

WAR

Written by

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Based on the play "WAR" by Lars Norén

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1 OPENING TITLE SEQUENCE 1

FADE IN:

INTER-TITLE: A few years from now. A World War has been fought. A leader known as Vanguard has taken charge. The losing side are reduced to living as refugees, robbed of their citizenship. Forced to make a living by supplying the ruling class with bare necessities - sex, drugs and minimum wage labor.

2 EXT. BUILDING SITE - MORNING 2

We descend down through the billowing plume of ash, down through flames by the destroyed walls of a bombed cathedral, by shattered stained glass windows and smashed statuary to find a figure huddling in the corner amongst the rubble and descend closer to see RAIN, a fifteen year old teenage girl, covering her ears shuddering from the thundering din of war.

3 EXT. SHALLOW GRAVE - MORNING 3

From a high angle we see the smoldering battlefield. 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, 50 years, 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:

4 INT. DRESSING "GREEN" ROOM 4

We see "The Vanguard" Trenton Walton, controlling the levers of power over the impoverished masses, most unable to find work. He has enormous power and wealth of a supreme autocratic leader -- but inside he is fragile paranoid neurotic mess of man. He's staring into a mirror ringed with soft-light bulbs working with three frantic make-up artists.

(CONTINUED)

THE VANGUARD

Botox! Botox! The eye rings. I look like a fucking raccoon. The corset, the double chin? I can't breathe.

EXT. INDUSTRIAL LANDSCAPE - TWILIGHT

The VANGUARD, Trenton Walton, is a statuesque figure when he is lit from a heroic low angle. He can be made to have the look of a middle-aged Kohl's catalogue model instead of the 68 year-old disaster that he is. 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 is threatened. Vicious radicals seek to overthrow the government.

Pan along the faces of the people. They all wear a grey complexion with dark rings under their eyes looking up at the screen. Civilization has run amok.

VANGUARD (CONT'D)

Traitors walk amongst us. He may be your neighbor, your friend, even your own son.

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

VANGUARD (CROWD APPLAUSE) (CONT'D)

I say those people don't love the Republic. 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.

On the screen the words appear projected against a great flag. The National anthem is played.

VANGUARD (CONT'D)

"One people, one vision, one Nation"

CUT TO:

6 EXT. WOODS - NIGHT

6

We see Jules, the half dead soldier we saw earlier who erupted out of his own grave. He's on hands and knees dragging himself along to a rivulet and cleaning his face of the muck, sipping spring water and collapsing.

CUT TO:

7 EXT. DUMPSTERS BACK OF A HIGH SCHOOL - CONTINUOUS - NIGHT 7

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(O.S.)

One people, one vision, one Nation!

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 Police Officer watches Rain sail off into the distance and returns her gaze to an outdoor screen to watch Vanguard.

THE VANGUARD (O.S.)

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.

8 EXT. TRAFFIC LIGHTS - CONTINUOUS

8

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

(CONTINUED)

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.

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 has to offer. 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.

(CONTINUED)

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

CUT TO:

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. She passes trash cans overflowing with garbage and torn and graffiti marked posters of the Vanguard.

CUT TO:

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

CUT! Enough already with this crap.

The Vanguard 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 (CONT'D)

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.

(CONTINUED)

VANGUARD

Who knew this nutty bit about
insurgents would be good for
ratings?

SIMON

You did Sir.

VANGUARD

What about that big blonde who
keeps showing up on the front row?
Contacted her yet?

SIMON

On it Sir.

VANGUARD

That's why I keep you around.

Vanguard 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 wig, an old man a head shorter and a big "spare tire" of flab girdled by his belt.

Jules is sleeping fitfully. He rolls over traumatized by traumatic images overwhelming him. From a high angle we see what must be in his mind -- 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.

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.

13 CONTINUED: 13

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

14 EXT. WOODS - CONTINUOUS - NIGHT 14

Jules snaps awake screaming. Stands and runs off smashing into a tree, knocking the traumatized blind soldier out cold.

15 EXT. PARKING LOT - DAY 15

It's raining across the far-reaching parking lot of an abandoned shopping mall. Big supply trucks scream by on the thruway. Fires burn in dumpsters, garbage everywhere. Four helicopter gunships scream over Jule's head barely higher than the trees. He falls to his knees.

16 EXT. TRUCK STOP - FIRST LIGHT 16

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.

17 EXT. VACANT LOT - DAWN 17

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?

(CONTINUED)

- 17 CONTINUED: 17
- 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.
- 18 EXT. INDUSTRIAL LANDSCAPE - CONTINUOUS 18
- Jules crawls under a barbed-wire fence. Searchlights from scrape the earth and somehow manage to miss him. He pushes the fence away, then squeezes under it.
- 19 EXT. HIGHWAY - CONTINUOUS 19
- 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.
- 20 EXT. HILLSIDE - CONTINUOUS 20
- 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.
- 21 INT. TRAILER - CONTINUOUS - MORNING 21
- 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.

22 EXT/INT TRAILER - MORNING

22

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....

23 INT. BATHROOM - CONTINUED

23

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

(CONTINUED)

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's plucking?

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.

24 EXT. ABANDONED MALL - PARKING LOT - LATE DAY

24

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?

25 INT. KITCHEN - DUSK

25

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!

(CONTINUED)

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 shit.

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.

(CONTINUED)

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
holding back tears.

Jules walks towards a rail crossing with an outstretched
stick and an empty plastic gallon container. He hears a
sound. The crossing closes. He stares blankly ahead waiting
for the train to pass. He hears a voice.

JULES

Excuse me, which way is Nazareth?

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.

INT. TRAILER - KID'S BEDROOM - 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.

(CONTINUED)

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?

(CONTINUED)

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?

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.

(CONTINUED)

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 motorcycle. 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?

(CONTINUED)

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 almost 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.

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.

Jules trips on the roots of a tree, falling flat on his face.
He struggles just to turn himself over on his back. He is
exhausted and cannot see the canopy of stars, clouds and
trees pointed to the sky. He succumbs to his fatigue and,
not even trying to get up, closes his eyes to fall into an
even darker sleep.

30 EXT. FOREST - FIRST LIGHT

30

Jules awakens to the sound of birds. He is freezing. He sits up and blows on his hands.

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

He feels for a tree knowing the moss grows on the north side, he figures out west, his direction to walk. Stands up. Stumbles forward.

31 INT. TRAILER - CONTINUOUS - DAWN

31

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 Hero's Day Sunday Halftime Show can be heard.

ANNOUNCER (V.O.)

...our Vanguard 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 21st at 6. 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!

(CONTINUED)

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.

(CONTINUED)

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...
(MORE)

(CONTINUED)

KAT (CONT'D)

Some big boss 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.

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 as she takes selfies. But the engine is smoking and suddenly flames engulf the chassis.

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

A plume of black smoke rolls over them.

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

Nazareth.

TRUCKER

Get in. We roll right through it.

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 shrouded in thick low hanging clouds.

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.

Kat and Rain pump water at the well. Kat splashes Rain with some water. Rain laughs and splashes her back.

(CONTINUED)

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 rolls onto her side, holding her sister lovingly, protectively. Sweet 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.

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.

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.

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.

The Drone's camera ZOOMS IN to see Jules' military uniform and uses FACE RECOGNITION software to "lock-in" his face in astonishing detail.

A stream of identification data appears on the screen before it flickers away. Jule's utterly exhausted, he breathes deeply to steady his trembling hands.

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 scrapbook of my dreams.
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.

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. Ana 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 always 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.

(CONTINUED)

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 room.

ANA

Girls why don't you go? 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.

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 bombed-out 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.

(CONTINUED)

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...

(MORE)

(CONTINUED)

JULES (CONT'D)

(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 talk about.

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.

(CONTINUED)

43 CONTINUED: (3)

43

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.

44 INT. TRAILER/ BEDROOM - EVENING

44

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.

(CONTINUED)

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 walks outside and lights a cigarette.

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.
(Stock Footage)

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.

(CONTINUED)

RAIN

He's still our dad....

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

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.

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.

48

EXT. TRAILER - DAY

48

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.

(CONTINUED)

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...

(CONTINUED)

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.

(CONTINUED)

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 laughs out loud.

ANA

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 huh?

(she laughs)

Now you're a farmer?

JULES

I've grown things...

ANA

It takes months to cultivate anything.

(CONTINUED)

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. 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 sun.

(CONTINUED)

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

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)

(CONTINUED)

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.

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... 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.

(CONTINUED)

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. 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?

(CONTINUED)

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.

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.

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.

(CONTINUED)

JULES

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

(beat)

You've held this family together.

ANA

I wouldn't go quite that far.

From a giant wall screen over an abandoned diner we hear the unmistakable chorus of the Vanguard's personal anthem. Kat climbs off Val's motorbike. Val is fixated at the overhanging screen. It's the Vanguard, looking out boldly at his national audience, directly into the camera lens. He is hyper-focused.

THE VANGUARD

My fellow countrymen I come to you tonight with a sense of urgency. We are one week away from our great celebration of the New Hero's Super Spectacular Sunday moved this year and every year going forward to Independence Day...a celebration of our nation's excellence. (Sc.56A)

THE ORPHAN, 17 years, hides under a pointed dirty hoodie like a medieval monk. After losing his entire family by an errant smart bomb -- he doesn't talk, but rarely mumbles an incoherent phrase to himself. He's the traumatized village idiot or a kind of seer.

THE VANGUARD (V.O.)

I announce the upcoming seven days as the great 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?

The Orphan spots Kat as she gets off Val's bike. He watches her move across to join the other girls. She senses he is watching her and smiles at him.

Nervous, he spills a little gas from one of the cans. He's fixated on Kat.

DRIVER

Come on Kid, fucking focus!

THE VANGUARD (V.O.)

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. House to house, there will be no place to hide, no place we can't see or hear you. Seven days to the New Hero's Day Spectacular Sunday 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 #2

(mumbling then louder)

Day one. Day one. The purification!

CLOSE ON THE GIANT SCREEN WHICH READS:

THE GREAT PURIFICATION - DAY ONE!

Under the glowing text we see attack drones swarming through the streets searching out dissidents.(Stock)

Close on the Orphan tears in his eyes.

ORPHAN

(under his breath)

Da..de...doom...we all doomed.

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, Swedish, 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.

Off on the edge of the lot a one of the girls screams out.

(CONTINUED)

JESSICA

He's hurting me!

Val sprints across the asphalt to rescue her - pulling her from the car and with a surprising display of athletic prowess, delivers a vicious head-butt to the "John". Then Val tears away his jacket as the "John" manages to drive away.

Val picks up Jessica and pulls her quickly to his chest and changes his demeanor in a beat, displaying a immense fatherly gentleness. We follow him as he carries her across the lot, all along comforting her, stroking her hair and wiping away tears.

VAL

Go home and get some sleep.
That's right. Push this all away.
(kisses her forehead)
I promise to get you out of here.

Jessica nods and walks away, painfully. Val tosses her a lolly pop. Madam watches him.

The other girls look at Jessica filled with jealousy. Jessica unwraps the lolly pop and watching the others inserts it in her mouth. She packs her bag and walks off.

MADAM

How are we supposed to make any money if you keep sending our girls home?

VAL

For Christ's sake, Sonya, she looked like a meat locker.

MADAM

Your job is to bring me the girls. Let me be the judge if a girl is able to work or not. This is a partnership with defined duties. And enough of the lolly pops.

VAL

It's just a little sweetness to get them through the day.

MADAM

I've got pills for that. Lolly pops are for little girls.

(CONTINUED)

VAL

You heard that bastard Vanguard,
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?

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 over the border 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.

(CONTINUED)

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

A limousine pulls into 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 back seat but only sees the faint outline of a man's face obscured by a pool of darkness.

VANGUARD

(a long silence)

Do you have younger?

VAL

Hmm? I might be able to help.

(beat)

But it will cost you.

Vanguard opens the window and hands Val a roll of hundreds. Val, taken by the identity of his new client, looks away making sure Madam Sonya doesn't see and pushes the fat wad under the waste-band of his jeans.

VANGUARD

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

(beat)

Only pleasure will save me now.

VAL

Sir....how do I contact you?

A pale white hand comes of the darkness. Val shakes it nervously.

VANGUARD

It's me who contacts you.

VAL

Yes Sir. Of course, Sir.

(CONTINUED)

The shaded black window glides smoothly up and the entourage speeds away.

The Madam walks over to Val.

MADAM

Who the fuck was that?

VAL

He wants younger.

MADAM

What about 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?

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.

(MORE)

(CONTINUED)

JULES (CONT'D)

(beat)

Can't I have something to feel?

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

INT. KITCHEN - DAY

Ana stirs the pot of oatmeal on the stove. Rain is seated at the table waiting for breakfast.

Jules comes out.

JULES

It smells great...

ANA

It's just oatmeal.

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

JULES

When I was a prisoner, I took the ground and I ate 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.

(CONTINUED)

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

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 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.

The Orphan stands in the shadows staring at Kat. She glares at him before running off.

KAT

Mind your own business lunatic!

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 feels the bruise on her lip, proud of her big take.

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

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 swollen lip.

KAT

He can't see them you know?

(CONTINUED)

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'll 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's great for bruises.

KAT

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

(MORE)

(CONTINUED)

60 CONTINUED: (2)

60

KAT (CONT'D)

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

61 INT. TRAILER - EVENING

61

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 ton 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 mac-mansions. The Vanguard's state power anthem. MUFFLED voices and canned laughter of a game show re-run.

GAME SHOW HOST (V.O.)

Behind one of our three curtains is a spanking new Volvo Prestige LS Sport 760i valued at two 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 Vanguard's theme music.

DAY TWO

62 EXT. TRAILER - EVENING

62

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

63 INT. TRAILER - CONTINUOUS - EVENING

63

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.

(CONTINUED)

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 and peers out squinting for any image.

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 walk right up to them, sensing a presence.

JULES

Do you want some help?

ANA

No, that's okay.

Jules leaves the barn. The door closes behind him.

VAL

Come closer.

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

ANA

Not during the day.

64 CONTINUED:

64

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

65 INT. TRAILER - CONTINUOUS - DAY

65

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

Yes, sounds like Val. I still can't help thinking about him. The favorite son, wasn't even blood. A refugee, they took him in. A real brain. All their love went to him. 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.

66 EXT. ABANDONED LOT - AFTERNOON

66

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.

(CONTINUED)

Sophie pushes him way 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 us the fuck out
of here.

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.

(CONTINUED)

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? You posted??? Take it off! Kat take it off!

KAT

750 likes! You are going viral!

RAIN

No! Take it off! Kat!

KAT

How do you think Kim Kardashian did it. You want to be famous don't you?

RAIN

No, not particularly.

KAT

I want to be as famous as Kardashian. I want a million followers. Sponsors giving my brand designer clothes to wear, nice perfume, cars to drive...

RAIN

Okay, if you say so...

Rain grins ecstatically, impressed by her sister.

KAT

Have I ever been wrong?

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

(CONTINUED)

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

(panting heavily)

I think at school the teacher would
have definitely separated us.

Val puts his finger over her mouth to silence her. Then he
enters her. Their sex turns savage.

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
State TV's new's anchor voice.

(CONTINUED)

STATE TV ANCHOR (V.O.)
...100,000 moving east from the
fires...satellite tracking shows a
million nomad encampment. The
supreme Vanguard has warned that
these fugitives, violent resisters,
will be met with severe force if
they do not disperse.

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

EXT. BARN - CONTINUOUS - AFTERNOON

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 LOT - EVENING

Val studies Rain's erotic online video.

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

Kat's video of Rain fills the screen. Her enchanting carnal
dance takes Val over.

A long black limo pulls up next to Val. A jet black rear
window slides down. Darkness hides the Vanguard who is
inside. Val points his cell inside the car to show off Rain.

VAL
Sir. Is this what you mean, Sir?

(CONTINUED)

THE VANGUARD
(out of the darkness)
That's right. Exactly right.

VAL
What do you pay for exactly right?

THE VANGUARD
I'll push the money up to you in a
wheelbarrow.

VAL
Twenty-five thousand then.

THE VANGUARD
You greedy bastard. How fast can
you get her here?

VAL
Fast as you can push up that
wheelbarrow, Sir.

THE VANGUARD
Two days 11 am.

VAL
Sir. Yes Sir.

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

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
The place people refer to as "Tent
City," which accounts for 10,000
resisters, is no longer a problem.
The Great Purification successes
mount by our military.

(CONTINUED)

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 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...hotter 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.

Rain drops her head onto Val's shoulder as a they float through the shimmering neon city.

73 INT. TRAILER - NIGHT

73

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.

74 EXT. DREAM LANDSCAPE - NIGHT

74

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!!

75 EXT. TRAILER - CONTINUOUS - DAY

75

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.

Val is there silent. Kat and Rain are there.

(CONTINUED)

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 ground. It lands like a small bomb. Taking cover, Jules throws himself down.

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?

(CONTINUED)

KAT

Quit your nagging, bitch.

Rain takes Jules' hand and walks toward the stream.

Jules pulls up a bucket of water and pours it into two plastic buckets. Then he sits down. Rain sits by his side. She is clearly mulling over something.

RAIN

(she blurts out)

Did you kill anyone?

JULES

(not sure what to say)

Yes.

RAIN

Do you ever think about it?

JULES

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

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.

RAIN

Kat says your parents adopted him.

JULES

Yes. They felt sorry for him and forgot about me. He won awards. I pumped septic systems and dug graves.

(MORE)

(CONTINUED)

JULES (CONT'D)

They sold land to send him to the best university - to study poetry no less! But now my family comes first. You come first.

Jules hugs Rain.

JULES (CONT'D)

We can't stay here. I know how this works. First they deprive us of proper living conditions, then they steal our food, 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.

(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.

(MORE)

(CONTINUED)

RAIN (CONT'D)

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.

(CONTINUED)

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

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

DAY FOUR

We see the Orphan buried inside his big dark hoodie and rocking wildly, arms extended and gyrating in circles to some unknowable rhythm. A gun ship roars just over his head. He burrows his head in the ground, then starts to pull and tug, gradually pulling a gun from the ground.

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 broken
doors. 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.

(MORE)

(CONTINUED)

VAL (CONT'D)

Mind you she bit a customer's ear
half off. You would never do that,
would you?

RAIN

What did he do to her?

Val elects not to answer.

VAL

Sadly I am going to have to teach
her a little lesson.

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

Val 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. Now get.
(gives her a few dollars)
Buy yourself a Sprite. 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 points to his motorcycle. Kat climbs up behind him.

(CONTINUED)

KAT (CONT'D)

The girls are all saying that something bad is happening in seven days.

VAL

Try three days.

KAT

They say we will be out of a job.

VAL

As long as men exist, you won't be out of a job.

KAT

The girls are getting younger.

They motor 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.

Val stops the motorbike and looks at Kat, obviously concerned.

VAL (CONT'D)

What's going on, Kat?

KAT

I don't know how much more I can take. They just push you out of the car without paying when they've gotten what they want.

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

(CONTINUED)

KAT (CONT'D)

You always talked about us running away together.

VAL

Well that was before.

KAT

What do you mean?

VAL

Vanguard threatened to cleanse the cities.

KAT

Cleanse? What does that mean?

VAL

A lot of people are going to die.

KAT

Then we all should leave?

Val holds his thought.

KAT (CONT'D)

You're in love with her, aren't you?

VAL

Love. What's love in war?

KAT

Well she doesn't love you.

Val stares at Kat, hurt.

Kat stares at Val, with a slight smirk.

KAT (CONT'D)

I know my mother. She won't leave Jules. Not now.

Kat hugs Val trying to get a rise out of him. He pushes her away.

KAT (CONT'D)

Why can't I come with you?

VAL

You? With me? Alone?

(CONTINUED)

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.
Please 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

The electronic hum of a bank of computers and video screens. Two remote pilots sit in massive leather gaming chairs tracking surveillance video. It could be day or night in there.

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 with high contrast night vision filtration. The pilots go through their check points.

PILOT #1 CAPT.

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

PILOT #2 SCANNER

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

PILOT #1 CAPT.

Correction?

PILOT #2 SCANNER

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

(CONTINUED)

Touch screen mirror 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 CAPT.
Jones-in' to kick some insurgent
ass "Scanner"?

PILOT #2 SCANNER
Copy that Sir. All munitions loaded
in and locked on, Sir.

PILOT #1 CAPT.
Correction?

PILOT #2 SCANNER
Sir Ready to bring it all to the
fight Sir. Love to get home for the
Hero's Day Spectacular Sir.

A TITLE CARD fills the screen.

DAY FIVE

PILOT #1 CAPT.(V.O.)
Scanner, everyday that I sit in
this chair I feel the fire of war.
Can't you feel it? We're the heroes
Scanner. The point of the spear!

PILOT #2 SCANNER
Copy that Sir. Zero-zero-niner-
zero. Systems ready to deploy Sir!

A squadron of menacing drones fly out over the land.

Val is throwing a party for his workers. He's pretty 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 taking hits off a joint. 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.

(CONTINUED)

Val downs a water glass of vodka and 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 (CONT'D)

(in a whisper)

My just look at you. So many men
stranded and I have a woman like
you. We're going to get out of this
hell. 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 a
place without war.

(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.

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

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

Val undresses, readying himself for bed. He is singing under his breath. All of a sudden he feels Ana behind him.

(CONTINUED)

VAL

How long have you been standing there?

ANA

We've got to talk.

VAL

A man's most feared sentence.

LATER

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.

(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 and broken by you.

(in desperation)

You know what they say?

Val looks away, wishing he was somewhere else.

ANA (CONT'D)

The one who loves the least is in control. Should be on your T-shirt.

85

INT. BARN - LATER - NIGHT

85

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
Like you say, there are some things
one thought one couldn't do before
this hell.

She examines the blade of the knife, runs it along her finger. She draws blood. She sucks her finger.

VAL
He's my brother.

Val grabs the knife away from her.

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.

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?

(CONTINUED)

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.

They both turn abruptly, hearing Jules approach.

JULES TRIPS OVER THE BARN DOOR SILL.

They are stunned. 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.

(CONTINUED)

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 a 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, with nothing for his
family?

JULES

That's enough. I've had it. I've
had enough of this shit. I need to
hold you. Smell you. Taste you.

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.

(CONTINUED)

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.

Jules feels the bed beside him. Empty. He gets up and walks out of the room.

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 scene.

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. The masquerade is driving him insane.

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

What are you doing?

RAIN

Nothing.

KAT

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

(raging)

I'll strangle him with it!

DRONE VIDEO IMAGES FILL THE SCREEN

(CONTINUED)

89 CONTINUED:

89

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

Scanner focuses the drone's camera.

PILOT #2 SCANNER (O.C.)
Little Red Riding Hood's hot Sir.

90 EXT. TRAILER FROM DRONE POV - DAY 90

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

91 INT. VIRTUAL WARFARE BUNKER - DAY 91

PILOT #1 CAPT. (O.C.)
The Big Bad Wolf is back. Lock her
in Scanner!

PILOT #2 SCANNER (O.C.)
Sir yes Sir, copy. Marked and
waiting Sir. Terminate Sir?

PILOT #1 CAPT.
Correction. Negative. Let's see how
many rats we can make jump ship.

92 EXT. WOODS - DAY 92

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

93 INT. BARN - DAY 93

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

94 INT. BEDROOM - DAY 94

Kat rifles through her drawers pushing clothing into her suitcase including the new bra of Rain's. Freshens her make-up.

(CONTINUED)

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.

Kat runs along the river's stony edge to find 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 any resistance.

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.

ANA (CONT'D)

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.

(CONTINUED)

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?

RAIN

I swear I don't know.

Ana slaps her daughter's face hard. Rain looks up, holding
her burning face with her hand. Tears start to come.

(CONTINUED)

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.

(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 fucking
roof, but I'm not your wife.

(CONTINUED)

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 I'll never see my sister
again.

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

RAIN

I'm not a big girl yet.

Rain stands and watches her mother walk away.

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 and slams the door.

A quick glance between them. Kat is in tears.

VAL

This is all for the best. You will be safe now.

KAT

What about Rain? I never said goodbye.

VAL

Don't worry, I will bring her to you soon.

KAT

What about you?

VAL

I'll meet you there too.

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. Kat catches the exchange.

She looks around her at the other girls, who look scared. As she peers out the window she spots the Orphan. The bus drives off and we see the crazy silent Orphan peddling wildly on his bicycle trying to keep up with the bus speeding away.

:LATER

99 DRONE SURVEILLANCE VIDEO 99

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

100 INT. VIRTUAL WARFARE BUNKER - DAY 100

A "Top Gun" poster hangs behind the two remote pilots. They sip Coca-Cola 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 SCANNER

The rats haven't abandon ship yet
Sir.

PILOT #1 CAPT.

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 SCANNER

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

101 INT. TRAILER - DAY 101

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!

RAIN

Find who?

JULES

The worthless scum who blinded me.

RAIN

What if mommy never comes back?

(CONTINUED)

101 CONTINUED: 86. 101

JULES
She'll come back, don't you worry.

102 EXT. TRAILER - DAY 102

The long black limo of the Vanguard we met earlier looking for a young girl, pulls up out front. 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.

103 INT. UNDERGROUND BUNKER - DAY 103

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

PILOT #1 CAPT.
Pretty boy has returned. The plot unwinds.

PILOT #2 SCANNER
(in a sing-song voice)
He ain't gonna be pretty for long.

A TITLE CARD FILLS THE FRAME

DAY SEVEN

104 INT. TRAILER BEDROOM - CONTINUOUS - DAY 104

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?

(CONTINUED)

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.

Jules grabs Val. 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.

(CONTINUED)

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

You 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?

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

He drops the knife, goes limp and lets Val go. Val coughs
trying to catch his breath.

An unexpected sudden wave of emotion floods over Jules.

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, the
refugee prince.

al pushes Jules away.

Face to face. Inches away.

(CONTINUED)

JULES (CONT'D)

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 and you
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 won't say.

JULES (CONT'D)

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.

VAL

I am not a killer.

JULES

You're taking my wife away from me!

VAL

We were certain you were dead.

JULES

Well, sorry to disappoint you.

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

JULES (CONT'D)

Is it dark?

VAL

Dark?

JULES

Outside.

(CONTINUED)

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
A missile hit his school.

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 few miles away. We
need to get out of here. They're
coming to cleanse this area.

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

(CONTINUED)

JULES (CONT'D)

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

Ana turns to Rain who shakes her head. A huge explosion
shakes the house.

Val looks over at Rain in a panic. She turns away from him.

VAL

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

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. Never.

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.

105 INT. UNDERGROUND BUNKER - CONTINUOUS - DAY 105

We see the trailer in the drone's launch cross-hairs. Val exits the front door.

PILOT #2
 "Pretty Boy" thinks he can out run
 an algorithm.

PILOT #1 CAPT.
 Scanner introduce the family to the
 laser-guided Predator-Hellfire.

PILOT #2
 Sir, yes Sir.
 (Presses the red button)
 In for the penny in for the pound!

106 INT. TRAILER BED ROOM - CONTINUOUS - DAY 106

Then in a blinding flash, a deafening explosion! A drone missiles hits, the windows shatter and blow in. Rain and Jules are thrown to the floor.

107 EXT. TRAILER FIELDS - CONTINUOUS - DAY 107

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, pulls himself up, and doesn't know the direction of safety. He runs back toward the dangerous field.

Ana holds Rain back but Rain pushes her away, runs back into the field and grabs her father by his collar pulling him to cover.

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

108 INT. VANGUARD'S HI-TECH MEDIA STUDIO - DAY 108

A bank of monitors beam the mass virtual manipulation of the Super Heroes Day Spectacular. 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 Vanguard.

(CONTINUED)

108 CONTINUED:

108

The virtual throngs of people go wild for their supreme leader.

VANGUARD

My patriots. I love you!!!

In a sudden flash the screen glitches out revealing the absurd fakery of it all.

109 EXT. TRAILER

109

Close-on the Vanguard's entourage, it too has been hit with a missile and exploding in flames. We see the Vanguard pushing open his door and running across the ground in flames. The Hero's Day audio runs over the image.

VANGUARD (V.O.)

...now I stand before you on the
sacred day to honor our heroes in
our nation's struggle to defeat our
enemies from within and without.

Val runs away.

110 INT. UNDERGROUND BUNKER - DAY

110

CLOSE-ON multiple video monitors. The Vanguard 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 CAPT.

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

111 EXT. TRAILER BY BURNING HOUSE - DAY

111

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

VANGUARD (V.O.)

I look to the future with absolute
confidence! Today I can announce..

112 INT. UNDERGROUND BUNKER - DAY

112

BACK TO THE HEROES DAY JUMBO SCREEN (Produced 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 fraudulent extravaganza. The computerized throngs run for safety. The algorithmic manufactured reality is virtually seamless.

To the common man they are witnessing an assassination, they think reality has run amok. But it is all a big virtual lie designed to gain further control of the population and install a new government. CLOSE-ON the Vice-Vanguard, now he's the new Vanguard.

NEW VANGUARD
Terrific simulation! Kudos for our
computer team. A massive bonus is
in order! Now we frame Vanguard's
"assassination" and put down this
"insurrection". Successfully
executed. Brilliant!

113 EXT. FIELDS - DAY

113

Jules and Rain 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, but Jules dangerously slides 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 keep up with him.

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.

(CONTINUED)

ANA

Val! Val! Help me!

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 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.

:LATER

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.

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 travels 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.

(CONTINUED)

We see Jules in extreme slow motion, projectiles tearing through his body, floating through space until he crashes to the earth.

Rain races off as fast as she can, crying and gasping for air running for her life.

NOTE: FINAL MONTAGE - The emotional tone of our story shifts. No more dialogue or natural sound, replaced by a transcendent enveloping score. Suddenly, a new cinematic perspective as if it came from the all-seeing "eye of God" -- floating above the characters. We are no longer inside the story but somehow outside it, allowing us to find its ecstatic truth.

MONTAGE

115 EXT. TRAILER - DAY 115

A wall of clouds roll over the earth in dramatic time-lapse.

Swooping downward we see the old Vanguard now a charred outline of a human form.

We float over what is left of the trailer. Ana and Jule's bed. The destroyed kitchen. Rain's charred copy of "The Ann Frank Diary". The TV still flickering a luxury car commercial.

Floating through swaying grasses to see Jules, his bodied riddled with bullets and painted with blood. His eyes open to the sky, a smile frozen on his heroic face.

Then we pass Ana, who appears to be sleeping, framed by the wild flowers and the grass that is blown by the wind.

116 EXT. WOODS - DAY 116

With Val on his motorbike speeding away pursued by drones, boldly dodging trees and ducking low branches.

117 INT. WARFARE BUNKER - DAY 117

Down a long corridor to the drone pilots eating take-out Chinese while watching Val's mad escape while. The new Vanguard stands behind them with a new trophy blonde, relishing his rise to limitless power.

118 EXT. WOODS

118

We float over the overturned bus that was to take Kat away, wheels still spinning. The driver's throat is slashed. Sophie pushes a switch blade into the waistband of her jeans and pulls a dazed Kat from the smoldering wreckage.

119 EXT. MALL PARKING LOT

119

And the camera flies still higher, clouds roll in turmoil in high-speed time-lapse as night falls and morning sun rises in seconds. We descend down to Rain who travels on her skate board down railings, staircases, across ledges, collecting bottles and tearing propaganda posters from the walls.

A drone hovers over her, inspects her briefly. Rain wheels around with a bottle and knocks it out of the sky. It falls and sputters at her feet. She squashes it like bug.

120 EXT. INDUSTRIAL LANDSCAPE - DAY

120

Above Val as he spins around in giant arcs spewing stones. He's surrounded by drones. Laser cross-hairs lock-in Val's face. He spreads his arms wide asking for a quick death.

121 EXT. MALL PARKING LOT - DUSK

121

Rain squints to see a group of girls and the Orphan walking in the distance. She walks towards them cautiously. Slowly at first, then breaks into a run.

It's Kat, her golden locks cascade down from a leather motorcycle helmet. They lock eyes! We are high above the whole scene as the two sisters race towards one another in disbelief with open arms closer and closer...

THE END CREDITS ROLLS