You Connection Movies Escape from the Grand Guignol

THE STAFF/OTHER RELATIONS:

Esmerelda Ravenwood. Catelyn Lawrence

Dr. Edgar Ravenwood. Matt Kramer

Isabella Mendacious. Ashley Tone

Quizling. Noah Garcia

Evie. Kate Pritchett

THE INMATES:

Flame. Riley Unterbug

Miss Kitty. Tonya Shaw

Flint. Grant Malcolm

Angel Rock. Elayne Doggett

The Preacher. Jonathan Rizzo

Janus. . . . Lainey Gerard

Mud. Caiden Garcia

Thorn. Jeff Schonhoff

Spark. Owen Garcia

Dream Woman/Audience. Natalie Kramer

SYNOPSIS:

In a dark, twisted edge of the world, a group of social outcasts are imprisoned within the sinister Grelling-Nelson Sanitorium, due to their controversial claims of being possessed by a supreme being known as Yeshua (Jesus). It is clear from the beginning that the "inmates" are actually believers in Christ, and are being hidden away by the asylum's evil Committee as part of a plot to remove all truth, sanity, and salvation from the world.

A searing satire on the corruption of our culture and the war against Christianity, this frenetic rock musical is a fever dream of twists, turns, and paradoxes as the inmates stand for their faith in a world that isn't what it seems.

1 Corinthians 1:18

The message of the cross is foolishness to those who are perishing, but to us who are saved it is the power of God.

Galatians 2:20

I have been crucified with Christ; it is no longer I who live, but Christ lives in me.

Romans 7:15-25

For what I am doing, I do not understand. For what I want to do, that I do not practice; but what I hate, that I do. . .But now, it is no longer I who do it, but sin that dwells in me. For I know that in me (that is, in my flesh) nothing good dwells. . .For the good that I want to do, I do not do; but the evil I do not want to do, that I practice. . .But I see another law in my members, warring against the law of my mind, and bringing me into captivity. . . .Who will deliver me from this body of death? I thank God- through Jesus Christ our Lord!

CHARACTER BREAKDOWNS:

THE STAFF/OTHER RELATIONS:

ESMERELDA RAVENWOOD (CATELYN LAWRENCE) - Dr. Ravenwood's young adult daughter who works as a part-time assistant at the sanitorium; elegant, well-educated, and stereotypically "British upper class"; she is deeply curious about the inmates and their "friend", and ends up researching and discovering the truth about Yeshua (Jesus) and the asylum. *British accent*

DR. EDGAR RAVENWOOD (MATT KRAMER) - serious, unemotional, cynical, but sincerely caring toward his patients; he is the resident psychologist at the sanitorium, frequently siding with the inmates and opposing the Committee; he is torn between human logic and spiritual reality, despite his daughter and late wife both believing in Yeshua. *British accent*

ISABELLA MENDACIOUS (ASHLEY TONE) - Esmerelda's equally elegant, upper crust, carefree best friend; the plot twist is that Isabella is secretly the mastermind behind all these sinister events, and she is actually a dangerously insane addict of all worldly corruption; permanently, and tragically, damaged by the darkness of the Grand Guignol (the word "Mendacious" actually means "untruthful"). *British & American accent*

QUIZLING (NOAH GARCIA) - the hall porter at the sanitorium, the general assistant of the asylum who secretly believes in Yeshua (Jesus) and is on the side of the inmates, using his position for their advantage; his name references a "quisling", meaning traitor; in this case, a good traitor, having betrayed darkness for light. *British accent*

EVIE (KATE PRITCHETT) - at first it seems she is the peaceful, soft-spoken narrator of the film; it turns out that she is a parallel for Eve (and the fall in the Garden of Eden); Evie was unwittingly responsible for releasing darkness into the world; though she is now in paradise, she is able to revisit the Grand Guignol as our narrator and guide through the story.

THE INMATES:

FLAME (RILEY UNTERBUG) - the passionate rebel, the outspoken evangelist, the defiant revolutionary; a fiery and feisty believer in Yeshua (Jesus), the most "troublesome" to the evil Committee due to her passion; she has a bright red streak in her hair and a small but noticeable burn scar on her face from her rebellious former life; she becomes a martyr when she is forced to save Flint's life over her own.

MISS KITTY (TONYA SHAW) - confined in the asylum for seven years for "preaching Yeshua (Jesus) in a public park"; calm and wise, a veteran of persecution in this twisted part of the world, she becomes a martyr inside the asylum; full name is Katarina Schrodinger, a reference to the famous "Schrodinger's Cat" experiment (a theory can only be right when tested and proved).

FLINT (GRANT MALCOLM) - a passionate young inmate, similar to Flame in his passion and his tendency to be uncooperative with the evil asylum Committee; he and Flame were in the same youth group before they were arrested and brought to the sanitorium, and Flint appears to be the one who will carry on Flame's passion within the asylum following her death (hence his name; flint is used to create a flame).

KIRK ROCK (CLINT DOGGETT) - a popular radio personality who is confined to the sanitorium along with his daughter for openly talking about Yeshua (Jesus) on the airwaves; the Rocks join in with the mission of the inmates inside the sanitorium and Kirk finds a way to secretly continue his radio broadcast from his cell; strong and steady in his faith, but a man who had everything going for him and then it is taken from him.

ANGEL ROCK (ELAYNE DOGGETT) - Kirk's daughter who is also arrested and imprisoned at the sanitorium when her father's radio show is forced off the air; sweet and smart, but scared of these terrible circumstances, she ends up playing a key part in the rescue of Esmerelda Ravenwood from the sanitorium.

THE PREACHER (JONATHAN RIZZO) - known simply as "The Preacher" to the other inmates, he is the keeper of all the "Manuscripts" (the Bible) which are secretly passed around to all the inmates; calm, firm, and unshakeable, he is extremely knowledgeable about Yeshua (Jesus); he and Miss Kitty are the unofficial authorities on these matters.

JANUS (LAINEY GERARD) - chill and frequently negative, Janus just happened to be at a youth camp when everyone was arrested for believing in Yeshua (Jesus); she is an inmate despite not really understanding what she believes; because of this, she sides with the asylum Committee to secure her own release and ends up joining them entirely; her name is a reference to the term "Janus-faced" (meaning two-faced or deceitful).

MUD (CAIDEN GARCIA) - a blind inmate who wears dark spectacles and has typical heightened awareness in all other senses; the intuitive one who knows things, feels things, is aware of things simply because of an inner knowing; his name refers to the mud that Jesus put on the blind man's eyes to restore his sight.

THORN (JEFF SCHONHOFF) - easygoing by nature but courageous when aroused, he is a strong and stable follower of Yeshua (Jesus) and content with the mission the inmates have inside the asylum; he wears a patch over one eye and a mechanical glove for one hand, and it is implied that these are the result of suffering for his faith.

SPARK (OWEN GARCIA) - quiet and thoughtful, a young intellectual who has created a device for "listening inside the walls", which is how the evil Committee spies on the inmates; it is implied that his family sent him to the asylum to be "cured" and that he has been cut off from his family for believing in Yeshua (Jesus).

DREAM WOMAN/AUDIENCE (NATALIE KRAMER) - an angelic woman who tries to protect Flame in her disturbing dream brought on the sanitorium's dreaded Fear Serum; a similar angelic woman is seen as a member of the audience, when it is revealed that the sanitorium is actually a play at the Grand Guignol.

"Opening Voice". Evie (Kate Pritchett)

"My Diagnosis". . .Flame (Riley Unterbug) Janus (Lainey Gerard)

Flint (Grant Malcolm) Thorn (Jeff Schonhoff)

Preacher (Jonathan Rizzo) Mud (Caiden Garcia)

Spark (Owen Garcia) Quizling (Noah Garcia)

"Hey-Ho". Isabella (Ashley Tone)

Esmerelda (Catelyn Lawrence)

"I'm Beside Myself". . . . Flame (Riley Unterbug)

"At a Slight Angle to the Universe". .Esmerelda (Catelyn Lawrence)

"How Great Thou Art". Miss Kitty (Tonya Shaw)

"I Said the J Word". .Flame (Riley Unterbug) Preacher (Jonathan Rizzo)

Flint (Grant Malcolm) Spark (Owen Garcia)

Evie (Kate Pritchett) Thorn (Jeff Schonhoff)

Kirk (Clint Doggett) Mud (Caiden Garcia)

Angel (Elayne Doggett)

"At a Slight Angle - Reprise". . . . Esmerelda (Catelyn Lawrence)

"Grand Guignol". .Esmerelda (Catelyn Lawrence)
Isabella (Ashley Tone) Preacher (Jonathan Rizzo)
Janus (Lainey Gerard) Spark (Owen Garcia)
Flame (Riley Unterbug) Thorn (Jeff Schonhoff)
Flint (Grant Malcolm) Mud (Caiden Garcia)
Kirk (Clint Doggett) Quizling (Noah Garcia)
Angel (Elayne Doggett)

"I Owe Everything to the Red Light District". . Isabella (Ashley Tone)

"Opening Voice" Evie

 \star not an actual song, but a whispery tune in the opening moments of the film \star

EVIE:

La la

"My Diagnosis"

Flame, Flint, Preacher, Janus, Thorn, Spark, Mud, Quizling

THORN:

I started to think that I wasn't alone When I sat in the living room there in my home There was someone behind me that I couldn't find And that's when they told me I'm out of my mind

PREACHER:

I started to pray when I started to think
That my life is beginning to go down the sink
And somebody heard me, I know what He said

JANUS:

And that's when they told me I'm out of my head

FLAME:

I've been to the doc and I've been to a shrink
They wrote it all down in indelible ink
They told me "Society's gotten corrupt
If you talk about God then we're locking you up"

ASYLUM VOICES:

Welcome to bedlam
Welcome home
Have a good sleep
And the birds go cheep
And the shadows creep
And you're in neck-deep
Hope all is well in your padded cell
Click, lock, clink

QUIZLING:

I started to think there's a right and a wrong A note to the tune and a word to the song A way and a truth and a life beyond doubt

SPARK:

He set me so free that I wanted to shout

MUD:

You can think of it now or think of it later All that you see has got a Creator It's all understandable if you'll let it

JANUS:

The doc and the shrink don't seem to get it

PREACHER:

I hate to admit it, but I've got to mention I really believe in another dimension A world and a place you can't see with your eyes Beyond the stars, beyond the skies

FLINT:

I know that I've seen it, I know I'm not blind

FLAME:

And that's why they tell me I'm out of my mind

ASYLUM VOICES:

Welcome to bedlam
Welcome home
Have a good sleep
And the birds go cheep
And the shadows creep
And you're in neck-deep
Hope all is well in your padded cell
Click, lock, clink

FLAME:

I'll tell you my story, take a seat
There's someone inside me I'd like you to meet
He says He's a King and I believed it
He offered me freedom and I received it

I said, who are You, why are You here
He said I had no reason to fear
He knocked on the door and I let Him in
He said I'll free you from your sin
And you will never be the same
But Sir, I asked, please tell me Your name

The Name above all Names is living inside me
And that's why they're desperately trying to hide me
They tie me with rope and with fetter and chain
And tell me I'm hopelessly

FLINT: Utterly

FLAME: Insane

"Hey-Ho"

Isabella, Esmerelda

ISABELLA:

In what we do and what we are It's fair to leave our comments Doing as we please and as we like It's quite a good performance

ESMERELDA, ISABELLA: Hey-ho the merry-o This life of pedigree is so Oh-ho, so good to me

ISABELLA:

'Cause I do the things And I say the words And I'm flying free Like the chirping birds So I know Hey-ho It's the way to go

Conformity is nothing more
Than being what they've made us
Though it can be rather grueling work

ESMERELDA, ISABELLA: To keep your normal status

Hey-ho the merry-o
This life of pedigree is so
Oh-ho, so good to me
'Cause I do the things
And I say the words
And I'm flying free
Like the chirping birds
So I know
Hey-ho
It's the way to go

ISABELLA:

This is how to speak
This is right and wrong
Here's the music and the lyrics for your song

Anything at all, so

Hey-ho the merry-o
This life of fancy free is so
Oh-ho, so good to me

ESMERELDA:

And I don't complain When the world is rot

ISABELLA:

And it smells like a bloke Who's smoking pot

ESMERELDA, ISABELLA:

'Cause I know Hey-ho It's the way to go

"I'm Beside Myself"

Flame

FLAME:

See, what's happening to me
Is harder to explain
And so you write it off
As being totally insane
May sound a little odd
I've been invaded by a Living God

I don't do what I want to do
And I do what I don't want to do

I'm beside myself
I've been torn apart
By the one who's come inside my heart
Possessed by His love
He has set me free

But it's not just me
It's Him and me
When you say "me"
Then you should say "we"
I know it doesn't make a lotta sense
So you'll prob'ly say that I'm just being dense
And try to lock me up inside a fence

We'll try again

See, what's happening to me
My former self is dead
And I'm alive in Christ
Why can't you get that in your head
It's kinda just a thing
I'm overpowered by a royal King

All your temptations I don't need 'Cause I'm free and I'm free indeed

I'm beside myself
I've been torn apart
By the one who's come inside my heart
Possessed by His love
He has set me free

But it's not just me
It's Him and me
When you say "me"
Then you should say "we"
And you don't know what else I've got in store
There's always room for just a little more

And sometimes when I speak, you're not talking to me You're talking to Him

I'm beside myself
I've been torn apart
By the one who's come inside my heart
Possessed by His love
He has set me free

But it's not just me
It's Him and me
When you say "me"
Then you should say "we"

"A Slight Angle to the Universe" Esmerelda

ESMERELDA:

I see them praying to their friend But for them it's not pretend If I keep going down this path Where will it end

I see them reading from that Book By a god or by a crook I haven't had the chance to look What will I find Am I losing my mind

Beyond the bounds of time and space
Is there really such a place
Is there a King of everything
Can I find a way
Is He living at a slight angle to the universe

I see them bowing to their Lord Standing all in one accord For His name they'll take the blame, The chair, the sword

I see them treated like the dirt Tortured, tied, and bruised and hurt A danger to society Or is it me Drowning in my own insanity

Beyond the bounds of time and space
Is there really such a place
Is there a King of everything
Can I find a way
Is He living at a slight angle to the universe
Are You living at a slight angle to the universe

"How Great Thou Art" Miss Kitty

* The song will be accompanied by music in the final cut, but the music will be laid on the track in post-production, to give Tonya a chance to be vocally free; it will be sung a cappella on set *

MISS KITTY:

Oh Lord, my God, when I in awesome wonder Consider all the worlds Thy hands have made

I see the stars, I hear the rolling thunder Thy power throughout the universe displayed

Then sings my soul, my Savior God to Thee How great Thou art, how great Thou art

Then sings my soul, my Savior God to Thee How great Thou art, how great Thou art

Then sings my soul, my Savior God to Thee How great Thou art, how great Thou art

"I Said the J Word"

Flame, Flint, Kirk, Angel, Preacher, Evie, Thorn, Spark, Mud

FLAME:

Did you hear me
Are you listening behind these walls
Behind the mirror
So if you thought you heard
Me say a naughty word
You were right
I spoke the name of Christ

I said the "C" word, I said Christ

MUD:

I said the "J" word, I said Jesus

FLAME, FLINT, PREACHER, SPARK, THORN, MUD: Lamb of God, King of Kings, Prince of Peace Over everything

SPARK:

Did you hear me
Are you listening behind these walls
Behind the mirror
Is it so terrifying
That I can send you flying
When I say
That Jesus is the way

EVIE IS ALSO PERUSING DOWN THE CORRIDORS AND JOINS IN.

EVIE:

Did you hear me
You're all listening behind these walls
Behind that mirror
You think it's like a plague
That knocks you down a peg
When I scream the "J" word
In the street

FLAME, FLINT, PREACHER, SPARK, THORN, EVIE, KIRK, ANGEL:

I said the "C" word, I said Christ I said the "J" word, I said Jesus

Lamb of God, King of Kings, Prince of Peace Over everything

FLAME, KIRK, ANGEL:

Every soul will tremble at His Every knee will bow before His name

KIRK:

Did you hear me Are you listening behind these walls Behind the mirror

ANGEL:

So if you thought you heard Me say a naughty word You were right I spoke the name of Christ

FLAME, FLINT, PREACHER, SPARK, THORN, MUD, EVIE, KIRK, ANGEL:

I said the "C" word, I said Christ I said the "J" word, I said Jesus Lamb of God, King of Kings, Prince of Peace Over everything

Every soul will tremble at His Every knee will bow before His name

FLAME:

And humbly I bow before His name

"Grand Guignol"

Flame, Flint, Kirk, Angel, Preacher, Spark, Thorn, Janus, Isabella, Esmerelda

KIRK:

Scamper through the halls
They've got eyes within the walls
We have very little time on our hands

ANGEL:

Slip between the crack
They can't catch us in the act
If we follow every step of our plans

JANUS:

In this whole illusion
Your lost in your confusion
And searching for a way you can go
Think you can beguile 'em
While locked in their asylum
Your fate will be worse than you know

FLAME, FLINT, KIRK, ANGEL, PREACHER, SPARK, THORN, MUD, JANUS, QUIZLING:
God save my soul
From the Grand Guignol
Where the blood drips
And your mind flips
And the world has gone round the bend
Is this the end of the rope
There's hope at the end of my goal
When I break free from the Grand Guignol

ESMERELDA:

How could I for so long
Have managed just to prolong
Oppression for the ones who believe
Throw away my fallacy
Got a new reality
Truth is always there to receive

FLINT:

In a world of darkness
They're hitting close to mark
This is war for every soul yet to save

PREACHER:

Earth will pass away

QUIZLING:

But His word will always stay

FLINT, PREACHER, QUIZLING:

'Cause He conquered hell and the grave

FLAME, FLINT, KIRK, ANGEL, PREACHER, SPARK, THORN, MUD, JANUS, QUIZLING:
God save my soul
From the Grand Guignol
Where the blood drips
And your mind flips
And the world has gone round the bend
Is this the end of the rope
There's hope at the end of my goal
When I break free from the Grand Guignol

ISABELLA:

All of it's confusing
Whenever you are losing
The one you thought that you knew by heart
Life is rather bitter
But could I reconsider
Myself with a brand new start

To save my soul
From the Grand Guignol
Where the blood drips
And your mind flips
And the world has gone round the bend
Is this the end of the rope
We grope and we scrape for the goal
Shivering here at the Grand Guignol

"I Owe Everything to the Red Light District" Isabella

ISABELLA:

I owe everything to the red light district There on Central and Grand I got what I need from chewing on weed And holiday trips from my contraband

I owe everything to the red light district Me and them are to blame Yes, I'm in the wrong for joining the song But tempting with evil's a terrible game

I owe everything to the red light district Where you *smack* and you *blow*Just rev up your speed, you don't really need To know anything, just enjoy the show

High and low, there's a red light district Poured in multiple kegs 'Cause filth and all scum can easily come From the high and the mighty as well as the dregs

So give my regard to the red light district Here at the Grand Guignol Where they drove me insane and they fried up my brain A lobotomy of my spirit and my soul

SCENE 1

INT - HOUSE - BEDROOM - DAY

A BRIGHT, SUNLIT BEDROOM. WE CATCH GLIMPSES OF LOVELY THINGS IN THE BEDROOM. THE SETTING IS BRIGHT AND CHEERFUL, BUT THE SOFT SINGING AND THE INNOCENT CHIMES THAT ARE PLAYING SOUND A LITTLE OFF, A LITTLE SAD:

EVIE:

La la la la

La la la la

La la la la la

La la la la la

La la la la

CUT QUICKLY TO TITLE: "A YOU CONNECTION FILM"

EVIE (KATE PRITCHETT), A SOFT-SPOKEN, AVERAGE TEENAGE GIRL, LOOKS AT HERSELF IN A MIRROR IN THE ROOM.

EVIE: (THE CAMERA IS NOW THE MIRROR)
I know a story about the other side of the mirror.

CLOSE-UP - WALL AND PIPES

WE HAVE CUT TO A DRIPPING PIPE. AN OLD, RUSTED DOOR LATCH. A DARK, DISMAL SURROUNDING.

ETCHED ON THE WALL IS THE CHRISTIAN "FISH" SYMBOL. SOMETHING'S WRONG. THIS PLACE ISN'T AT ALL LIKE THE BRIGHT, CHEERFUL BEDROOM.

CUT BACK TO BEDROOM

EVIE: (TO CAMERA, AS IF IT'S THE MIRROR) Did you ever wonder if you were on the wrong side?

EVIE THEN PULLS OUT A SUITCASE FROM UNDERNEATH THE BED, SLIDING IT ONTO THE FLOOR.

SHE BEGINS SPEAKING FROM 1 CORINTHIANS 2:

EVIE: The natural man doesn't receive the things of the Spirit of God, because they're foolishness to him. . . . He can't even know them. . . because they're spiritually understood.

SHE OPENS THE SUITCASE, WHICH IS FILLED WITH ALL SORTS OF CURIOUS ITEMS, FROM DIARIES TO OTHER OBJECTS.

SHE RUMMAGES THROUGH SOME OF THE THINGS, AND THEN PULLS OUT WHAT APPEAR TO BE SHADOW PUPPETS, ALONG WITH A SCRIPT FOR THE PUPPETS. SHE SETS THEM ASIDE.

THEN SHE LOOKS AT THE CAMERA AND SAYS SOMETHING QUITE OUT OF PLACE:

EVIE: Scene One, Page One.

SCENE 2

THE TICKING OF THE CLOCK USHERS IN THE SONG "MY DIAGNOSIS", IN A WILD FRENZY OF SHOTS INSIDE SOME OF SORT OF DARK, MURKY BUILDING.

THE PEOPLE WE ARE INTRODUCED TO APPEAR TO BE INMATES IN AN ASYLUM OF SORTS.

HOWEVER, THE WORDS THEY CHANT INDICATE SOMETHING VERY DIFFERENT. . . . THEY SEEM TO BE BELIEVERS IN CHRIST, AND NOT "INSANE INMATES" AT ALL! THE INMATES WE ARE INTRODUCED TO ARE: FLAME (RILEY UNTERBUG), FLINT (GRANT MALCOLM), THORN (JEFF SCHONHOFF), SPARK (OWEN GARCIA), "THE PREACHER" (JONATHAN RIZZO), MUD (CAIDEN GARCIA), AND JANUS (LAINEY GERARD). ALSO A PART IS THE ASYLUM PORTER QUIZLING (NOAH GARCIA).

IN THE FRENZY, WE SEE THE "INMATES" BEING ADMITTED TO THE SANITORIUM, GETTING PHOTOS TAKEN (WHICH LOOK MORE LIKE MUGSHOTS), SEEING THEM IN THEIR CELLS, ETC.

THORN:

I started to think that I wasn't alone When I sat in the living room there in my home There was someone behind me that I couldn't find

And that's when they told me I'm out of my mind

PREACHER:

I started to pray when I started to think
That my life is beginning to go down the sink
And somebody heard me, I know what He said

JANUS:

And that's when they told me I'm out of my head

FLAME:

I've been to the doc and I've been to a shrink
They wrote it all down in indelible ink
They told me "Society's gotten corrupt
If you talk about God then we're locking you up"

ASYLUM VOICES:

Welcome to bedlam
Welcome home
Have a good sleep
And the birds go cheep
And the shadows creep
And you're in neck-deep
Hope all is well in your padded cell
Click, lock, clink

OUIZLING:

I started to think there's a right and a wrong A note to the tune and a word to the song A way and a truth and a life beyond doubt

SPARK:

He set me so free that I wanted to shout

MUD:

You can think of it now or think of it later All that you see has got a Creator It's all understandable if you'll let it

JANUS:

The doc and the shrink don't seem to get it

PREACHER:

I hate to admit it, but I've got to mention I really believe in another dimension A world and a place you can't see with your eyes Beyond the stars, beyond the skies

FLINT:

I know that I've seen it, I know I'm not blind

FLAME:

And that's why they tell me I'm out of my mind

ASYLUM VOICES:

Welcome to bedlam
Welcome home
Have a good sleep
And the birds go cheep
And the shadows creep
And you're in neck-deep
Hope all is well in your padded cell
Click, lock, clink

FLAME:

I'll tell you my story, take a seat
There's someone inside me I'd like you to meet
He says He's a King and I believed it
He offered me freedom and I received it

I said, who are You, why are You here
He said I had no reason to fear
He knocked on the door and I let Him in
He said I'll free you from your sin
And you will never be the same
But Sir, I asked, please tell me Your name

WE CATCH A BRIEF GLIMPSE OF A WOMAN, "MISS KITTY" (TONYA SHAW), WHISPERING:

MISS KITTY: Call on His name. . .

FLAME:

The Name above all Names is living inside me And that's why they're desperately trying to hide me They tie me with rope and with fetter and chain And tell me I'm hopelessly

FLINT: Utterly

FLAME: Insane

SCENE 3

EXT - SANITORIUM

A FLASH OF LIGHTNING IN THE DARK, MURKY SKIES ABOVE A GNARLED, TWISTED, CRUMBLING OLD BUILDING IN THE MIDDLE OF NOWHERE, IN A HIGHLY STYLIZED LANDSCAPE, FAR FROM THE REALITY WE KNOW.

SUBTITLE FLASHES ON: "THE GRELLING-NELSON SANITORIUM"

SCENE 4

INT - SANITORIUM - MEETING ROOM

DR. EDGAR RAVENWOOD (MATT KRAMER), A WELL-DRESSED GENTLEMAN, CALM, SERIOUS, AND UNRUFFLED BY ANYTHING, IS FINISHING READING A FILE WITH OBVIOUS DOUBTS. HE LOOKS UP, SPEAKING IN A TRADITIONAL BRITISH ACCENT.

DR. RAVENWOOD: You're all mad. You expect me to present this to the city council?

HE IS SITTING IN A DARK MEETING ROOM WITH **THE COMMITTEE**, A GROUP OF SHADOWED SILHOUETTES WHO CANNOT
BE FULLY SEEN. THEY SPEAK IN LOW VOICES AND SEEM TO
MOVE VERY STIFFLY. THEY ARE WEARING WHITE LAB COATS,
BUT THEIR FACES ARE OBSCURED IN DARKNESS.

COMMITTEE MEMBER: It would be wise, Dr. Ravenwood.

SCENE 5

INT - BEDROOM

BACK IN THE BEDROOM WITH EVIE, SHE HAS SET UP THE SHADOW PUPPETS, AND IS READING FROM A SCRIPT SHE FOUND IN THE SUITCASE.

SHE MANIPULATES THE SHADOW PUPPETS AS SHE READS:

EVIE: (VOICEOVER) There once was a city very far away. And in that city there was an institution called the Grelling-Nelson Sanitorium. And in that sanitorium there was a Committee, who made it their solemn duty to purge the city of all insanity.

SCENE 6

BACK TO SANITORIUM - MEETING ROOM

DR. RAVENWOOD DOES NOT SEEM TO BE ON THE BEST OF TERMS WITH THE COMMITTEE.

DR. RAVENWOOD: As resident psychologist, it's my job to see that the inmates are rehabilitated and returned to a functioning state of mind before reentering society. I don't see why we need to request additional legalities from the city council.

COMMITTEE MEMBER: Well, it's perfectly obvious. To make sure the patient is properly cured.

DR. RAVENWOOD: (THIS IS SUCH A STUPID IDEA) You want them to sign a document before leaving the sanitorium swearing they will never again go insane?

COMMITTEE MEMBER: We want to ensure their cooperation. As a psychologist, I'm sure that you, too, want to be certain they won't. . .fall back into old habits once they're gone.

DR. RAVENWOOD: Civil commitment is bad enough. I was opposed to sectioning from the outset, the involuntary confinement of patients? Are we a hospital or a POW camp?

NO RESPONSE. DR. RAVENWOOD BEGINS TO COLLECT HIS PAPERS.

COMMITTEE MEMBER: Where are you going?

DR. RAVENWOOD: My daughter's come back from university. She'll be working part-time here at the asylum.

COMMITTEE MEMBER: We know Esmerelda will make a great addition to our staff.

SCENE 7

INT - SANITORIUM - RAVENWOOD'S QUARTERS

DR. RAVENWOOD'S LOVELY DAUGHTER, YOUNG ADULT AGED, ESMERELDA (CATELYN LAWRENCE), IS PRIMPING HERSELF IN FRONT OF A MIRROR ALONGSIDE HER EQUALLY LOVELY BEST FRIEND ISABELLA MENDACIOUS (ASHLEY TONE). DR. RAVENWOOD'S LIVING QUARTERS HAS ELEGANT DRESSINGS IN SPITE OF THE GLOOMY BUILDING.

THE ATMOSPHERE IS LIGHT AND CHEERY; THESE TWO ARE OBVIOUSLY VERY RICH AND LIVE A LIFE COMPLETELY DIFFERENT FROM THOSE IN THE ASYLUM.

THEY BOTH SPEAK WITH ELEGANT BRITISH ACCENTS.

ISABELLA: Oh, why did you have to take a position at this dreadful madhouse? I feel quite inappropriate even visiting you here.

ESMERELDA: It's not a madhouse, it's a sanitorium. And it's only a temp job until I find something better.

ISABELLA: You <u>deserve</u> better, Esmerelda! We're members of the aristocracy.

ESMERELDA: I want to spend some time with my father. It's been difficult for him ever since Mother died.

ISABELLA: I know. Oh, I <u>am</u> sorry, Esme. But things are all right now!

Just look at us. Esmerelda Ravenwood and Isabella Mendacious. Privileged young

ladies with the whole world in our hands.

"HEY-HO" BEGINS.

TSABELLA:

In what we do and what we are It's fair to leave our comments Doing as we please and as we like It's quite a good performance

ESMERELDA, ISABELLA:
Hey-ho the merry-o
This life of pedigree is so
Oh-ho, so good to me

ISABELLA:

'Cause I do the things And I say the words And I'm flying free Like the chirping birds So I know Hey-ho It's the way to go

Conformity is nothing more
Than being what they've made us
Though it can be rather grueling work

ESMERELDA, ISABELLA:

To keep your normal status

Hey-ho the merry-o
This life of pedigree is so
Oh-ho, so good to me
'Cause I do the things
And I say the words
And I'm flying free
Like the chirping birds
So I know
Hey-ho
It's the way to go

ISABELLA:

This is how to speak
This is right and wrong
Here's the music and the lyrics for your song

ESMERELDA, ISABELLA:
'Cause normal's anything we say it is
Anything at all, so

Hey-ho the merry-o
This life of fancy free is so
Oh-ho, so good to me

ESMERELDA:

And I don't complain
When the world is rot

ISABELLA:

And it smells like a bloke Who's smoking pot

ESMERELDA, ISABELLA:
'Cause I know
Hey-ho
It's the way to go

SCENE 8

FLINT'S VIDEO

THIS IS THE FIRST OF SEVERAL BLACK-AND-WHITE VIDEO CLIPS THAT ARE INTERJECTED INTO THE FILM. THEY ARE GRAINY, AS IF BEING FILMED ON AN OLD, CHEAPER CAMERA, AND THE SPEAKER TALKS DIRECTLY TO THE CAMERA AS IF IT IS A KIND OF SELFIE.

THIS ONE IS FLINT, A YOUNG TEEN INMATE. HE ADJUSTS THE CAMERA BEFORE SPEAKING TO IT.

FLINT: (PROVERBS 21:2) "Every way of a man is right in his own eyes, but the Lord weighs the heart."

FLINT IS BOTHERED BY THE LIGHT SHINING ON HIM, ALMOST LIKE AN INTERROGATION LIGHT.

FLINT: That's the problem. . . They think they're right.

HE LEANS FORWARD, SOUNDING MORE ANXIOUS.

FLINT: It's brainwashing, Mom. If you get this video, they're trying to brainwash us with-

THE VIDEO CONVENIENTLY CUTS OFF AND GOES BLANK.

SCENE 9

INT - SANITORIUM - ESTEEM THERAPY ROOM

SPARK, A PRETEEN BOY AND ONE OF THE INMATES, IS SEATED IN A DARK ROOM. AFTER A MOMENT, A PHOTO OF A BUILDING IS FLASHED ON A SMALL SCREEN IN FRONT OF HIM.

DR. RAVENWOOD IS THERE, AS WELL AS QUIZLING, THE PORTER.

COMMITTEE MEMBER: What does this image bring to your mind, Spark?

SPARK STARES AT THE IMAGE. HE LOOKS TIRED, LIKE HE'S BEEN IN THIS STRANGE THERAPY SESSION FOR TOO LONG.

SPARK: Summer school. . .

COMMITTEE MEMBER: You were treated unfairly at summer school, weren't you? They made fun of you, didn't they?

SPARK IS TROUBLED BY THE THOUGHT.

COMMITTEE MEMBER: You're not one of us, they said. You'll never be one of us.

SPARK: (ABOUT TO CRUMBLE) Stop. . .

A PHOTO OF A HOUSE NOW APPEARS.

COMMITTEE MEMBER: What does this image bring to your mind?

SPARK SIGHS.

SPARK: Home. . . They don't get it at home. They've never gotten it. . .

THE THOUGHTS ARE HAUNTING HIM, AND HE DOESN'T WANT TO TALK ABOUT IT ANYMORE.

ANOTHER IMAGE FLASHES UP.

COMMITTEE MEMBER: What does this image bring to your mind?

SPARK: I don't know!

COMMITTEE MEMBER: Your family sent you here to be cured, Spark. They are concerned about your infatuation with kings and saviors. They sent you to summer school last year to-

SPARK: They sent me to summer school to keep me from going to church because they hate Yeshua!

COMMITTEE MEMBER: Let's look at another-

SPARK: Just leave me alone!!

HE KNOCKS OVER EVERYTHING ON THE TABLE!

DR. RAVENWOOD: All right, stop it! Stop. Turn the monitor off. Turn it off.

COMMITTEE MEMBER: We have not yet finished the-

DR. RAVENWOOD: Shut up!

AN AWKWARD SILENCE. QUIZLING THEN MOVES FORWARD AND SILENTLY STARTS PICKING UP THE MESS.

DR. RAVENWOOD: I'd say your "Esteem Therapy" has a long way to go in building the patient's self-confidence.

COMMITTEE MEMBER: On the contrary, doctor, we are teaching young Spark here to confront who he really is.

SPARK SITS WITH HIS FACE BURIED IN HIS HANDS, WORN OUT, EXHAUSTED.

DR. RAVENWOOD: That's all for today, Spark, good job.

SCENE 10

INT - BEDROOM

EVIE CONTINUES OPERATING THE SHADOW PUPPETS.

EVIE: (VOICEOVER) The Progress Mandate. That's when it all changed. Civil commitment to the sanitorium-

CUT TO DR. RAVENWOOD

A FLASHBACK, HE IS READING THE MANDATE WITH DISCONTENT.

DR. RAVENWOOD: . . . "for any citizen who claims to be possessed by a superior being known as Yeshua. The Committee has determined that such a people are a threat to the community and a danger to society as a whole."

BACK TO EVIE

EVIE: (VOICEOVER) From the east to the west, they began rounding them up, these "dangerous people" who believed they had a king living inside them. It had never been a problem until they figured out who "Yeshua" actually is.

SCENE 11

INT - ROCK HOME

KIRK ROCK (CLINT DOGGETT) IS A RADIO PERSONALITY WORKING OUT OF HIS HOME. HE SITS AT HIS DESK IN FRONT OF A LARGE MIC, AS A RADIO BROADCAST IS GOING OUT.

KIRK: Welcome back to Veritas Radio, this is everybody's semi-favorite radio guy Kirk Rock.

HIS YOUNG DAUGHTER, ANGEL (ELAYNE DOGGETT), ENTERS AND APPROACHES THE DESK CARRYING A COFFEE CUP FOR HER FATHER, WHICH SHE SPILLS A BIT AS SHE SETS IT ON THE TABLE.

KIRK: Coming up, we're going to be talking to city council member Robert-(THE SPILL HAPPENS)...Robert Meadows. My daughter just spilled the coffee, in case you're wondering.

ANGEL: (CHEERFULLY INTO MIC) Hello!

KIRK SIGNALS FOR HER TO MOVE AWAY, THOUGH ANGEL'S PRESENCE ON THE SHOW SEEMS TO BE A FAMILIAR ONE.

KIRK: Robert Meadows is a strong opposer of the new Progress Mandate, we'll hear what he has to say, right after this.

HE TURNS THE MIC OFF AND TURNS THE MUSIC ON.

KIRK: Angel, no more cups of coffee while I'm working.

ANGEL: You said you like coffee while you're working.

KIRK: Not on the table, anyway. . .

HE TAKES A SIP, THEN PICKS UP THE PHONE.

KIRK: Carol, is Robert Meadows ready on his end? I haven't heard if.... What?... When?... For questioning?

THERE IS A SUDDEN LOUD BANGING ON THE DOOR NEARBY, STARTLING BOTH KIRK AND ANGEL.

THE DOOR BURSTS OPEN, AND A LAW ENFORCER ENTERS, DRESSED ENTIRELY IN BLACK, WITH A BIZARRE GAS MASK COVERING THE FACE. HE HOLDS A GUN TOWARD THEM.

LAW ENFORCER: Get your hands up! Get your hands up!

ANGEL RACES TOWARD HER FATHER AND HUDDLES CLOSE TO HIM. KIRK RAISES HIS HANDS, KNOWING WHAT THIS IS ABOUT.

LAW ENFORCER: The Progress Mandate outlaws any public proclamation of the dangerous entity known as Yeshua. The city council is requisitioning your home and your radio broadcast, and you are required to commit yourself to the Grelling-Nelson Sanitorium for immediate treatment.

FLASH TO PHOTOS BEING TAKEN OF BOTH KIRK AND ANGEL, SIMILAR TO MUG SHOTS, AS THEY ARE ADMITTED INTO THE SANITORIUM.

SCENE 12

INT - BEDROOM

EVIE: (TO CAMERA) And there at the sanitorium, the Committee did its best to cure them of their obsession.

SHE PUTS THE PUPPETS DOWN AND TURNS THE SCRIPT PAGE.

EVIE: You knew a believer by the symbol of the fish.

SHE DRAWS THE CHRISTIAN FISH SYMBOL ON THE SCRIPT PAGE.

SCENE 13

INT - FLAME'S CELL

FLAME HAS A TATTOO OF THE FISH SYMBOL ON HER HAND. SHE HAS A RED STRIPE IN HER DARK HAIR, AND A CURIOUS BURN SCAR ON ONE SIDE OF HER FACE. SHE LOOKS PASSIONATE, STRONG, SOMEONE WHO'S BEEN THROUGH A LOT DESPITE BEING IN HER MID-TEENS.

SHE SINGS SOFTLY TO HERSELF IN HER CELL, AS IF SHE'S HAD A ROUGH DAY AND IS DEEPLY LOST IN THOUGHT:

FLAME: (SOFTLY)

Jesus loves me, this I know For the Bible tells me so Little ones to Him belong

THE LATCH ON THE CELL DOOR SQUEAKS. FLAME GLANCES AT THE DOOR.

FLAME:

They are weak, but He is strong

THE DOOR OPENS AND DR. RAVENWOOD ENTERS.

DR. RAVENWOOD: Hello, Flame.

FLAME STARES AT HIM WITH PIERCING EYES. AT THE SAME TIME, DR. RAVENWOOD SEEMS TO HAVE A GOOD RELATIONSHIP WITH THE INMATES.

FLAME: Hello, Dr. Ravenwood. How's Esmerelda?

DR. RAVENWOOD: She's fine, thank you. . .

FLAME: Come to work with us?

DR. RAVENWOOD: Uh, part-time, yes. Just clerical work. . . . Uh, it's time for your weekly assessment with the Committee.

SCENE 14

INT - ASSESSMENT ROOM

FLAME SITS IN A CHAIR, IN A STARK ROOM. A LIGHT IS BRIGHTLY SHINING DOWN ON HER.

THE COMMITTEE SITS, IN SHADOW AS USUAL, ACROSS FROM HER, MOSTLY UNSEEN. THERE IS AN AWKWARD SILENCE.

COMMITTEE MEMBER: So, Flame. Tell us. How are you feeling these days?

FLAME SEEMS MUCH MORE DEFENSIVE WITH THESE PEOPLE THAN WITH DR. RAVENWOOD. SHE JUST SHRUGS HER SHOULDERS.

COMMITTEE MEMBER: Are you still in contact with your. . .special friend?

FLAME: Yes.

COMMITTEE MEMBER: You talk to Him?

FLAME: Yes.

COMMITTEE MEMBER: And He talks to you?

FLAME: (SIGHS, LOOKS AWAY) Yes.

A DEAD SILENCE.

COMMITTEE MEMBER: We're very disappointed to hear that. Haven't you been paying attention at all in your therapy sessions?

FLAME: Yes, I have, thank you.

COMMITTEE MEMBER: That's good to hear, Flame. Can you tell us about some of the things you've learned so far?

FLAME: (AFTER A MOMENT) Vicious circularity.

COMMITTEE MEMBER: What? That's not in the syllabus.

FLAME: Good. Now we both got an education.

COMMITTEE MEMBER: Will you tell us more about this?

FLAME: A person says, "The following sentence is true." Then the same person says, "The previous sentence was false."

COMMITTEE MEMBER: This is what you've learned from therapy? I'm afraid I don't quite follow you.

FLAME: People suffering from vicious circularity rarely do.

ANOTHER SILENCE.

COMMITTEE MEMBER: You are unwell. You are clearly not speaking in your right mind. We want to $\underline{\text{help}}$ you, Flame. We want to cure you from these dangerous delusions.

AFTER A MOMENT, FLAME STANDS UP IN FURY, THE CHAIR FALLING BACKWARDS WITH A CLATTER.

FLAME: (FURIOUS, PASSIONATE) I'm not insane!! Yeshua's real! He's real!

COMMITTEE MEMBER: (ICY) Don't say that name.

FLAME: I'll say His name till the day I die! He lives inside me! Yeshua is real!!

"I'M BESIDE MYSELF" BEGINS WITH FLAME IN A PASSION, QUOTING ESSENTIALLY FROM 2 CORINTHIANS 5:13-20 AND ROMANS 7:15-25.

FLAME:

See, what's happening to me Is harder to explain And so you write it off As being totally insane May sound a little odd I've been invaded by a Living God

I don't do what I want to do And I do what I don't want to do

I'm beside myself
I've been torn apart
By the one who's come inside my heart
Possessed by His love
He has set me free

But it's not just me
It's Him and me
When you say "me"
Then you should say "we"
I know it doesn't make a lotta sense
So you'll prob'ly say that I'm just being dense
And try to lock me up inside a fence

We'll try again

See, what's happening to me
My former self is dead
And I'm alive in Christ
Why can't you get that in your head
It's kinda just a thing
I'm overpowered by a royal King

All your temptations I don't need 'Cause I'm free and I'm free indeed

I'm beside myself
I've been torn apart
By the one who's come inside my heart
Possessed by His love
He has set me free

But it's not just me
It's Him and me
When you say "me"
Then you should say "we"
And you don't know what else I've got in store
There's always room for just a little more

And sometimes when I speak, you're not talking to me You're talking to Him

GLOVES HANDS GRAB HER, SILENCING THE SONG.

INT - FLAME'S CELL

FLAME IS BACK IN HER CELL. SHE HAS BEEN SECURED IN A STRAIGHTJACKET. SHE SINGS SOFTLY TO HERSELF, WITH NO MUSIC:

FLAME:

I'm beside myself
I've been torn apart
By the one who's come inside my heart
Possessed by His love
He has set me free

But it's not just me
It's Him and me
When you say "me"
Then you should say "we"

SHE SIGHS, WORN OUT, DEJECTED.

FLAME: (SOFTLY) Jesus, why are they doing this to me?

SHE CLOSES HER EYES. A VOICE INSIDE HER HEAD SPEAKS CALMLY AND SOFTLY:

YESHUA: (1 COR. 1:18) The message of the cross is foolishness to those who are perishing, but to those who are saved, it is the power of God.

SCENE 15

INT - RAVENWOOD'S QUARTERS

DR. RAVENWOOD IS FINISHING DINNER. ESMERELDA IS COMBING OUT HER HAIR. THERE IS A COMFORTABLE, BUT NOTICEABLE, SILENCE BETWEEN THE TWO. THEY SEEM TO HAVE A NICE, BUT RATHER FORMAL, RELATIONSHIP.

DR. RAVENWOOD: It's good to have you back, Esme. The Committee in particular

is very pleased to have you here. They're quite difficult to impress, you know. . .Esme, I hope you haven't come here just for my sake. With your education you could get a job in any capital building you want. Be a part of changing the world.

EMSERELDA: I don't need to change the world. It's fine the way it is. . . . I just thought you might be lonely without Mother.

DR. RAVENWOOD: We both got over your mother's death a long time ago.

HE GETS UP WITH HIS PLATE.

DR. RAVENWOOD: I only want what's best for you, and I can't help feeling an institution isn't exactly that.

HE TAKES HIS PLATE TO THE KITCHEN.

ESMERELDA: The inmates aren't so bad once you get used to them.

DR. RAVENWOOD RETURNS AND SITS DOWN.

DR. RAVENWOOD: You're here to do clerical work. I can't tell you how important it is not to talk to the inmates.

ESMERELDA: Father, I'm not a little girl anymore! I'm a woman!...And I see very little difference between me and them. Are they really insane?

DR. RAVENWOOD: (SIGHS) You may be a lady now, but there's still a great deal you don't know about the world. A young woman of your position and social standing doesn't need to know. . . . Paradoxes.

ESMERELDA: What?

HE HESITATES BEFORE CONTINUING.

DR. RAVENWOOD: A paradox is a seemingly absurd or self-contradictory statement. When investigated or explained, it may prove to be well founded or true.

ESMERELDA: I don't understand. How could something illogical turn out to be logical?

DR. RAVENWOOD IS CLEARLY FASCINATED, AND DISTURBED, BY THIS TRAIN OF THOUGHT.

DR. RAVENWOOD: Or something logical turn out to be illogical? The only way to know is to figure out which is the paradox. That's the great secret, Esme. . .Who are we? The doctor or the patient?

THIS IS A FRIGHTENING THOUGHT FOR ESMERELDA.

A FLASH TO A CLOSE-UP OF FLAME'S EYES

FLAME: (VOICEOVER, WHISPERED) Call on His name. . .

BACK TO ESMERELDA

SHE REACTS TO THIS. SHE HAS HEARD THE INMATES UTTER THIS PHRASE BEFORE.

SCENE 16

INT - ESMERELDA'S ROOM

LATER THAT NIGHT, IN HER OWN ROOM, ESMERELDA IS ON THE PHONE WITH ISABELLA.

ESMERELDA: I'm sorry, Isabella, I can't. . .Oh, stop it, of course I haven't unfriended you. I just have to work tomorrow, all right?

TO ISABELLA'S ROOM

ISABELLA LAYS ON THE FLOOR OF HER BEDROOM, WORKING ON SOMETHING AS SHE TALKS ON THE PHONE. THERE ARE PAPERS IN FRONT OF HER THAT CAN'T REALLY BE SEEN (UNLESS SOMEONE FREEZE FRAMES AND LOOKS REALLY CLOSELY).

ISABELLA: Oh, work, work, work. You're absolutely no fun anymore, Esmerelda.

TO ESMERELDA

ESMERELDA: Yes, I forgot. You're an aristocrat. You've never done a day's work in your life.

TO ISABELLA

ISABELLA: I <u>have</u>. Babysitting. Done it lots of times. All right, Miss Executive Assistant, tell me what's so terribly important about life in the nuthouse?

TO ESMERELDA

ESMERELDA: Isabella! We don't call it things like that.

TO ISABELLA

ISABELLA: Isn't that what it is?
Look, the inmates are all those
people from the Progress Mandate,
they rounded them up to get them out
of the universities and businesses. We
can't have fanatics running about
all over the place. Dreadfully untidy.

TO ESMERELDA

ESMERELDA: (GETTING THOUGHTFUL) I know. . .They say they're possessed or something. They believe they can talk to some sort of king. . .They say He lives inside them.

TO ISABELLA

ISABELLA: (SIGHS, THIS SILLY FRIEND OF HERS) Have you ever heard of aesthetic hedonism?

TO ESMERELDA

ESMERELDA: No, not exactly.

TO ISABELLA

ISABELLA: The experience of beauty is always accompanied by pleasure. And what more could we possibly ask for in this world but beauty and pleasure?

TO ESMERELDA

ESMERELDA THINKS, UNWITTINGLY QUOTING THE "EUTHYPHRO DILEMMA":

ESMERELDA: Is something beautiful because we enjoy it, or do we enjoy it because it's beautiful?

TO ISABELLA

ISABELLA: Philosophy?

TO ESMERELDA

ESMERELDA: No. . . (REMEMBERING WHAT HER FATHER SAID) A paradox. . . .

SCENE 17

INT - BEDROOM

BACK TO EVIE. SHE PULLS OUT A BOOK FROM THE SUITCASE, A BOOK ABOUT THE SANITORIUM, AND BEGINS PAGING THROUGH IT, READING IT ALOUD TO THE CAMERA:

EVIE: The Grelling-Nelson Sanitorium will cure patients of their hallucinations about God and eternity, through a strict weekly routine of therapy sessions.

Esteem Therapy, the Fear Serum, and Aggression Therapy.

SCENE 18

INT - AGGRESSION THERAPY ROOM

FLINT HAS HIS HANDS CHAINED TO THE WALL IN ANOTHER BLEAK ROOM.

HE WAITS IN SILENCE. THEN, A BALL SHOOTS OUT OF THE DARKNESS, VERY NEARLY HITTING HIM. AFTER A MOMENT, ANOTHER ONE COMES.

FLINT: Ow! Stop it!

COMMITTEE MEMBER: The ball will not hurt you, Flint.

SEVERAL MORE BALLS FLY TOWARD FLINT, WHO GETS ANGRIER AND ANGRIER; WITH HIS HANDS CHAINED HE CAN'T DEFLECT THE BLOWS, EVEN THOUGH THE BALLS ARE SOFT.

HE BECOMES SO UPSET THAT HE MANAGES TO PULL HIS HANDS FREE.

HE PICKS UP ONE OF THE BALLS AND THROWS IT BACK.

FLINT: (ANGER, FURY) There!! How do you like that?!

HE STANDS THERE, FURIOUS, OUT OF BREATH.

COMMITTEE MEMBER: Very good, Flint. That's very aggressive.

FLINT: You want to see aggressive?! You want me to be aggressive?!

HE PICKS UP A COUPLE MORE BALLS AND THROWS THEM FURIOUSLY.

FLINT: I'm sick of this place! What are you trying to do, kill me?!

COMMITTEE MEMBER: Aggression Therapy tests your reflexes, it gauges how well you respond to conflict. Showing us your aggression is great progress. It means you understand how to respond to the world around you.

FLINT: (CALMER) You're just trying to make me mad.

NO RESPONSE.

FLINT: You don't cure anybody here. You just make everything worse.

NO RESPONSE.

FLINT: I won't give in. . . . (YELLING)
I'll never give in!!

SCENE 19

INT - CORRIDOR

ESMERELDA WANDERS DOWN A DARK, NARROW CORRIDOR OF THE DREARY ASYLUM, CARRYING PAPERS AND GOING ABOUT HER NEW JOB.

SHE STOPS, AND NOTICES FLAME, WHO HAS BEEN LET OUT OF HER CELL AND IS KNEELING DOWN IN A DARK CORNER OF THE HALL, WITH A BIBLE IN HER LAP. SHE IS MUTTERING SOMETHING, FACING AWAY FROM ESMERELDA.

ESMERELDA APPROACHES, GREATLY INTRIGUED BY THE INMATES, ESPECIALLY AFTER HER CONVERSATION WITH HER FATHER.

ESMERELDA: What are you doing?

FLAME DOESN'T LOOK UP FROM THE BIBLE, AND REMAINS KNEELING.

FLAME: (SOFTLY) Praying.

ESMERELDA COMES AROUND AND SITS DOWN IN FRONT OF FLAME.

ESMERELDA: Why?

NO ANSWER. THEN ESMERELDA BECOMES MORE INTERESTED WHEN SHE REALIZES.

ESMERELDA: Are you talking to your. . . your friend?

FLAME REMAINS LOOKING AT HER BIBLE, HER HEAD BOWED.

FLAME: Yeah.

ESMERELDA IS VERY INTRIGUED, AND TRIES TO WORD THINGS CORRECTLY TO NOT UPSET THE INMATE. THIS IS SO EXCITING, AND SCARY AT THE SAME TIME.

ESMERELDA: What. . . What is He saying to you?

A PAUSE.

FLAME: (QUOTING PSALMS 66) "Make a joyful shout to God, all the earth; sing out the honor of His name; make His praise glorious; say to God, how awesome are Your works". . .He's telling me to rejoice in my affliction.

ANOTHER AWKWARD PAUSE.

ESMERELDA: Where does your friend come from?

FLAME'S HEAD REMAINS LOOKING AT THE BIBLE.

FLAME: From beyond the bounds of time and space. . . He created time and space.

ESMERELDA: If He created time and space, then who created Him?

FLAME: Nobody. The creator of time and space has to exist <u>outside</u> of it, otherwise He couldn't create it.

ESMERELDA IS BECOMING MORE AND MORE INTRIGUED.

ESMERELDA: How did you ever find Him?

ANOTHER PAUSE.

FLAME: He's here. . .living at a slight angle to the universe. Turn your head past the illusions, past all the play acting, past the one whose name is nothing but a lie. . . .

FINALLY FLAME LOOKS UP AND MEETS ESMERELDA'S GAZE. THERE IS WARMTH AND SINCERITY IN FLAME'S EYES. THIS DOESN'T LOOK LIKE A CRAZY PERSON TO ESMERELDA.

FLAME: That's where you'll find Him. Waiting.

ESMERELDA: For what?

FLAME: To free you.

ESMERELDA: Free me from what?

FLAME STARES AT HER IN SILENCE.

"AT A SLIGHT ANGLE TO THE UNIVERSE" BEGINS AS ESMERELDA GETS UP AND CONTINUES DOWN THE HALL, NOW LOST IN THESE THOUGHTS.

ESMERELDA:

I see them praying to their friend But for them it's not pretend If I keep going down this path Where will it end

I see them reading from that Book By a god or by a crook I haven't had the chance to look What will I find Am I losing my mind

Beyond the bounds of time and space
Is there really such a place
Is there a King of everything
Can I find a way
Is He living at a slight angle to the universe

I see them bowing to their Lord Standing all in one accord For His name they'll take the blame, The chair, the sword

I see them treated like the dirt Tortured, tied, and bruised and hurt A danger to society Or is it me Drowning in my own insanity

Beyond the bounds of time and space
Is there really such a place
Is there a King of everything
Can I find a way
Is He living at a slight angle to the universe
Are You living at a slight angle to the universe

SCENE 20

WE MOVE INTO A <u>STREAM-OF-CONSCIOUSNESS MONTAGE</u> OF THE INMATES, FINDING WAYS TO WRITE AND DELIVER MESSAGES TO EACH OTHER'S CELLS.

THE YOUNG TEEN INMATE, WHOM EVERYONE REFERS TO AS "THE PREACHER", WRITES ON A PIECE OF PAPER, THEN FOLDS IT UP.

FLAME: (VOICEOVER) We call him "The Preacher". He knows the Manuscripts better than any of us, he and Miss Kitty. He's found hundreds of pages hidden away in the sanitorium library.

THE LETTER FINDS ITS WAY TO FLINT'S CELL, AND HE READS IT AS THE PREACHER'S VOICE IS HEARD (QUOTING FROM 1 CORINTHIANS):

PREACHER: (VOICEOVER) I've included the last five books you were looking for. I found them in the library. It's all true about what it says. "We've been made a spectacle to the world. We're fools for Christ. We've been made as the filth of the world. . . "

ANGEL, NOW CONFINED TO THE SANITORIUM WITH HER FATHER, IS THE ONE HURRYING DOWN THE CORRIDORS, SECRETLY DELIVERING THESE LETTERS BACK AND FORTH FROM CELL TO CELL.

KIRK: (VOICEOVER) "But we labor. . .Working with our own hands. Being reviled, we bless . . .Being persecuted, we endure."

ANGEL: (VOICEOVER) "I will destroy the wisdom of the wise, and bring to nothing the understanding of the prudent. God has made foolish the wisdom of this world."

ANGEL RECEIVES ONE OF THESE LETTERS FROM QUIZLING, REVEALING THAT HE IS, IN FACT, WORKING WITH THE INMATES DESPITE BEING A PORTER IN THE ASYLUM.

SPARK: (VOICEOVER) "But God has chosen the foolish things of the world to put to shame the wise. . .We speak the wisdom of God in a mystery, the hidden wisdom which God ordained before the ages."

THORN: (VOICEOVER) They know this. The Committee and the city council. The entire sanitorium and the world around it. They know that we speak these things. And they're afraid.

FLINT: (VOICEOVER) But why? Why are they afraid of the truth?

A LETTER HAS REACHED THE HANDS OF "MISS KITTY", WHOM WE PARTIALLY SAW AT THE BEGINNING AND WE STILL ONLY PARTIALLY SEE NOW. WHOEVER THIS WOMAN IS, THERE IS AN AIR OF MYSTERY AND AUTHORITY TO HER.

MISS KITTY: (VOICEOVER) Because Yeshua brings light. And that would mean the end of everything here at the asylum. "The light shines in the darkness, and the darkness has not overcome it."....
Turn on the light, and darkness will be exposed.

SCENE 21

INT - COMMON ROOM

JANUS SITS, BORED AND UNHAPPY, IN A DISMAL COMMON ROOM WHERE THE INMATES ARE ALLOWED TO GO. SHE IS A NEGATIVE, PESSIMISTIC TEEN, SEEMINGLY QUITE DIFFERENT FROM THE OTHERS.

JANUS: On and on, day after day, staring at these same walls. If we weren't crazy before we came in, we'll be crazy by the time we leave.

SHE IS IN THE COMMON ROOM WITH FLINT, THE PREACHER, SPARK, THORN, MUD, KIRK, AND ANGEL, WHO ARE ALL THERE QUIETLY PASSING THE TIME.

QUIZLING SITS NEARBY; OBVIOUSLY HIS JOB IS TO WATCH OVER THE INMATES DURING THEIR "FREE TIME", BUT HE IS ALSO A PARTICIPANT IN THEIR CONVERSATION.

THORN IS A YOUNG MAN WHO WEARS A PATCH OVER ONE EYE AND AN ODD GLOVE ON ONE HAND.

THORN: We're not crazy. That's exactly what they want everybody to think.

JANUS: I never said you were crazy!

SPARK: Shh!

SPARK USES AN OLD-FASHIONED HEARING DEVICE TO PRESS AGAINST THE WALL AND LISTEN.

SPARK: They're listening in. . . You can hear them in the walls. . . They always know everything we say.

MUD: Nobody's there right now, Spark.

SPARK: How do you know?

MUD: We'd be able to see it.

SPARK: I hate to bring this up, Mud, but you're blind.

MUD: Yeah. . .but I can still see.

SPARK: What?

FLINT TURNS TO KIRK ROCK.

FLINT: It's a violation, isn't it, Mr. Rock? The way they listen in on us. It's a violation.

JANUS: (IRRITATED) Violation of what?

FLINT: Violation of <u>freedom</u>, Janus! And I wasn't talking to you!

QUIZLING: I don't mean to intrude on the conversation, but I advise you to keep your voices down. It \underline{is} my job to keep some sort of order in here during your free time.

FLINT: We know, Quizling. That's how you got to be one of us.

QUIZLING: And if you say that too loudly, I'll lose my job $\underline{\text{and}}$ my value as an insider.

KIRK GOES BACK TO FLINT AND JANUS' CONVERSATION.

KIRK: He's talking about freedom of religion, Janus. Freedom of speech. . . freedom of worship.

JANUS ROLLS HER EYES.

JANUS: Okay, look, Mr. Rock, they didn't lock us up for worshipping Yeshua. They said we couldn't <u>tell</u> anyone about Yeshua. They said keep your faith to yourself.

KIRK: Yeah, but we can't. We're <u>commissioned</u> to tell others about our faith.

THORN: Is that why they shut down your radio program?

KIRK: Yeah. Too much talk about Yeshua over the airwaves, that was the charge.

THORN: That's messed up. . .

ANGEL IS LEANING FORWARD AGAINST A TABLE, FIDDLING WITH A LITTLE MUSIC BOX, WHICH BEGINS CHIMING THE OLD HYMN "BRINGING IN THE SHEAVES" (A HYMN WHICH ACTUALLY EXPLAINS WHAT THE INMATES ARE DOING).

JANUS: Telling others about Yeshua is a violation of their rights.

FLINT IS FED UP WITH HER.

FLINT: Ugh! I don't have time for you. I'm going back to my cell. (HEADING OUT)

JANUS: (SIGHS) Flint, chill. . . .

MUS GETS UP, SLOWLY WALKING OUT DUE TO SLIGHTLY FEELING HIS WAY ALONG.

MUD: Always ready to start an argument, huh, Janus?

JANUS: No, everyone always picks on me.

MUD: Maybe you have way too many things for everyone to pick.

JANUS THROWS A WAD OF PAPER TOWARD MUD. HE CATCHES IT, AND LEAVES. THIS IRRITATES JANUS MORE.

KIRK LOOKS AT ANGEL, WHO IS STARING WISTFULLY DOWN AT THE TABLE.

ANGEL: They didn't even let us bring all our things. . . . When are we going home, Dad?

KIRK: Soon. . . . Probably soon. Come on.

KIRK AND ANGEL GET UP TO LEAVE. KIRK LEAVES THE ROOM. ANGEL LOOKS AT JANUS.

ANGEL: How come the blind guy can see more than you can?

JANUS: Go away.

THORN WATCHES ANGEL LEAVE THE ROOM.

THORN: Anybody see the insanity of keeping a little girl locked up because she goes to Sunday school?

NOW THE PREACHER TURNS TO JANUS, HAVING BEEN READING THIS WHOLE TIME.

PREACHER: We're not <u>forcing</u> them to follow Yeshua. We're just <u>telling</u> them. That's <u>not</u> a violation of rights.

JANUS DOESN'T RESPOND.

PREACHER: Is it a violation of rights for a mother to tell her child to look both ways before crossing the street?

Is it a violation to warn somebody they're

falling into a meat grinder?

JANUS: Okay, okay, get off my back, you guys.

SHE LOOKS AT QUIZLING ON HER WAY OUT.

JANUS: The water's cold when I take a shower, just FYI.

QUIZLING: This isn't a hotel.

JANUS WALKS OUT OF THE ROOM.

SPARK LISTENS IN TO THE WALL AGAIN.

SPARK: They heard you, Preacher.

THE PREACHER GLANCES AROUND THE WALLS.

PREACHER: (SOFTLY) Let them hear.

THEN HE SHOUTS.

PREACHER: Let the whole world hear!

SCENE 22

MISS KITTY'S VIDEO

THE SECOND BLACK-AND-WHITE GRAINY VIDEO, THIS TIME WITH MISS KITTY; WE NOW SEE HER FULLY FOR THE FIRST TIME- CALM, COMPOSED, WISE, FIRM IN HER BELIEF. SHE LOOKS AT THE CAMERA.

MISS KITTY: The secret to their success? Villainize the good. Make righteousness and holiness look inferior, outdated.
. . .Glorify the bad. Make wickedness look like self-exploration. .Wisdom is now foolishness, and foolishness is wisdom.

SCENE 23

INT - SANITORIUM OFFICE

ESMERELDA IS DOING CLERICAL WORK IN ONE OF THE OFFICES AT THE SANITORIUM. SHE SEEMS TO BE IMMERSED IN A PARTICULAR FILE.

THE FILE HAS A PHOTO AND INFORMATION ON KITTY SCHRODINGER.

ESMERELDA: (VOICEOVER) Katarina Schrodinger, known as "Miss Kitty" to the other inmates. . .Brought in for observation seven years ago. . .caught talking to others about Yeshua in a public park. . .

ESMERELDA READS THE FILE, BUT IS MOSTLY SHOCKED ABOUT:

ESMERELDA: (SOFTLY) Seven years. . .

SCENE 25

JUMP CUT IMMEDIATELY TO "HOW GREAT THOU ART"

INT - MISS KITTY'S CELL

MISS KITTY SITS CALMLY IN HER CELL, SINGING A ROCK RENDITION OF THE HYMN.

MISS KITTY:

Oh Lord, my God, when I in awesome wonder Consider all the worlds Thy hands have made

I see the stars, I hear the rolling thunder Thy power throughout the universe displayed

Then sings my soul, my Savior God to Thee How great Thou art, how great Thou art

Then sings my soul, my Savior God to Thee How great Thou art, how great Thou art

Then sings my soul, my Savior God to Thee How great Thou art, how great Thou art

INT - RAVENWOOD'S QUARTERS

ISABELLA HAS COME TO VISIT, AND ESMERELDA HAS TOLD HER WHERE SHE'S GOING.

ISABELLA: (CONCERNED) You're doing what?

ESMERELDA: Visiting one of the inmates. Come on.

ISABELLA: (BEING PULLED ALONG) Oh, no,
please, Esme! I don't-

INT - MISS KITTY'S CELL

THE DOOR OPENS, AND ESMERELDA AND ISABELLA ENTER, WITH ISABELLA LOOKING QUITE SHY AND UNCOMFORTABLE.

MISS KITTY IS SURPRISED TO SEE SUCH WELL-DRESSED YOUNG LADIES.

MISS KITTY: Are you sure you're in the right place?

ESMERELDA: I'm Esmerelda Ravenwood.

MISS KITTY: Ravenwood. . . (THEN SHE REALIZES) Dr. Ravenwood's daughter. He's talked about you a lot. You were away at university.

ESMERELDA: That's right. I work here part-time now.

MISS KITTY: (TO ISABELLA) And who are you?

ISABELLA IS STILL NERVOUS ABOUT THE "INMATES" AND SEEMS VERY SHY.

ISABELLA: I'm. . .with Esmerelda.

ESMERELDA: Isabella Mendacious. We're old friends. Please excuse her. She's never met an inmate before.

MISS KITTY: And what do you think of one now that you've met one?

ISABELLA SMILES NERVOUSLY BUT DOESN'T KNOW HOW TO ANSWER.

MISS KITTY: (IT'S ALL ROUTINE; ALMOST HUMOROUS) Are you here to take me through more therapy? See if you can knock my faith right out of my system?

ESMERELDA: Is that really what they're trying to do?

MISS KITTY: Something like that. Seven years, Miss Ravenwood. They haven't knocked it out of me yet.

MISS KITTY CHUCKLES AT THIS. ESMERELDA FINDS MISS KITTY TO BE. . .SO UTTERLY NORMAL.

ESMERELDA: For talking about Yeshua in a public park. Why would you even do something like that?

MISS KITTY: Oh, we're in the business of freeing people.

ESMERELDA HEARD THE SAME THING FROM FLAME.

ESMERELDA: Free people from what?

MISS KITTY: From their insanity.

THIS FRIGHTENS BOTH ESMERELDA AND ISABELLA.

ESMERELDA: (SOFTLY, UNCONVINCED) $\underline{\text{I'm}}$ not insane. . .you are.

MISS KITTY: How do you know? You say that, Miss Ravenwood, because that's what they've told you. How do you know it isn't the other way around?

A SILENCE.

MISS KITTY: "The wisdom of this world is foolishness with God. . . He catches the wise in their own craftiness."

ISABELLA: I don't understand. We're both well-educated young women. How could you possibly imply that we're insane?

MISS KITTY: Educated by the same people who run the City Council? Who run this sanitorium? Educated by the very people who are trying to keep the world in darkness?

ESMERELDA: (FINDING IT SLIGHTLY RIDICULOUS) You're saying we're being. . .educated to be insane?

MISS KITTY: There are people in this world who prefer darkness to truth. Truth exposes things. They have ways of keeping us all in the dark.

ESMERELDA SIGHS. SHE REALLY WANTS TO MAKE SENSE OF ALL THIS.

MISS KITTY: Why did you come here, Miss Ravenwood?

ISABELLA: She's curious about your philosophy.

MISS KITTY: It's a relationship, not a philosophy.

ESMERELDA: I've just. . .never gotten a chance to really talk with the inmates. You're not at all like they say. There's something in your eyes. . . something real. . .and frightening.

MISS KITTY: (TO ISABELLA) How about you? Interested in "philosophy", too?

ISABELLA: I. . .just want to live a nice life. I think that's all anybody can really hope for.

MISS KITTY CHUCKLES A BIT AT THIS, AND THEN QUOTES FROM ZECHARIAH:

MISS KITTY: "Return to the stronghold, you prisoners of hope. . .I will restore double to you. . .The Lord their God will save them in that day."

THIS MAKES BOTH ESMERELDA AND ISABELLA UNCOMFORTABLE.

ISABELLA: We need to go.

SCENE 24

INT - RAVENWOOD'S QUARTERS

ESMERELDA AND ISABELLA RETURN.

ISABELLA: I didn't understand a word she was saying, and I don't think you did, either. Look, Esme, I don't want to get in trouble for provoking the-

DR. RAVENWOOD IS AWAITING THEM, NOT LOOKING TOO PLEASED.

DR. RAVENWOOD: Where have you been, Esme?

ESMERELDA: Just visiting one of the inmates.

DR. RAVENWOOD: Who gave you permission to visit any of the inmates?

ESMERELDA: Well. . .nobody. I was just doing my job. I work here, Father. . . How did you even know what I was doing?

DR. RAVENWOOD: I got a message from the Committee.

ESMERELDA: I didn't even tell the Committee where I was going. How could they have possibly known?

DR. RAVENWOOD: The walls have eyes and ears. I don't want you talking to the inmates, and neither does the Committee.

ESMERELDA: \underline{You} talk to them all the time.

DR. RAVENWOOD: I know how to talk to them.

ESMERELDA: You mean you know how to do what the Committee wants you to do.

DR. RAVENWOOD: Something like that. . . It's my job.

ESMERELDA: What are they so afraid of? It makes me wonder if the inmates are actually telling the truth.

DR. RAVENWOOD: That's enough, Esme. I want you to promise me you won't talk to the inmates.

SILENCE. THEN, ESMERELDA TURNS TO LEAVE.

DR. RAVENWOOD: Esmerelda!

ESMERELDA: This scene is over, Father. I have nothing more to do here.

DR. RAVENWOOD LOOKS AT HER CURIOUSLY, AS IF PUZZLED BY THIS STATEMENT. BUT AT THE SAME TIME, IT STRIKES A CORD SOMEWHERE DEEP INSIDE.

DR. RAVENWOOD: What did you say?

EVEN ESMERELDA SEEMS PUZZLED BY HER OWN WORDS.

ESMERELDA: The scene is over.

AFTER A PUZZLED PAUSE, ESMERELDA WALKS OUT.

ISABELLA: I. .I didn't want to be part of it, Dr. Ravenwood, I just. . .

SHE HURRIES OUT AFTER ESMERELDA.

SCENE 26

INT - BEDROOM

BACK IN EVIE'S BEDROOM. SHE IS LOOKING AT HERSELF IN THE MIRROR.

EVIE: Two sides to every mirror. One real. The other's only a reflection.

SHE GOES BACK TO THE SHADOW PUPPETS, PICKING THEM UP.

EVIE: What we see is an illusion, a matinee performance. It's over by the time the sun sets. . .What we can't see is eternal. . .and real.

WITH THAT, EVIE IS SUDDENLY IN THE SANITORIUM!

SHE BEGINS TO SLOWLY WALK DOWN ONE OF THE CORRIDORS.

SCENE 27

INT - RAVENWOOD'S QUARTERS

DR. RAVENWOOD PICKS UP THE PHONE. ESMERELDA IS IN THE ROOM, LOOKING AT HIM CURIOUSLY, AS IT SEEMS TO BE A SERIOUS CALL.

DR. RAVENWOOD: Ravenwood. . .(SIGHS) When?. . .Well, what is she. . .All right, I'll be there in a minute.

HE HANGS UP.

ESMERELDA: What's wrong?

DR. RAVENWOOD: Nothing. Stay here. I'll be back shortly.

ESMERELDA: What is it?

DR. RAVENWOOD: One of the inmates got out. Stay here.

SCENE 28

INT - CORRIDOR

FLAME IS IN THE CORRIDOR IN FULL PASSION AND FULL EVANGELIST MODE, YELLING LIKE A STREET PREACHER.

THE ALARMS ARE GOING OFF, MAKING THE CORRIDOR LOUD AND CHAOTIC.

FLAME: (YELLING WITH PASSION, QUOTING 1 CORINTHIANS 1:19-20) "I will destroy the wisdom of the wise! And bring to nothing the understanding of the prudent!!"

DR. RAVENWOOD RACES ONTO THE SCENE, ALONG WITH QUIZLING.

NATURALLY, ESMERELDA HAS FOLLOWED; SHE STAYS UP AGAINST THE WALL TO REMAIN HIDDEN IN THE SHADOWS.

FLAME: "Where is the wise? Has God not made foolish the wisdom of this world?!"...

DR. RAVENWOOD: Flame, come back inside. Quizling, help her inside. . .

HE AND QUIZLING START PULLING HER BACK TO HER CELL.

FLAME: . . . "The world through all its wisdom did not know God! It pleased God through the foolishness of the message to save those who believe!"

DR. RAVENWOOD: Come on, Flame!

ESMERELDA WATCHES FLAME WITH SYMPATHY, AS SHE IS DRAGGED BACK TO HER CELL.

FLAME: "The foolishness of God is wiser than men! The weakness of God is stronger than men!"

THE SOUND OF HER CELL DOOR SWINGS SHUT.

QUIZLING GLANCES AT ESMERELDA BEFORE WALKING ON DOWN THE HALL.

ESMERELDA, WITH HER FACE PRESSED AGAINST THE WALL, SUDDENLY BECOMES AWARE OF NOISES WITHIN THE WALL. A SCRATCHING, SHUFFLING NOISE. LIKE MICE IN THE WALLS.

INT - FLAME'S CELL

FLAME DROPS INTO HER CELL, OUT OF BREATH BUT STILL GOING ON IN A SOFTER TONE. DR. RAVENWOOD COMES IN WITH HER. SHE HAS MOVED ON TO QUOTING FROM ROMANS.

FLAME: "All have sinned and fall short of the glory of God, being justified freely by His grace through the redemption of Jesus Christ-"

DR. RAVENWOOD: Flame! You're going to lose your voice if you keep going on like that. And if you keep breaking out of your room, they're going to take you to a padded cell and keep you in a straightjacket. Now, please. . . Please. If you want to talk, I'm here to talk. Anytime. You know that.

FLAME IS STILL PASSIONATELY FIRED UP.

FLAME: I don't want to talk! I want to <u>tell</u>! The whole sanitorium! The whole world!

DR. RAVENWOOD: Okay, all right. Tell them what? What would you like to tell them?

FLAME: Yeshua!! I have to tell them about Yeshua!!

DR. RAVENWOOD: You won't be able to tell them anything if you keep talking about Yeshua! Yeshua is the reason you're here. The Committee will keep you locked up for the rest of your life if you keep having outbursts like this.

FLAME: Paradoxes! You know all about them, don't you, Dr. Ravenwood? A liar says "I'm lying"! That's a paradox, isn't it? If the liar is lying, then the liar is telling the truth, which means the liar just lied!

DR. RAVENWOOD PROCESSES THAT FOR A MOMENT.

DR. RAVENWOOD: Yes.

FLAME: You're a genie! I make a wish that wishes can't come true! What are you going to do now?! If you grant my wish, then you didn't grant my wish! If you refuse, then you did grant my wish! It's a paradox! It doesn't work!

DR. RAVENWOOD IS TRYING HIS BEST TO FOLLOW WHERE FLAME IS GOING WITH THIS.

DR. RAVENWOOD: Yes, because it contradicts itself.

FLAME: Vicious circularity! The asylum's full of it! Therapy sessions that turn back on themselves! Ideas that mean absolutely nothing!

DR. RAVENWOOD DOES UNDERSTAND THIS.

DR. RAVENWOOD: Yes, I know. I've been trying to reform the treatments. It's a bureaucratic nightmare. You're talking about antinomy.

FLAME: The mutual incompatibility of two laws.

DR. RAVENWOOD IS SURPRISED AND IMPRESSED THAT SHE KNOWS THIS WORD.

DR. RAVENWOOD: How did you know that?

FLAME: I spend a lot of time in the sanitorium library. "There is no absolute truth" is an antinomy. An incompatible statement that couldn't possibly be true.

DR. RAVENWOOD: Meaning, of course, that there is an absolute truth somewhere.

FLAME: Yes.

DR. RAVENWOOD: And you believe it to be your friend?

FLAME: Yes.

DR. RAVENWOOD: And that's why you were shouting and yelling in the corridor just now. You want everyone to know about the absolute truth that you and your fellow inmates have stumbled upon.

FLAME STARES AT DR. RAVENWOOD A MOMENT.

FLAME: There's one other paradox we haven't talked about, Dr. Ravenwood. I'm surprised you haven't brought it up.

DR. RAVENWOOD: Which is?

FLAME: Veridical paradox. . . Heard of it?

YES, HE HAS. AND IT MAKES HIM A BIT UNCOMFORTABLE.

DR. RAVENWOOD: Uh, yes. It's a conclusion that appears to be absurd. . .but turns out to be true.

FLAME: One Man. . .who said He was the Son of God. . .bleeding Himself to death on a cross. . .And now, alive. And living inside of me. . .A veridical paradox.

DR. RAVENWOOD: That depends on which truth you're willing to accept.

FLAME: There can only be <u>one</u> truth for anything. Only one side of the mirror is true. The other is just a reflection. . . Which side are <u>you</u> on, Dr. Ravenwood?

SCENE 29

DR. RAVENWOOD'S VIDEO

A THIRD BLACK-AND-WHITE GRAINY VIDEO, WITH DR. RAVENWOOD ADDRESSING THE CAMERA. HE IS CLEARLY SHAKEN.

DR. RAVENWOOD: If you acknowledge there is certainty in the universe, then you have to attribute that certainty to someone or something. . .That requires faith. Faith in a right and a wrong. . . And faith in a judge who can differentiate the right from the wrong.

SCENE 30

INT - COMMON ROOM

THE INMATES ARE IN THE COMMON ROOM- MISS KITTY, FLAME, FLINT, THE PREACHER, KIRK, ANGEL, THORN, MUD, SPARK, JANUS. AS USUAL, QUIZLING IS ON DUTY THERE, TOO.

SOME ARE FINISHING EATING, SOME ARE PLAYING CARDS, SOME ARE READING. IT IS AN AWKWARD SILENCE, LIKE SOMETHING IS BREWING.

ANGEL IS PLAYING WITH JACKS ON THE FLOOR. THE BALL ROLLS AWAY AND BRUSHES UP AGAINST FLAME'S FOOT. FLAME SMILES A BIT AND GENTLY KICKS IT BACK.

MISS KITTY: So. . . why are we all here?

SILENCE. NOBODY KNOWS QUITE WHAT SHE MEANS.

JANUS: Well, speaking for myself, someone invited me to youth camp on the same day they started arresting everybody, so here I am.

PREACHER: Yeah, that's right, Janus. You've never really told us about the moment you gave your heart to Yeshua. (MAKING A POINT TO SOUND SUSPICIOUS)
. . .Maybe someday you could share that experience with the rest of the class.

FLAME: What do you mean, Miss Kitty?

MISS KITTY: What are we doing here at the sanitorium?

FLINT: Well. . .they've got us locked up.

MISS KITTY: No, Flint. What are we doing?. . . Are we doing in here what we did out there?. . . Are we shouting it from the rooftops? Or have we all gone silent?

FLAME: I haven't. (LOOKS AROUND IN ANGER) I've screamed it out! I've been shoved into a straightjacket more than any of you!

MISS KITTY: I know, Flame. I know. That's my point.

KIRK: I <u>had</u> a voice. And thousands of listeners. They took it away.

SPARK: The more we shout, the worse it gets. They take away even more.

FLINT: And they won't let us out unless we deny our faith.

JANUS: (STANDS UP) Listen to me, you guys, why can't we just tell them we deny our faith, they let us out, and then we can-

THORN: (ANGRY) Come on, Janus, if you can't think of anything intelligent to say, don't say anything at all!

JANUS: I'm just trying to-!

KIRK: (OVERLAPPING) Hey! Hey!...

THEY QUIET DOWN.

KIRK: What are you suggesting we do, Miss Kitty?

MISS KITTY: Be the people we're called to be. . .We still have voices. . . They can't punish us all at once. . . And we still have people we can save.

FLAME: Like Esmerelda Ravenwood. She's this close to becoming one of us. . .

QUIZLING: The more we convert the staff, the less power the Committee has over all of us. . .Imagine what would happen if the entire asylum staff believed in Yeshua. . .The sanitorium would collapse.

JANUS: Yeah, and you'd lose your job.

QUIZLING SHRUGS.

MUD: I agree with Miss Kitty. . . . What are we waiting for? A sign from heaven? . . We don't even need one anymore. You can feel it in the air.

HE LOOKS AROUND.

MUD: Do you feel that?...Can you hear it?...The battle cry.... They've chosen their side, and we've chosen ours. We all know what's really going on around here.

FLAME: I've said it. Over and over again. I've told them "Christ is the way" a thousand times.

PREACHER: Maybe you need to say it one more time.

A PAUSE. SO. . . . FLAME SAYS IT ONE MORE TIME.

FLAME: Christ is the way.

PREACHER: Again. With passion.

FLAME: Christ is the way!!

THERE IS A SUDDEN SHUFFLING IN THE WALLS, A LOW RUMBLE.

SPARK LISTENS TO THE WALL.

SPARK: You got 'em going, Flame.

"I SAID THE J WORD" BEGINS, AS FLAME AND THE OTHERS BEGIN LOOKING AROUND THE WALLS, KNOWING THEY ARE BEING HEARD BY THE COMMITTEE. IT TURNS INTO QUITE A REVOLT AS THE INMATES BEGIN PROCLAIMING THIS ALL THROUGHOUT THE ASYLUM.

JANUS DOES NOT JOIN IN THE SONG AND SEEMS VERY UNCOMFORTABLE ABOUT THE WHOLE THING.

FLAME:

Did you hear me
Are you listening behind these walls
Behind the mirror
So if you thought you heard
Me say a naughty word
You were right
I spoke the name of Christ

I said the "C" word, I said Christ

MUD:

I said the "J" word, I said Jesus

FLAME, FLINT, PREACHER, SPARK, THORN, MUD: Lamb of God, King of Kings, Prince of Peace Over everything

SPARK:

Did you hear me
Are you listening behind these walls
Behind the mirror
Is it so terrifying
That I can send you flying
When I say
That Jesus is the way

EVIE IS ALSO PERUSING DOWN THE CORRIDORS AND JOINS IN.

EVIE:

Did you hear me
You're all listening behind these walls
Behind that mirror
You think it's like a plague
That knocks you down a peg
When I scream the "J" word
In the street

FLAME, FLINT, PREACHER, SPARK, THORN, EVIE, KIRK, ANGEL:

I said the "C" word, I said Christ
I said the "J" word, I said Jesus
Lamb of God, King of Kings, Prince of Peace
Over everything

FLAME, KIRK, ANGEL:

Every soul will tremble at His Every knee will bow before His name

KIRK:

Did you hear me Are you listening behind these walls Behind the mirror

ANGEL:

So if you thought you heard Me say a naughty word

You were right
I spoke the name of Christ

FLAME, FLINT, PREACHER, SPARK, THORN, MUD, EVIE, KIRK, ANGEL:

I said the "C" word, I said Christ I said the "J" word, I said Jesus Lamb of God, King of Kings, Prince of Peace Over everything

Every soul will tremble at His Every knee will bow before His name

FLAME:

And humbly I bow before His name

FLAME ENDS ON HER KNEES IN THE CORRIDOR.

EVIE APPROACHES, AND KNEELS DOWN IN FRONT OF FLAME. IT DOESN'T LOOK AS IF FLAME CAN ACTUALLY SEE HER.

BY NOW THE ALARMS ARE SOUNDING.

EVIE IS HEARTBROKEN AS SHE LOOKS AT FLAME.

EVIE: I'm so sorry I did all this to you. . .

SCENE 31

INT - LAB ROOM

FLAME IS DROPPED ONTO A HOSPITAL BED, WITH HER HANDS STRAPPED DOWN AS IF SHE IS GOING TO UNDERGO A PROCEDURE.

COMMITTEE MEMBER: You have been far too excitable lately. You seem anxious and worried. We're giving you a dose of the Fear Serum. You've had it before. This will give you courage, Flame. The Fear Serum will help you face your fears.

FLAME: Wrong, sir. All your therapies give what they claim to take away. The Fear Serum makes people afraid.
Aggression Therapy makes people aggressive.

COMMITTEE MEMBER: You're a clever young lady. Yes. We have simple goals here at the asylum. Keep Yeshua out of our world, and keep our world from knowing about Yeshua.

FLAME: Do your worst. I won't be facing my fear alone.

A DEVICE WITH A NEEDLE MOVES TOWARD HER ARM, AND GIVES HER A BRIEF INJECTION.

IN A MOMENT, THE SERUM KICKS IN, AND FLAME GOES TO SLEEP.

WE GO INTO THE DREAM

OUTDOORS

A LOVELY ANGELIC **DREAM WOMAN** (NATALIE KRAMER) APPEARS, BECKONING FLAME TO FOLLOW HER.

THE WOMAN FLUTTERS AROUND IN A SEEMINGLY GORGEOUS SURROUNDING, BUT SOMETHING SEEMS WRONG. THE SURROUNDING IS GETTING DARKER. DARK RAIN CLOUDS. THUNDER. THE LANDSCAPE IS BECOMING WARPED.

FLAME: (VOICEOVER) Don't give in to fear. . . Fight! . . . Yeshua, help me fight!

THE ANGELIC WOMAN DRAWS A SWORD AND BEGINS SWINGING IT AT THE SURROUNDING DARKNESS.

ASLEEP, FLAME FLINCHES, FIGHTING AGAINST THE SERUM.

IN HER DREAM, THE WOMAN CONTINUES SWINGING THE SWORD. THEN THE IMAGE OF CHRIST APPEARS.

AND FLAME WAKES UP WITH A START, SWEATING, BUT OBVIOUSLY SUCCESSFUL AT NOT LETTING THE FEAR SERUM HAVE ITS EFFECT ON HER.

SCENE 32

INT - CORRIDOR

THERE ARE EXTRA LOCKS ON THE CELL DOORS. EVERYONE IS NOW IN LOCKDOWN DUE TO THE PREVIOUS INSURRECTION.

THE PREACHER'S VOICE CAN BE HEARD, QUOTING FROM THE HYMN "BRINGING IN THE SHEAVES":

PREACHER: (VOICEOVER, SOFT) "Sowing in the shadows. . . Fearing neither clouds, nor winter's chilling breeze."

SCENE 33

INT - BACK HALL

ISABELLA ENTERS THE ASYLUM.

ISABELLA: Esme? Esme?

SHE THEN SPOTS ANGEL, WHO IS SITTING ON THE FLOOR IN A BACK HALL, WITH PLAYING CARDS LAID OUT IN FRONT OF HER. ISABELLA SEEMS SURPRISED TO SEE HER.

ISABELLA: What do you think you're doing? You!

ANGEL LOOKS UP AT HER.

ISABELLA: What do you think you're doing? I. . .heard you were in lockdown.

ANGEL: Just doing a card trick.

ISABELLA CAUTIOUSLY APPROACHES, AND THEN SITS ON THE FLOOR.

ISABELLA: You're mad. How do you know how to do card tricks?

ANGEL: I'm not mad. I'm the one who's actually thinking clearly.

THEN ISABELLA REALIZES SHE NEEDS TO GO ALONG WITH THESE MAD PEOPLE.

ISABELLA: Oh. . .Yes, of course you are.

ANGEL: Pick a card.

ISABELLA PICKS A CARD. IT'S THE KING OF HEARTS.

ANGEL: Put it in the pack.

ISABELLA DOES, AND ANGEL SHUFFLES THE PACK. SHE THEN PULLS OUT THE KING OF HEARTS.

ANGEL: Is this your card?

ISABELLA: Yes.

ANGEL: Told ya. I'll do it again. Pick a card.

ISABELLA PICKS ANOTHER CARD, THE TWO OF DIAMONDS. ANGEL MIXES UP THE CARDS, AND PRODUCES THE QUEEN OF CLUBS.

ANGEL: Is this your card?

ISABELLA: No.

ANGEL SIGHS. THEN SHE STARES STRAIGHT AT ISABELLA WHEN SHE SAYS:

ANGEL: Don't you just hate it when the magic trick stops working?

IS ANGEL TRYING TO TELL HER SOMETHING? ANGEL THEN PULLS OUT THE TWO OF DIAMONDS.

ANGEL: How about this one?

ISABELLA: I have to go.

ISABELLA GETS UP AND HURRIES OFF.

AFTER A MOMENT, AN ALARM GOES OFF, FOLLOWED BY A VOICE FROM THE COMMITTEE:

COMMITTEE MEMBER: Lockdown is in effect. Any inmate who is caught outside his or her cell will be subject to severe punishment.

ANGEL HASTILY GRABS HER CARDS AND GETS UP. SHE RUNS INTO QUIZLING.

ANGEL: They didn't lock our cell! I didn't know we were supposed to be inside!

QUIZLING: I'll cover for you if anyone asks, just go.

ANGEL HURRIES OFF.

QUIZLING: (REALIZING) They're losing their grip. . . .

SCENE 34

INT - RAVENWOOD'S QUARTERS

ISABELLA ENTERS, WHERE DR. RAVENWOOD IS SEATED.

ISABELLA: Hello, Dr. Ravenwood. I'm just waiting for Esme. We're going down to the strand.

DR. RAVENWOOD: She should be here any minute. . . . Actually, while you're here. Has Esme told you anything?

ISABELLA: Sir?

DR. RAVENWOOD: I know she's curious about the inmates. Has she. . .said anything to you?

ISABELLA: We visited that one woman, but Esme hasn't spoken much about it. I'm trying to keep her out of trouble, but you know how Esme is.

DR. RAVENWOOD: Yes. . . When she wants something, she finds a way to get it. Isabella, you're her friend. Do you see any indoctrination? Is she being influenced by the inmates in any way?

ISABELLA: No, I. . .I don't think so. (BUT NOW, A CONCERN) Do you think so, sir?

DR. RAVENWOOD: Yes.

ISABELLA: But. . .that means she would have to become one of the inmates. That would do an awful lot of damage to her socially.

DR. RAVENWOOD: I mean, she's free to make her own choices, I suppose. After all, her mother. . .Mrs. Ravenwood bought into it all.

ISABELLA: Mrs. Ravenwood believed in Yeshua? I didn't know that!

DR. RAVENWOOD: She used to talk to me about it. . .I suppose that's why I've never been able to make up my mind about the whole thing.

ISABELLA: My mother believed, as well.
. . .The Committee locked her away
a long time ago. I've never seen her
since. (A LITTLE BITTER) If Yeshua was
real, He wouldn't have let that happen,
that's what I always say.

SCENE 35

INT - CORRIDOR

ESMERELDA APPROACHES MISS KITTY'S CELL, BUT FINDS THERE IS AN EXTRA LOCK ON IT.

ESMERELDA PRESSES HERSELF CLOSE TO THE DOOR.

ESMERELDA: Miss Kitty? It's Esmerelda.

MISS KITTY IS SITTING CALMLY IN HER ROOM.

MISS KITTY: They've got us all in lockdown.

ESMERELDA: I know. I heard all about it. Look, you've got to tell me if Yeshua's real or not. Is this whole thing a scam or are you telling the truth?

THERE IS SILENCE IN THE CELL BEHIND THE DOOR.

ESMERELDA HITS THE DOOR FURIOUSLY.

ESMERELDA: Tell me!!

MISS KITTY: We've told you, honey. You've heard the truth from our lips. . . .You won't know for sure unless you ask Him in.

ESMERELDA: (SCARED) You mean possession?

MISS KITTY: No. I mean transformation. A new heart. A new life. He's the greatest friend you'll ever have.

ESMERELDA IS TORN. SHE DOESN'T KNOW WHETHER TO DO IT OR NOT.

SCENE 36

INT - RAVENWOOD QUARTERS

ESMERELDA, LOST IN THOUGHT, QUOTES PASSAGES FROM "THE RAVEN", IN A SOFT VOICE, TO HERSELF:

ESMERELDA:

Once upon a midnight dreary While I pondered, weak and weary

CUT TO THE PREACHER, READING:

PREACHER: (VOICEOVER, JOB 38) "Who is this who darkens counsel by words without knowledge? I will question you, and you shall answer Me. . . ."

BACK TO ESMERELDA

ESMERELDA:

Deep into that darkness peering Long I stood there, wondering, fearing

TO THE PREACHER

PREACHER: (VOICEOVER) "Where were you when I laid the foundations of the earth, says the Lord? Tell me, if you have understanding."

TO ESMERELDA

ESMERELDA:

Back into the chamber turning All my soul within me burning

TO THE PREACHER

PREACHER: (VOICEOVER) "Who determined its measurements? Surely you know!"

TO ESMERELDA

ESMERELDA:

Take thy beak from out my heart And take thy form from off my door Quoth the Raven, "Nevermore"

SCENE 37

ESMERELDA IS STILL LOST IN THOUGHT AS ISABELLA IS THERE, PREPARING AND POURING CUPS OF TEA. ESMERELDA LOOKS TIRED, WORN OUT, CONFUSED, HOPELESS.

ISABELLA: All work and no play, Esme. What have you been doing these past few days?

ESMERELDA: (SOFTLY) Just trying to find things out. . .

ISABELLA HANDS ESMERELDA A CUP OF TEA.

ISABELLA: And what have you discovered?

ESMERELDA: Nothing. . .I can't make sense of anything, Isabella. Like it's all an illusion.

ISABELLA: (AFTER A MOMENT) Drink your tea.

ESMERELDA TAKES A SIP, AND THEN BRINGS BACK A THOUGHT FROM SOME TIME AGO.

ESMERELDA: Why did I say to my father "the scene is over"?

SCENE 38

INT - CORRIDOR

ESMERELDA WALKS SLOWLY DOWN THE CORRIDOR. SHE STOPS, NOT FEELING TOO WELL. SHE CHECKS HER HEAD. DOES SHE HAVE A FEVER?

SHE LOOKS FORWARD, ALARMED TO SEE SHE IS STARING AT TWO PATHS THAT HAVE FORMED IN THE CORRIDOR.

COMMITTEE MEMBER: (VOICE) Two paths. You're afraid you're going to choose the wrong one.

ESMERELDA REALIZES SHE'S HALLUCINATING!

ESMERELDA: The Fear Serum. . . .

COMMITTEE MEMBER: We thought it was time you stopped this ridiculous search for truth. There is no higher truth. We $\underline{\text{make}}$ the truth, Esmerelda.

ESMERELDA: I want to choose the right path!

SHE STARTS TRYING TO RUN FOR ONE OF THE PATHS.

ESMERELDA: Show me the right path!

INSTEAD, THE PATHS FADE, AND ALL GOES BLACK. ESMERELDA IS IN A DARK VOID!

IN A SWIRL OF DARKESS, SHE SEES THE IMAGE OF A STRANGE CONTRAPTION LABELED "MEAT GRINDER".

IN ANOTHER INSTANT, ESMERELDA OPENS HER EYES TO FIND-

SCENE 39

INT - RAVENWOOD QUARTERS

SHE IS LYING ON THE SOFA IN HER FATHER'S QUARTERS, SWEATING, A WET CLOTH OVER HER FOREHEAD. DR. RAVENWOOD STANDS OVER HER.

SHE HAS JERKED AWAKE, AND HE IS CALMING HER.

DR. RAVENWOOD: Shh, it's all right, it's all right. . . .

ESMERELDA: (PANICKED) I won't go into the meat grinder! Don't let them put me into the meat grinder!

DR. RAVENWOOD: Esme, it was only a dream. You've got a fever, nothing serious.

HE ALLOWS HER TO CALM DOWN A MOMENT.

DR. RAVENWOOD: How do you know about the meat grinder?

ESMERELDA: I saw it in my dream. . . It really exists?

DR. RAVENWOOD: Possibly. . . .

ESMERELDA: What's it for?

A LONG SILENCE. HE MIGHT AS WELL TELL HER WHAT HIS WIFE TOLD HIM.

DR. RAVENWOOD: For us. . . . The inmates believe you go one of two places after you leave this world. According to their belief, if you follow Yeshua, you go with Him to paradise. If you deny Him, you. . . Around here, they call it being fed to the meat grinder. You go to a place no living soul should ever have to go.

ESMERELDA: (GETTING PANICKED AGAIN)
That's where we're going! We don't
follow Yeshua! That means we're headed
for the meat grinder!

DR. RAVENWOOD: Try to be still. I don't know how the Committee managed to get the Fear Serum into you. . .

ESMERELDA: Must have been in something I ate. . .

SCENE 40

JANUS' VIDEO

THE NEXT BLACK-AND-WHITE GRAINY VIDEO, THIS ONE WITH JANUS TALKING TO THE CAMERA. SHE IS TRYING TO CHECK TO SEE THAT THE CAMERA IS REALLY RECORDING.

JANUS: Is it recording?...Look, if the Committee gets a hold of this, I...want to apologize for all the

trouble the inmates have caused. . . I'll do anything you want, just let me out! I want to get out!

SHE IS QUIET A MOMENT.

JANUS: I'm not one of them. . .Flame just invited me to camp. . .Can we do a deal or something?

SCENE 41

INT - ROOM OF MARTYRS

EVIE TURNS A SMALL FLICKERING LIGHT ON IN A SMALL, DARK ROOM THAT LOOKS LIKE IT'S UNDERNEATH THE FLOOR OR IN SOME SORT OF BASEMENT AREA.

ALL OVER THE WALLS ARE PHOTOGRAPHS OF PEOPLE- ALL FACES, ALL ETHNICITIES, SOME NEW, SOME FROM LONG AGO.

THERE IS AN OLD BOOK ON THE FLOOR. EVIE CRAWLS TO THE BOOK AND OPENS IT.

SCENE 42

INT - MISS KITTY'S CELL

MISS KITTY IS WRITING AT HER TABLE WHEN SHE GETS THE FEELING SOMEONE IS IN HER CELL WITH HER.

WE CANNOT SEE WHAT SHE SEES, BUT SHE LOOKS AT IT CALMLY, AS IF EXPECTING IT.

MISS KITTY: Careful where you point that thing.

COMMITTEE MEMBER: You've been a thorn in our side long enough, Katarina, inciting the inmates to rebellion. If you will not keep silent about your faith, we have other ways of making you silent.

CUT TO ROOM OF MARTYRS

EVIE: (READING TITLE OF THE BOOK) "Acts and Monuments of These Latter and Perilous Days, Touching Matters of the Church."

ANYONE FAMILIAR MIGHT KNOW THAT SHE IS ACTUALLY REFERENCING THE FAMOUS WORK FOXE'S BOOK OF MARTYRS.

TO THE CELL

MISS KITTY: (LUKE 19:40) "If we keep silent. . .the rocks will cry out in our place."

TO ROOM OF MARTYRS

EVIE: (TO CAMERA) From the year of our Lord to the time now present. . . . through horrible troubles. . . He cannot be silenced.

TO THE CELL

MISS KITTY: (SOFTLY) Long live the King.

IN THE SHADOW, THE COMMITTEE MEMBER EXTENDS A BIZARRE CONTRAPTION WITH A NEEDLE AND SYRINGE.

TO ROOM OF MARTYRS

EVIE PUTS UP A PHOTO OF MISS KITTY, WHO HAS OBVIOUSLY JUST JOINED THE MARTYRS WHO ADORN THE WALLS OF THIS SECRET ROOM.

EVIE: (TO CAMERA) She joined me in paradise. . .along with every other martyr who didn't love their lives unto death.

SHE LOOKS AT THE PHOTOS ON THE WALL, AS A TRUMPET SOLEMNLY AND HONORABLY PLAYS, LIKE AT THE FUNERAL OF A FALLEN SOLDIER.

SCENE 43

INT - CORRIDOR

"FLOWERS" (WHICH ARE ACTUALLY MADE OF PAPER AND FOLDED TO LOOK LIKE FLOWERS) ARE TOSSED OUT OF VARIOUS CELLS AND ONTO THE FLOOR OF THE CORRIDOR, AS THE INMATES HONOR MISS KITTY'S DEATH.

THE INMATES QUOTE FROM THE HYMN "BRINGING IN THE SHEAVES":

IN THE ROCKS' CELL

KIRK: "Though the loss sustained our
spirit often grieves. ."

IN THORN'S CELL

THORN: "When our weeping's over. . ."

IN MUD'S CELL

MUD: "We shall come rejoicing. . ."

AT MISS KITTY'S CELL

HANDWRITTEN ON THE CELL DOOR, BY ONE OF THE INMATES, IS "HERE LIES MISS KITTY, WHO NEVER GAVE IN".

SCENE 44

INT - FLINT'S CELL

FLINT LEANS AGAINST THE WALL; HIS CELL IS OPPOSITE FLAME'S, AND THEY CAN HEAR ONE ANOTHER BETWEEN THE WALLS.

EVERYONE IS TIRED. SAD. WEARY. THE MOOD IS QUITE BLEAK. SO FLINT BEGINS TO THINK BACK. . .

FLINT: Remember youth camp?...
That water slide...I almost fell off.

ON THE OTHER SIDE, FLAME, EXHAUSTED FROM THE FEAR SERUM, STILL SMILES A BIT AT THIS.

FLINT: Worship was unreal. . .That one night we were still worshipping at one-thirty in the morning. . .

HE THINKS.

FLINT: That's how it'll be in paradise. . .The worship never ends. . . .Then they came and took us all away. Progress Mandate. "Your kind don't belong in our society anymore." . . .Dumb excuse, I always thought.

SCENE 45

INT - RAVENWOOD QUARTERS

ESMERELDA IS STILL ON THE SOFA WITH A FEVER. BUT SHE IS ALERT ENOUGH TO THINK, ALTHOUGH SHE IS WORN OUT, DESPERATE.

ESMERELDA: (CLOSING HER EYES, SOFTLY) If there's anybody there. . .I want to choose the right path. . .

SHE OPENS HER EYES, GLANCING AT THE BOOKSHELF NEARBY. SHE HAPPENS TO NOTICE A BOOK, JAMMED IN WITH ALL THE OTHER ONES. IT IS RED AND IT CATCHES HER EYE.

SHE SITS UP AND GRABS THE BOOK. IT IS A BIBLE.

SHE OPENS IT, AND NOTICES THE NAME ON THE FIRST PAGE: FIONA RAVENWOOD.

ESMERELDA: Mother. . .

REALIZING THIS BELONGED TO HER MOTHER, SHE HASTILY OPENS IT, AND IMMEDIATELY REALIZES WHAT IT IS.

ESMERELDA: (TO HERSELF) The Book about Yeshua. . . You believed in Him, Mother!

ESMERELDA DESPERATELY FLIPS THROUGH THE BOOK, QUOTING FROM JOB AND PSALMS:

ESMERELDA: (VOICEOVER) "He commands the sun and it does not rise; He seals off the stars. . "He alone spreads out the heavens, and treads on the water of the sea. . .He does great things past finding out, wonders without number. . "

EVIE SITS BESIDE HER; AGAIN, IT IS AS IF EVIE CANNOT BE SEEN BY ESMERELDA.

EVIE: "By His Spirit He adorned the heavens. . . "The heavens declare the glory of God. . . ."

ESMERELDA: Beyond time and space. . .

EVIE TAKES HER HANDS AND SLIGHTLY TILTS ESMERELDA'S HEAD TO ONE SIDE.

EVIE: At a slight angle to the universe. . Look away from the illusion. . .

FLASH TO A QUICK IMAGE OF AN ELEGANT WOMAN, LOOKING THROUGH AN OPERA GLASS, LIKE A VICTORIAN WOMAN AT A THEATRE

THIS IMAGE HAS FLASHED INSIDE ESMERELDA'S HEAD, TO HER SURPRISE AND CONFUSION.

EVIE: Away from the pantomime.

FLASH AGAIN TO A STAGE LIGHT OVERHEAD!

EVIE: That's where you'll find Him.

ESMERELDA IS THEN ALONE IN THE ROOM, AND SHE GETS UP, AS "SLIGHT ANGLE REPRISE" BEGINS.

ESMERELDA:

I spent my life believing lies Right before my very eyes Is it too late for me to see Can I be free From the world's insanity

Beyond the bounds of time and space
Is there really such a place
Is there a King of everything
Can I find a way
Is He living at a slight angle to the universe
When I look into a slight angle to the univ-

THE SONG IS CUT OFF ABRUPTLY BY AN IMMENSE FLASH OF LIGHT. STANDING IN THE MIDST OF THE LIGHT IS THE FIGURE OF CHRIST- YESHUA, THE "FRIEND" ALL THE INMATES HAVE BEEN TALKING TO.

ESMERELDA DROPS TO HER KNEES, STARING IN ABSOLUTE SHOCK AT THIS SUDDEN REVELATION. IT WAS JUST A NOTION, A BIT OF CURIOSITY, AND THE REVEAL IS OVERWHELMING TO ESMERELDA.

ESMERELDA: They were right. . . Yeshua. . .

SHE REACHES FOR HIM, AND THERE IS A WISP OF POWER THAT FLOWS THROUGH HER AS HE ENTERS HER HEART.

THEN. . .ESMERELDA'S EYES ARE OPENED. SHE STANDS UP, AND IS SURPRISED TO SEE

SHE IS STANDING ON A STAGE, IN A DARK, ORNATE THEATRE, WITH AN AUDIENCE WATCHING HER!

THE SANITORIUM IS ACTUALLY JUST A SET ON STAGE! ALL THAT WE HAVE BEEN SEEING SO FAR IS PART OF THE SHOW!

CUT BACK TO RAVENWOOD QUARTERS

ESMERELDA LIES ON THE SOFA, AT PEACE, BUT REFLECTING ON ALL THAT SHE HAS JUST EXPERIENCED.

ESMERELDA: (TO CAMERA) It's a play. . . The sanitorium is a grand performance. And we're the performers. . .

SCENE 46

INT - CORRIDORS

ESMERELDA SECRETLY MAKES HER WAY DOWN THE CORRIDORS. BUT SHE IS NOW AWARE THAT SHE IS IN A PLAY. SHE GLANCES OUT AT THE AUDIENCE WATCHING HER.

ESMERELDA: (VOICEOVER) Why didn't I see it? Why didn't I know it before?

FLAME: (VOICEOVER) The mystery is only revealed when Yeshua opens your eyes. Life on this earth is a performance, with a beginning, a middle, and an end. The trick is to look beyond the set pieces, to focus on what happens after the curtain comes down.

ESMERELDA: (VOICEOVER) Who's the audience? Who are those people watching us?

FLAME: (VOICEOVER) The hosts of heaven and the principalities of darkness. They're watching this world until the curtain comes down and the show is over. The great consummation, when every knee bows and every tongue confesses Jesus as Lord. . .When the faithful go to eternal paradise, and the unfaithful. . .

ESMERELDA: (VOICEOVER) To the meat grinder.

FLAME: (VOICEOVER) Till then we do our best to save everyone we can, to shine His light in a very dark world. The Grelling-Nelson Sanitorium is only a façade. . .Welcome to the Grand Guignol.

CUT IMMEDIATELY TO

SCENE 47

EXT - GRAND GUIGNOL

LIGHTNING STRIKES OUTSIDE THE DISMAL, MURKY GRAND GUIGNOL THEATRE!

INT - CORRIDOR

ESMERELDA IS PICKING A LOCK IN ORDER TO GET INTO ONE OF THE CELLS.

EXT - GRAND GUIGNOL

WE SEE EVIE, NOW DRESSED IN OLDER-FASHIONED CLOTHES, WALKING DOWN THE NARROW STREET TOWARD THE GRAND GUIGNOL. LIGHTNING FLASHES AND THUNDER ROLLS.

FLAME: (VOICEOVER) It all started a long time ago, when one little mistake was made. The building wasn't a theatre at all. It was a church, a place of sanctuary.

INT - STAGE

THE STAGE, DRESSED WITH CHURCH APPARATUS, IS BRIGHT AND PEACEFUL.

EVIE COMES AND KNEELS DOWN, AS IN PRAYER.

BUT THEN HER EYES FALL ON A BASKET OF FRUIT, WITH A SIGN READING: DO NOT EAT.

EVIE IS OBVIOUSLY DYING TO EAT IT, SIMPLY BECAUSE OF THE SIGN. SHE HESITATES. THEN SHE GETS UP, AND APPROACHES THE BASKET

AFTER A MOMENT, SHE REACHES OUT AND GRABS AN APPLE.

THERE IS A CRASH, THE LIGHTS GO OUT, AND- DARKNESS!

FLAME: (VOICEOVER) Forbidden fruit is always sweet.

CUT TO FLASHING RED LIGHTS

ALARMS ARE GOING OFF! IT'S DARK AND CHAOTIC, WITH RED LIGHTS FLASHING, AS EVIE COWERS AWAY, TERRIFIED, IN THIS APPARENT PARALLEL TO GENESIS, EVE, AND THE FALL IN THE GARDEN OF EDEN.

FLAME: (VOICEOVER) One act of insurrection released unbelievable darkness. . .terror . . .and every human sin you could possibly imagine. . .The world became the Grand Guignol. ."The Theatre of the Great Puppet". . .A show of smoke and mirrors and illusions.

EVIE LOOKS UP, AND SEES AN ANGEL STATUE CAN STILL BE SEEN IN THE DARK THEATRE.

FLAME: (VOICEOVER) But Truth remained in the theatre. . .for anyone who looked for Him. . .Truth is a Him, Esmerelda. We call Him Yeshua. . .Jesus. The one who saves.

INT - FLAME'S CELL

ESMERELDA SITS IN FLAME'S CELL, HAVING PICKED THE LOCK TO GET IN, AND HAS BEEN LISTENING TO THE STORY.

ESMERELDA: What happened to the girl? The one who ate the fruit.

FLAME: Evie? She managed to escape to paradise. . . Esmerelda, your salvation

was much more critical than you think. They didn't just give you the Fear Serum. . . They poisoned you.

ESMERELDA IS SILENT, PROCESSING THIS. PERHAPS SHE ALREADY SUSPECTED THIS.

FLAME: You're on your way to paradise. But if word gets out that the asylum staff are finding Yeshua. . .They'll try to hush it all up. . .So we're going to help you escape. All of us. Before they can do anything more to you.

ESMERELDA: How do we escape? Do you know the way out?

FLAME: Of course. Every theatre has a backdoor.

SCENE 48

INT - BACK OFFICE

DR. RAVENWOOD IS IN A HEATED MEETING WITH THE COMMITTEE.

COMMITTEE MEMBER: We will have to take drastic steps if Esmerelda continues on in this insubordinate manner, Dr. Ravenwood. We had to treat her because she-

DR. RAVENWOOD: Yes, I know! I am capable of handling my own daughter.

COMMITTEE MEMBER: We're not so certain of that now, you know. Didn't your wife pledge her allegiance to Yeshua? Do you know what will happen to the sanitorium if the inmates gain the victory? Ruin! We cannot let them win!

SCENE 49

INT - CORRIDOR

ESMERELDA AND FLAME HAVE RELEASED THE OTHERS- FLINT, KIRK, ANGEL, THE PREACHER, THORN, SPARK, JANUS, AND MUD. QUIZLING IS ALSO THERE.

SPARK LISTENS AT THE WALL.

SPARK: They're not there, now's our chance. For some reason they can't be in two places at once.

FLAME, MEANWHILE, IS EXPLAINING TO KIRK, WHO IS TRYING TO UNDERSTAND THE MAP OF THE BUILDING.

FLAME: The backstage doors are sealed shut from the outside.

THORN: And can't be opened from the inside, so where does that leave us?

FLAME: I know how to get them open. Flint, Janus, come with me.

KIRK: So <u>we're</u> taking Esmerelda to the backdoor, and <u>you're</u> making sure the doors are unlocked?

FLAME: Right.

KIRK: What if you haven't unlocked the doors by the time we get there?

FLAME: You're a radio personality, Mr. Rock. Improvise.

FLAME, FLINT, AND JANUS HURRY OFF.

QUIZLING: (TO KIRK) I know most of the hallways. As long as we have enough light we can make it there without any problems.

THORN: Mud, what are you doing here? This isn't exactly your best line of work. . . .

MUD: I can't just sit in my cell and let you take all the credit, Thorn.

ANGEL LOOKS AT HER FATHER, RESIGNED TO THIS NEW LIFE INSIDE THE SANITORIUM.

ANGEL: Dad?. . .We're not going back home anytime soon, are we?. . .

KIRK: (SIGHS) Someday. . . Someday.

ANGEL HUGS HIM. NO, THEY ARE NOT GOING BACK TO THE LIFE THEY KNEW BEFORE.

ESMERELDA: I should tell my father that I'm leaving. And Isabella.

PREACHER: We'll look after them. We've been trying to get Dr. Ravenwood to join us forever.

ESMERELDA: What do you mean, you'll look after them? Aren't you coming with me?

PREACHER: Of course not. We still have too much work to do $\underline{\text{here}}$. The longer we stay at the Grand Guignol, the more people we can rescue. People like you, and your father. And countless others who become part of the show.

ESMERELDA IS SHOCKED AT THIS IDEA.

ESMERELDA: You let them torture you. . . and revile you. . . even kill you. . . just so you can rescue people like me?

A SHUFFLING IN THE WALLS.

SPARK: They're coming.

"GRAND GUIGNOL" BEGINS AS EVERYONE MAKES THEIR WAY DOWN THE DARK, TWISTING HALLWAYS.

KIRK:

Scamper through the halls
They've got eyes within the walls
We have very little time on our hands

ANGEL:

Slip between the crack
They can't catch us in the act
If we follow every step of our plans

JANUS:

In this whole illusion
Your lost in your confusion
And searching for a way you can go
Think you can beguile 'em
While locked in their asylum
Your fate will be worse than you know

FLAME, FLINT, KIRK, ANGEL, PREACHER, SPARK, THORN, MUD, JANUS, QUIZLING:
God save my soul
From the Grand Guignol
Where the blood drips
And your mind flips
And the world has gone round the bend
Is this the end of the rope
There's hope at the end of my goal
When I break free from the Grand Guignol

ESMERELDA:

How could I for so long
Have managed just to prolong
Oppression for the ones who believe
Throw away my fallacy
Got a new reality
Truth is always there to receive

FLINT:

In a world of darkness
They're hitting close to mark
This is war for every soul yet to save

PREACHER:

Earth will pass away

OUIZLING:

But His word will always stay

FLINT, PREACHER, QUIZLING:

'Cause He conquered hell and the grave

FLAME, FLINT, KIRK, ANGEL, PREACHER, SPARK, THORN, MUD, JANUS, QUIZLING:
God save my soul
From the Grand Guignol
Where the blood drips
And your mind flips
And the world has gone round the bend
Is this the end of the rope
There's hope at the end of my goal
When I break free from the Grand Guignol

IN THE GARBAGE THAT LITTERS THE HALLS, KIRK STUMBLES UPON A PILE OF OLD RADIO PARTS THAT HAVE BEEN DISCARDED. HE PICKS THEM UP AS THEY CONTINUE DOWN THE HALL.

ISABELLA HURRIES INTO THE CORRIDORS, AS WELL, LOOKING LOST, CONFUSED, CONFLICTED.

ISABELLA:

All of it's confusing
Whenever you are losing
The one you thought that you knew by heart
Life is rather bitter
But could I reconsider
Myself with a brand new start

To save my soul
From the Grand Guignol
Where the blood drips
And your mind flips
And the world has gone round the bend
Is this the end of the rope
We grope and we scrape for the goal
Shivering here at the Grand Guignol

SCENE 50

INT - CORRIDOR

KIRK, PREACHER, ANGEL, THORN, MUD (WHO IS TRAVELING ALONG, THOUGH FOLLOWING SLIGHTLY BEHIND), QUIZLING, AND SPARK ARE LEADING ESMERELDA DOWN ANOTHER CORRIDOR. QUIZLING KNOWS THE CORRIDORS BEST.

QUIZLING: That way's a dead end. We have to go down here. . . .

THE DIM LIGHT IN THE CORRIDOR SUDDENLY GOES OUT, FOLLOWED BY A HORRIFYING SCREECH.

ESMERELDA LOOKS AROUND IN THE DARK, TERRIFIED.

ESMERELDA: I can't see anyone!

THORN: It's a trick! They're just trying to scare us! Stay together!

BUT NOBODY CAN SEE ONE ANOTHER, AND IN THE CONFUSION ESMERELDA INSTINCTIVELY HURRIES AWAY.

ANGEL: Esmerelda! Wait!

SCENE 51

INT - BACK ROOM

FLAME, FLINT, AND JANUS MAKE IT TO THE ELECTRICAL BOX IN A BACK ROOM.

JANUS IS LOOKING VERY HESITANT, AND NERVOUS, LIKE SHE'S WAITING FOR AN OPPORTUNITY.

FLAME: Here it is. Okay, nobody touch anything, this is really dangerous.

FLINT: How is this helping us unlock all the outer doors?

FLAME: I'm going to hotwire it.

FLINT: Is this how you got that scar on your face?

FLAME: I had some problems.

FLAME IS ABOUT TO START FIDDLING WITH THE WIRES ON THE CONTRAPTION.

JANUS: Flame. . . . Stop.

JANUS NERVOUSLY HOLDS UP A METAL PIPE, HOLDING IT OUT LIKE A WEAPON.

FLINT: What do you mean? She's got to hotwire the-

JANUS: Get away from the box! Both of you!

FLAME AND FLINT DO AS SHE SAYS. JANUS LOOKS LIKE SHE REALLY DOESN'T WANT TO BE DOING THIS, BUT AT THE SAME TIME, IS <u>HAVING</u> TO DO THIS. FLAME DOESN'T LOOK SURPRISED.

FLAME: (CALM) Didn't think I was going to leave you with Esmerelda. What are you getting out of this, Janus?

FLINT: What?! You mean she's a traitor?

JANUS: (DESPERATE) No, look, you guys! They promised me a full pardon if I just stop you from taking Esmerelda away!

FLAME: Why? Because it'll look bad for the asylum that \underline{we} rescued another soul? This is why I invited you to camp.

BEHIND HIS BACK, FLINT SLOWLY GRABS THE NEAREST THING, A SIMPLE PAINT BRUSH.

JANUS: (ANGRY) Yeah, thanks a lot, I wouldn't even be locked up in here if it wasn't for you! FLAME: So what do you believe in?

JANUS: I don't know! Why can't we just do what they say? Just go along!

FLINT THROWS THE BRUSH STRAIGHT AT JANUS, WHICH SHE NATURALLY DEFLECTS, AND THIS GIVES FLAME THE OPPORTUNITY TO CHARGE FORWARD AND GRAB HOLD OF THE PIPE IN JANUS' HANDS.

THEY BOTH GRAPPLE WITH IT AND TOPPLE OVER.

SCENE 52

INT - DARK CORRIDOR

ESMERELDA RACES IN THE DARKNESS, AS STRANGE NOISES SWIRL AROUND HER; BY NOW SHE'S LOST IN THE DARK CORRIDOR.

THE OTHERS ARE ALSO TRYING TO FIND THEIR WAY IN ONLY FLICKERING LIGHT.

KIRK: Angel! Angel!

ANGEL IS ON HER HANDS AND KNEES TO KEEP FROM BEING IN THE WAY OF ANYTHING, AND SHE IS CRAWLING AFTER ESMERELDA; SHE CAN JUST SEE ESMERELDA IN THE DIMNESS.

THORN SEES SOMETHING IN THE DARK SHADOWS.

THORN: Ah, man, they got guns!

HE DUCKS JUST A ROUND OF BULLETS GO FLYING PAST HIM. HE GETS BEHIND A CORNER.

THORN: Going for the other eye, are you?

MEANWHILE, ESMERELDA ROUNDS A CORNER, AND NEARLY RUNS INTO ISABELLA! SHE IS LOOKING ANXIOUS, TOO.

ISABELLA: Esme! It's me! What's that terrible noise?!

ESMERELDA STEPS IN FRONT OF ISABELLA, LOOKING AROUND AS THE DIM LIGHT BEGINS TO RETURN. SHE IS FACING AWAY FROM ISABELLA.

ESMERELDA: I'm sorry, Isabella, I don't have time to explain! I need you to send a message to my father! I'm leaving the asylum for good, and I want him to know that I-

AS ESMERELDA IS SAYING THIS, ISABELLA'S EXPRESSION CHANGES, SHE REMOVES THE WIG SHE IS WEARING, AND SHE HURRIES UP BEHIND ESMERELDA, CLASPING A HAND AROUND HER MOUTH AND HOLDING A DAGGER TO HER THROAT.

ISABELLA: (SINISTER, NO BRITISH ACCENT)
You're staying right here, Ravenwood.

THE LIGHTS FLICKER. ANGEL SEES THIS. EVERYTHING GOES BLACK.

SCENE 53

INT - BACK ROOM

FLAME IS HOTWIRING THE POWER BOX.

SHE HAS SUBDUED JANUS, WHO IS HASTILY TAPED UP IN BLACK TAPE, WITH A PIECE OF TAPE OVER HER MOUTH TO KEEP HER QUIET AND OUT OF THEIR WAY.

FLINT: Don't make a mistake. I have no idea how to hotwire anything.

FLAME THEN MAKES A SNAP, AND THERE IS A DISTANT BUZZ AND CLICK.

FLINT: You did it! The backstage doors are open!

SCENE 54

INT - CORRIDORS

LIGHT FLICKERS IN THE CORRIDORS, AS KIRK, THORN, SPARK, MUD, QUIZLING, AND THE PREACHER MEET UP AGAIN AFTER THE CONFUSION.

KIRK: Look, I've got to find Angel.

PREACHER: She was going after Esmerelda before it all blacked out. . . . There was someone else. . . Esmerelda's friend. . . .

MUD: Isabella?. . .

SCENE 55

INT - BACK ROOM

FLAME FINISHES UP WITH THE BOX.

FLINT: Are you finished yet?

FLAME: All right, come on, let's go.

SHE LOOKS AT JANUS BEFORE THEY GO, WHO GLARES BACK AT HER.

FLAME: I'll tell them you were wrongfully imprisoned. Till then, enjoy your hot showers.

FLAME AND FLINT LEAVE JANUS TIED UP THERE AND MAKE THEIR WAY

INTO THE CORRIDOR BEYOND

THERE IS A DOOR ON THE OTHER SIDE OF THE HALLWAY. BUT AS THEY STEP INTO THE CORRIDOR, A BRIGHT SEARCH LIGHT TURNS ON THEM, FOLLOWED BY GUNSHOTS RINGING OUT!

COMMITTEE MEMBER: Stay where you are!

FLAME AND FLINT REMAIN JUST AROUND THE CORNER, SURPRISED BY THE GUNFIRE. THEY HAVE TO CROSS THE LINE OF FIRE IF THEY WANT TO GET TO THE DOOR.

COMMITTEE MEMBER: That door is the only way out. If you try for it, we will open fire on you. We've taken Esmerelda. Your escape plans have failed.

FLINT: (CALLING FROM AROUND THE CORNER)
I think it's about time you got
some bad press! "Followers of
Yeshua Free Another Soul from the
Asylum"! Great headline!

COMMITTEE MEMBER: Esmerelda betrayed me! I'll show the world what happens when people betray me!

BEHIND THE SCENE

NOW WE SEE THAT THE "COMMITTEE MEMBERS" ARE NOTHING BUT STIFF PUPPETS, AND THEY ARE BEING MANIPULATED BY ISABELLA, WHO SPEAKS INTO A MOUTHPIECE WHICH ALTERS HER VOICE.

ISABELLA: (INTO MOUTHPIECE) I've spent too long making the world think you're the crazy ones, and now you've taken my own best friend away from me!

BACK IN CORRIDOR

COMMITTEE MEMBER: We'll make a little deal. Renounce your faith and the Committee will let you live. Deny Yeshua, and we let you go free.

SILENCE. FLAME SITS THERE, THINKING. AND THEN, SLOWLY, KNOWING. THERE IS ONLY ONE THING TO DO. DENYING YESHUA IS NOT AN OPTION. THERE IS A WAY FOR AT LEAST ONE OF THEM TO MAKE IT TO THE DOOR ALIVE.

SHE WHISPERS TO FLINT.

FLAME: Keep running till you make it to the others. Tell them the doors are open. I'll stay right behind you and cover your back.

FLINT: If you're behind \underline{me} , then who's behind you?

FLAME: It's okay, don't worry. . .

FLINT HAS NO TIME TO WONDER WHAT SHE MEANS.

FLAME: Keep the fire burning, Flint.

WITH A DEEP BREATH. . .

FLAME: Now!

FLAME AND FLINT RACE ACROSS THE HALLWAY TOWARD THE DOOR, WITH FLAME STAYING RIGHT BEHIND FLINT AND ACTING AS A SHIELD.

THE SOUND OF GUNFIRE ECHOES THROUGH THE CORRIDOR.

FLAME: Go!!

FLAME REMAINS BEHIND FLINT AND SHOVES HIM FORWARD THROUGH THE DOOR. THOUGH WE ONLY HEAR THE SOUNDS, FLAME'S REACTION AND STAGGER TELL US THAT SHE HAS "SUCCEEDED" IN SHIELDING HIM BY TAKING THE BLOWS HERSELF.

FLAME REMAINS IN THE CORRIDOR, FALTERING TO THE GROUND.

ALL WE SEE IS HER HAND HIT THE GROUND, THE HAND WITH THE FISH SYMBOL TATTOOED ON IT.

SCENE 56

INT - ROOM OF MARTYRS

EVIE PUTS UP ANOTHER PHOTOGRAPH ON THE WALL IN THE ROOM OF MARTYRS. A PHOTO OF FLAME, JOINING MISS KITTY

AND THE WALL OF FACES WHO HAVE GIVEN THEIR LIVES FOR THE GOSPEL.

EVIE: (TO CAMERA, PHIL. 1:20) "Christ will be magnified, by life or by death." (WITH A SLIGHT SMILE) Death is only a passage from life to life eternal, for those who believe.

SCENE 57

INT - CORRIDOR

FLINT RACES INTO ANOTHER CORRIDOR, AND THEN COLLAPSES, OVERWHELMED, AND BEGINS TO CRY.

SCENE 58

INT - RAVENWOOD QUARTERS

DR. RAVENWOOD ENTERS HIS QUARTERS, AND OF COURSE FINDS ESMERELDA NOT ON THE COUCH.

DR. RAVENWOOD: Esme?

CONCERNED, HE RACES OUT OF THE ROOM.

SCENE 59

INT - BACKSTAGE

ESMERELDA IS STRAPPED TO A CHAIR IN THE BACKSTAGE OF THE GRAND GUIGNOL, A CLUTTERED MESS OF COSTUMES AND PROPS AND BOXES ALL TOSSED TOGETHER. A MUSIC BOX PLAYS A WARBLED VERSION OF "BRINGING IN THE SHEAVES" IN THE BACKGROUND. . .A SONG ABOUT SOWING AND REAPING.

AND SITTING NEARBY IS ISABELLA, FIDDLING WITH ONE OF THE "COMMITTEE" PUPPETS.

THERE IS A CHILLING CALMNESS TO ISABELLA, BUT HER FOLLOWING BEHAVIOR REVEALS SHE IS NOT RIGHT IN THE HEAD- SHE IS ERRATIC, IMPULSIVE, AND HER MOODS KEEP SHIFTING BACK AND FORTH. HER REAL HAIR IS WILD,

UNKEPT, STRINGY, SHE HAS CIRCLES UNDER HER EYES LIKE SHE HASN'T SLEEP PROPERLY IN WEEKS. SHE IS THE EMBODIMENT OF HER FOLLOWING STATEMENT:

ISABELLA: (STARING CALMLY AT THE PUPPET)
Let's face up to it, shall we? The
lunatics are finally running the
asylum.

SHE THEN TURNS CHEERFULLY TO ESMERELDA, WHO IS STILL SHOCKED AND HORRIFIED BY THIS SUDDEN TRANSFORMATION.

ISABELLA: I have to use a voice modifier to make them sound better.

SHE HOLDS UP THE LITTLE MOUTHPIECE TO HER MOUTH. IT MAKES HER VOICE SOUND DEEP, LIKE THE COMMITTEE VOICES WE'VE BEEN HEARING ALL THIS TIME.

ISABELLA: (INTO THE MOUTHPIECE) Hello, hello, hello.

SHE TOSSES BOTH THE PUPPET AND THE MOUTHPIECE AWAY, AND STRETCHES LIKE SHE'S HAD A LONG, HARD DAY.

ISABELLA: Tricks of the trade. Smoke and mirrors and grand illusions.

ESMERELDA: Isabella, what have you done to yourself?!

ISABELLA: Oh, excuse me for not looking like Little Miss Perfect!

SHE PICKS UP A HUMAN SKULL PROP AND SPEAKS TO IT WITH GREAT IRRITATION.

ISABELLA: She's a pampered, self-righteous aristocrat! And I had to pretend to be just like her! Ugh! I hate my life! (KNOCKS OVER SOME PROPS)

HER SHIFTS FROM ONE MOOD TO ANOTHER ARE QUITE UNCOMFORTABLE, AND NOW SHE WORKS THE SKULL LIKE A PUPPET.

ISABELLA: Hi, Esme! Let's pretend I'm the man who used to pull the strings here at the Grand Guignol. I taught Isabella everything I know about worldly wisdom and earthly pleasure.

SHE TOSSES THE SKULL PROP AWAY.

ISABELLA: And then he died. So I took over.

ESMERELDA: You?! You're responsible for locking everyone up. . .the horrible therapies, all the terror you've caused! Isabella, how could you?!

ISABELLA: (CRYING OUT) It's not my fault!!

NOW ISABELLA STARTS TO CRY AND LOOK FRIGHTENED. UNLIKE HER OTHER MOODS, THIS MOMENT SEEMS ABSOLUTELY REAL.

ISABELLA: He didn't tell me LSD can make you hallucinate for the rest of your life!

ISABELLA BACKS HERSELF INTO A CORNER, ALMOST COWERING.

ISABELLA: The wisdom of the world is poison, Esme! Poison! The more you feed on it, the worse it gets! You can put on a wig and speak with a posh accent, but underneath you're. . . .

AND THEN, ACTUAL WISDOM DOES COME THROUGH.

ISABELLA: You're crying out for help, the poison slowly working its way into your heart and soul. . .shriveling up your conscience. . .your conviction.

SHE LOOKS AT ESMERELDA WITH FRIGHTENED EYES.

ISABELLA: The world calls it freedom but it's not. . . I'm the one in the prison cell! I'm the one who's locked up and shackled down! . . . (A HORRIFIED WHISPER) An inmate inside my very soul.

ESMERELDA: I know! I was there! I felt it myself and I found the way out! They're right, Isabella! The inmates are right!

ISABELLA CLASPS HER HANDS OVER HER EARS.

ISABELLA: No! Don't tell me about Yeshua! They're always talking about Yeshua! Stop it stop it!

ESMERELDA: Why are you frightened of the only one who has the power to set you free?

NOW ISABELLA BECOMES BITTER, LIKE IT IS ALL JUST SO UNFAIR.

ISABELLA: Why?...I'll tell you why, my little friend. I'm addicted to the poison on the world! Completely and hopelessly addicted! (ALMOST WHIMPERING) I don't know what I'd do without it.

SHE TURNS ON A DISTORTED MUSIC BOX ON, AND "RED LIGHT DISTRICT" BEGINS.

ISABELLA:

And I can't let anyone take that away! It can be fun sometimes, Esme! Lots and lots of fun!

I owe everything to the red light district There on Central and Grand I got what I need from chewing on weed And holiday trips from my contraband

I owe everything to the red light district Me and them are to blame Yes, I'm in the wrong for joining the song But tempting with evil's a terrible game I owe everything to the red light district Where you *smack* and you *blow*Just rev up your speed, you don't really need To know anything, just enjoy the show

High and low, there's a red light district Poured in multiple kegs 'Cause filth and all scum can easily come From the high and the mighty as well as the dregs

So give my regard to the red light district Here at the Grand Guignol Where they drove me insane and they fried up my brain A lobotomy of my spirit and my soul

AT THE MUSIC'S END, DR. RAVENWOOD STEPS IN FRONT OF ISABELLA. SHE FREEZES, STARING AT HIM LIKE A TIGER WAITING FOR THE RIGHT MOMENT. DR. RAVENWOOD STARES BACK EQUALLY HARD.

DR. RAVENWOOD: As resident psychologist, I'd say you need serious help, Isabella.

ISABELLA: You're on my side, Ravenwood!
(HAPPILY) Partners in crime! Together
we keep 'em all in chains! (SERIOUS)
Don't you dare turn on me after all
I've done for you. . . How about a raise?

ANGEL, WHO HAS OBVIOUSLY FOLLOWED ESMERELDA FROM THE CORRIDORS, EMERGES AND LUNGES FORWARD BEHIND ISABELLA, BANGING AGAINST HER LEGS AND CAUSING ISABELLA TO FALL BACKWARD INTO A CURTAIN.

ANGEL HURRIES OVER TO DR. RAVENWOOD.

ISABELLA: (REMEMBERING ANGEL AS SHE STUMBLES UP) Oh, it's Little Magic Tricks! "Don't you just hate it when the magic trick stops. . ."

DR. RAVENWOOD HAS RELEASED ESMERELDA AND ESCAPED THE ROOM WITH ANGEL BY THE TIME ISABELLA GETS BACK UP.

ISABELLA: Red alert!

SHE SWINGS A PROP AT A PANEL IN THE WALL, CAUSING A SHORT CIRCUIT!

SCENE 60

INT - CORRIDORS

THE DIM LIGHTS IN THE CORRIDORS SWITCH TO A RED LIGHT, AS DR. RAVENWOOD, ESMERELDA, AND ANGEL RACE DOWN THE HALL.

ANGEL: Dad!!

THEY SEE KIRK, THE PREACHER, THORN, MUD, QUIZLING, AND SPARK DOWN THE DARK CORRIDOR. ANGEL RACES TOWARD HER DAD.

ONCE THEY STOP, ESMERELDA TURNS TO HER FATHER.

ESMERELDA: I'm going to see Mother. . .

DR. RAVENWOOD REALIZES WHAT THIS MEANS. SHE BELIEVES. AND SHE'S LEAVING THE SANITORIUM.

ESMERELDA: I love you. . .

SPARK: The back door is this way! Come on!

WITH ONE FINAL LOOK AT HER FATHER, A THOUSAND SENTIMENTS SWIRLING IN HER HEART, ESMERELDA DASHES AWAY WITH KIRK, ANGEL, AND SPARK, DISAPPEARING DOWN THE CORRIDOR.

THORN, QUIZLING, MUD, AND THE PREACHER STAY BEHIND.

THORN: Behind you!

THORN PULLS DR. RAVENWOOD OUT OF THE WAY AS ISABELLA COMES CHARGING FORWARD.

ISABELLA: Don't let her get away! She'll ruin our business!

QUIZLING DIVES ON FRONT OF HER AND STRUGGLES TO HOLD HER BACK.

ISABELLA: (RANTING AS SHE STRUGGLES WITH HIM) You're fired, Quizling! Pack your bags!

MUD STEPS FORWARD.

MUD: (WITH GREAT AUTHORITY) Isabella, get back!!

ISABELLA JUMPS BACK, FRIGHTENED. HIS VOICE ALMOST BOOMS DOWN THE CORRIDOR. AND IS THAT. . .YESHUA STANDING BEHIND HIM?

ISABELLA: Yeshua!!

MUD: That's an order, Isabella! Get back!

FRIGHTENED BY THE UNNATURAL AUTHORITY IN HIS VOICE, AND THE SPLIT-SECOND IMAGE OF YESHUA, ISABELLA BACKS INTO A DARK RECESS, FALLING BACK.

BUT SHE HAS BACKED INTO SOME SORT OF MACHINE INSTEAD. METAL DOORS CLOSE ON HER, AND MACHINE SOUNDS WHIR.

COMPUTER VOICE: Meat grinder activated.

ISABELLA BANGS ON THE DOORS THAT HAVE NOW BOXED HER IN, DESPERATELY GOING BACK TO THE AGE-OLD CHILDHOOD EXCUSE:

ISABELLA: No, wait, please! The devil made me do-!!

ALL GOES BLACK AND WE HEAR A CLAMOR OF MACHINE NOISE. AND THEN SILENCE. THOUGH WE SEE NOTHING, IT IS IMPLIED THAT THE MEAT GRINDER HAS CLAIMED ANOTHER SOUL.

SCENE 61

EXT - ENTRANCE TO PARADISE

ESMERELDA, MEANWHILE, STEPS THROUGH THE BACKSTAGE DOOR AND INTO THE BRIGHT SUNLIGHT BEYOND (THE ONLY SUNLIGHT

WE'VE SEEN SINCE THE BEGINNING OF THE FILM; PRESUMABLY EVIE'S BEDROOM WAS IN THIS SAME SUNNY PLACE),

ESMERELDA IS GREETED BY EVIE, WHO SHOWS HER INTO THE PARADISE BEYOND THE GRAND GUIGNOL.

SCENE 62

INT - BACKSTAGE

JANUS HAS RELEASED HERSELF, AND SHE WANDERS INTO THE BACKSTAGE AREA. SHE SITS DOWN AND BURIES HER FACE IN HER HANDS, CONFUSED, NOT KNOWING WHAT TO DO.

THEN SHE SPOTS SOMETHING ON THE FLOOR. SHE KNEELS DOWN AND PICKS UP ONE OF THE "COMMITTEE" PUPPETS. LOOKING AT IT A MOMENT, SHE REALIZES THAT THE COMMITTEE HAVE JUST BEEN PUPPETS ALL ALONG AND FINDS THAT SLIGHTLY AMUSING.

THEN SHE PICKS UP THE MOUTHPIECE THAT ISABELLA USED, AND SPEAKS INTO IT.

JANUS: Hello?

SHE IS SURPRISED THAT IT MAKES HER VOICE SOUND DEEP LIKE THE COMMITTEE VOICES! IT MAKES HER JUMP A BIT, AND THAT MAKES HER MORE AMUSED.

IT ALL SEEMS LIKE FUN. . . IF SHE WERE TO PLAY WITH THESE PUPPETS NOW. . . JUST FOR FUN. . . JUST A GAME. .

SCENE 63

INT - CORRIDOR

A LIGHT TURNS ON IN THE CORRIDOR, AND THE SHADOWY FIGURE OF ONE OF THE COMMITTEE PUPPETS CAN BE SEEN, APPARENTLY NOW MANIPULATED BY JANUS BEHIND THE SCENES.

COMMITTEE MEMBER: Attention, all patients and personnel of the Grelling-Nelson Sanitorium! The asylum is under new management.

THE REMAINING INMATES- FLINT, THE PREACHER, KIRK, ANGEL, THORN, MUD, SPARK- ALL HEAR THIS IN THE CORRIDOR.

FLINT FIGURES IT OUT, DUE TO HIS ENCOUNTER WITH JANUS.

FLINT: Janus. . . .

PREACHER: Back to the trenches. We've got a lot of work to do. . . And we're not going to be silent about it.

HE GLANCES AT KIRK, WHO STILL HAS THE MACHINE PARTS HE PICKED UP DURING THE ESCAPE.

QUIZLING REMOVES HIS LAB COAT. HIS FAITH IS KNOWN TO JANUS SO HE'S NOW BECOMING AN INMATE.

SCENE 64

INT - ROCKS' CELL

WITH WIRES AND MACHINE BITS TAKEN FROM THE OLD RADIO PARTS HE FOUND EARLIER, KIRK HAS SECRETLY CONSTRUCTED A MAKESHIFT RADIO AND MICROPHONE.

ANGEL LISTENS AT THE WALL OF THEIR CELL.

ANGEL: Nobody's listening, Dad, you can start.

KIRK: (SOFTLY INTO THE MIC) For anyone out there who can pick up this radio signal, this is Kirk Rock, telling you the truth about the Grelling-Nelson Sanitorium. . .

SCENE 65

INT - COMMON ROOM

FLINT SITS ALONE IN THE COMMON ROOM, STILL LOST IN THOUGHT, RESTING HIS CHIN IN HIS HANDS. AFTER A MOMENT, DR. RAVENWOOD ENTERS.

DR. RAVENWOOD: Flint. . . It's time for your therapy session.

FLINT: (STILL LOOKING AWAY) I didn't know what she was doing. . . I would have covered <u>her</u> back if I had known. . .

DR. RAVENWOOD SITS DOWN. FLINT LOOKS AT HIM.

FLINT: Esmerelda's okay now. . . And Flame. . . And Miss Kitty. . .

DR. RAVENWOOD: (SIGHS) I wish I could be sure of that. I can't be sure of anything anymore. A world of paradoxes. . . . I wish I could be certain there was really a backdoor to paradise.

A PAUSE.

DR. RAVENWOOD: I suspected this was all just a charade, the Committee, the. . . .I suppose it keeps us all distracted from what's really going on. And just when you think you've defeated the evil puppet master, another one rises up. Like horror cinema in real life. . .In a strange way, I feel for poor Isabella. I know that desire to wash away the hopelessness of life with worldly poison. She poisoned herself a bit too much, I suppose. . . Is there any hope, Flint?

ANOTHER PAUSE.

FLINT: In Yeshua. . .Yes. In the Grand Guignol. . .not a chance. Horror stories never have happy endings.

DR. RAVENWOOD THINKS ABOUT THIS.

DR. RAVENWOOD: My wife used to talk about that. . This is all just a stage play, a performance. She said she could see the audience watching us. . .Why can't I see it?

FLINT: Because you don't believe.

THEN A SMALL BIT OF EXCITEMENT FORMS ON FLINT'S FACE.

FLINT: She told me to keep the fire burning. . .We're going to turn this place upside down.

DR. RAVENWOOD'S STOIC MANNER IS STARTING TO CRACK. HE IS BECOMING DESPARATE.

DR. RAVENWOOD: My wife and my daughter both believed in Him! In Yeshua. . . Flint, I don't know. . . Two sides of the mirror. . . one is real. . .

DR. RAVENWOOD IS HARD AT THOUGHT. A LOW RUMBLING IS BUILDING. . .BUILDING AS HE CONTEMPLATES THIS. IS IT TRUE? IS IT NOT?

FLINT: Which is the paradox, doctor? Me. . . or you?

THE RUMBLING BUILDS MORE. AND THEN, THE SOUND, AND THE IMAGE, CUT TO BLACK.

AND IN SILENCE, THE END CREDITS ROLL, THE QUESTION REMAINING FOR THE VIEWER TO ANSWER.