

WANDERERS

By Daniel Dougherty

FADE IN:

Over black, THUNDEROUS and fast FOOTFALLS and the heavy BREATHING of a large wild animal charging through a forest.

EXT. FOREST - DAY

A MAN'S EYE, wide in terror, his face wet and dirty, pocked with small scabs and fresh cuts. This is SUNJAY SINGH, 28, a small-framed, frail American of Indian heritage and former engineer.

The RAMPAGING and SNORTING beast SOUNDS are getting closer. Whatever is tearing through the woods is SNAPPING and SHREDDING small trees and shrubs as it nears.

A slow pull back reveals a HAND covering Sunjay's mouth. Someone is on top of him, keeping him quiet and still.

It's ETTY FROST, 23, a beautiful, mixed-race Colorado raft guide and ski instructor with caramel-colored skin, dripping in sweat, eyes closed, trying to control her own breathing. ETTY is sturdily built like a volleyball athlete.

ON THE TRAIL -

A huge BLACK BEAR hauls ass down a narrow footpath. This is not a normal bear. Its face and body have burn patches. Part of its skull is exposed on its forehead. The eyes are crazed and its mouth foams.

The air isn't right either, a sooty-smokey fog hangs over the ground. The trees are dark, as if burned. Shafts of light are weak, barely reaching the ground.

IN THE BUSHES -

ETTY and Sunjay are just off the trail in a hide of fallen trees, broken branches, and shrubs.

The bear bulldozes right past them.

Sunjay jerks, as if trying to get up, but ETTY keeps him still.

She SNAPS her head to the side to glimpse something else coming down the trail.

ON THE TRAIL -

It's a HUGE, shirtless MAN with a bloody red beard. A metal helmet with a central spike and upward-standing falcon wings on each side. A BARBARIAN from Viking lore.

An animal skin cape flies behind him as he runs effortlessly with a battle axe in one hand. Metal forearm and shin guards protect him as he runs through the brush.

AND HE'S NOT ALONE. Four other FERAL HUNTERS are right behind him, each more menacing than the first.

Knives and swords are tucked in their waistbands. Strings of teeth or talons wrap around their necks.

BUT THEIR EYES - focused on the hunt - no longer human.

The last in line STOPS - just a few feet away from ETTY.

He looks around, SNIFFS the air, tilts his head, listening.

ON ETTY - her eye moves as if trying to hear if he's left the trail to find them.

BACK ON THE TRAIL -

The BERSERKER rejoins the hunt. A quick skip launches him into a sprint.

ON ETTY - she removes her hand from Sunjay's mouth and quietly stands. She reaches out her hand and he stands, too.

He's not troubled by ETTY's help...or his uncontrollable shaking.

WIDER IN THE WOODS -

Others stand from their hiding spots. First, just one or two, but then a dozen, maybe more, spread along both sides of the trail.

ETTY and Sunjay move back to the narrow trail and are joined by those closest to them. KEN, 32, a former biologist, MARK, 26, a cop, USAGI, 24, a med student, and TAMMY, 22, a former barista and ETTY's friend from before.

MARK

Are you sure you're not leading us right into their camp?

ETTY

I told you we'd have to go right by it.

SUNJAY

Did you see what they were after?

USAGI

It was some kind of bear.

TAMMY

People are scared, what do we tell them?

ETTY

We're all crew. We row together and live. Somebody falls out, we all hustle to save them.

KEN

I hope that river raft logic holds.

SUNJAY

It's taken us this far.

Pulling back, they're trekking through an alien-looking, high-alpine forest. Leafless Aspen trees reach toward the sky like skeletal fingers escaping a grave.

From above, the trees spin and day fades to night.

VOICES MURMUR over a CRACKLING fire...

EXT. BERSERKER HEADQUARTERS - NIGHT

Sparks and embers release from an open fire, spiraling upward into the night sky. Two MASSIVE MEN stand guard.

A few stairs lead to huge double doors. This is a twenty-million dollar ski resort mansion converted into a meeting hall for its new residents.

INT. BERSERKER HEADQUARTERS - NIGHT

Inside, a menagerie of long dining tables and chairs have been linked together to form a large, communal cafeteria.

Dark woods, high ceilings, a showplace before the end. Now, candle light, torches, and small fires make it smoky, the air heavy with particulates.

The dead bodies of the original home owners are propped up in chairs, still clothed.

MOUNTAIN VILLAGERS fill the space. It's LOUD. One table is elevated and visually centered. The warriors we saw earlier sit at this table.

VICTOR, 55, is the leader of the villagers, and he's positioned like a KING and joined by his QUEEN. A scar bisects his left eye. It's cloudy white and blind.

His Queen could have been a Real Housewife of New Jersey in her former life - raven hair, and artificially plump lips and breasts.

They're drinking some kind of homemade swill.

ENFORCER, 48, is second in charge. He sits with HATCHET, 52, the red-bearded lethal warrior from the opening.

SHAMAN, 61, is the spiritual leader of the group. He sits at the end of the table and carefully slices the skin from a human arm.

He artfully peels the skin back down to the elbow, then drops it in a cauldron of oil over a fire. It puffs and curls like pork rinds.

At a buffet table, the bear's head and what's left of its carcass.

As we take in the busy scene, some are passed out DRUNK in their seats, some ARM WRESTLE, some are MAKING OUT - this is a lustful, gluttonous, drunken food orgy.

ON THE KING'S TABLE -

Tankards clang together and huge volumes of alcohol are gulped down.

ENFORCER  
(to Victor)  
I seen them Indians go back into  
Fairmont.

Victor picks his teeth with a raccoon's baculum bone, unimpressed.

HATCHET  
I thought we killed all of 'em.  
(looks at a naked woman in  
a cage)  
Well, except the ones we wanted.

ENFORCER  
They musta brought in  
reinforcements.

HATCHET  
What do they want with Fairmont?

SHAMAN  
It is their ancestral holy ground  
where the snow forms the first  
river.

Victor just SNORTS and stands to leave, taking his QUEEN with him. She takes a piece of the fried skin to CRUNCH on as she passes.

EXT. FOREST - DAY

The survivors are breaking camp for the morning. They gather around to talk about their plan.

Etty has a map marked up with a red marker. She hands it to Sunjay.

ETTY

Today will be the worst...and the most dangerous...day.

She checks everyone. One-by-one, they're exhausted. Skinny. Cut-up. Dirty. Defeated.

Ken looks the best. Having been with the National Parks System, he is built like a lanky lumberjack and seems at home in the woods.

KEN

We've been climbing for a week. I'm not sure how much more we can go.

ETTY

We're sitting higher than Mountain Village, so no more climbing.

Sunjay looks up from the map.

SUNJAY

Tell me Mountain Village is not between us and Fairmont.

ETTY

We'll have to skirt it, then drop down the south wall into Fairmont below.

SUNJAY

This is hopeless.

Off his look into the woods...

EXT. OFF THE PATH - DAY

Someone or some thing is watching the survivors.

THE POV: The group of rag-tag people are discussing something. One looks frustrated.

He hands a map back to a young woman. She appears to be the leader.

They gather themselves and set-off, more or less single file.

ON ETTY - She's the focus of interest.

Whatever is watching is deathly quiet and still. When they set-out, it sets-out with them.

EXT. FOREST - LATER

It looks like they're walking through a fucking WARZONE: scattered FIRES and DEAD ANIMALS -- the SOUND of WIND WHISTLES. Trees snap and fall in the distance.

ON ETTY -

She stops and looks back, overwhelmed -- her eyes WELL UP -- fear, confusion, doubt. Crushing doubt -- how did she end up in the lead?

Everyone behind her freezes when she stops. She surveys them. DOZENS OF LIVES in her hands.

Sunjay is with her.

SUNJAY

What is it?

ETTY

Shhh.

SUNJAY

How close are we?

Before she can answer --

MWOOOOORAAAARRRR! ETTY and Sunjay turn to the sound.

MWOOOOORAAAARRRR! It's terrifying - primitive - disturbing.

ETTY and Sunjay scan the forest.

SUNJAY (CONT'D)

What was that?

In the distance, 50-FOOT TREES SHAKE AND SWAY.

Sunjay steps toward the sound, trying to see something.

Etty grabs him.

ETTY

Listen. We're going to be fine, do you understand? But we have to be absolutely silent.

MWOOOOORAAAARRRR! Etty and Sunjay step off the path to find a hiding place...and end up laying face-to-face with a human carcass.

Everyone else does the same. They vanish in plain sight.

The CHAOS in the trees gets closer and closer...then stops.

ANOTHER PART OF THE FOREST --

Distant trees SWAY as if a T-REX is moving through.

ON ETTY AND SUNJAY -

Terrified, but noiseless.

THE FOREST -

The Berserkers, from out of nowhere, stop right next to them on the path.

They blow through a horn. MWOOOOORAAAARRRR! Listen.

The SCARY-BIG THING seems to be going in the opposite direction.

The Berserkers give a "circle-around" signal - are they HUNTING the huge beast or just SCOUTING?

ETTY'S POV -

The Berserker is caked in a combination of blood and mud. It doesn't look human, but is. How would she defeat them? Can they compromise?

ANOTHER POV -

A Berserker's head is in the crosshairs of a scope.

The scope BLURS to the right to find Etty and Sunjay, then BLURS back to the Berserker.

Fast as a flash, the Berserkers are gone.

The shooter moves from behind the scope to see the wider view of the Berserkers moving out.



BACK TO THE FOREST -

Etty and Sunjay stand. As if from nowhere, so do the others. It's amazing how the foggy, creepy forest can provide such perfect coverage.

SPIN FOR A 360-DEGREE VIEW -

In the distance, for those paying attention, is DAKOTA, 18, from a UTE tribe. Black and green grease covers his face in UTE war paint.

He could be a high school quarterback, if not for the M4 rifle and scope in his grip.

No one among the survivors notice him - he's hundreds of yards away - and dissolves into the woods as if an apparition carried by the fog.

EXT. FOREST - LATER

At dusk, the group of survivors crouch at the tree line. They look at an ominous sign.

INSET: MOUNTAIN VILLAGE SIGN, OVERWRITTEN IN BLOOD RED, "BERSERKERS."

ETTY

This is a good sign.

SUNJAY

That is not a good sign.

Etty has the map again.

ETTY

If we skirt around the base of their camp, we can drop into Fairmont.

KEN

And, if detected?

She reads the group.

ETTY

Fight like hell.

A survey again, these are not exactly fighters.

ETTY (CONT'D)

I'm serious. FIGHT.

The survivors can barely stand, much less fight.

KEN

Never-mind that. We're going to  
take our time, step-by-step, quiet.  
No one will ever know we're here.

USAGI

It's easier than you think. I've  
been invisible most of my life --  
people only look for what they want  
to see. They're not looking for us.

TAMMY

What's the worst that could happen?  
They grind our bones and drink us  
as hot chocolate?

Everyone gives her a look.

SUNJAY

They identify more as Vikings than  
Mayans.

TAMMY

I was making a joke, not stating an  
anthropological fact.

MARK

Look, stick together, keep it  
quiet, skirt the compound, no  
worries.

Sunjay looks over at ETTY.

SUNJAY

(echoing ETTY)

It's like rowing into a rapid...  
sounds scary, but we row together,  
we get through it.

ETTY

I can tell you this. We're so  
close. We will be able to live.  
Maybe for a long time. In Peace.

USAGI

Why won't they be a constant threat  
again?

ETTY takes in Usagi - the med student now with the steely  
look and attitude of a ninja.

ETTY

You'll see. The distance from the top of the mountain to the bottom is huge and difficult.

SUNJAY

If it takes too much energy to go up and down the mountain they'd be better off hunting up here.

And, with that, they set-off, carefully, giving the "Mountain Village" sign a wide berth.

EXT. TREELINE - NIGHT

Dusk gets darker as the sun sets behind the mountaintops.

The tree line is equivalent to the fall line.

Etty leads the survivors along the rim.

It's not straight down, but might as well be, and 2,000 feet to the valley floor sits Fairmont.

EXT. EDGE OF MOUNTAIN VILLAGE - NIGHT

The survivors skirt the village at night. It's a smart but terrifying move.

At night, the village is alive and illuminated. The Berserkers are preoccupied with orgy and sacrifice.

Human sacrifice. Cannibalism. The sacrificed are bled out, butchered, and eaten by Victor and his generals.

As Etty leads the party around the outskirts of the encampment, she sees what happens beyond the shadows of their positions.

-- An orgy, villagers have multiple sexual partners without regard for gender.

-- The feeble and old are beheaded.

-- Villagers drink the blood of the freshly sacrificed.

-- Drunk villagers fight and pass out.

-- Cauldrons of flesh, sluices of blood, spellbound eyes.

Because of the intense preoccupation with their self-indulgence, they never see or sense the survivors passing by.

The survivors convene and descend into the canyon below.

One-by-one, they disappear below the horizon.

A gondola used to run between the valley floor and Mountain Village. The carts, towers, and cables remain, but now, it's a personal hike.

It would normally take four hours to make it from the top of Mountain Village to the town below during the day walking the ski runs.

At night it could take twice as long. Sunjay passes around glow sticks, their only light.

Etty leads them single file from one tree trunk to another. It's brutally slow.

One of the hikers drops their glow stick and it bounces twice before falling over a rock ledge and vanishing.

Pulling back, a dotted line of day-glow green carries down the mountainside.

Farther back still, the lights disappear in the enormity of the mountain, which cannot be seen top to bottom.

EXT. EDGE OF FAIRMONT - DAY

Etty, Sunjay, Ken, and Tammy wake up when the sun lights up their side of the mountain. It's cold. You can see everyone's breath.

Etty wraps herself in a her wool blanket.

Sunjay jumps up and down to warm up.

Ken wraps his arms around Tammy to generate heat.

SUNJAY

We need shelter. If the temperature drops a little, we'll need a large fire to have even a chance at staying alive.

Others step in from the surrounding cover to join the huddle, including Mark and Usagi.

USAGI

Anyone else a human popsicle?

She's rubbing her arms.

Steam roils off the trees as the sun brings its heat.

MARK

(stretching)

That was definitely a tough and slow trip down the mountain, but if they get desperate, it won't stop them.

ETTY

It just needs to be more economical for them to stay up there and plunder.

SUNJAY

Not sure if they think so rationally.

ETTY'S POV -

Vagabonds. Dying urchins wrapped in whatever they kept, found, fought for. Boney. Filthy. Hallowed-eyed.

She LOOKS at her MAP.

THEY HUDDLE -

Etty steps into the center to give directions.

ETTY

If we can make it, we should move south along the base to get closer to buildings.

SUNJAY

Or?

MARK

We take a straight line from here.

SUNJAY

Across the open field?

Everyone is quiet, thinking about being seen by the Berserkers.

TAMMY

The sunshine would do us good.

No one smiles.

KEN

If they see us from up there, and I'm not sure they can, we'd be in town and sheltered before they could get down the mountain.

MARK

Unless they have people in town and just need to signal them.

SUNJAY

We need to be in a hurry - we're either going to freeze to death or be killed by those crazy fuckers.

USAGI

Or exhaustion and hunger. We're close to having thirteen ways to die.

Etty folds up and puts away the map.

ETTY

Let's take a look at the field.

They quietly move to the edge of the trees and see the town for the first time.

THE TOWN -

In the full morning sun it looks like MECCA. The three walls of the surrounding box canyons form a letter "C" around the town - naturally secure.

There's one road in and out, with an open pasture and a squiggly river between them and the road.

There's only one river, but it could be the new cradle of civilization. The river forms from glacial snow.

A handful of Victorian buildings are visible, but not much else.

TAMMY

It's pretty small.

SUNJAY

Three, maybe four miles away.

The river gets close to their side of the valley about five hundred yards up from their position.

ETTY

That's our way in. Let's skirt the river and take it as far as we can until we find a spot to check out the town.

KEN

We'll be spread out. If we're spotted, are we gonna run or what?

MARK

Let's stay tighter than normal in case we're attacked.

ETTY

We have to keep our cool. The vast distances out here help us. We can lay down and disappear on the horizon.

Sunjay sets out toward the river. After a few steps he turns to look back.

SUNJAY

Let's go.

And, with him in the lead, they all head out into the vast field.

EXT. SAN MIGUEL RIVER - DAY

A hawk rides the wind high against a turbulent sky.

It looks down on the valley below to see a dark river meandering through a vast valley floor.

Nothing moves.

Until hawk-vision zooms in closer. And closer.

Then it sees the movement along the river. ETTY and her group keep a steady, slow, pace.

The hawk SHRIEKS and banks back toward Mountain Village.

EXT. BEAVER POND - DAY

On the outskirts of town a family of beavers have built a dam that's created a pond - and natural cover for the survivors to check out Fairmont.

The de facto leadership team is crouched in the reeds and cattails.

Etty pulls out binoculars.

THROUGH BINOCS -

Focal lengths vary - some buildings are too close with the fixed magnification, others too far away.

-- She holds on the closest building, a home, weathered, leaning, windows broken, abandoned.

-- Main street - a few signs remain, paint eaten by the environment, dangling askew.

-- A former bank building, brick, windows, no movement.

-- The hotel, worn wood siding, large windows.

-- A shadow crosses inside just as the binocs move on.

-- They snap back on the window, nothing.

-- Then the shadow again - someone's walking around inside.

BACK ON THE TEAM -

Etty hands the binoculars to Mark.

ETTY

Check the window on the hotel.

He finds the window in the binoculars.

The place looks like a creepy ghost town set-up for Halloween before the haunters arrive.

Sheers billow around inside, as if the hotel breathes.

A MAN WITH A PAINTED FACE suddenly steps into the window frame!

MARK

Shit!

He drops to the ground flatter than a credit card, taking Etty with him.

MARK (CONT'D)

Ocupado.



EXT. FAIRMONT HOTEL - DAY

LITTLEJOHN, 42, a massive Ute Native American in WAR PAINT, steps out of the hotel onto its porch.

Only the warpaint suggests his heritage. He's in modern camo, has an M4 RIFLE, a huge knife in his belt, and a modern recurve bow slung around his back with a quiver of arrows.

He points his gun right at the beaver pond and looks through the scope.

THROUGH CROSSHAIRS OF SCOPE -

-- Reeds blowing in the wind.

-- The mound of sticks.

-- ETTY standing straight up looking right back at him with her binoculars.

-- She holds up a hand and waves.

BACK TO THE PORCH -

Littlejohn lowers his weapon and looks in the direction of the pond.

ETTY is indistinguishable from the reeds.

AT THE POND -

Everyone in cover, except ETTY standing.

KEN

What the hell are you doing?

ETTY

Watching a heavily armed Indian looking at me through a rifle scope.

She waves.

MARK

Are you fucking nuts?

ETTY

He's not a Berserker.

SUNJAY

You gave him our spot.

THROUGH HER BINOCES -

Littlejohn drops the rifle, continues to look directly at the pond, then turns and goes back into the hotel.

ETTY (O.S.)  
He doesn't seem too concerned.

She looks at the adjacent building. THREE HORSES hitched out front.

ETTY (O.S.) (CONT'D)  
At least three of them.

A GLINT catches her eye, and she whips the binoculars to the right.

FIVE MORE HORSES drink at the river's edge, their RIDERS collect water in containers.

ETTY (O.S.) (CONT'D)  
Plus five more.

BACK TO TOWN WITH THE BINOCs -

Etty quickly moves her view building-to-building, house-to-house, and lands on the water plant.

She tracks left-to-right, slowly.

The concrete building is intact. Tall grasses, stains, graffiti -

INSERT - BERSERKERS in red

BACK ON HER TEAM -

Etty hands the binocs to Sunjay and points at the water plant.

He lifts the glasses and also takes a survey.

Then passes the glasses along to Tammy.

SUNJAY  
Looks pretty good, except for the bright red name tag on it.

TAMMY  
(looking through the binoculars)  
Shit.

SUNJAY  
(to Etty)  
Where's the power plant?

ETTY

You can't see it from here, but  
it's around that bend and about  
fifteen hundred feet up the  
mountain.

SUNJAY

Sounds easy.

ETTY

One rapid at a time, let's get to  
town first.

Etty sketches out a line in the dirt.

ETTY (CONT'D)

Street.

(makes an X)

Hotel. Three unknowns.

She marks another squiggly line.

ETTY (CONT'D)

River.

(two X's)

Five unknowns. Water plant.

She continues the squiggly line, folks give her more room by  
taking a step back. Another X.

ETTY (CONT'D)

This is us...Mark, you're the cop,  
what do you think?

MARK

If they saw us...he didn't wave  
back, right?

(Etty shakes her head, no)

They'd send these down the river  
towards us.

He takes the stick from Etty. And draws from the hotel down  
the road to a point below them.

MARK (CONT'D)

These guys would ride out slowly,  
like they didn't see us, then  
circle back and come up the river  
behind us, fast.

SUNJAY

Great. We're stuck in a Bon Jovi  
western song.

TAMMY  
 (gets it and sings)  
 Wanted. Dead or Alive.

MARK  
 We'd flush to the trees or to town.  
 They'd send two riders both ways.

KEN  
 What's our best bet?

MARK  
 Having not been seen.

Off Etty's look...

EXT. FAIRMONT HOTEL - DAY

Littlejohn, Dakota, and THOUGHT WOMAN, 52, a spiritual Ute warrior, exit the hotel and saddle-up.

The other five ride down the center of town and join them. Like Littlejohn, they all have war paint on their faces in differing motifs.

TAYO, 48, tall and lean, has two Eagle feathers dangling from the brim of his hat.

TAYO  
 They've been here, Berserker is  
 painted all around.

LITTLEJOHN  
 But no sign of settling here, yeah?

Tayo spits a stream of tobacco and looks around.

TAYO  
 No, looks like they just looted the  
 place. Probably come back if they  
 need lumber or something.

DAKOTA  
 So, they'd come back if we settled  
 here?

TAYO  
 Aye. Could come from the waterfall,  
 too. We saw tracks up there.

LITTLEJOHN

They're not the only ones. Don't look in that direction, but I spotted a woman in the reeds.

THOUGHT WOMAN, also armed to the teeth and in camo, turns her horse into the group.

TAYO

Just a single woman?

LITTLEJOHN

Yes. She just waved, then disappeared.

THOUGHT WOMAN

Could be a good omen...Reed Woman.

LITTLEJOHN

Dakota thinks its the wanderers he's been watching.

THOUGHT WOMAN

Maybe Reed Woman is their leader? Did we not also encounter a Hummingbird?

Littlejohn is skeptical, but doesn't want to challenge Thought Woman's spirituality.

LITTLEJOHN

That's right.

One of the others, PINKIE, 24, emaciated and significantly deformed in his face, struggles to speak. Much of his left cheekbone is gone and that part is sunken in. His skin is drawn tight, resembling a skeleton more than a man.

PINKIE

C-c-c-could be, might be, the Green Bottle Fly come to warn us of the Ber-ba-ba...assholes.

TAYO

Wanderers, most likely. If they need shelter, let them have it. The Berserkers will kill them, then we can attack the Berserkers in a weakened state.

THOUGHT WOMAN

If it is Reed Woman we need to watch over and help them.

LITTLEJOHN

I'm not sure it's wise to help a group of people who might turnout even worse than the Berserkers.

THOUGHT WOMAN

That's why we watch. To see if she is the Reed Woman in my vision or not.

They turn their horses and guide them on the road that leads out of town.

EXT. OLD MERCANTILE BUILDING - DAY

Etty, Mark, and Sunjay move to the building farthest away from main street, leaving the others in the field.

The road is still two-hundred yards away. The Ute's are riding out of town as Mark predicted.

MARK

We're about to find out if they saw us or not.

ETTY

They're all together, so nobody is heading down the river.

SUNJAY

Unless there are more of them.

The Ute's pick up their pace to a trot - still headed straight out of town

MARK FOLLOWS THEM THROUGH THE BINOCS -

They look like a team of Navy SEALs wearing warpaint.

He notices their guns.

MARK (O.S.)

Damn, we need guns.

CRACK! CRACK! CRACK! Three gun shots RING out.

MARK DROPS THE BINOCS. Everyone instinctively ducks.

EXT. FAIRMONT ROAD - DAY

Littlejohn and Tayo turn toward the sound of gunfire.

SHIT! The Berserkers are at the far end of town AT FULL GALLOP headed right for them!

LITTLEJOHN

He-yaw!

All the Utes spur their horses hard and take off in a fury.

And they don't stick to the road, they cut across the field for the river!

EXT. OLD MERCANTILE BUILDING - DAY

Etty and Sunjay watch the riders take off and cut through the pasture.

Mark uses a mirror and the sun to warn the others - RUN!

ETTY

I don't think they were shooting at us.

MARK

I didn't even see them draw a weapon it was so fast!

THE FIELD -

This is a dreadful scene we've witnessed before - the survivors, spread out, running in slow-motion across the open field.

Whether Cambodians running for their lives in the killing fields, or Vietnamese running through a rice paddy-turned-minefield, this never ends well.

Widespread panic on filthy faces doing the fifty-yard death dash on adrenaline alone.

The Utes on horseback don't pay them any attention - they keep riding fast - over the river - into the trees.

THE OLD MERCANTILE -

ETTY

Something's not right.

THE BERSERKERS BLOW RIGHT BY THEM ON HORSEBACK.

CRACK-CRACK-A-LACKA! More gunfire - the Berserkers are shooting at the Utes.

Etty watches the Berserkers nearing the end of town.

She LOOKS back at the field - her friends will be seen by the Berserkers in a few seconds.

Mark hits them again with sun from the mirror and more GUNFIRE retorts at the same time.

The runners drop to the ground and disappear in the tall grass JUST as the Berserkers exit town and have full view of the field.

The Berserkers cut across the valley floor at full-speed, at a tighter angle than the Utes.

The Berserkers head right toward the area of the runners.

ETTY (CONT'D)

No! No! No!

IN THE GRASS -

Survivors lay face down as the earth RUMBLES from the approaching horses.

The horses contact the earth with such force and speed that the sound is DEAFENING and TERRIFYING.

A MAN lays helplessly with his eyes closed tight.

LEAD BERSERKER'S POV -

Eyes trained on the tree line, he sees the UTEs disappear in the woods.

He picks a path and the others follow right behind him.

THE HOCKS OF RUNNING HORSES -

A blur of muscle, tall grass, gravity and grace - three shoes in the air while one strikes the ground, again and again and right toward the survivors.

IN THE GRASS -

The horses run right between two survivors laying twenty-feet apart.

EYES TIGHT - anticipating being trampled to death.

TREELINE - Thought Woman steadies her rifle and SNAPS off one shot.

IN THE GRASS -



THUD! The final Berserker falls off his horse and lands next to a SCRAWNY SURVIVOR. The rider is injured and breathless, but not quite dead.

His head rolls and he makes eye contact with the emaciated waif next to him.

The WAIF scurries over, takes the Berserker's knife and slits his throat.

He rolls onto his back, now holding the dead man's M4.

BACK ON ETTY AT THE MERCANTILE -

Etty and Mark step out in the open and watch the Berserkers disappear in the trees.

She SCANS the grass fields - no one stands.

ETTY (CONT'D)  
C'mon, c'mon.

Mark grabs her hand in comfort.

She shakes it off and shoots him a quick "eww" look.

Compared to the noise that just passed into the woods, it's silent. A gentle breeze ripples the tall grass.

Then, one-by-one, the survivors in the field stand up and look around.

ETTY (CONT'D)  
(to herself)  
One, two, three,...four...

The ones where the warriors cut through are the last to stand.

Etty jumps up and down waving her arms to get their attention.

The waif holds up his gun.

MARK  
I'll be damned.

They all start making their way to the town.

EXT. OLD MERCANTILE BUILDING - DAY

Everyone gathers around the back of the Mercantile Building to discuss what to do next.

The sun sets early in the valley as it drops below the surrounding mountains.

Shadows start to overtake the far side of the town.

ETTY  
(to Mark)  
What's our best play?

MARK  
To be sure, we'd need to go building-by-building and clear each one.

SUNJAY  
Okay, that sounds terrifying.

Usagi rubs her arms.

USAGI  
I'm cold, let's hole up in the hotel and build a fire to stay warm.

KEN  
And if some hold outs attack us?

MARK  
Kill or capture. Look, if we stay anywhere for long, we're going to have to defend ourselves.

SUNJAY  
Have to do the same thing if we went home-to-home, right? I mean, we're out of options.

Etty reads the group.

Haggard, dirty, but a hint of hope.

ETTY  
Let's check-in to the hotel, then.

EXT. MAIN STREET - DAY

Etty, Mark, and Sunjay walk straight down the main street.

Mark has the GUN.

The hotel is just a block away.

EXT. SIDE STREETS - DAY

A group of survivors dash down side streets.

EXT. BACK STREETS - DAY

Another group beelines down the back street behind the Mercantile.

One block below the hotel, they cut across.

MAINSTREET -

As the ETTY-trio makes their way to the hotel, the others can be seen scurrying in the background as they collectively descend on the hotel from all sides.

THE HOTEL -

As they reach the front of the hotel, ETTY takes the left side of the porch, and flattens herself next to the window on that side.

SUNJAY does the same on the right side.

MARK, in a crouch, darts up to the door.

ETTY flashes her head in front of the window to look in.

She mouths "nothing" to MARK.

SUNJAY is slower, more cautious, when he takes his look.

He shakes his head "no."

MARK, M4 in hand, counts down with his fingers, three, two, one - and slams the door open.

INSIDE HOTEL -

MARK bursts through the door, pointing his gun all around looking for something to move.

ETTY and SUNJAY are right behind him.

MARK

Clear!

The others come in from the back, led by KEN.

KEN

Nothing in the back rooms.

Ken joins behind Mark and the gun as they go upstairs to clear the rooms.

Sunjay checks the fireplace, sticking his head in the hearth to look up the chimney. He reaches up and works the damper level back and forth.

Soot falls on his face, he coughs and spits, then smears the carbon down his face.

SUNJAY

This works.

When he stands and faces everyone, they chuckle, and it builds to a laugh, and continues into giddiness.

At first Sunjay is not amused, but even he catches the laughter.

Mark and Ken come back down the stairs.

The others try to stop laughing, but it doesn't hold.

INT. HOTEL LOBBY - NIGHT

Everyone is gathered around the fire in the main fireplace.

Furniture has been dragged in, each person has a blanket of some kind and they are transfixed by the flames.

Lit only by the flickering flames, we visit faces.

Blank, empty eyes, but an upturn of smiles on their lips, very slight.

Sunjay's eyes are closed.

Ken and Tammy have their heads together, as if watching a movie.

Usagi's hand covers her nose, the only thing outside of her blanket.

Etty watches Sunjay with his eyes closed.

His eyes open and catches her gaze.

She smiles.

He looks around to see if she's smiling at someone behind him.

That makes her LAUGH.

And her LAUGH makes him smile.

She gets up, puts another log on the fire and walks over to him and whispers...

ETTY  
 (in his ear)  
 We did it. We actually made it.

SUNJAY  
 (also whispering)  
 I hope so.

She kisses him on the cheek.

EXT. OUTSIDE THE HOTEL - NIGHT

The warm glow of the room diffuses the blue-black night of outside.

Floating up to the second floor the balcony is all dark.

A GLINT through the window.

Mark, looking through the scope, keeping watch, buried in blankets.

DISSOLVE TO:

EXT. THE VALLEY FLOOR - DAY

A week later, a group of survivors work the valley floor just behind town.

They are gathering berries and edible wild plants.

A GUNSHOT RINGS OUT. They look up, then continue gathering.

MINING TRAIL -

Mark and Ken approach a large bull elk, laying on its side, dead. Mark is observant and straightforward. His face shows wear beyond its age.

Ken drags a homemade sled - not much more than two runners and branches tied together.

The animal is massive and majestic.

MARK  
 Holy shit.

KEN

Nice shot. This will keep us fed  
for a while.

Mark wipes a tear from his eye.

Ken's surprised by his emotion

KEN (CONT'D)

You okay?

MARK

Yeah. It's just, uh, I'm starting  
to believe again.

KEN

In what?

MARK

I don't know...life...that we have  
a real chance...you don't feel  
different?

KEN

I feel like we have a job cutting  
this big boy up so we can haul him  
back.

The mining trail is like a rib on this huge mountain. The  
land rises on one side and drops off on the other.

MARK

Let's take a break and sit a  
minute.

Ken sits on the sled.

MARK (CONT'D)

You gotta admit that we've come a  
long way and beat the odds.

KEN

Yeah.

MARK

And, things are starting to come  
together.

KEN

So?

MARK

I guess I had it in mind that we'd fight until we die and that would be it.

KEN

And you think that's changed?

Mark gives him a look - this isn't working.

MARK

I'm just saying we have something to fight for here...other than our lives.

Ken stands and throws a line anchored with a rock up and over a thick overhead branch.

KEN

Let's at least bleed this thing out while you're coming to grips with your emotions.

Mark moves toward the animal to help out.

MARK

We've just been surviving. Now, it feels like we're starting to live again.

KEN

Yeah.

Ken pulls two rough knives from sheaths and rubs them together like he's sharpening them.

EXT. BERSERKER TOWN CENTER - NIGHT

In Mountain Village, above Fairmont, the Berserkers are gathered around a bonfire in front of a huge bronze statue of a bison.

In the flicker of the bonfire, the remnants of the previous ski lodge town center remain visible. European-styled architecture and cobble-stone streets.

The Shaman has his face painted white, with red claw marks cutting across. He sits cross-legged with his eyes closed.

The surrounding crowd dances and gyrates in a trancelike state.

MUSHROOMS - plates of psychedelic mushrooms pass person-to-person like a collection basket at a tent revival.

Modern bongos survived and are passed among small groups.

And hookahs - elaborate devices with multiple lines leading to the mouths of wild, heavy-lidded villagers.

These folks are in gruesome shape as we pass around - collar bones show through threadbare skin, and shoulder joints, and jawbones. Eyes are missing, vacant, scarred over.

Teeth are missing, knuckles poke through skin.

Everything is in motion - there is no natural music, but a rhythm permeates the collective consciousness of everyone.

In some cases, the movement is small and fluid, a shoulder roll, and in other cases, it's frenetic and more like a Native American war dance.

The Shaman claps his hands together and creates a white puff of chalk. The people around the fire divide.

Two rows of four children, also in a drug-induced state, step forward and approach the Shaman at a very intentional, slow pace.

Step-by-step they approach the Shaman.

He stands on a large slab of marble, with its center slightly carved into a groove. It slopes back to front with a v-shaped notched cut into its front.

Below the notch is a large vase and a series of other vases lined up to the left.

The Shaman jumps off the slab as the children approach.

The first child lays down, head toward the v-notch.

A hush overcomes the village.

#### SHAMAN

(raising a knife)

Hail Odin, wise warrior and one-eyed wanderer. Come sit at our fire. You, who chooses the slain, look on our deeds and let us feel the excitement, fury, and joy of our sacrifices. Odin, witness this.

The knife is lowered to the child's throat, and carefully pulled across, opening up a stream of blood.



The child's eyes jolt open.

INT. MIDDLE OF A STREAM - DAY - DREAM

Etty's eyes wide open. She's 16, looks healthier, radiant sun lighting her face.

She's in the water of the beaver pond, surrounded by tall reeds - and next to the Berserker Shaman.

Normal onlookers stand on a footbridge with Thought Woman off to one side. She holds up a hand.

The Shaman makes the sign of the cross and dunks her under.

Under water, her foot is trapped between rocks and the water turns turbulent.

She struggles toward the surface, but only sees the distorted and twirling sunlight beyond the water.

END DREAM.

INT. HOTEL LOBBY - NIGHT

Etty snaps out of a deep sleep, gasping for air.

Sunjay stirs, he's laying next to her on a couch.

ETTY

Jesus!

SUNJAY

It's okay, we're safe. You just had a nightmare.

ETTY

I was in a river being Baptized.

SUNJAY

That doesn't sound so bad.

ETTY

By one of those Berserkers.

SUNJAY

Oh, shit.

ETTY

Everything else was the same as my real baptism.

ETTY (CONT'D)

My family was there, the dress was right, the feeling was right. Until I went under.

SUNJAY

It was just a dream, shake it off.

ETTY

I almost drowned once when I got tossed out of my boat in a Class IV rapid. My foot was trapped by rocks. Damn - the panic came right back.

Sunjay wraps the blanket around her shoulders and tries to hold her. She's shaking too bad.

ETTY (CONT'D)

That's making it worse.

He lets go. She gets up and begins pacing and hyperventilating.

Sunjay looks scared.

ETTY (CONT'D)

(between gasps)

It will pass...just takes a few minutes...or twenty.

She reaches out her hand and he tosses her the blanket. She wraps it around her and keeps walking.

EXT. BERSERKER TOWN CENTER - NIGHT

A montage of the sacrifice and orgy underway

-- Four bodies of children hang from their ankles, dripping blood and goo onto the blood-covered Shaman sitting underneath them.

-- Unbridled hedonism and beyond all around.

-- A man pours blood from a vase down a woman's bare chest, then kisses her. He pours more below his waistline, and she drops out of frame.

-- Another couple is entangled in intercourse when a third man joins in violating the man. He howls in agony.

-- Female partners also move from man to man and woman to woman.

-- A large man takes a gulp of the children's blood and it spills down his beard and chest.

The Shaman surveys the activities all around him...

-- Writhing bodies

-- Mushrooms on plates

-- Hookah sharing

-- Blood drinking

He nods, then hobbles off to a nearby building and goes in.

EXT. VALLEY FLOOR - DAY

It's early morning and the valley floor is full of cows and sheep. A small herd of elk keep to themselves in the distance.

Like the bear from the opening, the animals don't look altogether healthy, but nonetheless, they munch grass and drink from the river.

EXT. EDGE OF FAIRMONT - DAY

Practically everyone is on the road looking at the animals.

Clouds part and sun lights the valley in shafts of thick light.

ETTY

What do you make of it?

KEN

Must have come down from higher altitudes for the winter.

MARK

Somebody's livestock?

KEN

Be my guess...except for the elk.

Mark shoots him a "no shit" look.

MARK

Ranchers be looking for them?

KEN

Unlikely they survived.

TAMMY

Does this mean we can have milk?

USAGI

Hell no! We're not keeping one of those heifers pregnant just so you can have milk. Some, no, most of the shit we used to do doesn't need to be done again.

TAMMY

That go for goats, too?

Usagi doesn't respond.

ETTY

(looking at Sunjay)  
Do you even eat beef?

SUNJAY

Never had it, but I've been surviving on whatever is available...

MARK

We need to act fast and corral a few. The Berserkers and others will be after these animals as soon as someone sees them.

SUNJAY

How will anyone know they're here?

MARK

A rancher would know where his stock winters. The crazies will see this many animals from up there.

EXT. VALLEY FLOOR - DAY

Ken leads a group of five Townies to very gently rope and coerce two cows and three sheep from the herd. They start them moving toward the far end of town.

THE TREES -

Trees that are twenty or thirty feet deep in the woods begin to sway and toss like an invisible storm has settled on them.

The momentum moves toward the forest's edge.

KEN AND THE OTHERS -

The animals under their control are upset and feisty, and the handlers are scared.

Ken struggles with his cow, looking at the trees.

KEN

What the hell is that?

The others move off toward town with their livestock.

Ken and his cow stay behind, curious.

The closer to the clearing the force gets, the rowdier the cow gets, but Ken just flails around with it and watches.

THE TREES -

Whatever it is, at the clearing, it stops, and swirls back into the woods, sticks and limbs whirring and breaking along the way.

The cow settles.

Ken and the cow stand looking at the woods.

He turns, and with a clicking sound, leads the cow away.

INT. BESERKER HEADQUARTERS - DAY

The Berserkers are recovering from their wild night with a feast.

It's all prepared like a normal meal - a roast, ribs, organs - the kids sacrificed the night before.

At the grown-up table, Victor and the Queen, eat and drink. Enforcer approaches.

ENFORCER

The livestock returned to the valley today. Should we kill the wanderers?

VICTOR

Let them live for now. Take what we need and leave the rest.

ENFORCER

They will strengthen. We should kill them before they are settled.

Victor sits down his rib and locks eyes with Enforcer.

VICTOR  
What did I say?

Enforcer grits his teeth and nods.

EXT. WATER PLANT - DAY

Sunjay, Etty, and Mark walk up to the water plant. The plant itself is a small, cinderblock one-story building, basically a square.

It's brandished with the graffiti BERSERKERS in red.

SUNJAY  
Honestly, I'm surprised they can  
spell the word.

MARK  
Right? One good speller in the mix.

To the right of the small building are shallow sedimentation and aeration tanks, currently empty. A tic-tac-toe grid of narrow concrete dividers double as walking paths.

Sunjay leads Etty around. Mark, with the gun, keeps an eye on the tree line.

Sunjay walks over to a large exposed pipe, follows it past screeners, then the sediment tanks and finally to the building.

The door is locked.

MARK (CONT'D)  
Want me to shoot it?

Sunjay picks up a large rock and hammer's down on the door knob and cleaves the mechanism into two pieces. A little jiggling of the guts, and the door is open.

The inside is in remarkably good condition. It's clean and appears not to have been entered in a long time.

The panels are dated and intimidating looking.

ETTY  
You know how to run this thing?

SUNJAY  
Not exactly.

Sunjay keeps walking and turns the corner.

SUNJAY (CONT'D)

Bingo!

Etty and Mark catch up to him.

He's standing in a room full of sacks and large canisters.

MARK

What is all of this stuff?

Sunjay just smiles.

ETTY

Chemicals.

MARK

That's good, then, yeah?

SUNJAY

Only if we get the power to work.

Closer on the chemistry reveals their labels...

CHLORINE, LIME, FLUORIDE, ALUMINUM, HYDROCHLORIC ACID.

INT. FAIRMONT HOTEL - NIGHT

Sunjay and Etty curl together on the couch watching the fire with the others.

ETTY

This doesn't seem real. It's been so long since I've felt what I feel right now...

SUNJAY

You mean normal?

ETTY

I guess. Maybe even more.

SUNJAY

You up for a short walk?

EXT. SECOND STREET - NIGHT

The side street by the hotel leads to what was the first row of houses. A full moon illuminates the remnants of the little town, but long shadows cast uneasiness at every corner.

The first small house has a flickering glow.

ETTY  
Who's in there?

SUNJAY  
I don't know. I thought everyone  
was sticking to the hotel.

Etty stops for a second.

SUNJAY (CONT'D)  
You think we should get Mark?

ETTY  
No, let's take a look.

She grabs Sunjay by the hand and they run over, then slowly peer in the window.

It's empty, but a small fire crackles in the fireplace.

ETTY (CONT'D)  
(whispering)  
What do you make of it?

SUNJAY  
(whispering back)  
I think I made it for you, well,  
us.

Etty looks at Sunjay, confused.

Sunjay opens the front door and they go in.

INT. VICTORIAN SHANTY - CONTINUOUS

The house is pretty barren, but Sunjay has spent some time cleaning it up. He added a couple of chairs, each with blankets.

ETTY  
You did this?

SUNJAY  
Do you like it?

ETTY  
Of course! It's, uh, cozy.

SUNJAY  
I wanted us to have a little more  
privacy.



ETTY  
Funny, huh?

Etty hesitates, then takes a seat and bundles under the blanket.

Sunjay nods, then shakes his head, "no."

ETTY (CONT'D)  
I mean, we're among the last people left in the world, and still have to make a special effort for privacy.

SUNJAY  
Right?

Sunjay takes the other chair.

ETTY  
It's nice. Thank you for setting this up.

Etty looks around the room and sees that Sunjay has set-up more than a warm fire. Candles, greenery, and wild flowers are carefully placed around the room.

She looks at Sunjay, eyebrows raised, and smiles. Too big.

SUNJAY  
So, here's the thing...I have odd feelings for you.

ETTY  
Odd?

SUNJAY  
Bad word choice. Special. Special feelings. For you.

Etty's smile softens into authenticity.

SUNJAY (CONT'D)  
(drying his hands on his pants)  
Oh, wow. So, I was not great at this when the world was normal, and it seems I'm even worse now.

Etty LAUGHS.

SUNJAY (CONT'D)

Stay with me for a minute. When the world ended, life became surviving as long as possible, thinking help would come.

He stands and pokes in the fire. Paces.

SUNJAY (CONT'D)

When help didn't come, it was just survive. Then I met you. And you had this dream. You knew about this place and I thought...I had a new purpose. If I could help get things working, then I had a reason to live.

ETTY

We can't do any of this without you. I needed someone like you to intersect my path...and then you did.

He sits again - nothing is comfortable.

SUNJAY

Now that we're here and it's happening, my mind has been totally consumed -

ETTY (CONT'D)

Don't worry, we'll figure it out.

SUNJAY (CONT'D)

With you. I can't think of anything but you. I mean, I can, but I don't want to.

Her smile returns. Is she with him or playing with him?

SUNJAY (CONT'D)

Here we are at the end of the world, this hopeless late world, and I never expected to fall -

ETTY

- In love?

SUNJAY

Well, I was going to say for another person, but it is love. I think.

Etty CHUCKLES.

SUNJAY (CONT'D)

So, I decided that I'd rather die  
than not tell you how I feel. Now,  
I'm not so sure.

Etty stands and grabs his hand so that he stands, too.

ETTY

Everything you've said is really  
sweet.

His face drops.

ETTY (CONT'D)

What you've done here is romantic  
and any woman would feel honored.

She grabs his other hand.

ETTY (CONT'D)

I'm not great with words, either.

She looks away and smiles...then kisses him.

A soft, gentle kiss.

He's terrified and doesn't kiss back...right away.

Then the kiss becomes passionate.

INT. VICTORIAN SHANTY - LATER

The fire is down, the candles are out, Sunjay and Etty are  
asleep on the floor, buried under blankets.

A SCRATCHING sound cuts through a BLUSTERY wind. It sounds  
like a branch rubbing against the window.

Etty stirs.

She walks into another room and finds the chamber pot, a  
found bucket, Sunjay sourced.

OUTSIDE THE WINDOW STANDS THOUGHT WOMAN, HAIR BLOWING IN THE  
WIND.

When Etty comes back through, she sees her, and jumps back.

They stand facing one another as if looking in a mirror.

Etty rubs her eyes.

Thought Woman raises her hand and waves.

Etty waves back.

Thought Woman smiles.

Etty opens the back door and goes outside.

EXT. VICTORIAN SHANTY - NIGHT

On the porch, the women face each other.

THOUGHT WOMAN  
Hello Reed Woman.

ETTY  
Hello, I'm Etty. I saw you in a  
dream.

THOUGHT WOMAN  
And I you.

ETTY  
Who are you? Do you want to come  
inside?

THOUGHT WOMAN  
I have seen the hummingbird and the  
green bottle fly. And, now, you.

ETTY  
We have food and would welcome you  
here.

THOUGHT WOMAN  
I imagine so, Reed Woman.

ETTY  
Who is Reed Woman?

Thought Woman reaches out and touches her on the chest.

ETTY (CONT'D)  
Not me, I'm just a raft guide.

THOUGHT WOMAN  
You have been reborn as Reed Woman.  
I saw it in my vision.

ETTY  
Am I dreaming now?

THOUGHT WOMAN  
We will wait for you. And help. You  
will see.

Thought Woman steps off the porch and disappears in the darkness, leaving ETTY alone.

Sunjay steps out from the house and wraps ETTY in a blanket.

SUNJAY  
Are you okay?

ETTY  
Did you see her?

SUNJAY  
I only see you.

They stand on the porch huddled together.

EXT. VALLEY FLOOR - DAY

The morning sun peeks over the eastward mountain and filters across the valley.

Mark squats on the side of the road with a piece of straw in his mouth.

HIS POV -

The herd of black and white cows grazing in the vast open field.

MARK  
(to himself)  
Shit. We're missing two cows.

He lifts the rifle to his shoulder and scans the trees through the scope.

Just trees.

KEN (O.S.)  
(distant)  
Mark! You ready? Let's go.

Mark heads back toward town where a bunch has gathered in front of the hotel.

EXT. END OF TOWN - DAY

ETTY, Sunjay, Mark, and Tammy, each wearing worn backpacks, walk out of town along a Jeep trail.

SUNJAY  
Oh no.

HIS POV -

Three granite mountains, reaching skyward to nearly 14,000 feet, come together to form a corner in the box canyon. The tops are white with glacial snow.

About three-quarters of the way up, a tiny house-like building is perched on an edge next to a waterfall that plunges to the valley floor.

Barely noticeable are the six zig-zag lines that cut back and forth to the top - the trail they're on.

ETTY (O.S.)

It's not as bad as it looks.

The falls are a mile away, all uphill.

EXT. BASE OF WATERFALL - LATER

The hikers reach the base of a magnificent waterfall.

They're breathless from the hike and are quick to ditch their packs.

Sunjay lays down and ETTY doubles over. Mark and Tammy hold their arms over their heads to take in more air.

The waterfall forms a massive plunge pool, and then flows into the river that runs through town.

Boulders the size of houses frame the pool - large pieces cleaved from higher up in ages past.

ETTY

(gasping)

Camp. For. Tonight.

She gives in and drops next to Sunjay.

MARK

Phew! That was a tough pace.

TAMMY

And. No...Coffee...Shop.

EXT. LIVESTOCK PEN - FAIRMONT - DUSK

Ken, Usagi, and a few others check on the cattle in the round pen. Only six or so cows are contained, with the fence going up to the tree line on the mountainside of the river.

The cows are agitated. They MOO and STIR.

KEN  
Wonder what's bothering them?

USAGI  
Oh, I don't know. Maybe, being our  
dinner.

Ken scans the trees with the rifle scope.

KEN  
Could be a bear or a mountain  
lion...or maybe that wind  
disturbance again.

Ken SEES HATCHET standing in the trees, staring right at him.

He looks around for others.

Nothing.

He looks back for Hatchet, he's gone.

KEN (CONT'D)  
Check the trees, I saw a villager.

USAGI  
What? Where?

KEN  
(pointing)  
He was right over there by that  
large pine.

THE TREES -

They carefully scan the trees.

Nothing moves.

ON USAGI'S FACE -

She's searching and notices a trail head near the large pine.

USAGI  
Are you sure?

KEN (O.S.)  
Yes. He was right there.

USAGI  
Well, now he's gone.

THWANG!

FENCE POST -

An arrow lands in the fence post right next to them.

Usagi stumbles backwards and falls.

MWOOOORAAARRR!

In a fluid single motion, Ken reaches down, pulls her to her feet and gets them both running toward town.

EXT. BASE OF WATERFALL - SIMULTANEOUSLY

A ragged tarp makes a lean-to with all four hikers under it.

A small fire flickers against one of the huge boulders, bouncing heat and light onto the exhausted crew.

MWOOOORAAARRR! - faint, in the distance.

MARK

Did you hear that?

Sunjay's laying down, he doesn't even open his eyes.

ETTY

Yeah.

MARK

What if they're attacking the town?

Tammy slips into her sleeping bag, but scooches closer to Mark.

Etty closes her eyes.

MARK (CONT'D)

Should we go back?

ETTY

They'll stick to the plan.

MARK

I guess we'll hear gunshots.

TAMMY

Sssh. I'm trying to sleep and you guys are yammering on about scary shit.



Mark looks over at her. His gaze shows that the light of the fire kills their night vision after about ten feet.

MARK

A bear could be right there and  
we'd never even know it.

She fishes an arm out and slugs him in the thigh.

Etty slips into her bag and turns to her side, facing away from Mark.

MARK (CONT'D)

What was it like as a raft guide?

Etty doesn't answer.

MARK (CONT'D)

(to her back)

I liked being a cop. Thought I was  
helping, you know? Making a  
positive contribution.

ON ETTY'S FACE -

Her open, emotionless eyes. The dance of fire against the darkness.

ETTY

We hated cops.

He LAUGHS (O.S.)

ETTY (CONT'D)

It was perfect. Easy. Just like the  
river, we went with the flow. We  
lived in shitty old campers like a  
band of gypsies. On the river all  
day, around the fire all night.  
Didn't make much, didn't need much.  
Love, laughter, peace. We lived it.

MARK (O.S.)

Not so different than being on the  
force. Our river was the streets,  
our raft a Crown Vic. We went with  
the flow, too. I miss the guys.  
They were a funny bunch. And, some  
of the shit we'd see in a day. You  
know, it wasn't nothing like the  
movies. It was fun, different.

ETTY

Yeah. We were guides, you were  
brute force.

MARK (O.S.)

Wait, did you have trouble with the  
law?

ETTY

Nah. Law didn't come to the river.  
We were tame. Guitars, banjos,  
beer, whiskey, weed. Didn't bother  
no one. No one bothered us.

BACK ON CAMPSITE -

The fire CRACKS and disguises SNAPS of twigs. Someone watches  
them from the darkness, like looking into a lit house at  
night.

MARK

What was your plan? Just do that  
forever?

ETTY

There was no plan. Run rivers in  
the summer, teach skiing in the  
winter, hike in between. Do it as  
long as possible. Figure the rest  
out later.

MARK

(looking at Sunjay)  
How about you two? Are you an item?

ETTY

Yeah.

MARK

What do you see in him?

ETTY

Goodness.

Another SNAP. The voyeur moves around the site.

Mark stands and walks in the direction of the SNAP to the  
edge of the firelight.

MARK

(distracted)  
I was on my way up the ladder.  
Could have eventually been chief of  
police in your little town.

From the darkness, VICTOR stands and mirrors Mark, who he can clearly see.

From the light, Mark stands and mirrors Victor, seeing nothing but pitch black.

About twenty feet apart, the men square off, one unaware.

Mark, focused on the dark, picks up a piece of wood to add to the fire.

He returns to his spot under the lean-to.

MARK (CONT'D)

(carrying on)

But, then the virus. The nukes.

(shakes head)

The life everybody thought was so tough put a boot on our necks and transferred its weight.

Etty is asleep.

MARK (CONT'D)

No gunshots. That's a good sign...Probably.

He lays back, but doesn't close his eyes.

INT. HOTEL LOBBY - DAY

Everyone left in town eats breakfast. Meat on sticks, nuts, berries. They look healthier, but still haggard. It's obvious they're not back to bathing on a regular basis.

Ken and Usagi speak to the group.

USAGI

We kept watch all night and didn't see or hear anything.

Most keep munching.

KEN

He could have been a scout. Checking out our resources, our patterns. You know, planning something.

GEORGE, 62, a disfigured giant so tall he sits in a permanent slump, tears a bite of meat from his stick.

GEORGE

Been stealing livestock. One or two every other day or so. I told Mark about it.

KEN

Really?

USAGI

That sounds better than an attack.

GEORGE

Don't be so sure. When the cows run out, they'll attack.

The morning light changes to reveal just how dark the circles are under Ken's eyes.

EXT. MOUNTAINSIDE - DAY

Etty and her group are in a deep switch back on the narrow Jeep trail.

Water run-off from an overhanging ledge washes part of the trail away.

One-by-one, they dart through the water, hugging as close to the mountain as possible.

The wrinkle in the mountain carries them around a sharp curve and on the other side...

Stand TWO BERSERKERS, armed with AXES. It's Victor and Hatchet.

The hikers freeze.

SNOW FLAKES the size of matchbooks start falling as if let loose one at a time.

VICTOR

You're a bit far from the herd.

Nobody says anything.

VICTOR (CONT'D)

No? My friend wants to kill ya. I think he's developed a taste for strangers, yeah?

Etty steps forward.

ETTY

So, uh, hi. Hello. My name's Etty and we don't want any trouble, or to be anyone's dinner.

Victor and Hatchet LAUGH.

VICTOR

Eddie? That's a funny name for a girl.

ETTY

It's short for Henrietta. What's your name?

VICTOR

What are you doing on my mountain?

MARK

Your mountain?

VICTOR (CONT'D)

That's what I said, dip shit.

ETTY

Look, we think we can get the power plant going. Sunjay's an engineer.

VICTOR

I guess we're all a little crazy, huh?

ETTY

A little electricity. It could help everyone out. You know, start getting things back to normal?

VICTOR

We're the new normal now, lass.

Hatchet takes a step in their direction. Victor has him on a leash and holds him back.

VICTOR (CONT'D)

And we don't like you on our mountain. We don't like you in our town, either.

ETTY

There's so few of us left. Let's just talk out an agreement.

VICTOR

I've already made my agreement, with Hatchet here. You see, he wants to raid the town and kill you all for sport.

Hatchet smiles and drool, the color and viscosity of motor oil, spills from his mouth.

VICTOR (CONT'D)  
 But, without cold storage, it's better to keep you alive until we need you. You know, like the cows.

ETTY  
 Let's start there -

VICTOR  
 (interrupting)  
 So I made him a deal. He can kill any of you he can catch or keep you as a pet or whatever he wants...so if I were you, I'd RUN!

Hatchet throws his axe and grazes Tammy on her arm.

The hikers take off down the trail, hauling ass through the waterfall and around the corner.

VICTOR (CONT'D)  
 And, stay off MY mountain!

Victor releases the leash. Hatchet takes off after the others.

Hatchet stops at the corner, picks up his axe, points back at Victor and LAUGHS.

He turns back toward the valley below and sounds his horn...

MWOOOORAAARRR!

EXT. VALLEY FLOOR - SIMULTANEOUSLY

MWOOOORAAARRR! - from a distance

Townies working the valley hear the faint roar and stop to look at the mountain.

EXT. IN TOWN - CONTINUOUS

Ken and Usagi carry firewood toward the hotel. They stop to look back at the mountain.

KEN  
 Damn it.

USAGI

Are they just fucking with us?

KEN

We need more guns.

USAGI

Well, the sporting goods store is closed.

KEN

If we're going to separate like this, each group needs at least one gun.

USAGI

Sunjay needs his own. If they get him...

Ken turns to look at the top of Mountain Village, connected to town by a lifeless gondola, carts hanging in mid-air.

KEN

Getting up there would be brutal.

USAGI

What? Hell no. Even if we could ride the gondola, we don't want to go up there.

KEN

That's the gun store.

USAGI

And the morgue. No. We stick to the plan. Come on, after hearing the horn everyone will be at the hotel.

Ken looks through the rifle scope at the top of the mountain.

THROUGH SCOPE -

The gondola cars at the top are bigger in the scope, but the distance is such that not even the magnification can pick out much detail.

EXT. BASE OF WATERFALL - LATER

Etty, Mark, Tammy, and Sunjay jog into their previous campsite and take refuge behind the huge boulder. They are drenched with sweat and exhausted.

ETTY  
(gasping)  
We...have...to...stop.

Sunjay and Mark are heaving for air.

MARK  
(between breaths)  
Fuck...this...altitude.

Mark rips the bottom edge off his shirt and ties it around Tammy's arm.

TAMMY  
Damn it I miss caffeine!

SUNJAY  
(recovering)  
Let's catch our breath and walk through the night.

MARK  
If they wanted us dead, they would have killed us. That was just a message.

ETTY  
That we're livestock?

MARK  
That's one of them. They're protecting the power plant.

SUNJAY  
Oh, so they're trying to work on it, too?

ETTY  
Yeah, maybe. Maybe they just like the view. They're fucking crazy.

She pulls a long draw of water from a banged up canteen.

SUNJAY  
Think we'd survive the night if we stayed here again?

ETTY  
Maybe. If we find a rock grouping that makes us invisible. No fire tonight, so something tight. We can each sleep in a crevice if we have to.



Nobody moves.

EXT. FAIRMONT TOWN - NIGHT

A partial moon struggles to illuminate the town and casts dangerous shadows at corners and angles.

A small orb of light glows from the hotel.

Passing by and through the windows, everyone is huddled inside.

Rising up to the second balcony, Ken is behind the window with the gun keeping watch.

The alley between buildings is dark.

The back porch of the hotel is dark.

George sits inside on watch...and asleep.

ON THE PORCH -

-- A GUN passes from the dark into HANDS.

-- THOUGHT WOMAN silently lays the gun on the porch.

-- Another one comes forward and is also laid next to the other gun.

-- A bundle is next, also placed by the guns.

THROUGH THE WINDOW -

George stirs, rubs his eyes, stands, and approaches the window.

HIS POV -

Total darkness.

EXT. BASE OF WATERFALL - SIMULTANEOUSLY

In the moonlight, glints of light reflect off the waterfall.

The available light paints a strange landscape.

The huge boulders and rocks create a monochromatic landscape of grays, blacks, and deeper blue-blacks.

This could be the dark-side of the moon.

Hatchet walks through the former campsite.

An AERIAL VIEW reveals the hikers.

They lay like logs end-to-end in a fracture running the length of a large boulder.

I/E. HOTEL LOBBY - DAY

At his watch inside the back of the hotel, George stands and stretches. He's really tall.

He goes out the door to greet what little sun cuts through the atmosphere...and finds the GUNS.

LOBBY -

Most others are puttering around and getting ready for their day. Ken sleeps on the couch.

George bumbles in, clanging the guns against the doorway he barely fits through.

GEORGE

I got guns!

USAGI

(nodding to Ken)

Ssssh.

GEORGE

(whispers)

I got guns.

He hands one to Usagi.

GEORGE (CONT'D)

(still quiet)

And a few potatoes.

He passes over the bag.

Usagi looks in to see potatoes and bullets.

USAGI

Where did this come from?

GEORGE

It was on the back porch.

USAGI

The one you were guarding?

GEORGE

Yeah.

USAGI

And, you didn't see who left them.

GEORGE

Oh no. I musta dozed off, or they were just really sneaky.

She nods to the other couch.

USAGI

Get some sleep.

GEORGE

I did good, right?

USAGI

(smiling)

Yes you did.

EXT. END OF TOWN - LATER

Etty, Sunjay, Tammy, and Mark make their way into the end of town.

Town folks come out to greet them and follow them to the hotel.

EXT. FRONT PORCH OF HOTEL - CONTINUOUS

Everyone stands in the street with them. Usagi is elevated on the porch.

ETTY

We made it about halfway up and turned a bend to be blocked by two Berserkers.

She takes a minute to make eye contact with several in the audience.

ETTY (CONT'D)

They chased us off the mountain... and almost killed Tammy.

The Townies GASP. Mark puts his arm around Tammy and pulls her close.

GEORGE  
 (from the crowd)  
 So we can't get the electricity?

ETTY  
 Not without a fight.

Usagi moves over toward ETTY.

USAGI  
 (handing a gun)  
 These might help.

She hands the second over to Mark.

<p>MARK          Did you guys kill two of          them? We heard the horn...</p>	<p>USAGI (CONT'D)          No, someone left them for us.</p>
---	--

ETTY looks at Sunjay.

ETTY  
 Was it a woman?

USAGI  
 We didn't see them.

GEORGE  
 They gave us potatoes, too.

CLOSE ON SUNJAY AND ETTY -

ETTY  
 (in Sunjay's ear)  
 Maybe the spirits have had a change  
 of heart about our survival.

Sunjay shrugs.

EXT. FAIRMONT TOWN - NIGHT

Without a moon, the night is especially dark. It's late, even  
 the fire in the hotel isn't glowing.

A FIGURE in silhouette darts between buildings.

ANOTHER across the street.

Enforcer steps out of a shadow on Main Street.

A HALF-DOZEN stream the streets in silence.

One stops to grab a container of water. Enough light hits HER FACE. She looks fierce, eyes painted black, small bones and feathers braided into dreadlocked-hair.

Others take tools, gather food, spears and clubs.

END OF TOWN -

Hatchet and TWO OTHERS work together to release all the cattle from the pen. They wrangle two off into the woods on a trail head.

FRONT PORCH OF HOTEL -

A SMALL KID slinks up on the porch and dips a brush into a turtle shell.

She paints BERSERKERS and a smiley face in blood red on the door.

The silhouettes start moving out of town, first in groups, and then the stragglers, one-by-one.

MWOOORAAAARRR! - From the river, they sound the horn.

INT. HOTEL LOBBY - SIMULTANEOUSLY

Those huddled asleep by the fire STARTLE awake at the sound of the horn.

KEN  
(grabbing a gun)  
Shit! That sounded close.

UPSTAIRS -

In the upstairs window, Mark scans the horizon with his scope.

Nothing.

BACK DOOR -

George opens the back door and goes out to look around.

Nothing.

He goes back in.

FRONT WINDOW -

Ken looks out the front window, focused on the front edge of town.

Nothing.

ETTY

They're just terrorizing us.

One look around the room shows the terror in everyone's eyes.

USAGI

It's working.

SUNJAY

We have to be ready. The one time they cry wolf and we ignore it is when they'll come.

Ken doesn't look away from the window.

KEN

It seems they blow that horn after they've done something, you know, like a celebration.

USAGI

Makes sense, why would they warn us?

ETTY

Then, what did they just do?

SUNJAY

Be light out in an hour, we better take a good look around town.

USAGI

It sucks being imprisoned here worrying about when those bastards are going to come and slit our throats.

ETTY

Maybe we should raid their camp? Send them a message that we're not afraid.

GEORGE

But, we are afraid.

SUNJAY

Lighting this place up would send a message.

Off that, Eddy tosses two new logs on the fire.

EXT. FRONT PORCH OF HOTEL - DAY

A TOWNIE washes the graffiti off the hotel door. ETTY and Sunjay sit on the steps in a faint ray of sun.

Mark approaches with a note pad and pencil, rifle slung over his shoulder.

MARK

Released the cattle, took two, wiped out our dry foods, stole or broke hand tools and weapons. Got our water containers.

ETTY

Shit. They wiped us out while we were on watch.

MARK

(defensive)

It's so dark out here. We're really only watching for a direct attack on the hotel.

They turn to look at the graffiti on the door.

ETTY and Sunjay stand and walk down the main street with Mark.

ETTY

We have meat, so let's focus on restocking firewood. How's everybody feel?

SUNJAY

Vulnerable, terrified. Like sitting ducks.

ETTY

What if we move a few people out of the hotel to have folks on both sides of the street and at the other end of town?

MARK

With three guns, we could have three outposts.

ETTY

Let's ask for volunteers at dinner.

The minimal sun struggles to make shadows as they walk down the desperate street.

INT. HOTEL LOBBY - LATER

Everyone has gathered for dinner. Meat on a stick, poorly filtered water.

An OLDER MAN speaks up.

OLD MAN

Some of us would volunteer to have our own spaces...

MARK

Might be tough to provide security across too many places.

OLD MAN

Are we really that secure here? Let's make this a town. You have three points of armed control, we occupy the buildings in between. We start living again.

USAGI

I like the hotel, but I get it, I'm not interested in being scared all huddled together. It makes sense to spread out and act like we're staying here.

OLD MAN

We'll gather our own firewood, make new basic weapons, and let God sort the rest.

Most in the crowd, including Sunjay, nod in agreement.

ETTY

Raise your hand if you want to find your own space.

Most hands go up.

ETTY (CONT'D)

Volunteers for the armed posts?

Ken, Mark, and Usagi raise their hands, along with a few others.

USAGI

I volunteer to stand watch from here and anybody who wants company can stick around.



KEN

I'll take the other end of town if  
two will join me.

MARK

Me and the others will take the  
riverside of town.

ETTY

Let's get busy then preparing for  
the night.

Volunteers gather together, others head out.

EXT. MAIN STREET - NIGHT

It's a different look tonight. Small amounts of light dot the  
street from the fires inside multiple buildings.

Etty and Sunjay are on the front porch of the hotel.

ETTY

This looks safer, and I don't  
know...

SUNJAY

Homey?

ETTY

Yeah, I think that's it. This looks  
like our home...our town.

SUNJAY

Are we going to stay in our home  
tonight?

ETTY

For sure.

They turn to walk through the hotel.

MAIN STREET - NIGHT - LATER

From TRAFFIC LIGHT height, the view down Main Street is  
still. No animals. No movement. Nothing.

A few lights flicker out as fires die down in buildings.

All appears quiet and safe tonight.

I/E. HOTEL LOBBY - DAY

Folks filter into the lobby for the morning get together.

Ken comes in like a New Yorker pushing his way down a busy sidewalk.

Etty and Sunjay come in from the back of the hotel.

KEN

We're missing four people.

ETTY

What?

KEN

I checked every building on my way in. Two places were empty...with a "B" painted inside. Those people are gone.

Sadness and dread overtake the room.

MARK

We're going to have to go on the attack. I'd rather die fighting than be human livestock.

ETTY

How would we do it?

MARK

We'd have to sneak up on their main camp, set a firing line, and shoot as many of them as we can from the safety of darkness.

KEN

And when they counter?

MARK

Escape and evade. We'd want to get down the mountain as fast as possible.

SUNJAY

Don't we risk running into their raiding party on our way up the mountain?

MARK

Maybe. They probably come down the old ski runs.

MARK (CONT'D)

We'd want everyone hidden and ready to go up once they go past.

SUNJAY

I don't think that timing will work out. It will be hell to go UP the mountain. We need to be up there before it gets dark. As soon as they head down, we're in position.

The room is silent.

GEORGE

It don't sound safe...sounds suicidal. Let's barricade ourselves in at night.

ETTY

Maybe we set an ambush at the chokepoint of the ski trail?

Snow starts falling outside the window.

SUNJAY

We're running out of time with the weather. We gotta get to the power plant.

ETTY

As soon as we attack them, they will stop at nothing to wipe us out. Probably takes the power plant off the table.

USAGI

I'd rather see us reach the power plant, then set the ambush.

The wind RATTLES the window and everyone looks, noticing the snow.

ETTY

Let's get ready to try the mountain tomorrow using the snow as cover.

MARK

And tonight?

ETTY

Barricade and pray.

Nobody looks happy with the decision.

The CRACKLING of a fire...

INT. HOTEL LOBBY - NIGHT

Usagi stands watch, the fire SNAPPING and POPPING in the background.

She rubs condensation from the window to look out.

EXT. MAIN STREET - NIGHT

The streetscape is blurred by snow and wind. Only the close buildings appear to have firelight inside.

The wind HOWLS, the snow swirls. It's a blizzard with zero visibility.

BACK INSIDE -

Usagi sits back in her chair.

USAGI  
(to herself)  
Those bastards won't be out in  
this.

She pulls her blanket up around her neck.

OUTSIDE -

An AERIAL VIEW shows the town disappearing from the dense snowfall.

INT. ETTY'S CABIN - DAY

Etty wakes before Sunjay and gets up to check the snow.

The windows are frosted over so she wipes a spot clear.

What she sees causes her to step back and shake Sunjay.

ETTY  
Oh my god, oh my god! Sunjay wake  
up, get up, come on.

The door's frozen shut, but she forces it open and goes outside.

EXT. ETTY'S CABIN - CONTINUOUS

There's a break in the snow, with about a foot accumulated.

The blanket of snow makes the town especially quiet and the new snow sparkles.

Would be a postcard for the Chamber of Commerce, if not for the HEADS of those taken the night before on STAKES.

Sunjay comes out, sees the heads, and pulls ETTY back in.

SUNJAY  
Don't look at that!

INT. ETTY'S CABIN - CONTINUOUS

It's too late, ETTY collapses in the floor and WAILS.

EXT. HOTEL BACK PORCH - SIMULTANEOUSLY

Hearing the screams, Townies storm out of the back of the hotel - the heads stop them dead.

KEN  
Mother of God.

George jerks into action. He lopes over and takes two heads off their stakes and carries them around to the side of the hotel and puts them in a snow drift.

He goes back for the other two and puts them near the others.

He goes back and yanks the stakes out of the ground. He flings them out of the frame.

He turns to the onlookers, his head turns red and shakes.

He ROARS...

GEORGE  
Nooooo!

Spittle flies out of his mouth.

GEORGE (CONT'D)  
Nooooo!

He falls to his knees in the snow and starts tossing snow into the air.

GEORGE (CONT'D)  
Nooooo!

And then he CRIES in a lump.

Usagi pushes through and high steps through the snow to ETTY's cabin.

INT. ETTY'S CABIN

Usagi pushes in to find Sunjay rocking ETTY on the floor. She still sobs uncontrollably, a vein visible in her forehead.

Tears stream down Sunjay's face, too.

USAGI

Hey, hey, hey, sssh, sssh. You're okay. It's going to be okay.

She drops to the floor to lend her shoulder and arms and love to ETTY.

ETTY

(barely audible)

We were so close...I'm sorry...I thought we could do it...I thought we could make it...I didn't know.

Through the window, the snow returns.

INT. HOTEL LOBBY - LATER

ETTY sits on the couch, the thin edges of her eye lids red and swollen. She stares at the fire.

Everyone is huddled together.

USAGI

Tomorrow morning, we're taking the power plant.

Folks nod in agreement.

TAMMY

I, uh, I can't go back up there.

USAGI

I'm going. We're taking two of the guns...and will make the base of the waterfall tonight.

ETTY stands and joins Usagi.

ETTY

We're going to kill every one of those motherfuckers who get in our way.

ETTY (CONT'D)

(Rustling from the crowd.)

We're going to stomp their damn  
horn into a hundred pieces.

(scanning her tribe)

We're going to light up the world  
again.

(yes m'ams and hell yeahs)

Burn down their damn mountain.  
Ambush 'em. Attack 'em. We'll kill  
them one-by-one and by the dozen.

A few people awkwardly clap.

ETTY (CONT'D)

We may be the last people on the  
planet, but we're not going to  
tolerate those assholes any longer.

She looks down, shakes her head.

Sunjay puts a box on the table.

SUNJAY

I used some of the chemicals for  
water treatment to make a few,  
well, bombs.

He holds them up as he describes them, starting with a clear  
jar.

SUNJAY (CONT'D)

Hydrochloric Acid - aim for the  
face. Chlorine Gas - be upwind.  
Lime - hit them in their eyes.

Tammy takes two jars of acid.

ETTY

Stick to the hotel tonight.  
Barricade yourselves in. Fight if  
you have to. Run to the woods, hide  
in the river, find a crease, a  
shadow, a weapon. Do not fear these  
animals. Fight.

She runs an arm through a backpack strap and walks out the  
front door.

EXT. MAIN STREET - CONTINUOUS

Etty stands in the middle of the road looking toward the  
waterfall end of town.

Snow is already setting up on her pack.

Mark, Ken, Sunjay, and Usagi join her, each laden with a pack.

They head out of town.

EXT. BASE OF WATERFALL - NIGHT

Darkness overtakes this corner of the box canyon as the hikers arrive.

Mark and Ken tie up the lean-to.

Sunjay and ETTY work on getting the fire going.

Usagi lays out the sleeping bags.

EXT. BASE OF WATERFALL - NIGHT - LATER

While the four sleep under the lean-to and in the circle of light from the fire, four armed Berserkers step out of the darkness and into their camp.

They sneak their way over to the bags, shoulder their rifles, and un-sheath swords.

In sync they drop to a knee, burying their swords in the sleeping bags.

Usagi, Ken, and Mark climb out of the crevasse they previously slept in and POP, POP, POP, POP.

Enforcer and three other Berserkers fall over dead.

Sunjay and Usagi run in from the left and start arming themselves.

ETTY slips and her ankle gets caught between rocks.

VICTOR GRABS HER from the darkness, hand around her mouth, and lifts her out of her shoe. He disappears with other Berserkers in the night.

Sunjay notices right away. He runs to where she was standing.

SUNJAY

ETTY?

He grabs a thin stick from the fire to light his way around the perimeter and sees her shoe.



SUNJAY (CONT'D)  
 (shouting)  
 We're coming for you Etty!

Usagi and Ken have already disappeared back to their hiding spot. Mark grabs Sunjay and pushes him out of the circle of light.

MARK  
 Shut up.

He knocks the burning stick from his hand, too.

SUNJAY  
 We have to go after her.

MARK  
 First, we have to get invisible.  
 They're still all around us.

Mark roughly forces Sunjay through the rocks and back into the fracture.

MARK (CONT'D)  
 Keep your head down and get ready  
 to shoot.

The thunder of the waterfall masks out all other sound, but shadows are seen moving down the trail.

EXT. MOUNTAINSIDE - NIGHT

Etty struggles against the marauders to no avail - her hands are tied behind her back to a long stick. Her handler uses it to push her along.

Her mouth is gagged.

Etty's handler is rough, bouncing her off shrubs, trees, rocks, and whatever gets in the way.

They reach a -

MID-MOUNTAIN CHAIR LIFT

An OPERATOR blows the horn twice: MWOORARRR! MWOORARRR!

In the distance and from the top of the mountain comes an answer: MWOORARRR!

SIX MASSIVE MEN starting pulling the cable.

Etty's handler pushes her into a chair, ties her down, and gets in next to her.

MEN  
(in unison)  
HEWYAH. HEWYAH. HEWYAH.

Etty's chair starts up the mountain.

ON ETTY - Eyes closed, head limp and rocking in cadence with the pull on the cable.

Snow fall starts as fine as fairy dust and collects on her eyelashes.

EXT. MOUNTAINTOP - NIGHT

SIX MORE MEN work the cable from the mountaintop. They stop pulling and unload Etty.

The Shaman is waiting for the party and leads them off.

EXT. BASE OF WATERFALL - DAY

Day breaks and Sunjay is first out of the crevasse.

The others appear frozen in lookout positions, prone with their guns in opposing directions, but heads resting on arms, asleep from exhaustion.

Sunjay wakes them, nudging them with his booted foot.

SUNJAY  
Come on, let's go, wake-up.

They each jerk to life...and it hurts. They're stiff and start like lawnmowers on stale gas.

Plus, it's cold and the fairy dust snow is starting to paint the ground white.

MARK  
I know you want to go after Etty,  
but she would want us to carry on  
to the power plant.

SUNJAY  
I'm not interested in what Etty  
might want. We're going after her.

As they all gather their gear, Mark scans the horizon with his rifle scope.

KEN

He's right. The mission is to get you to the power plant.

SUNJAY

Not without her.

USAGI

With or without her. We all die if you can't make that thing spin again.

SUNJAY

You're in a real bind then, because I'm not touching it without her.

MARK'S POV THROUGH HIS SCOPE -

The dusting of snow reveals a horizontal game path that cuts across the waist of the mountain to an abandoned chair lift.

MARK

Let's go get her then.

He grabs his pack and heads toward the waterfall and trailhead.

Sunjay doesn't hesitate.

EXT. BERSERKER TOWN CENTER - DAY

The Shaman's face is painted white with three red slashes.

OTHERS surround him -- all around the bloodstained sacrificial marble slab.

Etty is tied to the slab, her exposed body parts and clothes painted white.

OTHERS

Let's have her blood now!

The Shaman rises two knives high into the air.

SHAMAN

Silence! We will wait for Victor and the war party. Hear us Odin.

This gathers the crowd in silence and stillness.

SHAMAN (CONT'D)

Those of us possessed by You praise Your name.

## SHAMAN (CONT'D)

You, who called us to conquer, to rule through battle, and selector of the dead. Bring our warriors back from their rampage so that we all celebrate Thy gifts with the sacrifice of our enemy's queen. Infuse her blood with the power to strengthen and renew us.

The group explodes with shrieks, shouts, and battle cries.

Etty looks at all those around her.

## EXT. GAME TRAIL - DAY

The game trail is a shoulder-width lip worn into the side of the mountain by large animals. It meanders up and down around trees, rocks, and ledges.

Though mostly inline with their starting altitude, Sunjay and his crew take a slow, steady, and careful pace.

KEN

(winded)

I need a break.

The angle of the mountain is such that they just lean into it to rest.

SUNJAY

This is taking too long.

USAGI

(to Sunjay)

I hate to be the one that says it, bu...

MARK

Then don't.

SUNJAY

We have to find her before nightfall.

Ken motions to carry on.

## EXT. BERSERKER TOWN CENTER - LATER

Etty shivers on the cold stone. Town center is empty.

A wormy KID walks toward Etty. He holds a long stick fashioned into a spear with an arrowhead lashed onto its end.

Once close to Etty, the Kid jabs her arm - she flinches and CRIES out.

Blood streams from the puncture wound and the Kid licks it.

Etty turns her head as far as she can to look at the Kid.

ETTY  
(faint)  
Help me.

The Kid jumps back and locks eyes with her.

ETTY (CONT'D)  
Help...me.

He stands and looks around. Nobody.

He slips his water bladder off and lifts it to her mouth.

CLOSE ON HER MOUTH -

Water spills down her cheek so she turns her head, and manages a mouthful.

The Kid and water bladder are YANKED out of thin air!

BACK TO THE SLAB -

DAKOTA RUNS for the trees holding the Kid.

Thought Woman runs a knife through the ties on one side of the slab, and Tayo does the same on the other side.

They never slow down - run in low, knives out, cut ties, run out the other side - silent as snow.

Littlejohn is right behind them. He scoops up Etty and beelines to the adjacent trees.

EXT. GAME TRAIL - LATER

The rescuers reach a part of the trail that leads into an outcropping of pines.

CHATTER is HEARD (O.S.). Mark holds everyone up and looks ahead through his SCOPE:

HE SEES: the six Berserkers who work the ski lift.

Like shift workers, they sit around talking, tearing at jerky, whittling sticks, waiting to be called to task.

ON MARK -

He turns to the others and holds up SIX FINGERS.

EXT. MID-MOUNTAIN CHAIR LIFT - DAY

The Berserkers are still bunched together passing the time.

A VOLLEY OF SHOTS RING OUT and their faces turn to blood spray in quick succession.

IN THE TREES -

Mark and Usagi lay prone, rifles steadied against a fallen tree trunk, GUNSMOKE swirling from the end of their barrels.

EXT. TOP OF CHAIR LIFT - SIMULTANEOUSLY

The Berserkers at the top end of the chair lift hear the gunfire in the distance below.

They all gather at the overhang of the chairlift base to look down.

THWUMP. THWUMP. THWUMP. Arrows sink into the chests and heads of the men. Ute's run in and finish them off with knives.

It's a bloody mess - throats slashed, brachial and femoral arteries are cut to quicken the bleed out.

Dakota, Thought Woman, Etty, and the others run from around a bend and hit the ladders on the lift towers.

In the middle, Etty, climbs fast, but is clumsy compared to the others. The snow makes it slick.

THE TOP OF THE TOWER -

What a view - on the catwalk atop the ski lift the view is straight out over the valley and straight down the haul ropes.

The wind whips and the snow picks up.

ETTY

Shit.

Dakota and Tayo strap Etty and Thought Woman into singular rescue trolleys already on the haul ropes.

THOUGHT WOMAN

Don't look down, Reed Woman.

She works a hand lever and foot lever while Etty watches.

THOUGHT WOMAN (CONT'D)  
Pull and stand to brake.

Harnesses are run through legs. Buckles and straps are clicked and clacked. Thumbs-up indicate they're ready.

THOUGHT WOMAN (CONT'D)  
Slow down at tower crossings. No other carts til the bottom. Don't scream.

And, Thought Woman disappears into the sky below, zip-lining down the mountain and into the snow.

Tayo pushes Etty to get her going, then she's in the slipstream.

AERIAL -

The two fly down the mountain much faster than chairlift speeds.

As they approach the towers, the breaks glow red to slow the riders, then cool quickly as they're off again.

EXT. MID-MOUNTAIN CHAIR LIFT - CONTINUOUS

Mark and Ken are collecting weapons and food from the dead Berserkers.

A WHIZZ grabs their attention and they see two bodies hauling ass on the high wires headed right for them.

Both instinctively shoulder their weapons and snap off a few rounds in that direction.

Mark SPOTS Etty in his scope.

MARK  
Stop shooting!

Thought Woman and Etty hammer on their brakes as they glide into the bottom station.

Sunjay catches Etty and she drags him around the carousel.

Everyone huddles around her and starts trying to figure out how to unharness her.

They ignore Thought Woman, who unbuckles herself.

She pushes through the crowd around Etty and drops Etty out of the harness.

THOUGHT WOMAN  
They won't be far behind.

Dakota and Tayo slip into the station on their rescue trolleys.

Mark and Ken turn their guns on them.

Several UTE'S appear from the surrounding trees, guns also drawn.

MARK  
Etty, what's going on?

THOUGHT WOMAN  
I see you got the guns we gave you.

ETTY  
These people saved me, lower your weapons.

Mark and Ken do as told. The surrounding Utes drop their weapons, too.

THOUGHT WOMAN  
"These people" are Ute natives.  
What's going on is a battle to reclaim our sacred ground so the healing of the world can start.

The haul rope starts moving - MWOORARRR!

ETTY  
We have to push to the power plant.

No one moves.

THOUGHT WOMAN  
Do as Reed Woman says. We'll try to hold them off.

Etty heads toward the game trail, and her team follows.

The Utes sink back behind trees and rocks, setting the ambush for the Berserkers coming down the lift.

EXT. BASE OF WATERFALL - NIGHT

The group reaches the base of the waterfall as dusk shrouds the mountain in darkness.



The snow stops.

SUNJAY

Damn, I do not want to be here  
another night.

They keep going up the path beyond the base.

Around a crook in the trail and up a small hill and the trail  
narrows to just a few feet wide.

Mark's in front, but stops. The path vanishes in the dark.

MARK

Turn back.

ETTY

Dammit.

MARK

One wrong step and we fall off the  
mountain.

They retreat to just above their spot near the waterfall, the  
last place with boulders all around.

Ken sets-up behind a large boulder on the left of the trail  
and Mark behind one on the other side. It's a natural choke  
point.

Etty, Sunjay, and Usagi bed down just off the trail from  
Mark.

Etty starts to vibrate and shake - panic.

SUNJAY

Breathe in. Three, two, one...out  
through the nose...three, two,  
one...

Usagi moves in and holds her from the side.

USAGI

We're right here. Focus on Sunjay.  
We're okay. We're going to do this  
thing.

ETTY

(shaky)  
I, I, I'll ba, be...all, alright.  
Suuh, slee...ep so we can, can  
relieve the boys.

They get into their sleeping bags and pile close to Etty, whose teeth still clatter as her body jerks erratically.

SUNJAY

(to Etty)

It's just the adrenaline. Focus on your breathing. Concentrate on our presence.

Etty closes her eyes and SEES Thought Woman with her hand held up.

THOUGHT WOMAN

I saw this in my vision. We are coming. It is time.

Etty shakes her head and opens her eyes.

Grey clouds against an inky sky pass overhead and she finds a bright star to lock her eyes on.

Staring at the star, she slows her breathing until the panic passes.

EXT. NEW BASE CAMP - DAY

A foot of snow covers the rocky landscape upon sun-up.

Etty stirs first, standing in her sleeping bag. The others do the same, snow falling from them as they hop for warmth.

The snow continues.

EXT. GAME TRAIL - DAY

The Berserkers run fast along the game trail - surefooted and determined - the alternating current of legs blurred by speed and snow.

EXT. WOODED TRAIL - DAY

Utes are equally fast and graceful running through a thick grove of aspen trees. There's less snow on the ground under the trees.

They zig, zag, and jump over and around obstacles.

EXT. MOUNTAINSIDE - DAY

Whiteout. Squalls of coarse snow cut against a granite wall. Five figures flicker in and out of sight. Wind whips the rope holding them together.

Mark leads the pack. He snails his way forward with a staff scanning the ledge they're on. Left and right it tests the ground.

Mark takes a step but is stopped. The rope is taut, he turns and sees Sunjay down on one knee.

Mark slowly goes back and helps him stand. Sunjay passes his hand across his throat and shakes his head "no."

SUNJAY

(yelling over the storm)  
I'm done. I can't take another  
step.

MARK

We'll rest. We can't turn back.

SUNJAY

You need to leave me.

The others reach Sunjay and Mark. It's too cold to talk, they assess Sunjay.

FACE-BY-FACE -

- Mark's nose and cheeks are red and wet
- Etty's wrap is snow covered, her eyes only slits
- Sunjay's hood is cinched tight
- Usagi's scarves wave behind her
- Ken's eyebrows are crusted in snow

BACK ON THE MOUNTAIN -

Etty props Sunjay against the side of the mountain, and reaches out her arms to the others. They form a huddle around Sunjay to protect him from the wind and snow.

The point of view pulls out. The group on a tiny mining road cut into a massive rock face, thousands of feet above a valley floor.

To their right, a flash of red cuts through the snow -- their destination.

Etty's crew in the middle.

A team of Berserkers gaining on them from below.

EXT. POWER PLANT - CONTINUOUS

A buffalo head - eyes dead black - moves between trees around the power plant.

Wolf heads emerge from other trees, obscured by the snow.

From a different angle it becomes clear - these are UTES using the animal heads and hides as clothing.

The one dressed as a buffalo leads the others to a door and reaches for its handle - padlocked.

BACK ON THE MOUNTAIN -

Sunjay's face, eyes closed. Ice crystals clump around his nose, mouth, and eye brows. He's in a heap against the mountain.

ETTY

We gotta go.

Sunjay opens his eyes and nods.

Mark sets off. He sweeps the ledge like manual radar.

Etty sticks by Sunjay.

BERSERKER'S POV -

The Berserkers closed the gap during the rest.

They can see Ken between squalls of snow.

Those in the lead stop and shoulder their rifles.

CRACK! CRACK! Over the HOWLS of the wind.

ON ETTY'S TEAM -

Gunfire SNAPS past Mark and the team.

Mark reaches the red door of the power plant. The others catch up.

BULLETS splinter the door frame.

They push through the door, tripping on each other and end up in a pile.

BULLETS zip through the open door, breaking glass inside.

Etty kicks the door closed.

INT. POWER PLANT - CONTINUOUS

It's warm and light inside. A FIRE in the hearth.

A DOZEN ARMED UTES, including Littlejohn and Tayo have their weapons trained on Etty and her team.

ETTY

Shit.

Tayo comes over and drags Sunjay over to the fire.

Etty and the others hold their hands up, leave their weapons on the floor in front of them.

LITTLEJOHN

(to them)

Move out of the way.

Etty's team scrambles to the fire.

LITTLEJOHN (CONT'D)

(to his tribe)

Get ready.

The men and women nearest the door grab large metal shields.

LITTLEJOHN (CONT'D)

Now!

They open the red door and lay down cover fire toward the Berserkers.

The shield-bearers race out behind the first wave of riflemen, followed by Tayo.

LITTLEJOHN (CONT'D)

(to Etty)

We have a plan, but pull yourselves together and get ready to fight if they break through.

They check and ready their weapons.

SUNJAY LOOKS AROUND -

This is the main turbine room.

A big pipe comes in high on the wall.

It flows into the turbine, a large, vertical, enclosed circle.

Another pipe exits in the floor below.

A metal control panel has old manual toggle switches and conduit that runs to a huge breaker and electrical panel.

SUNJAY

Everything is in really good shape.

He starts undoing his outer clothing.

EXT. MOUNTAINSIDE - DAY

The Ute warriors race down the trail picking off Berserkers left and right.

The Berserkers, led by Hatchet, shoot back and nick a few of the Utes.

The Utes carry-on, headed straight for their enemies.

The riflemen shoot as they run - TAT! TAT! TAT! Berserkers drop, fall, some slide off the mountain.

The Berserkers shoot back - POP! POP! POP! The Utes also take casualties.

For those still standing, the shield warriors form a wedge and plow into them.

Hatchet is the first to be knocked off the mountain. He falls in space and disappears in the snow clouds.

Then it's a battle of strength, leverage, and traction.

With considerable effort, the Utes push the Berserkers back and off the mountain.

Once they have the advantage, the riflemen re-engage and mow down the survivors.

Blood-splatters taint the surrounding snow.

The Utes start pillaging through the dead Berserkers.

One takes the horn from its dead owner.

INT. POWER PLANT - CONTINUOUS

A LOOKOUT opens the door and leans his head in.

## LOOKOUT

It's over...at least for now.

A SWORD juts out of his torso and he's kicked into the room.

Victor swings his rifle up to his waist.

POP! POP! POP! - Mark leaps in front of Etty and takes the bullets intended for her.

TAT! TAT! TAT! - Victor vibrates from bullets hitting him.

Across the room, smoke rises from Etty's weapon, her eyebrows furled in concentration.

Victor staggers a step or two, tries to raise his rifle again, then falls onto the Lookout.

Tayo and the Ute warriors from the trail are next through the door.

Etty is still poised to shoot, but recognizes Tayo and raises her barrel.

## TAYO

He must have come down from above.

(to the warriors)

Check up top and to the east.

The riflemen go back out.

Etty and Sunjay drop to help Mark. He's a bloody mess. Sunjay tries to compress his wounds to staunch the bleeding.

The others gather around, all realize there is nothing to be done.

## ETTY

Look at me, Mark.

His eyes roll open and he manages to look at Etty. A cough sprays a mist of blood.

## MARK

Thank you.

## ETTY

Ssh.

## MARK

You gave me something worth dying for.

ETTY

What? Please don't...

Mark's eyes close and open on Sunjay.

MARK

We did it.

SUNJAY

Yes. You did it.

Mark whispers something no one can hear. Sunjay puts his ear to his mouth. He whispers it again.

SUNJAY (CONT'D)

Okay.

Mark's head lulls to one side and his eyes fix.

Etty breaks down and hugs him. Sunjay turns his consolation to her.

Across the room, Tayo begins to drag Victor's body outside.

ETTY

Wait!

Covered in Mark's blood, she walks over to look at Victor's lifeless face.

ETTY (CONT'D)

(kicks him in the ribs)

What.

(kicks again)

The fuck.

(kicks again)

Is wrong with people?

Tayo makes eye contact to see if she's done. She nods toward the door and Tayo drags him out.

She looks barbaric. Tears cut trails down her frost-nipped, blood-splattered, and grimy face. Her rage and sadness transform her beauty into Damascus steel.

She gets in Littlejohn's face.

ETTY (CONT'D)

(to Littlejohn)

Thank you for helping us. But, why?



LITTLEJOHN

Thought Woman believes you are Reed  
Woman sent to help us defeat these  
monsters.

ETTY

We're tired of fighting. Tired of  
being attacked. Tired of surviving.

Thought Woman enters with her fighters.

THOUGHT WOMAN

(seeing ETTY)  
You're still alive!

She runs over and gives her a hug.

ETTY softens and relaxes in Thought Woman's embrace.

THOUGHT WOMAN (CONT'D)

Yes...yes...yes.  
(turns to Littlejohn)  
Thank you, son. Thank you for  
keeping our hope alive.

She turns back to examine ETTY's entire being.

THOUGHT WOMAN (CONT'D)

You're a mess.

SUNJAY

It's not her blood.

Thought Woman ignores him.

ETTY

That was a hell of a ride down the  
mountain.

THOUGHT WOMAN

Just like a real spirit, yeah?

ETTY

So, what now?

THOUGHT WOMAN

We've been trying to hold this  
place long enough to get it  
operational.

SUNJAY

I can help with that.  
(off Tayo's look)

SUNJAY (CONT'D)

The operational part, not the holding part.

Etty and Thought Woman sit on the floor facing each other.

ETTY

We think we can get this generating enough power to run the water plant. Clean water is our only chance for long term survival.

THOUGHT WOMAN

That was our goal, too. What the virus left behind, bad water took, cholera.

ETTY

Can we share this space with you? There's not many of us.

THOUGHT WOMAN

Now we must be as one people without the nonsense of differences. We are all first people again.

Etty laughs and starts crying.

THOUGHT WOMAN (CONT'D)

I knew you were Reed Woman.

ETTY

(wiping tears)  
Who is Reed Woman?

THOUGHT WOMAN

Reed Woman is one of our spirit guides. When Thought Woman gets lost, the hummingbird and green bottle fly helps Reed Woman find her. Once together again, the lost world can rebuild.

ETTY

I like that thought.

LITTLEJOHN

That is why she is Thought Woman.

They all crack-up.

LITTLEJOHN (CONT'D)

There is more difficult work ahead,  
more fighting to run off the rest  
of the crazies.

ETTY

We are not many, but are learning  
to fight.

Littlejohn puts another piece of wood on the fire.

LITTLEJOHN

Rest. We'll start by holding this  
position overnight.

ETTY

I have an idea for tomorrow.

Outside the large window of the power plant, the snow stops.

Sunlight filters through the clouds to light Fairmont like a  
storybook Christmas village just waking up.

EXT. BERSERKER TOWN CENTER - DAY

Etty, Thought Woman, Tayo, and Littlejohn walk into town  
center with a large duffle bag.

IN THE TREES -

The Utes and Townies scamper around the tree line and take up  
shooting positions.

Etty goes over to the sacrificial stone and climbs on top.

ETTY

(shouting)  
Berserkers!

One-by-one they come out of the buildings they've claimed as  
homes.

Etty reaches her hand down and lifts Thought Woman up.

Tayo puts the bags at their feet.

Etty opens the bag and pulls out a head and passes it to  
Thought Woman.

She grabs another for herself.

Thought Woman holds the head of Enforcer up high.

Etty holds the head of Victor up.

The Shaman walks to the center and looks at them.

THWANG! An arrow from the trees connects with his heart. He goes down on a knee, then tumbles over.

ETTY (CONT'D)  
Your reign of terror is over!

A Berserker strikes like a rattlesnake at the two.

But, Tayo is faster and easily cuts him down.

ETTY (CONT'D)  
Move on or be killed.

THOUGHT WOMAN  
In one week, we will return with  
exterminators.

They toss the heads at the crowd, step down off the slab and turn to leave.

Sunjay meets them in the clearing before the trees and hands ETTY the horn taken from one of the warriors.

Etty returns to the stone and smashes the horn into pieces with the butt of her rifle.

EXT. WATER GATE ABOVE THE POWER PLANT - DAY

TITLE: WEEKS LATER

Snow is on the ground, but the sun is out. Three men gather around a gate near the side of the stream above the plant.

The stream is partially frozen over on the edges.

Tayo and Littlejohn struggle to turn a large metal wheel that raises a gate and diverts water into a large intake pipe.

FOLLOW THE PIPE -

It drops steep, increasing the force of the water, and leads into the power plant.

INSIDE THE PLANT -

Sunjay and others stand around and hear the RUSH of water.

The turbine GROANS but turns under the force of the flow.

The GROAN turns into WHIRL and gauges flicker to life on a control panel.

A single overhead light bulb begins to glow.

Etty, Sunjay, and all the others in the turbine room explode with CHEERS, high fives, and hugs.

Etty and Sunjay embrace in a kiss.

ON THEM -

Cheek to cheek, tears of joy flow together.

SUNJAY

(quiet)

You know what Mark told me?

Etty closes her eyes.

SUNJAY (CONT'D)

Keep hope alive.

ETTY

I think we just turned it on.

SUNJAY

He was talking about you.

Etty pulls back with a questioning look.

SUNJAY (CONT'D)

You give us hope, Reed Woman.

Sunjay wipes away her tears and cups her face with his hands.

They lock eyes and slowly move closer together.

He stops short of her mouth, but just for a second.

When their lips meet this time, they're hungry and unreserved.

FADE TO BLACK.