

FADE IN:

EXT. OVERDOGS / NEIGHBORHOOD - DAY

BEGIN TITLES AND CREDITS

Descending down into a late spring neighborhood lined with lush trees, the sound of an errant lawnmower, song birds chirping, kids playing, someone washing a car, waving to a cheerful soul riding a bike. A narrator's voice cheerfully instructs:

NARRATOR (V.O.)

This is for all the underdogs and cats, animals, and other oddities of the world. Kids and kids at heart, who through no fault of their own find themselves on the wrong side of advantage *and worse* in the eyes of their peers. This is a story of a young girl named Bailey, her parents, Jim and Carrie Bradford, and their neighbors, Clarence and Jinny Lawrence, with Gabby and Peabody. A pair of talking animals who wandered into our world from a parallel world, an unknown and completely opposite world that binds us together in ways that are completely foreign to us.

At street level, in the midst of all the cheeriness, we reveal BAILEY BRADFORD (15), ambling home from school with distinct gloom painted onto her young face.

EXT. OVERDOGS / BRADFORD HOUSE - DAY

Bailey hesitates in front of the gate of the Bradford house, looks around with absence, cracks the clean gate and crosses through the perfect white picket fence in a way that says her world is anything but.

Hesitantly follow her to the perfect steps where she turns, sits facing us, huffing as she slips her pack off.

BAILEY

What's wrong with me..?

It's those *tween* years, where innocence meets rebellion. Bailey soaks in her inner turmoil, boiling inside, she rises, continues up the stairs into the house.

INT. OVERDOGS / BRADFORD HOUSE / LIVING ROOM - DAY

Bailey cracks the heavy front door that creaks sadly, letting Bailey's dour frame enter the house of her parents, JIM and CARRIE BRADFORD (mid-30s), who trade looks, hiding their concern for Bailey.

JIM
What's with the big smile..?

No response, she keeps walking.

CARRIE
Tough day..?

BAILEY
I don't know.

JIM
We all have tough days.

Bailey stops, faces them.

BAILEY
Why do people hate me..?

INT. OVERDOGS / BRADFORD HOUSE / KITCHEN - DAY

Carrie moves swiftly between the island in the kitchen, cutting and adding ingredients to a steaming pot, weaving around Jim like a deft pylon while in conversation.

CARRIE
I hate what kids do to each other
these days.

JIM
She'll get through it. This stuff
can change overnight.

Jim moves for a glass of water, getting a look from Carrie, quickly moving around him.

CARRIE
She's isolating more and more.

JIM
You want me to say something.

Bailey enters with a doomed look and her tablet, they stop talking, a silent pause lingers too long.

CARRIE
Hey.

BAILEY
Yeah.

CARRIE
You know, just when it seems like
it's the end of the world, things
change and you realize it isn't so
bad.

Bailey looks at them both, like, *that's all you got*, then
exits the kitchen.

JIM
(hushed)
It's okay.

CARRIE
(hushed)
We agreed no helicopter parenting.
But if I have to, I'll put an end
to this.

Jim stares out the window, disengaged.

CARRIE (CONT'D)
Can you talk to her..?

Carrie sides with him, also looking out the window.

JIM
Who's that..?

JIM'S POV - OUT THE WINDOW

Sees a boy, TERRY (15), his goth look a terrifying message to
parents of daughters everywhere, staring at their house.

BACK TO SCENE

CARRIE
We should find out.

JIM
Maybe he'll leave.

CARRIE
Jim. She needs a friend.

JIM
What's the hurry..?

INT. OVERDOGS / BRADFORD HOUSE / LIVING ROOM - DAY

Jim enters, takes a quick look out the window, turns to Bailey, tuned out, listening to music on her tablet.

JIM
Hey, Bailey beans.

She removes her ear buds, wishing she was somewhere else.

BAILEY
Hey.

JIM
There's a kid standing outside,
looking at our house. You know
him..?

Bailey cranes her head out the window.

BAILEY
I think he goes to our school.

Carrie joins them, forcing a smile.

CARRIE
Maybe a pet isn't such a bad idea.

JIM
What kind of pet..?

Bailey exhales, turns the music up, ignores them.

CARRIE
(hushed)
What's wrong with you..? She needs
a pet.. And a friend.

JIM
(hushed)
Not just any friend.
(looks out the window
again)
She's fine. We don't have to
overthink this.

CARRIE
(hushed)
Is it healthy that she lives in a
false world behind a screen..?

Jim looks at Carrie, then Bailey, obviously disengaged, recognizing the problem before exiting.

INT. OVERDOGS / BRADFORD HOUSE / UTILITY CLOSET - DAY -
INTERCUTS

Jim opens the door to the home's utilities, stares at the router for a moment before switching it off.

BACK TO SCENE

Bailey's musical residue stops in her buds, throws her head back, removes them, glaring up at Carrie.

BAILEY
What happened to the WiFi..?

CARRIE
I have no idea.

Jim enters, parroting false ignorance.

JIM
Oh, right, the WiFi. What time is it..?

CARRIE
Oh, are they doing something..? Is this one of those times when they rest it or something..?

JIM
You mean all those hamsters running around all those wheels.

After an *I hate you* look, Bailey tosses the tablet and storms outside with disgust. Carrie peers out the window.

CARRIE
Good luck, sweetheart.

INT. OVERDOGS / BRADFORD HOUSE / UTILITY CLOSET - DAY

Jim turns the router back on.

EXT. OVERDOGS / BRADFORD HOUSE - DAY

Bailey, looking awkwardly exposed in her own front yard, stays behind a tree, making brief eye contact with Terry before he awkwardly exits.

CAMI (15), a girl she knows, bounces a basketball on her way home from practice.

BAILEY

Cami..!

Cami's ear buds block all sound, continuing her walk.

BAILEY (CONT'D)

Hey, Cami..!

Cami turns, sees Bailey, nods to the music, keeps going.

Crushed, Bailey, looks up and down the empty street. It's unusually quiet, not a sight or sound of life anywhere.

A swoosh, swoosh, swoosh sweeps over Bailey's head.

A LARGE OWL (PEABODY) glides onto a sturdy tree branch in her yard, the owl's knowing gaze staying fixed on Bailey.

Bailey forgets her anguish, slowly approaches Peabody, who has an other worldly look, cartoonish.

BAILEY (CONT'D)

Where'd you come from..?

Then the sound of a cat turns Bailey's head.

A LARGE CAT (GABBY) waddles in, sitting a distance away with another penetrating gaze and similar cartoonish look.

Bailey's transfixed, looking back and forth at both of the animals that have drawn close to her.

BAILEY (CONT'D)

What're your names..?

She creeps closer to Gabby, gently strokes her, getting a lick on her hand. The scene still surreal, no other activity or sounds around them, just Bailey's connection.

INT. OVERDOGS / BRADFORD HOUSE / CARRIE'S STUDIO - DAY

With overly soothing music masking her wildly uncomfortable yoga pose, Carrie whispers.

JOAN

What're you doing..?

CARRIE

Being one with the universe.

JOAN (O.S.)

That looks so uncomfortable.

CARRIE
Shh.. I'm meditating.

JOAN (O.S.)
No you're not. What's going on..?

CARRIE
Something's up with Bailey.

Carrie opens one eye, looks down.

CARRIE'S POV - JOAN TALKING THROUGH HER TABLET

JOAN (mid-30s) takes a drink of wine.

JOAN
(ON SCREEN)
It's book club tonight. And
there's more wine in the cooler.

CARRIE
I've lost track of where we were.

JOAN
(ON SCREEN)
That don't matter. So have the
rest of us..!

The ladies cackle away.

INT. OVERDOGS / BRADFORD HOUSE / LIVING ROOM - DAY

Jim's on the couch, awkwardly holding a game controller, obviously not a gamer, watching his character get killed over and over again.

JIM
This is supposed to be fun..?!

The large screen shows a video game scene in a set with dangerous archways crossing lava. His character stands on an archway, surrounded by players.

JIM (CONT'D)
Oh yeah..! Bring it..!

Online opponents throw his character into the lava again, dying another awful death. Jim's character respawns, begins running for his life in the game, dodging malice and mayhem.

EXT. OVERDOGS / BRADFORD HOUSE - DAY

Bailey keenly observes Peabody and Gabby, glances up at the house, nobody there to see the curious animals with her, turning to Peabody, almost whispering.

BAILEY

What are you doing here..?

PEABODY

Don't yell, don't call anyone, just be calm and listen.

Bailey looks briefly around, awestruck.

BAILEY

Who's doing that..?

Peabody and Gabby look at each other.

GABBY

We are.

BAILEY

What's going on..?

GABBY

We're having a conversation.

PEABODY

With you.

GABBY

You need to come with us.

Gabby leads, Peabody hops, landing on Bailey's shoulder, then they follow Gabby.

BAILEY

Cats can't talk. How come you can..?

GABBY

I don't really know, I've always been able to.

BAILEY

What about you..?

PEABODY

My parents taught me.

Bailey is very confused.

BAILEY
 But animals don't talk.
 (she looks around)
 Why is everything so quiet..?

GABBY
 This might get complicated.

The strange goth boy, Terry, appears again and signals them to follow him on their way up the street.

BAILEY
 What's complicated and who's he..?

PEABODY
 Terry. I believe you've already met.

BAILEY
 What's he doing here..?

PEABODY
 A fellow traveler.

BAILEY
 Where's he going..?

GABBY
 The back yard at the house on the corner.

They exit up the street toward an older house in a cul-de-sac, mysteriously shrouded by trees.

EXT. OVERDOGS / LAWRENCE HOUSE - DAY - ESTABLISHING

The Lawrence house's mysterious aura with strange accessories exudes eclectic wonder, odd weather veins, windchimes, design oddities, racoons, birds, dogs, and an old gas station sign.

EXT. OVERDOGS / LAWRENCE HOUSE / DRIVEWAY - DAY

Bailey carefully moves toward a high fence gate at the end of the driveway.

BAILEY
 I was told not to talk to strangers. They didn't say anything about animals.

GABBY
 We're just animals here..?.

From the rear of the house, carefully descending the steps, turning to greet them is CLARENCE & JINNY LAWRENCE, an older black couple (60s), exuding humble radiance through lovely smiles, old clothes, who embrace their relative poverty.

PEABODY

I'm Peabody and that's Gabby.

Clarence and Jinny extend kind looks.

JINNY

Welcome, Bailey. I'm Jinny and this is Clarence.

Bailey looks strangely around, digesting the situation.

BAILEY

We haven't met before.

CLARENCE

Gabby's worried about you.

JINNY

She is indeed.

With Peabody on her shoulder and Gabby at the high fenced gate, Terry opens it, letting them enter.

EXT. OVERDOGS / LAWRENCE HOUSE / BACK YARD - DAY

Bailey enters a seemingly magical back yard, entranced by something she can't explain, studying the eclectic old signs, wind chimes and furnishings, pausing beside Terry.

BAILEY

This is.. kinda cool.

TERRY

My Mom said there's something called a vortex here.

BAILEY

Whatever that is.

TERRY

I have no idea.

JINNY

They're places in the earth where the magnetic energy is stronger.

Bailey slowly scans the high fenced eclectic enclosure of curious oddities stuffed with cultured plants, a vintage rusted car, outdoor art, infused with trappings of mysticism, built around a small stone foundation for heavy metal doors.

Bailey slowly moves toward the doors.

CLARENCE

Can you feel it, Bailey..?

BAILEY

What is it..?

JINNY

Clarence decided we needed to do something to spruce things up back here after we moved in.

CLARENCE

The car was sittin' on a heavy pile of rocks, so we tried to make somethin' out of nothin' back here.

JINNY

The rocks were coverin' this strange cellar.

CLARENCE

It was all rusted shut and the doors were buried in soil.

GABBY

I got lost and ended up in this tunnel and got to the end and the next thing you know.

Jinny turns the car radio on, vintage swing music coming from its radio.

JINNY

There we go. Clarence got the radio goin' and we were practicin' a little dancin' together.

CLARENCE

We could hear somethin' on the other side of the doors and started pulling soil away to investigate.

JINNY

We got the doors opened and out came these two.

GABBY

The food's great here, that's all I know.

PEABODY

We're not sure *exactly* where we came from or how we got here.

Bailey is deeply troubled and confused by this story.

BAILEY

This doesn't make sense.

JINNY

It didn't to us either.

CLARENCE

So we decided that we needed to find out what was down there.

BAILEY

Did you find anything..?

CLARENCE

No.

Clarence and Jinny look peculiarly at each other.

BAILEY

But you found something.

JINNY

We.. don't know.

CLARENCE

Or we don't remember.

BAILEY

You don't remember anything..?

CLARENCE

We felt different, that's all I can say.

JINNY

We felt like we had new lives to live.

Bailey looks around, ends on Terry.

BAILEY

What about you..?

TERRY

I went once and nothing happened.

BAILEY

Kind of creepy isn't it.

TERRY

If we go, you can tell me after.

BAILEY

My parents will freak out.

CLARENCE

I did some reading about these so called vortexes and it was pretty interesting. If we play our cards right, this might be some new age thing we can charge money for.

JINNY

Oh, I'm with Clarence on that. There's something down there that I can't explain.

BAILEY

I guess I could go home and ask.

CLARENCE

All right, you know where to find us Bailey.

Bailey emits a brief smile.

BAILEY

I should get going.

TERRY

Be prepared to *not* be amazed.

Bailey smirks on her way out.

EXT. OVERDOGS / LAWRENCE HOUSE / FRONT - DAY

Bailey spills onto the sidewalk, pauses, hearing the normal sounds again. Strange. She turns toward home, immediately facing a *wall of doom*, SIX GIRLS (13-15) with an identity of trouble, face-to-face, surprising Bailey.

BAILEY

Oh.. Where'd you come from..?

No answers, just mean, indifferent, laughter.

BAILEY (CONT'D)
Ashley, we've been friends since
the third grade.

ASHLEY nervously laughs with the others.

ASHLEY
Not anymore.

BAILEY
Doreen, we used to play all the
time together.

DOREEN can't believe it, Bailey emotional.

DOREEN
You're lame.

BAILEY
Erin. Remember, we played soccer
and went to camps together.

ERIN nervously checks with the other girls, snarls.

ERIN
We're not babies anymore like you,
Bailey.

The girls' laughter and taunting grows into pushing her
inside their *circle of doom*.

BAILEY
Francesca, we live next door. We
used to play until dark.

FRANCESCA looks at the other girls, particularly the two
meanest girls.

FRANCESCA
It looks like the dark has come to
play with you now.

Bailey's lightly tossed back and forth inside the circle.

INT. OVERDOGS / LAWRENCE HOUSE / LIVING ROOM - DAY

Clarence, Jinny, Terry, with Peabody on his shoulder and
Gabby on the sill in front of the shears, watch the scene
outside with grave concern behind the shears.

GABBY
This isn't good at all.

PEABODY

I can't see how this gets worse.

Clarence and Jinny look at each other.

CLARENCE

Let me go stop this.

Icy stares are lasered from Jinny's eyes.

JINNY

We're already the people from the
wrong side of the block.

Clarence is clearly frustrated, understanding.

CLARENCE

The racial stereotypin' and
bullyin' has gotten out of hand.

JINNY

Not a word.

EXT. OVERDOGS / LAWRENCE HOUSE / FRONT - DAY

Bailey's being jostled back and forth in the group until
HELENA grabs her by one arm.

HELENA

We haven't met yet. I'm Helena,
queen of your nightmares.

Francesca grabs her other arm in the middle of the circle
while IRIS produces a small knife, waving it.

BAILEY

(terrified)

Please don't hurt me.

The girls laugh and taunt, the knife in her nostril.

IRIS

And I'm Iris, your nightmare
period.

An off-camera cut is inflicted in Bailey's right nostril, she
recoils, bleeding, then begins sobbing.

IRIS (CONT'D)

Aww, poor Bailey. We got some
blood from the lamb, girls.

Mean laughter and agreement as Iris produces a container of fake blood and pours it over Bailey's head. In shock, Bailey's vision and hearing is distorted, barely seeing Helena holding a container of used motor oil over her head, slowly pouring it, creating a disgusting slick over her, covering her face.

THE PICTURE GOES DARK

And the sound quiet.

FLASH CUT MONTAGE - BAILEY'S TORMENT

- A) FLASH - Bailey's head covered in fake blood and oil.
- B) FLASH - The girls around Bailey taunting and pushing her.
- C) FLASH - Clarence, Jinny, Terry, Peabody, and Gabby watch with intense horror from inside the Lawrence house.
- D) FLASH - Bailey tries wiping her eyes.

BACK TO SCENE

Cami is walking home again from practice, focused on her music and basketball, makes a move. When the horrible scene catches her eye, she crosses the street to engage.

CAMI

Hey..! What're you doing..?

IRIS

None of your business, jock..!

CAMI

Let her go..!

HELENA

We let her go, that means you're next..!

CAMI

I'll take my chances.

The girls look at each other.

CAMI (CONT'D)

Let her go.

Bailey's released from their grasp, her body covered in red and black grunge, the girls disperse.

BAILEY
Thank you.

CAMI
You okay..?

BAILEY
Is there something wrong with me..?

CAMI
Nah. You just need a shower.

BAILEY
Yeah. Thanks.

CAMI
I'll see you around.

Cami exits, Bailey watches her, then looks at the Lawrence house before continuing her way home.

EXT. OVERDOGS / BRADFORD HOUSE - DUSK

Bailey shudders at her front gate, looking like devastation, hearing sounds of laughter from inside the house, slowly enters, afraid to stain the gate.

At a side window of the house, Bailey peers in a window, seeing her Dad and some of the visiting wives' husbands socializing, pulling her head back.

At another window near the back of the house, Bailey discretely looks in, seeing the book club ladies drinking wine and laughing.

At the base of the big tree in her yard, Bailey sinks to the ground, unnoticed, totally done, an outcast. Her tears rain with despair, her face apocalyptic.

Terry appears quietly to her side.

TERRY
Hey.

BAILEY
This isn't a good time.

TERRY
I can see that.

BAILEY
I can't go in like this.

TERRY

Yes you can. It's your home.

BAILEY

My parents already think..

TERRY

It doesn't matter what they think,
or what anyone thinks.

BAILEY

So what am I supposed to do..?

TERRY

Just listen. There's something
strange about the cellar in the
back yard at the Lawrence house.

BAILEY

Like what..?

TERRY

I don't know exactly, but they want
us to go again. Something about
helping you.

BAILEY

You don't look like the type that
scares too easily.

Jim looks out the side window, sees Terry on his property,
throws open the window with Bailey hidden behind the tree.

JIM

Hey, freak..! Keep walkin'..!

BAILEY

(hushed)

Don't look, I'll talk to you later.

TERRY

Yeah.

Terry exits under Jim's watchful eye.

EXT. OVERDOGS / LAWRENCE HOUSE / DRIVEWAY - DUSK

Bailey death walks up the driveway, Carrie on steroids,
stained with oil and fake blood, halted, not sure she can
continue. She turns away, quietly musing.

BAILEY

Maybe I am a loser. Maybe that's
all I am.

A light turns on, Jinny steps out, devastated, sees Bailey
turned away, devastated for her.

JINNY

Bailey.

Bailey turns toward Jinny, tears in their eyes. Bailey tries
to speak, but can't.

JINNY (CONT'D)

We saw it from the window.

Clarence steps out behind Jinny.

CLARENCE

Terry, Bailey's here.

Terry appears with Peabody on his shoulder, trading confused
looks with Bailey. Gabby ambles toward her.

GABBY

Let's get you cleaned up.

BAILEY

I guess this is it then.

CLARENCE

You better believe it is, sister.

JINNY

Come inside. Please.

Bailey slowly moves forward, cementing something powerful
between them all, something she can't escape from now.

INT. OVERDOGS / LAWRENCE HOUSE / SPARE ROOM - DUSK

Bailey's in a robe, distant but clean after a shower, having
her hair combed out by Jinny. A clean pair of coveralls
hangs beside her.

BAILEY

I don't have any clothes.

JINNY

(nods to the coveralls)
Those'll do.

BAILEY

What do you think happens when you go down through the doors..?

Jinny's thinking, draws a blank.

JINNY

Nothin' as far as we know.

BAILEY

How can it be nothing if you feel different after..?

JINNY

We don't know.

BAILEY

Maybe it should have a name.. For later, when you invite tourists.

JINNY

Clarence and I started calling it.. *Underdogs*.

BAILEY

Why'd you call it that..?

Jinny finishes combing and drying her hair while a crooked smile begins to grow.

JINNY

It's the strangest thing. For the first time in a long time, we stopped feeling like second class citizens.

BAILEY

I don't know what's happening in the world anymore.

JINNY

Well, us *underdogs* gotta stick together, Bailey. Isn't that right..?

BAILEY

Underdogs.. Is that what I am..?

JINNY

It's what we all are. Just a merry band of misfits.

EXT. OVERDOGS / LAWRENCE HOUSE / BACK YARD - DUSK

Clarence, Jinny, Terry, Bailey, Peabody, and Gabby quietly move toward the mysterious metal hatch, careful not to arouse suspicion from outside the yard's high fencing.

CLARENCE

(quietly)

There used to be a building here a long time ago.

JINNY

(quietly)

The records said it was used to clean uniforms for government workers.

Clarence and Jinny gingerly remove debris from the hatch, then pull it open, slowly, to keep the creaking to a minimum. Bailey scans their faces for reactions.

CLARENCE

(hushed)

Jinny and I go first. Bailey follows us.

Clarence disappears into the hatch, taking easy stairs down. Jinny sees it's clear, then follows. Gabby pulls beside Bailey, gets up on the first step.

GABBY

Will you take me with you..?

Bailey smiles, picks up Gabby while Terry wags his head, like, *I'm not sure this is a good idea.*

BAILEY

Of course.

Peabody lands on Terry's shoulder.

PEABODY

After you.

Bailey steps down, taking the stairs out of sight, followed by Terry and Peabody.

INT. OVERDOGS / BRADFORD GATE / OUTER CHAMBER - DUSK

Bailey steps down into an underground room, cryptic signage and furniture relating to an old cleaning business is fire charred dystopia, joining Clarence and Jinny.

CLARENCE

I'm not going to lie, this totally freaked me out when we found it.

JINNY

It's a pretty easy walk from here.

The lights are in poor phase, flickering. Terry, Peabody, and Gabby join Bailey, Clarence and Jinny.

TERRY

It's got plenty of freak left.

Bailey's nervous look isn't sure. Clarence pauses at the tunnel entrance in the room.

CLARENCE

This way.

Clarence exits into the tunnel, followed by everyone.

INT. OVERDOGS / BRADFORD GATE / TUNNEL - DUSK

Terry and Bailey cautiously follow Clarence and Jinny down a long tunnel ramp, looking at everything with a military feel, lit on both sides with intermittently pulsing lights.

BAILEY

Where does this go *exactly*..?

PEABODY

That's the strangest part.

GABBY

We have no idea.

PEABODY

We just remember being here.

GABBY

I slept more than normal for several days after being down here.

They arrive at a nondescript charred door opened by Clarence, letting them exit into the room. Clarence follows them in, letting the door creepily close behind him.

The door had several fire blasted vintage cleaning service posters, one falling off, revealing the charred words: "LAB TEST SITE".

INT. OVERDOGS / BRADFORD GATE / TRANSITION LAB - NIGHT

A large, sterile, round shaped room with no squared corners under a ceiling sized mass of technology that focuses down. When they enter the room, quiet interval beeps are heard.

CLARENCE

This is where we found ourselves.

JINNY

There are other rooms, but this is the one we know.

Bailey looks up, hearing the beeps, looks at Gabby and the others.

GABBY

Just hold onto me.

BAILEY

As long as you don't scratch me.

GABBY

As long as I don't get scared.

BAILEY

What's that sound..?

The beeping becomes more rapid, the pitch higher.

TERRY

Nothing as far anyone knows. This place is a total mystery.

Bailey tries to lighten the mood.

BAILEY

As long as it's not a total *misery*, isn't that right Gabby.

Gabby snuggles into her arm. Peabody winks at her.

PEABODY

I'm not interested in misery either. And for the record, it does not love company

Some light smiles are passed around when suddenly, the lights go off, then flicker, then other lights brightly strobe. It stops and goes dark as the cycling hum reaches a loud high pitched squeal that turns into a surreal storm of swirling electrons surrounding them.

Lights back on, the lab room is completely still, silent, and very strange. The sound of a crowd chanting can be faintly heard.

Jinny's eyes are all we see, painted, her gaze intense.

JINNY
Everyone okay..?

Clarence's eyes are full picture, slowly scanning, also painted, oozing authority.

CLARENCE
We have another trial.

Terry's eyes dart back and forth nervously, now looking boyish, even meek, no paint or markings.

TERRY
Great.

Bailey's head is forward, covered by a metal battle helmet, slowly raising it, revealing her dark eyes, sinister expression and voice, black and red face paint and a nose guard, resembling a Roman soldier.

BAILEY
All right, let's do this..!

INT. UNDERDOGS / BRADFORD GATE / TUNNEL - DAY

Clarence and Jinny's feet, in durable shoes, unchained, show struggle, their voices stern, pulling the others in metal ankle locks, chained together.

JINNY (O.S.)
Hey, fall in line..! Hurry up..!

CLARENCE (O.S.)
Wha'do'you think this is..? Hey,
behave yourselves..!

His whip snaps the cement, Gabby enters, looks up.

GABBY
Watch where you're snapping that
thing..!

Gabby jumps, missing another whip's slap.

EXT. UNDERDOGS - DAY - ESTABLISHING

From a high viewpoint, *Underdogs* is seen as a vast network of streets that radiate outward from the trial ring area, its look a mix of fascist totalitarian cubism and old Rome.

EXT. UNDERDOGS / TRIAL RING - DAY

Sinking down into the dystopic trial ring filled with an angry mob, big screens show a group of six girls in a metal cage, fearing for their lives. They are: Ashley, Doreen, Erin, Francesca, Helena, and Iris.

EXT. UNDERDOGS / TRIAL RING / JUDGES BOX - DAY

Clarence and Jinny make their big entrance, regally dressed, pulling Terry and Bailey in behind them to wild applause, Peabody on Terry's shoulder, Gabby jumping up into the box overlooking the crowd next to a microphone.

GABBY

It's judgement day. Again.

The crowd reacts, cheering, while Terry, in peasant clothing, quietly sits with Peabody.

PEABODY

We've got a crowd here today.

Terry quietly speaks into the mic.

TERRY

Will any evidence be submitted..?

The loud crowd suddenly becomes quiet. Jinny looks at Clarence, like, *that's the wrong thing to say*.

Eyes focus on Bailey's warrior look, her intensity growing, grabbing Terry by the hair, bending to his face and the mic.

BAILEY

Only if I say so..!

Gabby quietly whispers into her ear.

GABBY

The other side is sending a Justice Committee to investigate.

BAILEY

Then we better be done with them, is what you're saying.

GABBY

They're demanding a fair trial.

Bailey takes the mic and stands, looking out at her adoring hardline fans of carnage.

BAILEY

A fair trail. Did you hear that..?

A resounding loud chorus of rejection reigns from the mob. Bailey gestures to the others, like, *this is what they want.*

Clarence and Jinny stand, locking eyes with Bailey, look at her, like, *reel it in and wait for their defense.*

JINNY

We have time.

Bailey sneers, drinking in the crowd's emotion.

BAILEY

Unshackle me..!

CLARENCE

Do you even know why they're on trial..?

Bailey plays to the crowd, fixated on her while Clarence unshackles her leg.

BAILEY

I'm sure it was for something terrible..!

Laughter and cheering from the crowd, scaring Peabody, darting his eyes.

PEABODY

Maybe it's not a bad idea to wait.

BAILEY

I've never tasted Owl before. I'm starting to wonder what it's like.

A terrified Peabody hears the crowd roar.

BAILEY (CONT'D)

Excuse me while I inspect the girls who are guilty as charged.

Bailey relishes the garish limelight, raising her fist.

The crowd hypnotically raise their fists in salute, chanting something ominous together.

EXT. UNDERDOGS / TRIAL RING / CAGE - DAY

Bailey inhales the putrid air, drinking in the crowd's fear and awe of her power.

She, dictator-like, descends the steps of the intimate, but crowded, gladiator inspired stadium to the central ring where the girls are in a decrepit metal cage connected to horses.

The crowd noise fades, but the images of raised fists and chanting continues through a rolling high operatic soprano as Bailey circles the cage.

Soul piercing looks in the eyes of the girls and Bailey show a mix of fear and strange familiarity as she circles the cage.

EXT. UNDERDOGS / TRIAL RING / JUDGES BOX - DAY

Clarence and Jinny stand to make a big announcement.

JINNY

We have another girl who stands
accused of unknown charges..!

CLARENCE

Bring her to the ring please..!

The large screens show a female prisoner being escorted to the ring entrance where they pause, garnering all the attention now. It's Cami. Their chants resume.

EXT. UNDERDOGS / TRIAL RING - DAY

Cami and Bailey make eye contact. As Cami is escorted to the cage, being jostled and mocked, there is something unusual about their interaction, Cami's look saying, *don't do this*.

Bailey sheepishly turns away, back to the crowd.

BAILEY

So.. We have another one..!

As Cami is brought to the cage on wheels, Bailey opens it.

CAMI

I didn't do anything.

BAILEY

Get in.

Cami is roughly inserted into the cage, locked behind her, the pair again making unusual eye contact before Bailey plays to the crowd again.

BAILEY (CONT'D)
We've completed hundreds of the
fastest trials ever..!

Loud applause relishes the injustice.

BAILEY (CONT'D)
The only truth is my truth..!

More applause.

BAILEY (CONT'D)
The verdict is in and I have found
them all guilty..!

Wild applause.

BAILEY (CONT'D)
And what do we do when girls, and
everyone else for that matter,
misbehave and they are found
guilty..!

The crowd chants.. LA-VA, LA-VA, LA-VA..! Preceding the stadium screens all showing several volcanic pits.

BAILEY (CONT'D)
That's right..! They will never
misbehave ever again..!

Bailey's mocking face ignites the crowd further as the horses pull the last cage of girls out of the stadium to applause.

BAILEY (CONT'D)
TO THE LAVA WITH THEM ALL..!

EXT. UNDERDOGS / TRIAL RING / JUDGES BOX - DAY

On a platform next to the Judges Box, the peculiar site of Jim and Carrie entering as rock and roll operatic metal gods with screaming electric guitars whips the crowd into a larger frenzy, Carrie belting another operatic soprano, screaming lyrics, ending with an amazing guitar solo, and her final word clearly emphasized.

CARRIE
GUILTY..!

EXT. UNDERDOGS / TRIAL RING - DAY

From a very high angle, all the horse drawn cages of girls exit the small stadium on different roads that radiate toward the Fire Mountains.

EXT. UNDERDOGS / ROADWAY - DAY

The horse drawn cage wagon with Ashley, Doreen, Erin, Francesca, Helena, Iris, and Cami trots forebodingly between towering cement apartments, soot stained without color.

CAMI

They'll find us in time. Won't they..?

Charred expressions emote their heard thoughts, passing a street bin full of disposed cell phones and techno trash.

ASHLEY (V.O.)

All the communications networks are shut down.

Diseased, staggering, dirty, peasants clamor for their touch, the girls recoiling in fear.

DOREEN (V.O.)

Disease is rampant along with mass isolation and poverty.

Screens mounted everywhere show only the same advertising propaganda from Bailey's extremist regime.

ERIN (V.O.)

The biggest commodities in Bailey's regime are disease and the denial of truth spread across screenvision.

Abandoned dystopic vehicles are turned into makeshift homes.

FRANCESCA (V.O.)

Fuel is only burned for power, by the powerful. The machines are dead. We've all become slaves to the lies.

Giant rats are invading a Quick Food Mart, in a battle with Peasants.

HELENA (V.O.)
 Health services ended long ago.
 Vermin have grown exponentially and
 nature seems to want revenge.

Passing a charred storefront of a looted knife shop, its
 knife sign blade pointing down at her.

IRIS (V.O.)
 Anyone who can't live with the mass
 atrocities without speaking out
 will now be put down. This really
 is a nightmare.

The fear filled eyes of the girls look up and around between
 the cage bars, fielding cold stares from the peasants who
 hypnotically gaze out the windowless openings.

EXT. UNDERDOGS / TRIAL RING / JUDGES BOX - DAY

The ring clears after the spectacle, Clarence coldly snaps
 Bailey's metal ankle clasp back on, snapping at Bailey's cold
 gaze at nothing.

CLARENCE
 You can be sure the Justice
 Committee will do everything to
 chase us down. Because of you.

BAILEY
 Let them try.

Bailey doesn't bat an eye, in one with the blighted landscape
 covered by clouds of grey soot.

BAILEY (CONT'D)
 How beautiful.

CLARENCE
 Nothing here is beautiful. And the
 Justice Committee has strong motive
 to stop you.

BAILEY
 Then we better get moving.

Terry pulls to her side, Clarence attaching his ankle bracket
 while she grabs his hair.

BAILEY (CONT'D)
 Did you miss me..?

TERRY
Of course not.
(she pulls harder)
Owww.. Of course.

Bailey shoves him away as wild eyed Carrie pulls next to her, Jim in a neck restraint, pulling him roughly.

CARRIE
That's my girl.

JIM
You were especially vile today,
honey.

Carrie yanks his chain again.

CARRIE
Shut up, Jim.

Bailey stares at them.

JIM
You're a little tied up right now.
Maybe you can all come by later.

CARRIE
What are you talking about..?

Bailey wags her head.

BAILEY
Will you both just go home.

CARRIE
When will we see you again..?

BAILEY
After this is over.

Jim and Carrie look at each other.

JIM
Be careful.. And safe.. And if
you're in the middle of nowhere and
the girls happen to escape, that's
okay too.

Bailey's face turns to stone, pointing home.

BAILEY
Go..! Now..!

Carrie pulls hard on Jim's chain.

JIM

That hurts.

CARRIE

Good..! Now get moving..!

She shoves Jim forward, exiting together. Jinny and Clarence grin.

JINNY

Now it's your turn..!

Terry and Bailey are pulled in the opposite direction, exiting. Gabby and Peabody remain, watching the exits.

PEABODY

Is this how it all ends, when all the lives are used up..?

GABBY

We can only hope not.

PEABODY

Hope is an optimistic idea fading by the hour.

Gabby's cat face turns the other way, lifting her nose, smelling something imminent and important.

GABBY

Horses and strangers.

Peabody flies up to a higher vantage point, looking in the same direction.

Peabody sees the Justice Committee, on mostly white horses, approaching the trial ring area.

Peabody hops down next to Gabby.

PEABODY

There's a lot of them and they're close.

GABBY

We need more time.

PEABODY

Then off we go.

They quickly exit.

EXT. UNDERDOGS / ROADWAY - DAY

A horse drawn carriage with Clarence, Jinny, Bailey, and Terry is moving toward the approaching Justice Committee. Gabby's chasing down the carriage on foot as Peabody lands, then Gabby jumps in.

GABBY

White horses.

CLARENCE

The Justice Committee.

JINNY

We can outrun them.

PEABODY

Turn here..!

THE JUSTICE COMMITTEE

Is a well organized Cavalry under Lt. Colonel, SARAH O'REILLY, (22) a diverse unit in futuristic body armor on white horses. She raises her hand, stopping her unit, her gaze intense.

Clarence pauses the wagon. Bailey stands, in a stare down with Sarah, slowly approaching her on horseback.

BAILEY

Sarah. Long time.

SARAH

Bailey. It's Colonel O'Reilly. You were a child a few short years ago, now look at you.

BAILEY

Who sent you..?

SARAH

The capital itself.

BAILEY

For what reason, Colonel..?

SARAH

Mass internments, your growing armies, and your unregulated trials won't go unchecked.

BAILEY

Are we supposed to enjoy some tea now and sing the empire's anthem together..?

SARAH

If our investigation reveals abuses, and it will, we will proceed with legal action.

BAILEY

Until we meet again.

Bailey sits, nods to Clarence.

SARAH

If anything happens to the girls, we will crush you.

Clarence withholds his, *I told you so*, look to Bailey, exiting under Sarah's gaze.

EXT. UNDERDOGS / FORT OTWAY - DAY - ESTABLISHING

From a high angle, not far from the trial ring, Fort Otway is a massively oppressive stone structure with unusual lines, the cement and stone city reminds us of ancient Rome.

EXT. UNDERDOGS / FORT OTWAY - DAY

The fort's intimidating high entrance gate creaks open, letting Clarence enter with the carriage. It's dark among the high walls and multi-story soot stained prison barracks.

The carriage with Bailey, Terry, Clarence, and Jinny surveys row after row of crammed prison barracks, turning down a middle set toward a larger building at the end.

Concerned heads pop out the small windows, looks of fear.

PRISONER

She's here. We could all be next.

INT. UNDERDOGS / FORT OTWAY / MEETING HALL - DAY

A rousing, heated meeting underway. A large long room, a table just as long, crammed in every seat and behind, characters from every nightmare, survivors of battles, scars, tats, swords, weapons, and foul intent.

At the end of the long table are Clarence and Jinny, trying to control Bailey and Terry, wild, being egged on by the crowd, some laughing.

CLARENCE
Settle down, settle down..!

Bailey's Lieutenant, MILES (30s), stands, a wild eyed bruiser, yanks his sword out.

MILES
You might own her, but she belongs to us. Hands off and sit down. All of you..!

They sit, the sword tip against Clarence's neck.

CLARENCE
I'm good with that.

He puts the sword away.

MILES
You have a problem with her, you have a problem with me. Understand..?

CLARENCE
I don't have a problem with anyone.

MILES
Then tell us what the Justice Committee is doing here.

Clarence stares at Bailey, nearly bites his tongue off.

CLARENCE
It might come as a surprise to some of you that the situation here has grown dire.

Laughter erupts, like, pirates being told they're bad.

CLARENCE (CONT'D)
The empire is investigating abuse of our citizens and intend to make us pay.

Loud indignation erupts, like, *how could they*. Clarence, Jinny, and Terry look at each other, like, *they don't get it*. Bailey's incensed, glaring, stands.

BAILEY

Let them declare war if they wish..! We will crush them..!

Loud celebratory cheering erupts among the most militant, raising their swords and Medieval looking weapons.

Jinny and Clarence are silent and still, slowly scanning the disillusioned and the deplorable. Jinny stands.

JINNY

Enough..!

(crowd settles)

We will not crush them. They've managed their resources. They have superior technology and weapons.

A VILLAGER painted with character disfigurements busts through the door, exclaiming.

VILLAGER

THE JUSTICE COMMITTEE IS AT THE GATE REQUESTING ENTRANCE..!

MILES

At their own peril, let them enter.

VILLAGER

LET'S HEAR IT THEN..!

The unruly mob explodes again with raised swords and yelling, forcing Clarence to stand in objection.

CLARENCE

SIT..! NOT A WORD..!

Jinny and Clarence, both clearly frustrated, unshackle themselves from Terry and Bailey, looking at her.

JINNY

Stay here. Let us handle this.

BAILEY

(hushed)

Imagine yourselves as peaceful negotiators if you wish. But we are warriors who will fight.

Clarence and Jinny exit, followed by Terry, Peabody, and Gabby.

EXT. UNDERDOGS / FORT OTWAY - DAY

Clarence and Jinny, followed by Terry and the animals, walk toward us, together, framed against the meeting house behind them and the towering barracks on each side.

GABBY
That was a lot of..

PEABODY
Testosterone.

JINNY
Ill conceived notions.

CLARENCE
Hooey.

GABBY
What's that..?

CLARENCE
In our case, it's cleaning up after
you know who.

The fort's huge doors slowly grind their way open, revealing Colonel O'Reilly, neatly positioned in front of her troops, gazing intently at their approach.

Clarence stops, Jinny, Terry, and the animals stop. After sizing each other up, Jinny nods.

JINNY
You may proceed.

Sarah moves forward, the rest following, sizing up the place.

Along the rows of barracks, heads poke out small openings with intent interest, observed by Sarah.

SARAH
Who are the guests..?

Clarence looks away, then back, like, *this is unfair*.

CLARENCE
Who do you want them to be..?

Sarah is overtly calm and composed.

SARAH
It's not who do I want them to be.

More strained looks between Clarence and Jinny.

SARAH (CONT'D)

It's that both possible answers are bad for you. They could be prisoners, convicted in unregistered mass trials, if there was any trial at all. Or they could be soldiers, which means Bailey has assembled a mass army that threatens the empire now more than she already has.

JINNY

(hesitant)

And if they're both..?

Sarah takes a moment, recognizing Jinny's candor, circles the group, wondering if they could become assets.

SARAH

Are the animals registered..?

GABBY

Registered..! What for..?

PEABODY

(coughs)

Of course we're registered.

Sarah slowly creeps toward Jinny and Clarence.

SARAH

Bailey's owners.. You must get tired of the ranting and her bad decisions.

Standing to their side is Bailey, Miles, and a pair of Ugly Accomplices. A stare down ensues, Bailey insulted, begins to circle Sarah.

BAILEY

Why don't we discuss the terms of war and get on with it.

Her Ugly Accomplices groan their delight.

SARAH

Is that right, Bailey.

GABBY

There's no need to rush this.

PEABODY

It's snack time.

GABBY
That's not it.

PEABODY
Is too.

CLARENCE
(wags his head)
Stop. Both of you.

The Villager, a toothless maniac with few teeth, runs toward Sarah, a crude axe raised, quickly draws her side arm weapon, adjusts a setting and fires it.

A lit sonic wave blasts the Villager in the air, flying up and back a number of feet, stunned, laying there.

SARAH
You don't wanna see what else it
does.

CLARENCE
(looks at Sarah)
In this gulf is a vast middle.

SARAH
Vast indeed.

BAILEY
The vastness belongs to me and my
people.

SARAH
What would your people say if they
had the right to speak..?

BAILEY
You've heard the crowds.

SARAH
You run an autocratic dictatorship
fueled by fear and your quadrant is
rife with criminality.

BAILEY
So you've come to save the day.

SARAH
We came to make an appeal for
common sense.

BAILEY
I have no desire to be common.

SARAH
We're well aware.

BAILEY
Our desire is to be strong. If the empire doesn't like it, they should get over it.

SARAH
Turn the girls over and negotiate.

BAILEY
I'm not in a giving mood.

The girls move around each other, ready to force the issue.
Clarence and Jinny come between them.

JINNY
That's enough.

CLARENCE
(firm)
We can negotiate, can't we
Bailey..?

Bailey writhes, her inner turmoil palpable.

BAILEY
Early in my reign, I was tormented
by the other quadrants and I
promised to never let it happen
again..!

SARAH
So you're a woman with revenge in
her heart.

BAILEY
This is about strength, Sarah. I
promised.. Never again..!

CLARENCE
Can I talk to you..? Alone.

Sarah nods, like, *go ahead*. They move a number of paces.

BAILEY
You're my owner, that's it. Stop
undermining me.

CLARENCE
What did those girls do that you
sentenced today..?

BAILEY
(cheesed off)
I can sentence you too..!

His look says, *that figures.*

CLARENCE
You're coming apart.

BAILEY
They questioned my leadership.

CLARENCE
Only those willing to believe the
multitude of your lies aren't right
now.

BAILEY
What do you know about lies and
torment..?

CLARENCE
(frustrated)
Watching you, I know a lot.

She gets in his face.

BAILEY
(forceful)
You will never know what it's like
being fair skinned and owned by
royalty..!

CLARENCE
That doesn't mean I don't
understand what it's like being an
underdog.

Bailey turns away, lets an evil smirk, turns back.

BAILEY
With the last of the fuel rations
and our scabbed together machinery,
we'll beat them to the lava for the
girls and finish them off there.

CLARENCE
Power is a drug to you.
(draws close, quietly)
Rulers fall from this drug more
than any other.

Bailey turns to her Ugly Accomplices.

BAILEY
Empty the barracks and bring the
machines.

The goons smile, exit toward the barracks.

CLARENCE
It'll buy us some time.

Bailey turns, meeting Sarah at her at her horse.

BAILEY
We can negotiate.

Sarah looks back at her troops, back to Bailey.

SARAH
The girls.

BAILEY
They're all on different roads.

SARAH
So, the old expression from the
long lost city of old Roma isn't
true after all.

BAILEY
There are many roads into old
Roma..

SARAH
(finishes)
But there's only one road out.

BAILEY
The days of your old thinking are
over.

SARAH
Have you thought of your one road
out, Bailey..?

This penetrates Bailey, pausing, but snaps back.

BAILEY
The girls are on their way to the
lava fields beyond the quadrant in
the unholyest of places.

SARAH
Then we'll meet them there.

BAILEY

As will we.

Sarah looks at her Lieutenant.

SARAH

We will claim the girls.

Bailey looks around, like, *you think so..?*

BAILEY

Just like that. You think it's going to be that easy.

EXT. UNDERDOGS / FORT OTWAY / BARRACKS - DAY

The tall, oppressive, steep walled barracks have their large end doors wide open. Oppressed captives, whipped and herded by Bailey's accomplices, old trikes and other improvised gas vehicles exit with them.

In loosely arranged groups, they march toward Bailey and Sarah's groups.

EXT. UNDERDOGS / FORT OTWAY - DAY

Bailey's rag tag other world warriors make an intimidating entrance with loud fanfare, spooking some of Sarah's regiment horses, a few rearing back.

The opposing groups size each other up, Bailey's group the scariest looking. Sarah saunters on her horse between the groups.

SARAH

After leaving the fort, if our regiments cross paths..

(looks at Bailey)

We won't be stopping for tea.

BAILEY

(smirks)

Our numbers will overwhelm you.

Sarah's Lieutenant sides with a look of uneasiness.

LIEUTENANT

We best be on our way.

Sarah scans Bailey's army.

SARAH

It's never too late, Bailey.

With lost eyes, Bailey watches Sarah's regiment exit.

A four horse carriage, extravagantly modified, pulls next to her. Jinny at the helm, Terry waiting, Peabody on a perch, and Gabby looking out an open window.

GABBY

Road trip.

PEABODY

Unfortunately, this isn't a holiday.

TERRY

Bailey, let's go.

She continues to stare away. Clarence, frustrated, moves to grab Bailey's arm, pulls her into the carriage.

INT. UNDERDOGS / CLARENCE'S CARRIAGE - DAY

An updated relic from a bygone era, the carriage interior considers his valuable cargo, accented in red and black, basic living supplies, and a selection of crafted hand weapons on the walls.

Clarence finishes chaining her to Terry, frustrated.

CLARENCE

This is what happens when you piss off the entire empire.

She leans into him.

BAILEY

Your job is to drive..! Keep us within reach and I'll take care of this..! Or you're next.

Clarence hates her in this moment, Terry pulls Bailey back.

TERRY

Hey..! Enough.

Clarence exits to be with Jinny, steamed.

TERRY (CONT'D)

What's your problem..?

BAILEY

Don't you know anything..? How stupid can you be..?

TERRY

If I wasn't chained to you, I wouldn't be here.

BAILEY

Me either.

TERRY

Good.

GABBY

This is why I don't follow politics.

PEABODY

You got that right.

EXT. UNDERDOGS / FORT OTWAY - DAY

Miles' THUNDERING trike pulls beside Clarence's carriage, a homage to scabbed machine art, a pair of GOONS and old slingshot weaponry perched on the flanks.

MILES

(above machine noise)

Aiye, Clarence..!

Jinny and Clarence look down from their high carriage seats, like, *what the bleep is happening here..?*

CLARENCE

You know the old canyon road..?!

MILES

The highway of ill repute..! Only by legend..!

CLARENCE

The legend says it's fallen into disrepair since the fuel stopped..!

Miles spits a gob of chew, looks at Clarence, like, *just what we didn't need.*

MILES

The legend also says the creatures have taken over and I'm baby sittin' royalty..!

CLARENCE
What creatures..?!

The machine sounds are further amplified by Jim and Carrie, decked out on their trike, blasting heavy metal. Bailey watches what's unfolding out the window.

JIM
Your best protection just arrived..!

CLARENCE
 (doubtful)
Is that right..!

CARRIE
We wouldn't miss this for the world..!

CLARENCE
I'd reconsider if I were you..!

JIM
What for..?!

CLARENCE
The canyon road is dangerous..!

Jim and Carrie try not to giggle.

JIM
That's not dangerous..!

CARRIE
The forest on the other side..!
Now that's dangerous..!

Clarence and Miles look at each other, not happy.

CLARENCE
We need all the help we can get..!
And we need to get moving..!

Looks of resolve before they all advance.

EXT. UNDERDOGS / DAMNATION FOREST - DAY - ESTABLISHING

From a high angle, a sprawling vast forest of thick trees with mangrove dangling vines crowding a narrow road. Horses pull a metal cage filled with girls into the picture below.

EXT. UNDERDOGS / DAMNATION FOREST - DAY

The creaking metal caged carriage holding Bailey's prized captives plonks to the beat of its horses hooves under the mangrove vines and threatening branches.

It's muggy, torture in itself. Cami scans the landscape, turning to defeated looks from Ashley, Doreen, Erin, Francesca, Helena, and Iris. Their voices stay low.

CAMI

There's seven of us. Keep your spirits strong.

IRIS

This can't be happening.

HELENA

Bailey's criminally insane.

DOREEN

The Quadrant is crumbling. Maybe this is best.

FRANCESCA

We can't think like that. Whatever hope looks like right now, that's what we need to focus on.

ERIN

Francesca's right. This is what we need to do.

The girls look at each other. Erin tries to compose herself, anguished', shuts her eyes.

EXT. UNDERDOGS / DAMNATION FOREST / SWAMP - DAY - INTERCUTS

A pair of huge, ugly, creature heads slowly rise out of the swamp, moving their eyes, hearing the wagon.

One exits the swamp water, all muscle, lethal looking.

The other creature follows, both moving to investigate.

BACK TO SCENE

Erin's wet eyes slowly open, reading the girls' fragile states of anxiety.

CAMI

We have to believe.

ERIN
Believe in what..?

CAMI
Anything that's good. Something,
anything, it doesn't matter.

ASHLEY
I'll give it a go.

Ashley shuts her eyes.

DOREEN
What if I can't.

Erin takes her hands.

ERIN
You have to. It's the only rule.

DOREEN
I can't, I just can't right now.

Erin extends her hand to the other girls, all taking hands.

ERIN
We'll help you.

FRANCESCA
She's right, Doreen, we have to do
this.

IRIS
This is our fight now.

HELENA
Darkness can't exist in the light.

CAMI
I asked for help. And I received
an answer.

They pass looks around, wondering.

HELENA
Well, what's the answer..?

CAMI
It said that what's happened is in
the past. Keep your eyes looking
forward. Never look behind you.

Francesca looks at the girls.

FRANCESCA
Okay, you heard her. Everyone face
forward.

A few glimmers of hope as they hold each other and stare
forward. Cami grows a smile, infecting the others.

CAMI
There's more. Think about it.

The girls wonder, their eyes forward. The ugly creatures
emerge into the small roadway behind them and begin quietly
stalking them.

FRANCESCA
Do you remember being a kid..?

IRIS
A little.

ASHLEY
I wasn't afraid.

The creatures are getting closer and closer.

CAMI
Exactly. What's the other part.

ASHLEY
Fear is our enemy..?

CAMI
What's the opposite of fear..?

The creatures can lick the cage bars now, their heads filling
the background.

DOREEN
Love and understanding mean
different things to different
people.

CAMI
Whatever it means to you is the
answer. That's the key.

The girls, content and holding each other, look forward only,
never seeing the creatures that now lose interest and turn
back into the forest.

EXT. UNDERDOGS / OLD CANYON ROAD - DUSK - ESTABLISHING

From a high angle, two treacherously steep canyon roads follow each side of the sheer cliffs, the guardrails nearly missing all together, meander through tunnels, narrow and wide sections, shuttered fuel stops, perched maintenance sheds, the canyon extending as far as the eye can see.

EXT. UNDERDOGS / OLD CANYON ROAD / CLARENCE'S CARRIAGE - DUSK
- MOVING

Jim and Carrie are security for the front of the carriage with Miles and a pair of Goons minding the rear.

Clarence and Jinny trade looks from the driving perch of their carriage, spying the sheer cliffs to their side.

CLARENCE

My parents used to talk about this road a long time ago.

JINNY

I was in the East quadrant back then, before Sarah was born by a long time.

CLARENCE

Remember when we first met..?

JINNY

Of course. The border.

CLARENCE

Back then, the Western quadrant was the place to come. The land of opportunity.

JINNY

We had the same idea on the same day.

She draws close, cuddling his arm.

JINNY (CONT'D)

What happened..?

CLARENCE

Things changed.

JINNY

Change is one thing. Going through what we're goin' through is quite another.

CLARENCE
Everything is temporary.

Clarence puts his arm around Jinny.

JINNY
When I'm with you, I always know
I'm going to be okay.
(looks at Clarence)
But lately, it feels like things
might crumble beneath us.

Their placid reflection is rocked by metal blades spilling onto the roof of the carriage behind them, turning. Bailey and Terry, chains rattling, armed, looking up.

TERRY
Try above us..!

BAILEY
Sorry, Masters..! This isn't a
love story..!

A pair of giant spider-like creatures with menacing eyes and fangs, stare down on them, ready to pounce. Clarence and Jinny take it in.

JINNY
What are those..?!

TERRY
Rock spiders..!

BAILEY
They aren't happy to see us..!

TERRY
They eat in pairs..!

BAILEY
Now..!

Bailey and Terry hand launch their metal flying blades, hitting the giant spiders, sending them crashing down onto the roof of the carriage, forcing everyone to dive away.

Then a stampede of giant rats emerge from the tunnel ahead.

THE TRIKES AND CARRIAGE ALL PAUSE

Carrie jumps off Jim's trike, armed with a staff, stopping the rats in their tracks.

JIM
Giant rodents..!

MILES
Aiye..! Look at the size..! They
eat well too I'd say..!

Then two large ugly creatures push them forward.

MILES (CONT'D)
Mother of God..!

CARRIE
The craziest dinner party I've ever
been to..!

Everyone jumps up onto the trikes and into the carriage.

EXT. UNDERDOGS / OLD CANYON ROAD / CLARENCE'S CARRIAGE - DUSK
 - MOVING - INTERCUTS

The giant spiders reaching inside, grabbing at Bailey and Terry. Total chaos!

BACK TO SCENE

AT MILES' AND JIM'S TRIKES

Miles' Goons load a pair of flaming bottles in their slingshots, unleashing them, exploding in front of the large creatures, halting them.

MILES
We're gonna hit it through the
tunnel..! Will yah be joinin'
us..!

JIM
Sounds good, mate..! Can I call
yah mate..?!

MILES
 It's like a badge you haven't
 earned yet. Miles will do.

Some awkward glances before Clarence and Jinny jump onto the lead horses, the carriage roof still occupied.

CLARENCE
 (calls out)
 Charge..!

THE TRIKES AND CARRIAGE CHARGE FORWARD

Clarence and Jinny steering the horses behind Jim and Miles' trikes, picking up speed, facing multiples of rats.

The trikes, full speed, weave around the rats, kicking them away where they can.

INT. UNDERDOGS / OLD CANYON ROAD / CLARENCE'S CARRIAGE - DUSK
- MOVING

In a mortal conflict with the spiders' arms, reaching inside the carriage, Terry and Bailey slash and fight the spiders' reach inside to the point of exhaustion.

BAILEY
Get the arm..!

TERRY
Keep fighting..!

BAILEY
Ahh, it's got a hold of me..! Get out of here..!

Terry's in the grasp of the other spider and can't reach far enough to help Bailey.

TERRY
After all we've been through..!
It's stupid spiders that're getting us.

Bailey faces her mortality, emotional.

BAILEY
I've been selfish. It's claw is starting to dig in.

Bailey extends her hand, grasping Terry's hand.

BAILEY (CONT'D)
Hold on, okay..!

Their eyes start to fade slightly.

TERRY
Okay.. I'm sorry. You get all the attention and I got jealous.

BAILEY
I treat you like dirt.

TERRY
I know.

BAILEY
 (smirks)
 You're not supposed to agree.

TERRY
 I like this side of you better.

BAILEY
 (emotional)
 It might be too late.

They stare at each other, holding hands.

SERIES OF SHOTS - TUNNEL ESCAPE - MOVING - SLOW MOTION

- 1) Clarence and Jinny, standing on their running horses, wind flowing around them.
- 2) Both trikes and Clarence's carriage masterfully weave through and around rats.
- 3) Detour through an old gas stop.
- 4) Ducking through fire, Carrie launches a staff, striking one of the beasts, knocks it off the road's cliff edge.
- 5) Jim high-fives Carrie, air pumps.
- 6) Miles' Goon hand throws a steel weapon into the other creature. It falls off the cliff, causing celebration.
- 7) The trio on wheels and hooves aim straight for the tunnel, it's low clearance knocking the huge spiders off.
- 8) Injured spiders laying on the road, trying to move.
- 9) Huge rats stop, turn, look back. Dinner. Back they go.

BACK TO SCENE

The tunnel's darkness flickers, becoming full daylight. Bailey and Terry find themselves together, safe. They look at each other, acknowledging their good fortune.

TERRY
 You don't have to say anything.

He looks away when a stowaway rat attempts to get in through Bailey's window. He turns back, stunned, makes an aggressive face.

TERRY (CONT'D)
 Don't move..!

He makes a fist, then a stern face, before launching his fist just to the side of Bailey's head into the rat's face, knocking it off the carriage, terrifying Bailey.

BAILEY

You could have just ended me.

Terry shrugs, looks at her.

TERRY

Maybe we should start over.

Another rat tries climbing in through Terry's window. Bailey grabs a blunt ram rod from the carriage wall and thrusts it past Terry's head into the rat's head, ending the conflict.

She looks at Terry, a little less abrasive.

BAILEY

What does starting over look like to you..?

Terry searches for the answer.

TERRY

I.. don't know. I think I like you better when you're not so serious all the time.

Inside, Bailey melts, but forces her face to say otherwise.

BAILEY

We're warriors. Understand..?

EXT. UNDERDOGS / OLD CANYON ROAD / ABANDONED DRIVE-IN - NIGHT

Flickering lights, mostly out, art-deco, old modern, florescent tubes, bizarre colors, cool faded post modern tourist folk art on the concrete walls of the carved out notch of the steep canyon face.

The carriage wagon, horses, and trikes litter the parking lot, sleeping around a fire under a heat shed near the restaurant lays Clarence, Jinny, Jim, Carrie, Miles, Terry and the Goons.

INT. UNDERDOGS / OLD CANYON ROAD / CLARENCE'S CARRIAGE - NIGHT - INTERCUTS

In the flicker of a small lamp, Bailey's awake. You can see she's thinking about things.

BACK TO SCENE

Gabby and Peabody, sit on an abandoned vehicle out by the road, out of hearing range, quietly talking.

GABBY

Wha'do'you think Clarence meant
when he said everything's
temporary..?

PEABODY

Look around. Back in the day, this
place used to rule.

GABBY

Before Bailey, this place used to
be filled with kids and fun.
Nobody has fun anymore.

PEABODY

Kids and fun.
(sighs)
We need a plan.

A pair of the large rats mosey down the middle of the road toward them under the moonlight, pulling in for a chat.

GABBY

Well, well, look what the giant
spiders dragged in.

The rats fake laughter.

RATTY

Absolutely awful. Nothing any
creature should go near.

GABBY

We were just reminiscing about this
place when it was filled with kids
and fun.

RATTIER

It wasn't the kids and fun that
made these old stops great.

Ratty nods, licks his chops, rubbing his tummy.

RATTY

We're talking some grade A trash.
The good and smelly stuff. Hot
dogs, hamburgers, french fries.

Rattier with his arm across his eyes.

RATTIER

(continues)

Pizza, tacos, burritos.. Help me,
I'm dying of food envy.

PEABODY

Do we all agree that we miss the
way things used to be in this
Quadrant..?

RATTY

Where'd the giant spiders come
from..? This is awful. Count me
in. I miss the *older* canyon road.

RATTIER

Now we got creatures running wild
up from the *jungle*.

Peabody looks at Gabby and the rats.

PEABODY

Then we need to get the word out.

RATTY

What word..?

GABBY

(jokes)

It's bad now. You mean it's gotta
get worse before it gets better..?

PEABODY

Not bad for a cat. That's exactly
what I mean. The whole kingdom.

RATTY

Smart, real smart.

RATTIER

He's an Owl.

The rats double take each other.

RATTY

Who's going to listen to us..?

RATTIER

Just because we're rats doesn't
mean we can't bring our A game.

RATTY

We better get going, we've got a
long night ahead of us.

RATTIER
 Good contest today. Ciao!

Gabby and Peabody watch the Rats continue on down the road.

GABBY
 Time to get some rest.

INT. UNDERDOGS / OLD CANYON ROAD / CLARENCE'S CARRIAGE -
 NIGHT

Gabby jumps in through the carriage window, settling near
 Bailey, still awake, receiving a few affectionate pets.

GABBY
 Around the ears, please.

Bailey scratches around her ears.

GABBY (CONT'D)
 Don't stop.

BAILEY
 Maybe you'll become leader of the
 cat clans one day.

GABBY
 I'm happy with the way things are.

BAILEY
 I wish I was a cat.

Gabby nuzzles close to Bailey, slowly closing her eyes.
 Bailey shuts her small lantern down, the screen goes dark.

SERIES OF SHOTS (DREAM SEQUENCE)

1) In total darkness, the sound of heavy breathing and
 running in a dark cave, echoing, water splashing, rounding a
 corner, warm fire light at a round cave exit.

2) Then hearing the sound of other voices, weapons firing
 laser-like pulses, seeing the pulses race past, revealing
 Bailey's turn to us, seeing her face before she sprints for
 the open cave.

3) From a high and wide angle, Bailey exits the cave, out
 onto a network of long stone bridges over the massive lava
 fields, being pursued by Sarah's Justice Committee.

4) Bailey retrieves a discarded shield, runs, pauses, turns to shield herself, then goes another direction, the network of bridges vast and intricate.

5) Sarah's Lieutenant, with a shoulder mount weapon on his shoulder, fires a heavier ordnance that breaks the stone crossing.

6) Bailey stops, sees the seven girls she sentenced to die, begins running toward them, almost reaching them.

7) Sarah's Lieutenant fires another ordnance, shattering the bridge under Bailey's legs.

8) Bailey's falling into the lava, terrified.

INT. UNDERDOGS / OLD CANYON ROAD / CLARENCE'S CARRIAGE - DAY

Bailey shoots up in the carriage bed, sweating, trying to conceal her terror. Gabby feels her terror.

GABBY

That didn't look like a sweet dream
to me.

Bailey looks outside, then back at Gabby, sheepish.

BAILEY

It wasn't.

EXT. UNDERDOGS / OLD CANYON ROAD / ABANDONED DRIVE-IN - DAY

Bailey steps out of the carriage, affected. Beans, warmed over the fire, bread, and water are being shared by makeshift eating surfaces. Clarence and Jinny try not to stare.

Lots of eye contact by the others with Terry. Jim and Carrie see something unusual in her too. Miles gives Terry some beans and bread for Bailey.

Bailey sits by the fire and just looks into it, lost looking. Terry sides with her, holding her food.

TERRY

This is for you.

BAILEY

Thanks. I'm not hungry.

TERRY

You should have something.

BAILEY

Do you ever wonder if there's life
somewhere else..?

TERRY

I used to back when we could see
the stars.

Terry offers food again. She quietly accepts, slowly eats.

BAILEY

What are we here to do..?

TERRY

I think it's that.

Terry gestures to one of the concrete wall murals from earlier times, showing a road tripping convertible with a happy group of young people wearing shades among the words: "SUNSHINE, FRIENDS, GOOD TIMES"

BAILEY

You think you can achieve greatness
with mindlessness..?

Terry watches Bailey eat her food, affected.

MOMENTS LATER

Everyone is finishing packing up and putting things away. Miles and his Goons are preparing weapons, making bottle bombs.

Jim and Carrie notice Bailey, away from everyone, standing in front of the road trip mural. They side with her, study her face looking at the happy looks on the travelers faces.

CARRIE

Are you okay..?

BAILEY

Did you ever just drive around like
that..?

Jim and Carrie look at each other, knowing they had.

JIM

Looks like a waste of time to me.

CARRIE

That's irresponsible.

BAILEY
 (quietly)
 They look so happy.

Jim and Carrie, thinking on their feet, increasingly long for the image of friends and happiness.

JIM
 If wasting time..

CARRIE
 And being irresponsible..

JIM
 And driving around with friends all day long..

CARRIE
 Somehow makes people happy..

JIM
 It's sad, really sad..

CARRIE
 (looking at the mural)
 Everything is falling apart because of.. Friendships.. Happiness.. Huh.

JIM
 And that is why we're in the poop we're in now.

CARRIE
 That's right, Jim.

Bailey turns to them both, struggling to find words.

BAILEY
 Am I.. Is this.. I mean.. Is everything I'm doing..

Peabody returns from a longer flight, landing near them at the mural with urgency.

PEABODY
 The Justice Committee is on the other side of the canyon heading in the same direction.

The others gather, hearing the news. Miles searches with a spy glass tucked in his suit.

MILES' POV - JUSTICE COMMITTEE THROUGH SPYGLASS

On the other side of the canyon. Sarah's regiment of white clad soldiers is long and ominously winding its way forward on the opposite road. The canyon is wide where they are.

BACK TO SCENE

Miles tucks his glass away, nods.

MILES
They are indeed, madam.

Bailey tries showing strength, stepping in front of her group, struggling to find the strength she had.

BAILEY
We're a safe distance apart, we will push on from here, down into the forest and wait there.

Fists rise to salute Bailey.

CLARENCE
You heard her.

MILES
Will yah take the rear..?

Jim and Carrie nervously agree, knowing something else.

JIM
We wouldn't have it any other way.

They nervously watch Miles ready his trike with the Goons, Clarence and Jinny shackle Bailey and Terry together inside the carriage, taking the steering seats up top.

Miles' trike pulls out, followed by Clarence's carriage, uncovering a canyon map painted on the concrete where it was parked. Jim and Carrie's faces stare as the rest pull out.

Jim starts his trike, looks at Carrie.

CARRIE
(over the noise)
How many times have we driven this canyon..?!

JIM
Too many times..!

They slowly pull out, exiting the picture, leaving a framed image of the canyon map showing the wide canyon area where they are now, becoming very narrow, the two roads right across from each other not far ahead.

EXT. UNDERDOGS / FAR CANYON ROAD - DAY - MOVING

Sarah's paused with her Lieutenant at an abandoned snack shack, adorned with similar artwork and slogans. He passes her his high powered binoculars.

BINOCULARS POV - BAILEY'S CARAVAN

Slowly progressing on the other side of the canyon.

BACK TO SCENE

Sarah lowers the binoculars, her Lieutenant with a map showing the narrow section ahead.

LIEUTENANT

Why do they persist..?

Sarah sees the narrow gap ahead, wondering herself.

SARAH

Could be a trap or something worse.
We can't underestimate them.

EXT. UNDERDOGS / OLD CANYON ROAD - DAY - MOVING

Leading the way, the warrior Miles on his trike, with the warrior Goons standing on dual side platforms, all looking like, *don't mess with perfection.*

In the carriage, Bailey sits next to Terry with permanently etched anxiety now, definitely off balance.

Jim and Carrie following behind, too slow for their liking, do some anxious weaving back and forth. They talk above their machine and road noise.

CARRIE

We'll get there..! Relax..!

JIM

We're going too slow..!

CARRIE

It's horses and a carriage..!

JIM

Yeah, we should ditch it and make a run for it..!

Jim pulls around, slowly cruising forward, pausing at the carriage, getting a look from Bailey.

JIM (CONT'D)

Hey, hon..! Beautiful morning..!

CARRIE

We got room on the back..! How 'bout a little vroom vroom down the road..!

Bailey is put off.

BAILEY

Mom..! Dad..! Stop embarrassing me..! Okay..!

JIM

Yeah, it gets a little narrow up ahead, we thought you'd like to hurry through that section..!

Jinny looks down from the driver's seat, like, *what's wrong..?*

JINNY

Everything okay down there..?

CARRIE

Yeah..! Any chance you can speed it up a little..?

JINNY

What for..!

JIM

It gets a little narrow up ahead..!

CLARENCE

We're fine..! We'll get there in one piece..!

Jinny and Clarence, Terry and Bailey, react with strange looks, watching them advance up to where Miles is.

Miles is taking in the scenery with his sidekicks, enjoying some road music together, looking cool, not moving that fast.

Jim pulls up beside them, giving them some sort of awkward hand signals, Carrie something similar.

Miles and his sidekicks look at them, like, *not cool guys*.

MILES

Aiye, Jimmy, you're up front now. Is everything okay..?!

JIM
Everything's cool..!

Bart makes a zany face to the guys.

BART
I don't see no cool..!

Goons laugh.

JIM
What if we take two and you take two, then we ditch the carriage and race on down the road together..!

CARRIE
Now that's what I call cool..!

Miles looks at Bart, wagging their heads.

MILES
Listen, Jimmy.. I got mah name from the miles of endless road..!
We're not in a rush here..! Yah see where I'm comin' from, mate..?!

Jim and Carrie try laughing to placate Miles.

JIM
Miles..! Mah, man..!

Miles waves him off.

MILES
Jimmy, stop..! Just stop..! Stop trying to act cool..! You're really bad at it..!

Carrie's had enough.

CARRIE
We don't care if we sound cool..!
Nobody's listening and we're tired of it..!

MILES
Then get to the point..!

JIM
Just ahead, the two roads will come so close they can touch us, or worse..!

Miles looks at Bart and the other Goon, like, *this is new information.*

BESIDE CLARENCE'S CARRIAGE

Miles and his sidekicks are slowly cruising next to Bailey's window, receiving a her questioning look.

BAILEY
Are they bothering you..?!

MILES
Of course they are..!

BAILEY
Ignore them..!

MILES
Jimmy says the roads come together
up ahead..!

Bailey stares at them.

BAILEY
They want to be warriors, but
they're not..! We are warriors..!

JIM
Aiye, we agree. But if it's true,
madam, we are vastly outnumbered..!

Terry, beside Bailey, sees something off the road.

TERRY
Pull over..!

Nods of agreement, everyone slowing to pull over.

EXT. UNDERDOGS / OLD CANYON ROAD / ROAD SERVICE DEPOT - DAY

The two trikes and carriage pull into a boarded up road service depot yard. Clarence unshackles Bailey and Terry, exiting the carriage with purpose, Bailey smashing a chain open with a blunt axe, opening the gate into the yard.

INT. UNDERDOGS / OLD CANYON ROAD / ROAD SERVICE DEPOT - DAY

The door smashed open, hazy light spills into the dusty industrial building through cracks and a slow turning fan, decrepit lighting turned on, an assertive search begins.

Showing Terry and Bailey's resolve together, they search aggressively, removing boards, looking above and below everywhere, Bailey in the foreground, Terry in the background, following them across the room, madly searching.

TERRY

They don't think we're up to this.

BAILEY

I've faced it my whole life.

TERRY

You think we'll ever just waste a couple weeks and drive together.

BAILEY

Don't ever say something like that around the others.

TERRY

I'm just asking.

BAILEY

Only if there's a reason. A good reason.

TERRY

There has to be a reason..?

BAILEY

Today, it's keeping the Eastern Quadrant in check. Tomorrow it'll be the North or the South, who knows.

TERRY

Seems like all we do is fight against everything. Can we find one good thing and fight for that instead..?

Bailey throws a canvas tarp off several bottles of propane as Terry finds several road torches.

BAILEY

Gas.

TERRY

Torches.

He finds leftover thin metal too for shields.

BAILEY

Nobody's going to stop us.

They both carry as much as they can, exiting.

EXT. UNDERDOGS / OLD CANYON ROAD / ROAD SERVICE DEPOT - DAY

Bailey, Terry, and the Goons finish loading out propane bottles as Jim and Miles test them a distance away, able to throw streams of fire.

Miles watches Jim launch fire with adolescent delight.

JIM
This is top level warrior, Aiye
mate.

Miles softens, lets a smile creep out. He's joined by Bart, both quietly impressed.

MILES
Indeed it is.

JIM
Then we should get ready to fight.

MILES
I might of've been wrong about you,
Jimmy.

JIM
Most people are wrong about
everyone in some way.

Bailey loads propane into their carriage while Terry finishes arming Jinny with a torch.

Jim makes sure Carrie knows what to do with the torch at the same time Miles gets his trike ready, Bart and his mate looking ready for war.

Carrie turns up some ominous music as Bailey assertively comes between them, wound up.

BAILEY
THIS IS OUR TIME..! WE WILL NEVER
SURRENDER..!

Fists go up in agreement while Bailey climbs into Clarence's carriage, they all pull out.

EXT. UNDERDOGS / OLD CANYON ROAD - DAY

The two trikes and carriage approach a sharp left turn sign, then make the bend left, sharing apprehensive looks, disappearing around the corner.

EXT. UNDERDOGS / OLD CANYON GAP - DAY - ESTABLISHING

A high drifting angle across the hazy canyon reveals that Far Canyon Road and Sarah's troops will begin entering the gap's merge point at the same time as Bailey's small contingent.

EXT. UNDERDOGS / OLD CANYON GAP - DAY

Behind Jim's trike, overlooking Clarence's carriage, seeing Mike's trike ahead, everyone tensed and ready.

Sarah enters the gap, tensed and ready, making tense eye contact with Bailey, the groups almost next to each other.

SARAH

Bailey, surrender now..!

BAILEY

On what grounds, Sarah..?

SARAH

Your mass oppression of the Western Quadrant..! You'll get a fair hearing, but your reign is over..!

Bailey steps out of the carriage, taunting them.

BAILEY

The Western Quadrant has long been the glint in the eye of the East.

(gestures to behind her)

There's no oppression here, Sarah. There's just lust and envy.

SARAH

You're vastly outnumbered. Do this the easy way.

Bailey mocks Sarah, cupping her ear as the rumbling sound of machines grows.

BAILEY

I hear the sound of crippling pain.

Scabbed machines arrive, all loud, covered with Bailey's prisoners and scary looking thugs, armed with fire and shields, filthy and ill mannered.

Sarah's Lieutenant looks at Sarah, like, *this isn't the time*, while he discretely opens a map.

Bailey is calmly entranced, then raises her fist, all the others in her Quadrant doing the same, then it gets quiet.

Sarah drifts back with her Lieutenant, keeping eye contact with Bailey, hearing her Lieutenant's whisper.

LIEUTENANT

(whispers)

There's a large forested area.

We'll have a better chance there.

Sarah hates the idea, but turns to her horse, climbs up, silently leading her Quadrant's soldiers away, the tension palpable, the two groups locked in intense staring.

DISSOLVE TO:

Bailey watches the last of Sarah's troops vacate the road ahead while some her group want to celebrate around her.

BAILEY

Enough..!

They gather around, Terry, Clarence, Jinny, Jim, Carrie and the rest of the characters close to her, the crowd now much larger than before.

BAILEY (CONT'D)

They will wait for us in the trees.

It will be a difficult fight there.

MILES

But fight we will..!

Jim sheepishly produces his own hand drawn map.

JIM

They'll have position and advantage before we get there.

MILES

You're sayin' we're just gonna give up now, are yah Jimmy.

Extreme negative reactions, jeering.

BAILEY
WE WILL NEVER SURRENDER..!
(to everyone)
Did I not make myself clear
earlier..?

Extreme positive reactions, cheering.

Carrie waves her arms, like, *calm down, wait.*

Everyone slowly calms down, Carrie wagging her head.

CARRIE
Nobody ever listens here.
(to Bailey)
Especially you..! Do you have to
act like this all the time.

Bailey's eyes shudder, looking away, then back.

BAILEY
(quietly)
Don't embarrass me.

Jim tries not to get involved, opens his hand drawn map, sheepishly holding it while quietly addressing Bailey.

JIM
(quietly to Bailey)
Before you came along, your Mother
and I spent a lot of time on these
roads. And you know what..? It
was everything on that wall back
there and a lot more.

Bailey reels inside, every ounce of her energy tries to resist what she's feeling.

BAILEY
(quietly)
What's in your hand..?

JIM
(emotional)
It's a map I sketched from memory.

Mixed reactions from everyone standing around, Carrie coming to Jim's side.

CARRIE
There's a back road into the
forest.

JIM

You know, front road, back road,
who the hell knows road.. I don't
care anymore, I'm tired of the
façade.

CARRIE

It was like a game in the beginning
and we all got to be performers.

JIM

It went too far, Bailey.

CARRIE

All those girls you locked up for
too long, and we thought you'd get
over it and let them go.

JIM

But then you sent them all to die.
And that's what's going to happen
if we don't do something.

BAILEY

(hushed anger)

Those girls didn't respect me, they
taunted and ridiculed me..! So I
struck back in the only way I
could.

JIM

No, Bailey, you're wrong.

CARRIE

That's not how this gets solved.

The others are in on the conversation now, listening.
Clarence steps forward with a sheepish look, starts unlocking
all the shackles from Bailey and Terry.

CLARENCE

I don't have any right to own
another person.

Jinny unshackles Clarence, Carrie unshackles Jim.

CLARENCE (CONT'D)

(to Terry and Bailey)

You're free to do what you want.

JINNY

I think I know where Carrie's goin'
with this and I'm on board.

CARRIE

It's compassion. If we can find it again.

JIM

That's how this gets solved, Bailey.

Bailey, at first, looks like she might bend, but then her gaze across her more radical followers ignites her fire again, raising her fist, snatching the map from Jim's hand.

BAILEY

(to her followers)

So here we stand..! At the crossroad..! After we intimidate our opponents to leave, there is a call for compassion..!

A searing round of BOOOOOOOs.

BAILEY (CONT'D)

Does anyone here know what compassion is..?!

Laughter erupts this time.

MILES

That's how I feel when I think about you, Supreme Leader..!

(applause, cheering)

And love is what we'll all feel after we annihilate the East Quadrant in the forest..!

Bailey's radicalized followers more motivated than before, cheering and igniting the fire wands against the ghastly expressions of the newly sobered few who know this has gotten way out of hand.

BAILEY

WE WILL NEVER SURRENDER..!

Some of the loudest cheering now.

BAILEY (CONT'D)

And on this cheery note, I'd like to give thanks to my dear father, Jim, who's provided his lovely back road map into the forest so we can mount a sneak attack, kill our opponents and rule the empire..!

Profuse laughter and cheering against Jim and Carrie's more than profound disappointment.

MILES

Isn't revenge sweet..?!

The oppressors begin chanting Bailey's name, over and over.

ON CLARENCE'S CARRIAGE

Gabby's looking out the window with Peabody and a couple colorful birds on the roof, watching the events unfold.

GABBY

Just when you think it's going to get better.

PEABODY

(to the other birds)
You can't make this stuff up.

BIRD 1

If I wasn't here to see it, I wouldn't believe it.

BIRD 2

Word's out. We'll deliver the latest. This won't be pretty.

The two birds take flight, watched by Peabody and Gabby.

GABBY

What does she mean; *this won't be pretty..?*

Gabby and Peabody's eyes sadly look upon the debauchery of false worship in front of them, then turn to each other.

PEABODY

It's the law of our existence.
Nature is compassion and it won't be denied, or it strikes back with its own vengeance.

The pair turn back to an apocalyptic celebration.

APOCALYPTIC CELEBRATIONS - SLOW MOTION

1) Bailey standing at one of the trikes, gold in color, her fist raised, fire shooting into the sky from behind her.

2) Rabid celebration, fists raised, fire, silent yelling.

3) Jim, Carrie, Terry, Clarence, and Jinny, together locked inside the carriage, watching with horror.

4) Bailey on the shoulders of two wildly dressed supporters, her fist raised, wild dancing around her, all the worshipping attention focused toward her.

DISSOLVE TO:

EXT. UNDERDOGS / DAMNATION FOREST - DAY

Sarah and her Lieutenant lead her troops by horseback down the road near the swamp, each looking for vantage points and hiding places. They pause, the troops gather around.

LIEUTENANT

Set camp off the road. We have good cover here.

Moving into the forest, Sarah's troops spread out. With her Lieutenant close, Sarah and others look up and around, hair standing on edge, the feeling of being watched.

SARAH

You can almost feel it.

LIEUTENANT

Almost..?

EXT. UNDERDOGS / DAMNATION FOREST / SWAMP - DAY

Two large creatures that live there raise their eyes, look around, see Sarah's troops before slowly sinking back in the watery muck.

EXT. UNDERDOGS / DAMNATION FOREST / AMPHITHEATER - DAY

Damnation forest is an old park, like a National Park, from long before the Bailey era. In the old outdoor Amphitheater, TWO GUARDS patrolling the area notice the unusual sounds and sights of the trees rustling eerily in the wind.

GUARD 1

This is beyond creepy.

GUARD 2

It's got a nickname, but you don't wanna know what it is.

GUARD 1

Is your hair standing up..?

GUARD 2

I could light a bulb with my hand.

Sarah, her Lieutenant, and a half dozen of her soldiers wander into the amphitheater, feeling the sensation.

The colorful birds from the carriage fly nearby, circle around them, land nearby.

BIRD 1

There's a back road.

BIRD 2

They're coming from a back road.

Guards, Sarah, and soldiers, look at each other and the birds.

GUARD 1

What back road..?

GUARD 2

It's gotta be a trick. There's no back road.

A pair of crows arrive.

CROW 1

We're with you in this fight.

SARAH

Tell me what you know.

CROW 2

Bailey's on the back road now, coming this way.

GUARD 2

(hushed)

Damnation forest. That's the nickname for this place.

Backing up, the two Guards turn, stopped in their tracks by TWO GRIZZLEY BEARS, all business.

GRIZZ

This is where we live.

GRIZZELE

It's not haunted or damned. It's humans who have issues with things they don't understand.

GRIZZ

We're willing to share our home,
but not with humans who want to
destroy it.

GRIZZELE

Tell any human who will listen to
stop destroying our home.

SARAH

We can make that promise with you
right now.

In the middle of the amphitheater stage, GRIZZ draws a line
in the soil with his paw.

GRIZZ

This line in the ground is our
final stand. We assembled here to
stop the destruction of our
territory once and for all.

A PAIR OF DEER show up with MORE BIRDS, surrounding the
guards.

DANDI

Are these humans the ones that are
going to cause us problems..?

BIRD 3

We flew in from the East Quadrant
today.

BIRD 4

We're choking in the atmosphere as
soon as we cross the mountains into
this Quadrant.

DOLITTLE

Tell us about it. When are we
gonna start hunting humans..?

GRIZZ

All right, that's enough. What's
happening in the East Quadrant..?

BIRD 3

They're trying. It's not perfect,
but what's coming here is
terrifying.

Grizz, the clear leader, walks around Sarah's soldiers, her Lieutenant, and the guards, taking time to sniff them all, terrifying them. When extra attention is paid to Guard 2 at the very end, he turns to run.

MEETING TWO HORENDOUS SWAMP MONSTERS FACE-TO-FACE.

GUARD 2

What is this place..?!

SWAMPY

(deep voice)

Shortly, it's going to resemble a war zone.

SWAMPER

Are there any humans here we shouldn't trust, Grizz..?

GRIZZ

We'll refer them to you if they don't stand by their word.

SWAMPER

(stern look)

Good. We'd like that.

BIRD 3

The East is making conservation efforts and reducing environmental impacts where they can.

The animals and monsters look at each other.

SARAH

Our issue isn't with you and your land. We're here to end Bailey's reign of terror.

Grizz scans the other animals, birds, and monsters, all nodding their agreement.

SWAMPER

Why should we trust you..?

SARAH

Because none of us can do this alone.

Ratty and Rattier arrive, rattled, one smoking, suffering burns.

RATTY

Help..! Help..! My buddy's hurt.
They set him on fire.

Swamper moves and expels swamp water onto the burning Rattier, splayed out and drenched, but safe.

RATTIER

They're burning everything in their path..! They have no compassion for any living thing.

Looks of righteous anger build in the creatures, then Peabody lands on the back of Dandi, flustered.

DANDI

This can't be good.

PEABODY

An armed splinter group left old Roma with plans to destroy Bailey, us, and then take over the empire.

Smoke begins wafting into the scene, hearing sounds of destruction, heavy music, yelling, and machinery.

Grizz stands on his back legs, sniffing, the nearing destruction painting emotion on his face.

GRIZZ

(to the other animals)

We are left with no choice but to trust these humans. We're going to war to save our homeland. We'll assist Colonel O'Reilly and her troops.

Sarah steps forward with her Lieutenant, letting a concerned gentle smile wash over her before reaching out to the majestic Grizz to rest her hand on his shoulder.

SARAH

We'll do everything we can to help save your homeland.

PEABODY

The girls Bailey sentenced are in grave danger. We don't have a lot of time.

GRIZZ
 (with resolve)
 We will help save the girls and
 rebuild our homeland after we deal
 with Bailey and her human friends.

With a look that says, *beware*, Grizz lumbers forward, leading the animals.

Sarah lifts her hand and finger, making a *move forward* gesture, her troops marching among the animals, a time of strange connection and bonding. And a time for war.

EXT. UNDERDOGS / DAMNATION FOREST / BACK ROAD - DAY

Bailey slowly leads the carriage horses by a lead along a small road in the forest, enjoying the bizarre heavy metal Braveheart opera of fire ejecting wands, loud music, tree slashing, bush burning, fearful destruction from Bailey's brainwashed followers that is so wrong for this moment.

Bailey's piercing eyes enjoy what's happening, sliding back to reveal Clarence, Jinny, Terry, Jim and Carrie locked in the carriage, looking outside with fear.

CLARENCE
 (hushed anger to Jinny)
 I should have sat her down and read
 her the act..!

JINNY
 (equally terrified)
 I thought we got through to her.

CLARENCE
 (anguish)
 She could just as easily turn on
 us.

Terry, frustrated, hits something.

TERRY
Bailey..! Com'ere..!

From inside the carriage, Terry and the others watch, terrified, as a surreally influenced Bailey creepily drifts in front of them with vacant death in her eyes.

BAILEY
 Hello Terry.

TERRY
 What's with you..?!

Bailey stares straight at Terry like death, the hedonistic antics of her followers raging in the background.

BAILEY
Nothing's working anymore. Sorry.

Strained looks from Terry and the others.

TERRY
Sorry about what..? Will yah let us out..?

BAILEY
We need to start over.

TERRY
Yes..! You need to stop all this and start over.

BAILEY
That's not how it goes.

Concerned looks inside the carriage.

TERRY
Listen to me. You can decide right now and end this.

BAILEY
(begins to weep)
I can't do that.

TERRY
(emotional)
Why not..!

BAILEY
The pain won't go away.

TERRY
Making more pain won't help.

BAILEY
You're right about starting over.

TERRY
Wha'do'you mean..?

BAILEY
Everything has to be destroyed so we can build the new empire.

They realize how far gone glassy-eyed Bailey is.

CLARENCE

This ideology you're lost in is
what has to be destroyed.

JINNY

Where did it go, Bailey..?

BAILEY

Where did what go..?

JINNY

Your heart.

BAILEY

It was taken from me.

Bailey stares right through them before she exits.

EXT. UNDERDOGS / DAMNATION FOREST / MEADOW - DAY

Bailey's nightmare marches into the open meadow area. They stop, turn all the sound down, various faces taking it all in, the perfect natural setting.

SERIES OF SHOTS - THE PERFECT MEADOW

- 1) The quiet sounds, mountains in the distance.
- 2) Perfect large pine trees.
- 3) The still pond.

BACK TO SCENE

After too short of a time, the torches are lit, the music gets turned up, people spread out along a line in what looks like the remains of an old campground. Just as they're about to begin torching, Bailey signals, stop.

ON THE OTHER SIDE OF THE MEADOW

Sarah's troops and all the animals step out from the trees into the meadow in a long line of their own.

Grizz, Sarah, and her Lieutenant step forward, then Grizz stands on his back legs, announcing with angry resolve.

GRIZZ

You will not destroy our home..!

The pair of Deer come to his side.

AROUND BAILEY AND MILES

Are looks of entitlement, Miles turning to Bailey.

MILES

That's a bloody cheeky bear now,
isn't it..?!

Bailey, not amused, signals her followers.

BAILEY

(sneers)

Burn it all..!

MILES

Yes ma'am..!

One-by-one, the gas torches are lit, then a small tree set ablaze.

Grizz leads Sarah's troops forward.

EXT. UNDERDOGS / ROAD TO FIRE MOUNTAINS - DAY - ESTABLISHING

Under a heavy burnt sky sits the Fire Mountains. The road there is surrounded by a rocky barren landscape with merging roads.

EXT. UNDERDOGS / ROAD TO FIRE MOUNTAINS - DAY

The carriage with the seven girls; Cami, Ashley, Doreen, Erin, Francesca, Helena, and Iris moves toward a rise in the road, cresting revealing the mountains to the girls.

The mountains are ominous, moving to see their reactions, all the girls remain facing forward in the carriage, slowly taking hands again, studying their trepidatious reactions to seeing the mountains that could spell their doom.

Cami laughs emotionally, a tear creeps down her cheek. The other girls hold back theirs.

CAMI

It's beautiful.

ASHLEY

They're behind us, I just know it.

FRANCESCA

Eyes forward, girls.

DOREEN

With all the girls in cages, there has to be one cute guy left who can help us.

IRIS

Guy. Try man. A big man..! Please.

Emotion boils with their laughter when another carriage of girls pulled by horses merges in front of them.

HELENA

I was hoping we were lost.

ERIN

No..! We're not lost. We're going to be found..!

CAMI

It's something bigger that's going to save us.

EXT. UNDERDOGS / DAMNATION FOREST / MEADOW - DAY

A surreal pattern of rustling wind is followed across the trees behind Sarah's troops, moving toward the burning tree next to Miles and Bart, his accomplice.

Sarah, her Lieutenant, and Grizz notice, moving toward conflict.

SARAH

See that..?!

Sarah but-ends an attacker with her gun, then fires and knocks him down. Lieutenant strikes with similar action, knocking down a pair of attackers.

LIEUTENANT

See it, yes..! Believe it, no..!

The wind blows the fire hard into Bart, igniting him, burning, catching Miles, who hits the ground and rolls, but the gas bottle near Bart explodes, ending Bart, catching several others on fire.

Grizz charges into the meadow, accessing everything.

GRIZZ

Come and get it..!

A pair of Bailey's Thugs charge Grizz with crude spears, throwing them, swatted away by Grizz, who roars then charges the unruly dissidents and hammers them both with cross paw combos, flattening them into a nearby fire.

GRIZZ (CONT'D)
How does that feel..?!

The pair of Deer, DANDI and DOLITTLE show, both watch the men try to get out of the fire, each ablaze. Dandi approaches one of the blazing men.

BLAZING MAN 1
 Help..!

Dandi charges, head butting the man down.

DANDI
 Don't mind of I do..!

Dolittle puts the other man down, then steps on his private area.

BLAZING MAN 2
Ahhhhh..! What'd you do that for..?

Dandi and Dolittle smirk at each other.

DOLITTLE
 We have awfully, awfully long memories.

Miles staggers to his feet, burnt and dazed, met by Dandi and Dolittle as he struggles and fails to reignite the flame thrower, the chaos around them immense.

Dandi and Dolittle wage their heads, like, *don't they ever learn..?*

EXT. UNDERDOGS / ROAD TO FIRE MOUNTAINS - DAY

From a distance, a splinter faction of Bailey's regime, put together with wire, tape, and rubber band everything, pulling haphazardly made carriages and junk inspired armaments, move along the road, the mountains in the distance.

On closer inspection, the cage carriages are filled with animals. One of many DISSIDENTS cracks their whip into the cages, forcing TIG, a large Tiger, to recoil.

DISSIDENT

(points to mountain)

And there, you see it now, Tig..!
That's where the last of Bailey's
regime will go..!

TIG

We had no choice, Dissident..!

DISSIDENT

You were there..!

TIG

As were you..!

DISSIDENT

When we run the empire, things are
going to be different.

TIG

The only difference between us is
that your cage is bigger..!

DISSIDENT

Animals and all the teary eyed
sentiments of the past will have no
place in the new empire..!

TIG

You might extinguish a few, but
it's not a war you can win..!

DISSIDENT

Says who..!

TIG

Says the ancient laws, which you
and many others in the Quadrant
have long since abandoned in your
lust for power..!

Tig's carriage passes, showing other carriages in a line of
caged animals undergoing similar cruelty.

EXT. UNDERDOGS / DAMNATION FOREST / MEADOW - DAY

SERIES OF SHOTS - BATTLE IN THE FOREST - SLOW-MOTION

1) A messy wide overview of the combat in the meadow.

2) Miles and the two burning men, who were badly burned are
on their feet creating havoc with the fire torches again,
attempting to ignite trees.

- 3) Dandi and Dolittle, limping, run at the men, lifting off their front legs, taking fire before they knock the men down again.
- 4) Dandi and Dolittle's singed heads, close together, looking out at the burning meadow, their big eyes reflecting the fire and chaos with sadness, a couple tears falling.
- 5) Grizz silently yelling his outrage.
- 6) Sarah and her Lieutenant silently yelling, *stop them*, motioning their arms forward toward Miles and his accomplices, the worst of the worst.
- 7) A couple trees flailing in fire, because they feel it.
- 8) In the long line of conflict, Sarah's troops start discharging their weapons and knocking down the fire starters and their ilk.
- 9) Bailey's blank stare watching the proceedings with empty anger, locking dark eyes with Grizz on the other side of the meadow. She moves forward, carrying a large raised blade.
- 10) Grizz watching the proceedings with similar anger, catching Bailey's angry advance, matching a look of his own, marching toward her.
- 11) From a distance, Bailey and Grizz descend on each other in the middle of the meadow, being witnessed by Sarah's troops and those on the ground.

BACK TO SCENE

Grizz and Bailey circle each other, eyes locked, Bailey's weapon extended.

GRIZZ

Surrender is a good option..!

BAILEY

I have nothing left to lose..!

GRIZZ

It doesn't have to be this way..!

BAILEY

What is the answer to cruelty..?!

GRIZZ

To care about things other than ourselves..!

Bailey twerks her head, like, *you're a Bear for god'sakes*.

BAILEY

A bear who talks philosophy..!

GRIZZ

I don't want to hurt you..!

SERIES OF SHOTS - CONFLICT - SLOW-MOTION

- 1) Bailey lunges with the bladed spear, stabbing Grizz in the abdomen, making his eyes big with pain, dipping his head.
- 2) Shocked reactions from Sarah, her Lieutenant and troops.
- 3) Positive reactions from Bailey's supporters nearby.
- 4) Grizz is bleeding, studies the blood on his paw.
- 5) Grizz's anger builds, raises his head and ROOOOAAAAARRS..!
- 6) With the last of his strength, Grizz backhand swats Bailey as hard as he can across her face, sending her flying backwards onto the ground, laying there still.
- 7) Grizz collapses, rolling onto his side, looking up with sorrow, his eyes fading.

BACK TO SCENE

TWO MEDIC TEAMS rush in to help Bailey and Grizz, their supporters keeping eyes on each other.

Sarah and her Lieutenant watch over Grizz's Medics, checking stats, puts a cloth over his wound, looks at the Lieutenant.

GRIZZ'S MEDIC

Pressure.

She puts the Lieutenant's hand on Grizz's wound, then gets some supplies ready

Bailey's team is working on her, doing chest compressions and mouth-to-mouth.

BAILEY'S MEDIC

She's out, but breathing. Totally dehydrated. She needs a bed.

EXT. UNDERDOGS / DAMNATION FOREST / CLARENCE'S CARRIAGE - DAY

Miles limps toward Clarence's carriage, blunt axe in hand, burnt everything, trailed by burned followers and Medics carrying Bailey on a stretcher.

Clarence, Jinny, Jim, Carrie and Terry are locked inside, seeing the procession of attention heading their way, Miles making a swift approach with the axe, cracks the lock off with a swift swing, digs the lock remnant out, opening the carriage door.

MILES

Out. Right now.

He backs away, letting them all out, quickly situating a bed for Bailey as she's delivered and laid to rest inside. Her Medic quickly hangs up nutrition fluids, runs a line after starting an IV, sees it's working.

BAILEY'S MEDIC

She's exhausted.

EXT. UNDERDOGS / DAMNATION FOREST / MEADOW - DAY

The team around Grizz is concerned. Sarah kneels beside Grizz and holds his giant paw with both hands. Medics look worried, attaching IV.

SARAH

I don't know if you can hear us,
Grizz. We're a little worried and
hope you just need a rest like the
rest of us.

GRIZZ'S MEDIC

Stay with him.

EXT. UNDERDOGS / DAMNATION FOREST / BACK ROAD - DAY

An older single female TRAVELLING GYPSY (60s) on horseback, pulling a small purple carriage, comes upon the carnage near the meadow. The artwork on her carriage and her style indicates she is also a mystic healer.

GYPSY

What pain has been manifested
here..?

She sees the burning trees and wounded burnt soldiers as she approaches the meadow, more people on the ground and injured animals everywhere, her face horrified.

EXT. UNDERDOGS / DAMNATION FOREST / MEADOW - DAY

The Gypsy pulls into the meadow, looking at the trees, seeing their limping limbs, feeling their pain.

GYPSY

I know, I know..

All eyes are on her, Sarah and her troops pausing while taking Bailey's supporters into custody.

The Gypsy's horse and carriage stops next to Clarence's carriage, knowing someone needs help. She dismounts and approaches, met by Clarence, Jinny, Jim, Carrie, and Terry.

JINNY

It's Bailey.

Gypsy quietly nods, knowing who she is.

GYPSY

May I see her..?

Medics have her IV running, everyone backing away, letting the Gypsy move to the open doors of the carriage.

INT. UNDERDOGS / DAMNATION FOREST / CLARENCE'S CARRIAGE - DAY

Bailey lays in the carriage bed, her battle gear off, looking too innocent for her previous actions, plugged into IV with remnants of blood on her, eyes closed, sleeping.

Gypsy takes Bailey's hand, after a moment reacting to something she's feeling from Bailey.

GYPSY

The other realm is talking to her.

CLARENCE

What other realm..?

GYPSY

It's not to be discussed.

Gypsy's eyes shudder, feeling something strong.

SERIES OF SHOTS - THE OTHER REALM (DREAM SEQUENCE)

1) Flashes of multiple images of live action life in Overdogs, stopping on an image of Bailey, the innocent teen, in front of the house with the picket fence.

2) More flashing images from Overdogs that end on Jim and Carrie in better times inside their house with Bailey in the kitchen, eating together, smiling, goofing off.

- 3) Flashing images from Overdogs, settle on Clarence and Jinny in their yard by the cellar with Bailey, the animals, and Terry going into the cellar.
- 4) A flash of Bailey and Terry together next to a convertible, wearing sunglasses.
- 5) Flashing images of the horrific, tortured, bullying Bailey endured at the hands of the six girls, seeing the fake blood and oil dumped on her head.
- 6) Flashes of Clarence, Jinny, Bailey, Terry, and the animals exiting a room out to the trial ring, all chained together.
- 7) Flashes of Grizz roaring in defiance.

BACK TO SCENE

The Gypsy spends time contemplating what she saw and felt, then lightly strokes Bailey's cheek with care before turning to the others watching.

JINNY

Is something the matter..?

GYPSY

There was an injustice.

CLARENCE

What kind of injustice..?

GYPSY

Where are the girls..?

TERRY

They were sent to the lava.

GYPSY

(concerned, to Terry)
You, especially you, need to help
her through this.

(she scans the rest)
As do the rest of you.

Jim puts his arm around Carrie, both emotional and confused.

JIM

We've been feeling lost lately.

GYPSY

You are lost, all of you.

Sinking looks all around.

GYPSY (CONT'D)

Look around.

CARRIE

I have no idea how to fix this.

The Gypsy is stressed, knowing what's in front of them.

GYPSY

(exhales)

Find the girls. This will help
Bailey and the rest of you find
your way out of this.

TERRY

Is that it..?

GYPSY

I wish. This Quadrant is on the
wrong path and needs a fresh start.

CLARENCE

If we're lost, where do we go from
here..?

GYPSY

You need to go back where you came
from. A room, somewhere in a
stadium.

Clarence looks at Jinny, exhaling.

CLARENCE

The dressing room. Are you sure..?

GYPSY

It's crazy I know, but yes, I'm
sure.

Bailey awakens quickly, darts straight up, as if from a
nightmare, looking at the others.

BAILEY

What's happening..?!

Terry moves in to hug her.

TERRY

It's okay, we're all here. You're
okay.

They fawn over Bailey, the Gypsy perplexed.

GYPSY
Where is the bear..?

TERRY
(to Bailey)
Stay here, we'll be right back.

Terry exits, the others follow, leaving Gypsy to ponder the whole situation, exhaling.

GYPSY
(quietly)
This is messed up.

EXT. UNDERDOGS / DAMNATION FOREST / MEADOW - DAY

Terry arrives with the Gypsy, Clarence, Jinny, Jim and Carrie arrive too, meeting the Medics with Grizz. Gypsy kneels beside Grizz and takes one of his giant paws with both hands.

TERRY
This is Grizz.

GRIZZ'S MEDIC
His vitals are weak, but the blade missed his organs.

Terry strokes his large forehead.

GYPSY
Grizz, your time's not up yet.
You're still needed here.

Gypsy closes her eyes and rubs Grizz's big paw.

Slowly, Grizz's eyes begin to open, blinking a couple times.

GRIZZ
Who are you..?

GYPSY
A gypsy.

GRIZZ
A gypsy.

GYPSY
I know why you're sad.

GRIZZ
(exhales)
It hasn't been the same around here.

GYPSY

You're telling me. You need something to do.

GRIZZ

Ever have one of those days when you think you've seen it all and then it's like.. What the..

GYPSY

Right now as a matter of fact.

GRIZZ

Maybe I do need something to do.

GYPSY

There's a lot of girls and other people in danger.

Grizz scrunches his brow.

GRIZZ

They haven't been saved yet..?

GYPSY

No, Grizz, they haven't. Maybe after you and Bailey help save them, you can help straighten this Quadrant out.

GRIZZ

Bailey..?

Grizz's eyes grow in fear, terrified.

GRIZZ (CONT'D)

Ahh, guys..

They all turn, finding a subdued, more normal looking Bailey standing there, sheepishly looking away and back.

BAILEY

We can't fix everything I've said and done in the short amount of time we have to stop the biggest mess that I, alone, created.

Grizz opens his eyes wide.

GRIZZ

Excuse me.

BAILEY

Are you okay, Grizz..?

Grizz looks around.

GRIZZ

Well I'm embarrassed that I let you poke me like that.

BAILEY

I need your help to save the girls and hundreds, maybe thousands, of others. I can't remember how many were sentenced.

GRIZZ

Give me a little room, please.

They back away a bit and let Grizz stand up and shake the dirt off and flex his neck.

The two big Swamp Monsters and all the other animals begin to gather around, sensing something new is happening.

SWAMPY

Count us in, Grizz.

Sarah, her Lieutenant, and soldiers gather too.

SARAH

The quarters here were made into a temporary jail. A few will stay behind, the rest of us will go with you.

Gabby appears, sheepishly looks around.

GABBY

I'll do anything for snacks.

Peabody flies in, landing on Terry's shoulder.

PEABODY

(frightened)

There's a line of carriages further than I could see entering the bridges..! And that's not all..!

Grizz shows deep concern.

GRIZZ

What now..?

PEABODY

The new faction rounded up all the animals from the council..!

(MORE)

PEABODY (CONT'D)

They're going to destroy the girls,
anyone else on trumped up charges,
and the animals too..!

BAILEY

(to Sarah)

I'll pledge this Quadrant back to
the girls and the animals if you'll
help us save them.

Looks of disbelief melded with quiet preparations. Terry and Bailey each mount the back of Grizz. Sarah's troops mount their horses. Jim and Carrie mount one of the Swamp Monsters, Clarence and Jinny on the other, making it unanimous.

SARAH

Looks like we have an agreement.

This very strange land brigade begins to move out, trailed by Sarah's armed soldiers on horses, watched by the Gypsy. Grizz pauses in front of her.

GRIZZ

Thank you, Gypsy.

GYPSY

This was a strange one for sure.
Take care of each other and follow
the advice set before you.

Grizz turns and exits, following the others.

EXT. UNDERDOGS / ROAD TO FIRE MOUNTAINS - DAY

Closer to the perpetually erupting mountains of fire, red haze, smoke and glimmers of lava dribbling down the mountains signal the massive danger ahead.

The road is now a caravan of multiple carriages extending far ahead under a giant stone arch of a large bridge into the region.

At the bridge, other bridges on both sides are also full of carriages of girls, some with boys, men, and women, all looking terrified.

The carriage with the seven girls; Cami, Ashley, Doreen, Erin, Francesca, Helena, and Iris pulls under the bridge tower, their wet with emotion eyes gazing up at the stone bridge and the unrelenting line of other carriages on both sides. Cami smiles and closes her eyes.

CAMI
Can you feel it..?

HELENA
The warm air.

CAMI
The warm season is arriving early.

Rest of the girls look at each other, fighting emotion,
trying to stay positive, looking only forward.

IRIS
We'll all be by the water..
Together.

ERIN
Maybe it won't be against the law
to vacation again.

CAMI
If it was ever up to me, that's the
first thing I'd change.

Doreen smiles at her, like, *that's the first thing she thinks
needs to change in this Quadrant.*

DOREEN
The first thing..! What about
kindness and..
(whispers)
Relationships, good and bad.

A few chuckles, then it becomes quiet and reflective.

CAMI
It used to be called freedom.

ASHLEY
And hope. Where did that go..?

FRANCESCA
It's somewhere we can't see or
touch right now.

ASHLEY
I wanna look back. I wanna believe
that our hope is real and that it's
ahead, not and behind us. But I'm
struggling.

Other similar looks of struggle are circulated.

CAMI

What I said before, I didn't make
it up just to make you feel better.
I felt it, it was real.

Cami's final expression struggles like the rest.

EXT. UNDERDOGS / ROAD TO FIRE MOUNTAINS / DIFFERENT ROAD -
DAY

The band of Dissidents, with carriage after carriage filled
with animals, pauses at a lookout point near a similar stone
bridge that overlooks other roads filled with carriages that
lead to a flat peak area above the large lava field below.

DISSIDENT

It's beautiful..! Look at it..!

Tig sinks back in his carriage, deflated.

EXT. UNDERDOGS / ROAD TO FIRE MOUNTAINS / SECRET JUNCTION -
DAY

Sarah's soldiers are way behind Grizz, running ahead with
Terry and Bailey holding on tight. Swamper and Swampy follow
close behind them, everyone hanging on.

Jim and Carrie, on one of the monsters, gallop next to Bailey
and Terry on Grizz.

JIM

How you doing..?!

BAILEY

Nervous..! You..?!

JIM

We should stop..!

BAILEY

We need to keep moving..!

JIM

It's an old ice cream stop..!

BAILEY

They're way ahead of us..!

JIM

There's another way..!

BAILEY

There's too many ways..!

Jim looks at her, like, *did you change, or is it an act..?*
They slow down outside the abandoned ice cream stop.

JIM

You used the last road I showed you
to get into the greatest trouble of
your young life.

BAILEY

I thought that's what everyone
wanted from me.

JIM

You think that's what I wanted from
you..?

They stop. Grizz, Swamper, and Swampy look at each other.

BAILEY

You know, disconnect from
childhood, go out into the world,
grow up in a hurry, and don't let
anyone push you around.

JIM

Where'd that come from..?

BAILEY

You and.. Mom.. And everyone who
never accepted me.

Carrie wags her head, looks at Grizz.

CARRIE

Can you believe this, Grizz..?

Grizz's eyes go cross-eyed for effect.

CARRIE (CONT'D)

(to Bailey)

You were born into the seat of
power here, you were the chosen
child, the golden child, and there
were all these other names for you.

Bailey gazes away, zones out in disbelief.

BAILEY

It can't be.

CARRIE

Wha'do'you mean, it can't be.
Don't you remember..?

Bailey turns back in utter disbelief, like, *she has no idea.*

BAILEY

It's so real. What happened to
me..?

JIM

Everyone doted over you.

CARRIE

We did everything we could to try
and stop your ego from getting out
of control.

Grizz and Swampy roll their eyes.

SWAMPY

How'd that work out..?

GRIZZ

I used to really like ice cream.

JIM

We didn't stop here for ice cream.

Sarah and her troops catch up.

SARAH

Everything okay..?

GRIZZ

If there's another road we need to
be on, then we better get moving.

BAILEY

(to everyone)

Are you sure we're not lost..? I
think the Gypsy's right.

GRIZZ

Those girls you sentenced are going
to die if we don't save them.

CLARENCE

We're with Grizz.

SARAH

Then we should get moving.

Jim nods to a large solid fence gate next to the old ice cream shop.

JIM

Through that gate. We can make it there in half the time.

SWAMPY

Follow us.

AT THE ICE CREAM SHOP GATE

Swampy leads their brigade past the vintage like setting, followed by Swamper, Grizz, and Sarah's horse brigade, all loaded with their human partners.

Grizz's partner, Grizzele, emotionally sides with Grizz, the two having been apart for a while.

GRIZZELE

We feared the worst and ran.

GRIZZ

I'm glad you did.

GRIZZELE

We don't want to be apart like that again.

GRIZZ

We're going to save the girls. It isn't safe.

GRIZZELE

We're going with you.

Grizz looks at the others and back, like, *are you..?*

GRIZZ

Are you trying to tell me what I think you're trying to tell me..?

GRIZZELE

That you're going to be a father.

GRIZZ

What the..?

GRIZZELE

Only if this road gets us all there in time.

Swampy, the first in line of the long brigade, arrives at the gate as the rest of the animals join them.

Anxious looks are traded between Grizz and Jim as he dismounts Swampy, pausing near Grizz.

JIM
(to Grizz)
I know, Grizz. I promise.

Jim moves to open the gate, swinging it wide open.

Grizz's eyes ponder what he sees ahead, trades looks with Grizzle, smiling briefly.

GRIZZ'S POV - THE SECRET ROAD

Appears wide and straight, aimed directly at the Fire Mountains, not an impossibly far distance ahead of them.

BACK TO SCENE

Jim nods his respect to Grizz.

JIM (CONT'D)
Congratulations.

Grizz, overwhelmed, fights a tear as Bailey strokes his head.

BAILEY
Okay, Dad to be, it's our turn.
You ready..?

Grizz wipes his eye and summons his strength.

GRIZZ
Ready.

Bailey raises herself on his back.

BAILEY
TO THE MOUNTAIN..!

EXT. UNDERDOGS / SECRET ROAD TO FIRE MOUNTAINS - DAY

Grizz leads the charge with Bailey, every creature beginning a paced sprint forward on the road toward Fire Mountains.

From high above, the animal and human cavalry storms across the flat plains on the dirt road, stirring dust in its wake, animals running along the sides, birds flying above them, an undeniable surge.

EXT. UNDERDOGS / ROAD TO FIRE MOUNTAINS - DAY

From inside Tig's carriage, the defeated looking Tiger sees the traffic jam of carriages on narrow roads, Dissidents beside him cracking their whips, one slapping his bars.

DISSIDENT

All right, keep it moving..! Keep it moving..!

He comes to Tig's carriage.

DISSIDENT (CONT'D)

Yah see that, Tig. Welcome to the barbecue. It's gonna be big.

He lets a cruel laugh.

IN THE GIRL'S CARRIAGE

They're also stuck in the unbelievable bottleneck, seeing what's ahead, eyes growing, some leaning forward with their hands on the bars.

An overview shows them in a long single line of carriages grinding their way up switchbacks to the mountain plateau, getting closer to the top.

The surreal sight of birds, several different types and flocks, all banded in purpose, begin littering the sky around the carriages, making a noise that sounds like *Grizz*.

In the girls' carriage, Cami, Ashley, Doreen, Erin, Francesca, Helena, and Iris all move to the bars, eyes moving forward and up.

ASHLEY

What're all these birds doing here..?

Some eyes close, not knowing if it's a sign of doom or hope.

ERIN

They're saying something.

A bird flies by, clearly hearing, *Grizz, Grizz, Grizz*.

CAMI

Not *the* Grizz..

Just as the girls think maybe this is a sign of something positive, their carriage driver yanks a hard right turn onto a small empty road to their side.

The girls' carriage is on some kind of a back road and they're in a full sprint, disappearing from sight.

IN TIG'S CARRIAGE

Tig's downcast eyes, slowly lift, seeing the birds and hearing Grizz's name.

EXT. UNDERDOGS / SECRET ROAD TO FIRE MOUNTAINS - DAY

From a high angle, the charging animals and human passengers stampede toward the high arching gateways into the Fire Mountains.

EXT. UNDERDOGS / ROAD TO FIRE MOUNTAINS - DAY

Grizz slows the charge with Bailey, raising her staff. All the creatures slow to a pause at the bridge gate, both creatures and their human occupants stunned at the scene in front of them.

The magnitude of long lines of carriages filled with prisoners, stuck in long lines up the mountain, being whipped by Bailey's former soldiers and carriage drivers.

Lava spilling from mountains, heat, smoke, red haze, huge lava pools below and an obvious death fall on the overhanging cliff above.

Sarah and her Lieutenant side with Grizz and Bailey, the others slowly surrounding them.

BAILEY

We have to get to the top of that mountain before they do.

Jim walks forward with soiled, rolled piece of paper, handing it to Bailey, who opens it.

JIM

Only you and Grizz will be able to scramble up this trail. It's narrow and steep.

SARAH

We can slow their progress by engaging them on the bridges.

Serious looks are tossed around, like, *this is it*.

GRIZZ

This is for both animals and humans. Let's do this.

Bailey braces herself, holding her staff and Jim's map, Grizz breaking from the rest along a rim trail toward the mountain.

EXT. UNDERDOGS / FIRE MOUNTAINS / BRIDGE NETWORK - DAY

Sarah's troops race around an empty section of the bridge network, meeting lines of carriages approaching a crossing network, drawing their weapons.

SARAH

High power..! Take out the crossing..!

Weapons blaze, cracking the bridges, taking down crossings with explosive precision.

The carriages divert, finding another way.

EXT. UNDERDOGS / FIRE MOUNTAINS / ANIMAL TRAIL - DAY

Grizz and Bailey dash along an uneven narrow trail, a dangerous ledge that would result in death if Grizz were to slip.

BAILEY

You can do this, Grizz..!

Grizz maintains his pace, focused.

GRIZZ

What happened to you back there with the Gypsy anyway..?!

BAILEY

She showed me I was in their shoes once..!

GRIZZ

You..?!

BAILEY

It doesn't make any sense..!

GRIZZ

I'll say. But I like this side of you a lot better.

BAILEY

Do you believe in other realms..?

GRIZZ

If it means that we all get along
and work together for a common
good, then count me in..!

BAILEY

She showed me a dream that made me
realize I need to care about other
people.

GRIZZ

Then hold tight, so you can tell
them yourself..!

Grizz leaps over a small gap to the other side and races up
the narrow mountain edge.

EXT. UNDERDOGS / FIRE MOUNTAINS / NARROW ROAD - DAY

The carriages with Tig and all seven girls race up the last
steep section of a back road onto the level overhanging
plateau, their drivers laughing with glee.

EXT. UNDERDOGS / FIRE MOUNTAINS / MOUNTAIN PLATEAU - DAY

On the last flat stretch before the cliff's edge, Tig's
Dissident tormentor races along side Tig's carriage.

DISSIDENT

Say goodbye Tig..! You and the
girls are the first to go..!

CARRIAGE DRIVERS pull the pins of the carriages, then turn
sharply.

SERIES OF SHOTS - CLIFF CLIMAX - SLOW-MOTION

- 1) Dissident and the carriage drivers immediately swarmed by
hundreds of birds in their faces.
- 2) Tig and the girl's carriages coasting toward the cliff.
- 3) Seven girls seeing their demise hold hands, looking
forward, slowly closing their eyes.
- 4) Grizz and Bailey racing up the last leg of the trail,
breaking out onto the flat plain, race toward the coasting
carriages.

5) Horses hard break at a side cliff, the birds still in the faces of Dissident and Drivers, throwing them over the cliff.

6) Grizz and Bailey in a hard sprint toward the carriages, just managing to get between them, Grizz skidding across the loose dirt to slow Tig's carriage while Bailey reaches forward with a hook on her staff, just managing to catch a bar on the back of the seven girl's carriage.

7) Girls jump with fright hearing the sound.

8) Grizz sliding in the dirt back peddling, Bailey holding on tight, pulling hard back on the girl's carriage, sliding toward the edge.

9) Swamper and Swampy race up the narrow path, running in to give Grizz a hand, finally able to stop the carriages right at the cliff's edge, the girls' front wheels partway over the side, pulled back off the ledge by Swampy.

BACK TO SCENE

The scene surreal in the silence, not a sound is heard. Tig's wet eyes slowly open, seeing Grizz.

TIG
(quietly)
Grizz.

AT THE PLATEAU ENTRANCE

Sarah's troops find another way and block the road to the plateau with their weapons drawn. Sarah stares down the other Carriage Drivers.

SARAH
The Empire sent us to secure the
release of all residents and
animals subjected to unsanctioned
trails. It's over.

There is no resistance, vastly outnumbering the Drivers.

AT THE GIRLS' CARRIAGE

Cami, Ashley, Doreen, Erin, Francesca, Helena, and Iris slowly open their eyes, knowing they've stopped, but maintaining their look forward.

FRANCESCA
(frightened)
What's happening..?

ASHLEY
We stopped.

DOREEN
I heard voices.

CAMI
Shhh. Listen.

Bailey approaches from the rear.

HELENA
Footsteps.

CAMI
It has to be something good.

Arriving into the girls' view, the sight of Bailey causes them to recoil.

IRIS
(extreme anxiety)
Bailey. What are you doing here..?
Please, spare us.

BAILEY
I'm not here to hurt you.

IRIS
Then what are you here for..?

There's a long gap, even Tig listening for the answer.

BAILEY
(quietly)
I didn't mean this to get out of
hand like this.

CAMI
Are you trying to say you're
sorry..?

BAILEY
Not just sorry.. This Quadrant
needs new ideas.

Bailey looks at them all, Grizz and Tig too.

TIG
What kind of ideas..?

BAILEY
Your ideas, Tig.
(to Grizz)
(MORE)

BAILEY (CONT'D)

Yours too, Grizz. All the animals
as a matter of fact.

(eyeing all the girls)

And Iris, Helena, Francesca, Erin,
Doreen, and Ashley. You're all
counsellors for the new governance.

CAMI

What new governance..?

Long looks and waiting, Bailey giving Cami a warm smile.

BAILEY

The one led by you, Cami.

CAMI

Why me..?

BAILEY

You'll give people a chance.

(thinks)

Like the one you gave me.

Strange looks all around.

CAMI

What are you talking about..?

BAILEY

I'm not totally sure myself, but
I'm going to find out.

CAMI

I don't understand what's happening
right now. We almost died here.

BAILEY

Your reign is about to begin, Cami.

EXT. UNDERDOGS / TRIAL RING - DAY

Workers are painting over and removing visual reminders of
Bailey's authoritative red and black stylings, replacing with
a softer image with nature's influence.

The screens around the stadium reflect a new reigning
governance, dissolving pictures of the seven girls and
animals, including Grizz, with their new titles.

Animals flood sections of the trial ring, people quietly
waiting in neutral colors.

EXT. UNDERDOGS / TRIAL RING / JUDGES BOX - DAY

The image scans the characters all clean and coiffed from their peril, seeing Ashley, Doreen, Erin, Francesca, Helena, and Iris. Ending on Grizz, Peabody, and Gabby.

GRIZZ

Minister of Justice. As long as I'm not stuck inside, this might be all right.

GABBY

If only I was the minister of snacks and naps. Recreation. Sounds like a cat's paradise.

PEABODY

Education belongs to us all.

GABBY

Look at Cami.

Cami exits the tunnel, stunning in white, standing to the side, letting an ordinary looking Bailey take the podium. She takes a moment, letting the crowd settle.

BAILEY

After the unfortunate circumstances of..

(thinks)

My entire reign to be truthful, it's time for change in the Western Quadrant.

Sarah, on horseback, tips her hat from the newly cleaned stadium exit, Bailey watching her turn and exit with her troops.

BAILEY (CONT'D)

The Quadrant will be better served by someone who understands what it is to be a good servant. I failed this important test, so it's time for change and someone who will succeed in the ways that I failed. That someone is Cami, who understands what it means to be on the wrong side of favor. And she'll exercise the freedoms I forgot about. Welcome Cami and your new governance.

Cami, looking pure as snow, humble, eyes down, reaches the mic through applause, slowly lifts her eyes.

CAMI

I don't really deserve this.

She looks at Bailey, who throws her eyes to the crowd. Cami turns and begins speaking.

CAMI (CONT'D)

But if this is what we're expected to do, we'll do the best we can. We includes the humans and animals on this council and the rest of you. This isn't something any of us can achieve on our own.

Terry sides with Bailey, Clarence and Jinny behind them, smiling at Cami's speech. Bailey nods, like, *time to go*, turning into the tunnel, followed by the rest.

CAMI (CONT'D)

One of the freedoms we used to enjoy was exploration, places like the Old Canyon Road and the favorite stops of our parent's generation. We'll innovate and find new ways of doing things that won't harm our home and the home of the animals.

INT. UNDERDOGS / BRADFORD GATE / TUNNEL - DAY

Bailey, Terry, Clarence, and Jinny stroll into the tunnel, uncertain what's ahead, hearing Cami's words.

CAMI (O.S.)

(fading out)

Animals and their homes will be protected from future exploitation and they will have a voice.

Bailey pauses in front of a door, reaching to touch it to see if it triggers her memory, turning to the others, like, *maybe*. She pushes it open, they all enter.

INT. UNDERDOGS / BRADFORD GATE / TRANSITION LAB - NIGHT

The same large, sterile, rounded corners room and ceiling mounted technology. When they enter the room, the quiet interval beeps are heard.

BAILEY

How can this be a dressing room if there's beeping..?

CLARENCE

I have no idea.

The lights go off, flicker, then other lights brightly strobe. It goes dark as the cycling hum *whirrs* before a surreal storm of swirling electrons surround them.

INT. OVERDOGS / BRADFORD GATE / TRANSITION LAB - DUSK

Lights back on, the lab room is completely still, silent, and very strange. They all appear clear photographically, more affable, like the last minutes, or another unknown measure of time never happened.

CLARENCE

This might be the easiest twenty dollars we can make and it only takes about three minutes.

TERRY

It feels like I just had the best sleep of my life.

JINNY

Yeah, now we got something. A full night's sleep in three minutes.

BAILEY

It's kinda creepy and cool at the same time. Let's get outta here.

Standing together, they exit.

EXT. OVERDOGS / LAWRENCE HOUSE / BACK YARD - DUSK

The metal latched cellar door in the Lawrence's back yard is pushed open, Clarence, Jinny, Terry, and Bailey stepping out one at a time with levity.

JINNY

You think people are gonna pay money ta go sit in a room for three minutes of nothin', do yah honey.

Clarence chuckles along, Bailey and Terry joining in.

CLARENCE

If we call it somethin' like, *the magic vortex*, I think they will.

Terry looks at Bailey.

TERRY

How do you explain the good feelings..?

Looks are passed around, like, *Terry's making a move*. Bailey doesn't know what to say, looking at Terry.

BAILEY

I don't know, but I definitely feel it too.

Clarence and Jinny look at one another, eyes popped.

JINNY

You two better go straight home before I call the fire department.

BAILEY

The best news is.. Book club's over now.

TERRY

See you in a bit, Bailey.

Terry and Bailey emote awkward feelings they can't explain.

BAILEY

A bit..?
(smirks)
Okay.

They separate, Jinny and Clarence bewildered.

INT. OVERDOGS / BRADFORD HOUSE / LIVING ROOM - DUSK

The front door lets a long creeeeeak as it opens. Bailey takes a look around. It's different than she remembers. More established, classic looking, no TV in the living room.

Carrie's working at a hardwood desk surrounded by books, turning to find Bailey, looking over her glasses.

CARRIE

Hey, Cookie. You're just in time.
(looks to the kitchen)
Jim..! Bailey's home..!

BAILEY

(confused, looks around)
What're you doing..?

CARRIE
Just working through a few changes
with the editor.

BAILEY
For book club..?

CARRIE
That sounds like so much fun, but
they keep forcing me to keep
churning the series.

BAILEY
Series..?

Jim appears in a suit with an apron tied to his front.

JIM
I think we've been cleared by the
E.P.A. The new park's development
fund is kicking in tomorrow.

Carrie is astounded, looking back and forth to them both.

CARRIE
One of the largest protected land
masses in North America.

Bailey draws a blank, her eyes shudder, back to Jim.

BAILEY
Hang on. What, I don't get it.

JIM
What's not to get..?

BAILEY
(thinks, struggles)
Am I missing something..? Both of
you..?

Jim picks up one of Carrie's books, pumps his arm.

JIM
Cha-Ching..! This series is so
popular, they hired our trust firm
to negotiate the terms to do it for
real. It's all in here.

Bailey's weird afternoon explodes further into the wacky,
examining to the book title, reading: "MYSTIC VORTEX: ESCAPE
FROM RUIN". The cover art features volcanos and carriages
full of women and animals.

BAILEY

(to Jim)

Weren't you into video games for a while..?

(to Carrie)

What happened to your obnoxious book club..?

Jim and Carrie roll their eyes and give peculiar looks.

JIM

Maybe you're confusing me with one of your friends. Dinner's just about ready by the way.

BAILEY

I don't have any friends.

JIM

Yeah, right.

CARRIE

(smirks)

Wined up book club friends. I don't drink and they want me to keep writing.

JIM

Tonight's our dinner alone time.

CARRIE

(mischievous)

Uh, huh. What're you makin' tonight mister alone time..?

JIM

As a matter of fact, pasta with mussels in cream sauce with a hint of white wine and lots of garlic.

The door bell rings. Jim and Carrie look at a packed bag by the front door.

CARRIE

Too bad you'll be away with your friends this weekend..?

Bailey's eyes sink.

BAILEY

What friends..?

Jim pulls open the door, finding a polished Terry, Cami, Ashley, Doreen, Erin, Francesca, Helena, and Iris, ready to go somewhere. Terry takes her case by the door, then her hand.

TERRY
(whispers)
You're not going to believe this.

Jim and Carrie smile, watching her get pulled out the door, stepping outside to watch them exit.

EXT. OVERDOGS / BRADFORD HOUSE - DUSK

Four classic convertibles, parents in the lead convertible and the one following from the rear, who wave to Jim and Carrie on their porch.

CARRIE
Have a good time..!

Bailey and her friends pile into the middle two convertibles before exiting together up the street.

EXT. OVERDOGS / SUNSET CANYON - DUSK - MOVING

The perfect cruise along a perfect stretch of road, low sun to their side, Bailey looks around, taking it all in. Terry the same, ending with their smiles at each other.

Terry looks out at the landscape again, also confused, his mind working overtime, ending on Bailey.

TERRY
Have we..

BAILEY
Done this before..?

Cami and Francesca laughing in the front seats, look back.

FRANCESCA
Of course we have.

The picture lifts and the cars drive away underneath.

BEGIN END TITLES AND CREDITS

FADE TO BLACK.