

FADE IN:

EXT. DESERT - DAY (PRESENT)

A burning white sun high in a clear blue sky.

CLOSE ON a MAN'S EYES, crow's feet on either side. He's an old man.

THE OLD MAN'S POV: he stares at a vast and foreboding desert in the US. Nevada, New Mexico, Arizona, God only knows.

EXT. CRAGGY HILL - DAY

The man is DR. PLAIT, sixties, silver on his temples, he overlooks the barren bistro. He wears a plaid shirt tucked into his khakis.

He looks at the landscape as if this will be the last time he'll ever see it.

A long beat.

DR. ANTHONY (O.S.)  
(calling out)  
Dr. Plait!

Dr. Plait turns around and walks steadily up the rocky hill.

EXT. TOP OF THE HILL - DAY

Dr. Plait makes it to the top and sees the lovely DR. ANTHONY, thirties, brighter than the sun. She wears a white lab coat and a headset wired to a walkie-talkie.

DR. ANTHONY  
I was wondering where you ran off to, sir.

DR. PLAIT  
In my old age there's not a whole lot of running. Is everything alright?

DR. ANTHONY  
Yes sir, we're in the final stages.

Dr. Plait turns back to face the landscape. Anthony joins him.

DR. ANTHONY

I'm not gonna lie, sir, I'm a little worried. I still think we should've told someone in the Pentagon. This is something they-

DR. PLAIT

They wouldn't have believed us.

DR. ANTHONY

We have the proof, sir.

DR. PLAIT

They didn't believe us back in 2012 they sure as hell not gonna believe us now. Besides, it doesn't matter. None of it does. All that matters is *the project* at hand. Those children in there are the future.

DR. ANTHONY

I heard from Stevenson, that they're looking for us, the military. Is that true?

DR. PLAIT

Yes.

Dr. Plait turns and starts walking toward the mountain. Anthony follows.

DR. PLAIT

But once the coronal mass ejection hits the earth, they'll be too busy wondering why all the electrical devices in the world have died to think about us.

DR. ANTHONY

Sir, the CME isn't supposed to hit the planet for another four hours. What if they find us?

DR. PLAIT

They won't. Once all three sites are closed they'll never touch us.

Plait and Anthony now walk on a stretch of asphalt that leads to the entrance of the mountain. Ahead of them is a long deep tunnel inside the massive mountain.

INT. TUNNEL - DAY

Plait and Anthony walk down the long tunnel and head through two huge blast doors that lead into Site A.

INT. SITE A - FOYER - DAY

A windowless city of fifteen buildings constructed inside a five-acre grid of interconnecting chambers. Each building sits clear of the massive rock walls on massive hydraulic shock absorbers.

Anthony presses the earpiece.

DR. ANTHONY

(into mic)

Rodger that.

(to Dr. Plait)

Sir, Site C and B are closing up now.

DR. PLAIT

Good. Close up the mountain.

DR. ANTHONY

Yes, sir.

(switches channels)

This is Dr. Anthony, close up the mountain.

Unseen gears CREAK LOUDLY as the blast doors slide shut, slowly covering the room in darkness. Dr. Plait stares into the outside world for the last time.

DR. PLAIT

(recites a quote)

Happy is the person who knows what to remember of the past, what to enjoy in the present, and what to plan for in the future.

EXT. SITE A - DAY

Looking down on the underground facility as it closes up, like a close-up satellite image.

We pull back to include the vast desert landscape...

...a high-altitude shot of the southwestern United States...

...and finally Planet Earth...

...a RUMBLING noise grows louder and louder... building to a deafening pitch. The sound of the cosmos unraveling. At the point where we simply can't bear the volume any longer...

An immense wave of translucent fire billows across its upper atmosphere, blowing out the screen into blinding white light.

CUT TO BLACK:

**100 YEARS LATER**

FADE IN:

INT. SITE B - CORRIDOR - UNKNOWN

Dark and dank. Naked conduits and cable bundles snake into the walls or hang limp, severed on the floor.

The ghostly halls carry an eerie silence.

A few doors are closed while some are left opened.

INT. SITE B - ROOM - UNKNOWN

A neglected bedroom. Layers upon layers of dust put a choke-hold on objects. On a desk is a picture of a happy FAMILY.

INT. SITE B - HIBERNATION CHAMBER - UNKNOWN

A two-tier carnivorous room. Utilitarian, exposed cables, wires, and ducts. The hibernation pods are upright and organic in design.

Suddenly, slumbering instrumentalities activate somewhere inside the room, dormant circuits again regulate the flow of electrons.

In celebration of this decision, brilliant lights wink on a monitor on one of the hibernation pods on the first tier.

INT. HIBERNATION POD - UNKNOWN

A RUMBLE passes...

The fluorescents cycle on, this irregular electrical futz and buzz as the filaments ignite, crackling to life...

Revealing a SLEEPING BEAUTY. A WOMAN, twenties. A breathing apparatus attached to her face, tubes of liquid feeding into her arms. Her chest lightly expanding, blood pulsating through her veins.

Her body comes to life, muscles flinching, breathe quickening. She squirms with discomfort, no idea what's going on, or where she is. She tries to get the apparatus off but has no room.

INT. SITE B - HIBERNATION CHAMBER - UNKNOWN

Her commotion is muffled under three inches of glass.

INT. HIBERNATION POD - UNKNOWN

The woman MOANS in fear.

She looks above her: "Emergency Hatch Release".

The woman pulls the lever with both hands.

INT. SITE B - HIBERNATION CHAMBER - UNKNOWN

White gasses erupt from the edges. The door bursts open.

The woman removes the apparatus from her face, tubes that once slumbered deep in her throat slither out, spewing vomit in the process.

The woman struggles with the harness. After three failed attempts, she's set free.

She hits the floor, gasping. She wears a tank top and shorts. Her skin is pure white. Her hair is dark and matted.

A wave of nausea rushes in like a flash flood. Her pores ignite, dripping sweat, shaking uncontrollably. She vomits again.

She tries to get to her feet, but her legs wobble underneath her, collapsing, years since she's used them.

She lets out painful CRY at the floor. Her SCREAM echoes into the dark, cavernous room.

She struggles for orientation as she gapes around, vitreous floaters blot her vision.

She tries to speak, but can only muster up a dry cough instead. She catches her breath and tries again. She YELLS.

She gets to her feet, muscles twitching. She wobbles as she takes baby steps.

She ambles toward a pylon and places her hand on it. She looks at her right wrist and spots a hospital-like wristband: Eve/#2893-443-4003.

EVE

Eve...?

She looks past her tag, remembering, trying to; but draws a blank.

The loss of memory heightens her fear even more as a shiver travels through her body while staggering about.

EVE

Hello?!

Eve walks toward the cluster of hibernation pods. She steps up to one of them, wipes the condensation off the glass to see a YOUNG MAN, same age as Eve.

She taps on the glass. Nothing. She tries banging on it.

EVE

Hey!

Still nothing. Eve presses on, walking past the rows of steel coffins.

Eve comes to an adjacent room. She heads toward it.

INT. SITE B - LOCKER ROOM - UNKNOWN

It's dark. The sparse lights lend a moody, almost creepy glow.

Eve walks along the row of storage lockers reading each name plate. She stops at the locker labelled "Eve". She pauses, mumbling the name once again with no recognition.

EVE

Eve.

She opens the locker to see an assortment of belongings, nothing personal, just a uniform.

She uses a towel to wipe off the layer of sweat and oil substance coating her body.

She pulls on a black tracksuit. Slips on a pair of running shoes.

In the back she finds a ten inch glow stick. She breaks it across her knee. She shakes it until it starts to glow.

The glow stick lights up the inside of the locker, revealing an emergency manual card with block figures displaying breathing and stretching exercises, labelled: Hibernation Disorientation Recovery Procedures.

EVE

(reading to herself)

"In the event of mild memory loss resulting from extended hibernation sleep please contact the nearest Site B technician..."

Eve looks around - yeah right.

INT. SITE B - 1ST CORRIDOR - UNKNOWN (LATER)

Eve enters the hall, using the glow stick to help her see.

EVE

Hello?!

Still nothing.

EVE

Is anyone here?!

She continues onward.

Eve passes numerous doors, trying each one but finding them locked...

Except one. She enters, carefully.

INT. SITE B - ROOM - UNKNOWN

The same room from before.

Eve looks around. She spots the picture of the happy family on the desk, studies it, no recollection.

She puts it back, finds a note, covered in dust. She wipes the dust off and reads it.

EVE

"To whom this may concern. The hell with the project, we're done baby-sitting these *things*. We're leaving."

Eve tries to think about that word: "things".

INT. SITE B - LAB - UNKNOWN (LATER)

Eve pushes through a door to a darkened laboratory. A dozen operating tables, tattered scrubs, rusty surgical tools, etc.

Eve finds old x-ray scans on the wall.

She moves between the rows of tables, flashing the glow stick around. She stops at a table, seeing a blackish stain on the table. Could it be blood?

Eve spots a door that leads into a second room. She opens it and goes inside.

INT. SITE B - LAB - SECOND ROOM - UNKNOWN

Eve walks into what looks like an old refrigeration unit. The room is lined with racks containing hundreds, if not thousands of ten inch ampules. She studies them.

Eve takes one and brings it close to the glow stick to see what's inside: black sludge slowly swirls around.

Eve puts it back and leaves.

INT. SITE B - 2ND CORRIDOR - UNKNOWN (LATER)

Eve turns the corner, finds a door half opened. She enters it cautiously.

INT. SITE B - CEREMONIAL ROOM - UNKNOWN

Eve steps further into the room, spotting a stainless steel furnace and hundreds of urns sitting on shelves along the walls.

She finds a plaque on the wall. She reads it aloud.

EVE

"We commemorate this room to those who have died in the name of science. Their dedication and pursuit to the next stage of human evolution will never be forgotten."

She studies the urns, reading the names, and there's a lot of them.

It seems to go on forever until Eve's leg bumps into something. She brings the glow stick down and sees a rotten and deformed corpse staring up at her.

Eve SCREAMS and trips backwards onto the floor. She scrambles away from the body and bolts out of there.

INT. SITE B - 2ND CORRIDOR - UNKNOWN

Eve tumbles as she explodes from the room. She sprints down the corridor and rounds a corner.

INT. SITE B - 3RD CORRIDOR - UNKNOWN

Eve doesn't know where she's going, guided by fear.

INT. SITE B - SILO - UNKNOWN

Eve enters, no other way but up a ladder that goes sixty feet up into total darkness.

She tucks the glow stick in her back waistband and starts climbing.

She climbs and climbs.

INT. SITE B - TOPSIDE - UNKNOWN

Eve emerges to the top, exhausted, sweating buckets. She crawls on all-fours before getting to her feet.

She takes out the glow stick and looks around: a large concrete room with a steel shutter door ahead of her.

Eve approaches the door, drops the glow stick. She tries to lift it but to no avail. She looks around, finds a pin and quickly removes it.

She lifts the shutter door, it SQUEAKS, but finally gives way.

Suddenly bright light shafts into this darken mausoleum, blinding Eve in the process. She YELPS and quickly lets go of the shutter door and backs away, eyes hurting.

She retreats back into the darkness. She squats down, back against the wall.

EVE'S POV: she gazes at an outlines of a vast landscape, but nothing else, still too bright.

Eve sits and waits.

INT. SITE B - TOPSIDE - DAY (LATER)

EVE'S POV: the landscape is clearer, but the shutter door is still in the way.

Eve stands up and slowly walks to the shutter door, squinting as she gets closer and closer.

She lifts the shutter door open; she shields her eyes from the harsh sun as she steps outside.

EXT. SITE B - DAY

Eve's mouth is open as she gazes at an endless desert. Heat shimmer rises from the floor.

Eve takes it all in.

She looks back at the entrance. A moment passes.

Eve closes the shutter door and heads into the desert.

EXT. DESERT - DAY (LATER)

Eve walks through a lifeless landscape of sandstone buttes and pinnacles.

She crosses a broad plain of desert grass dotted with palmilla.

In a few short hours she's lost in the massive vista.

EXT. DESERT - EVENING

An out of breath Eve stops in her tracks, spots something in the distance, something big. She heads toward it.

EXT. WRECKED 747 - EVENING (LATER)

The big jet almost made a good landing. The fuselage and wings are nearly intact.

Eve passes a towering cactus. She finds a wide opening in the center of the 747 and enters.

INT. WRECKED 747 - EVENING

Time has not hidden the violence of the 747's end. Dried, blacken bones litter the floor. They CRACKLE and CLICK as Eve jolts them in passing.

Eve stops, looks around, so much death.

EXT. DESERT - NIGHT

Jagged bolts of lightning flash across the sky, but no rain, and THUNDER CLAPS sound like heavy artillery.

INT. WRECKED 747 - NIGHT

Eve lies in the bowel of the 747, wrapped up in tattered rags, asleep. But it is a troubled sleep.

CLOSE ON EVE'S EYELIDS: we see the R.E.M. - frantic and building in intensity.

*EVE'S DREAM: we see fragments of her past in her POV. PEOPLE in surgical masks stand over her. They gesture to one another.*

CLOSE ON EVE'S EYELIDS: R.E.M. building. Her subconscious working overtime.

*EVE'S DREAM: she looks at herself in a mirror, head bandaged, blood streaming down. She SCREAMS, but there is no sound.*

CLOSE ON EVE: her breathing tortured. R.E.M. reaching a massive crescendo.

*EVE'S DREAM: she sees others like her being shuffled along, but the dream is suddenly interrupted by a RED-HAIRED WOMAN of forty. Her words overlap and repeat like a broken record.*

RED WOMAN

Empyrean... find it... Empyrean... avoid  
him, avoid-

Eve wakes suddenly, bugging out. She wipes her eyes, then stares at the blackened vegetation, but quickly hears a SOUND. She freezes.

The desert holds a drowning depth of stillness as a dam holding water.

Eve buries any suspicions she has and goes back to sleep.

EXT. DESERT - MORNING

The sharp outline of the hills appears with the first morning light.

INT. WRECKED 747 - MORNING

The warm sun washes over Eve's face, forcing her to wake up.

She throws the tattered clothes off her and exits the 747, squinting.

EXT. WRECKED 747 - MORNING

Eve passes the towering cactus, which has been uprooted and is lying on its side.

EXT. HILLTOP - MORNING (LATER)

Cresting the rise is Eve, lips parched and cracked.

She looks down from the ridge, more desert. She continues downward, carefully.

EXT. HILLS - MORNING

A POV through cracked binoculars.

The binoculars pan across the deserted terrain before stopping on Eve, trudging alone.

CANNIBAL #1 (O.S.)

(slurred speech)  
I got one... a female...

The CANNIBAL pulls the binoculars away. He's got long, frayed hair and a beard to match. His skin is leather and cracked. His nails look like they've been chewed to stay trimmed.

Behind him are THREE OTHER CANNIBALS in the same form and fashion as their leader. Brandishing clubs made of metal crankshafts, spears from the skeletons of beach umbrellas.

CANNIBAL #2  
Female's good, boss.

CANNIBAL #1  
They taste good too. This one looks different than the all the others. She looks clean.

CANNIBAL #3  
Are we gonna have a go with her before we eat her, boss?

He turns back to his men.

CANNIBAL #1  
I'm gonna have a go with her first when get back to the camp. Y'all can fight over her later. Then we eat.

EXT. DESERT - MORNING

Eve ambles through a sea of cholla and nopal, a dwarf forest of sinister, bare trees.

She stops, scans the area, at first finds nothing, but when she turns around she spots the four cannibals, blurs in the heat wave.

Excitement grows on her face. She jumps up and down, waving her arms in the air.

EVE  
(excited)  
Oh, yes.

(calls out)  
Hey! Hey!

The first human contact brightens her day.

But as the figures get closer and closer, Eve comes to the realization that this is her first human contact in years, this could go either way.

Eve's arms slowly come down as the cannibals get closer. She can make out what they are wearing, but really focuses on what they're carrying.

Eve bolts.

EXT. DESERT - MORNING

The cannibals run Eve down, like a pack of wolves chasing a deer.

Eve is low on energy but pushes herself hard. She's heaving, grasping her side.

EXT. ROCKY LABYRINTH - MORNING

A type of natural labyrinth formed in the rocks by years of erosion.

Eve scrambles to get to the bottom, moving fast but steady.

She makes it to the bottom and races through the threatening maze of jagged rocks.

EXT. DESERT - MORNING

The cannibals drop into the rocky labyrinth and continue the chase.

EXT. ROCKY LABYRINTH - MORNING

Eve, spins, dock, and dodges every obstacle in her way. Fear compels her to move faster.

Eve comes to a fork and banks right.

Moments later, the cannibals arrive to the fork. The leader is torn. Which way to go?

CANNIBAL #1

You two go that way. You two come with me.

The cannibal leader and his friend go left while the other two head right.

EXT. ROCKY LABYRINTH - MORNING

A frightening grows within Eve, God only knows if she's going to get out of this.

Eve quickly hides behind a large rock, panting hard. She hears the two cannibals coming. She covers her mouth, hoping they won't hear her.

They pass the large rock and stop. One of them points the other into a different direction. The other goes his own way.

Eve waits for a minute. She listens carefully, hears nothing. She gets up and tries to find a way out of there.

EXT. ROCKY LABYRINTH - MORNING

Eve looks lost and scared.

She presses onward when all of a sudden she's blitzed to the ground by one of the cannibals.

Eve squirms to get free but her attacker is too strong. He puts his soot covered hand over her mouth.

CANNIBAL #4

I don't care what my friends say, I'm gonna fuck you first. I'm a gonna fuck every hole you got.

With his free hand the cannibal paws her body: thighs, breast, crotch, etc.

Eve stretches an arm out and grabs a small rock. She cracks him over the head. He falls to the side, clutching his wound.

Eve takes the chance and flees.

CANNIBAL #4

You bitch!

(calls out)

SHE'S HERE, SHE'S HERE!

EXT. ROCKY LABYRINTH - MORNING

Eve keeps moving as fast as she can, overwhelmed with terror.

EXT. RAVINE - MORNING

Eve stumbles out of the labyrinth and goes face first into the ground.

She looks up and sees a thrown-together jacal dug into the flanks of a small ravine. It's junk, but to Eve, salvation.

She gets to her feet and sprints to the door. She bangs on it.

EVE

Help! Please, help!

Eve turns back to, no cannibals, not yet. She tries the door again.

EVE

Please help-

The door is fling open to reveal a MAN, tall, forties, gruff visage, greyish-beard and solemn.

This is CHRISTOPHER.

He shoves a rusty S&W .44 in Eve's face.

She freezes, doesn't know what to do.

They both hear the HOLLERING sounds of the cannibals.

Christopher closes the door, locks it.

EVE

No, wait!

The four cannibals arrive.

CANNIBAL #1

(panting)

Well, you do look... good up close than  
from a distance.

EVE

Please, just leave me alone.

CANNIBAL #1

I'm afraid we can't do that little one.  
You see, we got people that are very  
hungry. But they're gonna have to wait.

(to one of his friends)

Go see who's in there.

Cannibal #3 crosses to the door. He pushes Eve to the ground  
and kicks in the door - BANG-BANG-BANG!

Bullets rip through his back. He crumbles to the ground to  
make way for Christopher who's armed with a battered M14  
rifle.

Cannibal #1 and #4 advance on Christopher, but they're  
quickly dispatched - BANG-BANG! BANG-BANG! Dead as dogs.

Christopher scans the area: where's cannibal #2. He spins  
to Eve.

CHRISTOPHER

Where's the other one?

EVE

(mumbling)

I... I don't know...

Christopher takes off into the rocky labyrinth.

EXT. ROCKY LABYRINTH - MORNING

Christopher searches high and low, he's nowhere to be found.

He gives up. This is not good. He turns back.

EXT. RAVINE - MORNING

Still on the ground, Eve stares at the three dead bodies, numb.

Eve snaps back to reality as Christopher returns, and he does not look happy.

Eve presses her back against the jacal.

CHRISTOPHER

What the hell's wrong with you?! Why'd you have to bring them here?! This is my home!

Eve doesn't say anything.

EVE

I'm....

CHRISTOPHER

One just got away and more than likely he's gonna bring back his friends.

EVE

I'm... I'm sorry. I didn't mean to.

Christopher brings the barrel up to Eve's face. She closes her eyes, feels the end coming.

A beat.

Christopher lowers his weapon and storms back inside, closing the door.

Eve opens her eyes, sits there amongst the dead.

EXT. DESERT - EVENING

The sun, huge and lurid, melts into the hills.

EXT. RAVINE - EVENING

Flies drone over the bodies. Dried blood black on the ground.

The smell, plus the heat, makes the stench unbearable for Eve. She's turning green and is trying not to puke.

A faint glow illuminates the inside of the jacal.

INT. JACAL - EVENING

Christopher's cabin is not much, but its home.

One corner holds his things: a rucksack filled with supplies, his rifle, and an odd-shaped tomahawk.

Christopher sits Indian-style around a lit candle. He pries open a canned good and eats what's inside with his bare hands. Liquid spills from the corners of his mouth.

Christopher stops eating, feeling Eve's presence outside. A thought crosses his mind. He doesn't like it.

EXT. JACAL - EVENING

Eve hugs the wall of the jacal. Her tummy RUMBLES.

The door opens and Christopher tosses a can of beans at Eve's feet. He goes back inside, leaving the door open.

Eve quickly grabs it.

EVE

Thank you.

She tips the can up letting the beans fall into her mouth. Juice flows down her cheeks. It's the greatest thing she's ever tasted.

The can is quickly emptied, juice running down Eve's chin. She straightens her back, choking down the final swallow.

Eve looks at the bodies and then at the door. She gets up and goes inside.

INT. JACAL - EVENING

Eve enters and closes the door.

EVE

Thank you.

Christopher says nothing, getting comfortable in a corner.  
Eve does the same on her side.

EVE

My name's Eve.

Like he cares.

CHRISTOPHER

You better get some sleep. In the morning  
I'm leaving. You might not wanna be here  
when they come back.

EVE

Can I come with you?

CHRISTOPHER

No.

EVE

I don't have anywhere else to go.

Christopher doesn't care.

He uses the rucksack as a pillow, turns onto his side, back  
to Eve, and goes to sleep.

EXT. JACAL - NIGHT

No glow inside.

INT. JACAL - NIGHT

Christopher is fast asleep.

So is Eve, sort of. Her breathing builds.

CLOSE ON EVE'S EYELIDS: the R.E.M. is going crazy again.

*EVE'S DREAM: she's back at Site B, running through  
corridors. Something's chasing her, whatever it is, it  
SHRIEKS like a banshee. She keeps looking over her  
shoulder, sees nothing, but knows something is there. She*

*comes to door, has trouble getting it open but finally does,  
and winds up in a brightly lit desert.*

RED WOMAN (O.S.)

Find Empyrean- avoid-

INT. JACAL - MORNING

Eve snaps awake, wipes the tears from her eyes. She looks over and sees Christopher is gone. Next to her is a small gunny sack. She looks inside to find a tin-canteen and a canned good.

EXT. RAVINE - MORNING

Eve exits the jacal, carrying the gunny sack. The bodies are starting to rot under the sun. She spots eyeballs one of the weapons, an E-tool.

Eve gradually strides over to the corpse holding it. She bends down to grab it, but looks at the body, pale and bloated with larva.

She quickly grabs the E-tool and backs away from the body. She looks at her weapon, feels the balance.

While looking down, Eve sees footprints flanking left of her. She knows who they belong to and follows them.

EXT. DESERT - MORNING (LATER)

Eve emerges out of the ravine and back into the harsh terrain. Up ahead is a road. She runs to it.

EXT. ROAD - MORNING

Eve steps onto the cracked and ruptured asphalt. Old telephone poles flanking to the side, some have a thirty-degree tilt, like someone once tried to pull them down.

Eve looks around.

EVE'S POV: she sees a lone figure half a mile up the road. Christopher.

Eve runs to catch up with him.

EXT. ROAD - MORNING

Further up the road, Christopher walks without a care in the world.

He hears a faint SOUND. He brushes off the feeling. He hears it again. He turns around to see Eve toward him, shouting for him.

Christopher shakes his head and keeps walking.

Eve is almost up to him.

EVE

Hey, wait!

Christopher keeps on, trying to ignore her.

Eve brushes him, panting hard.

CHRISTOPHER

(looking straight)

I thought I said not to follow me.

EVE

I know. But I don't know where to go.

CHRISTOPHER

And you think I do.

EVE

You look like you know more than I do.  
Look, I'm just asking to tag along until  
there's a safe place.

CHRISTOPHER

No such thing.

EVE

Please.

Christopher looks at Eve, considers her.

CHRISTOPHER

Fine. First settlement we find you're on your own. But if I feel like you're slowing me down, I'll cut you from my weight.

Eve takes in his words.

EXT. ROAD - MORNING

Insects drone, crackle, and scurry for shade.

Christopher and Eve amble along, no real hurry. The road is strewn with burned-out cars and debris from a world long dead.

EXT. ROAD - DAY

Christopher and Eve continue on, Eve lags behind.

EXT. ROAD - EVENING

Christopher and Eve are silhouettes against the dying sun.

EXT. GAS STATION - NIGHT

The moon is full tonight.

This relic has survived years of wind and dust. Gutted carcasses of cars accentuate the desolate feeling which prevails in this place.

INT. GAS STATION - NIGHT

Comprehensively looted. Empty shelves coated in thick sheets of dust.

Christopher and Eve sit in an aisle, painted in the glow of the full, relaxing from the day's walk, and other events.

A beat.

EVE

Has it always been like this?

CHRISTOPHER

(eyes shut)  
Like what?

EVE  
People killing each other.

CHRISTOPHER  
Since I was a kid.

EVE  
How long have you lived in that shack?

CHRISTOPHER  
A long time.

EVE  
Why didn't you leave before? Why'd you  
stay there?

Christopher opens his eyes.

CHRISTOPHER  
Because I wanted to be left alone.

EVE  
Don't you have any family or friends?

Christopher closes his eyes and tries to get some sleep.

EVE  
Do you know what Emyrean is?

Christopher doesn't answer back.

EXT. ROAD FORK - DAY

More desolate flat valley land.

Christopher and Eve stand at the junction, within arm's  
length of a wooden sign, driven into the dirt.

Crude hand-carved pictograms on the sign. A bed. A plate  
of food. A dripping water faucet. An arrow points down a  
side road.

Christopher looks at Eve. He turns and heads down the side road, toward the town just visible on the horizon. Eve follows.

EXT. VALLEY TOWN - OUTSKIRTS - DAY (LATER)

A primitive, sprawling village of tents and barn-like structures. Built from corrugated iron, rotted wood, molded plastic, tarpaulin - materials scavenged from the old world.

RESIDENTS are dressed in little more than rags. Most of them work in stunted, unappetizing-looking VEGETABLE PATCHES.

EXT. VALLEY TOWN - MAIN STREET - DAY

This was never a big town to begin with. The main street is now all that remains of whatever once stood here. Old storefronts - appliance shop, a pizzeria, a beauty parlor - patched up with salvaged materials. The asphalt street warped and cracked, parking meters bent and smashed.

ARMED MEN on horseback patrol the street, keeping the TOWNSFOLK in line.

It's at once a familiar and also a disturbing sight - classic small-town America, but filtered through the devastating eye of an apocalypse. An unsettling juxtaposition of the old world and the new.

The centerpiece of the town is a crumbling courthouse at the head of the main street. The symbol of law and order.

As Christopher and Eve head down main street, they hear a THUNDEROUS sound from behind. They turn to see a group of MEN on horseback racing toward them.

Christopher yanks Eve out of the way. The horsemen ride past Christopher and Eve, heading toward the courthouse.

EXT. THE COURTHOUSE - DAY

The men on horseback pull up and dismount. The lead horseman is TOAD. He walks up the steps and enters.

INT. THE COURTHOUSE - FOYER - DAY

A very tall, pallid man with zero hair on his face and body called HOLDEN lounges with SOME OF HIS MEN on sofas and chair. A Colt Anaconda is stuffed in his waistband.

They stand as the horsemen enter. Their body language makes it clear that you have to go through them to get to the staircase.

HOLDEN

Well?

TOAD

Nothing. And we were out there for fucking days, Holden.

HOLDEN

He's not gonna give shit. Go on up.

Toad looks at the staircase, the stairway to Hell.

INT. THE COURTHOUSE - DAMIEN'S CHAMBERS - DAY

The upstairs balcony has been converted into a room/office that overlooks the courtroom. It is the highest point in the town -- the alpha location -- and it all belongs to one man.

In one corner of the room are towers of books. The Old Man and the Sea. Blood Meridian. A volume of Shakespeare plays. The Diary of Ann Frank.

A TALL MAN is seated in a battered leather armchair behind the desk, deeply involved in an old paperback book. The book's cover is faded and partially torn away, the title still just visible: Moby Dick.

The man is in his late-thirties. He appears healthy and well-groomed. A rich mane of hair, full set of teeth, and a cropped beard. He wears dark tattered clothes.

His name is DAMIEN.

Holden walks in, followed by Toad, sketchy, acting like he's about to meet his doom.

TOAD

Boss, we're back from our run. I got bad news.

DAMIEN

I know.

TOAD

How?

DAMIEN

(without looking)

Since you didn't storm in here like a mad man with news that you would consider paramount, I can only assume you didn't find them.

TOAD

No, boss, we didn't.

DAMIEN

How far you and the men go this time?

TOAD

Sixty miles east, think.

DAMIEN

Then you and your men will go seventy miles north.

TOAD

You're not mad, boss?

DAMIEN

(looks at Toad)

Do you want me to get mad, Toad?

TOAD

No, boss.

DAMIEN

(goes back to reading)

Feed the horses, get some refreshments and a companion for the night. In the morning you and the rest of the rouges will ride off.

TOAD

But we just got-

DAMIEN

You have a problem with that, Toad, you are more than welcome to leave town and seek refuge in another settlement that will allow you to drink and eat for free. I wish you the best of luck on getting there in one piece.

TOAD

Sorry, boss.

Toad keeps his head low as he leaves. Holden stays.

HOLDEN

You been sending guys out to the outskirts for years, looking for these places. I you sure they're even exists?

DAMIEN

They exists as you and I do, and I need to find them. Tell Toad and the others to stay out there for a month. Halve the rations.

HOLDEN

We just halved 'em last-

DAMIEN

So halve them again!

A beat. Damien stares Holden down. Nobody but nobody questions his orders.

DAMIEN

I will not give up the search because of years of tribulation in finding them. When these places are discovered, Holden, you will thank me.

INT. THE COURTHOUSE - BAR - DAY

The place has been shabbily converted into a kind of salon. A makeshift bar is built in front of the judge's bench. Unmatched chairs and tables scattered around.

A dozen or so rough-looking CUSTOMERS drink alongside Toad and his men, who sit at their own table drinking a clear and pungent moonshine-type liquor from a shared mason jar.

Christopher and Eve enter. All eyes are on Eve immediately, regarding her with guarded interest as she and Christopher pull up stools at the bar. The BARTENDER approaches.

CHRISTOPHER

You have any clean water?

BARTENDER

That depends, you have anything to trade?

Christopher digs into his rucksack and takes out the .45 from the lead bandit and places it on the bar.

BARTENDER

That should fill you up.

The bartender and Christopher look at Eve.

A beat.

EVE

Uh...

(holds up the E-tool)

What about this?

BARTENDER

Halfway.

The bartender collects the items. Christopher and Eve hand him their canteens. The bartender leaves.

Toad eyeballs Eve, checking her out.

CHRISTOPHER

As soon as I get my water I'm gone.

EVE

Thank you for getting me here.

Christopher stays quiet.

EVE

Are you sure you don't want any company?

Eve has trouble getting through to him.

Toad saunters over to the bar, flops down next to Christopher.

TOAD

Hey.

Christopher looks him over and goes back to spacing.

TOAD

(to Eve)

Hey.

EVE

(nervous)

Hi.

TOAD

You two outsiders?

CHRISTOPHER

We ain't nothing.

TOAD

Oh. Y'all look like outsiders, almost like a couple.

CHRISTOPHER

We're not.

TOAD

Oh.

(a beat)

I saw you were trading your pistol for some water. That was a nice looking pistol. It's a shame you're parting with it.

Christopher is starting to get annoyed.

TOAD

You know, I'm real close with the man that runs this place. You give me an hour with your little friend and I'll get you your gun back and your water.

Eve looks at Toad and Christopher with great concern.

Christopher seems to be contemplating the idea.

TOAD

Hell, I'll double your water. Just an hour.

Eve puts her hand on Christopher's arm.

EVE

Don't.

An uncomfortable beat.

CHRISTOPHER

(cold)

One hour.

Eve is frozen stiff, she can't believe her fucking ears.

Toad gets up and goes over to Eve, pulling her by the arm. She keeps her eyes on Christopher as they head toward a door and disappear.

INT. THE COURTHOUSE - ROWS OF HOLDING CELLS - DAY

Toad and Eve come down the stairwell and walk past the rows of holding that have been converted into rooms. Thick blankets are used as doors.

Eve moves between sounds of PAINFUL MOANING, it makes her cringe. Toad keeps yanking her arm.

They enter a holding cell.

INT. THE COURTHOUSE - BAR - DAY

Christopher is still at the bar, thinking about what he just did, or trying not to. It's bothering him, like an itch he can't scratch.

The bartender comes back with both canteens.

BARTENDER

Where's your friend?

Christopher doesn't answer.

INT. THE COURTHOUSE - HOLDING CELL - DAY

Eve stares at the wall, eyes completely empty. Her back is to Toad who gets undressed.

TOAD

You know, I've never seen a girl like you before. There's something about you that... I like.

Toad removes his boot and lunges at Eve, grabbing her from behind and bringing her to bed. She tries to get free as he pins her down, face first. She SCREAMS for help.

Toad struggles to get her pants off.

Suddenly, Christopher storms in, Toad and Eve pause in the middle of the act.

CHRISTOPHER

Deal's off.

TOAD

The fuck it is, get the fuck out of here!

Christopher steam rolls over to the bed and yanks Toad off Eve. He grabs by the arm and the two leave in quick haste.

INT. THE COURTHOUSE - BAR - DAY

Christopher and Eve explode through the door, cross to the bar, and grab their canteens. Christopher grabs his rucksack and rifle and the two are off.

Just as they make their way to the exit, Toad enters, shirtless, hiking his pants up. He signals his boys to stop Christopher.

Toad's men block their way.

TOAD'S FRIEND

I don't think Toad is done with her.

Christopher thrusts four fingers into Toad's friend's throat. He grasps it as he coughs up some blood.

Toad's friends attack Christopher all at once. Fists and feet are a blur. Christopher wages war on them.

But the war is nearly over as the Toad's friends overtake Christopher, knocking him on the floor, kicking and stomping.

Eve jumps on the back of one of them, smacking him in the head. Toad rips her off, smacks her across the face, and throws her to the ground.

Toad joins in on the kicking fiesta. Christopher has trouble blocking their attacks.

Eve holds her red face.

EVE

STOP IT LEAVE HIM ALONE!

They don't, smiles grow on their faces, they're having too much fun.

Eve's eyes well up with tears. The darkest part of her inner soul takes over. The heat of her fear vanishes and is replaced by anger.

EVE

I SAID LEAVE HIM ALONE!!!

Suddenly, a ripple manifest out of thin air and a shock-wave erupts in a split-second, sending Toad and his thugs sailing into the air. A few hit a wall and some crash hard behind the bar.

The room becomes silent as the grave, all eyes on Eve. Christopher, with blood running down his face, gazes at Eve who has no idea what the fuck just happened.

The patrons that didn't duck for cover, stare at Eve with jaw-dropping awe, including Damien, eyes wide as saucers.

A hand grabs Eve by the shoulder. She looks up and sees Holden standing over her and quickly knocks her out with the butt of his Anaconda.

CUT TO BLACK:

FADE IN:

INT. THE COURTHOUSE - DAMIEN'S CHAMBERS - DAY (LATER)

Eve lies in Damien's bed, unconscious.

Damien stands by, he brushes back her hair. He looks down and spots the wristband, reads the name.

DAMIEN

Eve.

He looks up and sees Eve staring at him, bug-eyed.

DAMIEN

Welcome back.

Eve sits up, backing away.

DAMIEN

It's okay, relax, I'm not going to hurt you. It's okay.

Eve relaxes, but still keeps up a defense.

DAMIEN

I'm sorry for the bop on the head. You gave us quite a scare, after what you did. How you feeling?

EVE

Who are you?

DAMIEN

My name is Damien. You're Eve, right?

EVE

Yes.

DAMIEN

It's nice to meet you, Eve.

EVE

Where's my friend, I wanna see him.

DAMIEN

He's fine. He's being kept in a cell until he calms down.

(a beat)

Where you from, Eve?

EVE

I'm... I don't know. I woke up in some underground building. I don't even remember how ended up there. Please, I wanna see my friend.

DAMIEN

Of course.

INT. THE COURTHOUSE - HOLDING CELL - DAY

Christopher sits on the bed, dried blood caked on his face, wounds begin to swell up. He's being grilled by Holden, a few of DAMIEN'S GUYS are in the background.

HOLDEN

Where'd you find the girl?

CHRISTOPHER

She found me.

HOLDEN

Where?

CHRISTOPHER

In the fucking desert.

HOLDEN

Cutting wise isn't smart. So I ask again, where'd you find her?

CHRISTOPHER

Why are you interested in her?

HOLDEN

I'm not.

INT. THE COURTHOUSE - ROWS OF HOLDING CELLS - DAY

Damien leads Eve down hall. He stops at one of the cells and waves her in.

INT. THE COURTHOUSE - HOLDING CELL - DAY

Christopher stands as Eve enters the room.

CHRISTOPHER

You alright?

EVE

Yeah. You?

CHRISTOPHER

Still standing.

(to Damien)

Why holding us here?

DAMIEN

Let me defuse the tension. You two are not prisoners. But you can't blame us for being too careful, especially after what you did.

EVE

I... I don't even know what I did.

Eve looks at every single face staring at her, trying to convince them with her eyes.

DAMIEN

Why don't we go for a walk, get some air.

EXT. VALLEY TOWN - MAIN STREET - DAY

Damien leads Christopher and Eve down the steps and through the town. Holden follows from a distance.

DAMIEN

I'd like to apologize for Toad's pugilistic behavior. His bellicose

attitude gets the best of him, but it is useful in certain situations.

CHRISTOPHER

If I ever see him again I'll kill him.

Eve notices the residents recoiling at the site of her, as if she was a leper, some whisper to one another. Eve looks away.

Damien catches this.

DAMIEN

Word about you has spread fast. They all wanna know how you did that "trick".

EVE

I don't know. They look like they wanna hurt me.

DAMIEN

They won't. As long as you're in my company, they will never touch you.

CHRISTOPHER

We're not gonna be here long.

DAMIEN

Passing through?

EVE

Sort of. He was helping me find a safe place before he moved on.

DAMIEN

Well I can assure you, you won't find a safer place than here.

CHRISTOPHER

I doubt it.

DAMIEN

You two are more than welcome to stay.

CHRISTOPHER

We're not staying.

DAMIEN

Here you'll never have to worry about cannibals. This is a civilized place.

Christopher scoffs, doesn't believe him.

DAMIEN

The outlands are cruel as the Harlot's curse. The weak are preyed upon like sick animals, and they die horribly. Here everyone is safe. Some work for me. And in return they eat, they drink, they survive.

(a beat)

If you were looking for a safe place for her, you've found it.

Christopher stops walking, pulls Eve to the side.

CHRISTOPHER

I don't know about this guy, or this place.

EVE

What's wrong?

CHRISTOPHER

None of this feels right.

EVE

You said you would take me to the first settlement we find.

CHRISTOPHER

There might be other settlements.

EVE

But it's not safe.

CHRISTOPHER

You'll be safe with me.

EVE

With you? A while ago you sold me to a creep for some water.

The truth hits Christopher hard.

EVE

Thank you for getting me here.

Christopher looks at Eve then at Damien.

CHRISTOPHER

(to Damien)

I want my things.

DAMIEN

Holden will take you to you them.

Christopher sends Eve a look and follows back to the courthouse.

DAMIEN

If you really are serious about staying here, we'll need to find you a place in town. But for now, you're more than welcome to stay at my place.

EVE

Thank you.

EXT. THE COURTHOUSE - DAY (LATER)

Christopher steps out of the courthouse, hauling his rucksack and carrying his rifle.

He walks down the steps and goes down a street.

EXT. VALLEY TOWN - EVENING

Long reefs of dull red clouds rack over the darkening western horizon.

From an alley, Toad watches Christopher go off into the wasteland.

INT. THE COURTHOUSE - DAMIEN'S CHAMBERS - EVENING

Eve sits at a poorly made table, cups of water and mismatched silverware are to the side.

Damien comes by with two plates of steamy meat: cow, horse, dog, God only knows. He places a plate in front of Eve.

DAMIEN

It's not the best piece of meat in the land,  
but it's not human.

EVE

It's better than nothing.

DAMIEN

(sits down)

Good motto.

Damien and Eve begin to eat.

EVE

Can I ask you something?

DAMIEN

Feel free to ask me anything.

EVE

Why are you being so nice to me?

DAMIEN

I'm just feeling magnanimous today. Does  
it bother you?

EVE

No, it doesn't.

DAMIEN

It's been awhile, hasn't it?

EVE

Yes.

DAMIEN

Besides, it's not every day I get to meet  
someone with sui generis skills.

EVE

(tries not to blush)

You make me sound like some kind of...  
freak.

DAMIEN

I don't mean to label you as one. What you did today was quite phenomenal.

EVE

And scary. And don't even know how I did it.

DAMIEN

You look like a bright, I'm sure you'll figure it out.

A beat.

DAMIEN

Now, this underground place you came from, do you remember how to get there?

EVE

I don't know, probably not. I wouldn't want to go back there anyway. I think everyone there was dead.

DAMIEN

I'm sorry to hear that. I don't think we should dwell in the past, but look toward the future.

A beat.

EVE

Do you know what Emyrean is?

DAMIEN

Never heard of it.

EVE

Seems like no one has.

EXT. DESERT - CHRISTOPHER'S CAMP - NIGHT

Christopher sits around a small fire, gazing at the dancing flame, contemplating.

EXT. HILL - NIGHT

Not more than half a mile away from Christopher's campsite.

THREE of Toad's friends (DIX, ROACH, and HOYT) creep up to the edge, spying on Christopher.

DIX

I think he's alone, at least that's what Toad said.

ROACH

Are we sure it's him?

HOYT

Who gives a shit, let's just fucking kill him.

DIX

Come on.

The three head toward the camp.

INT. THE COURTHOUSE - ROWS OF HOLDING CELLS - NIGHT

Damien leads Eve.

DAMIEN

The cells have been cleared out, so one will bother you. If you need anything, please come see me.

EVE

Thank you.

Damien and Eve stop at a cell. Damien brushes back the sheet for Eve as she steps in.

DAMIEN

Sweet dreams, Eve.

He lets go of the sheet.

EXT. DESERT - CHRISTOPHER'S CAMP - NIGHT

Dix, Hoyt, and Roach peer over a boulder and see Christopher sleeping near the fire, a tarp covers his body.

They bring up their guns and silently come around the boulder.

Dix takes the lead, bringing up his shotgun. He motions Roach and Hoyt to come around him and cross over to the tarp.

Dix nods to Roach to grab the tarp. Hoyt readies his machine-pistol.

Roach rips the tarp off to reveal Christopher's rucksack. The three men look dumbfounded.

Until Dix realizes they're fucked.

BANG! A shot rips through Roach's face, blasting out a huge spray of blood and skull fragments.

Dix and Hoyt turn around - BANG-BANG! Hoyt gets two in the chest. Dix didn't see where the shots came from.

BANG! A bullet rips through Dix's left shoulder. He drops his shotgun as hits the dirt.

Christopher emerges from the shadows and stampedes toward Dix who tries to reach for the shotgun. Christopher kicks the gun away and plants his boot in Dix's face.

CHRISTOPHER

I remember you. You're from that town.  
What're you doing out here?

Dix says nothing.

Christopher drops his rifle, unsheathes his knife, and drives it deep into Dix's bullet wound. He SCREAMS at the top of his lungs.

CHRISTOPHER

Who sent you?!

DIX

Damien! He wanted to make sure you didn't  
come back for the girl!

CHRISTOPHER

Eve? What does he want with her? Is it  
because of what she did?

DIX

It's because of what she knows.

CHRISTOPHER  
What're you talking about?

DIX  
For years Damien's been sending guys out  
into the outlands looking for these  
places, towns that are underground.

CHRISTOPHER  
Why?

DIX  
I don't know.

Christopher drives the knife deeper into the wound, a river  
of blood streams outward. He SCREAMS again.

DIX  
I DON'T KNOW!

CHRISTOPHER  
Then what do you know?!

DIX  
Once she tells him where she came from,  
he's gonna kill her!

Christopher pauses.

He then rips the knife out and jams it into Dix's mouth,  
cracking a few teeth as the blade goes deeper into Dix's  
skull. Dix's body spasms out of control, then stops.

Christopher rises, he brushes his hair back, thinking about  
his next plan.

EXT. VALLEY TOWN - NIGHT (LATER)

The town is dead quiet.

Christopher emerges from a darkened alley, armed with Dix's  
shotgun. He looks around, no living soul in sight.

He dashes from one covered spot to another, heading toward the Courthouse.

EXT. THE COURTHOUSE - NIGHT

Christopher walks up the steps and approaches the doors. He checks the knob, unlocked. He enters quietly.

INT. THE COURTHOUSE - BAR - NIGHT

Christopher creeps toward a column. He checks the scene, no one's around.

As he makes his move he stops, hears someone coming.

Christopher sees a MAN stumbling out of a room, looking around, going nowhere. He stops at a corner, unzips himself, and urinates on a wall.

Christopher slings the shotgun and takes out his knife.

The man peeing on the wall is almost done. He shakes twice and zips up.

Suddenly, Christopher's blade comes around to the man's throat.

CHRISTOPHER

(whispers)

You make a sound and I'll cut you open.  
Take me to where they stashed the new girl.

INT. THE COURTHOUSE - EVE'S CELL - NIGHT

Eve is asleep on a cot, a trashy blanket covers her. She comes around to the SOUNDS coming toward her cell.

The sheet is ripped off to reveal Christopher holding his hostage at knife-point.

EVE

What're you doing here?

Christopher bops the man on the back of the head.

CHRISTOPHER

Getting you out of here.

EVE

No, no, I'm staying here...

CHRISTOPHER

(gets close to her)

They want something from you, and when they get it they will kill you.

Somehow, Eve believes him.

Christopher takes her by the hand and the two leave the cell.

INT. THE COURTHOUSE - BAR - NIGHT

Christopher and Eve emerge from the stairwell. He scans the area, still empty. He turns to Eve.

CHRISTOPHER

(whispers)

Once we get outside, we run.

Eve nods in agreement.

The two silently walk across the bar.

As they near the exit, the double doors open up. Damien, Holden, Toad, and FOUR OTHER GOONS move in, armed to the teeth, everyone but Damien.

Christopher puts himself in front of Eve.

DAMIEN

Now, Eve, this is very unbecoming.

CHRISTOPHER

I'm taking her out of here.

DAMIEN

I can't allow that. You see, I need her. She's very important to me.

CHRISTOPHER

I'll kill you if I have to.

DAMIEN

Then I guess I'm your huckleberry.

The two maintain their stony decorum, neither one shows signs of backing down.

Christopher pulls the trigger - BOOM!

The burst of buckshot pellets stop in mid-air. Damien reaches his right hand out and the pellets fall into his palm. He plays with them like marbles.

Christopher and Eve can't believe what they saw. But for Toad, Holden, and the rest, this is nothing.

DAMIEN

Curious, isn't it?

Christopher pumps another round.

Damien fixes his gaze on Christopher. The shotgun is ripped from his hands and an invisible fist grips Christopher's throat and starts to turn blue.

Christopher starts to hover three feet off the ground and rising. He strains, on the verge of breaking a bone.

Eve is bug-eyed, beyond words.

EVE

Damien, stop this, please!

DAMIEN

Then stop me, Eve.

EVE

Please, stop! I'm begging you!

DAMIEN

THEN STOP ME!

Christopher is knocking on death's door.

Something inside Eve grows and grows until finally:

EVE

STOP!

The air ripples and distorts, but Damien blocks whatever force Eve throws at him and reflects it back to her. She is thrown backwards and crash into a table.

Damien lets go of Christopher. He blacks out as he hits the floor.

Damien walks over to an unconscious Eve.

CLOSE ON EVE: she resembles a broken angel.

CUT TO:

*EVE'S DREAM: Eve is alone on a road in the brightly-lit desert. She sees a sign: "Trinity Bridge - One Mile." Eve feels the presence of another person. She turns around to find the Red Woman.*

RED WOMAN

Find a way. Come to Emyrean.

CUT TO:

INT. THE COURTHOUSE - DAMIEN'S CHAMBERS - DAY

Eve wakes up on the floor. She looks up and sees Damien leering over her.

DAMIEN

Déjà vu.

Eve tries to squirm away from Damien, but is forced to her feet and pulled toward him.

Damien saunters to his desk.

EVE

Where's my friend?

DAMIEN

Is that really the question on your mind?

Eve doesn't answer back.

DAMIEN  
He's safe, for now.

EVE  
What are you?

Damien opens a drawer and pulls something small out.

DAMIEN  
I haven't set eyes on this in so many years.

Damien holds it up: it's a wristband identical to Eve's, only old and grimy looking.

Eve is stunned.

DAMIEN  
Which site are you from? Site C, B? I know you cannot be from A. I am the last survivor of Site A.

(a beat)

My rebirth unto the world was no different than yours. I had awoken into internal darkness, alone, and with no memory.

INT. SITE A - HIBERNATION CHAMBER - UNKNOWN (FLASHBACK)

A twenty-something Damien stumbles out of his hibernation pod, in the same way as Eve. He SCREAMS in pain.

INT. SITE A - CEREMONIAL ROOM - UNKNOWN (FLASHBACK)

Damien walks in, dressed in the black track-like suit. He holds a glow stick.

DAMIEN (V.O.)  
I searched the facility and had discovered a room dedicated to the departed inhabitants.

He sees all the urns, covered in dust and cobwebs.

INT. SITE A - ROOM - UNKNOWN (FLASHBACK)

Damien stands over a decomposed body with a revolver in his hand, mouth ajar.

DAMIEN (V.O.)

In another room, the last person had apparently taken his own life.

Damien studies the body.

INT. THE COURTHOUSE - DAMIEN'S CHAMBERS - DAY

Damien leans on his desk.

DAMIEN

I read his journal which chronicled his time underground and had revealed the truth about us, about what we are.

EVE

What are we?

DAMIEN

We are a remnants of a world long since forgotten. Genetically designed and trained to use our minds as weapons. They called it "flexing".

EVE

They?

DAMIEN

The caretakers, the people who experimented on us since birth. We were part of a government program to be used as soldiers. But when the caretakers foresaw the planet's calamity, they believed we were meant for something greater. They built and stored us in hibernation pods for one hundred years.

EVE

Why?

DAMIEN

To help them rebuild a better world. But there were problems. For reasons he could not explain, the caretakers lost contact with one another during the cataclysmic event. So they carried on.

EVE

What happened to you?

INT. SITE A - ROOM - UNKNOWN (FLASHBACK)

Damien flexes, balancing the glow stick in the air with difficulty.

DAMIEN (V.O.)

I spent months training my mind,  
scavenging for food and water where ever  
I can find.

INT. SITE A - HIBERNATION CHAMBER - UNKNOWN (FLASHBACK)

Damien siphons liquids from a feeding tube from his hibernation pod.

INT. SITE A - ROOM - UNKNOWN (FLASHBACK)

With the glow stick, Damien sits on the floor reading a book.

DAMIEN (V.O.)

My last caretaker's beloved volumes of  
Yeats and Shakespeare were my primers. So  
I read and read.

Damien goes through every single book in the room.

INT. SITE A - HIBERNATION CHAMBER - UNKNOWN (FLASHBACK)

Damien flexes, balancing pipes and sheets of metal in the air.

DAMIEN (V.O.)

During my time of solace my powers  
proliferate exponentially.

He flexes again and metals objects begin to twisting,  
starting to look like steel pretzels.

INT. SITE C - CORRIDOR - UNKNOWN (FLASHBACK)

Damien walks down the hall, carrying a backpack.

DAMIEN (V.O.)

I soon grew weary of my dark, cloistered life. So I gathered what provisions I had and ventured to the surface.

INT. THE COURTHOUSE - DAMIEN'S CHAMBERS - DAY

Damien looks out the window.

DAMIEN

My pilgrimage through the desolate lands were educational. I learned how the people of now were. What the people valued and what was despised.

EXT. DESERT - DAY (FLASHBACK)

Damien stands before a bare tree where THREE BODIES hang naked from. Pale and bloated with larva.

DAMIEN (V.O.)

Seeing acts of barbarity reminded me of what the caretaker said in his journal. He recited a quote: People speak sometimes about the "bestial" cruelty of man, but that is terribly unjust and offensive to beasts, no animal could ever be as cruel as a man, so artfully, so artistically cruel.

INT. THE COURTHOUSE - DAMIEN'S CHAMBERS - DAY

Damien stands in front of Eve.

DAMIEN

And so it was I learned mankind's capacity for hatred. And that callousness and fiendishness was the only way for me to survive in this world. So I quickly adopted these traits. Within a month of hardship I found this town and made it my home.

EVE

You mean you took it over.

DAMIEN

Someone had to. In a world without obedience is a world in chaos. How can civilization be rebuild without obedience?

EVE

You used your powers to inflict fear and pain on everyone.

DAMIEN

I hurt with cruelty those who would wound me.

EVE

They see you as a monster!

DAMIEN

They see me as a god! If my acts of cruelty have turned me into an omnipotence despot, then so be it. I am Richard the Third of the apocalypse.

A beat.

EVE

What did you mean you were the last survivor of Site A?

Damien's cold eyes stare deep into Eve's soul.

DAMIEN

A god cannot have an equal.

INT. SITE A - HIBERNATION CHAMBER - DAY (FLASHBACK)

An older Damien stands by one of the hibernation pods, there's a splatter of blood on the glass from the inside.

Damien passes other hibernation pods with copious amounts of blood on the glass.

INT. THE COURTHOUSE - DAMIEN'S CHAMBERS - DAY

Eve realizes she's in danger and bolts for the door.

Damien flexes and Eve quickly stops, unable to move. She slowly levitates off the ground.

Damien brings her toward him, rotating her, and bringing to eye level.

EVE

What do you want from me?

DAMIEN

I need to know which site you came from. If you do, I will let you go, and your friend as well. I swear it. Tell me, where did you come from?

EVE

Down the road...

DAMIEN

How far?

EVE

I can't remember, I swear-

Damien flexes. Eve strains in agony.

She goes into a frightening epileptic fit. Her heart races, sweat pours off her face, she gasps for breath. Blood streams from her nose.

Damien releases her. She drops to the floor, panting, eyes welling up.

DAMIEN

Where is it?!

EVE

I can't remember!

Damien flexes.

Eve SCREAMS. She begins sweating profusely, clinging to the sides of her head. She trembles violently.

Damien releases her.

DAMIEN

WHERE?!

EVE

(painfully sobs, begging)

Please... stop....

Damien flexes again.

The pain increases. Eve bucks and writhes on the floor. Her SCREAMS get louder and louder.

CLOSE ON DAMIEN'S EYES: soulless, blazing with hatred.

Damien releases her.

DAMIEN

This will continue until you give me what I want.

Damien bends down to Eve, grabbing her tear-soaked face.

DAMIEN

Do not weep. It brings only weakness.

INT. THE COURTHOUSE - DARK ROOM - DAY (LATER)

Holden opens the door and throws Eve into room. He slams the door and locks it, casting Eve into a dark and lonely world. She cries.

INT. THE COURTHOUSE - CELL - DAY

Christopher is bound to a chair, face bloodied and bruised. Toad stands before him, knuckles covered in crimson.

TOAD

I don't know about you, but I'm having fun.

Toad throws a straight shot to Christopher's face. A second. A third. The fourth cracks his nose.

DAMIEN (O.S.)

That's enough.

Toad stops, breathing hard.

Damien walks in.

DAMIEN  
Take a break, Toad.

TOAD  
You got it, boss.

Toad walks away.

CHRISTOPHER  
Where is she?

DAMIEN  
Locked away.  
(a beat)  
Look at you. Why are you helping her?  
You don't know her. Look what has  
befallen upon you. Is she worth more of  
this harsh treatment? Save yourself from  
more aggravation -

CHRISTOPHER  
What do you want?

DAMIEN  
Where did she come from?

CHRISTOPHER  
I don't fucking know!

DAMIEN  
Then where did she find you?!

CHRISTOPHER  
In my home.

Damien gets close to Christopher's face.

DAMIEN  
Where is it? How far?  
(a beat)  
Tell me, and I will let you go.

CHRISTOPHER  
Is that what you promised her?

DAMIEN

I keep my promise to those who help me.  
What say you?

Christopher looks up a Damien.

CHRISTOPHER

Fuck you.

Damien leans back, and backhands Christopher across the face.

EXT. VALLEY TOWN - NIGHT

The streets are empty and nothing moves.

INT. THE COURTHOUSE - DARK ROOM - NIGHT

Eve lies in a fetal position, eyes open.

Gradually she gets to her feet, faces the door.

Eve concentrates on the door and flexes.

But nothing happens.

Eve tries flexing again.... But still nothing.

As she's about to give up on herself, she tries one more time.  
She uses every ounce of strength she can muster and flexes.

The lock on the door begins to SQUEAK.

Eve flexes harder, the lock begins to give way. The metal  
begins to tear away from the wood.

Seconds later, the lock rips from the door.

Eve pushes the door opens and finds the hall empty.

INT. THE COURTHOUSE - BAR - NIGHT

Eve sneaks about, hiding and squatting behind anything.  
She goes near the bar and spots a dull-looking knife. She  
takes it.

Eve freezes as she sees a GUARD exiting the stairwell.

INT. THE COURTHOUSE - CELL - NIGHT

Christopher's head hangs. He hears someone coming and looks up.

The guard walks in with a knife to his throat and Eve keeping a firm grip on it.

CHRISTOPHER

What're you doing?

EVE

Saving you this time.

(to the guard)

Untie him.

INT. THE COURTHOUSE - HALLWAY - NIGHT

A GUARD rounds the corner, sees the door wide open. He goes in and sees it empty.

GUARD

BOSS!

INT. THE COURTHOUSE - CELL - NIGHT

The guard is knocked out. Christopher takes his Glock. They hear the COMMOTIONS above.

CHRISTOPHER

Come on.

Christopher and Eve flee.

EXT. VALLEY TOWN - MAIN STREET - NIGHT

Christopher and Eve explode through the doors and into the street.

Damien's men pursue, FIRING their weapons wildly on the run. The bullets splinter wood, pierce barrels and crates, narrowly missing Christopher and Eve as they dash, keeping their heads down.

Christopher and Eve find cover. He returns FIRE, ghosting two of Damien's men.

EXT. THE COURTHOUSE - NIGHT

Damien storms out, Holden picks up the rear. He sees his men firing at Christopher and Eve.

DAMIEN  
(calling out)  
STOP FIRING! STOP-!

Words are useless. He flexes toward his men. TWO of them take flight and are thrown into storefronts.

DAMIEN  
I NEED HER ALIVE!

EXT. VALLEY TOWN - MAIN STREET - NIGHT

Christopher and Eve take their chance and sprint across the street.

Christopher unloads his Glock at a running Damien who deflects the bullets.

EXT. VALLEY TOWN - STREET - NIGHT

Christopher and Eve round a corner but are quickly tackled to the ground by TWO MEN.

Christopher fights off his attacker.

Eve is pinned to the ground, throwing her hands to her attacker's face. She places her hands on the guy's temples and grits her teeth as she flexes. The man SCREAMS in sheer agony.

His head slowly caves-in. Blood streams from his eyes, nose, mouth, and ears. His skull begins to crack under the pressure. Within in seconds, he's dead.

Eve pushes the corpse off her body and helps Christopher. She tackles the man to the ground. Christopher gathers himself and socks the bastard in the face.

Christopher takes Eve by the hand the two flee into the desert.

Moments later, Damien and his men show up.

Anger grows on Damien's face. He stomps back and forth, breathing hard, furious as hell.

Damien flexes. A nearby car GROANS and twists. Sparks fly. He wrenches the car, sideways, lifting it, and tossing threw a storefront.

DAMIEN

(turns to his men)

Where's Toad!!!

EXT. ROAD - NIGHT (LATER)

The town is far behind. Christopher and Eve run as hard as they can.

EVE

Where are we going?

CHRISTOPHER

I stashed my things up ahead. Let's keep moving.

INT. THE COURTHOUSE - DAMIEN'S CHAMBERS - NIGHT

Toad sits before a silent, but infuriating Damien. Holden and the men stand by the door, watching the show.

DAMIEN

Where were you when she escaped?

TOAD

I was away, for a minute or so, I swear.

DAMIEN

Doing what?

TOAD

I was with a girl.

DAMIEN

You couldn't contain your libido for one night?

TOAD

I'm sorry, boss.

DAMIEN

Your lecherousness for some jejune harlot has cost me my prize.

TOAD

Please, boss, I'm sorry.

DAMIEN

Sorry? Sorry.

(a beat)

I loathe the word, I as loathe your failures, you foible, valueless nothing!

Damien tightens his eyes on Toad. He begins to flex. In response, Toad stiffens, feeling the intrusion.

Damien continues to flex. Toad's breathing quickens, his eyes fearfully darting about the room. He blinks repeatedly, winces in pain. The veins on his face become more pronounced. They begin to pulse.

Damien keeps staring at Toad, an eerie half-smile gracing his lips. Toad MOANS, bucks in his chair, pissing himself. Now all of the veins on his body are pronounced. Pin-hole blood leaks begin spurting out from the engorged veins.

Damien keeps staring, exhibiting no effort at all. Toad's facial features distort, the flesh ballooning outward. His chest heaves, like his heart is trying to tear itself free.

Damien keeps flexing. Holden and the guards are unnerved.

Suddenly, Toad SCREAMS as his femoral artery and a whole network of branching blood vessels rip themselves right from his legs. The superior and inferior vena cava quickly follow, wriggling about like an untended fire-hose fueled by a high-pressure stream of water.

And then -- Toad's head explodes, followed seconds later by his chest cavity. The force of the explosion sends his

headless corpse toppling backwards in his chair. Blood and bone fragments and viscera shower Holden and the guards. Part of a rib-cage even embeds itself in the wall.

Damien faces his men.

DAMIEN

Gather the horses.

EXT. FREEWAY - MORNING

An old car rests permanently on the shoulder of a warped and cracked freeway.

INT. CAR - MORNING

As the ray of light finds its way through the automobile, Christopher begins to wake up in the front seat. Groggy. He looks out the window and shields his eyes from the sun.

CHRISTOPHER

Hey, wake up.

Eve springs quickly sits up.

EVE

What's wrong?

CHRISTOPHER

Nothing. We need to keep moving.

Christopher gets out of the car. Eve slowly follows.

EXT. CAR - MORNING

Christopher wrenches the trunk open, revealing his rucksack.

Eve scans the area.

CHRISTOPHER

You need to tell me your story. Your whole story.

EXT. ROAD - MORNING

Far from Christopher and Eve. Damien and his men ride along the road. Damien wears a tattered frock coat.

EXT. FREEWAY - MORNING

Heat wavers from the surface.

Christopher and Eve are now walking. Mid-speech.

CHRISTOPHER

Why does he want them dead? Why not use them to create an army?

EVE

Because he's afraid.

CHRISTOPHER

Afraid? From what I saw, that man's not afraid of anything.

EVE

He's afraid someone's more powerful than him.

CHRISTOPHER

I've never seen anyone like him before, or you. But if there is someone out there more powerful than him, maybe we should steer clear of them.

EVE

Agreed.

CHRISTOPHER

But Empyrean, what do you suppose it is?

EVE

I don't know. This woman in my dreams keeps telling me to go there. I've never seen before in my life.

CHRISTOPHER

So why listen to her?

EVE

(a beat)

I think she's trying to help.

CHRISTOPHER

And what are you basing this on?

A beat.

EVE

Faith.

EXT. DESERT - DAY (LATER)

A jackrabbit scampers from shrub to shrub, looking for food.

BANG! A bullet rips into its skin and is dead in half a second.

Smoke wisps from Christopher's M14 rifle. He and Eve come around from a covered position.

I/E. ABANDONED BUILDING - NIGHT

A skeletal building on the side of the road.

Christopher and Eve sit around a flickering campfire. The ground jackrabbit roasts on a spit.

Christopher leans forward, digs his knife into the carcass, and tests it. He catches Eve balancing small rocks in the air, struggling a bit.

One of the rocks. Eve tries to concentrate, but one by one, the rocks begin to fall.

CHRISTOPHER

Do you know where you came?

EVE

Sort of, I think.

CHRISTOPHER

So why not just tell Damien?

EVE

Those are innocent people he wants to kill.  
I wouldn't be able to live with myself.

(a beat)  
Could you?

Christopher looks up at Eve. A hard question.

CHRISTOPHER

I grew up with slavers. From what they told me, my mother gave me to them for water and food. They would beat me and do... things to me. When I got older I escaped and fled into the outlands.

(a beat)

One day, I found this house. It looked abandoned, but it wasn't it. I find this family chained to the wall of the basement. They looked like they hadn't eaten in months. Their legs had been chopped off, even the kids weren't spared. They said the people that did it ate their legs in front of them.

EVE

What'd you do?

CHRISTOPHER

I left them there.

Christopher stares coldly at Eve. She looks away.

CHRISTOPHER

You can't save everyone, Eve.

EVE

I can save these people.

EXT. ROAD - DAY

Christopher and Eve continue their journey. Eve levitates her "practice" rock. She's getting good.

Suddenly they stop the sounds of GUNFIRE.

Christopher and Eve look at each other.

EXT. HILL - DAY

Christopher and Eve squat between a cluster of boulders. Christopher takes out his old binoculars.

CHRISTOPHER'S POV: he looks down into a basin. He sees a group of PEOPLE, phantasmal by virtue of the rippling heat waves and the silence. FOUR BANDITS hold two people (one male, one female) at gunpoint. A third lies dead.

EVE (O.S.)

What is it?

Christopher pulls down the binoculars.

CHRISTOPHER

Problems if we get involved.

Christopher passes the binoculars to Eve.

EVE'S POV: she sees the four men attacking the remaining two. One of them begins to rip the clothes off the female.

Eve pulls down the binoculars.

EVE

We need to help them.

CHRISTOPHER

We need to stick to the road. Don't forget who's after us.

EVE

Our chances of survival will increase on the number of people in our company.

Christopher can't help but agree. A beat.

CHRISTOPHER

We'll have to wait till dark.

EVE

We can't go now?

CHRISTOPHER

They'll see us coming from a mile away. You wanna help them, we wait.

EXT. HILL - EVENING

Christopher and Eve are still waiting. Christopher looks through his binoculars.

EVE

What's going on?

CHRISTOPHER'S POV: the woman is getting raped from behind by one of the bandits while the three are cooking something over a fire.

Christopher pulls away, cringing.

CHRISTOPHER

You don't wanna know.

EXT. DESERT - CAMPSITE - NIGHT

The fire CRACKLES.

The prisoners' are tied up. The male is JOHN, late twenties, a tough young man. He struggles to get free. The female, who lies on her stomach, is VIRGINIA, mid-forties, face grimy, but still holds some beauty. She's either passed out or playing possum.

The bandits sleep, SNORING.

Christopher and Eve emerge into light of the fire. Christopher holds his rifle at the waist.

CHRISTOPHER

GET UP!

The bandits snap awake. John and Virginia do the same.

CHRISTOPHER

Hands up!

One of the bandits pulls up his pistol.

BANG! Christopher puts him down.

CHRISTOPHER

On the ground.

The bandits drop to their knees.

CHRISTOPHER

(to Eve)

Alright.

Eve, holding Christopher's knife, walks over to Virginia, who squirms a bit.

EVE

It's okay. We're not gonna hurt you.

Eve slowly brings the knife to Virginia's ankles and starts cutting her ties.

Christopher sees the bones of the one of the captives. Nearby is a dried pool of blood and guts, still gently steaming, the head decapitated. He looks at the bandits, disgusted.

Eve cuts Virginia's wrists ties. Virginia gives Eve a nod.

Eve goes over to John and cuts his wrists ties.

JOHN

Who are you?

His accent is like caramel. A rich, deep-south drawl.

EVE

I'm Eve.

Virginia walks over to the bandit's gun and grabs it.

CHRISTOPHER

Hey.

She points it at the three bandits.

CHRISTOPHER

HEY!

BANG! BANG! BANG! Their bodies tumble to the ground in a bloody heap.

Eve is frozen, so is John.

Virginia swings the gun at Christopher.

CHRISTOPHER  
(aims at Virginia)

Hey!

JOHN  
Virginia, don't!

VIRGINIA  
We don't know these people, John.

JOHN  
They're helping us.

VIRGINIA  
Bullshit! As soon as we have our backs  
turned they're gonna kill us.

EVE  
No we won't.

VIRGINIA  
(to Eve)  
Shut up! Finish untying him, now.  
(to Christopher)  
Put the gun down-  
(points the gun at Eve)  
Or I kill her.

Christopher tightens his grip. Virginia does the same.

VIRGINIA  
I mean it!

Eve locks on the gun and flexes. The pistol rips from Virginia's hand and glides into Eve's.

Virginia stumbles back a bit, wide-eyed, affrighted. John is overwhelmed with curious wonder.

Eve stands up, holding the gun on Virginia as she approaches her.

EVE  
Like I said, we're not gonna hurt you.

Slowly Eve hands Virginia the gun.

VIRGINIA  
(re: flexing)  
How'd you do that?

EXT. SKY - MORNING

A wake of vultures circle above the bandits' campsite. The dead bandits are splayed out in the dirt. Damien and his men are there.

EXT. DESERT - CAMPSITE - MORNING

Damien studies the bodies.

DAMIEN  
They were here.

HOLDEN  
Are you sure?

DAMIEN  
Positive. See here.

He looks at the footprints in the dirt headed from the bodies and back onto the road. Four sets of prints.

DAMIEN  
They're back on the road, and they got two people with them.

HOLDEN  
You think we should head back?

Damien stares at Holden, trying not to lose his cool.

DAMIEN  
Get a fire going.

HOLDEN  
For what?

Damien shoots his gaze toward the buzzards and flexes for five-seconds. And one by one, the vultures drop from the sky, some drop on a few of Damien's men.

DAMIEN

For breakfast.

Damien brushes past Damien, heading away from the camp.

EXT. DESERT - MORNING

Damien is a hundred feet from the camp, staring out into the arid wasteland.

DAMIEN

You think you can hide from me? There is no hole, no cave, no crevice where I will not find you! I will seek you unto the blackest tempest of the darkest night! I will seek unto the next apocalypse!

(a beat)

I will find you. I WILL FIND YOU!!!

His ungodly voice mixed with flexing, slices the ground before him.

EXT. ROAD - MORNING

Eve and John are up front while Christopher and Virginia pick up the pace.

VIRGINIA

Do you really believe her story?

CHRISTOPHER

After what you've seen last night you still don't?

VIRGINIA

I don't know what I saw.

CHRISTOPHER

Right.

VIRGINIA

So what's your story?

CHRISTOPHER

Same as yours: surviving.

VIRGINIA

It's hard to survive when your group gets smaller every day.

CHRISTOPHER

How many did y'all start off with?

VIRGINIA

When John and I came along, ten. We just kept getting smaller, picked off by cannibals and slavers.

CHRISTOPHER

Where were y'all heading?

VIRGINIA

Anywhere that's safe.

CHRISTOPHER

(scoffs)

What's safe?

VIRGINIA

How 'bout this "Empyrean" place you mentioned.

CHRISTOPHER

Who knows what it is. But she's keened on finding it.

VIRGINIA

What is she to you anyway.

Christopher looks at Eve, considers her.

CHRISTOPHER

She's my friend.

Up ahead, Eve balances her practice rock in the air. John watches it levitate with a grin.

JOHN

That is still... whoa. How are you able to do that?

EVE

It's a long story.

JOHN

I hope to hear about it, if you'd like us to tag along.

EVE

We could use the help, even if he won't admit it.

Eve lets the rock drop in her hand.

EVE

So how'd you end up with her?

JOHN

She found me when I was ten. My family was attacked by cannibals. I fled while they tried to fight 'em off.

EVE

I'm sorry.

JOHN

I was near dead on the side of a road when she and her group found me. I've been with her ever since.

A beat.

EVE

I don't remember my family. I don't even know if I have one.

JOHN

Well, at least you have friends.

John gives Eve a reassuring smile. She accepts it.

The four continue on.

EXT. DESERT - DAY

Damien and his men gallop hard along the side of the road.

EXT. ROAD - DAY

The four look ragged. Virginia takes a pull from Christopher's canteen.

Eve sees something on the side of the road: a sign. As she gets closer she slowly make out the words:

**Trinity Bridge**  
**One Mile**

Eve stops, stares at the sign. The others stop too, wondering what's up.

CHRISTOPHER

What's wrong?

EVE

This. I've seen this sign before. In my dreams.

VIRGINIA

(trouble reading the sign)  
Trin-Trin... What's it say?

EVE

Trinity Bridge. I think we're going the right way.

Eve hauls ass. The others keep up.

A smile grows on Eve's face as she runs faster and faster.

CHRISTOPHER

Eve!

Eve ignores Christopher.

EXT. TRINITY BRIDGE - DAY

Eve starts to slow down, her smile disappears as she approaches the bridge. The others catch with her, panting.

EVE

No, no, no, no.

The steel bridge is warped and twisted and broken off in the center.

All four stare at the obstacle before them.

JOHN

Maybe we can climb down.

VIRGINIA

It's a long way down and a long way up. We won't make it.

CHRISTOPHER

(to Eve)

Are you sure this is the way?

EVE

I think, but, I, I didn't see this. Now what?

A beat.

CHRISTOPHER

Do you think you can make a way over?

EVE

What do you mean?

CHRISTOPHER

The bridge is not totally destroyed. Do you think you can connect this part to the other side?

Eve doesn't look certain.

EVE

I don't know.

CHRISTOPHER

You balanced rocks and launched people into the air. This-

EVE

Pushing people and balancing rocks are different compare to this. I've never tried something like this before.

CHRISTOPHER

Just try.

Eve rubs her hands together and faces the bridge.

She builds up her energy and flexes. So far nothing. She clenches her teeth, tightening fists by her side.

We hear the SOUND of steel and steel, but nothing major is happening.

Christopher, Virginia, and John watch Eve strain her mind against the bridge.

Eve gives up, dropping to her knees, panting.

EVE

(mumbling)

I can't, I can't, I'm- I'm not as strong  
as him, as Damien.

Christopher watches her ramble, her spirit breaking. He squats down.

CHRISTOPHER

Hey.

Eve looks at Christopher.

EVE

I need anger to do this. It helped Damien  
do things that I can't.

CHRISTOPHER

You don't need it.

EVE

Yes I do!

A beat.

CHRISTOPHER

His anger turned him into something you're  
not. He used something incredible to prey  
on the fearful.

(a beat)

That's not you. There is so much more to  
you than you know. If you suppress the  
anger that you think you need, I believe

you will possess something no one on earth  
can match.

A tear rolls down Eve's cheek.

Christopher helps her up. She faces the bridge and flexes.

Her body tenses. Her powers fill her. Strength courses  
through her veins, swelling her heart with resolve. Metal  
SHRIEKS against metal.

Steel and reinforcing bars lazily bend to Eve's will and  
gradually reconnect to the other side. She makes the bridge  
accessible not perfect.

Christopher, Virginia, and John are stunned and thrilled at  
what they are seeing.

Eve smiles and joyfully laughs.

EXT. TRINITY BRIDGE - DAY (LATER)

The four carefully make their way across the bridge.

EXT. ROAD - DAY (LATER)

The four traverse through a landscape with more plant life,  
dissected by a winding road.

EXT. AUTO GRAVEYARD - EVENING

The sun begins to sink.

Surrounded by a chain-link fence lies a massive acre of  
automobiles.

The four peel off and enter through the gate.

CHRISTOPHER

We'll rest here for the night.

EXT. AUTO GRAVEYARD - EVENING

The yard is a veritable maze of old, rusted cars, piled up helter skelter, frozen in time. Broken glass, mangled engine parts, garbage and litter.

EXT. TRINITY BRIDGE - EVENING

Damien and his men approach the bridge.

Damien stares at it.

DAMIEN

They were here. She did this.

HOLDEN

You sure, boss?

DAMIEN

Are you doubting me, Holden?

HOLDEN

No, sir.

DAMIEN

Then what?

HOLDEN

If she did do this, she's getting stronger.

Damien stares daggers at Holden.

Damien faces the bridge and flexes his will. His powers respond, swelling and rising in him like an invisible muscle.

Metal GROANS as steel twist to Damien's will. He barely breaks a sweat.

He connects metal to metal, undulating, perfecting the bridge to be more accessible for the horses.

EXT. AUTO GRAVEYARD - CAMP - NIGHT

The four sleep around the dying fire.

CLOSE ON EVE: calm as an angel.

*EVE'S DREAM: Eve stands on the shores of a river that cuts through the desert. She sees the Red Woman knee deep in the clear blue water. She turns to face Eve.*

RED WOMAN

Hello, Eve.

EVE

Who are you?

RED WOMAN

My name's Mary.

EVE

What's Emphyrean? How far are we from it?

MARY

It's home, and you're closer than you think. Just keep going.

Eve looks past Mary, doubting.

MARY

You've relied on your instincts to get you this far. Don't stop now. I'll see you soon, Eve.

CUT TO:

EXT. AUTO GRAVEYARD - CAMP - MORNING

Eve wakes up peacefully. She looks around.

The fire is smoldering and the others are still asleep.

She stretches, gets up, and walks around.

EXT. AUTO GRAVEYARD - MORNING

Eve walks through the canyon of automobiles.

INT. OFFICE - MORNING

Eve wanders inside. Very cramped. Papers nailed to the weathered beaten walls flap in the breeze. A box of old

ratty clothes under the desk. Framed pictures on the desk covered in dust.

She spots a dingy map of Nevada. She reads the state's name aloud.

EVE

Nevada. So that's where we are.

Eve walks out.

EXT. AUTO GRAVEYARD - MORNING

Eve keeps walking around, nearing the entrance. She stops, hears TALKING in the distance.

Eve peers around a stack of cars and sees Damien and his men dismounting at the gate. Her eyes widen. She bolts back to her friends.

EXT. AUTO GRAVEYARD - ENTRANCE - MORNING

The men check their weapons. Holden walks up to Damien.

HOLDEN

You still want her alive?

A beat.

DAMIEN

Yes, so I can kill her.

EXT. AUTO GRAVEYARD - CAMP - MORNING

Eve dashes toward Christopher and shakes all of them up.

CHRISTOPHER

What is it?

EVE

He's here.

Christopher freezes, but quickly snaps back to reality, and grabs his rucksack.

EXT. AUTO GRAVEYARD - MORNING

Holden and the men swarm the auto yard as Damien picks up the rear.

EXT. AUTO GRAVEYARD - CAMP - MORNING

Christopher hands Virginia the machine-pistol and the revolver to John.

CHRISTOPHER

(to John)

You take this and hide, the both of you.

JOHN

I can help.

EVE

We both can.

CHRISTOPHER

Just do what I say!

(to Virginia)

You ready?

Virginia cocks back on the machine-pistol: that's a yes.

Christopher and Virginia take off.

EXT. AUTO GRAVEYARD - MORNING

Holden and the men continue to sweep the yard, weapons raised.

Christopher and Virginia take cover behind a rusted truck. He signals her to wait.

As Holden advances, he stops, feels something off. His men stop. He looks at the truck, squats low, and sees two forms behind it.

Holden grins as he rises. He draws his revolver and pumps two rounds into the truck: BANG! BANG!

Inspired by his example, the others follow. A hail of bullets criss-cross back and forth.

Christopher springs up and firing: BANG! BANG! BANG! He ghosts two of men as the others dash for cover.

Virginia peers around the bed and pops off a few rounds: BLAT! BLAT! She puts down an enemy gunman. Ducks back behind as the return fire impacts around her.

Damien considers moving in, but stops, rethinks, and goes his own way.

EXT. AUTO GRAVEYARD - MORNING

John leads Eve by the hand, moving through the maze of stacked automobiles. They hear the GUNSHOTS, but follow Christopher's orders.

As the two round a corner, Damien emerges from behind a school bus.

John and Eve stop. He raises the revolver and fires: BANG! BANG! BANG! But Damien deflects each bullet. He flexes and propels John into the windshield of a hatchback.

DAMIEN

Did you really think you could run from me?

Eve flexes. Damien blocks it but the force pushes him back about five feet, heels grinding into the dirt. His eyes widen, but a sinister smile grows on his face.

DAMIEN

(chuckles)

Is that all you got?!

Eve flexes again, but Damien deflects her energy and sends it back to her, sending her backwards into the dirt.

DAMIEN

I've spent a decade honing my skills to its maximum potential. I have peeled the skin off a man while he prayed for death. I have choked the life out of seven men in one sitting. What have you done?!

Eve flees. Damien follows.

EXT. AUTO GRAVEYARD - MORNING

Gunfire ricochets all around Christopher and Virginia.

Four of Holden's men are dead. Holden takes a shot at Virginia and misses by an inch.

VIRGINIA

I don't have a shot!

Christopher digs into his rucksack and pulls out frag grenade. He pulls the pin and chucks it toward the shooters.

The grenade bounces toward Holden and the men. Holden dives cover as BOOM! The grenade EXPLODES, peppering cars and human flesh with shrapnel.

Christopher and Virginia move in. They emerge through the smoke and take out the last three men with quick precision.

Just as Christopher turns, Holden spears him to the ground.

Virginia fires - CLICK! Empty. She tries to bash his head in, but he blocks the attack and backhands her across the face. She lands in the dirt.

EXT. AUTO GRAVEYARD - MAZE - MORNING

Eve sprints between stacked cars.

A shrill cacophony of metal and glass erupts from the maze of the graveyard. A large car comes out of nowhere and crashes down in front of Eve in a cloud of dust. She's blocked.

Eve turns around and sees Damien walking toward her, wind kicking up his frock coat.

EVE

You don't have to do this.

DAMIEN

Oh but I have to. I will not see my reign be oppugn by anyone.

Damien flexes, tossing a nearby car at Eve who blocks it as best as she can, but is still force to a knee. She throws the car to the side with BANG crunch.

DAMIEN

I will kill you, Eve. And when I am done with you I will turn my attention to your friends.

EVE

I don't wanna hurt you.

DAMIEN

Hurt me if you can.

Eve flexes and knocks over a large stack of cars in front of Damien. A cloud of dusts kicks up.

Eve runs and climbs over the car in front of her and disappears into the maze.

Suddenly, the cars that once blocked Damien take flight in multiple directions, crashing anywhere.

He continues onward.

EXT. AUTO GRAVEYARD - MORNING

Holden, still on top of Christopher, throws vicious rights across his face, blood streams from his nose.

Virginia jumps on top of Holden and digs her index and middle finger into his right eye. He HOWLS in pain as he stands up, fighting to get Virginia off him.

Christopher tries to gather himself.

Holden bucks and spins as Virginia continues to dig her fingers into his eye socket. Blood drips like a leaky pipe.

Holden reaches around, grabs Virginia by her hair, and yanks her off. He bashes her face in with his massive fist.

Holden sees Christopher getting up with a knife in his hand. He throws Virginia to the ground and goes toe-to-toe with Christopher.

Christopher tries to strike but Holden's reactions are phenomenal. Then he lashes out with a well-practiced move at lightning speed, knocking Christopher's knife from his hand.

Christopher charges and a terrific right crashes against Holden's chin, followed by an uppercut to the liver that causes Holden to cringe.

Holden counters with jabs and Christopher whips brutal combinations to the body.

EXT. AUTO GRAVEYARD - MAZE - MORNING

Damien stalks Eve through the yard like a wolf stalking a sheep.

DAMIEN

I know you're here, Eve. Your presence is like a stench, and that stench is weakness.

Damien flexes, tossing a car, hoping to scare Eve in coming out.

DAMIEN

You know, I had thought about bringing you into the fold. The two of us, governing the town, perhaps more.

He flexes, tossing another car into the air. It crashes and tumbles to the ground.

DAMIEN

Do you know why I decided not to? I was for sure you would soften me. But you need to know something, Eve. This is not the land of sheep and lambs as it once was. It is full of wolves and lions. And we feed ON THE WEAK!!!

Damien flexes wildly, launching multiple cars and trucks into the air.

Eve leaps off a nearby truck, throwing herself at Damien, tackling him to the ground.

Eve pounds her fist into Damien's face again and again. We hear Damien's nose break. Eve keeps hammering.

For a moment, it looks like Eve's actually going to succeed in beating Damien to death. But then, as Eve brings her fist down once again her hand freezes in mid-air. An inch above Damien's face.

Damien glares back at Eve, the veins on the side of his head pulsing. He GROWLS.

Eve's fist moves back upwards. With another GROWL of effort, Damien mentally forces Eve's entire arm to swing up. The momentum takes Eve's body with it and Eve goes sliding backwards across the ground.

Damien regains his footing first, quickly advancing. And as Eve staggers up to her feet Damien launches a jab at Eve's face. Eve's head snaps back and she staggers.

Damien advances, having honed his body as well as his mind. He grabs Eve by her neck.

DAMIEN

You don't deserve this power!

He unleashes a barrage of punches at Eve -- another right, a left, and so on. It is disturbing to see her take this kind of punishment.

Damien flexes and launches her backwards, at least a dozen feet, landing on the hood of a car.

Eve quickly comes around to see a car soaring at her. She crawls off just in time, but quickly dashes out of its way as it tumbles off.

Damien tosses another car at Eve. She flexes, stopping it in mid-air, trying to keep it from crushing her.

Damien flexes harder, but Eve's defense stays strong. Pretty soon the car begins to crush like a beer can under the pressure of both Damien and Eve's powers. Pretty soon the car is a flatten steel pancake.

Eve and Damien are locked in a psychic battle, their epic clashing draws every ounce of energy from their flesh. Damien grits his teeth, fists clenched as he pushes his will to the brink of death.

A bead of sweat runs down Eve's brow, the strain is too much for but she still holds her ground.

The car gets flatter and flatter like paper.

As the battle becomes too strong for both combatants, Eve and Damien stop flexing, both panting hard. The paper thin car drops out of the air.

Eve drops to her knees, panting.

Damien steam rolls over to a helpless Eve.

Eve quickly uses her last bit of mental strength and flings the thin sheet of car at Damien who sidesteps out of the way.

Damien kicks Eve right in the face, spitting out a spoonful of blood. She gets on all fours and is kicked hard in the ribs.

EXT. AUTO GRAVEYARD - MORNING

The fight between Christopher and Holden rages on. Both of their faces are in very bad shape. Bloody and battered.

Virginia gradually comes around. She sees half an old axe underneath a car. She gets up and staggers toward it.

Holden keeps tearing in and Christopher meets the bombing attack that cause thick swelling.

Near the end of the fight Holden fires a penetrating punch to the heart. The wallop knocks Christopher off balance, knocking the wind out of him.

Holden eyes the knife on the ground.

Christopher regains his balance, sees Virginia grabbing the axe. Suddenly he feels a jolt in his hip.

Christopher slowly turns to face Holden. He looks down and sees him holding the knife deep inside his hip. A big, crimson stain spreading across Christopher's side.

Holden pulls the knife out and stabs Christopher in the stomach, all the way to the hilt.

Christopher crumbles to the ground revealing Virginia who swings the axe at Holden's leg. He HOWLS in pain as he's brought to his knees.

Without wasting time, Virginia plants the axe at the base of the Holden's neck. Holden YELLS out in agonizing pain as blood spurts forth from the wound. Virginia jerks the axe with robotic precision.

Virginia raises the instrument for another blow. She delivers another death pang, chopping a wedge into the side of Holden's neck as a lumberjack chopping down a tree. An enormous blast of blood sprays Virginia.

Virginia wields the axe over her head one last time with an assured look on her face. She slams its blade into the side of Holden's neck, nearly taking his head off, letting go of the handle as the weapon stays in place. Holden's entire body is jerked to the side. His body plops lifeless onto the ground like a rolled up carpet.

Virginia kneels down to a dying Christopher.

EXT. AUTO GRAVEYARD - MAZE - MORNING

Eve hangs five feet in the air, battered, bruised, and broken.

Damien holds her steady with his mind.

DAMIEN

To part is the lot of all mankind. The world is a scene of constant leave-taking, and the hands that grasp in cordial greeting today, are doomed ere long to unite for the last time, when the quivering lips pronounce the word - farewell.

Damien sends Eve high up into the air... twenty feet, thirty feet, forty feet.....

EXT. AUTO GRAVEYARD - CAR - MORNING

John pulls himself out of the windshield. He notices Eve soaring upwards. He races to find her.

EXT. AUTO GRAVEYARD - MAZE - MORNING

Damien stops Eve at fifty feet.

EXT. AIR - MORNING

Eve dangles high above the auto yard, eyes closed, concentrating.

EXT. AUTO GRAVEYARD - MAZE - MORNING

Damien looks upwards at Eve.

DAMIEN

Mourn not for those who have died, but for those who are bereft.

Damien releases her as he about faces and walks away.

EXT. AIR - MORNING

Eve plummets back to the earth, hair whipping around her. This is it, this the end for Eve.

EXT. AUTO GRAVEYARD - MAZE - MORNING

Damien keeps walking, feeling like an exhibitionist who has conquered a mountain.

But he stops, he should have heard the thud by now. He turns around and goes completely bug-eyed.

DAMIEN

No.

Eve floats on her back six feet above the ground by sheer force of will alone. Her face shakes from exertion, the mental energy required to halt her fall is massive.

DAMIEN

Impossible.

Eve straightens herself, facing Damien. She concentrates harder, summoning another up-swell of telekinetic energy. The veins in her forehead pulsate.

CLOSE ON EVE'S EYES: the pigment within her irises is swirling like roiling sunspots. We can actually see the melatonin content and ocular cell density within the iris stroma changing. For the first time, we are watching her telekinetic powers manifest themselves on a near-microscopic scale.

CLOSE ON EVE'S FEET: the ground around her begins to blacken and singe.

CLOSE ON EVE'S HANDS: flames birth themselves, catching the hairs on the backs of her fingers a-fire, setting her sleeves aflame.

The atmosphere around Eve shimmers, like the rising thermals of a heat mirage. Then the air becomes ionized, enveloping Eve in a cloud of burbling plasma.

Damien flexes with all his might, but it's fruitless, almost sad to see.

Eve's flexing reaches a fever pitch and she thrusts both hands forward, letting everything loose --

We see the telekinetic blast surging outward, an onrushing column of super-heated air that chews a foot-wide divot in the ground as it powers towards Damien --

Damien SCREAMS, knowing he's about to die. But the scream is still-born as the telekinetic wave-front reaches him --

The blast atomizes Damien, turning his body into spray of a carbonized particles.

The blast continues onward --

EXT. AUTO GRAVEYARD - MAZE - MORNING

The shock-wave shatters car windows, sending objects flying. John ducks for cover.

EXT. AUTO GRAVEYARD - MORNING

Virginia sees the wave coming and covers Christopher with her body.

Then, mercifully, the blast-wave of energy dissipates, its momentum expended.

EXT. AUTO GRAVEYARD - MAZE - MORNING

A beat.

Flames lick at scorched and smoking wreckage.

Crouched at ground-zero, naked as a newborn because her clothes were burnt away. The ground around Eve glistens with a cracked glass coating.

Eve slowly rises, fixing her gaze on the spot where Damien used to stand --

Nothing. He's gone.

John makes his way through the drifting smoke and sees Eve, frozen in time and naked. He removes his jacket and rushes over to her. Fragments of glass CRUNCH under his boots.

John places his jacket over Eve, she barely registers.

JOHN

Hey.

Eve turns to John, tries to speak, but can't.

JOHN

Come on.

EXT. AUTO GRAVEYARD - MORNING (LATER)

John and Eve make their way back to Christopher and Virginia.

Eve's eyes begin to well up at the sight of her friend on the ground, his stomach drenched in blood, skin turning white. Virginia cradles his head.

Eve kneels down next to Christopher, holding his hand.

CHRISTOPHER

Are you alright?

His words are soft, laborious.

EVE

Yes.

CHRISTOPHER

And Damien?

EVE

Gone.

CHRISTOPHER

So am I. Soon.

Eve can't hold back the tears.

EVE

No, no, no... I think I can fix you...

Christopher shakes his head.

CHRISTOPHER

I want this. I'm tired, Eve.

EVE

I would have never gotten this far without you.

CHRISTOPHER

And I would have never made a friend like you. Fare trade.

Christopher looks up at Virginia.

CHRISTOPHER

Look out for her.

Virginia nods.

A beat.

EVE

You never told me your name.

CHRISTOPHER

Christopher. My name is Christopher.

His breathing becomes labored. Hitched.

Stopped. His hand slips away from Eve's. She breaks down.

EXT. AUTO GRAVEYARD - ENTRANCE - MORNING (LATER)

Eve watches as Virginia lays Christopher's body across one of the horses. Her eyes are red.

John comes from behind with a handful of clothes. She turns around.

JOHN

I found some clothes in that shack.

He hands them to her.

EVE

Thank you.

JOHN

I'm sorry about your friend.

EVE

Me too.

Eve heads back into the auto yard.

INT. OFFICE - MORNING

Eve puts on a pair of pants and boots. In mid-dressing, she stops, has a moment of reflection.

EXT. AUTO GRAVEYARD - ENTRANCE - MORNING

Eve walks toward the horses. Virginia and John are ready to ride.

EVE

You don't have to come with me.

JOHN

What do you mean?

EVE

I don't wanna see anyone else die because of me.

A beat. Virginia and John look at one another.

Virginia looks at Eve.

VIRGINIA

Tough shit. He said to look after you, and that's what we're gonna do.

There's no getting rid of them.

EXT. ROAD - DAY

Eve leads Virginia and John on horseback through the landscape for a long moment.

EXT. ROAD - DAY (LATER)

Some hours later, the group comes upon a dirt road to the left. Eve pulls back the reins a bit. The other stop too.

Eve looks at the dirt road that leads into rolling hills far as the eye can see.

Eve has a moment, like she knows the trail.

EVE

It's this way.

Eve steers the horse to the trail. Virginia and John follow.

EXT. DIRT TRAIL - DAY (LATER)

The riding seems to last forever.

Virginia and John look, nothing but arid hills.

But Eve is confident.

EXT. DIRT TRAIL - DAY (LATER)

A shallow uphill incline. They follow it uphill, finally reaching its crest, where they stop and take in the view before them.

EVE

We're here.

Eve presses on. John and Virginia follow.

They pass a large rusty sign. The words have faded but are still readable.

**WARNING: RESTRICTED AREA  
MILITARY INSTALLATION 51  
NO TRESPASSING BEYOND THIS POINT**

EXT. INSTALLATION 51 - DAY

No more than a dozen modified barracks, two massive hangers, caved in outbuildings, and an airstrips, cracked with weeds sprouting out.

Eve, Virginia, and John ride between the modified barracks. PEOPLE are out and about, MEN, WOMEN, and CHILDREN, looking amicably under the hot sun. They freeze at the site of the trio ridding in.

Eve looks down and sees a LITTLE GIRL squatting on the ground. Her hand hangs five inches above the dirt; she flexes, gradually making a mini dust storm. She stops the moment she sets eyes on Eve.

Virginia keeps her guard up, ready for anything.

John sees a BOY levitating a rock and dissecting it with his mind. The boy stops, a worried look on his face grows.

Suddenly, FOUR MEN with rifles saunter toward the trio.

RIFLEMAN

Alright, that's far enough.

The trio stops.

RIFLEMAN

State your business.

EVE

My name is Eve. I was invited, by Mary.

The riflemen ease up.

EXT. INSTALLATION 51 - DAY (LATER)

The riflemen lead Eve, John, and Virginia toward a long makeshift greenhouse. They enter.

INT. GREENHOUSE - DAY

The riflemen wait by the door with Virginia and John.

RIFLEMAN

She's waiting for you.

He points Eve to the WOMAN at the end, hands deep in carrots.

Eve walks toward her, passing fresh vegetables growing out of mounds of soil.

Eve stops midway.

EVE

Mary.

The woman stops working. She stands up and turns to Eve. Mary smiles.

MARY

Hello, Eve. Welcome to Empyrean.

EXT. INSTALLATION 51 - DAY

Mary and Eve walk side by side toward one of the hangers. Virginia and John follow at a distance.

MARY

This place was once called Site C. But we decided to change it to something more meaningful. A sanctuary for people like us and others who want to live in a real community.

(looks at Eve)

I'm sure you have a billion questions.

EVE

How were you able to...

MARY

...able to talk to you in your dreams?

EVE

Yes.

MARY

I was born with omnipresence telepathy. I'm able to tap into the minds of others. The closer I am to the person, the stronger the connection.

Eve looks puzzled. They stop walking.

EVE

You said you born with it.

MARY

That's right.

EVE

Then that means you weren't part of the government program.

MARY

No. My mother and father were. Most of us here are offsprings from those of the program. A few years after the Earth's demise, the caretakers woke up the children, and told them that they shouldn't be deprived of a full life. They counseled them into becoming peacekeepers instead of soldiers.

EVE

There was one out there that was more monster than soldier.

MARY

Damien.

Eve looks at her, shocked.

EVE

You know him?

MARY

Only what I sensed. You see, when I tap into someone's mind I can tell the difference between a human and our kind, and Damien was neither. I tried to warn you, but by the time I got a clear connection- I'm sorry.

Eve has a moment.

EVE

He's done so much harm.

MARY

I know. Which brings us to your other question, doesn't it.

EVE

Why didn't you stop him? Why didn't you all show yourselves.

MARY

For years Damien had a choke hold of fear on so many people. Fear and anger. If they knew there more people like him they would not recoil in fear but rise up in anger. The world wasn't ready for us then it's not ready for us now.

Mary looks at John and Virginia.

MARY

You and your friends must be hungry.

INT. HANGER - DINNING HALL - DAY

Eve, Virginia, Mary, and John sit at one of the long lunch-room tables. Plates of food and cups of water are in front of them.

MARY

Now, you said your capsule just let you open?

EVE

Yes.

JOHN

What does that mean?

MARY

It means, her release from the hibernation capsule had to be the result of a shutdown of the main power supply and the startup of the generators. Which means soon, if not already, the others will be waking up.

Eve lifts her eyes up.

MARY

Do you know where your site is, Eve?

EVE

The last person who asked me that question tortured me. Why do you wanna know?

MARY

I want to know so we can find it and bring those poor souls here where it's safe.

VIRGINIA

She just got here and now you want her to go back out?

MARY

Yes, and I'm sorry. But time is valuable right now. When they wake, if they haven't already, they are going to be scared and confused. They are going to need our help.

EVE

She's right.

John and Virginia look at Eve.

EVE

We need to help them.

John looks at Virginia.

JOHN

And we'll be right with you.

Eve looks at John, then at Virginia.

VIRGINIA

Like he said.

EVE

Thank you.

MARY

We'll leave in the morning.

EVE

But first, I need to do something.

EXT. INSTALLATION 51 - CEMETERY - DAY (LATER)

Eve stands over a freshly made grave with a wooden cross barring Christopher's name. There are hundreds of other graves around her.

EVE

We're going back out, Christopher. We're going to bring back the people like me. I'll tell them about you, about how you made me strong.

Eve walks over to the cross and kisses the name.

EVE

Rest.

EXT. ROAD - MORNING

On horseback, Mary leads a small CARAVAN on horseback, John and Virginia take up the middle. John looks back at Eve. She gazes at the morning sun. A new day.

Eve kicks her heels and rides to the head of the caravan.

The caravan grows smaller and smaller as they ride into the distance until they are consumed by the rising sun.

FADE TO BLACK.

THE END