

ASOMNIA

by

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FADE IN:

INT. EMERGENCY ROOM - NIGHT

ANNETTE, 33, an ER trauma surgeon in bloodstained scrubs, stops by the nurses' station.

NURSE

Two more crash victims. One's waiting for neuro, the other one's going into your operating room in three minutes.

ANNETTE

Guess that whole going home and getting some sleep thing is out.

A NURSE hands Annette a cup of coffee. Annette sighs, takes a sip.

NURSE

Better than nothing.

ANNETTE

Only slightly.

INT. STEVE'S HOUSE - DAWN

MASTER BEDROOM

Annette lets her clothes fall to the floor. In just her underwear, she crawls into bed next to her husband BERT, 35. Bert stirs.

BERT

Hey, honey. What time is it?

ANNETTE

Five.

BERT

Poor baby.

He cuddles her.

ANNETTE

There are just not enough hours in the day, Bert.

BERT

Funny, I find there are exactly enough.

ANNETTE

Turns out broken bones and gunshot wounds and car wrecks don't wait for office hours.

BERT

I know. What time you need to get up?

ANNETTE

Seven forty-five.

INT. ANIMAL LAB - DAY

A RAT in a cage runs on an exercise wheel. Next to the cage, a laptop computer records video of the rat, along with data on its heart rate, respiration, and activity times.

A RESEARCHER taps on the wire of the cage. The rat jumps off the wheel and runs to the place the Researcher tapped.

The Researcher opens the cage lid and drops a food pellet in front of the rat, who eagerly sets upon it. The Researcher pulls the rat's tail up gently, lifting its hindquarters into the air as the rat continues to nibble the pellet.

RESEARCHER

I picked your favorite, little friend. I hope you're enjoying it.

The Researcher lifts the rat, still holding and nibbling the pellet, gently onto his hand. He transfers the rat into an empty plastic rectangular pen, with rubber hoses attached at each end.

The Researcher secures the lid on the pen. He turns a valve that's attached to one of the hoses.

RESEARCHER

This is the part that really, really sucks.

In seconds, the rat drops the pellet and collapses to the floor of the vessel.

The Researcher turns off the valve.

The rat's breathing and nose movements stop.

The Researcher reaches in and lifts the dead rat out gently.

RESEARCHER

Sorry, buddy.

INT. PHARMACEUTICAL RESEARCH CENTER - DAY

DR. MELSON, 55, presents on a computer screen to the Chairman of the Board, DR. ZUCKER, 60.

The display shows two side-by-side microphotographs of brain cells.

MELSON

The test subject is on the left, the control is on the right. You can see the two specimens are identical in plaque formation, cell structure, markers for aging.

ZUCKER

And this holds up over a large sample size?

MELSON

Statistical studies show no increase in propensity to disease or tissue damage with long-term use.

ZUCKER

How do you define "long-term use," Dr. Melson?

MELSON

The test subjects were started on Xypnon as soon as they were weaned. These two specimens were harvested at three years of age.

ZUCKER

Pretty elderly for a rat.

MELSON

A lifetime of Xypnon use with no neurological damage, no cardiovascular disease -- in fact, the test subjects had better cardiovascular health because they were so much more active.

ZUCKER

So this drug not only reduced the need for sleep by seventy-five percent, but it promoted heart health?

MELSON

The FDA won't let you make the cardiovascular claims, sir. Just because people will only need to sleep two hours a night, that doesn't mean they'll use the extra time for exercise.

ZUCKER

True. Most people aren't as smart as rats.

INT. STEVE'S HOUSE - MORNING

STEVE, 7, and PAULETTE, 5, eat cereal with Bert.

Annette, hair wet, in fresh clothes, fills a travel cup with coffee.

STEVE

Hi, Mommy!

PAULETTE

Mommy!

Annette hugs and kisses her kids.

ANNETTE

Have a good day at school, Steve.
And you too, Paulette.

BERT

You want me to bring you some lunch later?

ANNETTE

I'll let you know.

She kisses him and heads out the door.

INT. EMERGENCY ROOM - DAY

Annette moves a magnetic dot next to her name - MARQUETTE - on a white board, signaling that she's on duty.

Her boss, DR. WHEELER, with Dr. Melson and the Chairman by his side, calls her over.

WHEELER

Dr. Marquette?

Annette turns to see the two men. She approaches.

ANNETTE

Dr. Wheeler. You need me?

WHEELER

Annette, this is Dr. Zucker,
Chairman of Purcell Pharmaceutical,
and Dr. Melson, of Purcell's
psychoactives division.

Annette shakes hands with the two men.

ZUCKER

Dr. Marquette.

MELSON

Dr. Marquette.

ANNETTE

Pleased to meet you. I take it
this is more than a routine
detailing call.

WHEELER

Dr. Zucker would like our hospital
to participate in a drug trial.

ANNETTE

Well, my patients tend to come
and go, so they really aren't
candidates.

MELSON

But you are. Have you heard of
Xypron?

Annette perks up.

ANNETTE

I sure have. You got some?

ZUCKER

We do. If enough of the medical
staff here signs up for the trial,
it's yours.

ANNETTE

You know your target market. I'm
in.

INT. STEVE'S HOUSE - NIGHT

The living room has a banner: HAPPY RETIREMENT, MOM AND DAD.

Various OLDER COUPLES hold champagne flutes as Bert fills them.

Annette's father GIL VACHON, 65, fit, white-haired, and handsome, and her mother CHRISTINE, 64, a trim and pretty brunette, beam at their friends.

From the adjoining foyer, sounds of the front door opening.

GIL
My baby's here!

Annette hurries into the living room.

ANNETTE
Mom! Dad!

She joins her parents in a big hug.

CHRISTINE
I thought you weren't going to
make it.

ANNETTE
I see Bert's got everything under
control. Where are the kids?

BERT
In bed. Go give them a kiss and
come back.

ANNETTE
In a minute. I don't want to
miss the toast.

She takes a glass off the sideboard. Bert fills it.

BERT
All right, then. Honey, will you
do the honors?

Annette raises her glass to her parents.

ANNETTE
Mom, Dad, I have no idea why you
want to move to the middle of a
desert --

CHRISTINE
You don't? After the snow we had
last winter?

The crowd laughs.

ANNETTE

-- but we are all going to miss you terribly. So promise us you'll have so much fun that it'll be worth it. To Gil and Christine!

ALL

To Gil and Christine!

The assembled group drinks.

INT. STEVE'S HOUSE - NIGHT

MASTER BEDROOM

Bert pulls on his pajamas as Annette slips out of her skirt and blouse.

ANNETTE

It was a wonderful party, honey. Thank you so much.

BERT

Gil and Christine seemed happy.

Annette changes out of her bra and into a nightgown. Bert gets into bed.

ANNETTE

Honey? I need to ask your professional opinion.

BERT

Yes, you are a nut.

Annette gets into bed and faces Bert.

ANNETTE

Shrink joke -- very funny. No, I agreed to be in a drug trial today.

BERT

A drug trial in an E.R.?

ANNETTE

Not my patients, Bert. Me.

Bert becomes serious.

BERT

What kind of drug?

ANNETTE

Xypnon.

Bert whistles.

BERT

You sure you want to mess with that stuff?

ANNETTE

That's why I'm asking. God knows I hate being exhausted all the time. But is it safe?

BERT

In my opinion, you can't really get by on just two hours of sleep.

ANNETTE

All the early test subjects said they didn't feel tired at all.

BERT

I just think the human mind needs the extra downtime.

ANNETTE

But other than that?

BERT

Physically? Yeah, it's safe.

EXT. KOKOPELLI SUN - DAY

A sign on the wall to the left of the gated entrance describes as KOKOPELLI SUN, AN ACTIVE SENIOR LIVING COMMUNITY. A mural depicting the trickster Kokopelli playing his flute under a desert sun covers the wall to the right of the entrance.

The gate guard, JAVIER, 40, mans the booth in the center island of the entrance. He steps out, clipboard in hand, to greet a Jeep luxury SUV towing a trailer into Kokopelli Sun.

JAVIER

Good afternoon. Mr. and Mrs. Vachon?

The driver and passenger, Gil and Christine, smile at Javier.

GIL

Yep. 65 Canyonview.

Javier detaches an envelope from the clipboard.

JAVIER

Got you here.

He pulls out a decal and a sheet of paper from the envelope and hands everything to Gil.

JAVIER

Here's your parking decal and here's a map of Kokopelli Sun. Your unit is marked here -- straight ahead, second right. Welcome, folks.

GIL

Thanks --

Gil checks Javier's name badge.

GIL

-- Javier.

He drives ahead.

INT. EMERGENCY ROOM - DAY

Dr. Melson hands a pill in a cup to Annette.

ANNETTE

How soon should I expect this to kick in?

MELSON

Right away. I'm going to observe you through the day, ask you for your perceptions every couple of hours.

ANNETTE

All day? What if I'm awake for eighteen hours?

MELSON

I'll keep up. I've been on Xypnon for six months now.

INT. STEVE'S HOUSE - DAWN

Annette enters and kicks off her shoes. She undresses carefully.

Bert rolls over in bed.

BERT

Hi, honey. What time is it?

ANNETTE

Five.

BERT

Poor baby.

ANNETTE

What "poor baby"? I'm fine.

Bert sits up.

BERT

How long have you been awake?

Annette changes into her nightgown.

ANNETTE

Twenty-two hours.

BERT

Wow. So now what?

She gets in bed.

ANNETTE

Now we see if I can sleep. Good night.

She kisses Bert and lies down.

Bert watches as her eyelids flutter.

In seconds, she's in a deep and comfortable sleep.

INT. RESTAURANT - DAY

Melson and Zucker await their lunch entrees at an upscale restaurant.

MELSON

The economic data is the most exciting part.

ZUCKER

Funny that the scientist is telling the businessman how exciting money is.

MELSON

Well, that's what's going to make this the biggest-selling product in pharmaceutical history. One pill is worth eight hours of work to whoever takes it.

ZUCKER

Or to their employer.

The entrees arrive. The conversation doesn't pause as the waiter serves.

ZUCKER

And it's not purely economic.
The Department of Defense is
putting pressure on the FDA to
fast-track our approval.

MELSON

D.O.D? I hadn't even --

ZUCKER

Just make sure the manufacturing
is ready to ramp up. A lot.

EXT. MIDEAST VILLAGE - DAY

A squad of U.S. MARINES advance toward a stone wall, firing rounds and grenades.

A white flag appears over the wall. The MARINE SERGEANT raises his hand.

MARINE SERGEANT

Hold your fire.

The Marines' fire stops.

Half a dozen INSURGENTS, one with the white flag, climb over the wall.

They get a few steps in front of the wall when another Insurgent pops up and shoots two of them in the back. A MARINE kills the armed Insurgent.

The surrendering Insurgents run toward the Marines with their hands in the air.

A big explosion from behind the wall ruptures part of the wall and sends up a pillar of flame and smoke.

MARINE SERGEANT

I guess they just got tired of
fighting.

The Marines prepare to receive their surrendering prisoners.

EXT. HIGHWAY WEIGH STATION - DAWN

A HIGHWAY PATROLMAN checks a TRUCKER'S log. He points to a log entry.

HIGHWAY PATROLMAN

Says here the last you slept was
ten hours ago.

The TRUCKER takes a bottle of pills out of his shirt pocket
and shows it to the Highway Patrolman

TRUCKER

It's all good, man.

The Trucker points to entries before that one on the log page.

TRUCKER

You see? Eighteen hours on, four
hours meals and breaks, two hours
sleep.

The Highway Patrolman nods and hands back his logbook.

HIGHWAY PATROLMAN

You do have a prescription?

TRUCKER

Everyone in our company does.
Just like you guys.

HIGHWAY PATROLMAN

Happy trails.

As the Trucker climbs back into the cab of his rig, the
Highway Patrolman reaches into his own shirt pocket, takes
out a pill bottle -- identical to the Trucker's -- and
swallows a pill dry.

INT. OFFICE - NIGHT

The office is full and busy. The WORKERS carry on normal
office activities: running spreadsheets, copying, chatting
in each other's cubicles.

Through the windows, the city is lit up with neon and alive
with traffic.

INT. BABY'S NURSERY - NIGHT

On the wall is a Hickory-Dickory-Dock Clock, with a cute
mouse depicted running up the pendulum. The clock reads 3:30
- the darkness says it's 3:30 AM, not PM.

A BABY stands in his crib, holds the bars, cries.

MOMMY comes in and turns on the light. She's fully dressed
and cheerful as she scoops up her baby, gives him a hug, and
sits down in the rocking chair.

MOMMY

How's my little night owl? And you don't even need Xypnon to stay up all night. Thank God Mommy has some. Yes, she does! Yes, she does!

Mommy breast-feeds Baby.

EXT. KOKOPELLI SUN GOLF COURSE - DAY

A foursome of RETIRED GOLFERS -- Gil (now 70), BOB THOMPSON, 66, JIM PARKER, 68, and FRED MARSH, 64 -- reach the next tee on a hole between the condos. Jim is taller than the others, lanky with a weathered face. Bob is stockier than the others, but not soft. Fred is pale: new to the Arizona sun.

Gil tees up.

Gil swings. The ball flies down the fairway - a nice shot.

FRED

Nice shot, Gil! How do you do it, at your advanced age?

GIL

I'm old fashioned, Fred. Early to bed, early to rise, cuts two strokes off your handicap. Oh, and fuck you. "Advanced age" - new guy thinks he's a comedian.

The foursome members laugh as they hoist their golf bags.

FRED

I'm just in a good mood, Gil. My grandkids are visiting.

GIL

Oh. That's nice.

FRED

What'd I say?

JIM

Gil's grandkids don't get out here much. 'Cause of his daughter's job.

FRED

What does she do?

GIL

Trauma surgeon in Chicago.

FRED
And her husband?

BOB
Oh, now you've done it.

GIL
Psychiatrist. Nice, cushy job.
Won't take Xypnon -- doesn't
believe in it. And so my Annette
works twenty hours a day.

Bob rolls his eyes at Fred -- but first checks to be sure
Gil doesn't see.

INT. GIL'S APARTMENT - DAY

Gil paces, cell phone to his ear.

He halts.

GIL
Annette? Damn... yeah, yeah...
Annette? It's your Dad. I guess
you're doing some kind of
operation or something. Listen,
I was talking with some of my
friends today and, well, when are
you gonna bring the kids out here?
It's been two years since Mom
passed. Hell, you can even bring
Bert with you, that's how much I
miss you.

INT. MIDDLE SCHOOL CLASSROOM - DAY

The MIDDLE SCHOOLERS, typical twelve-year-olds, are fidgety.

Except for STEVE, 12, who's got his head down on his desk.

A CLASS CLOWN quietly approaches Steve's desk, a three-hole
paper punch in his hand.

He opens the bottom of the punch and lets the circular
confetti sprinkle down on Steve's head.

A paper circle hits the side of Steve's nose. He awakens,
picks up his head, and hears all the other kids laughing at
his snow-covered hair.

Steve ruffles his hair with his fingers, shaking out the
confetti.

DEBBIE, 12, leans over from the next desk.

DEBBIE

You can't keep falling asleep in class.

STEVE

Two more years and I can start taking Xypnon. Then it won't be a problem.

EXT. MIDEAST VILLAGE - NIGHT

A squad of U.S. MARINES with night-vision goggles and full battle gear cautiously comes around a wall to the main street.

The Marines advance slowly and methodically into the village, anticipating an ambush.

The Marine walking point holds up his hand to stop his squad -- then motions them forward.

The Marines find INSURGENT FIGHTERS dead on the street, but not from combat wounds. Some of the dead lie several feet from their weapons. Some of the corpses clutch their own heads.

MARINE ON POINT

What the fuck, Sergeant?

MARINE SERGEANT

Let's get out of here -- it might be contagious.

INT. PHARMACEUTICAL RESEARCH CENTER - DAY

Zucker, Melson and a two-star GENERAL surround a computer screen.

MELSON

Your dead insurgents were using a Chinese knock-off of Xypnon.

He points at the screen.

MELSON

See these?

GENERAL

What?

MELSON

These white squiggles. They're pieces of the coating on the brain cells. The drug caused it to flake off.

GENERAL

And there's no way this can happen
with your product?

ZUCKER

No way. You're lucky that the
Chinese are so bad at making Xypnon.

GENERAL

We're lucky that those bastards
are dumb enough to take Chinese
Xypnon.

INT. CHINESE FACTORY - DAY

MELSON (V.O.)

You know who else is that dumb?
The Chinese.

FACTORY WORKERS in blue smocks and hair nets lie akimbo along
an electronics assembly line littered with half-built cell
phones. Like the dead Insurgent Fighters, some clutch their
heads.

DISPOSAL WORKERS in white jumpsuits and surgical masks
collect the dead bodies.

INT. HIGH SCHOOL CLASSROOM - DAY

Steve is now 17. He's bigger, more athletic -- and in
control of the classroom.

A SECOND TROUBLEMAKER approaches a SMALLER KID who's absorbed
in a conversation with friends. He's about to dump a cup of
coffee on the Smaller Kid.

STEVE

Hey.

At the sound of Steve's voice, the Second Troublemaker stands
up straight, turns around and takes a sip of the coffee.

SECOND TROUBLEMAKER

I wasn't going to do anything,
Steve.

STEVE

I know you weren't. Because
dumping hot coffee on someone is
not funny.

The Second Troublemaker shows a flash of anger, but masks it
with a smile.

SECOND TROUBLEMAKER

No, I guess not.

The Second Troublemaker sits down.

STEVE

This, on the other hand...

Steve empties the hole-punch's confetti onto the Smaller Kid.

STEVE

... is hilarious.

The students break out in laughter. (Well, maybe not the Smaller Kid.)

INT. HIGH SCHOOL HALLWAY - DAY

Steve approaches a trio of PRETTY GIRLS who chat by a bank of lockers. He puts his arms around the waist of Debbie, now 16, from behind. She turns, smiles, as the other two girls giggle.

STEVE

Hey.

DEBBIE'S FRIEND

Catch you later, Debbie.

DEBBIE

Uh-huh.

The other two girls walk away down the hallway. Debbie turns to face Steve, drapes her arms around his neck, kisses him briefly.

STEVE

Coming over tonight?

DEBBIE

I'll try. If I can talk my way out of the house.

STEVE

You can. I have faith in you.

They turn, walk arm in arm down the hallway in the same direction as Debbie's friends.

EXT. KOKOPELLI SUN GOLF COURSE - NIGHT

Fred, three buckets of balls at his feet, tees up on one the driving range mats.

He swings. The ball flies off into the darkness of the range and disappears.

Fred tees up another ball.

He swings. The ball disappears into the blackness.

Gil calls as he approaches from the clubhouse.

GIL

Fred! What are you doing?

FRED

Three guesses, Gil. First two don't count.

Fred drives another ball into the night.

Gil reaches Fred's side.

GIL

I see what you're doing. What are you doing, doing it at quarter to four in the morning in the pitch dark?

FRED

Can't sleep. Haven't slept in... let's see... ten, twelve nights.

GIL

You gotta stop taking Xypnon, Fred.

Fred drives another ball.

FRED

I haven't taken that crap since I got here five years ago.

GIL

Well, maybe you need to see a doctor.

Fred turns to Gil and lets his club hang by his side.

FRED

That's your answer for everything. You and my wife and everyone else here.

Fred grips the club so tightly that it shakes a little.

GIL

Well, Fred, if you think it'll pass on its own.

FRED

I don't know if it will or it
won't, Gil.

He turns back to address the ball.

He stops and faces Gil again.

FRED

But I'll tell you what I do know.
It's none of your fucking business.

Gil's eyes widen in alarm. Fred turns his attention back to his golf swing.

INT. STEVE'S HOUSE - NIGHT

Annette sits in a recliner and flips cable channels, watching each for ten seconds or so before hitting the next one.

Annette flips channels faster.

And faster.

Annette flips through the channels at more than one per second.

INT. BABY'S NURSERY - NIGHT

Mommy (ten years older) stands over the crib.

Two children, a TEN-YEAR-OLD boy and a SIX-YEAR-OLD girl, appear at the open nursery door.

TEN-YEAR-OLD

Mommy, what did you do?

Mommy turns around. She keeps one hand behind her back. Her blouse is covered in blood.

MOMMY

The baby wouldn't sleep. It's
past his bedtime, so I put him to
sleep.

The children recoil in terror.

MOMMY

Isn't it too late for little boys
and girls to be out of bed?

Mommy reveals the large kitchen knife she'd been holding behind her back.

MOMMY

It's past your bedtime, you
naughty children.

She lunges at the children.

INT. EMERGENCY ROOM - DAWN

Annette stands helplessly as AMBULANCE CREWS roll in gurneys
with INJURED PATIENTS.

Annette cries, wails, unable to get a grip and get to work
on the people who need her professional skill. She leans
against a wall, crumples to the floor.

She pulls out a cell phone and dials.

ANNETTE

Bert? Bert, you have to come get
me... No, now... Because I
haven't slept in a week.

She puts the phone down, grabs her knees, rocks.

INT. STEVE'S HOUSE - DAWN

Bert sits on a kitchen chair next to the recliner. Annette
lies in the fully reclined position, her eyes closed.

ANNETTE

Every day, it's another incident.
It's anybody who took the stuff
for ten years. They stop sleeping,
and then they lose their minds.

BERT

Everyone has demons in them. For
most people, their dreams are how
they wrestle those demons into
submission for another day. If
we can't dream, the demons can
walk in the daylight and possess us.

ANNETTE

I -- I feel them. I can feel
them rising to the surface.

BERT

Since you can't sleep anymore,
you can't reach REM sleep to dream
them into submission.

(MORE)

BERT (CONT'D)

So we're going to use a guided visualization to invite them out one at a time and vanquish each one. We'll manage this thing until you detox. Are you ready?

ANNETTE

I'm ready.

EXT. KOKOPELLI SUN - DAWN

Javier the Gate Guard mans the booth in the center island of the entrance. He waves as Gil, in hunting gear, drives his Jeep out of Kokopelli Sun.

A shot rings out. The window of the booth shatters, spraying Javier with glass.

He pulls his pistol and steps out of the booth, looking out to see what intruder is shooting at him.

His chest bursts from a gunshot through his back.

He falls. Fred stands behind him, pistol in hand.

Gil skids the Jeep to a halt fifty yards away.

Fred aims at the Jeep and fires. The bullet whizzes past Gil as he ducks behind the open driver's door.

Gil runs to the back of the Jeep, opens the rear hatch, and pulls out his hunting rifle.

FRED

You're not gonna put me in a cage,
Gil!

Fred fires again - the bullet pierces the glass of the Jeep's open rear hatch.

Gil works the bolt of his rifle, sights on Fred's forehead, squeezes the trigger.

As Fred flies backward, his hand jerks up and fires the pistol into the sky.

Jim runs up behind Fred, screaming. Gil jogs toward Fred from the other direction.

JIM

Gil! Gil!

They meet at Fred's body.

JIM
He killed his wife!

GIL
Killed Javier here at the gate, too.

JIM
What happened to him?

GIL
He told me last night he hadn't
been sleeping. As in, he hadn't
slept at all.

JIM
How long?

GIL
Ten nights, he said.

EXT. HIGHWAY - DAY

A traffic jam -- cars crawling along.

A big rig stuck in the jam sounds its air horn. This has no effect on the cars in front of it: they have nowhere to go.

The big rig belches black soot as the Trucker pushes forward in low gear.

He makes contact with the car in front of him and accelerates.

The big rig bulldozes cars into each other. They skid out of the way, they crumple against one another, they rise up in the growing mass of twisted metal and fall onto one another. The people in the cars scream, bleed, die.

A Highway Patrol car screams down the median strip of the highway.

The patrol car skids to a stop next to the traffic jam, ahead of the oncoming metal mayhem. The Highway Patrolman steps out of the car, draws his pistol and takes aim at the Trucker behind the wheel. The Trucker sounds his air horn, oblivious to the presence of the Highway Patrolman.

The Highway Patrolman fires one round through the windshield of the big rig and through the Trucker's forehead. The Trucker slumps to one side.

The big rig lurches to the right, breaking out of the pile-up and off the side of the road.

The Highway Patrolman walks up to the bent and twisted cars.

He sees SCREAMING PEOPLE in the nearest car, trapped, unable to open the jammed doors.

He fires his pistol into the car, methodically executing each trapped person.

The Highway Patrolman walks from car to car, firing into each, reloading as necessary.

More Highway Patrol cars zoom up the median.

The Highway Patrolman shoots at them as they approach. He hits one driver and the cruiser veers into the traffic jam at top speed.

As the Highway Patrolman reloads, a patrol car rips through him without slowing down.

INT. MENTAL HOSPITAL - DAY

A room with bars on the windows.

Bert sits across the table from Mommy (who we saw in her baby's nursery ten years before), who's in a straitjacket.

BERT

Why your children?

MOMMY

Because they wouldn't be good. I spent so much time trying to teach them to be good, but they just wouldn't.

BERT

But stabbing them didn't make them good, it just made them dead.

MOMMY

All that worry about them being naughty -- I couldn't sleep. I couldn't get them out of my head. If they would only have been good....

INT. STEVE'S HOUSE - MORNING

Steve, dressed in his letter jacket, comes into the kitchen and sets his backpack down near the table.

Bert, Annette and Steve's sister PAULETTE, 15, pick at their breakfast.

ANNETTE

Grab yourself some bacon and eggs,
Steve.

STEVE

Thanks.

Steve serves himself at the stove.

STEVE

Hot breakfast on a weekday? With
Mom? What's the special occasion?

As he sits down, he notices the mood.

STEVE

What's going on?

BERT

You know I've been helping Mom
detox off Xypnon.

STEVE

Yeah.

ANNETTE

It's not working.

STEVE

What? Why not?

PAULETTE

The stuff causes permanent brain
damage.

ANNETTE

I'll never be able to sleep again.
I mean, I can be knocked out with
pills or shots, but I can't get
REM sleep.

BERT

Anyone who's been using Xypnon
since it came on the market has
the same... problem.

STEVE

So all that stuff on the news
about the cops and firemen and
the Army?

PAULETTE

It's coming here.

ANNETTE

It's already here.

Bert puts his hand on Annette's shoulder and looks into her eyes.

BERT

We can keep it under control
inside this house.

He turns to the kids.

BERT

But we can't control what will
happen out there. It's going to
become very dangerous, very
quickly. So we're going to hunker
down here, and make sure we stay
safe.

ANNETTE

You and Paulette are taking a
little break from school.

Steve's fork stops halfway to his mouth.

STEVE

How long?

BERT

Until the civil authorities get
the sick people some help.

EXT. CITY - DAY

A POSSE of men in jumpsuits walk in a picket line down the street. Each carries a rifle. They advance down the street, scanning visually in all directions.

A POSSE MEMBER spots something moving in an alley.

POSSE MEMBER #1

Over here!

The Posse Member and a few others take tactical positions at the alley entrance. The remaining members of the Posse hurry off to make sure the other exits from the alley are blocked.

The Posse Member advances into the alley, tranquilizer rifle at the ready.

From behind a dumpster, a RAGGED POLICEMAN, crazed, his uniform in tatters, jumps out and charges toward the Posse Member. The Posse Member fires: a dart lodges in the Ragged Policeman's chest.

The Posse Member deftly evades the lunging Ragged Policeman. The Ragged Policeman misses his tackle, lands on the ground, and tries but fails to get up.

The entire Posse descends on the Ragged Policeman. They hold him down as a couple of them wrestle him into a straitjacket.

The Posse carries the unconscious Ragged Policeman to a paddywagon. The POSSE LEADER unlocks the rear door and opens it. The wagon contains a dozen STRAITJACKETED PEOPLE, all lying unconscious. The Posse tosses the Ragged Policeman onto the pile.

POSSE MEMBER #1
What are they going to do with
these people?

POSSE LEADER
Fuck if I know.

POSSE MEMBER #1
Well, is there a cure?

POSSE LEADER
I repeat: Fuck. If. I. Know.

The Posse Leader slams the rear door to the paddywagon.

POSSE LEADER
These are just the people who've
been on it for ten years. I've
been on it seven. You?

POSSE MEMBER #1
Eight.

INT. OFFICE - NIGHT

A pitched battle takes place between a pack of CRAZED OFFICE WORKERS and their BEWILDERED CO-WORKERS.

A group of Bewildered Co-Workers barricade themselves in the break room, doing their best to hold the door shut -- though the occasional hand or arm pushes through.

INT. RETIREMENT HOME - DAY

A group of FRAIL SENIORS barricade themselves in the day room of their retirement home.

The Frail Seniors can't hold the door. ORDERLIES and NURSING AIDES force their way through.

The Frail Seniors scream as they try to get to the other side of the day room. The Orderlies and Nursing Aides are far too fast for them.

NURSING AIDE

Time for your medicine! We're not having any more of your fussing and whining!

Some of the Orderlies hold several of the Frail Seniors still as Nursing Aides inject them. The other Orderlies corral the remaining Frail Seniors into a corner to await their "treatment."

The injected Frail Seniors fall to the floor, convulse, gasp.

Orderlies grab more Frail Seniors from the corner as the Nursing Aides refill their needles.

EXT. KOKOPELLI SUN - DAY

Gil, Bob, Jim and RALPH MCCONNELL, 73 (Ralph is a woman, trim and pretty) stand watch at a barricade made of luxury sedans, big SUVs and delivery trucks. The barricade spans the gated entrance of Kokopelli Sun.

A string of ten vehicles - cars and pickup trucks - comes up the road from town toward the entrance to Kokopelli Sun.

Gil, good-looking in his hunting vest, has a hunting rifle slung over one shoulder. He scans the road with his binoculars.

GIL

I see Gene Carter's kid...
Thelma's son... the Stimpson
kids... here they come. Get ready.

The invaders reach what looks like a crosswalk -- what in reality is a trench filled with soft sand. The vehicles sink into the sand and lose control, some flipping and others crashing into the stopped vehicles in front of them.

A pickup truck swerves around the wreckage and maneuvers in 4x4 mode over the desert terrain to get past the sand trap.

Gil waves his hand.

GIL

I got this.

He unslings his rifle and assumes a firing position.

He waits until the pickup is back on the paved road, in a straight section, accelerating toward the barricade. He gets the PICKUP DRIVER'S head in the crosshairs of his gunsight. The Driver laughs maniacally.

Gil squeezes the trigger calmly.

The pickup truck swerves and fishtails, then rolls toward the barricade.

It skids into the barricade as it comes to a stop. The cars of the barricade get banged up a little but aren't significantly damaged.

From the wreckage at the sand trap, broken and bleeding INVADERS emerge from the vehicles.

GIL
All right, folks. Pick your targets.

Gil's posse -- Bob, Ralph and Jim -- ready their weapons.

Bob sights on a wounded woman, about 40, as she staggers up the road. The woman screams toward the gate.

NANCY
Daddy?

BOB
Oh my God. Nancy.

GIL
Bob?

BOB
That's my Nancy.

NANCY
Daddy, you son of a bitch....

JIM
Jesus, Bob, how did she get here from Wichita?

BOB
My daughter...

RALPH
Not anymore, it's not, Bob.

NANCY
I'm going to kill you, Daddy!

GIL
There's nothing any of us can do
to help her, Bob.

BOB
Except this.

Bob fires a round dead-center into Nancy's chest. She drops.
Bob looks at his stunned friends.

BOB
It's a father's duty to end his
child's suffering, isn't it?

Ralph nods. Gil turns back to the matter at hand.

GIL
Let's finish this.

The four retirees methodically kill the remaining Invaders
on the road.

INT. DEBBIE'S BEDROOM - NIGHT

Debbie huddles in a corner in the dim light from the
streetlamp outside. She clutches her cell phone

DEBBIE
Steve! Steve, help me!

STEVE (O.S.)
(filtered)
Debbie, what is it? Where are you?

DEBBIE
It's my mom and dad! They've
gone sleepless!

STEVE (O.S.)
When?

DEBBIE
Maybe last week sometime!

STEVE (O.S.)
They didn't tell you? Try to
warn you?

DEBBIE
No! Please hurry!

STEVE (O.S.)
Hide. I'll be there in a minute.

INT. STEVE'S HOUSE - NIGHT

Bert and Annette watch television in the parlor. Steve runs through the room to the front door and fumbles with the locks.

BERT

Steve! What are you doing?

STEVE

Debbie's in trouble -- her parents.

Steve runs out the front door. Bert jumps up and runs to the closet.

EXT. DEBBIE'S HOUSE - NIGHT

Steve runs across the street toward Debbie's house.

A GUNSHOT sounds from inside the house.

As Steve reaches the sidewalk in front of the house, the front door flies open.

DEBBIE'S FATHER, bleeding from a chest wound, staggers out onto the front steps and onto the lawn. He waves to Steve, trying to warn him off.

DEBBIE'S MOTHER strides out of the front door. She holds a pistol in her right hand, pointed at her husband. She fires, hitting him dead center. He crumples onto the lawn.

Steve freezes.

DEBBIE'S MOTHER

Here to see my whore daughter,
Steve? Gonna fuck her?

She swivels her arm toward Steve. A gunshot rings out just before she can take aim. Her head explodes as she fires harmlessly past Steve.

Steve turns to see Bert lower a hunting rifle.

INT. DEBBIE'S BEDROOM - NIGHT

Steve bursts into Debbie's room.

She's sprawled across the floor near the corner, her chest and abdomen soaked in blood from bullet wounds.

Steve falls to his knees, pulls her lifeless body to him. He breaks down into sobs.

Bert enters the room. He waits as Steve grieves.

Bert reaches down and touches Steve's shoulder.

BERT
Come on, son.

Steve releases Debbie's body and stands up.

INT. STEVE'S HOUSE - DAY

Annette, now 43, and Bert move deliberately between piles of every single thing they own.

Steve and his sister PAULETTE, 15, stand at their duty stations by an array of open suitcases and boxes.

ANNETTE
Do I take any dresses?

She holds up an evening gown.

BERT
Nothing you can't do a day's work outdoors in.

She frowns.

ANNETTE
Not even one fancy one?

BERT
Maybe one. In case there's something to celebrate, someday.

Annette eagerly hands the gown to Paulette.

ANNETTE
You can take one too.

PAULETTE
I don't have any like this.

ANNETTE
You know what I mean. One thing that's pretty and very, very impractical.

Paulette smiles.

Annette brings armfuls of clothing to Steve and Paulette.

ANNETTE
How long will it take to get there?

Bert brings over camping gear: propane bottles, a lantern, a stove.

BERT

It's seventeen hundred miles to Sedona. We could drive it in 25 hours straight.

STEVE

If the road is open.

ANNETTE

Seventeen hundred? I thought it was more than two thousand.

STEVE

Yeah, it goes through Saint Louie --

PAULETTE

-- and Joplin, Missouri --

ANNETTE

(sings)
Oklahoma City, looks --

ALL

(singing)
*-- mighty pretty
You'll see Amarillo
And Gallup, New Mexico,
Flagstaff, Arizona --
Don't forget Winona --
Kingman, Barstow, San Bernadino!*

They laugh and hug each other.

BERT

Sedona's next to Flagstaff. And we're taking I-Forty, not Route Sixty-Six. Less scenic, but freeway all the way.

ANNETTE

We won't have enough gas to make it all the way.

BERT

We'll forage.

PAULETTE

What if -- what if we can't drive it all?

BERT

If something happens we can't
keep going in the SUV, we can
still drag the trailer with us.

STEVE

Seriously?

BERT

Yeah. We dump out everything but
food and weapons, and we use the
trailer for shelter along the way.

STEVE

The four of us on foot, dragging
that trailer, we'd be lucky to
average ten miles a day.

BERT

We always talked about taking a
summer to see the whole country.
So if it comes to that, we'll
just be taking a little longer
than a summer.

EXT. STEVE'S HOUSE - NIGHT

Steve and Bert stand guard -- Steve with the shotgun, Bert
with a hunting rifle.

Annette maneuvers the SUV back toward the trailer as Paulette
gives her signals.

PAULETTE

A little to the left -- the other
left -- more -- now straight,
just a few more inches -- hold it!
Got it.

Annette gets out of the SUV and goes to check.

ANNETTE

Just about perfect, honey.

BERT

Let me see.

Bert comes over quickly, glances.

BERT

Great.

He rushes back to his sentry post.

BERT

Now lower the trailer hitch onto
the ball.

As Paulette and Annette crank the trailer stands, Steve
speaks confidentially to Bert.

STEVE

We've survived a month. We could
make it here.

BERT

There's nothing left here, Steve.
No one and nothing. Anyone sane
tried to flee weeks ago. Some of
them might even have made it.

STEVE

Adults, sure, but I've still got
lots of friends my age here.
They're still trying to survive.
They look up to me.

BERT

Your family depends on you, Steve.

STEVE

If we got the others together,
got them organized --

BERT

If they can do that, they'll
survive without you. Paulette
won't. Mom won't. I can't save
them on my own.

Annette stands up and looks at the hitch.

ANNETTE

Okay, it's on.

BERT

Lock it in place like we practiced.

Annette bends over and manipulates the hitch.

ANNETTE

It's locked.

BERT

Let's go.

Bert gets in the driver's seat. Paulette gets in the back
seat behind him. Annette takes the shotgun seat and Steve
takes the seat behind her -- with the shotgun.

Annette turns and looks at Steve.

ANNETTE

Steve.

Steve looks out the window.

ANNETTE

Look at me.

Steve looks her in the eye.

ANNETTE

I can't do this unless you promise
me you'll do what's needed when --
if it's needed.

STEVE

I promise.

ANNETTE

It's too dangerous otherwise.
I'll stay here.

STEVE

I promise, Mom.

Annette settles back into her seat.

ANNETTE

Let's blow this popsicle stand.

Bert hits the gas.

The SUV plows through a pile of decomposing bodies at the
end of the driveway.

A rotting head rolls over the hood and up the windshield in
front of Annette. She grimaces.

The SUV rolls down the deserted suburban street.

A CRAZED NEIGHBOR rushes toward the SUV. Steve watches as
the Crazy Neighbor lunges for the trailer, misses, falls
and tumbles on the pavement. The SUV leaves the Crazy
Neighbor behind.

INT. SUV - DAY

Steve's family drives through parched, stunted cornfields.

Steve, shotgun in hand, watches Annette intently.

BERT

We're going to have to stop soon.

ANNETTE

You've been driving twelve hours.
Do you want to switch?

BERT

Not the best idea, honey.

Annette looks away into the distance.

STEVE

Why don't you see if you can get
cell service here, Mom?

ANNETTE

Yes. Yes, that's a good idea.

She checks her cell phone.

ANNETTE

Damn. No luck.

STEVE

You can try again in a while.

BERT

No telling where there might be a
working tower. If nobody
sabotaged them, the networks
should be running themselves.

ANNETTE

I just wish we could tell my Pop
we're on our way.

INT. RECREATION ROOM - DAY

KOKOPELLI SENIORS play cards, some just converse over
cocktails. Some sit around a TV with children -- the
KOKOPELLI KIDS -- and watch the movie FORBIDDEN PLANET.

Gil, Bob and Ralph play three-handed pinochle.

GIL

I just wish I knew if my grandkids
were all right.

BOB

You got that message from them a
couple of weeks ago. They were
okay then, weren't they?

GIL

You know my Annette is a surgeon,
Bob? Works -- worked in an
emergency room?

BOB

You didn't used to talk about
hardly anything else, Gil.

RALPH

He knows you know, Bob. He's
asking you to think about what
that means.

BOB

I get that, but that message said
she was okay. Sleepless, but okay.

GIL

Nobody sleepless is okay, Bob.
As you know better than anyone.

BOB

Gil, my Nancy wasn't a doctor,
and she wasn't married to a
psychiatrist. Your Annette's
husband never used the damn stuff.
My Nancy and her husband, God
rest them, both went sleepless at
the same time. My grandkids
didn't have a chance. Yours do.

GIL

From your lips to God's ears, Bob.
But I'm not getting my hopes up,
not without hearing from them again.

As they finish their hand of cards, the movie on the TV reaches the part where the ship's doctor DOC OSTROW has barely survived using the Krel Educator device on himself and struggles to warn COMMANDER ADAMS.

DOC OSTROW

But the Krel forgot one thing,

COMMANDER ADAMS

Yes, what?

DOC OSTROW

Monsters, John. Monsters from
the Id.

COMMANDER ADAMS

The Id? What's that? Talk, Doc!

Doc Ostrow dies.

COMMANDER ADAMS

Doc? Oh, Doc. Doc.

EXT. REST STOP - DAY

The SUV and trailer coast to a stop in the middle of the parking lot. There's one passenger car parked at the far end of the lot near some trees.

BERT

We'll stay for a few hours while Paulette and I sleep. How are you doing?

ANNETTE

Okay.

STEVE

Dad, that car.

BERT

I see it, Steve. We'll check it out.

Bert and Steve get out. Steve hands Bert the rifle.

BERT

Back in a flash.

Annette blows Bert a kiss. She locks the SUV doors and rolls up the windows.

Bert and Steve carefully cross the parking lot, scanning for signs of life.

They pay attention to the restrooms and the trees, watching for hidden dangers.

They approach the car.

BERT

Keep an eye out. I'll see what's inside.

Steve scans the parking lot and surrounding area. Bert looks into the driver's window.

A rotting corpse, the back of its head gone, sits behind the steering wheel. Its hands are locked on the grip and trigger of a pistol aimed at its own mouth.

STEVE
What you got there?

BERT
Nothing you need to worry about.
Keep your eyes on the surroundings.

Bert tries the door handle -- locked.

He smashes the window with the butt of his rifle. A cloud of flies emerges from the window, driving him a step back.

He reaches in and wrenches the pistol from the corpse's hands.

He stands up, raises the pistol for Steve to see.

BERT
Nine millimeter auto. Shouldn't
be too hard to locate ammo for it.

STEVE
Poor son of a bitch. But...

BERT
But what?

Steve looks away.

BERT
But... you kind of wish more of
these sons of bitches took the
same way out, instead of murdering
everyone they cared about.

Steve stares into his Dad's eyes.

STEVE
Great psychiatrist, my Dad.
Practically a mind reader.

BERT
Come on. Let's get settled in.

They walk back to the SUV.

INT. RECREATION ROOM - DAY

The movie on the TV is almost over. Commander Adams confronts the scientist MORBIUS.

COMMANDER ADAMS
But like you, the Krel forgot one
deadly danger - their own
subconscious hate and lust for
destruction.

MORBIUS

The beast. The mindless primitive!
Even the Krel must have evolved
from that beginning.

COMMANDER ADAMS

And so those mindless beasts of
the subconscious had access to a
machine that could never be shut
down. The secret devil of every
soul on the planet all set free
at once to loot and maim. And
take revenge, Morbius, and kill!

The pinochle game winds down. Ralph works out some figures
with pencil and paper.

RALPH

Okay... looks like Bob's up six
hundred bucks tonight. Gil,
you're down fifty, which means
another five-fifty on my account.

GIL

Your luck keeps up, Bob, and
pretty soon you'll be able to
retire.

BOB

They told me I'd never have a
dull moment at Kokopelli Sun, and
they were right.

Ralph collects the cards to put them away.

RALPH

Well, gentlemen, it's about time
to turn in. I need my beauty
sleep before we go relieve Jim
and the guys at four.

GIL

This is quite a routine we've got
ourselves into. I almost envy
Jim drawing short straw.

BOB

Not me. I swear I'd rather die
than take one of those pills.

GIL

Don't talk like that, Bob. We
need every able-bodied gunman
we've got. My wish for you is a
very long and healthy life.

BOB
 You can't possibly hate me that
 much.

They rise.

On the TV, Morbius watches the monster from his id melt a
 white-hot hole in a door of solid Krel metal twenty-six
 inches thick. He comes to an awful realization.

MORBIUS
 Guilty! Guilty! My evil self is
 at that door, and I have no power
 to stop it!

EXT. REST STOP - DUSK

Through the SUV's open passenger door, Bert finishes binding
 Annette's hands and feet.

BERT
 I'm sorry, honey.

ANNETTE
 It's okay.

BERT
 Steve can't watch you and the
 perimeter at the same time.

ANNETTE
 I'm fine.

Bert closes the door. He turns to Steve.

BERT
 Wake me up in three hours.

STEVE
 Will do.

BERT
 Sooner, if you see anyone.

STEVE
 Definitely will do.

Bert gets into the driver's seat and reclines.

Annette rocks gently in her seat, her eyes closed, her lips
 forming silent words for her meditation.

EXT. KOKOPELLI SUN - DUSK

Jim supervises a team of SENIOR WATCHMEN watching the road.

JIM

Be sundown soon. Thank God it's the new moon. They may be nuts, but they don't see any better in the dark than we do.

Bob uses binoculars to scan the desert.

BOB

You think there will be any coming tonight?

JIM

Who the hell knows? I don't know what they think we've got here that they can't find anywhere else.

BOB

They want us, Jim. Our kids come after us because we spanked 'em too hard when they were little, or got 'em the wrong damn Barbie for Christmas.

JIM

So I guess the locals come because they think it's not fair we got to retire here and they were all forced to take Xynnon to keep their jobs.

BOB

Yep.

They stare into the desert.

BOB

I know Nancy and her husband wanted to get my grandkids out before -- before.

JIM

You'll go crazy talking about it, Bob. You do realize you've said the same thing to me every night for the last three weeks?

BOB

I know, Jim. But what else is there to talk about? The weather?

JIM

The weather. Fishing. All the
tail you used to get in college.
Any damn thing at all.

Jim pops a Xypnon pill and takes a swig out of a water bottle.

BOB

God, just seeing one of those
things scares me.

JIM

Somebody's got to stay awake here.
And since it takes ten years to
go sleepless, I figure I'll be
asleep for good before I have to
cross that bridge.

Jim takes the binoculars from Bob and scans the desert.

JIM

So, Bob... how much tail did you
get in college?

INT. SUV - NIGHT

Steve phone beeps. He scrambles to answer it.

It's an e-mail. The subject: REMEMBER.

Steve opens the e-mail and clicks on a link.

A video window opens.

EXT. NORTHBROOK COURT SHOPPING CENTER - DUSK

From the POV of a cell phone videocam:

NORTHBROOK TEENS attempt to hold the doors closed to an
upscale two-level shopping mall. NORTHBROOK ADULTS in an
angry mob press at the glass doors and walls.

Inside, several Northbrook Teens tend to a small group of
terrified NORTHBROOK SENIORS and a very large group of
NORTHBROOK CHILDREN -- the teens' little brothers and sisters.

The cell phone's owner, Steve's Second Troublemaker friend
from his high school class, turns the camera on himself for
a second. His eyes are saucers.

SECOND TROUBLEMAKER

Steve! You've got to help us!

A SECURITY GUARD paces back and forth behind the Northbrook Teens holding the barricade.

A Teen flies back from the door, a bullet wound through his chest. Another flies back to join him, her head blown open. The Teens scramble away from the door.

A SECOND SECURITY GUARD holsters his pistol. He reaches for his keys.

FIRST SECURITY GUARD

Oh, hell no.

The First Security Guard shoots him dead through the door.

FIRST SECURITY GUARD

I told him, "Don't need that crap.
Don't need to work two jobs plus
one on the weekend."

SECOND TROUBLEMAKER (O.S.)

Oh, man! Oh, man!

The mob outside lurches forward to push on the door. The First Security Guard shoots again and again, killing the Northbrook Adults who make it to the glass.

But the mob tosses aside each corpse to make way for more pushers. Soon the First Security Guard's revolver is empty.

Some Teens rush forward to counter the mob, but they're a step too late. With eight bullet holes weakening the glass, it gives way to the pressure from outside.

SECOND TROUBLEMAKER (V.O.)

Oh, fuck!

The Teens run to the Children and Seniors, scooping up the ones they can carry and grabbing the rest by the hand. They scatter through the mall as fast as they can with their defenseless charges. Most head toward the stores they know best: Abercrombie & Fitch, bebe, American Eagle Outfitters.

The Adults outnumber the Teens. The mob surges into the mall and hives off smaller mobs that chase the remaining Teens into the stores.

The Teens who make a stand to defend the various store entrances fall quickly to the onslaught of the Adults. Though the Teens take down a few of the first to arrive at each store, the sheer mass of Adults overwhelms them.

Inside one of the stores, the Seniors clutch the Children protectively as Teens make a stand at the doorway.

The Second Troublemaker turns the camera on himself again.

SECOND TROUBLEMAKER

I gotta do something, man.
Remember us. Tell about us.

The cell phone turns around to capture the sight as Adults slaughter the Teens at the doorway.

INT. SUV - NIGHT

Steve stares at his cell phone. Tears stream down his face.

The video clip ends.

Steve looks at his Dad and sister sleeping. He notices his Mom looking at him. His eyes meet hers.

He looks away.

INT. SUV - NIGHT

Steve bolts awake in the back seat. The SUV is on the highway.

STEVE

Jesus, what happened?

From behind the steering wheel, Bert glances into the rear view mirror to look at Steve.

BERT

Nothing happened. You got some sleep, is all.

Steve sees his mother in the passenger seat. He then notices Paulette holding the shotgun.

STEVE

Seriously?

PAULETTE

Serious as a heart attack. Did I get that right?

ANNETTE

Yeah, that's how we used to say it.

STEVE

Dad, you want me to drive a while?

BERT

Not yet, son. I got six hours of shut-eye from your two shifts of guard duty, and I'm good.

Steve motions to Paulette. Paulette hands him the shotgun.

The SUV and trailer pick their way between stalled cars and wrecks as they travel along.

EXT. SPRINGFIELD - DAY

The SUV and trailer roll along I-40 through Missouri countryside.

The highway sign reads, SPRINGFIELD - NEXT 4 EXITS.

INT. SUV - DAY

Steve drives. Bert holds the shotgun in the back seat.

PAULETTE

Mom, see if you get a signal here.

ANNETTE

Worth a shot, I guess.

She pulls out her phone.

She has three bars.

ANNETTE

Oh, my God.

She scrolls through the numbers in her phone and selects POP.

She holds the phone to her ear as if cradling a precious and fragile artifact.

ANNETTE

Come on, Pop. Pick up. Pick up.

INT. GIL'S APARTMENT - DAY

Gil's phone buzzes and jitters on the kitchen counter, tethered by its charger cable to the wall socket.

The caller ID shows ANNETTE.

INT. SUV - DAY

Annette looks at the phone, listens to it again, then looks at it.

ANNETTE

Dammit!

BERT

Leave a voicemail, for Heaven's sake!

Annette lifts a finger to shush Bert.

ANNETTE

Hi, Pop? It's Annette. I'm okay -- we're all okay, and we're on I-40 in Springfield, Missouri, and we're on our way to you. Here, everyone say hi to Gil.

Annette hits the speaker button.

ALL

Hi, Gil!

ANNETTE

I love you, Pop. We'll see you soon.

Annette hits END CALL.

STEVE

Text him. In case he doesn't notice that he's got a voice message.

ANNETTE

Good idea.

Annette sends a text message.

She puts the phone back in her purse.

ANNETTE

I was able to leave a voicemail. That means he's okay, right? If his phone is still working, he's okay, right?

BERT

I'm pretty sure that's right, honey.

Annette sits back in her seat.

She sobs quietly.

Steve checks the rear view mirror -- his Bert mouths, "She's all right."

EXT. KOKOPELLI SUN - DAY

Gil and Jim provide cover as Bob and Ralph work to clear the last of the wreckage from the road leading into Kokopelli Sun. They've already added most of the twisted metal to the barricade.

Bob ties a rope to an overturned car.

He waves to Ralph, at the wheel of a Jeep at the other end of the rope.

BOB

That'll do 'er.

Ralph waves back as she eases the Jeep into gear. The wreck groans and squeals as it skids over the asphalt.

Ralph maneuvers the Jeep to position the wreck into a spot on the barricade.

Bob trots up to the Jeep. He frees the rope from the Jeep's trailer hitch.

As Bob unties the rope from the wreck, Ralph pulls the Jeep back onto the road and stops by Gil.

RALPH

Ready for a shopping trip?

GIL

Sure.

Gil climbs into the passenger seat.

JIM

You two take care. I'd rather you come back empty-handed than not come back at all.

Jim reaches through the open driver's window and strokes Ralph's hair.

GIL

You worry too much, Jim. See you in an hour or so.

The Jeep rolls off toward town.

INT. SUV - DAY

Steve drives past a sign: OKLAHOMA CITY 46 MI.

STEVE

You guys want to stop for dinner in Oklahoma City?

PAULETTE

I hear it's mighty pretty.

ANNETTE

It's no Amarillo, but yeah, we
need to eat.

PAULETTE

Besides, I gotta use the bathroom.

EXT. GAS STATION - DAY

Steve, Paulette and Annette cautiously walk toward the food mart building of the gas station. Steve carries the shotgun. Bert waits in the SUV on a nearby on-ramp, watching for dangers outside.

The gas station seems deserted.

INT. GAS STATION - DAY

Annette enters the food mart and scans it for threats.

She motions to Steve and Paulette to follow her in.

Annette, Paulette and Steve cover their noses with their sleeves. Something putrid stinks in there.

Flies fill the refrigerator case where the food items were. Another case holding beverages seems clear. Steve goes over to grab bottled water and soda.

Paulette sees the sign for the restrooms and heads that way.

Paulette enters the small hallway to the restrooms. The door to the outside at the end of the hallway is ajar. Paulette goes to it.

She sees a small stack of corpses on the ground behind the mini-mart: the ones on the bottom are rotted, but two on the top have only been dead a couple of days.

She carefully moves back toward the women's room.

Annette picks her way through fallen shelves and scattered packages. She picks up intact bags of chips and candy.

CLERK (O.S.)

Going to pay for that?

Annette freezes. She turns toward the cash register.

A CLERK, 50, points a pistol at Annette's head.

CLERK

I am sick and tired of people coming in here like they own the place and taking whatever they want. Like somebody died and left every damn thing on Earth to them.

Crouching, Steve works his way carefully along the refrigerated case toward the counter.

ANNETTE

I'm just shopping. I have a credit card.

CLERK

Credit card system's down. Didn't you see the sign?

He motions to a sign on the counter: CASH ONLY.

ANNETTE

Oh, I see. Well, I can get cash out of my car.

CLERK

Car? What car? I'm looking out the window, I don't see no car.

Steve's movement reflects off the refrigerator case doors,

ANNETTE

It's --

CLERK

Shut up. You, by the refrigerator case. Put that gun down or this lady is minus one braincase.

Steve puts the shotgun on the floor and stands up, several bottles of beverages under one arm. The Clerk swings the gun toward Steve.

CLERK

People like you are why I can't leave this store for even one minute. You sneak in here, gonna rob me blind. You're just another one for the pile.

The Clerk cocks the hammer on the pistol.

A gunshot fills the store with a massive roar.

The Clerk's body spins partway with the bullet's impact through his shoulder.

The Clerk can't raise his arm to aim his pistol, but he fires it anyway, and again, and again.

CLERK

You son of a bitch! I'll kill you! Both of you!

The Clerk keeps firing his pistol as he tries swinging his body to force his arm up. Paulette steps toward him, aims, fires her pistol again.

The back of the Clerk's head splatters the cigarettes behind the counter.

STEVE

You okay?

ANNETTE

Yeah. You?

PAULETTE

I keep forgetting that wounding them only makes them mad. Come on, let's go have dinner.

EXT. KOKOPELLI SUN - DAY

Jim watches through his binoculars as the Jeep rolls up the road.

Jim wave to Bob, who rolls a truck out of the barricade to let the Jeep in.

The Jeep rolls to a stop as Bob closes the barricade.

Jim and Bob approach the Jeep as Ralph and Gil get out.

JIM

How'd you do?

GIL

Not bad. A few cases of chili and soup, some canned fruit.

RALPH

We found a drugstore that still had a lot of stock in back. Got a lot of prescription meds, including these.

Ralph holds up a bottle of Xynpon. She tosses it to Jim.

RALPH

A few boxes of ammo. You'd think they'd have grabbed it all to hole up in their houses, as paranoid as they are.

GIL

My son-in-law says they aren't paranoid. They're royally pissed off.

JIM

I believe he's right. I saw 'em loot a sporting goods store once. No survival gear, guns mostly one to a customer, one box of ammo each: they knew who they wanted to kill. Didn't stop 'em from killing each other at the slightest provocation, though. Speaking of which...?

GIL

Six. I hate that part. I bet they were nice folks, once.

BOB

Once. Once upon a time.

JIM

Ralph, get that stuff to the clubhouse.

RALPH

Will do.

INT. GIL'S APARTMENT - DAY

Gil comes into his apartment and puts his keys on a hall table.

He goes into the kitchen.

He reaches into a cabinet, takes down a glass. He fills it with water.

As he takes a drink, his telephone catches his eye: TEXT FROM ANNETTE.

He drops the glass. It shatters on the floor tile as he grabs his phone.

He scans the message.

He selects VOICEMAIL and listens.

ANNETTE (V.O.)
(filtered)
Hi, Pop? It's Annette. I'm okay...

INT. SUV - DAY

Still on the on-ramp in Oklahoma City, Annette, Bert, Steve and Paulette eat a cold dinner out of boxes, bags and cans.

PAULETTE
Do you have more of those mints?
I can't get that smell out of my
nostrils.

Annette passes her a pack.

ANNETTE
Keep it. I got a lot.

BERT
So, did you find any rounds for
that pistol?

STEVE
Half a box behind the counter. I
guess that guy had taken to living
behind the counter to protect his
store. He must have been asleep
when we walked in.

PAULETTE
Why, Dad? Why did he decide to
make that stupid gas station a
matter of life and death?

BERT
No doubt it was the most important
thing in his life left over from
before. If his family was gone,
he'd want to stay there to get
even with the people who'd ripped
him off in the past.

STEVE
Get even?

BERT
That's the common thread in what
the sleepless are doing. That
guy wanted thieves and robbers to
come to him so he could take
revenge for the thieves and
robbers who'd preyed on him over
the years.

STEVE

And that's why people are hunting down their kids and their parents?

PAULETTE

I don't like where this is going.

ANNETTE

Who has the power to hurt and disappoint you more than your family? Paulette, before this started, how many times did you say to your father and me, "I hate you"?

STEVE

You mean, per week?

PAULETTE

I didn't mean it. Any of it.

ANNETTE

Of course you didn't, honey. And the times your father and I daydreamed about how we could have sailed around the world if we'd never had kids was just idle talk.

BERT

The problem is, without sleep, without a way to channel those petty resentments and disappointments harmlessly, the sleepless turn them into their whole remaining purpose in life. They have to get revenge, even if it kills them. You can't get them to stop and listen to reason -- nothing matters to them anymore but getting even.

STEVE

Mom?

ANNETTE

What is it, honey?

STEVE

I hereby apologize for everything I have ever done or said or thought that hurt you or even annoyed you the tiniest bit. And if you want to use my college fund for a world cruise, you have my blessing.

Annette and Steve stare into each others eyes.

The entire family bursts out laughing.

They laugh hard and hearty.

INT. RECREATION ROOM - DAY

Gil runs over to the card table where Ralph and Jim console a weeping Bob.

Gil's oblivious to Bob's tears.

GIL
Hot damn, boys, look at this!

JIM
Not now, Gil.

GIL
Hell with your "not now," Jim!
It's a text message from Annette!

Jim and Ralph snap to attention. Even Bob looks up, sniffing back tears.

RALPH
She's alive?

GIL
Alive. Okay. Coming here with Bert and the kids.

BOB
Coming here? Which way?

GIL
I-40. It's a straight shot from Chicago. "You'll see Amarillo, and Gallup, New Mexico..."

BOB
I know, Gil. Where are they now?

GIL
Lemme think -- she was in Springfield when she left the message, and that was five hours ago. Probably Oklahoma City by now. Why?

JIM
Bob got a text message too. His grandkids are alive.

BOB

In Wichita. Hid in the storm
cellar while my Nancy tried to....

Gil takes a seat.

GIL

I don't know, Bob. That's a
really big thing.

BOB

From O.K. City, Wichita is just a
few hours up, a few hours back.
Not a long ways out of her way.

GIL

No, not unless every minute you're
on the road you're running the
risk of being murdered by lunatic
mobs.

BOB

You don't think there are lunatic
mobs in Wichita, Gil?

Gil stares into Bob's red-rimmed eyes.

GIL

I'll ask her. But whatever she
says goes -- you got that? Her
family -- my grandkids -- they
come first.

BOB

I understand. All I can ask is
that you ask her.

JIM

One thing, Gil. How do you know
that text message isn't a ruse?
A way to put us off guard when
she comes to kill you?

GIL

There's a voicemail, with Bert
and the kids on it. Listen.

Gil plays the voicemail.

ANNETTE (V.O.)

(filtered)

Here, everyone say hi to Gil.

ALL (V.O.)
(filtered)
Hi, Gil!

GIL
Bert never took the stuff, and
the kids were too young. Maybe
Bert found a cure. All I know is,
Annette's okay. For your sake,
Bob, you better hope she still
has her great big heart.

Gil composes a text message.

BOB
God bless you, Gil. I pray they
find my grandkids alive.

GIL
If Annette takes this side trip,
Bob, you better pray nothing
happens to my grandkids.

Gil sends the text message.

INT. SUV - DUSK

The SUV and trailer cruise down the highway into the sunset.
Annette leans forward toward the windshield.

ANNETTE
What's that?

Bert strains to see.

A pair of oncoming headlights flickers in the distance.

BERT
Oh, shit.

ANNETTE
What do we do?

BERT
I think... we stop and see who
they are.

He slows the SUV.

EXT. I-40 - DUSK

The SUV stops in the road.

The headlights continue their approach.

They belong to a compact hybrid.

Bert opens the driver's door of the SUV, Steve opens the passenger door on the opposite side. They take firing positions, Steve with the rifle and Bert with the pistol.

BERT

Flash the high-beams, honey.

Annette reaches over and flicks the high-beam switch.

The hybrid slows as it gets to about a half-mile from the SUV.

It comes to a stop at a quarter-mile away.

Its headlights flash their high-beams.

Bert reaches an arm over the door frame. He waves.

The driver's window of the hybrid opens.

An arm reaches out and waves.

BERT

Okay, then.

He hands the pistol to Paulette.

ANNETTE

What are you going to do?

BERT

Talk to them. And you need to slide into the driver's seat, in case they don't feel like talking.

Bert steps out into the road from behind the car door. He holds his hands out to the side, palms forward, and walks slowly toward the hybrid.

Annette watches him as she slides over the center console and into the driver's seat.

Bert stops a third of the way between the SUV and the hybrid.

Steve watches the driver's door of the hybrid open.

A young man, JOSHUA, 22, steps out of the car.

Joshua is tall, lanky, bearded. He holds his hands out to mirror Bert. He walks toward the SUV.

Joshua stops about a third of the way from the hybrid to the SUV.

BERT
 (shouts)
 Hello. Where you headed?

JOSHUA
 (shouts)
 Indiana. You?

BERT
 Arizona.

JOSHUA
 What's in Arizona?

BERT
 Family. What's in Indiana?

JOSHUA
 Family. Do you --

BERT
 What's that?

JOSHUA
 Can you spare any food or gas?

BERT
 Maybe. Couldn't you find any on
 the road?

JOSHUA
 My wife -- she's too scared to
 let me go in anyplace.

BERT
 Have her pull the car up.

Bert and Joshua wave to their wives to move the cars ahead.

The two men walk across the grass median to meet in the middle as the vehicles advance to positions directly across the median from each other.

Bert and Joshua shake hands.

BERT
 I'm Bert.

JOSHUA
 Joshua.

EXT. I-40 - NIGHT

Joshua and his wife ZOE, a pretty hippie, finish their dinner. They sit around a campfire on the concrete highway with Annette, Bert, Steve and Paulette. The campfire is about ten yards ahead of the SUV.

BERT

So, Joshua, Zoe, you have family in Indiana?

JOSHUA

My folks are Amish.

STEVE

Then why aren't you going to Pennsylvania?

PAULETTE

Because they're Indiana Amish. We learned about it in History class.

JOSHUA

I left when I was eighteen. I traveled a bit, until I found Zoe in California.

ZOE

He turned up in Bolinas and asked for a job in my family's creamery as a cheesemaker. When I saw him in his apron, I thought he was so good-looking. And when I tasted his Jack, that's when I knew.

JOSHUA

It was a great life. People came up from the City, bought our cheese, told us how lucky we were to live in a perfect place and do what we loved. Looking back, they must have been really jealous.

ANNETTE

And you couldn't stay in California?

ZOE

We tried. Not many people in Bolinas took Xypnon. We're more laid back there.

JOSHUA

But the outsiders -- parents of people who had moved to Bolinas.

ZOE

And even a bunch of those nice people from the City turned up. They were screaming about how much they hated us, like it was our fault that their lives were turning to shit just because ours weren't.

JOSHUA

We tried to defend ourselves, but there were so many.

ZOE

They got my parents. Burned down our creamery. Killed our animals.

BERT

We're so sorry.

JOSHUA

I know my people thought Xynnon was one of the worst ideas the English ever came up with.

STEVE

English?

JOSHUA

That's what they call everyone outside the Amish community. They never took the stuff,

STEVE

And you think they're okay?

JOSHUA

I hope so. They're pretty good at keeping to themselves. But they hate violence -- hate it.

ZOE

My parents hated violence too. When it came down to it, though, they fought hard. Took their fair share of those lunatic monsters with them.

ANNETTE

We're headed to my father's retirement community. They don't have any religious objection to self-defense. I just hope they're not too old to look out for themselves.

Joshua stands up. Bert stands as well.

JOSHUA

Bert, Annette, you've been very kind. I don't know how we can repay you.

BERT

How about you name your first child after us? Albert for a boy, Annette for a girl.

The rest of the group stands up.

ZOE

I like it.

ANNETTE

I'm pretty sure Bert was just kidding.

ZOE

I know. But we're planning on a big family. I'm sure we'll have room for a Bert and an Annie.

ANNETTE

Here, let me get you a couple of things to take with you. Paulette, come with me.

PAULETTE

Sure, Mom.

Annette and Paulette walk to the SUV.

ANNETTE

You get a few bottles of water and a box of crackers. I'll get a can of gas.

Paulette opens the rear passenger door of the SUV.

She hears something.

PAULETTE

Mom?

ANNETTE

What, honey?

PAULETTE

Your phone. It chirped.

Annette scrambles to the front passenger door of the SUV.

She reaches inside for her purse.

She pulls her phone up to her face.

ANNETTE

Bert! Come quick!

Bert, Steve, Joshua and Zoe come running.

BERT

What is it?

ANNETTE

Text message from Pop.

BERT

Did you read it?

ANNETTE

Not yet.

BERT

What's it say?

ANNETTE

He's fine. He says it's safe there. And...

STEVE

And what?

ANNETTE

He's asking if we can go to Wichita to rescue the grandchildren of his friend Bob.

BERT

Oh, God.

STEVE

We -- we can't do that, can we?

PAULETTE

I don't see why not. We're now all armed.

BERT

We have plenty of gas.

STEVE

So we couldn't save any of my friends or Paulette's, but we're going to risk our lives for two strangers?

BERT

Who did you want to save, Steve? Who were you going to pick, and who were you going to tell, "Hey, sorry -- no room in the car for you?"

STEVE

I don't know --- how about anybody! Whoever could run to the car fastest! Saving just one of them would have been worth it!

PAULETTE

That's what we're about to do, Steve -- save two kids picked at random, just as worth surviving as any of our friends.

STEVE

But....

Steve searches the faces of his family. He sees that Paulette's logic has persuaded them.

ANNETTE

Are those kids really going to be safer in this car than where they are now?

BERT

If you're willing to have your own kids ride with you, why would you balk at putting other kids in the same danger?

ANNETTE

Good point.

Annette hands a can of gas to Joshua. Paulette gives Zoe the crackers and water.

ANNETTE

This is where we part company. Good luck, and I hope you find your family safe.

JOSHUA

Thank you. I'm glad to hear your news about your father.

ZOE

Bless you all. Journey safe.

Joshua and Zoe walk off toward the hybrid.

Bert, Steve and Paulette get into the SUV.

INT. SUV - NIGHT

Bert starts the SUV. Across the median, the hybrid rolls down the road.

BERT

We can turn around at the next exit and double back to I-35. Safer than surface roads.

ANNETTE

Wait! Before we start, I have an important question for you all.

The others wait for the important question.

ANNETTE

Anyone know any songs about Wichita?

Bert puts the SUV in gear and pulls away from the shoulder.

BERT

I am a lineman for the county...

STEVE

What?

PAULETTE

What?

INT. SUV - NIGHT

Bert navigates I-35 through farmland. Annette stares into the darkness.

In the back seat, Paulette dozes as Steve watches Annette.

In the distance, points of light appear near the road.

STEVE

What are those lights, Dad?

Annette looks ahead.

BERT

Guthrie, Oklahoma. Don't blink, you'll miss it.

STEVE

Looks a little bigger than that.

The buildings of the town come into view. A small cluster of hotels and restaurants looms on the left.

The road sign that used to show the hotels and gas stations at the Guthrie exit now reads in neon spray paint: NO SERVICES. KEEP OUT.

As the SUV approaches an overpass, a dozen FLASHLIGHT BEAMS hit the car from the sides of the road.

STEVE

What the hell?

ANNETTE

Let's hope they're just making sure we don't stop.

Bert accelerates the SUV, pushing it over 90 miles an hour.

BERT

Hang on and stay calm.

On the descending side of the overpass, another set of flashlights lining the highway shine their beams on the SUV.

The SUV runs the gauntlet of watchers.

The SUV enters the dark freeway ahead.

ANNETTE

Think they were sleepless?

BERT

Don't know. Don't care. Steve?

STEVE

Dad?

BERT

Chamber a round and roll down your window.

Steve racks the shotgun and rolls down his window.

BERT

You see anything chasing us, you kill it.

STEVE

Yes, sir.

Steve leans out the window, shotgun pointing to the rear.

EXT. PROSPECT PARK - NIGHT

The SUV rolls through a quiet Wichita neighborhood. Steve has the shotgun aimed out the window.

Some of the homes have been destroyed by fire -- only charred foundations and chimneys remain.

Cars and trucks litter the streets, abandoned at odd places or crashed into each other or into lampposts. Bodies lie next to some of the vehicles, victims of murderous road rage.

The SUV rolls to a stop by a two-story house in the middle of a block.

INT. SUV - NIGHT

Annette looks at her phone.

ANNETTE

This is the place.

BERT

How do you want to do this?

ANNETTE

Pop says the kids are holed up in the storm cellar. His friend tried to tell them we're coming, and that we'd knock four times.

STEVE

Four?

BERT

Everybody knocks three times. Four is less likely to be a random stranger.

STEVE

I think Paulette and I should go.

ANNETTE

Too dangerous.

BERT

No, Steve's right. They won't be as threatened by teenagers.

Steve opens the door. He sets his shotgun on the car seat.

BERT

Take your shotgun, Steve. Those kids are hiding for a reason. And besides, they might need a pointed reminder to mind their manners.

Steve picks up the shotgun and gets out of the SUV.

EXT. PROSPECT PARK HOUSE - NIGHT

The house is completely dark. Only the streetlights give illumination to the area, and the path to the back of the house is in shadow.

Paulette carries a flashlight in one hand and a pistol in the other. Steve follows just a step behind.

Paulette plays the flashlight beam over the front porch. Nothing indicating a cellar door.

Paulette and Steve move laterally to the path to the backyard.

They follow the path. The gate is unlatched.

Steve pushes it open with the barrel of the shotgun.

Paulette shines the light through the open gate. She steps into the backyard and Steve follows.

The backyard is large. A clothesline runs across it, The grass is high and unkempt.

Against the base of the back porch is a cellar door angled on the ground.

Steve kneels by the door. He knocks hard, four times.

TIM (O.S.)

I've got a gun.

STEVE

Do you also have a grandfather named Bob?

TIM (O.S.)

Yeah.

STEVE

And did he text you that someone would knock four times when they came to give you and your sister Eileen a ride to Arizona?

BERT

Tim.

TIM

Before we get in, may I ask...?

BERT

I never took Xypnon. My wife did, but I've helped her learn to control the side effects.

TIM

And how's that working, Ma'am?

ANNETTE

Pretty well, Tim.

TIM

And if it stops working?

ANNETTE

Then my husband and both of my children have promised to shoot me dead.

TIM

I see. Come on, Eileen.

Tim and Eileen climb into the SUV. Bert has removed enough empty gas cans to let him open half of the split third-row seat. Tim takes the far back seat. Eileen scoots over behind Annette. Paulette takes the middle and Steve gets in behind Bert.

ANNETTE

Tim?

TIM

Yes, Ma'am?

ANNETTE

One thing. Only my own children are allowed to shoot me. Deal?

TIM

Fair enough, Ma'am.

Bert starts the SUV. As he pulls out, Annette spots someone on the sidewalk.

ANNETTE

Honey, wait!

MR. COOPER, 75, in his pajamas, hands in the air as if surrendering, walks briskly toward the SUV, waving.

Bert stops the SUV. Annette rolls down her window.

ANNETTE

Sir?

COOPER

I saw the kids get in with you.
Where are you people headed?

ANNETTE

Arizona. I'm sorry we can't offer
you a ride.

COOPER

I have a car. I just had no idea
where to drive it to. Me and the
missus stayed holed up at home,
and now we're looking to leave.
Can we follow you?

ANNETTE

Mister --

COOPER

Cooper. Arnold Cooper.

ANNETTE

Mister Cooper, we're planning to
drive straight through and not
wait for anybody. If you want to
drive to the same place, I'll
gladly let them know to expect
you and let you in.

Annette reaches into her purse, pulls out a pen and paper
and jots down the address of Kokopelli Sun.

COOPER

God bless you. We figured at
this point there was no one left
who wasn't... you know.

ANNETTE

Here, Mr. Cooper. Good luck.

COOPER

"Ko-ko-pel-lye"?

ANNETTE

Kokopelli. He's the trickster
god of the Southwest Indians.

COOPER

He's sure played one hell of a
trick this time. Drive safe.
We'll see you there in a few days.

ANNETTE

I sure hope so.

Annette rolls up the window and the SUV pulls away.

EXT. GODDARD - NIGHT

Bert pulls the SUV to a stop in the middle of a large parking
lot.

BERT

You kids slept much lately?

TIM

No, sir. We were too scared to.

BERT

We're stopping here because I've
been driving a lot of hours today,
and my kids and I are tired. We
can all sleep here.

TIM

What about the missus?

ANNETTE

I don't sleep. I meditate a bit,
and otherwise I keep watch.

BERT

Don't worry. We have a system.

Bert gets out.

He walks to Annette's side of the car, opens her door.

She positions herself for the bindings.

TIM

You really have to tie her up?

STEVE

She's never lost control yet.
But there could always be a first
time.

TIM

Will she be safe while we're asleep?

STEVE

Dad and Paulette and I stand
watches. We have to keep an eye
out for things outside too, right?

TIM

Yeah.

Bert closes Annette's door.

He goes around the car and gets back in the driver's seat.

BERT

Steve, you're up. Three hours.

STEVE

Roger that.

TIM

What are you, Air Force or
something?

STEVE

Just a lot of war movies. Go to
sleep.

Tim leans back and closes his eyes. Steve holds his shotgun
against the car door and scans the area.

EXT. KOKOPELLI SUN - NIGHT

Gil and Bob watch the perimeter outside the wall, close to
each other, speaking quietly.

GIL

Please don't get your hopes up
too high, Bob.

BOB

I'll try, Gil. But God knows I
want this more than anything I've
ever wanted.

GIL

I feel the same way. They're
stopped right now for sleep.

BOB

Where?

GIL

Goddard, Kansas.

BOB

That's right outside Wichita!
 Couldn't they get a ways down the
 road?

GIL

They were on the road a long time
 when they got to your grandkids.
 They couldn't very well sleep in
 your daughter's storm cellar.

BOB

Goddard's kind of a weird place.
 You've heard of the Goddard
 Baptist Church?

GIL

That's where I know the name from!
 I always thought they were wackos,
 with their "God Hates the U.S.A."
 signs and such, but I guess they
 could point to some pretty
 convincing evidence right now.

BOB

I hope God has enough mercy in
 His heart to let our families
 make it here safe.

Jim and Ralph approach from inside the community.

GIL

I'll say a bedtime prayer, Bob.
 Jim and Ralph are here for their
 watch. Let's turn in.

EXT. SECOND GAS STATION - DAY

The SUV waits outside another gas station mini-mart.

Annette and Paulette walk back from the mini-mart, each
 carrying a pistol and a bag of packaged food.

EXT. OVERPASS - DAY

A SENTRY observes the gas station through binoculars.

The Sentry traces Annette and Paulette as they walk to the SUV.

The SUV and trailer block the Sentry's view of the two women.

The Sentry ducks down below the side of the overpass. He
 speaks into a cell phone.

SENTRY

One vehicle towing a trailer.
Three persons. Driver and two
females... Right. And one of the
females is a teenager.

EXT. SECOND GAS STATION - DAY

Tim and Eileen get out of the SUV as Annette and Paulette
get in.

ANNETTE

Take these. Steve's waiting for
you inside, just in case.

Tim and Eileen take the pistols.

ANNETTE

You know how to use them?

TIM

I do. I think if Eileen needs to,
she can figure it out.

Tim and Eileen walk to the mini-mart.

INT. SECOND GAS STATION - DAY

Steve holds the door as Tim and Eileen enter.

STEVE

Rest rooms are that way.

He points with the shotgun.

The mini-mart is neat and orderly. There are few food items
left on the shelves.

Steve finds a box of Slim Jims. He picks up the box, takes
one out, peels it open and takes a bite.

He absent-mindedly eats the meat stick as he browses through
some magazines.

Tim comes out of the rest room.

TIM

What you eating?

STEVE

Slim Jim.

He pulls one out and tosses it to Tim.

TIM

Thanks.

STEVE

We've got almost a thousand miles to go.

TIM

That far?

STEVE

We could do it in one shot, if we take turns with the driving and watching my Mom. Does Eileen drive?

TIM

She did. I don't know about now, though.

EILEEN

I do.

Eileen has joined the boys.

EILEEN

I also eat Slim Jims.

STEVE

Oh, sure.

Steve hands her one.

STEVE

Ready?

TIM

Wait!

He points to the SUV. A pickup truck and a minivan approach it from opposite directions. Each is marked on the side: "GODDARD BAPTIST CHURCH."

The SUV lurches forward, but the pickup blocks its path.

CHURCH MEMBERS spill out of the minivan, each armed with a rifle or shotgun.

STEVE

My family!

Steve starts for the door, but Tim and Eileen grab him and pull him to the floor.

STEVE

Lemme go, you assholes!

TIM

There's too many of them!

STEVE

I don't give a shit! That's my Mom and Dad and sister out there!

EILEEN

I think they'll be okay.

Eileen has scrambled to the door of the mini-mart and peers through the glass.

STEVE

What? What do you mean, okay?

EILEEN

I don't think those are sleepless. They'd have shot first and not asked questions.

Steve looks. The CHURCH MEMBERS train their weapons on the SUV as they open the doors.

They pull Bert, Annette and Paulette out.

EILEEN

You're really lucky your sister is out there.

STEVE

Fuck you!

TIM

She's right, Steve. If it was just your Mom and Dad, they'd probably have been killed by now.

EILEEN

These people saw your sister and realized that she'd be dead if your parents were sleepless.

STEVE

What do I do?

EILEEN

Look at the minivan.

STEVE

Goddard Baptist Church. Aren't they --

EILEEN

The folks that are always in the news.

TIM

Were always in the news.

STEVE

So?

EILEEN

So let's wait a bit, and then see if they go to church.

INT. MINIVAN - DAY

Annette, Bert and Paulette occupy the middle row of the van. Behind them are GEORGE, 35, and HARVEY, 40, with shotguns.

In the front are the driver, ALVIN, 50, and Alvin's wife RACHEL, 48.

BERT

Can I ask where you're taking us?

ALVIN

Church.

BERT

You decided we needed a visit to church?

RACHEL

Everyone needs a visit to church.

ANNETTE

We did have other plans for today, you know. What gives you the right to kidnap us at gunpoint?

RACHEL

What gives you the right to come into our town?

ANNETTE

Last time I checked, this was a free country.

ALVIN

Really? Because last time I checked, the Godless government in Washington seems to have evaporated. So I figure the law here now is God's law.

BERT

And God's law tells you to arrest innocent people just passing through?

ALVIN

Rachel, you seen many innocent people passing through lately?

RACHEL

No, Alvin, I can't say as I have. Mostly it's been demon-possessed maniacs out to kill us.

ALVIN

Yeah, that's what I been seeing too.

Annette moves to speak, but Bert puts his hand on her arm to stop her.

INT. SECOND GAS STATION - DAY

Steve, Eileen and Tim look out the glass door.

The SUV, the pickup and the minivan are gone.

STEVE

Why'd they take our car?

TIM

Got any good stuff in the trailer?

STEVE

Stuff we need. Stuff we want. Stuff these people already have in their houses and stores.

TIM

Maybe it's just fun for them to take people's stuff.

STEVE

How do we find them?

EILEEN

Finding them is easy.

Eileen walks over to a local map tacked to the wall near the cash register.

EILEEN

Local places of worship....

The boys join her.

EILEEN
 Goddard Baptist Church. Eleven-
 eighty Elm Street.

The three pore over the map.

TIM
 Elm Street - here.

He touches the map.

STEVE
 These numbers are the street
 numbers by block... Eleven hundred.
 Where are we now?

Eileen touches a spot.

EILEEN
 Here.

STEVE
 That's what, a mile and half?

EILEEN
 Yeah.

STEVE
 Let's go, then.

TIM
 Let's not. Let's wait until dark,
 so we at least have a shot of
 getting there without being
 captured ourselves.

Steve glares at Tim. Tim stands firm

STEVE
 Shit. Okay, we wait.

TIM
 I could use some more sleep. Wake
 me up in two hours and I'll take
 the second watch.

Eileen and Tim lie down, bundling their jackets into
 makeshift pillows.

Steve frowns. He turns to the glass and watches the outside.

INT. CHURCH - DAY

Alvin and Rachel escort Bert, Annette and Paulette into the
 sanctuary. George and Harvey follow, guns ready.

The sanctuary is small and spare. The pews are simple pine benches.

ALVIN

Sit here.

Alvin stops at a front-row pew. The prisoners sit.

BERT

And now... what?

RACHEL

We wait.

ALVIN

Your daughter isn't a worry. But you two are. We've seen it before: adults who seem just fine, until the sleeplessness hits them.

RACHEL

Why don't all of you relax? Lie down, take a nap.

BERT

A fine idea.

Bert pulls Paulette to lean against one of his shoulders and pulls Annette to the other.

Annette's phone buzzes.

RACHEL

Lucky you. Phone service.

Rachel reaches into Annette's purse and fishes out the phone.

RACHEL

Text message from Pop. Oh, that's sweet.

Rachel opens the phone.

RACHEL

"How far you guys gotten? Daylight is wasting."

Rachel hands the phone to Annette.

RACHEL

Text him that you're in Liberal, Kansas.

Annette composes a message.

RACHEL
Don't hit send yet. Give me the
phone.

Annette hands Rachel the phone.

Rachel looks at the message. She presses Send.

RACHEL
Okay. Back to your nap.

INT. GIL'S APARTMENT - DAY

Gil finishes breakfast.

His phone buzzes.

He reads the text message.

He frowns.

INT. RECREATION ROOM - DAY

Gil, Jim, Bob and Ralph sit around the card table.

GIL
This is bad.

BOB
What does it say?

GIL
"Stopped for gas. Just rocketed
past Liberal, Kansas. Hope you
have space for the three of us.
Love, Annie."

BOB
"Three of us"?

GIL
Obviously they're in trouble.
Someone is probably reading over
her shoulder. That means this
message is in some kind of code.

RALPH
Let's see. "Rocketed"? Goddard
was the name of one of the very
first rocket scientists, and the
Goddard Space Center is a main
NASA facility.

BOB

Also pretty obvious - they're still in Goddard. Why tell us they stopped for gas?

GIL

Maybe they're at the gas station in Goddard.

BOB

No. They're at the church.

JIM

You know this how?

BOB

The folks in that church - they thought Xypnon was the work of the Devil. Wanted nothing to do with it.

JIM

So?

BOB

So they didn't take it and they're not sleepless. That's who has your daughter, Gil.

GIL

The gas station...

RALPH

That's obvious too. It's where the other three are.

INT. SECOND GAS STATION - DAY

Steve looks at Eileen's sleeping form. She's lovely, sexy even.

He lets out a long sigh, then turns toward the window.

The phone rings. Steve swings around, almost ready to blast it with the shotgun.

Eileen and Tim scramble to their feet.

STEVE

What do I do?

TIM

Don't answer it. Maybe the church people are checking to see if your folks had other people in the car.

EILEEN

Is that likely? They could just come back and see for themselves.

The answering machine picks up.

ATTENDANT (V.O.)

(filtered)

You have reached Goddard Mini-Service. No one is available to take your call. Please leave a message at the beep.

The machine beeps.

GIL (V.O.)

(filtered)

Steve? Paulette? If you're there, pick up.

Steve grabs the receiver.

STEVE

Grandpa? It's me.

GIL (V.O.)

(filtered)

Is Paulette with you?

STEVE

No, they've got her.

GIL (V.O.)

(filtered)

At the church.

STEVE

Yes, how did you know?

GIL (V.O.)

(filtered)

I'll tell you when I see you. Who's with you?

STEVE

Tim and Eileen.

GIL (V.O.)
(filtered)
They've got your Mom and Dad, then?

STEVE
Yes.

GIL (V.O.)
(filtered)
Okay, listen. Stay where you are,
and stay out of sight. I will be
there by dawn, and we will get
your parents and your sister back.
You understand?

STEVE
Yes, sir.

GIL (V.O.)
(filtered)
Good boy. I love you.

STEVE
I love you, too,

The call ends. Steve hangs up.

EILEEN
Who was it?

STEVE
My grandfather. He knows.

TIM
Knows what?

STEVE
Everything. He knows where we
are, he knows that the church
people got my parents and my
sister, everything. And he's
coming here.

TIM
A thousand miles?

STEVE
Yes. And we're going to wait for
him.

Steve looks out the window.

STEVE
At least until sunrise.

EXT. KOKOPELLI SUN - DAY

Jim is in the Jeep's driver's seat. Gil rides shotgun and Bob is in back.

Ralph gives the Jeep a last walk-around.

RALPH

You've got enough ammo?

JIM

Yeah, for all our weapons.

RALPH

Should be enough gas in the jerry-cans to get you there and back, if you don't get them shot up.

BOB

Don't you worry about your Jeep or your jerry-cans, Ralph. We'll get 'em back in one piece.

RALPH

Nine people in this thing will be quite a trick.

GIL

I figure the nice people of Goddard Baptist Church will donate us a vehicle. If not for the tax deduction, then because I will blow their heads clean off if they don't.

RALPH

Wish I was going with.

JIM

This is already dangerous enough for the community, honey. If we don't make it back, you're short three men, six weapons and a vehicle. If I knew how, I'd make these two stay here with you.

GIL

Not happening, Jim.

BOB

I'd hate to have to hurt you.

JIM

See what I put up with? We'll be
back in forty-eight hours, give
or take.

RALPH

We'll leave the light on for you.

Ralph leans into the driver's side window and kisses Jim.

She stands up. She waves as Jim rolls up the window and
puts the Jeep in gear.

The Jeep passes the barricade.

Ralph watches it drive down the road toward town.

INT. SECOND GAS STATION - DUSK

Tim keeps watch, seated with his back to the counter.

The sound of a car motor approaches.

Tim gets up and sees headlights swing across the windows.

Tim puts his hand over Eileen's mouth and wakes her. He
holds his finger to his lips.

Eileen sits up as Tim wakes Steve.

Tim peers out the window.

Mr. Cooper and MRS. COOPER, 70, get out of the car.

Tim ducks down.

TIM

(whispers)

It's Mister and Missus Cooper!

EILEEN

(whispers)

Tell them to get away!

Tim crawls over to the front door of the mini-mart.

Just before he reaches the door, two more sets of headlights
sweep the windows.

The kids peer out the glass.

Church Members grab the Coopers and force them toward the van.

As one of the Church Members drives the Coopers' car away, Mrs. Cooper struggles, kicks the man holding her, and breaks away. She attacks the man holding her husband, who knocks her to the ground.

The man she escaped from kicks her repeatedly in the back of the head. Mr. Cooper tries to break free, The man holding him tires of restraining him and slams his head against a gas pump, twice. He drops lifelessly to the pavement.

The Church Members pick up the bodies and toss them in the back of the van.

Eileen and Tim cry quietly as they watch the church vehicles roll away.

STEVE

Get away from the windows, guys.

The kids gather behind the counter.

TIM

We should have done something.

STEVE

Too many of them, and we're cornered.

TIM

But --

EILEEN

Steve's right.

INT. CHURCH - DUSK

Two other guards, ZANE, 25, and KENNY, 35, sit in the back pews and watch Bert, Annette and Paulette lying on the front pews.

Bert and Paulette doze. Annette lies still, her eyes closed, silently mouthing the words for her meditation.

Rachel enters the sanctuary quietly.

She creeps silently to the front of the sanctuary.

She watches Annette's mouth move for a few moments.

RACHEL

Are you having a seizure, Ma'am?

Annette keeps her eyes closed.

ANNETTE
This is a church, so I'm told.

RACHEL
So you're praying?

PAULETTE
Mom?

Paulette sits up and stretches.

ANNETTE
Right here, honey.

RACHEL
Praying for what?

ANNETTE
Gee, I could be rude and say I
was praying that my kidnappers
would release my husband and child.
But as it happens, I was just
praying for strength.

RACHEL
We've all been praying for that
in recent days.

Bert wakes up, sits up.

BERT
What time is it?

RACHEL
Sundown.

BERT
At what point will we be allowed
to get back on the road?

RACHEL
We're first going to have to
finish our observations.

BERT
And that will take how long, again?

RACHEL
I wouldn't trouble myself with
schedules if I were you.
Everything here happens in God's
time.

ANNETTE

So I've got one more thing to pray for, then.

RACHEL

I'll have some sandwiches brought in for your supper. I'm sorry it won't be a proper sit-down meal, but circumstances won't allow it.

ANNETTE

I'm sure it will be fine.

Rachel nods. She goes to the sanctuary door, then pauses.

RACHEL

Oh, by the way, there was some trouble at the gas station a few minutes ago. We found two visitors. Friends of yours, perhaps?

BERT

We don't have any friends in Kansas.

RACHEL

These two weren't very friendly anyway. It's sad when senior citizens forget their manners and won't accept hospitality.

Rachel leaves.

Bert reaches for Annette's hand.

BERT

(whispers)
Can't be Gil. He won't be here for hours.

EXT. NEW MEXICO - NIGHT

The Jeep cruises through the night down the desert highway.

GIL

How you doing, Jim?

JIM

Don't worry about me, Gil. Get some shut-eye.

GIL

If you're sure you don't need some company.

JIM

Trust me, Gil. This stuff keeps you alert and focused. It's like you can't get bored, no matter how monotonous the routine. The road just stretches on and on through the night, and yet I look forward to every mile...

Jim looks at Gil. He's sound asleep. Jim smiles.

The highway ahead comes ablaze in white light, shining right into Jim's eyes.

Jim executes a panic stop. The jerking and swerving wake up Gil and Bob.

BOB

What the fuck?

GIL

What's all that?

JIM

Roadblock.

Gil grabs his rifle.

GIL

I don't have time for this shit.

Jim throws the Jeep into reverse and kills its headlights.

JIM

Bob, watch the back. Watch the back!

Bob looks out the back.

BOB

It's pretty straight for the next half-mile.

The headlights recede into the distance.

GIL

What the hell we gonna do?

JIM

Keep backing up a ways and then find out what these people want.

GIL

Jim, if we're backing up, how come they're still getting closer?

The vehicles ahead are advancing and accelerating.

JIM

I don't know, but like the man
said, we ain't got time for this
shit.

A MUZZLE FLASH from one of the pursuing cars -- a bullet
smashes the passenger side mirror on the Jeep.

GIL

Roll down your windows, boys.

As the windows of the Jeep roll down, Gil leans out of his
with his rifle at the ready. He braces himself against the
window frame and fires.

One headlight on the pursuing vehicles winks out.

Another flash comes from one of the cars ahead. A bullet
whizzes past Gil's head.

JIM

Hit 'em again, Gil!

Gil fires. Another headlight out, and one of the cars swerves.

GIL

I'm shooting for effect here, Jim.
Shut up.

Gil fires again. Another vehicle veers off, bumps the median.

Another flash. A bullet zips through the windshield.

JIM

Bob?

BOB

Missed me.

Gil fires. A headlight on the lead vehicle goes out. The
lead vehicle billows steam. It slows.

Gil fires again. The lead vehicle swerves wildly and runs
off the road.

Gil slides back into the passenger seat.

Jim slows to a stop and flips on his headlights.

JIM

We have to get past these people.

BOB

And we're assuming they're
sleepless?

GIL

Yeah. We gave 'em a chance to
stop, make contact. They came
after us.

JIM

Fuck 'em. Let's finish 'em now
and not have to deal with 'em on
the way back.

Jim kills the engine.

JIM

Let's go hunting.

Jim, Gil and Bob get out of the Jeep.

Jim and Bob flank out from the driver's side into the shadows
by the median. Gil goes into the shadows on the soft shoulder.

They advance carefully.

Gil spots movement in the lead vehicle. He takes aim and
fires.

A door opens on the vehicle. A PURSUER stands and raises a
weapon. Gil kills him with one shot.

Gil flanks further off the road to pass the lead vehicle.

Jim and Bob follow the median barrier.

The vehicle against the barrier starts moving toward them.

Jim and Bob open fire. The engine compartment and the
windshield of the vehicle accumulate bullet holes.

The vehicle slows and catches fire.

As it grinds to a stop, the rear driver's side door opens.
As soon as they spot the SECOND PURSUER trying to exit, Jim
and Bob fire through the door. The Second Pursuer falls to
the pavement.

Jim and Bob reload.

Gil sees the two dead as he passes the lead vehicle. He
crouches by its rear fender and looks at the third vehicle.

The third vehicle lurches forward. Its gears grind as it jerks to a halt.

The THIRD and FOURTH PURSUERS leap out of the car and run screaming toward the Jeep, firing pistols wildly.

Gil, Bob and Jim each fire three rounds. Bob shoots the man closer to the median, Gil the one closer to the side of the road, and Jim alternates.

JIM

Okay, Gil. Let's go get those kids.

BOB

I sure hope these idiots didn't have more buddies waiting down the road.

EXT. NEW MEXICO - NIGHT

The Jeep rolls over a couple of bodies as it navigates past the dead vehicles.

The Jeep speeds down the road into the night.

INT. CHURCH - NIGHT

The sanctuary lights are dimmed low, with just enough light for George and Harvey in the back row to see Annette, Bert and Paulette lying on the front row pews.

Annette lies still with her eyes closed.

Paulette nudges her.

Annette opens her eyes.

Paulette jerks a thumb toward the back of the room, then mimes "sleeping" with her hands against her cheek.

Annette carefully raises her head and looks toward the back of the room.

George and Harvey doze on the back pews, flanking the sanctuary door.

Annette lies back down.

ANNETTE

(whispers)

It's a trap.

PAULETTE

(whispers)

I'll find out.

Paulette silently slides off the pew.

She stands up. George and Harvey doze on.

Paulette carefully and noiselessly walks toward the door of the sanctuary.

She reaches the end of the aisle and stands for a moment between the two sleeping men.

She reaches for the door handle -- a shotgun barrel lowers across the door.

HARVEY

(whispers)

Did you need something?

Paulette starts to answer -- Harvey shushes her.

HARVEY

(whispers)

Quietly, please.

PAULETTE

(whispers)

Ladies' room.

HARVEY

(whispers)

No problem. George will take you.

George stands and opens the door for Paulette. George holds his pistol at the ready by his side, and Harvey trains his shotgun on her.

HARVEY

(whispers)

I know the last thing you need in the bathroom is a deadline, but in ten minutes I am going to kill your parents. That is, if George hasn't brought you back by then.

PAULETTE

(whispers)

I'm sure I'll manage.

George follows Paulette out of the sanctuary.

HARVEY

Ma'am?

Annette sits up.

HARVEY

Did you hear me tell your daughter
what's going to happen five
minutes from now?

ANNETTE

No. I was asleep.

She looks around.

ANNETTE

Where is my daughter?

HARVEY

Ladies' room.

Annette sits back.

EXT. SECOND GAS STATION - NIGHT

The Jeep, its lights off, creeps into the gas station parking
lot.

Gil pulls out his cell phone.

JIM

Got a signal on that thing?

GIL

Yup.

He dials.

INT. SECOND GAS STATION - NIGHT

Eileen dozes next to the glass door. Steve and Tim sleep on
the floor closer to the counter.

The phone rings.

All three kids jump up.

EILEEN

Aw, crap! Crap, crap, crap!

Steve runs for the phone.

TIM

What?

EILEEN

I fell asleep! I'm sorry!

STEVE
Shut up a minute!

Steve grabs the phone.

STEVE
Hello?

EXT. SECOND GAS STATION - NIGHT

GIL
Should've let the answering
machine pick up first, Steve.
What if it was one of them calling?

INT. SECOND GAS STATION - NIGHT

STEVE
I'm sorry, Grandpa. Where are you?

GIL (V.O.)
(filtered)
In front of your big nose, sport.

Steve looks out the window. Gil stands by the Jeep and waves.

GIL (V.O.)
(filtered)
Get a move on.

INT. CHURCH - NIGHT

Harvey looks at his watch.

HARVEY
Five minutes. I told her if she
wasn't back by now, I'd find her
and kill her.

He stands up.

ANNETTE
Ten.

HARVEY
Excuse me, ma'am?

ANNETTE
Ten. You told her ten minutes.

HARVEY
So I did. You seem to be a very
light sleeper, Ma'am. Very light.

Annette lies back down. She can't close her eyes.

EXT. SECOND GAS STATION - NIGHT

Eileen, Tim and Steve carry food and water along with their weapons. They walk briskly to the Jeep.

At the back of the Jeep, Bob unloads empty gas cans. Eileen and Tim hug him -- he shrugs them off.

BOB

You two get in the Jeep. It'll be a tight squeeze, but we'll make it.

They turn to obey.

BOB

Wait.

They turn toward him.

He envelops them in a bear hug. His eyes stream with tears.

He lets them go.

BOB

Go, get in. We're wasting a lack of daylight.

Steve squeezes in between Jim and Gil, perched uncomfortably between the bucket seats.

JIM

Try not to shift gears with your ass, young man.

STEVE

Yes, sir.

GIL

You know where your parents are?

STEVE

The church.

JIM

We figured as much. Got it programmed in the GPS.

The Jeep rolls out of the parking lot with its lights off.

EXT. GODDARD - NIGHT

The same large parking lot the SUV and trailer parked in.

The Jeep rolls to a stop on the street at the far side of the lot.

STEVE

This is where we spent the night.

JIM

So they keep their sentries closer in than this at night, and get out at least as far as the gas station in the morning.

GIL

We're six blocks from there.

JIM

Bob, how we doing on fuel?

BOB

Better than I'd expected.

JIM

Good. We can make some room for your grandkids. Take me out a couple of gas cans.

Jim gets out of the Jeep along with Bob.

GIL

Can either of you kids drive?

EILEEN

I can.

GIL

Can you shoot, Tim?

TIM

Yes, sir.

GIL

Then you two are going to wait here. Eileen, you be ready: if we can get all the way back, you can drive us as far as the freeway.

EILEEN

If you don't get all the way back?

GIL

I'm gonna call you for a ride.

He hands her his cell phone.

The Jeep rolls toward the church.

INT. CHURCH - DAWN

The windows of the sanctuary show the sky brightening with approaching daylight.

George and Harvey sit watch in their accustomed places, no longer pretending to be asleep.

Annette, Bert and Paulette lie on the pews.

Alvin and Rachel enter the sanctuary, followed by Zane and Kenny. Annette, Bert and Paulette get up.

ALVIN

George, Harvey, thanks for a job faithfully done.

RACHEL

Anything interesting happen?

HARVEY

The lady is a real light sleeper.

RACHEL

I see.

ALVIN

Why don't you two turn in?

GEORGE

Thanks.

George and Harvey leave the sanctuary without looking at the prisoners.

The four captors approach the front pews. Zane and Kenny aim their weapons at Annette and Bert.

ALVIN

Harvey's given us disturbing news.

RACHEL

Ma'am, what did you do for a living before the Lord's wrath descended?

ANNETTE

I was a surgeon in a trauma center.

RACHEL

My, you've saved a lot of lives.
Earned yourself a place in Heaven,
most likely. If the Xypnon hadn't
damned you to Hell.

ANNETTE

Aren't you going to ask what my
husband did?

ALVIN

It doesn't matter. It would
hardly do to dispatch you and
keep him alive. He looks like
the type to hold a grudge.

Alvin steps to Paulette and brushes her cheek with his
fingertips.

ALVIN

And we certainly don't need more
men to help us repopulate.

Bert steps forward. Zane raises his rifle --

BANG! Outside the building, the sound of a gunshot. Zane
spins around.

ALVIN

What is this?

BERT

Why are you asking us?

BANG! BANG! BANG! It's a gunfight outside.

ANNETTE

Maybe you pissed off the wrong
people.

Rachel draws a pistol from her skirt.

RACHEL

You men go see what's going on.

Zane and Kenny run out. Alvin hesitates.

RACHEL

Go on, honey. I can handle these
folks.

Alvin draws his pistol and runs out.

ANNETTE

Don't you need to pray on this decision a bit first?

RACHEL

Honey, that's all we do here, is pray and receive God's guidance. It's too bad -- we could use a doctor around here.

She raises her pistol. Annette springs on her like a cougar on a deer.

The pistol discharges into the ceiling as Annette tears into Rachel's face, her eyes, her throat, her belly. Annette rips at her with fingernails...

... falls with her full weight on top of her on the floor. Annette drives a knee into Rachel's midsection, cutting Rachel's screams short with an "OOF!"

As Bert circles around the two women, Annette jams her thumbs into Rachel's eyes. Gore spurts out around them.

Annette draws her hands back from Rachel's mutilated face.

Annette curls her fingers into an extended fist and drives her knuckles into Rachel's voicebox.

Bert tries to dart in to get the pistol, but Annette sits up straight straddling Rachel, the pistol too close to her for Bert to reach.

Rachel struggles helplessly, unable to take a breath.

She turns blue...

... purple...

... dead.

Annette picks up the pistol. She stands, her hands and blouse stained with gore. She snorts and puffs like a bull.

BERT

Honey?

She turns toward him.

ANNETTE

Fuck her. "We could use a doctor around here." They need a fucking undertaker.

BERT

Honey?

She raises the pistol and trains it on him.

ANNETTE

You were completely useless. As usual.

BERT

I'm sorry, honey. Please put the gun down.

Annette continues to huff and puff.

ANNETTE

Useless as tits on a bull, my dad would say.

BERT

Please, Annette.

Annette stares into his eyes.

BERT

Please give me the gun.

ANNETTE

You were going to sit there and let us die.

Annette fires the gun. The bullet passes through Bert's chest. The force knocks him backward onto the floor.

Paulette runs to the door of the chapel. Bert sees her escaping, then turns his head to face Annette stepping toward him.

Annette stands over Bert, the gun pointed at his head.

ANNETTE

You're pathetic.

She fires. The bullet punches a hole in the front of Bert's forehead.

Paulette makes it to the door.

ANNETTE

Where are you going?

Paulette makes it through the door before Annette can draw a bead on her with the pistol.

The windows are pink with dawn's early light.

EXT. CHURCH - DAWN

George lies dead in the street. Harvey leans against a lamppost, a hole in his gut leaking blood. It looks like it really, really hurts.

Zane has a position behind a car near the church. He pops up to take a shot without aiming, then ducks back down.

Alvin crawls over to Kenny, who's got a better firing loophole between two parked cars.

ALVIN

Rotten timing for sleepless to attack.

KENNY

I never heard of a good time.

Zane gets off another shot. A slug from one of the rescuers hits the frame of the car as Zane ducks again.

ALVIN

When we aren't being distracted by guests would have been better. How many?

KENNY

Two I can see, one more I can't. Old men. I thought old men weren't dangerous.

ALVIN

Yeah, I bet that's why George and Harvey let 'em get close. Fools. All right, I need you to pin 'em down for twenty seconds while I flank around behind those bushes. On my mark.

Alvin maneuvers behind the bushes.

ALVIN

Go!

Kenny opens fire between the two cars. He has just enough room to swing his rifle between two targets.

Alvin crawls behind the bushes, very quickly.

He works his way to the corner of the church and takes cover behind Annette and Bert's SUV, still hitched to the trailer. He moves into a position with a clear view of Gil.

He takes a bead with his pistol.

A pistol barrel presses against Alvin's temple.

ALVIN

Don't shoot! I'm putting my
weapon down.

STEVE

Sorry, wrong answer.

Steve blows Alvin's head apart.

KENNY (O.S.)

Alvin? You get one?

Steve crawls behind the bushes. He tries to impersonate Alvin's voice, based on the few words he heard Alvin speak.

STEVE

Yeah. Can you see?

Kenny tries to see between the cars.

KENNY

Don't see a body.

Steve advances.

STEVE

Try getting on the ground.

Kenny lies flat on the pavement.

A slug from Gil's rifle rips into Kenny's eye.

Steve reaches Kenny's position and sees him jerking on the ground, already dead. Steve drops the impersonation.

STEVE

Got a good look?

ZANE

Kenny? Alvin?

STEVE

Nobody here but us chickens,
asshole.

Zane sits, gripping his rifle, panicked.

ZANE

The rest are coming. You're all
dead.

STEVE

You first.

Zane leaps up, shooting in the direction he imagines Steve to be. He's not off by much, but enough for Jim and Gil to plug his head and chest.

STEVE

(shouts)

He says there are others.

Jim, Bob and Gil advance toward the church at a trot.

JIM

I wouldn't doubt it. Probably just getting their clothes on.

STEVE

That SUV with the trailer is ours.
The keys are in it.

Bob waves and runs for the SUV.

Jim and Gil reach Steve.

Together the three enter the church.

INT. CHURCH - DAY

The three rescuers scatter to the corners of the entry vestibule.

GIL

Annie?

STEVE

Mom?

Steve hears something slam against the sanctuary door. He sees the metal mop handle wedged into the door handles: it's already bending.

ANNETTE (O.S.)

That you, Steve?

Steve grabs the mop handle.

PAULETTE

No!

Paulette runs from her hiding place.

PAULETTE

She's got a gun!

Another WHAM! against the door.

STEVE
Is she --?

PAULETTE
She shot Dad.

GIL
Steve, take your sister out of here.

STEVE
No, sir.

Steve pushes Paulette toward Gil.

STEVE
You take her.

Gil takes Paulette and puts his arm around her to guide her to the front door.

Steve takes position on the wall next to the door.

STEVE
Mom?

ANNETTE (O.S.)
Open the door, Steve.

STEVE
Do you still have the gun?

ANNETTE (O.S.)
Open the door, you stupid little --

Two bullets rip through the door out from the chapel. Steve grabs the mop handle, pulls it and tosses it aside, and steps away from the wall, pistol in firing position.

Annette bursts out of the sanctuary.

ANNETTE
Where are --

Steve fires four rounds into his mother.

EXT. GODDARD - DAY

The sun is over the horizon.

GIL
Jim? Make a call.

Jim pulls out his cell phone and dials.

JIM
Eileen, turn that Jeep around and
get to the freeway.

Jim puts away the phone.

JIM
Move, people!

Bob has the SUV positioned at the end of the block. Steve, Paulette and Gil run for it.

Behind the group comes the squeal of tires and roar of engines.

A mile down the road, two pickup trucks approach, accelerating.

The rescuers and the rescued reach the SUV and pile in. Jim hands his rifle to Gil and gets in the back with Paulette. Steve gets in the shotgun seat.

STEVE
Come on, Grandpa.

GIL
I see two pickup trucks doing
zero to ninety right at us. Think
this thing can haul that trailer
faster than them?

STEVE
All right, let's stop 'em.

GIL
You get your sister out of here,
I'll stop 'em.

Gil slams the door, and bangs it. Paulette screams as Bob jams the accelerator and the wheels of the SUV lay down twenty yards of rubber as the SUV and trailer lumber into the road.

INT. SUV - DAY

JIM
Bob, stop this car!

BOB
No fucking way, Jim.

EXT. GODDARD - DAY

Gil steps into the road as the pickups draw near.

He levels his rifle and fires.

The SUV picks up speed. It passes the parking lot where the Jeep had been.

It nears the freeway on-ramp - a hard left turn.

INT. SUV - DAY

STEVE

Bob!

BOB

I see it.

Bob jams on the brakes and slows for the turn.

Paulette, Steve and Jim crane their necks to see whether the pickup trucks are still in pursuit. They can't get a glimpse before the SUV rounds the turn.

Around the turn, Bob brings the SUV to a stop next to the Jeep.

BOB

Chinese fire drill!

Bob leaps out and runs to the Jeep as Eileen moves to the Jeep's back seat. Steve slides over the console into the driver's seat of the SUV. Jim gets out of the back door and jumps into the front passenger seat of the SUV.

The Jeep peels out first. Steve accelerates the SUV, though not as dramatically as Bob had.

JIM

You can punch it, Steve.

STEVE

Punching it, boss.

Steve stomps on the accelerator.

EXT. OKLAHOMA STATE LINE - DAY

The Jeep and the SUV sit motionless in the slow lane of the highway. Jim, Paulette and Steve stand behind the trailer.

Steve opens the trailer.

Most of their possessions are gone. There are a few boxes of books left.

STEVE

Sons of bitches. Couldn't wait for us to be dead before they stole all our stuff.

PAULETTE

At least you can take satisfaction in knowing they aren't going to get any use out of our things.

STEVE

Is it wrong for me to take satisfaction in having blown one of their thieving, psycho heads off?

JIM

Wrong? Yeah, probably.

She puts an arm around Steve's shoulder.

JIM

But under the circumstances, entirely understandable. You put these boxes in the Jeep, I'll unhitch this thing.

EXT. NEW MEXICO - DAY

The Jeep leads the SUV through the country where the ambush took place 24 hours earlier.

They pass the wrecks on the other side of the road. Vultures and ravens feed on the corpses.

INT. JEEP - DAY

Eileen, driving, looks, then looks away.

EILEEN

My God. That's --

TIM

That's what Grandpa and his friends had to go through to get to us.

Bob dozes in the back seat of the Jeep.

INT. SUV - DAY

Paulette sees the scene.

PAULETTE

Jim, did you --

JIM
Look away, honey.

Paulette looks straight ahead -- then steals a quick glance at Jim, who looks exhausted but resolute, scanning the road ahead for danger.

Jim grips the wheel tighter.

EXT. ARIZONA - NIGHT

The micro-convoy cruises along a dark desert highway.

A sign: SEDONA - 6 MILES.

Jim pulls out his cell phone.

JIM
Got a signal.

He dials.

EXT. KOKOPELLI SUN - NIGHT

Ralph oversees the Posse. Her cell phone rings.

She answers it.

RALPH
Jim?

INT. SUV - NIGHT

JIM
Ralph, we're almost home. Coming up on Oak Creek Village.

RALPH (V.O.)
(filtered)
How'd it go? Are the kids safe?

JIM
The kids are.

There's a noticeable pause.

RALPH (V.O.)
(filtered)
Who?

JIM
Gil stayed behind to cover our escape.

EXT. KOKOPELLI SUN - NIGHT

Ralph looks at the members of the Posse. She swallows hard.

RALPH

He wanted to protect his grandkids.

JIM (V.O.)

(filtered)

Quite a man.

RALPH

You keep this line open. If you
run into trouble, you shout.

INT. SUV - NIGHT

JIM

You bet.

Jim smiles at Paulette. She manages a weak smile back.

EXT. KOKOPELLI SUN - DAWN

The sky is rosy as Ralph spots the SUV and the Jeep
approaching.

RALPH

Hello, Jim.

JIM (V.O.)

(filtered)

Hello, Ralph.

Ralph signals and the barricade opens.

The Jeep and SUV roll to a stop before the sandtrap.

Bob pulls the Jeep off the road and around the sandtrap.

Jim follows him.

As the SUV leaves the pavement, its wheels sink partway into
the sand.

It's hard going, but Jim manages to maneuver through the
sand and back onto the road.

The Jeep passes the barricade, followed by the SUV.

The vehicles come to a halt as the barricade closes behind
them.

Everyone piles out of the vehicles.

Ralph kisses Jim.

Bob walks up for a group hug.

RALPH
Good to see you, Bob.

BOB
Ralph, let me introduce my
grandchildren. Eileen and Tim.

Ralph shakes their hands.

RALPH
Welcome to Kokopelli Sun. We
actually have some people your
age here.

TIM
And your name is really Ralph?

RALPH
Jim named me that.

TIM
Why?

RALPH
My parents named me Bernadette.

JIM
When I met her, she told him how
much she hated to be called
"Bernie." She said I could call
her anything but that. So I
picked Ralph.

RALPH
It's stuck for all these fifty
years.

Ralph and Jim smile at each other.

EILEEN
Thank you for letting us come.

Ralph turns to Jim.

RALPH
And these are --

JIM
Steve and Paulette.

RALPH
Of course. They're a lot bigger
than I remember. Where are
Annette and Bert?

Steve can't speak.

PAULETTE
Our parents... they didn't...

Paulette breaks down into sobs. Steve takes her into a big hug and cries with her.

BOB
Tim, Eileen, come on. Let's get
you settled.

Bob leads Tim and Eileen into Kokopelli Sun.

Jim breaks down slowly into tears that roll silently down his cheeks.

INT. RECREATION ROOM - DAY

Bob, Tim, Eileen, Jim, Steve and Paulette drink hot chocolate.

EILEEN
Hot chocolate in the desert.

BOB
It does actually snow here, you
know.

TIM
Really?

BOB
Not enough for sledding or snowmen,
but yeah, real snowflakes.

EILEEN
Grandpa?

BOB
Yes, angel?

EILEEN
Did Mom and Dad get all the way
here?

Bob sets his cup down. Steve stands.

STEVE
Come on, Paulette.

BOB

No -- stay. You need to hear this.

Steve sits back down.

BOB

You know why they wanted to come here?

EILEEN

To kill you. It took a week for them to give up trying to kill Tim and me.

BOB

I didn't leave it to a stranger. She was my little girl, and it was my responsibility.

EILEEN

I'm so sorry, Grandpa.

Tim and Eileen get up and go to Bob. He fights back tears.

Jim stands up.

JIM

Steve, can I see you a minute?

Steve gets up.

STEVE

Sure, Jim.

They go to a quiet corner of the room.

JIM

I'm sorry about your Mom. Especially that it had to be you.

STEVE

Paulette and I both knew it was going to happen someday.

JIM

Why didn't you let Gil do it?

STEVE

I didn't want that to be his last memory of his daughter.

Jim looks away for a moment,

Then he faces Steve.

JIM
We need to start your training.

STEVE
Training?

JIM
I won't be around forever, Steve.
Nor will Bob or Ralph or any of
us old farts. That means you
have to be ready to take this
place over.

STEVE
Wait. Isn't there supposed to be
an election or something?

JIM
That'll be up to you, once your
generation is grown and mine is
gone. Until then, you've got
seniority among the kids here.
What do you say, boss man?

STEVE
I guess there really is no rest
for the weary.

Jim gives Steve a sympathetic smile.

EXT. KOKOPELLI SUN - NIGHT

Jim supervises the Posse, which now includes Tim and Eileen.
The desert is illuminated in moonlight as Gil surveys it
with binoculars.

Far off down the road, headlights on a car flash on and off,
on and off.

The Posse members take positions to repel invaders.

JIM
Hold on, boys! Steady!

Jim's phone rings.

He pulls it out and stares at it.

He answers it.

JIM
Gil?

GIL (V.O.)
 (filtered)
 Think you can get your trigger-
 happy crew to hold their fire for
 a minute, Jim?

JIM
 Son of a bitch!

Jim waves to the Posse.

JIM
 Don't shoot! It's Gil!

Jim turns to Tim.

GIL
 Tim, you get Steve and Paulette
 down here -- now!

Tim sets off at a dead run.

The car advances up the road.

Gil deftly maneuvers around the sand trap.

JIM
 Open up! Open up!

The barricade opens and Gil drives through in a luxury-make
 SUV.

The luxury SUV stops. Jim and Eileen step up to the driver's
 side.

Gil gets out... and so do three YOUNG WOMEN.

JIM
 What the hell?

EXT. GODDARD - DAY (FLASHBACK)

Gil fires on the oncoming pickup trucks.

GIL (V.O.)
 It turns out those church people
 were a little overconfident.

A bullet hits one of the DRIVERS. The truck swerves off the
 road and into a lamppost. Its OCCUPANTS fly out -- a couple
 through the windshield, a few from the open bed -- and smash
 onto the sidewalk, the lamppost, the building.

GIL (V.O.)
They thought they'd run right
over me and catch you all.

Gil fires through the grille of the other truck.

Steam and smoke billow out from the engine compartment.

JIM (V.O.)
How'd that work out for them?

Gil fires again. And again. And steps out of the path of
the truck as it slows and passes him.

GIL (V.O.)
Not well at all.

As the truck draws abreast of him, Gil picks off the OCCUPANT
in the shotgun seat and one of the two OCCUPANTS of the truck
bed.

After the truck passes, Steve kills the other OCCUPANT of
the truck bed.

The truck sputters and slows even more. Gil takes careful
aim and kills the DRIVER.

GIL (V.O.)
Once I'd stopped those two trucks,
I waited for others to come.

Gil looks down the road toward where the trucks came from.

Nothing.

GIL (V.O.)
When I figured out no one else
was coming, I decided to look for
transportation.

Gil looks around.

He walks down the road.

EXT. KOKOPELLI SUN - NIGHT

Gil puts his arm around a couple of the Young Women.

GIL
I poked around town the rest of
the day. Finally these nice young
ladies drove up. They were
prisoners -- slaves, really.

YOUNG WOMAN

When we heard the shooting,
everyone ran out to the trucks.
They only left one person guarding
us.

YOUNG WOMAN #2

We took care of him. Permanently.

GIL

When I came across them, they
weren't sure where they should go.
So I offered to drive them to a
safe place.

JIM

Welcome, ladies. I hope you find
Kokopelli Sun agreeable, and if
you don't, rest assured that no
one will prevent you from leaving.

YOUNG WOMAN

Thank you. I'm hoping we can
make a home here.

PAULETTE

Hey!

Paulette runs to Gil, with Steve a short way behind.

GIL

Hey!

Gil catches Paulette in a big bear hug.

EXT. KOKOPELLI SUN - DAY

Jim, Gil, Steve and Ralph watch the gate.

JIM

Gil, you know what I've been
thinking?

GIL

No idea.

JIM

I've been thinking, there's a lot
of other religious communities
around where people might have
chosen not to take Xypnon. I bet
a lot of them have good people in
them.

GIL
Like the folks in Goddard, only
not assholes?

JIM
Yeah. And maybe Buddhist hippie
types.

RALPH
And those Jewish people with the
black hats.

STEVE
And Amish people like the ones we
met on the way here.

JIM
Not to mention other "active
senior living communities."

GIL
And you think it'd be good if we
could link up somehow. Help one
another.

JIM
How we gonna get the word out to
them?

GIL
Good question.

Gil grins.

GIL
Let me sleep on it.

The four laugh.

FADE OUT.