws'.
(she giggles)
And you? What are you good at?

JACK

I used to run half marathons. I loved the feeling I would get... Like no one could touch me. Got me out of my head. Like you with your music.

MADI

I don't mean to sound rude...I saw you limping when you came in-

JACK

Long story. Was running a half marathon and...one bad step later. Handicap life. Amazing parking benefits though.

Jack plays it off like a joke but Madi can see right through him.

JACK

Tough crowd. After that I tried to find another way to get out of my head. Theatre seemed interesting.

MADI

What roles did you like to play?

JACK

All kinds. Loved being someone that wasn't me for a change. My accents were a bit stereotypical but-
(RE: the jukebox)
Hold that thought.

He takes her hand and walks her up to a JUKEBOX.

JACK

Well...don't be shy.

Madi presses a button... The actual 90's song that the soft piano MUSIC was playing on the subway, plays.

MADI

I love this song.

Madi sits at a window table beside her COAT and a LEATHER BOOK. (*The same book that Jack has in his Purgatorium!*)

JACK

(joins Madi)

It kinda reminds me of a musical snow globe my mom used to play for me when I was little.

MADI

Really? I had a musical snow globe growing up, too! My Dad bought me one. Inside was a city that lit up. He always said we'd go to a city like that one day.

JACK

And here you are.

MADI

The piano melody it played always seemed like it was protecting me from bad dreams. I loved that snow globe. It even had a little compartment to hide treasure in. It was so cute.

JACK

What was your hidden treasure?

MADI

It was a picture of my Mom and me when I was a baby.

JACK

What about your Dad?

Madi ignores the question.

MADI
(Re: Jack's coin necklace)
So... what's the coin mean?

Jack hides it back under his shirt.

MADI
Right... so you expect me to tell
you stuff, but no quid pro quo?

JACK
It's nothing really. So do you
still have the snow globe?

MADI
My stepdad...Jacob....he...

JACK
What's wrong?

Tears well up in her eyes. Jack is helpless.

She wipes her eyes, trying not to smear her mascara. Jack slides his thumb across her cheek, wiping the moisture away. She looks deep into his eyes then puts her backpack on.

MADI
I'm sorry. This is all wrong.
It's not you. I should have stuck
to my original script and not do
this online blind dating thing.

JACK
Wait, what original script?

MADI
It's stupid and girly and-

JACK
I will complement your singing
again if you don't tell..

MADI
I... want something random. Like
providence? Serendipity. A happy
accident. Like it was meant to be.
Not like this. An online dating
site doesn't scream romantic is
what I'm trying to say. I told you
it's stupid.

JACK

Do you have your whole wedding planned out too?

MADI

I'm pretty low key. Just as long as there's fireworks I'll be good.

JACK

Fireworks? Hah! You are something else.

MADI

And what are you looking for?

JACK

Just someone who can surprise me.

MADI

Oh, the kind that sleeps with you, then calls you a month later and tells you she's pregnant?

JACK

Haha! Not that kind of surprise. No, thank you.

MADI

Then what kind of surprise?

JACK

If I knew what kind, it wouldn't be a surprise. Kinda like your serendipity.

MADI

You are good. I think I could've really liked you.

JACK

I think you would've really liked me too.

They smile at one another. It's intimate. The joy fades from Madi's face as she walks out the door. Jack just stands there.

A blurred face YOUNG MAN (mid 20s) rushes in holding SUNFLOWERS. He scans the room. He walks over to a girl (mid 20s), sitting in the far back table. The sunflowers cover her face so that Jack can't see what is being said.

After they exchange words for a few seconds, she walks out the back door. Disappointed, the young man tosses the flowers and walks out.

Jack notices Madi's book. He opens it: "Property of Madi", and inside, are pages of hand-drawn piano music.

Jack realizes he was on the wrong blind date! Serendipity!

He grabs the book and rushes out to catch Madi. But...

EXT. COFFEE SHOP - NIGHT

Blurry faced PEDESTRIANS surround Jack. Madi's gone. Jack becomes aware again and is frightened by the unknown faces. The music ends.

PRESENT: INT. SUBWAY CAR - NIGHT

Jack wakes up on the floor with Gabriel standing above him. Jack notices a gold coin with an hourglass carved into it, hanging from Gabriel's necklace that wasn't on him before. Also, for the first time, Gabriel isn't eating anything.

GABRIEL

The blurry faces freaked you out,
didn't they? I pissed myself the
first time.

Gabriel tries to help Jack up but gets smacked away.

GABRIEL

How do you think memories work?
People only remember the moment and
the feelings they felt in that
moment. The details are irrelevant.
Half the time no one even remembers
what they wore that day let alone
the faces of everyone in the room.
Duh...duh...duh...dumbass.

A confused Jack gets up on his own.

The subway car reaches its station. The doors slide open. Jack sees an hourglass reflecting off a half marathon poster on the wall with CANDY MACHINE next to it.

GABRIEL (CONT'D)

Shame you lost. That race. It was
very close.

In anger, Jack hits the machine, nothing comes out.

GABRIEL

I like where your heads at.

Gabriel flicks the machine and a POWER BAR comes out.

GABRIEL

All I'm saying is what if you had actually tried...but I guess we'll never know.

Gabriel goes into pick the bar up but Jack quickly snatches it, surprising Gabriel with his unnatural speed.

GABRIEL

That was the last one! How about I race you for it? First to the roof wins! Wait! You can't do that. I mean I'll race myself while you keep to the same pace you've been going. No, that's stupid. How about I run the opposite way back? And run at my normal speed! And if you win I'll give you a hint about your trial. That will make it interesting. Just no running for you. This is gonna be fun!

Gabriel runs down the subway tunnel. Jack, reluctantly, takes a bite of the power bar.

FLASHBACK: INT. BATHROOM - DAY (BEFORE THE RACE)

A frustrated Jack is biting down on a POWER BAR while Tony is trying to speak to him.

TONY

The bets are in and the odds are in your favor to win it under sixty. You still have time to decide if you're still content with your wager. The gold or the money?

Jack stays silent.

TONY (CONT'D)

Running thirteen miles under sixty minutes would be an achievement in itself. I would play it safe and-

JACK

We've discussed this! The payout is almost double if I bet on Moses to win it under sixty.

(MORE)

JACK (CONT'D)

I just need to be in the top three to qualify for the Boston Marathon Trials.

TONY

This could be a personal best for you and you'll come out even if you just-

JACK

I don't want to come out even!

TONY

Tell me...and be honest...is this really about the money?

Jack takes a long hard look into the mirror.

PRESENT: EXT. BRIDGE - NIGHT

Jack wakes up on the bridge. Distracted, he looks up at the BILLBOARD. The woman on it has been Madi this whole time! Within the silver star next to her lies an hourglass.

EXT. ROOFTOP - NIGHT

The clock in the elevator reads: fifty minutes. Jack walks out and sneaks to the opposite side of the roof, hopping Gabriel won't find him. OOPS! He trips over a big CARDBOARD BOX. FIREWORKS fall out from it. Curious. He then notices a tall hour-glass physically sitting on the roof's edge. It's different from the others. It's not reflecting off anything.

Jack looks beyond the hourglass and towards the coffee shop far off. He thinks of Madi. He's determined to see her again.

Jack scans the whole city: the coffee shop, his office, the restaurant, the subway station and... something clicks. CU on Jack's wide green eyes.

FLASHBACK: EXT. RACETRACK - DAY

CU on (mid 20s) Jack's pain driven green eyes watches as other runners are passing him. He is strapped to a ambulance stretcher, crossing over the finish line.

He winces as he sees the scoreboard for the winners time. It reads: "60:02"

PRESENT: EXT. ROOFTOP - NIGHT

The sand in the hourglass runs out, making the time fifty five minutes and yet Jack's body doesn't react.

He connects the dots to all the places, realizing it's one huge circular loop. Like a huge race track!

Jack has complete focus. He knows his trial. Without realizing it, he is in full control of his body!

A cold wind hits his face, interrupting his thoughts. He walks back to the elevator and the cold wind stops blowing.

The doors slide open to reveal Gabriel out of breath.

GABRIEL

I guess since you've won I can give you a hint of what your trial is.

As Gabriel exits, Jack walks in and presses the button.

GABRIEL

Wait. Don't you wanna know how your past race relates to your current-

Jack gives him the finger as the doors slide closed.

INT. JACK'S APARTMENT, BEDROOM - NIGHT

Jack gets into bed. The time on the bedroom clock is moving up to sixty-minutes. He struggles to keep his eyes open. Past the clock, he sees the last Hourglass reflecting off the bedroom window. The last few grains of sand reach the bottom.

CUT TO BLACK:

FLASHBACK : INT. CAR - NIGHT

Windshield wipers are on full blast as the snow storm is getting heavier. Jack and Madi drive down a snowy road to a narrow wooden bridge.

Madi is relaxed and unafraid, unlike Jack. She places her hand on Jack's. Agitated, he drives onto the bridge.

A CAR approaches him, fast! A bright red LIGHT FLASHES.

The sound of his alarm rings LOUDLY.

Beep! Beep! Beep!

END FLASHBACK

SUPER: MONDAY - MICHAEL

PRESENT: INT. JACK'S APARTMENT, BEDROOM - MORNING

Jack awakens covered in sweat. His hair and facial hair have grown unnaturally longer. He turns to his night stand and sees: the book, the snow globe. He turns off the alarm.

He shakes the snow globe and holds it up to the window. The city inside matches the city outside. Weird.

INT. LIVING ROOM - MORNING

A fully dressed Jack leaves his closet. He stares at the mirror inside his bathroom where Hourglass #1 is reflected.

The CLICK of a Polaroid being taken. Jack spins around. His bedroom door is slightly ajar. He walks over and peeks out...

INT. JACK'S APARTMENT, BEDROOM - MORNING CONT'D

The room's covered in POLAROID PICTURES of him! He's bruised, bloody and beaten in them all. In each, successive photo his beard gets longer and there are more empty bottles around him.

MICHAEL (O.C.)
Are ye lion or lamb?

CLICK.

Jack turns. MICHAEL's taken his picture. (A KING OF HEARTS sticks out of his pocket; his eyes, super green, of course.)

MICHAEL (CONT'D)
Name's Michael. Don't bother in remembering it. You'll end up forgetting it eventually.

Michael removes the PHOTO from the camera and shakes it. Jack retreats to the next room.

INT. LIVING ROOM - Continuous

Jack rushes out to find Michael sitting in a chair. He flips around his BUTTERFLY KNIFE like a ticking clock.

MICHAEL (CONT'D)

Yer should probably know from the get go - I don't like ya. I've spent too much time helping your sorry ass just to see ya fail and fail again. If it weren't for ya dying in a few hours, I'd be long gone already. It's my clock yer on now. So, if you as much as daydream on my watch-

Michael holds up Jack's photo and burns it.

MICHAEL (CONT'D)

Get the picture?

Jack tries to go break the Hourglass in the bathroom. Michael throws his knife past Jack's head. Michael appears in front of him and catches it. Jack trips to the floor.

MICHAEL (CONT'D)

So, you've got your trial all figured out, eh? A race to the finish. You see the locks ya need to break but ya still don't understand the consequences. Lucky for you I'm here to educate ya on what comes after.

Jack stands, heads to the door, and turns the door knob, hesitant. To his satisfaction, it opens! Jack sighs a breath of relief before Michael SLAMS the door shut again.

MICHAEL (CONT'D)

Now, you probably reckon that by being able to freely move wherever your sorry ass soul desires, you're free? Well, be my guest.

Jack opens the door again, making Michael whack it back. Michael goes off on a rage, hitting the door repeatedly. Jack moves away from the door.

MICHAEL (CONT'D)

Thinking smart. Moving freely. You're learning quicker than usual, I admit, but you ain't shit when your fragile ass is toe to toe with-

The piano in the living room starts playing. The time is 4:50 on Jack's alarm clock. He feels an uncomfortable pain in his stomach once again.

Outraged, Michael smashes the piano with the hatchet on the wall. He flips around a BUTTERFLY KNIFE, calming himself.

MICHAEL (CONT'D)

Where was I? Ah! Reapers! They're the time keepers here. You leave too late or too early from your time zone, they will come for you. Signs to look: Cold breath, falling snow. All they really need to touch-

Michael presses the knife-point to Jack's temple.

MICHAEL (CONT'D)

And you're back to being a mindless tool with no thought that this conversation ever existed.

Michael stretches, then hands Jack his butterfly knife.

MICHAEL (CONT'D)

You're gonna need this.

Jack goes to take it but Michael acts like he is going to hit him instead. Jack covers his face.

MICHAEL (CONT'D)

Look at me. Does this hurt?
(slaps Jack)
What about this?
(slaps Jack again)
You took a fall from this building two nights ago and now yer flinching over a slap, Jesus!

Jack puts his chin up. Michael keeps slapping Jack's face.

MICHAEL (CONT'D)

If you land a hit anywhere on my face, I'll give you a special gift. If you fail, you quit. Don't bother wasting my time when there are other souls out there that actually want a second chance at life.

With the door hanging wide open, Stephanie is in the hallway looking at Michael slapping Jack. She's alive! Jack's thrilled, but super-confused. They share the same confused look with one another as Michael keeps slapping him.

MICHAEL (CONT'D)

Nothing to see here. Just sharpening my prize lamb up for the slaughter, is all.

Michael sees the Hourglass in the bathroom mirror is not yet full at the bottom. He turns to the kitchen timer which reads, 4:50 AM. He gets an idea.

He slaps Jack so hard it sends him out the door.

INT. JACK'S APARTMENT BUILDING, HALLWAY - MORNING CONT'D

Jack trips over the 'Tredstones' gum bag on the floor, spilling them everywhere. He offers Stephanie a stick of gum. She accepts it with a smile. He notices her necklace is missing. Michael grabs Jack and...

INT. JACK'S APARTMENT BUILDING, ELEVATOR - MORNING CONT'D

He tosses Jack into the elevator. Michael enters, pressing the button.

MICHAEL (CONT'D)

Yer need to be lighter on yer feet. You can move just as fast as me if yer really wanted to. Turn that fear yer carrying into something useful, shite face.

Jack exhales a cold, heavy breath. He turns fear stricken.

MICHAEL (CONT'D)

That's it boy, you're finally acknowledging the signs. Good news is we aren't running late. Just pushed you out a bit early is all. Being early ain't enough to warrant a bar full of those bastards, but it will loosen a few from the tree.

Michael puts on the Ace of Hearts mask and flips out his knife.

MICHAEL (CONT'D)

Yer soul is not contained within the limits of yer body. Yer body is contained within the limitlessness of yer soul.

(Forcing his knife into Jack's hand)

Hood down, strike, repeat! Got it?!

The elevator doors open. No reapers in sight. Across the hallway and out the revolving doors is Jack's car. Still in perfect shape. Jack is relieved, until a reaper turns the corner and charges inside!

Jack tries opening the knife, but he drops it. The reaper's skeletal hands reach for Jack. He drops to the floor and curls into the fetal position.

Michael bends down, grabs his knife, and stabs the reaper in the face. The reaper **MELTS** into a puddle of **WATER**.

MICHAEL (CONT'D)
Jesus! That was just embarassin'.

Very carefully, Michael avoids the reaper puddle and steps out. He takes his mask off.

MICHAEL (CONT'D)
Don't be touchin' reaper pus. It may be water but it might as well be quick sand. Trust me and go around.

Jack is seething. He steps into the reaper puddle on purpose. His shoes are now stuck.

MICHAEL (CONT'D)
What did I just say? Jesus Christ!

Disgruntled, Michael leaves through the revolving doors and takes out, with ease, a stop sign from the cemented street.

EXT. JACK'S APARTMENT BUILDING - MORNING

Michael walks to Jack's car and beats the living hell out of it, leaving Jack to witness it all from inside the elevator.

CUT TO

EXT. PARK - DAY

Jack's on the bench, shoe-less, eyes on the dead tree. Just as Michael sits, an angry Jack marches off to the old, dead tree. He stares at the **DOOR** inside. The tiny, squared mirror hangs from the branch, Hourglass #4 reflected inside. Jack's about to go in but Michael blocks his way.

MICHAEL
Listen, I can get upset easily. I know. My memories fade with each passing day.
(MORE)

MICHAEL (CONT'D)

It drives me up the fecking wall.
Ironically, the one memory that I
want gone is the one they never let
me...ugh!

Michael hits Jack square in the face.

MICHAEL (CONT'D)

No. No. No. I didn't mean
to...don't you fecking dare. Don't
you-

Jack is knocked out cold.

FLASHBACK: INT. JACK'S CHILDHOOD HOME, KITCHEN - AFTERNOON

YOUNG JACK (10 year old, a pudgy kid) sits at the KITCHEN
TABLE. He's eating an APPLE PIE, while mixing VINEGAR and
BAKING SODA inside his school project VOLCANO.

Jack's great-great grandfather's FLINTLOCK PISTOL is beside a
CLEANING KIT. *Same design as Jack's pistol in his
Purgatorium. (But with no lion or lamb butt.)* Standing next
to it lies the TELESCOPE. *Same as the one in his Purgatorium.*

EXT. JACK'S CHILDHOOD HOME - CONTINUOUS

A Christmas decorated house in the snowy country.
Jack's father, HENRY (30s, flushed) is cutting wood with the
same HATCHET Jack has in his Purgatorium.

INT. JACK'S CHILDHOOD HOME, KITCHEN - CONTINUOUS

Six month pregnant Jack's mother, MARY (30s, blonde) is at the
STOVE.

MARY

(doubtful)

Your volcano looks great! Just make
sure you move your fathers pistol
and telescope out of the way. He
would have a meltdown if something
were to happen.

YOUNG JACK

Maybe it would get him to stop
telling those old tired stories.

MARY

You know that will never happen.
You'd better hurry up before your
father finishes, my little lamb.

YOUNG JACK

Dad doesn't like you calling me that. He says lambs are lazy and weak.

MARY

A lamb is gentle, innocent and pure, just like you, sweetie.

YOUNG JACK

He says I should act more like him, like a lion.

Young Jack drips vinegar into a MASON JAR with a little baking soda in it. It foams but quickly fizzes out.

MARY

(aggravated)

Well... your father is a turkey. Let me look at what your doing wrong.

(re the instructions)

Here it is. You didn't follow the instructions.

Mary takes ALUMINUM FOIL from a DRAWER and TOILET CLEANER from under the SINK. She tears a few strips of foil, drops them in the jar, then hands Young Jack the cleaner.

He adds too much cleaner. The mixture ERUPTS! The toxic foam goes everywhere.

YOUNG JACK

Cool!

Young Jack's a mess. Mary LAUGHS, picks up a POLAROID CAMERA, and takes a picture of her son.

YOUNG JACK (CONT'D)

Welp, that was the rest of it.

Mom gets out her PURSE and hands Jack a couple dollar bills.

MARY

Here. Go across the bridge to the super market tomorrow.

YOUNG JACK

This isn't enough. I want to go bigger! Can I get just a few more dollars?

MARY

No, you don't need anymore money.

YOUNG JACK

But Mom, I would win my science fair project with a bigger explosion!

MARY

No, stick to the instructions.

While she's distracted making dinner, Jack steals a CREDIT CARD out from her PURSE.

HENRY (O.S.)

What in the hell?!

Henry enters and lays his hatchet on the counter. Jack quickly puts the card in his pant's pocket.

Young Jack looks at his Mom. She looks back in fear.

MARY

Nothing life threatening. Just a science project that went a little out of control. Nothing serious.

Henry spots the goo on the telescope and pistol. He stares coldly at Jack.

YOUNG JACK

I'm sorry I...

HENRY

These relics are the backbone of our family's legacy. They have survived through the revolutionary war -

MARY

All the wars! With not even a scratch. We know. We know. Don't worry. I'll have it cleaned up before dinner. You won't even notice the difference.

HENRY

No! This is his mess. He is going to clean it up. Stop babying him.

She looks through the cleaning closet and finds nothing. (Jack's used it all in the mixture.)

MARY (CONT'D)

It's fine. I just need to run up the street for a second. I'll be back to make dinner for tonight.

HENRY

Son, go take it outside and finish up with the wood. I'll be out in-

YOUNG JACK

But Dad, I'm not strong enough to..

HENRY

What did we talk about? Are you a lion or lamb?

Jack is silent. Tears well up in his eyes.

HENRY

Don't make me ask you again.

YOUNG JACK

I'm a lion.

HENRY (CONT'D)

Go on before they rust.

Young Jack wipes away his tears, taking the hatchet, pistol, and telescope outside.

EXT. JACK'S CHILDHOOD HOME - CONTINUOUS

Young Jack runs out and trips. His father's telescope leaves his hand. CRACK! The scope breaks. Oh no! He quickly stands it back up.

Inside, he hears a PLATE SHATTERING against a wall and his Father yelling at his Mom. Through the window he sees the broken plate on the floor, next to the destroyed apple pie.

HENRY

Stop coddling him and stop feeding him this shit! He's fat enough already!

He grabs Mary's wrist and slaps her.

She grabs her PURSE and runs out, wiping away her tears and getting into the car. She strikes a MATCH and lights a CIGARETTE while starting the engine. Noticing her son, she kills the cigarette and rolls down the window.

She winds up her SNOW GLOBE on the dash. It's the same MELODY that plays on Jack's piano every morning.

MARY

Listen to me real quick. Lion or lamb.

(MORE)

MARY (CONT'D)

You can be whoever you want to be.
Don't let anyone choose for you. Ya
hear me?

She's driving off, leaving Young Jack conflicted about the
stolen credit card.

MICHAEL (V.O.)

Wake up ya dumb shit!

PRESENT: INT. JACK'S OFFICE - MIDDAY

The sun's setting through Jack's office window. He looks at
the window: reflecting Hourglass #6.

He touches the window. Losing his temper, he bangs the glass.
A spiderweb appears. The cracks spread to the edges. He
panics. The cracks stop spreading, inches from shattering.

He sighs, but then a chair ZINGS past him breaking the glass
into two thousand pieces. Jack turns... Michael.

MICHAEL

That's for making me carry yer fat
ass here! Now run yer fat ass out!

Jack runs past him and out into...

INT. OFFICE BUILDING HALLWAY - CONTINUOUS

A reaper's flying towards Jack from the far end of the
corridor. It's SHRIEKING so loudly the wall PAINTINGS
shudder. Jack throws open the bathroom door to the right.

INT. OFFICE BUILDING, BATHROOM - CONTINUOUS

Jack darts to the sink and turns all the faucets on. Brown
sludge rushes out. Ice races across the floor. A reaper
pushes open the door. The ice spreads to the running taps...

Jack races into the last stall and shuts the door. A dark
shadow appears below the door. Jack kicks it open, slamming
it into the reaper, knocking it into the wall. Jack leaps to
the sink, breaks a filthy icicle from a faucet and jabs it
into the reaper's skull. Another reaper SHRIEKS nearby!

INT. LIGHTHOUSE RESTAURANT KITCHEN - NIGHT

Jack enters, a few reapers right on his tail. Is he going to
make it? Michael's there, holding the MEAT LOCKER door open.

The golden pendant is around his neck. Did he steal that from Stephanie?

INT. LIGHTHOUSE RESTAURANT, MEAT LOCKER - CONTINUOUS

Jack runs in, freaking out. Michael closes the door just as the reapers enter the kitchen! He turns down the thermostat.

MICHAEL

Reapers have thermal vision and a soul's heat signature runs red hot. But lower our core temperature, and we're nearly invisible to them.

Above the door's a small CLOCK, freezing over like the rest of the meat locker. It's getting COLDER. The reapers pass the small window in the door, clueless. Soon, they leave.

MICHAEL

By the way, that last Hourglass was your one mulligan for today. Shatter another one and they'll keep coming for your ass.

Jack, annoyed, rips off Michael's necklace and walks out of the kitchen.

INT. LIGHTHOUSE RESTAURANT, DINING ROOM - NIGHT

Stephanie's waiting by Jack's regular table. Jack walks over and puts the necklace back around Stephanie's neck. She smiles. When Jack looks back over Michael is already sitting down. Jack sits opposite Michael, ticked off.

MICHAEL

Don't be looking at me that way. I told you what I would do if you started daydreaming on me.

Jack notices the silver dome on the table reflecting Hourglass #7. Michael slaps his head onto to the table.

MICHAEL (CONT'D)

That fella - was the luck of the Irish, but, yer can't go getting lazy. That time was three; next time it could be a hundred - I'm serious.

(to Stephanie)

By chance, do you know how to play five finger roulette? Of course you fecking do! It's our favorite game.

Michael flips out his knife and presses Stephanie's hand to the table. He begins stabbing it between her fingers, faster and faster! She's horrified and CRIES OUT for him to stop.

MICHAEL (CONT'D)
(stabbing faster)
See, the thing with fear is, it
clogs your mind. Makes you
forgetful. Slow. Weak. What are you
waiting for? Go on! Make your move
if you think you're fast enough.

Jack makes his attempt but fails. Instead, he gets a slap.

MICHAEL (CONT'D)
Too slow. I've taught you better
than that. Try again but this time-

Stephanie withdraws her hand a bit. Just enough that Michael
SLICES HER FINGER OFF! She SCREAMS!

MICHAEL (CONT'D)
(laughing)
See? She'd be just fine if she
hadn't freaked out. Now look at
her. Fear's gotta be conquered.
Can't get faster with fear in your
belly and doubt in your soul.

Stephanie tries crawling away, but Michael grabs her by the
hair and, in a flash, SLITS HER THROAT. Jack WINCES IN SHOCK!

Noticing Michael's hand on the table, Jack grabs the knife
and stabs at it! He misses Michael's hand by a whisker!

MICHAEL (CONT'D)
There you go! That's what I'm
talking about! Let's do it again
but with more feeling! Jesus! What
am I saying - she's already dead!

Jack watches the last bit of sand trickle down to the bottom
of the hourglass, till he can leave. He gives Michael the
ultimate death stare for a second, then walks away.

INT. SUBWAY CAR - NIGHT

Jack steps in. Of course, Michael appears before him. Jack
sits away, noticing Hourglass #8 reflected in the window.

MICHAEL
You're a selfish bastard - d'ya
know that?

(MORE)

MICHAEL (CONT'D)

You could've stopped me, but ya didn't. Ya have no compassion. No humanity. And it's gonna be an issue for yer; Until yer find meaning for why you should live, you're gonna keep fecking up.

The little girl appears next to him again. Jack offers her a piece of gum from his pocket. She takes it.

Michael takes a Polaroid of the girl. The FLASH is blinding; when Jack's vision returns, the girl is gone.

MICHAEL (CONT'D)

Jesus, yer gotta think smarter fella -I'm not your demon, but yer might just have given your gum to someone that was!

Another 90's SONG plays through the train. Michael is irate and tries to drown out the noise by hitting everything he sees. Jack tries avoiding his whirl wind of punches.

MICHAEL (CONT'D)

I swear to God! If I ever get out of here, I'm gonna find the feckers who play this CD and-

Distracted by the piano melody, Jack gets hit in the face by Michael. Everything breaks away like puzzle pieces once again.

FLASHBACK: INT. SUBWAY CAR - NIGHT (1997)

Jack is in the same subway car except now surrounded by DOZENS OF BLURRED FACED PASSENGERS. He's depressed after reading a rejection LETTER toward a novel he wrote.

INTERCOM (O.S.)

Avoid the closing doors, please.

Madi jumps on the train at the last minute.

JACK

You have got to be kidding me!

Jack opens his BAG and pulls out her book to give to her, when Madi joins... BARNEY (30s, attractive sports jock type).

Jack sits, puts a 'Tredstone' gum in his mouth and places the rejection letter inside the book.

Madi leans over to kiss Barney but he's too busy on his PHONE. She gets up, heading to the next car. Jack follows.

In a lazy decision, Jack drops the book instead of speaking to Madi. The subway stops and Jack gets off quickly.

Madi notices the book on the floor and picks it up. The rejection letter slips out.

INT. SUBWAY STATION - NIGHT

An upcoming half marathon race POSTER is on the wall. Jack, regret in his eyes, knocks it down. It crashes to the floor.

EXT. APARTMENT BUILDING - NIGHT

Jack slumps past the coffee shop where he met Madi; a sticker reads: "Old fashioned Tredstone gum only sold here."

Jack peeks into his wallet. It's empty. He feels like crap.

EXT. JACK'S RUNDOWN REAL-WORLD APARTMENT - NIGHT

Dejected and defeated, Jack is on his dilapidated couch watching a CAR commercial. Oh. The same car he owns in Purgatorium. He sinks in deeper, he wants a car like that. The commercial ends and a romantic movie plays.

On screen: The LEADING MAN kisses the LEADING WOMAN passionately. The actual 90's song that the soft piano MUSIC was playing on the subway, plays in the movie.

A KNOCK at the door! He answers the door... It's Madi, holding a large SACK of 'Tredstone' gum!

MADI

I think you dropped something. This is you isn't it? Hi, I'm Madi by the way.

Madi shows him the rejection envelope with her finger over his name pointing to the ADDRESS below.

JACK

Hi. My name is-

She kisses him. As the soft piano music from the movie plays in the background they both get lost in the moment.

PRESENT: INT. SUBWAY CAR - NIGHT

Jack wakes up on the floor as the doors slide open. Outside, the marathon poster is on the wall. In its glossy reflection is Hourglass #9. Jack leaves. The doors slide shut.

EXT. ROOFTOP - NIGHT

Jack steps out of the elevator. Michael stands in between the telescope and the Hourglass on the ledge.

MICHAEL

As you can see, this hourglass is different from the others. Strangely enough it's also the same one you never could break in time.

Jack walks over and accidentally trips over the telescope. Michael quickly snatches it before it could smash into the hourglass. Michael panics in a big way!

MICHAEL

You idiot! Are you trying to -

Jack straightens back up and Michael punches him hard, sending him to the floor. He begins beating Jack bloody. He brings out his camera and takes a photo of Jack.

MICHAEL (CONT'D)

Just another lamb in the flock.

Jack glances at the horizon, at the billboard of Madi's face.

MICHAEL (CONT'D)

And this is the problem. You're gonna have to make a decision when the time comes. Are you fighting for yourself or for her? You can't do both, fella.

Jack's not listening. Michael flips open his butterfly knife.

MICHAEL (CONT'D)

I'm starting to think yer wanna stay here! Maybe feeling anything is too hard for yer. I really don't see what Madi ever saw in an caffler like you. Your Da was right; Yer a lamb. Weak and pathetic.

Michael throws his knife. Filled with rage, Jack rushes over so fast that *everything slows down*. He catches the knife in mid air and holds it right to the edge of Michael's eye. But he stops. And SLAPS Michael across the face instead.

Michael boils up in fury and then laughs, delighted.

MICHAEL (CONT'D)

Ha! Now *that* was some kind of fearless. Christ fella, I think yer ready for that special gift I promised ya.

Jack turns away, trying to regain his composure. Michael brings out a case. He sits it on the table.

MICHAEL (CONT'D)

Remember that challenge; you and yer demon? Every soul survivor has to decide what that challenge will be. You, my friend, decided on a duel; classic old school. It's gonna end with either you, or it, waking up in that hospital room on the outside. So, it's serious shite.

Michael opens the case. Inside are two flintlock pistols – gold headed lion and the silver headed lamb.

MICHAEL (CONT'D)

Yer can only pick one. So what are ya, lion or lamb?

Looking at the lamb, he feels his mother's love washing over him but Jack is strangely drawn to the gold on the lion pistol. He feels his controlling father, giving him pause. He can't decide.

MICHAEL (CONT'D)

I know what I said about discussing your past... growing up with the Da you had can be...just choose a damn pistol!

Jack's eyes are fixed on the golden shimmer bouncing off the lion's head. He picks the lion.

MICHAEL

That's new. How interesting.

Michael snaps back the case. When Jack looks up, Michael's gone.

INT. JACK'S APARTMENT, BEDROOM - NIGHT

Jack places the pistol under his pillow, securely, and curls up in bed with the bag of gum. He takes a satisfying bite before the clock turns sixty.

FADE OUT

FLASHBACK : INT. CAR - NIGHT

Jack and Madi drive along the snowy bridge. Red lights FLASH in the rearview mirror, blinding Jack. He's about to pull over, but the VEHICLE passes them. It's an ice cream truck. He HONKS his horn, infuriated.

Jack inhales deeply as they pass over the bridge, finally. A ROAD SIGN ahead reads: "Road closed 1-4 Mile. Last Entrance to Interstate."

BEEP. BEEP. BEEP.

END FLASHBACK

SUPER: TUESDAY - RAPHAEL

PRESENT: INT. JACK'S APARTMENT, BEDROOM - MORNING

Jack opens his eyes. His hair and facial hair has grown out even longer. He turns off the alarm as it begins counting up.

The room's different: the hatchet's missing from its case. Jack hurries to make sure his pistol is safe behind his pillow. It's gone! Shit!

INT. BATHROOM - MOMENTS LATER

He looks at himself in the mirror. Can he do this? The piano in the living room begins to play. His stomach acts up again, forcing the melody to take hold of him.

FLASHBACK: EXT. BRIDGE - NIGHT

A broken snow globe is on the ground, playing the same tune.

PRESENT: INT. APARTMENT HALLWAY - MORNING

Jack walks out just as Stephanie does. No necklace on. Where is it? Is she the one helping him or not?

She makes a goofy smile and walks off, leaving Jack to wonder.

EXT. JACK'S APARTMENT BUILDING, LOBBY - DAY

Jack treads uneasily. He's half-way into the revolving door, when Raphael grabs him, trapping his arm.

Lightning fast, Raphael reveals Jack's hatchet and slices Jack's right arm clean off! It falls to the ground, breaking into BRIGHT, electric blue puzzle pieces.

Raphael lights a CIGARETTE with a MATCH.

RAPHAEL (CONT'D)

Today, we gonna hack away at you,
bit by bit; we gonna carve out all
that doubt you got, Cracker Jack.

Jack reels through the door, stupefied. No blood spills from his shoulder, just ELECTRIC-BLUE SPARKS fall to the sidewalk.

EXT. APARTMENT BUILDING - CONTINUOUS

RAPHAEL

I'm not gonna go and leave you
empty handed. I'm not that cruel.

Raphael throws Jack a CAR KEY and moon-walks round the corner, leaving one-armed Jack!

For a second, Jack is almost excited to finally drive his luxurious sports car until he notices it has been replaced by a MINI COOPER.

Jack beams to the car. He takes awhile, struggling to put the key in the door lock using his left hand. It unlocks!

INT. JACK'S CAR - CONTINUOUS

Key in the ignition, he waits for something bad to happen. He turns the key and the engine starts!

Jack finds out the car is a manual. He looks at his absent right arm and back at the gear shifter. In anger, he pounds his head on the stirring wheel. He readjusts and uses his left hand to shift.

EXT. APARTMENT BUILDING - CONTINUOUS

The car drives a couple feet then hits a light pole.

CUT TO

EXT. PARK - DAY

Jack's Mini Cooper is parked at the coffee shop.

At the tree, Jack peers into the tiny mirror hanging from the branch. The hourglass reflecting from it hides away in the background, making Jack focus more on his own image. Insecure, he turns away. Raphael walks into the mirror's view. He LAUGHS at Jack's disfigured body.

RAPHAEL

Today was a nice day for a good run. The soles of your shoes hitting the ground, heart pounding, heavy breathing... would've rejuvenated ya. Make you feel alive again!

Raphael takes out the lamb flintlock pistol. Jack tenses up. He's alert.

RAPHAEL (CONT'D)

I aint your demon, brother. Believe it or not, as crazy we lost souls may seem, we all want the same damn thing - shit man - even your demon wants the same thing; for you to win your race. That is what you should be worried about.

(loading the pistol)

Nah, today ya gonna learn what happens after the race. Duel of the fates.

Raphael takes out Jack's lion pistol and hands it to him.

RAPHAEL (CONT'D)

Shoot the mirror off that tree.

(re Jack's look)

I know what it is. Shoot the god damn mirror!

Hesitant, Jack pulls the trigger. Misses.

RAPHAEL (CONT'D)
(Loading lamb pistol)
Damn your mother for giving you
life. If she only knew how you
wasted it.

Jack snatches the lamb pistol back from Raphael's hand. He aims it at Raphael and pulls the trigger. Nothing happens.

RAPHAEL (CONT'D)
Now you're getting it, Cracker
Jack.

Jack realizes his arm is back. He stands there, proudly. But Raphael cuts Jack's arm off again.

RAPHAEL (CONT'D)
Get your ass up before we run late.

He backhands Jack's head as he walks past him.

INT. JACK'S OFFICE - MOMENTS LATER

Jack steps into the SMOKE-FILLED room. His chair spins to reveal Raphael, a CIGARETTE clenched between his teeth.

Raphael sits a case on the desk, along with cleaning hardware and TWO LEAD BALLS. Raphael loads the lamb pistol.

RAPHAEL (CONT'D)
Well? Your pistol ain't gonna load
itself, one-armed-Willie.

Jack copies Raphael's actions, cleaning and loading his weapon, but he fumbles and drops the FLINT. Raphael takes the lion pistol, loads it and points it at Jack. Jack falls back. Raphael is about to fire but stops.

RAPHAEL (CONT'D)
Get up. I can't shoot you even if I
wanted too. Once you chose lion it
became marked to you and you alone.
Which in turn made the lamb marked
to your demons. Now load it again
Cracker Jack!

INT. LIGHTHOUSE RESTAURANT - NIGHT

Jack messes up, trying to load his weapon with one arm.

RAPHAEL

It's like watching a paraplegic
trying to put on a condom.

(Re: the wall masks)

Those are creepy as shit. I kinda
dig'm.

Jack, exasperated, stops.

RAPHAEL (CONT'D)

I think you need some incentive.

Stephanie comes out.

RAPHAEL (CONT'D)

Well, ask and you shall receive!

(to Stephanie)

You know, I never have gotten your
name. I am going to call you Ronda.
I knew a girl named Ronda. She was
a soul-less bitch like yourself.

Raphael grabs her arm. She stares imploringly at Jack.
Raphael takes out his pistol, making Jack load faster.

RAPHAEL (CONT'D)

You have a beautiful smile, Ronda.
I bet a lot of guys tell you that,
don't they?

Raphael pours the POWDER down the flintlock pistol.

RAPHAEL (CONT'D)

Yeah, I bet a lot of married guys
like that smile, too. Ronda, do you
like it when married men compliment
you? Oh I bet you do.

Raphael drops in a LEAD BULLET just as Jack pours the powder
into his own pistol. Looking ashamed, Stephanie plays with
her golden pendant around her neck.

STEPHANIE

I don't know.

Jack is seething. And he's helpless.

RAPHAEL

Sure you do Ronda! You LIKE married
men. You love being a home wrecker,
don't you Ronda?

Raphael uses the RAMROD while Jack puts his bullet in.

STEPHANIE

You have me confused with someone-

RAPHAEL

Then why stay here Ronda? Every
lost soul has packed and left but
not you. You must really love olé
nubby, here.

STEPHANIE

No... I would never-

Raphael finishes loading the pistol, pushes Stephanie's head
to the table and points the gun at it. Jack uses the ramrod.

STEPHANIE (CONT'D)

(Crying)

He's my friend you piece of shit!

Raphael presses the gun harder. He sees Jack's arm reforming.

RAPHAEL

I like you, Rhonda. You got moxie.
You can teach your friend over here
a thing or two.

Jack pulls down the hammer and points the pistol, using his
newly-formed arm.

RAPHAEL (CONT'D)

There it is! Now you're getting it!
Strong pride and self belief is the
key to healing all pain.

Raphael un-cocks his gun and lays it on the table. Jack looks
amazed at his fully remade arm.

RAPHAEL (CONT'D)

Schools out!

Jack relaxes and WHOOSH! Raphael brings the hatchet down on
Stephanie's head. She drops down trembling on the floor. Jack
aims his pistol at Raphael.

RAPHAEL (CONT'D)

Wait, you think I'm your demon
because I'm black? That's beyond
racist, bro. Besides, HE always
looked more like a demon.

Raphael points behind Jack. Jack turns. Raphael throws the
hatchet, slicing Jack's right leg clean off. The leg hits the
ground, breaking away like puzzle pieces.

RAPHAEL (CONT'D)

You really fell for that shit!

Jack realizes his pistol isn't in his hand anymore but in Raphael's. He takes the hatchet off the floor.

RAPHAEL (CONT'D)

You'll get your toy back later. Now don't you have a train to catch?

(lighting a cigarette)

Let's see you regenerate under extreme pressure.

Jack hops out the door, leaving Raphael laughing hysterically.

INT. SUBWAY CAR - NIGHT

Jack stumbles on just as the doors close. He looks at his missing leg, then his reflection. Still full of self-doubt.

The PIANO MUSIC plays another cover to a 90's hit song. He collapses. Everything around him breaks into puzzle pieces.

FLASHBACK: INT. LIGHTHOUSE RESTAURANT - NIGHT (1998)

A LIVE BAND plays in the corner. The restaurant is the same one that Jack goes to everyday. Jack and Madi (mid 20s, Jack is in the same SUIT he has worn everyday, Madi in a lovely DRESS and PEARL NECKLACE) dine alongside DOZENS OF BLURRED PATRONS.

JACK

(Re: the pianist)

This guy's got nothing on you. Go up and show him how it's done.

Madi shakes her head, 'No.' A WAITER brings their MEALS and tops off their WINE. Jack raises his glass.

JACK (CONT'D)

To us!

Madi reluctantly CLINKS glasses with him. The wine spills.

MADI

Let's not make a mess. We have an hour left to return these fancy digs or it's grilled cheese sandwiches for the next few months. Maybe oatmeal if we're lucky. Our little fairy tale has a time limit.

Jack finishes his wine glass.

JACK

That's the thing, Madi. It doesn't have to be a fairy tale much longer. Once I finish my book and you start showing off your amazing talent, we could live like this every night. This is our future.

(re empty wine bottle)

You think we should get another bottle?

MADI

Not if we're going to pay next months rent. Besides, I'm sure the younger crowd isn't going to lose their shit over someone playing a piano.

A RICH COUPLE next to them are getting their second bottle of wine. Jack holds in his jealousy.

JACK

I've heard you sing Madi. And yes, I know! You don't like singing in front of a big audience. But you've been doing so great at church.

MADI

How would you know? You're never there.

JACK

You're not listening to me. You're ready Madi. You really are.

MADI

We can both agree on one thing. That suit suits you rather well. How about you take the tags off? I've been getting in extra hours and did you ever talk to your boss today about getting more writing assignments on the side?

Jack is about to speak-

MADI

(mocking Jack)

I don't want to talk about it.

(regular voice)

I know you hate working for that man but be grateful.

(MORE)

MADI (CONT'D)

This job was the only publishing agency that accepted you.

JACK

Writing stupid articles about other peoples novels isn't what I had in mind. The money isn't worth the constant bullshit, either. Which reminds me of this new casino opening up-

MADI

No. Your gambling days are over, mister. You promised me. You know how you get.

JACK

Just think if I win I can quit my job, work on my book all day, and-

MADI

And if you lose then what? Oh, that's right. You never think about that crazy scenario ever happening.

Jack doesn't want to hear it. Another wine bottle is delivered to the rich couple table. Jack is upset.

JACK

You're not changing the subject again. When are you going to publicly sing again? The Haberdashery is for the hipsters. You're depriving your future audience!

MADI

(Re: Jack's coin necklace)
How about this, I'll consider playing to a wider audience if you finally tell me what that means?

Jack shoves the GOLDEN PENDANT back inside his shirt.

Jack takes the wine bottle from the couples table and pours it in his glass. UNBLURRED RICH MALE and RICH FEMALE sitting there get pissed.

RICH MALE

What in the hell are you doing?!

JACK

You've had three already. Let's not be greedy here.

(MORE)

JACK (CONT'D)

I'm sure you can spread the wealth.
No big loss.

RICH MALE

I'll just have the waiter transfer
it to your check. Right before he
escorts you out of here. No big
loss.

Jack stands up.

MADI

(to Jack)
Please, don't cause a scene.

RICH FEMALE

(to Madi)
You deserve better, sweetie.

The rich man stands up. Jack pushes him back down in his seat
and instead slaps the woman in the face! A brawl is broken
out! The man takes a good swing to Jack's face.

The BOUNCERS come in and remove Jack from the restaurant.

EXT. LIGHTHOUSE RESTAURANT - NIGHT

Jack ascends the exterior spiral staircase. CIGARETTE in
mouth, he searches for a lighter. Madi CHECKS her PURSE,
finds a MATCHBOOK, strikes one and lights his cigarette.

MADI

I thought you were quitting?

JACK

Last one.

MADI

It's always the last one. Why do
you do this? What are you trying to
prove? This is exactly the reason
why I stopped you from gambling.
You lose control.

Jack gets silent.

MADI (CONT'D)

There you go again. Hiding away
when things get too emotional? Just
another thing you learned from your
mother. How many years did she lie
about her affair? Three?

JACK
Shut up! What brought that on?

MADI
If anger is only way I can get you
to show your feelings-

JACK
You know not to talk about my
mother.

MADI
You constantly defend her, why?

Angry, Jack stubs out his cigarette. Madi looks at the moon.

JACK
I'm not the only person who keeps
shit in! Why don't you ever talk
about your past when I bring up
Jacob? What are you hiding?

The music's still playing softly. Madi's contemplating.

MADI
You wanna know the truth? Mine
wasn't perfect either. My Mom...
after my Dad died, she remarried
pretty quickly. She... she didn't
look too hard. First port in the
storm, I guess.

JACK
Jacob.

MADI
She was pretty strung out at work.
He would have to come pick me up
from my piano lessons when she
couldn't. It gave him some sick
pleasure, watching me play. He said
it was a delightful tease. So each
time he showed up, he took me to a
rest stop before taking me home.

MEMORY: EXT. CAR - NIGHT

A Twelve-Year-Old Madi's inside a CAR at an abandoned rest
stop. A bright moon looms over the glass window.

JACOB, his face obscured by darkness, pulls Twelve-Year-Old
Madi into the back of the car. She's trembling and SOBBING.

JACOB
Red rover. Red rover. Send Madi
right over.

EXT. LIGHTHOUSE RESTAURANT - NIGHT

MADI
(sobbing)
He said if I ever told anyone that
he would hurt my Mom. So I never
did and a few months later, he was
caught in a drug deal and got sent
to prison. I can still see him in
my dreams. Repeating those words
over and over again. One day, he
will get out and find me and-

Jack holds Madi tightly. The band plays a cover to an actual
90's song that the soft piano MUSIC played on the subway.

JACK
I won't let him or anyone hurt you
like that ever again. Do you hear
me? I promise you.

The music stops.

PRESENT: EXT. SUBWAY STATION - NIGHT

Jack wakes up. His leg has reformed.

EXT. SUBWAY STATION - NIGHT

The Lighthouse's right in front of him... He's back where he
started! This is no good...

The subway doors close. Jack looks at Raphael, smiling, from
the window as the subway car leaves. He raises five fingers
up and lowers one. Four minutes left to get to the roof!

EXT. PARK - NIGHT

Jack races towards the coffee shop but three reapers are seen
in the distance, cutting off his access toward the interstate
... He runs the other way, towards the tree, but three more
reapers descend.

In the parking lot of the coffee shop shows his Mini Cooper
still parked. He sighs.

INT/EXT. JACK'S CAR ON THE INTERSTATE - DAY

Jack slams on the gas and tears away as a reaper crashes into the pavement behind. The time in the car reads: "55:02"

The car bounces up the on-ramp and onto the interstate.

The reaper chases Jack, freezing over the road. CARS all around him lose traction, sliding and colliding.

Jack jerks the wheel sideways, just missing the truck carrying glass.

The reaper catches the rear end of the car, making it ice over the upholstery. Jack's left hand freezes over, ice spreads up his arm.

The driver-side window SHATTERS as the reaper punches through the glass! Jack leans away to escape the creature's grasp. The skeletal fingers inch toward him. There's no escape!

The exit to his apartment building is up ahead!

Jack drives right off the interstate.

EXT. EXT. APARTMENT BUILDING - CONTINUOUS

The Mini Cooper lands upside down on the street below. Jack's left arm shatters. It's only a few feet from the revolving doors to Jack's apartment building.

He is stuck and too weak to move. The semitrailer from before stops in front of his car.

A mysterious FIGURE comes out and pulls Jack from the wreck. All he can make out is the moonlight glinting off of a GOLDEN PENDANT round the figures neck. Who is it?!

CUT TO

INT. JACK'S BEDROOM - NIGHT

An exhausted one armed Jack is being dragged in by this unknown person. The struggle is real as Jack is trying to get lifted up. Once up, he falls face first onto his bed just as the alarm clock on his bedside table makes it's way up to sixty minutes.

CUT TO BLACK

FLASHBACK : INT. CAR - NIGHT

A "Road Closed" sign. Jack makes a sharp turn to get on the interstate, making the vodka bottle roll under the gas pedal.

A sign for a 'Rest Stop'. Jack signals his right blinker.

MADI
What are you doing?

JACK
I can barely see. I've gotta get off the road for a bit.

MADI
I'm not ready to handle this.

Jack ignores her and gets into the right lane.

BEEP. BEEP. BEEP.

END FLASHBACK

SUPER: WEDNESDAY - URIEL

PRESENT: INT. JACK'S APARTMENT, BEDROOM - DAY

Jack, awake, puts off the alarm. His hair is now shoulder length, with a full beard. His pistol is back under his pillow. He's calm till he hears SNORING. Who's in bed with him? He lifts the sheet: URIEL. Jack screams! Uriel joins in.

URIEL
AHHHHHHHHHH!!!!

Jack kicks him off the bed. Uriel's naked. He puts his hands over his naughty bits... he's wearing a WEDDING RING.

Jack jumps out of bed, when he looks back Uriel's dressed in a NAVY BLUE SUIT.

URIEL (CONT'D)
Good Morning, mate! I'm Uriel!
Sorry about that. I wanted to get a head start to the day!

Uriel draws open the curtains.

URIEL (CONT'D)
You want to know the sins that lead you here. I understand mate.
(MORE)

URIEL (CONT'D)

What I don't understand is why you
keep wearing that overused suit?
Where's the imagination?

Jack doesn't want to hear it. He's getting dressed.

URIEL (CONT'D)

You wanna know how to do that
faster? Two words. Mirroring trick.
(Steps in front of Jack)
Listen! Learning this will also
help you with the 42:02 problem.
Michael told you about that, right?
Reapers aren't the only obstacles
in the race, mate.

Jack shrugs.

URIEL (CONT'D)

That music that plays at 42:02.
Your a sucker to it every time.
What you don't know is your mind
drifts away while your body stays
on the surface. Like daydreaming. I
don't wanna freak you out but let's
just imagine the day of the race,
it plays again. Whom do you think
would be waiting for you once you
wake up? Bingo! And that's where my
trick comes into play. It'll
disguise you long enough to fool
the reapers. Hopefully.

Uriel pushes Jack onto the couch.

URIEL (CONT'D)

You might be surprised to learn
that you, yourself, are mirroring
right now. You're merely a soul.
You take up no space. You have no
mass. No volume. You are a
consciousness contained in energy.
You can look however you want to
look! Be whoever you want to be!

Jack feels his long hair and beard.

URIEL (CONT'D)

You're losing sight of who you are.
That's why your hair keeps growing.
The way you're going you'll be
mirroring Chewbacca by Saturday.

(Groaning like Chewbacca)

(MORE)

URIEL (CONT'D)

But it's gonna come good cos today,
I'm your chef and I'm gonna make
you look delicious. Stop me from
taking a bite.

Uriel takes out a BOOMBOX and plays 90's pop MUSIC.

URIEL (CONT'D)

Today we gonna dress you up to the
nines! Let's start with something
tight. Or just imagine wearing
something expensive. Observe.

Uriel is suddenly sporting a BEACH LOOK.

URIEL (CONT'D)

I even added some bonza six pack
abs! Oh. An eight pack now. Just
because I can! Now imagine any
style of togs.

Jack closes his eyes. His OUTFIT is now of a 90's pop idol.

URIEL (CONT'D)

From trash to class. Keep it going
mate!

One by one, Jack tries on different suits: ranging from silly
to outrageously bad. Uriel twists his ring incessantly.

URIEL (CONT'D)

I admire your effort but let's
think more James Bond, less
homeless bum.

Finally, Jack mirrors a black GUCCI TUX and Uriel comes up
behind him, licks his hand and fixes Jack's hair.

URIEL (CONT'D)

Is that Gucci? Fair dinkum mate!
Now let's take it up a notch! Try
mirroring my physical form and
watch the curves.

Jack closes his eyes, thinks real hard and... zilch.

URIEL (CONT'D)

Remember, souls don't have shapes
or dimensions. You're only
projecting an image because it's
the only bloody thing you know how
to be. But your image is a choice.
Just choose to be someone else.
Observe.

Uriel transforms to look like Jack.

JACK/URIEL

You know who you are and you know
who you want to be. You can change
into anything you set your mind to.
Now, show me the sizzle!

Uriel now has dreadlocks, is wearing a Hawaiian shirt and has
a glass of fruity rum in hand. He takes a sip, then SINGS.

URIEL

Be what you wanna be, taking things
the way they come, nothing is as
nice as finding paradise and
sippin' on Bacardi rum.

Jack tries again. Nothing. Uriel transforms back.

URIEL (CONT'D)

Maybe I'm overstretching you mate.
How about just trimming that beard?

Jack tries and... nothing.

URIEL (CONT'D)

Okay, take five. We'll pick this up
later. The Jesus look is kinda
growing on me any way.

INT. JACK'S APARTMENT BUILDING, HALLWAY - DAY

Jack walks out his apartment just as Stephanie does.
Remembering last night's occurrence, he tries to find her
pendant around her neck but it's missing again. Was she the
one that saved him last night? Or was it someone else that
was wearing the necklace?

Before he can try to sign language a question, Uriel comes
out of Jack's apartment.

URIEL

(to Stephanie)

What are we calling this look,
Sheila? Desperate maid for hire?

(to Jack)

I'll catch up after dealing with...
whatever this mess is.

Jack looks suspicious. Can he even trust this guy?

URIEL (CONT'D)

Go on, I don't feel like getting a
popsicle stuck up my ass today. Not
so early in the day anyway.

He nods at Stephanie, she nods back, letting him know she'll
be all right.

EXT. APARTMENT BUILDING - MORNING

Jack walks out of the revolving doors just as his car
explodes! Figures.

To the right of him is a LITTLE GIRLS PINK BICYCLE.

CUT TO

EXT. PARK - DAY

Jack, hilariously, is cycling from the coffee shop to the
tree in the park.

Determined, he gets off his bicycle and walks in confidently.

FLASHBACK: INT. CASINO FLOOR - NIGHT (2006)

An upscale casino. DOZENS OF GAMBLERS (various ages) in SUITS
and GOWNS, a few TUXES, and then Jack (30s) in a CHEAP SUIT.

The same music from the Boombox is playing inside the casino.

Jack studies the stacks for a beat and makes a decision. TEN
THOUSAND DOLLARS worth of CHIPS are pushed towards the CASINO
DEALER.

FIVE ONLOOKERS and a drunken Tony watch Jack throw DICE at a
CRAPS TABLE. It comes up: snake eyes.

Jack loses.

CRAPS DEALER

Craps!

Tony nearly collapses onto the table.

JACK

You're done for the night.

TONY

Apparently, so are you! That was all your savings. Madi is gonna be mad.

JACK

Not if you don't tell her. Let's get out of here.

EXT. CASINO - NIGHT

They both walk out while Jack searches for a cab.

TONY

Hey! You call this a Bachelor party?!

JACK

Wasn't I supposed to be the one drunk? Look, here's your cab.

Jack opens the cab door for Tony.

TONY

(holding Madi's wedding ring)

Hey! I'm the best man! I say when I should leave!

JACK

Right, I'll take that for safe keeping.

Jack takes the ring and pockets it in his pants. Tony squeals.

JACK (CONT'D)

I'll give it right back to you tomorrow, promise. See you back at the hotel.

Tony gets in and leans forward. He is about to say something until...EUUGGGHHH! He throws up on Jack's jacket.

TONY (CONT'D)

Sorry about that. Big day tomorrow! The day you cash in all your chips.

Jack watches, affected, as Tony slumps away.

INT. CASINO, BATHROOM - NIGHT

Jack splashes water on his jacket. It's ruined. He stares in the MIRROR. He pulls out the wedding ring. He feels like a man defeated. He isn't done with tonight just yet. He stuffs the ring back and throws the jacket in the trash.

INT. CASINO FLOOR - NIGHT

Jack notices the COAT CHECK LADY (early 20s) slipping away with a SLEAZY DUDE (50s), leaving the coat check unattended. He spots a TUXEDO JACKET hanging with an inverted color KING OF SPADES CARD in its breast pocket. He scans the room to see no-one's watching, then reaches over and snatches the jacket.

INT. CASINO FLOOR - NIGHT

Jack exchanges the last of his cash with a couple of chips.

LISA (35, stunning in a RED DRESS) sidles up to Jack.

LISA

Don't worry, everyone gets lost the first time.

Taken by her beauty and confidence, Jack smiles.

LISA (CONT'D)

You feeling lucky tonight?

She leans over, her cleavage deepens.

Jack fidgets. Lisa breaks into a playful smile.

LISA (CONT'D)

Come with me.

INT. CASINO, HALLWAY - NIGHT

His hand in hers, Lisa leads Jack down a door-less hallway. At the far end is an open elevator. Curious, afraid and excited, Jack follows her... The doors shut immediately.

INT. CASINO, MARBLE HALLWAY - NIGHT

The elevator doors open. Lisa walks Jack down an all-white, marble hallway towards a crimson door. Just before entering, Lisa takes a polished WOODEN CASE from a SIDE-TABLE. Inside, is a WHITE JACK OF HEARTS MASK that looks like a Jack playing card (just like those at the Lighthouse restaurant).

LISA
Rules are rules.

Jack takes a moment. Lisa smiles. He puts the mask on.

LISA
Welcome to the Labyrinth.

Lisa slides the door open.

INT. FANCY POKER ROOM - NIGHT

Jack follows Lisa into a plush, back-room poker game.

Around the TABLE are MEN in ACE OF HEARTS, KING OF HEARTS, AND TEN OF HEARTS MASKS and a LADY in the QUEEN OF HEARTS. Each of them wears a playing card matching their mask.

LISA
Lady. Gentlemen. Our Jack is here.

Everyone CLAPS.

ACE
Ah! Just in time!

Lisa leads Jack to the only empty CHAIR. They stand.

ACE (CONT'D)
Exciting! Let's go over the rules.
First, keep masks on at all times.

Jack straightens his mask.

ACE (CONT'D)
You will only address each other by
the name of the mask you are
wearing. Example... My name is Ace.

He points at the big letter 'A' on his mask.

ACE (CONT'D)
And most importantly, no cheating!
The Labyrinth does not tolerate
cheaters. I need not remind you of
the consequences. Now if you
understand the rules, please sit.

Everyone sits.

ACE (CONT'D)
Welcome my royal family! Let's have
some fun tonight, shall we?

As Lisa walks to the bar, Jack watches as she sways her hips.

QUEEN OF HEARTS

Looks like poker isn't the only
thing on your mind tonight.

A DEALER (50s, not wearing a mask) appears. On a SIDE-TABLE, he places an open BRIEFCASE filled with stacks of MONEY. Jack is almost hypnotized at the over abundance of cash.

The dealer sits and shuffles the DECK. The playing cards are the same color as the one in Jack's pocket.

In quick cuts: Cards being dealt./ CHIPS going to the center of the table./ Pots being collected./ More cards being dealt.

DEALER

Action to you, Jack.

Jack looks at his hand: a Ten, Queen, Jack and an Ace of Spades, and a *Jack of Hearts*. So close to a royal flush!

Jack eyes the briefcase of money then his breast pocket, the exact card he needs for the win, right there.

A CRASH of broken glass. All the players turn their heads. Lisa has dropped a dozen MARTINI GLASSES.

Jack uses the distraction to switch the King of Spades from his pocket to his hand, and he pockets the Jack of Hearts. Everyone's attention turns back on the game, and to Jack.

JACK

I'm all in.

Jack pushes all of his chips into the center of the table.

One by one, all the other players go all in. They each lay their cards out except for Jack and Ace. Jack has won so far. Ace lays down his cards, the Five, Six, Seven, Eight and Nine of Diamonds.

DEALER

Straight flush!

Jack lays down his cards.

DEALER (CONT'D)

A royal flush!

Everyone at the table GASPS! Ace stands up silently and crosses to Jack. He stands above him before SLAPPING him hard on the back in congratulations. Everyone APPLAUDS.

ACE OF HEARTS
Good hand, Jack! Well played!

The dealer hands Jack the cash-laden briefcase. Lisa saunters over, subtly tucking the Jack of Hearts deeper in his pocket.

LISA
Let's celebrate.

Jack scans the cash with a smirk, then closes the briefcase.

CUT TO

INT. CASINO HOTEL, HALLWAY - NIGHT

After a couple of hours, a drunken Jack and Lisa step out of an elevator into a hallway like in Jack's building. He can barely keep his hands off Lisa as she unlocks her hotel room, #602.

INT. CASINO HOTEL ROOM - NIGHT

Jack and Lisa burst into the bedroom making out hard. It's exactly the same room Jack wakes up in each day.

They collapse onto the bed. Lisa straddles him and TEARS Jack's shirt open, kissing his chest. She yanks off his pants and tosses it to the ground. His wedding ring rolls out and is lost in the darkness.

Jack gets on top of her, holding her down hard; she likes it. He RIPS the red dress from the bottom, exposing the lower half of her body.

BLACK

PRESENT: INT. LIGHTHOUSE RESTAURANT, MEAT LOCKER - NIGHT

Legs peek out from a torn red dress. The woman is no longer Lisa, it's Stephanie. He lets go of her arms.

"I'll Make Love to You" PLAYS. Jack spins to find Uriel, holding his boombox above his head.

URIEL
Keep going, Ace!

He freaks, shaking his head in disbelief. Uriel turns the tape over. "Footloose" PLAYS. Uriel is now dressed up like Kevin Bacon from "Footloose."

URIEL (CONT'D)
Wasn't this a party? Let's dance!

INT. LIGHTHOUSE RESTAURANT - NIGHT

Jack enters. Uriel, looking normal, dances with Stephanie, who hangs like a rag doll - miserable, but not resisting.

URIEL
I know your pain, cobber. How do you think I got here? Sexual desire is in our blood. We can't control it.
(releasing Stephanie)
Thanks for the dance, my scarlet Jezebel.

Uriel licks her cheek, pulls a KNIFE and stabs Stephanie in both eyes. She SCREAMS and scampers around. Jack is livid.

URIEL (CONT'D)
Rein it in mate. I'm not your demon. When you gonna learn that the only way to survive is to think of yourself first and no one else. Lisa did. Spoiler alert! You woke up that morning with a huge hangover and an empty briefcase. The bitch even took your wallet!

Jack falls into a depression over the news.

URIEL (CONT'D)
On the bright side, being in a coma worked out more in your favor. Can't kill a guy that's in a coma. Well you can but that's just bull dust.

Jack looks down at the Hourglass in the silver dome to find the bottom is full. Stephanie stumbles into the kitchen. Jack is conflicted. What is he going to do? Help Stephanie? Or keep to the time?

Jack notices the golden pendant peaking out from under her shirt. He chooses to help her like maybe she helped him the night before. He runs over to her but it's too late. Uriel finishes the job. She lies there dead once again.

URIEL (CONT'D)
Mate, when are you going to learn? Best get back on the clock.

Jack runs off, upset he wasn't fast enough to save her again.

INT. SUBWAY CAR - NIGHT

Jack LEAPS through the closing doors; the train departs. The piano MUSIC plays another cover song from the 90s.

FLASHBACK: EXT. PARK - NIGHT (1998)

It's the same park Jack visits everyday, but it has Christmas decorations. HUNDREDS OF PEOPLE stand around a stage.

Madi steps onto the stage, alone.

In the background, a Ferris Wheel turns. Silence spreads until... Madi sings and plays the PIANO. Slow, sensual, mesmerizing. She's confident; crushing the vocals and keys.

Jack arrives, late. PETER (well-established, 50s) approaches.

PETER

Have you talked to her about my offer again? Hey! If you'd just arrange a meeting...

JACK

I've tried. She's happy here.

PETER

Playing city fairs? Are you kidding me? Her face was meant to be on a billboard not a pamphlet.

JACK

I know. But she's stubborn-

PETER

Listen, if you really loved her, You'd try harder.
(Hands his card)
Don't you want to be rich?

Jack takes the talent agent's CARD and sees Peter slink away. Madi finishes. The crowd goes wild! She runs to Jack.

MADI

(jumping in his arms)
I did it! I did it!

JACK

You did! You were amazing. Really.

She kisses him.

MADI

Let's go ride the Ferris wheel!

They get on the Ferris wheel and ride it to the top. Music from the speakers begin to play the actual 90's song that the soft piano MUSIC was playing on the subway.

MADI (CONT'D)

I got you something.

She takes a SILVER FLASK from her PURSE and hands it to Jack.

JACK

Aww, you shouldn't have.

MADI

Happy anniversary!

JACK

Has it been a year already? Where did the time go?

MADI

Speaking of time.

Madi hands him a WATCH wrapped in a bow. *The same watch that he wears in his Purgatorium.*

MADI (CONT'D)

So you'll never run late again.

JACK

I'm sorry I was late. I...

MADI

It's okay. Read the back.

The back of the watch reads: "My Providence."

JACK

Thank you. I love it.

MADI

It's okay if you didn't get me anything. My gift is just silly.

JACK

No, I got a surprise for you too.

Jack takes the agent's card out of his pocket slowly.

MADI
You found an end to your novel?

JACK
Sadly, nope. My mind's just blank.
I don't know what's wrong.

MADI
You'll get it. Genius takes time.

Jack's about to hand her the card.

MADI (CONT'D)
Hurry! Tell me what you think! Make
it a big gulp too!

He takes a swig, then offers it to Madi. She acts as if she's holding back a secret. But she's playful.

MADI (CONT'D)
I kinda can't drink at the moment.

Madi smiles, rubbing her belly.

JACK
You're pregnant?!

Jack, holding back sheer terror, hugs her while accidentally dropping the flask. He watches it fall... with his future.

PRESENT: EXT. BRIDGE - NIGHT

Jack, feeling guilty, stands at the billboard of Madi. Hourglass #10 is reflecting off the musical note.

EXT. ROOFTOP - NIGHT

Hourglass #11 is standing on the ledge. Jack steps out of the elevator to find Uriel waiting for him, twisting his ring.

URIEL
(to the elevator)
That's your finish line mate - just
Press the exit button and its up
you go! You just need to get in
there before 42:02.
(Jack's grieving)
Blimey mate, don't beat yourself up
over it. You never learned how to
master the mirroring trick anyway.

In an outburst, Jack pushes over Uriel..

URIEL (CONT'D)

I see now - You learned you're a father and a cheater in the same day. It sucks but no one's perfect.

Another reminder of his failures. Jack turns, crushed.

URIEL (CONT'D)

I'm not trying to hurt your feelings, mate. I'm just getting a message across. You think of this place as a prison but love is the ultimate prison, mate. That's what I've been trying to get you to see.

Uriel transforms into Tina Turner and sings 'What's Love Got To Do With It,'

TINA TURNER

Who needs a heart when a heart can be broken!

Furious, Jack forces off Uriel's ring and chucks it off the roof. Uriel screams like a girl and jumps off. Jack sinks to his knees and CRIES.

His tear instantly freezes on his cheek. Snow begins to fall... The reapers are in the distance, coming for him.

Jack stares at the half-filled Hourglass. His five minutes aren't up yet!? He rolls up in a ball. He wants to give up.

Seconds pass. He's shivering and being dragged to the elevator. There's ice on his eyelids, he can barely make out the mysterious person but the GOLDEN PENDANT is clear.

FLASHBACK : INT. CAR - NIGHT

Jack and Madi are driving through the snow on the interstate.

Madi rubs her pregnant belly.

MADI

I can't do this. I'm not ready.

JACK

(handing snow globe)

Remember what your psychiatrist said? Listen to calming music and imagine being on an island. It's just you there. Just you and the ocean where no one can hurt you. Just try. Please.

Madi turns the dial, music PLAYS. She listens and closes her eyes but it doesn't take.

A truck carrying glass panes cuts in front of them. Jack stomps his foot on the brakes but the bottle underneath won't let him stop. They're going to crash! Jack turns the wheel just in time. He gets up beside the TRUCKER to flick him off. Jack turns the car onto the rest stop exit lane.

JACK (CONT'D)
Prick. Madi, take the wheel please.

Jack searches the floor while Madi takes the wheel. He finds the bottle behind the pedal and yanks it out.

A sign in front of them: 'Rest Stop'. Madi's CRYING.

JACK (CONT'D)
Let go of the wheel, Madi.

MADI
Please... please....

She won't let go!

JACK
Let go right now!

Madi yanks the steering wheel to the left! He gets hold of the wheel but it's too late...

The car plows through the rest stop sign. It SKIDS out of control, fishtails through the snow, and stops before they hit the truck carrying glass.

The snow globe has fallen, still playing soft piano music. Madi is knocked out, bleeding from the head.

JACK (CONT'D)
Madi...can you hear me?

Jack checks her pulse. She's alive.

Headlights FLASH in the back window and grows larger. Closer.

WHAM! Another CAR SLAMS into them.

The snow globe sails past him. The car ricochets into the guardrail, breaking through. It grinds to a halt and teeters on the edge.

The music from the broken snow globe is all that is heard.

BEEP. BEEP. BEEP.

END FLASHBACK

SUPER: THURSDAY - JEHUDIAL

INT. JACK'S APARTMENT, BEDROOM - DAY

Jack, awake, lies motionless, jolted. His hair and beard have grown longer. Destroyed, he's in tears. He throws the alarm clock at the wall and his book out the window.

He tries to scream. Nothing. He doubles over, sobbing.

Finally, he gets up and shuffles to his closet. Taking out his flask, he takes a big swig. The MUSIC, once again, plays.

Jack feels nauseous and throws up black liquid. He grabs the hatchet from its glass case.

INT. JACK'S APARTMENT, LIVING ROOM - DAY

Jack SMASHES the piano to bits with the hatchet! The music stops after three or four whacks, but Jack keeps on pounding. He drops the hatchet and gets his pistol.

INT. JACK'S APARTMENT, BATHROOM - DAY

Jack stares at his reflection and the Hourglass inside the mirror. He SLAMS his head into it. The mirror cracks. Staring at his bloody reflection, he slams his head into it again.

Regret for everything he has done to Madi has consumed his soul. He takes the pistol and aims it into his mouth. Finger on the trigger.

The door bursts open. Stephanie hurls him away.

STEPHANIE

What were you thinking?! You were
one head bash away from getting...

Their breath becomes visible. Jack's watch reads: "6:35" and the SOUND of reapers SCREAMING tears through the apartment.

Slumped over, Jack doesn't move. Stephanie grabs him under his arms and moves him to the living room.

Int. Jack's apartment, LIVING ROOM - CONTINUOUS

Stephanie looks out the window and down to the streets to find Jack's car is still there.

STEPHANIE

Listen. I know this is a little late of me to say but I'm here to help you. My name is Stephanie. I'm not a demon. I'm your friend. And I need you to move your sorry ass!

Jack blacks out. Looking out the window again, a drunken Jehudiel gets in Jack's car and immediately wrecks it.

STEPHANIE

Well, that's just great.

CUT TO

INT. PARK - DAY

Jack wakes and sees Stephanie eating a popsicle. His pistol is now tucked away behind his back.

STEPHANIE

Jeez, you're one heavy hombre... Look, I've been where you are. And worse. And you know who helped me? You. I wanted to tell you before, but you made me promise not to. Not till today. Since it's Jehudiel's day, he's probably lying around drunk somewhere.

He wants to believe her but he can't. Thoughts of killing her rolls inside his head as he slowly goes for his weapon. Sunlight strikes the gold of the pendant. Jack lifts his head and watches it glimmer. She must be the one that has been helping him, right?!

He moves away his hand and brings out his flask, taking a large swig. Stephanie yanks the flask away, empties it, takes out a BOTTLE of water and refills it. She hands it back.

As a sign of peace, Jack screws the cap back on.

STEPHANIE (CONT'D)

So, figured out the 42:02 situation yet? It's kind of a big deal.

Jack shakes his head no.

The little girl shows up behind the tree. Jack stares at her.

STEPHANIE (CONT'D)

Her name is Lily. She was in the womb when her Mom fell into a coma. She never had a Purgatorium or trial to face. She can move around like a lost soul but isn't one.

Lily runs up to them and holds Jack's hand; he looks into her green eyes.

LILY

You dropped this.

She gives him the book that's usually on his night stand.

STEPHANIE

You've been writing in that book ever since I've met you.

Jack opens the book. The first page reads: 'Providence.' Below reads: 'A Novel by.' No name is typed.

Jack flips to the last chapter, expecting it to be blank but it's filled. He's astonished. His novel is complete.

STEPHANIE (CONT'D)

You finished it a while ago. I've read it at least ten times. It's good, really good. The ending is perfect. Read it. See for yourself.

Jack flings the book away.

STEPHANIE (CONT'D)

I guess you want to be alone. I get it. I really did like the ending.

Stephanie and Lily leave. After a few minutes, Jack walks over to pick up the book, and begins reading.

INT. SUBWAY CAR - NIGHT

Jack's alone reading the last page of the book. He's happy with the ending. The piano MUSIC covers a song from the 90's.

Jack looks round trying to find a way to stop listening. He pulls the EMERGENCY STOP and the doors slide open. He jumps out with the train still moving. Everything around him breaks away like puzzle pieces.

FLASHBACK: EXT. ROOFTOP - NIGHT (1999)

New Year's Eve. Close to midnight. *The rooftop is perfectly identical to the one in Jack's Purgatorium.*

The actual 90's song that the soft piano MUSIC was playing on the subway is coming out of a BOOMBOX in the corner.

Jack and a pregnant Madi are all dressed up and standing before a PRIEST (70s, same priest outfit as Barachiel's). Tony and MADI'S BRIDESMAID are standing beside them.

PRIEST

Do you take Madi Day as your lawful wife, to have and to hold, from this day forward, for better or for worse, for richer or for poorer, in sickness and in health, to love and cherish until death do you part?

JACK

I do.

The bridesmaid hands Madi a ring, and she slips it on Jack's finger.

PRIEST

Now for the bride's ring.

Tony hunts around in his pocket until he remembers.

TONY

Oh! You took it from me last night, remember? For safekeeping?

Jack suddenly recalls his sexual actions with Lisa. His calmness fades quickly; he shakes his head, terrified... He's lost the ring. He's mortified but Madi smiles and kisses him.

The ball drops and Jack hurries to a BIG CARDBOARD BOX, ignites a CHARGER and FIREWORKS SHOOT OUT into the sky.

MADI

You remembered...

Jack and Madi kiss with fireworks blazing in the background. As they look upon the spectacle, Jack's face turns to regret.

PRESENT: INT. APARTMENT ELEVATOR - NIGHT

A drunken Jehudiel is laid out inside. Jack enters and presses the button for the roof. The SOUND of the moving elevator wakes Jehudiel.

JEHUDIEL

(slurring)

Now how did I get here? I remember drinking by the...at the...in the restaurant! Oh! It was my day wasn't it? Let's see... my name ... Jehudiel!

Jehudiel holds up his EMPTY BOTTLE, he panics! He searches his pocket. Nothing. He stands up, shaking as if going through withdrawals.

JEHUDIEL (CONT'D)

Have you seen my silver? I've been looking everywhere for it. Tell me you know where it is. Tell me!

Jack pushes him back down. He then looks at the demonic painting and punches it. Jehudiel, now sober, stands back up and takes a look at each of the demons in the painting.

JEHUDIEL (CONT'D)

(to the canvas)

Most people would say it's a battle between heaven and hell, but it's much more human than that. To me, is about holding onto the light inside one's soul. But, what's tricky is: demons are drawn to the light. The purple one at the top, is Pride. Look how he clouds the head with thoughts of grandeur, such inflated sense of oneself. The red one is Wrath. He strangles the light, suffocates thinking. The shiny yellow - Greed, and the green - Envy, always at war - pulling one's arms in every direction but the right one. The orange demon below is Gluttony. It fills one's belly with doubt and fear. Then the dark blue demon is Lust, driven by his cock and his carnal desires. And lastly, the sky-blue colored demon at the very bottom, that is Sloth, clinging to the legs, thinking unconsciousness is bliss. It forces one to forever stay down. That one is my personal favorite.

Jack looks at the painting more closely... He sees FLASHES of Sealtiel's green vest, Gabriel's orange socks, Michael's red tie, Raphael's purple jacket, Uriel's navy blue suit. Barachiel's yellow handkerchief.

Jack looks at the light blue demon then at Judicial's light blue suspenders. His eyes grow wide.

JEHUDIEL (CONT'D)

What great big green eyes you have.
Very much like my own and the rest.
We can mirror anyone we choose but
never the eyes. The eyes are the
windows to the soul.

Jehudiel spots the flask in Jack's pocket and grabs it.

JEHUDIEL (CONT'D)

My silver! You are the one that
took it!

Jehudiel takes a long draw, but quickly spits it out. His face changes into a demonic form! Jack grabs back the flask and Jehudiel's face returns.

JEHUDIEL (CONT'D)

What did you put in my silver?!

Jack slams Jehudiel up against the wall. He goes to punch him but Jehudiel spins him round. Jack swiftly pulls out his pistol and aims it at Jehudiel's face.

JEHUDIEL (CONT'D)

You got it all wrong. I don't even
want your life! Never did! The rest
of them do, yes. But I like it
here. No rules! No bills! No drama!

Jack loosens his grip on the weapon and Jehudiel quickly swipes the pistol and holds a knife to Jack's neck.

JEHUDIEL (CONT'D)

You wanna play our favorite game?!

Jehudiel takes out the Queen of Hearts mask and puts it on. The elevator door opens... Barachiel and Stephanie waiting. She yanks Jack out of the elevator.

EXT. ROOFTOP - NIGHT

Barachiel holds out the lamb flintlock pistol and points it into the mouth of Jehudiel's mask.

Jehudiel takes out the lion pistol from behind Jack's back and points it at Stephanie.

Jack, determined not to let Stephanie die again, leaps in front of her.

Jehudiel doesn't take the shot. Barachiel fires, hitting Jehudiel's cheek just as elevator doors close. Did it hit him?!

The elevator closes shut. Jack is ready to fight Barachiel until Stephanie comes in between them.

STEPHANIE

He isn't one of your demons! He's a lost soul like me.

Jack points the gun now at Stephanie.

STEPHANIE (CONT'D)

You know, don't you? I'm sorry we've had to hide it from you. I told the past version of you it was a bad idea not filling you in but you insisted.

(RE: Barachiel)

They must have known Jehudiel would break. I bet they wanted him to think Jehudiel was his only demon.

Jack shakes his gun, wanting to be included in the conversation.

STEPHANIE (CONT'D)

We are here to help you. You need to believe me. I'm telling you the truth.

How can Jack even trust her now? He doesn't even really know her?

STEPHANIE

I was in a car accident with my soul mate, too. Lily came along. She told me that it wasn't just me that fell into a coma. My wife did too. Lily said she may never regain consciousness. So I let one of my demons take my vessel so I could go find her and get her out. We've been searching for her ever since. I lost hope after a while until I met you. You got me to believe again. In return, I promised you I would get you out of here.

Jack doesn't know who to believe. He notices the golden pendant around Barachiel's neck.

She takes out a SMALL CASE.

STEPHANIE

Once a soul enters into its Purgatorium it splinters apart. Separating itself from the demons that it helped create during its past life. You get what I'm saying? Your demons are apart of you. They each share a sinful portion of your soul but on the bright side your soul also created a weapon that could kill them.

(hands him case)

Your past self gave it to the both of us for safe keeping.

Jack looks inside: 7 LEAD SHOT HOLDERS, but only FIVE LEAD SHOTS. Barachiel hands him the pistol. Jack snatches it away.

STEPHANIE (CONT'D)

There are only five inside with six demons left to kill. The last version of you already wasted two of them. It's gonna be hard as is but if this is what you need to do in order to trust us...

Jack is uncertain, but slowly lays the gun down. Everyone relaxes. He uses his hands to sign why Barachiel won't speak.

STEPHANIE (CONT'D)

He can't speak. He hasn't found contentment for his sins. Like you. He's done all you've asked him to do, thus far. He took on the alias Barachiel and helped us put this in motion. In two days, your heart WILL stop. That wasn't a lie. Tomorrow, your demons are expecting Barachiel to help you; then you're to run the race the next day. That's not the case. *Tomorrow* will be your Exodus.

Jack turns away, not knowing if he can do it.

STEPHANIE (CONT'D)

Going a day early is our best chance. We'll catch them off-guard this way. While you break the locks, Barachiel and I will take them out on the side, clearing your way.

On the ledge, the Hourglass has finished pouring.

The elevator doors open. Stephanie sees a cracked Queen of Hearts mask on the floor swimming in a PUDDLE of water. Next to it lies Jack's lion pistol. He walks in to pick it up.

STEPHANIE (CONT'D)

Your father was wrong. Lambs aren't weak nor lazy. They're gentle and merciful. Like you.

Jack hands her the lion pistol and bullet case.

STEPHANIE (CONT'D)

I forgot to thank you for not letting me die back there. Getting killed everyday kinda sucks. I'm glad to see the old you is making a comeback.

Elevator closes.

INT. JACK'S APARTMENT, LIVING ROOM - NIGHT

Jack walks in and finds his bedroom covered in ice.

INT. JACK'S APARTMENT, BEDROOM - NIGHT CONT'D

The huge picture window with the #12 Hourglass is shattered. Ice covers the floor.

A reaper floats inside! Jack needs to jump on the bed to be safe!

The reaper hurls the mattress toward him. Jack leaps out of the way as it crashes through what's left of the broken window.

Jack is out of options! What's he going to do?!

He bolts out, slamming the door shut.

INT. JACK'S APARTMENT, KITCHEN - NIGHT CONT'D

Jack skates through the kitchen, opening the frozen REFRIGERATOR, he tears out the SHELVES and jumps inside.

INT. JACK'S APARTMENT, KITCHEN, THE FRIDGE - NIGHT CONT'D

Jack pulls the door closed. Curled up, he breathes shallowly, careful not to make any noise. He can hear a muffled SHRIEKING, BANGING, and CLATTERING.

Jack's face starts to turn blue and his whole body shakes. The CRACKLE of ice forming runs along the seam of the door.

Finally, the sounds disappear. He sighs, his breath condenses in the air. He puts his shoulder to the door and pushes. It doesn't budge. He pushes again as hard as he can. Nothing.

FADE TO BLACK

FLASHBACK: EXT. SNOWY HIGHWAY - NIGHT

A cracked, bloody snow globe lies in the snow, nearing the end of its broken TUNE.

Jack is sprawled out in the snow next to his overturned car.

Jack focuses sharply on the broken snow globe, the rest of his vision a blur. Within is a PICTURE: him and pregnant Madi.

The music within the snow globe stops as Jack is slipping into unconsciousness. A faint sound is heard from far.

Madi is still breathing. She's still alive!

Jack has found a way to take control of his flashback.

JACK

You are so beautiful. I should have told you that everyday.

Madi softly lays there, unmoving, as if on pause. So is everything else. The snow is frozen in mid air.

JACK (CONT'D)

You never stopped believing in us...in me even when I did. I never deserved someone like you.

(tears fall)

I've sinned...I've sinned so much. To you...to - I promise. When I get out...things are going to be different. I love yo-

BEEP. BEEP. BEEP.

CUT TO

SUPER: FRIDAY - BARACHIEL

PRESENT: INT. JACK'S APARTMENT, BEDROOM - MORNING

In bed, he calmly awakes. His hair and beard have grown longer. He scans the room: all normal.

The alarm clock begins counting up. Jack gets up like he's on a mission; grabs the hatchet and butterfly knife.

INT. JACK'S APARTMENT, LIVING ROOM - MORNING

The kitchen timer reads: "4:50"

The piano plays. Jack, now fully dressed, turns on the boombox and blasts the volume to its max. A rock song PLAYS out, covering up the piano music.

INT. JACK'S APARTMENT, KITCHEN - MORNING

Jack duct-tapes KNIVES to his legs, shoulders, and chest. He tucks away Raphael's matchbook in his pocket. He also tapes the butterfly knife and a hatchet to each hand.

INT. JACK'S APARTMENT, BATHROOM - MORNING

Jack glances in the mirror; the Hourglass is almost empty. He bows his head, trying to mirror away his long hair. When he lifts back up, it has shortened.

He clenches his fist, and SMASHES the mirror, and the Hourglass with it.

The kitchen timer reads: "4:58."

INT. JACK'S APARTMENT BUILDING, HALLWAY - MORNING

Jack, hatchet in hand, sees Stephanie leave her place wearing the Queen of Hearts mask.

STEPHANIE (CONT'D)
(Showing him the Jack of
Hearts mask)
Show them you aren't afraid. That
your sins don't define you.

He nods. She puts the mask over his face and fixes his playing card in his vest pocket so it's visible.

Jack straightens his back and stalks down towards the big glass window at the end. Stephanie enters the elevator.

Near the big window the hallway floor turns to ice. Four reapers burst through the stairwell door, flying towards Jack. He holds out his hatchet and knife and, sprinting to meet them, leaps onto the wall, pushes off of it, and lunges his hatchet into the closest reaper's skull.

HALLWAY FIGHT SCENE.

The last reaper alive retaliates by slicing Jack's right arm completely off before he darts through the frozen window.

EXT. JACK'S APARTMENT BUILDING - CONTINUOUS

He lands hard on the street below and quickly looks around... His sports car's parked across the street, tires free to roll. Finally! He runs over to his vehicle and stops.

The car clock reads: "7:42"

He honorably makes the choice to run instead.

As Jack runs towards the interstate, the last reaper from before lands on top of his car, totaling it. New reapers scream out from the clouds. The rush of just running gives him an exciting thrill. He shuts his eyes and *thinks!* When he reopens them, it worked! His right arm is back!

INT. COFFEE SHOP - DAY

Wearing a King of Hearts mask, Barachiel takes the gold pendant off his chain, and spins it on the table. Gabriel walks out of the kitchen carrying a PIZZA.

GABRIEL

Madre Maria! You as bad as
Jehudiel. Today is your day; help
him figure his name out, or
something?

Barachiel keeps the coin spinning.

GABRIEL (CONT'D)

You know, that priest outfit is too
much, we are supposed to be
inconspicuous. That is what you
said? Wait. Did you at least
remember to hide his weapon from
him?

Barachiel places the lamb flintlock pistol on the table.

GABRIEL (CONT'D)

Is the wrong one, idiota! First, I lose my gum and now this! Weren't you supposed to be the smart one? Now, any of them can challenge him. When it could have been just the two of us! I knew we never should've done your whole ridiculous plan; so pretentious! Pretending to be lost souls, training him, and why did I get Gabriel? You know I chose the name Sealtiel first! I swear if he loses tomorrow I'm gonna kill him. Jesus Christo, I'm so stressed right now!

Barachiel takes a NAPKIN from his pocket and unwraps it to reveal a truly disgusting wad of chewed GUM.

GABRIEL (CONT'D)

Santa Maria - there is a God! I've been looking everywhere for this! My savior!

(grabs the gum)

Just remember, if he finishes the race tomorrow, all bets are off. This kind gesture will hold no weight with me.

Gabriel puts the gum in his mouth and SMACKS away. The coin is still spinning. Irritated, Gabriel slams his hand on it. He lifts it up, realizing it's the pendant.

He glances out the coffee shop window: in the Hourglass the sand becomes snow. His face goes white; his eyes bulge.

GABRIEL (CONT'D)

(struggling, shocked)

What? What have you-

He chokes. He looks at the wet napkin beside the coin. Barachiel shoves the pistol in Gabriel's mouth and pulls the trigger, killing Gabriel instantly.

Gabriel's corpse slowly freezes over. His face contorts into its true demonic form before it dies.

The time on the clock reads: "8:41"

EXT. FREEWAY - DAY

Jack is already halfway down the interstate. Reapers fly out of the clouds and head straight after him.

A reaper swoosh's past Jack, nearly missing him. He jumps on top of the reaper, treating it like an Uber lift.

They fly straight up in the air, making Jack lose his grip. He falls through the air. Another reaper flies up to meet Jack head on. It extends its hand!

He grabs the reaper's hood and steers it towards the street.

The truck hauling window glass, Hourglass #2, is driving right in front of him!

Jack bounces off the reaper right into the window glass. The Hourglass reflection shatters into thousands of tiny pieces.

Jack rolls off the truck and lands on the ramp heading toward the coffee shop. More reapers flood in and get on his tail. He continues running to the next time zone.

INT. SKYSCRAPER, JACK'S OFFICE - DAY

Barachiel, still wearing the mask, struts into the office, holding a PRESENT. The golden coin is back around his neck. Raphael sits at the desk.

Raphael draws out his gun, awkward and unsure. He holsters his gun.

RAPHAEL

Forgive me, didn't know who you were at first. It's hard to tell who is who anymore. It was a good idea you convinced Cracker Jack to run a day earlier. No one else knows but us, right?

Barachiel nods, sliding him the present. Raphael opens it up and the Ten of Hearts mask surrounded by a CARTON OF CIGARETTES lie inside. Raphael puts on the mask.

RAPHAEL (CONT'D)

Aren't you missing something?

Barachiel pulls the lamb gun from behind his back.

RAPHAEL (CONT'D)

Good, trust between demons is so rare, these days.

Raphael stubs out the last of his cigarette. He takes out the BOTTLE of vodka and TWO GLASSES from the drawer. He fills them and slides one to Barachiel.

RAPHAEL (CONT'D)
A toast! Let the best demon win.

Barachiel takes the glass and drinks it down. Raphael waits a few seconds but Barachiel just shrugs, healthy.

RAPHAEL (CONT'D)
Don't think I haven't figured you rigged this day for yourself. You wouldn't be Greed if you didn't, right? Am I right...Greed?

Raphael knows something. He drops the carton of cigarettes and stomps on it. WATER SPEWS OUT.

RAPHAEL (CONT'D)
Do you think I'm stupid?

He takes a CIGARETTE out of his jacket and lights a MATCH. He takes a huge puff and blows it in Barachiel's face. When the smoke clears, Raphael's holding the lamb pistol in his face.

RAPHAEL (CONT'D)
So predictable. Show me!

Barachiel takes out the lion pistol and places it on the table. Raphael stubs his cigarette and takes a drink.

RAPHAEL (CONT'D)
When are you...

Raphael starts to cough. He looks confused at the empty glass and back to the diluted bottle.

RAPHAEL (CONT'D)
How did...?

His radical coughing slows him down. Barachiel snatches Raphael's tie and slams a knife through it, deep into the desk.

Raphael fires the lamb pistol at Barachiel. Nothing happens. Barachiel kicks the chair out from under Raphael; Raphael falls to the floor but the tie catches like a noose.

Barachiel takes Raphael's hand, still holding the lamb pistol, and turns it back to face Raphael's mouth. He then yanks off Raphael's mask.

Raphael slowly understands it all.

Barachiel, sticks the lamb pistol in Raphael's mouth, and pulls the trigger. **BANG!** Raphael flies back, dead.

Out of the window, he spots the tree in the park.

Barachiel takes Raphael's matchbook, rips out a piece of PAPER and stuffs it halfway inside the bottle.

The time on the grandfather clock reads: "14:55"

EXT. COFFEE SHOP - DAY

Hourglass #3 reflects on the coffee shop window. Jack flies through, shattering the window and the Hourglass.

He sees a frozen dead demon inside and continues running.

EXT. PARK - DAY

Across the park is: Hourglass #4. Several reapers descend in Jack's path and SCREAM towards him.

He runs at them, smashing one in the skull with his hatchet, the other with his knife.

More reapers glide towards him. He zigzags to evade them, charging while ripping another knife from his chest. Sprinting past the Ferris wheel, he reaches the tree and smashes the tiny mirror. The Hourglass reflection shatters.

A few feet ahead the statue's glass box reflects an Hourglass. Without stopping, he throws his hatchet and shatters #5 Hourglass!

The hatchet sticks into the frosted lawn a few feet away. Adjusting his trajectory, Jack picks up the hatchet and smashes it into another reaper's skull and speeds off.

INT. SKYSCRAPER - DAY

Jack hurtles through the door into the lobby. The time on the elevator clock reads: "17:45"

One of the elevator doors opens. Stephanie exits in a scandalous NUN OUTFIT and Queen of Hearts mask. She throws the EMPTY JUG that's in her hands across the room.

STEPHANIE
Hurry! In here!

Jack scans Stephanie up and down. His mouth is open.

STEPHANIE (CONT'D)
Stop gawking and get your ass on
top of the elevator! Now!

INT. SKYSCRAPER, ELEVATOR 2 - DAY CONT'D

Jack steps inside. Stephanie offers her knee and hoists him up through an open ceiling TILE. She hands him the lion pistol. He disappears into the shaft, replacing the tile.

INT. SKYSCRAPER, ELEVATOR 2 - DAY

Stephanie holds up a MISTLETOE.

URIEL (O.S.)
Loving the mask, darling! I knew
you were different. You kinky and
me likey!

A delighted Uriel places one of his naked feet in and stops.

URIEL
Naughty little nun. When you said
you were getting wet. This is not
what I had in mind. Why don't we
take the next elevator, shall we?

Uriel grabs her by the waist and out the door.

INT. SKYSCRAPER, FIRST FLOOR, ELEVATOR SHAFT - DAY

Jack jumps over to the next elevator shaft where Uriel and Stephanie are seen through the vent.

URIEL
Now THAT feels so much better
around the toes!

Uriel goes for a kiss but Stephanie wriggles free, slaps his face, then poses in a kinky way.

A muffled conversation from within the other elevator.
Sealtiel's voice. Jack investigates and jumps back over.

Peering inside he sees Sealtiel and Barachiel are now inside elevator two.

Barachiel presses the button up to level 5.

Jack desperately jumps back to the elevator.

INT. SKYSCRAPER, ELEVATOR 1 - DAY

A THUD from above. Uriel stares at the ceiling. Stephanie uses the distraction by pressing the level 5 button. The elevator doors close and makes it's way up.

URIEL

I'm very disappointed in you, mate!

He grabs Stephanie's neck, bringing her face inches from his.

URIEL

Come out or the slutty nun gets it!

Stephanie gives him a swift hand chop to the throat. He releases his grip to hold his neck.

URIEL

So, you do have some balls
underneath that tree after all.

She kicks him in the groin, sending him against the wall.

Uriel grabs Stephanie as Jack drops down through the tile. He aims the gun at Uriel.

URIEL

Now we got a threesome going! A
Christmas miracle! You still think
she's on your side? Do ya still
think I'm a lost soul, too?
Seriously mate, I'm not the Grinch
in this story.

Jack narrows his eyes, trying to get a clean shot.

URIEL (CONT'D)

Would it make it easier if I told
you she was with you the last time
the reapers took your memories...?
Tell him. TELL HIM!

Stephanie stays silent.

URIEL (CONT'D)

Now don't be shy! Tell him how you
led him to the roof and just when
he had one lock left to break, you
gave him up to the reapers? He
trusted you, and you showed him how
much you can trust a lost soul.

Jack stares at her untrustingly. Is it true?

INT. SKYSCRAPER, ELEVATOR 2 - DAY, THE SAME TIME

Barachiel takes a small napkin from his pocket and hands it to Sealtiel. Sealtiel unfolds it. Inside is Gabriel's gum and Raphael's matchbook.

SEALTIEL (CONT'D)

I do wish I could have seen their expressions when they kicked it.

(RE: Barachiel's silence)

The two gallons we collected are hooked up and ready to go. All you need to do is turn the switch. Then we ride solo. First one to the finish line, as they say.

Sealtiel notices the golden coin isn't around Barachiel's neck. Sealtiel drops the napkin. Oh crap.

INT. SKYSCRAPER, ELEVATOR 1 - DAY, THE SAME TIME

Uriel knocks the gun out of Jack's hand.

URIEL (CONT'D)

Now. Let's stop hiding behind masks. Sister Christian, are you ready for that smacker?

Uriel notices the golden coin around her neck.

Uriel lifts her mask and Stephanie spits water straight into his mouth... He GAGS and COUGHS before SCREAMING in agony.

INT. SKYSCRAPER, ELEVATOR 2 - DAY, THE SAME TIME

The napkin turns grey as it soaks up the water in the carpet.

Sealtiel's eyes widen.

Barachiel YANKS Sealtiel by the hair and shoves his face against the left elevator wall. Sealtiel LAUGHS.

DING! The elevator arrives at the fifth floor.

INT. SKYSCRAPER, ELEVATOR 1 - DAY, THE SAME TIME

Uriel turns back to Stephanie, but now she has the lion pistol pointing at his face. He COUGHS, weakened. She inserts the gun into his mouth, forcing his head against the left wall. DING! The elevator stops at the fifth floor.

STEPHANIE

Pucker up.

Uriel's eyes bulge... She fires a bullet straight through his teeth, out the back of his head, and through the wall.

INT. SKYSCRAPER, ELEVATOR 2 - DAY, THE SAME TIME

Barachiel's still holding Sealtiel's head against the wall. He turns his head away.

A BULLET TEARS through the wall into Sealtiel's mouth, EXPLODING out the back of his head. His body falls, he mutates into his demon form. And dies.

Once he's become an ICE SCULPTURE, Barachiel takes Jack's watch off Sealtiel. It reads: "22:23"

INT. SKYSCRAPER, ELEVATOR 1 - DAY, THE SAME TIME

The wedding ring lies in a PUDDLE that was once Uriel. Jack picks up the ring and puts it in his pocket.

STEPHANIE

I'll distract the reapers as long
as possible. Finish this!

Jack runs out; Stephanie disappears down the hall.

In the other elevator he sees Sealtiel's frozen corpse and the bullet hole in the wall. He lifts his mask and looks through it into the adjoining elevator and smiles.

INT. SKYSCRAPER, JACK'S OFFICE - DAY

Jack's office chair's turned at an odd angle. He rotates it, revealing the demonic remains of Raphael.

Jack moves to the window with the #6 Hourglass reflected.

A COMMOTION from outside.

He looks out. And tenses up... Stephanie and Barachiel are running towards the park. A flood of reapers following them.

The grandfather clock reads: "25:18"

Jack rolls the office chair to the window and pushes Raphael's dead body out, smashing the #6 Hourglass window.

Reapers swarming at the foot of the building look up at the flying corpse. They SCREECH tearing through sky towards it.

EXT. SKYSCRAPER - DAY

One reaper, larger than the others, touches the building. Ice races up its side. As each level freezes, it shatters and collapses, the rest of the structure slams to the ground.

INT. SKYSCRAPER, HALLWAY - DAY

Jack sprints out of his office, the building collapsing beneath him. He runs to a window at the far side and throws himself through it as the floor drops out beneath him.

EXT. SKYSCRAPER - DAY

Jack falls to the ground, landing in BUSHES. He rolls and stands. He sees the tree in the park is burning down. The heat's attracting the reapers. He dashes across the street.

INT. LIGHTHOUSE RESTAURANT - DAY

Jack sprints in. The silver dome's on the table. He grabs it.

INT. LIGHTHOUSE RESTAURANT, KITCHEN - CONTINUOUS

He runs in and WHAM! A bat swings across Jack's face, making the silver dome drop to the ground. He is out cold.

INT. LIGHTHOUSE RESTAURANT, MEAT LOCKER - DAY

Jack finally wakes up, shivering uncontrollably. Jehudiel appears over him, smirking.

JEHUDIEL

Surprise! I not dead! And I'm sober! No thanks to you. I was worried there. You've been out for a hot... or I guess cold minute. I worry you miss it.

Jack tries to stand up but the air is too cold.

JEHUDIEL (CONT'D)

This is pretty cool, huh? The air I mean. Had to turn the thermostat down;

(MORE)

JEHUDIEL (CONT'D)

can't have them knowing we're here.
Not yet. Oh, you're struggling? I
help you.

Jehudiel carries Jack by his collar to the window. He props him up, making him look out at the view. Jack looks out the window. The kitchen is full of reapers.

The silver dome is still on the ground from where he dropped it. The #7 Hourglass hasn't started pouring yet.

JEHUDIEL (CONT'D)

Don't worry, ya still have 10
minutes before it's all over.

The SPRINKLERS activate. Jack slyly turns himself so that Jehudiel's back now faces the window. Jehudiel has no idea!

JEHUDIEL (CONT'D)

Now now! It won't hurt that bad.
Last night, I was saving you all
this trouble. But you had to go and
get in that fridge. I even woke up
early this morning to sabotage your
car! And you know I hate waking
up...especially in the morning!

Water's leaking through the bottom of the meat locker door.

JEHUDIEL (CONT'D)

But then I found another
opportunity for us to be together
forever. You won't see it now but
you'll understand. You learn to
love it here. Just like I have.

Behind Jehudiel, through the window, the water cascades all over the kitchen, instantly freezing the reapers. The water beneath the two men creeps closer!

JEHUDIEL (CONT'D)

Everyone has their own plans
against you but in the end I come
out on top. Now, who says being
lazy doesn't get you anywhere?

Suddenly, the water slowly freezes over. Jack slides his shoe across the newly frozen puddle, retracting out the spikes.

With all the force Jack can muster, he raises his knee up and quickly plunges it straight down, stomping the spikes into Jehudiel's foot. Jack twists his foot; the cleats dig deeper.

Jack leaps for the door and opens it. Water spews onto the meat locker floor, wetting Jehudiel's feet. The sprinkler system stops and the water starts to freeze over.

Jack grabs a TRAY, tosses it to the ground, and slides out.

INT. LIGHTHOUSE RESTAURANT, KITCHEN - DAY

Jack slides across the floor and scoops up the frozen silver dome. He hurls it against Jehudiel's head, shattering it.

New SCREAMS echo from the kitchen as reapers flood in. Jack jumps onto dry ground and throws the door open. Jehudiel's SCREAMS can be heard for miles!

The kitchen timer reads: "33:11"

EXT. SUBWAY STATION - DAY

Jack runs across the street towards the subway.

INT. SUBWAY CAR - DAY

Jack darts inside the train. SCREECH!

The subway moves faster over the frozen rails below. Jack runs over and smashes the #8 Hourglass and continues running.

A flood of reapers burst through the back of the train. The nearest one carries a SCYTHE. Jack jumps out the window and swings up onto the roof. Reapers give chase.

INT. SUBWAY STATION - DAY

Jack, still with the hatchet, jumps off the train. A reaper flies up from below and *slices him clean in half*.

As he falls, he instantaneously repairs his lower body. He lands on his feet and smashes the glass covered marathon poster off the wall...

Clearing #9 Hourglass! He runs towards the stairs.

The subway wall clock reads: "37:01"

EXT. BRIDGE - NIGHT

Jack sprints across through heavy snow. The reflection of the #10 Hourglass is on the billboard of Madi.

A swarm of reapers charge after him. The nearest cowl has an unusual point sticking out from beneath it. The reaper flies around him as if it can't see him.

Jack grabs the reaper's sleeve and yanks it towards him. The cowl falls away, exposing the knife that Jack lodged in its skull on Michael's day.

Jack grips the handle of the knife, gaining control.

He accidentally smashes through the billboard, destroying the #10 Hourglass along with it! Jack twists the knife to the right. The reaper follows. Jack tilts it back, steering the reaper towards his apartment.

The flood of reapers is hot on his trail. As they near, the #11 Hourglass on the rooftop ledge gets clearer.

EXT. ROOFTOP - NIGHT

Barachiel aims a BIG CARDBOARD BOX in the reapers' direction and strikes the last MATCH. FIREWORKS SHOOT OUT.

EXT. SKY - NIGHT

The fireworks hit the swarm of reapers, igniting on impact. Different COLORS BURST out into the sky.

One shoots right into the reaper that Jack's on. He catapults off, hurling his hatchet at the Hourglass on the ledge. SMASH! Fireworks continue to explode around him. One more Hourglass left as he noise dives to the streets.

EXT./INT. JACK'S APARTMENT BUILDING/LOBBY - NIGHT CONT'D

Jack lands on the curb, runs through the swinging doors into the lobby, and opens the stairwell door.

INT. STAIRWELL TO JACK'S APARTMENT - NIGHT CONT'D

Jack runs up the stairs as reapers are seen flooding in below him. The stairwell clock is ticking, 40:00...40:01...40:02.

He pushes himself to the limit as he makes his way up to his apartment floor. The reapers are on his heels!

INT. HALLWAY - NIGHT CONT'D

Jack throws open the door and continues running through the frozen hallway leading to his apartment door. He breaks through it as if he were finishing a race.

INT. JACK'S APARTMENT, BEDROOM - NIGHT CONT'D

His apartment is completely frozen over. He snatches the snow globe off his nightstand and chunks it at the window, reflecting Hourglass #12. SMASH! The last hourglass is broken.

The broken window sends in a gust of wind. His mask falls from his face and slides across the icy floor. Jack rolls back and bangs his head against the bed post.

A sea of reapers swoop in on both sides, simultaneously.

One of the reapers extends a long, bony finger towards Jack. He squeezes his eyes shut and...nothing. Silence.

He opens his eyes back up and SURPRISE! The reapers hand is on Jack's face! What happened?! He made it in time! All the hourglasses are broken, aren't they? His memories begin leaving him. Jack has lost.

Everything suddenly pauses. The snow is stuck in mid air. The flood of reapers drift quietly. The nearest one retracts its hand and floats back towards the broken window.

The reapers can be seen beyond the window, they all look up and ascend in unison.

The room gets warmer. The ice on Jack's body thaws. He leans against the bed, basking in the moment.

The alarm clock reads: "41:49"

From the living room, a broken telescope is thrown to the bedroom floor.

Michael enters, holding the lion pistol. He's wearing the Ace of Hearts mask. He walks over and takes out a BLACK CLOTH that is taped behind the scope lens. Reflecting inside the broken lens is the real Hourglass #11.

MICHAEL

(being humorous)

Now who could have done that? But honestly, how could ya be so dumb?

Michael uses his boot to bring Jack's face up to see his.

MICHAEL

I mean seeing how the roof
hourglass, which I made myself,
never reflected off anything was
kinda a dead giveaway. Oh! I think
ya misplaced something.

(taking out snow globe)

We played you pretty good. Rigging
a bullhorn to a loud speaker,
making ya believe you were
flatlining. Not a bad plan. Wish I
had thought of it. Ya really
believed that you were gonna...Yer
not understanding anything I'm
saying, are ya?

Michael SNAPS at Jack's emotionless face.

MICHAEL

Yep, they wiped ya good and clean.
I guess I can drop the accent now.
Mom did always say that we belonged
in a theatre.

(RE: Jack's blank stare)

Wait! I need to take a picture of
this! Hold that dumbfounded face.

Michael bends down, and takes a photograph of Jack. CLICK!

The photo whirs out. Michael blows on it, flaps it, then
GIGGLES and drops the photo. The music grows even louder.

MICHAEL (CONT'D)

A picture is worth a thousand
words. But, this one, I think, can
be summed up in one.

Jack looks down at the picture. It's still developing. Slowly
the image comes into focus...

Jack in his true demon form.

MICHAEL (CONT'D)

Greed.

He stares at the photo, not understanding.

From far away, the piano MUSIC begins to play from up above.
It's the same song that played at the very beginning.

Jack gets down on his knees, covering his ears.

MICHAEL (CONT'D)

How fitting. It being the last song
and all.

Michael takes the snow globe off the table and winds it up.

MICHAEL (CONT'D)

I hate to leave you like this, I
genuinely do. Let me help you find
realization of who you really are
before I go. Try listening to this
instead.

Michael puts the snow globe beside Jack. The melody is the
same music that plays on the piano every morning.

MICHAEL

Give in to the melody. Remember how
you came to be.

Michael knocks out Jack, making the music from the toy take
hold of him.

Michael swirls around, pointing his pistol.

Barachiel stands, lamb pistol raised to meet Michael. The
golden coin swings from his necklace.

CU on Jack's unconscious face.

FLASHBACK: INT. JACK'S MOM CAR - MID DAY

Mary drives across an icy wooden bridge. The same bridge
that's in Jack's Purgatorium. Checking her purse, she finds
her credit card missing.

Without looking, she makes a U-turn as a car is seen speeding
toward her in the rear view mirror.

PRESENT: INT. JACK'S APARTMENT, BEDROOM - NIGHT CONT'D

Michael tip toes around the melted ice puddles.

MICHAEL

I did us a favor! Look!

(RE: Jack)

Easy target. Besides we both know I
have the last bullet. So can we
just...

Barachiel kicks up water on Michael's face and tackles him to the ground. The lion gun is dropped. Barachiel hits Michael's face, sending his mask off.

MICHAEL (CONT'D)

Jesus! I guess yer still pissed about everything we put ya through this week. At least when I saw through the bullshit I didn't rat! Just told the rest of them to have a little extra fun while playing their roles, is all.

Michael gets out from underneath him and connects with several punches in a wrathful fury toward Barachiel's face.

The lion gun is lying just a few inches away! Barachiel stretches his hand, inching towards the pistol.

Barachiel grabs the lion pistol! He jams it inside Michael's mouth, pulls the trigger, and nothing happens. Michael lifts his head back, releasing the barrel out of his mouth.

MICHAEL (CONT'D)

Wished you picked the lion now?

Michael blocks it from going in again by putting his teeth together, making a big demonic smile.

Barachiel presses the gun to Michael's pearly whites, forces Michael's finger around the trigger, and holds it there.

MICHAEL (CONT'D)

Wait! We can still make a de-

Barachiel pulls the trigger. The bullet shoots right through Michael's teeth, into his mouth, and out the back of his head. Michael freezes over.

Barachiel takes the snow globe, picks up Jack, throws him over his shoulder, and looks back at Michael's frozen demon corpse before he walks out.

FLASHBACK: EXT. JACK'S CHILDHOOD HOME - MID DAY

Mary is about to drive off. Young Jack is conflicted about giving back the credit card he stole.

Young Jack turns away just to find his father by the broken telescope. Furious, Henry takes out his belt. Crash! A car wreck is heard outside in the far distance. They take off running toward the bridge. The snow is so thick that it takes awhile for Henry to catch up to Jack.

EXT. BRIDGE - CONTINUOUS

Next to the broken snow globe, blood droplets lead to Jack's dying mother. Jack is running towards her as fast as he can.

He isn't fast enough. Her eyes begin to glaze over as Jack arrives.

MARY

David....

She dies as the time on the car reads, "4:50 PM."

A barely playing song trickles out of the broken snow globe in the snow.

PRESENT: INT. ELEVATOR - NIGHT

The elevator doors slide open. Jack opens his eyes. The snow globe rests beside him. Barachiel is nowhere in sight.

EXT. ROOFTOP - NIGHT

Jack walks out, greeted by a pistol. Barachiel is holding the lamb gun; still wearing the King of Hearts mask and his priest attire.

JACK

No need for masks anymore, David.
That's our actual name, is it not?
I remember. I remember everything.

Barachiel is with pause.

JACK (CONT'D)

How does it start again? Forgive me
Father for I have sinned? Wait!
I've got a better one. Let me see.

FLASHBACK: INT. APARTMENT LOBBY - NIGHT (ONE WEEK AGO)

With only two more hourglasses left to go, the real David runs out of the revolving doors and into the lobby. He is bruised with torn clothing after surviving a horde of reapers.

He passes by SIX people that are scattered around the lobby that all look like David too.

Each one displaying a different trait based on one of the seven deadly sins.

They all stop what they're doing and chase after David once they see him. Each one fighting off the other to see which one will be the one to challenge David first.

The elevator doors open and David's greed demon that resembles him too, waits inside. David gets in.

David's greed demon is holding the SNOW GLOBE. He is wearing the golden coin pendant around his neck. He rubs it, giving him a peaceful state of mind.

INT. ELEVATOR - CONTINUOUS

The elevator clock reads, "41:15."

The elevator suddenly stops on a random floor. The doors open and Stephanie is waiting there holding a WATER BUCKET. Without a moment to lose, she splashes David's greed demon.

The real David hits the demon over the head. The greed demon that looks like David is now unconscious. (He will be known as Jack going forward)

David mirrors his clothing to look like Jack.

Stephanie switches the playing cards and puts David's WATCH around Jack's wrist.

Stephanie takes off the golden pendant necklace around Jack's neck and puts it around David.

The elevator doors slide open to the rooftop and they leave.

(Now we are back at the beginning of the script where Jack wakes up in the elevator.)

Jack looks at the snow globe beside him and picks it up.

END FLASHBACK

PRESENT: EXT. ROOFTOP - NIGHT

Barachiel doesn't take off his mask.

JACK

All the deception. The lies. The deceit involved to get you here. You could have been one helluva demon, David.

Barachiel keeps the gun steady and leveled at Jack who paces.

JACK (CONT'D)
Speechless? That's fine I haven't
talked in quite a while. I should
stretch out the old vocal cords.

Jack changes his appearance to a cleaner shaven version.

JACK (CONT'D)
May I assume Michael's dead?

Barachiel stands silent.

JACK (CONT'D)
It was because I was your first
sin, wasn't it? You blame me for
her death. That's why you chose me.
I'm honored but half the credit
belongs to you. You are the maker
of your own sins.

(pause)

You've been punishing yourself your
whole life. Even now, in this
place, you substitute one bad habit
for another. Every time you
remembered who you were you
intentionally gave up. You let them
wipe you clean. But not this time.
Nah, you've changed. Sad it was a
bit too late. When I ascend, watch
me as I turn your miserable excuse
for a life into something more.

(holding out snow globe)

Shall we have one last listen? I
think it would be poetic to leave
you on the same note as Mom.

Jack winds the snow globe and different MUSIC plays. It's the
same music from the snow globe that David gave Madi in the
car before the crash.

JACK (CONT'D)
This isn't our's. Wait, I've heard
this before.

Jack shakes the snow globe. A small SECRET COMPARTMENT opens
in the bottom. Little ALUMINUM BALLS roll out, followed by a
LEAD BALL. Jack doesn't notice.

JACK (CONT'D)
Who gave you this?! Tell me!

Jack shakes the snow globe harder and harder as he gets more
and more angry; the liquid inside FIZZLES.

The snow globe EXPLODES! Water crashes all over Jack's face. He reels back through the open doors of the waiting elevator.

The lead ball rolls out. Barachiel drops the gun and walks over to him.

Jack falls to his knees, LAUGHING. He wipes water from his face.

JACK (CONT'D)
Clever David. Mom would be proud.

Just as Barachiel is in good distance, Jack sweeps Barachiel's legs, knocking him to the ground, then shooting him in the face.

JACK (CONT'D)
But you're still too slow.

Jack rushes into the elevator.

The rolling lead ball is stopped by a mysterious stranger's foot.

INT. JACK'S APARTMENT BUILDING, ELEVATOR - NIGHT

The doors are about to close when Stephanie walks in and points the now loaded lamb pistol on Jack's mouth.

JACK
It's over, bitch. I won. Tell David when he wakes that being a lost soul will look well on him.

Jack notices Barachiel get up and freaks out!

JACK (CONT'D)
That isn't right.
(re Stephanie)
Who are you?

STEPHANIE
Awww. Still don't remember this face, yet? Think real hard.

FLASHBACK: INT. COFFEE SHOP - NIGHT

Back at the ending of when David first met Madi.

Jack looks up from Madi's book and notices the sunflowers moved away from his actual blind date's face who looks exactly like STEPHANIE!

PRESENT: INT. ELEVATOR- NIGHT

Jack's eye's go wide as he looks at the shimmering golden coin pendant around Stephanie's neck as she transforms into the real David!

JACK
Stephanie was never real? You've
been her all this time?

DAVID
We took turns.

JACK
We?

Barachiel transforms in to Lily! She gives him a nice little wave and vanishes.

JACK (CONT'D)
Listen to me, David. Listen! I can
give you anything you want -

David forces the pistol inside Jack's mouth.

DAVID
I'm content.

David forces the pistol inside Jack's mouth. And sighs.

David hesitates and removes the gun. He steps out.

JACK
Wait. What's happening right now?

David looks at his watch. It reads: "59:00". He bends and picks up the broken snow globe, still playing MUSIC.

JACK
I don't understand. Your still
letting me take your vessel?
(holding out David's ring)
A trade! Just tell me why?!

Jack gently rolls the RING outside the elevator. As the doors close, David can still hear his frantic PLEADING.

The rooftop rattles, making the ring bounce wildly into the air and off the roof.

The reapers above David, still frozen in time, begin to vibrate. David runs and swan-dives over the ledge.

EXT. JACK'S APARTMENT BUILDING - NIGHT

David falls, reaching for the ring. Frozen remains of reapers EXPLODE all around him, sending a wave of water from the sky.

He grabs the ring midair as the wave of water pursues him.

He concentrates on the snow globe melody. The flood of water touches his feet. He nears the ground with seconds remaining.

His watch ticks off the few remaining seconds: 59:57... 59:58.. The swell engulfs him, submerging him, baptizing him.

FADE TO BLACK

EXT. OCEAN - SUNRISE

Sunlight beams through the water.

On the sandy shore, Lily waits. She bends, picks up a good-as-new snow globe, and the soft MUSIC is still playing from it.

David floats below the surface. Lily grabs his arm and pulls him up. His eyes open. Together they explode upwards!

The sun rises over the horizon. David opens his palm. The ring is still inside. Lily climbs atop a small ISLAND nearby.

LILY
How do you feel?

DAVID
I feel... moist.

David forces Madi's ring into his pocket and swims to Lily.

EXT. SMALL ISLAND - DAY CONT'D

David sinks his palms in the soft sand and pushes himself up.

The ocean view stretches out everywhere their eyes can see. David checks his watch, it's stopped at: 60 minutes.

DAVID
Where are we?

LILY
We're in the in-between. I got you here just in time. Once the tides dry up and turn to dust, then you will be there.

Lily lifts up the snow globe.

DAVID

It wasn't too long ago you came
into my life handing me this very
same snow globe.

FLASHBACK: INT. COFFEE SHOP - NIGHT

David walks in and finds Madi, playing piano on stage.

David notices an unknown girl, Lily. She walks out.

EXT. COFFEE SHOP - CONTINUOUS

David runs out. Lily stops.

DAVID

Who are you?! I've seen this memory
a hundred times and you were never-

LILY

You need to save her before it's
too late. You promised.

DAVID

Excuse me?

She winds the snow globe and holds it up.

LILY

It's mirroring you know who.

Surprised, David takes the snow globe.

DAVID

Who?

LILY

We don't say his name.

Inside a secret hatch opens, revealing a picture that only
David can see.

END FLASHBACK

PRESENT: EXT. SMALL ISLAND - DAY CONT'D

David puts on his wedding ring, admiring it.

A sad Lily listens to the music in the snow globe.

DAVID
What's wrong?

LILY
We almost did it. We were so close.
The bullet in the snow globe was
our plan C. You could have just...

DAVID
I made my choice a long time ago.
What can I say...I am only human.

LILY
Technically, now a lost soul.

DAVID
That was the plan.

LILY
No, the plan was to make him think
he was you. Now there's no telling
what kind of mischief he's going to
get into on the outside. A demon
only cares about itself. It was
foolish of us to try and force a
conscience into a demon.

DAVID
Yea, it was wasn't it?

David chuckles, making Lily laugh along with him. She stops.

LILY
Do you regret not being able to
have a second chance at life?

DAVID
(taking out his pendant)
My father and I found a coin in the
sand on a family beach trip when I
was your age. He made it into a
necklace and gave it to me. Nicest
thing he ever did. I never once
took it off. It was my most
treasured possession.

LILY
Was?

David latches it around her neck.

DAVID
(shaking his head)
My second chance at life is right
here.

Lily smiles and hugs David. The music coming from the snow globe still plays.

INT. HOSPITAL ROOM - DAY

A broken snow globe is on a NIGHTSTAND, it's playing the same music.

Jack wakes, on Earth, in David's body.

Super-disoriented, he tries to get his bearings.

He opens his mouth, but only a little SQUEAK comes out.

Jack turns and sees a BOOMBOX and a CD ALBUM lying also on the nightstand: "Our greatest hits." The cover blurs as he focuses on something in the foreground...

Jack sees it clearly now. He makes a devilish smirk.

EXT. DESERT ROAD - SUNRISE

The ocean's gone, replaced by a long, straight, dusty road. No other buildings in sight; just desert in every direction.

David steps to the center of the dusty road and places the snow globe on the sandy ground.

JACOB (V.O.)
(whispering)
Red rover.

David looks around, wondering where the noise came from.

DAVID
Who said that?

Lily looks at him knowingly.

DAVID
It's him, isn't it?

Far ahead is a single, faded sign: "REST STOP."

David is now fully in Madi's Purgatorium!

She hugs him tightly. He closes his eyes.

LILY
(whispers)
Save her, Daddy.

He opens them again; she's gone and with him now holding the snow globe.

With determination in his eyes, he runs towards it.

David picks up speed down the long stretched-out road.

JACOB (V.O.)
(whispering)
Red rover.

The snow globes music continues as the secret compartment opens showing a picture of a young Madi, her mother, and Jacob.

Jacob is Peter!

INT. HOSPITAL ROOM - DAY

Another bed a few feet from Jack. The white hospital BLANKET covers a still, FEMININE FORM with a small bulging belly.

Madi... in a coma.

The music from the snow globe stops.

JACOB (V.O.)
(whispering)
Send David right over.

**SMASH CUT TO
BLACK**

-The End-