

ASCENSION

By

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FADE IN:

A BLACK SCREEN is displayed with the following quote;

*"Hell is Oneself,
Hell is Alone,*

The Other Figures in it,

Merely Projections," _____T.S.Elliot, The Cocktail Party

FADE IN:

We open with some heavy breathing. The sounds of rain drops and the clanging of metal pipes can be heard as well as some faint but terrifying whispers of nonsensical jargon. Next the sound of a match being lite is heard. The match lights revealing our hero. RYDER STERLING is a typical young man who is somewhat built in his mid-twenties. He stands looking around the dark and dank room.

RYDER

Where the hell am I?

Suddenly a hallway seems to appear out of thin air. RYDER walks down the hallway. He turns back to reveal that the room has vanished and in its place a cement wall. He continues to walk. The hallway seems to resemble that of a hospital hallway. As he walks the hanging lamps above him seem to blow out one by one. The walls are covered in blood dripping down the sides of the walls and pooling on the floor. No one is in sight.

RYDER (cont'd)

What the fuck is going on? Where am I?

RYDER touches the wall to reveal that the blood is indeed real. Suddenly he hears his name being called from down the hallway.

VOICE

(Creepily)

Ryder!!

RYDER continues down the hallway. At the end of the hallway he sees someone.

(CONTINUED)

RYDER

ERICA?

RYDER sees his girl friend ERICA MIDDLEMAN at the end. She is an attractive girl in her mid-twenties who has a "girl-next-door" kind of look to her.

RYDER (cont'd)

ERICA!!

ERICA

Come here Ryder!

As RYDER walks to her she turns and runs away down the next hallway. RYDER runs after her. As he turns the hallway he sees that she has vanished and in her place is a dead body lying face down in a pool of blood. There is an elevator next to him. He pushes the buttons but nothing works. Suddenly he hears a loud ringing in his ears and the hallway begins to spin. He then collapses on the floor.

DISSOLVE TO:

3

INT. RYDER'S BEDROOM. DAY

3

RYDER is lying face up on his bed. He gets up and checks his look in the mirror and fixes himself up. He then grabs his briefcase. MISSING FLIERS are inside of it. He picks up one of the fliers. It reads:

MISSING

ERICA EDDLEMANN, 27,

LAST SEEN AT THE TOWN DINER.

RYDER places the flier in his briefcase and walks out the door.

RYDER

JOHN? John, are you here?

JOHN

(Coming from the kitchen)

Yeah!

CUT TO:

4

INT.KITCHEN.DAY

4

RYDER walks outside and into the kitchen where JOHN, Ryder's
sponge of a brother is cooking breakfast.

JOHN
Headache again?

RYDER
Yeah.

JOHN
Here, take some of these.

JOHN tosses a bottle of medication at RYDER.

RYDER
Thanks.

RYDER takes a couple of pills and places the bottle on the
counter.

JOHN
So how did you sleep?

RYDER
(Walking over to the table to
sit.)
Alright I guess. I had the
strangest dream though.

JOHN
Do tell.

RYDER
I was in this dark and room. It was
so dark I couldn't even make out my
hand in front of my face. I then
turned around and a hallway
appeared before me. Of course I
walked down this hallway. You know
me, always the adventurous one....

JOHN cuts off RYDER.

JOHN
If you say so Ryder.

RYDER continues.

RYDER
Anyway, this hallway resembled that
of a hospital. It was very creepy.
(MORE)

(CONTINUED)

RYDER (cont'd)
Blood was everywhere and at the end
of the hallway was my girl friend
Erica.

JOHN rolls his eyes.

I ran up to her but she turned a
corner and vanished and there in
her place was a dead body. I don't
know what happened after that. My
mind goes totally blank. Have you
ever had dream like that, John?

JOHN
Can't say that I have.

RYDER
OK. I better get out of here. I
need to get to work.

RYDER gets up from the table and heads for the door.

RYDER (cont'd)
Have a good day, John. John?

JOHN does not answer.

RYDER (cont'd)
John?

RYDER turns around to discover that ERICA is sitting at the
table.

RYDER (cont'd)
HOLY SHIT!! ERICA!!!!

RYDER runs over to ERICA.

RYDER (cont'd)
ERICA!! What the hell happened to
you. I have been trying to find you
for the past two days. I even filed
a police report yesterday. I also
had fliers made up. Here look.

RYDER hands ERICA a flier from his briefcase. The flier
turns out to be a BLANK piece of paper.

RYDER (cont'd)
What the.....?

RYDER looks back up and sees JOHN sitting there. RYDER has
nothing in his hand.

JOHN

What the fuck are you doing? Get out of here and get to work.

RYDER

But....but.....I just saw Erica.

JOHN

Yeah, and I just saw Michael Jackson's ghost. Just get going before you're late. Remember what your boss said, one more late and you're fired.

RYDER

OK. Have a....have a....

JOHN interjects.

JOHN

Have a nice day John?!?

RYDER

Yeah. Have a nice day John.

JOHN

Thanks, you too. Bye.

RYDER

Bye John.

Reluctantly, RYDER leaves out the door of his apartment.

CUT TO:

5 EXT.UPPER WEST SIDE NYC.DAY

5

RYDER walks briskly down the stoop steps and hitches a nearby taxi cab. He then hops into the taxi and the taxi drives off.

CUT TO:

6 EXT.KNIFE POINT PRODUCTIONS.DAY

6

RYDER gets out of the cab and gives the cab driver his money. He then rushes up the steps and enters the office building.

CUT TO:

7

INT.KNIFE POINT PRODUCTIONS.DAY

7

RYDER walks into the office where he works and goes directly into his own office room. He shuts the door and sits down at his computer to begin work, then there's a knock at the door.

RYDER

Come in.

THOMAS STRATFORD walks into RYDER'S office. THOMAS is RYDER'S best friend and co-worker. He is around the same age as RYDER and works in the same department as RYDER as well although RYDER is higher up on the chain.

THOMAS

Hey Ryder.

RYDER

Hey Thomas. What's up?

THOMAS

Nothing much. I just wanted to see what you were up to.

RYDER

I am just reviewing this script that someone mailed me. It's very interesting. I also this production schedule that I have been working on endlessly. I have to turn it in to Mr. Brightman in a few days.

THOMAS

Sounds interesting.

RYDER looks at him and gives a half smile he then continues to work at his computer. THOMAS is still standing there.

THOMAS (cont'd)

Hey Ryder?

RYDER

What?

THOMAS

Have you found your girl friend, what's her name.....?

RYDER

Erica?

(CONTINUED)

THOMAS
Yeah Erica.

RYDER
No.

THOMAS
Oh. Sorry. Is there anything I can
do to help?

RYDER
Yeah, actually there is.

RYDER takes a bunch of the fliers out of his briefcase and
hands them to THOMAS.

RYDER (cont'd)
Why don't you start placing these
around the office building.
Everywhere!

THOMAS
OK.

A moment of silence, then;

THOMAS (cont'd)
Ryder?

RYDER
(Annoyed)
What?!

THOMAS comes closer to RYDER and looks at him directly in
the eyes.

THOMAS
Ya know what? I think you can do
better than this girl anyway. I
mean, what girl friend just ups and
leaves you?

RYDER
(Starring blankly)
You're a total fucking idiot. She
didn't just "up and leave." She
went missing and it is my job, no,
DUTY to find her. Now I have work
to do, so if you don't fucking mind
I would like to get back to it.

RYDER opens the door for him to leave.

(CONTINUED)

RYDER (cont'd)
Don't let the door hit you on the
way out.

The door slams shut.

RYDER (cont'd)
Idiot.

RYDER sits back in his chair for a moment then he grabs one of the fliers from his briefcase and looks at it. In RYDER'S POV we see the FLIER.

DISSOLVE TO:

8 EXT.TOWN DINER.NIGHT 8

RYDER walks into the Town Diner from the taxi cab.

CUT TO:

9 INT.TOWN DINER.NIGHT 9

RYDER walks into the diner. The diner is completely empty, so RYDER picks a booth close to the door and begins reading the menu. As RYDER places the menu down he looks up and notices ERIN ESCHER standing there. ERIN is a young waitress who looks and sounds strikingly close to RYDER'S ERICA. She is very seductive and a little hard on the eyes.

ERIN
(Cheerfully)
Hi there! Would you like to try our
juicy double cheese burger with
fries and a side of slaw for just
5.99?

RYDER
Um...no, thanks.

ERIN
OK, what can I get you then?

RYDER
How about the "Blue Plate Special?"

ERIN
No Problem. Back in a jiffy.

RYDER pulls out a flier from his briefcase and looks at it with great intent.

(CONTINUED)

RYDER
(To himself.)
Oh, Erica, Erica, Erica. I need to
fucking find you.

Suddenly ERIN pops up next to him with his plate.

RYDER (cont'd)
This looks nice. Thanks.

ERIN
Glad you like it. So I heard you
have a girl friend.

RYDER
(A little shocked)
Yeah, I do. How did you know?

ERIN
I can read your mind. No just
kidding. I heard you talking to
yourself when I was back in the
kitchen.

RYDER
Oh.

ERIN
Is everything OK?

RYDER
Not really, my girl friend is
missing.

ERIN
Missing?

RYDER
Yeah. She just turned up missing
one day. Her cell is off. I tried
going by her place. She wasn't
there and I even filed a police
report stating that she was
missing. I don't know what else to
do.

ERIN sits in the booth with RYDER.

ERIN
It seems to me you are in a real
pickle.

She laughs uncontrollably.

ERIN (cont'd)
I made a funny.

RYDER
Yeah. Too bad I don't think it's funny.

ERIN
Sorry, did I hit a nerve.

RYDER
I...I gotta get going.

RYDER reaches to get some money out.

ERIN
Look, I am really sorry. I have been working all day and I just needed some humor. I am sorry. Forget about the money, it's on the house.

RYDER
Thanks.

ERIN
Is there anything that I can do to help you?

RYDER
Yeah actually. Here are some fliers. Can you place them up around the diner for me?

ERIN
Sure.

She looks at the flier.

ERIN (cont'd)
She's very pretty.

RYDER
Thanks. Ya know, you remind me of somebody.

ERIN
I do?

ERIN begins to go around the diner posting the fliers. She then goes to nearby juke box.

(CONTINUED)

RYDER
Yeah. You remind me of.....

ERIN cuts him off.

ERIN
Mind if I put some music on?

RYDER
No. Go ahead.

ERIN pops a quarter into the juke box and 60's music begins to play.

ERIN
Oh I love this song! Care to dance?

RYDER
What?

ERIN
Dance. Ya know.....dance.

RYDER
Um....alright.

RYDER and ERIN both begin to dance slowly.

ERIN
So you know what? I am going to help you find your intended love.

RYDER
You are?

ERIN
Yes. We will go to the police station tomorrow to try and get an answer from that filed report you sent out.

RYDER
OK.

A moment passes. RYDER seems to be in a state of trance almost by her eyes.

ERIN
Want to go back to my apartment.

RYDER snaps out of it.

RYDER

Why?

ERIN

Just for a drink. I live alone so the company would be great.

RYDER

Sure.....alright.

RYDER and ERIN both dance as the MUSIC FADES OUT.

FADE TO BLACK:

10 INT.ERIN'S APARTMENT STAIRWELL.NIGHT 10

We can hear RYDER and ERIN talking as we FADE IN.

ERIN

So how long have you both been dating before she turned up missing?

RYDER

We were dating for about two years. We met through mutual friends in our senior year of college.

ERIN

Awwwwwwww, how cute! Well, here we are.

ERIN fumbles for the apartment key. She finds it and opens the door and flicks the lights on. They BOTH walk in.

CUT TO:

11 INT.ERIN'S APARTMENT.NIGHT 11

RYDER

Nice place you got here.

ERIN

Thanks. I pay enough rent for it, that's for sure.

RYDER

OK.

ERIN

Please sit.

ERIN motions for RYDER to sit on the couch. ERIN sits uncomfortably close to him.

(CONTINUED)

RYDER

So.....how long have you been living here?

ERIN

Oh, about a year now. I moved from Southern New Jersey.

RYDER

How nice.

ERIN

So what was your girl friend's name again?

RYDER

Erica.

ERIN

Nice.

During the following speech, ERIN gets up from the couch to fix both of their drinks.

RYDER

(Slow and filled with intent)
I have just got to find her. I don't know what the hell to do. I also keep having these awful nightmares. It starts off with me in this black, pitch black room. The room then gives way to a hallway resembling that of an old abandoned hospital. There's blood everywhere. There are gurneys rolled in the middle of the hallway. There seems to be entrails everywhere and in the midst of it all Erica is just standing there, there at the end of the hallway. I run after her but I don't seem to moving that quickly. She then turns a corner and runs away. I try to follow her but when I turn the corner and she is gone. I can't remember anything after that. I draw a complete blank.

ERIN

I see.

(CONTINUED)

RYDER
(To Himself Repeatedly
)
I gotta find her. I gotta
find her. I gotta find her.
I gotta find her.

ERIN
You know Ryder, your dreams
can tell you a lot about
yourself. Maybe these
dreams are repressed
memories that you have been
keeping a secret from your
everyday waking life. It's
tough I know, but cheer up.
You got me here and I'm not
going anywhere. I promise.
Ryder? Ryder??

RYDER
Huh? Oh, sorry. I'm just tired is
all.

ERIN
I got your drink here.

RYDER takes the drink.

ERIN (cont'd)
Now I'm going to slip into
something more comfortable. Be back
in a flash.

ERIN slips away quickly.

RYDER
Maybe Erin is right. Maybe my
dreams are repressed memories. Who
the fuck knows.

RYDER takes another sip of the drink.

RYDER (cont'd)
What the? What the fuck is wrong
with me? My fucking head hurts.
Erin? Erin, you got any medicine
for headaches?

RYDER takes a look at the pill bottle that he always carries
with him his coat pocket. It's empty.

RYDER (cont'd)
Fuck, it's empty.

RYDER'S headache begins to get much worse and his eyes are
getting blurry. The room then begins to spin out of control.

(CONTINUED)

RYDER (cont'd)
 What? What the fuck is going on
 with me? Erin? Erin? ERIN!?!?!?

The room begins to spin even more rapidly and then RYDER
 passes out completely.

FADE TO BLACK:

12

INT.THE VOID.NIGHT

12

As we FADE IN, RYDER is laying face down on the ground.
 He gets up slowly and realizes he is back in "The Void."

RYDER
 What the.....? Where am I?

RYDER gets up and lights a match. There is nothing but
 endless blackness. The light is from his match. The sounds
 of rain drops and clanging pipes can be heard along with
 nonsensical whispers.

RYDER (cont'd)
 How the hell am I to get out of
 here? HELP!! HELP ME!!!!!! CAN
 ANYBODY HEAR ME?!?!?

RYDER'S voice echos into the dark abyss.

RYDER (cont'd)
 I gotta find a way out of here.

RYDER walks a few feet and soon enough a pair of double
 doors appears before him. RYDER walks through the doors and
 he is back in that dark and dank hospital hallway complete
 with blood and pulsating flesh adorning the walls and floor.
 A "squish" is heard when RYDER walks.

RYDER (cont'd)
 What? It's my dream from before. If
 this is the same dream as before
 than that means right now I should
 hear.....

As RYDER finishes his sentence, he hears his name being
 called behind him.

ERICA
 Ryder!!
 RYDER
 ERICA!!

(CONTINUED)

RYDER runs after ERICA. As he approaches her, RYDER notices that he is not getting any closer to her. The hallway is literally growing. Then ERICA turns a corner and runs away.

RYDER (cont'd)
ERICA!!!! NO!!!! DON'T LEAVE ME
HERE!!!!!!!!!!!!

RYDER keeps trying to run. As he runs the hallway seems to dissipate and RYDER stops running and he collapses from sheer exhaustion.

CUT TO:

13

INT.RYDER'S BEDROOM.NIGHT

13

RYDER awakens to find himself back in his bedroom. He is laying on his bed face up. He looks at the alarm clock and it reads 12:01am. He gets up and goes to the bathroom for a drink of water. RYDER walks back into the bedroom and looks at the clock a second time. This time the clock reads 1:01am.

RYDER
What? I must be dreaming, I thought
the clock read 12:01am.

RYDER picks up the clock for a closer look. He then turns back and to his surprise he sees ERICA standing there. He walks up to her. Her back faces him.

RYDER (cont'd)
Erica! Thank God I found you!! I
had the most horrifying dream. I
dreamed that you went missing and I
was on this desperate search to
find you. But not anymore. Here you
are, in the flesh.

RYDER touches her shoulder.

RYDER (cont'd)
Erica?

ERICA turns around. Her eyes are pure black and blood is spurting out all over RYDER from several neck and body wounds on ERICA. RYDER screams bloody murder. As he screams he backs up and trips on the leg of an end table.

SMASH CUT TO:

14 INT.ERIN'S APARTMENT.DAY 14

RYDER awakens to find himself back in ERIN'S apartment. ERIN is nowhere to be seen. RYDER gets up from the couch and in a rush grabs his jacket and leaves the apartment.

CUT TO:

15 EXT.ERIN'S APARTMENT.DAY 15

RYDER runs outside of the building and onto the sidewalk. He runs a few feet and slows down to catch a breath. RYDER spots THOMAS and JOHN walking towards him.

RYDER

Hey guys.

JOHN

Hey Ryder.

THOMAS

Hey Ryder.

RYDER (cont'd)

(A little confused)

Where are you guys off too? Better yet, how do you two know each other?

JOHN

Well, it's a funny story Ryder. I was down in Union Square walking around and listen to the guys near the quad playing their guitars when all of a sudden I overheard a conversation in which Thomas was talking to a friend about you and you are searching for your girl friend.

RYDER

Oh really.

RYDER (cont'd)

(To Thomas)

Thanks Thomas for gossiping about me.

THOMAS

It was only a conversation with a friend of mine. I didn't say anything bad about you, Jesus!

(CONTINUED)

JOHN

Anyway, I walked over and told him that you were my brother and we started a conversation. I was just walking home now. Where are you coming from. I saw you rush out of this apartment building which is clearly not ours.

RYDER

I.....I.....I was visiting a friend. A lady friend.

JOHN

Why Ryder, you male slut you. You're busy looking for your girl friend and now your dating someone else.

RYDER

It's not what it looks like you guys.

JOHN

Yeah right.

THOMAS

Ryder?

RYDER

(Very annoyed)
What?!

THOMAS

Is she hot?

RYDER

Fuck you! Yeah she is. Anyway I met her at the diner the other night. She said she would help me find Erica. She then invited me to her place for a little night cap. That's all!!

JOHN

I see.

RYDER

Anyway, I am having those awful dreams again and my head is killing me.

JOHN hands RYDER a pill bottle.

(CONTINUED)

JOHN

Well, here you go. I went to the pharmacy to refill your pills for you. Take one already.

RYDER

No, I think I am good for now. My headache seems to be going away.

THOMAS

Ryder?

RYDER

It's coming back again.

RYDER takes one pill.

RYDER (cont'd)

What Tom?

THOMAS

Never mind. I forgot what I was going to ask you.

RYDER

Oh Christ. I gotta go. I am going to the police station downtown to find out about that report I filed a few days ago.

JOHN

Alright man, take care.

RYDER

Will do John. Will do.

JOHN

Bye Ryder!

THOMAS

Bye Ryder!

RYDER watches as they both slowly walk away chit-chatting. He pauses a moment and then walks in the other direction heading downtown.

DISSOLVE TO:

16

EXT.NYPD.AFTERNOON

16

RYDER walks up to the NYPD building downtown and ends running into ERIN who seems to have just "popped up" from nowhere.

(CONTINUED)

RYDER

Erin. I was looking for you.

ERIN

Well, you found me. Are we ready to go into the police station?

RYDER

Yeah, let's go inside. I sure hope they have answers.

CUT TO:

17

INT.NYPD.AFTERNOON

17

RYDER and ERIN enter the police station and walk up to the receptionist there.

RECEPTIONIST

(Plainly)

Can I help you?

RYDER

Yeah. I filed a missing persons report a few days ago. My name is Ryder, Ryder Sterling.

The RECEPTIONIST looks up RYDER'S info on her computer.

RECEPTIONIST

Yeah. I got the report on file here.

RYDER

Well? Any answers?

RECEPTIONIST

I hate to break it to you sir, but there is no information on this person, what's her name?

RYDER

Erica, Erica Eddlemann, my missing girl friend.

RECEPTIONIST

Yeah. Right.

RYDER

You're telling me that you don't have ANY information on her.

(CONTINUED)

RECEPTIONIST

No. Nothing. There are no records at all. No information on registered vehicles or a license for that matter. No credit records. No cell phone records. Not even a birth certificate OR a death certificate at that. Nothing!

RYDER is becoming increasingly paranoid and angered.

RYDER

Look, I know you know. You're just not telling me is all.

ERIN

Come on Ryder, let's get out of here.

RYDER

SHUT UP!

RYDER (cont'd)

(To Receptionist)

I know you fucking know. Tell me now where she is.

RECEPTIONIST

I am telling you sir that there is NO information on her.

RYDER

Listen to me you fucking bitch, if you don't tell me where she is, I'll.....I'll.....

RECEPTIONIST

What? What will you do?

RYDER

You fucking don't understand. I was dating her for three fucking years. We graduated college together. I was planning on one day to propose to her. DON'T YOU GET IT?

RECEPTIONIST

Quite frankly I don't give a damn sir. I am just doing my job. There's nothing. Now please leave or I'll have Office Smith escort you out.

(CONTINUED)

In a complete state of panic and fear he lunges at the RECEPTIONIST.

RYDER
 YOU FUCKING CUNT!!! TELL ME WHERE
 IS!!! YOU KNOW, I KNOW THAT YOU
 FUCKING KNOW!!! YOU FUCKING
 CUNT!!!!!!! I'LL FUCKING KILL
 YOU!!!!!!!!!!!! TELL ME WHERE SHE
 FUCKING IS!!!!!!!!!!!!!!!!!!!!

In a last minute desperate attempt, the RECEPTIONIST presses a button from underneath her desk. Immediately a brigade of POLICE OFFICERS tackle RYDER and throw him to the ground in handcuffs. They then escort him to the jail cell in the back. In total fear, ERIN runs out of the building.

SMASH CUT TO:

18 INT.JAIL CELL.EVENING

18

RYDER is lying on the floor of the jail cell. He gets up from the floor and ponders his situation.

RYDER
 Great Ryder. Look at the fucking
 mess you got yourself into. What am
 I going to do?

RYDER walks over to the bed.

RYDER (cont'd)
 Fuck! I don't feel so well. I feel
 very light-headed. Maybe I should
 take those pills John gave me.

RYDER reaches into his pocket for the pills. He pulls the bottle out and takes two pills. He then replaces the cap and places the bottle back into his coat pocket.

RYDER (cont'd)
 This should make me feel better.

Suddenly RYDER hears his name being called. He turns around and it's OFFICE SMITH.

OFFICE SMITH
 Hey Ryder! I got someone who wants
 to see you. Hey Ryder!! Ryder, you
 alright in there?

On his last sentence RYDER begins to feel ten times as worse as before. The room begins to spin and he can hear the faint echos of OFFICER SMITH'S voice as he passes out completely.

(CONTINUED)

FADE OUT:

19 INT.THE VOID.NIGHT

19

As we FADE IN, RYDER again lying on the ground. He immediately gets up and checks his surroundings. This time The Void is lite somewhat and he can just barely make out where he is.

RYDER

Now where the fuck am I?

RYDER walks around and notices that he is in some sort of a hospital waiting area. The area seemed to "materialize out of thin air." No one is insight and the hospital looks like it has been abandoned as it is very dirty and there is blood everywhere.

RYDER (cont'd)

Hello?! HELLO?! Is anyone there?

RYDER walks down the empty corridor leading out from the area. He then spots ERICA down the other end of the hallway.

RYDER (cont'd)

ERICA! Wait for me!!

ERICA runs down the hallway and turns a corner. RYDER follows her. She then runs right into a hospital bedroom. RYDER continues into the room.

RYDER (cont'd)

Erica?

RYDER notices that there is something underneath the bloody sheets. Suddenly a NURSE pops up behind RYDER and brushes past him as if he wasn't there. The NURSE pulls back the sheets to reveal RYDER himself lying in the bed.

RYDER (cont'd)

What the?

VISION OF RYDER

(Directly to Ryder himself)

HELP ME!!! HELP ME!!!!!!!

RYDER backs up as the NURSE turns around slowly to reveal that she has a huge bloody syringe and that she is about to stab VISION RYDER with. Her black pupil less eyes darting at RYDER.

(CONTINUED)

RYDER
HOLY FUCKING SHIT.

RYDER stumbles backwards and lands flat on his back. Through his blurry eyes he can just make out the environment dissipating.

SMASH CUT TO:

20 INT.JAIL CELL.EVENING

20

RYDER awakes yet again in the jail cell.

OFFICE SMITH
Hey Ryder, you OK?

RYDER
(Groggy)
Yeah, I think so.

OFFICE SMITH
Well, I got someone who wants to see you.

RYDER
OK.

Suddenly JOHN shows up.

JOHN
Well, well, well, look what the cat drug in.

RYDER
Funny. What do you want?

JOHN
To set you free of course.

RYDER
You posted my bail?

JOHN
Why yes little brother, I couldn't let stay in this hell all night.

RYDER
Thanks.

JOHN
Seriously though, you look like shit. What's wrong?

(CONTINUED)

RYDER
Nothing, I.....I.....

JOHN
Spit it the fuck out.

RYDER
I think there is something wrong
with these pills you gave me.

JOHN
What?!

RYDER
You heard me.

JOHN
Bullshit.

RYDER
I'm telling you I took them and I
passed out. I entered some sort of
alternate reality. I don't know how
to begin to describe it to you.

JOHN
Don't. I think you lost your mind,
man.

RYDER
Yeah, well. Just get me out of here
for now.

JOHN
Alright. Officer Smith, please let
him out.

OFFICER SMITH appears and unlocks the cell.

OFFICE SMITH
Alright Ryder, you're free to go.
You're lucky that the receptionist
decided to take it easy on you and
not press charges.

RYDER
Thank you.

OFFICER SMITH leads RYDER and JOHN out of the cell block.
RYDER suddenly hears his name being called from behind him.
He turns around and ERICA is standing there.

(CONTINUED)

RYDER (cont'd)

Erica!

ERICA

Ryder. How are you?

RYDER

I'm fine right now. I have been searching for you for the longest time. Are you alright?

ERICA just smiles and begins to turn away from RYDER.

ERICA

You'll find out the truth sooner or later, Ryder.

RYDER

What truth? What are you talking about?

JOHN

Ryder! Ryder!!

RYDER

What?

JOHN

Who are you talking to?

RYDER

I was talking to.....

RYDER looks back but ERICA is gone.

RYDER (cont'd)

Never mind.

RYDER follows JOHN outside of the cell block as they both leave the police station.

FADE OUT:

21 EXT. BAR. NIGHT

21

RYDER and JOHN both pull up to a neighborhood bar in a taxi. They both get out and JOHN pays the cab driver. They then both head into the bar.

CUT TO:

RYDER and JOHN both enter the bar. Everybody in the bar turns and stares harshly at RYDER as they both walk in and sit at the bar. WALLY SANDERS the bartender walks up to them at the bar.

WALLY

What'll it be?

JOHN

I'll have a seven and seven and my brother hear will have a soda.

RYDER

Gee, thanks.

JOHN

You need to lay off the sauce bro.

RYDER

(Tired)

Whatever.

JOHN

So what is this all about the pills man?

RYDER

I don't know. Ever since I took these pills I have been having weird dreams. They are so real sometimes that when I first come too, I can't tell if I'm still dreaming or if I am indeed awake.

JOHN

Want me to pinch you?

RYDER

No.

JOHN pinches RYDER.

RYDER (cont'd)

Ouch! I told you NO!

JOHN

Dude, you're not dreaming. All of this is real.

(CONTINUED)

RYDER

But how can you be so sure?

JOHN

Well, what is reality, Ryder?

RYDER

What? Come on now. I'm too stressed out and tired. I don't need to hear all about this existential bullshit.

JOHN

Really Ryder, what is reality?

WALLY walks up to them with their drinks. WALLY places the drinks down and for just a moment locks eyes with RYDER, then leaves.

JOHN (cont'd)

Thanks Wally.

RYDER

That guy looked at me funny.

JOHN

Oh, you're just imagining things. Now answer my question.

RYDER

Well, I think reality is what we can see and touch, hear and smell and taste. The use of all five senses is what creates our reality.

JOHN

True, but reality is really what we tell ourselves it is. It's what we believe to be true. All this could not be real in a sense. I might not be real or you might not be real.

RYDER laughs nervously.

RYDER

That's original, dude. I know who I am. I am a real person.

JOHN

I know you are. I'm just making things interesting that's all.

(CONTINUED)

RYDER

Whatever.

A beat.

RYDER (cont'd)

You wanna go get a burger or something. I am actually kind of hungry.

JOHN

No. Why don't you go?

RYDER

Alright.

JOHN

Bye, Ryder.

RYDER

Bye, John.

RYDER leaves the bar as JOHN looks on.

JOHN

Oh Ryder. You'll find out the truth soon enough.

DISSOLVE TO:

23 EXT.TOWN DINER.NIGHT 23

RYDER gets out of the taxi and walks into the diner. The lights flicker as he walks in.

CUT TO:

24 INT.TOWN DINER.NIGHT 24

RYDER walks into the diner. It's eerily quiet. He walks to a nearby booth and sits down.

RYDER

Hello? Hello? Anyone here?

There is no answer. RYDER walks up to the stools near the counter and decides to sit there instead.

RYDER (cont'd)

Hello? Anyone?

Suddenly ERIN "pops" up from behind the counter.

(CONTINUED)

ERIN
(Cheerfully seductive)
Hi there, Ryder.

RYDER
Where did you come from? I have
been yelling for someone for a
while now.

ERIN
I have been here the whole time and
didn't hear a thing.

RYDER
OK.

ERIN
What can I get you?

RYDER
I'll just have a plain burger.

ERIN
Comin' right up.

ERIN goes into the kitchen to make his burger. They still
are conversing.

ERIN (cont'd)
So, anyway I'm sorry I bailed on
you before in the police station. I
just got scared is all. How did you
get out?

RYDER
My brother John found out what had
happened and he bailed me out.

ERIN
Well, that's nice of him. How's the
search for Erica?

RYDER
It's going. It's going slowly.
Funny thing is that I keep "seeing"
her everywhere.

ERIN
No doubt, it's wishful thinking.
You miss her so much that you wish
she was here....

ERIN walks out with the burger for RYDER.

(CONTINUED)

ERIN (cont'd)
.....and in turn you "see" her
everywhere or at least you "think"
you see her everywhere.

RYDER
Thanks for the burger. You know,
your hair.

ERIN
What about my hair?

RYDER
It looks just like Erica's and your
eyes. Your eyes look just like
Erica's as well.

ERIN
Why thank you, Ryder.

ERIN stands in front of RYDER as they converse.

RYDER
(He looks at his watch)
Shit, it's time for me to take my
pills.

ERIN
Pills?

RYDER
Yeah, there for my headaches that I
get. In fact.....

RYDER begins to double over in pain. He rushes a pops three
of them in his mouth and swallows.

RYDER (cont'd)
.....I think I'm getting one
now. FUCK!

ERIN
(In a more serious tone of
voice)
Oh Ryder! You had that same problem
in college.

RYDER looks up at ERIN in confusion.

RYDER
What? What are you talking about
Erin?

ERIN
You know what I mean Mr. Sterling.

RYDER
Erica?

ERIN
You always got headaches in college, didn't you? Maybe it was because you were constantly stressed out. At least our dates made you FEEL better.

ERIN laughs uncontrollably.

RYDER
What the....? What the fuck has gotten into you?

RYDER backs up from off the stool.

RYDER (cont'd)
Aren't you Erin?

ERIN
I'm not your precious Erica, that's certain.

RYDER
Who the fuck are you?

ERIN walks over to the juke box. She places a quarter in the box and presses play.

ERIN
Oh, I love this song.

RYDER rushes over to her.

RYDER
Who the fuck are you? Who?

RYDER begins to shake ERIN.

RYDER (cont'd)
Who are you?

ERIN brushes his hands off of her.

ERIN
It doesn't matter who the hell I am. I'm here for you Ryder, forever.

(CONTINUED)

ERIN touches RYDER'S face.

ERIN (cont'd)
See?

RYDER
See what?

ERIN
I'm real.

A beat.

ERIN (cont'd)
I am still going to help you find
Erica.

RYDER
You will?

ERIN
Yes. Why don't we try the college
where you two went. Maybe they have
records or transcripts on her.

RYDER
Alright.

ERIN
Ok. I'll meet you there. Columbus
University right?

RYDER
(Headache subsiding but still
weirded out)
Yeah.

ERIN
See you tomorrow.

RYDER
See you tomorrow then.

RYDER walks slowly out of the diner as ERIN looks on and the
music FADES OUT.

FADE OUT:

25

EXT.RYDER'S APARTMENT UPPER WEST SIDE NYC.MORNING

25

RYDER and JOHN are both walking out from their building.

JOHN

Now come on Ryder. You need to go see a therapist.

RYDER

No I don't you jerk.

JOHN

Yes you do. I mean really, the fact that you thought that Erin was Erica is a bit far fetched don't you think and this whole "alternate reality" from the pills. Please Ryder, spare yourself the embarrassment and go see the therapist. I already set the time up. You need to be there in a half-an-hour. Just grab a taxi and go.

They BOTH walk out to the side walk.

RYDER

Alright, alright, I'll go. If it'll make you feel better, I'll go.

JOHN

Don't go for me. Go for yourself. Now get the fuck outta here.

RYDER

Yeah OK. Oh and you owe me some rent money.

JOHN

What?

RYDER

I decided to make you pay something towards the apartment. I'm tired of you sponging off of me.

JOHN

You're a total fucker, you know. But we'll talk about it later, just go. Bye.

JOHN walks back inside the building.

(CONTINUED)

RYDER

Yeah. Bye.

RYDER walks to the corner and hitches a taxi. The taxi drives off.

SMASH CUT TO:

26 EXT.DR.KIMBALL'S OFFICE.DAY 26

RYDER walks out of the taxi and pays the driver. He then walks into the office building and heads for the third floor of the building.

CUT TO:

27 INT.DR.KIMBALL'S OFFICE.DAY 27

RYDER walks into the office and right up to the secretary's desk.

DR. KIMBALL'S SECRETARY

Hi. Do you have an appointment?

RYDER

I believe I do. It should be under the last name of Sterling.

The SECRETARY looks up his name.

DR. KIMBALL'S SECRETARY

Yes. Here it is. Why don't you have a seat? Dr. Kimball will be with you in a moment.

RYDER walks over to a seat and sits down. He looks incredibly nervous. After a moment, DR. KIMBALL walks into the office.

DR. KIMBALL

Hi. You must be Ryder.

RYDER

Yes I am.

DR. KIMBALL shakes RYDER'S hand.

DR. KIMBALL

Let's go into my office.

They BOTH walk into DR. KIMBALL'S office together. RYDER then lays down on the couch while DR. KIMBALL sits in his little rolling chair.

(CONTINUED)

DR. KIMBALL (cont'd)

So Ryder, why don't tell me what's wrong?

RYDER

I don't know how to begin Dr. Kimball. I mean, I guess it all started when my girl friend, Erica, went missing. The last time I saw her was at the Town Diner about three days ago. She went missing after that. I tried calling her cell phone, no answer. I tried going over to her apartment, but she wasn't there. I even filed a missing person report at the NYPD, but they insist that there are no records on her. It's like she doesn't exist or something. I don't know. I just don't know anymore.

DR. KIMBALL

It seems to me that you have been doing everything that you can be doing at the moment.

RYDER

No kidding. But what am I to do now?

DR. KIMBALL listens closely.

RYDER (cont'd)

I mean it's not even that. I have also been having strange dreams lately. The dreams always seem to start off the same way. I'm in this dark room. There are no walls or doorways. It's just endless black everywhere. Then suddenly, as if out of thin air, a hallway appears. It looks like a hospital hallway and Erica is down the end of the hallway. I try to run after her but she always seems to get away. These dreams are also accompanied by really painful headaches which I do take medication for.

DR. KIMBALL

You know Ryder, it could be your medication that's giving you these dreams. The combination of the

(MORE)

(CONTINUED)

DR. KIMBALL (cont'd)
medication plus your desire for
finding your girl friend is
surfacing and manifesting
themselves as dreams.

RYDER
Yeah, but I think the dreams are
starting to, somehow, affect my
waking life. I mean, last night I
was at the Town Diner and the
waitress there, who I became
friends with, looks and sounds just
like Erica. At one point she made
it sound like she WAS Erica. I also
keep hearing my name being called
even when no one is around. What's
going on doc?

DR. KIMBALL is jotting down notes.

DR. KIMBALL
I really do think that it's your
medication that's the problem. It's
causing all of these lapses in
memory, headaches and I believe
it's also the cause of your dreams
melding into your waking life. Are
you getting enough sleep?

RYDER yawns and begins to get heavy eyes.

RYDER
I think so, 5-6 hours a night.

DR. KIMBALL
That's not enough Ryder. A grown
adult needs between 7-8 hours,
maybe more. You know, people who
don't get enough sleep tend to
hallucinate. That could be the
problem. Try getting more sleep. As
far as the dreams are concerned,
try jotting them down when you wake
up, if you can remember them.
Listen to them. Sometimes dreams
can hold glimpses of the future or
sometimes they try to tell you
things about your waking life that
you never knew before. Artists get
a lot of their ideas through
dreams. Write it down.

(CONTINUED)

As DR. KIMBALL continues his speech, RYDER begins to feel sleepy and as he feels sleepy, he begins to "see" the void "slip" in and out of his eyesight as if "interrupting" his conversation with with the doctor.

DR. KIMBALL (cont'd)
 You may feel confined here in the real world but in your dreams you can do anything. Just take these words from the pen of Shakespeare; "*Oh God, I could be bounded in a nutshell and count myself a king of infinite space, were it not that I have bad dreams.*"

On DR. KIMBALL'S last line, RYDER lets "the void" take control and RYDER passes out completely.

FADE OUT:

28

INT.THE VOID.NIGHT

28

RYDER awakens to find himself not in a black hole of sorts but now in a dark, bloody and dirty "nightmarish" version of his own apartment.

RYDER
 Where am I? Am I back in my apartment?

RYDER gets up from off the floor and looks around.

RYDER (cont'd)
 What the.....? This can't be my place. There's blood everywhere and, what's this?

RYDER kneels down and notices that there is rotting flesh adorning the walls and floor. There are bugs crawling around everywhere as well.

RYDER (cont'd)
 FUCK!

RYDER walks out of the bedroom and into the kitchen.

CUT TO:

29

INT.THE VOID KITCHEN.NIGHT

29

RYDER walks into the kitchen and sees JOHN, THOMAS, ERIN and ERICA sitting at the table.

RYDER
Guys? What's going on?

They don't answer. They just keep starring at RYDER with their large black, emotionless eyes.

RYDER (cont'd)
What the hell is going on guys?

No answer.

RYDER (cont'd)
(Beyond scared)
Guys, please. Answer me.

All four of them stand up and continue to stare at RYDER. RYDER then begins to back up and then turn the other way and bolt back into his bedroom.

CUT TO:

30

INT.THE VOID BEDROOM.NIGHT

30

As RYDER enters the bedroom, he sees ERICA lying down on his bed. He cautiously walks up to her.

RYDER
Erica? Erica?!

ERICA
Oh, Ryder. Let me sleep I'm so tired. I had to work a double at the diner yesterday.

RYDER
What? You don't work at the diner. You couldn't even find a job because of this fucking economy.

ERICA
Ryder, please. Don't argue with me. Just let me sleep, OK?

RYDER lays down next ERICA.

RYDER
Oh Erica. How I have missed you.

(CONTINUED)

The blood and flesh still adorning the walls and sounds of rain drops and clanging pipes can be heard.

ERICA

I missed you too, Ryder.

RYDER reaches over to touch ERICA, just as he is about to, ERICA turns over to face him and to his shock, it's ERIN.

RYDER

NO!!!!!! NO!!!!!!!!!!!!

As RYDER screams, THE VOID seems to "flicker" in and out as if getting ready to dissipate. RYDER feels as though he is about to pass out but tries to weather through the feeling. He succeeds in holding out and witnesses first hand the void dissipating and RYDER then finally gives up the feeling and lets the feeling eventually take hold and he goes black for a moment.

SMASH CUT TO:

31 INT.KNIFE POINT PRODUCTIONS.DAY

31

RYDER is now back at KNIFE POINT PRODUCTIONS. He is sitting at his desk with a flier in his hand. RYDER jumps back in total and complete horror.

RYDER

What....? Oh my God! Where....where am I?

THOMAS walks on into RYDER'S office.

THOMAS

Hey Ryder!

RYDER

(Hysterical)

Thomas! Tell me I'm here. Tell me I'm not dreaming!

THOMAS

You're not dreaming man.

RYDER

What's going on? What day is it?

THOMAS

It's Wednesday, October 10th. What's wrong? You look like shit ran over twice. Are you ok?

(CONTINUED)

RYDER

Does it fucking look like I'm ok?
What do you want?

THOMAS

It's not what I want, it's what Mr.
Brightman wants. He wants to see
you in his office.

RYDER

Great.

RYDER walks out of his office and right into MR. BRIGHTMAN'S
office. RYDER knocks on the door and MR. BRIGHTMAN lets him
in.

MR. BRIGHTMAN

Hi Ryder.

RYDER

Hi Mr. Brightman.

MR. BRIGHTMAN

Ryder, I need to talk to you about
your performance in this company.

RYDER

Yeah?!

MR. BRIGHTMAN

You haven't been doing to well to
be honest. You have been falling
asleep in your office, not getting
work in on time or not at all. You
are also spending to much time
trying to find this girl friend of
yours and your not putting enough
time in over here.

RYDER is uncomfortable.

RYDER

(Cautiously)

What are you saying?

MR. BRIGHTMAN

I'm afraid that I may have to let
you go.

RYDER

But Mr. Brightman, please. I love
this company. I work hard,
I....I....I have rent to pay and
.....what am I going to do?

(CONTINUED)

MR. BRIGHTMAN

I'm sorry Ryder. It'd be enough with this whole "missing girl friend" thing but with your work performance, I'm sorry. I'm trying to run a buisness. Please undestand.

In an explosive rage RYDER leaves the office.

RYDER

YOU FUCKING ASSHOLE!!!!!! I'VE BEEN WORKING HERE FOR YEARS!!!!!! I AM THE HARDEST WORKER HERE!!!!!! YOU FUCKING CAN'T DO THIS TO ME!!!!!! I'M BETTER THAN ALL OF THOSE FUCKERS OUT THERE!!!!!! FUCKING COCKSUCKING, DICKLESS, BRAINLESS, FUCK!!!!!! I FUCKING HOPE YOU DROP!!!!!!

RYDER leaves the office and goes to his office and packs up everything. Without a single word he leaves his office with a single box of personal belongings including his fliers. He then leaves the building, never to return again.

CUT TO:

32

EXT.NYC STREET.DAY

32

RYDER contemplates everything going wrong in his life. RYDER then gets so furious at himself and his life that he hurls all of his belongings into a trash can and continues walking. RYDER walks into the EMPIRE STATE BUILDING and heads up to the OBSERVATION DECK.

CUT TO:

33

EXT.EMPIRE STATE BUILDING.DAY

33

RYDER walks over the ledge and looks out. People walking by him look and whisper, hoot and snicker. RYDER pays no mind.

RYDER

(To himself)

God! What the fuck did I just do? I feel as though I'm slowly loosing my mind. I need to find Erica. I don't give a fuck what it takes. I will find her. I will. I fucking will.

RYDER breathes in the air.

(CONTINUED)

RYDER (cont'd)
I love it up here. This is where me
and Erica spent our first
anniversary. Fuck I miss her.

RYDER begins to tear up.

RYDER (cont'd)
Erica. I wish you were here. I will
prove to these fuckers I'm not
crazy. I will find you. I will.

RYDER sits down near the ledge and begins to cry.

RYDER (cont'd)
I will find you. Whatever it takes!

RYDER cries.

FADE OUT:

34 EXT.COLUMBUS UNIVERSITY.MORNING

34

RYDER walks up the path to the university. He stares at the
building which houses the Registrar.

RYDER
God, I hope they have answers.

Suddenly he feels a tap on his shoulder. RYDER turns around
to see that ERIN is behind him.

ERIN
Hi there Ryder!

RYDER
Erin! Where the hell have you been?
I have been waiting for you.

ERIN
Never mind that Ryder. Why don't we
just go inside and find out about
Erica?

RYDER
(Confused)
Um.....OK.

RYDER and ERIN both walk inside the building and into the
REGISTRARS office.

CUT TO:

35 INT.REGISTRARS OFFICE.MORNING

35

RYDER and ERIN both walk up to the SECRETARY'S desk.

REGISTRAR SECRETARY

Hi. Can I help you?

RYDER

Yes actually. I would like to look some information on a past student of yours.

REGISTRAR SECRETARY

I am sorry sir, but that is classified information. I can't give that to you.

RYDER

I realize that but there is something you have to understand. You see, I graduated from here about three years ago along with my girl friend, Erica Eddlemann. About three days ago she turned up missing. I have searched everywhere for her. I have even filed a missing person report with the NYPD. I got nothing in return, not even a birth or death certificate. It's like she never existed.

REGISTRAR SECRETARY

I am very sorry for your trouble sir, but I can not give out private information. The professors are not even allowed to look up a student's transcript with out written authorization from the student.

ERIN

Maybe we should go Ryder!

RYDER

Silence Erin!!

The SECRETARY looks at him strangely.

RYDER (cont'd)

Please. I'm begging you.
I'll.....I'll pay you.

RYDER scrambles for his wallet and pulls out a crisp five dollar bill.

(CONTINUED)

RYDER (cont'd)
It's all I have. Please. Please!

REGISTRAR SECRETARY
Well.....keep your money. I'm
really not supposed to be doing
this but, I really do feel for your
situation. Let me look her up. What
was her name?

RYDER
Erica Eddlemann.

The SECRETARY goes away to look up the information.

RYDER (cont'd)
I hope it's good news.

ERIN
It will be. Have faith Ryder.

RYDER
Yeah right.

The SECRETARY walks back in.

RYDER (cont'd)
Well?

REGISTRAR SECRETARY
I am sorry sir. But there is no
records at all for an Erica
Eddlemann.

RYDER
But.....but, you got to be kidding
me. Please tell me your kidding?

RYDER grabs the SECRETARY by the shirt collar.

RYDER (cont'd)
Please tell me you are kidding!!

REGISTRAR SECRETARY
I am so sorry sir but there is
nothing and quite frankly I don't
have time for pranks. I have about
five hundred other students I need
to care of. Real Students, not
hallucinations.

ERIN
Maybe we should leave.

RYDER
LEAVE ME THE FUCK ALONE!!!!!!!
(To the Secretary)
Please do you have anything at all?

REGISTRAR SECRETARY
No.

RYDER
(Hysterical)
Great! Well, I guess old Ryder here is fucking crazy then, huh? Is that what you think? Well let me tell you something, I will fucking find her. She is here in this fucking city and I will find her even if it takes me the rest of my fucking life.

ERIN
Let's go. Now! There's no information on her.

ERIN (cont'd)
You don't understand Erin! I HAVE to find her!! I just HAVE to.

REGISTRAR SECRETARY
Um.....excuse me.

RYDER turns back to the SECRETARY.

REGISTRAR SECRETARY (cont'd)
Who are you talking to?

RYDER
I was just talking to my friend.....

RYDER turns back to see that ERIN is not there.

RYDER (cont'd)
Where's Erin? Where's my friend Erin?

REGISTRAR SECRETARY
I don't know sir, I saw you come in alone.

(CONTINUED)

RYDER
Um.....um.....OK then.

REGISTRAR SECRETARY
Sorry sir.

RYDER
It's alright. It's alright.

RYDER leaves the REGISTRARS OFFICE in a complete state of confusion and shock as the SECRETARY looks on.

DISSOLVE TO:

36 INT.RYDER'S BEDROOM.DAY

36

RYDER is sitting on the edge of his bed contemplating on what to do next.

RYDER
I don't get it. I just don't
fucking get it. I went everywhere.
Nobody has heard of her.

RYDER is beginning to sweat and his headache is returning.

RYDER (cont'd)
Oh Christ! My head hurts!
Where....where are those pills?

RYDER reaches over to his night stand for the bottle. There are three pills left. RYDER takes all three.

RYDER (cont'd)
That's better. Hopefully these will
work.

After a moment, RYDER becomes dizzy and he tries to get up from his bed.

RYDER (cont'd)
What....what is going on with me?

RYDER stumbles out of his bedroom and into the kitchen.

CUT TO:

37

INT.KITCHEN.DAY

37

RYDER stumbles into the kitchen. As he does "The Void" begins to bleed through his reality. In the "bleed through" he can make out ERICA who seems to be innocently sitting in the kitchen. Suddenly during RYDER'S episode, JOHN pops up behind him.

JOHN
Ryder! You OK?

RYDER
John! John, Erica is here.

JOHN
What?

RYDER
She's right there sitting in the chair.

JOHN looks over at the kitchen chair.

JOHN
No she isn't Ryder.

RYDER
It's.....it's happening again. I'm entering this...this kind of void.

JOHN
Void? What the fuck have you been smoking? Why don't you lay down? You look like shit.

RYDER
But.....but.....

JOHN
Dude, I don't see anyone. You're hallucinating again.

RYDER is now witnessing the "disintegration" of the reality he is in and "The Void" now takes over his subconscious as JOHN'S words become muffled and fade away.

(FX)DISSOLVE TO:

38

INT.THE VOID KITCHEN.NIGHT

38

RYDER is now once again back in "the void." The kitchen is filled with bugs, blood, rotting flesh, etc. RYDER cautiously walks over to ERICA.

RYDER

Erica? Is it really you? Am I hallucinating?

ERICA

It is me Ryder and No you are not hallucinating?

RYDER

What is going on?

ERICA

Oh Ryder! Simple, naive Ryder. This is what some might call "paradise." Others call it the "brink of death."

RYDER

I don't understand.

ERICA

You will Ryder. Give it time. The "Enlightenment" will come. Give it time.

RYDER

"Enlightenment?" Give it time? I don't know what the fuck you're talking about.

RYDER walks around the kitchen. His back away from ERICA.

RYDER (cont'd)

Erica, please. Come back to me.

VOICE

I'd love to Ryder!

RYDER turns around and there in ERICA'S place is ERIN.

RYDER

Erin! What have you done with Erica?

ERIN

I am Erica silly.

(CONTINUED)

RYDER
 (Furious)
 Fuck you!! To fucking hell with
 you!!

ERIN
 Oh you! You always were such a hot
 head.

RYDER
 Where is she?

THE VOID begins to get darker, rain drops and clanging metal pipes are heard. RYDER walks over to the window. There is nothing but sheer darkness. THE VOID starts to become infested more with blood and flesh. RYDER turns back around to see an unspecified dead body on the ground. Terrifying whispers and moans can be heard.

RYDER (cont'd)
 (To ERIN)
 Where...is...she?

ERIN
 I don't know what you are talking
 about.

ERIN stands up and begins to walk over to RYDER. She is still dressed in her diner attire. Blood smeared all over her. She continues to advance onto him. RYDER is paralyzed by fear and seduction.

RYDER
 I....I....need to find her.

ERIN moves closer. She then pulls out a huge meat cleaver and tries to assault RYDER with it.

ERIN
 IT'S ME RYDER!! ERICA!!!!

ERIN laughs ghoulishly. RYDER runs out of the kitchen and manages to escape. RYDER opens his bedroom door.

SMASH CUT TO:

39

INT.THE VOID BEDROOM.NIGHT

39

RYDER is now back in his bedroom. RYDER runs over to see where his medication bottle is. The bottle has disappeared.

(CONTINUED)

RYDER
FUCK!!!!!! NO!!!!!!!!!!!!!!

RYDER'S head is throbbing in pain.

RYDER (cont'd)
Where? Where is she?

ERICA
Looking for me?

ERICA appears behind RYDER.

RYDER
Erica! My God! Come on. Come on
right now. We've got to get out of
here.

ERICA
I can't leave Ryder. This is my
life. This is my paradise.

RYDER
PARADISE!?!?!?! YOU CALL THIS
FUCKING CESPOOL A PARADISE?

ERICA
It is Ryder.

RYDER
Please come with me!

ERICA
I can't. There is only one way out
of here. Through there.

ERICA points to his bedroom door.

RYDER
I just came from there. Erin is
coming after me. What the fuck am I
going to do?

ERIN bangs furiously at the door.

RYDER (cont'd)
What?

ERICA
Open the door and go through it. It
leads back to your world.

RYDER
But...but....

ERICA
Hurry! There's not much time left.

RYDER
I'm coming back for you! I promise!

RYDER passionately kisses ERICA on the lips. RYDER then runs to the door and cautiously opens it. There is nothing but pure darkness. With hesitation he walks through it and.....

SMASH CUT TO:

40

INT.RYDER'S KITCHEN.DAY

40

RYDER is now back in the kitchen just as before with JOHN sitting at the table drinking a cup of coffee and eating a doughnut. RYDER is scrunched in the fetal position on the floor.

JOHN
(Demeaning him)
You poor little thing. What are you doing down there?

RYDER
(Coming to)
Where...where am I now?

JOHN
(Jokingly)
You're in "the void" Ryder.

RYDER
Fuck you.

JOHN helps RYDER off the floor.

RYDER (cont'd)
It is real man. This "void" is real. I'm telling you. Erica is there. I gotta help her escape from there! I think I know what's wrong with me. It's....it's my medication. I swear to you bro it's my medication. I have to save Erica.

RYDER hands JOHN a FLIER from his back pocket.

(CONTINUED)

RYDER (cont'd)
Here's a flier.

JOHN
This is just a blank piece of
paper.

RYDER grabs the flier back from JOHN.

RYDER
What?

JOHN
Don't be stupid. I never heard of
medication causing symptoms to
worsen and not better them.

RYDER
Dude, you gotta believe me.

JOHN
(Patronizing)
I do, I do. It is real Ryder.

RYDER
DON'T YOU FUCKING PATRONIZE ME!!

RYDER pushes JOHN.

JOHN
Hey! Watch it bro.

RYDER
DON'T TELL ME TO WATCH IT!!

JOHN
I'm warning you. I'll fucking deck
you.

RYDER
Fucking try it!

JOHN punches RYDER in the face.

RYDER (cont'd)
(Hysterical/Scornful)
THAT'S IT!!!!!!!!!!!!!!!!!!!! I CAN'T
TAKE IT ANYMORE!!!!!!!!!!!!!!!!!!!!

RYDER immediately leaves his apartment.

JOHN

Where are you going? When will you
be back? Don't forget your fliers!!

RYDER

Go to hell!

RYDER storms out of the apartment slamming the door.

CUT TO:

41 INT.MIDTOWN LIBRARY.EVENING

41

A computer screen displaying all types of medication on a
medical website. RYDER is trying to research his medication
to try and find out what the benefits are and the side
effects.

RYDER

Let's see here, Tylenol, Advil,
there's nothing on my medication at
all. What the hell is the name of
my prescription?

RYDER pulls out the empty bottle. There is no label on it.

RYDER (cont'd)

Great! What am I supposed to do
now?

RYDER (cont'd)

Let me check experimental drugs.

RYDER searches for experimental drugs.

RYDER (cont'd)

Mmmmm.....there's a drug here that
states that the side effects
include increase in headaches,
lapses in judgment or memory,
periodic black outs. Well I got all
of those.

RYDER looks closer at the screen.

RYDER (cont'd)

Mmmmmmm...the name of it is,
"Tetrithol." What the...? It says
that it has "not yet been approved
by the FDA." Swell. Why the fuck am
I taking this.

RYDER continues researching.

(CONTINUED)

RYDER (cont'd)
It doesn't mention though what the
drug is used for or it's benefits.
I don't even know if this is my
medication or not, I sure have the
side effects though.

RYDER looks at his watch. It reads 7:00pm.

RYDER (cont'd)
Fuck! I better get going.

RYDER packs up his shit and leaves the library.

CUT TO:

42 INT.RYDER'S APARTMENT.EVENING 42

A dark apartment. RYDER steps inside and turns on the
lights.

RYDER
Hell? Anyone home? John?

RYDER goes straight for his bedroom.

CUT TO:

43 INT.RYDER'S BEDROOM.EVENING 43

RYDER walks into his bedroom and places his stuff down. He
walks over to the bed and notices a white envelope on it.

RYDER
What's this?

RYDER picks up the envelope and opens it.

RYDER (cont'd)
What the hell?!

RYDER looks at the letter and immediately begins to freak
the fuck out.

RYDER (cont'd)
WHAT THE? WHAT IS THIS? THIS MUST
BE SOME KIND OF SICK JOKE!!

JOHN walks into the bedroom.

RYDER (cont'd)
John!! John!! What is the meaning
of this letter?

(CONTINUED)

JOHN

Well Ryder. I had to tell you sooner or later. I just figured with all that's been going on with you, this might enlighten you.

RYDER

This letter says that I have been diagnosed with Schizophrenia three years ago. Why am I just finding this out now?

JOHN

Ryder, lately you have been having these real psychotic episodes. You have been having delusional thoughts and performing strange actions. The big one is the fact that you keep searching for this "Erica" person who I actually believe is not even a real person.

RYDER

BULLSHIT!

JOHN

No Ryder. It's not bullshit. It's the truth.

RYDER

Yeah? What about the medication I've been taking? You said it was for headaches.

JOHN

I lied. It was for the treatment of your Schizophrenia.

RYDER is silent.

JOHN (cont'd)

I was trying to protect you.

RYDER

Protect me? You were trying to protect me? FROM WHAT!!!!!! MYSELF?

JOHN

Ryder Please.

RYDER

(Hysterical)

I see what's going on here.

(CONTINUED)

RYDER laughs hysterically.

RYDER (cont'd)
 You think I'm crazy. Youn think
 that all of what I have been saying
 is pure fantasy. WELL IT ISN'T!!
 I'M TELLING YOU THE TRUTH GOD DAMN
 IT!!!!!!

JOHN
 Yeah, sure.

RYDER
 You know that "The Void" is real.
 You know that Erica is real. You're
 just not saying anything.
 Well...then....FUCK YOU!!!!!!

RYDER storms out of the room.

RYDER (cont'd)
 I'm not taking that medication
 anymore!

JOHN
 If you don't, it'll just get worse.

RYDER
 To hell with you, John.

RYDER leaves the bedroom. As RYDER goes through his bedroom door he is automatically transported back to the TOWN DINER although this time it's in THE VOID.

SMASH CUT TO:

44 INT.THE VOID TOWN DINER.NIGHT

44

RYDER is now back in THE VOID in a twisted nightmarish version of the TOWN DINER. There is blood and flesh adorning the walls, ceiling and floor. Bugs scattering across the floor. A rat moves swiftly across the checkered floor. Rotting food on the tables is everywhere. It is dark.

RYDER
 No! It can't be. Wha....What's
 going on?

ERIN pops up behind RYDER.

ERIN
 Hi Ryder.

RYDER flies backwards in fear.

(CONTINUED)

RYDER
Get away from me, devil.

ERIN
What are you talking about?

RYDER
You...you're.....you're all
against me.

ERIN
Against you. Who's against you?

RYDER
Everyone! Don't you see, everyone!

ERIN
Oh Ryder, that's silly.

RYDER
No it isn't.

ERIN walks up to RYDER with a huge meat cleaver in her hand.

RYDER (cont'd)
What do you want from me?
This...this can't be real.

ERIN
Reality is only what we tell
ourselves it is Ryder.

RYDER
Well, I'm telling myself it isn't
real. IT'S NOT REAL!!

Suddenly THE VOID "disintigrates" and RYDER is once again in
a black, nothingness void filled with sounds of clanging
metal pipes and rain drops.

CUT TO:

45 INT.THE VOID.NIGHT

45

RYDER lights a match. Suddenly a dark hallway appears before
RYDER. RYDER instinctly begins to walk down the hallway.

CUT TO:

46

INT.THE VOID HALLWAY.NIGHT

46

RYDER walks down the creepy, blood and flesh ridden hallway. Suddenly a loud bang is heard. RYDER turns around to reveal that the entrance to the hallway is gone and in it's place, a cinder block wall smeared with blood.

RYDER

OK Ryder. You can do this. This is for real. Find Erica. Prove to everyone she is real.

RYDER continues along the rustic hallway. Blood seeping out of the walls. ERICA suddenly appears at the end of the hallway.

RYDER (cont'd)

Erica! Wait!!

ERICA runs off around the corner. RYDER runs right after her. RYDER turns a corner and runs right into another bloody cinder block wall.

RYDER (cont'd)

What now? Where do I go from here?

ERIN pops up from behind RYDER.

ERIN

Hi Ryder.

ERIN is still dressed in her diner attire and with a meat cleaver in her hand.

ERIN laughs uncontrollably.

RYDER

What do you want Erin?

ERIN

I want you, Ryder.

RYDER

Me? Wha.....why?

Suddenly RYDER experiences both ERICA and ERIN "intersecting" each other in his eyesight like a T.V. channel trying to come through the static.

ERICA

Because I love you Ryder. Don't you.....

(CONTINUED)

ERIN

Love me?

RYDER walks backwards and bumps into something behind him.
It's THOMAS and JOHN.

THOMAS

Hi Ryder.

JOHN

Hi Ryder.

RYDER

Oh my God. You guys, we have to get
out of here. Com on right now let's
fucking move.

THOMAS

We can't Ryder.

JOHN

We can't Ryder.

RYDER (cont'd)

Why not?

JOHN

This is our paradise.

THOMAS

This is our paradise.

Suddenly both THOMAS and JOHN begin to bleed profusly. Blood runs down both of their eyes. Their eyes are nothing more than black holes. RYDER immediately runs in the other direction. He turns back to see ERIN hacking them with the cleaver. RYDER continues to run until he comes to an elevator.

CUT TO:

47 INT.VOID ELEVATOR.NIGHT

47

As RYDER steps into the elevator, he sees ERICA standing right inside. RYDER jumps back in total terror.

RYDER

Erica. Is it really you or are you
Erin? It's me Ryder. I don't even
know who Erin is? Have you been
cheating on me?

RYDER (cont'd)

(Besides himself)

CHEATING ON YOU?!? I'VE BEEN
RISKING MY LIFE TRYING TO FIND YOU

(MORE)

(CONTINUED)

RYDER (cont'd)
AND PROVE TO EVERYONE THAT I'M NOT
CRAZY.

ERICA
You're not crazy Ryder....going
down?

ERICA presses the down button. The elevator speeds downward in a flash and then abruptly stops. Both ERICA and RYDER step out of the elevator.

CUT TO:

48

INT.THE VOID HALLWAY.NIGHT

48

RYDER and ERICA both now in another winding hospital type hallway.

ERICA
Come on Ryder. I'll try and lead
you out of here.

RYDER
Come with me.

ERICA
I told you before I can't.

RYDER
Please Erica, come with me.

ERICA
I can't. Now hurry, get out now.
Before it's too late.

ERICA leads RYDER down the hallway. Dead bodies and blood and rotting flesh are everywhere. The entire hallway is nothing but a corroding pile of decaying matter. They both run down the hallway. As they run RYDER notices that the hallway seems to be getting darker.

RYDER
What's going on?

ERICA
I don't know. HURRY! Just get out!

ERICA and RYDER both run to the other end of the hallway. RYDER turns a corner and automatically he is back in the TOWN DINER.

CUT TO:

49 INT.TOWN DINER.NIGHT

49

RYDER is now back at the Town Diner. ERICA is nowhere to be seen. People are in the diner eating. Waitresses are serving the people and there is music playing on the juke box.

RYDER

Now what?

RYDER walks over to a table and sits down. His headache returns to him ten-fold and with this headache he begins to remember something.

CUT TO:

50 FLASHBACK MONTAGE

50

A series of SHOTS ranging from an IV dripping liquid, RYDER lying in a bed with his eyes closed, an anonymous doctor saying something about "EXPERIMENTAL DRUGS," an empty pill bottle with the name "Tetrithol" on it, a hospital hallway, visions of ERICA saying "RYDER," a CLOSEUP of the pill bottle again saying, "PREVENTS....." the rest of the description is blurred out, ERICA and RYDER having their first date in the TOWN DINER, ERICA and RYDER having their first anniversary on the observation deck of the Empire State Building, DOCTORS in a hospital room talking about "A Diversion" being used in conjunction with the medication, a FLASHBACK of THE BAR SCENE BETWEEN RYDER AND JOHN, finally a VOICE saying "REALITY IS ONLY WHAT WE TELL EACH OTHER IT IS."

CUT TO:

51 INT.TOWN DINER.NIGHT

51

RYDER lifts his head up from the table.

RYDER

I got it now. The drug I have been taking all along was "Tetrithol." I was a test patient in a hospital. That's what Erica meant about being "enlightened." I get it now. I was test patient for that new experimental drug "Tetrithol." Erica was trying to prevent me from entering "the void" so I could figure it out on my own and maybe John was right, maybe none of this is real. Maybe everything is a product of the medication. But I haven't taken my medication for a day now? So I'm still not sure.

(CONTINUED)

As RYDER comes to this conclusion and self revelation, he turns around and notices that no one in the diner is moving. It's as if time has frozen. Suddenly the entire diner starts to get dark, the sound of clanging metal pipes can be heard and falling rain drops. The diner starts to be consumed by blood, bugs, rotting flesh, rust. The tiles begin to fall from the walls and room shakes. Suddenly the people in the diner vanish and the diner is totally consumed by "The Void." RYDER can see ERICA standing in the middle of all this chaos. RYDER runs up to ERICA and just as he does the diner his gone and they are for the last time back in "The Void."

CUT TO:

52

INT.THE VOID.NIGHT

52

RYDER and ERICA are now back within the dark, hellish void. Darkness and sounds of rain and metal pipes are heard as well as nonsensical whispers.

ERICA

We need to get out of here Ryder.

RYDER

I know, I know. What are we going to do?

ERICA

It'll be hard but we need to escape before the void consumes us.

RYDER

Consumes.

ERICA

Yes, I can't explain it now but the void is alive in a sense that it consumes all your memories and thoughts.

RYDER

What?!

ERICA

Forget it. We need to get out of here while there's still time. There is one way of escaping.

RYDER

What?

(CONTINUED)

ERICA

This void. It's not just some deep black hole, it's actually a state of consciousness.

RYDER

What do you mean? Am I dreaming?

ERICA

No, you are not dreaming. Basically, in order to escape from the void, you need to think of a "safe" place. It could be your apartment, the diner, anything. Hopefully it won't follow us. Did you take any medication?

RYDER

What? Why?

ERICA

The medication you have been taking, it's to help prevent all of this from happening.

RYDER

WHAT?! I thought the medication was causing it.

ERICA

No, it wasn't. The medication was to help keep you in your own reality and to escape from being pulled into the void where reality ceases to exist.

RYDER

I don't get it. I'm so fucking confused.

ERICA

Think about it for a second.

RYDER waits and ponders for a a minute.

CUT TO:

53 FLASHBACK MONTAGE 53

A series of SHOTS ranging from RYDER laying in a hospital bed. A DOCTOR monitoring his vital signs and whatnot. A NURSE injecting RYDER with some sort of fluid. Another DOCTOR spouting junk about "upping the dosage" more.

CUT TO:

54 INT.THE VOID.NIGHT 54

RYDER snaps out of it.

RYDER
(To himself quietly)

Upping the dosage?

ERICA
What?

RYDER
I remember a doctor saying
something about upping the dosage.

Suddenly a loud moaning sound can be heard and the environment begins to shake.

ERICA
We gotta get out of here now.
Hurry, think of something.

RYDER
My apartment. We need to get to my
apartment.

Suddenly RYDER'S apartment appears before them and they are now inside RYDER'S apartment.

CUT TO:

55 INT.RYDER'S BEDROOM.DAY 55

RYDER and ERICA are now in his apartment. They can hear JOHN walking about the apartment doing his business.

RYDER
OK. Now what?

ERICA
I need to talk to you about
something.

(CONTINUED)

RYDER

What?

ERICA

All of this is not what it looks like.

RYDER

What do you mean?

ERICA

I mean, this apartment, John, myself, we are projections from your mind.

RYDER

What? You...you mean like holograms?

ERICA

No, not really. Memories basically. The void was created an increased dosage of a particular medication.

RYDER

What?!?!

ERICA

I know this sounds crazy but it's true. You were a scientist hell bent on creating a cure for Schizophrenia. Your so-called friend Thomas and your bastard of a brother John brainwashed you into thinking that you had Schizophrenia and that you should turn over the medication to them because you were not mental stable to work on it. In order to prove to them that it can be used as a cure and that you were stable enough to work on it, you consented to be a test patient of sorts, they put you under with the help of some doctors and they injected the medication into you. Once the doctors have left the room they both went up to you and "upped the dosage" which in turn fucked you up greatly.

RYDER is shocked.

(CONTINUED)

ERICA (cont'd)

They wanted to kill you Ryder, so they can steal the medication and take credit for it. I am here to help you escape the void.

RYDER

What is the void? Can you tell me? Why are you here?

ERICA

The void is a by-product of the over dosage of the medication. The void simply devours you memories and thoughts. It fucks everything up until you, Ryder, cease to exist.

RYDER

You mean, I die.

ERICA

No, I mean you, Ryder, never existed. No one remembers you. You never existed. Reality for you ends.

RYDER

I don't believe you!

ERICA

Believe what you will but it's true, Ryder.

RYDER

What are you doing here.

ERICA

I was created as a diversion to help you escape this hell.

RYDER

What? How the fuck do you know all of this?

Suddenly "The Void" begins to take over the apartment. The apartment begins to get dark, blood is everywhere, rotting flesh, rust, and blood seem to devour the room.

CUT TO:

56 INT.THE VOID BEDROOM.NIGHT

56

ERICA

Never mind that. We need to get out of here. Think of something!

RYDER

I can't. My mind is completely blank. What now?

ERICA

Nothing. We need to find another way out.

RYDER

I think I may have an idea.

RYDER and ERICA both leave the bedroom and enter the kitchen.

CUT TO:

57 INT.THE VOID KITCHEN.NIGHT

57

RYDER and ERICA both enter the kitchen.

RYDER

What would happen if we both tried to leave the apartment?

ERICA

I don't know. Let's try it.

RYDER and ERICA both open the door to the apartment trying to get to the outside. Suddenly they appear back in the kitchen as if they were "horseshoed" back.

RYDER

Fuck. Now what?

ERICA

I'm not sure.

RYDER

Great.

RYDER and ERICA run back to his bedroom. The void has completely taken over. The bedroom is slowly being consumed by the void.

ERICA

Hurry Ryder! Help me think of something.

(CONTINUED)

RYDER
Don't worry Erica. I will get you
out of here!

RYDER spots the bathroom door.

RYDER (cont'd)
I think I have another idea.

Suddenly RYDER turns around and there in ERICA'S place is
ERIN.

RYDER (cont'd)
Erica, I think I.....

RYDER turns around.

RYDER (cont'd)
HOLY FUCK!!!

ERIN
Hi Ryder!

RYDER
What do you want?

ERIN
You!

ERIN comes after RYDER with the cleaver. RYDER runs into the
bathroom and suddenly is transported to the dark winding
hospital hallway from before. RYDER turns around and notices
that a cinder block wall is where the entrance used to be.

SMASH CUT TO:

58 INT.THE VOID HALLWAY.NIGHT

58

RYDER runs down the hallway. The hanging lamps blowing out
one by one as he runs down the hallway. RYDER then stops
dead in his tracks.

RYDER
What the fuck?

RYDER spots two dead bodies on the ground. They are the
bodies of JOHN and THOMAS.

RYDER (cont'd)
Oh my God! Guys...guys come
on...you guys can't be dead...you
can't be dead!!

(CONTINUED)

They don't even flinch. RYDER hears ERIN'S devilish laughs in the distance. RYDER continues to travel onward. Suddenly RYDER spots ERICA up at the end of the hallway.

RYDER (cont'd)
Erica! Erica! Wait up for me!

ERICA runs in the other direction and turns a corner. RYDER runs after her. RYDER turns the corner and finds an elevator. RYDER steps into the elevator and presses the down button. The elevator takes him to a lower level.

CUT TO:

59

INT.THE VOID HALLWAY #2.NIGHT

59

RYDER enters a second winding twisted hallway. The hallway is corroded with rust, blood and flesh. RYDER begins walking down this hallway.

RYDER
I have got to find Erica. It's my last shot. I've got to get her the fuck out of here.

RYDER walks down the hallway. Blood is dripping from the ceiling. RYDER continues to walk down the twisted, steel grated hallway. Suddenly RYDER hears his name being called from behind. It's THOMAS.

THOMAS
Hey Ryder.

RYDER turns around.

RYDER
You.

THOMAS
Me what?

RYDER
All of this is because of you!

THOMAS
What are you talking about, buddy?

RYDER
Don't buddy me you motherfucker!

THOMAS
What? What did I do?

(CONTINUED)

RYDER

You and my fucking loser brother John tricked me into thinking that I was not mentally stable to work on the medication *I* invented so you fucking brainwashed me into believing that I had Schizophrenia when in reality I didn't.

THOMAS

You're fucking crazy! I never would do that to my best friend.

RYDER

Oh, please! You know it's fucking true. Admit it!

THOMAS

Ryder.

RYDER

TELL ME!

THOMAS

Ryder.

RYDER

What?

THOMAS walks slowly to RYDER.

THOMAS

(Creepily)

Ryder, you're tired. You need sleep.

RYDER

No...I...do not.

THOMAS

You know Ryder, none of this is even real. It's all in your mind. You're hallucinating again Ryder.

RYDER

Fuck you!

THOMAS

You're not even a real person. You think you are but you were created by internal and external factors, created within this void itself.

(CONTINUED)

RYDER

No...no....I know who I am. I know
who the fuck I am!

THOMAS

You do? Who are you then? Who is
Ryder Sterling?

RYDER

I.....I.....I.....don't.....know.

THOMAS

Just as I thought. You think you're
real, but you're not. You don't
know what it is to be a real
person.

RYDER

I know, I know what it's like to be
real. I was real when I had Erica!
Erica cared about me and I cared
about her. She was my life!

THOMAS

You think she was. You don't really
know for sure, do you?

RYDER

I certainly do know. She cared
about me. I need to find her.

THOMAS

Go then. Before it's too late.

Suddenly a loud clang can be heard in the distance. The
hallway is getting darker and more blood is consuming the
hallway. The void is consuming the hallway.

THOMAS (cont'd)

Better hurry!

THOMAS laughs uncontrollably. RYDER runs down the hallway
and finds yet another elevator. RYDER runs into the elevator
and takes it down to the last level.

CUT TO:

60 INT.THE VOID HALLWAY #3.NIGHT

60

RYDER runs out of the elevator. He continues down the dark and corroded hallway. RYDER then stops suddenly.

RYDER
What's this?

RYDER finds an empty pill bottle and a dead body on the floor. RYDER turns the body over and finds to his horror that it himself.

RYDER (cont'd)
No.....no....it can't be!
HELP!!!!!! HELP ME!!!!!!

RYDER turns back to look at the body and discovers that the body and all evidence of it is gone.

RYDER (cont'd)
What?

RYDER then hears a door being slammed. RYDER gets up and continues. RYDER runs down the twisted hallway, moans of horror can be heard. The sound of rain drops and clanging pipes is getting louder.

RYDER (cont'd)
What the hell? Where is that coming
from?

RYDER continues down the hallway and finally spots a door at the end. RYDER tries to run up towards the door. RYDER stops mid-way and feels something tugging him on his back. RYDER turns around and finds ERIN tugging him.

RYDER (cont'd)
NO!!! GET AWAY FROM ME YOU BITCH!!!
GET AWAY!

ERIN disappears as if RYDER was only hallucinating. RYDER walks up to the door. The sign on the door says "I THINK, THEREFORE I AM." RYDER opens the door.

CUT TO:

61 INT.THE VOID CORE.NIGHT

61

RYDER walks slowly into the dark core of the void. Suddenly a spot light shines on a chair in the center of the blood and flesh ridden room. Seated in that chair is ERICA. She is tied to the chair. It is raining, unusually in the room and the rain is hitting the large metal pipes adorning the walls causing the clang.

(CONTINUED)

RYDER
ERICA!!

ERICA
Help me Ryder! Help me!

RYDER runs up to ERICA in the chair.

RYDER
Hold on Erica.

RYDER unties ERICA.

RYDER (cont'd)
Are you OK?

ERICA
Oh, I'm fine Ryder.

RYDER
Good, Let's get you out of here.

ERICA
I can't leave Ryder.

RYDER
Why Not?

ERICA
I told you before Ryder. This is my
home. This is where I belong.

RYDER
Where?

ERICA
In your mind.

RYDER
What?!?

ERICA
Exactly, Ryder.

RYDER
No,no,no. You're wrong.You are a
real person Erica.

ERICA
No I'm not Ryder.

(CONTINUED)

RYDER

Bullshit!!

ERICA

It's true. I was simply created as a diversion, to help you escape this place, this deep dark area within your mind. I was trying to save you from yourself.

RYDER

No, you're wrong. I love you!

ERICA

I love you too, Ryder.

RYDER begins to walk around the room.

RYDER

I can't take it anymore. I JUST CAN'T FUCKING TAKE IT!!!!!!!
Please Erica.

ERICA

Ryder, please go back to your own world and leave me here.

RYDER

NEVER! I risked everything I had to try and find you. I *will* bring you back with me.

ERICA says nothing.

RYDER (cont'd)

Why.....why did you lead me here?

ERICA

For the truth. You needed to know the truth about everything, about yourself. Now you know. Are you satisfied with this knowledge?

RYDER

No. I'm not. I will never be satisfied until I get you back.

ERICA

Sorry to say, that will never happen. I must stay here, here in this eternal nightmare.

(CONTINUED)

RYDER
I will save you from this shit, YOU
HEAR ME?

RYDER turns his back on ERICA.

ERICA
(Sounding like ERIN)
Ryder!

RYDER slowly turns back around.

RYDER
Oh my God!

ERIN laughs evilly.

ERIN
It's me Ryder!

RYDER
You. Who are you? Why do you keep
following me?

ERIN
I'm the other half of you.

RYDER
The other half of me?

ERIN
Do you love me?

RYDER
No..NEVER!!

ERIN
Sorry to hear that.

ERIN slowly whips out the huge meat cleaver.

RYDER
You're...you're not real.

ERIN
Oh but I am. I am.

RYDER begins to laugh hysterically.

RYDER
You're not real! I am, but you're
not.

(CONTINUED)

ERIN
You think so?

RYDER
I know so!

ERIN
Let's find out how real I am.

At this point ERIN attacks RYDER with the meat cleaver. She slices his arm. Blood spurting out everywhere. RYDER grabs ERIN by the throat and throws her down on the ground. ERIN gets back up and begins to slice away at RYDER. RYDER punches her in the face and grabs her by the hair.

RYDER
YOU THINK YOU GOT ME BITCH? YOU
THINK YOU'VE WON? NEVER! I WILL
NEVER LET THAT HAPPEN YOU FUCKING
CUNT!

RYDER throws her back to the ground. RYDER then gets on top her.

RYDER (cont'd)
YOU FUCKING ANIMAL! I WILL FUCKING
KILL YOU! I SWEAR TO CHRIST I WILL
KILL YOU!!! YOU FUCKING LEAVE ME
ALONE, YOU LEAVE ERICA ALONE. YOU
WANNA SEE HOW REAL I AM? THIS IS
HOW FUCKING REAL I AM!!

With all of RYDER'S rage and anger and despair he takes ERIN'S cleaver and slashes her throat. He then laughs in mad, crazy, psychotic fits.

RYDER (cont'd)
You're dead bitch! you're fucking
dead!

RYDER throws the cleaver on the ground. Suddenly he hears his name being called from behind him and to his unimaginable horror he sees ERICA lying there instead of ERIN in a massive pool of blood. The moans and whispers of the void are getting louder.

RYDER (cont'd)
WHAT?!?! NO! NO!!!!!! NO!!!!!!

RYDER races over to ERICA'S side.

(CONTINUED)

RYDER (cont'd)
No. Oh my God.No. I.....I thought
you were Erin.

ERICA
(Close to death)
I don't know what you're talking
about Ryder. Who's Erin?

RYDER
I....I....honestly don't know. I
don't even know who I am anymore.
I've just destroyed the one person
who tried to protect me.

ERICA
It's ok Ryder. It's OK.

RYDER
No it's not OK. I will save you. I
still can. How do we get out of
here?

ERICA points to the entrance way.

RYDER (cont'd)
But that's where I came from.

ERICA
It's the only way out Ryder.

RYDER
Well, then, so be it.

RYDER then picks up ERICA in his arms and runs over to the
door and busts it open.

CUT TO:

62 INT.THE VOID HALLWAY #3.NIGHT

62

RYDER then runs out into the hallway. The void is now
quickly consuming everything in its path right behind them.
RYDER and ERICA run endlessly down the hallway until they
come to an unmarked gateway.

RYDER
I love you, Erica!

ERICA
I love you too, Ryder!

(CONTINUED)

Both RYDER and ERICA share a passionate kiss as the void consumes their path. RYDER then runs through the gateway, the void's darkness hot on their trails. RYDER keeps running with ERICA in his arms. The hallway deteriorating before him and soon he is in a black vacant room. He continues to run until.....

SMASH CUT TO WHITE:

63

INT.HOSPITAL.NIGHT

63

CLOSE UP: RYDER'S EYES SLOWLY OPENING.

RYDER is laying in a hospital bed. DOCTORS surround him checking his vital signs and monitoring his medicinal intake. It's raining outside. The rain is hitting the large metal pipes that are outside of the buildings exterior.

RYDER
(Waking Up)
Where.....where am I?

DR.CREST
You're alright Ryder. The test was a complete success.

RYDER
(Confused)
What test?

DR.CREST
The test that you consented to?

RYDER
Huh?

DR.CREST
There's a new experimental drug that is to help treat schizophrenia. We were looking for a test patient and you agreed to the terms. Don't worry, you'll get your money. You were a good sport. We had to place you in a controlled coma in order to do the tests properly although there were numerous times that you went into a full blown coma and towards the end it looked like you were not going to make it, but miraculously you pulled through. Now, I need to go print your results. I'll be back later.

(CONTINUED)

DR. CREST leaves the room.

RYDER

What the hell? Is this real? Am I really here? Have I really been in a coma this entire time?

RYDER rubs his eyes. Suddenly a FEMALE NURSE appears by his side. The name tag says ERICA EDDLEMANN on it.

ERICA

Hi there. You alright?

RYDER

Erica?

RYDER realizes that it's indeed ERICA.

RYDER (cont'd)

(With great joy)

ERICA!!!! Oh my God! Oh my God, thank God you're alright!!

ERICA

What are you talking about about Mr. Sterling.

RYDER

You know.

ERICA

No, I don't know.

RYDER

You know, you helped me escape the void, I was able to pull through thanks to you. You helped me escape.

ERICA

I'm sorry. I don't know what you're talking about.

ERICA leaves the room. Soon DR. CREST comes into the room with RYDER'S brother.

RYDER

(To Dr. Crest)

What...what the fuck is he doing here?

(CONTINUED)

JOHN

Hello to you too, Ryder.

RYDER

What do you want?

JOHN

I wanted to see if you pulled through the test OK.

RYDER

I'm alive ain't I?

JOHN

Well, the doctor told me what had happened and all the difficulties there were, so I just wanted to make sure you were OK.

RYDER

Well, I'm fine. Now leave me alone. Go back to *my* apartment and continue to sponge off of *me*.

JOHN

What the fuck are you talking about? *I* was the one who took you in. You're sponging off of *me*. If it wasn't for me, you'd be in the street. To think it was all because of you being selfish.

RYDER

What do you mean?

JOHN

You got fired from the laboratory for stealing your friend Thomas's plans for creating this new drug. You brought the plans home to your own lab and you created the drug there. Once Thomas found out about this, he was enraged, he demanded some credit. After all he did create the "blue prints" for this new drug. You refused. Thomas then told the head of the lab what had happened and then they decided to terminate you. You lost everything. The house, the car, even your girl friend, who says she can never date a dishonest person. You then came crawling to me. The only thing you

(MORE)

(CONTINUED)

JOHN (cont'd)
 had was the clothes on your back
 and that new drug. Being that you
 were diagnosed with Schizophrenia,
 I personally decided to enroll you
 in this test to see what the
 effects were of this drug you
 created. You signed on the dotted
 line, and here we are. So don't
 tell me you're not selfish! You are
 the most selfish person I know. I'm
 out of here. I'm throwing you out!
 When you come home grab your shit
 and leave. Bye!

JOHN storms out of the room. Soon ERICA comes back in.

RYDER
 (Depressed)
 Oh, Hi.

ERICA
 Ryder! Ryder!

RYDER
 Yeah?

ERICA
 Ryder, I couldn't tell you before.
 But.....come with me.

ERICA and RYDER leave the room.

CUT TO:

64 INT.HOSPITAL HALLWAY.NIGHT

64

ERICA and RYDER run out into the hallway and into a storage
 closet for some privacy.

CUT TO:

65 INT.STORAGE ROOM.NIGHT

65

ERICA
 I couldn't tell you before. It's me
 Ryder.

RYDER
 Erica? My Erica?

(CONTINUED)

ERICA

Yes.

RYDER

Holy fuck! I knew you were real.
God, I've missed you. What happened
to you?

ERICA

Ryder, those doctors are not who
they say they are. Neither is your
brother.

RYDER

What?

ERICA

The doctors found out about your
experimental drug. Before your
brother John enrolled you in this
program, he told the doctors about
how you created this new drug to
help cure Schizophrenia. John
brainwashed you into thinking that
your the bad guy when in reality it
was him. John worked for the head
of that fucking lab you used to
work for, that fucking SKY Labs.
He's the one who got you fired
becuase he knew about the potential
of this new drug and that you would
be promoted and John would likely
stay where he is. Your brother is
completely cut throat. So he
enrolled you into this program. The
doctors sided with him. The whole
time they were trying to kill you
Ryder. But somehow you managed to
escape. You broke out of the coma.

RYDER

I.....I.....don't know what to
say.

ERICA

These doctors are not good. They
plan on the destruction of our
human race.

RYDER

WHAT?!? Oh, please!

(CONTINUED)

ERICA

No, it's true! They took your results from the test and they are using that as a primer to break down the chemicals in this drug and make an entirely new drug. A new drug or virus I should say that will make people have delusional thoughts and psychotic episodes. The real problem is that this drug also makes the people's delusional thoughts manifest themselves into physical forms.

RYDER

You mean, the void?

ERICA

Yes! Once the void has a hold on us, it will wipe all of reality clean. Nothing will exist except for the creator of the new drug, SKY LABS.

RYDER

Sky labs?

ERICA

Yes, the whole time you were being brainwashed into thinking you're actually helping people out when in actuality your helping them creating this new drug. You wanted to make it a good drug to help people. Instead they found out and fired you, not telling you the whole truth.

RYDER

How do you know all of this?

ERICA

Because.....

RYDER

Because?

ERICA

Because....I was married to your brother.

(CONTINUED)

RYDER

What? And to think I didn't even get an invite.

ERICA

Seriously though, he wanted to keep it a secret. He told me everything. We had a massive argument. He beat me, I couldn't take it anymore, so I left him. Then we started dating. I couldn't tell! I just couldn't. Part of their plans were to erase your memories of me. The void, which was a by-product of the overdose that they gave you, was to consume everything. I managed though to pull you through.

RYDER

How?

ERICA

The only way I thought could possibly work. I kept whispering in your ear telling you what to do. My whispers manifested themselves into a "dream-like" version of myself within the coma.

RYDER

That was you?!

ERICA

Yes.

RYDER

What about Erin?

ERICA

I still don't know who you're talking about Ryder.

RYDER

Oh.

Moans and rain drops hitting metal pipes can be heard getting louder.

ERICA

Come on! We need to get to the police station. Let's go. We'll report everything! Come on!!

CUT TO:

66 INT.HOSPITAL HALLWAY.NIGHT 66

RYDER and ERICA both leave the storage room and run back into the bedroom.

CUT TO:

67 INT.HOSPITAL.NIGHT 67

RYDER and ERICA both walk into the bedroom together. There's blood everywhere. The NOISES are getting louder and louder. The hospital is getting darker.

RYDER

Uh oh.

ERICA

Yeah, uh oh.

They both leave the bedroom.

CUT TO:

68 INT.HOSPITAL HALLWAY. 68

RYDER and ERICA both run down the hallway, as they do the hallway begins to get darker and blood and rotting flesh seem to materialize onto the floor and walls. The hallway is slowly deteriorating. They both continue to run until they get to the reception area. No one is in sight.

ERICA

What now?

RYDER

I don't know.

ERICA

We need to figure a way out of this mess.

RYDER

Let's try the doors.

RYDER and ERICA both run down the hallway and up to the big double doors. Nothing but endless blackness is there. The doors are completely locked up.

RYDER (cont'd)

Fuck me! Now what?

(CONTINUED)

ERICA
I'm not sure.

They both run back to the reception area.

CUT TO:

69

INT.HOSPITAL RECEPTION.NIGHT

69

They both run to the reception area and get back behind the counter. There is a small T.V. back there.

RYDER
Why don't we turn on the T.V. and see if anyone else is experiencing what were experiencing. Maybe it's on the news.

ERICA
OK.

ERICA turns on the T.V. There's nothing on the screen except for snow.

RYDER
Great.

ERICA
I'm sorry Ryder. But I can't think of anything else.

RYDER
It's alright. We'll figure something out.

ERICA
We need to hurry. There's not much time left.

RYDER tries to fool around with the T.V. Suddenly he sees something. ERICA appears on the screen.

ERICA (cont'd)
Help me Ryder!! Help me!!

RYDER
What the fuck?

ERICA
Help me Ryder! Help me!!

RYDER turns around and sees that ERICA is gone. RYDER is left alone. No one is in sight and the hallway is slowly deteriorating.

(CONTINUED)

RYDER

No! It can't be! She was.....she
was just here.....or was she?

RYDER then looks at the T.V. and something else appears.

CUT TO:

70

MONTAGE

70

A series of SCENES: 1. Ryder talking to John in the bar. 2. Ryder meeting Erin in the diner. 3. Ryder's first date in the diner by himself (only Ryder/no Erica). 4. Ryder's first anniversary on the Empire State Buildings observatory deck by himself (No Erica). 5. Ryder running from Erin. 6. Ryder killing Erin. 7. Ryder waking up in the hospital. 8. Ryder talking to Erica. 9. Ryder watching the T.V. 10. BLACKNESS!

CUT TO:

71

INT.HOSPITAL HALLWAY.NIGHT

71

RYDER looks at this T.V. and begins to laugh. He turns off the T.V.

RYDER

What the fuck? I do exist. I am a
fucking real person. I am real!! You
hear me out there? I'M FUCKING REAL
AND SO IS ERICA!!!!!!!

72

INT.HOSPITAL HALLWAY.NIGHT

72

RYDER continues to laugh hysterically almost psychotically. Suddenly the dark void starts to rapidly come up the hallway. The void is eating everything in its path. As the void approaches the remaining hallway that's left rapidly deteriorates into rust, blood, flesh, etc. There's nothing inside of the void. Just sheer darkness. RYDER quickly runs into the reception area and crouches behind the desk in a corner. RYDER'S mad fits of laughter turn into sobs of ultimate despair as he realizes for the first time that there is no such thing as true reality. RYDER turns to his side and sees a FLYER laying next him. He picks up the flyer and turns it over. There's something written on the back of it. He then reads it aloud to himself.

RYDER

(To Himself)

"I Think, Therefore, I am."

RYDER has his final moment of realization as the void approaches him and we;

SMASH CUT TO BLACK:

73 MAIN TITLE SEQUENCE

73

The title "ASCENSION" is displayed boldly.

SMASH CUT TO BLACK:

ROLL END CREDITS

THE END