

Beyond Nightfall

by

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Final Draft
Registered WGAw

Darkness.

The sound of tires on the highway.

It's comforting. The rhythmic repetition. Lulling into sleep.

FADE IN:

EXT. THE 405 FREEWAY - NIGHT

Los Angeles. At night. The 405 races through the westside. Night, but it's not dark. The sky has that strange grey-orange glow. City lights reflecting off the thick, cloudy, marine layer. In the midst of the traffic heading north is a Ford Explorer.

INT. FORD EXPLORER - NIGHT

Inside the Explorer, everything is silent except for the hum of the tires on the freeway. Driving the car is a man in his late twenties, maybe early thirties. This is HART GRANGER JR.

Sitting in the passenger seat is his wife CORINA GRANGER. Her hand rests in her husband's as she stares out the window.

CORINA

Look at that, honey.

Hart glances over. FIREWORKS go off. A huge display. Fireworks are lighting up the horizon all around them. The grand finales of a dozen Independence Day shows.

HART JR.

The show's better driving home.

CORINA

I love the Fourth.

Hart glances into the back seat. Sitting in the back seat is WILLIE GRANGER. Hart's younger brother. Willie is sitting in an odd cross-legged position. In his lap is a tiny, very well-worn Bible.

But Willie isn't looking at the Bible. He's holding a pencil. Tied to the pencil are bits of string and napkins.

Willie swings the odd "fishing pole" back and forth. Enraptured by it. Staring at it through huge coke-bottle thick glasses. Willie is Down-Syndrome. Retarded.

HART JR.

Willie. Hey bro. Look out the window. Check out the fireworks.

(CONTINUED)

CONTINUED:

Willie doesn't respond. But he does turn his attention from the pencil and string to the sky outside.

EXT. LOS ANGELES HORIZON - NIGHT

Fireworks are exploding. Grandly. Massively. On every side. Giant discs of dazzling light. Sparkling flowers. Falling stars. Red, White, Blue, Gold and Green. It's the Fourth of July in L.A.

INT. FORD EXPLORER - CONTINUOUS

The starry lights are reflected in Willie's thick glasses.

WILL (V.O.)

Have you ever had a dream that seems to go on and on and on? And then...

(beat)

You wake up. And when you wake, it takes a minute to figure out where you are, who you are. Get your head out of this other reality that was so powerful, so real. But it lasted only a few seconds.

(beat)

And for a moment you can remember the dream. Then it fades. Every dream comes to an end.

(beat)

Even the American Dream.

The fireworks dance on Willie's glasses. Then burn into massive fireballs.

SMASH CUT TO:

Darkness.

FADE IN:

EXT. MULHOLLAND DRIVE - EARLY EVENING

Mulholland Drive. A solitary street sign hangs, bent at a severe angle. Twisted, melted, burnt. Like the landscape that surrounds it. Blackened to ash.

Two U.S. ARMY RANGERS come down the hillside to the road. Cautiously, watching everything, weapons raised, they cross Mulholland. They pull up at the edge of the mountain, crouching low, looking down into the San Fernando Valley.

The destruction is awe-inspiring. From one end of the Valley to the other, everything has been burnt, ravaged, destroyed. Tire fires still smoke from slagged parking structures.

(CONTINUED)

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Shattered towers, crushed buildings, homes crumbled to black dust. Here and there, hotspots still smoke. Dismal wisping threads crawling lazily to the sky.

Whatever did this was so hot that the asphalt of the streets was melted to a boil and then rapidly cooled, leaving frozen bubbles covering uneven blacktops.

One of the Rangers, PRIVATE MACKS, pulls out binoculars and scans the Valley floor. The soldier next to him provides cover.

POV BINOCULARS

Macks sweeps the Valley floor. Up close, the destruction is much more horrifying. Macks' view swings past a burnt home with charred bodies still huddled inside.

He drops the binoculars and nods at the soldier next to him. They're going to head back. They start to turn, when Macks swings around suddenly, dropping very low. The other soldier gets down as well.

Something has caught Macks' eye. Movement. He raises the binoculars and searches. Nothing.

RANGER ONE

(softly)

What?

Macks pauses, then shakes his head. Dropping the binoculars. They head back the way they came.

EXT. CLEARING SURROUNDED BY HILLS - EVENING

A clearing surrounded by low hills. It may once have been a park. Now it's nothing but ash. A platoon of U.S. Army Rangers is spread out in a perimeter, weapons raised, ready for action. They seem tense.

Standing in the center of the clearing are a huddled group of REFUGEES. Miserable, thin and dirty. Not far from them are three men. Soldiers. One is Hart Granger Jr. This is the same man who was in the Explorer with his wife and Willie. He's now a Lieutenant in the Army. In command of this platoon.

Hart looks different. His hair is buzz-cut short. He's dressed for action in combat gear. Armed to the teeth, his M-16 is slung. And he's covered with a fine soot of dust. Everyone is covered in soot.

Standing next to him is the RADIO OPERATOR. And another man. This man is SERGEANT PETER YORK. The three men are talking quietly.

(CONTINUED)

CONTINUED:

RADIO OPERATOR

(to Hart Jr.)

Sir, I keep trying, but I can't raise Edwards Base or any of the other platoons out here. Nothing but static.

PETER

This is our Bravo LZ. If they were gonna come, they'd be here.

HART JR.

It must be an attack. We gotta assume a ground assault. And we're stuck out here.

Across the field, they see Macks and the other Ranger approach the perimeter and pass through, heading towards them. They continue talking.

PETER

I don't get it, L.T. Two years ago, they wipe out every city in America and then nothing. Nothing at all. They let us rebuild, reorganize but we can't really do anything. The U.S. is permanently crippled. Why would they attack us again? Now?

Hart crouches down and picks up a handful of soot. It runs through his fingers. He shakes his head.

HART JR.

Two years. And still nothing grows back.

Hart Jr. stands as Macks comes up.

MACKS

Sir, it's clear over the ridge. And the Valley...well, it looks clear, but...I thought I saw something moving down there. But I'm not sure. It could'a been coyotes or wild dog packs like we seen.

HART JR.

What do you think, Petey?

(CONTINUED)

CONTINUED:

PETER

(shrugs)

They don't call this ghost patrol for nothing. You have any idea how many bodies are down there? L.A. is one big crematorium.

HART JR.

No, that's not what I-

He's cut off by shouts from his men. Instantly the four men are on alert, weapons raised. The Rangers on the perimeter are pointing to the east. Streaking across the sky at an impossible speed is a huge UFO. A pulsing, glowing LIGHTSHIP. Racing right towards them.

Everyone, soldiers and refugees, are transfixed in horror. The Lightship SLAMS to a stop right over them. Hart stares right up into it. The light seems to undulate, to writhe. It seems... unclean.

And then it's gone. Shooting straight up into the sky at warp speed. Vanishing. Hart snaps orders to Peter.

HART JR. (CONT'D)

Get the men moving. We're heading out right now.

PETER

Where to?

HART JR.

We're gonna hike it out. Back to Edwards Air Force Base.

PETER

With the refugees, that'll take weeks.

HART JR.

You have a better idea, Petey?

PETER

What if nothing's left there, Hart?

HART JR.

(angry)

The other platoons will be doing the same thing. We all follow the same escape and evasion route. We'll meet up with them. Now get the men moving, Sergeant.

(CONTINUED)

CONTINUED:

PETER

Yes, sir.

Peter and Private Macks walk away from Hart. Peter activates his throat mike, already giving orders to the Rangers over the radio. The Radio Operator looks at the sky, then at Hart.

RADIO OPERATOR

I guess that explains why the radios
are dead, huh, L.T?

Hart doesn't respond. But he looks very, very tense.

EXT. HILLSIDE - WEST SAN FERNANDO VALLEY - NIGHT

The platoon is spread out over a blackened hillside. Night has fallen. The Rangers move purposefully, carefully, in formation. Past the burnt facades of empty houses.

Lt. Hart Granger Jr. is walking next to several of the refugees. One of them, a woman, stumbles and falls. He picks her up. She's crying.

HART JR.

It's all right. We're gonna get you
to safety. Just keep moving. Come
on.

ANGLE ON

Private Macks on point. He's looking down the hill into the San Fernando Valley. He can see for a distance in the moon-light. Something...something is moving down there. Macks calls a halt with a hand sign.

The platoon pulls up and stays ready. Macks raises his nightvision binoculars.

POV NIGHTVISION

Macks' vision sweeps past a burnt restaurant. A badly melted Bob's Big Boy statue. Then he sees it. SOLDIERS. Macks can make out their uniforms. These are not U.S. Soldiers. And they are advancing on the Rangers' position.

Macks snaps off the binoculars. Peter has moved up to him. Macks points. The soldiers are visible to the naked eye. HUNDREDS OF SOLDIERS moving like indistinct shadows

Peter can't believe it. A whole battalion. At least. Heading right towards them. Peter grabs his throat mike.

(CONTINUED)

CONTINUED:

PETER

Danger. Extreme danger. Imminent
enemy contact. Overwhelming force.

ANGLE ON

Hart and the Radio Operator. Hart pulls up his Nightvision. He can't believe what he's seeing. He grabs his throat mike.

HART JR.

Pull up tight. Set Perimeter. Get
the refugees in the center and keep
them low-

The Rangers move fast and professionally. Then. It hits. AUTOMATIC WEAPONS FIRE STACCATOS at them from all directions. The Rangers work like a well-oiled machine. Firing back, fast and furious.

BATTLE MONTAGE

1. The battle is brutal and fast-moving. The Rangers fire effectively, taking a terrible toll.
2. The refugees, terrified, are huddled in a group.
3. Hart is fighting hard. He hurls a grenade. It explodes violently. Next to him is the Radio Operator. Firing madly.

RADIO OPERATOR

I hate living in a world where we
don't have air superiority.

He takes a bullet and goes down, dead. Hart doesn't stop.

4. Macks is firing into the enemy, cutting them down. Explosions go off all around him. A grenade lands at his feet. He stares it. It goes off.
5. The Ranger medic is working on a wounded soldier. Then takes several bullets himself.

BATTLE MONTAGE ENDS

EXT. HILLSIDE - WEST SAN FERNANDO VALLEY - CONTINUOUS

The battle is raging. Sergeant Peter York is firing into the enemy. Several Rangers are near him. They're taking fire from the husk of a home right in front of them.

Peter motions the men forward, still firing madly into the building. The enemy fire stops. Peter glances to his side. His men are dead.

(CONTINUED)

CONTINUED:

He looks over. All he sees is the muzzle-flash. Spitting fire. Right at him. He knows he's dead.

Just then Hart SLAMS into him, knocking him down. The two men roll down the hill, off a steep drop. Rolling hard and out of control, they skid across concrete to the edge of an empty swimming pool. And tumble into the deep end.

EXT. EMPTY POOL - CONTINUOUS

With a splash, they land in the few feet of water left in the pool. Peter scrambles up. He pulls at Hart. Then realizes. Hart is hit. Two gut shots are spilling blood from his side. Hart touches his wounds. And the gun fire starts to die down.

HART JR.

Oh man...

Peter leaps up to the pool ladder and peers up the hillside. He quickly drops back down. Only sporadic gunfire now. Punctuated by SCREAMS. From the refugees. Peter grabs Hart.

PETER

(whispered)

Stay low, stay quiet.

HART JR.

The men... The refugees...

PETER

Are dead. Shhhhh.

Peter pulls Hart on top of him, into the darkest corner of the pool. They lie there for what seems like an eternity.

Then. The sound of footsteps. Flashlights sweep the pool, the bodies of Peter and Hart. They appear dead.

ANGLE ON

Boots. With pale blue camouflage tucked in. Several enemy soldiers walk down into the pool from the shallow end. One of them stops next to Peter and Hart.

The boot kicks Hart off of Peter. Hart tumbles into the few feet of water, under the water. No bubbles.

Peter is covered in Hart's blood. He doesn't move, doesn't blink, doesn't breathe. The boot prods his body...then moves on.

After the soldiers leave, Peter quickly hauls Hart out of the water. Hart coughs violently, still alive. Peter covers his mouth, hard. As Hart's body shakes, blood spills from his nose, over Peter's fingers.

(CONTINUED)

CONTINUED:

PETER (CONT'D)
 (whisper)
 Quiet. Quiet.

Hart's body sags.

EXT. NIGHT SKY - TIMELAPSE

The moon races from horizon to horizon.

EXT. EMPTY POOL - NIGHT

Hours have passed. Finally Peter dares to move. Pulling open his canteen, he lifts Hart's head. Hart groans.

PETER
 Come on, buddy, water. Drink.

Hart drinks. Until he coughs.

PETER (CONT'D)
 Easy. Come on, Hart. Get up.

HART JR.
 I don't think so, Petey.

Peter lifts him. And helps him stagger out of the pool, towards the burnt husk of a house.

INT. BURNT HOUSE - NIGHT

In the burnt building, Hart is resting on what's left of a couch. He's alone and he looks bad. Pale from loss of blood. Close to death. He has his pack next to him. And a thick letter, open in front of him.

He's struggling to write. Peter comes in. Hart finishes writing and folds up the letter.

PETER
 They took all the medical supplies
 and most of the ammo.

HART JR.
 The radio?

PETER
 They took it.

Hart looks up at the stars. He's in horrible pain. A weak smile comes to his face.

HART JR.
 I'm gonna die.

(CONTINUED)

CONTINUED:

PETER
Don't talk like that.

HART JR.
Let's not play pretend here, Petey.

Peter looks him in the eyes.

PETER
All right. You're gonna die.

Hart reaches for the thick, folded-up letter. With blood-stained fingers, Hart presses it into Peter's hand.

HART JR.
This is for my wife. For my family.
Directions to them...I wrote
directions for you. They should be
safe...still there. Way outside
the cities. Outside the burn zones.
Promise me... Promise me you'll
try...try and get it to them.

Peter takes the letter.

PETER
I promise.

Hart gasps painfully. This hurts. Terribly. Peter can barely take it. He unsnaps his pistol.

PETER (CONT'D)
I can take the pain away...if you
want.
(beat)
I'd do that for you.

Hart smiles in pain. Almost a grimace.

HART JR.
No. Life. Every moment is precious.
Even pain. I'm alive. Want to
live. Wish...I could see my wife.
My dad...Willie...Got to hold on to
every second.

He groans in agony.

HART JR. (CONT'D)
Get to be with Jesus soon. No more
pain. No more sadness. No more
long patrols, MRE's, misery. You
still...have to deal with that.

(CONTINUED)

CONTINUED:

PETER

I have a feeling there aren't going
to be anymore patrols.

Hart's getting weaker now. He looks around the room. Seeing something. Something that brings peace to his face.

HART JR.

Amazing. Come here, Petey.

Peter takes a knee next to Hart. Hart grabs Peter's arm tightly. Peter looks into Hart's eyes. He's almost frightened by what he sees there. Death. And something more. Something he doesn't understand.

HART JR. (CONT'D)

Petey...Jesus is here...right now.

PETER

Sure, Hart.

HART JR.

No. I can see him. Right by my
feet, there. He wants me to tell
you something.

Suddenly Hart is clear. The pain is gone from his voice. But he's INTENSE. Incredibly intense.

HART JR. (CONT'D)

God loves you, Petey. He loves you
so much. And so do I. You know
that right?

(beat)

Peter, accept Him now. He shed his
blood for you. For you, Peter.
Because he loves you that much. So
you wouldn't be condemned to hell
for all eternity. He doesn't want
you to go there. Believe that He
died and rose again. Confess your
sins and ask for His blood to make
you pure. Pray with me right now.
Please...

PETER

I...sure...okay.

Hart coughs and let's Peter go. Disappointed. He looks up at the stars.

HART JR.

This isn't for me, Petey.
(more)

(CONTINUED)

CONTINUED:

HART JR. (Cont'd)
 You're the one in danger. I'm
 standing at the gates of paradise
 and...and I want to meet you here
 someday.

PETER
 I want that too, Hart. But...I...

HART JR.
 I know, I know, but time is running
 out. Everyone's time. I want to
 see you here, bro. I want that...

He coughs again. Blood spills from his mouth. He touches it and
 looks at his fingers. Like he's seeing right through them.

HART JR. (CONT'D)
 This is so weird, man.
 (beat - looks up)
 Tell my family I'll see them soon.

With that, Hart's body shudders and he dies. Staring at the stars.
 Peter watches him for a moment, then reaches over and closes his
 eyes.

EXT. SMALL BUILDINGS - ESTABLISHING - DAY

SUPERIMPOSE: THE SAN JOAQUIN VALLEY - TEN MONTHS LATER

A small series of buildings sit on the flat plain of the San
 Joaquin Valley. Outside are parked dozens of military vehicles.

INT. CLASSROOM - DAY

A classroom. Rows of tables sit facing a small desk. Around the
 room are TV monitors. On the desk is a laptop. Ten men are in
 the room, seated at the tables.

They are looking over identical folders full of information. In
 the front row of the classroom are three BRIGADE COMMANDERS.
 Throughout the rest of the room are various OFFICERS.

Their uniforms are a pale blue camouflage. Their insignias are
 strange. The flag displayed on their right shoulder is blood
 red. A single eye in a pyramid, surrounded by an eastern mandala.

The door opens. Into the room comes COLONEL ELLIS PAPE. The men
 stand and salute. Col. Pape salutes back, tosses his briefcase
 on the desk and turns on the laptop. He looks up. The men are
 still standing at attention.

COLONEL PAPE
 At ease. Be seated.

(CONTINUED)

CONTINUED:

They sit. Pape presses a button on the laptop and uses a remote. The TV screens fire to life. Pape walks to the front of the desk.

COLONEL PAPE (CONT'D)
Welcome to San Joaquin Command,
gentlemen. My name is Colonel Ellis
Pape.

A powerpoint display kicks up to the TV monitors. A series of photos are displayed. Wrecked aqueducts, blown pipelines, punctured reservoirs.

COLONEL PAPE (CONT'D)
Terrorists, gentlemen. Terrorists
in the mountain areas are disrupting
the flow of water into the San
Joaquin Valley. So far the damage
has been minimal and easily repaired.
But Protectorate intelligence
networks have picked up increasing
chatter. Apparently everything
they've done so far has been prelude
for a major operation.

The screens change. A map of Madera County.

COLONEL PAPE (CONT'D)
Our area of operation is to the
north. Madera County and Yosemite
National Park. When we move into
the area it will be our
responsibility to make contact with
locals and recruit assets who will
help us locate the terrorists and
remove them.

One of the Brigade Commanders raises his hand. Pape nods at him.

BRIGADE COMMANDER #1
Can you tell us more about the
terrorists themselves?

COLONEL PAPE
We believe the terrorists are members
of the community who are gun-nuts,
survivalists, extremists. Most, if
not all, are religious fanatics.
Radical Christian fundamentalists.
They believe the Protectorate is
some kind of "Antichrist" government.

Muttering and talk. Pape raises his voice.

(CONTINUED)

CONTINUED:

COLONEL PAPE (CONT'D)

What this means, gentlemen; their resistance is not merely political, it is a god-ordained Holy War.

One of the Majors in the back raises his hand.

MAJOR

Why not...Sir, why not call in the...uh...Eyes?

COLONEL PAPE

Major, what would the Ascended Masters or the "Eyes" as you call them, do?

Pape presses his remote. Another series of photos are displayed. Burnt city after burnt city. Pape narrates them as they come up.

COLONEL PAPE (CONT'D)

The Los Angeles Burn. The San Francisco Burn. The Detroit Burn. The Chicago Burn. Etcetera, etcetera.

Another series of photos. Farmlands.

COLONEL PAPE (CONT'D)

The San Joaquin Valley was called the breadbasket of the world. Now, it's our breadbasket. The food produced here supports our soldiers and our citizens. It is the goal of the terrorists to destroy this agricultural capacity. The ripple effect would be far flung.

(beat)

And the result would be the same if the Ascended Masters undertook this operation. We would have a Yosemite Burn. Gentlemen, neither option is acceptable.

(beat)

This is to be a surgical strike. We will find the terrorists and remove them. We will pacify the region and establish a new local government. Those are my orders and therefore, they are your orders.

(beat)

Any questions? Dismissed.

The men file out and Pape sits down at the desk. He's shutting down the computer. When he looks up, one man remains in the room.

(CONTINUED)

CONTINUED:

This is CAPTAIN JARED KEATING.

COLONEL PAPE (CONT'D)

Yes, Captain Keating?

KEATING

Sir, as your intelligence officer, it'll be my job to detain and interrogate our...assets. What are my parameters, sir?

COLONEL PAPE

Captain Keating, in field operations I will have no time to waste with your "sensitivities" or your "politics." Torture? Is that what you're asking? In principle, I would still like to operate on "innocent until proven guilty." I believe there are many innocent people in these communities. Good people, salt of the earth.

KEATING

Of course, sir..

COLONEL PAPE

Torture is notoriously erratic. Innocent men break and confess to stop the pain. They name names of innocent people.

KEATING

Sir, yes, but I-

COLONEL PAPE

But? Captain Keating, it's our job to rebuild this world, not participate in it's ongoing destruction.

KEATING

Any advice-

COLONEL PAPE

(interrupts)

Of course. You need to be educated. Mentored, so to speak. I received my Masters in Psychology from the University of Vancouver. I will endeavor to educate you. The human animal is quite simple, really. It comes down to base motivations.

(more)

(CONTINUED)

CONTINUED:

COLONEL PAPE (Cont'd)
 Food, shelter, sex, etcetera,
 etcetera.
 (beat)
 Find out what motivates the man.
 And every man is the same, but every
 man is different. In nuance. Nuance
 is important. Do you understand?

It's clear from his expression that Keating doesn't understand.

COLONEL PAPE (CONT'D)
 Rewards. People are motivated not
 just by threat but also by the
 possibility of reward. People
 respond to the carrot and the stick.
 Learn. Learn when to lead them
 and, when circumstances dictate, to
 beat them.

EXT. WOODS - DAY

CLOSE UP

On a thick face. A pair of coke-bottle eye-glasses. The odd
 eyes behind the lenses are staring at a wild flower. Studying
 it. Wondering at it.

It's Willie Granger, the Down Syndrome brother of Hart Jr. Willie
 is dressed in overalls, a plain t-shirt and over this, a flannel.
 On his head is a huge sombrero to shade him from the sun.

He looks at the flower way too closely (his eyes are really bad,
 one of them is crossed severely).

WILLIE
 Pretty flowers. Can't eat. Nope.

Suddenly he turns his head, as if someone tapped him on the
 shoulder. There, perched on a rock a few yards away, is a rabbit.

WILLIE (CONT'D)
 BUNNY!

The rabbit, hearing this, bolts. The sudden movement is followed
 by the rocketing report of a shotgun blast. And then a frustrated
 shout. Willie cringes at the noise. A thin girl, roughly dressed,
 stomps into the clearing. This is BETH.

BETH
 WILLIE. YOU RUINED MY SHOT. Did
 you see how fat that rabbit was?

(CONTINUED)

CONTINUED:

WILLIE

Big fat bunny.

BETH

Yeah. Yeah, it was a big fat bunny. And it would have made a big fat meal for all of us. But you scared it away. What are you doing out here anyway? Why aren't you working in the garden?

WILLIE

Wanted to walk in the jungle. Artie told me to look for plants.

Beth grabs him by the hand. She starts to lead him through the forest.

BETH

Well, did you tell Artie you're not supposed to leave the area around the house?

Willie doesn't respond.

BETH (CONT'D)

Did Artie want you to look for plants or did you just want to wander around in the jungle?

WILLIE

It was Artie. Artie Wingo.

He knows he's broken a rule. But he has no intention of admitting it. And anyway, Artie Wingo told him to go. Beth shakes her head. But while she's being rough on him, her manner is that of an adult chastising a five-year old.

BETH

Then you have to learn to tell Artie, "No." No, Artie. I'm not allowed to go into the jungle by myself.

WILLIE

(smallest touch of
resentment)

I'm a big boy. Artie says I'm a big boy.

Beth stops and turns. She brushes dirt off Willie's face.

BETH

Yes. You are. I know you are.
(more)

(CONTINUED)

CONTINUED:

BETH (Cont'd)

But I was out here hunting. I didn't know you were out here too. What if I shot you accidentally? How would I feel? How would you feel? Pretty bad I think.

(beat)

Besides, you know there are bad people, robbers, in the woods. In the "jungle," I mean.

Willie cocks his head and stares into the sky over her shoulder.

EXT. THE GRANGER HOME - DAY

The Granger family home sits in the middle of the woods. It's on a hill overlooking a wide, forested valley. This is a three story home surrounded by a porch. A dirt road comes in from the woods right to the front door.

Standing on the front porch, watching the road, is Corina Granger. The same woman who was with Hart in the Explorer. She looks older. Or perhaps a bit more careworn. She's wearing blue jeans and a flannel shirt. Workboots.

She watches the road. But no one ever comes. She bites her lip and turns back into the house.

INT. THE GRANGER HOME - GUN ROOM - DAY

A small room on the lowest level of the Granger home. On the walls are several weapons. Shotguns, M-14's, .22's. Several handguns.

Other gear hangs around as well. A man in his early fifties is seated on a stool. He's dressed like an outdoorsman. His face is ruggedly handsome despite the hard years. His hair has gone from salt and pepper to mostly salt. His beard is almost totally silver. This is HART GRANGER SR.

He's cleaning a .45 Colt Commander. Across from him is a man near his own age. A full beard and a bit of a gut hanging over his belt. This is GRANT. Grant is nervous.

HART

If the report is true, Grant, that makes our timeline even more imperative.

GRANT

This isn't a little recon party, Hart.

(more)

(CONTINUED)

CONTINUED:

GRANT (Cont'd)

Our scouts are reporting hundreds of vehicles coming up the 41. Hundreds. This is a major incursion. Battalion strength at least. They're on to us. They know.

Hart laughs and puts his hand on Grant's shoulder.

HART

If they knew about our operation in detail they'd be knocking on our doors right now. They don't. They just have suspicions. Look, old friend, this isn't a surprise.

GRANT

All I'm saying is maybe we should wait.

HART

That would be fatal. No. This incursion makes it vital the operation go forward as planned.

GRANT

It seems a lot more dangerous now.

HART

It was always dangerous.

GRANT

They will...there'll be reprisals...

HART

I know you believe in what we're doing. You and I both saw what was happening down there. Those hideous camps, starving people being worked to death. Americans, humans, men, women and children tortured, enslaved, to support this new regime. Their military is slaughtering people and dumping bodies into mass graves. You saw it with your own eyes.

GRANT

(grim)

Yeah. I never thought I'd see the day...on American soil, no less.

HART

This is more than a patriotic duty.
(more)

(CONTINUED)

CONTINUED:

HART (Cont'd)

This is a moral obligation. To the people in those camps, to every person who falls under the power of this evil military government. If we don't draw the line here and now, Grant...

Grant looks over Hart's shoulder. Hart turns and sees Corina standing in the doorway. She's been listening and she's upset. Hart turns back to Grant. He grasps the man's hand.

HART (CONT'D)

Grant...I need you with me.

GRANT

(firm)

I'll be there, Hart. I'll be there.

Hart smiles. Grant leaves. He tips his cowboy hat to Corina as he passes. Then he's out of the little room, into the garage beyond. When he leaves the garage out the side door, Corina speaks.

CORINA

You're going to die tomorrow night. And when you die, I'll be alone, left to care for Beth and Willie.

HART

I know the Lord will take care of us. And I don't think that's the way things will happen.

CORINA

That's what my husband, your son, said before he left. And he's disappeared. Forever. He's never coming home. He's dead.

This is incredibly painful for Hart. But he hasn't given up hope.

HART

I miss him too. But we don't know. We don't know that. We have to hope.

CORINA

I'm worn out from hoping. I'm exhausted from hoping.

HART

Corina, the Lord has Hart in the palm of His hand.

(CONTINUED)

CONTINUED:

CORINA

(fighting tears)

I don't know what that means. I'm sick of all this. Now you're going to run off and get yourself killed on a foolish, stupid "mission."

He tries to take her in his arms. She pushes him away.

CORINA (CONT'D)

Get away. Just go away. Go play with your guns and your stupid wargames. You're just like your son. Or I guess he's just like you. Had to run off and do his "duty." What about family? Isn't that a duty?

(beat)

Don't. Don't say anything. I already know what you'll say. Your son said it all to me before he left. Now, it's been a year since we've heard anything from him.

She turns and goes upstairs. Hart is silent. Watching her leave with compassion and pain. After a moment, he follows her out. Hart closes the door to the Gun Room.

INT. THE GRANGER HOME - THE GARAGE - CONTINUOUS

In the garage, the door closes smoothly and vanishes. A huge stack of shelves covered with very heavy tools, boxes and junk covers the whole wall from one end of the garage to the other. It's as if the room wasn't even there.

EXT. FOREST ROAD - DAY

A small dirt road winds through a forest. Sunlight splashes through the trees. Peter York is walking down the road. He looks quite different. His hair is no longer buzzed short and military. It's looking a bit shaggy. And he's got a scraggly beard.

He's no longer in uniform. He's got his fatigue pants on, a brown, sweat-stained t-shirt and a rough backpack. On his belt are three canteens and his handgun. He's still wearing his combat boots but they're worn from hundreds of miles of walking.

He pauses at a fork in the road and wipes his face with a bandanna. Adjusts his sunglasses and takes a deep drink from a canteen. He pulls out a compass and Hart Jr.'s letter. Checks directions.

Then he slips the letter back into a plastic bag and stuffs it in his pack before moving on.

(CONTINUED)

CONTINUED:

POV The Hunter.

But he's being followed. Someone or something is tracking him. Peter hears something. He looks around. A bird flies from a bush.

He keeps heading down the road. But he unsnaps his handgun. Shortly, he comes to another fork. He ditches his pack. And stretches.

He's sure he's being followed. He walks to the edge of the road, to the forest brush. He steps in...and vanishes.

INT. FOREST - CONTINUOUS

Peter is moving low and smooth through the underbrush of the forest. He's got his gun drawn. He comes across a broken branch.

POV The Hunter. Still moving silently. Trying to locate Peter.

ANGLE ON

Peter spins around. Thinking he heard something. Nothing is there. Peter is frustrated. He knows someone is following him. Then, there it is. He sees a form crouching. A bit of color through the brush. He points his gun.

PETER

All right. Don't make me kill you.
Why don't you come out?

Nothing. No movement. He steps forward. Slowly. Cautiously.

PETER (CONT'D)

Look... I don't want to hurt you.

He steps up to the form. It's a ratty piece of old clothes. Been there for ages. Uh-oh. A voice comes from behind him.

BETH

I'll keep that in mind. Drop your
gun.

He starts to turn. She FIRES. The blast destroys a tree branch right past Peter. Peter cringes.

PETER

HEY EASY!

BETH

Drop your gun and THEN you can turn
around.

He does so.

(CONTINUED)

CONTINUED:

BETH (CONT'D)

Back up ten feet.

He nods and backs up. And notices her for the first time. She's pretty. She picks up his gun and shoves it in her belt.

PETER

I'm trying to find some people.

BETH

You found me.

PETER

No, I mean-

BETH

Take off your pants.

PETER

What?

BETH

Take off your pants or I'll blow them off you with buckshot.

PETER

Take off my pants? Are you insane?

BETH

TAKE THEM OFF NOW.

She's a little itchy on the trigger.

PETER

Okay! All right.

He starts to remove his boots. Then his pants.

PETER (CONT'D)

You know if you asked nicely, I'd be happy-

BETH

Shut up.

PETER

I'm just saying, it's been a long time for me too. This rough stuff isn't necessary-

BETH

Put your socks on your hands.

(CONTINUED)

CONTINUED:

PETER

My socks? On my hands?

BETH

DO IT. IT'S NO PROBLEM AT ALL FOR ME TO KILL YOU. YOU WOULDN'T BE THE FIRST BANDIT I'VE KILLED.

PETER

Bandit? I'm not-

BETH

PUT YOUR SOCKS ON YOUR HANDS!

PETER

OKAY! Okay. Just calm down. Socks on my hands.

He slips his dirty, sweat-stained socks off his feet.

EXT. THE GRANGER HOME - DAY

Peter is making his way down the dirt road leading up to the Granger family home. Painfully. In barefeet. His boots are tied by the laces to his ankles and they kick him as he walks. His pants are covering his arms and tied around back, binding him like a straight-jacket.

He picks his way over the gravel and dirt. Humiliated. Hurting. Beth is covering him with her shotgun. She's got his pack slung and is keeping about ten feet behind him.

BETH

Move faster.

PETER

(angry)
My feet hurt.

BETH

GET MOVING.

As they approach the house, both Hart and Corina come out on the porch.

HART

Beth. What in the world is going on? Who is this?

PETER

I'm-

(CONTINUED)

CONTINUED:

BETH

Shut up. I found him on the road.
Heading this way. He was armed. I
disarmed him.

HART

I can see that.

BETH

I didn't kill him.

HART

I'm glad.

BETH

Because you asked me not to kill
any more of them.

PETER

Them? I'm not them!

CORINA

And who are you?

PETER

My name is Peter York. I'm looking
for the Granger family. I'm a friend
of Hart Granger.

HART

I'm Hart Granger, son. I've never
met you.

PETER

Lt. Hart Granger Jr. He gave me a
letter. I was in the army with
him.

Corina is shocked. She raises her hand to her mouth.

CORINA

Hart...Where is he? Is he okay?

Peter's face says everything. Corina turns and goes inside.

HART

(softly)
Release him, Beth.

INT. THE GRANGER HOME - LIVING ROOM - DAY

Peter is dressed in clean clothes. He looks like he's bathed,
even shaved. The entire family is there.

(CONTINUED)

CONTINUED:

Peter stands by the fireplace. Hart stands across the room holding several pages of Hart Jr.'s letter. He's staring out the window. Corina sits holding the rest of the blood-stained letter.

Beth sits next to her. Stone-faced. In a rocking chair sits Willie. He's fat, cross-legged and his hair is a mess. He's holding his pencil tied with the string. Swinging it back and forth.

HART

Thank you for delivering Hart's letter. It must have been very dangerous.

PETER

He...died saving my life. If I could trade now...my family, everyone I knew is dead. Hart was my best friend. My last friend.

HART

He had time to write more at the end of the letter.

PETER

It took him hours to die from his-

He looks at Corina. She's horrified. Peter shuts up.

PETER (CONT'D)

I'm sorry. I made him as comfortable as possible.

HART

Did he say anything? What did he say?

PETER

He...uh... He was kind of out of it at the end. But the last thing he said...He loved you guys.

Corina can't take anymore. Choking back sobs, she clutches the letter and leaves the room.

PETER (CONT'D)

(after her)

I'm sorry...

Beth looks at Hart. He nods. Beth follows Corina out. Peter, Hart and Willie are alone in the room.

(CONTINUED)

CONTINUED:

HART

Peter, you're welcome to stay with us for as long as you like. Please consider this your home. You're safe here.

PETER

I don't know. I think that chick might kill me in my sleep.

HART

(smiles)

Beth was a victim of the Fresno Burn. She was very traumatized. Willie found her wandering in the woods.

He tousles Willie's hair. Willie looks up at his father and smiles. Who knows if he's paying attention to what's going on. He goes back to swinging his pencil.

PETER

He found her?

Hart smiles again. This time with a touch more joy than sadness.

HART

Willie is my youngest son. Hart's brother. Willie's full of surprises.

(beat)

Aren't you son?

Willie doesn't look up from his pencil.

HART (CONT'D)

Willie. Willie. I want you to meet someone.

Willie pays attention to Peter.

HART (CONT'D)

Willie. This is Peter.

Willie sticks out his hand to shake. Peter is uncomfortable. But he shakes it.

WILLIE

Hi. Hi. Hi. Hi. Petey.

PETER

Hello, Willie. Nice to meet you.

(CONTINUED)

CONTINUED:

HART

Willie, Peter is a good friend of
your brother, Hart Jr.

WILLIE

Awww. Awww.

Willie gets up heavily. He embraces Peter in a soft squishy hug. Peter laughs. Very uncomfortable now. He pats Willie on the back.

PETER

Thanks, Willie.

Willie steps back and looks closely at Peter's face.

WILLIE

Petey.
(like he's trying to
remember)
Petey.

PETER

Your brother used to call me Petey.

WILLIE

When's he gonna visit? Wish he'd
visit.

With that Willie sits back down and picks up his pencil. Hart sits down next to his son. He takes Willie's hands in his.

HART

Son. I have to tell you something
about your brother. I need you to
listen carefully and understand
what I'm saying...

EXT. SMALL BUILDINGS - ESTABLISHING - NIGHT

The San Joaquin Command Center. Captain Keating's Jeep pulls up.

INT. COLONEL PAPE'S QUARTERS - CONTINUOUS

The Colonel's quarters are spacious and well appointed. The Colonel is finishing dinner, waited on by his staff. He pushes his plate back and clips a cigar, shoving the humidor towards Keating.

KEATING

No, sir. I don't smoke.

COLONEL PAPE

Suit yourself. Report.

(CONTINUED)

CONTINUED:

Keating moves to a wall covered with several maps of the area.

KEATING

Our assessment of the territory has identified literally dozens of potential targets. The most devastating attacks would be to destroy the dams that hold the reservoirs.

(beat)

The Ahwahnee hydroelectric dam in the area is still operating and holds the largest reservoir. It's an obvious point of attack.

(points it out)

But it won't be the target.

COLONEL PAPE

Why? Seems logical.

KEATING

Of course, you are correct. But this dam provides the only electricity for the entire area. Even then only sporadic power is received by residents, perhaps two to four hours a day. But those few hours of electricity are precious. Destroying the dam would cause their local support to...dry up.

COLONEL PAPE

(puffs his cigar)

That's what I thought as well.

KEATING

That leaves everything else. Hundreds of square miles. Dozens of reservoirs, dams, miles of aqueducts.

COLONEL PAPE

Intelligence, man. Give me the intelligence.

KEATING

We have found someone. Claims he's only a farmer. But he has a stockpile of fertilizer and diesel fuel.

COLONEL PAPE

(grimly)

Explosives.

(CONTINUED)

CONTINUED:

KEATING

We interrogated him in depth. And came up with several names. And a structure...

COLONEL PAPE

A structure? A dam?

KEATING

No sir. No sir. We have an operational structure for the resistance.

COLONEL PAPE

Don't call them that. Resistance. Or rebels. It ennobles them. They're terrorists. Criminals.

KEATING

Yes, sir. They're using a classic cell structure. One person in each cell links to the other cells. Making it impossible for a widescale compromise of the terrorist network.

COLONEL PAPE

How many people in the cells?

KEATING

Sir, the cells are made up of eight people. Platoons. Each platoon will have one to three targets.

COLONEL PAPE

And how many platoons are there?

KEATING

No way of knowing. However-

COLONEL PAPE

You have seven more names. And one of those names will lead you to eight more.

KEATING

I think we could wrap up their entire network in a month.

COLONEL PAPE

We don't have a month. Once we pull in the first platoon, the others will know. They'll move up their timetable.

(CONTINUED)

CONTINUED:

KEATING

Pressure to act will cause them to
rush when they should've planned.

Pape turns away. He's silent. Puffing on his cigar.

COLONEL PAPE

No. No. They've got it planned
already. Break them, quickly.
And, Captain. Remember the carrot.
Not just the stick. Although these
men are...

(disdain)

...zealots, they prize family values
very highly. This can all be used.
Don't be a simpleton or a thug.

(beat)

But remember this religious fervor
is...it's insidious. More than
that... It's...it's like a belief
that goes against reason. What's
that called?

KEATING

Madness, sir?

COLONEL PAPE

Indeed. Madness.

Pape gets up and moves to the map.

COLONEL PAPE (CONT'D)

I've decided on our operation HQ.
We've had advance scouts out
discretely checking the area.
There's a rather large house in a
nice central location. We'll arrive
sometime tomorrow morning.

He plunges his finger into the map.

CLOSE UP on the map. Just a series of lines drawn on paper.

EXT. THE GRANGER HOME - ESTABLISHING - NIGHT

The moon has yet to rise. Only the stars shine. The Milky Way
is a bright ribbon of stars across the sky. But the darkness is
deep surrounding the Granger home. Firelight flickers from inside.

INT. THE GRANGER HOME - DINING ROOM - NIGHT

It's dinner time. The Granger family and Peter are gathered
together around a large table. Many, many candles burn.

(CONTINUED)

CONTINUED:

Hart is seated at the head of the table. Next to him is Willie. Then Peter, Beth and Corina. The food looks plain but decent.

Everyone is eating. The most enthusiastic is Willie. He shovels food into his mouth. Stuffing his cheeks. Willie isn't the neatest of eaters. Peter is famished as well. Eating with delight.

PETER

This is...This is the best meal
I've had in...I don't know. This
may be the best meal I've ever had.

Willie nodding and chewing, speaks (or spews) with his mouth full.

WILLIE

Good food.

Peter stares at Willie, not knowing how to respond. No one else reacts.

PETER

(pokes the meat)
Is this...? Is this..? What is
this?

BETH

'Possum.

PETER

(takes another bite)
Well, it's darn good 'possum. My
compliments to the chef.

HART

It's Corina's sauce that really
brings it home.

CORINA

(staring at her plate)
And everyone thought those hours I
spent watching the Food Network
were a waste of time.

Peter smiles at her. But she never looks up.

PETER

It's really great. Hart always
said you were a great cook. He
used to-

Corina looks up at Peter. The pain is etched in her face. Peter stops short.

(CONTINUED)

CONTINUED:

PETER (CONT'D)
 (uncomfortable)
 Anyway, it's really good. I've
 never had opossum.

WILLIE
 (laughs - mouth full)
 'POSSUMS GOOOOOOD!

This breaks the tension. Hart is done. He pushes his plate back.

HART
 We're pretty isolated up here. Not
 much news. What can you tell us?

PETER
 Well, sir, I've been from San Diego
 to San Francisco...And I don't have
 anything good to report.

He leans back finished with his food.

PETER (CONT'D)
 It's pretty horrible. Many
 communities survived but everyone
 is hard up. This new force, army...

HART
 The North American Protectorate.

PETER
 Yeah. Based out of Calgary. A lot
 of Canadians. Some Europeans in
 high command positions. The rest
 are remnants of the Guard or the
 Army as far as I can tell. All
 under command of this new dictator
 in Europe.

BETH
 We know about him. The Antichrist.

PETER
 (smiles)
 Yeah. No kidding. Not a nice guy.
 Anyway, they pretty much wiped out
 what was left of the U.S. Army.
 And those...things. In the sky.

HART
 UFO's. The Ascended Masters.

(CONTINUED)

CONTINUED:

PETER

They're mostly gone now. Haven't seen one for months. Thank god.

(beat)

Anyway, the Protectorate government is gathering up survivors. The lucky ones are "drafted" into their army. The rest are sent to... They call them refugee camps. I call them concentration camps. Slave labor. Farming the Valley. Maintenance and support for the military forces.

HART

You managed to avoid them.

PETER

I got pretty close a couple of times.

BETH

I'm surprised you escaped.

This is still a sore point for Peter.

PETER

Sweetheart, you got lucky. If I wasn't trying not to kill you, you wouldn't have gotten the drop on me.

BETH

Riiiiight. That's a likely story.

PETER

What are you trying to say?

BETH

You walk through California and escape and escape?

(beat - to Hart)

I went one on one with this guy. I don't think so.

(beat - she stands)

Maybe he's the one who killed your son.

Peter kicks back from the table and stands up as well.

PETER

HE WAS MY BEST FRIEND. YOU WEREN'T THERE. YOU HAVE NO IDEA WHAT YOU'RE TALKING ABOUT.

(CONTINUED)

CONTINUED:

HART

BETH.

BETH

Or maybe HE killed this Peter and took over his identity. And now he'll kill us all in our sleep.

HART

Beth, that's enough. If you can't control yourself, you may be excused.

Corina looks up.

CORINA

Is she right, Peter?

Peter takes a deep breath and looks at her.

PETER

No.

Corina looks into his eyes. Deeply. Then.

CORINA

Sit down, Beth.

She sits down. Peter tries to regain his composure. Then Willie BELCHES. His father shakes his head.

HART

Willie. What do you say?

WILLIE

(grins)

Good 'possum.

(beat)

'Scuse me.

HART

(to Peter)

Any news about Israel?

PETER

Israel, sir?

HART

You can call me Hart.

PETER

I...think that would be strange, sir. But no, sir.

(more)

(CONTINUED)

CONTINUED:

PETER (Cont'd)

I haven't heard any- Well...There are these other camps. You may not have heard about these. They're for special cases. They, the Protectorate, identify Jews and religious people and separate them. They don't stay in these camps for long. They're sent by...rail...to Denver International Airport.

HART

Denver?

PETER

Yeah, one of the few cities not burned. Look, sir, this is tenth hand information. Maybe more. I mean, I saw the camps. Well, one camp. From a distance. The story is they go to D.I.A. and are taken underground, never to be heard from again. So, Israel. Judging from what they're doing to the Jews, I don't think Israel is gonna fare much better.

Everyone is silent for a moment.

HART

The last we heard before the radio reports stopped, is that the...this new ruler in Europe is talking about bringing peace to the Middle East.

PETER

Typical. These arrogant politicians. Why they think they're gonna be the one to fix a problem that's been going on for thousands of years, I never understand.

BETH

It's prophecy. When the Antichrist makes the deal with Israel, the Tribulation begins. That's when the crap will really begin to rain. Daniel 9:27.

Peter doesn't know how to respond to that. Corina gets up and begins to clear the table. Peter starts to get up as well.

CORINA

Sit. You're a guest.

(CONTINUED)

CONTINUED:

BETH

For how long? He's gonna have to pitch in sometime.

PETER

(annoyed)

I am totally willing to help. I want to help.

HART

Please, relax, Peter. Tonight at least. But another hand around here will be greatly appreciated.

PETER

Thank you, sir. Whatever I can do.

BETH

I guess it doesn't matter. If this peace deal is gonna go through with Israel, you should have this house all to yourself. The Rapture should be any day now.

PETER

Yeah, the rapture...Hart told me about that, but, uhh...I've forgotten some of the details...

HART

We believe this ruler in Europe may be the Antichrist. When the Antichrist signs the deal to protect Israel and the sacrifices begin in the rebuilt Temple, it signals the beginning of a time prophesied in the Scriptures. The seven years in which the Antichrist rules is known as the Tribulation. Christians believe that before the Tribulation begins, we will be caught up to heaven, brought home to be with Jesus.

PETER

Right. I remember now. The mark of the Beast, the Four Horsemen and all that.

(beat)

I have a question. How do you know this is the, the, apocalypse? People have thought that about every horrible time in our history.

(more)

(CONTINUED)

CONTINUED:

PETER (Cont'd)

The black death, I mean, a third to a half of the population died in Europe. Everyone thought that was the end. But it wasn't. And people thought that Napoleon was the Antichrist. That Hitler was. But they weren't. How do you know that's not that case now?

HART

You could be right. I don't think you are, but you could be.

BETH

What?

HART

This could be one more rehearsal for the devil, like Antichus Epiphanes, certainly Nero and the rest of the Caesars, the Inquisition, Napoleon and Hitler and many, many others. God's grace may extend far into the future. We just don't know.

(beat)

But that doesn't matter to me. It doesn't change the situation that we face right now. Or my faith in Jesus Christ.

(beat)

Evil days come and go. And He is faithful throughout. But, Peter, history had a beginning and it's going to have an end.

(beat)

Soon, I think. Very soon.

BETH

(to Peter)

And you need to believe it, mister. If you don't have Jesus, you're headed to a bad place.

PETER

Thanks, Beth. I can tell your concern for me comes from the heart.

Corina's finished clearing the plates. She takes them into the kitchen. Then Willie gets up. With a little huff.

WILLIE

Time for bed.

(CONTINUED)

CONTINUED:

Willie leaves the room, into the darkness of the rest of the house.

HART
 (calling after him)
 Don't forget to brush your teeth,
 son.

WILLIE (O.S.)
 Brush, brush.

He STUMBLES LOUDLY in the dark.

WILLIE (CONT'D)
 Ow. Ow.

BETH
 (aggravated)
 I'll put him to bed.
 (fake accent - deep
 sarcasm)
 So's the "men-folk" can talk without
 us "wimin" around.

She takes a candle and leaves. Peter looks at Hart.

PETER
 She's got anger issues.

HART
 She's been through a lot.
 (beat)
 Let me show you to your room.

INT. THE GRANGER HOME - HART JR'S ROOM - NIGHT

Hart leads Peter into a bedroom in the house. Peter looks around. It's plain but nicely decorated. A bit dusty. Hart sets down the two candles he's carrying.

HART
 This was Harty's room when he was
 young. I hope you'll be comfortable.

Peter sits down on the bed.

PETER
 Are you kidding? A bed? Covers?
 A pillow? I'm in freakin' heaven.

Hart sits down in the easy chair across from the bed.

HART
 Peter...I need to talk to you.

(CONTINUED)

CONTINUED:

PETER

(respectfully)

Sir, your son tried for a long time to convert me. I don't think you can do it in one night. No matter how comfortable the bed is.

HART

(smiles)

We'll come back to that subject again later. I want to tell you something, ask you something.

PETER

Shoot.

HART

I'll be putting many lives in your hands by telling you this. My son wrote that he trusted you.

PETER

(very serious)

I hope, sir, that I can do the Lieutenant...Hart, the honor of deserving that trust.

HART

I've put together a major operation. We're going to destroy the flow of water into the San Joaquin Valley. I'm sure you can understand the implications of success.

(beat)

We strike tomorrow night.

Peter looks down. Studying the carpet.

PETER

And...what do you want from me?

HART

Most of these men have never served in the military. Your leadership would make a difference.

PETER

All right...Look... Hart...

(laughs)

Nope. Okay. How about Mr. Granger?

Hart shrugs.

(CONTINUED)

CONTINUED:

PETER (CONT'D)

Look, Mr. Granger, I'm flattered.
But what's the point?

HART

The objective is to-

PETER

Oh no, I understand the objective.
I hiked through the San Joaquin.
Militarily, it's right on the money.
Supply lines. Those camps and farms
depend on water from up here. It's
classic. It's- Well, I had another
thought. What about the victims?
You'll be passing a death sentence
on the people in the camps.

HART

(quietly)

I've been down in the San Joaquin
as well. I've seen the camps.
Those poor people...they're already
under a death sentence, Peter.

(intense)

But what if we weaken their captors,
destroy their ability to maintain
the camps and wreck their
infrastructure? This action could
change everything. For the better.

PETER

(shakes his head)

See, Mr. Granger, I don't think you
get it. The world we knew is gone.
And it's never coming back. Now
you can go on and strike this blow
for freedom or whatever...

HART

Do you think I'm holding on to some
fantasy of the past? That luxury
was stripped from me when I watched
Hart and Willie's mother waste away
from cancer. She died eight years
ago. And I wanted to give up on
life then, but...

(beat)

I chose to hope. I know that my
wife's suffering wasn't pointless.
I know that I'll see her again. I
know that she's still alive in
heaven.

(more)

(CONTINUED)

CONTINUED:

HART (Cont'd)

More than that I know that my actions
in this world, as it is now, are
not pointless.

(beat)

This attack will not win a war.
But people may choose to hope again.
Isn't that worth fighting for?

(beat)

Do we stand idly by while our fellow
human beings are enslaved, tortured
and abused? Or do we make a
difference? I'm offering you an
opportunity to make a difference,
Peter.

Peter looks down and speaks without making eye contact.

PETER

Thank you for the meal and the bed.
Tomorrow morning, I'll be moving
on.

HART

That's not necessary.

PETER

Yeah, it is. Because after you do
this, they will hunt you down and
kill everyone here.

EXT. THE GRANGER HOME - ESTABLISHING SHOT - EARLY MORNING

The Granger house sits quiet and dark in the grey twilight of
early morning. The sun hasn't risen yet. But rays of light are
starting to streak over the mountaintops.

INT. THE GRANGER HOME - HART'S STUDY - CONTINUOUS

In Hart Sr.'s study an oil lamp is burning. Bookshelves line the
walls. A desk is covered with open books and papers.

Hart is on his knees, his arms resting on a chair. He is in
prayer. And this is an intense session. While Hart doesn't speak
out loud, it's clear he's under great stress. He's striving before
God.

EXT. THE GRANGER HOME - EARLY MORNING

The sun has risen over the peaks. Corina is walking across the
yard, carrying two large buckets. She reaches a rough-hewn well
and begins to draw water to fill the buckets.

(CONTINUED)

CONTINUED:

When they're filled she picks them up and begins the journey back to the house. But a sound arrests her. She stops and listens. She looks up the road. The sound of engines in the distance. Getting closer. She walks up to the road. And then she sees headlights.

Followed quickly by an Armored Personnel Vehicle. One after another coming down the road right towards her. Towards the house. Kicking up dirt. Spitting gravel.

The first vehicle stops just a few feet from her. Soldiers in blue camouflage scramble out. Shouting. SHOUTING!

SOLDIERS
GET DOWN! GET DOWN! GET DOWN!

Four or five soldiers have their weapons trained on her. She screams. And turns. Drops the buckets. The water spills. Corina runs. Toward the house.

A WARNING SHOT rings out. Corina screams again. The lead soldier takes aim. He's got her back in his sights. And squeezes the trigger. BLAM! Corina hits the dirt.

Colonel Pape is holding the barrel of the soldier's weapon.

COLONEL PAPE
RESTRAINT. I SAID RESTRAINT.

He walks over to Corina. She's lying in the dirt. Unhurt. Not hit. He helps her to her feet.

COLONEL PAPE (CONT'D)
Don't be afraid.

Corina can only gasp and sob. She's shaking in terror. Suddenly a voice rings out from the house. Hart is standing on the front porch. Next to him is Peter, half-dressed, and Beth, still in her nightclothes.

HART
WHO ARE YOU, SIR?

Colonel Pape looks at Hart, then turns to his men.

COLONEL PAPE
Secure the perimeter.

His men move out quickly. More trucks are still arriving.

COLONEL PAPE (CONT'D)
(turns to Hart)
And you are?

(CONTINUED)

CONTINUED:

HART

I own this house and this land.
You're on private property.

COLONEL PAPE

Private property rights have been
revoked by order of the North
American Protectorate. But we mean
you no harm.

HART

You fired on my daughter-in-law.

COLONEL PAPE

Precautions must be taken when
entering potentially hostile areas.
After the perimeter is secured, we
will search and inventory your house.
For your own safety.

Colonel Pape opens his arms and smiles.

COLONEL PAPE (CONT'D)

Be that as it may, I am here as a
friend. To help you and your
community. Who am I addressing?

HART

Who is asking?

COLONEL PAPE

I am Colonel Pape. Battalion
Commander of the First Californian.

HART

Colonel Pape. I am Mr. Granger.
Am I to understand that you are
taking my home?

COLONEL PAPE

No, not at all, Mr. Granger. We
merely require it's use for a few
weeks. A month or two at most. It
will be our headquarters for this
operation.

HART

And what operation is that, Colonel
Pape?

COLONEL PAPE

Our job is to root out terrorists
in your community.

(CONTINUED)

CONTINUED:

Hart regards Pape very coolly. Beth is far more agitated. Peter is, well, Peter is not very happy. But he sees Corina. She's still standing next to Pape. Shaking.

Peter comes down the steps. He walks right past Pape and takes Corina. He puts his arm around her shoulder and leads her back to the front porch. Pape doesn't react. But he does watch Peter. Studies him. Then he follows Peter and Corina to the porch.

EXT. FRONT PORCH - CONTINUOUS

Peter and Corina move behind Hart and Beth. Colonel Pape mounts the steps and comes face to face with Hart.

COLONEL PAPE

I know this will be an inconvenience to you, but it will not be without compensation. Ample food will be provided for you and your family. Power for the house. Twenty-four hours a day from our generators.

HART

It's hard to find the words to express my gratitude.

COLONEL PAPE

I find your attitude to be outstanding, Mr. Granger. Please. Introduce me to your family.

He turns to Beth. She's so angry. But she follows Hart's lead.

BETH

Beth.

COLONEL PAPE

Beth. Beth Granger? It's a pleasure to meet you.

He looks at Corina.

COLONEL PAPE (CONT'D)

And we've met already.

CORINA

I'm Corina Granger.

COLONEL PAPE

The daughter-in-law.

(to Peter)

And you must be?

Peter's about to respond when Corina answers.

(CONTINUED)

CONTINUED:

CORINA

He's my husband. Hart Granger.

Hart Sr. looks over sharply. Pape doesn't see. Peter is smooth, not missing a beat, extending his hand. They shake.

PETER

Hart Granger.

COLONEL PAPE

You were a soldier, Hart? I think you were.

PETER

The military leaves the imprint, doesn't it? Yeah, I was. A long time ago. I'm a family man now.

Colonel Pape studies Peter. Something isn't right. He senses it. But he's not sure. Then, he nods. Smiles at Peter. He looks over at the REAL HART, Hart Sr. Then back at Peter.

COLONEL PAPE

I don't see much of family resemblance.

PETER

People always said I looked like my mother.

COLONEL PAPE

And where is she?

PETER

She passed away ten years ago.

Somewhat satisfied, Pape turns back to Hart Sr.

COLONEL PAPE

Mr. Granger. My executive officer will instruct you on what will transpire.

Pape walks down the stairs back towards his men.

MONTAGE BEGINS

1. Soldiers are setting up camp. Tents go up around the house.
2. Inside the house, the master bedroom. Hart is under guard, packing up his clothing and a few books into a small travel bag.
3. Soldiers are firing up generators, tying them into the house.

(CONTINUED)

CONTINUED:

4. Inside the house, Beth's room. A soldier is watching her pack her stuff. Shoving clothes into a duffel. What he doesn't see is a gun, hidden in her underwear drawer. She shoves it in the duffel when he's not looking.

5. In Hart's study a soldier is clearing Hart's personal items into a box. Photos of the entire family, including Hart Jr. are on the desk. The soldier tosses them into the box without a glance.

6. Inside the house, Corina's room. Peter and Corina are packing clothes in a suitcase as a soldier watches. Peter's a bit lost, but Corina guides him to Hart's drawers and clothes.

MONTAGE ENDS

INT. THE GRANGER HOME - LIVING ROOM - DAY

Willie is sitting in his big chair in the living room. He's rocking back and forth. Upset. He's surrounded by soldiers. The rest of the furniture has been moved out. Tables and equipment have been moved in around Willie. Pape's EXECUTIVE OFFICER comes in.

EXECUTIVE OFFICER

Will someone tell me what's going on here?

SOLDIER #1

Well, uhh, he won't move.

WILLIE

My chair. No. No. Uhhhhh-Uhn.
No. He's not going to move. No,
he's not.

The XO looks at the other soldiers. They just shrug.

EXT. THE BACK OF THE GRANGER HOUSE - THE outhouse - DAY

Hart leaves the house and heads toward the outhouse. A soldier stops him.

HART

I'm going to the outhouse. Would you like to come with me?

He points at the outhouse that sits about thirty yards away. The soldier waves him on. Hart enters the outhouse.

INT. outhouse - CONTINUOUS

Once inside, he closes and locks the door. He flips open the lid to the toilet. And winces at the stench.

(CONTINUED)

CONTINUED:

But then sticks his head deep into it. He slides his body half into the toilet hole.

Then, after a few moments, he comes out. He's holding a two-way radio. Quickly he peers through the cracks in the wood. The soldier is still thirty yards away. Can't be helped. He turns on the radio.

HART
 (into radio)
 Coyote One to Coyote Two. Pick up.
 Pick up. Coyote One to Coyote Two.
 (desperate)
 Are you there?

He waits. The radio only feeds him static. Too loudly. He covers it with his hand.

HART (CONT'D)
 Please God...
 (into radio)
 Coyote One to Coyote Two. Come in-

The radio squawks. LOUDLY. Then Grant's voice comes in.

GRANT (On Radio)
 This is Coyote Two. What is your situation.

HART
 (intense whisper)
 They've taken my house as their HQ.

GRANT (On Radio)
 You've gotta be joking-

HART
 (whispering)
 They are here. The Protectorate.
But they don't know anything. Go
 tonight, without me. You understand?
 It's our only chance.

GRANT (On Radio)
 Heard and understood. Will do.

The transmission ends. Hart's head sinks into his hands.

INT. THE GRANGER HOME - LIVING ROOM - DAY

Willie is still in his chair. Rocking and moaning. GROANING. Pathetically. Standing around him are half-a-dozen soldiers. The Executive Officer is bent over, screaming at Willie.

(CONTINUED)

CONTINUED:

EXECUTIVE OFFICER
YOU THINK YOU HAVE A CHOICE? YOU
DON'T HAVE A CHOICE.

COLONEL PAPE (O.S.)
Is there a problem?

The men come to attention as Colonel Pape comes into the room.

EXECUTIVE OFFICER
Sir, this man is being uncooperative.

COLONEL PAPE
Shocking. Just shocking. Take him
out and have him shot.

The men start to move. Colonel Pape shakes his head.

COLONEL PAPE (CONT'D)
STOP. Everyone out. We need quiet.
(points at XO)
Except for you. You stay. You
need to be educated.

The soldiers all leave. Only Colonel Pape, the Executive Officer
and Willie are left in the room. Willie is groaning in his chair.

EXECUTIVE OFFICER
Sir, we tried to move him, but
he's...bendy. And very, very heavy.

Pape doesn't respond. He looks down on Willie. With compassion.
Then over at the XO with anger.

COLONEL PAPE
Do you know what I did before I was
recruited into the Protectorate
Army and given this Command? I was
a Postmaster. I ran an office that
was responsible for hundreds of
people. In that office, we were
proud to hire many "special" people.
(beat)
Special people need to be treated
differently. YOU DON'T RAISE YOUR
VOICE.

He kneels down next to Willie. Willie thrusts and turns away.

COLONEL PAPE (CONT'D)
(soothing)
Willie. Willie. Hey, buddy, no
one wants to take your chair.
(more)

(CONTINUED)

CONTINUED:

COLONEL PAPE (Cont'd)
 Hey, buddy. It's okay. You don't
 have to move this second. Okay?

This calms Willie a bit.

COLONEL PAPE (CONT'D)
 Good. Hey, buddy, do you remember
 my name? Your dad introduced us.
 Remember that?

Willie leans forward and peers closely at Pape.

WILLIE
 Mr. Pap.

COLONEL PAPE
 Good. Can you say Colonel? I'm
Colonel Pape. That's Pape.

Willie looks at Pape and smiles. He pats Colonel Pape on his
 head.

WILLIE
 Mr. Pap is funny.

COLONEL PAPE
 That's Colonel Pape. Pape. Hey,
 Willie, I'll bet you like movies.
 Do you like movies?

WILLIE
 No more movies. No TV.

COLONEL PAPE
 How would you like to watch movies
 downstairs? You can keep your chair.
 We'll move it downstairs and let
 you watch movies. Do you understand?

Apparently Willie does understand. Because he groans and twists
 away in his chair. Colonel Pape stands up and looks at his XO.

COLONEL PAPE (CONT'D)
 Now he understands. We've offered
 a reward for his obedience. And
 now we must draw a line.
 (beat)
 Willie. I need you to get up and
 move downstairs. You'll be with
 your family and you'll get to watch
 movies. I promise.

(CONTINUED)

CONTINUED:

WILLIE

He's not. He's not. Don't care
what Artie says. Artie says move.
But Artie doesn't like Mr. Pap.

COLONEL PAPE

Who is Artie?
(to Executive Officer)
Who is Artie?

The Executive Officer shrugs. He doesn't know any Artie.

COLONEL PAPE (CONT'D)

Willie. You need to get up now.
I'm going to give you to the count
of three. And if you don't get up,
I'll make you get up. One. Two.

WILLIE

No. No. Wait. Wait. Wait.

Pape looks over at the XO. He smiles. See? Willie smiles.

WILLIE (CONT'D)

Mr. Pap is funny. Artie says you're
a little man. Mr. Pap is a funny
little man.

Pape turns red. Willie isn't getting out the chair. Pape grabs
Willie by the hair. And yanks him.

WILLIE (CONT'D)

(screaming)
HE'S HURTING ME. HE'S HURTING ME.

COLONEL PAPE

I TOLD YOU TO GET UP.

WILLIE

HE'S HURTING ME. HE'S HURTING ME.

He has a fistful of Willie's hair. He yanks violently. Screaming
and crying, Willie staggers out of the chair and collapses on the
floor. Hard. Willie crawls on the floor. Weeping. Moaning.

COLONEL PAPE

(disgusted)
Oh, get up.

Then Pape looks up. Standing in the doorway is Hart Granger. He
looks at Colonel Pape, then moves quickly to his son. He picks
Willie up and whispers to him.

(CONTINUED)

CONTINUED:

HART

It's okay, Willie. Dad's here.
Everything's okay. Dad's here.

WILLIE

He's hurting me.

HART

I won't let him hurt you any more.

Willie clings to his father, weeping into his arms. Hart holds Willie and looks at Pape. The two men lock eyes. In this strange moment, they take each other's measure. And Pape looks away.

INT. THE GRANGER HOME - HART'S STUDY - DAY

Colonel Pape is alone in Hart's study. He's taken it over. Pape's reports and papers are stacked very neatly on the desk. All of Hart's photos and personal touches have been removed. But the Colonel isn't working. He's perusing the bookshelves.

He pulls books down at random. Flips through them, replaces them. The door opens. A soldier escorts Hart into the room and then leaves. Pape doesn't turn around. Looking at the book in his hand.

COLONEL PAPE

Mr. Granger. How are you? I wanted to thank you for the smooth, relatively smooth transition. Tell me something?

(beat)

Who is Artie? Do you know anyone named Artie?

HART

Yes. "Artie Wingo." Artie is Willie's imaginary friend. I think Artie is Willie's way of coping with stress.

COLONEL PAPE

Ahhh. Of course. Of course.

(turns to face Hart)

I've restored your electric well. Every member of your family will be able to use the bathroom indoors and have one shower a day. We will provide you with soap should you need any. The family will be assigned minor chores. Otherwise, you will all be allowed to function normally during the day.

(more)

(CONTINUED)

CONTINUED:

COLONEL PAPE (Cont'd)
 However you won't be allowed to
 leave the property. At night you'll
 be restricted to your quarters in
 the lower, TV room.

Hart is silent. Colonel Pape waves the book he's looking at.

COLONEL PAPE (CONT'D)
 I've been looking at your books. I
 admit when I saw them I was excited.
 A library. Something to occupy my
 mind. But as I've looked through
 this...rather large collection,
 I've found very little to interest
 me. Most seem to be religious in
 nature. Specifically Christian.
 (beat)
 Mr. Granger. Are you a fanatic?

HART
 I believe in Jesus Christ, Colonel
 Pape. Does that make me a fanatic?

COLONEL PAPE
 Tell me, before the Ascended Masters
 brought their hand against your
 country, did you watch any of their
 historical recordings?

HART
 The UFO's. Yes. I saw many of
 them. How these "aliens" claimed
 to have "seeded" mankind on this
 planet. Nurtured our evolution.

COLONEL PAPE
 How they trained and empowered our
 spiritual leaders, Buddha, Mohammed,
 even Jesus.

HART
 Jesus was their special focus.

COLONEL PAPE
 The Ascended Masters or "UFO's," as
 you call them, showed how they
 empowered Jesus to do miracles. To
 teach peace and brotherhood.
 (beat)
 And you disbelieved the evidence of
 your own eyes?
 (more)

(CONTINUED)

CONTINUED:

COLONEL PAPE (Cont'd)
Three-dimensional recordings showing
how Jesus' disciples stole his body
from the tomb. Fabricated the
resurrection-

HART
It was quite remarkable.

Pape is irritated at being interrupted.

COLONEL PAPE
How can a rational man deny the
evidence of his own eyes, Mr.
Granger?

HART
May I ask you a question, Colonel?
Why do you believe them?

COLONEL PAPE
I saw the evidence. It was
undeniable.

HART
Let me put forth a scenario. Suppose
this very powerful race of beings,
the "Ascended Masters," wanted to
enslave mankind?

(beat)
With all that power, couldn't they
have fabricated what they showed
us? The idea must have occurred to
you.

COLONEL PAPE
Of course it occurred to me. I
rejected it. The scope of such a
deception is...

HART
Unimaginable? A lie so great that
if it were possible-

COLONEL PAPE
It's not possible.

HART
They destroyed the greatest power
in the world in a matter of days.
Would you have thought that possible?

COLONEL PAPE
What's your point?

(CONTINUED)

CONTINUED:

HART

Just this. Perhaps Jesus is who he said he was. God incarnate. Humbly come to pay the price for the sin of mankind. And perhaps these "Ascended Masters" are NOT who they say they are but are mankind's greatest enemy. An enemy that has hated us since we were created.

COLONEL PAPE

Created? Are you talking about Eden? Adam and Eve and the serpent? Are you saying that they're SATANIC?

(beat)

Mr. Granger. I think you are a fanatic. Fanatics are very dangerous men. Capable of violence.

HART

Colonel Pape, I am a pacifist. I embrace Jesus' teaching about peace and brotherhood. Very deeply.

Colonel Pape laughs.

HART (CONT'D)

I abhor violence. I despise it. It goes against everything that I hold dear. I love peace. And I want to offer the peace that I have, to you, Colonel.

COLONEL PAPE

(incredulous)

Are you trying to convert me?

HART

Colonel Pape, Jesus longs to give you the free gift of Salvation.

COLONEL PAPE

(bursts out laughing)

You amaze me. What did you expect? That you would offer me this... asinine religion and I would fall on my knees, weep and be born again?

HART

I hope, Colonel.

COLONEL PAPE

You are boring me now, Mr. Granger. You are dismissed.

INT. THE GRANGER HOUSE - FAMILY ROOM - DAY

The Grangers have been relocated into the family room on the lowest level of the house. Right next to the garage.

Peter and Corina are working. Moving furniture and setting up cots. Willie's chair has been moved into the room. Near the TV. The bathroom door is closed and a shower can be heard. Outside the room, through a window, soldiers can be seen.

CORINA

They aren't so bad. That Colonel Pape doesn't seem so bad.

Peter stares at Corina.

CORINA (CONT'D)

Hey, I've wanted to yank Willie around by the hair more than a few times.

Peter shakes his head and changes the subject.

PETER

How long is Beth gonna be in the shower? She's not doing any of the work.

CORINA

You know what I think we should do tonight? Have a family night. We'll play a board game and watch a movie. Maybe two movies. Stay up late. I haven't seen a movie in forever. And with power 24 hours a day, we can get ahead on some work. We have to take advantage of this. They're only going to be here for a month or so. That's what the Colonel said. Maybe I'll blow dry my hair.

PETER

(disbelief)
I think we need to talk.

EXT. BACK OF THE GRANGER HOUSE - DAY

Peter and Corina walk outside. They pass several soldiers. The soldiers ignore them

EXT. THE WOODS - BOULDER BY STAND OF TREES - DAY

Peter and Corina walk through the woods until the house is just out of sight.

(CONTINUED)

CONTINUED:

Finally, Peter stops by a boulder in a stand of trees. Looks around. No one can be seen. But he still pulls Corina close and speaks softly.

PETER

Corina, these may not be the same men who killed Hart, but they're wearing the same flag. The same uniform. Not only that, they are looking for Mr. Granger.

CORINA

You don't think I know that? You must think I'm incredibly stupid.

PETER

The way you were babbling in there, you sure sounded stupid.

CORINA

What do you want me to say? That I'm terrified they'll figure out who Hart is? This is God's way of telling Hart not to go. He'll be safe now.

PETER

Safe? None of us are safe. We have to plan for escape.

CORINA

Peter. That's too dangerous.

PETER

I'm betting Mr. Granger's men will still try and pull off this mission. And when they do, a lot of them will get captured. You think one of them won't give him up?

CORINA

Even if we could escape, what about Willie? He's impossible to move unless it's dinner time.

PETER

I think Willie'd be okay if we left him behind.

CORINA

You said you were best friends with my husband.

(more)

(CONTINUED)

CONTINUED:

CORINA (Cont'd)
 Hart would never leave Willie with these people. Not alone, not by himself. If you want to plan an escape Willie comes with.

PETER
 (angry)
 Fine. Willie comes with. Even if I have to tape his mouth shut and drag him by his ankles.

EXT. FRONT PORCH - DAY

Colonel Pape is standing on the front porch of the Granger home, looking at the camp erected around the house. Soldiers are working, moving from tent to tent.

He looks over at Willie's garden. It's not far from the house. Willie is wearing his huge sombrero, working in the garden. Pape walks towards him.

EXT. WILLIE'S GARDEN - CONTINUOUS

Willie is pulling weeds and talking to himself.

WILLIE
 Took my chair. Not right. He's unhappy. Yes, he is.

Pape stands not too far off listening. He shakes his head.

INT. INTELLIGENCE TENT - CONTINUOUS

Colonel Pape enters Keating's intelligence tent. A lot of electronic gear is set up on tables. Scattered around carelessly. Captain Keating is seated, reading a manilla folder.

KEATING
 Sir, it's been an incredibly productive morning. We've detained five of the eight names we got from the farmer. One of the names has...born fruit.

COLONEL PAPE
 Spare me your poetics.

KEATING
 We arrested a man named Ryan Hornbotten. He gave us something very interesting. The name of the rebel leader.

(CONTINUED)

CONTINUED:

Pape raises an eyebrow.

KEATING (CONT'D)

Hornbotten isn't in the leadership cell but he knows the rebel leader personally. It's Hart Granger.

COLONEL PAPE

(stunned)

Hart...Hart Granger is the leader of the terrorists?

KEATING

Yes, sir, terrorists, sir. Hart has been out in the woods training the men, scouting targets and organizing the entire operation.

Keating is very self-satisfied. Pape digests the information.

COLONEL PAPE

This is disinformation. Word has gotten out to the community. They gave up a name that wouldn't jeopardize their operation.

KEATING

(defensive)

Sir, of course that occurred to me. We are continuing to interrogate Hornbotten.

COLONEL PAPE

Where is this Hornbotten?

KEATING

Considering his allegations, I didn't think it wise to bring him here.

COLONEL PAPE

I want to question him personally. Have him brought in at once.

KEATING

And what about Hart Granger?

COLONEL PAPE

I knew there was something off about him. Something I distrusted from the moment I met him. I knew it.

Keating moves to the tent door.

(CONTINUED)

CONTINUED:

COLONEL PAPE (CONT'D)
 Stop. I've built a relationship
 with Hart's father. Mr. Granger
might be reasoned with. I'll talk
 with him first. Then I'll talk to
 Hart.

Pape throws open the door to the tent. Willie is standing there.
 In the doorway. In his gardening gloves, knee-pads and huge
 sombrero.

COLONEL PAPE (CONT'D)
 What are you- Willie! What are you
 doing?

Willie cringes. Pape backs up, smiles and speaks more softly.

COLONEL PAPE (CONT'D)
 I'm sorry, Willie, I won't hurt
 you. I'm sorry that I raised my
 voice.

WILLIE
 (timid)
 I like your tent.

COLONEL PAPE
 Why don't you come in and take a
 look around?

Willie shoves by Pape. He looks at all the electronics, computers,
 lights. Wanders from object to object, peering at them closely.

WILLIE
 (quietly excited)
 Garage sale.

COLONEL PAPE
 It does look like a garage sale.

Willie picks up a headset.

WILLIE
 Two dollars.

Keating takes it away.

KEATING
 A lot more than that.

COLONEL PAPE
 Willie. Did you hear my question?
 Did you hear what my friend and I
 were talking about?

(CONTINUED)

CONTINUED:

Willie has picked up a handheld GPS. He's pushing buttons and watching the display change.

WILLIE

Cooooool. Video games. Three dollars.

Keating takes it out of Willie's hands.

KEATING

It's not for sale.

COLONEL PAPE

Maybe I'll give it to you later if you're a good boy. My question, Willie?

Resigned, Willie goes back to looking at the stuff on the desk. Pape turns to Keating.

COLONEL PAPE (CONT'D)

I don't think we have anything to worry about. Even if he did hear, I believe him to be incapable of communicating the information in any meaningful way.

Willie is pushing buttons on a computer. Sending it haywire.

KEATING

Hey. Hey. Don't touch that.

EXT. LAKE - DAY

Hart is seated on a swing next to an idyllic lake. The house is far in the distance. He is reading his Bible and enjoying the silence. Colonel Pape walks up. Hart closes his Bible.

COLONEL PAPE

Are all of your days so leisurely?

HART

No, Colonel. But you and your men have lifted the burden of surviving day to day.

COLONEL PAPE

I'm glad our presence isn't too intrusive.

Hart doesn't respond. He didn't say that.

(CONTINUED)

CONTINUED:

COLONEL PAPE (CONT'D)

I have something difficult to discuss with you.

(beat)

You know, children can be such a challenge. No matter how well we raise them, no matter how we try to instill our values, they grow up. Make their own decisions, no matter how foolish.

HART

How many children do you have, Colonel?

COLONEL PAPE

Oh me? I have none. But that's not the point. I consider myself part of the corporate responsibility. It takes a village and all that.

HART

Of course.

COLONEL PAPE

Walk with me. I want to see the lake.

The two men stroll around the lake. As if they were old friends.

COLONEL PAPE (CONT'D)

I wanted to talk to you about your son. I'm very concerned about him.

HART

(instantly concerned)

Colonel, I'm very sorry. This is my fault. I should have been watching him more closely. I've gotten used to letting him have more freedom, but that's no excuse. Under the current circumstances, I'll make sure I'm with Willie constantly.

COLONEL PAPE

I'm not talking about Willie. He's fine. I'm even... becoming fond of Willie. No, I'm talking about your first born. Hart.

HART

Hart?

(more)

(CONTINUED)

CONTINUED:

HART (Cont'd)

(gets it)

Hart. I know you have an obligation to investigate any man of military age, but...My son isn't involved with the men you're looking for.

COLONEL PAPE

Hiding Hart's activities from me will only make it worse for everyone in the family. I already know that he's a terrorist.

HART

You're mistaken. My son, Hart, hasn't been involved in anything that would concern you.

COLONEL PAPE

(stops walking)

I don't think you're telling me the whole truth, Mr. Granger. I am going to make you a one time offer. I guarantee that I will guard Hart's life if you tell me what you know.

HART

I'm going to tell you the absolute truth, Colonel. Right now.

(very firm)

My son, Hart, is not involved with the men you are hunting. He was never involved with them and does not know about their plans. I am certain that this is the absolute truth. My son is not the man you are looking for. I give you my word on this. I'd stake my life on it.

COLONEL PAPE

Mr. Granger, you just have.

INT. THE GRANGER HOME - KITCHEN - AFTERNOON

Beth and Corina are in the kitchen. They're peeling potatoes.

BETH

Minor chores, my butt.

CORINA

Oh, come on. Our normal chores are way harder.

(CONTINUED)

CONTINUED:

A soldier walks up.

SOLDIER #2
How ya doing, cutie?

Beth holds the up the potato peeler. Skins the potato. Very fast.

BETH
See that? Think about what I'll do
to your potatoes.

The soldier leaves. Beth turns back to Corina.

BETH (CONT'D)
And besides, you're "married." I
have to put up with these pigs
hitting on me.

Willie walks in. Covered in dirt from the garden. He pulls Corina and Beth very close. Head to head to head.

WILLIE
Gotta secret. Mr. Pap thinks
Willie's stupid. I'm not stupid.
I'm a big boy.

BETH
Willie, speak quietly and tell us
the secret.

WILLIE
Harty's in the jungle. He's a rebel
leader. Fighting Mr. Pap. Like
Star Wars.

The women are shocked.

CORINA
Willie, we told you about Harty.
Your brother is with Jesus and Momma.
In heaven.

WILLIE
No. No. No. In Mr. Pap's tent.
Talking. Harty leading the rebels.
But they think he's stupid.

BETH
(to Corina)
It's Peter. He's lying to us.

Corina pulls Hart's letter half out of her jacket pocket.

(CONTINUED)

CONTINUED:

CORINA

No, Beth, Peter's not lying. Willie got it mixed up. And you know as well as I do what he got mixed up.

(to Willie)

Willie. Harty is dead. He's with Jesus. Listen to me. And don't say anything about this again. Never!

WILLIE

Huh-uh. No, he's not.

He pulls away from them and stalks out. Muttering to himself.

INT. THE GRANGER HOUSE - FAMILY ROOM - LATE AFTERNOON

In the family room, Willie is sulking in his chair, swinging his pencil. The TV is on. A movie is playing. Peter is lounging on the couch, reading a book. Pape comes down.

COLONEL PAPE

Hart. We need to have a talk.

INT. THE GRANGER HOME - HART JR'S ROOM - CONTINUOUS

Colonel Pape opens the door to Hart Jr.'s room. He nods for Peter to enter. Captain Keating's gear is spread around the room.

COLONEL PAPE

This is your room?

PETER

Yeah. No. Yeah, when I was a kid. Corina and I use the bedroom on the second floor. I guess it's Captain Keating's room now.

Pape looks around, disapproving of the mess.

COLONEL PAPE

He's a bit of a slob. But he said it looked as if the bed had been slept in last night. And some of your clothes were in here. I thought that was odd.

PETER

It's not odd. The wife and I had a fight. You know how it is. So I slept down here last night.

COLONEL PAPE

What was the fight about?

(CONTINUED)

CONTINUED:

PETER

Hey, you know, that's personal.

Pape sits down in the easy chair. He indicates for Peter to sit on the bed. The same positions Peter and Hart were in last night.

COLONEL PAPE

Why don't you share with me? It can help to talk to a third party.

PETER

You know, I don't really think so.

COLONEL PAPE

Perhaps it had to do with your extracurricular activities?

PETER

I would never cheat on my wife.

COLONEL PAPE

That's not what I meant. I meant your activities with the terrorists. She doesn't approve, I think? She's unhappy about what you're planning to do? Am I right?

Peter just stares at the Colonel.

COLONEL PAPE (CONT'D)

Please. Hart. I already know. I could tell you were holding something back when I first met you.

PETER

I don't know what you're talking about.

COLONEL PAPE

Hart, think about your family.

PETER

Colonel Pape, look, I know I said I was in the military. But I'm not anymore. There is no military. Except yours. You're barking up the wrong tree.

COLONEL PAPE

We have information on you, Hart. One of the...your fellow rebels... turned you in.

(more)

(CONTINUED)

CONTINUED:

COLONEL PAPE (Cont'd)
He claimed that, not only were you involved, but you're the leader of the whole operation.

Peter has a terrible moment as realization sweeps over him.

PETER
(laughs)
I don't...believe this. Hart Granger. Rebel leader. Of course.

COLONEL PAPE
You find something funny.

PETER
I was just thinking of an old buddy of mine. I think he'd find a kind of sick humor in this.

COLONEL PAPE
This buddy-

PETER
Long gone. From the old days.

COLONEL PAPE
How many other friends from the old days do you still have up here?

PETER
I left here over ten years ago.
(beat)
Look, let's cut this. You're not sure about this information. It's way too convenient. If you were convinced, we wouldn't be having this pleasant conversation.

COLONEL PAPE
You're very quick. I'm becoming more convinced with every passing second.

PETER
It's not true. It's not.

COLONEL PAPE
Let's say it's not. People know you up here. Know you enough to name you.

Peter is up and pacing.

(CONTINUED)

CONTINUED:

PETER

Of course people know me. You have to trade to survive. But get this straight, man. If anyone asked me to join some kind of suicide mission, I'd say no thank you.

COLONEL PAPE

So...someone asked you?

PETER

(gets angry)

NO. They know better. They'd know that I have absolutely no interest in putting my life at risk...my whole family at risk. Do you know how hard it is just to survive now? I'll bet you don't. You're Canadian. Your country wasn't destroyed. I have to work hard every day just to eat. You think I have time to lead some rebel group? Get real, man.

COLONEL PAPE

You are incredibly disrespectful.

PETER

You're accusing me of...of...

COLONEL PAPE

Treason.

PETER

(surprised)

Treason? That's...Whatever. You don't think I'm going defend myself against someone's lies? Lies he probably told to stop the...the interrogation. Huh? You think that's possible?

Pape does think it's possible but he's not used to being addressed this way. He stands up.

COLONEL PAPE

When you speak to me next, you will speak...With...Respect.

INT. THE GRANGER HOME - HART'S STUDY - EVENING

Colonel Pape storms into Hart's study. He's angry. Waiting for him is Captain Keating.

(CONTINUED)

CONTINUED:

COLONEL PAPE

I think your sources are playing with us. I'm not sure, but I think these men are telling me the truth.

(beat)

I'm...I'm not arrogant enough to believe that I can't be deceived. And I know...I know, Hart is holding something back.

KEATING

And Mr. Granger?

COLONEL PAPE

No...I...The man seems to be without guile. Not naive. Just...blind.

(beat)

I need to speak to the prisoner.

KEATING

Well, Colonel... There was an accident...

COLONEL PAPE

Accident? WHAT KIND OF ACCIDENT?

KEATING

One in which, the detainee, Mr. Hornbotten...uh...he died. Sir.

COLONEL PAPE

HE DIED? HE DIED? HOW DID HE DIE?

KEATING

After further interrogation-

COLONEL PAPE

YOU WERE TO BRING HIM TO ME! THERE WAS TO BE NO FURTHER INTERROGATION!

(controls himself)

Captain, dinner will be served shortly. I want you to see to it that the entire Granger family joins us at the table.

KEATING

Sir? Shouldn't we-

COLONEL PAPE

GET OUT OF HERE!

INT. THE GRANGER HOUSE - FAMILY ROOM - EVENING

The sun is setting. In the family room, Willie is sitting in his chair swinging his pencil. Nearby, Peter, Beth and Corina are quietly arguing. Outside the windows, soldiers can be seen on guard duty. Hart comes down the stairs.

HART

It's time for a family prayer circle.

PETER

What? All due respect, sir-

Hart cuts him off with a tight gesture.

HART

Let's get on our knees. In a circle.
Willie, you too.

Willie gets up and joins the circle, shuffling in heavily.

WILLIE

Me first. Dear Jesus, I wanna pray
for Mamma and-

HART

(whispering)

Son, shhhh. We're playing a trick.

Willie's eyes go wide. He nods very seriously and puts his finger to his mouth. Everyone is whispering.

PETER

Oh, I get it.

BETH

Yeah. You're a real rocket
scientist.

PETER

(sarcasm)

I'm sorry. I'm not up to date on my
Christian deception techniques.

HART

Enough! We have a problem. Pape's
gotten to some very dangerous
information.

CORINA

We know. Willie overheard him.

(CONTINUED)

CONTINUED:

WILLIE

He heard it. Harty's in the jungle.
Harty's a rebel leader. He heard
it. In Mr. Pap's tent.

CORINA

They know Hart Granger is the leader
of the rebels.

PETER

And they think I'm Hart.

HART

(looks at Corina)

I just don't understand why you
said that, Corina. That was so
stupid!

CORINA

Don't you talk to me like that,
Hart Granger. What if I hadn't
said that? They'd want to know who
Peter was. *When* he got here.
Because, what would they have done
if they found out we didn't know
him, he just got here yesterday?
You know what they'd do.

PETER

I can see that logic.

HART

I'm sure you can, but you're in a
lot of trouble right now. I just
don't know how this happened. How
could they believe this?

BETH

They always call you "Mr. Granger."
And the only people who call you
"Hart" are me and Cory. We haven't
been around you all day.

HART

Peter, this puts you in a terrible
position

BETH

You could sell us all out.

PETER

Your son died to save my life. Am
I gonna pay him back by betraying
his family?

(CONTINUED)

CONTINUED:

HART

The attack commences at eleven o'clock. It's seven-ten now.

PETER

I can be Hart for four more hours. It'll be fun.

Hart nods. He turns to Willie.

HART

Son, are you listening?

Willie isn't listening. He's pulling at the carpet. But before Hart can continue, steps sound on the stairway. It's Keating. He stares at the prayer circle for a moment.

KEATING

Touching. A family that prays together stays together. I think I saw that on a billboard.

(beat)

Colonel Pape has requested your presence at dinner.

INT. THE GRANGER HOME - DINING ROOM - NIGHT

The dining room. Ablaze with electric light. The table is set and everyone is seated. Colonel Pape is at the head of the table, in Hart's chair. Hart is across from him.

Peter, Willie, Corina, Beth, Captain Keating and the Executive Officer are seated as well.

COLONEL PAPE

I felt you should be our guests at the first dinner in your home. Consider this a thank you. Please enjoy. Oh, wait.

ANGLE ON HART AND WILLIE

Willie is picking his nose at the table. Hart pulls Willie's hands away from his nose. But Willie is bothered by something in his left nostril. Hart is incredibly distracted, trying to get civilized behavior from his son.

ANGLE ON COLONEL PAPE

Colonel Pape is looking at Peter. He doesn't even notice Willie's inappropriate nose-picking.

(CONTINUED)

CONTINUED:

COLONEL PAPE (CONT'D)

(to Peter)

Hart, would you pray a blessing on
our meal?

Peter stares back at Colonel Pape. Unsure what to do. But then, Hart has Willie under control. Hart jerks Willie's hand into his own on one side and takes Corina's on the other. He bows his head.

HART

Lord-

COLONEL PAPE

(interrupts firmly)

No. Not you, Mr. Granger. I asked
Hart to pray.

Peter, Beth and Corina are aghast. But try not to react. Pape doesn't notice. He's staring at Peter. Peter clears his throat and nods. Bows his head.

PETER

Lord...I want to say thanks for
this food. This is really great.
It's very hard for me to find the
words. But...We all want to...thank
you for how you've...been really
great. Really. Great. And I want
to...pray for Colonel Pape and his
men for...what a good job they're
doing. And the food. Thank you
for them sharing their food. And
I...

Beth squeezes his hand. Really hard. He wraps it up.

PETER (CONT'D)

That's about it. Uhhh.

BETH

Amen.

Everyone in the family echoes the "Amen." With great relief.

WILLIE

Long prayer.

Willie digs in. The tension is thick. The only person who seems relaxed is Colonel Pape (and Willie). Pape cuts into his food and takes dainty bites. Everyone else starts to eat. Silently.

(CONTINUED)

CONTINUED:

COLONEL PAPE

Oh, come on. This isn't what I wanted.

(to Hart)

Mr. Granger, I expected your table to be filled with conversation.

HART

What would you like to discuss, Colonel Pape?

COLONEL PAPE

Let it be spontaneous. Dazzle me with your intelligence, your repartee, your wit.

This only makes the silence more unbearable.

COLONEL PAPE (CONT'D)

You disappoint me. All of you. Very well. I have a topic for conversation.

(beat)

You are all liars.

Everyone stops eating (except Willie). Pape looks at Hart. Hart wipes his mouth and sets his napkin down.

HART

What are you talking about Colonel?

COLONEL PAPE

This is a family of liars. Excellent liars. You have lied to me and I have believed you. But no more.

Pape gets up. He begins to pace around the table. Until he's directly across from Willie. Right behind Peter. Willie is shoveling food into his mouth. Oblivious.

COLONEL PAPE (CONT'D)

Except for Willie, I think. Willie isn't a liar. Are you Willie? Willie?

Finally he has Willie's attention. Willie hates being distracted from eating. Pape places his hands on Peter's shoulders.

WILLIE

Awwwww. Youuuuu!

COLONEL PAPE

Willie. Willie.
(more)

(CONTINUED)

CONTINUED:

COLONEL PAPE (Cont'd)
 What about your brother? Willie?
 Does your brother tell the truth?

WILLIE
 Petey's not my brother.

Colonel Pape is, simply, stunned. So is everyone else. All eyes are on Willie. Willie continues to shovel food into his mouth. Keating and the Executive Officer get up from the table. Pape motions for them to stand still.

COLONEL PAPE
 Willie. Willie. Listen to me.
 (indicates Peter)
 This isn't your brother?

WILLIE
 Silly. That's Petey. Harty's in
 the jungle. He heard it. He did.

Everyone starts to speak at once. Pape cuts them off.

PAPE
 SILENCE.

HART
 (softly)
 Colonel. Willie is confused.

COLONEL PAPE
 Confused about who his brother is?
 Willie what did you hear?

WILLIE
 (mouth full)
 Harty's alive. In the jungle.
 Rebel leader

COLONEL PAPE
 The jungle?

BETH
 He means the forest. The woods.

COLONEL PAPE
 Hart Granger is leading rebels in
 the woods?

Willie nods. His mouth full. Colonel Pape pulls his sidearm. As do Keating and the XO. Pape points his weapon at Peter.

COLONEL PAPE (CONT'D)
 Then who are you?

(CONTINUED)

CONTINUED:

Peter stares down the barrel of the gun.

PETER

Sir. Sergeant Peter York. U.S.
Army Rangers. Sir.

COLONEL PAPE

"People tell me I look like my
mother." Very good. Very quick,
Sgt. York. I knew there was
something wrong with you from the
beginning.

(beat)

So Hart isn't even here. Of course
not. He heard that we were on our
way and you...all of you delayed us
to give him time to escape.

PETER

Pretty good, huh?

HART

Peter, don't.

PETER

Aww, chill out, Mr. Granger. They'll
never find the Lieutenant now.

COLONEL PAPE

Oh, we will. You will contact "the
Lieutenant."

PETER

That could be really difficult.

EXT. FRONT PORCH - NIGHT

Colonel Pape is standing alone on the front porch of the Granger
house. Smoking a cigar. Keating comes up to him.

COLONEL PAPE

It's so rare to meet a true innocent.
William Granger is an innocent.

KEATING

I don't know. He's kind of spoiled.
And did you see the way he eats?

COLONEL PAPE

I didn't say he was flawless. I
said he was an innocent. It makes
you think. Yes...It makes you think.
Captain Keating, do you believe in
evil?

(CONTINUED)

CONTINUED:

KEATING

Evil, sir?

COLONEL PAPE

The concept of evil, man. Do you think evil exists?

This is a serious question. Keating takes a moment.

KEATING

No, sir. I don't. I believe in the yin and the yang. The light and the dark that exist in everyone. In all of life. We exist in the grey. What people call evil is a fabrication, a pathetic human conception contrived by cave-dwelling primitives to explain the thunder and lightning. It's false.

(beat)

Sometimes what seems evil must be done. Like the destruction of the United States by the Ascended Masters.

COLONEL PAPE

Almost two hundred million people died. That didn't bother you?

KEATING

Yeah, it did. But isn't that better than a billion? Or two billion? If the Masters hadn't stepped in, America would have plunged the world into a catastrophic war. Nuclear war.

(beat)

Isn't it better that a few million Americans be sacrificed instead of countless innocents around the world? Hasn't America exported enough death and destruction? Sir, there is no moral right and wrong. There is only that which must be done.

COLONEL PAPE

For the good of mankind.

(beat)

How could I have missed this Sgt. York? All these lies?

KEATING

We've only been here one day, sir.

(more)

(CONTINUED)

CONTINUED:

KEATING (Cont'd)
 Personally, I find your instincts
 to be...absolutely brilliant.

COLONEL PAPE
 You're right. I don't know why I
 let these doubts afflict me.

KEATING
 All great leaders are deep thinkers.
 That's what makes them great.

INT. INTERROGATION TENT #1 - NIGHT

In the Interrogation Tent. Hart and Peter are bound, sitting in folding chairs. A table is in front of them. Keating stands to one side. A soldier stands behind them. Pape is firing questions.

COLONEL PAPE
 The targets. I want a list of the
 targets.
 (beat)
 Lt. Granger's location. Where is
 Lt. Hart Granger?
 (beat)
 What's the timeline? When do the
 attacks commence?

His queries are met with silence. Keating moves in. He strikes Peter across the face. Hard.

PETER
 Is that the best you can do? I'm a
 U.S. Army Ranger, man. I got hazed
 worse than this. You're a joke.

Keating strikes him again. Harder. Peter laughs at him. Pape leans forward on the table, right in front of Peter.

COLONEL PAPE
 Sgt. York, can you deny you know
 Lt. Hart Granger's whereabouts?

Peter hesitates and Pape sees it. It's a weird question for Peter. He buried Hart and knows exactly where he is.

COLONEL PAPE (CONT'D)
 You do know. You know exactly where
 he is.
 (to Hart)
 I'll bet you know as well.

HART
 I have no idea where my son is.

(CONTINUED)

CONTINUED:

COLONEL PAPE

You are an extraordinary liar. I'm glad I never played poker with you.

HART

I'm not lying to you.

COLONEL PAPE

Perhaps. Perhaps you don't know.

(to Peter)

But you do.

PETER

You want to torture me? Go ahead. I was trained to withstand torture.

COLONEL PAPE

I'm not going to torture you, Sgt. York. Or you Mr. Granger. In the next tent are Beth and Corina.

HART

Colonel-

PETER

THEY CAN'T TELL YOU ANYTHING.

COLONEL PAPE

Sgt. York, you could stop this right now. It's quite pointless. I will find Lt. Granger. I will capture him. And I will kill him.

Peter starts to laugh. Pape gets angry. He yanks Peter across the table. Peter is still laughing.

COLONEL PAPE (CONT'D)

WHY ARE YOU LAUGHING?

PETER

Lt. Hart Granger is gonna be very, very hard to find... And even harder to kill.

He laughs even more. Pape hurls him to the ground and kicks him viciously in the face.

INT. INTERROGATION TENT #2 - NIGHT

Corina and Beth are seated and bound. In this tent, there is no table. A soldier stands guard. Pape enters, followed by Keating.

(CONTINUED)

CONTINUED:

BETH
(fury)
YOU FILTHY SICK NAZI-

Pape backhands her. Beth SPITS on Pape. A liquid mess. Pape closes his fist and strikes her. Knocking her off her chair.

Colonel Pape squats down next to Beth and takes a handkerchief from his pocket, cleaning himself up.

COLONEL PAPE
Now, Beth. Are you going to turn
the other cheek?

Beth doesn't respond.

COLONEL PAPE (CONT'D)
(to Keating)
Take her out of here.

Keating and the soldier haul her up and drag her out of the tent. Pape and Corina are alone. Pape takes the chair that Beth was sitting in and pulls it up close to Corina. He sits down. They are knee to knee. Pape wipes Corina's tears away, tenderly.

COLONEL PAPE (CONT'D)
You were crying when I first met
you. It's a tragedy that a beautiful
woman should have to suffer so.

Corina doesn't respond.

COLONEL PAPE (CONT'D)
You know that I hold your life, the
lives of your family in my hand.

CORINA
(softly)
The Lord holds our lives...

COLONEL PAPE
I know you must think I'm a monster.
I'm not. I'm a regular guy. I
used to have a regular job.
(beat)
Sometimes I don't like my job now,
but it has to be done. And if I
weren't here, someone else would
be. Someone less enlightened.
Less compassionate.
(beat)
Your husband, Hart. You didn't
want him to go on this mission?

(CONTINUED)

CONTINUED:

CORINA
(softly)
No.

COLONEL PAPE
You know that if Hart doesn't
surrender, he will cause you to
suffer? More than you have?

CORINA
He'll never surrender.

Pape puts his hands on her knees. Her hands are bound behind her.

COLONEL PAPE
I sense the pain your husband has
caused you...and it hurts me.

Corina begins to cry. Pape leans forward and kisses her cheek. Kisses her tears. She turns her head. He pulls it back. And presses his lips into hers. But Corina twists away.

CORINA
DON'T TOUCH ME.

COLONEL PAPE
I know. I know you're being faithful
to your husband. But he hasn't
been faithful to you. He abandoned
you.

CORINA
You...you make me sick. You repulse
me. You're a worm. You're not
even close to being half the man my
husband was. You disgust me.

COLONEL PAPE
(stands up)
Remember, you chose this.

He jerks her up out of the chair and violently assaults her.

CORINA
No. NO! NO!

COLONEL PAPE
Oh, yes. Scream. Make sure you
scream.

Corina is terrified. Pape throws her to the ground. And then squats down next to her. Corina cries out in fear, fury and agony. Pape tears her shirt, throwing her jacket open.

(CONTINUED)

CONTINUED:

He's kneeling next to her. Leering. Then...He sees something. Inside Corina's jacket. Hart's letter is in the jacket pocket. The blood-stained letter.

COLONEL PAPE (CONT'D)

What is this?

He pulls it out. Flips through it. Pages fall to the ground.

CORINA

THAT'S MINE! DON'T TOUCH IT! DON'T
PUT YOUR FILTHY HANDS ON IT!

Pape stands. He's reading the letter.

COLONEL PAPE

(begins to read)

We were in Encino today. Not much left. But we found twenty burn survivors and got them to safety at Edwards Air Force Base.

(beat - stops reading)

What is this?

(continues reading)

Not much left of the Valley. You remember our apartment?

As Pape reads, a MONTAGE BEGINS. Hart Jr.'s voice begins to read the letter.

1. Lt. Hart Granger Jr. is walking in silhouette. With his platoon. Across a burnt ridge.

HART JR. (V.O.)

You remember our little apartment in Reseda? What a rathole that was. All the hand-me-down furniture. I think I was near there today. It's hard to tell. Do you remember the night-blooming jasmine on our patio? How we would sit out there and talk until it was way too late?

2. Hart is sitting alone on a curb. He's writing.

HART JR. (CONT'D)

You know I always imagined we'd move out of L.A. And then we'd come back to visit with our kids. We'd drive them by our old places. Where we lived, where we worked. All of that, it's gone. So strange.

3. Hart is standing on a hilltop. Alone. Dust blows around him.

(CONTINUED)

CONTINUED:

HART JR. (CONT'D)

I miss you so much. It's funny. People talk about "missing" their loved ones all the time. I don't think they understand what it means to miss someone. I miss you like I miss a part of myself. Like an arm or a leg. Like half my soul. Being apart from you sometimes I actually hurt physically.

4. Hart and his platoon are in silhouette again.

HART JR. (CONT'D)

It's later now. I can't deal with all that. What I was writing before. I have responsibilities. My men need me. I know, I know, that doesn't bring you any comfort. But I know I'm doing what I should be doing. We rescued a four-year old child today. She was almost starving. She'd been eating bugs. I don't know if this is the end times or what. But I know that God didn't abandon that child. He brought me here to help her. And I know that God will take care of us and bring us back together. He loves us so much. Don't forget that, my love.

5. Hart is standing on a mountain ridge. Standing next to him is Corina. They watch as a giant UFO lightship burns the San Fernando Valley. Houses, buildings begin to burn as it passes over. It's terrifying. Hart pulls Corina close.

HART JR. (CONT'D)

God rescued us from the burn. He woke us up and got us out of the city before those...demonic things could hurt us. I know you remember that night. We both woke up and we just...had to run. It was the Holy Spirit. We both knew it, were sure of it. We had to get out of there. And we stood in the mountains and watched the city burn. Terrible. But I know, I know the God who rescued us won't abandon us. I'll see you again, my love. Soon. I just feel that in my heart. Don't give up hope. I'll be in your arms soon. Believe that.

(CONTINUED)

CONTINUED:

6. Hart is in the burnt-out house where he died. He's alone. Struggling to write. He's dying.

HART JR. (CONT'D)

(in such pain)

My dearest...my heart...my delight...
I...long to see you...to feel you...
next to me. To feel your touch...to
smell your hair...and see your blue,
blue eyes...to hear your voice. I
don't know if this will ever reach
you...Peter survived. I wrote about
him...He's still here...

(beat)

Just to see you all again...Dad,
Willie. I miss you. I love you.

(beat)

Corina. I love you. Night's
falling...

MONTAGE ENDS

Colonel Pape is still holding the letter. He looks down at Corina. Corina is weeping silently.

COLONEL PAPE

He...dated it...This is...He died
almost a year ago.

(intense)

When did you get this?

CORINA

Yesterday. Peter got here yesterday.

COLONEL PAPE

(stunned)

Yesterday? But...what about Willie?

CORINA

Willie's retarded. He overheard
you. He got his information from
you. Then he garbled it.

Colonel Pape is staggered. Realization sweeps over him. Suddenly he doubts everything.

COLONEL PAPE

None of you...None of you have
anything to do with this?

Colonel Pape drops the letter. The pages fall.

(CONTINUED)

CONTINUED:

COLONEL PAPE (CONT'D)
 (to himself)
 I'm...No...I'm missing something....

Then it hits. Like lightning.

FLASHBACK BEGINS

In the dining room. A few hours ago.

COLONEL PAPE (CONT'D)
 Please enjoy. Oh, wait. Hart would
 you pray a blessing on our meal?

Hart Sr. takes Willie's hand on one side and Corina's on the other.

HART
 Lord-

COLONEL PAPE
 No. Not you, Mr. Granger. I asked
 Hart to pray.

He looks at Peter.

FLASHBACK ENDS

Pape stands utterly still. Then, he rushes from the tent.

INT. INTERROGATION TENT #1 - NIGHT

Pape comes into the tent where Peter and Hart are being held under guard. He walks up to Hart.

COLONEL PAPE
 My name is Ellis Pape.

Hart looks up into Pape's face.

HART
 My name is Hart Granger.

COLONEL PAPE
 It's you. It was always you. I've
 been blind.

HART
 The Lord blinded you.

COLONEL PAPE
 (fury)
 PACIFIST. WHAT BLOODY TRASH.

(CONTINUED)

CONTINUED:

HART

I am a pacifist. So was a Lutheran Pastor named Dietrich Bonhoeffer. And he participated in a plot to assassinate Adolf Hitler. The sin of inaction was, is greater than the sin of action. This is the world we live in. You and the forces you work for must be resisted.

COLONEL PAPE

YOU'RE A LIAR!

HART

I *never* lied to you. You lied to yourself. I never told you one lie.

COLONEL PAPE

(fury)

YOUR FAMILY LIED! CORINA LIED FOR YOU. PETER LIED FOR YOU. AND YOU THINK YOU CAN RATIONALIZE THIS? YOU SIMPLE-MINDED IDIOT. YOU'RE JUST LIKE WILLIE! AN IDIOT LIKE WILLIE!

Hart doesn't react to Pape's fury. Faced with this impassive response, Pape JERKS himself under control. And yanks out his pistol. He points it at Peter. But talks to Hart.

COLONEL PAPE (CONT'D)

Tell me everything, Hart. Now. Or Sgt. York dies.

PETER

GO FOR IT. I'LL SEE YOU IN HELL!

COLONEL PAPE

But Peter doesn't really matter does he? He just got here yesterday.

(beat)

OH YES, I READ YOUR SON'S LETTER!

(beat)

After I kill him, I'll start on the people who do matter. I'll bring Corina in here. And Beth. I will have them *violated* in front of you. And when you close your eyes, I'll rip your eyelids off.

(beat)

And when I'm done with them, I'll start on Willie. Can you imagine? "Daddy, he's hurting me!"

(CONTINUED)

CONTINUED:

PETER
YOU MISERABLE SICK TWIST!

COLONEL PAPE
Peter will die in the next minute.
He won't have to see what you see.

Pape has his gun right at Peter's forehead.

HART
I'll tell you everything you want
to know.

PETER
NO! DON'T! HART!

HART
(firmly)
The attack commences at Eleven PM.
Tonight. Tonight.

PETER
Hart...What are you doing?

Colonel Pape looks at his watch. It's 9:10

HART
All the platoons rendezvous at 10:00.
They get their targets at the
rendezvous.

COLONEL PAPE
That's fifty minutes from now.

HART
And you'll never find them if I
don't lead you there.

COLONEL PAPE
IF I DON'T STOP THEM, YOUR FAMILY
DIES!

HART
Then you better cut me loose. But
I want something. Let Peter, Beth
and Corina go back in the house
with Willie. Let them be together.
None of them had anything to do
with this. It was me. It was
always, only me. Give me your word.
Then I'll take you.

COLONEL PAPE
WHY WOULD YOU TRUST MY WORD?

(CONTINUED)

CONTINUED:

HART
Because, Ellis, I don't believe
you've ever lied to me.

Ellis and Hart lock eyes. A pact is made.

EXT. FOREST ROAD - NIGHT

A convoy is racing down a forest road at break-neck speed. Their headlights cut into the darkness. Pape's jeep is in the lead. Followed by truck after truck after truck filled with soldiers.

INT. PAPE'S JEEP - CONTINUOUS

In the lead of the convoy, Colonel Pape is driving his jeep. Hart is in the passenger seat. They're alone. Hart's hands are bound in front of him, but his feet are free. Pape is driving dangerously fast.

HART
Take the left fork.

He points. Then glances at his watch. It's 9:30. Pape makes the turn and accelerates.

INT. THE GRANGER HOUSE - FAMILY ROOM - NIGHT

Peter is forced down the stairs, into the family room. Keating is shoving him forward. Waiting in the room are Corina and Beth. Willie is in his chair, rocking silently and swinging his pencil. Two soldiers are in the room, at the corners. Keating shoves Peter into the family room.

PETER
Keating. You hit like a girl.

KEATING
I'm looking forward to killing you,
Peter.

PETER
Good luck with that.

Keating leaves. Peter walks over to Corina and Beth. He sits down on the couch. Corina tries to clean the blood off Peter's face. He brushes her away.

CORINA
Where's Hart?

PETER
He's gone with Pape. He traded our
lives. Traded us for his men, for
his operation.

(CONTINUED)

CONTINUED:

Beth and Corina stare at Peter.

CORINA
(quiet whisper)
He'd never do that.

PETER
(whisper)
Yeah? Well, then Hart bought us
time and opportunity. We better
use it.

BETH
(whisper)
Peter's right. Follow my lead.

PETER
What? Hey, Beth-

But it's too late. She's walking up to one of the soldiers.
He's standing next to her duffel. She opens it.

SOLDIER #1
What are you doing?

BETH
Getting my nightclothes.

She digs in the bag and pulls out flannel pajamas. He sneers.

BETH (CONT'D)
(flirty)
You don't like these?

ANGLE ON PETER

As he walks towards the second soldier. The soldier stops him.
Peter points at the bathroom. Then at his bloody face.

PETER
The bathroom. To clean myself up.

The soldier nods and lets him pass into the bathroom.

ANGLE ON BETH AND SOLDIER #1

BETH
I've got something you'll like.

She digs deep into the pack. With her arm in the pack she looks
up at the soldier, smiles and winks.

BETH (CONT'D)
Come here, sweetie.

(CONTINUED)

CONTINUED:

The soldier leans over. Full of anticipation. BLAM! A BULLET goes right into his chest. The noise muffled by the duffel. He keels over dead with a look of shock on his face.

The other soldier raises his rifle. Peter comes from behind him. SNAPS his neck. Corina covers her mouth in horror.

PETER
(to Corina)
Get Willie.

Corina runs to Willie. She's pale. She pulls on his arm.

CORINA
Willie, we need to leave right now!

WILLIE
Time to go. Huh. No more movies.

Willie and Corina follow Peter and Beth into the garage.

INT. THE GRANGER HOME - THE GARAGE - CONTINUOUS

In the garage, Beth stands at the back wall in front of the huge tool-shelves. Beth pushes a hidden button on the far shelf. The door to the gun-room swings open.

Beth goes inside. Peter stands in the garage, surprised by what he sees. Guns and gear. Beth throws him a pre-packed rucksack.

PETER
Hart, you old dog. A secret room.

He passes rucksacks to Willie and Corina. Everyone has one. Beth comes out. She hands a handgun to Peter. She's got a scope-mounted hunting rifle slung on her shoulder.

BETH
Everything we need to survive.
Hart prepared for every possibility.

EXT. WOODS - NIGHT

The moon is high and full, lighting up the world. Peter, Beth, Corina and Willie are running through the woods. The only light comes from the full moon. Their house can be seen about a mile behind them, brightly lit up, high on a hill.

Suddenly they hear shouts coming from the house. Soldiers raising an alarm. Their muddled voices carry through the mountain air. Still moving, Peter and Beth grin at each other.

BETH
I guess Keating found our guards.

(CONTINUED)

CONTINUED:

PETER
I hate that guy.

They keep on. Suddenly, Willie stops, pulling on Corina and Beth. He points in a different direction.

WILLIE
This way. Artie says this way.

Peter stops and looks back. He points the way they're heading.

PETER
Artie? No, Willie. This way.

Willie is insistent. He points the other direction.

WILLIE
Artie says this way!

Peter ignores him and keeps going. His foot steps into nothing. He begins to fall. When Willie jerks him back. Peter breathes heavy, staring down into a drop that seems bottomless in the darkness. Willie points the other way again. Peter nods.

PETER
So. Artie says that way?

Willie trundles quickly off into the night. Beth and Corina look at Peter, shrug, and follow. Peter is right behind them.

EXT. FOREST ROAD - PAPE'S JEEP - ESTABLISHING - NIGHT

INT. PAPE'S JEEP - CONTINUOUS

In Pape's Jeep, Keating comes on the radio.

KEATING (On Radio)
Colonel. The prisoners have escaped.

COLONEL PAPE
What? What? All of them? Even Willie? How could you let WILLIE escape?

KEATING (On Radio)
Sir, we're searching for them. We'll find them. But I'm a bit short-handed right now...

COLONEL PAPE
Captain Keating. Find them and bring them in or I'll have you executed.

(CONTINUED)

CONTINUED:

Colonel Pape looks over at Hart.

COLONEL PAPE (CONT'D)
They will be captured. This doesn't
change anything.

HART
I understand. Take a right.

MONTAGE BEGINS

1. Pape and Hart in the jeep. Followed by the Convoy. Racing deep into woods.
2. Peter, Beth, Corina and Willie running through the dark forest.
3. Soldiers on ATV's set out after them.
4. Soldiers on foot, lead by Keating, head into the woods.
5. Peter, Beth, Corina and Willie come out of the forest at the bottom of a very steep rockfall that rises high up the side of a mountain. They begin to climb.
6. Pape and Hart and the convoy, barreling down the road.

MONTAGE ENDS

EXT. BEAUTIFUL MEADOW IN THE WOODS - NIGHT

The moon is high and full, lighting up an incredibly beautiful meadow deep in the woods. The tree-line fences the meadow in a ring. The grass ripples in a slight breeze. It's a sight both striking and peaceful.

The peace is destroyed by the roar of engines. Pape's convoy pulls up, skidding to a halt. Soldiers spill out of the vehicles, spreading out in a perimeter.

ANGLE ON PAPE'S JEEP

Hart gets out. He begins to walk across the field. Colonel Pape gets out and follows him.

COLONEL PAPE
There's no one here. NO ONE.

HART
My wife and I used to ride horses
by this meadow. We picnicked here.
Made love here. This was our place.

Colonel Pape and Hart are far from the soldiers and trucks now. Walking into the center of the meadow.

(CONTINUED)

CONTINUED:

HART (CONT'D)

I dreamt of this place often after she died. She would be standing here. Waiting for me.

Hart stops, turns and faces Pape.

HART (CONT'D)

Have you ever woken up from a dream with tears in your eyes? Wishing it would never end?

COLONEL PAPE

What...What have you done?

HART

You are now so far from the dozens of rendezvous points that you will never reach any of my men before the attacks begin.

COLONEL PAPE

You...lied to me.

HART

I chose the lesser sin.

COLONEL PAPE

What is this place?

HART

This is where I will die.

Hart looks around the meadow. Up at the moon. He closes his eyes and feels the wind on his face, ruffling his hair.

When he opens his eyes, he sees that Pape has drawn his sidearm. He's pointing the gun at Hart. Hart falls to his knees.

COLONEL PAPE

You think begging's going to help?

HART

I'm not begging, Ellis. I'm praying that God will forgive you for what you're about to do.

Pape pulls the trigger. Hart falls over dead.

EXT. ROCKFALL IN THE WOODS - NIGHT

A wicked rockfall covers the side of a mountain. Boulders tumbled over boulders make a waterfall of stone.

(CONTINUED)

CONTINUED:

Peter, Beth, Corina and Willie are struggling up the rockfall. Sweat is running down their dirt-covered faces. Their clothes are torn. Their hands and knees are bloody. But they struggle onwards. Even Willie. Willie is a machine.

Behind them, the sound of ATV engines and shouting is getting closer. Dim glimpses of flashlights cut through the trees.

PETER

Come on. They're gaining on us.

BETH

We're NOT hiding our trail very well.

PETER

What do you want me to do? What?

BETH

I'm not blaming you. Idiot.

CORINA

We're moving too slow. Peter, Beth, you two could split off. Get away.

BETH

Cory. I would never leave you. Or Willie.

CORINA

Peter, no one would hold it against you if you left.

BETH

I would. I'd hold it against you.

PETER

I'm not leaving any of you behind.

Willie is pulling up the rear. Talking to himself.

WILLIE

Keep on truckin'. But he's tired. He's very tired. Hurry. Hurry.

He reaches the top. Peter pulls him up the final boulder.

EXT. ROCK OUTCROPPING AT TOP OF ROCKFALL - CONTINUOUS

Peter pulls them all behind a huge rock outcropping at the top of the rockfall.

(CONTINUED)

CONTINUED:

PETER

Let's take a breather. They'll lose our trail in the rocks.

Beth grimly unslings her hunting rifle.

BETH

It won't take them long to find it again.

PETER

What do you think you're doing?

BETH

I'll wait here and kill them when they reach the bottom of the rockfall. It'll give you all time to get far, far away to safety.

PETER

If anyone does this, it should be me. I'm the soldier. I'm trained. Not you. And I'm not taking the risk of anyone dying. I'll do it. Not you, Beth.

BETH

Listen, mister. I'm not planning on dying. I'll hold them off, drive them back. When I've got them on the run, I'll follow. Right behind you.

(beat)

And besides it's my rifle. And you don't give ME orders. So tough. I'm doing it. It has to be done. You know I'm right.

Peter is silent. Angry. Corina starts to hug Beth. Beth shoves her away.

BETH (CONT'D)

No hugs. This isn't good-bye. Go.

CORINA

Beth...

The two women share a look. They've become sisters. Corina goes, taking Willie by the hand. Peter and Beth are alone for a moment.

BETH

Go. Get going.

(CONTINUED)

CONTINUED:

PETER

Right behind us. As soon as you
can.

She nods. Peter heads off after Corina and Willie. Beth climbs to the top of the rock outcropping.

EXT. BETH'S SNIPER POSITION ON TOP OF ROCK - CONTINUOUS

Beth settles into position. She's all alone. She has a view of the forest for miles and miles. Right down the rockfall. There, in the distance, the house burns like a nightlight.

When she sees it, her chin quivers. She begins to cry. Then wipes the tears furiously from her eyes. She puts her eye to the rifle.

EXT. BOTTOM OF ROCKFALL - NIGHT

Keating and a dozen soldiers come up to the bottom of the rockfall. Several soldiers on ATV's are waiting for them. Including the XO.

EXECUTIVE OFFICER

The trail ends here.

Dozens of flashlights sweep the rockfall. Keating sees something. Blood. On a rock. He bends over to touch it. CRACK! The Executive Officer was right behind Keating. He takes a bullet in the chest and drops dead. A shot meant for Keating.

KEATING

SNIPER! EVERYONE DOWN!

The soldiers take cover. Keating is squatting behind a rock. The dead XO stares up at him. He looks around. And sees a soldier hidden in the tree-line several dozen yards away. Keating calls the soldier.

KEATING (CONT'D)

You, come here.

The soldier scrambles towards him, trying to keep low. CRACK! The soldier drops dead. But Keating wasn't watching the soldier. He was watching for the muzzle-flash. And he saw it. His men begin to fire back.

KEATING (CONT'D)

CEASE FIRE! CEASE FIRE!

(beat)

Lt. Whitehead. I want you to take your men up these rocks. Assault the sniper's position.

(CONTINUED)

CONTINUED:

Lt. Whitehead nods. Reluctantly he motions his men forward. Up the rockfall.

EXT. WOODS - ELSEWHERE - NIGHT

Elsewhere in the woods, Peter, Corina and Willie are running. Behind them, they can hear the CRACK! CRACK! Of Beth's rifle. Over and over. Peter smiles.

CUT TO:

POV SNIPER SCOPE

Through the scope, men are moving up the rockfall. It's a tough climb. Tougher under fire. Men drop like flies as she fires.

EXT. BETH'S SNIPER POSITION ON TOP OF ROCK - NIGHT

And she fires. Over and over. Watching the men die.

BETH

Come on, boys. Come and get me.

EXT. ROCKFALL IN THE WOODS - CONTINUOUS

Men are scrambling up the rockfall. Beth is taking a terrible toll. Dead and wounded are strewn over the boulders. But Lt. Whitehead pushes his men on.

CRACK! Another one dead. They fire back, uselessly. CRACK! Another dead. Half the men are gone. And they're not even halfway up the mountain. Maybe Beth's plan will work.

EXT. BETH'S SNIPER POSITION ON TOP OF ROCK - NIGHT

Beth is focused on the soldiers below her on the rockfall. She's relentless. Firing over and over. Then.

She hears something. She rolls over and looks up. Keating is standing over her. His gun drawn and pointed at her.

KEATING

Beth...How disappointing. I hoped it was Peter.

She laughs and laughs. He fires. Silence.

EXT. FOREST BRAMBLE - NIGHT

Peter, Corina and Willie are fighting their way through thick bramble. It's cutting their clothes, their skin. Peter is in the lead, ripping the bramble apart, blazing the trail, heedless of his wounds. Corina grabs him and stops.

(CONTINUED)

CONTINUED:

CORINA
You hear that?

Silence. No more gunfire.

PETER
Beth drove 'em back. She's on her way. She'll find us. The trail we're leaving it won't be hard.

They reach an opening in the bramble. The forest turns into a thickly wooded area.

EXT. THICKLY WOODED FOREST - CONTINUOUS

The woods open up. Peter and Corina get free, walking quickly. Willie's still caught in the bramble. Peter yanks him loose. They're moving fast. Too tired to run but walking quickly.

CORINA
Peter, this may be the only time. I- I- know where I'm going, where Willie's going...Where Beth-

PETER
Beth is fine. She's a survivor.

CORINA
Jesus Christ isn't someone you can dismiss, especially not tonight.

Peter turns and speaks furiously, without slowing his pace.

PETER
I know all about Jesus, Cory. I spent a year or so bunking with your husband, okay? It was pretty much his favorite subject. God, you people are so single-minded.

CORINA
Peter, you have to take this seriously. We might not-

PETER
You think I didn't get the "Jesus saves" lecture from Hart? We debated this for hours.

CORINA
Tonight is different. Tonight we might not-

(CONTINUED)

CONTINUED:

PETER

Everyone is going to make it! Okay?
Hart saved my life for a reason.
To save his family. I'm gonna do
that.

CORINA

Peter, tonight you might have to
face your maker. Jesus died and
rose again so-

PETER

It's not that simple, is it? You
have to repent and kneel and crawl
before this God who lets the world
be destroyed, lets children eat
bugs or starve. You have to beg
his forgiveness.

(beat)

You know what, sweetheart? After
what's happened to me, I think God
should be begging MY forgiveness.

CORINA

He created us. Who are we to say
what should happen to us?

PETER

(fury)

NO. I watched Hart die. I did.
He died painfully. Horribly. It
took him hours to die. Every minute
filled with excruciating pain. And
Hart loved Jesus. That's what loving
Jesus gets you. I LEARNED. I GOT
THE MESSAGE.

(beat)

I'll take care of myself. And all
of you. Because God WON'T.

Peter plunges on. The bramble clears. The forest opens up.

EXT. OPEN FIELD - CONTINUOUS

They break out of the forest into an open field. About a quarter-
mile away, across the field, is a barn-like structure.

PETER

Cory, do you know where we are?

She starts to cut across the field. She starts to run.

(CONTINUED)

CONTINUED:

CORINA

The Wheeler place. About a mile away. They're friends. They'll help us, hide us. Come on. Hurry.

She's getting farther away. Running across the open field. Fast.

PETER

Corina, come back, we'll circle around. Don't cross the-

CRACK! A bullet whizzes by Corina's head and kicks up the dirt. She starts to run back to the forest. She's about thirty yards away. CRACK! Another miss.

EXT. HILLTOP NOT FAR AWAY - NIGHT

Keating, Lt. Whitehead and what's left of his men are standing on a hilltop. Keating lowers Beth's rifle.

KEATING

I think this scope must be off.

LT. WHITEHEAD

I'm fairly sure that's not the problem...Sir.

Keating glares at Whitehead and raises the rifle again.

EXT. OPEN FIELD - CONTINUOUS

Corina is running back towards Peter and Willie. She's almost there. Only yards away. CRACK! She's hit. So forcefully it kicks her off the ground. Her toes drag in the dirt, then she falls.

Peter runs out and grabs her, pulling her, dragging her. CRACK! Another miss. Still pulling Corina, Peter SHOUTS.

PETER

IS THAT YOU KEATING? YOU SUCK!

CRACK! Corina takes another hit. The bullet goes through her and punches into Peter's leg. He doesn't stop moving. They're at the woods. CRACK! This shot hits Peter right in the gut. But he drags Corina into the darkness of the forest. As deep as he can go.

EXT. HILLTOP NOT FAR AWAY - CONTINUOUS

On the hilltop, Keating lowers the rifle.

KEATING

I hate that guy.

(CONTINUED)

CONTINUED:

He slings Beth's rifle and gets on the ATV. The men move out.

EXT. THICKLY WOODED FOREST - CLEARING - NIGHT

Peter is heaving, breathing hard. He crashes down. Willie thumps down next to him. Peter shakes Corina. She's dead.

PETER

No. No. No. Corina....

He's wounded. A bullet hole in his leg, near the artery, and one in his gut. Willie is still unhurt, unhit. He pulls at Peter.

WILLIE

Time to go, Petey.

PETER

GO AWAY WILLIE. RUN AWAY. HIDE.
LET ME DIE.

With surprising strength, Willie puts his arms around Peter and heaves him to his feet.

WILLIE

Artie says time to go.

He's holding Peter up, walking him forward.

EXT. OPEN FIELD - CONTINUOUS

Willie is hauling Peter across the open field towards the barn.

PETER

No, you stupid retard. We're
exposed. Get us back...STUPID
RETARD...

Willie is puffing hard. But he keeps moving. Towards the old barn. About a quarter-mile away.

EXT. ANCIENT BARN - NIGHT

Willie practically drags Peter up to the ancient barn. A door hangs open on the side of the old barn. Willie hauls Peter inside.

INT. ANCIENT BARN - CONTINUOUS

Willie and Peter stumble to the center of this empty barn. The wood is old, filled with holes. Eerie moonlight seeps in.

Peter collapses. Willie sits down cross-legged and pulls Peter's head on to his lap. Peter groans in pain.

(CONTINUED)

CONTINUED:

WILLIE
Shhhh. Shhhh.

He groans again and claws at the dirt. Willie strokes his head.

PETER
(agony)
I don't...don't want to die, Willie.
I'm afraid, I'm afraid...Hart wasn't
afraid. Always wanted to be like
him. He was fearless, man....
(beat)
Kinda like you...
(laughs)
Willie, you...you woulda made a
great Army Ranger.

He laughs, then coughs. A trickle of blood flows from his mouth.

PETER (CONT'D)
I can't die, Willie. I'm not
ready... I'll...It'll be...my life
is a waste, man...

WILLIE
Shhhh. Jesus loves you.

PETER
Does he? Does he? 'Cause I ain't
feelin' the love...

He gasps and heaves hard. Copious blood spills out of his mouth.
He clutches Willie's shirt.

PETER (CONT'D)
Don't let me die, Willie!

WILLIE
(sing-song)
Jesus loves me, this I know, for
the Bible tells me so, little ones
to him belong, for they are weak
but he is strong, la la la la la

Peter grasps Willie's shirt tightly. Desperately.

PETER
You believe in Jesus, Willie?

Willie leans down, his eyes HUGE in his glasses. He kisses Peter's
forehead.

WILLIE
It's easy, 'cause it's true.

(CONTINUED)

CONTINUED:

PETER

Okay, Willie. Just don't leave me.
I'll kneel. I'll believe...I
believe...Because you say so... But
don't leave me...Promise you won't
leave...

WILLIE

Don't be afraid, Petey.

Wind. Gentle wind. It blows, flows, rolls over Peter. His eyes
open WIDE.

PETER

Willie...Does Artie Wingo
have...Wings?

WILLIE

Big wings, Petey. BIIIIIG wings.

Peter's hand loosens. Loses it's grip on Willie's shirt. And
falls to the straw-covered dirt.

EXT. ANCIENT BARN - NIGHT

Dozens of military trucks surround the barn. Headlights flood-
light the walls of the ancient building. Pape gets out of his
jeep and strides up to Keating.

COLONEL PAPE

Where are the prisoners?

KEATING

Corina and Beth are over there.

He points. Beth and Corina's bodies lie in the dirt next to two
ATV's and a couple of soldiers. Keating points at the barn.

KEATING (CONT'D)

I believe Peter and Willie are in
there. The blood trail leads to
the barn.

Pape draws his gun, strides to the side door and enters the barn.

INT. ANCIENT BARN - CONTINUOUS

Pape comes into the barn. Light, from the headlights outside,
jams through the walls. It's brighter than before. But it takes
Pape a moment to adjust to the darkness inside the barn.

Then he sees Willie. And Peter, lying dead, on his lap. Willie
looks up at Pape. Willie's glasses reflect the light. Pape has
his gun pointed at him.

(CONTINUED)

CONTINUED:

COLONEL PAPE

Willie, get up and move away from Peter.

Willie doesn't move. He strokes Peter's head.

WILLIE

Petey went away.

(beat)

Mr. Pap is a bad man. Just say sorry and promise. Promise not to do it again and try really hard, Mr. Pap. Jesus loves you, Mr. Pap.

This fills Colonel Pape with rage.

WILLIE (CONT'D)

Jesus loves you.

ANGLE ON PAPE

Pape fires. Over and over and over again. Until his magazine is empty. His pistol, locked back, smokes. And THE GROUND SHAKES.

EXT. ANCIENT BARN - CONTINUOUS

Pape comes out of the Barn. All around the horizon, FIREBALLS EXPLODE in the air. Pape stares at the sky.

The horizon is LIT UP at dozens of different points. Fires are blazing on the edges of the world. RADIO CHATTER BEGINS

RADIO CHATTER

...Multiple attacks...lost the Ahwahnee dam...Corsegold dam...Bass lake...Taking fire...Under attack... Baker aqueduct...Under attack.

FLASHBACK BEGINS

INT. FORD EXPLORER - NIGHT

Willie is in the back seat of the Ford Explorer. Fireworks are reflected in his glasses. He presses his hand against the window.

WILL (V.O.)

Everything can change in an instant. We push that thought down, but it's there. We think we know what tomorrow holds. But we don't.

FLASHBACK ENDS

MONTAGE BEGINS

(CONTINUED)

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1. Colonel Pape is standing outside the barn. Watching the fireballs rise into the sky. His world is crashing around him. He knows he has lost.

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

We sleep through every day. It takes tragedy to awaken us. Everything that seemed so insurmountable, so impossible, so unbearable becomes... ephemeral.

2. Hart's body lies in the meadow. The moonlight shines on him. And the form of a beautiful woman stands by him.

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

Like a nightmare when we awake and find our loved ones still near us and everything safe, our eyes will be opened to the reality we always knew but didn't have the courage to face.

3. Corina and Beth's bodies are heaved into the back of a truck.

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

All that we suffered here, it'll seem like nothing. The petty squabbles, the selfishness, the vain stupidities that pushed us to be so foolish. Everything will be put into perspective. The eternal perspective

(beat)

And we will all, all of us, all of mankind, agonize over our blindness. We will weep over how we wasted our time. Our precious time.

(beat)

Time ends. Like every dream. We live in a dreamland. A land of darkness, of sadness, of sin. But every dream comes to an end.

MONTAGE ENDS

INT. ANCIENT BARN - NIGHTFALL

Willie is standing in the center of the barn. Light flows in. Hot, bright, pure light flows into the barn from the outside. Through every crack, crevice, every knothole.

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ANGLE ON WILLIE'S BACK

Willie is alone in the center of the barn. He's seen from behind. He lifts up his hands and stares at them in wonder. Suddenly. There is a RUSHING SOUND. The sound of RUSHING WINGS.

A person appears next to Willie. A person burning throughout with silver and gold. Huge wings rise from his back. This is ARCTURAEEL. Willie turns and looks at Arcturael.

Willie is NO LONGER RETARDED. He's WILL now.

WILL

You're the one I always see. I'm sorry, I seem to have forgotten your name.

ARCTURAEEL

My name is Arcturael. You called me Artie Wingo.

WILL

Riiiiight! Artie Wingo! Yeah!

Will looks down at the ground. Willie's body is lying on the floor of the barn. Fat, deformed, retarded. Will points at Willie's body.

WILL (CONT'D)

When I'm in that...I can't think right. I'm stubborn and disobedient. I don't want to be, I can't seem to help it. It all comes out wrong.

ARCTURAEEL

You don't have to go back to that body ever again.

(points)

Will. Go open the doors.

Arcturael points at the huge double doors at the front of the barn. Will walks towards them. He grabs the handles of the barn doors and pulls them open. Burning pure white light EXPLODES into the barn. Will stands there, blinded, silhouetted.

A form appears in the light. And comes into the barn. It's Willie's brother, Hart Jr. Hart embraces his brother.

WILL

Hart? Harty! I don't believe this.

HART JR.

It gets better, my little brother.

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Hart Jr. turns towards the open doors. Another form is coming. A beautiful young woman. Will stares at her. She's radiant.

WILL
Mom? Mom!

He rushes forward and embraces her. He's laughing and crying.

WILL (CONT'D)
Mom! I missed you so badly.

THEN comes Will's father. Hart Sr. He lifts his son in a bear-hug. He holds his son's face in his hands.

HART
You don't know how long I've looked forward to this day, Will. You look so wonderful.

Then Corina. And Beth. Corina kisses Will on the cheek.

WILL
Corina...Beth...

BETH
There's someone else.

Out of the light comes another person. It's Peter.

WILL
PETEY! YOU MADE IT!

PETER
Thanks to you. I made it. Barely.

Peter hugs Will. A RUMBLING BEGINS. Peter lets go and moves away. A RUMBLING. A ROARING. A SHAKING. Will stands alone in front of the doorway.

The form of a SON OF MAN appears. His features are lost in the light. Light that seems to flow from the man himself.

The SON OF MAN reaches out his hand. To Will. The hand has a nail hole in it. A brutal wound. A wound that flows with golden light.

SON OF MAN
WELL DONE, WILL. WELL DONE.

Will reaches out and takes the outstretched hand. He disappears into the light. Beyond Nightfall.

FADE TO WHITE:

(CONTINUED)

CONTINUED:

THE END AND THE BEGINNING