

Our Final Era

written by

Harry Foulger

Address: 2 Park Mews, The Parklands, Lowestoft, Suffolk.
Phone: 07584 053021
E-mail: harryfoulger2003@hotmail.com

BLACK SCREEN.

OVER BLACK, a breaking news report:

NEWS REPORTER

(V.O.)

Good Afternoon. The prime minister has announced an hour ago that the asteroid "Perses" is expected to impact somewhere in the pacific ocean, threatening all life on earth...

FADE IN:

EXT. MEADOW - DAY

In a broad spread of rolling countryside. The sun is rising through a dusty haze. A large rusted tractor with a trailer lies static, likewise abandoned. Light wind blows as the news report continues playing from the tractor.

NEWS REPORTER

(V.O.)

... While most life in the western hemisphere will be wiped out instantly by the asteroid, recent studies from NASA confirm that our entire planet's atmosphere will be covered in dust as a result of the asteroid impacting in the sea. On the other hand, studies also suggest that life on earth will be wiped out over the course of years rather than days based on the size of "Perses"...

Suddenly, a FIGURE on a BICYCLE, face CONCEALED under a HOOD like a Jedi or graffiti artist, cycles towards us in the distance - This is EMILY, a thin and scruffy scavenger who wears worn and tattered modern contemporary clothing with a backpack and crossbow carried on her back.

Emily cycles past the rusted trailer of the tractor and then stops by the tractor. She dismounts, sets her bicycle against the tractor and climbs up to the cab of the vehicle.

Emily opens the tractor door and spots an OLD RADIO playing the news broadcast:

NEWS REPORTER (CONT'D)

(V.O.)

... and the prolonged duration of the dust clouds formed in the wake of it, which will lead to mass extinction of both plant and animal life--

Emily SNAPS off the radio and then looks around for any supplies -- NOTHING. She SIGHS with exasperation and then climbs out of the tractor.

Emily goes to mount her bicycle, when behind her --

AN ARROW IS FIRED AT THE TRACTOR JUST INCHES FROM HER FACE.

Emily JOLTS, knocking over her bicycle. She dashes off past the tractor and trailer.

After passing the trailer, Emily darts around the back of the trailer, then briskly crouches down for cover.

Emily unslings her crossbow and backpack - producing an arrow from her backpack - quickly notching the arrow into the crossbow.

Emily readies herself: slinging her backpack and clutching her newly loaded crossbow. A beat. Emily takes a peek behind the trailer --

A TALL, RUGGED scavenger, early 30s, wielding a COMPOUND BOW strides up to the tractor. He RIPS his arrow from the tractor chassis and notches it into his bow.

Emily closes her eyes and takes a deep breath.

A pause.

Emily slowly advances past the trailer. Still Crouching. Still wielding her crossbow. She moves around from the rear to the side of the trailer, moving quickly and carefully.

On the side of the trailer, Emily looks for cover at the tractor, then she looks for the scavenger. All clear.

Hold a beat. Then she moves briskly to the tractor, still crouched low. Emily moves behind the tractor, trying to stay hidden from the scavenger.

Suddenly, she sees the scavenger ready his bow in the tight space between the tractor and it's trailer. Luckily for her, he doesn't see her.

Emily moves to the end of the tractor, still crouching to keep low. She moves slowly and carefully around the side of the tractor and to it's front. Emily readies her crossbow, her hands are cold and sweaty.

After a beat, she takes a peek behind the front of the tractor --

The Scavenger is walking past the trailer, bow at the ready.

Emily moves back behind the tractor, still clutching her crossbow. She looks at the crossbow with a deciding look to know whether she should use the weapon or not.

A beat.

While still crouched low, Emily walks around the tractor and ADVANCES towards the scavenger, CROSSBOW ready --

Emily crouches quickly and carefully towards the scavenger as he scans the environment. Her movement is subtle... careful that it doesn't make a sound. One wrong move would get herself killed.

She raises the crossbow to her eyes and takes a bead at the scavenger as --

In a split second: EMILY FIRES AN ARROW AT THE SCAVENGER JUST AS --

The scavenger turns with his bow around the back of the trailer, just as he is SHOT IN THE BACK SHOULDER WITH THE ARROW!

The scavenger yelps and stumbles a few steps forwards, the BOW falls from his hand.

Meanwhile, Emily tosses down the crossbow and rapidly charges at him. Without breaking her run, Emily draws a POCKET KNIFE from her pocket.

Just before she can stab the scavenger...

...the scavenger spins, CATCHING Emily before she can stab him. He smacks the knife out of her hand (it falls to the ground), then throws a jab at Emily. She gets hit in the face and stumbles backwards. The scavenger CLUTCHES her by the THROAT and PINS her against the trailer. He desperately SQUEEZES Emily's throat --

She reaches up and tries to push the scavenger away, but he swats her hand and pins it against the trailer, and uses his other hand to SQUEEZE her throat. While the scavenger is weakened by her attack, he is still stronger than her.

Emily and the scavenger faintly writhe from side to side on the trailer as she tries to slip from his grip...

... Emily gasps for breath, her arms DROP in exhaustion. The Scavenger releases his grip on her arm and returns to SQUEEZING her throat.

In a moment where all hope may be lost, Emily rapidly produces ANOTHER POCKETKNIFE from her pocket, where in desperation, she STABS THE SCAVENGER IN HIS ABDOMEN. He groans as blood seeps from his abdomen.

The scavenger releases his grip on her. She falls and balances against the trailer, harshly coughing and gasping for air.

The scavenger frantically clutches his bleeding abdomen, leaning against the trailer for balance -- barely staying on his feet -- producing a KNIFE.

Emily raises herself and stands up, advancing towards the scavenger with the POCKETKNIFE ready.

Before she can attack, the scavenger rapidly looks up at her, RAISES the knife --

AND RAPIDLY LUNGES WITH THE KNIFE IN HAND -- PINS HER AGAINST THE TRAILER -- STABS EMILY IN HER LEFT SHOULDER.

In a split second to react, Emily raises her KNIFE, STABBING HIM IN HIS ABDOMEN AGAIN... then rips and raises the knife, STABBING HIM IN THE ARM... then rips and raises the knife, STABBING HIM IN THE SIDE OF HIS HEAD, killing him instantly as blood seeps from his head.

The scavenger releases the knife from his grasp in Emily's shoulder and flops to the ground -- Emily releases the grip of her own knife, it remains in the side of his head.

After being stabbed, as the scavenger flops, Emily slowly falls to the ground while still against the trailer.

Hold a beat. Emily groans and takes a deep breath. Emily examines the PROTRUDING KNIFE from her shoulder, fortunately it didn't penetrate any bone...

She GRABS the KNIFE and slowly RIPS it from her SHOULDER. BLOOD faintly trickles from her shoulder as Emily groans and takes ANOTHER deep breath. She looks at the bloody knife for a moment, then she lowers it.

Emily gets up and rises off the ground, picking up her pocket knife and putting it in her pocket. She stands, walking over to the scavenger.

She kneels down, unslings and then opens her backpack. Emily drops the bloody knife into her backpack -- then RIPS the protruding ARROW from his shoulder, dropping it into her backpack -- then RIPS the bloody POCKET KNIFE from the scavenger's head, also dropping it into her backpack.

Then, Emily grabs a bottle of water, drops it into her backpack, and then she rifles through her backpack. After rustling through the contents of her backpack, she pulls out: ANOTHER HANDKERCHIEF and an old bottle of VODKA.

She sets the bottle of vodka on the ground, and then she opens the handkerchief... revealing a NEEDLE and THREAD.

Emily sets the handkerchief on the ground next to the bottle of vodka. She sews the open wound in her shoulder, cuts the thread with a knife, lowers the knife and needle, picks up her handkerchief (dabbing vodka into it), and then she ministers to her wound.

After a moment, Emily lowers her handkerchief and her shirt. Then she picks up all of her medical equipment, puts them into her backpack, and then ZIPS her backpack shut.

Emily moves over to grab her discarded pocket knife, picks it up with her right hand and moves back to the scavenger. Then, she UNZIPS the jacket of the scavenger...

With the KNIFE in hand, Emily frisks the jacket of the scavenger... all she finds is a CANTEEN. She picks it up and shakes it, hearing LIQUID inside of it. Emily rapidly UNSCREWS the canteen, greedily drinks all the available liquid, and then tosses the canteen to the ground.

Emily SIGHS with relief... then her stomach GROWLS. She SIGHS in exasperation knowing that she is HUNGRY.

A disturbing thought takes hold. She ROLLS UP the scavenger's shirt, and then raises her knife over his ABDOMEN.

Hold a beat as Emily closes her eyes and steels herself...

And then we get a glimpse of Emily FORCE the KNIFE into the scavenger's ABDOMEN (which we don't see), and then she slices down and across his abdomen in a beat.

Emily tosses down her knife, PUTS HER HANDS INTO A GORY HOLE IN THE SCAVENGER'S ABDOMEN, DIGS DEEP FOR A BEAT, THEN RIPS OUT A LARGE CHUNK OF BROWN-COLOURED MEAT (LIVER).

[NOTE: The entire moment where Emily slices and digs into the scavenger's abdomen is UNSEEN to us.]

With disgust, Emily gags and gnaws off a BITE of the liver. And again. And again. And again. After gnawing off ANOTHER BITE, Emily tosses the liver down, and looks unfazed at her bloody hands for a moment as if it's normal for her.

SUDDENLY: SQUAWK! SQUAWK! SQUAWK! A MURDER of CROWS fly overhead and then recede into the distance. Emily looks up and sees the birds, she looks annoyed by this and then SLAMS her FIST against the tractor in frustration.

After a moment, she snaps out of it. Emily grabs her pocket knife and then rises to her feet.

Emily walks to her discarded crossbow, lowers to the ground, picks it up and then slings it on her shoulder. Then, Emily walks towards her BICYCLE, picking it up off the ground. She mounts astride it and rides off, receding into the distance.

TITLE: "Our Final Era"

EXT. MEADOW - DAY - LATER

Emily cycles alone across vast rolling meadows. A good distance from the last location we saw earlier, the geography has now changed.

Emily has BOTH eyes on the plains as she travels through the plains. She doesn't glance, not even for the open wound in her shoulder.

While she travels alone, Emily then starts passing by ROWS OF DEAD CROPS jutting out of the ground -- moving past them unfazed as if seeing dead crops is normal for her.

As she traverses across the plains, Emily BRAKES and brings her bike to a stop. Then, she goes in her backpack and produces a pair of binoculars, bringing them to her eyes --

POV through binoculars: we see miles of broad countryside in every direction, a vast yet primeval landscape. Then, she spots an old and rusted vehicle lying static in the distance.

Emily lowers the binoculars, considering whether to call it for a night. After a moment, she turns around and looks at what is behind her --

WHAT SHE SEES -- an ENORMOUS OMINOUS GREY DUST STORM IS MASSING AND APPROACHING in the distance.

Unfazed, and with hast, Emily puts her binoculars back in her backpack, takes out a HANDKERCHIEF and a PAIR OF SWIMMING GOGGLES (putting them on her face), and then she pedals off towards the car...

Emily speeds along the countryside towards the car as the TOWERING WALL OF GREY DUST ADVANCES IN THE DISTANCE, SWALLOWING UP the countryside.

Without slacking, Emily astride her bicycle pedals quickly shoots across the countryside. THEN --

Emily BRAKES and brings the bike to a stop close to the car. She hastily dismounts her bicycle, clutches the handle of the door to the car, OPENS THE DOOR to the car, positions her bicycle inside the car, SLAMS THE DOOR SHUT, OPENS ANOTHER DOOR, then...

INT. ABANDONED CAR, MEADOW - DAY

She climbs into the driver's seat of the car. Then she SLAMS the car door, unslings her backpack and crossbow and sets them onto the front passenger seat.

The complete interior of the 4x4 is DARK and DIRTY. The seats are worn and tattered. The dashboard is covered in dust. It looks like the vehicle has been abandoned for many years.

Emily removes her handkerchief and goggles, putting them in her pocket. THEN, Emily PULLS down her HOOD. We finally see Emily's face -- she is a YOUNG WOMAN in her late 20s, whose eyes are hardened by the wisdom and wariness of someone who has endured pain beyond her own years.

Suddenly, GREY DUST ENVELOPS the car. Emily looks out the windows and windshield, she can't see a thing. She slumps in relief in her car seat, then the pain of being stabbed in the shoulder finally comes to her -- She looks at her shoulder wound.

EXT. ABANDONED CAR, MEADOW - NIGHT - LATER

Everything is calm. The dust has settled.

INT. ABANDONED CAR, MEADOW - NIGHT

Emily is still sitting in the car seat. Her COAT IS OFF and her shirt is ROLLED UP, exposing several SCARS, BRUISES and FLESH WOUNDS riddled across a field of glazed tissues across her chest, abdomen, and arms -- these look like WOUNDS of surviving moments like the one earlier in our story, NONE OF THEM LOOK TO HAVE HEALED.

EMILY (V.O.)

I have spent countless days living
in this world and going by the same
routine. Scavenge for supplies.
Avoid other people. Look for food.
And take shelter from dust storms.

She lightly dabs the scars with a faintly soaked
handkerchief, trying to clean her wounds. Emily takes out the
bottle of vodka and gently pours some alcohol into the
handkerchief. She continues dabbing and ministering to the
wounds.

EMILY (V.O.) (CONT'D)

I personally can't remember the
last time I tried to enjoy anything
in life, because since the asteroid
hit... things have just been
getting worse. Plant life is dying.
Animals are starting to disappear.
People hunt me everyday for
supplies. Everyone I care about is
gone...

Emily lowers her shirt, puts on her coat, and sets the
handkerchief onto the car's cup holder. Then:

EMILY (V.O.) (CONT'D)

... I really don't know what is to
enjoy out of life in this world,
and I really don't know if there is
any good people left to care about
either.

Emily closes her eyes. Hold a beat, and then we --

FADE OUT.

EXT. ABANDONED CAR, MEADOW - DAY

CLOSE ON the handle to the car door as it OPENS.

Emily slowly exits the car and surveys the world around her,
it is quite thick with dust. THEN, SOMETHING CATCHES HER EYE
FROM NOT TOO FAR AWAY --

WHAT SHE SEES -- A single SCAVENGER riding a THIN HORSE
across the countryside, unaware of her presence.

With haste, Emily quickly climbs back into the car, then
gently CLOSES the car door.

INT. ABANDONED CAR, MEADOW - DAY

Emily's heart starts racing in panic from seeing the scavenger.

She tries to look out her side window, but the dust covering the outside of it obscures her vision, meaning that neither herself or the scavenger can be seen.

Then, she DIGS in her pocket and draws a POCKET KNIFE.

A long beat.

Emily is BREATHING QUIETLY while still clutching the pocketknife, keeping it drawn at the ready. Waiting for the scavenger to appear.

ANOTHER long beat.

Emily keeps waiting for the scavenger to open the car door in excruciating tension. He doesn't. She still clutches the pocketknife. Maybe the scavenger didn't notice her?

ANOTHER long beat. THEN --

-- THE CAR DOOR SUDDENLY SWINGS OPEN and the scavenger faintly enters the car with a CRICKET BAT ready --

Emily, in a split second, rapidly LEANS OVER IN HER SEAT AND STABS the scavenger in the shoulder with the pocketknife before he can hit her with the cricket bat!!

The scavenger groans in pain and stumbles back from the car.

Emily keeps clutching the knife wedged into the scavenger's shoulder. When he stumbles back, she climbs out of her car seat and exits the vehicle...

EXT. MEADOW - DAY

Emerging from the car, Emily STILL clutches the pocketknife. Then, she rips the knife from the scavenger's shoulder just as he raises the cricket bat and SWINGS it at her. Fortunately, she parries the strike with her LEFT ARM, but sends her stumbling backwards by a few feet (although she STILL clutches the pocketknife).

As Emily glances at the scavenger, she realises that his appearance is VERY SIMILAR to the scavenger which she had killed yesterday.

The scavenger advances and prepares to strike Emily AGAIN. But she dodges the first... second... and third blows.

While ducking the blows, she rapidly raises the pocketknife and tries to stab the scavenger AGAIN. Unfortunately, he strikes her hand with the cricket bat, SMACKING the weapon out of her hand, it clatters to the ground.

Emily clutches her hand in pain as the scavenger throws ANOTHER two strikes with the cricket bat. Emily fortunately ducks both of them and charges at the scavenger, tackling and pinning him against the 4x4.

Emily and the scavenger scuffle and slam against the car. One moment Emily gets slammed against the car. Another moment the scavenger gets slammed against the car.

Suddenly, the scavenger gains the upper hand and slams Emily HARD against the car, PINNING her. He holds her TIGHT and STILL. Emily writhes in an attempt to escape. The scavenger still holds her tight against the car.

As she writhes in an attempt to escape, Emily RIPS and PRODUCES ANOTHER POCKETKNIFE from under her sleeve and STABS the scavenger in the THIGH. The scavenger yelps in agony and releases his grip on Emily. Then...

She rapidly grabs him and then throws him down to the ground. Then, without slacking, she jumps and slides over the bonnet/hood of the car... rushes to the car door... opens it... removes her bicycle... mounts it and then cycles frantically into the distance.

Meanwhile, the scavenger quickly mounts his horse and rides up towards Emily, chasing her on horseback.

Emily rides her bicycle through the meadow. She pedals with DESPERATION from the chasing scavenger...

He rides his horse full out -- trying to chase down Emily on her bicycle.

Emily looks back... The scavenger pulls out and brandishes a MAKESHIFT MACE, preparing to STRIKE her with it. The scavenger SPEEDS UP and THROWS A SWING with the MACE...

Emily DODGES, but she struggles to keep balance on her bicycle --

And it spills, skidding across the ground with Emily rolling behind it.

The scavenger on horseback SLOWS from behind her to see her crash (from 20 feet away).

Emily stops rolling and she rises off the ground, uninjured. She frantically runs to her bicycle. It is 10 feet away and STILL SKIDDING AWAY FROM HER --

She GRABS her bicycle, mounts it and cycles forward.

Upon noticing Emily rise off the ground, The scavenger rides his horse up quickly. While moving towards her he raises the mace AGAIN...

Emily desperately tries to cycle away from the scavenger on horseback. The scavenger gets closer. She pants with exhaustion.

The scavenger advances wielding the mace. He THROWS ANOTHER SWING with the mace, this time HITTING THE BACK WHEEL of the bicycle...

BAM! The scavenger CRUSHES and CRIPPLES the BACK WHEEL with the strike...

The bicycle TURNS and SPILLS, KNOCKING Emily off and sending her slamming to the ground, tumbling repeatedly before eventually slowing to a stop.

Simultaneously, the bicycle skids across the ground... 10 feet... 20 feet... 30 feet away from Emily and then slowing to a stop.

Emily lies still. A beat. She pants with exhaustion. Then she raises her hand, opens her mouth and checks her teeth.

She feels smooth and jugged points in her mouth -- Her teeth are fine.

Emily remains still. Suddenly the scavenger rides his horse up to her. He dismounts, the mace STILL in his hand.

The scavenger KICKS Emily in the stomach. She WHEEZES and GASPS for air.

SCAVENGER

You're fucked now, bitch.

The scavenger KICKS Emily in the stomach AGAIN. She continues gasping for air, all out of exhaustion and pain.

EXT. MEADOW, SCAVENGER'S CAMP - DAY

The scavenger's horse is riding across a meadow. With her HOOD DOWN, Emily is TIED to the horse from behind from her arms wrist to wrist with a piece of rope.

Her backpack and crossbow AREN'T on her back -- they are on the side of the horse. The look and feel of this scene is reminiscent of a slave catcher capturing a runaway slave.

[NOTE: From this moment on, the scavenger's will be now referred to as cannibals, as that is who they are.]

Above of them, visible to us in the B.G. lie the remains of three wind turbines, abandoned. They are all utterly derelict now - they are tilted to the side like a bent street sign and are slowly being consumed by rust.

They arrive at THE SCAVENGERS'/CANNIBALS' CAMP. The camp mainly consists of some make-shift tents made out of faded bed linen, with a YOUNG WOMAN (we don't see her face) tied up around a nearby tree. Between the tents and the tree is also the smoking remains of a small CAMPFIRE, which has ANOTHER SCAVENGER/CANNIBAL sitting around it.

Emily glances briefly at the young woman (she doesn't see her face) then turns to look at the campfire.

When the cannibal arrives at the camp, he dismounts his horse. Then the other cannibal approaches and speaks to his ally:

SCAVENGER #2/CANNIBAL #2

I see you've found another stray
out there. Well done, mate.

SCAVENGER #1/CANNIBAL #1

Is she gonna be dinner for tonight?

CANNIBAL #2

No, we've got plenty of tinned food
for tonight. We'll eat her or the
other one once we run out of food.
Go tie her up by the tree with the
other.

CANNIBAL #1

Sure.

Cannibal #2 strides up to the campfire and sits alone in a deckchair by it.

Meanwhile, cannibal #1 guides both his horse and Emily towards the tree. Then, once near the tree, he speaks:

CANNIBAL #1 (CONT'D)

On the ground.

She follows his order. Cannibal #1 takes a piece of ROPE and ties Emily's feet together ankle to ankle.

CANNIBAL #1 (CONT'D)

If you try to escape, I'll kick the
shit out of you. Understand?

She nods. The cannibal ties the horse to a branch on the tree and strides towards the campfire, taking Emily's backpack and crossbow with him.

Emily sits motionlessly against the tree. A long beat. She doesn't move. Then she looks down at her left arm, and then looks at the cannibals' --

They sit around the campfire, eating and drinking.

Without making a sound, Emily gently reaches and rifles into her left boot, pulling out ANOTHER POCKET KNIFE. She slowly grabs the knife and conceals it in her hand.

Then, quickly and carefully, Emily starts to saw through the rope tied to her hands. Suddenly...

VOICE (O.S.)

Hey! Can we talk?

Emily doesn't respond. She continues cutting the rope.

From around the corner of the tree, a shuffling figure emerges and sits next to Emily - This is NADIA. A thin woman in her early 20s who wears worn and tattered contemporary clothing.

NADIA

Hey! Can we talk?

Emily doesn't respond. She continues cutting the rope.

NADIA (CONT'D)

I saw you had a knife in your boot.
Do you think you could help me get
out of here?

EMILY

You're not my problem, girl.

Nadia sighs in a beat. Maybe this might convince you to help me free.

NADIA

I have a homemade bomb in my
backpack that I--

Emily starts paying attention and interrupts her:

EMILY

Where did you get a bomb?

NADIA

It's not important.

EMILY

It is to me. Finding bombs around here is like trying to find a gun, where did you get a bomb?

NADIA

Do you want it or not?

Emily sighs with exasperation. She looks at Nadia and nods, then gestures her to 'go on'.

NADIA (CONT'D)

If you help get out of these restraints and get me my backpack, I'll give you the bomb in exchange.

Emily takes this in during a beat. Nadia looks at her convincingly.

NADIA (CONT'D)

It's your decision if you want it.

Emily considers this.

A long beat.

Emily thinks about everything that Nadia had said. Then, Emily finally replies to her question, curtly:

EMILY

I'm in.

LATER...

It is night. The entire topography of the cannibals' campsite is illuminated by the burning campfire in the darkness of the night. The slavers' are sitting around the campfire in deck chairs. They are asleep.

Emily and Nadia are still sitting under the tree. Unlike the cannibals', they aren't silhouettes illuminated by the burning campfire. They are shadows in the night.

Emily looks at the two cannibals'. They appear to be sleeping. Ok. The coast looks clear. She turns to Nadia and nods (signifying 'the coast looks clear').

NADIA

Ok, quickly and quietly get my
backpack.

Emily nods. She pulls out her pocket knife, and starts sawing quickly through the rope tied around her wrists... and then her ankles.

After cutting the rope, Emily cuts through Nadia's rope tied around her wrists and ankles, then pockets her knife.

Emily turns and searches for her and Nadia's backpack: they are NEXT to CANNIBAL #1, who is slumped in a deck chair.

Emily takes a deep breath, and moves away. She goes PRONE, slowly advancing towards the campfire --

With determination, she moves so slowly and carefully while prone that the only sound that can be heard is her own breathing as she moves across the campsite.

Emily doesn't stop moving slowly towards the campfire, her eyes are trained on the cannibals' by the campfire. Seeing if they wake up.

SUDDENLY, Emily moves over and CRUSHES a twig. It SNAPS. She FREEZES. She remains still for a beat. Trying not to break her cover, like a solitary predator stalking its prey.

After remaining still, the cannibals' don't wake up. Good. Time to move again before they wake up. Emily slowly moves out towards the cannibal's deckchair to see --

-- Nadia's BACKPACK and her own backpack.

Emily moves towards Nadia's backpack. She SURREPTITIOUSLY UNZIPS it. Trying not to awaken the cannibal in the deck chair.

After unzipping the bag, Emily rifles through its contents; NOTHING -- the backpack is completely empty.

She removes her hands from the backpack in frustration. The look of her face suggests 'son of a bitch' and then from behind her...

THE TIP OF AN ARROW IS FAINTLY WEDGED INTO THE BACK OF EMILY'S HEAD. She slowly turns her head around to see...

Cannibal #1 is awake and pointing his MAKESHIFT MACE at her, grinning. The look on his face suggests: 'you're fucked now, bitch'. On the other hand, cannibal #2 is STILL asleep in his deck chair.

While holding the mace with one hand, cannibal #1 briskly grabs and lifts Emily off the ground by her coat. She groans and squirms as he violently propels, then hurls her towards the campfire.

Emily falls to the ground, only inches from the burning campfire. Then she turns to get KICKED HARD in the FACE by the cannibal's boot. Emily spits blood.

The cannibal then kicks her again, this time in the stomach. Again. And again. And again. She groans every time she gets hit by the cannibal.

Cannibal #2 awakens. He rises from his deck chair and approaches the ongoing fight:

CANNIBAL #2

What the hell's going on?

CANNIBAL #1

This one got out of her restraints
and tried to get her stuff back.
Hold her down.

Cannibal #2 moves over quickly and restrains Emily.

Cannibal #1 digs into his pocket for a moment and produces a coil of rope.

Emily lies still. Still restrained by cannibal #2. Cannibal #1 hands cannibal #2 the coil of rope.

CANNIBAL #1 (CONT'D)

Tie her up.

Cannibal #2 takes the coil, feeds some rope from it and prepares to tie Emily's hands' behind her back as --

SUDDENLY: we faintly see Nadia strike a match and light the fuse of some kind of cylinder-shaped object roughly the size of a tin can. Upon lighting the match, Nadia is faintly illuminated in the darkness as she RAISES and HURLS the object (a homemade bomb) toward the cannibals'...

It tumbles onto the ground with a THUD, stopping in front of cannibal #1's boot. The object is a homemade bomb made out of a recycled food can, with a burning fuse made out of a visco fuse protruding from the tip of the can.

Emily and the cannibals' glance towards it, their eyes go wide.

Cannibal #1 scrambles away.

In a split second while cannibal #2 is distracted, Emily SHOVES her ELBOW into his FACE...

He releases his grip. She turns and GRABS him frantically, USING HIS BODY AS A SHIELD as --

BOOM!

A flash of blinding light faintly brightens the campsite as the bomb EXPLODES, the noise is DEAFENING. The blast rocks the ground with dirt blasting and pouring outwards.

Emily (behind the body of Cannibal #2), is flung backwards by a few feet with a thud.

Cannibal #1 is knocked off balance and collapses to the ground less than 10 feet away from the bomb's detonation.

Emily looks at cannibal #2, he was killed by the blast, but she is unharmed.

Although Emily appears to be physically unharmed, SHE CAN'T HEAR ANYTHING! She has gone momentarily DEAF from the explosion.

A beat as Emily pries the cannibal's dead body off herself. She rises and reels from the blast.

Emily looks across the smoking and SOUNDLESS campsite. The darkness of the night and the billowing smoke of the explosion has made everything difficult to see. Not to mention her DEAFNESS hasn't worn off either.

She slowly stumbles her way through the campsite. Even though she can't see or hear anything, and the only thing she can smell is smoke.

A long beat as Emily continues stumbling as she moves through the campsite.

From the billowing smoke, cannibal #1, holding the mace, emerges from the smoke and moves towards Emily.

The cannibal appears merely as a silhouette in the smoke, still reeling from the blast. He raises and swings the MACE at Emily.

She dodges it and stumbles backwards. The cannibal ADVANCES, swinging the mace at Emily's face... Once... Twice. She DODGES them, but falls to the ground after the second strike.

Cannibal #1 moves forward quickly, raising the mace and swinging towards Emily's face...

She narrowly misses it, rises off the ground, and quickly produces the KNIFE from her pocket: using them to STAB the cannibal in the thigh.

When Emily tries to stab the cannibal in the thigh, he parries the knife by blocking them with his hand. The knife slices straight through his HAND and into his THIGH.

The cannibal yelps and punches Emily in the face with his good hand. Emily falls to the ground again. The cannibal stumbles back.

The cannibal is bleeding BADLY. After a beat, the scavenger slowly and painfully RIPS the knife straight from his thigh... Then his hand. Cannibal #1 glances at the OPEN WOUND through his hand.

In a moment where her enemy is distracted, Emily slowly rises to her feet, moves towards the cannibal and throws a jab at him.

The cannibal stumbles backwards as Emily attempts to throw ANOTHER punch at the cannibal --

But he PARRIES her strike with the mace, SMACKS her in the face with the mace handle and propels her backwards. She stumbles and nearly falls to the ground.

The cannibal advances quickly with the mace, intending to finally take down Emily. She narrowly dodges getting HIT and KICKS the cannibal in his thigh wound.

After getting kicked, the cannibal drops and yelps. Emily punches him in the face, the cannibal collapses to the ground and DROPS the mace.

Emily frantically stands over his body and raises her right leg to STOMP him in the THROAT.

However, the cannibal KICKS her left leg (causing her to drop and nearly collapse to the ground on one leg). The cannibal then frantically GRABS Emily and slams her to the ground, pinning her.

While on the ground, Emily writhes and struggles as cannibal #1 keeps her pinned on the ground. He has her body and left arm pinned, but her right arm is FREE --

Emily uses her FREE arm in an attempt to frantically grab the MACE on the ground. She hastily clutches it and BASHES the cannibal in the face with its TIP --

The cannibal releases his grip from Emily but remains pinned on her body. She quickly pushes his body off herself. Emily quickly rises off the ground, wielding the mace.

The cannibal hurls himself at Emily, throwing them a few feet close to the campfire, throwing a jab which Emily parries with the mace.

Although Emily manages to parry the jab from the cannibal, he immediately GRABS and CLUTCHES the handle of the mace...

Emily and cannibal #1 stumble as they struggle over the mace. The cannibal FORCES the grip of the mace into her throat --

However, Emily KICKS the cannibal in the THIGH (his bad one) with her KNEE. The cannibal releases his grip of Emily and she HURLS his body off herself. The cannibal stumbles, still wielding the mace.

Without taking a brief breather (unlike the cannibal), Emily charges and tackles him --

The cannibal rises and just in time, catches Emily and parries her charge with the mace... Cannibal #1 then quickly STRIKES her in the face with the handle of the weapon and violently hurls her to the ground.

Emily frantically rises as the cannibal swings the mace at her head. She narrowly dodges it, but cannibal #1 KICKS her to the ground with his boot.

Emily rolls across the ground as the cannibal throws a strike with the mace. She quickly kicks the cannibal in the ANKLE, he lowers to the ground, then she punches him in the face.

He stumbles back a few feet. Emily briskly advances over and GRABS the handle of the mace. The cannibal doesn't let go so Emily punches him AGAIN in the face.

The weary cannibal releases his grip from the weapon. Emily CLUTCHES and SWINGS the weapon, aiming for the cannibal's head, but he parries it with his RIGHT ARM. The strike cracks down hard on his arm, the cannibal yelps just as --

Emily strikes him hard in his RIGHT HUMERUS... Then she strikes him hard in his FACE --

The cannibal drops to the ground, Emily then quickly stands over his body and strikes him hard in the head AGAIN. And Again. And Again--

CRACK! The tip of the mace SPLINTERS as the cannibal is hit, finally killing him. Emily raises the weapon and inspects it, it is now BROKEN.

Emily looks at the cannibal's dead body on the ground for a beat as she lowers the mace. Then, she releases her grip from the weapon, it drops to the ground near the cannibal's corpse.

Suddenly, from out of the shadows, Nadia emerges and walks up to Emily. She looks briefly at the cannibal's corpse and then speaks after a beat:

NADIA

Well, that was easy.

Emily turns to Nadia, looks at her for a split second and then strikes her hard in the face. She drops to the ground, unconscious.

She stands over Nadia's body, checking if she is alive. There is a pulse, she is unconscious. She picks up Nadia's body and drags her over towards the tied horses by the tree.

Emily takes a moment to lift ALL of Nadia's body and set her on one of the horses.

Now that Nadia is on the horse, Emily walks away and gathers as much equipment as she can carry from around the campsite. She walks over to a knocked-over deck chair and picks up her backpack and crossbow. Emily slings the crossbow on her back but leaves her backpack in her palm --

Emily UNZIPS the backpack and begins stuffing various supplies into it; food tins, drink bottles, knives, arrows, a pair of scissors, a BIKE LOCK, etc.

Then, Emily grabs and rips open Nadia's backpack. She stuffs various supplies into it. These are the supplies which she cannot carry in her own backpack.

After finishing packing supplies, Emily walks back to the horse holding the two backpacks... she slings them both on the horse saddle and then MOUNTS the horse.

Emily gallops away from the campsite, disappearing into the darkness.

EXT. MEADOW - NIGHT - LATER

Emily rides her horse down a desolate meadow in the countryside. She has ridden a good distance from the campsite, and the topography has changed.

Nadia is STILL lying unconscious on horseback. She dangles from the horse along with the two backpacks, they clatter together as the horse moves across the meadow.

Emily YAWNS as she rides across the meadow. Then she spots a large tree. A beat as Emily decides to call it a night and get some rest.

EXT. MEADOW, TREE - NIGHT

Emily STOPS the horse in front of the tree. She dismounts and ties the horse to a nearby tree branch.

Then she grabs and clutches Nadia, pulling her off the horse. She falls with a thud. After Nadia falls off the horse, Emily rifles through her backpack and pulls out the BIKE LOCK...

Emily picks up Nadia and drags her over to another tree branch (the bike lock being held in her armpit). Emily sets Nadia leaning against the tree.

She takes out the bike lock, dismantling it, putting over Nadia's neck and then a nearby tree branch close to the ground. Emily re-attaches and locks the bike lock, using it as a makeshift padlock to restrain Nadia.

Emily puts the lock key in her pocket and grabs a bottle of water from her backpack.

Suddenly we see the horse COLLAPSE weakly to the ground, then the animal dies. Emily sighs in exasperation.

Then, Emily walks over to Nadia and SPLASHES water in her face...

Nadia's eyes flick open, wide with terror. She raises her hands to rub her eyes with water, then she realises a bike lock is padlocked around her neck to a tree branch.

She clutches and shakes the bike lock. Then she glances at Emily... who sits 6 feet away with a crossbow trained on her.

NADIA

What the hell is this?

EMILY

(Ignoring her question)

Where did you get the bomb?

Nadia sits up from her position, her hands still clutching the bike lock.

NADIA

I made it myself.

EMILY

How?

NADIA

I took a disused tin can and filled it with gunpowder, shotgun buckshots and nails. Then I duck taped the can and put a fuse into it.

EMILY

Who taught you to do that?

NADIA

From my father, he was in the army.

EMILY

How did you have it before you threw it at those thugs?

NADIA

I managed to secretly take the essential parts for making the bomb when the thugs' when they were asleep. And I also hid it in my trousers so that they wouldn't notice it. I just turned to you because you had a knife to cut through our rope at the time... all of mine had been confiscated.

After taking this in, Emily lowers her crossbow, stands up, walks back to the horse and then removes her backpack.

NADIA (CONT'D)

You didn't have to hit me earlier.

EMILY

You threw a bomb at me.

Emily removes her backpack and walks back to her spot 6 feet away from Nadia.

NADIA

I did you a favour by killing one of the guys who tried to keep you for chow.

Emily ignores her. Nadia sighs with exasperation. There is no point with arguing about the situation at the campsite.

Emily rifles through her backpack and pulls out an old tin of CORNED BEEF. She rips open the tin and greedily eats from it, almost as if it's the only other food she has had in years.

Nadia's eyes go wide as she sees it.

NADIA (CONT'D)

Do you think I could have some of that - I haven't eaten anything but human and bird flesh for years...

Emily doesn't answer Nadia, she continues eating. The expression on her face signifies that she doesn't care.

NADIA (CONT'D)

Fine.

After eating all the contents of the tin, Emily tosses it to the ground. After a moment, Emily rises and walks over to the dead horse in the B.G.

NADIA (CONT'D)

What are you doing?

Emily DRAWS her POCKET KNIFE, lowers, and then SLICES DEEP into the horse's COLIC. Then, she RIPS OPEN the HOLE in the animal's stomach and DIGS DEEP inside of it.

Nadia reacts in disgust to Emily digging in the animal's colic as she rips out a PIECE OF MEAT. Emily rises to her feet, pockets her KNIFE, and then tosses the meat to Nadia.

Nadia catches the piece of meat in her hands.

EMILY

Eat up.

Nadia stares at the piece of meat. Then, she gnaws down on the piece... once... twice... again... and again... and again. After a moment, she tosses it to the floor and then asks Emily a question:

NADIA

Where are you heading?

Emily doesn't respond -- she takes out a bottle of water and greedily drinks from it. The look on Emily's face suggests she isn't interested in talking.

NADIA (CONT'D)

I'm going to Lands End just so you know. I've heard rumours that there are no scavengers there, it's supposed to be a paradise for survivors.

Emily doesn't respond -- she puts the bottle of water back into her backpack and goes to ZIP IT BACK UP.

NADIA (CONT'D)

(Sighs)

Look, you may not be interested in helping me get to my destination. But, here's my agreement. If you help me get to my destination, then I'll show you how to make the bombs.

Emily zips up half of her backpack, but ABRUPTLY STOPS and STARTS PAYING ATTENTION TO Nadia after hearing her speak. She picks up, raises, and aims her crossbow at Nadia. THEN:

EMILY

You're going to show me how to make the bombs whether you like it or not.

NADIA

Oh really. Well, let me make things clear to you: you can torture me, starve me, and dehydrate me for as long as you want, but unless you fulfill your end of the bargain with me, I will never say anything about how to make the bombs.

Emily takes this in.

NADIA (CONT'D)

That is unless you want to know how to make them?

She considers this in another beat. Nadia has made a decision with an outcome that she has no control over.

Emily slings her crossbow on her shoulder as she rises, then strides over to Nadia, unlocking the bike lock from around her neck. She grabs the lock, strides back to where she was sitting, lowers, UNZIPS her backpack, drops the bike lock into it, picks up and then slings her backpack on her back. This moment is a symbol of agreement to Nadia's deal.

Then, after a moment, she speaks:

EMILY

We'll leave at dawn tomorrow. But I want to get some sleep first.

NADIA

Works well with me. I need to get some sleep too.

Emily walks up to the tree and sits down under it. THEN:

NADIA (CONT'D)
My name is Nadia. What's yours?

EMILY
Emily.

Nadia makes herself comfortable against the tree and closes her eyes, sleeping.

Meanwhile, Emily makes herself comfortable against the tree (pretty far from Nadia), and then closes her eyes.

FADE OUT.

EXT. HILL - DAY

Emily and Nadia both stride across the landscape of a plateau. The topography of the location is different from the last one: there are several hills and a wide forest to be seen in the distance.

Emily walks up to the top of a hill and STOPS. Both her own backpack and Nadia's backpack are carried on her back, away from Nadia. After a moment, she produces a pair of binoculars, brings them to her eyes and looks through them:

POV through binoculars -- We see miles of empty plains and hills in the distance, as well as a FOREST.

NADIA
What do you see?

Emily lowers the binoculars and puts them back into her backpack.

EMILY
I see a forest in the distance, I think we should stay out of there and go around.

Emily and Nadia look at the forest: it is ENORMOUS -- it's a long way around in both directions.

NADIA
I'm not spending the next couple of hours travelling around a forest when we can easily go straight through it. If you want to go the long way, then be my guest.

Nadia strides off the hill.

Emily SIGHS and then strides off the hill. Emily follows Nadia from behind as they recede into the distance and head towards the forest.

EXT. FOREST - DAY

The entire forest is dense and engulfs Emily and Nadia in shadows as they advance slowly through the deep forest clearing.

Emily keeps her eyes on the forest, darting from tree to tree, bush to bush for any sign of scavengers. She glances back at Nadia, who is surveying the forest.

Emily glances back in front of herself at the forest clearing. There is nothing but trees and shrubs.

As she advances through the woods, she faintly spots something close to her feet --

-- IT'S A TRIPWIRE.

Upon glimpsing the tripwire, Emily STOPS and FREEZES. She stares at it.

NADIA

What's wrong?

EMILY

There's a trip wire.

NADIA

Where is it?

EMILY

Goes from that bush to the other.

(Then)

Wait here.

Emily walks carefully towards the right bush, then brushes aside the leaves and spots something hiding in the bushes --

-- IT'S A BOOBY TRAP. A WHIP TRAP, A TRAP THAT CONSISTS OF THE TIP OF A SHARP PITCH FORK CONNECTED TO A BENT TREE BRANCH THAT IS HELD IN AN ARCHED POSITION BY A CATCH CONNECTED TO THE TRIP WIRE.

NADIA

What do you see?

EMILY

A booby trap.

NADIA

(Unfazed, Sotto)

We'll keep moving through the forest... and watch out for more traps...

Emily SIGHS, tosses Nadia her backpack, and then turns around and walks up to a nearby bush 10 feet away.

Nadia removes the CROSSBOW PISTOL from her backpack and trails behind Emily.

They both crouch down behind the bush, hiding behind it for cover.

Emily looks at Nadia and instructs her:

EMILY

(Sotto)

Stay low and keep your weapon ready.

Nadia nods. Emily then looks behind the bush -- There is NO-ONE else in the forest.

Emily moves back behind the bush and gestures Nadia to follow her as --

She advances slowly into the forest from the bush with her crossbow at the ready. Nadia moves up behind her, clutching the crossbow pistol.

Emily and Nadia move past trees and bushes as they advance through the forest.

The entire world is quiet and desolate.

The only sounds of the forest are the duo's faint breathing as they traverse purposefully through the forest.

Emily and Nadia don't stop, they keep moving slowly and carefully through the forest, almost like gliding --

Their movement is quick and subtle... trying not to make any movement or sounds that could detect them. And their eyes dart across the forest in different directions as they move... looking for any sign of anything beside themselves.

While advancing, the two remain crouched and low: standing up would be too risky.

Trees and shrubs cover the topography of the forest for as far as the eye could see, completely free from human activity. A beautiful but difficult place to navigate through.

Both Emily and Nadia advance towards a bush 10 feet from their position --

They enter the bushes, Emily first and then followed by Nadia, making quick and subtle turns to avoid detection like earlier while also monitoring their feet as well.

As Emily exits from the bushes, she steps on a blank area of ground and --

HER FOOT AND LEG COLLAPSE AND ENGULF INTO A LARGE CONCEALED PIT -- HER FOOT JUST INCHES FROM SEVERAL STAKES JUTTING LIKE SHARP TEETH.

Nadia frantically moves through the bushes, leaps over the trap and pulls Emily out of the hole. In a moment, Nadia quickly hefts Emily's body out of the hole.

A beat. Emily and Nadia breath heavily for a moment, they just narrowly avoided a booby trap. Nadia looks at her with concern. Emily nods that she's fine.

Emily climbs off Nadia and rises to a crouched position.

Emily motions Nadia to keep moving. Then she turns around and advances out into the forest, away from the bushes. Nadia follows her from behind.

Then they both slowly advance past multiple trees while crouched low.

About a hundred yards from them, in the distance, appears to be a flat area of land with minimal trees and bushes dotting the landscape -- A CAR PARK. From their position, they can't see much of it.

Emily moves purposefully toward a nearby tree. She glances at Nadia, gesturing her to move behind another tree directly next to her 3 feet away.

She does. They are both still for a beat. Clutching their weapons while crouched low behind the trees.

Emily glances at Nadia and motions her to move toward another two trees 10 feet away.

Emily advances through the in-between of the 3 foot gap of the two trees between her and Nadia.

She takes a subtle step forwards and faintly feels a piece of wire wrap around her ankle...

Nadia looks up to see -- A SPIKED MACE MADE OUT OF A BOWLING BALL WITH PROTRUDING KNIVES AROUND IT SUSPENDED IN THE TREELINE...

She moves back a few steps, then stands stock still for a moment.

Emily looks at Nadia and gestures to her with an 'Are you alright' glance. Nadia glances back with an 'I'm ok' glance.

After a moment, Emily and Nadia advance past their trees. They head towards two nearby trees, all while crouched to keep low.

Emily moves up and takes cover behind the left tree. Nadia, following from behind, takes cover behind the right tree next to Emily.

After a beat of silence, Emily looks back at the car park -- it is about 70 to 80 yards away.

She turns to Nadia and motions her to move out. Emily advances away, crouched low, with Nadia trailing behind.

As they move through the forest, they start stepping across wet and treacle-like mud. Their feet sink into it as they wade through the mud, their movement making squelch's.

Emily and Nadia manage to keep moving forwards, but they start moving EVEN MORE slowly and subtly through the mud... balancing so carefully that they don't slip.

While Nadia moves slowly through the mud, she takes a careful step and --

A FLY SWAT-SHAPED BOOBY TRAP CONSISTING OF A BOARD WITH SHARP SPIKES CAKED IN MUD GRADUALLY EMERGES...

Nadia stares at the trap for a moment.

Emily stops and glances back at Nadia. She gestures to her with an 'are you coming' glance. Nadia nods. Emily turns around and continues wading through the mud.

Nadia takes her step off the board, the TRAP immediately lowers back into the mud, although some of the spikes protrude from the mud.

Nadia follows Emily from behind.

After exiting the mud, Emily, still crouched low, advances quickly towards a nearby tree and bush. She throws herself to the ground by the tree.

After taking a few wading steps, Nadia finally escapes the mud, and drops immediately against the tree next to Emily.

Emily glances at Nadia, motioning her to 'stay calm'. Then she gestures to her to 'move out'. Nadia nods.

Emily takes the lead, advancing around the tree and bush. Nadia follows.

The two both move through the forest, crouched low to avoid detection.

Emily moves at another tree, Nadia follows and they take cover behind it.

Then, Emily glances behind the tree and looks at the car park -- it is only less than 50 yards away. In the distance, a few bushes are seen just outside the car park -- a perfect place to take cover.

She turns to Nadia and motions her to move towards the bush in the distance near the car park.

Nadia takes this in, then they both move out.

The ground is flatter here. They both advance quickly and carefully through the forest, keeping focus and crouching low.

Emily and Nadia move quickly and carefully (still crouched) to some nearby trees. They advance behind them and freeze for a moment.

Emily motions Nadia to move up. She nods. They move back out into the open expanse of the forest.

Trees and bushes still cover the topography of the forest, but there are fewer than before. They are now starting to lose places to take cover.

The duo lower from their crouched position and go prone as they approach the car park (now only 25 yards away). They don't stop as they do so, they keep moving.

Emily and Nadia crawl quickly and purposefully across the forest expanse towards the bush near the car park.

As they approach, Emily and Nadia move toward a nearby tree. They rise from a crawling position to crouched low position.

The duo take cover behind the tree, Nadia stands behind Emily because of the tree's small size.

In a moment, Emily and Nadia lower to a crawling position. Then they advance around the tree and move back out into the expanse of the forest.

The duo crawl across the ground quickly through the forest. Ahead of them by less than 40 feet is the bush directly in front of the car park.

Emily and Nadia don't stop, they keep moving towards the bush... 30 feet... 20 feet... 10 feet.

A few feet away from the bush, they both slowly rise from the ground and crouch low towards the bush. They raise their weapons at the ready.

Emily advances first towards the bush. Nadia follows from behind.

They both stop in a crouched position directly behind the bush.

A beat. Then, Emily moves to the side of the bush and takes a glance at the car park...

... an old rusted decrepit CAR of 70s vintage, appears with a SURVIVOR working under the bonnet/hood -- who is oblivious to Emily and Nadia hiding behind the bush.

The car park is SMALL and EMPTY, with a large woodland track slicing through the forest and connecting to it, for as far as the eye could see.

Emily looks at the car for a beat, then she moves back behind the bush.

NADIA

What do you see?

EMILY

(Sotto)

There appears to be a functional car over there.

NADIA

Bullshit. Is it functional?

Emily glances at Nadia with a 'looks like it' gesture. Then she clutches her crossbow at the ready.

EMILY

(Sotto)

I 'm gonna shoot the guy, head down and get the car ready. You come a moment after me... he might not be alone.

NADIA

Ok.

Emily looks over the bush and brings her crossbow to her eye, taking a bead at the survivor. He continues working on the car, he doesn't glance up.

After a long beat of taking aim, Emily FIRES an ARROW into the CHEST of the survivor. He falls onto the bonnet/hood of the car, then drops to the ground. Dead.

Emily immediately lowers back behind the bush. She notches and loads another arrow into her crossbow. Then she gestures to Nadia that the survivor is dead.

Emily, while still clutching the crossbow, advances quickly from the bush and moves toward the car.

EXT. CAR PARK, FOREST - DAY

Still crouched low and moving toward the car, Emily listens carefully and darts a glance across the car park and forest for any sign of movement... checking to see whether she is alone or not.

She finishes her short stride and takes cover behind the car. A beat. Emily then gently opens the driver's door. When she opens the door, she faintly sees ANOTHER survivor walking towards the car, 50 feet away...

Emily releases her grip from the car, leaving it faintly ajar. Then she frantically drops to the ground and CRAWLS underneath the car.

The survivor walks up to the car and inspects it. He moves from the side to the front of the car, spotting the survivor's dead body.

SURVIVOR

What the hell happened here?

Survivor #2 lowers and pulls the arrow from survivor #1's chest. He inspects it, then tosses it down as he rises. The survivor then walks around the car.

Emily lies still under the car. She doesn't move.

Everything is silent; all but Emily's faintly quick breathing and the FOOTSTEPS of the survivor walking around the car can be heard.

Emily takes her crossbow at the ready towards the feet of the survivor, aiming while he walks.

A beat. THEN: The survivor stops walking. He FREEZES, for a moment, and --

HE SLOWLY LOWERS TO THE GROUND AND CHECKS UNDER THE CAR.

Before the survivor can react, Emily immediately shoots an arrow into his head. It goes straight through his skull, killing him instantly.

Emily lies still on the ground, quietly sighing with relief in a beat.

Then, she crawls away from under the car, rising to her feet. She turns to the bush where Nadia is hiding behind and motions her to come up.

Nadia peeks over the bush and notices Emily's signal. She moves around the bush and trots towards her.

Nadia finishes up her jog as Emily turns around and moves back to the car. She slings her crossbow on her back, shuts the bonnet/hood of the car, then she walks to the back of the car and opens the boot...

IN THE BOOT: Emily sees various paraphernalia necessary for maintaining the car. A JERRY CAN... TWO SPARE TYRES'... A FUNNEL... A SIPHON HOSE... A CAR JACK... AN ADJUSTABLE SPANNER, etc.

Emily picks up the jerry can, and then SHAKES it. SHE HEARS FLUID INSIDE OF IT -- IT'S FULL TO THE TOP.

Simultaneously, Nadia walks around Emily and goes to enter the car through the driver's door.

EMILY

Hey! I'm driving.

NADIA

You're still tired from last night,
let me drive.

EMILY

I'm fine, I can drive.

Nadia leaves the car door open and walks over to the passenger side door. The look on her face suggests 'ok, you're funeral'.

Emily sets the jerry can back in the boot, closes the boot, then walks over to the driver's door and climbs into the car.

INT. CAR, FOREST - DAY

Emily climbs into the driver's seat. She sits and inspects the interior of the car for a moment, then notices the KEY is in the ignition.

Nadia is sitting patiently in the passenger seat. She looks about the interior of the car, and then spots something in the door's accessory pocket, pulling out --

A short weapon with two large barrels clustered together. A SAWN-OFF DOUBLE-BARRELLED SHOTGUN. Not the Mad Max style side by side one, this is it's brother: the OVER AND UNDER SHOTGUN.

Nadia gingerly hefts the shotgun and glances at it with awe. Then she finds a BOX OF SHELLS along with it -- her awe DOUBLES from this as she picks it up as well.

NADIA

Nice.

Emily's arm is a blur as she GRABS and CLUTCHES the barrel of the shotgun. She snatches it out of her hand and drops it into the accessory pocket of the driver's door.

NADIA (CONT'D)

Hey!

Emily doesn't glance at Nadia. Emily doesn't glance at Nadia. The look on Nadia's face instantly turns to disgust. She doesn't attempt to get the weapon back, she just sits in her seat pissed off. Then, she drops the box of shells in her door's accessory pocket.

Behind the wheel, Emily TWISTS the key in the ignition. The engine RUMBLES but doesn't catch -- the noise THUNDERS in the forest. Emily glances with a look of desperation that signifies: 'come on, come on, come on'.

Nadia looks out the window of the car, she sees ANOTHER SURVIVOR on a horse riding frantically through the forest towards them.

NADIA (CONT'D)

Hurry, there's another one of those
thugs coming!

Emily calmly TWISTS the key AGAIN. The engine still doesn't catch, only rumbling.

The survivor gets even closer to them...

Emily is frantically fumbling with the choke, scared almost to the point of shitting herself.

The survivor gets even closer to them...

NADIA (CONT'D)

Come on!

Emily TWISTS the ignition key for the THIRD TIME...

VROOM! -- The engine SPLUTTERS black smoke and ROARS to life. They both look relieved. It's now unbelievably loud in the car and forest --

Emily immediately slams the car into gear and speeds out of the car park.

The survivor turns and rides his horse frantically up the car park towards the car.

Emily changes gears and guns it. They race the car out of the car park and speed down the road cutting straight through the forest.

Surprisingly, from behind them, the survivor on horseback is speeding at 30 mph down the road towards them, emerging from the car park right down the forest road.

EXT./INT. FOREST ROAD/CAR - DAY - CONTINUOUS

The car barrels down the forest road and accelerates. The survivor on horseback also races down the road, but not nearly as fast.

Emily and Nadia rock inside the car as it drives across the rough terrain of the road.

Emily glances at the rear window of the car, the survivor is STILL riding on horseback towards them.

THEN: Emily and Nadia's eyes dart across the forest to see --

FIVE MORE SURVIVORS ON HORSEBACK EMERGING AND APPROACHING QUICKLY IN BOTH DIRECTIONS FROM THE FOREST. They all ride frantically through the forest ahead of the car.

NADIA

You should speed up.

EMILY

It's going as fast as it can. The engine must be clapped out.

THEN: Emily reaches out to the accessory pocket of the car door and grabs the shotgun.

With a brief glance, she hastily opens the breech and inspects the bore: both barrels are FULL.

Emily SNAPS the shotgun shut and clutches it at the ready -- having one hand on the steering wheel and the other hand holding the gun.

Nadia raises and clutches her CROSSBOW PISTOL. She aims it at the scavengers on horseback.

A lone horse with two riders comes up from the forest, racing quickly through the forest and onto the road, speeding up towards the driver's side of the car. Getting closer...

The horse runs up beside the driver's window of the car. Emily glances at the horse as the second rider draws a WOODEN SPEAR, preparing to poke it through the window as...

In a split second, Emily raises the shotgun and takes aim out of the window at the rider's horse.

BLAM! The gunshot shoots into the neck of the horse --

The horse YELPS in agony for a moment, then the animal spills...

The riders are thrown off the horse -- rolling across the forest road. The horse also lies on the road, static.

From the other side of the car, another RIDER comes up quickly at the passenger door near Nadia, this time there is only ONE rider --

Both Emily and Nadia glance at the other rider on horseback - - he's drawing a WOODEN SPEAR AND PREPARING TO POKE IT THROUGH THE WINDOW AS --

Emily raises the shotgun over Nadia (just inches from her face) and aims at the rider --

BLAM! Emily picks the rider off his horse...

He tumbles backwards and crashes to the ground, rolling across the forest road. His horse keeps galloping, but eventually SLOWS to a stop by a tree.

Nadia, on the other hand, is faintly deafened by the sound of the gunshot close to her face.

Emily TOSSES the shotgun into Nadia's lap and orders:

EMILY (CONT'D)

Reload!

Unable to hear her, Nadia glances down and recognises the gun in her lap.

She breaks the shotgun and goes to reload -- frantically grabbing shells from a BOX of AMMUNITION from the accessory pocket of the car door --

Nadia grabs TWO SHELLS and slides them into the breach, then SNAPS the shotgun shut.

Nadia briskly hands the gun back to Emily. She grabs and clutches it, having one hand on the steering wheel and the other holding the gun AS BEFORE.

Meanwhile, a THIRD RIDER on a horse rides full out through the forest and across towards the car on the driver's side, WOODEN SPEAR DRAWN. He is getting closer...

Upon noticing the rider, Nadia frantically aims her CROSSBOW PISTOL and takes aim. Unfortunately, she only HITS the rider in his ABDOMEN.

The rider YELPS, but doesn't STOP riding his horse. The rider clutches his bleeding abdomen.

Emily glances at the rider and abruptly CRANKS the steering wheel FAR RIGHT. The car steers and SWIPES the rider's horse off the road and into the trees --

WHAM!! -- The horse CRASHES into a tree. The horse yelps, turns and crashes to the ground. The rider crashes and rolls across the grass near the road.

As the car drives further away from the horse, Nadia glances at the dead horse for a moment before turning back to looking through the windshield.

Emily looks at the road in front of her and changes gears.

By the trees, ANOTHER RIDER races his horse up through the forest towards the car. He emerges onto the road from the trees close to the car, speeding up at them on Nadia's side. The rider draws and brandishes a WOODEN SPEAR...

Nadia glances at the rider. She turns to Emily.

NADIA

We've got another one at my side.

Emily glances at the rider.

The rider DRIVES the WEAPON through the open door window. With the weapon just inches from her throat, Nadia quickly dodges and MOVES BACK in her seat, directly moving into Emily from behind...

Behind the wheel, Emily accidentally CRANKS the steering wheel. The car gently moves into the horse, it keeps riding alongside the car.

Nadia quickly climbs off Emily, moves back to her seat, and in doing so, THROWS OPEN HER DOOR --

WHACK! -- Nadia's door hits the rider hard. He drops off his horse and falls to the road head first, tumbling across the ground as his horse slows to a stop.

Nadia turns back to Emily, she is focused on driving on the forest road. The car door is STILL AJAR.

Meanwhile, ANOTHER lone rider on a horse comes up from behind them, this is the same rider who chased them out of the car park. He is now 30 feet away and coming closer...

The car and horse race across the rough forest road. The horse SPEEDS UP and comes around the passenger side of the car near Nadia.

The rider brandishes a WOODEN SPEAR... he raises and POKES the weapon into the interior of the car... the tip SLICES into her arm, drawing blood.

After poking the weapon, Nadia GRABS and CLUTCHES the weapon from the riders hand, opening the car door even further as --

He rapidly hefts Nadia out of her car seat, dragging her to the car door (which gently swings open since it was left ajar). With Nadia by the open car door, the rider releases his grip of the spear, it CLATTERS AND ROLLS ACROSS THE FOREST ROAD, discarded.

Emily glances at the rider and Nadia -- With hast, she TOSSES the shotgun onto the dashboard without a glance -- Puts her left hand on the steering wheel -- And simultaneously GRABS the WAIST BELT of Nadia's trousers with her right hand.

Nadia lies hanging from the car, the car door OPEN WIDE leaving only Emily's grip of her trousers to be the only thing holding her from falling.

Meanwhile, the rider produces and brandishes a MACHETE from his horse. He raises his machete and prepares to DECAPITATE Nadia --

Emily, after glancing at the rider, SLAMS her foot on the accelerator and guns it. The car accelerates forwards. The rider on horseback drops back.

Nadia STILL hangs from the car, her face just inches from the road. Then, Emily's GRIP WEAKENS over grasping the waist belt of Nadia's trousers...

She FALLS a FOOT CLOSER to the road -- Emily falls faintly out of her seat while clutching Nadia. Although her grip has weakened, Emily DOESN'T LET GO. She still grasps and hefts Nadia, but is now struggling to keep hold of her.

The car SLOWS DOWN.

The rider raises his machete at the ready. He is getting very close to her now...

Emily glances at the rider... He is getting closer... Emily glances through the windshield at the road... There are NO obstacles in her way.

In a split second, Emily RELEASES her other hand's GRIP from the steering wheel and GRABS Nadia's waist belt. Now she is holding Nadia with both hands.

Emily frantically HEFTS Nadia. She is slowly hoisted back into the car --

The rider swings his machete... and MISSES Nadia.

Emily releases her grip on Nadia and clutches the steering wheel, steering FAR LEFT on the forest road -- leaving a large 4 foot gap between the car and horse.

The rider continues moving the horse alongside the car, MACHETE READY for another attack.

Through the side window, Emily sees the rider preparing to stick the MACHETE through the side window of the car. Then, she SLAMS on the brakes --

The car SLOWS DOWN and drops back behind the horse.

At the wheel of the car, Emily quickly CHANGES GEARS, CRANKS the steering wheel, and NAILS the accelerator --

-- AND THE CAR SWERVES AND ACCELERATES, SMASHING STRAIGHT INTO THE HORSE -- the animal YELPS in agony as it's violently SIDESWIPED, TURNS and SPILLS -- then the rider falls off, hits the road, dies instantly under thundering tyres -- the car is lifted and dropped by running over the rider and carries on driving as the horse lies still.

Meanwhile, in the car, Nadia CLUTCHES onto her seat, bracing from the impact of the car hitting the horse.

The car barrels and swerves from the impact, barely staying on the road as Emily regains control of the vehicle.

Nadia sits panting in her car seat. After a moment, she reaches over in her seat and FINALLY shuts the car door. Then, she stares out of her window to watch the trees go by.

EXT./INT. PLAINS/CAR - NIGHT

The car speeds across vast plains. It is now night. The car is a silhouette against the burning sun as it drives across the desolate landscape.

Emily is STILL at the wheel, barely managing to stay awake.

Nadia's gaze is out the window as she sees the landscape go by. Then, she turns and glances at Emily, she notices that she is tired.

Suddenly the engine starts to SPLUTTER and BILLOW STEAM. The car SLOWS and TRUNDLES to a stop.

Upon hearing the engine splutter, Emily wakes up and notices steam coming from under the bonnet/hood.

After a moment, Emily exits the vehicle and strides over to the bonnet/hood. She pops it open and inspects the engine...

A cloud of steam billows and blows into Emily's face. Then the steam clears, revealing that the engine has OVERHEATED.

Simultaneously, Nadia looks out the windshield and notices steam billowing from the engine.

Emily walks over to the back of the car and opens the boot/trunk. Emily rifles through the boot/trunk for COOLANT.

She finds... A Spare Tyre... A Jerry Can... A Car Jack... An Adjustable Spanner... but NO COOLANT.

Emily shuts the boot/hood with frustration and walks to the driver's side of the car. She opens the car door and briskly grabs her backpack, crossbow and shotgun.

Nadia exits the car and looks at Emily.

NADIA

What's wrong?

EMILY

We don't have anything to cool the engine, that is unless you want to use your own water?

NADIA

No, I need that to stay hydrated.

EMILY

Ok. Then we'll be hiking for the rest of the journey.

Nadia yawns. Then:

NADIA

I think we should take a rest first, it will be night soon. It looks safe to stay here anyways.

EMILY

I'd rather we keep moving and get some rest later.

And then Emily strides off. Nadia doesn't follow, she stands stock still.

NADIA

If we rest now, we can move out early tomorrow.

Emily doesn't respond. She keeps walking.

NADIA (CONT'D)

I'm not going until morning!

Emily STOPS and sighs with exasperation. A beat. Then she turns around and plods back to the car.

Emily enters the driver's seat of the car. Nadia follows and sits in the passenger seat.

Silence. Emily sits annoyed behind the wheel.

Nadia doesn't linger to her, she lies slumped in her car seat, trying to sleep.

Emily stares out of the window in angry silence, gazing at the rolling plains in the B.G.

A beat. Then Emily reaches into her backpack and produces her binoculars, raising them to her eyes.

POV through binoculars -- Emily's view of the plains darts across in different directions to see nothing more than miles of broad dark countryside. THEN: Emily stops moving the binoculars and STOPS to see a large, silhouetted SUBJECT she can barely see in the far distance.

Emily lowers the binoculars and then glances at Nadia, she is still asleep.

Emily doesn't linger at Nadia, she turns around and grabs the shotgun from the accessory pocket and sticks it in the belt of her trousers. Then she exits the car and gently shuts the car door.

EXT. PLAINS, ELSEWHERE - NIGHT - CONTINUOUS

Emily is trotting through the desolate plains of countryside with her CROSSBOW at the ready. The darkness of the night makes her almost like a silhouette, a nocturnal animal hunting its prey.

Emily advances quickly and quietly through the plains, moving without being crouched low. The darkness of the night would make it difficult for her to be seen.

Emily walks subtly towards the subject, her crossbow STILL at the ready. She is STILL QUIETLY PANTING from exhaustion, though her breaths are much more careful and subtle as she approaches the subject, noticing that it's...

EXT. CARAVAN - NIGHT

... A CARAVAN, abandoned. It is OLD and DIRTY with WOODEN PLANKS hammered into the sections where the windows would be to cover them. The front of the caravan has been modified to have a TATTERED SOFA on the front akin to the driver's seat for a stagecoach. Directly in front of the caravan, there are two DEAD DISEMBOWELLED HORSES' lying on the ground.

Emily strides up to the caravan with her crossbow raised at the ready.

Then, she advances around the remains of the horses', glaring at them with a 'what the fuck' look -- she faintly hears a swarm of hungry flies covering the animals', at least hundreds of them -- Emily breathes through her mouth, trying to deal with the stench.

Moving past the horses, she makes her way towards the door of the caravan, noticing that it is AJAR. At the door, she stops and remains still for a moment.

Emily's hands tighten on her crossbow, as she braces herself for what could be inside --

She moves forwards, gently opens the door and slowly enters the caravan.

INT. CARAVAN, PLAINS - NIGHT

Emily looks around the caravan for a beat -- It is PITCH BLACK and she can see nothing.

Although she can't see anything, she can hear the sounds of the old floor boards creaking under her boots. It is the only sound to be heard.

Emily unslings her backpack, rifles through it, and finds a TORCH inside. She produces the torch from her backpack and CLUTCHES it.

She looks at her torch for a beat. She is stock still, breath held, carefully listening for any sounds of life in the caravan like a bat.

A long beat. Then, Emily SWITCHES ON the torch -- it's torchlight slices through the darkness.

The entire caravan has been RANSACKED.

Cushions overturned... drawers pulled and emptied... cupboard doors wide open.

Emily impassively scans the caravan. She looks for any supplies, if there are any left.

She turns and lowers to the floor, nosing through the bottom cupboards of the caravan (the areas of the caravan she has not seen). One cupboard... Nothing. Second Cupboard... Nothing. Third Cupboard... A 1 litre bottle.

Emily grabs and clutches the bottle, she inspects it. The bottle is COOLANT. Although it's half-empty, it is just enough to cool the car's engine.

After looking at the bottle, Emily unslings her backpack and gently drops the bottle of coolant into it. She slings her backpack on her back and heads out the door.

EXT. PLAINS/CARAVAN - NIGHT

Emily exits the caravan, switches off her torch, and purposefully strides out into the plains like a man grabbing his belongings from his campsite before going on a hike.

She continues to traverse away from the caravan and into the distance of the plains.

EXT. PLAINS - NIGHT - SAME

Meanwhile, about 30 feet away from the caravan, the silhouettes' of TWO FIGURE'S subtly emerge, armed with COMPOUND BOWS' as they watch Emily stride away like a panther stalking its prey.

The figures' don't follow Emily. They just watch her, (who is oblivious to his presence), walk away.

EXT. PLAINS, ELSEWHERE - NIGHT - LATER

Emily returns to the car and walks up to the bonnet/hood, where she pops it open. Before working on the engine, she glances at Nadia, who is deep asleep in her seat.

Emily looks at the engine for a moment, then she unslings her backpack and rifles through it. Emily removes the bottle of coolant, opens it, and pours the coolant into the radiator.

A long beat as Emily empties the coolant bottle into the radiator.

The only sound to be heard is the coolant pouring from the bottle into the radiator. Everything is disturbingly quiet.

Emily finishes emptying the coolant into the radiator and tosses the bottle aside.

She picks up and slings her backpack on her back for a beat. Then, she closes the bonnet/hood --

For a split second, unbeknownst to Emily, we see the figure from earlier (A HUNTER), bow raised with an arrow at the ready. He LOOSES THE ARROW --

THWAP! Emily is shot in the right shoulder, an arrow appears from it. She yelps... stumbles... and falls to the ground.

The hunter quickly emerges and advances toward Emily, quickly notching another ARROW.

HUNTER #1
 (To Hunter #2)
 Call for the others.

In the shadows: HUNTER #2 draws an OLD VUVUZELA and BLOWS INTO IT. The raspy noise THUNDERS -- it sounds like a cross between a war horn and an angry swarm of bees.

Simultaneously, the hunter finishes notching an arrow and takes aim at EMILY. Before he can loose the arrow --

THWAP! -- the hunter is SHOT IN THE FOREHEAD WITH AN ARROW. Then, he flops and falls to the ground (dead).

THE VUVUZELA STOPS PLAYING, AND HUNTER #2 DOESN'T MOVE OUT TO ATTACK EMILY AND NADIA.

Emily slowly rises off the ground, using the car to balance herself as she stands up. She turns and notices a familiar face...

Nadia is standing by an opened passenger car door, wielding the CROSSBOW PISTOL. She lowers the weapon and moves up to Emily.

NADIA
 Let me see that.

Nadia grabs the protruding arrow from Emily's shoulder, then she slowly RIPS it out.

Emily yelps in pain.

NADIA (CONT'D)
 Are you alright?

Emily doesn't speak. But she does nod: gesturing to her that she's 'ok'. Then, Emily walks up to the driver's door and enters the car as she speaks:

EMILY
 Get in the car.

NADIA
 Shouldn't we abandon the car and make a run for it?

EMILY
 No, we're good. I found some coolant and I put it in the radiator. We can drive out of here.

They both enter the vehicle.

INT. CAR, PLAINS - NIGHT - CONTINUOUS

Emily climbs into the driver's seat of the car, behind the wheel. Nadia enters with the crossbow pistol ready.

Emily twists the key in the ignition. The engine rumbles and ROARS to life, THEN SUDDENLY --

SMASH! -- A BRICK is hurled at the car, crashing through the driver's side window of the car --

The brick HITS Emily on the side of the head. She jolts with the impact and slumps in her car seat, unconscious.

Nadia is also jolted in her car seat, screaming in terror and disbelief:

NADIA
Holy shit!

Outside of car through the driver's side window, HUNTER #2 runs towards the car while DRAWING A KNIFE.

Nadia responds quickly. She hastily drops the crossbow pistol, climbs out of her car seat and sits over Emily's body just as --

Hunter #2 SLAMS against the car. He punches the window... once... twice... again, as Nadia shifts into first and guns it -- The car slowly accelerates forwards.

THEN: HUNTER #2 PUNCHES through the side window and sticks through it with the knife in hand. THE GLASS SMASHES and RAINS over Emily and Nadia.

While the car moves, Hunter #2 REACHES TOWARDS NADIA with the KNIFE.

Before the KNIFE can reach Nadia's throat, she NAILS the accelerator. The car SPEEDS UP... HUNTER #2's ARM COMES OUT OF THE WINDOW... THEN HE STARTS DROPPING BACK BEHIND THE CAR (surprisingly, he doesn't run behind it).

Behind the wheel, Nadia frantically drives the car while sitting over Emily's body... she glances at her. Emily lies still with blood trickling from the side of her head... but NO serious damage from the attack.

She turns and looks out of the windshield, Nadia can barely see anything outside.

Her eyes dart across the interior of the car (windshield and windows), glancing for any sign of additional hunters.

POCK! POCK! POCK! Unseen projectiles, (possibly stones or bricks), smack and ricochet against the windshield and side windows of the car.

THEN: SMASH! A BRICK is hurled at the windshield, crashing through it and leaving a hole of spiderwebs...

Nadia jolts with impact, faintly jumping out of her seat. The car barrels and swerves as the hole of spiderwebs obstructs Nadia's field of vision through the windshield. She regains control over the car as she frantically SNAPS on the headlights...

Through the windshield, Nadia looks around the hole of spiderwebs to see the silhouette of a HUNTER preparing to hurl a brick on the car.

Nadia accelerates and takes a hard turn, swerving the car into the hunter before he can hurl the brick...

Through the windshield, we see the hunter frantically dive out of the way to dodge the speeding car. Although he dives a few feet, he fails to dodge the car --

BAM! The hunter is SIDESWIPE BY THE CAR.

The hunter is thrown a few feet to the side and crashes to the ground.

Nadia doesn't brake, she changes gears and guns it.

A long moment that is quiet and calm.

Nadia glances at Emily for a beat, though she is unconscious, she appears to be fine, while on the side of the car that WE SEE through the windshield --

A HUNTER, running at full pelt, leaps and throws himself onto the car. He lands on the bonnet/hood close to the windshield.

Behind the wheel, Nadia is jolted in her seat by the hunter leaping onto the car.

Simultaneously, the hunter draws and brandishes a SCREWDRIIVER, slowly making his way to the driver's door of the car.

Upon noticing the hunter, Nadia quickly glances off the windshield and frantically grabs the sawn-off shotgun.

Suddenly, unbeknownst to Nadia, the hunter sticks his arm (the one holding the screwdriver) through the driver's side door window and tries to stab Nadia...

The hunter SLASHES the screwdriver over Nadia's arm, drawing blood as she groans in pain.

Then, Nadia raises the shotgun and fires point-blank through the windshield --

BLAM! The blast creates a hole of spiderwebs in the windshield that HITS the hunter in his ABDOMEN. He yelps in pain, releases his grip of the screwdriver and clutches his abdomen (with his other hand).

Behind the wheel of the car, Nadia SLAMS on the brakes. The car SLOWS DOWN as we see the hunter tumble over the bonnet/hood and onto the ground. The car is raised briefly as it goes up and over the unseen hunter like a speed bump.

At the wheel; Nadia changes gears and accelerates. The car speeds up and continues driving across the plains.

A long beat. Everything is quiet and calm AGAIN.

Nadia breathes heavily. She glances at Emily for a beat, she is still unconscious.

Nadia turns and glances through the windshield for a long beat, then we --

FADE OUT.

EXT./INT. CHEDDAR GORGE/CAR - DAY

At an isolated area of a DEEP GORGE. It is dawn. The car is PARKED amidst towering limestone hills and abandoned derelict cars in the B.G.

Inside of the car; Emily lies asleep in the driver's seat while Nadia is NOWHERE TO BE SEEN.

Emily wakes up. A long beat. Then, Emily faintly rises and glances at the empty car seat by her side, she notices that Nadia is not in the car.

Then she raises her hand and gently touches the left side of her head -- she feels stitches in her scalp -- these are STITCHES of the wound she had suffered from the impact of the brick last night.

After a moment of gently touching the stitches, Emily turns, grabs her backpack and exits the vehicle.

Emily's eyes dart across the geography of the location to determine where she is -- she sees a deep and long cleft stretching its way as far as the eye can see. She realises that she is in a GORGE.

Upon noticing the geography of the location, Emily then notices an ENORMOUS CAVE lying close to the vehicle. She walks up to it.

INT. CHEDDAR GORGE CAVE - DAY

Emily purposefully strides into the enormous cave -- it is pitch black, only the rays of the sunrise brighten the place.

After a moment, Emily unslings her backpack, unzips it, removes her TORCH, zips her bag up again, and then slings her backpack on her back. Then, she clicks on her torch and moves down into the cave.

The cave is massive -- an entire limestone structure jutting out of the rocky earth. It appears to be rather ghostly in the torch light.

There are enormous ROCKY STRUCTURES that tower over Emily, making her tiny against them.

The structures are perimetered by strutting black metal fencing that has faded and rusted from years of neglect. This is a beautiful and awe-inspiring sight to see, though Emily looks faintly unfazed by all of this.

Emily continues to walk through the cave, her torchlight slicing through the darkness. From everything she has seen in the cave, it isn't something she has seen before.

She turns a corner at a large rocky structure, where she sees Nadia, torch in hand, gazing in amusement like a tourist at the towering rocks.

EMILY

Hey!

Nadia turns around at Emily and speaks:

NADIA

Morning.

EMILY

Why are we here?

NADIA

After you were hit on the head by one of those scavs in the car, I took over driving and I found Cheddar Gorge. I decided to take us here because I realised how quiet it was, then I took care of that wound in your scalp, and then I caught some sleep for the rest of the night.

EMILY

You were the one who stitched up the wound in my scalp?

NADIA

Yep. I'm not a medic but I have some medical knowledge. Another skill I learnt from my dad.

Emily takes this in and then glances at the large rocks towering over them.

EMILY

Why are you in here?

NADIA

I was surveying the location last night and I found this cave. I remember coming in here with my dad. When I was younger, my mum died so it was just me and him. So, we went on a cross-country roadtrip to Lands End. Our relationship wasn't exactly perfect after my mum died, but after the journey our relationship was very different than before. Since then, we did everything together.

(Darkens)

But he's dead now, and it's been just me ever since.

Emily understands, she seems sympathetic. Then, Emily looks at the rocky formations all around her with her torch.

NADIA (CONT'D)

Ok, I'm done here.

Nadia turns around and walks off, she says nothing to Emily as she passes. Then, Emily herself turns around and strides off, following Nadia by her side.

NADIA (CONT'D)
Did you ever have a family?

EMILY
It doesn't matter.

Nadia absorbs the answer, she understands that Emily doesn't want to talk about it.

NADIA
Ok then.

They walk in silence.

Both Emily and Nadia look at the rocky formations as they go by while exiting the cave.

EXT./INT. CHEDDAR GORGE/CAR - DAY

Emily and Nadia exit the cave and stride up to the car. They both click off their torches and pocket them. Emily goes to the driver's side of the vehicle, enters.

Emily climbs into the driver's seat and buckles up.

Simultaneously, Nadia climbs into the passenger seat and then buckles up as Emily twists the ignition key --

The engine RUMBLES but DOESN'T CATCH... ONCE... TWICE... AGAIN... AND THEN --

VROOM! -- The engine roars to life. Emily shifts the car into first gear. The car lurches and slowly accelerates, driving on curvy, weed and grass filled road running through the gorge.

Nadia glances at Emily and then looks through the windshield. She sees the looming limestone hills while Emily is driving, gazing at them with awe.

Behind the wheel, Emily glances at Nadia and then glances at the limestone hills... she looks at them with awe.

The car is TINY as it continues driving through the gorge on curvy roads.

EXT. MEADOWS - DAY

The car is lifted up with a car jack. It's front left tyre is gone -- it lies still on the ground near a fresh tyre held by Emily. Nadia stands by the car while watching Emily work with the wheel.

NADIA

Do you need some help down there?

EMILY

(Beat)

Yeah, can you help me tighten these bolts.

Nadia moves towards Emily while speaking:

NADIA

Sure.

Emily inserts the wheel into the left wheel hub as Nadia lowers to the ground.

EMILY

Take the nuts and then screw them around the wheel.

Both Emily and Nadia screw the nuts with their fingers. Both Emily and Nadia seem to take enjoyment out of this small task as if they are playing a fairground game to see who can tighten the screws the fastest.

After tightening all the screws, Emily picks up the adjustable spanner and tightens the nuts with it.

Both Emily and Nadia rise to their feet.

Emily releases the jack from under the chassis. The car drops to the ground. Emily removes the jack from under the car and strides over to put it in the boot/trunk.

Nadia turns around and walks off to the passenger side door of the car, she opens it and enters the vehicle.

Emily drops the jack in the car, closes the boot/trunk and walks over to the driver's seat and climbs inside the car.

INT. CAR, MEADOW - DAY

Nadia sits patiently in the passenger car seat.

After climbing into her seat, Emily checks the fuel gauge -- the fuel tank is ONE QUARTER FULL.

EMILY

The fuel tank is a quarter full.
We'll last for an hour, maybe two.

(Turns to Nadia)

But, we'll need to find another mode of transportation after that.

NADIA

We could hike for the rest of the journey. But if we run into another gang while trekking the rest of the journey, we might not be lucky enough to make it out alive like we did last night.

EMILY

Ok, so what do you suggest we do?

NADIA

I suggest we head to the sea and try to find a boat to take us to our destination for the rest of the journey.

EMILY

Right. But we don't know which direction the sea is and how far the journey could be.

NADIA

I remember visiting this moor with my dad before going to Lands End. We headed north-west from this location, and we got to the sea in less than an hour.

EMILY

I find that hard to believe, I really do. We'll keep going forwards, and once we're out of petrol, we'll take our chances on foot.

Emily starts up the engine... Nadia abruptly shoots her arm out and puts her HAND on the WHEEL.

EMILY (CONT'D)

What are you doing?

NADIA

Either we go my way, or we're not going anywhere.

A beat.

EMILY

(Sighs)

Ok, we'll go your way.

Nadia releases her grip of the wheel.

Emily puts the car into first gear and then puts her hands on the wheel... the car slowly accelerates and then takes a hard turn left (driving north-west).

DISSOLVE TO:

INT./EXT. CAR/MEADOWS - DAY - LATER

Emily and Nadia are still heading north-west. The car passes by the SKELETAL REMAINS of a small herd of animals (probably either goats or sheep), they lie like roadkill in the B.G.

Emily is behind the wheel, driving. Nadia, on the other hand, is gazing out the window with the binoculars.

POV through binoculars: We see miles of vast, blank countryside. But no ocean. Then she spots something in the far distance --

WHAT SEE SHE'S -- The RUINS of a TOWN, its buildings are utterly dilapidated.

Nadia looks at the city ruins like a piece of art.

Emily glances at Nadia and speaks:

EMILY

What do you see?

NADIA

Oh... uh... nothing but countryside in every direction.

POV through binoculars: We see miles of blank countryside as Nadia moves the binoculars to see a broad spread of blue ocean in the far distance.

Nadia lowers the binoculars and addresses her sight:

NADIA (CONT'D)

I've just found the sea. It looks like it's about a mile away.

EMILY

Alright then.

Nadia's stomach GROWLS. She takes Emily's BACKPACK, UNZIPS it...

EMILY (CONT'D)

What are you doing?

Nadia doesn't respond as she bends over, removes A TIN OF CORNED BEEF, RIPS IT OPEN, and then starts eating greedily from it. With every bite that she has chowing down on the food, she appears to be thoroughly enjoying it.

Emily glances at Nadia and notices her eating from the tin, she looks unfazed. Then, she turns around and looks back through the windshield.

DISSOLVE TO:

INT./EXT. CAR/MEADOWS - DAY

The car speeding across a meadow close to a beach.

In the distance, we see a massive stretch of golden beach slicing across the shoreline for as far as the eye can see. On the shoreline lie the remains of wooden or metallic ships, some being shipwrecks and others being abandoned. Most of them look dilapidated.

EMILY

I'm seeing a beach up ahead. There are boats there too, but they all look derelict.

NADIA

We'll have to make sure of that.

Behind the wheel, Emily takes a hard turn left --

INT./EXT. CAR/BEACH - DAY

-- and the car descends and speeds down a small hill and drives onto the beach. The car crashes into a small ditch at the end of the hill, throwing up sand...

Emily and Nadia bounce in their seats with the impact.

The momentum of the speeding car carries it through the small ditch and onto the sand (which fortunately has a solid underfoot).

Emily eases off the accelerator. The car speeds forwards across the beach at 30 mph, approaching the abandoned boats.

EMILY

(Sotto)

Look to see if you can find any boats that look functional. I'd preferably look for a rowing boat or something like that.

They split their attention towards the boats. Emily looks at them through the windshield, Nadia looks at them through her side door window.

BEACH, ABANDONED SHIP

The car drives past the abandoned ships on the beach like a police cruiser patrolling a neighbourhood.

A long beat. Then, we see a figure emerge from the upper level of a fishing vessel, he was a BOW slung on his back.

The figure walks up to the rusted hand-railing of the boat, bringing out a pair of binoculars and gazing at the car. It looks like Emily and Nadia have another threat at hand.

CAR/BEACH

The car drives past more boats on the beach, most of them being fishing vessels and wooden launches that are derelict and worn with age. It is a graveyard of boats.

In the car, Emily looks through the windshield and sees the abandoned boats.

Nadia looks out the car windows, watching and surveying the abandoned boats as they go by and disappear behind her.

Emily looks at the fuel gauge -- the fuel tank is now one eighth full -- they are nearly out of fuel.

Emily glances at Nadia and speaks:

EMILY

Do you see anything?

NADIA

Nothing but derelict boats.

(Then)

Why?

EMILY

The tank is one-eighth full. We may not last for much longer.

Through the windshield, the car drives past a massive fishing vessel, a wreck lying on the sand.

EMILY (CONT'D)

Good thing that there doesn't seem to be any scavenger's around to --

SMASH! -- A BRICK suddenly plummets over the car and HITS THE WINDSHIELD. It creates a hole of spiderwebs in the windshield -- obscuring Emily's vision through it.

NADIA

Holy shit!

The car barrels and swerves across the beach. Barely staying in control, nearly crashing against some of the nearby ships. Sand is thrown up from behind the car.

Behind the wheel of the car, Emily eases off the accelerator and slams the brakes.

The tires lock and faintly screech across the sand.

Unfortunately, the car is going too fast to brake to a stop. The car slides and smashes into a nearby FISHING VESSEL --

The car barrels across the beach, skidding and spinning... then sliding to a halt while leaving lots of broken glass.

Simultaneously, the boat collapses to the sand -- its front having been splintered from the crash.

Inside the car, both Emily and Nadia's faces are pressed tightly against two white airbags over the car's dashboard.

After a beat, Emily gently rises off the air bag and slumps in her car seat.

A pause. Then, she glances at Nadia and checks her pulse --

She is alive but momentarily unconscious.

Emily sighs with relief, just as...

CRACK! Something OS, (probably a stone) is hurled at the car's back window.

Emily turns around and looks outside the car through the back window, we see --

A gang of around six 20ish scavengers, armed with stones, knives and other makeshift weapons, emerge on boats sailing across the beach -- these are 'land yachts', makeshift land vehicles that are like a cross between a yacht and a go kart. Although we don't know the name of this gang, but let's call them the graveyard dwellers (as that is who they are).

Upon seeing the graveyard dwellers, Emily frantically starts up the engine. She quickly turns the ignition key -- The engine RUMBLES, but doesn't start. She tries it again -- No success.

Emily looks out the back window again: the graveyard dwellers are gaining.

She quickly turns around and opens the choke. Tries again. The engine rumbles. Doesn't start. Emily looks worried.

SUDDENLY: VROOM! -- the engine finally ROARS to life. Emily looks relieved as she hastily slams the car into gear and guns it.

While the car slowly accelerates, Emily grabs the shotgun at the ready. One hand steering the car, the other clutching the shotgun.

On the outside of the car, the wheels spin and blow sand across the beach. The battered car lurches forwards.

Meanwhile, the yachts fly across the beach, their wheels skimming across the sand as the graveyard dwellers sail towards the car.

While the car is slowly accelerating, one of the graveyard dwellers sails up to the passenger side window, locating Emily behind the wheel.

He raises a SPEAR GUN and takes aim at close range, when Emily quickly aims the shotgun at the graveyard dweller's face --

BLAM!! -- We get a very brief glimpse of the graveyard dweller's face being BLOWN OFF by the blast as he is sent flying, blood spraying over the car door and Nadia's face. The graveyard dweller crashes to the ground, tumbling across the sand.

Upon hearing the gunshot, Nadia awakens with a start.

NADIA (CONT'D)
What the fuck?!

She turns to Emily and speaks:

NADIA (CONT'D)
What the fuck just happened?!

Emily lowers her arm from the side window -- Nadia sees the gun in her hand as she puts both hands on the steering wheel (her hand still clutching the shotgun).

EMILY
You were knocked unconscious by a car crash just earlier. We're being chased by more scavs.

NADIA
 (Calmer)
 Well that makes sense.

SMASH! ANOTHER BRICK is suddenly hurled at the car. It RICOCHETS just inches from the window on Emily's side of the car. She jolts in her seat.

NADIA (CONT'D)
 Jesus Christ!

The car swerves as Emily regains control.

Meanwhile, a land yacht sails up the beach and heads close to the side window of the car...

A graveyard dweller, sailing the land yacht, approaches the side window and pulls a BRICK from his coat pocket and ignites it with a lighter.

Emily's eyes dart to the graveyard dweller. Then, she cranks the steering wheel --

-- and the car SMASHES into the land yacht. They both ricochet against each other. The BRICK DROPS from his grasp and rolls across the beach. THEN --

THWAP! Nadia suddenly fires an ARROW into the graveyard dweller, he slumps dead in his canoe-sized yacht. The land yacht barrels and slows to a stop.

The car accelerates, getting ahead of the sailing graveyard dwellers by a couple hundred feet.

Suddenly the engine starts to billow STEAM. The engine splutters and dies. It has overheated.

The car SLOWS DOWN and trundles to a stop.

Emily quickly exits the car and pops the bonnet/hood...

Steam billows and blows in her face. Emily swats the steam from her face with her right hand.

Then: she briskly produces and unscrews her canteen. Emptying her canteen's water into the radiator.

Nadia watches Emily pour her canteen's water into the radiator, then looks back through the car's back window -- the graveyard dwellers are gaining AGAIN.

She turns and shouts at Emily:

NADIA (CONT'D)
Hurry, they're coming!

Emily hastily shuts the bonnet/hood and gets back in the car. She starts up the engine. Puts the vehicle into gear. Lets up the clutch. The car lurches forward and slowly accelerates...

All the while, two graveyard dweller's soar ahead on land yachts toward the car.

Through the side windows, Emily notices the graveyard dwellers quickly gliding towards the car. Both with BRICKS at the ready.

Emily quickly cranks the steering wheel towards the land yacht, ricocheting and pulling up alongside it.

The graveyard dweller raises and prepares to hurl the BRICK at the car, then --

Emily suddenly CRANKS the steering wheel hard over. The car lurches sideways away from the yacht and --

The BRICK sails through the air and RICOCHETS off the bonnet/hood of the car as...

Through her side window, Emily glances at the graveyard dweller through her side window. She quickly grabs the shotgun and takes aim with hast...

BLAM! -- She misses and fires several pellet-sized holes into the hull of the yacht, hitting the graveyard dweller's leg, he yelps in pain and clutches his leg just as --

THWAP! -- Nadia has fired an ARROW through the graveyard dweller's heart - killing him. He slumps in his seat. The yacht barrels, spills, and crashes to the sand.

Nadia reaches in her backpack and rifles desperately for another arrow... SHE DOESN'T HAVE ANYMORE. As she puts the crossbow pistol in her backpack, she speaks:

NADIA (CONT'D)
I'm out.

Through the passenger side window, Emily notices ANOTHER graveyard dweller emerging from the side. BRICK at the ready to hurl.

She abruptly SLAMS on the brakes -- The car SLOWS and drops back by a few feet --

The land yacht speeds ahead by a few feet in the front of the car -- the graveyard dweller hurls the BRICK onto the bonnet/hood -- it ricochets off with a thug, the car briefly swerves as Emily regains control of it.

Through the windshield, Emily can see the land yacht barrel and move its way in front of the car, about five feet away. The graveyard dweller produces ANOTHER BRICK, preparing to hurl it at the car as --

Emily SLAMS on the brakes. The car SLOWS and drops back from behind the yacht --

The BRICK sails through the air and hits the sand --

Behind the wheel, Emily FLOORS IT. The car accelerates and --

WHAM!! -- The car RAMS AND SMASHES INTO THE BACK OF THE YACHT. The mast disintegrates. The yacht SWERVES and FLIPS, the hull being CRUSHED INTO JUNK under the thundering tyres of the car, trapping the rider and killing him.

The car is lifted and dropped upon impact. The smashed remnants of the yacht fall away behind the car, tumbling end over end across the beach.

Behind the wheel, Emily struggles to control the car, which is fishtailing and barreling across the beach and shoreline from the impact. Spraying up sand and water.

Emily cranks the steering wheel and eases off the accelerator. The car slowly regains control.

After a moment, Emily looks out her side window -- there are MORE graveyard dwellers but they are falling way back behind the car.

Emily and Nadia sigh with relief.

NADIA (CONT'D)

Oh, thank christ.

Through the windshield, Emily notices a WOODEN LAUNCH with an OUTBOARD MOTOR lying on the sand 100 feet away. It looks functional.

EMILY

I see a boat up ahead. It looks functional.

NADIA

That's good to hear.

Then unfortunately for them -- the engine SPLUTTERS and DIES -- the car trundles to a stop.

Behind the wheel, Emily frantically twists the ignition key. The engine rumbles but doesn't catch. She checks the fuel gauge -- THE FUEL TANK IS EMPTY.

EMILY

We're out of petrol! RUN!

They both frantically grab their backpacks and other supplies. Then they exit the car...

Emily and Nadia run at full pelt. Nadia looks back at the graveyard dwellers -- they are gaining.

After running for a beat, the two dash up to the boat.

EMILY (CONT'D)

You and me push this thing into the water.

NADIA

Ok!

They hastily HEAVE the boat off the sand and towards the water like a flat car. Both putting everything into shifting the boat. Their whole bodies shaking with the effort.

The boat slowly lurches forwards across the beach.

Nadia glances at the graveyard dwellers -- they are gaining even further now!

EMILY

Keep your eyes on the boat and keep pushing!

Together the duo push, all at once, all stretched to the very limits of their own strength. They both grunt in desperation.

EXT. OPEN OCEAN/BOAT, BEACH - DAY - SAME

The boat moves off the sand and slowly enters the water. Emily and Nadia take a few wading steps into the sea without a glance, still pushing the boat.

Eventually, the boat catches enough water to move with little effort by the two --

It lurches forwards, waves lightly slapping against the hull.

Emily and Nadia frantically wade across the sea and leap into the boat. Landing and climbing inside the boat.

After a beat, Emily turns to the OUTBOARD MOTOR and drops it's lifted propeller from the hull and into the sea. It splashes.

Then, Emily frantically yanks the starter cord of the motor. She pulls it twice but to no avail.

Emily briefly looks at the graveyard dwellers, they move dangerously close to the boat --

After yanking the starter cord for the third time -- THE MOTOR STILL DOESN'T CATCH.

EMILY

Must be out of fuel..

Emily frantically jumps out of the boat... wades her way to shore...

EXT. BEACH - DAY

... and then runs towards the boot/trunk of the car.

The graveyard dwellers are moving dangerously close to her.

Emily rapidly OPENS the boot/trunk, pulls out the jerry can and funnel, and then rapidly soldiers off back to the boat.

The graveyard dwellers are moving dangerously close to the boat now.

EXT. OPEN OCEAN/BOAT, BEACH - DAY

In the boat; Nadia sees Emily rapidly wade her way towards the boat with the jerry can and funnel, then Emily climbs into the boat.

EMILY

Take the funnel, unscrew the cap,
and put it in the filler.

Nadia does, then Emily raises the jerry can and EMPTIES its contents into the funnel. Once the jerry can is empty, Emily tosses it into the sea, discarded.

The graveyard dwellers are moving dangerously close to the boat now, NOW VERY CLOSE.

Nadia frantically tightens the FUEL CAP, then Emily moves over and rapidly YANKS the starter cord -- Once -- Twice -- Again -- AND --

-- VA-ROOM! The motor FINALLY roars to life. The PROPELLER CHURNS through the sea water --

The boat lurches forward and skips along the waves, moving away from the beach shores.

Nadia sees two graveyard dweller's swing their land yacht's from the shores and ONTO THE SEA. THEY FLOAT AND SPLASH ACROSS THE WAVES. The wind is harsh, allowing the yacht's to SKIM ACROSS THE WATER, their SAIL'S FLAPPING FURIOUSLY.

She looks at Emily.

NADIA
(Taps Emily on shoulder)
We've still got those thugs'
chasing us.

Emily looks back to see the yachts skimming across the water towards the boat. She glances back at the sea in front of her.

EMILY
I'll keep steering the boat. If
they come closer...

Emily pulls the SHOTGUN from her trousers without a glance and hands it to Nadia.

EMILY (CONT'D)
...shoot them.

The yachts FLY -- QUICKLY SKIMMING ACROSS THE SEA in the HARSH WIND.

With haste; Nadia breaks the shotgun, empties the spent shells, slides two fresh shells into the bore, and SNAPS the gun shut.

Simultaneously, a graveyard dweller SWINGS his yacht towards the boat. It's sail FLAPS with FURY as the yacht races across the sea. Then, the graveyard dweller PRODUCES a SPEAR GUN AND TAKES AIM AT EMILY.

Nadia raises the shotgun with one hand like a pistol and quickly fires at the speeding yacht --

BLAM! -- The gunshot MISSES the graveyard dweller and fires into the water. It creates a small SPLASH with RIPPLES.

The yacht continues speeding across the sea, getting closer to the boat.

Nadia raises the shotgun AGAIN at the yacht. Taking aim for a moment, then --

From 10 feet away, The graveyard dweller quickly FIRES a spear -- it sails through the air and crashes into the boat's hull near Emily --

The spear slices into Emily's RIGHT THIGH, drawing blood. She groans and jolts from the impact, rapidly sitting a few inches across the boat's bench from the spear, still clutching the tiller with her right hand. She checks her wound, it's superficial.

The graveyard dweller produces ANOTHER SPEAR, loads it into his spear gun and takes aim AGAIN. THEN --

BLAM! -- Emily fires a gunshot into the graveyard dweller's chest. He slumps in his seat. The yacht SWINGS into the wind, the SAIL FLAPS FURIOUSLY as the wind catches it on the other side, causing the yacht to spill to the water.

Nadia doesn't linger on the yacht, she turns around, breaks the shotgun and slowly goes to reload. Without a glance, she asks Emily about how she is:

NADIA

Are you ok?

EMILY

Keep your eyes on the enemies.

Meanwhile, the OTHER GRAVEYARD DWELLER watches the yacht crash to the water for a moment. He RAPIDLY STEERS AND SAILS HIS YACHT TOWARDS EMILY AND NADIA'S BOAT. He slowly STANDS UP while the yacht sails towards it.

Simultaneously, Nadia empties the spent shells from the bore and slides in ONE FRESH SHELL -- THE ONLY SHELL THAT SHE HAS LEFT.

She snaps the shotgun shut, the GRAVEYARD DWELLER LEAPS OFF THE YACHT, tackling Nadia, with maximum force. She is knocked off balance, losing her grip on the shotgun, which falls to the boat's floor.

Once the graveyard dweller jumps on the boat, he SMASHES Nadia in the face with the butt of the spear gun, she falls to the floor. Then, he raises the spear gun and prepares to shoot her --

Almost immediately, Emily releases her grip of the TILLER, LEANS OVER, and KICKS the graveyard dweller in his left ankle. He stumbles and falls off balance, the spear gun STILL IN HIS GRASP.

Emily produces a POCKET KNIFE. Quickly moves up. And STABS the graveyard dweller in the back.

The graveyard dweller YELPS in pain. Dropping the spear gun into the water. Kicking Emily hard across the boat. She falls by the motor.

The graveyard dweller frantically pins Emily with one hand, and yanks the motor's starter cord with the other hand. VA-ROOM! -- The motor ROARS to life and it's propeller churns in the water as --

Emily's face is slowly and forcefully moved towards the propellers in the water, just inches from it --

She writhes vigorously in an attempt to escape from his grasp, but he is too strong. He slowly moves her face towards the spinning propellers of the motor, HER FACE JUST AN INCH NOW FROM THE SPINNING PROPELLERS IN THE WATER. THEN --

WHAM! -- Nadia has SMASHED the butt of the shotgun over the graveyard dweller's head. He falls and Emily hastily slips from his grasp, then hurling him into the water close to the roaring propellers, HEAD FIRST --

But the graveyard dweller frantically grabs onto Emily's ARM, dragging her dangerously close to the outboard motor as he falls into the water.

As the graveyard dweller is hanging onto Emily's arm... his OWN ARM is SLICED by the outboard motors propellor, reddish water churns from the motor and then he releases his grip on Emily's arm.

Emily pulls her arm back and glimpses to register the graveyard dweller floating in the sea, blood seeping from his arm and dropping way behind them. After a moment, she turns and slowly rises to her feet. Nadia helps her up.

NADIA
Are you alright?

EMILY
Yeah, I'm fine.

NADIA
What about your leg?

EMILY

It's just a flesh wound. I'll need
some stitches, but I'll be fine.
Are you good?

NADIA

Never better.

Emily sits down and clutches the tiller. Then she looks at her compass for a moment, pockets it, and steers the boat south west. It gently lifts and drops as the boat skips across the large waves of the sea.

EXT. OPEN OCEAN/BOAT - NIGHT

The silhouette of the boat speeds lightly across miles of blank ocean, the only thing here. The beach from earlier, or any beach, is nowhere to be seen in sight.

Emily is purposefully steering the boat across the ocean.

Nadia is slumped on a bench in the boat, her gaze fixed at the vast ocean as she lightly feels the water go by with her hand, she looks as if she is enjoying the experience.

Emily looks at Nadia but doesn't linger, focusing on her job at hand of steering the boat.

She gazes at the open ocean for a long beat. She feels the light breeze on her face.

EXT. LANDS END BEACH/BOAT - NIGHT

The boat struggles to be hefted onto a beach as Emily and Nadia put all of their strength into it, pushing it off the water and onto the shores.

With all of their energy, Emily and Nadia shift the boat onto the shores. It groans as the boat moves across the sand.

Emily and Nadia let go of their grasp on the boat. Emily walks up to the front of the boat and surveys the landscape around her. Then:

NADIA

I think you should get some rest.
It's been a long day for both of
us.

EMILY

I wouldn't often do that in a place
like this. But --
(MORE)

EMILY (CONT'D)
 (Looks Around)
 -- it seems safe enough to be here.

Emily walks to the side of the boat and climbs inside.

EMILY (CONT'D)
 You get some sleep first, I need to
 stitch up my flesh wound.

Nadia makes herself comfortable in the boat.

Emily unslings and sets her backpack on the floor of the boat. She unzips it, then pulls out the handkerchief containing the needle and the bottle of vodka.

She removes the needle and thread from the handkerchief, ROLLS UP her trouser leg, glances at the flesh wound. Emily sews her flesh wound up, and then unscrews the bottle of vodka; drenching her handkerchief and then using it to lightly dab her sewn flesh wound in her leg for a moment.

Nadia glances at Emily as she dabs her flesh wound with the handkerchief and then puts her medical paraphernalia back into her backpack.

Emily makes herself comfortable in the boat, and then TURNS AWAY from Nadia.

Nadia looks at Emily, lowers her head, makes herself comfortable, and then shuts her eyes.

Emily stares at the hull of the boat and then shuts her eyes.

FADE OUT.

EXT. LANDS END BEACH/BOAT - DAY

Dawn breaks, giving way to sunlight on the beach -- Revealing the silhouette of Emily and Nadia's boat lying still on the shores.

Emily and Nadia lie still in the boat.

Nadia WAKES. She feels the sun on her face for a beat. Then, she rises and surveys the location around her... she looks as if she is familiar with the location already.

She turns to Emily. Her eyes flick open after she feels the sun on her face, her hands painfully swat the light away from her face.

Nadia continues surveying the location around her and then SPOTS SOMETHING IN THE DISTANCE --

WHAT SHE SEES -- Dr. Syntax's Head -- a rocky shoreline at Land's End in the far distance, less than a mile away.

Nadia glances with awe and excitement. She has finally made it. Then, Nadia glances at Emily.

NADIA

So you finally managed to get us here.

EMILY

Really? I never noticed.

NADIA

I see Dr. Syntax's head in the distance. It looks like it will be a 20 to 30 minute work to Lands End from here.

Emily looks to see Dr. Syntax's Head in the distance. She realises she has made it to Lands End.

NADIA (CONT'D)

(Eagerly)

Get your stuff ready. We should head there now.

Emily grabs her backpack and Nadia's backpack. Nadia takes her backpack, quickly steps out of the boat and then jogs off across the beach (in the direction of Dr. Syntax's Head).

Emily, on the other hand, slowly steps out of the boat (still groggy), and then strides off across the beach, following Nadia towards Dr. Syntax's Head.

EXT. LANDS END CLIFFS - DAY - CONTINUOUS

Nadia runs along a coastal pathway near the granite cliffs of the coastline towards Lands's End, soaking up the thrill of finally getting to her destination. She is completely carefree, enjoying herself as if she had never seen the location before. Emily follows Nadia from behind, not nearly as excited. Their backpacks are slung on their backs as if their backpackers trekking to their location.

We see the majestic, royal blue-coloured ocean in the distance beyond the cliffs, dwarfing the two lonely figures against the vast geography.

Along the cliffs, the two figures look down and glimpse the ocean and cliffs beneath them. They see -- massive sheer cliffs plummet hundreds of feet below them.

Waves at the bottom of the cliffs crash against them and dissolve into sea spray.

While Nadia continues running, Emily stares in amazement at the cliffs. It is both awe-inspiring and disturbing.

Nadia looks at Emily while running, then stops stock still. She walks up to Emily and stares at the cliffs for a moment.

NADIA

It's beautiful ain't it.

EMILY

Yes. Yes it is.

NADIA

(Eagerly)

And it's not even the best part here...

Nadia turns around and eagerly runs off.

While walking along near the cliffs, Emily moves up to a cliff and sees what Nadia is running up to --

-- DR. SYNTAX'S HEAD -- a rocky shoreline protruding from the sheer cliffs into the sea. It is an amazing sight to see.

On another cliff, Emily sees Nadia run up to another cliff closer to Dr. Syntax's Head. She sits down on the cliff, alone.

Emily walks off her cliff and strides up to Nadia in a long beat, sitting down on the cliff next to her.

After another beat, she glances at Nadia and speaks:

EMILY

You were right. This place is beautiful, I admit it.

NADIA

Yeah. I told you so.

(Then)

Anyway, I still owe you for getting me here. Learning how to make the bombs is really simple.

Nadia unslings her backpack and takes out all the paraphernalia necessary for crafting her makeshift bombs; AN EMPTY FOOD TIN, THE BAG OF SHOTGUN SHELLS, DUCT TAPE, THE COIL OF VISCO FUSE, AND THE BAG OF NAILS.

Emily watches as Nadia teach her to craft the makeshift bombs:

NADIA (CONT'D)

You need; an empty tin or can,
gunpowder, duct tape, visco fuse,
and some nails - which I use as
shrapnel.

Nadia takes the empty food tin. Then, she opens the bag of shotgun shells and empties them into her hand. She CRUSHES the shells in her hand over the food tin, they crumble apart with their gunpowder and buckshot pellets emptying into the food tin.

NADIA (CONT'D)

First you'll need to put the
gunpowder and shrapnel inside of
the can. You can use either; the
buckshots of shotgun shells, nails
or both for shrapnels if you want.
Your decision.

Nadia then takes the bag of nails, pours some into her hand, and empties them into the food tin.

NADIA (CONT'D)

After that, you'll need to use some
duct tape to tape the entire thing
together.

Nadia takes a long stripe of duct tape and wraps it around the food tin, bottom to top several times. Taping the tin's inside contents shut from the outside of it.

NADIA (CONT'D)

Following that, you'll need to take
a line of visco fuse, something I
use as fuses, and you will need to
cut a very tiny hole in the tape on
top of the bomb and line a fuse
inside of it.

Nadia takes the coil of visco fuse and scissors. She feeds a cord of visco fuse from its coil and cuts it. Then, she POKES a tiny hole half a centimetre wide in the duct tape above the top of the tin with the scissors and feeds the visco fuse through it.

NADIA (CONT'D)

After that, you've got yourself a
homemade explosive.

(MORE)

NADIA (CONT'D)

You have got to be really careful when using this thing, when it blows you can't tell the blast radius of it because of the sharpnel you use. It will kill anybody standing nearby. Do you understand?

Emily nods: signifying 'yes'. Nadia hands her the bomb. She puts it in her backpack.

Nadia turns around and gazes at Dr. Syntax's Head. Then:

NADIA (CONT'D)

Do you remember what the world was like before all this? Before the asteroid?

EMILY

It doesn't matter.

Nadia absorbs the answer. Emily abruptly stands up, turns around and walks away.

NADIA

Where are you going?

EMILY

I'm not staying here.

Nadia turns to Emily, she doesn't break stride.

NADIA

Why's that?

EMILY

It doesn't matter.

Emily continues walking away, receding into the distance during a long beat.

Nadia is alone now. She turns around and stares off at Dr. Syntax's Head. Sulking. Confused. Hurt.

EXT. LANDS END - DAY

Emily walks alone across a meadow. She tries to convince herself this life is what she'd want.

Everything is quiet and desolate.

A derelict white building that used to be a gift shop is seen lying near the cliffs in the B.G. -- Emily glances at it and then heads towards it.

DISSOLVE TO:

INT. LANDS END GIFTSHOP - DAY

Emily enters slowly. Looks about. The only sounds to be heard are broken glass clinking and the floorboards creaking under her boots.

This place is in utter disrepair from years of neglect and abandonment.

Windows are broken or spiderwebbed with cracks. Wallpaper peels from the walls. And the cabinets are faded and some even broken, all with old souvenirs of the former landmark being broken and/or covered with dust.

Emily crosses through the dilapidated gift shop, searching for any supplies. Nothing.

She moves to the counter. Also nothing. Emily sighs with exasperation.

EXT. LANDS END - DAY - LATER

Emily strides up to the remains of the iconic 'Lands End Signpost' on a footpath. It is now in utter disrepair; the sign is tilted far right as if it's been hit by a car, it's white paint is faded and chipped, and the top circle that usually reads: "Land's End" is now missing. Around the sign, an old bicycle is chained up around it with a rusted bike lock chain.

As Emily walks towards the signpost, she climbs over a drystone wall surrounding the signpost and continues walking up to the bicycle.

At the signpost, she lowers and checks the bicycles tyres'. They are flat. She produces a bike pump. And PUMPS UP the TYRES in a beat.

Then, she rises and vigorously fumbles with the bike lock to check whether it still works. It Does. The bike lock is still functional and unbreakable.

After fumbling with the bike lock, she grunts, quickly produces her KNIFE and tries to saw at the bike lock... This does NOTHING. Ok.

She grunts, pockets her knife, draws her SHOTGUN and then immediately SHOOTS the bike lock point-blank...

BLAM! -- The gunshot THUNDERS and ECHOS AWAY as it COMPLETELY DESTROYS the bike lock. She clutches the now broken bike lock and rips it off the bike. It falls to the ground.

Emily sticks the gun in her belt. Takes the bicycle. Climbs astride it. Then cycles off... receding into the distance.

EXT. MEADOW - DAY - LATER

In an echo of the beginning of our story, Emily cycles alone across a desolate meadow far from Land's End.

She looks at the geography in front of her, she has travelled a good distance from Land's End, it is TINY in the B.G.

On the bicycle: Emily's look suggests that she's STILL trying to convince herself this is life she'd want.

Around her, the geography of the countryside doesn't change, it all seems too-familiar with the meadow that we saw at the start of our story, we see row upon row of DEAD CROPS jutting out of the ground in the B.G.

Emily sighs, trying to make herself believe that this is the life she'd want. After a moment, we begin to glimpse a SERIES OF SHOTS of Emily's MEMORIES:

- Nadia helps Emily out of the pit of spikes.
- Nadia breaks the shotgun and goes to slide two fresh shells into it.
- Nadia throws open her car door at a graveyard dweller on horseback.
- Nadia fires an arrow into the chest of a hunter.
- Nadia pulls a protruding arrow from Emily's shoulder.
- Nadia shoots at a graveyard dweller with her crossbow pistol in the car.
- Nadia holds a funnel while Emily pours petrol into the boat motor.
- Nadia shoots at a graveyard dweller at sea with the shotgun.
- Nadia helps Emily up in the boat.

Then additional MEMORIES of Emily and Nadia emerge as she continues to cycle:

- Nadia watching the massive rocky structures in the cave at Cheddar Gorge.
- Nadia driving past the limestone hills of Cheddar Gorge.
- Nadia spinning and tightening the bolts around the wheel of the car as if she is playing a fairground game.
- Nadia eating greedily from the tin of corned beef, thoroughly enjoying every bite of the food.
- Nadia looking for a functioning boat amongst all the derelict boats on the beach.
- Nadia lightly feeling the sea with her hand over the boat.
- Nadia watching the plummeting cliffs of Land's End.
- Nadia gazing at Dr. Syntax's Head in the distance.

The memories overwhelm Emily and makes her BRAKE abruptly. Her bike screeches to a stop.

She sits still on her bicycle for a beat.

Emily SIGHS. She begins to question her life -- the look on her face suggests 'what am I doing?'

Emily makes a decision, puts her feet on the pedals of her bicycle, starts to pedal, and makes a HARD U-TURN.

With determination, she cycles off in the direction of where she originally came from -- back towards Land's End.

EXT. MOORS, LANDS END - DAY

Emily sees Dr. Syntax's Head in the distance as she purposefully cycles towards Lands End.

Suddenly loud sounds THUNDER:

BLAM! BLAM! -- these are ECHOING GUNSHOTS from far away.

Emily quickly dismounts her bicycle and drops to the ground. Lying still, trying to blend into the landscape around her.

She slowly rises, quickly produces her binoculars and takes a peek at what is causing the noise...

POV through binoculars -- She sees AN ARMED THUG SHOOTING AT NADIA'S FEET with a 12-GAUGE PUMP-ACTION SHOTGUN as she tries to run away from him. After shooting at her right foot, she trips and falls to the ground. The thug trots up to her, holstering the shotgun on his back. He drops and pins her to the ground before she can move off. Then; he ties up her arms with rope, gags her, draws the shotgun, chambers a round and points the barrel at Nadia's face.

Emily lowers the binoculars and immediately sees something moving towards Nadia and the armed thug --

WHAT SHE SEES -- A HALF-TRACK driving across the moors towards Land's End. It's an OLD TRUCK with MASSIVE OFF-ROAD TYRES FOR FRONT WHEELS and TANK TREADS FOR BACK WHEELS. It looks like something out of "Mad Max".

Then, she brings her binoculars to her eyes AGAIN.

POV through binoculars -- The binoculars follow the half-track driving across the moors. Then, she darts the binoculars to Nadia and the armed thug, they are still in the same positions of where they were left off when Emily previously looked through the binoculars. She darts the binoculars back to the half-track, it stops a few feet in front of Nadia and the armed thug.

A thug, armed with a CROSSBOW, exits from the half-track and strides up to the armed thug and Nadia. The thugs pull Nadia off the ground to her feet, then they escort her to the end of the half-track like a prisoner. The first armed thug opens the back door and helps her into the truck bed, she sits while being held in strict bondage, herded like cattle. The armed thug shuts and locks the truck bed door, then the two thugs stride up to the cab of the vehicle.

Emily lies on the ground. She lowers the binoculars and just stares straight ahead. This is a sign of defeat. Then, Emily brings the binoculars back to her eyes.

POV through binoculars -- The thugs open the cab doors and climb aboard the half-track. After a moment -- VROOM! The half-track ROARS to life, takes a U-turn and drives off, receding into the distance.

Emily lowers the binoculars and puts them in her backpack, which she then slings on her back. As she does so, her expression changes: she has an idea.

Emily rises with her crossbow ready, and trots in the direction of the half-track, which drives hundreds of feet in front of her.

She trots with fierce determination like a soldier. Her eyes lingered on the receding half-track. She's focused on trying to save Nadia.

EXT. GANG CAMP, COUNTRYSIDE - DAY

The half-track drives through the countryside. A pretty good distance from Land's End, geography has changed, but the landscape mainly consists of rolling moors.

The vehicle arrives at the THUGS CAMP. It isn't much to see, mainly consisting of the smoking remains of a campfire with TWO THUGS sitting around it, and an old 4x4 parked in front of it, with another THUG working under the bonnet/hood. This is the camp of a nomadic gang.

In the distance, at least 200 feet away from the camp, Emily moves across the countryside while crouching to keep low. She goes prone and produces her pair of binoculars, bringing them to her eyes.

POV through binoculars -- Emily sees the thugs exit the half-track's cab and simultaneously talk to the thug by the 4x4 (who happens to be their LEADER).

Although she is unable to hear them, it seems that the thugs are explaining to their leader about the details of what they caught from today. This doesn't seem to affect Emily, she is more concerned with trying to rescue Nadia.

Emily lowers the binoculars and puts them back into her backpack. A beat. Then she begins crawling furtively towards the camp, crossbow at the ready in her arms...

She moves slowly towards the camp... making subtle crawls to inconspicuously avoid detection. All the while she keeps her eyes fixed on the camp... digging for any sign of the thugs' moving there.

Emily doesn't stop moving, she continues moving quietly towards the camp. As she moves towards the camp, it becomes closer and closer to us. About 100 feet away now.

Everything is silent with the exception of a faint noise of Emily's crawling across the countryside.

Aside from the thugs' camp, there is nothing but trees and bushes to be seen in the background of this location.

She keeps moving forwards, trying to stay focused with her goal at hand. Crawling on the floor to keep low.

After an excruciating moment of Emily quickly but carefully crawling across the countryside, she finally arrives 10 feet away from the rear of the half-track.

Close to the half-track, Emily lies low on the ground for a moment. The half-track and 4x4 are parked directly in front of her.

Then, after a moment, she crawls out towards the rear of the half-track. Once she's behind the vehicle, Emily slowly rises but crouches to keep low.

Behind the half-track, Emily rises, carefully hopping onto the truck, and looks through the flat bed...

In the flat beds, Nadia sits on the floor with ropes tied across her ankles and wrists like a high-security prisoner.

Once she looks through the truck's flat beds, Emily gently drops from the truck and looks at the lock on the flatbed...

The lock is tight. Either she will need the key or she can break the lock. She doesn't have anything to break the lock, and she doesn't have any ammunition to shoot it, not to mention it would blow her cover. The only way it's coming off is by getting the key.

Suddenly, Emily faintly hears the thugs' speaking (unable to hear their words) and the CLUD of a CAR DOOR not too far away. She quickly crouches down and goes behind the side of the half-track.

While behind the half-track, Emily lowers to the ground and looks under the vehicle. She sees the footsteps of a thug moving from the side of the vehicle... and to the back of the vehicle.

Emily rises to a crouched position and looks behind the side of the vehicle --

WHAT SHE SEES -- The thug UNLOCKS the padlock to the back of the vehicle, removes and pockets it, OPENS the doors, and then climbs into the vehicle.

After a moment, she hears muffled screams of a gagged person (possibly Nadia) coming OS from the flatbeds. She draws her POCKETK NIFE at the ready.

THEN: she sees the feet of the scavenger drop down from the half-track and simultaneously drag NADIA from it, she collapses to the ground from the vehicle.

In a split second, before the thug (thug #2) could move out; Emily RAISES HER POCKET KNIFE, lurches forward, and STABS the thug in the THROAT.

The thug opens his mouth to scream in agony --

-- But Emily reacts quickly, pushing him hard against the halftrack and ramming her palm into his mouth, gagging him while pinning him against the vehicle.

Emily holds the thug at the vehicle, her left hand clamped over his mouth to gag him. The thug bites down on Emily's hand.

She gasps out, gritting her teeth against the pain. Then, she rapidly pulls the knife from his throat and SLASHES IN FURY across his throat.

The thug's pain DOUBLES from this. He tries to scream in agony, but Emily's clamped palm over his mouth blocks his screams from being loud enough to hear. Blood covers her hand while restraining him.

Emily quietly lowers to the ground as the thug weakly collapses in pain. Muffled noises continue coming from his mouth, but slowly quiet down as the thug dies from his injuries.

A moment as Emily removes the handkerchief around her mouth, and then sees through the rope tied around both Nadia's ankles and wrists.

NADIA

Emily?

EMILY

I'm really sorry about earlier.
Follow me.

She gives her a quick hug. Then she speaks:

NADIA

Right behind you.

Nadia moves off her.

Then Emily heads to the dead thug and rifles through his pockets' for anything... She finds a small key ring with TWO KEYS on it, one is a key for the padlock and the other is an ignition key for the half-track. She grabs the key ring and then --

-- they hear shouting coming from the campfire:

THUG #1 (V.O.)
Come on mate, we're waiting for
you.

There is no answer from thug #2.

Simultaneously, Emily takes the lead and motions Nadia to 'follow her'. She does so as Emily quietly strides the length of the vehicle and up to the cab in front of her.

At the cab of the half-track, Emily looks behind the front of the vehicle to see thug #1 stalk towards the back of the half-track. Unbeknownst to Emily and Nadia hiding behind the vehicle.

Emily quickly and gently opens the door and then motions Nadia to 'climb inside first'. She does...

INT./EXT. HALF-TRACK CAB/GANG CAMP - DAY

... Nadia quietly climbs over the driver's seat and sits down in the passenger seat next to it.

Emily follows from behind, she slips into the driver's seat and gently closes the door.

There are no keys in the ignition. She produces the small key ring, starts up the half-track and slams it into gear --

The half-track picks up a little speed and slowly accelerates, driving away from the thugs' camp.

From what we see outside the side window, thug #1 glances off his dead ally and then starts running at full pelt to the cab of the half-track, trying to grab the door by Nadia's side...

But Nadia swings open the passenger side door --

FWAK! The door hits thug #1's face hard, tripping him up and sending him tumbling across the mud and rocks. Then, Nadia leans over in her seat and SHUTS the door with a CLANG.

As the half-track recedes into the distance, thug #1 slowly rises to his feet while the thug leader comes racing up to him in the 4x4.

Thug #1 frantically runs up to the 4x4 and climbs inside without a glance. He hastily buckles up while the thug leader then accelerates the car.

INT./EXT. HALF-TRACK CAB/COUNTRYSIDE - DAY

While driving the half-track across the countryside, Emily glances at Nadia.

EMILY
Are you good?

NADIA
Yeah, I'm fine.

EMILY
Did they do anything to you?

NADIA
Other than tie me up and steal my
supplies, those sick fucks did
nothing else.
(Changing the subject)
So why did you have a change of
hear--

BLAM! -- A GUNSHOT SUDDENLY HITS THE HALF-TRACK while the vehicle races across the countryside.

NADIA (CONT'D)
Holy shit!

Nadia looks through her side window --

Behind them, the thugs' gain on them and drive parallel to the halftrack in the 4x4. Thug #1 is standing up through a hatch on the car while wielding the PUMP-ACTION SHOTGUN.

NADIA (CONT'D)
Get down!

BLAM!! -- Thug #1 fires a shot through the side window on Nadia's side. The window SHATTERS and glass flies through the half-track's cab.

Emily and Nadia take cover from the raining glass.

Thug #1 feeds two shells into the shotgun... Cocks it... and then takes aim AGAIN.

In the cab of the half-track, Nadia takes the shotgun from Emily's belt and fires point blank --

EMILY
It's not loaded!

TOO LATE; Nadia pulls the trigger -- CLACK!! -- THE GUN IS EMPTY!

Thug #1 shoots through the side window --

BLAM!! -- Nadia is hit!

Several shotgun pellets spray through the cab and some tear through her right shoulder. She grunts in pain, drops the shotgun to the floor and instinctively reaches up to stop the bleeding. Fortunately, the wound is superficial.

Behind the wheel of the half-track, Emily sees Nadia clutching her arm and then the thug preparing to fire again. She locks up the half-track's brakes...

The thug fires at the half-track, but he misses just as it drops back behind the car.

Then, Emily cranks the steering wheel hard right and floors it. The half-track accelerates forwards --

Thug #1 only has a split second to aim the shotgun at the half-track as --

K-WHAM!! -- The half-track rams the back of the 4x4, sending it skidding. The thug reels with the impact, having been knocked off balance but still clutching the shotgun.

The half-track drops back AGAIN. Then, Emily guns it. The half-track accelerates and slams into one end of the 4x4, SWIPING it out of the way. Emily shifts the half-track to a higher gear, still accelerating across the countryside.

Emily glances tensely back through her side window, looking to see if the thugs' are still chasing them. Their vehicle isn't badly damaged and the 4x4 is speeding towards them...

And Emily cranks the steering wheel... swerving into the 4x4.

The 4x4 is knocked by the half-track, but it keeps driving alongside the vehicle.

Thug #2 raises the shotgun and takes aim at the window of the half-track -- Emily glances at the 4x4, takes cover --

BLAM! the gunshot fires into the cab, spraying glass as...

... the passenger door of the 4x4 SWINGS OPEN, and after a moment, a THUG (Thug #3) jumps onto the side of the half-track, armed with a KNIFE at the ready.

At the wheel of the half-track, Emily briefly glances at the thug and then smacks him hard in the face with her ELBOW --

Thug #3 is briefly knocked back from the window of the half-track but still grasps onto the vehicle.

Emily takes her hand off the steering wheel, PRODUCES her KNIFE, and then STABS the thug in the FACE!

The thug groans in pain. Emily RIPS the knife out. Then he falls off the vehicle --

And the 4x4 tries to dodge him... TOO LATE -- The thug is SMASHED by the the front of the speeding 4x4 and KNOCKED aside, sending him tumbling across the ground.

The 4x4 barrels from the impact, causing it to drop back from the half-track.

Emily glances to register the 4x4 drop back, pockets her knife, then glances at Nadia and speaks:

EMILY (CONT'D)
Are you alright?

NADIA
I've been hit in the shoulder.

EMILY
Keep pressure on the bleeding.

She does. Nadia yelps in pain while clutching her shoulder, trying to suppress the bleeding.

Emily glances through the windshield. The half-track races across the countryside, approaching --

MASSIVE SHEER CLIFFS DROPPING HUNDREDS OF FEET 1000 feet away. The half-track races in the direction towards the cliffs.

Nadia looks out of her side window, the thugs' in the 4x4 are racing alongside them on her side. Thug #1 raises the shotgun and takes a bead --

NADIA
Get down!

Emily and Nadia take cover just as --

BLAM!! -- the gunshot fires into the window of the half-track, glass sprays over Nadia...

... and after a moment, as Emily and Nadia rise, ANOTHER THUG (Thug #4) jumps up onto the cab of the half-track outside the door, KNIFE ready.

Nadia turns to see Thug #4's face appear at the door. They look at each other for an instant. Thug #4 frantically STICKS the KNIFE through the broken window --

Nadia hastily moves back in her seat, trying to avoid the knife.

Simultaneously, at the wheel of the half-track, Emily's EYES GO WIDE --

THE SHEER CLIFFS ARE ONLY LESS THAN 200 FEET AWAY NOW!

Behind the wheel, Emily EASES OFF THE ACCELERATOR and CRANKS the steering wheel --

The HALF-TRACK SWERVES and TURNS HARD LEFT, just 1 metre away from the cliff.

Outside the cab of the half-track, Thug #4 still holds onto the vehicle but is MOMENTARILY DISTRACTED --

Nadia moves forwards, grabs a GLASS BOTTLE and swings (bottom first) --

BAM! Into thug #4's face. He spits blood. Falls back from the window but STILL grasps onto the vehicle...

Then Nadia moves closer to the window and then swings the bottle AGAIN (bottom first) --

BAM! Thug #4 is hit in the face AGAIN, and from the impact he is sent FALLING OFF the half-track and then PLUMMETS DOWN the cliff!

Nadia moves away from the window and drops the bottle.

The 4x4 races across the countryside and drives across the left side of the half-track up to it's cab. Thug #1 rises out of the car and takes aim at Emily with the shotgun --

BLAM!! -- The gunshot crashes through the cab of the half-track and MISSES Emily by a few inches as she dodges in her seat while looking through the windshield.

The thug cocks his shotgun and prepares to fire AGAIN --

BLAM!! -- The gunshot FIRES a buckshot into the side of the half-track as Emily CRANKS the steering wheel, swerving into the 4x4 --

And driving away from the cliffs while casually swiping the 4x4... sending the car barreling across the landscape.

The thug fumbles to load fresh shells into his shotgun, cocks the weapon, and then taking aim at Emily in the half-track --

By the wheel of the half-track; Emily sees the thug raise his shotgun and then slams the brakes...

BLAM!! -- the thug MISSES as the half-track drops back behind the 4x4. He looks back at the vehicle just as --

EMILY GUNS THE HALF-TRACK TOWARDS THE 4x4 --

THUG #1

Hold on!

Thug #1 frantically climbs back into the interior of the 4x4 just as --

K-WHAM!! -- The half-track SMASHES into the back of the 4x4, sending it skidding.

Through the windshield, Emily and Nadia see Dr. Syntax's Head in the distance, over 1000 feet away and approaching. They are approaching Land's End now.

INT./EXT. HALF-TRACK CAB/LANDS END CLIFFS - DAY

Meanwhile, the thug leader regains control over the 4x4 and continues driving. Thug #1 rises from the car while wielding the shotgun and takes a bead on the half-track.

EMILY

Get down!

Emily and Nadia DUCK as the thug fires a shot at the half-track -- BLAM! -- the gunshot misses them both, but puts SEVERAL SPIDERWEBS of CRACKS into the windshield, obscuring Emily's field of vision through it.

The half-track barrels and swerves across the countryside, barely staying in control.

After a moment, both Emily and Nadia rise off the floor of the truck and look back through the windshield.

The half-track chases the 4x4 across the countryside.

Thug #1 raises the shotgun and takes aim at the half-track AGAIN.

Emily cranks the wheel and steers away from the 4x4 -- BLAM! -- the gunshot misses the vehicle and hits the ground.

While the half-track chases the 4x4, thug #1 raises the shotgun, takes aim and pulls the trigger. CLICK. The gun is empty. He digs in his pocket for shells. Nothing. The thug is out of ammunition. Then he lowers into the 4x4.

Emily looks through the windshield to see the thug lower into the car. He drops the shotgun and picks up a MOLOTOV COCKTAIL, quickly lighting it's rag with a match!

Emily CRANKS the steering wheel in an attempt to avoid the molotov cocktail -- The thug hurls the flaming cocktail -- It sails through the air --

And EXPLODES against the side of the half-track near the door, just inches from Emily's face. A fire erupts on the side of the truck, causing the vehicle to swerve.

As Emily regains control of the half-track, she spots the thug pick up ANOTHER COCKTAIL, frantically trying to light its rag but his match won't light.

While the half-track drives closer to the 4x4, Emily hastily produces her HOMEMADE BOMB from her pocket along with a MATCHBOOK.

NADIA

What are you doing?

EMILY

Drive for a second.

Nadia shuffles from her seat to the driver's seat -- grasps the steering wheel -- nails the accelerator.

Simultaneously, Emily plucks a match from the matchbook, strikes it, then lights the FUSE of the BOMB.

EMILY (CONT'D)

I'm gonna get them outta our way.

The half-track accelerates.

Emily SWINGS OPEN the vehicle door, TAKES AIM FOR A SHORT MOMENT, THEN HURLS THE HOMEMADE BOMB ONTO THE BONNET/HOOD of the 4x4.

Emily hastily climbs back inside the cab of the half-track.

EMILY (CONT'D)

Slow down.

Nadia eases off the accelerator, the half-track SLOWS and drops back behind the car.

In the 4x4, thug #1 frantically climbs out of the car and JUMPS, tumbling hard across mud and rocks.

Behind the wheel of the 4x4, the thug leader's eyes go wide when he sees the homemade bomb through the windshield just before --

KA-BOOM! -- The bomb EXPLODES along with the front of the 4x4 -- SHATTERING THE WINDSHIELD and the thug leader then takes a debris hit to the head.

The 4x4 TWISTS and TOPPLES as Emily and Nadia react to the explosion -- temporarily obscuring their vision through the windshield. Nadia slams on the brakes, but --

TOO LATE. The half-track SMASHES into the 4x4, sending the wreck skidding to the side...

Emily looks through the windshield and WRESTLES with the steering wheel as --

-- The half-track CAREENS, TOPPLES and CRASHES from the impact, coming to rest in a smoking heap as the vehicle slows to a stop on it's side.

EXT. HALF-TRACK WRECK, LANDS END CLIFFS - DAY

After a beat, Emily starts to extricate herself from the driver's seat, climbs off Nadia and then OPENS the cab door.

Emily climbs out, most of her body having bloody cuts that run down her arms, legs and face. Despite being relatively roughed up from the impact, she appears to be relatively fine.

After a moment, Emily looks back through the cab of the half-track...

Nadia lies still in the truck's cab. She unbuckles her seat belt and slowly climbs out of the vehicle's cab. Emily reaches over and helps her out of the cab.

EMILY

Are you alright?

NADIA

I'm fine.

(Then)

It was pretty fucking insane what you did.

EMILY

I needed to get those thugs off our backs. I had no other choice at the time, unless you had a better idea.

NADIA

No, I suppose I can't argue with that.

Emily and Nadia both jump down from the toppled half-track.

NADIA (CONT'D)

So why did you have a change of heart--

Suddenly Emily stands stock still and her face expression changes -- something has caught her eye.

Nadia notices Emily's face expression and speaks:

NADIA (CONT'D)

What's wrong?

EMILY

Look.

Nadia turns to see what Emily is lingered at --

WHAT THEY SEE -- Thug #1 runs towards them while DRAWING and BRANDISHING a MACHETE. Their fight isn't over yet.

EMILY (CONT'D)

We're not done yet.

Nadia draws a KNIFE at the ready.

Emily draws her POCKET KNIFE at the ready.

Thug #1 runs forward and throws a MASSIVE SWING with the machete. Emily DODGES. Then, Nadia advances and STABS him in the back of his shoulder.

The thug strikes Nadia hard in the face with his elbow, she stumbles back.

Emily goes to stab the thug; but he dodges, grabs her arm holding the knife, and hurls her towards the half-track.

THEN, ALMOST IMMEDIATELY, Nadia suddenly tackles the thug and STABS HIM AGAIN IN THE SHOULDER. The thug stumbles back a few feet, yelps in pain, and drops the machete. It falls to the ground.

Thug #1 knocks her aside and goes to pick up the machete. While he clutches the weapon for a brief moment, Emily's boot KICKS the weapon of his hand. It slips from his grasp and falls a couple of inches from his hand.

Emily drops over his body while wielding her POCKET KNIFE. She raises it and prepares to stab him in the throat.

Thug #1 wrestles the knife out of her hand.

He thrashes and kicks under Emily, rolling the two of them to the side.

The thug WRESTLES and SNATCHES the pocket knife from Emily's hand, he presses the blade against and across her throat, trying to slash her throat.

THEN suddenly:

THUD! The thug is SMASHED on the back of the head by Nadia. He groans and releases his grip on Emily for a brief moment. She slips from his grasp and pushes his body off herself. He releases his grip of her POCKET KNIFE, it falls to the ground.

Nadia leans over and tries to STAB the thug. But he rapidly rises off the ground, grabs her by her clothes and pulls her to the ground.

The thug pins her on the ground then punches her in the face while Emily hastily grabs the MACHETE, advances towards him and THROWS A STRIKE WITH IT --

THE MACHETE SLASHES INTO THE THUG'S LEFT SHOULDER.

The thug yelps in pain, then he turns and KICKS EMILY HARD in her RIGHT THIGH. She slips and falls to the ground, machete still in hand.

The thug frantically rises to his feet, strides up to Emily, kicks her in the face and SNATCHES the machete from her hand.

Thug #1 prepares to throw a swing with the machete --

But Nadia hurls herself into the thug, he stumbles back a couple of inches from Emily.

Emily grabs her POCKET KNIFE, which is fortunately close to her. The thug frantically turns and throws a swing with the machete. She DODGES and rolls rapidly across the ground, just as --

Nadia throws a JAB at the thug, smashing him in the face and sending him stumbling back a couple of inches.

Simultaneously, Emily quickly rises to her feet, clutching the pocketknife. She advances at the thug while wielding the knife --

And thug #1 catches Emily and holds her arm with the knife in her grasp away from his chest. He wrestles for the knife out of her hand, and then Nadia STABS HIM IN THE SHOULDER WITH A KNIFE --

Emily slips from the thug's grasp as he pushes Nadia away by a few inches and throws a strike at her with the machete.

Nadia DODGES. Lurches forwards. Throwing several slashes with her KNIFE.

The thug GRABS Nadia's arm holding the knife and violently propels her towards the half-track, slamming and pinning her against it.

Simultaneously, Emily runs at them with her pocket knife raised at the ready.

Meanwhile, the thug raises the machete and prepares to IMPALE NADIA AGAINST THE HALF-TRACK WITH IT --

But Emily charges, swats the thug's arm holding the machete away from Nadia, and STABS HIM IN THE SHOULDER.

Thug #1 yelps in pain and pushes Emily away. Then immediately, raises the MACHETE and prepares to SLASH NADIA WITH IT AS --

Emily hurls herself at the thug and tackles him against the half-track, pinning him for a brief moment. But he moves her off himself and hurls her towards Nadia...

Then the thug charges with the machete towards them.

Nadia stumbles back a few feet from thug #1 as Emily DODGES the strike from the other side of the thug.

Thug #1 throws another strike... Emily DODGES. Thug #1 throws another strike... Emily DODGES. Thug #1 throws another strike... Emily PARRIES WITH HER RIGHT FOREARM AND IS SLASHED.

Emily yelps in pain and stumbles back...

The thug advances and throws ANOTHER STRIKE at Emily, SLASHING HER RIGHT FOREARM AGAIN.

Emily yelps in pain AGAIN.

The thug raises the machete and prepares to strike her AGAIN as --

Nadia quickly GRABS and CLUTCHES his arm holding the machete and SHOVES HIM HARD against the half-track, pinning him for a moment but --

Thug #1 slips from her grasp, and then hurls and pins her against the half-track. He rapidly raises the machete and SLAMS IT THROUGH HER SHOULDER (the one that got shot with the spray of a buckshot).

Nadia's pain in her shoulder DOUBLES from this, yelping in pain as the thug RIPS the machete from her shoulder and prepares to IMPALE HER IN HER ABDOMEN. BUT THEN --

BAM! -- EMILY SUDDENLY CHARGES AND TACKLES the thug with all of her strength, sending him stumbling back against the half-track and a few feet away from Nadia. While the thug is briefly distracted, Emily STABS HIM IN THE SHOULDER.

The thug YELPS IN PAIN. He stumbles a few inches back, still clutching the machete with Emily's pocket knife STILL IN HIS SHOULDER. Then, before he can RIP IT OUT, Emily advances and THROWS A JAB; smacking him in the face and sending him stumbling a foot away against the half-track.

With determination, Emily advances, throwing ANOTHER JAB at the thug. But the thug dodges and pushes her away. Then he raises the machete and advances.

The thug throws a strike with the machete at Emily. But she dodges. The thug prepares to throw another strike, but then--

Nadia lurches at the thug, knocking him off balance.

Emily stumbles back.

Meanwhile, thug #1 and Nadia writhe in a moment. Then, Nadia RIPS EMILY'S POCKET KNIFE from the thug's right shoulder and frantically STABS him in the LEFT SHOULDER. He releases his grip of the machete, it drops to the ground.

The thug slips from Nadia's grasp and violently hurls her towards the half-track. Then, almost immediately --

Emily violently hurls herself AGAIN at the thug, catching him in her grasp for a moment, then hurling him against the half-track, a few inches next to Nadia --

THEN: Emily tackles and smashes the thug against the half-track, pinning him, punching him the face, grappling onto his body as --

The thug STRIKES HER HARD IN FACE WITH HIS ELBOW, hastily slips from Emily's grasp, grabs and clutches her body and pins her against the half-track --

Emily punches him in the face. He faintly stumbles back but still clutches Emily in his grasp, then he SLAMS her against the half-track AGAIN.

SUDDENLY: Nadia briskly advances and STABS the thug in the back, then ripping the knife out. Blood seeping.

The thug yelps in pain and releases his grip on Emily.

Emily throws a full punch at the thug in the face. He stumbles back a few feet. Then Nadia grabs the thug and hurls back against the half-track.

After hitting the vehicle wreck, the thug twists and then draws a KNIFE.

Emily charges at him, he catches her and hurls her away. Then, Nadia charges at the thug as --

While wrestling with Nadia, he then violently RAMS the knife into Nadia's THIGH.

NADIA

Aaaaah!

The thug pulls out the knife.

Simultaneously, Emily moves desperately towards them, yelling in shock:

EMILY

Nadia!

Nadia falls on the ground, slumping. She clutches her bleeding thigh, trying to keep pressure on it.

Thug #1 turns, seeing Emily charge at him. He raises the knife at the ready and SURGES forwards.

Thug #1 SLASHES HORIZONTALLY with the knife once -- twice -- again -- in a furious attack -- but Emily swiftly dodges -- ducking low to avoid the attack and then snatching up the machete as --

The thug SLASHES DOWN with the knife and Emily parries it, blocking the attack with the machete -- once -- twice -- again as then --

Emily MOVES forwards; brandishing the machete, SLICING OFF THE THUG'S ARM HOLDING THE KNIFE BELOW HIS ELBOW (blood spraying), hastily advances, and then --

SSSHHCK!! -- EMILY DRIVES AND IMPALES THE MACHETE THROUGH THE THUG'S ABDOMEN AND OUT OF HIS BACK.

HE STARES at the machete in his abdomen as Emily releases her grip of the weapon, then, after a moment, he dies, flopping and crumpling to the ground.

Emily looks at the thug's corpse, but doesn't linger. Then, she turns around and purposefully walks up to Nadia.

She lies sprawled on the ground, blood seeping through her trousers. She looks down at her own blood while desperately clutching her thigh to keep pressure on it.

Emily rushes to her side.

EMILY (CONT'D)

Nadia!

Emily drops to her knees by Nadia's side. She notices blood seeping from her thigh, her leg has been injured badly by the stabbing.

EMILY (CONT'D)

Jesus. I'm so sorry about this.

NADIA

Hey. You have nothing to apologise about.

EMILY

We have to stop the bleeding.

NADIA

I'm keeping pressure on it. I may need some stitchings.

EMILY

Got it.

Emily rapidly unslings her backpack, UNZIPS it, and then removes the bottle of vodka followed by a handkerchief along with a needle and thread.

Nadia ROLLS UP her trouser leg.

EMILY (CONT'D)

Alright. Hold still.

Nadia gestures to her with an 'ok then' look.

Emily inserts the needle into Nadia's skin and then slowly sews up her wound in her leg. Nadia grits her teeth, trying to deal with the pain.

After a beat, Emily soaks the handkerchief in vodka and then lightly ministers to the wound. She groans in pain. Then, Emily applies a bandage to the wound.

EMILY (CONT'D)
Can you stand?

Nadia slowly rises and tries to stand, but she can't.

EMILY (CONT'D)
No no no no! Easy girl! Easy.

Emily rushes to Nadia.

EMILY (CONT'D)
I'll help you walk.

Emily takes this in and wraps her hands around Nadia's. They both set to their feet. Emily wrenches Nadia up, barely standing up on her own.

EMILY (CONT'D)
So where do we go now?

Emily stares at the setting sun beyond the horizon, the day is coming to an end.

NADIA
We'll watch the sunset, the day is coming to an end.

EMILY
Well alright then.

Emily and Nadia move slowly away.

Leaving the wreckage of the half-track behind, Emily and Nadia walk across a moor, Nadia limping badly.

EXT. LANDS END CLIFFS - DAY

In the distance while walking to Lands End, Dr. Syntax's Head becomes larger and larger as they approach it.

A breeze of sea wind blows in their faces.

Emily continues helping Nadia to walk, slowing slightly, strength waning.

The wreck of the half-track lies isolated, its size being diminished by Emily and Nadia's distance from it.

They are completely alone now.

Emily and Nadia weakly stride up to a cliff (not the same one as earlier in our story) and see Dr. Syntax's Head in the distance.

They both don't break their stride by the cliff, but Nadia groans with the effort while striding from one cliff to the next.

Ahead of them, Dr. Syntax's Head lies closer to their position in the distance.

By the cliff, Nadia limps with effort and slows while speaking weakly to Emily at the top of her lungs:

NADIA
Stop here! STOP NOW!

Emily stops walking. Nadia stops, groaning from the effort of walking from the half-track to the cliffs.

Nadia looks at the cliff around them -- SHE IS AT THE SAME CLIFF AS EARLIER IN OUR STORY WHEN EMILY AND NADIA WENT THEIR SEPARATE WAYS AND BROKE UP.

Beyond the horizon by Dr. Syntax's Head, the fiery orange sun is SETTING, the day coming to an end.

After a moment of viewing the sunset, Nadia speaks:

NADIA (CONT'D)
Help me down.

Both Emily and Nadia slowly and gently lower to the ground. They both sit down on the cliff overlooking Dr. Syntax's Head and the sun on the horizon. Then:

EMILY
Have you been here before?

NADIA
Yes, I came here once with my dad. My memory is a bit hazy, but I still remember seeing the coastline. At the end of our road trip, we sat and watched the sunset beyond the horizon.

Nadia smiles from the thought.

NADIA (CONT'D)
It was our favourite memory out of the whole road trip.

EMILY

You know you can see a sunset
anywhere right?

NADIA

I know, but seeing it here with my
dad was never the same. I know it
wasn't much that we did on our road
trip, but all the moments counted
to me.

They stare off at the sunset in silence. Emily understands. A
beat. Then, unambiguously, she speaks:

EMILY

I remember a time before the
asteroid. I remember human
civilisation. I remember seeing
people who never thought about
killing me. I remember seeing
animals or plants who aren't dead,
dying or sick. And I remember
seeing my family, including my
parents... when they were alive. It
was a different time then. And it's
time that I'd want to re-visit, so,
so, much.

(Beat)

If I could somehow wish for
anything in this world... it would
be to return to that time.

(Long beat)

But that time is long gone now, and
only exists in my memory...

Emily is brought to tears by this, crying -- the emotion
she's been holding in for years finally spilling out. She
puts her head on Nadia's shoulder as she continues crying.

Nadia keeps her arm around her, and then speaks:

NADIA

It's fine. It's fine.

After a beat, Emily pulls herself off Nadia and snuffles. She
slowly stops weeping and glances at Nadia, speaks:

EMILY

I'm ok. And to be honest Nadia, I
thought there was nothing in life
to enjoy when living in this world,
and I never thought there was any
good people left either.

(More plainly)

(MORE)

EMILY (CONT'D)

But really, it was only after being
with you that you made me think to
question that.

Nadia smiles, pulls Emily towards her, and gives her a hug.
Emily returns it... and while still in an embrace, tears run
down her cheeks as she smiles.

The sun spews a final burst of colour as it gradually lowers
beyond the horizon in the far distance. Emily and Nadia are
illuminated against the setting sun, making them both a
silhouette against the vast rolling landscape. Emily and
Nadia move off each other and watch the sunset.

FADE TO BLACK.

THE END.