

WAR

Written by

Richard Kroehling and Eve Pomerance

Inspired by the play WAR by Lars Norén

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A TITLE CARD FADES UP.

Inter-title: Ten Years From Now...

Inter-title: Following the last general election, the losing party led by the "The Vanguard" Trenton Walton, declared the election stolen and seized power. A violent battle with the resistance against Vanguard Walton ensued for the White House and the country. Thousands lost their lives. Those on the losing side were strung from trees or fled the cities to hide out in the countryside. A new order was established from the ruins. There are only two classes now: the Vanguard's ruling class controlling the levers of power and the impoverished masses, most unable to find work, denied healthcare, or an education, forced to scrounge a living by supplying the ruling class with bare necessities - sex, drugs and minimum wage hard labor.

EXT. INDUSTRIAL LANDSCAPE - TWILIGHT

A line of prisoners walk in single file and stand along a large wall. They are all wearing bags on their heads, to mask their identities. A second line of soldiers enters and faces the prisoners. They position their guns straight ahead and take aim.

This is a planned execution.

A drone flies overhead and projects the supreme Vanguard's face onto a giant cloud-like screen flying above a city square filled with people.

The VANGUARD, Trenton Walton is a statuesque figure with the look of a middle-aged catalogue model. Spray on tan, golden-haired, blue-eyed, he's a former television weatherman turned charismatic politician. Before speaking the VANGUARD appears to survey the surroundings. His giant blue eyes survey the landscape like a giant drone. The other side of the video projection has a commercial for Tiller Light beer.

VANGUARD

(Loud broadcast)

Today our great country and our very identity as Americans was threatened. These vicious radicals sought to overthrow the government.

Pan along the faces of the Workers. They all wear a grey complexion with dark rings under their eyes, from years of working at night and poor nutrition. When the Vanguard finishes, another man appears on screen, who appears to be instructing the crowd to cheer or clap. Civilization has run amok.

VANGUARD (CONT'D)

We must all be vigilant. Traitors walk amongst us. He may be your neighbor, your friend, your son, your daughter, your father or even you husband and wife. Treachery is like a virus. It must be routed out where ever it appears, For this reason, I will institute monthly executions and broadcast them.

SOUND OF CANNED APPLAUSE from below, followed by emphatic screams.

VANGUARD (CROWD APPLAUSE) (CONT'D)

Some say our methods are too harsh, I say those people don't love the Republic. The very fabric of our existence is under attack: These people mean to take away your guns, your livelihood, your children, your freedoms guaranteed by the creator. We need to send a strong message. We will not tolerate this behavior from anyone.

On the screen the words appear projected against an American Flag. The National anthem is played.

VANGUARD (CONT'D)

"One people, one vision, one America"

As if it were a Karaoke a golden ball bounces off the words as the Vanguard says them.

CROWD MURMUR

(chanted)

One people, one vision, one America!

Then we cut to the GROUP of PRISONERS filing into a undisclosed square. Soldiers load their weapons.

Finally there is silence as the Supreme Vanguard appears across in the sky, gazing down on everyone, smiling.

A Baby cries. CLOSE ON A WOMAN picking up the baby from the stroller and pointing up at the Giant Man in the sky.

Woman's POV - a giant face.

VANGUARD
I can't hear you...

CROWD MURMUR (CHANTED BY THE CROWD)
One people, one vision, one
America!

Then there is SILENCE. Followed by the Vanguard doing a thumbs down. His thumb is as big as a city block because of the size of the projection in the low hanging clouds.

CUT TO:

EXT. COURTYARD - CONTINUOUS

CAMERA moves along the soldiers as they fire bullets aimed at the prisoners. Each man and woman falls to the ground. A wave of applause and we see hundreds of hearts and thumbs up floating up from the digital feed.

A drone flies along the line of dead prisoners with a large blinking eye. After making sure that there are no survivors it flies off.

A WAVE OF CHEERS are heard from the crowd who all raise their fist in salute.

VANGUARD
One people, one vision, one
America!

CROWD MURMUR
(Chanted)
One people, one vision, one
America!

CUT TO:

EXT. BACK OF A HIGH SCHOOL - CONTINUOUS

A sign says "Closed till further notice." Another tape covers doors and says "Contaminated. Do not enter!"

In the background we see a row of dumpsters at the back of a abandoned high school building.

A POLICE OFFICER walks past them and stops, hearing a noise.

CROWD MURMUR(OFF)
One people, one vision, one
America!

The Police Officer wearing an arm band BANGS the side of the dumpster with his baton.

Shocked by the sudden noise, RAIN sticks her head up. CLOSE ON Rain, 14 years old, pixie hair cut, nose piercing, jean skirt and t-shirt, sticking her head up to see who it is. A pile of plastic bottles on the other side of the dumpster betrays what she has been up to. Her eyes meet with the Police Officer. Within seconds she leaps out of the dumpster, grabs her skate board and takes off.

THE VANGUARD (OFF)

Let me say this plainly, so I will not be misunderstood. Those who seek to go against our way of life, will be met with an iron fist. Know this, I will never lie to you.

(RECORDED THUNDEROUS APPLAUSE)

The Police Officer watches Rain sail off into the distance and returns her gaze to the sky to watch the executions.

Suddenly the Vanguard's face is replaced by a ice cold bottle of beer.

COMMERCIAL

Enjoy a Tiller Light on a hot summer's day, or when you are out barbecuing with your family. America's favorite drink!

CLOSE-ON a bottle of golden beer being poured into a glass held above an icy mountain stream. MUSIC PLAYS.

DISSOLVE TO:

CLOSE ON THE FACE OF THE VANGUARD.

THE VANGUARD (OFF)

Never forget I am for YOU! The little man forgotten by the powerful, liberal, socialist elites, with their upturned snotty noses and fancy degrees! They look down on you folks, yes they do. I don't need to tell you how it is. I am asking you all to stand with me and fight for the America that you love. It is up to all of us to do our bit. Together we can end this tyranny!

CLOSE SHOTS of CROWD MEMBERS applauding below. A drone flies across recording their faces. They are smiling and clapping like a hungry mob.

EXT. TRAFFIC LIGHTS -CONTINUOUS

Rain stops and takes a drink of water. A drone moves in to examine her. It is only a foot from her face.

A whirring facial recognition camera locks onto the geometry of her face. You can clearly see her adult features emerging over streaming identity data.

As she drinks, her eyes gaze up at the drone. She gives it the finger. It blinks twice, beeps and flies away like an angry bug.

EXT. TRAILER HOME - CONTINUOUS

Ana uses clothes pins to hang her laundry out. ANA is in her 40's, a forceful woman. Her unkempt ashen hair hides the face of an aging beauty.

Behind her is VAL, 40's, good-looking and a "dresser" wearing a stylish (and a bit tattered) Italian suit a tight designer T-shirt, appears behind Ana and puts his arms around her. Ana smiles.

VAL

Did you see this?

He holds out his cell phone and we see the faces of the recently executed traitors on the screen. The face of a man flashes up. It is JULES, Ana's husband. Jules, 50's, with a face that has seen the best and worst that life. We see conflicting emotions from sad to relieved travel over Ana's face. Ana smiles and sighs, folding a shirt and putting it in the basket.

VAL (CONT'D)

I think a celebration is in order.

(she pulls back)

What's the matter?

ANA

Do you think he suffered?

VAL

...Isn't that what life is about?
Besides you suffer a lot less when
you're dead.

ANA

He was your brother...

VAL

I thought you'd be happy. We're
free now.

Val kisses Ana's neck and leads her back into the trailer.

CUT TO:

EXT. INDUSTRIAL LANDSCAPE - CONTINUOUS

Rain making her way home travels across the industrial landscape on her skate board. She expertly skates down railings of staircases, across ledges and navigates her way through a city that has gone to seed. She passes trash cans overflowing with garbage and torn and graffiti marked posters of the Vanguard.

CUT TO:

INT. TV STUDIO - DAY

SEEN THROUGH A CAMERA LENS. We pull back to the man behind the VANGUARD. He is much shorter than he appears on camera. Also his skin looks stained rather than tanned. His puffy eyes blink into the lights.

VANGUARD

Together we are going to defeat the
resistance and unify this great
country! We are blessed by the
smile of the Creator and so our
victory is certain.

DIRECTOR

CUT!

The Vanguard Trenton Walton steps down off an elevated podium that was built for him. His powerful voice and stature is now lost, leaving a rather insecure, vain man.

VANGUARD

Did I look terrific?

DIRECTOR

You were on fire, Supreme Vanguard.

VANGUARD

You couldn't tell I was reading?

DIRECTOR

Not at all. Completely natural.

VANGUARD

Easy as reading the weather report from a teleprompter! How were the ratings?

SIMON

The ratings are up Supreme Vanguard.

VANGUARD

Who knew executions would be good for ratings?

SIMON

You did Sir.

VANGUARD

That's why I keep you around.

Trenton Walton smiles at SIMON, 20's, intern, who receives it like water in the desert. There is a contrast of Simon's skeletal appearance and the Vanguard who kicks off platform shoes and takes off a golden whig, a bald aging man a head shorter and a big "spare tire" of flab girdled by his belt.

EXT. INDUSTRIAL LANDSCAPE - DUSK

CLOSE ON A DRONE flying down along the side of the wall splattered with blood from the recent execution. A crew is spraying down the wall with water jets. The blood trickles down the wall into the gutter below.

The drone raises up like a large unblinking eye and zooms over the wall through thick smoke making a few very cute beeps.

EXT. INDUSTRIAL LANDSCAPE - CONTINUOUS

Tall chimneys pumping out smoke. From a high angle we see two soldiers pushing dead bodies into a shallow grave. CLOSE-ON Jules' face as it is covered with a shovel of dirt.

An officer in "dress blues" and his girlfriend stand nearby drinking from a magnum of champagne. The officer sprays lighter fluid into the shallow grave. We hear the exaggerated sound of a match strike and see it tossed through the air end over end igniting the fluid. Close on the shallow grave bursting into flames. The drunken officer picks up a shovel and tosses dirt into the hole putting out the fire.

OFFICER

Did you put down for overtime?

SOLDIER 1

Didn't know we could Sir.

OFFICER

I guess there's a lot you don't know. Now get lost before you end up buried too.

SOLDIER 2

Sir, yes Sir.

The officer smirks at the teenage draftees.

The video projection in the clouds with the TILLER LIGHT advertising. It shows a bottle being opened by a blonde surfer. It catches the Soldier's eye.

SOLDIER 2 (CONT'D)

Tiller time?

SOLDIER 1

Seriously? Not drinking that piss water.

(holds out a bag of capsules)

Pharmaceuticals? Some sick-ass Golden-Tranz.

SOLDIER 2

Here comes the night!

They jump into a army jeep and drive off. The Tiller commercial is replaced by a projection of a woman of mixed origins smiling holding a giant syringe.

WOMAN ON RADIO (O.C.)

Time to have the newest booster for the X1V1 Slovenian variant. Now available even in capsule form. And receive 10 cyber credits for every family member who takes it.

EXT. SUBURBAN INDUSTRIAL LANDSCAPE - DUSK

Rain skate-boards through streets filled with boarded up houses, foreclosure signs. It is as if a whole population vacated. Rain plays a child-like melody on a harmonica.

She has her jacket open wearing only a dirty "belly-shirt" with her name crudely scribbled with a magic marker. "Rain" and under her name, "Don't mess with the best!". She sees a sleeping man with an open bottle in his hand.

She carefully slides it free and pours the contents and puts it in her backpack.

EXT. SHALLOW GRAVE - MORNING

From a high angle we see the smoldering rubble. Descending and closer, a finger haltingly pushes up through the earth. Suddenly a face explodes out from the muck with a desperate gasp for air.

MAIN TITLE CARD FADES UP...

WAR

Jules. He's 50 perhaps, at one time he might have been ruggedly handsome, now, eyes scarred over, he looks ravaged and a bit insane. He claws out of the earth, lungs heaving for oxygen inching away through the mud slithers away from his shallow grave.

CUT TO:

EXT. PARKING LOT - DAY

It's raining across the far-reaching parking lot of an abandoned shopping mall. A diner in the distance is bathed in a mixture of ruby and cobalt neon muting everything. Big supply trucks scream by on the thruway. A sixteen-wheeler covered in lights sits in the distant lot. Tall reeds sway in a raw wind. Fires burn in dumpsters, garbage everywhere. Four helicopter gunships scream overhead barely higher than rooftops.

State power slogans are projected high in the clouds.

BELIEVE IN THE DREAM!

EXT. INDUSTRIAL LANDSCAPE - NIGHT

The blinded soldier Jules runs full out into a barbed-wire fence. Searchlights from a guard tower scrape the earth and somehow manage to miss him. He pushes the fence away, then squeezes under it.

EXT. OFF THE BIG ROAD - FIRST LIGHT

CAMERA floats through vacant lots of rubble. Giant Stalinesque political portraits of a totalitarian state hang from light poles, closely followed by posters advertising beer ads and pharmaceuticals for miracle drugs that cure physical and emotional pain are plastered on every wall.

Rain skateboards to a truck parking yard at the back of the strip mall where long distance drivers sleep in their trucks. She jumps from her skateboard and climbs up on each truck and carefully looks in.

Rain makes a hard bare-knuckled rap on a truck's passenger door. Inside the steamy glass we can see young Rain's seventeen year old sister KAT, who startles at the knock. Kat pushes away from an older pony-tailed trucker driver, in one expert motion jumps from the truck with her skateboard.

EXT. VACANT LOT - DAWN

A thin gash of light breaks over the horizon. Rain snaps a quick "selfie" on her cell of them together next to the truck, then pushes the cell into the waistband of her jeans. FOLLOW Rain on her skateboard and Kat tagging behind, smoking and trying to catch up with her younger sister.

CLOSE-ON KAT, an uninhibited, full, vital, on the verge of becoming a young woman. She's a force of nature who knows how to use her good looks to get her way in her world. She has a tattoo on her neck that reads, "Free yourself".

A TRUCK DRIVER emerges from his vehicle. He is wearing a industrial breathing mask across his face. He lowers it to yell.

DRIVER (SCREAMING)
You stinking little skank! We
didn't even do nothin'. Where's my
money?

A couple of SEX WORKERS look over at him. They are wearing masks bejeweled in the glimmer of tiny LED lights. They stare at Rain and Kat who are escaping into the woods.

EXT. HIGHWAY - CONTINUOUS

The two sisters skateboard cross the highway. A Drone that is posted at the traffic lights sees the girls and follows them. It attempts to scan both girls faces. The girls both pull down face masks. Kat gives the drone the finger.

Kat and Rain flip up their boards and run into the forest zigzagging through a grove of white birch trees. A Drone follows the girls.

EXT. HILLSIDE - CONTINUOUS

The camera floats through the mist. Fog rises in the estuary at the confluence of the rivers. The girls splash through the river bed. In the distance we see a ramshackle nest of quonset huts and out buildings.

CLOSER. We see an ancient satellite dish, a trampoline with broken springs; a bright blue motor home. The girls run out from the tree line to the trailer.

INT. TRAILER - CONTINUOUS

The place is a disaster. Two mattresses on the floor. An outdoor deck chair facing a broken wide-screen TV that projects a field of static. A giant poster hangs on the wall of two cute cats snuggling together, caption: "LOVE IS ALL YOU NEED..."

We follow the girls walking quietly into their room. Kat motions Rain to "shush". Kat kneels on the floor. She puts a water glass against the wall and listens to the muffled sound of their mother in the next room having sex. Kat smiles. Rain takes the glass from Kat and listens so intently that it freezes her. Protective older sister Kat snatches the water glass away.

EXT/INT TRAILER - MORNING

Val, leaves the trailer buckling his pants. He sweeps his hair back and pulls out a packet of cigarettes.

He lights one up and stares out into the empty garbage strewn landscape. Kat gazes intently out of the window at Val smoking, he looks back at her and they hold their stare. Val looks away and Kat turns back inside.

Ana, her strong body and weathered hands and face, a testimonial of what it takes to keep her family above ground. Ana is straightening up and not making much progress. She smolders masking anger. She puts her hand out to Kat.

ANA

Got anything for me?

Kat hands over a fist full of cash.

ANA (CONT'D)

All of it.

Kat reluctantly hands over the remaining cash.

KAT

Val told me to give it to him.

ANA

Yes, well we need groceries.

KAT

He says you spend it all on
cigarettes and booze.

ANA

Leave Val to me. Go wash up! Both
of you.

RAIN

Kat says the water is full of
cooties.

ANA

I won't ask again. Wash yourself
well...and get dressed....

INT. BATHROOM - CONTINUED

Rain stands under the shower, barely a trickle of ice cold
water.

Kat dries herself and sings as she stares into the mirror at
herself fixing her hair.

KAT

Val says I'm pretty enough to be a
model.

RAIN

Hurry up. I'm cold.

Kat tosses the towel to her sister, who grabs it. She wraps
it around her.

RAIN (CONT'D)

It's soaking wet! Why do I always
have to get the towel after you?

KAT

Because I'm the eldest.

Kat looks at Rain's body.

KAT (CONT'D)
Won't be long now.

RAIN
What's that supposed to mean?

KAT
You're almost ready.

RAIN
Ready for what?

KAT
Ready for the plucking.

Kat bursts out laughing.

RAIN
Plucking? What does that mean?

She slingshots a bra at her.

KAT
You can use it till you get one of
your own.

Rain puts the bra on. It is much too big for her. She throws it back at her. They take turns tossing the bra at each other.

EXT. ABANDONED MALL - PARKING LOT - LATE DAY

We see Val, the man we saw leaving the trailer earlier, with his girls collecting money and assigning sex work. Closer we see his manipulative skill at play. He is both kind and stern, touching one girl sweetly on the face, another where he allows his anger to show.

VAL
You've been my best earner.
Now this is what you give me?

INT. KITCHEN - DUSK

Rain sets the table. Kat walks over and pours herself a glass of water. Then spits it out.

KAT
This glass is filthy.

ANA
So wash it.

KAT
The water is brown.

ANA
If you want to go to the river and
haul some water...

KAT
No thanks.

ANA
Then drink your brown water.

RAIN
When am I getting new sheets?

ANA
I don't know...

RAIN
They're shitty and they stink.

KAT
You're the one who stinks.

ANA
You're killing me, stop it!

KAT
I like you better when you're
hammered.

ANA
Do us all a big favor and sit down.

Rain sits down and waits to be served. Ana walks over to her and spoons some brown goop into a bowl for her to eat. Rain stares down at the goop and dips her spoon into it.

RAIN
What did I look like when I was
born?

KAT
You were just an itty, bitty piece
of shite.

ANA
Don't listen to her. You were
beautiful.

RAIN
And how big was I?

Kat pulls a carrot out of her stew and holds it up.

RAIN (CONT'D)
That's not true. And Kat, what
about her?

Staring at Ana.

KAT
I was bigger, I've always been
bigger than you.

RAIN
I'd like to have a little brother
or a little sister.

ANA
What did you say?

RAIN
For Christmas. I really want a
little brother for Christmas.

Ana smiles at Rain.

ANA
Maybe you should write a letter to
Santa.

Ana looks at Kat who is smirking.

RAIN
Couldn't we get a little brother
when daddy comes back?

ANA
I'm afraid that isn't possible.

RAIN
What do you mean?

ANA
Your dad is not coming back.

Ana walks over to the sink and begins washing dishes.

RAIN
Is he dead?

ANA
Yes...I'm sorry...

RAIN
How do you know?

KAT
Because nobody ever came back from
that war. Nobody.

Rain looks at Kat, taking it in. Then runs out of the trailer.

INT. SHED - LAST LIGHT

Rain has tears pouring down her face. This is clearly Rain's secret world. She lights a candle and stands it up in a glass.

CLOSE-ON Rain's collection of empty beer bottles lined up on a shelf for re-sale. She has a framed photograph of her father, Jules and her. She stares at the photograph of Jules.

The shelves and hut begin to rattle, slightly at first, then they start to vibrate violently and fall from the shelf as low flying attack jets scream just above the trailer. Rain grabs a toy bear and climbs under the table waiting for the shaking to pass.

One of the bottles falls off the shelf and smashes. She picks up the harmonica and starts to play. She is too nervous to play, but she calms herself down with a few long notes. Then she stands up, pours some water into the jars and starts to play them.

EXT. RAIL CROSSING - EVENING

Jules walks towards a rail crossing with his outstretched stick. He hears a sound. The crossing closes. He stands there waiting for the train to pass. His eyes stare blankly ahead. He hears a voice.

JULES
Excuse me, which way is Binghamton?

MAN
West. Follow the tracks.

JULES
Thank you.

Jules collapses. The man runs over and holds up his head.

MAN
Here, you look as if you could use
some water.

The man helps Jules to drink. Jules grabs his hand in thanks.

EXT. SEX SHOP - EVENING

Val is leaning against a sex shop display window. He is smoking a cigarette and staring at a mannequin wearing a see-through rose colored lace chemise and walks inside. CLOSE- ON sign which reads:

"Baby Doll Fever Blush 1149.99"

Inflation runs wild, so does Val. He pulls a wad of bills from the waistband of his jeans.

INT. TRAILER - EVENING

Kat picks up a CD and pushes it into a player and turns up the volume. Rain wraps herself in a moth-eaten blanket and runs toward Kat at her vanity table with the sexy red boom box blasting.

Moving to the lurid thud of music, they both dance wildly around mouthing the suggestive lyrics and exchanging the roles of male and female seducer.

KAT AND RAIN (SINGING)

"Don't be lookin' all at me..."

Playing the man, Kat vulgarly grabs her crotch and gyrates. Rain awkwardly "twerks" her butt to the ear-splitting base beat.

KAT

This band's so fucking awesome!
I'll play them at my funeral.

RAIN

When?

KAT

When I'm dead. Because they're so
fucking great! (TURNS IT OFF)

RAIN

I want to hear more.

KAT

I don't have time.

RAIN

Just one more.

KAT

No. Shut up. I have to go.

RAIN

Why do you wear so much make-up?

KAT

Otherwise it won't show in the dark.

RAIN

What are you going to wear at your funeral?

KAT

That's a crazy question...

RAIN

People always look so nice before they get buried. Are you going to be wearing your bright red lipstick?

KAT

Maybe..what the fuck, I don't plan on dying anytime soon.

Kat puts on lipstick.

RAIN

Are you going to be naked?

KAT

Yes, completely naked.

RAIN

Not me. I'm going to wear a white dress and white silk shoes. The whole dress is going to be covered with glitter...or those tiny mirrors that shine. I'll be lying down with my hands in prayer.

(looks a Kat)

You've put too much on!

KAT

I already told you. It has to show in the dark.

RAIN

But you don't look like yourself.

KAT

Maybe that's a good thing.

Kat looks into the mirror. She slips into her blouse and puts on make-up.

We see a man standing in the shadows quietly looking in. It's Val, he is the brother of the girls' missing father.

RAIN

What if daddy saw you?

KAT

He's dead so it doesn't matter.

Kat sees Val looking in at her as she dresses in the cracked three-way vanity mirror but doesn't let on. She hides that she sees him and continues preening. Then she glances back up in the mirror at Val and smiles.

RAIN

Why are you so sure?

EXT. TRAILER - CONTINUOUS

Kat grabs Rain and leads her outside. Her mother is hanging up the wash.

KAT

Tell her he's dead?

Rain speaks to Anna.

ANA

What did you say?

KAT

Tell her that he's dead. (PAUSE)
Dead. (PAUSE) Stone dead. He's
dead, isn't he?

ANA

I don't know.

KAT CONT'D)

Of course he's dead.
(pointing at Anna)
She said they put him in prison ok?
And you never get out of that
fucking place. Not alive.

Rain stares at her.

RAIN

Maybe it's a mistake.

KAT

Trust me, they don't make mistakes.
He's definitely dead.

Rain has tears pouring down her cheeks.

RAIN

Well he isn't dead until he doesn't
come back any more.

KAT

You idiot, he hasn't come back, has
he?

RAIN

Maybe he has a new wife and two new
kids and a new dog.

KAT

Shut up or I'll cut your tits off.

ANA

Could you go and get the water?

KAT

I already got it this morning. It's
her turn.

RAIN

I don't want to.

ANA

Come on Kat. Help your sister.

KAT

I don't have time. I have to go to
work.

ANA

Rain?

RAIN

I don't want to.

KAT

Why? It's not dangerous. Come
here...

Kat and Rain move behind the house away from Ana. Ear buds pound out a steady beat. Now it is Rain's turn to look hot, Kat makes her up with thick lipstick and glittering mascara.

Val pulls up on his motor bike. Kat disappears back into the trailer to get her handbag. Val stares at Rain and smiles.

VAL
Wow. You should always wear
lipstick.

RAIN
Do you think so?

VAL
I know so. You are pretty enough to
be a super model.

Kat comes out of the trailer. She overhears the conversation.

KAT
What are you doing filling her head
with nonsense?

VAL
It's not nonsense.

KAT
She's only fifteen.

VAL
You were fifteen once upon a time.

KAT
Yes, and there was no one to
protect me from you.

Val stares at Kat seductively.

VAL
Really? Is that what you think?

KAT
Yes, I think she's got a lot of
growing up to do.

VAL
Okay. If you say so...

KAT
I say so.

Val winks at Rain and drives away.

EXT. FOREST - NIGHT

Jules walks blindly through the dark forest, stumbling and falling. He waves a long stick to know where the trees are in front of him. He hears voices and freezes.

WOMAN

Like I said, a hundred.

MAN

You better be worth it.

The sound of two people fucking in the forest. Jules is afraid to move. He stands there holding his breath, waiting for it to end.

WOMAN

Hey, that's only a ten! Come back!

FOOTSTEPS departing as the man runs off.

Sound of a WOMAN SOBBING.

Jules stumbles forward.

WOMAN (CONT'D)

Whose there?

Jules stumbles out of the clearing. The woman draws back in fear.

WOMAN (CONT'D)

Mister, I don't want any trouble.

JULES

I'm not going to hurt you. I'm trying to get to Binghamton. Could you point me in the right direction?

WOMAN

You're at least thirty miles from Binghamton and it's the middle of the night.

JULES

If you could just point out the railroad tracks, I'll be on my way.

WOMAN

You got any money? If you got money I'll take you there...

JULES
I got fifty dollars.

Jules lowers his sock on his right foot. There is money tucked in there. He pulls out a bill. The woman sees this.

WOMAN
It's gonna cost you more than fifty. That's a long way to walk.

JULES
\$100.

WOMAN
Okay. We can leave in the morning when it is light. Come sit by the fire.

Jules stumbles with his stick, trying to find a place to sit.

WOMAN (CONT'D)
What's the matter with you?

JULES
I'm blind.

The woman stands and leads him closer to the fire.

WOMAN
There you go. What do you want in Binghamton?

JULES
My family's there.

WOMAN
How did you get all the way out here?

JULES
(beat)
Took a job...

WOMAN
Do you mind me asking, how did you lose your sight?

JULES
I was in an explosion.

WOMAN
You're not a terrorist are you?

JULES

No.

WOMAN

Have a drink.

JULES

Thanks.

Jules takes a swig from a plastic gallon container. Then he curls up beside the fire.

EXT. FOREST - FIRST LIGHT

Jules awakens to the sound of birds. He is freezing. He sits up and blows on his hands. He reaches down to his left foot and discovers that the money in his sock is gone.

JULES

Lady? Lady, you there?

(turning his head)

Lady? Lady!!

His face which is sunken from a lack of good nutrition, takes in the seriousness of his predicament. He massages his temples.

Jules gets to his feet, licks his finger and holds it up in the air. There is no breeze. He feels around him for plant life. He feels for a tree knowing the moss grows on the north side, he figures out west, his direction to walk.

Birds sing high up in the canopy of branches. Jules stumbles forward, making his way through the forest.

INT. TRAILER - CONTINUOUS

Kat and Rain are huddled under a blanket trying to stay warm. Kat is fast asleep. Rain is watching the broken TV. The sound of an announcer ranting about the upcoming New Super Bowl Sunday Halftime Show can be heard.

ANNOUNCER (V.O.)

...our Vanguard Trenton Walton will make an appearance to oversee a massive military parade and a breathtaking fireworks display inspiring shock awe and undying patriotism! The Prime Time extravaganza...July 4th at 6. See you then America! Be there.

Ana pulls off the covers.

ANA
Kat, go get the water!

KAT
Always the water... Send Rain.

ANA
You know I can't send your sister.

KAT
Why?

ANA
She's not strong enough to carry
the water back. Remember what
happened last time.

KAT
But I got it yesterday. It's her
turn. Come on Rain!

RAIN
I'm scared.

KAT
It's not dangerous.

ANA
Kat, go help her. If you don't half
will spill out.

RAIN
It's so dark. Please Kat.

KAT
Trust me, if they want to do
something to you, they'll just walk
in here. They like silly, little
brats like you, because you don't
have any infectious diseases yet.

Ana slaps Kat.

ANA
Stop it. There's no need for that.
She's only a child.

KAT
Child?
(looking at Rain)
I was exactly her age when you sent
me out.

Rain stares at her mother trying to gauge if it is true. Ana looks at Rain, then at Kat.

ANA
I had no choice.

KAT
You always have a choice.

ANA
I was bedridden. What could I do?
We were starving.

KAT
You could have gone in my place,
instead of lying in bed popping
pills all day.

ANA
I was sick.

KAT
You were addicted.

Ana pulls Kat out of bed.

ANA
That's enough! I told you to go and
fetch water. If you want to eat
breakfast you had better go!

Kat stares at Ana curling her lip.

KAT
I'm not hungry.

Kat stares at her mother, goading her.

ANA
Get out! I won't have you
disrespecting me in my own house.

KAT
You know, some days there were so
many of them. I remember a man
asking me if it was my first time.
Then he did stuff with me. I'll
never forget his smell.

Ana eyes filled with tears from years of guilt, stares at Kat. Rain is also staring at Kat, horrified. Kat watches her mother.

ANA

Please Kat. She's only a child...

Kat turns to Ana.

KAT

A child, really? There are no children any more.

Kat grabs her leather jacket and heads for the door.

ANA

Where are you going?

KAT

As far away from here as I can get.

Kat pauses in the doorway.

KAT (CONT'D)

You know, I could've taken off a long time ago. I've had offers... Yesterday someone asked me to go with him and live in his big house. He was some big boss. He had 3D virtual reality headsets in his Mercedes. It was like making out on Mars.

We watch Kat leave. Rain looks at Ana.

RAIN

Aren't you going to stop her?

Ana reaches for a package of cigarettes. Her hand shakes as she lights a cigarette. She opens the door and stands there smoking. She has tears, but holds them in. She knows Kat is right about everything.

The CAMERA pushes into Ana's face, as she busies herself with cleaning and trying to block out Kat's voice.

Ana looks over at Rain, who looks traumatized.

Rain walks outside looking for her sister.

EXT. RIVER - MORNING

Val "hot wires" a discarded military Jeep. After several tries the engine turns over. Kat and Val jump in and do wild 360 degree turns in the river mud spraying dirt everywhere. Kat leans out the window letting the wind fill her hair. For a moment she can forget the world and act her age.

Kat stands up on the seat holding onto the windshield to steady herself. But the engine is smoking and suddenly flames engulf the chassis.

Val pulls over and they run from the burning car, hand and hand laughing.

A plume of black smoke rolls over them.

EXT. INTERSTATE - DAY

Feeling his ways with a stick, Jules walks dangerously down the center white line of a highway. A truck speeding right at him comes to a screeching stop at the last moment.

A trucker gets out and studies Jules. He sees his eyes are partially covered with a bloody cloth.

TRUCKER

You lookin' to die soldier?

JULES

Already did Sir.

(walks to the trucker)

Now I'd like to live.

TRUCKER

Hmmm. You've got a funny way of showing it.

(studying Jules wounds)

How far you going?

JULES

Binghamton.

TRUCKER

Get in. We roll right through it.

EXT. BINGHAMTON - NIGHT

The truck stops and the trucker helps Jules climb out and tosses his coat behind him.

Jules descends through a bright cloud, down a stony mountain path into the valley below dotted with the starlike aberrations of lights from distant houses.

He starts to run. Faster.

He's running full out, recklessly down the mountain.

He smashes into a low-hanging branch and falls over. Loses consciousness, then comes to, shaking his head and pulls himself up and continues down the mountain shrouded in thick low hanging clouds.

CONTINUOUS:

EXT. WOODS - NIGHT

Jules walks with a long stick out into a clearing. He hears the trickle of a stream and walks to it. Kneels down and drinks, bathing his face and eyes in the cold water. He looks up. Squints. Trying to see.

We see what he sees: a grey swirling of light and a dark tunnel-like forms. He stands using the stick and walks carefully onward bungling into trees and branches.

The sound of a helicopter sends terror through him. He throws his body into a trench waiting for it to pass.

Exhausted, he falls asleep.

EXT. TRAILER - MORNING

Kat and Rain pump water at the well. Kat splashes Rain with some water. Rain laughs and splashes her back. Rain chases her big sister with a full bucket, tossing it at her and missing. Kat wrestles Rain to the ground and pins her with her knees on Rain's chest. Dominating Rain with playful tickles. Then she roles onto her side, holding her sister lovingly, protectively. Sweet laughter.

Jules is lying hidden in the grass chewing a stalk of grass. Jules' stares out at the muted figures of the girls as he listens to their laughter.

Out of nowhere, a military surveillance drone hovers above them and descends on Rain and Kat who go silent. The robot's eye studies them, blinking, beeping and whizzing, almost human. The girls look back, at first curious.

RAIN

So cute!

KAT

Cute huh? That evil thing stole our fucking sky.

Kat spits at it's robotic face. The drone buzzes away like an angry bug.

EXT. CEMETERY - MORNING

Jules limps along a cemetery wall, rubbing his knuckles raw against the stone. He discovers a statue at the cemetery's gate. His hands travel over the statue's face tracing the lettering on the stone with his fingers and confirming his instincts. Now he knows, he's very close to home.

EXT. RIVER BED - CONTINUOUS

Jules crosses shallow water. He looks up and in the general direction of his trailer home. We see what he sees: the bare outline of a house in the murky distance.

This is interrupted by machine gun fire in the distance.

EXT. TRAILER - CONTINUOUS

Jules walks to the front gate. He stands for the longest while in fear, touches the gate and it falls off its only hinge. He listens to sounds from inside. He struggles to just stand upright.

SURVEILLANCE DRONE VIDEO

The Drone's camera ZOOMS IN to see Jules' military uniform and uses FACE RECOGNITION software to "lock-in" his face in astonishing detail. He's utterly exhausted, he breathes deeply to steady his trembling hands.

INT. TRAILER - MORNING

Ana combs Rain's wet hair roughly.

Rain is seated at the kitchen table looking at a travel magazine. She cuts out a sunset on a beach somewhere. It looks like paradise. She sticks it on her vision board.

KAT

What are you doing?

RAIN

Making a vision board.

KAT

A...what?

RAIN

A vision board? Kind of a scrapbook of my dreams.

(MORE)

RAIN (CONT'D)

All the places I want to go one day. Disneyland, the Eiffel Tower, Amsterdam, the Anne Frank House...

Kat suddenly spots Jules at the front door up stands up.

KAT

There's a soldier at the door!

She doesn't recognize him at first, but unconsciously wipes off her ruby lipstick. Rain notices Jules outside and runs over to Ana.

RAIN

Mom, who's that man?

Ana looks out towards the front gates.

No one moves. Jules swings open the front door.

JULES

I've come home.

Jules faints, collapsing to the floor. Rain runs over to him and kisses his face.

RAIN

Daddy! Always knew you were alive.

ANA

(under her breath)
He's back...

INT. LIVING AREA - CONTINUOUS

Jules opens his eyes. Because he is blind, all he sees is patches of light and sometimes vague moving outlines.

RAIN

Mommy, he's awake.

ANA

I'm coming.

Jules sits up and leans on the wall. Anna kneels next to him with a glass of water.

ANA (CONT'D)

They all said you were...dead.
How's it possible?

JULES

I don't know. All I know is I was buried and then, like I was being born, pushed out into the light and took in the air.

RAIN

Are those shoes?

His "shoes" were taken from a dead soldier. Clown-like boots four sizes too big, held tight with bright red rope. Rain runs to hug him.

RAIN (CONT'D)

I knew you'd come home.

Jules struggles to stand and walks directly into a table.

JULES

Give me a chair.

Ana brings him a chair and puts it in front of him. Jules feels about to find it and then sits down.

JULES (CONT'D)

I walked a long way to be here...

Jules drinks the glass of water.

JULES (CONT'D)

Where are the girls?

He waits for an answer. Silence.

JULES (CONT'D)

I said, where are my girls?

ANA

They're here.

JULES

Where? Where are they?

ANA

Close by.

JULES

Say something...

He looks about, grimacing as if he could willfully rid himself of blindness. He reaches out, but no one responds. Kat and Rain just stare at him.

ANA
They need a moment to get used to
you...

JULES
How long's it been?

ANA
Six years in December.

JULES
Six years is it?

Ana looks at Kat, who is indicating she wants to go to bed.

ANA
Girls why don't you go to bed?
Leave me and your father alone.

The girls leave. Ana stares at her husband, changed into an old skeletal figure.

ANA (CONT'D)
You need a bath and a shave.

INT. BATHROOM - DAY

Jules sits in the tub while Ana pours hot water over him.

Ana's point of view of Jules' ravaged body, from his cracked and filthy hands, the dried blood cached under his nails, up his tattooed forearm with a blue barcode, the Virgin Mary looking out over a broken world, and another that reads "ANA". To his weathered, bruised face, and even closer to his eyes, and the thick scar tissue that covers them.

JULES
Do I look very different?

ANA
Thinner, more scars and bruises.

JULES
That's what war will do.

ANA
How are you alive? Saw your
photograph on my cell phone.
Amongst the executed.

JULES
Maybe they can't shoot straight...

ANA

I see you haven't lost your sense of humor.

JULES

You want to know the truth?... They lined us up against a wall and shot at us. Grazed me and I played dead. Buried me shallow with the rest. Some bastard threw lighter fluid on us for fun and tossed a match. I held my breath long 'till I heard him go. When I clawed out I could barely see a thing. That bastard's face was the last thing I saw. I won't forget that face as long as I live.

ANA

You walked all that way?

JULES

Yes...

ANA

How did you?

JULES

I hitched, walked, fell down a lot...

Jules grabs Ana's hand and kisses it. She pulls away from him.

JULES (CONT'D)

I've been locked up, tortured, starved, shot at. Buried alive. Understand?

(a well of silence)

Of course you can't. Who could imagine it? All that time, every waking moment, all I thought about was how to get back to you... Sometimes I would hear your voice telling me not to give up.... and here you are, my lovely Ana...

(beat)

You're not saying anything...

ANA

What is there to say? I was sure you'd never come back again.

JULES
But I did come back!

ANA
Yes.

JULES
From your voice, I am not sure if
that's a good thing?

ANA
You should get dressed. We have a
lot to discuss.

Ana places Jules clothes on the side.

JULES
Can you help me out of the bath
before you go?

ANA
Of course.

Ana leans down and helps Jules to get out of the bath. Jules
pushes in close to her neck and inhales her scent, closing
his eyes to savor a moment of sweetness.

JULES
My God. How little a man remembers.
(a deep breath)
Do you think heaven has a smell?

ANA
I don't know?

JULES
If it does, it would smell like
you.

She stares at Jules for a moment, moved by his words.

ANA
Those clothes are clean...

Ana hands Jules the clothes and leaves.

Jules just stands, processing everything. He feels the sun on
his face coming in through the window. He stops for a moment
and breathes it in. Then he starts to dress himself.

EXT. TRAILER -- DUSK

Jules is sitting on a kitchen chair in the middle of a wild flower meadow. As he looks into the meadow we see what he sees: a riotous display of saturated unfocused color. The colors slowly start to take the form of a MEMORY - images of Jules's young family. Beautiful moments swim back to him, he's lost in a secret cinema beyond time. He carries little Kat and infant Rain in his arms through the tall grass laughing. Ana walks to him smiling, she's younger, relaxed and very happy. Ana picks up baby Rain and kisses a younger laughing Jules. Kat chases butterflies with a net. It is as if the harsh present just disappeared and Jules is back when his life was still becoming, still hopeful, before war, before endless war.

HARD CUT

INT. TRAILER/ BEDROOM - EVENING

Ana comes in quietly and starts to dress.

Jules looks at her, her silvery outline shimmering.

JULES

Where are you?

ANA

Here.

JULES

Where are you?

ANA

I'm standing...

JULES

Come closer, please. Why are you so far away?

ANA

I'm here.

Silence as Ana keeps her distance.

JULES

How's the roof? Does it leak?

ANA

Only when it's raining.

Ana stands in the shadows. Jules reaches out. Ana moves away, just out of his reach.

JULES
Are you still there?

ANA
Yes..

JULES
I had this feeling that you left.

ANA
No, I'm still here.

Jules moves toward her chair. The sound of water dripping.
Ana moves a bucket into position to catch the drips.

JULES
We'll have to get the roof
repaired.

She stands, steps back. Jules reaches out desperately hoping
to catch her, but she is out of reach again. Ana opens the
door to leave.

JULES (CONT'D)
Where are you going?

ANA
I need to check on the girls.

EXT. TRAILER - EVENING

Ana sweeps the yard. There is a slight breeze.

INT. GIRL'S BEDROOM - MORNING

The wide-screen TV, glowing pixels in the dark room. Then the
signal clears. We see a happy family in a "MacMansion" and a
domestic mix of products; wide screen TVs and cozy down
comforters. "24 HOUR MADNESS SALE!" splashes on the screen.

Rain and Kat sit in front the giant screen, escaping through
images from some far-off sheltered place of magic and wonder
where happy people buy whatever they want.

RAIN
So pretty...what is it? A blanket?

KAT

A silken feather down comforter you dummy.

(beat)

It would have been better if he'd just died.

RAIN

That's a terrible thing to say!

KAT

Well it's true. He's blind. What good is he to us? He can't work, or protect us.

RAIN

He's still our dad....

The TV shows a tropical island. Everyone is drinking cocktails and sitting on the beach.

KAT

Val promised he'd take me to a place just like that.

RAIN

Seriously?

KAT

He told me everything is clean and everyone is nice and there's malls and food courts and anything you want anytime you want...We can even buy new clothes.

RAIN

Can I come with you?

KAT

I don't know. I'll have to ask Val.

Rain stares at Kat and starts to braid her hair.

RAIN

Will you ask him?

KAT

Maybe.

EXT. THE RIVER - DAWN

Jules is naked washing at the river's edge. His ribs sticking out like a birdcage, legs spindly, muscles wasted away. He has an old man's body.

A hard dry wind. Harsh sunlight. Jules walks along the nearby river sluggish with sewage. He drops his stick and rubs his eyes and tries to see. He sees nothing.

A dust devil picks up a spiral of foam plates and makes a lively dance of plastic bags around Jules who stands in the center of the whirlwind, reaching up to the sky as if he were praying.

EXT. TRAILER - DAY

Jules walks over to Ana, who is hanging laundry outside. Kat is helping her hang the garments handing her clothes pegs. Jules tries to embrace her, she moves away. As they speak, the laundry hangs creating barriers between them.

JULES

I woke up but you were gone...

ANA

I had work to do.

JULES

Where are the kids?

ANA

Watching TV.

JULES

Tell them to come out and say hello to their father. Tell them he's home again. Tell them he's alive.

Kat is standing outside as Jules speaks. She is smoking a cigarette watching her dad.

ANA

You can tell them yourself.

JULES

They're afraid of me.

ANA

No. They're not afraid. Are you Kat?

KAT

No.

JULES

Good. You know blindness isn't contagious.

KAT

I'm not afraid.

JULES

Come here...

Kat walks towards him full of trepidation.

Jules takes Kat's hand.

JULES (CONT'D)

My dear Rain. My little girl.

KAT

It's Kat.

JULES

You are so tall! Forgive me.

A tear forms in the corner of Kat's eye.

Jules hugs Kat for a few moments. Kat seems relieved.

JULES (CONT'D)

You're really grown up! You're practically a woman!

KAT

I'm seventeen...

JULES

Seventeen? When I left you were a child. A beautiful child.

Kat tries to get out of his embrace. Jules touches her face, gets lipstick on his hand, smells it.

JULES (CONT'D)

What's this?

KAT

Nothing.

JULES

What's this on your face?

KAT
It's nothing...Just lip gloss...

ANA
All the girls wear it.

JULES
Go wash it off!

KAT
No, I won't.

JULES
No daughter of mine wears
lipstick...

KAT
Daddy I'm not a little girl any
more. I'm a woman. I can wear what
I want.

JULES
You aren't a whore, are you?

Long pause as Kat thinks of what to say.

ANA
Girls, why don't you go get the
water....

Kat and Rain leave the trailer.

Jules and Ana are alone.

ANA (CONT'D)
Do you want coffee?

JULES
Yes, that would be nice.

Ana pours a cup of coffee. Jules grabs her arm.

JULES (CONT'D)
What the hell happened while I was
gone?

ANA
You're hurting me.

Jules lets go of her.

ANA (CONT'D)

You were gone a long time. A lot has happened. Life has not been easy for us. We have all had to do things to survive. I was sick. I couldn't work. We were starving. Kat is the only reason we still have a roof over our heads. The bank was foreclosing on us.

JULES

What about Val?

ANA

What about him?

JULES

I know that he didn't go to fight.

ANA

I don't know. Haven't seen him in a few years.

JULES

Took off did he? No surprises there. Poetry Boy. God's gift to the world.

ANA

What's wrong with your eyes?

JULES

My eyes...Some shit got into them.

ANA

Are you completely blind?

(pause)

How did you find your way back here?

JULES

I had some help...

ANA

I hope you didn't show them your money?

JULES

What choice did I have?

ANA

They robbed you, didn't they?

(silence)

Of course they did.

Ana laughs out loud.

ANA (CONT'D)

You really are a blind idiot.

JULES

There's no need to be cruel. Living in darkness is punishment enough.

ANA

How are we supposed to survive?

JULES

We will live off the land like thousands of others before us.

ANA

Live off the land?
(she laughs)
Now you're a farmer?

JULES

I've grown things...

ANA

It takes months to cultivate anything.

JULES

We can hunt: squirrels, hedgehogs, rabbit. I am a pretty good hunter.

ANA

Hedgehogs and squirrels.
(shaking her head)
Hedgehogs and squirrels!

JULES

Give me a chance, Ana. I only just got home. Give me a moment to catch my breath. I'll figure it out.

The lights from the trailer suddenly shut off.

ANA

Well the electricity just got shut off. So you had better figure it out fast.

Sound of a MOTORCYCLE ENGINE REVVING. Val is waiting impatiently. He smokes a cigarette and looks anxiously into the darkness. Kat calls in from the doorway.

KAT
I have to go.

JULES
Where are you going?

Kat doesn't respond.

JULES (CONT'D)
Where's she going?

ANA
She's going to work.

JULES
Work where?....work where?

ANA
I'm not talking about this now.

JULES
Why not? Ana, for God's sake what's
going on here? Why can't you tell
me what's going on?

Ana walks off leaving Jules in the dark alone. He takes out a
cigarette and lights it, staring up at the moon.

Jules' point of view -- the moon sits like a ball of light,
the world is a silvery lake devoid of form.

EXT. TRAILER - CONTINUOUS

Ana pushes past Rain, who is seated on the steps and goes
inside.

Jules comes out after Ana.

JULES
ANA??

RAIN
She's gone inside.

JULES
Who is that?

RAIN
It's me, Rain.

JULES
Where are you?

RAIN
Sitting on the steps.

Jules comes over and sits beside her.

JULES
You can't be sneaking around in the
middle of the night. It's not safe.

RAIN
Sorry.

Jules reaches out for her hand. They sit for a moment in
silence.

JULES
I don't want you to go with your
sister at night. Do you understand?

RAIN
Yes.

JULES
It's dangerous.

RAIN
Kat can take care of herself.
(beat)

JULES
Is Kat happy?

RAIN
Happy enough. Are you happy?

JULES
Happy to be here with you. How old
are you now?

RAIN
Fourteen. Fifteen next month.

The sound of the trees and the wind is soothing. Rain looks
at her father's scarred face and reaches up to touch it.

RAIN (CONT'D)
Does it hurt?

JULES
Not any more.

Jules smiles at Rain. He reaches out and holds her hand. They
sit together taking in the forest.

JULES (CONT'D)

I remember when you were little, you loved to collect beautiful colored bottles. Do you do that still?

RAIN

Yes. I sell them now.

JULES

You were always full of ideas.

RAIN

The bottles don't pay very much.

JULES

The pennies all add up... When I was your age I used to sell baseball cards. Hopefully all of this fighting will come to an end soon. You can go back to school. Would you like that?

RAIN

School? Yes. But I have no idea what school would be like.

JULES

Before the war all of the children went to school to get educated.

RAIN

Yes I know. I read about it.

JULES

You read?

RAIN

Yes, I love to read.

JULES

What are you reading?

RAIN

The Diary of Anne Frank.

JULES

Tell me about it.

RAIN

It's about a girl like me who lived long ago. She wrote it herself.

(MORE)

RAIN (CONT'D)

She had to hide with her mom and dad in a secret room in the attic, because she was a Jew and the Germans wanted to kill all of them. I got it from Uncle Val last year.

JULES

Uncle Val? Val gave it to you?

RAIN

Yes. Last year. It was his book. It's the only book I have left. I've read it seven times. But it doesn't matter. I could read it over and over again. She was killed later. Soon I'll be older than her. Mommy and Kat said that you were dead. But I knew you were alive. I knew that you would come back home again. That's what I want. To be like it was when I was little.

Jules eyes fill with tears.

RAIN (CONT'D)

Don't cry, daddy.

Rain wipes his tears away.

JULES

You said you got it from Val last year?

RAIN

Yes. He reads a lot.

JULES

Do you know where Val is?

Jules clutches her wrist tightly.

RAIN

You're hurting me...

All of a sudden a drone overhead. In the distance the sound of automatic weapon fire and a muffled explosion.

Rain stares at an ominous cloud of smoke drifting from a far-off tree line.

JULES

That one was close. We should go inside.

Jules and Rain make their way inside.

EXT. DESERTED WASTELAND - DUSK

A white sun burns though a steel grey sky low on the horizon.

In the distance, we can barely make out an infinitesimal speck in the distance rising out of the smoking debris.

Closer, we can see that the speck is moving toward us getting imperceptibly larger. Faster.

Closer, it's Val with Kat, her arms wrapped tightly around his waist. They're on a motorcycle speeding across the forsaken landscape, revving the engine all out, pushing the machine to its limit.

INT. TRAILER - MORNING

Morning light projects particles of dust around the inside of the trailer.

Jules wanders in and sits quietly watching Ana. He blows on his hands.

JULES

I'm cold.

ANA

Here, have some hot coffee.

Ana hands Jules a cup of coffee. He cups it in his hands, enjoying the warmth.

Ana chops up vegetables and tosses them into a pot. There is silence. Jules listens to Ana's every move. He raises his head in Ana's direction.

We shift back and forth to Ana and Jules point of view. When we have Jules point of view it is like a silvery mist with an vague outline of Ana against the light from the windows.

ANA (CONT'D)

Did you see a doctor about your eyes?

JULES

(laughs)
A doctor?

ANA

Can't you see anything at all?

JULES

Actually I think that I see more clearly now.

ANA

What do you mean?

JULES

Maybe it would have been easier, this darkness, if I hadn't once had eyes to see with and know how everything looks.

(beat)

Maybe one should, when everything is said and done, be deeply grateful for what is.

(Lights a cigarette)

I was a fool to leave you.

ANA

You had to go...

JULES

No, I volunteered.

ANA

It was war.

JULES

You were so miserable and some part of me thought I didn't deserve you, that you might be better without me.

Ana stares at Jules, upset. She unties her apron and goes outside.

Jules follows her out.

EXT. TRAILER - CONTINUOUS

Ana sits and smokes a cigarette. Jules sits beside her.

JULES

You seem so far away.

ANA

What do you want me to say?

JULES

The truth.

ANA

You abandoned us. You left us to die. I hate you for it. Is that what you want to hear?

JULES

You have every right.

Jules takes Ana's hand in his.

ANA

I don't know if I can love you again.

JULES

I understand....

Jules reaches out to Ana, who looks at his hand but does not go to him. The cat and mouse game between them continues while he speaks.

Ana coughs.

JULES (CONT'D)

You shouldn't smoke.

ANA

It keeps me calm...

Jules takes Ana's hand, holding it.

JULES

You're a strong, good woman, Ana. You've had to bare so much. Though I judged you I had no right to.

Ana turns to look at Jules. He has tears in his eyes. His love for Ana is obvious. Ana overwhelmed by conflicting feelings, has tears rolling down her face.

JULES (CONT'D)

You've held this family together.

ANA

I wouldn't go quite that far.

EXT. TRUCK STOP - DAY

From a giant wall screen hanging over the abandoned diner we hear the unmistakable chorus of the Vanguard's personal anthem. Kat climbs off Val's motorbike as he takes off his helmet fixated at the overhanging screen.

Its the Vanguard, Trenton Walton looking out boldly at his national audience, directly into the camera lens. He is hyper-focused.

THE VANGUARD

My fellow Americans I come to you tonight with a sense of urgency. We are one week away from our great celebration of the New Super Bowl Sunday moved this year and every year going forward to July 4th Independence Day...a celebration of American excellence. The greatest players will take action and it is time for us to take action! I announce the upcoming seven days as the great American purification days. For too long we have been plagued by those who want to destroy us -- the illegals, the radical leftist, the insurgents, the losers of all types who want hand outs...my lord it is hard to tell man from woman. Am I right? Trust me we will clean up this cesspool with our terrific armed forces and our surveillance technologies second to none. So I say to them, go on get out of here, because the next seven days will come a great cleansing like this nation has never seen before. State to state. County to county, house to house, there will be no place to hide, no place we can't see or hear you. Seven days to the New Super Bowl Sunday half-time celebration. So let the purification begin.
 (fists in the air)
 It is DAY ONE! DAY ONE! DAY ONE!

Close-on one of the truckers.

TRUCKER

(mumbling then louder)
 Day one. Day one. The purification!

VAL

(under his breath)
 We are all doomed.

CLOSE ONE THE GIANT SCREEN WHICH READS:

THE GREAT PURIFICATION - DAY ONE!

Under the glowing text we see attack drones swarming though the streets searching out dissidents.

EXT. TRUCK STOP - CONTINUOUS

There is already a long line of girls waiting at the truck stop. They all look young. Most of them look younger than Kat. The Madam, 50's, Russian, former hooker, walks past the girls and hands them condoms and face masks.

MADAM

Make sure he uses this. We don't want you getting diseases. Then you can't work.

Val runs up to the Russian Madam.

VAL

You heard that bastard Trenton Walton, he's gone completely mad or God knows what.

MADAM

What does all it mean for us?

VAL

Purification? Means times up for us and all these lovely reprobates. You really think they're going to let all this go on without getting a piece? They're coming to take everything. Seven days. Seven! Or we'll be crucified on the Super Bowl fifty yard line.

MADAM

My God, seven days.

VAL

For that maniac's glorification.

The Madam calls all of the girls together.

MADAM

Ladies, now listen up. Hurry. Val has something to say.

(grabs Kat's forearm)

Ok now listen Kat!

KAT

Sorry.

VAL

You heard our great Vanguard. We got to work this week hard because I am moving you all out of here to a safe place ok. Only six big nights now girls!

The Madam hands out a handful of condoms and a pills. They take the pill and drink water.

MADAM

Now go make us some money. Let's make this a record night.

VAL

Come on ladies. We'll need every dime to save our asses.

MADAM

You heard Val.

The girls all split up and walk along the trucks knocking on doors looking for a taker. Each of them disappears inside the trucks.

LATER

A white limousine pulls into in the lot followed by a jet black armored security truck. The darkened back seat passenger window of the limo glides down. We can't see anyone inside, only a pale silhouette of a ghostly figure smoking a cigarette.

Val looks over at the limo and walks over.

VAL

Anything interest you here Sir?

Val looks in to the backs seat but only sees the faint outline of a man's face obscured by a pool of darkness.

POWERFUL MAN

Nothing interests me anymore.
(a long silence)
Do you have younger?

VAL

Hmm? I might be able to help.
(beat)
But it will cost you.

POWERFUL MAN

Some people hoard their money
thinking that it will somehow save
them.

(beat)

Only pleasure will save me.

VAL

How do I contact you?

A pale white hand holds out a business card out of the
darkness. Val snatches it. The shaded black window glides
smoothly up and the entourage speeds away.

The Madam walks over to Val.

MADAM

I heard what he said. Why don't you
introduce him to your niece?

VAL

You mean Kat?

MADAM

I meant the younger one...

VAL

She's not ready.

MADAM

She's not, or you're not?

INT. BEDROOM - DUSK

The last sunlight cuts through the bedroom, dust fairies play
in the air. Ana and Jules lying next to each other.

JULES

Did you miss me?

He stares out blankly waiting for a response. Her silence
speaks volumes.

JULES (CONT'D)

That's okay you don't have to
say...It would be hard but I would
understand if you got lonely while
I was gone. Is there somebody else?

ANA

No. No one else...

(beat)

I should check on the food.

Ana gets up, Jules pulls her back and kisses her.

JULES
 Been years since I felt anything
 except fear.
 (beat)
 Can't I have something to feel?

Ana pushes away, clearly distracted and leaves the room.
 Jules watches her leave

INT. KITCHEN - CONTINUOUS

Ana stirs the pot of oatmeal on the stove.

Jules comes out.

JULES
 It smells great...

ANA
 It's just oatmeal.

Ana hands him a bowl of steaming hot oat meal. He takes in
 it's scent.

JULES
 When I was a prisoner the last
 months, I took the ground and ate
 it. The soil saved me. There's life
 in it.
 (pause)
 Tell me. Why? How are you alive?
 How did you make it through?

ANA
 Ask God.

JULES
 God?

ANA
 Don't ask me. Ask him.

JULES
 I'm asking you.

ANA
 Ask him.

JULES
 He never answers.

Jules stares at Ana and changes the subject.

ANA

It's time someone cut your hair.

Ana takes out a pair of scissors. She walks over to Jules and places a towel around his shoulders and proceeds to cut his hair.

INT. TRUCK - NIGHT

Kat is reaching for money from a truck driver. He's clutching the cash he owes her in a tight fist and pushing her away with his steel-toed boot. She swipes at him, clawing his face leaving a wicked scratch. Infuriated, he punches her hard in the mouth. Kat's lip splits and blood sprays out on the windshield. Kat reaches back and finds a metal flash light and whips it around catching the driver squarely on the temple dazing him. She snatches her money and reaches for his wallet, in one move she is out of the truck.

EXT. WOODS - CONTINUOUS

Kat running wildly gets far into the woods. She counts the money. It's twenty times her fee and pushes the wad into the waist band of her jeans. Kat wipes blood from her lip, proud of her big take.

EXT. TRAILER - MORNING

Val walks towards the trailer. He is carrying a gallon of milk. He hears voices. He stops in his tracks when he sees Ana cutting Jules' hair. He can tell that they are together again. He frowns, obviously jealous, puts the milk by the front door and walks away.

EXT. MEADOW - DAY

Kat chases Rain through a meadow. Rain is still full of a child's sense of wonder. She picks a exquisite bouquet of wild flowers. Kat's bored, runs behind her and pushes Rain down knocking the flowers from her hands. Rain holds back tears and carefully gathers them up. Kat stops her, grabbing her by the shoulders to make a point. Kat has a big black eye and bruised cheek.

KAT

He can't see them you know?

RAIN
But he can smell them.

KAT
Rain, listen to me. He came home.
But the war isn't over, we can't
stay here...

Rain stares at Kat angrily and tosses the flowers.

RAIN
That place you said where people
are always nice? Where there's
clothes on the shelves and food and
you take what you want...is it
real?

KAT
If Val says it's real I believe
him. He said the army is getting
closer to us. They kill us all. We
have to get out of here...fast.

RAIN
What happened to you last night?

KAT
What do you mean?

RAIN
Your lip...

KAT
Oh this, this is nothing...I'd
rather they hit me, then the other
stuff they do. They're animals. I
hate them all. I'm never getting
married.

Rain touches her sister's bruise.

RAIN
You should put a beef steak on
that.

Kat laughs at the suggestion.

RAIN (CONT'D)
Read it is great for bruises.

KAT
You are fucking kidding me, right?
Think you are so smart because you
read.

(MORE)

KAT (CONT'D)

Books don't get you ahead in this world. I have foundation and makeup to cover the bruises.

INT. TRAILER - EVENING

A soft wind picks up a dirty curtain and lifts it inside. The CAMERA floats through the long trailer room.

CLOSE ON Kat lying on the couch wearing a tons of makeup. Rain is next to her. They seem like much younger girls as they lie there clinging to each other.

In the foreground, Jules sits in a chair, staring blankly. He listens to the broken TV wrapped in a aluminum heat blanket. Imagery starts to bleed through on the screen. Rockets exploding. A cooking show. A black truffle omelet. International real estate mansions. The Vanguard Trenton Walton's state power anthem. MUFFLED voices and canned laughter of a game show re-run.

GAME SHOW HOST

Behind one of our three curtains is a spanking new Lexus Prestige LS Sport 760i valued at one hundred and seventy-nine thousand dollars ...SO COME ON DOWN!!!!

The TV flickers and State Television cuts in. Images of the Great Purification: Rockets rain down onto the forlorn ghetto streets. Police arrests. A line of statistics showing the success of the cleansing campaign runs at the bottom of the screen. Then a full TITLE CARD appears under Trenton Walton's theme music.

DAY TWO

EXT. TRAILER - CONTINUOUS

Val stands outside the trailer. He looks over at Kat with Rain. He takes a snapshot on his iPhone. He uses a flash.

INT. TRAILER - CONTINUOUS

CLOSE ON JULES

Jules' POV of the dust fairies and the flicker of the TV. All of a sudden a BIG FLASH fills the room.

Kat and Rain look up. They see Val grinning through the window.

JULES
What was that?

Kat giggles, Rain joins in.

KAT
It was just the TV daddy.

The girls giggle some more.

Jules realizes it came from outside. He opens the trailer door.

LATER

EXT. BARN - DAY

Val is doing savage push-ups with one hand behind his back wearing only skimpy boxer briefs. A sponge sits in a bowl of water on a bundle of hay. He picks up a sponge and brings it dripping to his head and tightly muscled body. He stares at Jules walking toward the barn.

Ana stands in the doorway watching Val. He looks at her filled with desire, she goes to him.

JULES
Is someone there?

ANA
Just me.

Val does not respond, just slides his hand up Ana's leg, trying to excite her. Ana has to bite her hand. She looks at Val shaking her head. He smiles.

JULES
Do you want some help?

ANA
No, that's okay.

Jules leaves the barn. The door closes behind him.

VAL
Come to the barn.

He gives her a look that could mean only one thing.

ANA
Not during the day.

Val, pissed off and jealous, jumps to his feet and walks over to his motorcycle, climbs on and REVS the engine.

INT. TRAILER - CONTINUOUS

Jules hears the sound of a motorcycle.

JULES
Can you hear that?

The girls don't respond.

JULES (CONT'D)
It sounded like a motorbike. Val had a motorbike.

KAT
Val went away.

JULES
I still can't help thinking about him. The favorite son. Knowing Val, he's looking out for "Number One", probably hiding out somewhere waiting until all of this insanity blows over, plenty of money, living it up with his women. They can never get enough of him.

EXT. ABANDONED MALL LOT - DUSK

Val collects money from his girls. He recounts the week's take. One girl, a tall strong-willed blonde named Sophie, obviously "shorts" him. He holds back rage and reasons with her pulling her close.

VAL
(with anger)
You think you're in this all alone?
Sophie...please.
(then sweetly)
I've always been generous to you. Treated you like my own. You need money for groceries I give it to you, clothing, a roof over your head, a cell phone, nail salon. All of your needs are met.

Sophie pushes him away and spits venom.

SOPHIE

You must think I'm stupid fancy
man!

Val pins Sophie against the wall.

SOPHIE (CONT'D)

You're hurting me.

VAL

You can't steal from me. Not now.

Val pushes his hand down into the waistband of her jeans and pulls out a wad of bills. He smiles and counts them.

SOPHIE

That's my money.

VAL

That's our money.

(beat)

You'll thank "the fancy man" one
day soon when I get you out of
here.

LATER

EXT. RIVER - AFTERNOON

Kat and Rain are smoking weed. Rain takes a hit and holds it until her lungs almost burst. Choking, Rain pushes Kat away.

KAT

That's it. If you don't hold it in,
it won't work.

Rain thinks this is hysterically funny. Kat just looks at her puzzled. Rain runs off. Kat chases her.

FOLLOW Kat and Rain to the highest point above the land where they get some cell service. Kat takes out her phone and has Rain move around her zooming in and out shooting an intimate video dancing in just the new chemise that Val gave her. They watch it together. Kat's erotic video dance fills the screen with gyrating movements and garish colors.

KAT (CONT'D)

Oh shit! Little sister that is some
smoking hot video.

RAIN

Big sister...you're a smoking
hottie.

Kat holds up the cell phone and ceremoniously posts the carnal dance to Instagram with hashtags.

KAT

Here I am everybody --
#fevergirl #EnchantreX #ValMuse!

Now the whole world can see. The "Likes" pour in almost instantaneously.

RAIN

Whoah, five hundred "likes" so
fff'n fast?

Rains grins ecstatically, impressed by her sister.

KAT

One day you can post and with that
belly-shirt you'll have twice as
many. You'll see.

INT. THE BARN - EVENING

There's an incessant thud of Val's iPhone. Val, dressed in a wife beater and boxers, pacing and improvising lines under his breath and recording them on his cell phone.

VAL

"The clouds have broken baby, the
sky is bright...c'mon, c'mon,
c'mon!"

Ana enters silently and watches Val. She is obviously still in love with him. He catches her watching him and smiles.

ANA

Always the poet.
(beat)
What are we going to do? He heard
your motorbike today. You can't
stay here...

Val walks over slowly, methodically, kneels to take off Ana's shoes. Then her belt.

VAL

I'll stay in the barn. You can
visit me.

ANA

You can't hide from him for ever.

Val flips Ana on her back smiling.

ANA (CONT'D)

Yes, but sooner or later he's going to find out.

VAL

Ever wonder why? Why it is like it is between you and me?

ANA

I think at school the teacher would have separated us!

Val puts his finger over her mouth to silence her. Then he enters her. Ana smiles, obviously excited by Val. Their sex turns savage.

INT. TRAILER HOME - CONTINUOUS

Jules is sitting in front of the TV.

The broken wide screen TV flickers imagery of an unending cycle of wars: intercontinental missiles in parade formation, supersonic jets and cities on fire over a garbled, fragmented Sate TV's new's anchor voice.

STATE TV ANCHOR

(Voice-over)

...100,000 Americans moving east from the fires in Texas...satellite tracking shows a million nomad encampment in Los Angeles. The supreme Vanguard has warned that these fugitives, violent resisters, will be met with severe force if they do not disperse.

MAN

My town was fine before they arrived. We had a population of 10,000. Now it's 50,000. We're being overrun. They've filled up the hospitals, schools. We simply don't have the capacity to take care of these people...

Jules can't listen to anymore. He switches off the TV and walks to the door.

EXT. BARN - CONTINUOUS

Grass sways in wind. Jet trails dissipate overhead. We hear Ana and Val inside.

Kat and Rain walk from the house. When they hear the sounds of sex coming from the barn they freeze. Kat nods her head and smirks. CLOSE-ON Rain who is first confused, then a haunted look travels over her face.

RAIN

Daddy better not find out.

They see Jules exiting the trailer. Rain looks at Kat, then runs over to Jules to prevent him from going further.

RAIN (CONT'D)

Daddy will you come with us to get water?

JULES

Hold my hand. Guide me.

Rain takes Jules hand and walks away.

EXT. ABANDONED MALL PARKING LOT - EVENING

Val studies Kat's erotic online video-selfie. Kat's wearing the red hot satin negligee he bought for her.

In the background, busy sex workers at the idling trucks.

Kat's video fills the screen. Her enchanting carnal dance takes Val over. Off comes the negligee.

A long black limo pulls up next to Val. A jet black rear window slides down. Darkness hides the powerful man inside. Val flips through his cell phone's library to find Rain's video clip and points his cell inside the car to show off the young girl.

VAL

Like it, Sir?

POWERFUL MAN

Oh yes.

(a voice out of the
darkness)

Exactly.

VAL

What do you pay for her?

POWERFUL MAN

For her? I'll push the money up to you in a wheelbarrow.

VAL
Ten thousand then.

POWERFUL MAN
Make it fast.

VAL
Yes Sir.

POWERFUL MAN
Greedy bastard. I can respect that.

The powerful man laughs from the shadows, his tinted glass glides upward. His limo speeds away.

INT. RENTED LIMO - NIGHT

Val and Rain are in the back seat of a rented limo rolling through the bombed-out streets. On one abandoned warehouse we see a state projection.

TITLE CARD:

DAY THREE

A text "crawls" at the bottom of the screen.

TEXT
10,000 resisters have been
forcefully expelled from our
borders. The Great Purification
successes mount by our military.

Close-on Val carefully taking notice of the projection. He looks troubled by it. Rain on the other hand is enthralled by her ride in the big fancy car. She's sipping a Sprite and snacking on a rare treat -- a bag of ranch-flavored tortilla chips.

Boarded row homes and a strip motels that advertise short stay prices and mirrored ceilings float by.

RAIN
People are staring at us.

VAL
Pretty girl like you? Get used to
it!

Val leans in and kisses Rain on the cheek.

VAL (CONT'D)

You look more like Kat everyday.
But you've got something
else...You're smarter, sexier too.

He pushes her wet hair back and kisses her on the forehead. She looks up naively and then feeling uncomfortable, looks outside.

Val hands Rain a pretty rose colored silk camisole wrapped in tissue paper. She opens it and holds it up. It is a very adult garment.

RAIN

For me? Thank you.

(Beat)

I can't wait to show Kat what you
bought me.

VAL (CONT'D)

Don't do that.

RAIN

Why not?

VAL

She'll be jealous. Besides this was
supposed to be our little secret.

INT. TRAILER - CONTINUOUS

Water is pouring from the ceiling and filling buckets every where. Rain runs into the house carrying her package.

Jules is hammered drunk. He takes a beer bottle from the shelf and the CAMERA follows him through a dark corridor as he drinks and into the bathroom. It's the walk of blind man stumbling to and fro. Missing the toilet, he pisses on the floor and leaves the empty bottle on the sink.

Then we follow him back to bedroom where he finds the bed, throws his body into it and almost immediately, falls asleep. CLOSE-ON his blind eyes left wide open.

HARD CUT to the first "blinding" scene in the film only now it is all very different. We see Jules inside of his own haunted dream of his blinding. He is standing next to himself and watching the action! Jules notices the officer's wicked smile the moment he strikes the match that blinded him. Jules walks inside the phantasm as the match stick in EXTREME SLOW MOTION flips end over end and FREEZING only inches from his own face. He tries to reach up and snuff it out but it just flickers. He tries to scream out.

But he's frozen in a terrible paralysis. Jules snaps awake sitting up in terror. He looks around for Ana in a panic.

JULES

Ana? ANA!!

EXT. TRAILER - DAY

Jules exits the trailer.

JULES

Ana! That evil shit and his match it keeps floating through air, over and over, over and over and I can do nothing. Nothing!

(beat)

I need to talk to you about what happened to me. Please.

ANA

Not now. I've got to get dinner.

Ana and Kat come outside and stares at Rain and Jules seated together.

ANA (CONT'D)

Kat, go get the water and find some wood to build a fire.

KAT

(turning to Jules)

Are you eating with us?

ANA

Why shouldn't he?

KAT

Maybe there's not enough food?

ANA

We'll manage.

JULES

I'll go.

ANA

How will you find your way? Besides you'll spill all the water.

JULES

I may be blind, but I can still carry buckets.

ANA

Rain, go with your father.

Val smiles at Rain and nods.

Rain looks back at Jules, who senses something.

RAIN

Is Uncle Val...

Ana throws a pitcher on the floor. It lands like a small bomb. Taking cover, Jules throws himself down on the floor.

JULES

What the hell? You scared the shit out of me!

His psychic wounds are too fresh. He's still at war. Kat starts to laugh breaking the ice. Rain cracks up. Jules hears the two girls laughing.

ANA

How many times do I have to tell you?

KAT

Quit your nagging, bitch.

Rain takes Jules' hand and walks outside.

EXT. WOODS - LATER

Jules pulls up a bucket of water and pours it into two plastic buckets. Then he sits down. Rain sits by his side.

JULES

You hear that?

Bird song fills the trees.

RAIN

The birds?

JULES

Yes but do you know which birds? That's a Starling. And that more throaty sound, that's a Cardinal.

Rain sees a Cardinal land on a branch.

RAIN

How do you know so much about birds?

JULES

When I was a prisoner I could hear the different birds outside my cell. Since there almost no daylight, I would guess what time it was from the bird that was singing.

RAIN

Like a clock?

Rain looks at her father and smiles.

JULES

Yes. If you can identify birds you will know what time of day it is. The Cardinal he sings in the morning. But when I heard the Starling I knew it was time for me to go into the woods so that I would not be seen.

Rain's active mind changes course quickly and goes deep.

RAIN

Did you kill anyone?

JULES

Yes.

RAIN

Do you ever think about it?

RAIN (CONT'D)

It was him or me, but it doesn't make it any better. You don't know what you are capable of until you've been to war.

RAIN (CONT'D)

What did you want to be before the war?

JULES

Something honest. Work with my hands. My dream was to be a carpenter.

RAIN

What happened?

JULES

Val happened. He turned into a brilliant student. He won awards.

(MORE)

JULES (CONT'D)

My father and mother were spellbound. Even sold land to send him to the best university - to study poetry no less! I went to work.

RAIN

Your parents did that?

JULES

They forgot about me. But now my family comes first. You come first.

Jules hugs Rain.

JULES (CONT'D)

I am starting to see a way out of all this.

(beat)

When I was a prisoner I heard about a place that is underground. They arrange passage to other countries.

RAIN

Where is this?

JULES

Over the border. Canada.

RAIN

You mean we should leave our home?

JULES

We can't stay here.

RAIN

Why not? No one knows you are alive.

JULES

It doesn't matter. They're cracking down. I know how this works. First they deprive us of proper living conditions, then they put us in a ghetto, then they will send a couple of drones. We all know how this ends...

RAIN

Are you afraid of death?

JULES

I'm afraid of not living while I'm alive. That's the scary thing.

(MORE)

JULES (CONT'D)

(beat)

What will you do if something happens to your mom and me?

RAIN

I don't know.

JULES

What would you do to make money?

RAIN

Maybe I'll be a famous writer in Paris? Then I can do whatever I want. I can go out and come back whenever I want. Then no one can tell me what to wear. If I don't want to eat, or if I just want to stay in bed, I can do it. I think I'll write books. They'll be published in many languages, so that I can travel to all those countries where my books are, but no one will know who I am. I am free. I'll smoke lots of cigarettes and stay up all night and listen to music. I won't eat any food, because it's easier to write books when you're hungry. I won't get married. I don't believe in love, but I'll buy a house for you and mommy when I get a lot of money. Maybe I can even pay a doctor to do an operation on you so you can see again. Val says they need maids in the City.

JULES

Val? I thought he went away?

RAIN

What if he didn't.

JULES

Why wouldn't he be?

RAIN

Would that make you happy?

JULES

Why would I be happy?

RAIN

But if he came here...What would you do?

JULES
Well, what would I do?

RAIN
Would he be allowed to live here
with us?

JULES
Yes...but he'd have to do his part.
(PAUSE) But he won't.

No answer. Jules stands to go back inside.

RAIN

Daddy?

JULES
What?

RAIN
You know I love you?

JULES
I know...I need to know the truth.
I won't be mad at you. When did you
last speak with Val?

RAIN
Yesterday.

Jules fears are confirmed. He charges towards the house,
looking for Val.

EXT. ABANDON MALL LOT - DUSK

Hanging from a towering light pole a state run information
screen echoes the Trenton Walton patriotic theme song. Under
a waving flag the screen reads:

DAY FOUR

A helicopter gun ship flies over the land.

EXT. ABANDONED MALL LOT - NIGHT

Val is sitting in a truck's cab at the end of the parking
rest stop on the edge of the big road. Rain is with him.

RAIN
Think maybe my daddy knows your
around.

VAL
How would he know that?

RAIN
I don't know. Just thinking.

VAL
Well don't think. See that tall
blond girl?

In the distance, a tall blonde girl stands out amongst Val's girls. Her name is Sophie.

VAL (CONT'D)
See that blonde one near the
abandoned stores. She's almost as
young as you. Name's Sophie, you'd
love her.

RAIN
I would love her? Why would I love
her?

VAL
Because she's like you. She doesn't
take shit from anyone. She bit a
customer's ear. You would never do
that, would you?

Rain elects not to answer.

VAL (CONT'D)
Sadly I am going to have to teach
her a lesson.

The black limo enters the parking lot like a shark circling the prey. Val sees it.

Val's looks off in the distance. He sees Kat coming towards him.

VAL (CONT'D)
Rain go home.

RAIN
What are you going to do to Sophie?

Val sees Kat coming this way.

VAL
I said go. Get.
(gives her a few dollars)
Buy yourself a smoothie. Now!

Val pushes Rain out and she glides away on her skate board. We see Kat in the distance walking with her head down in ruby red satin stiletto heels, on her way back from work. Val runs to Kat puts his arm around her as she gets close to him.

KAT

Who was that you were talking to?

VAL

Just one of the girls.

KAT

I have such pains in my feet.

CLOSE-ON the cheap Manolo Blahnik imitations scraping over the wet asphalt.

KAT (CONT'D)

These fucking pumps. I don't have the strength to walk anymore.

VAL

How was the night?

KAT

The girls are getting younger.

They come to the edge of the parking lot and enter a grove of white birch toward home. We follow them through vertical pools of light and darkness.

VAL

You're still young.

KAT

I'm old compared to them.

VAL

I guess they have the most money.

KAT

Who?

VAL

Those who want the youngest ones.

KAT

Well I'm sick of it. They just push you out of the car without paying when they've gotten what they want. They are fucking pigs.

She stops to take off her stiletto heels and rubs her feet.

KAT (CONT'D)
Are you taking off without me?

VAL
Why do you think that?

KAT
Are you? Answer me.

VAL
I don't know...I should.

KAT
Where to?

VAL
Somewhere...Wherever.

KAT
Why can't I come?

VAL
You? (PAUSE) With me?

KAT
Yes. Like you said. We got to get
out of here fast. So why can't I
come with you?

VAL
But I don't know where I'm going.

KAT
It's better if you're two.

VAL
What would your mother say?

KAT
Her? No mother would've let me do
what I do. A real mother would've
rather killed herself.

They come to the river. We can see the trailer sitting off in
the distance. She grabs him by the wrist.

KAT (CONT'D)
I'll do anything...just to get the
fuck away from here. (BEAT) As long
as you take me with you.

Val looks to Kat nodding affirmatively. Kat hides a faint smile by looking away. She'll take his nod as a "yes".

LATER

INT. UNDERGROUND BUNKER - KANSAS

The electronic hum of a bank of computers and video screens. Two remote pilots sit in massive leather gaming chairs tracking surveillance video.

They set up a number of drones for an attack. The drones rise up out of hiding and fly up over the landscape at ten thousand feet and see everything in high contrast night vision filtration. The pilots go through their check points.

PILOT #1

Awesome God's eye view "Scanner".
Remote server, RTB activated?

PILOT #2 "SCANNER"

Yes, sir. Sir. Abcom system
activated Sir. Bingo-fuel!

PILOT #1

Correction?

PILOT #2

Setcom Sir. We are RTB Ready to
party-hardy. Sir.

Touch screen images project what the drones see in front of the pilot's faces. Geometric forms floating in space line their faces, making them look like futuristic alien warriors.

PILOT #1

Jones-in' to kick some insurgent
ass "Scanner"?

PILOT #2 "SCANNER"

Copy that Sir. All munitions loaded
in and locked on, Sir.

PILOT #1

Correction?

PILOT #2

Sir Ready to bring it all to the
fight Sir. Love to get home for the
Super Bowl Sir.

A TITLE CARD fills the screen.

DAY FIVE

PILOT #1 (V.O.)

"Scanner" everyday that I sit in
this chair I feel the fire. The
fire of war. Copy that.

(beat)

So go fuck the Super Bowl! Let's
move out, zero-zero-niner-zero-out.

A squadron of menacing drones fly out over America.

INT. BAR - NIGHT

Val is throwing a party for his workers. He's a little drunk and dancing on the bar with one of his girls who crowns him with a cowboy hat ringed with blinking LED lights. They dance together closely. A jealous Kat catches Val's eye. Val jumps down, noticing her swollen, bruised lip.

VAL

Who did this to you? Who?

Kat snatches the silly cowboy hat from Val and tosses it to the floor. She walks Val away to the dance floor corner to be alone with him. Val pulls Kat close and talks to her in a whisper, moving slowly and seductively to the music. He's a master of manipulation.

VAL (CONT'D)

Come to me. The world is so broken.
Now come. That's right, come close.
Yes. ...I never want to see you
hurt.

The camera moves around them intimately as they dance.

VAL (A WHISPER) (CONT'D)

My just look at you. I'm so
blessed. So many men stranded
without love. And I have a woman
like you. We're going to get out of
this hell my muse. To a place we
can breathe. A place without worry
or care. A place we find one
another...who we truly are. Yes,
that's right my love. (BEAT) You
know I wrote a poem for you today?

KAT

You did?

VAL
I can read it to you?

He pulls her close and whispers a seductive poetic line in her ear. Enchanted she pushes into him, kissing his hair.

EXT. TRAILER - NIGHT

Val's motorbike pulls up. Kat jumps down. Val pulls her towards him into a kiss.

INT. TRAILER - NIGHT

Ana watches Val kissing Kat. From her expression we see she is livid.

INT. BARN - NIGHT

Val undresses, readying himself for bed. He is whistling a tune. All of a sudden he feels Ana behind him.

VAL
Ana? How long have you been
standing there?

ANA
We've got to talk.

LATER

EXT. DARK WOOD - NIGHT

Val follows Ana through a stand of hemlocks twisting in a unrelenting wind above them. Ana walks away from him upset.

ANA
What do you want with a woman with
two grown children? I'm not even
beautiful anymore.
(Beat)
You know I was dead when I was with
Jules. It didn't matter what
happened to me. I couldn't feel
anything. I couldn't speak. But
when you came I started to live
again, for the first time. I've
never been as happy as I've been
this last year, in spite of war,
hunger, dirt, fear. I'm grateful
for the war...But I knew it.
(MORE)

ANA (CONT'D)

(PAUSE) I knew it from the first time we touched each other.

VAL

You knew what exactly?

ANA

That one day I would be standing here feeling like I do, torn apart by you.

And the one who loves the least is always in control.

ANA (CONT'D)

(in desperation)

Where have you been? Tell me the truth.

LATER

INT. BARN - NIGHT

They push in the door and walk to the tool box. Ana takes the hunting knife that she's has hidden in the rusted tool box and brandishes it at Val.

ANA

(under her breath)
Better if he was dead!

VAL

You've gone insane right?

ANA

There were many things one thought one couldn't do before this hell.

VAL

Don't you understand?
I'm not made that way.

Val grabs the knife away. He studies it while he talks, carefully feeling its razor sharpness against his finger.

VAL (CONT'D)

Sometimes it feels as if he was looking at me, as if he sees me, as if he knew I was here...It's as if he's just playing with me. He always hated me. As often as he could he'd slap me or kick me and tell me to go out and go to work.

(MORE)

VAL (CONT'D)

But he's my brother, can't you understand...he's my brother.

ANA

Aren't you afraid of what he might do? He'll kill you. He'll kill me.

Ana grabs his wrist holding the knife. Val drops the knife. It lies on the floor between them.

ANA (CONT'D)

As long as he's alive we can't be together.

She pulls away from his grasp.

VAL

No, you're mine.

ANA

Am I?

VAL

Yes.

ANA

What about Kat?

Val stares at her and smiles his sideways grin.

VAL

She looks up to me.

ANA

Why encourage it?

VAL

Don't be jealous. You're a grown woman.

ANA

I'm an old woman.

CONTINUOUS

EXT. BARN - SUNRISE

There is a dramatic gash of sunlight on the horizon and a rolling dark sky overhead. Val holds Ana from behind.

VAL

Look at the sun, it's like it's fighting to stay in the sky.

(MORE)

VAL (CONT'D)

My days are like that, fighting to
be real, fighting not to fall apart
when I'm away from you.

Val suddenly spots Jules, who is standing ahead of them, up
the path.

They go inside the barn to hide.

INT. BARN - CONTINUOUS

Jules trips over the doorway sill. No one helps. He sits in
the hay.

Val sits down inches away from Jules and studies his
brother's face. Jules feels uncomfortable but doesn't know
why. He reaches out his hand to touch Val, but Val snaps his
head back just in time. Ana comes in.

JULES

Is that you?

ANA

Yes.

Ana motions for Val to move but he doesn't budge. Jules looks
out, trying to focus his eyes. Jules looks back at Ana.

JULES

Is someone here?

ANA

What do you want?

JULES

Who were you talking to?

ANA

No one.

JULES

I heard voices.

ANA

You must have heard wrong. There's
no one here.

Jules' point of view, he sees Ana is with another person. He
can just make out the shimmering outline. We see what Jules
sees: is it a figure of man?

JULES

Just You?

ANA

Yes just me... Go back to bed.

JULES

I can't sleep without you.

ANA

You're drunk.

JULES

Is that how you talk to a war hero who has given his eyes for his country?

ANA

War hero? You?

JULES

Yes, I am. Show some respect.

ANA

What kind of hero comes home like a beggar and lets a stranger take his last money? Money we desperately need.

JULES

That's enough. I've had it. I've had enough of this shit.

Jules walks around, he gets more and more desperate, swings at her, throws a beer bottle wildly, mad with frustration he throws himself down, and then stands up again. Val holds back laughter. They have reached total absurdity in their desperation. Val is about to explode with laughter.

JULES (CONT'D)

What the hell, stay still. Stay still woman!

Val starts to laugh. Ana laughs too. Low at first then Val covers his own mouth.

JULES (CONT'D)

Who's that? Who's laughing?

Jules stares out and we see what he sees, a familiar form. It's Val. Out of focus yes, but to a brother, it's unmistakable. The way he stands. The unfocused outline and then sharper. It's definitely his brother, no mistake this time. His vision is clearing at times.

Jules holds his tongue. He'll wait to the right time.

Ana takes his arm.

ANA

You should sleep it off. Come on.

Ana leads Jules back to the house. Jules allows himself to be lead. Val watches them go.

INT. BEDROOM - MORNING

The sound of Ana's broom sweeping, a daily routine. Jules feels the bed beside him. Empty. He gets up and walks out of the room.

INT. BARN - MORNING

Darkness. Jules is trying to find a match for his cigarette. Touching everything. Feeling everywhere. It's torture. He screams out in complete frustration.

Val awakens hearing Jules stumbling.

JULES

Help! God help me! Please someone?

He falls to the floor and weeps.

Val is trying not to be discovered, he moves away from Jules, who is lying there on the floor.

Jules stretches out and slips back onto Val's bed roll. He touches his blanket, smells Val's pillow, feels an open book at the bedside. He's like a detective piecing together a crime story. Jules reaches further at the edge of the ratty mattress and finds the hunting knife that Val took from Ana meant for him. He picks it up. He feel the sharp blade. He wraps it up and carefully pushes it under his long soldier's coat. He'll wait for the right time to use it?

Jules stands and faces Val. Val is trying to hold his breath. He stumbles back.

JULES (CONT'D)

Val?

Jules listens for a moment, then leaves the barn.

INT. TRAILER - CONTINUOUS

Rain is wearing her new bra and posing in front of the vanity mirror. She's talking to herself pretending to be an older, tougher version of herself. She's lowering her voice and addressing an imaginary older man "date".

RAIN

Hey! My name's Kelly. No.
Agh...Brandi, the party girl,
Brandi-Dawn...fuck no, Brandi Dawn?
Eva...My name's Eva yes, and I like
to party, actually I love to party.

Kat storms in. She sees the ribboned package from Val and tears the bra away from Rain.

KAT

He gave that to you? He did didn't
he!

(raging)

I'll strangle him with it!

INT. VIRTUAL WARFARE BUNKER

DRONE VIDEO IMAGES FILL THE SCREEN

Multiple angles of video frames fill the screen of the reconnaissance strike drone system. We hear the irreverent banter of the remote pilots flying their killing drones from the comfortable hi-tech bunkers. An out of focus shape moves over a field.

PILOT #1

"Scanner" does that moving "thing"
have legs? Correction.

"Scanner" focuses the drone's camera.

PILOT #2 (O.C.) "SCANNER"

Little Red Riding Hood's hot Sir.

From high in the air we see Kat run from the trailer.

PILOT #1 (O.C.)

The Big Bad Wolf is back. Lock her
in "Scanner"!

PILOT #2 (O.C.)

Sir yes Sir, copy. Marked and
waiting Sir. Terminate Sir?

PILOT #1

Correction. Negative. Let's see how many rats we can make jump ship.

EXT. WOODS - DAY

Kat runs toward the barn. She sees a drone above her, then behind her, a loud explosion throws her to the ground.

INT. BARN - DAY

Kat works fast, takes a stash of cash and drugs she's hidden under the floor boards.

INT. BEDROOM - DAY

Kat rifles through her drawers pushing clothing into her suitcase including the new bra of Rain's. Freshens her make-up. Puts on a new silk blouse and unbuttons it to reveal the separation of her breasts. A quick look in the mirror and she likes what she sees, a touch more lipstick and she's off.

EXT. RIVER BANK - DAY

Kat runs along the river's stony edge to see Val, she's struggling rolling a heavy suitcase through wet sand. Machine gun fire in the distance. The state army is moving closer, clearing out the resistance.

INT. BEDROOM

Ana storms in.

ANA

Where's she? Where's that god-damned whore? Where is she?

RAIN

Mommy, you're scaring me.

ANA

You know where she is. You always know where she is.

RAIN

No.

ANA
Tell me! (Grabs Rain, shakes her.)
Tell me where she went.

RAIN
Mommy, I don't know. It's true.

ANA
Don't lie. (Hits her)

RAIN
It's true. I'm not lying.

ANA
You know where she is. You know
everything.

RAIN
No.

ANA
You keep track of everyone.

RAIN
No, I don't know anything.

ANA
Now you tell me where she is or
I'll kill you!

RAIN
Mommy I don't know. It's true.

ANA (CONT'D)
(Shakes Rain.)
You tell me!

RAIN
You're hurting me.

Jules opens the door, awakened by their voices.

ANA
Did she go with him? Did he take
her with him?

Ana is shaking Rain.

RAIN
I don't know.

ANA
Don't lie to me.

JULES

What the hell are you fighting about?

ANA

Kat's gone.

JULES

Where?

ANA

Don't you dare lie to me.

RAIN

(crying)

When I woke up she wasn't there...She was gone. She took all her stuff.

ANA

That son of a bitch!

JULES

You allowed your daughter to become a whore. What do you expect?

ANA

Shut up you fucking blind idiot!

JULES

What did you say?

Rain looks on in fear.

ANA

You don't understand anything. You were blind even before you became blind.

JULES

Maybe I was blind, blind to your coldness, blind to your heartlessness. My God you are a mother first.

Ana stares at him. This strikes home. Mascara streams down. She slaps him across the face.

JULES (CONT'D)

I could've done what Val did, put a little vial of blood in my mouth and bit into it, while they were examining me, so that they thought I was too sick to go.

(MORE)

JULES (CONT'D)

(beat)

I've experienced things no human being should. I may be blind now, but I'm still your husband. And I deserve some respect.

ANA

You may live under this roof, but I'll not be your wife a minute longer.

Ana walks out of the trailer and slams the door.

Jules feels for the hunting knife hidden under his coat.

Rain runs into the room tears pouring down her face.

RAIN

Kat took all of her clothes.

JULES

Well...what about it?

RAIN

She's never coming back is she? Maybe she'll never come back again.

EXT. TRAILER

Ana walks out. She wears a backpack and moves quickly toward the front gate. Rain follows her.

RAIN

Mommy...where are you going?

ANA

I'm going to get her.

RAIN

I want to go too.

ANA

No. You stay here. And look after him.

RAIN

...Mommy.

ANA

Do what I tell you...I'll be back.

RAIN

No.

ANA

I'll be back later. You're a big girl now.

RAIN

Don't leave me.

ANA

You're a big girl now. You'll be all right. I'll be back later.

RAIN

I'm not a big girl yet.

Rain stands and watches her mother walk away.

EXT. MALL PARKING LOT - DUSK

Kat finds Val waiting near a van filled with girls. Val takes Kat's money, peels off a few for the driver, some for Kat and takes the rest. He pushes Kat into the back, where people are packed like sardines in a tin can and slams the door.

A quick glance between them. Kat is in tears.

VAL

Meet you there. I promise!

Their hands touch each other through the glass. Kat kisses the glass as the van quickly speeds off.

A man walks up behind Val and gives him a thick envelope of bills.

LATER

DRONE SURVEILLANCE VIDEO

A military drone hovers high above the trailer, now locked in the missile firing cross-hairs.

INT. VIRTUAL WARFARE BUNKER - DAY

A "Top Gun" poster hangs behind the two remote pilots. They sip Sprite and a snack on microwave popcorn as they study drone video from their subterranean cave.

The trailer's image reflects in black space in front of their pilot screens.

PILOT #2

The rats haven't abandon ship yet
Sir.

PILOT #1

Maybe we should encourage them.

On their screens vector lines show the path of their missile
as they move closer to their target.

PILOT #2

...and the Big Bad Wolf has come to
huff and puff and blow your piece
of shit house down. Yes Sir.

PILOT #1

Lock it in "Scanner". Lets get you
home for that Super Bowl half-time.

INT. TRAILER - DAY

Rain is reading, lying next to Jules nodding off. The only
noise from the flat screen is the muted sound of TV voices.

FLASH IMAGE: The distorted face of the officer laughing in
"dress blues", drinking from a magnum of champagne spraying
lighter fluid into Jules's eyes.

Jules screams out and snaps awake.

JULES

One day I'll find you, if you are
the last fucking man left on
Earth! One day I'll get my revenge.

RAIN

Find who?

JULES

The worthless scum who blinded me.

RAIN

What if mommy never comes back?

JULES

Now go to sleep and she'll be back.

RAIN

What if Mommy is dead? We won't
even know.

JULES

We'll still manage.

RAIN

I can go begging tomorrow if you
come with me.

JULES

Yes, I'll stand a little behind you
and make sure that nothing happens.
I'll protect you. Now go to sleep.

RAIN

It's just you and me Daddy.

JULES

Yes. Just you and me.

EXT. TRAILER - DAY

The long black limo of the powerful man we met earlier
looking for a young girl, pulls up behind the barn. Val
speaks to the driver.

VAL

Wait awhile. I'll bring her out.
Like I promised.

DRIVER

(nervous)
Make it fast!

The limo's driver's window glides up, the headlights go dark.

SURVEILLANCE DRONE VIDEO -- VAL WALKS FROM THE LIMO, FACIAL
RECOGNITION GRIDS LOCK ON HIS FACE. His identity data set
scrolls at the bottom of the frame.

INT. UNDERGROUND BUNKER - KANSAS

Close-on Val's face floating in space over both Pilot's faces
in a bizarre and haunting superimposition.

PILOT #1

Pretty boy has returned. The plot
unwinds.

PILOT #2

(in a sing-song voice)
He ain't gonna be pretty for long.

A TITLE CARD FILLS THE FRAME

DAY SEVEN

INT. TRAILER BEDROOM - CONTINUOUS

Val creeps quietly in. Rain lies in next to her sleeping father. She sits up. Val puts his index finger to his lips.

VAL
Shhh. Be quiet.

RAIN
Where's mommy?

Jules stirs and goes back to sleep.

Val makes a sign to be silent and to follow him quickly. Rain tries to quietly get up from the mattress.

Rain notices the book behind the pillow and is about to reach for it just as Jules holds her in a hard grip.

Rain winces in pain.

JULES
Oh, it's you...I thought it was her. Where are you going?

RAIN
Nowhere.

JULES
Go back to sleep.

Val makes a sign for Rain to come. Rain nods. Then she tries to get away from Jules' arms.

JULES (CONT'D)
Now let's sleep and dream about how it once was...before the war.

She points to her book.

Val shakes his head.

Rain shakes her head to show that she must have the book.

Val tip-toes as quietly as he can over to the bed. He bends over to get the book.

Jules, who senses another presence, grabs Val's hand.

Jules is so frightened that he hits the air and gets Val squarely in the face.

Val tries to get loose. But Jules pulls him closer. The two brothers are now face to face.

Jules takes the hunting knife from under his coat and puts it against Val's throat.

JULES (CONT'D)

My God little brother just how stupid do you think I am?

Pushes the knife closer.

JULES (CONT'D)

I found this under your bed. The bed where you do it with my wife.

(holds out the glistening razor sharp knife)

Is this the blade you were going to use on me?

RAIN

Daddy stop!

Jules pierces Val. A drop of blood rolls down his neck.

JULES

He always thought I was an idiot.

(smiles then laughs)

I been smelling your dumb ass for days! Think I don't know the smell of my own brother?

Ana enters the room.

JULES (CONT'D)

...and the smell of her on you!

Ana dives in and tries to pull her Val away but Jules grips is too tight.

ANA

My God you'll kill him stop!! What the hell is going on here? Jules?

JULES

You tell me...

ANA

Please don't kill him for me!

A long and tortuous moment passes. Jules is not a cold-blooded killer.

He drops the knife. An unexpected sudden wave of emotion floods over him and Val.

Jules touches Val's face, feels it all over. Ana steps away. He feels Val's jaw line, runs his fingers through his hair, touches his lips and his eyes. The threat of violence gives way unexpectedly to gentleness and even, graciousness.

JULES

Val? My show off brother.

VAL

My big brother plays so dumb he can't get through high school. Never missed a chance to bully me out of jealousy. Tried to make me into a piece of dirt. But I turned into stone.

JULES

Is that what you've become? We've never been able to talk.

VAL

Because you don't like words. Afraid of them, like they'll grow like weeds in your throat and choke you out.

(beat)

Even if I'm not the brother you'd wanted...yes, it's me. I'm here.

Together they come face to face.

JULES

Never thought this day would come.

(beat)

You probably thought I was dead. Even wanted me dead. You did didn't you?

No answer from Val.

JULES (CONT'D)

You fell in love with Ana. Took care of my family.

VAL

Didn't do anything really.

JULES
What do you want, Val?

VAL
What do you mean?

JULES
Why did you come here at night?

VAL
Well...I don't know.

JULES
You don't know? I think you do
know. You came to slit my throat.

Rain is standing in the middle of the room. Ana creeps closer behind her.

JULES (CONT'D)
You're leaving. Taking my wife away
from me!

VAL
Don't you hear her crying man?
You're blind not deaf.
(beat)
You make her lonely.

JULES
She tells you all our secrets?

VAL
There are no secrets left. Only
ruins, only desperation. That's
when you do things you never
thought you were capable
of...eventually you do what's got
to be done like someone else is
doing it.

Jules moves closer, trying to focus on Val's face.

JULES
Is it dark?

VAL
Dark?

JULES
Outside.

VAL
No, it's light.

JULES
Isn't it night?

VAL
No... it's still light.

JULES
It feels like...like it's night.
(PAUSE) How's is your son?

VAL
My son?

JULES
Yes, your son..You did have a son,
right. At least I had a nephew.

VAL
Yes, I did have a son.

JULES
He must be a big boy now...ten,
eleven years old...

VAL
He's dead.

JULES
He died?

VAL
Yes. Little Sam is dead.

Jules lovingly strokes his brother's face to comfort him. But Jules still holds Val tightly around the neck.

JULES
He was a good kid Val. I am sorry.

We hear the unsettling rumbling of distant explosions shaking the earth.

VAL
They're only a mile away...We need
to get out of here..today is the
final day. They're coming.

JULES
Kat told me everything. You took my
wife, what you made her do.
(MORE)

JULES (CONT'D)

Now I suppose you want Rain. My God, is there no good left in the world?

Jules goes limp and lets Val go. Val coughs trying to catch his breath.

ANA

Jules I swear I didn't know about Rain. I didn't know any of that stuff.

JULES (CONT'D)

Come on Ana. You're an intelligent woman. Ivan was paying the bills. You knew Kat was a whore. What did you think he was planning for Rain?

Ana turns to Rain who shakes her head.

ANA

I was sick....please Jules.

JULES

You're always hammered.

VAL

We're going to give it a shot.

JULES

Give what a shot?

VAL

Me and Ana.

JULES

Hah! Don't make me laugh.

VAL

I can change I swear.

JULES

Get out of my house. Take her with you. Get out!

(under his breath)

And don't hurt her more than I already did.

Val looks over at Rain.

VAL

They're coming...Rain! Come! It's not safe here.

She turns away from him.

RAIN
I'm staying.

Val turns and leaves.

ANA
Where's Kat?

RAIN
She's gone. She left waiting to
meet up with Val.

Ana runs out desperately chasing Val.

Jules sits there as if he has given up. Lifeless. Not knowing what to do next.

RAIN (CONT'D)
Come on daddy, we have to go!

JULES
I'll only slow you down. You go.

RAIN
I won't leave you.

Rain lays her palms on Jules' eyes like she were healing them. Rain's face fills Jules's field of vision, he can almost make out her loving smile. Rain starts a little dance, a joyous improvisation all her own. Though Jules can just make out her movements, he can't resist her passion and her delight. Rain pulls her father close to dance. She steps up on his clown-like shoes and they do dance, slowly and awkwardly at first.

INT. UNDERGROUND BUNKER - CONTINUOUS

We see the trailer in the drone's launch cross-hairs.

PILOT #1
One for our glorious Vanguard!
(Presses the launch button
multiple times)
In for the penny in for the pound!

Then in a blinding flash, a deafening explosion! A drone missile hits, the windows shatter and blow in. Everyone is thrown to the floor.

EXT. TRAILER FIELDS - CONTINUOUS

Emerging bloody from the shards of glass, Ana runs to the tree line trailed by Rain pulling Jules. Bullets rain down all around them whipping up clouds of dust.

They run through the tall grass and throw themselves into a ditch. Jules falls and doesn't know the direction of safety. Ana holds Rain back but she pushes her away, runs back into the field and grabs her father by his collar pulling him back to cover.

(STYLE NOTE: Intercutting In the next scenes between the trailer, bunker, and the super bowl -- everything is unfolding at the same time.)

EXT. VANGUARD'S HI-TECH MEDIA STUDIO

A bank of monitors beam the mass virtual manipulation of the Super Bowl extravaganza. Images of a vast crowd, patriotic marching bands, anthems, and military jets flying low over the spectacle, a phony depiction produced from stock footage and computer generated imagery. Suddenly the towering jumbo screen activates. It's the golden-haired Trenton Walton.

The throngs of Americans go wild for their supreme Vanguard.

VANGUARD
America. I love you!!!

In a sudden flash the screen glitches out revealing the absurd fakery of it all. It's a cornball 80's rerun snippet from the TV series DALLAS shattering the video matrix.

J.R. EWING
Brittany, I did not bed down that
fat bottomed young thing...

EXT. TRAILER

Close-on the powerful man's entourage, it too has been hit with a missile and exploding in flames. We see the powerful man pushing open his door and rolling on the ground.

VANGUARD (V.O.)
...now I stand before you on sacred
Super Bowl Sunday in our heroic
struggle to defeat our enemies from
within and without.

Val runs off in a panic.

INT. UNDERGROUND BUNKER - KANSAS

CLOSE-ON multiple video monitors. The powerful man consumed in fire running from his entourage in panic in the last moments of his life -- the computer freezes his face and reads and reveals his facial identity.

PILOT #1

Jesus Lord have mercy on us now.
Scanner, what the fuck did you do?
(beat)
My God...you assassinated him.
(astonished)
Our Vanguard...is dead!

BACK TO THE TRAILER:

Rain and Jules running wildly away and gazing back slack-jawed at their home now fully engulfed, their faces reflecting the inferno.

VANGUARD (V.O.)

I look to the future with fanatical
confidence! Today I can
pronounce...

BACK TO THE SUPER BOWL JUMBO SCREEN (Inside the Government virtual media studio):

VANGUARD

(hands raised in triumph)
...the great cleansing, the great
Purification is complete!!!

In perfect timing on the Vanguard Trenton Walton's last word "complete" -- a blinding neutron bomb-like flash is followed by an earth-shaking force, the massive jumbotron video screen explodes. The great Vanguard's face is enveloped with hellfire, first his eyes flare out like evil torches, then his face peels away like tissue paper and his golden hair engulfs him turning the Vanguard into jet black ash as he tumbles end over end to the ground.

Chaos reigns at the Super Bowl. America has run amok. But it is all a big virtual lie designed to gain further control of the population. CLOSE-ON the Vice-Vanguard, now he's the Vanguard.

NEW VANGUARD

Terrific, now we frame Vanguard's
"assassination" and put down this
"insurrection". Good work!

EXT. FIELDS

Clouds whip by overhead. They all run in a panic through tall grass blowing violently around them. They come to an underpass and cross a super highway. Jules and Rain get to other side, Jules dangerously sliding end over end down an embankment. Rain picks her father up and looks back. Val chooses not to cross the big road and runs off in a panic, Ana follows trying to stay up.

Val realizes that he's made the wrong move. Ana stumbles and falls down, twisting her ankle. Ana tries to get up to follow him but falls, she's twisted her ankle badly.

ANA

Val! Val! Help me! I can't move my leg.

Val looks at her, his eyes darken, he decides to keep going, leaving Ana to her fate.

In the distance, she hears the far-off rumble of battle getting closer. Ana gets to her feet and limps out into the still smoking field in the direction of fire.

Ana stares out. Suddenly, she catches a sniper's silent bullet in her breast, blood blooms through her blouse.

A flock of ravens gather nearby, as blood paints her teeth. A hallowed and mysterious emotion travels over Ana's face, as she gazes out at her last view of the world. Ana savors the moment, her last, and just before she falls to the earth, the flock of ravens take off abruptly, we make a hard cut.

LATER

EXT. WOODS AND STEAM - DAY

Rain and Jules cross a waist high stream. Rain pulls Jules up from deep water and tugs his sleeve guiding him through the thick grove of hemlock at the water's edge. Suddenly drone fire rings out from above. Val runs off in the opposite direction of the drone's path.

Jules swings wildly at the sky, then picks up a stick in a desperate attempt to confuse the robotic drone, points the stick and sprays "bullets" in its direction.

Jules pulls Rain down to the ground sheltering her with his own body, giving up his life for hers. Jules is hit. Blood blooms through his shirt. Wild emotion travel over Rain's face, her eyes filling with tears.

She knows this is the end and struggles to pull her father away. But there is no place to hide and Jules pulls her behind, shielding her.

Jules stands stumbling ahead against a torrent of lead whizzing by him and yelling back at his Rain.

JULES
(SCREAMING)
Go follow the railway tracks. Now
go! Go I said!!!

Jules walks directly into the line of drone fire providing cover for Rain. Incredibly he keeps walking riddled by bullets but still remaining upright until the inevitable.

Jules is thrown into the air by the overwhelming force of so many bullets. We see Jules in extreme slow motion, projectiles tearing through his body, floating through space until he crashes to the earth.

Rain runs off as fast as she can, crying and gasping for air not looking back. She breaks through a tree line and enters a dark Hemlock forest running recklessly through the trees. Rain trips and slides down a stoney embankment. She regains her balance, stands and continues her wild escape.

Rain's foot catches a big stone and she goes flying face first down the mountain, slamming her head when she lands hard, knocking her out cold.

NOTE: The next scenes will be intercut in the edit to maximize the energetic pacing of the end of our story.

INT. BUS- DAWN

Kat sits next to Sophie, as the bus leaves the highway and drives onto a dirty road. Everyone is sleeping. The unevenness of the road tosses the girls this way and that, making it's way along a dirt road. Sophie is the recalcitrant young woman we met early giving Val a hard time about biting off a client's ear.

EXT. WOODS - DAWN

Rain eyes are shut. Blood caked on her face.

INT. BUS - DAWN

A bumpy bus ride jostles Kat to sleep. Not Sophie, she studies the situation for an opening.

EXT. INDUSTRIAL LANDSCAPE - DAWN

We see Val dodging wildly in tangents through the forest then emerging from the woods and out into a bombed out abandoned factory lot. He looks up to see a drone in hot pursuit.

INT. BUS - DAWN

Sophie sees the driver nodding and splashing water on his face to stay awake.

INT. DRONE BUNKER

On the big video screens facial recognition software outline Val's face making a positive I.D.

PILOT #2

Woo lookee who we got here
Sir... "Pretty Boy"! Running for his
life.

INT. BUS - DUSK

Kat wakes up suddenly and sees they are driving through the forest, no street lighting, dirt road...

KAT

Why did we leave the highway?

SOPHIE

I know this isn't the way to the
border.

KAT

Where do you think they're taking
us?

Another girl comes over. She is very thin and clearly under age.

ANNIE

I heard Val tell the driver to
shoot anyone who tried to leave the
bus.

SOPHIE

He said that? Well this ain't no
freedom ride and no one's coming to
the rescue.

Sophie reaches below her seat pulls out a long switch blade knife.

KAT

What are you going to do with that?

SOPHIE

(Click, the blade glistens
in her hand)

Save our asses!

EXT. WOODS - DAWN

Rain lays motionless as a corpse in the dawn light. A drone hovers over her, inspects her briefly and flies off.

INT. BUS - CONTINUOUS

Sophie get up and creeps toward the bus driver hiding the knife behind her. She's like a cat stalking her prey.

EXT. INDUSTRIAL LANDSCAPE - CONTINUOUS

Val is surrounded by drones. He lowers his sunglasses. A drone scans his eyes.

A drone's laser cross-hairs lock-in on Val's face. He's a dead man and knows it.

INT. DRONE BUNKER - CONTINUOUS

Suddenly a phalanx of heavily armed men push though through the door. The pilot's are sure they are dead, recognizing a suited politician as Vanguard's second in command and now the successor and new Vanguard.

PILOT #1

Sir, agh...Vanguard Sir! It was a mistake. A terrible mistake. Sir.

Vanguard doesn't seem angry at all at the "mistake". He smiles a self-assured smile signaling his satisfaction.

PILOT #2

Terminate "Pretty Boy" Sir?

PILOT #1

Scanner. ahhh...
(turning around to the new
Vanguard)

VANGUARD#2

Background.

A mug shot pops up on a screen of VAL. We see pictures of him with girls. Then pictures of him with Vanguard. Money changing hands.

VANGUARD

I'd like to meet this man. Bring him in!

EXT. FIELD - SUNRISE

We see Jules lying amidst the rubble. His eyes open! As the sun break on the horizon line, his eyes fill with tears. He knows these are the last moments of his life. A moment of true feeling and a sweetness appear on his face.

JULES

(in a deep whisper)
Rain!

EXT. WOODS - CONTINUOUS

A gentle rain sprinkles the landscape. Her eyes pop open. Deep emotion travel over her, as if she can hear her father utter her name. Rain hears bird SONG and gets to her feet.

INT. BUS - CONTINUOUS

Sophie pushes the blade against the bus driver throat forcing him to slam on the breaks and open the bus doors. Kat and the rest of the women run out. Sophie pushes the knife closer to the driver's juggler, the driver is frozen in terror. Sophie pulls the knife back leaving a thin razor cut. She snatches his rifle and jumps out to find Kat. They rock back and forth in each other's arms celebrating their unexpected release.

EXT. THE FOREST - FIRST LIGHT

Rain looks up high into the canopy of trees, there are so many birds singing. She walks off down the mountain.

LATER

EXT. TRAIN TRACKS - MORNING

In the silence of the forest, Rain finds a stream and bathes her bloody face. She walks holding back tears and hears the whispering of the wind through the white pine needles.

She finds the train tracks that her father mentioned and walks north. Suddenly, Rain hears the far-off sound of laughter in the distance and then a faint familiar melody of a song she knows well.

It's the group of girls led by Sophie and Kat way behind Rain on the tracks. The girls are dancing and laughing in their new found freedom. Closer, Rain squints to see one figure amongst the distant group girls. Noticing one girl's familiar way of walking, it's a walk Rain would recognize anywhere. Rain shakes her aching head and squints to be sure. I can't be her. But it is.

It's Kat, her golden locks cascade down from a leather motorcycle helmet. They lock eyes and even from hundreds of feet away, they connect!

The camera booms up high above the whole scene as the two sisters race across the tracks toward one another in disbelief with open arms closer and closer...

HARD CUT:

The end credits roll.