

THE DYING MACHINE

BLACK TITLE CARD:

"And now I see with eye serene, the very pulse of the machine." - Wordsworth

As the words fade the ROAR of what sounds like an out-of-control fire intensifies until it becomes all consuming. Like we're standing in the middle of a thousand exploding universes all at once. The black background pulsates and moves like a simmering viscous liquid ready to explode.

WE PULL BACK SLOWLY to show the edges of an expanding circular mass contained by some invisible force. A sun or a black hole - a black-holed sun - being born.

The ROAR intensifies becoming a reverberating, distorting all encompassing noise until...

FADE IN:

EXT. WISCONSIN SUBURB. STREET LEVEL. DAY

"Northern American Quadrant - Wisconsin Sector"

Silence. Not even a bug making noise.

The sun hovers over rows and rows of dilapidated mansions as far as the eye can see. What were once tailored lawns and tightly trimmed bushes now weeds, dirt and trash have become the only remnants of life. We get the sense that this is no place to be at night.

A TUMBLEWEED rolls down the center of the pot-holed street like it's the wild west.

We focus on several mansion facades and can barely make out decades old spray painted relics that read: "Terrorists", "Canadians are faggots", "Fuck Day Zero!"

Below, a TEENAGE BOY (10), disheveled and unkempt stands in the middle of the empty street, throws a rock towards the street light overhead. He's one of the reasons none of the lights work. He misses, searches the ground for another.

Something off-screen stops him suddenly, focuses his gaze down the road.

TEENAGE BOY

CAR!

The Boy runs towards one of the empty houses for cover.

In the foreground an ELDERLY MAN lays unconscious in the middle of the road. A pool of blood surrounds his head - a robbery gone wrong. A large plastic WATER CONTAINER sits tipped on its side. Two other TEENAGERS hurriedly collect the spilt water in old water bottles and whatever else they have.

A TRUCK ENGINE nears.

TEENAGE BOY 2 caps his bottle.

TEENAGE BOY 2
Get out of here.

Teenage Boy 2 hustles off the street. TEENAGE BOY 3 stays, fills the rest of his bottle.

As the truck is almost on him, he takes off with the others.

The truck - a two-toned 90s CHEVY with a raised bed cover - passes without slowing.

INT. TRUCK. DAY

BONNIE (BON) (19), an androgynous version of Veronica from the Archie comics cautiously checks her rear-view to make sure she isn't followed.

EXT. WIG'S HOUSE. DAY

One of the many old mansions except this one is protected by 8 foot high chain link fence topped with barbed wire.

Bon's truck sits parked at the curb.

INT. WIG'S HOUSE. DAY

An expansive mansion with 15 foot high ceilings. Though the decaying walls and cheap furniture tell us that whoever is living there now is squatting.

INT. WIG'S HOUSE. LIVING ROOM. DAY

The place is stacked floor to ceiling with crates of BOTTLED WATER.

Bon sits on a couch watching a Benny Hill-like show. Two YOUNG KIDS, both wearing cheap plastic witch masks sit on the floor in front of Bon.

Both are eating from drab green, pre-packaged MREs (Meals Ready to Eat) where all the food looks like the same mixture of spam and pureed vegetables. Smoke billows from a clear plastic cooking bag in front of KID #1.

PILL (O.S.)

I said no cooking in here. Take that outside.

PILL (30s), a woman who could be mistaken for a soccer mom irons a shirt nearby.

The kids ignore her, LAUGH at an actress losing her bra exposing her breasts. KID #1 clicks a remote, rewinds it, plays it over.

PILL (CONT'D)

(irritated)

Wig! Your girl's here.

Muffled SCREAMS cause Bon to turn to find a young GOTH GIRL (20s) struggling against the duct tape around her wrists and chair. Her screams are muffled by duct tape over her mouth. Her eyes are filled with terror.

WIG (O.S.)

BONNIE!

WIG (30s), a muscled guy with more hair than brains, comes out of the back room, a pistol tucked in his front waistband.

The restrained Goth Girl PLEADS and struggles seeing Wig. Wig casually takes the clothes iron from Pill, pulls the plug from the wall and smashes it down onto the Girl's tied hand. Flesh SIZZLES. The Goth Girl SCREAMS in agony.

WIG (CONT'D)

I told you to shut up.

Wig casually hands his wife the iron. She inspects the burnt flesh in disapproval.

PILL

What the fuck? How the fuck am I going to finish ironing?

WIG

Kids, close your ears. Mommy's using foul language.

Pill shoots him the finger.

Wig casually waves his wife off, approaches Bon.

WIG (CONT'D)
 Dealers these days. They're soft.
 Without conviction. Not like you,
 huh, Bonnie?

The irritation on Bon's face builds with every "Bonnie".

Bon tosses an SD CARD to Wig. Wig tosses it to Pill who immediately slides it into a small COMPUTER TABLET, checks the files.

Wig watches Pill. She gives the okay with a nod of her head. Wig sits. Rolls a joint. Pill throws Wig a bag filled with METAL TOKENS. He tosses it to Bon.

WIG (CONT'D)
 Fucking TV. They say the satellites
 are dying. They just want me to buy
 their fucking cable.

Bon visually counts the tokens. Wig takes a case of BOTTLED WATER, sets it on the couch next to Bon.

WIG (CONT'D)
 Remember when water credit was
 worth 20 grand each? Fucking crazy
 days.

Wig lights the joint, puffs it. He hands it to Bon. Bon waves him off.

WIG (CONT'D)
 (off Bon; choking on smoke)
 What's the urgency, Bonnie?

BON
 This ain't what we agreed.

WIG
 Economy is forcing me to reconsider
 my profession. Cut back on
 expenses.

BON
 I need the rest of it.

WIG
 You need petrol? I got petrol?

BON
 Petrol's shit.

Wig casually takes a hit. Holds it in longer than he should.

WIG

(blowing smoke)

They say the bees are gone. The
fucking bees, Bonnie!

(puffs, blows smoke)

Where are you gonna go, Bonnie? New
Zealand? Canada?

(laughs)

Canadians wouldn't piss on a gringo
from America.

BON

I need the rest in order to make
this work, Wig. You know that.

Wig takes another hit, studies Bon's reaction.

WIG

That or nothing, Bonnie.

Bon stares at him emotionless.

BON

Not leaving without the rest.

Out of nowhere, Wig points the pistol at her, just short of
touching her nose.

The kids ignore Wig. LAUGH hysterically at the TV.

WIG

How much an average butch worth to
them, Bonnie?

(hits the joint)

Now, we're cool Bonnie. I like you.
But I won't hesitate to shoot you
in the fa...

In an instant, Bon slaps the pistol away and onto the floor,
wraps Wig's head and arm in a standing arm triangle choke and
squeezes. Wig is stuck, he tries struggling but Bon's too
strong.

BON

You don't wake up I don't want you
to.

Wig GURGLES for air. GRUNTS something undecipherable.

BON (CONT'D)

The rest.

Bon holds it a moment. Wig is on the verge of
unconsciousness.

Bon lets him go. Wig falls like a heap to the ground.

BON (CONT'D)

Now.

Pill doesn't know what to do. She just stands there, eyes wide. The Goth Girl also stares eyes wide. She's stopped squirming for the moment.

Bon takes Wig's pistol, shoves it in her waistband.

BON (CONT'D)

Missy, I would get the rest of that, if I were you.

Wig GASPS for air. He's alive. In a second, Pill leaves and is back with another bag of WATER TOKENS, tosses it to Bon.

BON (CONT'D)

I'll send you some Canadian Spring when I get there. Gotta work on your defense... *Wiggie*.

Wig rubs his neck. Bon takes a second CASE OF WATER, goes to the door, stares at the Goth Girl as if she may help her. The Goth Girl pleads with her eyes.

Bon changes her mind, leaves. She doesn't want the liability. The Goth Girl goes wild against her restraints.

MEGACHURCH PASTOR (V.O.)

The end will come in a wave of glory.

EXT. ABANDONED SCHOOL. DAY

Desert as far as the eye can see. The mid-day sun slow cooks the place. A 5 foot long RATTLESNAKE slithers across hot sand.

MEGACHURCH PASTOR (V.O.)

A light so intense, so intimidating...

In the background sits an abandoned elementary school - tagged, broken and boarded windows. Sand drifts nearly reach the top of the one story building. The desert has completely taken over the place.

MEGACHURCH PASTOR (V.O.)

...yet so welcoming to the chosen few.

The rhythmic SQUEAK of rusty metal in the distance.

EXT. ABANDONED SCHOOL, AROUND THE BACK. DAY

The SQUEAK gets louder as we move around the back of the building until we see the back of a YOUNG GIRL in shorts and tank top with the words "ON THE SPECTRUM" with a rainbow background - swinging on the dilapidated swing set. This is EMMA (12), much smaller and younger looking than her age.

MEGACHURCH PASTOR (V.O.)

We will be overcome with joyous
celebration.

The Megachurch Pastor plays from an old CASSETTE TAPE turning in a PORTABLE RADIO lying in the sand. There is a slight distortion to the Pastor's voice from the worn out tape.

MEGACHURCH PASTOR (V.O.)

Do not be fearful for that end is
upon us.

With every swing, a loud SQUEAK from the rusted hinges.

MEGACHURCH PASTOR (V.O.)

It is written that he will return
in the year of The Lord, 2156. The
year of the Christian emancipation.

Emma has her eyes closed, smiling, enjoying the back and forth motion of the swing.

MEGACHURCH PASTOR (V.O.)

A virgin with child as immaculate
as the first will deliver us from
evil. This birth will usher in the
thousand year's of peace. Satan
will be defeated! So it is written.

Nearby, a small TERRIER DOG - CHICO - sleeps in a sliver of shade beneath the half-buried merry-go-round. A SHOTGUN leans against the frame of the swing set.

The snake slithers towards the sleeping dog.

MEGACHURCH PASTOR (V.O.)

This year! The second coming is
upon us! So saith the Lord!

EXT. TRAILER PARK. DAY

MEGACHURCH PASTOR (V.O.)
 (louder)
 So saith the Lord!

Several abandoned single wide trailer homes surrounded by desert. A TRUCK, a small GIRL'S BIKE and other items sit out front of one of the trailers tell us that this trailer is the only one occupied.

INT. TRAILER HOME. DAY

The living room - cheap side-of-the-road furniture and a large, antique record player turns a record. An old COUNTRY SONG (Devil Went Down to Georgia) plays.

The hallway, GLAMOUR SHOTS photo of a woman - NANA (30s) - and Emma.

EMMA'S ROOM

The hint of a young girl's room with pink princess pillow and blanket. COMPUTER PARTS litter every shelf, baskets full of old wiring, hard drives. Books of all kinds on the floor and bed, shoved onto the shelves next to the computer items. Several books on BEES and DESERT FLOWERS.

KITCHEN

NANA - an older, more hardened version of Emma - works on a REVERSE OSMOSIS WATER FILTRATION system with clear liquid draining from a spigot into a 10 gallon, plastic container. She looks like a woman who can survive for weeks on the bare essentials. She carries the kind of forearm crutch in her left arm that people with long-standing disabilities use.

With the cautiousness of a scientist, she checks the input to the filter. She dumps grey liquid into one end of the filter.

The overhead lights suddenly dim and the record player slows giving the country song a smeared, distorted sound.

She stares at the light bulb overhead.

NANA
 Shit.

EXT. TRAILER HOME, AROUND BACK, DAY.

Nana inspects a POWER BOX mounted on the outside wall. She switches a red lever from "Battery" to "Generator".

She visually follows external cables from the box to roof mounted SOLAR CELLS. Other cables lead to a tall, METAL WINDMILL. The type that produces electricity. The windmill blades turn against the desert wind.

INSIDE

The overhead light bulb brightens suddenly. The music catches up, now playing at the proper speed.

OUTSIDE

Nana closes the panel to the electric box.

EXT. TRAILER HOME. DAY

Nana places several 10 gallon plastic containers - purified water - into the bed of the truck. She covers them with an old blanket.

A distant gunshot. She pauses, looks at the horizon.

NANA

Emma.

Nana takes several steps towards the location of the gunshot, holds a hand up shielding her eyes from the sun scanning the distance for Emma.

An OLDSMOBILE pulls in and parks several meters away. Nana continues securing the blanket over her goods.

A man, TREVOR (30s), exits the Olds. He looks like the aging leader of a defunct rock band except he's wearing a protective blue surgical mask.

NANA (CONT'D)

(without looking)

I told you if I saw you again it
wouldn't be cordial, Trev.

Trevor halts, throws his arms up, pulls his mask down to show he is no threat.

TREVOR

You know it's bullshit, babe. I would never do that. You know that.

NANA

I know what I know, Trev. You're the only one around. Ain't no one else.

TREVOR

It's bullshit, babe and you know it!

The Woman looks right at Trevor.

NANA

Make this easy, Trev. For your sake.

EXT. TRAILER PARK. DAY

We track behind Emma. She drags the dead, 5 foot long RATTLESNAKE behind her. UP AHEAD, Trevor and Nana argue.

Chico BARKS, the noise causes Trevor to turn. Emma now has the shotgun pointed at Trevor. For the first time we realize that Emma is pregnant, at least 5 months. The skin of her pregnant belly peaking out from the edge of her shirt.

Chico continues to BARK.

TREVOR

(cautious)

Em-ma. Chill with that.

Nana wipes dusty solar panels mounted on the roof of the old truck. She's not even bothered by the fact that her daughter has a man trained with a loaded weapon.

NANA

She's 12, Trevor. Nobody'll blame a twelve-year-old girl for shooting her rapist.

Trevor mentally considers his options.

TREVOR

Emma, you know I didn't do this. Tell your mother. Tell her!

Emma holds her aim steady. Frustrated, Trevor shakes his head, retreats back to the Olds.

TREVOR (CONT'D)
 (from the passenger window)
 I didn't do it. She's a freak like
 everyone says. And you know it.

Nana stares at her like she does know something. The engine
 to the Olds cranks up. Its bare tires throw rock and dirt as
 it spins out of there.

INT. TRUCK. DAY

Nana sits behind the wheel, Chico in the middle and Emma near
 the passenger door. The Shotgun sits in a gun rack on the
 back window of the truck.

Emma casually reads a book on Darwinism and Evolution. She's
 now dressed like a boy with a large shirt hiding her belly. A
 GREEN BAY PACKERS BACKPACK sits between Emma's feet.

EMMA
 I hate snakes. I look like a boy.

NANA
 You're the prettiest boy I know.

Emma eyes Nana. Nana smiles. Emma continues reading.

EMMA
 Why can't you go with me?

NANA
 You need someone strong.

Nana shows her crutch to remind Emma.

NANA (CONT'D)
 I'm not strong enough to protect
 you, Emma.

EMMA
 I'm strong enough to protect us.

Nana sits back. Emma's right.

NANA
 Here.

She hands Emma a smooth rock in the shape of a shell - a
 FOSSIL. Emma studies it like a scientist.

NANA (CONT'D)
 (casual)
 It's a Trilobite.
 (MORE)

NANA (CONT'D)

500 million years old. Part of the Paleozoic era when Wisconsin was covered by a warm, shallow sea. Found it in the back yard. Cool, huh?

Emma studies the gift, looks at her mother.

EMMA

Arachnomorph arthropod.

NANA

One good thing about all this dirt. How are your headaches?

EMMA

Better.

(back to book)

I saw it again. The black sun.

Visible worry on Nana's face.

NANA

Oh, baby. Here. I want you to wear this. Just in case.

She hands Emma a blue surgical mask. Emma reluctantly puts it on. Her mother adjusts the straps.

NANA (CONT'D)

There. Now you look like all the other freaks.

Emma eyes her mother. Can't tell if she is angry or sad. Emma has the same piercing eyes. Her Mother playfully rubs her head though her face can't hide her worry.

Nana turns the ignition. The ENGINE turns over several times. Doesn't start. She flips a blue lever from "Battery" to "Ethanol". She turns the ignition again. Nothing but the whine of the starter.

NANA (CONT'D)

Shit.

She pulls the hood latch, gets out, pops the hood.

NANA (O.S.) (CONT'D)

Try it now.

Emma does. The ignition turns over several times. Nothing.

NANA (O.S.) (CONT'D)

Hold it!

Emma winces. A sharp pain - a contraction - causes Emma to double over. As Emma's contraction reaches a peak, the engine turns over suddenly, starts in one go.

The contraction suddenly lets up allowing Emma to sit back.

Oblivious, Nana gives Emma thumbs up, slams the hood shut. She moves around to the driver's side, slides in, immediately notes the key is in the 'off' position. She looks to Emma for an explanation. Emma stares at her book.

Nana turns the ignition to 'on', puts it in gear, drives.

NANA (CONT'D)

I want you to stop doing that.

EMMA

(without looking)

Yeah.

She pulls on Emma's shoulder forcing her to look at her.

NANA

I'm serious. Promise me you won't do anything like that again.

EMMA

It's not me. It's the baby. The baby does it.

Nana pleads with her eyes.

NANA

Emma, please. Listen. People are looking for you. This is why you are going to Aunt Pattie's. So the Church can protect you. You understand?

EMMA

Yes, momma.

NANA

Good.

Nana smiles, pulls the gear into drive.

NANA (CONT'D)

Why didn't you take up for Trevor? You know he didn't do it.

EMMA

He's not good for you. You deserve better.

NANA

Yeah. I know that. That's why I didn't say nothing.

EMMA

You sure they're gonna take me to Olive Mountain?

Nana takes the POSTCARD acting as a bookmark in Emma's book.

CLOSE ON POSTCARD

Shows a several SUNBATHERS against the backdrop of a WATER PARK. A title reads: *Olive Mountain Water Park, where the sun meets the sky! Ontario, Canada. Come for the sun, stay for the fun!*

NANA

Oh, baby. We'll take you there when everything is over. After the baby comes. I promise.

EXT. DESERT HIGHWAY. DAY

An abandoned and rusted out TRACTOR and an automatic, rolling sprinkler system sit half buried by sand letting us know that the place was once farmland.

Nana's truck zooms by.

EXT. TRAILER HOME, AROUND BACK, DAY

A small cropped garden of FLOWERS sits in full bloom behind Nana's trailer.

A HAND digs a handful of dirt bringing with it a flower. The man, the CONSULTANT (40s), reasonable suit with sleeves pulled to his elbows looks like The professor from Gilligan's Island. The dirt falls through is fingers.

SERGEANT (O.S.)

We have the filtration system. No water. Woman and the girl are gone. We've located the boyfriend.

Behind the Consultant, The SERGEANT (50s), high and tight, with patch over one eye stands ready for his next order.

CONSULTANT

This soil has been fed by rainwater.

(MORE)

CONSULTANT (CONT'D)

It's as if a private rain cloud
appeared from Heaven just for this
spot.

He stares at the sky as if waiting for some magical cloud to
drop water.

SERGEANT

And the flowers?

The Consultant closely inspects a flower.

CONSULTANT

Another miracle. Unexplained
anomaly. Let's move it. We follow
the girl.

SERGEANT

What about the water, sir? Isn't
that what we are here for?

CONSULTANT

We're here to prevent the world
from dying.

INT. TREVOR'S TRAILER. DAY

Dark. Windows covered with old blankets to hide the mid-day
sun. 80s HAIR BAND plays loudly from a distorted sound system
somewhere within the trailer.

INT. TREVOR'S TRAILER, LIVING ROOM. DAY

Trevor maneuvers through a virtual world with VR GOGGLES
strapped to his eyes. On the television in front of him,
several scantily dressed YOUNG WOMEN on some far off deserted
island. On screen, Trevor's virtual hands grab at the young
women. The virtual women GIGGLE.

Several SECURITY OFFICERS enter casually, surround the place.
Several wear jackets with "Conservation Investigator" on the
back.

The Consultant oversees the operation. He turns a chair
around, casually sits on it right in front of Trevor. Trevor
is consumed by his virtual world, oblivious.

On screen, the WOMEN GIGGLE. The Consultant pulls an earpiece
from Trevor's ear. Startled, Trevor pulls the VR Goggles
down. His eyes get big as saucers, goes around the room,
visually counts the Security Officers in the place, inspects
their uniforms.

TREVOR

Water whores. Ain't no water here.

CONSULTANT

Trevor, is it? We don't want to bother you. We just want to know where the girl is?

TREVOR

I didn't do what she says I did.

CONSULTANT

We know. We just need to speak with her. Figure some things out.

Trevor looks around the room. He continues trying to play tough guy.

TREVOR

I don't know shit.

The Consultant sits back, obviously bored with Trevor's response.

CONSULTANT

Listen, Trevor. We aren't the bad guys here. We're environmentalists. I want to save America like the next good guy.

The Consultant pulls a cigarette from the pack on the coffee table, places it in Trevor's mouth. Lights it. Trevor's too afraid to puff it. He has suddenly realized his no win predicament.

CONSULTANT (CONT'D)

This girl, Emma is in trouble. She needs us to protect her. You can help us.

TREVOR

Fuck off.

Without warning, The CORPORAL (20s), impeccable military bearing hiding behind a shaggy beard slaps Trevor in the mouth with the butt of a MILITARY STYLE WEAPON.

CONSULTANT

(to the Corporal)

Okay, please. Enough violence.

TREVOR

(holding his bloodied lip)

What the fuck!

CONSULTANT

Please, Trevor. I don't want to have anyone hurt in anyway. That's not my usual style.

TREVOR

(calmer)

What do you need?

The Consultant leans back, casual.

CONSULTANT

What I need is for you to tell us how we can get a hold of Emma. That's it. Simple.

Trevor stares at him considering. He scans the room one last time. He's fucked.

TREVOR

I need to piss first.

The Consultant studies Trevor, looking through him actually.

TREVOR (CONT'D)

I'm gonna piss myself I don't go right now.

He gives a wave of his head.

The Sergeant motions Trevor up with end of his weapon.

SERGEANT

Move.

Trevor moves past the Consultant. The Sergeant follows close behind with his weapon trained on him.

INT. TREVOR'S TRAILER. BATHROOM. DAY

Trevor enters with the Sergeant right behind him. Trevor eyes the Sergeant - he ain't going nowhere. He stands at the toilet with his back towards the Sergeant. He drops his pants completely showing his scrawny ass to the Sergeant. The Sergeant turns away.

CLOSE ON TREVOR

Shows him discreetly texting a number on his cellphone.

From behind, it looks as though he holding his dick. He types a quick text and hits send just as the sergeant reaches over him and grabs the phone from his hands.

INT. TREVOR'S TRAILER, LIVING ROOM. DAY

The Sergeant pushes Trevor onto the chair in front of the Consultant. Trevor buttons and zips his pants.

The Sergeant passes Trevor's phone to the consultant. The Consultant scrolls through the last message sent. The Consultant reprimands Trevor with a click of his tongue.

CONSULTANT

I was hoping you'd be more helpful, Trevor. After all, we're doing this for your people.

(beat)

We're here trying to prevent the cataclysm. Understand? The end of the world?

Trevor stares at the consultant as if he's had a change of heart.

TREVOR

Fuck you. Only one thing I hate more than my ex right now are you motherfuckers.

Trevor spits on the ground.

TREVOR (CONT'D)

Water whores.

The Consultant sits back, relaxes in the chair. SIGHS deeply.

CONSULTANT

Old man used to say, 'The world ends for those who wait.'

CORPORAL (O.S.)

We have the cellphone tagged.

The Consultant smiles at Trevor. Without warning lunges, hooks a thumb into Trevor's eye socket, burying it deep.

TREVOR SCREAMS.

CONSULTANT

I won't allow it to end for me. Or anyone else.

EXT. ABANDONED GAS STATION. DAY

Nana's truck sits at an old gas pump.

INT. TRUCK. DAY

Emma watches the front entrance. Nana exits, hurries toward the truck. She counts a stack of WATER TOKENS.

Inside the station, the OWNER flips a sign from "no water" to "water available".

Nana gets in. She immediately looks at her phone. Her face turns from elation to worry.

NANA
We go tonight.

BLACK SCREEN

GARDENING TELEVISION HOST (V.O.)
Flowers make people better,
happier. They are sunshine for the
soul...

INT. BON'S APARTMENT, LIVING ROOM. DAY

Interrupted, late afternoon sunlight bathes the room.

Every shelf, every bit of wall space is taken up by FIGHTING PARAPHERNALIA - BOXING MEDALS and 1st PLACE FIGHTING TROPHIES. A HEAVY BAG hangs from the ceiling in one corner.

GARDENING TELEVISION HOST (V.O.)
There are but a few things in life
that satisfy one's desire...

An 80s GARDENING TELEVISION HOST prunes tomato plants on an old boxed television set through lines of static. He's the gardening equivalent of Bob Ross. A VHS tape WHIRLS in the nearby VCR. In the other corner, a thin white sheet covers the outline of what looks like a body.

GARDENING TELEVISION HOST (V.O.)
If you have a garden and a library,
you have everything you need...

Chico watches Emma spoon cereal from a bowl like a patient spectator watching a slow moving tennis match. Emma, wearing the blue surgical mask up in her forehead, sits on the carpet in front of the old television.

Emma pours more water from a plastic water bottle into her bowl. She studies the Television Host's technique. She's so tuned in she wouldn't hear someone call her name. The GREEN BAY PACKERS BACKPACK sits on one edge of the mattress.

GARDENING TELEVISION HOST (V.O.)
Plants require patient labor and
attention, they thrive because
someone expended effort on them...

KEYS TURN in the front door. Bon enters in a hurry, stops in her tracks seeing Emma. She sets the cases of water on the floor. She stares at the outline of the figure on the mattress. Tears well in her eyes.

Bon pulls the sheet back showing only pillows.

BON
(angry)
Where's Becca?

Emma casually points to the back room.

TELEVISION GARDENING HOST (V.O.)
Though it will never rain roses.
When we want to have more roses we
must plant more trees...

Bon angrily cuts the television off.

NANA (O.S.)
She's too sick to travel, Bon.

Behind them, Nana walks BECCA (20s), anemic and toxic appearing, into the living room. Becca can barely hold her own weight. Despite this, her eyes light up seeing Bon. She attempts a weak smile behind the blue surgical mask.

BON
Becca.

Bon runs to Becca, takes over from Nana, walks her to the kitchen table.

BON (CONT'D)
Here...

She pulls some bottled water from a case, hands it to Becca.

BON (CONT'D)
Drink.

Becca just stares at her. Her eyes tell us that nothing is going to save her. Bon holds back tears.

BON (CONT'D)
Please, Becca.

Becca takes a swig of water.

Emma watches Bon and Becca interact. She then turns back to the TV. The TV cuts on unexpectedly, back to the gardening program.

GARDENING TELEVISION HOST (V.O.)
Now remember, when the flowers
bloom, expect the bees to come...

NANA
Emma needs to go tonight, Bon.

Bon glares at Nana.

BON
I'm not going to leave her like
this.
(motions to Becca)

NANA
I'll take care of her.

Bon paces. Does some menial task.

BON
We go in the morning. Becca needs
her strength.

Nana approaches Bon.

NANA
Bon, please. Emma is not safe here.
Not even tonight.

Bon faces Nana. The anger in her face boils.

BON
What do you mean she's not safe?
From who? Why don't you take her,
then? Not my fault what happened to
her.

NANA
Honey, look at me.
(motions to leg)
I can barely care for myself.
Emma's in trouble. Emma needs you.
People want to take her, take the
baby.

BON
Becca needs me.

Nana goes to her purse. Pulls out the bag of WATER TOKEN.
Shows it to Bon.

NANA
Here. This is what you asked for.
To get to Canada. Becca and I will
wait for you here. Take Emma, come
right back pick Becca up.

Nana smiles at Becca.

BECCA
I'll be here when you get back,
baby. Emma needs you. She's a good
girl. Me being there won't help.

She's right, Bon eases her posture. She stares at the water
token, stares at Becca who gives her a reassuring nod. After
a moment, she takes the tokens. Nana relaxes.

BON
When do I get the rest?

NANA
You'll get the rest when you get to
your mother's...

An interrupting KNOCK at the front door. Bon and Nana almost
jump out of their skins. Both freeze trying not to make a
sound. Bon "shushes" Emma and Nana with a finger to her lips.

Another more forceful KNOCK at the door.

Bon tiptoes towards the door. She grabs the handle of the
PISTOL tucked into the back of her waistband, peers through
the peephole.

POV PEEPHOLE

An empty apartment hallway. Nothing else. Bon breathes a sigh
of relief. She cracks the door.

ROLLIE
Trick or treat!

ROLLIE (11) peers up at Bon from a specially designed
wheelchair - the type paraplegics use. He's got on thick
Harry Potter style glasses. He's wearing a blue surgical mask

BON

Really? Harry Potter again?

He does, in fact, look like Harry Potter, lightning scar and all. He immediately recognizes Emma.

ROLLIE

Emma! Hey! What are you doing here?
Why are you dressed up like that?
What's your costume? Can you come
outside? Trick or treating?

EMMA

Hi, Rollie. Nice costume. You look
cuter than Harry Potter.

Emma smiles, waves. Rollie gushes.

BON

Emma can't play.

EMMA

We're going on a trip, Rollie.

Bon rolls her eyes. Emma's given away their secret.

ROLLIE

(at Emma)

Where are you guys going? You're
coming back, right?

Rollie peers in, eyes the packed duffle bag on the mattress.

ROLLIE (CONT'D)

You guys are coming back, right
Bon?

BON

(hesitates)

Emma's grounded.

Rollie visually scans the apartment.

ROLLIE

Where's Becca?

Becca waves at Rollie in the background.

EMMA (O.S.)

I got a new book about bees.

Bon goes to close the door. Rollie pushes his wheelchair
blocking it.

ROLLIE

(excited)

Yeah? I found you some new books,
too.

(worried)

Where are you guys going, Bon? I
want to go with you.

BON

(threatening)

You got two seconds. One...

ROLLIE

C'mon, please. Let me go with you.
I won't be no trouble. I can take
care of myself.

BON

Where's your brother?

ROLLIE

He doesn't care. He won't care if I
go. Please?

Bon considers Rollie's plea.

BON

Two. Gotta go, Rollie.

ROLLIE

No, wait, Em...

Bon shuts the door cutting Rollie's voice off.

ROLLIE (CONT'D)

...ma.

HALLWAY

Rollie angrily rolls his wheelchair out of there.

INT. BON'S APARTMENT. DAY

Bon turns. Emma and Nana stand in front of her. Emma hugs
Chico in one arm. She stares at the pistol in Bon's hand.

EXT. BON'S APARTMENT COMPLEX. DAY

A fourplex in a run-down Midwestern neighborhood - except it
is surrounded by desert. There isn't a living green thing in
sight.

A hanging skeleton, and stuffed black spider hang from a dead tree telling us it's Halloween. The TWO-TONED CHEVY TRUCK - Bon's truck - sits parked on the curb.

KIDS IN COSTUMES cross the street.

Two armed SECURITY OFFICERS quickly surround the apartment building. Two more follow.

The Consultant oversees the operation from the front of a FUTURISTIC SUV.

CONSULTANT

The girl is our priority. Protect her at all costs.

INT. BON'S APARTMENT. DAY

Nana packs Emma's backpack with her books. She ejects the VCR tape, places it in Emma's backpack.

NANA

When you get there, leave your cousin with your mother. She'll take care of the rest. We'll be here waiting for you.

Bon quickly packs a backpack. Something causes her to stop. She shushes Nana with a finger to her lips. Nana freezes.

Bon moves to the front door, peers through the peep hole.

PEEPHOLE

We see several Security Officers preparing to forcefully enter the apartment.

Bon flips a SWITCHBLADE, goes to the bottled water and makes a single cut through all the bottles spilling the water on the ground. She does the same with the rest of the bottles.

BON

Water police.

Bon quietly but quickly moves to Becca.

BON (CONT'D)

We're leaving now.

Becca stays. Her eyes tell us that she has already given up. She is dying. Bon knows it.

A KNOCK at the front door.

BECCA
You know I can't go, baby.

Bon holds back tears.

CONSULTANT (O.S.)
Conservation investigators. We need
to inspect the apartment.

BON
I'm not leaving you.

Becca takes Bon's hand.

BECCA
Baby, please. I can't go. Take care
of Emma, she's special.

Becca looks into Bon's soul. Bon knows she's right. Bon
kisses Becca. Becca cries. Bon cries.

BECCA (CONT'D)
Go to Canada baby, you deserve it.
I'll be fine. I'll be here when you
get back.

Her words betray her hollow eyes.

Another more forceful KNOCK.

Nana takes Emma's hand in her hands. Looks directly at her.
She tries hiding the fear building in her face.

NANA
I love you, baby. Whatever happens,
stay with your cousin.

CONSULTANT (O.S.)
Open the door or else we'll be
forced to enter it forcefully.

For the first time, Emma looks scared.

EMMA
You're not going with us, momma?

Nana hugs Emma as if to say goodbye.

Through the bedroom doorway, Bon pulls the carpet from the
floor, pulls a cut area of floorboard - a trap door -
exposing the space between the floor and the 1st floor
ceiling.

NANA

You
 (points to stomach)
 This is more important than
 anything right now. More important
 than me.
 (pulls her tight;
 whispering)
 Don't let anyone know about your
 secret, baby.

She hugs Emma again.

NANA (CONT'D)

Now go.

She kisses her then pushes her away toward Bon. Emma
 reluctantly goes.

In the background, Bon takes a SLEDGE HAMMER and slams it
 against the exposed 1st floor ceiling.

INT. FIRST FLOOR APARTMENT. DAY

An OVERWEIGHT GRANNY watches television in the dark. Behind
 her, dust from the ceiling falls to her bed. Her CAT has eyes
 peeled on the ceiling overhead. With each bang from Bon's
 trophy, the ceiling throws dust onto the woman's bed.

She cuts the sound off with the remote. Turns her ear toward
 the sound. She grabs her hearing aid from the table, places
 it in her ear, adjusts the volume. She lifts her enormous
 body out of the chair (barely) and heads towards the kitchen.

The overhead THUD finally ends with the hammer coming through
 the ceiling. The Granny hasn't figured out where the noise is
 coming from quite yet.

INT. BON'S APARTMENT. DAY

Bon slams a foot down onto the broken floor. A GIANT CRACK as
 the Security Officers break through Bon's front door with a
 battering ram.

Bon slams her foot down, she falls through the ceiling.

In the background, Becca passes out and falls to the floor.
 Nana rushes to her.

INT. FIRST FLOOR APARTMENT. DAY

Bon crashes onto the woman's bed.

The woman scoops cat food into the cat's bowl. She pauses only briefly, still oblivious to Bon's presence. She adjusts her hearing aid until she gets loud feedback.

Bon stares up at the gaping hole in the ceiling.

BON

Backpack.

Emma's backpack comes down onto the bed. Chico falls through the hole after, lands in Bon's arms.

BON (CONT'D)

Now you. Jump, Emma.

INT. BON'S APARTMENT. DAY

Emma watches as the Security Officers smash through the front door, enter in offensive positions. Nana waves her arms to get their attention.

Emma SCREAMS.

INT. FIRST FLOOR APARTMENT. DAY

Bon reaches up and pulls Emma into the room below. Down below, Emma falls onto Bon.

INT. FIRST FLOOR APARTMENT. DAY

Bon pulls Emma and Chico through the woman's apartment.

Emma resists, doesn't want to go though Bon too strong for her. The old woman turns around from her fridge carrying a plate of cold leftovers. Just misses Bon and Emma run through the apartment and out the door.

EXT. BON'S APARTMENT, HALLWAY. DAY

A SECURITY OFFICER stands guard at the bottom of the stairwell.

An apartment door swings open. A WOMAN (50s) exits. The Security Officer raises a weapon in her direction, motions for her to get on the ground.

She places her hands in the air, she gets on the ground face down. The Security Officer prods her backside with the end of his weapon.

Behind the Security Officer, Bon exits the woman's apartment. She immediately takes the Security Officer in a rear naked choke. The Security Officer goes out almost immediately.

Bon and Emma get out of there.

INT. BON'S TRUCK. DAY

Bon lifts Emma in the driver's side, scoots in after her. She checks the rear-view. Several Security Officers exit the building, come after Bon's truck on foot.

The truck's engine comes to life. TIRES SQUEAL. As the truck pulls away from the curb

WE PULL BACK TO SHOW

Rollie's wheelchair hiding at the corner of the apartment building - minus Rollie.

Two unmarked SUVs follow Bon's truck.

INT. BON'S TRUCK. DAY

Bon continuously checks the rear view. The two SUVs are several blocks behind them though they are quickly catching up. Emma cries in the seat next to her.

Bon makes several turns then suddenly slams on the brakes.

INT/EXT. BON'S TRUCK. DAY

Bon's truck sits at the opening to a long bridge. On the bridge, several hundred PROTESTERS march towards Bon. Some wear Halloween costumes, others with fake decontamination suits.

Protest signs read: "Zero day is yesterday" "Water is a right, not a privilege" "99% is a majority"

Bon slams on the horn. Protesters start to make room for Bon's truck now pushing its way through the dense crowd of protesters. A rare PROTESTER slams a hand the side of Bon's truck.

EXT. BRIDGE. DAY

As Bon's truck slowly reaches the middle of the bridge, the SUVs turn the corner. They are now at the edge of the protest crowd.

The SUVs stop.

INT. SUV. DAY

The Consultant sits shotgun. The Corporal drives.

CONSULTANT

I wish people would use all this energy for real work.

CORPORAL

What do you want me to do?

CONSULTANT

Just don't kill anyone.

EXT. BRIDGE. DAY

Without consideration for the protesters, the SUVs push their way through the dense crowd. The crowd begins to panic, scatter out of the way of the charging SUVs. Several Protesters jump off the side of the bridge to get out of the way.

INT. BON'S TRUCK. DAY

Via the rear-view, we watch as protesters are pushed off the bridge. Emma watches through the back window.

EMMA

They're running them over, Bon.

BON

Nothing we can do, Emma.

With that, Emma doubles over in pain. The baby causing a strong contraction.

BON (CONT'D)

Emma?

INT. SUV. DAY

The Corporal drives. Up ahead, Bon's truck moves slowly through the crowd. A sudden spark and smoke from the SUV's all electric console. The SUV suddenly stalls.

EXT. BRIDGE. DAY

The protesters beat on the metal of the stalled SUVs

INT. SUV. DAY

The Consultant SIGHS, bored at the demonstration.

Via the front windshield, Bon's Truck turns the corner out of sight.

INT. BON'S TRUCK. DAY

With the contraction now gone, Emma sits back looking exhausted.

Bon checks the rear view. The SUVs are not moving. Bon looks at Emma who is now lying against the door, resting. She looks like she's in pain.

BON
They stopped. Emma?

EMMA
I don't feel good. My stomach
hurts.

EXT. DESERT HIGHWAY. DAY

Bon's truck passes throwing dust in the air.

INT. BON'S APARTMENT. DAY

The Corporal searches every corner of Bon's apartment.

Nana kneels with her hands zip-tied behind her back.

The Consultant and Corporal stand over her.

CONSULTANT
Ma'am, we're trying to help. Where
is she going?

NANA

Go to hell.

CONSULTANT

Ma'am, please. If that baby is born, that's where we'll all be.

NANA

I said, go to hell.

Frustrated, the Consultant waves a hand.

The Corporal pulls her to her feet and drags her outside.

INT. BON'S APARTMENT, KITCHEN. DAY

The Consultant stands over Becca's corpse.

The Sergeant kneels next to Becca's dead body. He waits for a reading on a small device resembling a glucose meter.

The device BEEPS.

SERGEANT

H5N2 positive.

The Corporal approaches.

SECURITY OFFICER (O.S.)

Sir.

The Consultant and Sergeant turn to find several TRICK OR TREATERS standing at the open apartment door. Their eyes are glued on the dead bodies.

The Consultant approaches, kneels down eye level with the kid in the HOME-MADE BATMAN COSTUME, pulls his mask off showing a FRECKLED FACE BOY (9). The rest of the kids are dressed like bad guys.

CONSULTANT

Now I need some help from you guys. America needs your help. What do you say?

BATMAN

Are you guys the bad guys? Or good guys?

The Consultant takes a moment to consider his answer.

CONSULTANT

(to himself)

Good guys or bad guys.

(to Batman)

You know, really, bad guys are the ones that will survive this whole thing. After all is said and done, after all the good guys are long gone, the bad guys will be left to take care of this place. Maybe we should be bag guys, huh? After all, they are the ones that have all the fun.

Batman is shit scared. Frozen with fear. The WITCH (10), standing in back looks up at the Corporal looming over them.

The Consultant waves the Sergeant over. The Sergeant hand him a brand new, sealed MRE - Chicken Teriyaki to be exact.

The kids' yes grow wide with excitement.

CONSULTANT (CONT'D)

Now, which of you's going to tell me about the girl in this apartment?

Everyone - except Batman - shoots a hand in the air.

The Consultant tosses the MRE to the witch.

INT. TRUCK. DAY

Bon drives with Emma and Chico shotgun. The wind blows through the cab. On the radio, the MEGACHURCH PASTOR PREACHES loudly. There is a silent tension between Bon and Emma. Outside, the rolling desert moves in all directions as far as the eye can see.

MEGACHURCH PASTOR (V.O.)

This World! The Lord created the world as a stream of endless life. All the changes are His doing. His motivations a mystery. We must trust, have faith that in his infinite love and compassion, there lies a plan for all believers...

We look over at Emma who's reading a book on BEES. Bon watches her, worried.

MEGACHURCH PASTOR (V.O.)

Though when the lord calls it
quits, when the world ends, no harm
will come to those anointed in his
blessing. There will be life after
it, there will be a beyond, because
this dying world is but a mere
reflection of another. The second
coming is upon us! So saith the
Lord!

(beat)

The end will come in a wave of
glory. Do not be fearful for that
end is upon us...

Bon cuts the sound.

BON

I need you to tell me what is going
on, Emma? I need you to tell me
everything. Why is Nana hiding you?

EMMA

It's the baby. They want the baby.

BON

Who's *they*, Emma? Why are they so
interested in the baby?

Emma hesitates, clearly hiding something.

EMMA

All the bees are gone, Bon. People
say the world is going to end. Do
you believe what they say?

BON

People create fear to prey on
others. The world is not going to
end. There will be no sudden
ending.

EMMA

I've seen it.

(dramatic pause)

Burning in the sky - the black sun.
That's why I'm here with you.
That's why I need to stay with you,
Bon. You're going to protect me.
Protect the baby.

Emma stares at the passing desert. Bon seems bothered.

BON
Bullshit, Emma.

EMMA
I never had a boyfriend.

BON
(annoyed)
You don't need to have a boyfriend
to get pregnant, Emma. Listen to
me, Emma, you are not the freaking
Virgin Mary.

No response from Emma.

BON (CONT'D)
Exactly. It's bullshit.

Emma stares at the passing desert, angry.

EMMA
Just because you don't believe
doesn't mean it's not happening,
Bon.

BON
The world will save itself, Emma.
It don't need no baby to do it.

Irritated, Bon ejects Emma's tape, pushes another tape in the
cassette player. LOUD ROCK MUSIC (Social Distortion) plays.
Bon cranks the stereo.

EXT. DESERT HIGHWAY. DAY

Bon's truck blows by causing dirt and dust to swirl in
circles.

A HIGHWAY SIGN reads, "Green Bay 120 miles"

EXT. ISOLATED GAS STATION. DAY

Bon's truck sits at the pump. The Driver's side door sits
open. A large sign on the gas pump reads: NO WATER

Bon bites on the plastic packaging of a pay-as-you-go cell
phone.

BON
Hand me the knife in the glove box.

Nothing.

BON (CONT'D)

Emma?

Bon leans into the open driver's side door. Emma's not in the cab. CHICO BARKS from a distance. Bon scans the parking lot.

BON (CONT'D)

(to herself)

Shit. Emma.

ACROSS THE PARKING LOT

Chico BARKS at TWO LOCALS who circle Emma. Both look like they're extras from the movie FARGO. LOCAL 1 stares at Emma's swollen belly. Emma points towards the truck.

Both LOCALS turn to see Bon standing by the truck. Bon moves around the truck towards Emma. Without a word, Bon leads Emma forcefully by the wrist back towards the truck. Chico stays to BARK. BON gives the locals a non-verbal warning.

BON

Excuse us, fellas.

Local #1 spits a wad of tobacco spit on the ground. Both watch Bon and Emma cross the parking lot back to the truck.

ON EMMA AND BON

Bon WHISTLES for Chico.

EMMA

What's wrong, Bon?

Bon ignores Emma. Pushes her up into the seat. Chico jumps in right behind her. Bon watches the LOCALS who've stayed put. She pulls the PISTOL out of her waistband. Bon hurries to the driver's side, jumps in. The truck's ENGINE starts.

The Truck peels out of there.

INT. TRUCK. DAY

Bon anxiously checks the gauges - a red check engine light is on - then the rearview mirror.

BON

Don't ever do that again, Emma.

EMMA

Do what?

BON
(angry)
Just do as I say, dammit!

Bon taps the gauges with a finger. Emma watches the passing desert. The wind blows across her face. She makes an airplane with her hand, allows it to go up and down with the wind.

EMMA
You're ugly when you're mad.

BON
Yeah? Well, so are you.

The cassette ejects by itself.

Bon looks over at Emma.

EMMA
You worry too much, Bon.

Another ENGINE LIGHT lights up on the dash.

EXT. ISOLATED DIRT ROAD. DAY

The sun sets in the distance. The truck sits stalled in the road. STEAM pours from the truck's front end. The IGNITION WHINES for several seconds.

EXT. TRUCK. DAY

Miles of dirt road and desert in all directions. The burning sun about to get lost in the horizon. The hood of the truck casts a shadow across the hot sand.

Bon paces. Holds her new phone to her ear trying to make a call.

INT. TRUCK. DAY

Bon dials a number again, waits for an answer. No response.

BON
(to herself)
Where are you, Becca?

She studies Emma braiding Chico's hair.

EMMA
Wish Nana and Becca were here.

BON

(snaps)

Yeah, well they're not. You're twelve, not six, Emma. Grow up. Okay?

EMMA

Just saying.

Annoyed, Bon looks at her phone then the rear view and the quickly falling sun.

BON

We'll have to sleep here for now. We'll walk in the morning.

EMMA

Camping, then.

Bon leans her head back. Closes her eyes.

BON

Yeah, just like camping, Emma.

EMMA

I like camping. Bon?

BON

(annoyed)

Emma.

EMMA

The Church isn't going to help me.

BON

Nana says you go. You go. I promised her that.

EMMA

I need to go here.

Emma shows Bon the post card with the water park.

Bon barely looks at it. Closes her eyes again.

BON

Yeah, well, have the church take you.

EMMA

Bon?

BON

Emma.

EMMA

Does Canada have water?

BON

(reminiscing)

Miles and miles of beaches. Crystal clear ocean from the melted ice. Just need money to cross. Lots of money.

The wheels are turning in Emma's head.

EMMA

So, I go with you to Canada. It's settled then.

Finally, Bon raises her head, looks directly at Emma.

BON

I left every good thing in my life in that apartment, OK? You. You don't matter to me, Emma.

Bon lays her head back, closes her eyes.

BON (CONT'D)

Now, stop talking. I'm sleeping.

Emma bolts out the door. She angrily throws rocks into the darkness from the edge of the road. Chico follows. Bon raises her head making sure Emma's close by. Satisfied, she lays her head back down.

BON (CONT'D)

I wouldn't go any further. Something might eat you.

Bon grins.

INT. TRUCK. NIGHT

The dim light of the radio illuminates Bon's sleeping face. Condensation from her breathing leaves a small puff of fog showing the chill in the air.

Bon rouses from a nightmare. Tears well in her eyes.

BON

Becca. No.

She frantically searches the cab for her phone, checks the signal. No good. She suddenly realizes the passenger door sits open and Emma and Chico are gone.

In the rear view she notices movement from the truck bed.

EXT. TRUCK. NIGHT

Bon goes around to the tailgate, lifts the camper glass. Bon floods the truck bed with the light from her cellphone.

Rollie's eyes light up like a deer in headlights.

ROLLIE

Hi, Bon?

BON

For fuck's sake, Rollie? How'd you get in here?

ROLLIE

My arms ain't paralyzed, Bon. I got strong arms.

BON

Jesus Christ, what are you doing here?

ROLLIE

I can help, Bon. Emma needs me. Told you I got strong arms.

Bon SIGHS exasperated. She has a sudden realization.

BON

Where's Emma?

ROLLIE

Don't know.

Bon visually scans the darkness.

BON

Shit.

Rollie shrugs.

BON (CONT'D)

Goddammit.

Bon tucks the PISTOL in her waistband and moves toward the empty desert.

EXT. DESERT. NIGHT

Rolling shadows of short stubby bushes, sand dunes and cactuses cast by the full moon overhead.

The moonlit outline of Bon's truck sits on the road in the distance.

BON/ROLLIE
(shouting; in unison)
EMMA!

An intense wind starts to blow, similar to a sandstorm. Bon stumbles through the darkness. Rollie dangles like a makeshift pack on Bon's back. Bon looks like a Sherpa hiking Mount Everest with Rollie as her "gear".

BON/ROLLIE (CONT'D)
EM-MA!

BON
CHIII-CO!

Rollie hugs Bon's neck. His useless legs flap against Bon's sides. Both cover their faces as much as they can from the wind.

A faint BARK in the distance.

ROLLIE
Chico!

Bon picks up the pace, towards Chico who's BARKING consistently now.

EXT. DESERT. NIGHT

Bon and Rollie appear over a small dune walking against the intense wind. Bon stops in her tracks. Chico BARKS a few meters away.

The wind dissipates slowly.

BON/ROLLIE
Emma!

Emma lays unconscious in a bed of freshly bloomed flowers of all colors and varieties. There has to be hundreds, possibly thousands of them. Bon rushes to Emma's aid.

Chico pants, looks up at Bon and Rollie. Emma's face is pale, like she's ill.

BON
My God. Emma.

EMMA
(weak)
I'm sorry, Bon. I didn't mean to.

She notices Rollie.

EMMA (CONT'D)
(weak)
Rollie. I had a dream about you.

ROLLIE
Hi, Emma.

Bon scoops Emma up in her arms.

EMMA
You had good legs. You were older,
like a man.

EXT. DESERT. NIGHT

The outline of Bon's truck is visible just on the ridge. Another TRUCK sits parked behind it. Its interior lights provide an added faint glow to the moonlight.

Bon trudges through the deep sand towards the car. Rollie struggles to hang onto Bon's back. Emma lays limp in her arms. Chico's stubby legs barely keeping up behind them.

Bon stops short of the vehicles, scans the area for the owner of the second truck. She lays Emma on the ground to rest.

ROLLIE (O.S.)
(warning)
Bon.

The CLICK-CLACK of a SHOTGUN loading behind Bon.

Without turning, Bon holds her hands in the air. Rollie's already got his in the air. A thick hand snatches the gun from Bon.

BREAKER
Now, pick 'em up and move to the
truck like you got somethin' to
lose.

Bon quietly obeys, scoops Emma in her arms.

EXT. TRUCK. NIGHT

Bon lays Emma across the front seat of the truck. The interior light shows Emma's pale face.

BON
Hang on, Emma.

Emma MOANS.

Bon unties Rollie, sets him down on the seat.

LT BREAKER(60s) holds the shotgun steady. He's the most in-shape 60-year-old Canadian one will ever see. By the way he's dressed, he ready for the Zombie apocalypse. His nose and mouth are covered by a blue surgical mask.

Breaker immediately notices Emma's pale face and lifeless appearing body.

BREAKER
What's wrong with him, girly?

BON
We don't know

He pushes the barrel into the back of Bon's head.

BON (CONT'D)
I don't know.

ROLLIE
He's a she, mister. You would be wise to help us.

Breaker looks Rollie up and down.

BREAKER
What is it with you people? A girl should be a girl and boy a boy. What about you, Potter? What's the deal with your legs? You're a "he", I hope?

ROLLIE
Traumatic spinal cord transection at T-10. Lost my legs a few years ago. Doesn't affect me much. That's right, I'm the man here.

BREAKER
Man. I see. Complete or partial?

ROLLIE
Partial. I still got some feeling.
Still got strong arms.

Rollie flexes.

BON
He's fine. Emma needs help. Medical
help. Please.

BREAKER
Ain't gonna find that round here.

ROLLIE
We're protecting her. She's our
responsibility. No, either you take
us somewhere that can help her
or... do what you gotta do.

Breaker GRUNTS. He turns his attention to Emma who, by the pale color in her face, is either sick or losing blood. He holds the barrel steady, still suspicious. Both Bon and Rollie keep their hands in the air.

BREAKER
Well. Looks like I'm short on
options, Potter. What happened to
your truck, girly?

BON
Radiator's busted.

BREAKER
What's her problem exactly, girly?

BON
She's pregnant. Something's wrong.
I don't know.

Breaker looks Emma over. Notices her pregnant belly.

BREAKER
Kinda young to be pregnant? How'd
that happen?

Again, Breaker touches Bon's head with the end of the gun barrel.

BON
We don't know. She just is.

BREAKER

I'm no doctor but I do understand
the biological aspects of a woman
gettin' pregnant...

ROLLIE

(interrupting)
She's the virgin.

This gets Breaker's attention. Bon rolls her eyes as if
hearing some nonsense again.

BON

Ain't got nothing to do with what
happened to her.

BREAKER

The Virgin, you say?

ROLLIE

Yeah. What part of that do you need
explaining, mister?

Bon cuts Rollie down with her eyes. Both Bon and Breaker
stare at each other.

BREAKER

Potter, the heat has got to your
head.

ROLLIE

I'm serious. You know how I know?
We're... together.

Bon can't help but roll her eyes.

Breaker searches his mental Rolidex. Suddenly makes the
connection.

BREAKER

(excited)
The Virgin. She's the Virgin! It's
true. The word is true.

BON

You know about her?

BREAKER

The Lord's Word moves fast when
people are suffering.
(disbelief)
She's the virgin.

ROLLIE
So, you'll help us?

Immediately lowers the shotgun.

BREAKER
Other people will be lookin' for
you. Bad people.

Breaker hands Bon's pistol back. She immediately takes aim at Breaker.

ROLLIE
How do I know you aren't looking to
hurt her?

BON
We need transportation.

Breaker studies Emma. He pulls the shotgun open showing both chambers empty.

BREAKER
I'm on your side, Potter. Trust me.

Bon holds the gun steady. A tense moment before Bon finally lowers it.

INT. BREAKER'S TRUCK. NIGHT

Breaker drives. Bon sits against the passenger door with Emma laying across the bench seat. Rollie pokes his head through the sliding back window.

BON
How far to the nearest hospital?

BREAKER
No hospitals. I have a place
prepared for all eventualities. All
circumstances.

ROLLIE
Is Emma gonna die, Bon?

BON
No, Emma's not going to die,
Rollie.

Bon just looks at Rollie. Her eyes betray her. For the first time, Bon looks worried.

EXT. DOOMSDAY SHELTER. NIGHT

The sun peeks over the horizon. Several low set, discreet buildings. All look abandoned. Breaker's truck pulls into the nearby BARN, out of site.

EXT. DOOMSDAY SHELTER. NIGHT

Breaker hurriedly punches in a code on a small KEYPAD on the front, metal door - made to look like a plain wooden one - to one of the buildings. Rollie hangs like a sack of potatoes over Breaker's shoulder.

Bon carries Emma in her arms.

INT. DOOMSDAY SHELTER. ELEVATOR. NIGHT

Yellow overhead light provides a glow to Emma lying in Bon's arms. She looks angelic. The freight elevator HUMS for a moment then CLANGS to a stop.

Breaker yanks the metal gates open.

INT. DOOMSDAY SHELTER. NIGHT

Breaker enters quickly, cuts the lights on revealing...

Squared cement room with low ceilings illuminated with yellow industrial type lighting. Several MONITORS are mounted on one wall. Boxes of military MRE's (Meals Ready to Eat) and cases of BOTTLED WATER piled high against the walls. Enough food and water to survive for months.

A living room is separated by a small dining area both decorated with a woman's touch. On the walls, pictures of Breaker, his pleasant WIFE and two CHILDREN. Other pictures with MILITARY MEN in desert camouflage, including a YOUNG Breaker posing with rifles during DESERT STORM.

RELIGIOUS ARTIFACTS - crosses, Jesus paintings, etc - are hung on every wall.

An old WHEELCHAIR collects dust in one corner. Breaker lets Rollie down in the chair. With one sweep of his arm, Breaker knocks stacks of paperwork and other piled up items from the dining table to the floor.

BREAKER
Put her here.

Bon lays Emma on the table. Breaker wheels the wheelchair to Bon.

BREAKER (CONT'D)
Martha's ol' chair. Been sittin'
'round couple years.

Rollie tests the squeaky wheels. Chico jumps on the small couch. Cuddles with a child's STUFFED ANIMAL.

INT. DOOMSDAY SHELTER. AMMO ROOM. NIGHT

Grey, metallic walls. The floors lined with green military supply boxes. Breaker enters, grabs a supply box with a red medic cross on the side.

INT. DOOMSDAY SHELTER. NIGHT

Breaker returns with the military box. Breaker touches Emma's forehead, checks her radial pulse.

BREAKER
Thready pulse. She's low in volume.

Breaker opens the military box. Removes materials needed for an IV set up.

BREAKER (CONT'D)
Volume expanders.

With an air of professionalism Breaker sanitizes Emma's arm and places an IV catheter. He connects an IV bag and hangs it to the overhead light.

BREAKER (CONT'D)
How long's she been like this?

BON
Don't know. Few hours.

Breaker continues working. Places a sterile dressing over the IV site on Emma's arm. Breaker loads a syringe. Bon points the pistol at Breaker. She doesn't like it.

ROLLIE
What are you doing with her!?

Rollie hurries to Breaker, reaches for his arm.

Breaker doesn't even break stride, moves just out of reach.

BREAKER

Relax, Potter.

(to Bon)

Anti-infectives. It'll protect her...

(looks at stomach)
and the baby.

He injects the IV bag with the syringe full of medicine. Bon lowers her pistol.

BREAKER (CONT'D)

She'll need a vaginal exam. Make sure she's not bleeding.

Bon looks at him like he's crazy.

BON

No way. Not me.

BREAKER

You're the only female around, girly.

Breaker and Bon in a silent stare down. Bon relents.

BON

Dammit.

Breaker wraps two fingers in sterile gauze.

BREAKER

Like this. Go in, to the cervix, do a quick sweep for fresh blood and you're out.

Bon takes the gauze. Does the same, wraps two fingers. Breaker turns away.

BREAKER (CONT'D)

Potter, close your eyes.

Rollie eyes Bon.

ROLLIE

What are you going to do with her, Bon?

Rollie tries to roll closer to Emma. Breaker stops him, forces his eyes closed with a hand.

BON (O.S.)

(behind Breaker)

Sorry, Emma.

ROLLIE

What are you doing, Bon? Don't hurt her!

Rollie struggles against Breaker's hold. He's no match for him.

A silent moment.

BREAKER

Well?

BON

I can't.

BREAKER

What do you mean, you can't?

BON

I just can't. Doors are closed.

Breaker's eyes widen. He releases Rollie, nods confirming something he suspected.

Rollie goes to Emma, takes her hand consoling her.

Breaker goes to the living room. He cuts the monitors on. A VIDEO of the surrounding perimeter plays live feed.

BREAKER

Give me all your electronics.

Bon stalls. Stares at Breaker.

BREAKER (CONT'D)

If you used your phone today for any reason, your friends will track you. Phones.

Bon reluctantly hands him her cellphone. Breaker takes it, places it a MICROWAVE.

ROLLIE (O.S.)

You were SPEC-OPS?

Breaker checks the IV bag.

BREAKER

That ain't me no more, Potter. Not after what they did to mine. Them days are over. I'm what'cha call a peacemaker. Threat of violence is more persuasive than physical violence.

(MORE)

BREAKER (CONT'D)

Ain't shot no one since the war.
Jesus was a pacifist. He fought the
system with the Word of God. I live
in the shadow of the Lord.

EXT. DESERT. DAY

The early morning sun burns off the night cold. The FUTURISTIC SUV sits parked behind Bon's truck. Bon's truck has been ransacked. Doors wide open, everything that was in it, is now on the dirt. TWO SECURITY OFFICERS pick through the truck's contents.

The CORPORAL uses a SCANNING DEVICE to scan Breaker's truck tire marks. After a moment, the scanner BEEPS signaling a match.

EXT. DESERT. DAY

The Consultant looks out over the vast desert, near the place where Emma was found. He inspects a white flower. Bon's truck sits in the background. The Sergeant approaches, stops just behind him.

SERGEANT

We have 5 suspects in the area
based on the tire pattern, sir.

Sergeant voice breaks, overwhelmed with emotion. The Consultant stares at the flower.

SERGEANT (CONT'D)

Sir.

Something in the floor catches The Consultant's attention, He squats to grab something in the dirt.

SERGEANT (CONT'D)

This the girl's doing?

The Consultant stares at the Sergeant. The Consultant grabs The Sergeant's hand, puts something in his palm and closes it.

CONSULTANT (O.S.)

We were right.

The Consultant marches back toward the truck. The Sergeant opens his hand to reveal a BEE barely alive.

In front of them, beds of different colored flowers go on for hundreds of meters - a desert superbloom.

INT. DOOMSDAY SHELTER. DAY

Emma sleeps peacefully on a bed. Her color looks improved. She survived. Rollie sits by her side, reading to her from a book on BEES.

Bon and Breaker sit at the kitchen table a half empty Jameson bottle sits between them. Breaker packs a military style backpack with survival gear, Bon eats from an MRE, Chico eats his own on the floor.

BREAKER

She'll need at least two day's rest
before we can move.

BON

We?

Breaker continues packing.

BREAKER

How old are you, girly?

Breaker pulls the alcoholic drink away from Bon.

BON

I can get us where we need to go.

BREAKER

Truck sure didn't help you out.

He's right. Bon silently takes another spoonful of tuna casserole.

BREAKER (CONT'D)

Listen, you have in your possession
the most important thing in this
world since...

(considers)

Well, since Jesus. God has given
you - us - the responsibility to
usher in the new day.

Bon stares at Emma's sleeping figure.

BREAKER (CONT'D)

The world is dying around us.
People fallin' like flies for no
reason. Ain't rained in two years.
Lakes dried up overnight. This is
the time.

(excited)

This earthly flesh will be renewed.
The second coming is upon us.

BON

People are so excited for this world to end. Their only reason to live. They want their gods to be real so badly they don't give a fuck if they hurt a little girl in the process.

Breaker stops packing the military bag, he moves to the living room and comes back to the table with a folded cloth. BREAKER looks at BON as he unfolds the cloth on the table, the cloth as the image of the catholic Virgin Mary printed on it, inside the cloth there are a bunch of flowers, different colors and species.

BREAKER

When was the last time you saw a wild flower? There where thousands of them, right around her.

Bon studies the flowers, shakes her head in disbelief at Breakers assumption.

BON

Emma's hurt and needs help. She's not some God mother or whatever you want her to be. I promised I'd drop her off safely and that's what I'll do. It's a job, that's it. Money to cross the border's all I want.

BREAKER

Is it? Just a job? It's more than that now and you know it. You think Canada is safe? Soon the entire world will be affected. And who's following you? Why are they following you?

BON

Probably crazy, religious nut-jobs. Plenty of those around these days, you know?

Breaker physically retreats. Feels the sting of Bon's last statement. Bon pours a shot, downs it. Breaker moves the flowers with a hand, singles out a bee from them.

BREAKER

Whatever you believe, this is bigger than you, girly. You cannot protect her by yourself.

Bon stares at the bee. The Bee moves just a bit. Bon can't believe her eyes.

BON

Impossible. Where did you get this?

BREAKER

You have a family?

Bon considers silently. This question has touched a sore spot.

BREAKER (CONT'D)

Lost my family long time ago. Lost the only thing in this world that mattered to me. They took everything from me, but God kept me strong during my trials, preparing me for this moment.

Breaker inspects Emma's pregnant belly. Rollie's wheelchair squeaks as he nears the table. All stare at the flowers and the bee.

ROLLIE

Emma told me about the end of the world. She could see it. Said it had to do with the baby.

Breakers looks at Bon as if to say 'I told you so'.

ROLLIE (CONT'D)

She wanted to show me but I was too scared. Said the baby could stop it from happening. The baby could bring the flowers back, and the bees. And the rain. And look.

Rollie motions to the flowers.

BON

Bullshit.

ROLLIE

How do you explain what happened, Bon? There hasn't been a wild flower in over ten years.

BON

I don't know.

BREAKER

He's right. You know it. Only a miracle could explain it.

By the look on Bon's face, she has relented a little.

BON
What next, then?

BREAKER
When she is well enough, we need to
get her out of here...

An ALARM BLARES. Breaker reviews a monitor, several SUV's
park around the barn.

BREAKER (CONT'D)
Your friendlies, I suppose.

EXT. DOOMSDAY SHELTER. DAY

The Consultant's SUV sits in front of the main building.

With the barn door open, The Corporal scans Breaker's truck
tire. The scanner beeps signaling a match. On silent command,
the Security Officers take up offensive positions around the
building.

The Consultant tries the handle on the front entrance.
Locked. He tries peering into the small glass. The Consultant
looks directly into a small camera near the front entrance.

CONSULTANT
We want the girl. We wouldn't want
anyone to suffer unnecessarily.

INT. DOOMSDAY SHELTER. NIGHT

Breaker, Bon and Rollie watch the Consultant's face take up
one entire video screen.

BREAKER
They're Conservation Investigators -
Water Police. What do they want
with Emma?

CONSULTANT (V.O.)
She needs expert attention. She is
in danger. If she is injured or the
baby is injured, the whole world is
in jeopardy. Emma and the baby need
to be protected. It is important
that she be taken to a qualified
facility with the technology to
help her.

The Consultant waits for a response. Nothing.

CONSULTANT

Please, make this easy for everyone.

Again, the Consultant waits for a response. Nothing.

CONSULTANT (CONT'D)

(firm)

If we have to force our way in, everyone will be dealt with in a very formal and hostile fashion.

(beat)

And we will get in there.

Bon stares at Breaker.

BREAKER

That's six inch reinforced steel. No one is coming through there less I let them in.

EXT. DOOMSDAY SHELTER. DAY

The Consultant casually waits for an answer. Nothing. He waves the Corporal forward. The Corporal checks the locked front entrance. Not budging. Brings an EXPLOSIVES BAG to the front.

The Corporal wraps C-4 around the handle.

INT. DOOMSDAY SHELTER. DAY

Bon, Breaker and Rollie watch the Corporal at work. The Consultant hovers in the background.

The Corporal runs charging line away from the door.

BOOM! A small EXPLOSION sends a small shiver throughout the shelter.

EXT. DOOMSDAY SHELTER. DAY

The CORPORAL secures a chain around the fractured, steel door. He gives a hand signal. The SUV pulls the broken door out by the chain.

INT. DOOMSDAY SHELTER. AMMO ROOM. DAY

Breaker touches a panel, the wall folds down. RPGs, AUTOMATIC WEAPONS, GRENADES line the walls. He pulls two decked out AR-15s from the wall.

INT. DOOMSDAY SHELTER. DAY

Breaker loads clip, chambers a round in one, tosses the weapon to Bon.

BREAKER

Just point and pull the trigger at the bad guys.

BON

Thought God was your peacemaker?

The remaining video feed shows the Corporal getting close to the main entrance.

BREAKER

Like I said, this thing is bigger than you and me. Now, move.

ROLLIE

Where's my weapon?

Breaker grabs the backpack and hastily moves into the connecting room. Bon follows.

BON

Rollie, move your ass.

Rollie follows Bon. Bon shoulders her weapon, sweeps Emma and the IV up in her arms. Rollie pushes the old wheelchair as fast as he can. Its wheels SQUEAK with each turn. Chico jumps in his lap.

Up ahead, Breaker holds a metal security door open. Waves them his way. Bon stops at the microwave, takes out her cellphone.

INT. DOOMSDAY SHELTER. HALLWAY. DAY

Breaker hands Bon a set of CAR KEYS.

BREAKER

Tunnel ends up in the other building. Car next to the truck. Keys are in it. I'll stay and distract them.

BON
Come with us.

BREAKER
My connection ends here. Yours is
in front of you, girly. Protect the
Virgin. At all costs

Bon gives one last "you sure?" look, takes the keys.

BREAKER (CONT'D)
Don't stop for nobody. When that
bag is finished, pull the IV
catheter. She'll be fine. She needs
rest for the next day or so. Now
go. Been waitin' to file a formal
complaint to the government my
whole life.

BON
Thank you.

BREAKER
The hope of mankind rests on your
shoulders, girly. No pressure.

Bon disappears into the dimly lit tunnel with Emma.

SQUEAK! SQUEAK! Rollie pushes as fast as he can. Breaker lets
the door slam closed before he gets there. He finds a can of
WD-40 from a nearby cupboard. Sprays the wheelchair wheels,
gives it a test roll. SQUEAK is gone. Breaker slaps hands
with Rollie.

BREAKER (CONT'D)
Take care of that chair. It's an
antique, Potter!

Breaker winks at Rollie.

ROLLIE
Aye-aye, Sir!

Rollie salutes, gets moving behind Bon. Breaker secures the
metal door, locks it.

INT. DOOMSDAY SHELTER. TUNNEL. DAY

Just enough light to find your way through. The overhead
ceiling too low, Bon has to stoop to get through.

Rollie struggles behind her. He's having trouble maneuvering the old wheelchair through the tunnel. Chico's stuffed animal falls to the floor. He BEGS for it.

ROLLIE (O.S.)
Bon! I'm stuck!

BON
Move your ass, Rollie.

EMMA (O.S.)
(weak)
Hi, Bon.

Bon looks at Emma in her arms. She smiles.

BON
Emma. Your boyfriend is having trouble behind us.

Emma pokes her head around Bon's arm. Sees Rollie several meters back.

EMMA
Use your magic, Rollie.

ON ROLLIE

Hearing Emma's voice, Rollie gets a sudden surge of strength. Moves the wheelchair forward.

INT. DOOMSDAY SHELTER. DAY

Breaker goes to the far wall, pulls a rope hanging from the ceiling. A door opens, a ladder pulls down revealing a vertical tube just big enough for one person.

INT. DOOMSDAY SHELTER. SNIPER'S NEST. DAY

At the top of the ladder, a sitting area with a small bullet proof window and a horizontal opening just big enough for the end of a weapon - a sniper's nest.

Breaker positions his weapon. He gets SECURITY OFFICER 1 dead in his sights. Holds it a moment.

He can't do it. Breaker moves left.

EXT. DOOMSDAY SHELTER. DAY

The SUV is suddenly bombarded by AUTOMATIC FIRE coming from the sniper's nest.

AT THE CONSULTANT'S VEHICLE

The Sergeant takes cover behind the open driver's side door. Returns fire. Bullets ricochet off the dirt and vehicles around them. Tires flatten, windows explode.

INT. DOOMSDAY SHELTER. TUNNEL. DAY

Up a small ladder, a sliver of light surrounds a door. Bon climbs with Emma in one arm.

INT. DOOMSDAY SHELTER. GARAGE. DAY

Metal building with an old souped up Hearse - it looks like something out of Mad Max - covered in metal panels.

A MOTORCYCLE hides beneath a tarp in one corner.

A door opens from the floor near one corner. Bon surfaces, immediately goes to the Hearse and sets Emma in the back seat.

INT. DOOMSDAY SHELTER. TUNNEL. DAY

Rollie makes it to the ladder. The open door above him. Chico jumps from his lap runs back through the darkness of the tunnel.

ROLLIE

Chico!

BON

Rollie, give me your hand.

Bon holds an outstretched arm towards Rollie.

ROLLIE

Chico's gone!

The sound of GUNFIRE causes Bon to check her rear. Back to Rollie.

BON

Now, Rollie.

ROLLIE
Chico!

BON
You have two seconds.

ROLLIE
But, Chico.

BON
Two!

INT. DOOMSDAY SHELTER. SNIPER'S NEST. DAY

Bullets ping off the bulletproof glass. Breaker returns fire making sure not to hit anyone.

INT. DOOMSDAY SHELTER. TUNNEL. DAY

Within the darkness, Chico grabs the stuffed animal in his mouth and carries it back towards the exit.

BACK OUTSIDE

Annoyed, The Consultant casually takes an automatic rifle from the backseat. Takes aim through the scope at the sniper's nest.

He fires a perfect shot.

SNIPER'S NEST

Breaker takes an indirect hit to the face. Blood splashes the walls. He SCREAMS out.

EXT. DOOMSDAY SHELTER. DAY

Irritated, the Consultant waves them forward. The Sergeant and Corporal move toward the front entrance.

INT. HEARSE. DAY

Bon turns the ignition. It WHINES trying to start.

INT. DOOMSDAY SHELTER. TUNNEL. DAY

Chico sits just beneath the open exit door. BARKS.

IN THE BACKSEAT

Rollie seat belts Emma in.

EMMA

Chico. Where's Chico?

ROLLIE

I'm sorry, Emma. Bon left him.

Bon glares at him in the rear view mirror before locking her seat belt in.

OUTSIDE

The Consultant hears the WHINE of the Hearse's engine turning over. He changes direction towards the garage a hundred meters away.

GARAGE

Bon tries the ignition again. Again it turns over several times but doesn't start.

INT. HEARSE. DAY

BON

Fuck!

EMMA (O.S.)

Bon, where's Chico?

Bon looks in the back seat. Emma is awake and sitting upright.

ROLLIE

I'm sorry, Emma. He jumped out of my lap. I couldn't stop him.

EMMA

No! Chico!

OUTSIDE

The Consultant stalks the garage.

INT. DOOMSDAY SHELTER. TUNNEL. DAY

Chico BARKS like crazy at the open door.

INT. HEARSE. DAY

Emma checks the back window for Chico. She panics.

EMMA

Chico!

She goes for the door. As she does, Bon locks the doors. Emma pulls on the locked door handle, frantic.

INT. DOOMSDAY SHELTER. TUNNEL. DAY

Chico BARKS like crazy.

INT. DOOMSDAY SHELTER. DAY

Breaker emerges from the sniper's nest. He is seriously wounded, blood pours from his face.

The elevator HUMS. The Corporal and Sergeant coming down.

Breaker limps to the

NEXT ROOM

Where he secures a metal security door behind him essentially cutting himself off from the rest of the shelter.

Breaker studies a picture of his wife and children.

INT. DOOMSDAY SHELTER. DAY

The Sergeant and Corporal take offensive positions within the room. Search the place.

INT. DOOMSDAY SHELTER. GARAGE. DAY

The starter on the Hearse whines. The thing won't start.

INT. HEARSE. DAY

Emma cries hysterical.

EMMA

Don't leave him, Bon. Please!

The ENGINE starts. Bon looks at Emma and Rollie in the rear-view before...

BON
I'm sorry, Emma.

EXT. DOOMSDAY SHELTER. GARAGE. DAY

The Consultant gets a few meters from the garage entrance. Suddenly, the Hearse busts through the front entrance. The Consultant casually stands there as the Hearse passes just inches from him. The Hearse clips the parked SUV, smashing the front end and flattening the front tire.

INT. HEARSE. DAY

Bon gathers herself. Her seat belt has kept her from flying through the front windshield. She checks on Rollie and Emma. Both are secured in place. Emma CRIES. Bon throws it in reverse.

EXT. DOOMSDAY SHELTER. DAY

The Hearse backs up pulling the front bumper of the SUV with it. Again, the Consultant casually stands there. The Sergeant and Corporal have re-emerged from the main building. The Sergeant immediately takes aim at the Hearse. Just as he fires, the Consultant pushes the gun away.

CONSULTANT
No. She's in there. Follow it.

The Corporal tosses a magnetic GPS device onto the frame of the Hearse. The Hearse pulls around the SUV. The Hearse gets lost in the desert.

CONSULTANT (CONT'D)
Get that tire fixed and I need everything, all evidence inside that building cleaned.

CORPORAL
Sir?

CONSULTANT
Clean it. Now. We've been playing nice for too long.

The Corporal goes to the trunk of the SUV, takes a gas can and douses the outside of the Doomsday shelter.

INT. DOOMSDAY SHELTER. BACK ROOM. DAY

Breaker lies on the ground. Blood pools around him. Barely alive. He hugs a ceramic cross and the picture of his wife and children. Says a final prayer.

Smoke billows in from beneath the security door.

INT. DOOMSDAY SHELTER. DAY

The main room is engulfed in flames. We watch Breaker's shadow box burn.

OUTSIDE

The main building and garage are engulfed in flames.

INT. HEARSE. DAY

Bon drives frantic. She continuously checks the rear view.

EXT. DESERT. DAY

The Hearse cuts across sand ignoring any road, up and down dunes going north.

EXT. DESERT HIGHWAY. DAY

The Hearse jumps onto another paved highway, heads north. We watch as it disappears into the distance.

EXT. DOOMSDAY SHELTER. DAY

The shelter and garage continue to burn.

EXT. ABANDONED GAS STATION. DAY

The Hearse pulls in, stops.

Emma rips out her IV, exits and marches back on the road in the direction of Breaker's shelter.

ROLLIE (O.S.)

EMMA!

Emma ignores Rollie. She's made up her mind. Bon stands at the open driver's side door, holds the cellphone high trying to get a signal.

ROLLIE (CONT'D)
Bon, stop her!

Bon ignores Rollie. Her cellphone RINGS.

BON
We're here. Meet at the gas station. We'll dump our car.

Rollie throws the rickety wheelchair on the ground, opens it up. He goes after Emma down the road.

EXT. DESERT HIGHWAY. DAY

Emma marches down the road. She veers off and sits on a sand dune. The vast emptiness of the desert goes for miles and miles all around her. Behind her, Rollie approaches on wheelchair. He can only go as far as the edge of the road.

ROLLIE
It wasn't my fault, Emma. He jumped from my lap. I couldn't hold him.

Emma stares straight across the desert.

ROLLIE (CONT'D)
Emma?

Emma stares straight ahead. She suddenly leans over. A contraction, the strongest one yet. Emma yells out in pain.

ROLLIE (CONT'D)
Emma, it's me. Rollie.

The contraction holds.

ROLLIE (CONT'D)
Emma?

The air and sand in front of Emma begins to swirl forming a cloud of dust. It grows in size. A BUZZING sound grows in intensity until the sound becomes deafening.

The cloud transforms into a large BEE SWARM.

FROM AFAR

Bon steps to the edge of the road, looks north. A dark cloud forms over Emma and Rollie's position down the road. The low BUZZ intensifies.

Bon freezes.

BON

Emma.

EXT. DESERT HIGHWAY. DAY

The strength of the contraction has caused Emma to curl into a fetal position as the bees swarm harmlessly around her. Behind her, Rollie squeezes his eyes shut as he too is engulfed by the swarm. The bees are all consuming.

FROM AFAR

BON moves close. The bee swarm grows, moves closer to Bon. A BEE lands on Bon's arm. She stares at it suddenly realizing it's all true.

Bon is suddenly surrounded by bees. She leans in, forces herself forward, towards Emma against the gale force winds of the bees' movement.

Storm clouds gather in the sky as the sound of distant thunder roars.

ON ROLLIE

Rollie covers his face with his hands. The bees swirling around him like a hurricane.

ON BON

Bon, too has stopped in her tracks. The only thing she can do is cover her face. The bees have consumed the entire sky around her.

EXT. DESERT HIGHWAY. DAY

Further north the two LOCALS throw the carcass of a dead dog in the back of a pick up truck. Both have hunting rifles slung over their shoulders. The sound of thunder makes them both scan the horizon.

The black cloud of bees barely visible but approaching fast, like a tornado in the distance.

INT. BLACKED OUT SUV. DAY

The DRIVER follows the beeping GPS signal on the Consultant's phone.

EXT. BLACKED OUT SUV. DAY

The SUV comes to a screeching halt. Security Officer #2 steps out, stares at the horizon. STORM CLOUDS gather.

INT. BLACKED OUT SUV. DAY

Without warning, millions of bees surround the vehicle. The buzzing is intense. The Corporal pulls the back door to leaving Security Officer #2 outside.

OUTSIDE

Security Officer #2 flails aggressively at the swarming bees.

INSIDE

The DRIVER, Sergeant and Corporal stare at the bees hitting the windows from all sides.

OUTSIDE

Security Officer #2 falls to the ground, unconscious.

EXT. DESERT. DAY

ON EMMA

She suddenly slumps over, passed out.

AROUND HER

The chaos of the bees suddenly disappears. The world eerily quiet for the moment. Rollie slowly opens his eyes. Pulls his hands away.

ON BON

She lowers her hands.

EXT. BLACKED OUT SUV. DAY

The Sergeant kneels over the dead body of Security Office #2. It's exposed skin covered in hundreds of bee stings.

The Sergeant checks a carotid pulse.

The Driver and Corporal search the ground and sky for any sign of the bees and the storm clouds. Nothing. Like they were never there.

The Corporal and Driver lift the Security Officer's body into the trunk. The Consultant stares at the road ahead. From the sky, a single drop of rain falls and hits his shoulder. He stares at the Heavens as if God were looking down on him. He smiles.

CONSULTANT

She's close.

EXT. DESERT. DAY

Fields of flowers have bloomed as far as the eye can see. Behind Emma, Bon and Rollie stare in amazement at the blooming flowers.

ROLLIE

Emma!

Bon runs to her, lifts her off the hot sand. She carries her limp body to the highway.

At the top of the road, Bon and Rollie notice the LOCAL'S TRUCK parked near the Hearse. LOCAL #1 is going through the driver's side. Bon lays Emma in Rollie's lap.

BON

Stay here.

EXT. GAS STATION. DAY

Local #1 is bent over the front seat rummaging through the glove box.

BON (O.S.)

Back out of there, real slow,
mister.

Local #1 stops suddenly, raises up and backs out. Bon relieves him of his hunting rifle. Local #1, lazily puts his hands up, spits tobacco on the ground. Bon has him at point blank with the automatic weapon.

LOCAL #1
You got yerself some trouble, eh,
Lesbo?

Bon pushes the end of the weapon close to his nose. Local #1 smiles showing off his tobacco stained teeth.

BON
Looks like you-

THUD.

BLACK SCREEN

We HEAR car doors closing, two CAR ENGINES starting and wheels turning gravel. We stay with the sound of the truck's engine.

INT. TRUCK BED. BON'S POV. DAY

We see the overhead sky passing by. The wind whips around. The truck's diesel engine is deafening. Loud, muffled COUNTRY MUSIC comes from the truck's cab.

Bon lays face up in the back of the Local's truck. She looks over and see the DOG'S CARCASS. She pushes away frightened. Blood oozes from a scalp laceration. Bon slowly raises her head up, sneaks a peek through the back window. Local #1 drives.

BEHIND THEM

Local #2 follows behind in the Hearse. Bon ducks below the edge of the tailgate. Mentally hatches a plan.

The Hearse honks, trying to signal the truck's driver.

EXT. GAS STATION. DAY

Rollie sits just behind one of the abandoned pumps. Emma lays passed out in his lap.

From the south, The Consultant's banged-up SUV approaches. Rollie ducks his head behind the pump. The SUV speeds past without noticing Emma or Rollie.

EMMA (O.S.)
Hi, Rollie.

Rollie's eyes light up.

ROLLIE

Emma! The bees are back, Emma. Like before.

EMMA

Where's Bon?

ROLLIE

Scavengers took her.

EMMA

It's my fault.

ROLLIE

Bon's tough. She'll figure a way back. I was worried about you, Emma. I'm glad you're back.

Emma grins.

EMMA

Me too, Rollie.

INT. TRUCK BED. DAY.

Bon visually scans the bed of the truck. She scoots to reach a metal rod lying discarded in one corner.

The Hearse's HORN going crazy now.

EXT. DESERT HIGHWAY. DAY.

The Hearse tailgates the truck. Repeatedly HONKS. Flashes the headlights.

As the two trucks pass, a small DATSUN TRUCK pulls onto the highway and heads the opposite direction.

INT. TRUCK. DAY.

The COUNTRY SONG blares. Local #1 sings along, oblivious.

EXT. DESERT HIGHWAY. DAY.

The Consultant's SUV passes the Datsun Truck closing in on the Hearse.

INT. HEARSE. VIA REARVIEW. DAY.

The SUV approaches.

EXT. DESERT HIGHWAY. DAY.

The SUV pulls right up on the rear bumper of the Hearse. A device - a large sling shot device - extends from its front end. The device pushes into the rear wheel of the Hearse entangling the wheel locking it up. The Hearse comes to a screeching halt. The truck continues down the highway, unaware.

INT. TRUCK BED. DAY.

Bon jumps up, throws the dog carcass on the road missing her target - the Hearse - by a mile. The Hearse is a speck in the distance.

INT. TRUCK. DAY

The COUNTRY SONG becomes a warped mess vocals and instruments. The tape deck is chewing up the Local's favorite tape. He forcefully pushes on the eject button.

LOCAL #1
Goddamn Canadian bullshit.

Local #1 finally notices Bon standing in the rear view.

INT. TRUCK BED. DAY.

Bon swings the metal rod into the rear window taking it out in one hit. The Local swerves, loses control and runs off the road into a ditch. Bon is thrown from the bed of the truck onto the dirt.

EXT. DESERT HIGHWAY. DAY

The Hearse and SUV sit on the highway.

The Driver and Corporal exit the SUV and approach with weapons at the ready. Local #2 exits with his hands in the air.

CORPORAL
On the ground!

Local #2 does as he's told, lays face first on the ground.

INT. SUV. DAY

The Consultant watches from the passenger seat.

VIA THE FRONT WINDSHIELD

The Corporal moves to the rear passenger door of the Hearse, pulls it open quickly expecting a target. His posture softens immediately. He gives the waiting Consultant and Sergeant a silent shake of his head signaling the backseat's empty.

CONSULTANT

I want all lines monitored, in and out.

In the backseat, the Sergeant flips open a LAPTOP.

EXT. GAS STATION. DAY

The Datsun Truck pulls in and parks. A woman, PATTY SUE (40s), the years of booze and drugs showing on her face, stands near the open driver's door. She scans the area. Nothing or no one is around.

PATTY SUE

Bo-ooooon!

She waits. Nothing.

PATTY SUE (CONT'D)

Bon, it's me! It's Momma.

She waits. After a moment, she goes to get in her truck when Emma and Rollie show from hiding.

ROLLIE

Bon isn't here.

Patty Sue gets excited seeing Emma and Rollie.

PATTY SUE

(to Emma)

Oh my God.

Patty Sue grabs Emma's face.

PATTYSUE

You're here. Emma, you made it.

(looks to the sky)

Hallelujah, praise Jesus. The Lord has risen.

EXT. DESERT. DAY

MEN'S VOICES in the distance.

Bon rouses from unconsciousness. Head bleeding though she's alive. She pulls herself to the top of a small dune.

Near the road, meters away smoke bellows from the Local's Truck. The front end almost 45 degrees into a depression. The Consultant's SUV sits on the road just behind it. The Corporal and Driver search the truck, check the status of Local #2.

Bon ducks down, holds her breath as not to be seen or heard.

After a few moments, the Corporal and Driver load up and the SUV pulls away.

EXT. GAS STATION. DAY

Bon searches the immediate area.

BON
Emma! Rollie!

No response.

Bon holds her phone high to get a signal. She scans the horizon before heading in the northward direction.

BLACK SCREEN

BOB MARLEY'S "CHEER UP" plays.

BOB MARLEY (V.O.)
Cheer up my brother, cheer up my
sister...

INT. PATTYSUE'S TRAILER. DAY.

Bob Marley plays from an old boxed stereo system. LAUGHTER comes from an adjacent room.

BOB MARLEY (V.O.)
...I know it won't be long, that
change has got to come...

Piles and piles of GOSSIP MAGAZINES stand 3 feet tall on the floor.

BOB MARLEY
 ...That change has got to come...

INT. PATTY SUE'S TRAILER. LIVING ROOM. DAY.

In the adjacent room, Rollie and Emma play connect four. Emma places a black piece.

EMMA
 Connect four. That's two in a row.

Patty Sue enters. She's giving her best motherly performance dressed in an apron, carrying two steaming MRE main courses, still in the drab green packaging.

PATTYSUE
 Who's hungry?

ROLLIE
 Beef Stew! My favorite!

Rollie scarfs down a spoonful of synthetic beef stew.

BON (O.S.)
 Emma!

EMMA/ROLLIE
 (unison)
 Bon!

Bon looks exhausted. Despite this, she rushes to Emma, hugs her. Emma's arms dangle awkwardly.

BON
 You're okay.

EMMA
 Good as new. It's the baby. It's moving.

ROLLIE
 Your mom picked us up, Bon.

EMMA
 We're playing. Want to play?

Patty Sue stares, smiles seeing Bon. She goes to embrace her.

PATTYSUE
 Bonnie.

Bon shrugs her off, cold. Gets back to the task at hand.

BON
Emma and Rollie get your stuff.
We're going. Now.

ROLLIE
We're leaving? Why?

Patty Sue gets a panicked look.

PATTYSUE
Bonnie, no. Please. Stay the night.
You can leave in the morning.

ROLLIE
Yeah, Bon, let's stay the night.
I'm tired and hungry.

PATTY SUE
Please, Bonnie. One night. To catch
up.

Bon's mental position softens.

EMMA
It's okay, Bon. We'll stay with
auntie tonight. It'll be fine.
Olive Mountain will be there in the
morning.

Bon does some quick mental calculus.

BON
Fine. Be ready to leave first
thing.

Bon disappears into the adjacent bedroom. Patty Sue shuttles
Emma and Rollie back into the kitchen.

PATTY SUE
MREs are best when they are warm
and fresh. Who wants applesauce?

INT. PATTY SUE'S TRAILER. BEDROOM. NIGHT

Bon stands at the open bedroom door, holds her phone in the
air trying to get a signal. Rollie sleeps peacefully on the
bed in front of her. Emma reads a book on NOAH'S ARC.

PATTY SUE (O.S.)
Phone service's unreliable at
night. Wouldn't waste your time
right now.

Patty sue places a hand on Bon's shoulder. She looks at it, reluctantly allows it. She stares at Emma, Rollie sleeping.

PATTY SUE (CONT'D)
Reminds me of you and Zoe when you
were little.

Bon brushes her off, leaves Patty Sue standing there.

INT. PATTY SUE'S TRAILER. KITCHEN. NIGHT.

Bon searches the cabinets.

PATTY SUE (O.S.)
'bove the fridge.

Bon looks in the cabinet above the fridge. Pulls out the half-finished bottle of tequila. Pours it neat. Downs it. Pours another.

PATTY SUE (CONT'D)
Your daddy's blood didn't like
tequila. Or any alcohol for that
matter.

Patty Sue pours a glass for herself. Sits at the table.

PATTY SUE (CONT'D)
Fire in his veins. He'd get crazy.
Pick fights, talk shit.
(drinks)
Wild Mexican, your daddy was. Was
good to us, though. Good to you and
Zoe.

Her mind is off in the past somewhere, reminiscing. Bon sits. Puts physical and emotional distance between herself and Patty Sue.

PATTY SUE (CONT'D)
You remind me of your father. He
always believed your were special.

Patty Sue reminisces once more, shakes her head.

PATTY SUE (CONT'D)
You were something special to your
daddy...

BON
He was a ghost.

PATTY SUE

Well, when he was around, he was a decent man.

BON

He wasn't around.

PATTY SUE

You were too little t'remember. He had issues's all. Like all of us. He loved you more than anything on this earth.

Bon HUFFS.

PATTY SUE (CONT'D)

Baby, I know what's happening in your head. You cannot save everyone.

Bon pours another. Ignores her mother.

PATTY SUE (CONT'D)

I'm sorry for what happened. There is nothing you or anyone could have done to save her. You have to let it go.

BON

(angry)

Like you did? Like you did Zoe!?

Bon chokes up. This is obviously a sore subject for her. She turns to hide the tears from her mother.

BON (CONT'D)

Let go of the fact that you left us at home alone? I watched Zoe die, I saw my little sister die, did you let go of that, too?

PATTY SUE

I was in a a dark place back then. The drink, the drugs. How I drowned my own guilt and sadness. Everything brought me to this moment. I've found the light. God has given us a second chance.

BON

God responsible for what happened then? God killed Zoe?

(huffs)

Becca? It's you, mother.

(MORE)

BON (CONT'D)

You're the one who killed Zoe. This religious bullshit you and Nana had going on...

PATTY SUE

Bon...

BON

I'll never forgive you for what happened to Zoe. I hate you for that.

Bon drinks.

PATTYSUE

You can hate me, doesn't change what is happening. Emma's the priority. The only thing that matters now. The church will take good care of her.

BON

You're so fucking selfish. You don't care about Emma. Like you didn't care about Zoe and me. You only care about saving yourself.

PATTY SUE

You don't understand Bon. You don't know what Emma has shown us. You haven't seen.

Bon takes another shot.

BON

That's why she's not staying here. She's coming with me.

Bon leaves.

PATTYSUE

Bon, please, let's talk about this.

INT. PATTYSUE'S TRAILER. BEDROOM. NIGHT

Rollie and Emma lay beneath a blanket on the old bed. Rollie SNORES gently. Emma watches Bon make a bed on the floor.

EMMA

Bon.

Bon continues without looking up.

BON

Emma.

Bon's only half listening, continues making her bed.

EMMA

Am I still going with the church?

BON

Not any more.

EMMA

We're going to the Olive Mountain?

BON

Maybe.

EMMA

So, you believe me?

Bon stops, reconsiders. Looks at Emma.

BON

I don't know what to believe anymore.

Rollie snores loudly.

Quietly from the hall, Pattysue eavesdrops on the conversation, she walks into the hall, worried.

BON (CONT'D)

What happened in the desert, Emma?

EMMA

The bees were gone, gone along with the rain. Remember? But then, when the baby started growing inside me, things started to appear, they were just... hidden. Deep inside...

BON

Inside where, Emma?

EMMA

I can show you, do you want to see?

Emma slowly reaches for Bon's face. Her hands get inches from Bon's face when Bon 'shushes' Emma with a finger, turns to look towards a VOICE coming from the next room.

INT. PATTY SUE'S TRAILER. PATTY SUE'S BEDROOM. NIGHT.

Patty Sue talks quietly but urgently on the phone to someone.

PATTY SUE
(into phone)
...How far away are you? You need
to be here now.

Bon enters, confronts Pattysue. She hangs up the phone.

BON
What are you doing?

PATTYSUE
The church needs her Bon, we all
need her to make things complete.

Bon hustles out of there.

INT. SUV. NIGHT

The Sergeant listens to the laptop with a pair of headphones.

SERGEANT
We have contact.

INT. PATTY SUE'S TRAILER. BEDROOM. NIGHT

Bon enters urgently.

BON
We have to go. Now.

Rollie MOANS trying to wake. Bon gathers Emma's clothes and shoes. Emma sits up in bed.

EMMA
What's going on, Bon?

BON
Get dressed. We're leaving. Now.

Emma smiles, excitedly grabs her clothes and shoes. Rollie sits up in bed.

ROLLIE
Why are we leaving? I wanted
breakfast.

PATTY SUE (O.S.)
Where are you going to go, Bonnie?

Patty Sue stands at the open bedroom door. Bon pulls Emma's shoes on.

BON
We're leaving. Now.

Bon pushes past her into the

LIVING ROOM

Patty Sue follows her.

As Bon gathers her things, headlights shine on the wall through the front window. Bon freezes, cuts down Patty Sue with her eyes.

PATTY SUE
The girl belongs in proper hands,
Bonnie.

Bon crouches away from the headlights, moves into

INT. PATTY SUE'S TRAILER. BEDROOM. NIGHT

Bon immediately goes to the closet. Uses a chair to stand on, searches the top shelf. Patty Sue stands in the doorway.

PATTY SUE
The girl belongs with the church,
Bonnie. They will care for her.
Keep her safe.

Bon retrieves an OLD SHOTGUN. She pulls the stock down - two shells loaded already. Hides several loose shells in her pocket.

PATTY SUE (CONT'D)
Bonnie, no. It's God's will.

EXT. PATTY SUE'S TRAILER. NIGHT.

Several TRUCKS sit with its lights flooding Patty Sue's trailer home. Several CLEAN CUT MEN, frat boy drop-outs, exit the vehicles. Each is armed with a long-barrel WEAPON. They look like they're here for a lynching.

The CHURCH LEADER (50s), Joel Osteen look-a-like, moves toward the front.

BON (O.S.)
 We've changed our minds. Leave,
 now.

Bon's voice echoes from the obscured, open front window. The Church Leader pauses. Looks around at the confused faces of his men. He motions for MAN 1 (20s) to swing around the back. MAN 1 does so without a word.

CHURCH LEADER
 You have your payment, Pat. All we
 need is the girl in exchange. Like
 we talked about. That was the deal.

INT. PATTY SUE'S TRAILER. NIGHT.

Bon leans toward the front window. Patty Sue pulls her shoulder.

PATTY SUE
 (forceful)
 Don't do this to me, to us, Bonnie.
 They don't want to hurt anyone,
 sweetie. They are spiritual people
 who want to protect her. Protect
 the baby.

Bon ignores her, goes to the kitchen, checks the window.

PATTY SUE (CONT'D)
 It's your money, Bon. You... we can
 have the life we always wanted. Go
 where we want.

OUTSIDE

The Church Leader maintains his position in front.

CHURCH LEADER
 (firm)
 This exchange is not up for further
 negotiation, Pat. We've discussed
 this.

The Church Leader waits for a response. Surveys the men waiting on his next order.

CHURCH LEADER (CONT'D)
 (easier)
 I know you have doubt. All sinners
 are born with doubt, Pat. All
 sinners can be forgiven.
 (MORE)

CHURCH LEADER (CONT'D)
 (to his men)
 So saith the lord.

MEN
 (in unison)
 So saith the Lord!

INT. PATTY SUE'S TRAILER. NIGHT

Bon checks the window through a crack in the curtain.

MEN (O.S.)
 So saith the Lord!

PATTY SUE
 We can start over in Canada, Bon.
 Think about it.

Bon's posture softens. She is actually considering it. Emma enters with Rollie behind in the wheelchair, position themselves behind Bon. Bon stares at Emma.

Patty Sue tries holding Emma in place.

PATTY SUE (CONT'D)
 I need you to go with the Church,
 sweetie.

Bon allows it for a moment. She suddenly intervenes, throws Patty Sue's hand off Emma.

BON
 Emma, stay with Rollie. You're not
 going anywhere.

OUTSIDE

The Church Leader scans the faces of his obedient men. Still waiting for orders.

CHURCH LEADER
 Now, we talked about this, Pat.
 About how this could be difficult.
 About how God would eventually
 guide you. God would provide the
 answers for your doubt. Have you
 prayed like I asked, Pat?

The Church Leader waits for an answer.

BON (O.S.)
 Fuck off! We're not going.

You can feel the wave of uneasiness move over the Church Leader and his Men.

INSIDE

Patty Sue sits on the couch.

PATTY SUE
(to herself)
I talked with God. Discussed
everything.

Bon hastily checks the outside from the back window.

BON
Shit.

MAN 1 stands guard just outside watching the back door. Change of plans. Bon closes the door, locks it tight. She pulls the back curtains.

OUTSIDE

The Church Leader looks like he's on the verge of losing his patience.

CHURCH LEADER
This isn't the way this was
supposed to go down, Pat.

The Church Leader takes a moment to choose his words.

CHURCH LEADER (CONT'D)
Now give me the fucking girl, Pat
before somebody gets hurt!

The Church Leader gives a signal to MAN 2. MAN 2 goes to the front door, tries the handle. An unexpected SHOTGUN BLAST blows through the front door from the inside, knocks Man 2 off the steps and onto his back.

The rest of the men reflexively open fire at the trailer.

INSIDE

Glass from the front window flies everywhere. Bon throws herself over Emma and Rollie who have taken cover on the floor. Bullets hit the back wall above Bon's head. Patty Sue hides beneath the kitchen table.

OUTSIDE

The Church Leader frantically waves his arms.

CHURCH LEADER
Hold your fire! Hold your fire!
Stop firing!

The men finally do as he says. The guns lay quiet.

CHURCH LEADER (CONT'D)
We cannot hurt the girl!

INSIDE

Bon stays put on Emma and Rollie, protecting them. Patty Sue goes the front door, turns to look at Bon.

PATTY SUE
I'm sorry, Bonnie. For everything.

Patty Sue opens the door and steps out.

BON
Mother! No!

OUTSIDE

The front door of the trailer opens, Patty Sue steps on the porch.

PATTY SUE
We want a peaceful solution...

BLAM! A gunshot from one of the men takes her down.

SAME TIME, INSIDE

Bon watches her mother fall from the gunshot.

BON
No!!!

A sudden burst of GUNFIRE showers the inside of the trailer, just over the heads of Bon, Emma and Rollie.

CLOSE ON EMMA

She has her eyes closed with her hands tightly over both ears. She doubles over in pain. Another contraction.

OUTSIDE

The Church Leader's Men have, again, unloaded on the trailer. The Church Leader flails his arms trying to get everyone's attention.

CHURCH LEADER
Cease fire! Stop your firing!

One by one, the gunfire stops. Only lingering smoke remains in the air.

CHURCH LEADER (CONT'D)
Dammit! Do not fire unless I say...

The sudden noise of a thunder resonates in the distance. Wind blows and intensifies gradually. A BUZZING begins and swells in intensity.

MAN 3 turns to look. MAN 4 then MAN 5 do the same.

INSIDE

Bon peeks through the curtain in the broken front window.

ROLLIE (O.S.)
Emma?
(warning)
Bon, Emma is using her magic.

Bon turns to see Emma doubled over. The BUZZING OUTSIDE intensifies.

BON
Emma.

OUTSIDE

The Church Leader and his men have turned to look towards the approaching buzzing within the darkness behind them, quickly approaching.

Suddenly, the sky is consumed by a large BEE SWARM. The BEES move through the area like a tornado affecting everything in its path. The Church Leader and his men flail around trying to get away from the bees.

INSIDE

Bon and Rollie take cover on the floor of the trailer, make themselves as small as possible.

BEEES hit the skin of the trailer like large raindrops against metal. The sound is deafening. Then, as quickly as they came, the bees disappear taking the deafening sound with it. One could hear a pin drop now.

Bon slowly raises her head, checks the all clear. A sudden BURST OF RAPID GUNFIRE outside causes Bon to take cover again.

Quiet again. Bon moves to the front window.

OUTSIDE

The Sergeant, Corporal and Driver take offensive positions around the house. They have taken over the outside. The Consultant casually inspects the Church Leader writhing in pain on the ground.

CONSULTANT

Believers always seem so excited about the end of the world. About crossing over.

CHURCH LEADER

(dying)

His return is upon us. His birth will bring with it Holy Armageddon.

The Consultant kneels closer to the Church Leader.

CONSULTANT

If you could only love humans as much as you love your god. You'd realize the things we can do, what we can create, and the destruction we can prevent.

The Consultant leans closer to Church Leader's face.

CONSULTANT (CONT'D)

(whispers)

And the world will keep moving. Without you.

CHURCH LEADER

All of us will soon be judged...

The Consultant walks leaving the Church Leader dying on the ground. The Sergeant casually puts the man out of his misery with a single shot to the head.

INSIDE

Bon watches from a crouched position.

BON

Shit.

Emma MOANS from the floor. Bon crawls to her. She's breathing but dazed. Rollie scrambles to a sitting position, pulls himself into the wheelchair.

Bon checks the rear door - Man 1 gone. She pulls the back door and hustles down the steps towards the truck.

EXT. PATTYSUE'S TRAILER. NIGHT.

The Consultant stares at a the red and swollen face of one of the Church Men. Thousands of bee stings on his exposed skin.

CONSULTANT

(to himself)

That's my girl.

The Sergeant silently moves to the rear of the trailer. He takes a shot at Bon who turns tail back into the house.

INT. PATTYSUE'S TRAILER. KITCHEN. NIGHT.

Bon locks and barricades the back door.

INT. PATTY SUE'S TRAILER. NIGHT.

Emma rouses, pulls herself to her feet.

EXT. PATTY SUE'S TRAILER. NIGHT.

The Corporal takes aim through the scope of the rifle.

VIA RIFLE SCOPE

We see Emma through the broken and torn front curtains.

CORPORAL

I have visual contact with the target.

CONSULTANT

I need them out, unharmed.

The Corporal loads a gas canister into the bottom of the weapon.

INT. PATTYSUE'S TRAILER. NIGHT.

A POP then a CRASH through the front widow. A GRENADE bounces and rolls. Smoke fills the room.

Bon carries Emma into the far room. Rollie follows.

INT. PATTYSUE'S TRAILER. BEDROOM. NIGHT.

Bon lays Emma in the closet. Rollie pulls himself from the wheelchair and drags himself after Emma. Bon closes the closet door. Bon loads the shotgun, backs up into the far corner of the room and prepares for The Security Forces.

A BANG and the door is forced open. Bon takes a shot hitting the wall. She opens the shotgun to reload. Too late, The Sergeant takes a shot, hits Bon in the leg. She goes down. She pulls herself across the carpet to get to the shotgun shells.

The Sergeant places a firm foot on Bon's arm crushing it. He points the end of his weapon at her head. She stares at him defiant.

CONSULTANT (O.S.)

Leave her.

The Sergeant and Bon turn to find The Consultant standing in the entrance.

CONSULTANT (CONT'D)

I am not here to hurt anyone, Bon.
Emma is Earth's most precious
resource. You can understand our
effort and non-negotiation, I hope?
You've taken care of Emma, Bon. For
that we are thankful.

With that, the Sergeant hits Bon with the butt of the rifle knocking her unconscious. Behind them, the Corporal pulls the closet door open. Rollie has placed himself physically between the Corporal and Emma.

The Corporal drags Rollie out by an arm.

ROLLIE

Leave her alone or I'll make you
sorry! Emma!

Emma struggles to her feet.

CONSULTANT

If more good people were as
passionate as your boyfriend we
wouldn't be in this predicament,
Emma.

Emma glares at the Consultant. She winces from an early
contraction.

OUTSIDE

The wind suddenly picks up and swirls around them.

INSIDE

The WIND WHIPS against the trailer. The Corporal stares at
the Sergeant.

CONSULTANT

You can save everyone a whole lot
of trouble by saving that for the
lab, Emma.

The Corporal prepares a METAL SYRINGE, stabs Emma in the leg
injecting her with a drug. Emma struggles for a few moments
then the drug's effect takes hold. The Sergeant secures her
wrists and ankles with a rigid metal cuff. He lifts her in
his arms.

Rollie goes after the Sergeant's leg, holds on tight.

ROLLIE

Leave her alone, bully!

He easily shakes Rollie off.

OUTSIDE

The Security Team loads the SUVs. The Sergeant gently places
Emma in the backseat with the Consultant in the front. In the
background, Rollie, in the wheelchair, sits at the broken
front door of the trailer.

ROLLIE

Emma! Don't worry. I will find you!

The Corporal shoots the tires out in Patty Sue Datsun then
gets in the driver's seat of the SUV.

The SUV quickly backs out of there.

INT. SUV. NIGHT.

The Corporal drives with the Consultant in the passenger seat. The Sergeant sits in the rear with Emma lying semi-conscious in the seat next to him.

CONSULTANT

Rest now, Emma.

Emma struggles to keep her eyes open. The Consultant eyes Emma's swollen belly.

EXT. PATTY SUE'S TRAILER. NIGHT.

Bon, blood covering her face, stumbles out of the trailer, trying to follow the SUV's. The pain in her leg is excruciating. She grunts angrily with each step.

ROLLIE (O.S.)

Bon! Go after her!

Bon ignores Rollie as she tries to run. She trips, falls to the dirt. She grunts loudly, pulls herself to her feet through the pain. She grabs her leg in agony as she falls to the ground again. She CRIES, defeated.

INT. SUV. NIGHT.

The SUV drives fast in the dark road. Emma lays struggling to stay awake.

CONSULTANT

We were seen as fools listening to gravitational waves hoping to find an extraterrestrial miracle for this dying world. Things have changed now. We have our own miracle. Right here on earth.

The Corporal and Sergeant both look at one another. Both have the same 'what-the-fuck' look.

CONSULTANT (CONT'D)

We were convinced that the universe existed inside a simulation and as such it could be manipulated to ensure the survival of man.

(MORE)

CONSULTANT (CONT'D)

We now know after years of trial and error, and countless experiments that we live within a complex stream of information. The workings of which escape our understating.

The Consultant motions to Emma's belly, settles in his seat.

CONSULTANT (CONT'D)

The things it can do Emma... We know that it will take us closer to understanding that machine. The charlatans believed it, the virgin baby would bring with it the end. We believe it brings with it the beginning.

(beat)

You'll love our laboratory. It'll feel like home.

EXT. PATTY SUE'S TRAILER. NIGHT.

Rollie lays on the ground. He's fallen from the steps of the trailer. Bon limps to him, lift him up.

ROLLIE

We have to go after her, Bon!

Bon sits on the steps, dejected.

BON

(angry)

She's gone.

ROLLIE

(backing off)

Let's go, Bon. We can still save her!

BON

She's gone, Rollie. That's it.

ROLLIE

(yells at the darkness)

EMMA!

Rollie cries.

EXT. DESERT. DAY

The sun peeks over the horizon. It casts beautiful reds, oranges and yellows across the outline of the desert. Beneath a lone tree, Bon shovels the final bit of sand over a grave. Rollie watches.

ROLLIE

What do you believe, Bon?

Bon tamps down the sand mound with the shovel. She stops, looks at Rollie. Bon looks off into the horizon.

BON

There's got to be more than this fucking dry world. I want to believe that humans will keep living despite efforts to destroy ourselves. That's what I believe.

Rollie is all ears.

ROLLIE

What about the bees? The flowers?

BON

Emma tried to show me. Like there is something there, something she can see that we can't.

Rollie looks guilty.

ROLLIE

The Stream.

BON

The Stream?

ROLLIE

She said it was like a river of information going in every direction and that our world existed inside it. She said she could control it, move it.

Bon takes a moment to ponder the question. She looks at the grave.

ROLLIE (CONT'D)

You saw what she did with the bees. She brought them back. Maybe from The Stream.

Bon takes a long pause to consider. You can see she is mentally checking her sanity.

BON
If we don't find her, they will hurt her.

ROLLIE
We don't know where they are taking her.

Bon stabs the shovel in the dirt.

BON
We need a miracle of our own right now.

EXT. PATTY SUE'S TRAILER. DAY.

A motorcycle's tires pull into view and stops in front. A pair of military boot kicks the kickstand onto the dirt. The person's legs stand there, sets a dog on the ground - Chico! Chico takes off.

EXT. DESERT. DAY

Bon and Rollie are positioned near Patty Sue's grave site. A distant BARK. Rollie points in the distance.

ROLLIE
Chico!

BON
Chico?

Chico runs toward them. BARKS excitedly. He jumps right into Rollie's lap.

ROLLIE
Lieutenant Breaker!

Sure enough, Breaker stands in the distance, waves. His head is bandaged.

EXT. DESERT HIGHWAY. DAY

The Consultant's SUV blows by a "Greenbay 70 miles" sign.

INT. SUV. BACKSEAT. DAY.

Emma lays semi-conscious on the seat. The Corporal drives with the Consultant sitting shotgun. The Sergeant sits in the back seat positioned over Emma. Emma closes her lethargic eyes, concentrates. Her eyes move back and forth.

OUTSIDE

The wind picks up around the SUV. The sand gusts across the road.

INT. SUV. NIGHT.

The electronic control panel of the car's dash suddenly goes black. The car's engine shuts off.

CORPORAL

The fuck?

BACKSEAT

Emma digs around her front pocket. Patty's CELLPHONE drops from her pants onto the floorboard. The Sergeant doesn't notice. The cellphone sits just out of reach of Emma's bound hands, next to the Sergeant's foot.

She pulls tight against the wrist restraints. Her hands turn white from circulation being cut off. A finger just touches the phone, inches it closer to her hand...

EXT. SUV. DAY

The SUV comes to a slow stop in the road.

INT. PATTY SUE'S TRAILER. KITCHEN. DAY.

CLOSE ON COMPUTER SCREEN/MAP

A map of the area is on the screen. Breaker points to a place near GREEN BAY.

BREAKER

Renewed Life and local Intelligence
guys over here.

BON

And that?
(moves hand to one corner)

Bon points to a location near MADISON, the capitol, the opposite side of the map.

BREAKER

Private Hospital and a research facility.

(pause)

Is the last one fully functional in the area.

BON

We're guessing. There is no way we find her. We chose wrong, she's dead.

BREAKER

Then we allow the Divine to guide us.

BON

Bullshit. We need something concrete before we move.

EXT. DESERT HIGHWAY. DAY

The Consultant's SUV sits on the side of the road with the front hood up. The Corporal inspects the engine.

INT. SUV. BACKSEAT. DAY.

In the front seat, The Consultant hold his phone high, tries to get a signal. The back door closest the road sits open.

Emma fumbles for the cellphone. Her coordination still off because of the medication. She reaches it, powers it on, scrolls through the numbers. The cellphone screen shows "BONNIE".

INT. PATTY SUE'S TRAILER. KITCHEN. NIGHT.

The faint RING of a cellphone. ROLLIE shushes BON and BREAKER.

ROLLIE

Cell phone.

BREAKER and BON look frantically for the phone in the trailer. BON finds it beneath the couch.

INT. SUV. BACKSEAT. DAY.

Emma holds the phone.

CORPORAL (O.S.)
Sir, we're dead in the water.

The Consultant SIGHS frustrated. He steps out to get a signal.

SERGEANT (O.S.)
No you don't.

The sergeant appears in the open door, snatches the phone from Emma's hand. Emma grabs the Sergeant's exposed wrist. The Sergeant gets a thousand-yard stare like something has taken control of his soul.

The ROAR and a brief image of the all-consuming BLACK-HOLED SUN.

With him distracted, Emma takes the Sergeant's PISTOL from his side holster. The Sergeant backs out of the vehicle and stumbles backward into the sand, now back to himself.

Emma points the gun at the Sergeant.

SERGEANT (CONT'D)
You little.

The Sergeant goes back in for Emma.

BANG!

Blood spills instantly from the Sergeant's forehead. The Sergeant slumps backward onto the pavement. In horror, Emma covers her mouth. She drops the pistol. Emma pulls herself up and falls out the door. The Corporal moves around the vehicle, notices the Sergeant dead on the ground. Emma pulls herself to her feet, gets moving toward the open desert.

CORPORAL
Game over.

As Emma hobbles away through the sand the Corporal gets Emma in his sights.

A SHOT rings out.

Blood oozes from the Corporal's head. He falls instantly. The Consultant holsters his weapon then moves to the rear door, casually pulls a METAL BAR and BLACK MEDICAL KIT from the back seat.

In the background, Emma shuffles through the sand as fast as her bound legs and pregnant belly will take her. In front of Emma a hundred yards away, a ROCK FORMATION.

The Consultant casually stalks her from behind.

CONSULTANT

See what you made me do, Emma.

INT. TRUCK. DAY

Breaker stares at the laptop screen. Bon's phone is linked by a cable.

BREAKER

Found her. Thirty miles Northwest.
Greenbay.

Chico BARKS excitedly.

BREAKER (CONT'D)

God is smiling down on us today.

Bon grins satisfied.

EXT. TRAILER HOME. DAY.

Rollie wheels himself to the tailgate of the LOCAL'S TRUCK. Tries pulling himself up and over. He struggles to get an inch off the seat. Bon goes to help.

BON

Rollie, let me...

With all his strength, he pulls himself up and over the tailgate in one heave.

ROLLIE

Told you my arms were strong.

BON

You're right. I don't know why I doubted you.

ROLLIE

Let's go find Emma.

Bon smiles. Bon folds the wheelchair up, places it in the back with Rollie. Breaker cinches down Rollie's wheelchair facing away from the cab of the truck.

Bon opens the driver's side door, looks back one last time towards the trailer.

EXT. DESERT ROCK FORMATION. DAY.

Emma stumbles up the rock formation, falls face-up. Tries reverse-bear crawling away. Her large belly and bound hands are no good.

The Consultant casually follows her.

CONSULTANT

The pregnant virgin chased by the dragon. Just like the old wife's tale. The prophecy fulfilled.
(chuckles)

Fear fills Emma's face. For the first time, she looks like a scared girl.

CONSULTANT (CONT'D)

It stopped raining one day and we adapted. My Old Man had his vast fields filled with everlasting crops and it seemed to him the end of the world was just an old wives' tale.

The Consultant attaches the metal bar onto the metal handcuffs. Emma goes for him though the bar puts just enough space between her and the consultant. The Consultant unholsters his PISTOL, points it at Emma's head.

EMMA freezes.

CONSULTANT (CONT'D)

Saw the world end in the old man's eyes as his farm died. Then the bees were gone. Not just gone for the season but gone for good. All soon to be replaced with computers and computer programs. Gone the way of dinosaurs.

(somber; reminiscing)

The old man was a man's man. A true American until the end. That was the moment I knew the world was taking its last breath.

The Consultant holsters his pistol. Continues his work securing Emma.

CONSULTANT (CONT'D)

Old man use to say the world ends
if you die. The world doesn't have
to end, Emma.

Emma doubles over in pain causing the wind to whip up around her.

The Consultant slaps her head causing Emma to open her eyes.

CONSULTANT (CONT'D)

No more magic tricks. I don't care
about breaking all your limbs as
long as your brain and your baby
are intact. Everything else is
extra.

Emma's lip bleeds. She lays still, subdued. The Consultant opens the black bag, removes a roll of MEDICAL TAPE, pulls a small piece, tapes Emma's eyelids open. Does the same with the other. He then prepares a syringe.

INT. TRUCK. DAY.

Bon drives. Breaker stares at the lap top computer. A "Greenbay 70 miles" sign blows by.

EXT. DESERT ROCK FORMATION. DAY

The Consultant injects the syringe into Emma's thigh.

CONSULTANT

We can bring this world back from
the hell we created. Together.

EMMA

The World is what it is because of
people like you.

The Consultant laughs.

CONSULTANT

People like me? It's because of
people like me that America is
great again.

The Consultant pulls out a cell, holds it high trying to get a signal.

CONSULTANT (CONT'D)

I'm not the bad guy, Emma. I
promise you. I only want what's
best for America and the world.

The sedative has taken effect. Emma grows lethargic.

EXT. DESERT HIGHWAY. DAY.

Bon's truck pulls to a hesitated stop a block behind the
stalled SUV.

INT. TRUCK. DAY.

Rollie pokes his head into the back window.

ROLLIE

That's the car, Bon!

EXT. DESERT HIGHWAY. DAY

Breaker nudges the Corporal's head with his boot. Bon
inspects the Sergeant's body. Pushes his head with the end of
a RIFLE. CHICO BARKS from the truck in the distance.

EXT. DESERT ROCK FORMATION. DAY.

CHICO'S BARK in the distance causes The Consultant to pause,
looks in the direction of Chico's location. Emma attempts a
weak scream. The Consultant shushes her with the end of his
pistol to his lips.

INT. TRUCK. DAY.

CHICO WHINES, paces in the bed. Rollie watches Bon and
Breaker in the distance.

ROLLIE

Shut up, Chico.

Chico continues. Emma's nearby presence has got him riled up.
Suddenly, he jumps from the truck, hits the dirt and takes
off across the sand towards the rock formation.

ROLLIE (CONT'D)

No, Chico!

EXT. DESERT HIGHWAY. DAY.

Breaker and Bon search the vehicle. Bon turns to see Chico hauling ass across the sand as fast as his little legs will take him.

BON

Chico!

EXT. DESERT ROCK FORMATION. DAY.

The Consultant peers around the rock formation, pistol in hand. Chico appears. BARKS WILDLY at the Consultant. Emma's eyes light up momentarily through the haze of the sedative.

EMMA

Chico!

The Consultant makes a move toward Chico with his pistol pointed. Chico postures like he's going to attack. His BARKING becomes more ferocious. The Consultant gets Chico in his sights.

CONSULTANT

Yapping away. Yap, yap...

SNAP! A shot goes through the Consultant's thigh, forcing him to one knee. Breaker stands there with his weapon trained on the Consultant.

Without looking, the Consultant takes a clean shot with his pistol, hits Breaker in the arm. Breaker loses the weapon.

Ignoring the leg wound, The Consultant moves toward Breaker, takes another shot. Breaker moves out of sight. The Consultant stalks him.

Chico goes immediately to Emma. Licks Emma's face.

EMMA

Good boy, Chico.

Bon appears from the opposite end, goes to help Emma.

BON

(to Emma)

You okay?

Emma forces a weak smile.

EMMA

(lethargic)

Where's Rollie? Is Rollie okay?

BON

He's perfect, Emma. He can't wait
to see you.

Bon scoops Emma up in her arms, makes her way down the opposite side of the rock formation, away from the Consultant.

AROUND THE CORNER

The Consultant comes around a rock formation to find nothing but rock and sand. Breaker is nowhere in sight. The Consultant notices a blood trail on the nearby rock, follows it around the corner to find...

Breaker lunges, takes a wild swing. The Consultant easily avoids it, side kicks Breaker in the leg buckling his knee. Breaker goes down immediately. The Consultant steps on his wounded arm.

Breaker lets out an agonizing scream. With his free hand, he pulls a knife from his boot, slices the Consultant's Achilles. The Consultant stumbles backward onto his butt.

Breaker goes right after him, crawls onto him. Breaker punches him, throwing blood on the rocks nearby. The Consultant pulls his pistol, Breaker grabs his wrist, fights for control with his good arm.

Breaker is forcing the end of the barrel towards the Consultant's face.

TO THE RIGHT

Bon carries Emma toward the waiting truck. Chico follows. BARKS. The Consultant notices Bon and Emma.

With a surge of strength, the Consultant uses his other hand to grab a large rock, swings and hits Breaker in the side of the head knocking him out instantly.

EXT. TRUCK. DAY.

Rollie watches Bon struggle with Emma in her arms. She's having trouble getting across the deep sand especially with the wounded leg. The Consultant limps right behind them.

ROLLIE

Watch out, Bon!

Bon looks over her shoulder. Despite his Achilles injury, the Consultant is catching up quickly. Bon finally makes it back onto the road in front of the stalled SUV. The Consultant stalks them.

ROLLIE (CONT'D)

Darnit. Keys.

The truck keys sit in the ignition. Rollie drags himself through the small back window. Rollie turns the ignition. The truck's engine comes to life.

Bon and Emma are only meters away from the truck. The Consultant is on the road behind them right in the path of the truck.

Rollie considers his options. He makes a mental calculation and throws himself on the floor, yanks the shifter and mashes down on the gas with one hand and steers with the other.

OUTSIDE

The truck speeds past Bon, Emma and Chico towards the Consultant.

INT. TRUCK. DAY.

Rollie closes his eyes. A loud THUMP.

OUTSIDE

The Consultant gets hit by the truck, holds on to the hood as he gets dragged by it. The truck hits the SUV pinning The Consultant.

INT. TRUCK. DAY.

Rollie has his eyes glued shut. The driver's side door opens suddenly. Bon stands in the doorway.

BON

Rollie you okay?

Rollie opens his eyes, smiles at Bon.

ROLLIE

Did I get him?

BON

You did good, Rollie.

ROLLIE

Emma?

EMMA

You're so brave, Rollie!

Rollie smiles as wide as his face.

Bon pulls Rollie back onto the seat. They hug.

INT. TRUCK. DAY.

The Consultant breathes with difficulty. BON inspects him. Emma is by her side. The Consultant speaks directly to Emma.

THE CONSULTANT

What gave you the right to shut
down our world? Let us starve to
death until we were no more?

Emma stares at The Consultant. She's emotionally affected by his words.

THE CONSULTANT (CONT'D)

Weren't we good enough? Did it grow
tired of us?

The Consultant takes one last breath.

THE CONSULTANT (CONT'D)

God's boring video-game. Shut down
for good.

Emma and Bon watch The Consultant die.

EXT. DESERT ROCK FORMATION. DAY.

Chico licks Breaker's unconscious face until he comes to.

BON (O.S.)

Thought you were dead, old man.

Bon stands over him. She holds out a hand to help him up.

EXT. TRUCK. DAY.

Breaker wraps his wounded arm.

BREAKER (O.S.)

We have to get moving, girly.

Breaker pulls Rollie out of the driver's seat, sets him in the bed of the truck. Rollie pulls himself into the strapped down wheelchair. Both Bon and Emma stare at Breaker who, by the look on his face, is all business now.

BREAKER (O.S.) (CONT'D)
More will come looking. We have to push east. The Restorative Project in the New York Sector can protect her.

Emma stares at Bon with fear in her eyes.

BON
Restorative Project? The concerned scientist group?

BREAKER
Exactly.

EMMA
What about Olive Mountain? I'm with you, Bon. I don't want to go with someone else.

Bon looks at Breaker for reassurance.

ROLLIE
Let's forget about them. Let's all just push into Canada. How can we trust them?

Bon looks to Breaker for help.

BREAKER
These are people that can take care of you, Emma. Professionals that can care for the baby. People with unlimited resources. People like us.

EMMA
No.

BON
(to Breaker)
How can you be sure? How do you know?

Breaker hesitates.

BREAKER
They are reliable. They can keep Emma, keep the baby safe.

Bon makes a mental calculation.

BON
I don't know.

EMMA
No, Bon. Olive Mountain. That's
where we need to go. That's where
the baby needs to go.

ROLLIE
Listen to Emma, Bon.

BREAKER
Look. These people are safe. Trust
me.

ROLLIE
We'll just disappear. Off the grid.

BREAKER
(snaps)
There is no off the grid!

Breaker shuts the back window cutting Rollie off.

BREAKER (CONT'D)
(softer)
They will find you. When they do,
we may not be able to protect you.
Understand?

Emma looks to Bon for answers. Bon stares into Breaker's eyes
for a moment as if looking into his soul. Bon turns to Emma.

BON
Emma, we'll check it out.

EMMA
But, Bon. What about...

BON
If we get there and I feel like it
isn't safe, we'll leave. Go to
Canada. Deal?

Bon touches Emma's face for reassurance. Emma turns to the
window, stares at the desert.

EMMA
Olive Mountain.

Bon reluctantly moves her hand.

INT. TRUCK. DAY. LATER.

The sun sets to the left of the truck as the truck speeds down the deserted highway indicating a northward direction.

Breaker drives, Emma sleeps against Bon who is leaned against the passenger door, passed out. Through the back window, the wind whips Rollie's hair around in the back.

EXT. TRUCK. DAY.

Rollie shivers in the whipping wind.

INT. TRUCK. DAY.

Breaker stares at Emma's swollen belly. He slowly reaches over to touch it. She suddenly grabs his wrist. Breaker stares at Emma's hand. Emma dares him with a look.

BREAKER

Thought you were sleeping. Just wanted to see if I could feel the baby move.

He pulls his hand free from Emma's grasp.

BON (O.S.)

How much further?

Bon sits up, rubs the sleep from her eyes.

BREAKER

Hour or so. I need gas.

EXT. SERVICE STATION. NIGHT.

Rundown tire and repair shop with one gas pump. The pump has a home-made sign that reads "100% Corn Ethanol only". Patty Sue's truck pulls in next to the pump.

A broken down RECYCLING TRUCK sits in the parking lot.

INT. TRUCK. NIGHT.

Breaker parks the truck, turns off the ignition. Breaker checks his phone. No signal.

BON

Any response?

EMMA
We keep driving, then. Right?

BREAKER
We stick to the plan.

Breaker reaches in his pocket, pulls out some cash. We see a pistol holstered on his side.

BREAKER (CONT'D)
Gas and food. Nothing too sweet.
Makes my blood sugars out of
control.

Bon takes the money, opens the door. She lays her weapon on the floorboard. Emma goes to follow him.

EMMA
I'm going.

Breaker grabs Emma's arm.

BREAKER
(firm)
She stays.
(easier)
It's safer.

Emma stares at Breaker.

BON
It's okay, Emma. I'll bring you
something.

Emma pleads with her eyes.

EXT. TRUCK. NIGHT.

Bon swings around the back of truck.

ROLLIE
I need to pee.

INT. SERVICE STATION. NIGHT.

Bon peruses the chips and candy aisle though there is hardly anything on the shelves. Though the window, she watches Breaker pump gas. Rollie swings around the end of the isle.

ROLLIE

Whew. Thought I was going to pee on myself. That would have been embarrassing.

INT. TRUCK. NIGHT.

Emma watches Breaker pump gas. Breaker then moves around the front of the truck to the passenger's side, opens the door and takes Bon's weapon. He clears the chamber and removes the clip.

BREAKER

I know you don't understand what is going on, Emma. You will. Be proud, Emma, for the baby's sacrifice will be for the good of man.

INT. SERVICE STATION. NIGHT.

The CASHIER, a younger version of Lennie from Of Mice And Men rings Bon up. Bon continuously checks Breaker's movement outside.

CASHIER

What's wrong wit his legs?

Behind Bon, Rollie wears a silly hat, checks himself out in the mirror.

BON

He's a mermaid.

You can tell the Cashier is really thinking about that. Bon stares at Rollie a moment, then scans the outside for Breaker, back to Rollie, making a mental calculation.

CASHIER

Four fity. Does he live in the water?

The Cashier rings her up. Bon pays in water token.

CASHIER (CONT'D)

(to Rollie; excited)

When people find out about you, they'll do anything to have you. Miracles make people crazy. Even good people'll do crazy stuff.

Bon has a sudden realization.

BON
Rollie, stay here.

ROLLIE
Where are you going?

BON
(firm)
Stay here. Don't come outside until
I come and get you.

INT. TRUCK. NIGHT.

As Breaker swings around the back of the truck, Emma takes the keys out of the ignition, hides them beneath the seat.

She suddenly doubles over in pain. She's having a contraction. The pain ceases for the moment. Breaker hops in, tries turning the keys. Nothing there. He searches his pockets, the floorboard. Nothing. He looks at Emma who's playing it off.

BREAKER
Where are they?

Emma shrugs her shoulders. Frustrated, Breaker searches beneath the seat again.

Bon opens the passenger door, takes the weapon, aims it at Breaker who is now facing Bon. Breaker casually places his hands in the air. Smiles.

BON
We're going to Canada.

EMMA
Bon...

BREAKER
You really want to do this, Bon?

BON
Let us leave here and nobody gets hurt.

BREAKER
This is inevitable, Bon. An unstoppable storm coming over the horizon. We couldn't stop it if we wanted to. Don't you see? If this baby is born, the true end of the world will be upon us.

(MORE)

BREAKER (CONT'D)

I can't let that happen. The baby's sacrifice will be for the good of mankind.

BON

Sacrifice?

Bon realizes Breaker's plan.

BON (CONT'D)

What about hope?

BREAKER

The second coming is upon us. There will be a conflagration if the baby survives. So says the prophecy.

Emma winces in pain. Another, stronger contraction. Bon's attention is now on Emma.

BON

Emma?

In an instant, Breaker has his PISTOL trained on Bon. Reflexively, Bon squeezes the trigger. Nothing.

BREAKER

Too bad, I like you, Bon.

Bon moves.

BANG! Bon disappears behind the frame of the truck. Not clear if she was hit.

EMMA

No!!!

INT. SERVICE STATION. NIGHT.

Rollie and the Cashier dance around in silly hats. Staticky music plays from an old RADIO behind the counter. A sudden BANG! from outside causes both Rollie and the Cashier to stop, turn their attention to the outside.

EXT. SERVICE STATION. NIGHT.

Breaker goes around to finish Bon though Bon is nowhere to be found. Breaker surveys the ground, finds a trail of blood, follows it toward the recycling truck.

EMMA (O.S.)

Breaker, No!

A rain drop hits Breaker in the face. He pauses to stare at the open sky overhead. From the shadows, Bon charges Breaker. Strikes him with a METAL PIPE from the recycling truck. Breaker loses his PISTOL.

Bon rushes Breaker, takes him to the ground. Breaker sticks a thumb into Bon's shoulder wound. Bon release her grip allowing Breaker to gain the advantage. He punches Bon in the face. Bon falls.

INT. TRUCK. NIGHT.

EMMA

Stop! Please.

EXT. SERVICE STATION. NIGHT.

Bon leg sweeps Breaker to the ground. Bon stretches out for the PISTOL laying on the ground. Breaker jumps on her.

INT. SERVICE STATION. NIGHT.

Rollie stares out the store window. The Cashier grabs a SHOTGUN from beneath the register.

INT. TRUCK. NIGHT.

Another contraction causes Emma to SCREAM out in pain.

OUTSIDE

Breaker and Bon continue to struggle for the PISTOL just out of reach. Just as Breaker is about to take control of the pistol a CLICK-CLACK of the Cashier's shotgun nearby causes both Breaker and Bon to stop.

The Cashier stands over them with the shotgun pointed. Breaker gets to his feet, takes a cautious step back, holds his hands steady in the air. Bon moves to a sitting position. The Cashier moves the gun on her. Bon freezes, puts her hands up. The Cashier goes back and forth from Bon to Breaker. He isn't sure who the bad guy is.

BREAKER

Think about what you're doing,
Lennie. Put the gun away before you
get hurt.

The Cashier is visibly shaking now.

CASHIER

I don't want to hurt nobody.

Breaker takes a small step towards the Cashier.

BREAKER

I know you don't. You're a good fella. Right?

The Cashier's confidence weakens. Breaker makes another small move towards the barrel of the shotgun.

CASHIER

Momma says I'm a pearl.

BREAKER

Well, momma is a smart woman. I think she's right...

Breaker makes another small move towards him then grabs the end of the shotgun and takes control of it before the Cashier knows what hit him. Without hesitation, Breaker shoots the Cashier. The Cashier falls, mortally wounded.

ROLLIE (O.S.)

No!

Rollie rolls the wheelchair right into Breaker's leg.

ROLLIE (CONT'D)

Why did you do that!?

BREAKER

I like the effort, Potter.

With one swift push of this arm, Breaker knocks Rollie backwards onto the ground. Rollie hits his head on the concrete knocking him silly. Rollie struggles to a sitting position. Bon tries scooting out of there. Breaker has the gun trained on her in a millisecond.

BON

Emma holds the key. The baby holds the key? The miracle.

Breaker pauses, considers the question. Lowers the end of the shotgun a bit.

BREAKER

Armageddon will be ushered in by the second coming. The end of the world. That's what I know. I can't let that happen.

Breaker takes a firm aim at Bon. He's made up his mind.

EMMA (O.S.)

No.

Breaker turns and sees Emma standing there.

RAIN begins to fall in a few drops on the metal of the truck. A RAINDROP hits Bon in the face. Bon stares at the Heavens in complete disbelief.

Emma approaches the Cashier, right past Breaker who looks like he seen the second coming. More raindrops. She lays her hands on the Cashier's face, closes her eyes.

The rain coming down steady now. Breaker can barely see Emma in front of him. After a moment, the Cashier takes a deep breath like he's surfacing from deep water.

Both Breaker and Bon stare in amazement. She approaches Breaker who has the shotgun trained on her.

Emma reaches for Breaker's face. Breaker gets on both knees. Emma gently takes Breaker's face in her hands.

Breaker's eyes get wide as if seeing the light of creation. She caresses his face, like she's soothing a teething baby. Breaker stares at his own hands as if checking his reality, looks towards the Heavens.

Breaker drops the shotgun, takes several steps backwards as if catching himself from falling.

Breaker now sees what Emma's sees, a chaotic stream of data flowing endlessly. UNIQUE STRINGS and SYMBOLS revolve and twist in patterns of light and darkness forming everything.

Emma points far beyond the earth's atmosphere where the GIANT BLACK HOLED SUN sucks data into it.

EMMA (CONT'D)

See it? There.

Breaker's eyes are now closed. His eyeballs move back and forth behind closed eyelids. Tears roll down his cheeks.

BREAKER

I see it, what is it? What is this?

EMMA

A black sun that will devour us
all. Soon.

THE BLACK SUN roars with an unearthly sound. The STRINGS and FLOWS of data and symbols sink inside it.

Rain hits Breakers face, his closed eyes move wildly.

EMMA (CONT'D)

Our world - this world - is a dying machine.

Emma releases Breaker. Breaker goes limp.

EMMA (O.S.) (CONT'D)

We have to stop it before the black sun devours us all. Ends The Stream. This world.

Bon goes to Breaker. Takes him in her arms.

BREAKER

I hope I am wrong, Bon. About everything.

Bon stares at Emma. Bon holds Breaker in the pouring rain for what seems like forever.

INT. TRUCK. NIGHT.

Bon sits in the driver's seat. She's got her shoulder bandaged and her left arm in a home made sling.

Bon looks over at Rollie sitting in the middle. Emma sits near the window looking toward the rising sun in the horizon.

Bon stares out the rear window. Breaker lies in the bed of the truck.

BON

Why me, Emma?

Emma stares at the desert.

EMMA

Do you want to see, Bon? I can show you.

Bon stays silent, stares at the horizon. His non-verbal 'no'.

EMMA (CONT'D)

Bon.

BON

Emma.

EMMA

The baby will be here soon.

Bon stares at Emma. She's right. Bon pulls it into drive.

EXT. DESERT HIGHWAY. DAY

The truck passes heading north towards Canada.

ROLLIE (V.O.)

How long until the border, Bon?

BON (V.O.)

We get there when we get there,
Rollie.

A FINAL PIANO SONG PLAYS

PREACHER (V.O.)

The End will come in a wave of
glory...

INT. BAPTIST CHURCH. DAY.

A simple building with rows of pews. A small congregation.
Breaker and the Cashier sit amongst them, attentive.

The PREACHER preaches from behind a pulpit, reads scripture
from the bible.

PREACHER

...A light so intense, so
intimidating, yet so welcome to the
chosen few. We will be overcome
with joyous celebration.

BLACK SCREEN

The BUZZING of BEES starts low, gets louder like a million
bees approaching until it reaches a climax...

PREACHER(V.O.)

The end will come in a wave of
glory.

(beat)

Do not be fearful for that end is
upon us.

The BUZZING stops suddenly.

A BABY CRIES.

119.

FADE OUT.

FIN.