

INT. THE COMPOUND - MARK'S ROOM - CONTINUOUS

MARK (early twenties) tosses and turns under the sheets as he slowly wakes up. He wipes his eyes, looking around the room, seeing that he is still at the compound.

He moves out from under the sheets, putting his legs out over the edge. He is still wearing only his black boxers.

He stands up, grabbing the towel from the night before. He cautiously opens the door, peering out through the door--

INT. THE COMPOUND - HALLWAY - CONTINUOUS

--Mark heads out into the hallway, noticing that the hallways are empty. No one is around like the day before.

He walks back inside the public shower room.

INT. THE COMPOUND - PUBLIC SHOWER ROOM - CONTINUOUS

The room is still empty. Mark smiles, heading right for the shower area. He starts to take off his boxer, sliding them off his legs. He reveals the nice smooth, tan butt.

He turns on the water, spraying steam into the room. Mark then enters the shower.

Mark begins to CLEAN himself, soaping up his body, moving his hands over his body. We stay on him as Mark washes his body and then we:

INT. THE COMPOUND - MARK'S ROOM - CONTINUOUS

Mark walks into his room. Still wet, with a towel wrapped around his waist. He shuts the door behind him, then seeing ANTHONY (early twenties) sitting on his bed.

Anthony smiles at Mark's body.

ANTHONY

That's nice.

MARK

What are you doing here?

Anthony is wearing a pair of blue jeans, with a loose white tank top.

(CONTINUED)

ANTHONY

Being here, we get to choose
someone to be with and of course--

MARK

You don't even know me.

ANTHONY

Yeah, but I wanna get to know you.

MARK

Please.

ANTHONY

What are you doing here?

Mark remains still and quiet. Anthony stares at him with a hungry smile on his face. His eyes pierce through Mark.

ANTHONY (cont'd)

Are you with anyone?

Mark chuckles as he starts to get dressed. Anthony gets off the bed, heading over to his closet, opening it up to reveal a closet full of HIGH COLLAR dress shirts, with dress pants.

Mark walks over looking at the inventory.

MARK

Is this what I have to wear?

Anthony chuckles - as if to say look at what I'm wearing.

ANTHONY

You don't have to.

MARK

Why are you here?

ANTHONY

They get what they want.

Anthony moves in close to Mark, moving his face really close.

ANTHONY (cont'd)

(whispering)

They always get what they want no
matter what.

Anthony reaches down with hand, touching Mark's gut with his fingers, moving them over his skin--

--After a few beats, Mark pulls back.

(CONTINUED)

MARK
You should leave.

Anthony smiles, looking at Mark's body for a few, then leaving the room.

Mark stands there considering what is going on and then:

INT. UNKNOWN LOCATION - THE CHAPEL

A large open room lined with stone walls. Fire pots hang from the ceiling lighting up the area. There is a stage at the front of the area where a ROBED MAN (60s) with white hair and dark sunken eyes, stands in front of ALL the residents of the Compound.

All the boys are dressed in their best, high collar shirts with dress pants, looking their absolute best.

At the center of the stage is a STONE ALTER that contains the naked body of a YOUNG MAN (early twenties), who is shackled at the hands and ankles.

He struggles a little.

ROBED MAN
Today, we punish a heathen amongst us. Someone that has betrayed and dishonored the code.

The boys CHEER here and there through out.

ROBED MAN
Do we let this dishonor continue?
Do we let this boy leave his mark?

A HOODED MAN (from Mark's nightmare) walks on the scene. He heads over to the boy, reaching his hand out, taking hold of the young man's penis. He moves up and down, molesting the boy.

He struggles at the touch of the hooded man. He continues to masturbate the young man.

ROBED MAN (cont'd)
We will violate this man and cut off his mark to this life.

The boy begins to CLIMAX, arching his back within the confinement of the shackles. He screams out as his penis explodes with sperm, spewing straight up into the air.

(CONTINUED)

The robed man hands the hooded man a ceremonial BLADE that contains sacred etchings on the handle. He takes the blade over to the boy.

He reaches the edge of the blade to the TATTOO on the boys arm containing the symbol of the brotherhood--

--He CUTS the skin, slicing deep over the tattoo. He then cuts a second time over the tattoo.

The boys SCREAMS in pain of death. We watch as the boy bleeds out as the crowd of boys cheer out.

The robed man stands back, watching in pleasure. We continue to watch the boy as he dies on the alter.

INT. THE COMPOUND - KITCHEN - CONTINUOUS

A small place where the boys come to get food.

Mark walks into the room where CHAD and TOM (early twenties) are sitting at a table. They are both wearing a high collar dress shirts, with shiny dark dress pants.

Mark is wearing a pair of jeans with a nice t-shirt, fit to his chest.

Mark walks over to the counter, grabbing a box of cereal and pouring it into a bowl. He heads back to a table, when Tom stands to leave, watching Mark as he sits at the table with Chad.

CHAD

How is everything going with your stay?

MARK

Fine.

CHAD

Everything on the compound is open for your enjoyment. We don't have any restrictions.

Mark smiles as he eats, taking in the information.

MARK

Some of the boys seem very open and forward.

Chad laughs at comment.

(CONTINUED)

CHAD

Yes, they are. And it's your choice whether or not you go with it. They don't mean any harm, they just want to feel love.

MARK

And how long can I stay?

CHAD

You can stay as long as you need. No one knows the reason you're here and you should probably keep it that way.

Mark nods. He takes a bite of food, looking up to see Anthony walking into the kitchen.

He smiles at Mark as he goes over to the counter for some food. Chad glances up at Anthony. He then stands, excusing himself to Mark.

Mark smiles, continuing to eat. He finishes up, standing up and taking his bowl over to the sink. He starts to wash up the bowl as Anthony moves in closer, standing behind Mark. He reaches down, placing his hand on Mark's butt, rubbing it.

ANTHONY

(whispering)

Are you sure you don't want it?

Mark turns defensive and irritated with Anthony.

Anthony moves in close to Mark, but Mark PUSHES him back. Mark stares at Anthony who looks to wanna fight now.

ANTHONY (cont'd)

You don't understand how things are done here and if you wanna fit in, then you need someone to show you.

Anthony moves in close again, holding Mark back.

ANTHONY (cont'd)

(whispering)

Meet me in the garden shed.

Anthony lets go, walking out of the kitchen, leaving Mark with a confused look on his face.

INT. THE COMPOUND - SECURITY OFFICE - CONTINUOUS

Tom stands in front of a terminal, watching Mark and Anthony in the kitchen. It shows Anthony walking out as Chad walks inside the security office.

TOM

What should we do about Anthony?
He's only a rookie and we don't
want him to--

CHAD

He's fine. He just wants Mark for
his personal pleasure. I think we
should just let them be together.
As soon as Mark realizes that it's
the best thing for him, then he'll
stop pondering this place.

TOM

Should I keep watching him?

Chad considers the question.

CHAD

We shouldn't stop watching Mark,
but let's see what happens.

On Chad's face and we:

INT. GARDEN SHED - DAY

A long clear building, resembling a greenhouse. Plants are lined along each side of the shed, also down the middle.

Mark stands in the back the building, curious about Anthony's interest in him.

Anthony walks inside the shed, smiling at the sight of Mark. He makes his way over to Mark.

MARK

What are we doing here? And what do
you want?

ANTHONY

You haven't figured that out? Are
you a rookie also?

Mark glares at Anthony with bewilderment.

(CONTINUED)

MARK

A rookie for what?

Anthony moves in closer to Mark, pushing him hard against the back door of the garden shed. He looks directly at Mark through his beautiful eyes.

ANTHONY

There are no cameras in this building. I don't know why, but I guess they don't care about the plants.

Anthony moves in on Mark's face - as if going in to kiss Mark.

ANTHONY (cont'd)

(whispering)

They're going to kill you if you don't do what they want.

Anthony moves back off Mark, leaving him puzzled by the comment. Anthony walks out of the garden shed, letting Mark to consider his options and we:

BLACKOUT