

THE COMPASS OF IMAGINATION

Pilot Episode

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LOGLINE: Max, a young teen is trapped in "The Lost Islands", a world inhabited by giants, ogres, creatures, and powerful magic. His dad, Marcus is a police officer investigating his son's disappearance. Protected by an ancient guardian and led by an enchanted compass, Max leads a group of rebel teens known as "leapers" back to the real world. A mysterious figure orchestrates behind the scenes, through both worlds, to prevent anyone from returning home.

ACT ONE

EXT. SUBURBAN NEIGHBORHOOD - SUNRISE - ESTABLISHING

The sun rises. Camera pans down from a shot of the neighborhood to Max's home.

MAX

(voice over)

Things don't turn out the way we expect. Dad says the universe has a way of breaking an egg on your face, no matter how hard you run, another one hits. Sometimes it's worse, I get hit with tomatoes, onions, meat, peppers...everything! It's all random, you don't know where you're going...just running hard not to get hit...and it lands anyway. But then the universe stops you, makes you look back, and says 'here you go', and you're presented with this beautiful, delicious omelette. It all comes together in the end, like magic. Dad says no one's going to believe my story, whether or not it's real...whether or not it's magic.

Background music plays.

INT. MAX'S BEDROOM - EARLY MORNING - MONTAGE

The alarm clock buzzes '6AM' and MAX- a young, loathing, adolescent, rolls around in bed with head buried in pillows, wrapped in a blanket like a burrito with feet. The alarm strikes again, he smashes it, dropping out of bed.

INT. MAX'S BATHROOM - CONTINUOUS

Max stands zombie-faced in front of the mirror. Brushes his teeth, wrestles his shirt, pants, and socks to put them on.

I/E POLICE CAR - SUBURBAN NEIGHBORHOOD - CONTINUOUS

Max stares at his MP3 player. His dad, OFFICER MARCUS drives past a traffic light, then turns a knob on the dashboard. Background music softens to a low volume, as if coming from the radio. There's a quiet tension.

(MONTAGE BREAK)

MARCUS

Everything ok?

Max is quiet.

MARCUS (CONT'D)
Did you do your homework?

Max looks out the window.

MARCUS (CONT'D)
You forgot, huh?

Max pushes a button on his music player, then lifts an earbud from his headphone. Marcus turns left at a traffic light.

MARCUS (CONT'D)
Any ladies? How 'bout that blonde girl from your class, eh?

Max sighs, another brief moment of silence. But then Max turns around looks outside and sees a cute blonde girl next to them. Max lowers his seat to hide, embarrassed.

MAX
Dad, the light's green...go, please, just go!

Marcus stalls.

MARCUS
Look, she's smiling--

MAX
You're embarrassing me!

Marcus drives ahead. Max's head is buried in his hands.

MARCUS
Relax, she seems to like you.

MAX
Whatever!

MARCUS
Lighten up, she's not there anymore.

MAX
It's not funny.

Marcus makes another right, smirking. Max raises his seat. He presses a few buttons on his MP3 player, and looks away. He stares outside the window.

MARCUS
Whatcha listening to? You like rap?
Ever heard of Cool Moe Dee?

MAX
(staring outside)
Yeah, cool.

MARCUS
You know you can talk to me right?
Max? I see how it is... acting
like the cool kids.

MAX
Yeah.

MARCUS
(smirking)
You know, I busted a couple of 'em
yesterday, drug possession. You're
not doing drugs are ya?

MAX
Yeah, I'm on drugs.

MARCUS
I know you're not. I'm lucky to
have you as my number one son. No
tattoos, no drugs, you're smart,
good looking and you're very
creative...just like me! Sometimes
I think we're related.

MAX
Ha.

MARCUS
What about that bully kid in school
is he still bothering you?

MAX
No I'm fine. Everything's fine.

MARCUS
If you want, I can arrest him for
ya. Cuff him, put him in a cell. I
lock both you of you in there ,like
Mad Max. Ever watch Mad Max? 'Two-
men-in, one-man-out'! It'll be like
the ultimate fighting arena.

They arrive at a red light. Marcus looks Max in the eye.
Max holds back a slight smile.

MARCUS (CONT'D)
Haha, I saw that, you're smiling a
bit. That's what I wanna see...

Max smiles a bit more.

POLICE RADIO DISPATCHER
 (walkie-talkie)
 17 Ware Street ... both SP's are
 still in the house, unknown
 race...wearing a dark coat, hat, and
 glasses...C-52 requesting
 assistance...situation red!

MARCUS
 C-12 to patrol, I'm off on Broadway
 near 52.

Max looks down, shaking his head.

MARCUS (CONT'D)
 Sorry, Max, I gotta take this, I'll
 drop you off by Saydie's.

MAX
 (beat)
 Whatever dad.

Max rolls his eyes, doors unlock.

EXT. SAYDIE'S CAFE - CONTINUOUS **CHAPTER TWO - RIVALS**

He's dropped off, background Music gets louder. Marcus waves
 goodbye. Max barely waves back, adjusts his bag, and walks
 towards the cafe. He lets out a big breath, loosens his
 arms and shoulders, and orders food from the take-out window.
 The Music fades.

MAX
 ...To go!

WAITRESS #1
 You got it. Oh, and zip your jacket
 sweetie, don't catch a cold.

MAX
 (smiling)
 I'm ok, thanks.

The waitress smiles, moving away from the order window. Max
 lifts one headphone to his ear. He pushes buttons on his
 music player. The waitress returns, hands him a stuffed
 paper bag, a drink, and straw. Max takes a sip, walking
 away. Background music resumes.

WAITRESS #1
 Have a great day, Max!

(MONTAGE RESUMES)

EXT. ANTIQUE STORE - CONTINUOUS

On the way to school, he passes by an antique store and a bulletin board. Posters of missing children are posted all over it.

EXT. HIGH SCHOOL - MORNING - CONTINUOUS

Camera follows Max into high school, shoving his way through a crowd of his classmates.

INT. HIGH SCHOOL LOCKER HALLWAY - CONTINUOUS

He enters. Each character reacts to him in different ways (someone greets him, another looks away, one shoots a dirty look, a nerd salutes, another frowns, the principle scorns, etc). Archetypes we'll know throughout the series are introduced: School Bully ETHAN, popular cheerleader, the class clown, frat guys, jocks, nerds, an emo-rocker named HAWTHORNE, a hip-hop gang, etc. It's a Music-video-esque moment.

Max opens his locker, then closes it revealing AMY - a cute, young, blonde teen. The music softens.

AMY
(Waving and smiling)
Hey Max!

The bell rings, She closes her locker revealing Ethan - a hard-nosed, teen bully. He stares at Max.

ETHAN
Hey dumbass!

Max dashes to class.

INT. SCIENCE CLASS - CONTINUOUS Page16

Ethan gets up in front of classmates, reading aloud his report on Suds. He's shaking, red-faced, as classmates chuckle.

(MONTAGE BREAK)

ETHAN
Suds are formed by trapping pockets of gas in a liquid or solid. A bath sponge and the head on a glass of beer are examples. An important division of solid suds is into closed-cell suds and open-cell suds. In most suds, the volume of gas is large, with thin films...

Ethan turns, pointing at a diagram. Hawthorne throws a highlighter at him, SMACK! It hits the chalkboard behind him. Ethan wiggles away from it, the class bursts out laughing.

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TEACHER #1

Who threw that!? Everyone, calm down, Show respect! Next time I see that, I'll double the homework due tomorrow!!

Ethan sees Hawthorne pointing at Max. Max is staring at his paper, doodling. Ethan's eyes narrow.

INT. CAFETERIA - CONTINUOUS Page18

Music resumes, Ethan elbows Max from behind. An embarrassing milk stain splurges all over. As Ethan walks away, Max retaliates, hurling food back at him. Everyone in the cafeteria pauses. Page19

EVERYONE

Oooooooooohh!

Background music softens, a moment of silence. Page20

RANDOM KID

Food fight!

Students erupt into war, launching tomatoes, onion, meat, and condiments at each other. A diesel-out, tough-looking, LUNCH LADY grabs Ethan and Max from the crowd and slams them against the wall. Music resumes. Page21

(MONTAGE RESUMES)

INT. DETENTION CLASS - CONTINUOUS Page23

- A) A room full of misfits and delinquents sitting in Detention
- B) Max and Ethan give each other dirty looks
- C) They're watched by an EX-MARINE GUY
- D) The principle talks on the phone, in his office
- E) Marcus at a crime scene, on his cell, head buried in his hands
- F) Kids copying words from the dictionary
- G) Clock strikes 2:30, bell rings
- H) Ethan makes a run for the detention room exit Page24

- I) EX-MARINE guy stops Ethan
- J) Max runs into Amy outside school
- K) Amy invited by cool kids, says 'bye', Max frowns
- L) Guitar riff ends, Max gets shoved from behind
- M) Max turns around and sees Ethan
- N) Cool kids heckle and cheer Ethan on
- O) Amy tries to calm everyone down

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CUT TO:

EXT. ANTIQUE STORE - DAY CHAPTER THREE - ANTIQUE SHOP

Marcus walks around the plaza parking lot, in front of the burned-down antique store. It's crawling with police cars, officials, and yellow tape everywhere. OFFICER MARIANA approaches and leads him through the crime scene.

MARCUS

You're not sure it's arson?

OFFICER MARIANA

There's no sign of breaking and entering, fire fighters can't find a cause. No traces of known accelerants, gas, kerosene, or faulty electrical. And take a look at this...

I/E. ANTIQUE STORE - CONTINUOUS

Officer Mariana leads Marcus into the store, stepping over wreckage. Broken glass cracks across the floor.

OFFICER MARIANA

Normally there's a point of origin for a fire. See the burn marks? These patterns don't make sense. A blow torch wouldn't be able to do this, it would've taken too long. Spontaneous combustion? There's no way a normal fire would leave this kind of damage. We're still waiting on the bomb specialist...honestly, none of this makes any sense.

MARCUS

Well, you guys work fast, who made the call?

OFFICER MARIANA

An employee next door. We haven't been able to get a hold of the owner, supposedly away on a business trip. Well, according to his voicemail...we might send a few guys to pay him a visit if we don't hear from him soon.

MARCUS

Foul play? What about a bomb?

OFFICER MARIANA

Maybe. You would've seen major damage coming from outside in. But that's what's strange, it's as if someone was inside the store detonating something to get out. George says this could be gang related, but the register and petty cash box weren't touched. We thought maybe the owner would do something to collect insurance but there's no records. Some of these antiques look pretty valuable, oh, then there's this...

Officer Mariana leads Marcus to the back room. It's a 6-foot vault, untouched.

MARCUS

What's in there?

OFFICER MARIANA

It's weird. We don't know but it hasn't been touched and there's nothing around it. This area's clean. They had the power to damage this place but left the vault untouched? Really!?

MARCUS

THAT thing records right?

Marcus eyes shift to a camera at the front of the store.

OFFICER MARIANA

Doesn't record, not even connected. There's another one just outside the plaza. They're reviewing it now. Um, so, hey, we need help combing over this place, tagging, and collecting evidence.

Marcus looks Mariana in the eye.

MARCUS

I'm stretched pretty thin. Is there anyone else that can help?

OFFICER MARIANA

You're good with details.

MARCUS

What about Johnathan, he's free?

OFFICER MARIANA

We need help. I know you can handle it.

MARCUS

Yeah, I can but...hey, have you noticed the antiques back here weren't touched either.

Officer Mariana hands Marcus a pair of gloves.

OFFICER MARIANA

Thanks. I'll talk to you in a bit, I need to take care of tagging.

MARCUS

(sighs)

Yeah.

A WOMAN in her mid-thirties, standing outside gets his attention. Marcus waits for Mariana to step out, then he walks toward the woman. She sniffles, wiping her eyes.

MARCUS (CONT'D)

Please step away Ma'am, this is an investigation.

WOMAN#1

I'm here to drop this off. Why are the police here?

The woman shows Marcus a leather-bound book.

MARCUS

Do you know or had contact with anyone from the store in the last 24 hours?

WOMAN#1

My son borrowed this from the guy... the owner, a few weeks ago--

Marcus cell phone vibrates. He picks it up and presses a few buttons on it.

MARCUS

What did he look like?

The woman hesitates to answer. She sighs then closes her eyes.

WOMAN#1

He's older, like in his mid-sixties maybe, I dunno. He wears this round hat, he's pale, has like, a slight accent, but honestly, it's been a while.

MARCUS

Did he say anything? Travel plans? Was he acting strange in any way?

WOMAN#1

No, I don't know. We didn't talk for too long, but he was really nice to my son...unlike you people.

MARCUS

Ma'am?

WOMAN#1

My son's been missing for 7 weeks now and it looks like you guys aren't going to do anything about it.

Marcus cell vibrates again.

MARCUS

Please excuse me for one second.

OFFICER MARIANA (TEXT)

Are you gonna help us out or flirt with a potential witness?

The woman points the book in Marcus' chest.

WOMAN#1

Here! Maybe it might help you find the guy. And while you're at it, see if you can find my son or least pretend to care.

Marcus looks at it. It's a reference for supernatural objects.

MARCUS

Ma'am, I'm sorry about your son. I'll make sure he gets this, when we find him. Hold on!

(MORE)

MARCUS (CONT'D)

Here's my card in case you remember
anything you think might help.

The woman looks at Marcus, turns around, and walks away
ignoring the card. **CHAPTER FOUR - MAX FINDS COMPASS**

EXT. HIGH SCHOOL - OUTSIDE DETENTION CLASS

Max is on the floor picking himself up. Ethan yells. The
COOL KIDS heckle.

COOL KIDS

Fight! Fight! Fight! Fight!

ETHAN

C'mon wuss, fight me!

AMY

Max don't do this, just go.

Max raises his fists, Ethan pushes Max. Amy positions herself
close to Max. The cool kids laugh.

AMY (CONT'D)

Guys, come on, leave him alone.
Ethan, stop! Don't hurt him, you
know he can't fight you.

COOL KID#1

Look at the wuss, he's got Amy
fighting for him.

COOL KID#2

You gonna let a girl fight for you?

ETHAN

Amy, stay outta this.

AMY

Stop this!

Ethan, arms wide open, stares at Max.

ETHAN

(yelling)
C'MON!

COOL KID#3

Hey kid, if you don't wanna fight
him, fight me!

COOL KID#4

No way! I got this.

The cool kids heckle, holding each other back.

COOL KID#1
C'mon, let me fight him!

ETHAN
Fight me!

AMY
Max!

ETHAN
You're gonna let my SISTER fight me?

The remaining cool kids start jumping out of the car, Amy walks towards them. Ethan darts in toward Max. Amy turns around, Max gets up, sees the cool kids approaching, takes his bag and runs off, Ethan runs after Max.

EXT. SUBURBAN NEIGHBORHOOD - THE PARK - CONTINUOUS

Running through the neighborhood, Max sees an opening through the park fence. He takes the short-cut through the park. Before exiting, he hears a whisper and stops. He catches his breath and looks back. A glimmer grabs his attention. He walks towards a pile of large stones and notices an object at the base. Ethan catches up, they wrestle over the object. Ethan wants to see what Max is hiding. Max lunges his bag at Ethan, knocking him back, takes the object, then runs out of the park.

EXT. SUBURBAN NEIGHBORHOOD - OUTSIDE THE PARK - CONTINUOUS

The cool kids drive up, blocking his way out and heckle Max. Amy in the back seat, pleas to leave him alone. They get out of the car, Max walks backwards, surrounded. Behind him, Ethan closes in. A buzzing from his hand is heard.

COOL KID#2
What the hell is that?

Max holds out his hand revealing a compass. It spins like crazy, it fumbles, he picks it back up. The cool kids step closer.

COOL KID#1
Dude, you're not going anywhere.

The compass stops. Max sees it pointing to a gap between the kids and an escape route, eyes wide open, he runs.

EXT. SUBURBAN NEIGHBORHOOD - BACKYARDS - SUNSET - CONTINUOUS

They chase after him; two on one side, two on the other, and the driver speeding ahead.

The compass spins and points, helping Max avoid everyone through an urban maze of backyards, alleys, walls, and obstacles. The cool kids start to grow tired and stop. They get back in the car. Max hides, watching them and gasping for air.

AMY

Give it up already, I'm late for practice! Just drop me off at home. He's not even worth it.

Max frowns.

COOL KID#3

Yeah, you're right! Whatever--

Max sees the car drive off, speeding away. When the coast is clear he stares at the compass, behaving normal. He walks home excited, catching his breath. He stares at the compass.

MAX

Woah. That was close. That was awesome! Whatever the hell that was...I owe you one, big time.

ACT TWO CHAPTER FIVE - MARCUS GRILLS MAX

INT. MAX'S HOUSE - LIVING ROOM - AFTERNOON

Max enters, closes the door, and runs past his dad sitting at the kitchen table.

MARCUS

Hold it!

Max stops.

MAX

What?

MARCUS

How 'bout, 'hey dad'

MAX

Hey dad.

MARCUS

What happened to you? You look like hell.

MAX

Thanks.

MARCUS
What's going on Max, is there anything
I should know about? Eh?

MAX
No.

MARCUS
No? No what?

Max notices a leather bound book on the kitchen table.

MAX
Nothing.

MARCUS
You call getting yourself in trouble
nothing?

MAX
I didn't do anything.

MARCUS
That's not what the principal told
me when he called. Detention?!

MAX
Oh.

MARCUS
Yeah, 'oh' is right. What's this
about a fight with Ethan?

MAX
The kid's a jerk.

MARCUS
(Irritable)
Max, we've talked about this, you're
a smart kid, this shouldn't be
happening. I don't get it. On top
of that, he mentioned you're tardy
every morning? I drop you off early,
before school, what have you been
doing with your time? I don't get
it. What's going on? Explain it to
me...

While Marcus is talking Max barely pays attention, looking
at the mystical book from the arson case. The pages glimmer
when he flips through them, noticing a picture of the compass
he found. Marcus slams the countertop.

MARCUS (CONT'D)
Are you listening?

Marcus looks Max in the eye.

MARCUS (CONT'D)
You let it happen? ...Why?

MAX
Nothing.

MARCUS
Almost expelled is nothing?

MAX
It wasn't my fault! What am I
supposed do? It's, I don't...wh...

Max hesitates, fumbling over his words.

MAX (CONT'D)
...Whatever, it's not like I HAD a
choice.

MARCUS
You can't let people bully you Max.
Stop being afraid!

MAX
I'm NOT AFRAID! THAT'S WHY I GOT IN
TROUBLE!!!

MARCUS
Lower your voice.

MAX
It's not my fault, he pushed me from
behind and then I hit him back.
Actually, I was standing up for myself
and I get in trouble with you?
Anyway!?

MARCUS
You wouldn't be if you had stood up
to him THE RIGHT WAY, by telling him
you didn't throw the highlighter.

Max looks away.

MARCUS (CONT'D)
You gotta stand your ground, Max,
and be honest. Look at me! Don't
give in to pressure. This whole
mess could've been avoided if you
had been direct about it.

Marcus leans closer towards Max.

MARCUS (CONT'D)

Get up to his face like this, and let him know you mean it. But instead, you kept things to yourself and it blew up in front of you! That's why he went after you...that's why you ended up in detention.

Max stares at Marcus, his cell phone goes off. He looks down and sees "Mariana" in the caller ID.

MARCUS (CONT'D)

Hold on, Max, gotta take this.

Marcus answers the phone.

MAX

Wait, am I STILL being punished?

Marcus hushes Max.

MARCUS

Hey Mariana.

He looks at Max, staring back upset.

MARCUS (CONT'D)

No. It's fine, what's up?

Marcus walks away from Max, pulling away the book as he's staring at it.

OFFICER MARIANA

(voice over)

We just got a report on a breaking and entering in downtown. Same deal as the antique store, no fire, and the damage is from inside-out. But get this...the place belongs to the antique store owner's son...and he's missing.

Max notices his bag vibrating.

MARCUS

Be right there.

OFFICER MARIANA

The guys are on their way by your place, they'll scoop you up.

MARCUS

Alright, thanks.

Marcus dials his cellphone, puts it to his ear.

MAX

So am I in trouble? Are you grounding me?

MARCUS

We'll talk about it when I get back.

MAX

You're leaving now? Why??

MARCUS

(On the phone)

Hey Gil, I just got word...

Max looks at his dad, waiting. He rolls his eyes, walks away, grabs his bag, and the leather book.

MAX

You always have time for everyone else but you never have time for your own son.

Marcus hushes Max, angry, looking away, and holds the phone closer to his ear.

MAX (CONT'D)

(yelling)

No WONDER mom left you!

Marcus stares at Max, fierce. The bag shakes.

MARCUS

(on the phone)

Yeah, hold on...MAX!

Max freaks, takes the book from the table and heads upstairs. Marcus covers the phone.

MARCUS (CONT'D)

If you think getting suspended at school and getting into bunch of fights is ok, then you have another thing comin'...

Max stares at Marcus from upstairs, looking down, then walks away.

MARCUS (CONT'D)

(yelling very loud)

Keeping acting that way, I'm sure your mother will be real proud!

There's a knock on the front door. Marcus opens it.

INT. MAX'S BEDROOM - CONTINUOUS

Max enters, closes the door, and punches it.

INT. MAX'S HOUSE - LIVING ROOM - CONTINUOUS

Police are standing at his front door, looking at Marcus, bewildered.

POLICE OFFICER#1
Everything OK?

Marcus hangs up the phone, looks up at the second floor hallway, then turns to the police officers urging him to leave.

MARCUS
Yeah, let's go.

Marcus steps out.

INT. MAX'S BEDROOM - EVENING **CHAPTER SIX - MAX ENTERS WORLD**

Max throws his bag on the bed. He notices the compass acting strange, then it stops. He stares at it, nothing happens. He takes a breath, climbs into bed, turns on a flashlight opens the book, and starts reading. The compass leaps off his bed, rolls on the floor and opens, emitting light. Startled, Max stands on his bed and throws a pillow at it. The pillow floats. He takes other objects and throws them at the compass. Then he rolls his wagon over it and it floats. He stands at the edge of his bed, jumps, and as he lands, he's sucked into the compass.

EXT. THE LOST ISLANDS - IN THE MIDDLE OF THE OCEAN - DAY

Max is at the bottom of the ocean. Inertia from the leap carries him towards the surface. Several toys float up near him. Birds flock above and circle his head. The sky is different, a pair of moons loom above the heavens. It's another world! The silhouette of a man wearing a straw hat approaches. Max turns around. The SAILOR casts a net over him.

FADE OUT:

INT. UPSCALE CONDO - NIGHT

Police officials take snapshot photos of a trashed and ruined living room. Shattered glass, broken wood, metal rods, and scattered items litter the floor. Marcus is combing the area. GIL, a middle-aged male with a tough, quiet demeanor shakes hands with OFFICER BOLIVAR taking photos.

MARCUS

(beat)
Nice.

GIL

How you guys doing? I'm Gil, this
is Marcus. Mariana filled us in.

Marcus shakes hands with officials

OFFICER BOLIVAR

Thanks for coming guys, we need all
the help we can get.

MARCUS

Looks like it!

OFFICER BOLIVAR

AND we got footage this time. Mariana
is with security right now, going
over it. She'll be down in a few
minutes.

Marcus and Gil look around.

OFFICER BOLIVAR (CONT'D)

Do you guys have any idea who did
this?

GIL

We just got here. Victims?

OFFICER BOLIVAR

No. And, interestingly enough, all
the neighboring condos are vacant.

MARCUS

Where's the occupant?

OFFICER BOLIVAR

Missing. We can't find him. He
listed his father as an emergency
contact and nothing, according to
his voicemail, he's out of town.

Marcus walks towards the entrance, looks on the floor. He
takes out his flash light and aims it down.

MARCUS

It's just like the call from the
antique store. But I don't see any
burn marks. Are there any burn marks
anywhere?

OFFICER BOLIVAR

No. No fire.

MARCUS

Hmm. Did you guys check the locks?
Were they jammed or picked?

OFFICER BOLIVAR

No. They were busted from the inside
out. The door frame looks...ripped
out by hand.

MARCUS

The occupant hasn't been here for
days.

OFFICER BOLIVAR

How do you figure?

MARCUS

Stack of unread newspaper at the
entrance. Areas that haven't been
affected by the blast are clean and
orderly. I bet his trash is empty.

OFFICER BOLIVAR

Almost. The kitchen's clean the
office is another kind of mess.

Marcus walks around inspecting the shattered windows.

GIL

They broke in from the patio, right?

Marcus takes his flashlight, shining on the edges of the
patio window frame.

MARCUS

Nope. The glass is bursting out,
not in, they broke out.

GIL

They broke out from both sides?
That doesn't make sense. One guy is
not going to break out of the patio
and then the front door...heh...what
is this...a 'Breaking and Exiting
case'?!

Marcus and the police officer ignore Gil's comment.

MARCUS

We know they got out, how did they
get in?

(MORE)

MARCUS (CONT'D)

If there's no sign of forced entry,
did someone let them in? Is there a
cleaning lady? A friend staying
over?

Gil walks around the living room, peeking into doorways.

OFFICER BOLIVAR

Not sure. We're still bagging and
tagging but so far there's no evidence
of any visitors. The guy lives solo.
Downstairs, the front desk people
say they see him alone, rarely gets
visitors except from his father.

GIL

Were they close?

Marcus looks at Gil.

OFFICER BOLIVAR

Who the father and son? Who knows?
I've had arguments with my dad, man,
but not like this.

Gil stares back at Marcus.

MARCUS

Do you have any kids, officer?

OFFICER BOLIVAR

Naw, haven't found 'the one'

GIL

Me either.

OFFICER BOLIVAR

Honestly, I don't know about having
kids. My dad wasn't around much.

Marcus looks at Gil

OFFICER BOLIVAR (CONT'D)

He used to work a lot so I never saw
him. He was a cop too. I realize
now, being in the force, that it's
not exactly a kid-friendly profession,
you know? You're supposed to make
time but it never happens.

GIL

You keep touch with him?

OFFICER BOLIVAR

Nah, I hate him.

Gil looks back and Marcus

GIL

So--

MARCUS

I'm sure you guys could work it out.

OFFICER BOLIVAR

No.

Marcus looks down, aiming his flashlight over the wreckage. Gil swiftly tries to change the subject.

GIL

Ahem! You think maybe a bomb went off?

OFFICER BOLIVAR

The damage is more in line with, ah, tornado or something.

Gil stares at the police officer. Marcus keeps waving his flashlight.

MARCUS

WIND did this?

OFFICER BOLIVAR

The investigator from the bomb squad made that comment. There's no burn marks, chemicals, or explosives. The place is clean of any trace accelerants, despite the mess.

MARCUS

It looks like a blast went in this direction.

Marcus pointing towards the entrance with his flashlight.

MARCUS (CONT'D)

And then another blast going out that way, then another blast here...

Marcus points in multiple directions throughout the room.

GIL

No bullet shells?

OFFICER BOLIVAR

No. Like I said, man, the place is clean.

MARCUS

Check this out...

Marcus bends down, shines his flashlight on the floor, puts on a glove, and runs his finger through the edge of the window frame. He stands up to show Gil and the officer. Slowly moving his finger toward them.

GIL

Meth?

He shines his flashlight on it. The powdery residue sparkles with a subtle magenta glow in reaction to the light.

OFFICER BOLIVAR

I've never seen meth do that.

Gil, Marcus, and the police officer stare at the substance as the light glides across it.

CHAPTER SEVEN - STRANGE THINGS

MARCUS

Can you get me a bag? Please?

Officer Bolivar hands a bag to Gil who passes it to Marcus.

GIL

I'm curious what the lab will say.
No powdery residue huh?

Marcus inspects the residue with a long stare.

OFFICER BOLIVAR

They brought their dogs too. Good catch! Who knows?

Mariana walks in.

OFFICER MARIANA

(interrupting)

As soon as you're done, you guys need to see this.

INT. SECURITY ROOM - CONTINUOUS

There's security footage, it's the first time we see a SENTINEL, a black hooded, black trench coat, black-hat figure with dark shades.

OFFICER MARIANA

This was taken around 7am this morning, near the pool.

Mariana turns to the security guard controlling the video player.

OFFICER MARIANA (CONT'D)

Play it again?

The footage shows an area outside the condo. It's uneventful for a few seconds. A slight blur of at the top of the screen passes, then, BLAST! Debris and objects shoot out! A shadowy figure runs across the screen.

OFFICER MARIANA (CONT'D)

Go back a few frames --

MARCUS

STOP! I notice that blur at the top, towards the beginning. You think it's the owners son?

OFFICER MARIANA

Hard to say. Shortly after, there was another report of the same figure in a residential area.

MARCUS

I responded to a call after I dropped my son off, around 7:30 this morning. Same description.

OFFICER MARIANA

Where?

Mariana takes out her smart phone out of pocket.

MARCUS

Around 3rd street and Betancourt Avenue in Wallacetown.

Mariana taps on her phone. A digital map displays the distance between two locations.

OFFICER MARIANA

That's 36.7 miles. It takes 48 minutes to drive that distance. But half an hour later, you get that call?

GIL

I need to get one of those.

MARCUS

I love my little flip.

Mariana continues tapping her phone screen.

OFFICER MARIANA

You work what you got, Marcus, don't be ashamed.

Marcus smirks, Gil chuckles.

OFFICER MARIANA (CONT'D)

So, there may be more than one suspect at work? It's not likely the same perpetrator can hit both locations in such a short time, or cause this much damage without hearing more reports about it.

MARCUS

If this was a coordinated attack, what do they have in common? Besides the antique store owner? How much do we know about him?

Marcus stares at the figure on screen. The conversation slowly starts to sound muffled the longer he looks.

GIL

Yeah, how much do we have on the owner? Does he have any shady contacts?

Mariana and Marcus remain silent.

GIL (CONT'D)

It wouldn't be this elaborate if it was gang. Maybe if it was drug related? Mafia? Foul play? What if they kidnapped his son?

OFFICER MARIANA

Let's not speculate anything until we hear back from the lab. If we don't hear back from the owner by thursday, we'll send out a search.

Marcus looks at Mariana, talking to Gil.

OFFICER MARIANA (CONT'D)

Same thing if his son is missing.

Gil looks at Marcus.

OFFICER MARIANA (CONT'D)

In the meantime, keep your eyes out for anything that may help with leads to the case. Help us bag and tag, we have a lot of cleanup ahead of us.

MARCUS

Sure, just gimme a sec, gotta make a call.

Gil stares at Marcus.

MARCUS (CONT'D)

What?

GIL

You alright?

MARCUS

Yeah just want to check up on my kid.

OFFICER MARIANA

Oh that's right Marcus, how's Max?

Marcus rolls his eyes.

MARCUS

He's fine. You know how kids are, he's at that age. But, he's smart, he'll call if he needs anything.

OFFICER MARIANA

I know what you mean, my kids drive me nuts. I don't know how you do it. If it wasn't for my husband, I'd go crazy.

GIL

Your husband?

OFFICER MARIANA

He's a great dad, spends a lot of time with the kids when I can't. They love him.

Marcus excuses himself from the group, steps by the doorway and dials his phone. It rings but the voicemail runs. He tries again and again, no results. He sends a text message.

MARCUS (TEXT)

Hey Max, call me back when you get a chance. Want to make sure you're ok.

No response. He calls again, voicemail kicks in.

MARCUS (CONT'D)

Hey, Max, it's dad call me back!

Marcus walks back toward Gil and Mariana.

GIL
Everything alright?

MARCUS
He's not answering. I'm sure he's fine, he probably passed out.

GIL
We have a lot of stuff to go over. You sure you wanna stay? I can cover you.

MARCUS
Naw, should be fine.

Marcus looks at the black hooded figure on screen, Gil nods.

MARCUS (CONT'D)
On second thought, if it's alright, I'd like to pass by the house and make sure he's ok, just in case.

OFFICER MARIANA
Please go, there's a couple more guys coming in, you've been more than helpful, Marcus, thank you. Gil, you're useless, but at least you can drive him.

GIL
(smiling)
Thanks.

EXT. IMAGINARY WORLD - OCEAN - DAY CHAPTER EIGHT - NEW WORLD

Max wrestles the net inside the Sailor's boat, unable to break free.

SAILOR
Keep fighting...all the fish that try, fail! And they swim better.

MAX
What is this?

SAILOR
I'm the one asking questions! What's your group? You solo?

Max continues to pull the net around him.

SAILOR (CONT'D)
What gang are you in?

MAX

Wha? What are you talking about?

SAILOR

Are you in a guild? You work for the King?

MAX

Where am I? What is this place?

SAILOR

OH! That's rich.

MAX

Look at the sky! There's two moons?! What is this?!

The sailor claps.

SAILOR

Bravo! Those acting lessons paid off. Lucky for you, I'm feeling frisky.

The sailor leans over and searches Max's pockets. Max wiggles around to avoid it. They're in a struggle.

SAILOR (CONT'D)

You're not fooling anyone. Where's your stone?

MAX

What's wrong with you!? I don't have anything! Get off of me, prick!

Max fights him off. The Sailor gets pushed back a bit and loses his balance. He gets back up.

SAILOR

It's OK! You know what? Doesn't matter. I already got what I wanted.

The Sailor shows Max the compass.

MAX

That's mine give it back!

SAILOR

Call it a down payment.

MAX

What?!

SAILOR

I just saved your life.

Max stops wrestling with the net.

MAX

I don't even know how I got here.
Is there a phone somewhere?

SAILOR

Phones? PHONES?! Haha! He says
'phones'! A comedian. Sure, I'll
take you somewhere where there's
lots of phones. Who do you plan to
call?

MAX

You're a jerk.

SAILOR

Well that's not a very nice thing to
say, I should let you drown out here.

MAX

I need to call my dad and tell him
I'm --

Max looks around.

MAX (CONT'D)

Wherever.

SAILOR

(winking)

Oh. Well, if you insist, I know a
guy with a great deal for me if I
turn you in. Your boss won't be too
happy.

MAX

Just, shut up. Please.

SAILOR

Tell you what, make me an offer and
we'll call it even.

Max starts to turn over, he's coughing, on his knees and
staring down.

MAX

Offer you what? I don't have
anything. All my stuff is everywhere,
you took my compass. What more do
you want?

SAILOR

Finders, keepers! Hey, what are you
doing?

MAX

I get sea sick. Let me go or I'll
barf all over your boat.

SAILOR

No, no, no, don't. Keep it in, we're
almost there d--

Max throws up all over the boat, the sailor scrambles to the edge but it almost tips over. Some of the vomit spreads across the floor. He's forced to stay away from Max and keep on one side.

SAILOR (CONT'D)

What the hell is WRONG with you!!

MAX

(dizzy)

I didn't do it on purpose...just let
me go.

SAILOR

Stay away from me! Vermin!

Max is about to hurl again. The sailor cringes.

MAX

I need to get home!

SAILOR

Home?! There is NO HOME!!

CUT TO:

INT. MAX'S HOUSE - NIGHT

Marcus walks in, closes the door. Puts his keys, wallet, and pistol on the kitchen table. He looks around the living room.

MARCUS

Max! Hey Max! I'm home!!

He doesn't hear a response. He walks upstairs, and knocks on the bedroom door.

MARCUS (CONT'D)

Max, I'm home, we need to talk.

He tries the door handle but it's locked. He knocks hard

MARCUS (CONT'D)

Open up, Max, we need to talk...c'mon
son, we need to talk, right now!

Marcus knocks harder.

MARCUS (CONT'D)
Wake up! Max, c'mon...answer me!!

No response.

MARCUS (CONT'D)
If you don't open this door in 8
seconds I'm grounding you for a week!
No TV, No internet! I'll take away
your MP3 player!!!

Marcus knocks again.

MARCUS (CONT'D)
I'll break in if I have to! MAX!?
I know you're in there.

Marcus tries the door handle again.

MARCUS (CONT'D)
I get it. You think I enjoy this?
You think I like being hard on you?
I hate this, but I'm your father. I
want you to grow up to be better
than me. Every week, I arrest
delinquents whose parents never take
the time to discipline their children.

Marcus lets go of the doorknob.

MARCUS (CONT'D)
And what you said about your mom
leaving...that really hurt. What
happened between her and I, it wasn't
your fault. We both love you no
matter what, but it doesn't give you
the right to say whatever you want
when you're mad. It's rude and
disrespectful especially when I'm on
the phone.

The phone buzzes, he checks it.

OFFICER MARIANA (TEXT)
The sample you found was sent to the
lab, we haven't heard back from the
son...

Marcus stares at the phone screen, looks back at the doorknob,
and then rips the battery out of his cell, and puts it in
his rear pocket.

MARCUS

You know, Max...maybe all of this is my fault. I wonder if this whole mess with detention, that kid, your attitude, is...because I haven't been 100% with you either. Truth is, I know lately I've been more about work and ignoring you instead of ignoring the phone. I feel guilty for not listening more.

Marcus leans against the door.

MARCUS (CONT'D)

If anything were to happen to you, haven't you get kidnapped, disappear, or something worse...I don't know what I'd do. I've been making a lot of mistakes lately and I just wanna say I'm sorry. You know what son? From here, on, if I get a phone call, text message, or whatever and you got something to say, I'm all ears. You got that?

Marcus knocks on the door.

MARCUS (CONT'D)

Max? Son you hear me? MAX!

Marcus dashes to his room.

INT. MARCUS BEDROOM - CONTINUOUS

Marcus slides the closet door open, pulls out a drawer, and takes a pin.

INT. MAX'S HOUSE - CONTINUOUS

Marcus knocks louder and louder on Max's door with no response. His hands tremble while working the pin, jamming it into the doorknob. It snaps off, the head falls to the ground. He looks at the doorknob.

MARCUS

MAX! Are you OK?! if you don't open this door, I'm breaking in!

He knocks hard. No response.

MARCUS (CONT'D)

MAX!

Marcus steps back, then steps forward and kicks the door, it swings open. Max is missing! His room is a mess.

Marcus looks around, frantic. He checks the bedroom window but it's locked. He looks through the closet and under the bed...nothing. He rushes through the second-floor hallway, looking down at the living room.

MARCUS (CONT'D)

MAX! Are you here?!

Marcus sprints downstairs and checks the other rooms of the house, closets, and then checks the back yard.

EXT. OUTSIDE MAX'S HOUSE - NIGHT

Marcus walks through the front yard into the middle of the street, breathing heavy.

MARCUS

(yelling)

MAX!!!

Camera pans away revealing the whole neighborhood. Dogs bark, various windows light up from several homes, then a close-up of Marcus.

MARCUS (CONT'D)

(panting)

Where the hell are you?

CUT TO BLACK:

I/E IMAGINARY WORLD - STAGECOACH - PARTLY OVERCAST

Max is imprisoned in a container, covered in leaves, tree bark, and different colored paint. The sailor leads a horse near it, attaches a rope, climbs to the edge and yells 'go'. The horse pulls the container from it's branches to reveal a rustic stagecoach!

Max looks out the window, observing the landscape. The trees, grass, and rock are no different from the real world. A fog covers the dirt road. Max wrestles with the rope tied around his wrists, wedging them off however he can.

MAX

Let me go!

SAILOR

Sure.

MAX

Ok then, stop and let me out.

SAILOR

Absolutely.

The Sailor does nothing. Max rubs the rope around his wrists against edge of the window frame.

MAX

Why are you doing this?

SAILOR

MAYBE, if you had been honest from the moment we met, there wouldn't be a need for this. You don't have anything to offer for saving your life, you ruin my boat, then you pretend to know nothing.

MAX

Hey, I DON'T have any money! I don't have anything!! What do you want from me!!!

SAILOR

Oh, YOU KNOW!

Max rolls his eyes. The door of the stagecoach jitters more than the rest. One of it's hinges appear a bit loose. He can't break free of the rope. He leans back and starts kicking the door.

SAILOR (CONT'D)

Woah, hey, what are you doing?

Max rolls on the floor and keeps kicking. The sailor yells for the horse to stop. The door breaks off. Max leaps out wiggling like a human noodle, hands tied, and runs with all his might. The sailor jumps off and runs after him.

SAILOR (CONT'D)

(yelling)

Get back here! Where are you GOING!?
Whatever, good riddance!

Max runs off, the sailor slows down then stops.

SAILOR (CONT'D)

You're worthless anyway!

Max changes direction, he turns towards a cave in the distance.

SAILOR (CONT'D)

Wait...where is he going? Is he
crazy?

The sailor gives a puzzled look. Behind him, the horse walks away on his own, the sailor hears it and runs back to stop it.

INT. MAX'S HOUSE - LIVING ROOM

Marcus paces around the kitchen, crossing off names on a notepad. He's holding a cell phone to his ear.

MARCUS

(into phone)

Thanks Miss Quan, if you or your son hear from Max, please call me...will do, thanks, bye.

He stares at the list. Crossing off another name. The next one makes him sigh. "LINDA" is next.

MARCUS (CONT'D)

(into phone)

Hey! Linda. How are you? Sorry to bother you but...have you heard from Max?

INT. LINDA'S BEDROOM - SAME TIME

Linda, a woman in her mid thirties, is holding the phone, wearing a dress, getting ready to go out. JOSH, a man in his late thirties is standing behind her putting on a watch.

JOSH

(in the background)

We're going to be late if we don't hurry up.

LINDA

(away from the phone)

Hold on...

She holds the phone closer to her ear.

LINDA (CONT'D)

Everything ok?

INTERCUT -- PHONE CONVERSATION

MARCUS

I was wondering if Max tried to contact you.

LINDA

No.

MARCUS

Let me know if he does.

LINDA

What's going on? Max ok?

MARCUS

It's nothing. I came home and thought he was here but he's not. He's probably at a friend's house.

LINDA

Did you call around and ask?

MARCUS

No one's heard from him but --

LINDA

He's missing?!

MARCUS

No! It's fine. I know he's safe, he's a smart kid.

LINDA

You two had another argument?

MARCUS

(sigh)
Something like that. You know how he gets.

LINDA

Did you leave him at home, alone, so you can play cop?

MARCUS

I don't have time to argue.

LINDA

Damn you, Mark--

Josh holds Linda by the shoulder. Linda holds his hand and looks him in the eye.

LINDA (CONT'D)

(to Josh)
I can be outside in 10 minutes.

MARCUS

You don't think I can track our son?

JOSH

(in the background)
Are we staying or going? We're late already!

LINDA

(to Josh)
Hold on.

MARCUS

No, you go ahead. I'll take care of this, don't worry...you go have fun, it's what you're good at.

LINDA

I don't have time for this, if he's been kidnapped or missing --

MARCUS

I'm sorry, I'm sorry. Look, I'm under a lot of stress but I've got it under control, I'll call out an APB right now, the entire police force will be looking for him, just go out, don't worry, I'll handle this, if he calls you, let me know. I'm sure he'll turn up. I just wanted to see if he would've contacted you.

Josh urges Linda to get up and leave the room. She nods.

LINDA

I'll let you know if Max calls.

MARCUS

Thanks.

CUT TO:

INT. IMAGINARY WORLD - CAVE

Max sighs relief. The sailor isn't seen anywhere. He looks into the mouth of the cave and notices a bright spot a few dozen feet away and walks towards it. The deeper he goes, the darker it gets. Looking back, the entrance is a white dot. The sound of a grunt-like wind is heard. Max walks closer. The bright spot approaches. He looks up, there's a hole in the ceiling, he can see the sky with it's dual moons. Dust lands in his eyes, he rubs them and takes a step back. Looking ahead, a shaft of light beams down from the hole. Then a face emerges, it's an OGRE! It's eyes narrow, heavy breathing heaving with grunts, and he ignites an angry stare. Max falls back, yelling. Embers of fire erupt, illuminating the depths of the cave, silhouetting an approaching horde. Max rubs his eyes, his vision somewhat blurred.

INT. MAX'S HOUSE - LIVING ROOM - NIGHT

Marcus sits at the dining room table, dialing his cell.

MARCUS

Hey Gil, I tried everyone I know, I may need to call an APB.

INT. JANIE'S BAR - SAME TIME

Gil takes a drink of his beer, onion rings are served at his table.

GIL
Relax. You know the rule, unless
he's gone 24hours --

INTERCUT -- PHONE CONVERSATION

MARCUS
I know. Wait 'till you have a kid,
Gil, you'll get it.

Gil takes a bite off an onion ring.

GIL
Did Max mention anyone he met or was
talking to? Anything happen with a
buddy?

MARCUS
Er, yeah, there's this kid who gives
him a hard time...

Eyes wide open, Marcus looks at his front door.

MARCUS (CONT'D)
Good point, call you back.

GIL
Hey what do you mean--

Marcus hangs up. Gil motions to the waitress.

GIL (CONT'D)
Sorry, can I get my order to go?
Something's come up.

CUT TO:

INT. IMAGINARY WORLD - ROCKY COAST - SUNSET

An Ogre looks down at Max, as he gets up and runs. He trips, grabbed from his ankle by the Ogre. He's dragged back. A loud noise is heard, CRACK! Max stops moving. A hand grabs his wrists and pulls him up. It's the sailor! He's holding a staff, smacking the walls of the cave in one hand and a glowing lantern in the other. They make a run for it out in the open. An army of ogres exit the cave. They head to the shore, dozens of yards away, chased by the angry horde.

SAILOR

(panting)

Why the hell did you do that for?
The CAVE? Really?!

MAX

(panting)

What? Whatever!

SAILOR

there's OGRES you idiot!

MAX

What's an Ogre?

They make it to the shore and stop, the sailor removes the wrist-cuff ropes from Max and gives him a yellow-colored stone.

SAILOR

OK, here. Go for it!

Max stares at it, while the sailor heads for the boat by the shore. Max looks at the sailor, urging him to use it. While the Ogres approach, Max throws the stone like a grenade. He winces, covering his eyes. Nothing happens.

MAX

(yelling)

Alright, gimme another one!

SAILOR

What?

The sailor flips the boat over, Max runs up to him, holding out his empty hands.

MAX

C'mon, hurry up. Gimme another one.

SAILOR

Where's the stone? You're supposed to be using it!

MAX

I did, it's not working, hurry up!

SAILOR

(yelling)

What are you doing?! What's wrong with you, not like that! Get it back and use it you idiot!!

Grossed out by the mess, the sailor pulls out junk and clutter from the boat, running it through sand and rinsing it with water, wiping the boat with any cloth he finds.

MAX

It didn't do anything, maybe it's defective!

SAILOR

(yelling)

Just do it already!!!

Flaming objects catapult, landing on the ground around them, and coming from the Ogres direction. Max starts walking backwards. Some of it lands on the boat. Max screams like a girl. The Sailor throws water at the flame and sees Max backing away.

SAILOR (CONT'D)

Hurry up!!!

The Ogres arrive then stop just a few feet away. The sailor looks up, noticing them begin to retreat, chanting and grunting like monkeys. A tall shadow looms over everyone. The sailor drops everything.

SAILOR (CONT'D)

Oh no.

MAX

Gimme another!

SAILOR

Turn around!

Max turns around.

CUT TO:

EXT. ETHAN'S HOUSE - NIGHT

Marcus knocks on the door of a two-story suburban home with a neatly trimmed lawn, sidewalk lights, and a small, white, picket fence. No one answers. He snoops around with a flashlight, the lights are on. He searches the premises, looking through the windows. By the front, he notices the TV running. News of a missing child plays. Ethan's family arrives near the driveway in a luxury sports-wagon. Ethan's dad, REAGAN is middle-aged, with greyish hair and a tense demeanor. He gets out of the car.

REAGAN

(irritated)

Can I help you officer?

MARCUS

I'm looking for my son, he was last seen with your boy, Ethan. I'd like to ask him some questions.

REAGAN

Sure...hey Ethan, come out here, this cop wants to ask you something.

Ethan gets out of the passenger door and walks around the car. Reagan looks back at Marcus.

REAGAN (CONT'D)

Wait, what's this all about again?!

MARCUS

You realize our sons got into a fight?

REAGAN

Oh...well, let me see if Ethan wants to talk.

MARCUS

The last time Max was seen, he was picked on by your son.

Ethan walks up to his dad.

ETHAN

Hey, what's up?

Reagan turns to Ethan.

REAGAN

Ethan, he wants to ask you something but you don't have to say anything, ok?

MARCUS

(looking at Ethan)

Have you seen my son Max? He's missing, you were the last person to talk to him and I can't find him anywhere.

REAGAN

That's enough. Ethan, don't say anything.

MARCUS

He can tell me now, or I can ask him at the station.

Reagan looks Marcus up and down.

REAGAN

You're not taking my son anywhere.
I don't know how you handle things
where you're from, but in America we
settle things like adults.

ETHAN

Dad, what are you doing? It's fine.

REAGAN

(staring Marcus in
the eye)

No.

Marcus walks toward Ethan, Reagan stands in his way.

MARCUS

Ethan, come with me!

REAGAN

(yelling)
The hell you are.

Reagan holds Marcus back as he's pushing towards Ethan.
Marcus snaps, grabs Reagan by the wrist and presses his head
against the hood. He's handcuffed. Ethan's mom BETH, a
woman in her late thirties and sister Amy get out of the
car.

REAGAN (CONT'D)

STAY IN THE CAR, BETH! I don't want
any of you involved.

MARCUS

You're under arrest for assault
against an officer.

Reagan resists, Marcus holds his head down into the back
seat of the patrol car.

REAGAN

(yelling)
I want your badge!

Marcus struggles to close the rear door. Amy and Beth are
screaming hysterical.

REAGAN (CONT'D)

You wanna take me to jail? You stupid
cop, I DARE you to gimme that ONE
call, I'll end your career, I'll
have you deported back from where
you came --

Marcus squats and looks Ethan in the eye.

MARCUS

If you won't give me answers, HE
will.

CUT TO:

ACT THREE

EXT. IMAGINARY WORLD - ROCKY COAST - AFTERNOON

A large, serpent-shaped shadow looms over them. Surrounded
by Ogres and fire, the sailor yells at Max, eyes bulging.

SAILOR

(raising his fist at
Max)

You better get the stone...And use
it NOW...or we...are going...to die!!

MAX

I can't!

Max backs away. Then he makes a run for it but he's cornered
by Ogres. He looks at the sailor, then reaches into his
pockets, but they're empty.

MAX (CONT'D)

We need to run!

SAILOR

Are you blind?! Stop running, and
start thinking!

The shadow arcs back.

MAX

Gimme the compass!

SAILOR

For what?

MAX

I'll know what to do.

SAILOR

It's mine!

MAX

I need it.

The sailor looks at Max, takes a heavy breath, and holds the
compass in his hand.

MAX (CONT'D)

C'mon!

The Sailor throws the compass, Max barely catches it. He looks and it's pointing to the stone. He dashes to grab it from the ground, near a group of trees further away. The ogres crowd around Max. One of them takes a swing at him with a weapon. Max jumps back, avoiding a sharp blade from slicing him, and runs up to the Sailor. He waves the stone around with his right hand and the compass arrow follows it from his left. He drops to his knees.

MAX (CONT'D)

I don't know how to use this thing!

SAILOR

(looking at the serpent)

Just think of anything!

A GIANT SEA SERPENT coils it's body while staring at them. The Ogres grunt, chant, holler, and jump back. Max puts the compass in his back pocket, gets back on his feet, pointing the stone at the monster like a knife, waving it around. The serpent shifts it's body, the Sailor screams, Max steps back, a loud HISS is heard, and the Ogres grow louder in their chant. The serpent strikes!

CUT TO:

EXT. ETHAN'S HOUSE - NIGHT

Reagan in the back seat of car yells at Marcus. The family acts hysterical. Marcus struggles to close the door.

AMY

(crying)

Why are you taking
him?!

ETHAN

He didn't do anything!!

Marcus points at Reagan, yelling through the narrow door closing.

REAGAN

(yelling)

Stay right where you are, Ethan!
Amy, calm down, daddy will be back.
Beth! Take the damn kids into the
house, and call Larry, tell him I'm
being arrested against my will, he'll --

Marcus closes the door.

BETH

(in tears)

Please officer, let him go, he didn't
do anything wrong.

Marcus gets into the driver side and opens the door.

MARCUS
 (looking at Ethan)
 I'm sorry ma'am, your husband violated
 the law and I need answers.

Reagan gives an angry look through the passenger window.

EXT. IMAGINARY WORLD - COAST

The Sea Serpent lifts his head from the sand. Dodging the attack, Max rolls out of the way. The serpent's tail stretches from behind and circles around him.

SAILOR
 Don't move.

The Ogres grunt with anger. Max aims the stone at the Serpent.

SAILOR (CONT'D)
 FOCUS!

MAX
 I AM! What is it supposed to do?
 It's not doing anything, this thing's
 useless!

The serpent's tail circles Max, wrapping around his foot. He falls, dropping the stone. Max is dragged across the sand. He stretches his hand to grab it, slips away, grabs the stone, and gets caught as the serpent's tail dashes out again. This time it wraps itself around, up to Max's belly.

SAILOR
 FOCUS!!! Running away doesn't fix
 anything, just face it head on.
 Don't leg go! I don't care if you're
 afraid, make it happen! Concentrate!

The monster's mouth opens wide, it's head pulls back. Max is wrapped all the way up to his neck. The serpent's mouth opens wider, aiming. Max barely moves, he's choking for air. The Sailor loses his breath.

SAILOR (CONT'D)
 Just focus.

Max closes his eyes, coughing and gagging. He stops moving, yells, then aims the stone at the beast...IT STRIKES! CRACK!!

CUT TO:

INT. POLICE STATION - NIGHT

Marcus brings Reagan in cuffs. People at the station stand up, staring.

OFFICER JOHNATHAN
Mark, you ok?

Marcus walks past him without hesitation.

MARCUS
Is the interrogation room open?

OFFICER JOHNATHAN
Yeah.

DEPUTY REESE, a black woman in her forties walks out of her office, watching Marcus close the door. She sees him sitting Reagan down in the chair through the window.

DEPUTY REESE
What's going on? Is Marcus OK?

Other officers are looking at her, shaking their heads or staring at the interrogation window. She starts walking slowly toward the room.

INT. INTERROGATION ROOM - CONTINUOUS

Reagan stares at Marcus who leans forward, puts his hands on the table and stares back down at Reagan.

MARCUS
Listen close --

REAGAN
(eyes narrow)
I know my rights.

MARCUS
Not when my son is missing. Where is he? Where's Max?

REAGAN
I get one phone call.

Marcus leans in closer.

MARCUS
Tell me where my son is, or I'll make your life hell, I promise.

Reagan looks up at him in contempt. There's a knock on the door.

DEPUTY REESE
Marcus, may I have a word?

MARCUS
I need a minute.

The door opens.

DEPUTY REESE
It's urgent!

Marcus walks away eyeing Reagan. He closes the door. Deputy Reese looks him in the eye.

DEPUTY REESE (CONT'D)
Is everything ok? Marcus?

MARCUS
Yeah, everything's fine. I just made an arrest.

DEPUTY REESE
I see that. I heard from Gil what happened, I'm sorry.

She looks into the interrogation window.

DEPUTY REESE (CONT'D)
We're doing everything we can, there's an APB out. I'm sure we'll find your son but you need to calm down.

MARCUS
Yeah, I'm calm.

DEPUTY REESE
I think you should take a break, cool off a bit.

MARCUS
This guy might know where my son is. His kid gave Max a hard time, I think he's holding out on something.

Marcus looks back into the room, Reagan is staring at the ceiling.

DEPUTY REESE
Would it be alright if I accompany you?

MARCUS
Yeah, come in.

He looks out into the office, noticing some of the officers staring at him, then closes the door.

MARCUS (CONT'D)
This is deputy Reese. You mind telling her what you told me?

REAGAN
I don't have to say anything.

MARCUS
Your son was the last person to talk to Max.

Reagan stares at him.

MARCUS (CONT'D)
What are you hiding?

A knock on the window is heard. It's CHIEF PIMENTEL, a male in his late fifties, wearing a sport coat, gold ring, and holding a form in his hand.

DEPUTY REESE
Excuse me.

Reese walks out and closes the door. Marcus and Reagan remain silent while the Chief and deputy talk outside the glass. Reese nods and walks back in with papers. The Chief walks away.

DEPUTY REESE (CONT'D)
Reagan Stolz?

REAGAN
Yeah.

Reese hands him forms.

DEPUTY REESE
Fill these out and sign. When you're finished, you're free to go.

Marcus eyes widen. He follows Reese out of the room.

MARCUS
You can't let h --

DEPUTY REESE
Lower you voice, Marcus. I don't know what's going on but you need to be careful. The chief just got a call. Your suspect has powerful friends and he's not in a good mood about this.

His breathing gets heavy. He turns and sees Reagan in the room. Officer Johnathan removes the cuffs(zip tie), takes the papers and shakes his hand.

MARCUS

We can't let him ge --

DEPUTY REESE

Go home, Marcus.

Reagan walks out of the room, adjusting his long sleeve cuffs. Looking Marcus in the eye as he walks towards the station exit, smiling. Marcus stares at the ground, wide-eyed.

DEPUTY REESE (CONT'D)

We'll find Max, just go home, take a break. I'm sure he'll turn up soon.

Marcus watches Reagan exit the station. A few officers stare at Marcus. He's breathing heavy, walking back into the interrogation room, closes the door, and punches the wall with full force.

EXT. IMAGINARY WORLD - ROCKY COAST - CONTINUOUSS

*

The serpent's body limps frozen, like coiled rope. The Ogres shuffle back a step. The Sailor stares at it, stepping forward. The fires that surround them spread a bit. The serpent's abdomen wiggles, revealing Max! Squeezing his head up from between it's wedges, he pulls out his shoulders and arms to break free. Covered in bluish goo, his hands raise a sword, pulling it out of the tangle. The Ogres pull back, grunting, pounding their chests, and howling. Some start to run away. Max, in silhouette, eyes glowing, looks at the Sailor, breathing heavy. Goo drops from the tip of his sword. It glows, emanating embers. Max lifts his arm, looks at his hand holding a blade with a yellow gem, and his eyes return to normal. It's fused to his skin, he's unable to shake it off.

*

MAX

What the heck is this?

The Sailor looks with disgust. Max wipes his other hand in his shirt, then takes the compass from his pocket and offers it back.

SAILOR

No. You keep it.

The Sailor turns and looks away, surveying the land.

MAX

What just happened?

The remaining Ogres retreat. The fires around them begin to calm. The sailor turns back and stares Max in the eye.

SAILOR

Kid, there's a few things I need to explain.

CUT TO BLACK:

TO BE CONTINUED...