WHY HAST THOU FORSAKEN ME

written by

Brendan L. Morrisey
EXT. LANDSCAPE - DAY

FADE IN:

A perfect summer day. The sun shines. The California Mountain Peaks in the distance. Perfect blue skies.

Dark, grey clouds come from the other side of the sky. They drift in front of the sun.

Shadows fall over the landscapes and darken everything.

A highway, well maintained. Empty as far as the eye can see.

Further down, a pile up of cars. Too many to count. Wrecked and destroyed.

EXT. RURAL COMMUNITY - DAY

A wasteland that consists of what used to be a small town, wiped off the face of the planet. Catastrophe or warzone.

Houses are now large piles of burnt wood and ash.

A church tower stabs the ground. Motor vehicles rest on their sides and are torn in half.

The door to a metallic tornado shelter slowly opens. MICHAEL McShane (40's) emerges from the door. He takes a look at his surroundings.

INT. TORNADO SHELTER - DAY

The McShane family. DANIEL (20) the son, sits in the corner eating peanut butter out of the jar with a plastic spoon.

KRISTY (8) the daughter lays on the floor scribbling in a coloring book. Janice (40's) the wife, lays in the other corner. She rests with a blanket over her body.

Michael walks back down the stairs into the shelter. Janice opens her eyes, slowly awakes.

She looks up at Michael. He shakes his head in response to her inquisitive look.

EXT. RURAL COMMUNITY - DAY

Michael and Janice take a walk through the wreckage. Janice stops and stands before the ruins of what used to be the town church.

Michael holds a portable radio. With every station he turns to there is nothing but static, buzzes, bleeps, and echoes. No signal.
He stands by Janice's side and stares at the wreckage with her.

MICHAEL
I can't make anything out on this damn thing.

JANICE
Before it happened they said on the TV that it was going to be global.

MICHAEL
By the looks if it, it probably was.

Janice looks down by her feet. She picks up a crucifix that has been broken in half.

MICHAEL
We probably shouldn't stay here for very long.

JANICE
Where are we supposed to go Michael?

MICHAEL
Anywhere but here.

Michael turns his back on Janice and walks back to the shelter.

He stops by the rubble that used to be the house of his neighbors.

Their corpses lay strewn out between the wreckage. Their faces distorted.

A child's corpse has a piece of wood sticking out of his face. His arms wrapped around a dead dog.

EXT. FREEWAY - DAY

The freeway is lined up with an endless number of wrecked cars. There are bodies inside each of them.

Making their way between the cars, Michael pushes a shopping cart down the street with their belongings in it, as well as carrying Kristy.

Janice stands by his side. Daniel walks ahead of them with his headphones on.

The music in the headphones suddenly stops. Daniel looks down at his ipod, the battery is dead.
He takes off the headphones then chucks the ipod out over an overpass as they cross it.

KRISTY
Where is everyone?

MICHAEL
They're all gone sweetie. They weren't in shelters like we were.

KRISTY
Everyone died?

MICHAEL
Maybe. We don't know yet. That's why we're out here.

INT. UNDERPASS TUNNEL - DAY

Michael opens the door to a pick-up truck that looks like it is in decent shape. The keys are still in the ignition. He turns them. The truck refuses to start.

He walks around to the front of the truck and lifts open the hood.

MICHAEL
Daniel, take the wheel, will ya?

Daniel sits in the front seat. There is blood and hair stuck to the passenger's seat. He looks at it repulsed.

Michael re-arranges the wires to try and jump start the car. Daniel turns the ignition, still nothing.

Michael slams the hood down in frustration.

Janice walks up to him and puts her hands on his shoulders to try and comfort him. He turns away from her and paces back and forth.

They all come across a semi-trailer truck. Together, Michael and Daniel force the back of it open.

INT. SEMI-TRAILER TRUCK - DUSK

Michael and Daniel climb up to the inside of the back. Janice hands Kristy to Michael. Michael then gives his hand to Janice and pulls her up into the truck.

They set up camp for the night. The kids are fast asleep further down in the trailer. Michael and Janice lie awake side by side with each other, closer to the entrance.
JANICE
Is this really something you wanna keep at?

MICHAEL
What?

JANICE
What if we're all that's left?
What if there's no one else?

MICHAEL
That's impossible. There has to be others who held up through it like we did.

JANICE
How can you be so sure?

MICHAEL
Because.. How can you not?

JANICE
It's all over. As soon as we die.
It's all done for.

MICHAEL
I assure you that's not going to be anytime soon.

Janice glances over to the kids for a moment.

JANICE
If we go back into town there's a chance we could still come across some pesticide or rat poison and-

MICHAEL
God damnit Janice, listen to me.
You can't think that way, not yet. Definitely not now. It's an option sure, but it's not an option now.
Leave all those thoughts behind you. If it comes to that then we'll deal with it then. But right now you have to think of Kristy. You have to think of Daniel. We can't let them down. We're all alive and we're together. That's all that matters.

JANICE
Michael, we should go home.
MICHAEL
Our home is gone Janice.

JANICE
Not there, I mean my parent's. In Kingsport. There were fallout shelters there since the 50's. If anyone else survived, they had to have.

MICHAEL
Then that's where we'll go.

Janice pulls up closer to Michael. She rests her head on his chest then closes her eyes. Michael puts his arm around her.

EXT. HIGHWAY - DAY - DAWN

The skies are completely grey. It rains a bit. Michael kneels down to the ground and fills up a water bottle with the water from a puddle. He stands up and takes a big sip of it.

Daniel stands up beside Michael.

DANIEL
How can you drink that?

MICHAEL
Cause there's nothing else.

He hands the bottle over to Daniel.

MICHAEL
Make the best of it son. You're gonna have to get used to it.

DANIEL
No thanks.

MICHAEL
Pretend its Heineken.

Michael turns around and walks back in the direction of the street where Janice can be seen taking care of Kristy.

DANIEL
Dad, where are we gonna go?

MICHAEL
We're gonna go see if your grandparents are still alive.
DANIEL
Why?

MICHAEL
Cause family is a haven in a heartless world.

DANIEL
You know, before we got into the shelter, there was this girl I met, back at school.

MICHAEL
Yeah?

DANIEL
We were really hitting it off too. She was planning on stopping by later in the summer before the semester started.

MICHAEL
How come you never mentioned her?

DANIEL
Cause I didn't think it was a big deal.

MICHAEL
Was she cute?

DANIEL
She was alright.

MICHAEL
Only alright?

DANIEL
I mean... She wasn't all that bad. She was alright for a redhead. Freckles were a little much I mean.

MICHAEL
Well you know what they say, gentlemen prefer blondes, but it takes a real man to handle a redhead.

Daniel smirks. He continues to stare at the ground though.
MICHAEL
I'm sorry things are the way they are right now. I know you'd rather be off somewhere else.

DANIEL
....

MICHAEL
Why don't you help me see if we can finally get another one of these cars started.

Michael and Daniel walk off together. Michael nods to Janice in the background. We now focus on Janice and Kristy.

Kristy notices that Janice still has the crucifix she found. It hangs out of her pocket.

KRISTY
What are you doing with that mom?

JANICE
Oh, I don't know. I've just been carrying it around cause it makes me feel better.

KRISTY
Like a good luck charm?

JANICE
Yeah, kinda like a good luck charm.

KRISTY
Can I see it?

Janice removes it from her pocket. It is split diagonally in two halves. She gives both pieces to Kristy.

KRISTY (CONT'D)
Its broken.

JANICE
I was hoping I could fix it, maybe if we came across some glue somewhere maybe.

Kristy hands it back to Janice.

KRISTY
I don't think I like it.
JANICE
Oh, and why's that?

KRISTY
He just looks so sad. I'm afraid its going to make me feel sad too.

JANICE
There's a lot to be sad about right now, isn't there?

Kristy nods her head in response.

JANICE (CONT'D)
Hopefully things will look up when we get to grandma and grandpa's house.

In the background we hear an engine start up. Michael and Daniel can be seen in a car, the motor is up and running. The two men cheer to each other.

Michael jumps into the passenger's seat. They pull up beside Janice and Kristy. They load up the car, get back in, then drive off.

MONTAGE
- We see the car slowly make its way through the highway as it maneuvers around the wreckage of the other vehicles.
- The car takes an exit off the highway.
- The sun goes down, then comes back up again to show the passing of days.
- The car now makes its way through a city in ruins. Kristy stares out the window.
- There are buildings still on fire. A few wild deer running about but they appear injured with blood on their fur.
- The car passes by a prison with the walls and towers surrounding it completely collapsed and caved in.
- Janice looks out the window and see's a stray dog eating the corpse of another dog. She glances over at Kristy who isn't paying attention. She colors.
- Daniel reads a book. Halfway through it and looking annoyed by it, he tosses it out the window of the moving car.
- Michael glances into the rearview mirror as his family sleeps but he remains wide awake. Eyes back to the road.
EXT. GAS STATION - DAY

The car pulls up outside the gas station. There are already vehicles parked by every pump.

Michael and Daniel jump out the car and they approach the pick-up truck in front of them.

Daniel opens the driver's door. There is a big fat corpse surrounded by flies behind the wheel. The smell catches him off guard. He gags, trying not to throw up.

He puts part of his shirt over his mouth and nose to try and conceal the smell.

He pulls the sleeves of his hoodie over his hands then throws the body out the car and onto the ground.

Janice can be seen back in the car as she puts her hand over Kristy's eyes who is trying to watch this.

Daniel undoes the clutch of the car then moves to the back of the truck where his dad is.

MICHAEL
Ya got it?

DANIEL
(nods)
I'm never doing that again.

Together, the two of them push the truck out of the way and into the street.

We see this from a perspective within the store of the gas station. It appears to be the POV of an unseen Character. Watching their every move.

Michael pulls their car up by the pump. Daniel looks at the pump.

DANIEL
Did you bring your credit card?

Michael walks up to the body that they had pulled out of the truck. He removes the dead man's wallet and uses his credit card on the machine. Then pumps the gas.

MICHAEL
No. But he did.

Daniel smirks a little but still seems a bit repulsed by the whole thing.
MICHAEL
(motions to store)
Why don't you head in there and see if you can gather up some food for all us?

DANIEL
Hopefully the slurpee machine still works.

MICHAEL
Hey, get one for me if it does.

Daniel runs into the store.

INT. GAS STATION STORE - DAY

The store is a complete wreck, but there are still things in there that are salvageable. Daniel first finds a couple of bags of chips that haven't been torn open.

He then makes his way to canned food. He picks up a bag and fills it with things like Chunky Campbell soup and Spaghetti O's.

From offscreen we hear a gun cock. In response to the sound, Daniel freezes and drops everything.

The barrel of a shotgun comes from offscreen and presses against the side of Daniel's face.

the GUNMAN, a fearful middle aged man with long hair and a trucker hat. Possibly schizophrenic. Tweaker attributes.

He motions to Daniel.

GUNMAN
Git yer ass up boy. And don't say shit.

Daniel slowly does what the gunman says. He tries his best not to look scared.

EXT. GAS STATION - DAY

Michael looks at his watch wondering what is taking so long for Daniel.

He looks up at the store. His jaw drops when he notices the gunman escorting his son out the door at gunpoint.

Janice turns her attention out the car window and notices it as well. She gasps in shock.

The gunman steps foot out the store with Daniel and stands
across from Michael, ready to confront him.

GUNMAN
This here your's?

MICHAEL
Please, please don't-

GUNMAN
SHUT UP! you see that gas there that yer takin'? Its mine, I got here first long fore you did.

MICHAEL
That's fine, I understand. Just look, you're the first living person we've seen since we left home. We're desperate just like you. We don't want any trouble, we're just looking for help.

GUNMAN
You want my help?

MICHAEL
I want you to aim that gun away from my son. Look, we're all alone, we're not a threat to you. There's no need for that. Just please. Put the gun down.

GUNMAN
You won't find any help from me mister. I claim whatever I find, and I say this place and the gas is mine.

MICHAEL
That's fine. I have no problem leaving. Just give me my boy and we'll call it even and go.

GUNMAN
You didn't hear me. I claim whatever I find. I found him.

MICHAEL
You've got to be kidding me.

GUNMAN
You turn around and go now!

MICHAEL
I'M NOT LEAVING WITHOUT MY SON.

The gunman aims the gun at their car and shoots the back of
The bumper falls off.

Janice jumps back in her seat in reaction to this. She has her arms wrapped tight around Kristy.

The gunman fires again at the front of the car.

GUNMAN
You open your mouth again and I shoot your fucking family.

Michael stands still. He holds back his tears.

GUNMAN (CONT'D)
I'm not telling you again.

DANIEL
Dad.... Do it.

Michael gives up. He appears emotionally drained. The gunman cocks the gun again.

Michael opens the car door and sits in the driver's seat, then closes it behind him.

JANICE
No! NO! MICHAEL! Don't you dare!
DON'T YOU FUCKING DARE!

Michael turns the ignition. The car pulls out of the parking lot of the station.

Janice has a break down. She screams and cries while she hits Michael from the back seat. Kristy cries even louder.

Michael has a cold, broken down stare on his face.

The gunman can be seen outside the store. He watches them as they leave. Michael and the gunman never break eye contact as Michael drives off.

As soon as the car drives past the station, the gunman moves back inside with Daniel.

INT. GAS STATION STORE - DAY

The gunman throws Daniel down to the ground. He wimpers.

GUNMAN
Yer oleman is a fuckin pussy.
DANIEL

FUCK YOU!

GUNMAN

Don't you worry son. I'ma take care a you whole a lot better than he ever did.

The gunman unbuckles his belt. Daniel turns his head way.

From behind the gunman we can see out the wide window of the store. Michael's car can be seen from outside, unknowing of either gunman or Daniel.

The car approaches the store at full speed. As it gets closer, the gunman finally notices the sound of the motor.

He turns around. But it is too late. The car slams into the building through the store window, shattering it.

Daniel jumps out of the way just in the knick of time. The gunman—not so lucky.

His body hits the hood of the car first, then the windshield.

The force of his body shatters it. Michael hits the breaks as soon as the body hits the car.

Janice and Kristy scream out.

Michael gets out of the car. He grabs the gunman by his arm and pulls him off the car. He isn't dead yet but is critically injured and in shock.

Michael lets out all his anger on the gunman, punching him repeatedly in the face till its a bloody pulp.

As he does this, Daniel runs back for the food he dropped, picks up as much as he can, then runs back to the car. His mother and sister hug him tightly.

Michael has killed the gunman. He drops the body.

He picks up the gun, then gets back into the driver's seat and pulls out of the store.

EXT. FENCE OUTSIDE SUBURBAN TOWN - CAR - DUSK

In the backseat of the car, Janice still has her arms around both Daniel and Kristy.

Michael glances at his family through the rear-view mirror, then at the shotgun that rests in the passenger's seat.

The town they drive through was not hit as bad as their own.
The houses still stand. Barely.

The car stops. Part of the town is completely sealed off by a fence with barb wire at the top.

Big "what the fuck?" expressions from the faces of the McShane family.

TWO MEN stand beyond the fence. They each hold guns.

They motion to the car to turn back.

    MICHAEL
    The hell I am.

Michael opens the car door and is about to step out. Janice reaches across the car to grab his shoulder.

    JANICE
    Honey, no. Don't. I've had enough for one day.

    MICHAEL
    We're just about there Janice. There's no way in hell I'm going all the way around this damn thing.

    JANICE
    It's fine, I don't care. We'll head back.

Michael ignores her. He steps foot out the car with the shotgun.

    JANICE
    MICHAEL!

The two men aim their guns in Michael's direction. These two men are NILES Campbell (A middle aged big, burly man with a bald head) and ARTHUR Neilson (a very thin middle aged man with salt & pepper hair).

    ARTHUR
    Hey, not so fast there chief!

    MICHAEL
    We need to get through here.

    NILES
    No one gets through here. Your best bet is to turn around.
MICHAEL
Look, my family and I... We've had a long day.

NILES
And it's about to get a lot longer if you don't put that thing down.

MICHAEL
For Christ's sake, is there not a reasonable person left on this planet?

NILES
This is me reasoning with you. Either turn around and go, or we make you go.

MICHAEL
We can't go, this barricade is blocking off where we're trying to be.

ARTHUR
You'll have to go around it then.

MICHAEL
I'm not going all the way around this goddamn football field of a fence, just let us through.

NILES
Watch your mouth with that blasphemy or I swear to god I will pull this trigger.

MICHAEL
Look, my family and I are trying to make it into Kingsport.

ARTHUR
What business do you have in Kingsport?

MICHAEL
My wife's parents are-

JANICE
Arthur?

Janice has stepped out of the car. She makes eye contact with Arthur. The two look at each other with recognition.

Arthur lowers his gun.
ARTHUR
Janice, is that you?

NILES
You know her?

ARTHUR
Course I know her, it's Mildred and Peter's kid.

Niles looks uneasy by what Arthur just said.

ARTHUR (CONT'D)
(to Janice)
Dear god, it's such a relief to see you.

JANICE
Arthur, what is all this?

ARTHUR
A lot's changed in the past year or so. We've been taking a lot of precautions due to the disasters. We don't want to let just anyone in here these days.
(motions to Mike)
Is this your husband?

JANICE
Yeah... This is Michael. Our two kids Daniel and Kristy are in the car.

Arthur reaches his hand through the fence to shake Michael's.

ARTHUR
Well it's nice to finally meet ya. Your wife and I knew each other way back in our school years.

MICHAEL
...

ARTHUR
Anyway, sorry about this whole thing here. You understand, we're just trying to keep our little community safe.

Michael finally shakes his hand.
MICHAEL
Sure..

JANICE
Well, Arthur. It would be nice if you boys could let us in. Don't you think?

ARTHUR
Of course Janice! You're our one exception of course. You're one of us!
(to Niles)
Niles, open the gate.

NILES
You sure about this?

ARTHUR
Am I sure? ha ha. Of course I'm sure. You know, this girl here was Kingsport prom queen, class of 79. She has just as much of a right to be here as you. Now lets let these folks in.

Niles reluctantly opens the gate.

JANICE
...Thanks.

ARTHUR
Don't you mention it. Don't mind Niles, he's sort of new around here.

Michael and Janice walk back to the car.

The next shot we see is the car driving in through the open gate.

Niles stands by the switch with a very watchful eye as Arthur leads the McShane family into town in his own car.

EXT. KINGSPORT - DUSK

The cars drive down the center of the street.

Its not much different from the kind of suburban town/neighborhood you'd see in a movie like "The Stepford Wives". Only in shambles, as if hit by a hurricane.

PEOPLE outside their homes and in the middle of the streets seen pitching in together to clean up the wreckage.

Some are seen stepping in and out of bomb shelters.
As the McShane family in their car passes by them, every one of the TOWNSPEOPLE stops to look at them. The looks on their faces aren't very welcoming.

The McShane family has pulled up into the driveway of a house. Arthur exits his car and walks up in front of them. He notices the windshield of their car cracked.

ARTHUR
Pretty nasty bang up ya got there. You find it that way or manage that one yourselves?

Awkward moment.

MICHAEL
...Something along the lines of that. Yeah.

ARTHUR
Well, anyway. Before we reacquaint you with your parents Janice, there's a little something we need ya'll to do first.

JANICE
Huh? Are they okay?

ARTHUR
Oh yeah, of course. They're doing great. I'm sorry, I didn't mean to make you think otherwise. Its just we are sort of breaking the rules a bit by letting ya'll in here. We should really re-introduce you to everyone. That's okay with you, right?

JANICE
Well if it isn't any trouble, I'd really like to see my parents first.

ARTHUR
Oh sure. Of course you do. Of course. But you see this matter is a bit important. Its a precaution for the safety of the community. You understand, right?

Janice and Michael look at each other baffled by this statement.
JANICE
A precaution from us?

ARTHUR
I mean... I don't really mean to put it like that. It's really not all that serious. It'll only take a few seconds.
(Beat)
So what do ya say? Will ya spare a moment?

MICHAEL
I suppose so. Sure.

ARTHUR
Great! So Janice, you remember Harold right?

She nods.

ARTHUR (CONT'D)
Well he sort of in a way runs things now.

JANICE
you mean Harold the radio-evangelist?

ARTHUR
Yeah.

JANICE
You said he runs things now?

ARTHUR
Well... Sort of. Let me lead you to him and you'll know what I mean.

Arthur leads the McShane family away from the house and towards the church.

Michael appears to feel very off about this whole thing. Especially from the stares he's getting from the towns people.

INT/EXT. KINGSPORT CHURCH - LATER
Old fashioned, southern evangelical church.

The outside looks more like a warehouse with just a cross thrown in above the doorway.

Arthur leads the McShanes into an office labeled HAROLD SEYMOUR THOMAS.
INT. HAROLD SEYMOUR THOMAS'S OFFICE - LATER

The office is very small and cramped with all sorts of clutter, papers, and manilla folders everywhere.

There is a toy motorcycle on the corner of the desk. There is a little sign on the wall that reads "Practice the Presence of Christ."

ARTHUR
Harold? We have some visitors in town I'd like to introduce you to.

Harold is a very old man (We shall call him THE PROPHET), somewhere in his 80's.

He is very thin, rat-like features to his face. Big ears and big nose. Slicked back grey, widow's peak hair.

The Prophet always wears a cheap grey suit with a red-striped tie.

THE PROPHET
Visitors, oh?

ARTHUR
Not just anybody. It's ole' Janice Griffith, and this is her family.

THE PROPHET
Janice! How delightful to finally see you again after all these long years. How do you do?

JANICE
Just fine Harold, thank you. My family and I traveled all the way here to see my parents again.

THE PROPHET
Of course! Of course. Family is very essential in these troubling times. Your parents will be very delighted to see you're still alive. I know for a fact that they've been very worried these last few days.

JANICE
Well then if it's okay with you, I'd really like to dismiss myself and go see them.
THE PROPHET
Oh yes, not a problem. Its just we've set a few new rules here and I like to keep track of everyone who comes and goes through here, as sort of a pre-caution against outsiders. These are very dangerous times we're living in now.

MICHAEL
Believe me, we've seen that first hand.

The Prophet takes notice of the dried-up blood of the gunman on Michael's knuckles. He does not mention it.

THE PROPHET
mmmhhmmm.. The world has gone insane in its final hours, but everything will be set right again as soon as Christ makes his return.

MICHAEL
Yes... I'm sure it will. Now if you don't mind we'd like to see our family now. Thank you for your time and hospitality.

THE PROPHET
Of course brother. We'll have more time to talk later. I'll be seeing you good folks soon.

EXT. KINGSPORT - NIGHT

The McShane family walk down the sidewalk as they come out of the church.

MICHAEL
Have these people always been this .....Off-putting?

JANICE
Never quite to this extent. Maybe its from electing the local radio-preacher as town mayor.

Janice notices the glances she is getting from the people she walks by.

JANICE (CONT'D)
I'm not liking this place one bit.

Arthur can be seen in the background as he runs up from
behind the McShane family as he tries to get their attention.

He stops in front of them. A little out of breath.

ARTHUR
Oh hey Janice, good. I managed to catch you. I was hoping to see if you all would be able to make the church service tomorrow morning, everyone's going to be there.

JANICE
Sure Arthur.

MICHAEL
Wait, church service? What day is it?

ARTHUR
Wednesday. Its... We do thinks a little different around here since you know, we don't have a lot of time left before his return.

MICHAEL
Who's return? Jesus's?

ARTHUR
Of course brother, who else? Look around you, the days are dwindling. We're living in the book of revelation.

MICHAEL
Huh... Yeah. Well we better get going now. Thanks for everything Arthur.

Janice and Michael turn their backs on Arthur and go back on their way.

ARTHUR
WAIT! Janice! Michael.

JANICE
(about to snap) What Arthur! What is it?

ARTHUR
I'm afraid we haven't been entirely honest with you.
JANICE
Okay? What?

ARTHUR
Its- your parents are dead.

JANICE
What!?

ARTHUR
They uh- they went out looking for you not too long after it happened and they- and they came across some bad people. We had to leave them behind and we haven't heard from them since.

JANICE
And you failed to mention this before how?

ARTHUR
I uh...

JANICE
"Oh yeah, of course. They're doing great." Those were your words Arthur.

MICHAEL
This doesn't make any sense. Why would you lead us to believe otherwise and then decide to tell us now?

ARTHUR
Listen, guys, I'm really awfully sorry I failed to mention this to you. Its just you all seemed so happy to be here and-

JANICE
Wait... You said they went out looking for me.

ARTHUR
Um... Yeah.

JANICE
And you left them behind and haven't seen from them.
ARTHUR
Look, Janice. I know what you're thinking. But this is why I didn't tell you. You can't go out looking for them, it's dangerous.

JANICE
Then why did you let them go in the first place?

ARTHUR
Cause we didn't know the extent of how bad things were until recently. It's safe here. It's the safest place on the planet now. We really don't want to lose anymore people, especially you.

MICHAEL
We would probably be taking this a lot easier right now if you told us all this up front.

ARTHUR
I know. I'm sorry. If it's any comfort to you, Niles and I are doing the best we can to find them. I'm sure if they're still alive, we'll find them in no time.


ARTHUR (CONT'D)
Stay the night here. Take your parent's house. In the morning, I assure you. Things will be better. The lord has not forsaken your parents Janice. After all, he did bring you here, didn't he?

JANICE
....Thanks Arthur.

The McShane family turn their backs on Arthur again and head straight to Janice's parents house.

Arthur stands still for a moment as he watches them in shame.

INT. JANICE'S FOLK'S HOME - NIGHT

Janice is seen taking her daughter into bed.
INT. BATHROOM - NIGHT

Michael has his shirt off. He scrubs away with soap to wash away the blood on his hands.

INT. BEDROOM - NIGHT

Janice comes in. She closes the door. Michael sits on the bed.

JANICE
I don't want to stay here much longer. We should get the hell out of here as soon as we can. Screw their damn church service.

MICHAEL
I hate to break it to you but the man kind of had a point.

JANICE
And what's that?

MICHAEL
As screwy as everyone is here, its a huge improvement compared to what we dealt with out there.

JANICE
So what? So that means we just stay here now because there's no where else to go?

MICHAEL
For now. Yes.

JANICE
Have you been listening to them? They've all gone mad.

MICHAEL
I'd rather listen to a bunch of loonies preach in and out my ear than risk my family coming across another psychopath like the one that attacked Daniel.

JANICE
Michael, they lied to us.

MICHAEL
They wanted to keep us safe though.
JANICE
But that's the thing, I don't feel safe with them. They have guns. They're all happy go-lucky rednecks that are ready to pull a trigger if someone looks at them the wrong way; and everything that's happened recently just gives them an excuse to do just that.

MICHAEL
You've known most these people your entire life.

JANICE
Which is why I got the hell out of here the first chance I got.

MICHAEL
But they're not dangerous people. They're just patiently waiting for their god to take them up into heaven. There's no crime in believing that. Trust me, if anything happens here, I can deal with it. I can handle these people. I know I can. At least within these gates we know our chances.

JANICE
My parents may still be out there Michael.

MICHAEL
And I'll make it my priority to find them. But I'm the only one who steps out these gates. Not Daniel, and definitely not you.

JANICE
Promise me you'll do one thing for me.

MICHAEL
Anything.

JANICE
Help me keep Kristy the hell away from that church.
INT. KINGSPORT CHURCH - DAY - MORNING

The church is packed full with everyone from town.

Everyone is dressed casual except for THE PROPHET who stands before everyone at the alter.

Michael and Janice make their way in. No Daniel or Kristy.

THE PROPHET

Those who laughed at God aren't laughing any more, are they? You look out your window today and it's quite obvious to anyone with a brain that everything the bible has ever foretold is finally coming together. The last shall be the first and the first shall be the last. God, he makes himself known to all men the day they're brought into this world, crying in their mother's arms.

Michael and Janice sit next to a pregnant hispanic woman in her 30's. EMMANUELLE. She smiles real quick when she glances at Michael and Janice.

In the row in front of them, there is a woman in her 40's-50's who looks a bit underweight. This is CLAIRE.

She has 7 children lined up in the row beside her. All around the same age (10 and under), all bratty and messing around. Claire gives all her attention to the Prophet and doesn't bother to control her children.

THE PROPHET (CONT'D)

You can turn a deaf ear, a blind eye, say he doesn't exist. But you know he's there. Your denial doesn't make him go away.

Claire's husband Matthew shows up late. He tries to calm the children down and shushes them.

THE PROPHET (CONT'D)

They all heard that judgment day was coming and in their last moments they called out for mercy. But God doesn't give mercy to those this late into the game, now does he? You know why this church and this town still stands while all the others in the world have burned away? Because god has given them (MORE)
up the same way he gave up Sodom and Gomorrah. God struck down his hand and swiped those other churches from the face of the planet and said "be gone you false teachers! Be gone!" You've allowed the devil to deceive you! That is why we are still here! God is on our side! We choose to follow his word while all others either refused it or selfishly tried to rewrite it.

Michael glances to the front. There is MARK (Mid-20's). Only other person in the room dressed up (shirt + tie), sitting more up front than everyone else. Very attentive. Even scribbling things down on a pad of paper.

Look at it this way. All the world is a stage and every human being is an actor who makes his entrance, and makes his exit. The script every actor is meant to follow is written here in the bible.

The Prophet holds up his bible.

An integral part of the script of the plot is the law of god. And it declares that the wages of sin is death. If you break the law, as god is developing his drama, then the one condition is if you break the law then you are going to die. No buts about it. It is obvious that the world has been populated by very sinful people. And we've seen that in the churches that opened their doors to homosexuality and homosexual clergy. In Romans chapter one, God says that there will come a time when he will give up the world to homosexuality and lesbianism. This of course was a HUGE sign that wickedness had engulfed our world! With its gay pride and same sex marriage. There has always been homosexuality to some degree, but never where it was accepted by country after country and state 

(MORE)
after state. That was a tremendous sign that we were right at the threshold of judgment day.

Michael rests his eyes and is about to doze off. Noticing, Janice shakes his shoulder.

Michael opens his eyes. The first thing he see's is Niles staring at him. He adverts his attention quickly, back to the Prophet's sermon.

But you know what? Too bad for them. They had their chance but they decided to turn their back on God. We must remember, the centerpiece is always, not me. No! The centerpiece is always God. For those of us who listened and opened our hearts to Christ, we look forward to being with him and no longer having these sinful bodies and being on this sin cursed Earth. If the rapture doesn't come today, then its bound to come tomorrow. It is something every single one of us here in this room right now should look forward to, because if we lived by the script, and followed the word of God the way he intended us, then our finale shall be a glorious one in the kingdom of heaven.

Everyone in the church appears moved by the sermon. Everyone but Michael and Janice.

Now, I have some more good news for you my friends. Its true, we've experienced some terrible losses in the last several days. But every now and then, as the saying goes, when the lord taketh, he also giveth. We have with us now, the lovely daughter of Peter and Mildred Griffith and her family who traveled into our town last night.

Literally everyone in the building turns their attention to Michael and Janice. Awkward response from the couple.
THE PROPHET (CONT'D)
It is a blessing that they survived these terrible last few days, and a blessing that we now have the privilege to grant them the shelter they need before the hour of judgment.

"John the Revelator" begins to play.

INT. CAFETERIA - DAY

Everyone from the church is now in what looks like a school cafeteria. Everyone lines up to pick up food for their paper plate, buffet style.

Arthur sneaks up on Michael and Janice. Arthur has his wife JOANNA alongside him, along with his son, CALEB (AGE 5).

ARTHUR
Hey Janice, Michael. I'd like to introduce you to my loving family. This is my wife Joanna-

JOANNA
Hi.

ARTHUR
And my son Caleb.

JANICE
Hi, nice to meet you.

JOANNA
So where are your children? Arthur told me you have a boy and a little girl.

MICHAEL
Well-

JANICE
They've had a long restless trip. We decided it be best to just let them sleep in.

JOANNA
Uh, I understand. That's very thoughtful. I'd love to meet them later on if time allows it.

Michael turns his head and notices that Niles is keeping his eyes on them from a distance. Michael pretends not to notice and turns his attention back to his wife and Arthur.
JOANNA
You know, you've arrived in town at such a perfect time.

JANICE
Is that so?

JOANNA
Oh, Harold has really just done such a tremendous job in bringing this community together. He knows so much, I could never amount to what he knows.

INT. JANICE'S FOLK'S HOME - DAY

Kristy does a headstand on a pillow she has resting on the floor.

She takes notice of the portraits and paintings that hang on the wall.

One is of Jesus praying as light shines on his face. Another is of Jesus with a group of small children, roughly Kristy's age.

She tumbles down back onto her feet and walks down the hallway, into the next room where Daniel is.

Daniel tries to change the channel on a TV, of course no channels show up.

DANIEL
Can you believe there isn't a single working TV left around here?

KRISTY
Course not. Everyone at the TV station died or got the day off.

DANIEL
Is that right? There could at least be someone else out there who maybe knows how to broadcast emergency signals and stuff like that.

KRISTY
Why aren't you using the remote?

DANIEL
There isn't one.
KRISTY
What is that on the TV you're using to change the channel?

DANIEL
A knob.

KRISTY
A what?

DANIEL
A knob. Grandma and grandpa are old. So is their TV. Guess they never bothered to buy a new one.

KRISTY
That makes no sense. How can you turn a TV channel with a knob?

DANIEL
Yeah.. Ancient history. I know.. No where to plug in a DVD player either.... Obviously.

Daniel stands up and unplugs the television.

DANIEL (CONT'D)
Only one solution to do with this.

Daniel walks across to the window and opens it.

He picks up the TV then tosses it out the window. Both him and Kristy watch as it makes a crash landing in the backyard.

KRISTY
Why'd you go and have to do that?

DANIEL
Pretty cool, huh?

VAIL (O.S.)
Hey!

Daniel and Kristy turn their attention to across the street. VAIL (20, REDHEAD) looks back at them from the distance.

DANIEL
Um... Hi.

VAIL
What you doing?
DANIEL
....Spring cleaning.

VAIL
Why'd you throw that TV out the window?

DANIEL
Well, I mean its not like anyone is going to be using it anymore.

VAIL
No, I guess not. Who's that you have with you?

DANIEL
My sister Kristy.

KRISTY
Hi!

VAIL
Hi there! So are you guys new here or what?

DANIEL
Yeah. Um... Say, you wanna come in and talk like regular people? I feel a little foolish shouting out the window at you.

VAIL
I can't, I'm on my way somewhere.

DANIEL
You wanna meet up sometime later then?

INT. CAFETERIA - DAY
Michael is seen by himself getting coffee.

Niles walks right up to him. Niles wears a Denim motorcycle jacket.

Michael notices a patch on it that reads "Its a sick world and I'm a happy guy."

MICHAEL
....Hi.

NILES
How you doin'?
MICHAEL

Good.

Niles comes off a bit intimidating. He really sticks out like a sore thumb in this community.

NILES

I wanted to apologize about the other day. I was just doing my job.

MICHAEL

Really, don't worry about it.

NILES

As you may have noticed, I'm kind of not originally from here.

MICHAEL

So I've heard from Arthur.

NILES

I had a real nasty accident on my bike one day, not too far from here. I twisted up the bottom half of my body pretty bad.

EXT. MOUNTAIN ROAD - NIGHT - FLASHBACK

A slightly younger Niles struggles beneath his motocycle which rests on the bottom half of his body.

Blood runs down the side of his head. His helmet cracked open.

NILES (V.O.)

This was at a pretty bad time in my life too. I was an enforcer for a biker gang. Definitely a moment I'm not very proud of.

Niles gives up struggling and lays down on his back and goes unconscious.

NILES (V.O.)

I gave up thinking I was going to make it. I thought about dying, but I was afraid of what might await me.

Headlights shine in Nile's face. A car drives up and pulls over beside Niles.

Harold gets out the car and kneels beside him.
NILES (V.O.)
It was Harold who had found me.

INT. HOSPITAL ROOM - NIGHT - FLASHBACK
Niles rests in a hospital bed. Harold sits by his side while holding a bible.

NILES (V.O.)
He took care of me. He was a complete stranger but he stayed with me anyway to make sure I was okay. And then after that he helped me turn my life around. I've been in debt to him ever since.

END FLASHBACK

INT. CAFETERIA - DAY

NILES
So I hope you understand. I don't mean any harm to anyone. I take it upon myself to make sure everyone here in this town is safe.

MICHAEL
That's a uh.... Very unique story.

NILES
So I hear your wife grew up here?

MICHAEL
That's right.

NILES
Why has it taken so long for you to all come back now?

MICHAEL
You know, I don't quite know yet. She hasn't been very clear about it.

NILES
Do you believe in God Michael?

MICHAEL
A little.
NILES
A little? You either do or you
don't brother, there is no in
between.

MICHAEL
Well in that case, I do. Yeah.

NILES
It seems to me, that you appear a
little more out of place here than
I do. But that's okay. Everyone
here can be very welcoming. And
when you decide to walk through
that door, we'll embrace you with
open arms like Harold did for me.
God has a plan for you here.
That's why you're here I think.

MICHAEL
And what is that plan exactly?

NILES
I have no way of telling you that
brother. You're going to have to
ask God about that one.

Niles walks away from Michael, leaving Michael feeling a
little cold after those last couple of statements.

Janice walks up to Michael.

JANICE
What was that about?

MICHAEL
I don't know. Can we get the fuck
out of here now?

JANICE
These people have all been
expecting me, especially after
that shout out we got at the end
of that sermon.

MICHAEL
You mean the sermon about how gays
are the cause for the end of the
world?

JANICE
Yeah, that one. I told you there
was a reason I got the hell out of
here when I could.
Well then let's get the hell out of here now before another nut-job walks up and tries to talk to us.

Snooping behind the crowd, Michael and Janice try and slip their way out the back. They almost make it till-

FEMALE STRANGER (O.S.)

Janice!

INT. HAROLD SEYMOUR THOMAS'S OFFICE - DAY

The Prophet sits behind his desk. Niles and Arthur both sit down across from him.

THE PROPHET
So.... Do you trust them?

ARTHUR
Do I trust them? Harold, of course I trust them. I've known Janice all my life.

THE PROPHET
Up to a certain point, that's true. Yes. But she's been gone a very long time.

ARTHUR
I just don't see why that matters.

NILES
It matters a helluva lot. The world out there is nothing like it is in here. Right now, Kingsport is the closest thing on Earth to God's kingdom.

THE PROPHET
How does the husband seem to you?

NILES
He's not a believer. One bit. I can tell.

ARTHUR
And how is it that you can tell something like that? You don't know him as much as he doesn't know you.
NILES
I've walked down that same path once that he's walking down now. I looked at him right in the eye and saw emptiness. An emptiness I'm very familiar with.

ARTHUR
You talk like you're special, like you're some kind of fortune teller. Well I got something to tell you my friend, you don't know squat!

Niles stands up, he towers over Arthur.

NILES
You wanna stand up and say that again to my face?

ARTHUR
Oh please Niles.

NILES
C'mon big man. Get up and show me how big of a man you really are.

ARTHUR
Screw you!

Niles aggressively grabs Arthur by the shirt collar and lifts him up off his chair so his feet don't touch the ground.

Arthur is taken back by this.

THE PROPHET
Niles, that's enough. Please. Put him down.

Niles drops Arthur back into his chair. Niles sits.

THE PROPHET
You're like a couple of school children. Now this is a serious accusation you're making. I for one don't like the sound of having a non-believer amongst us. Especially now of all times.

NILES
I don't like it anymore than you do sir.
THE PROPHET
I'll try and see if I can make
time to talk to them. See if they
will. But for now, I want you to
keep a very close eye on them
Niles. Especially the husband. And
Arthur, this accounts to you as
well. No matter what, at any cost,
they can never find out what
happened to Peter and Mildred. Is
that understood?

EXT. KINGSPORT SIDEWALKS - DAY
Daniel and Vail walk down the sidewalk together.

DANIEL
You have red hair.

VAIL
Yeah, so?

DANIEL
Has anyone ever called you Red?

VAIL
No.

DANIEL
You know, they say gentlemen
prefer blondes, but it takes a
real man to handle a redhead.

VAIL
Who says that?

DANIEL
I don't know. Someone said it
once. And I guess someone else
thought it was worth repeating.

VAIL
I dyed it blonde once, I think
I'll do so again sometime.

DANIEL
You should keep it.

VAIL
Why, cause it's what you prefer?

DANIEL
No its just cause—
VAIL
So where you from?

DANIEL
California.

VAIL
You don't look like you're from California.

DANIEL
How are people from California supposed to look?

VAIL
I don't know. Tan. I would assume that everyone there is tan.

DANIEL
I spend a lot of time indoors I guess.

(beat)
So how come you're pretty much the only person around my age I've seen around here so far?

VAIL
I don't know. I guess cause most kids our age in this town go and get married right away.

DANIEL
Really? Why's that?

VAIL
Cause they're all in a hurry to get laid. But they have to be right with God first or whatever before they do that. So they get married.

DANIEL
And then divorced about a year later, right?

VAIL
Ha ha, yeah that sounds about right.

DANIEL
So then how come you're not married?
VAIL
Cause I don't want to be more than just some poor schmuck's measly housewife. Everyone around here acts like they're stuck in the 20th century or they're on a compound.

DANIEL
So if I asked you to marry me you'd say no?

VAIL
Damn right I would.

DANIEL
Why, what's there to lose?... Its pretty much the end of the world anyway.

VAIL
I don't think its the end of the world.

DANIEL
Why not? Everyone else here seems to think so.

VAIL
I'm not like everyone else here.

DANIEL
No... You're definitely not.

Vail looks across the street and notices Niles is watching both her and Daniel.

The two share eye contact. A very uncomfortable moment for Vail.

They continue walking.

DANIEL (CONT'D)
So what have you been doing around here for fun, since you know, everything went to hell?

Niles continues to watch them as they disappear down the street. He goes back into his house.
INT. NILE'S HOUSE – DAY

Niles walks into his basement. He makes it to a thick metal door, much like one to a bank vault.

He enters a combination in before it opens.

He steps inside to what is a bomb shelter.

INT. BOMB SHELTER – DAY

Inside the bomb shelter there is a huge arsenal of guns, ranging from an assortment of handguns, hunting rifles, shotguns and even assault rifles.

Pass the guns is an alter. A picture of Jesus as well as a crucifix at the center of the room.

Behind him above the doorway is a painting of the "Archangel Michael slaying Satan."

Niles kneels down before the alter and prays out-loud to himself. While doing so, his body shakes uncontrollably.

NILES
Lord, guide me through the darkness Lord, guide me through the darkness. Guide me through the darkness.

Close in on Nile's hand. He is clutching at a LOCK of RED HAIR.

INT. JANICE'S FOLK'S HOME – DAY

Janice has the broken crucifix from before lying on top of a dresser. She stares at it for a moment.

She looks through the drawers. Eventually comes across super glue.

She glues the cross back together. Looks at it again for a moment.

Focus on the face of Christ.

She glances out the window.

She puts the crucifix in the drawer, closes it, then immediately goes to lie on the bed.

From off screen, we hear a knock.
EXT. JANICE'S FOLK'S HOME - DAY


ARTHUR
Mike!

MICHAEL
Arthur.

ARTHUR
Just the man I've been looking for! I-

MICHAEL
Hey Arthur, Janice and I have been discussing it and we thought it would be best if I helped both you and Niles find her parents.

ARTHUR
Oh.... Right.... Yeah, I'm not so sure about that.

MICHAEL
...Why not?

ARTHUR
Niles and I have a certain way of doing things and-

MICHAEL
Look, my wife is worried sick right now over this and-

ARTHUR
I understand Michael but no one goes outside those gates but me and Niles. You know, its hell on Earth out there.

MICHAEL
Arthur, exactly how many steps have you actually taken outside that gate of yours?

ARTHUR
Well I-

MICHAEL
Not as far as I came to get my family to where they are now I bet, am I right?
ARTHUR
Yeah, you're right but-

MICHAEL
So I think I can handle myself just fine if you think that's the problem here.

ARTHUR
This is kinda embarrassing but... Well... The reason I'm here... That gun you came here with? I'mma haveta have that from ya.

MICHAEL
....You're serious.

ARTHUR
Fraid so Mike.

MICHAEL
How is it that everyone in this town is allowed a gun but us?

ARTHUR
Now hold on a sec, that's not true. Not everyone in this town owns a firearm.

MICHAEL
But many of them do.

ARTHUR
Well no, not quite. Just listen-I'm just fo-

MICHAEL
Following orders.

Arthur nods.

MICHAEL (CONT'D)
Harold's orders?

ARTHUR
You're not questioning how we do things, are you? Cause if you are-

MICHAEL
I'm not questioning anyone Arthur. Just still getting used to all of it.
ARTHUR
That's understandable. It's an awkward position I've been put in as well.

MICHAEL
I bet. Listen, I'll go get that gun for you. On one condition..

ARTHUR
....

MICHAEL
You sit down with me and have a drink.

EXT. LAKE - DUSK

The lake is fenced off, surrounded by trees and appears to be out in the middle of nowhere.

Vail starts to climb the fence. She grabs Daniel and motions him to do the same.

Daniel gets to the other side before Vail does. She struggles a bit to get down.

She falls and knocks Daniel down to the ground. She lies on top of him.

DANIEL
And here I was thinking you'd want to take things sl-

Vail presses her index finger up against Daniel's lips, shushing him. Then kisses him. He kisses her back.

Close in for a short moment on a red spot on Vail's head where the knot of hair was pulled from her scalp. Close out.

She stops to take her shirt off. She then grabs Daniel's wrists and raises his hands up against her breasts.

They kiss some more as she starts to undo his belt.

INT. ARTHUR'S HOUSE - BASEMENT - NIGHT

Michael and Arthur. They sit across from each other on some old sofas. A few beers into their conversation. The two smoke cigars.

MICHAEL
Jesus, Arthur, where do you go to buy cigars like these?
ARTHUR
I have my secrets. Secrets I need kept from my wife, just like any man.

MICHAEL
That's why we're smoking them in your basement?

ARTHUR
You bet your ass.

MICHAEL
There is the smell though of course. That's how they always find out.

ARTHUR
And that's the reason for all the Febreeze and Old Spice bottles.

MICHAEL
Won't help ya.

ARTHUR
Oh?

MICHAEL
You'll just walk upstairs smelling like Febreeze, old spice, and cubans. Plus the overuse of body spray is how I caught my son when he first started smoking.

ARTHUR
I have to take a shower before bed anyway.

MICHAEL
So where in your religion does it say you're supposed to stock up on Old Spice and Cubans for the rapture?

Arthur responds to the statement with a quirky look but says nothing.

Arthur then picks up Michael's shotgun off the couch beside him. He inspects it.

MICHAEL (CONT'D)
You plan on shooting me with that?
ARTHUR

No.

He opens up the barrel and unloads whatever ammunition it had left in it.

ARTHUR (CONT'D)
Appears you might have done so to another fellow.

MICHAEL
I never got the chance to.

ARTHUR
You would have though? I mean to the man you took it from?

MICHAEL
Damn right. Any man would have in my position. Even the turn the other cheek type.

ARTHUR
I wouldn't know.

MICHAEL
You don't think you could ever do it? Kill another man?

ARTHUR
Cursed be he who does the Lords work remissly.... Cursed he who holds back his sword from blood. I think my sword would have plenty of blood on it if push really came to shove.

MICHAEL
Protecting your family justifies murder.

ARTHUR
Sure. Why not.

MICHAEL
Muslims believe they have the right to fight back when pushed. That's why they get a bad rap from us and get called a violent religion.

ARTHUR
You know a lot about Muslims then..
MICHAEL
About as much as I know about any religion. Not a whole lot.

ARTHUR
Atheist then?

MICHAEL
If that's what you want to call it. Maybe agnostic.

ARTHUR
Your parents must have raised you better than that.

MICHAEL
Oh but you're wrong there. Never been to church in my whole life.

ARTHUR
Then Janice-

MICHAEL
Met her at a Klan rally.

Michael cracks up hysterically at the look Arthur shoots him.

MICHAEL
(laughing)
You should've seen your face just now.

ARTHUR
Yeah... You know Janice and I we're quite serious at one point.

MICHAEL
Yeah?...

ARTHUR
In High School. We dated.... One whole week.

MICHAEL
Ha ha ha, That a boy!

Michael pauses and does his best 'De Niro' impression from "Raging Bull."

MICHAEL (CONT'D)
You fuck my wife?

Arthur freezes and shoots Michael another serious look. Michael laughs it off.
MICHAEL (CONT'D)
I'm telling ya, I wish I had a camera every time you looked at me like that.

ARTHUR
Yeah, just don't let MY wife know. She's the jealous type.

MICHAEL
What do you and your wife do Arthur? I mean, that is before you started preparing for the rapture.

ARTHUR
I was a pastor for the church. And Joanna was a school teacher.

MICHAEL
Oh, so was I.

ARTHUR
What you teach?

MICHAEL
Biology. Junior High kids.

ARTHUR
That's great. Biology, huh? I guess you know then what question I'm going to ask next.

MICHAEL
What, if I taught evolution? Of course. And I know what your response is going to be to that too.

ARTHUR
That it goes against God. Well it does.

MICHAEL
Bullshit. I'd take the time to make an argument but Spencer Tracey did it a lot better than I ever could in that Inherit the Wind movie.

ARTHUR
Never seen it.

MICHAEL
This town still have a library?
ARTHUR
As far as I know, yeah.

MICHAEL
Go see it then. Case closed.

ARTHUR
They do call it a theory.

MICHAEL
But your idea of what a theory is is all screwed up. A theory in science isn't a guess, it conforms to available empirical data and is put forth as a principle. I have friends who are anthropologists who work hands on everyday with evidence. And just because evolution exists doesn't mean God can't. That's what I don't understand the most about your side of the argument. You can believe in God but you can't believe in God using evolution to make man? Everything had to have happened in seven days or else, which just isn't how things work.

ARTHUR
So in your idea of how the world works, there is no room for miracles.

MICHAEL
Depends on what your idea of a miracle is. If it's a child being cured of cancer or a paraplegic learning to walk again, maybe. But if it's things popping out of thin air or wine raining from the heavens, then no. I don't.

ARTHUR
Your family surviving everything they've gone through so far, making it all the way here and finding safety in our community. Is that not a miracle?

MICHAEL
Could be, sure. But I take credit for most of it.
ARTHUR
And since your journey, how many other towns did you come across, thriving like ours?

MICHAEL
Well.. There are the bomb shelters here, Janice told me that mu-

ARTHUR
And how many buildings are left still standing in other places? I mean, don't you find it a little strange that some of the houses here have been effected very little if not at all? Couldn't that be God's hand protecting us from the waves of disaster?

MICHAEL
Well, you are located away from the coast in a landlocked state. Who's to stay the same didn't happen in other locations?

ARTHUR
So everything that has happened so far in the last several days isn't enough validation for you?

MICHAEL
Don't beat yourself up over it.

ARTHUR
(Beat)
.... You know... I could show you. I could show you proof of God's miracles tonight. Right here in this basement.

MICHAEL
Does it involve a deck of cards?

ARTHUR
More like a dead body returning to life.

Peculiar look across Michael's face. This has definitely gotten his attention.

ARTHUR (CONT'D)
We're keeping it secret from most of everyone here. No need to cause an uproar, some may even be uneasy by it. Harold told me especially (MORE)
ARThUR (CONT'D)
not to tell you and Janice cause
you and her might take it the
hardest.

MICHAEL
.........Huh?

ARThUR
I think it could do you some good
though. Show you how serious we
are about what we preach. I'll
show it to you, but you promise it
can't leave this room. Not even
Janice can know.

MICHAEL
.....Um.... Fine. Janice can't
know. Whatever you say.

ARThUR
I'm taking that as a promise from
you. And I'm holding it against
you if broken.

MICHAEL
Alright.

Arthur gets up from the couch and leads Michael into the
next room.

Arthur turns on the light bulb above him. Reveal from the
dark a refrigerated cooler chest. The kind you'd find in the
back of a restaurant's kitchen.

Michael stands about a foot or so away.

Arthur opens it. He motions to Michael to look inside.

Michael peers over Arthur's shoulder into the cooler chest.

Michael's POV

TWO DEAD BODIES lie in there, one stacked on top of the
other. One male, the other female. Both seniors.

The male has a bullet-hole in his forehead.

Michael stares silently. He wants to pick his next words
very carefully, assuming he's in the same room as a serial
killer. The serial killer being Arthur.
ARTHUR
Niles and I were on guard at the gate. They snuck past us and made it out into the streets. I tried my best to catch up and bring them back around. Pretty fast on their feet for a couple of senior citizens. I heard a scream, assuming it was them and they were in danger. Exactly what we had been trying to keep them safe from with the gate and all. It was night, my glasses had fallen off. I saw ahead of me in the dark that someone was struggling with them, maybe had a hold on one of them. I panicked and fired blindly at whoever it was. I saw a figure fall and another one take off. You asked me if I could ever kill another man but I repent everyday for the two I have killed. But then the strangest thing I ever damned seen happened when Niles and I carried them back to Kingsport.

EXT. FENCE - NIGHT - FLASHBACK

Arthur carries the Old man's body while Niles drags the Old lady's corpse.

Without warning. The Old man coughs up blood all over Arthur's sleeve.

ARTHUR (V.O.)
Despite having a bullet in his head, the man gasped for air, got up, and spoke to me. He collapsed right after but we've been keeping them around ever since.

END FLASHBACK

INT. ARTHUR'S HOUSE - BASEMENT - NIGHT

ARTHUR
"He hath appointed a day in which he will Judge the Earth... "There shall be a resurrection of the dead, both of the just and the unjust." Sooner than later he's bound to get back up again and finish telling me what he had to say. something bout leaders and (MORE)
ARTHUR (CONT'D)
followers or... I don't know. Sometimes I come down here and check on them every now and then and I swear I can see him still twitching a little.

MICHAEL
(Gulp)
.....Who were they?

Arthur looks at Michael peculiarly. Then comes to a realization.

ARTHUR
Oh, that's right. You hadn't met them yet. Michael, I'd like you to meet your parents-in-law.

They go back to staring at the bodies. Silence between them. Arthur is a lot more casual about it. He turns back to Michael again.

ARTHUR (CONT'D)
If you watch them long enough you're bound to see what I'm talking about. He does still move sometimes.

EXT. LAKE - NIGHT

Vail and Daniel. The two stand across from one another as they put their clothes back on. There is a moment of silence between the two during all this until-

DANIEL
.....Thanks for that. I feel very welcomed here now.

She glances over at him, right before she slides her top back on.

VAIL
Don't be. It was more for me than it was for you.

She makes her way back towards the fence.

DANIEL
So then is this is a place you come to often?

She freezes and takes another cold glare on Daniel. He might as well have asked her "So how many other guys have you screwed here by this lake?"
VAIL
Did you just suggest that I do this sort of thing frequently?

DANIEL
Huh?.... No! No, I wasn't trying to come off that way, I meant-

VAIL
You're my first.

She goes back to climbing the fence. Daniel follows.

DANIEL
Really.. That's cool. Why me though? I know I'm charming and all but-

VAIL
It's like you said. The world's gone to hell. Might as well make the best of it for the time being.

EXT. KINGSPORT - NIGHT

Arthur is at the door to his house, he sees Michael off. The two say their "good nights" and Michael heads down the street.

He quickly finds himself back at his house. When he gets there, he happens upon Daniel coming home from the other direction.

Michael holds the door open and lets Daniel in first.

MICHAEL
Where have you been?

DANIEL
I uh... Met another redhead.

Daniel disappears off frame into the house. Michael lingers for a real short moment.

MICHAEL
..That a boy.

EXT. KINGSPORT - NIGHT - LATER

Vail is seen walking down the very same sidewalk we saw her go down before with Daniel.

As she passes Niles's house again, we can see him in the shadows, sitting down on his porch smoking. The two share eye contact again.
Vail is about to continue passing him, but then turns around and walks directly up to him on his property.

He stands up as she approaches him. She slaps him in the face. Hard. He takes it like its nothing. His cigarette falls from his mouth however.

**VAIL**
You sick son of a bitch.

**NILES**
Darling, this ain't appropriate. If someone were to see us now—

**VAIL**
I want them to see us. I want people to know about you and the kind of person you are.

**NILES**
You, Harold, and I agreed that no one would know...

**VAIL**
I'm sick of him talking like he's in charge of everyone here. And I'm sick of you and your beady little eyes watching my every move wherever I go. I don't want you anywhere near me—

**NILES**
You're on my property—

**VAIL**
I DON'T WANT YOU anywhere near me no matter what! You glance at me for even a second you turn your back and look away. You understand?

**NILES**
(beat)
You don't think I don't regret what I did?

**VAIL**
(beat)
That means nothing to me.

Vail turns around and walks off Niles's property. He sits back down and looks towards the ground.
EXT/INT. ARTHUR'S HOUSE – NIGHT

We see Vail climb up the side of the house and crawl in through a window where we see her emerge into her own bedroom.

Arthur and Joanna can be heard arguing downstairs as Vail climbs into bed.

On her dresser there is a framed picture of her and her baby brother CALEB together.

    JOANNA (O.S.)
    What am I supposed to say to her if she doesn't want to go?

    ARTHUR (O.S.)
    I don't care what you say to her. I want her in church tomorrow morning no matter what.

    JOANNA (O.S.)
    And if she refuses and runs off again?

    ARTHUR (O.S.)
    Why are you taking that tone with me?

    JOANNA (O.S.)
    What tone? What do you mean my tone?

    ARTHUR (O.S.)
    You know, sometimes I wonder if you forget who you're talking to when you raise you voice like-

Vail puts in ear plugs. Suddenly the sounds of Arthur's voice and Joanna's voice are muffled down and we can't hear them.

Vail closes her eyes.

INT. BEDROOM – NIGHT

Janice lies in bed, she pretends to be asleep.

Michael takes his shirt off and gets into bed with her. They face opposite directions on the bed.

    JANICE
    What did he say?
MICHAEL
I start helping them look
tomorrow.
(beat)
..After church.

Janice turns to look at him bewildered.

INT. THE PROPHET'S BEDROOM - NIGHT

The Prophet paces back and forth through the room in his pajamas.

As he paces, close in on a photo on his dresser. His wife,
who we can presume is dead since he is alone in his bedroom.

THE PROPHET
(Out loud to
self)
You should beg him. Beg him
everyday that you will be
raptured. For those who will be
left behind, it will be a real
horror story. You think you have
it bad now, you just wait and see.
If you think it will be business
as usual then you are going to be
bitterly disappointed. I say this
to you not as your leader. Who am
I? I'm just an old chunk of coal
who wishes to be a diamond some
day. I have no authority. The
bible has the authority. I just
read from it. The bible guarantees
it, not me. Not at all. I'm only a
teacher.
(beat)
I have never, ever told anyone
that I am infallible. But God-

The Prophet has to stop. He starts coughing. He sits down on
his bed and coughs some more then clears his throat.

He reaches for his medication and takes it. Downs it with
the glass of water on his bedside table.

THE PROPHET
God is infallible. God is.
INT. KINGSPORT CHURCH - DAY

THE PROPHET (V.O.)

God is.

The service finishes up. Everyone gets out of their chairs and walks towards the exit.

Focus on Michael and Janice amongst the crowd. Kristy and Daniel are not with them once again.

ARTHUR (V.O.)

I don't know how to go about this Michael, so the only way I can say this is to just be up front with you.

INT. KINGSPORT CITY LIMITS - DAY

Arthur walks down the street alongside Michael. Arthur is armed. Michael is not. They head in the direction of the fences that surround Kingsport.

ARTHUR (CONT'D)

Harold and even some of the others are taking notice of the fact that you and Janice aren't bringing your kids to the services.

MICHAEL

Is that going to be a problem?

ARTHUR

Well, we want to respect your differences, but to deny your children the opportunity to receive god's grace at a time like this could be disastrous.

Michael stops walking and pulls Arthur aside.

MICHAEL

After today, I don't think you'll have to worry much longer about us being around.

He continues walking. Arthur follows.

ARTHUR

....You're serious?..... But you can't.
MICHAEL
Arthur, you and I are on our way to look for two people we both know are dead.

ARTHUR
You didn't tell her, did you?

MICHAEL
I could never bare it.

ARTHUR
Good. And it would be in your best interest to keep it that way.

MICHAEL
Is that meant to be a threat?

ARTHUR
I've never threatened anyone in all my life.

MICHAEL
Then what are you getting at?

ARTHUR
What I'm getting at is this. The life you once knew is gone, it's been taken from you. The things that made you a man back then no longer matter now. Work a nine to five job, bring home a steady paycheck, provide enough food on the table, a roof over everyone's head. Those days are over. It's all about the bare essentials now. It was once every man's obligation to provide for his family. Your obligations to your family now is to protect them. And in this new world that has lost its mind, your only chance at keeping them safe is with us.


ARTHUR (CONT'D)
Maybe you don't trust me after last night. Understandable. But you should trust me! If you found out without me telling you, now that would be untrustworthy. I'm the closest thing to a friend you have right now. You're an atheist (MORE)
ARTHUR (CONT'D)
in a foxhole right now and we're all the foxes. But you're far safer here with the foxes than you are out there amongst the wolves.

MICHAEL
So now what then..? I continue to keep secrets from my wife and I take my kids to your church?

ARTHUR
Yeah. That sounds reasonable to me.

MICHAEL
And for how long?

ARTHUR
As long as it takes. But don't worry..

Arthur looks up towards the sky.

ARTHUR (CONT'D)
It won't be too much longer.

EXT/INT. JANICE'S FOLK'S HOME - DAY

A knock on the door. Janice answers holding Kristy. Joanna, Emmanuelle, and Claire are all there to greet her with various foods they prepared.

JOANNA
I know what you're thinking, how cliche is this, all the women in town welcoming you with baked goods but how could we pass up the opportunity?

JANICE
Oh! Well, thank you.

CLAIRE
Mind if we bring these all in for you? We'd hand them to you here but it looks like you have your hands full.

JANICE
Don't mind at all, come on in.

The door closes behind them.
EXT. KINGSPORT - DAY

Daniel walks down the street by himself with his hands in his pockets. He tries to avoid some of the looks he is getting from some of the TOWNSFOLK he passes.

From the distance, he spots Vail stepping outside of her house. She is holding a little boy in her arms. It is Caleb.

They head down another street. Daniel follows from a distance.

EXT. FENCE - DAY

Arthur and Michael have reached the fence. Niles is already there keeping guard alongside Mark and Matthew.

ARTHUR
Michael, I don't think you've met Mark or Matthew yet.

MARK
(to Mike)
Hey.

MATTHEW
(to Mike)
How are ya.

NILES
(to Arthur)
Is there a reason you brought him here?

ARTHUR
Uh... Yeah. Thought he could be of some help.

NILES
I really don't think we need it today.

Michael watches a little uneasy.

ARTHUR
No. You're right. But the man hasn't had a whole lot to do lately since he got here. And you know how sitting around doing nothing all day can drive a man a little crazy.
NILES
(looks at Mike)
Crazy... Okay then. We wouldn't want that now then would we.

INT. JANICE'S FOLK'S HOME - DAY

The women are sitting around together in the living room.

CLAIRE
You don't remember me at all, do you Janice?

Janice stares blankly.

CLAIRE (CONT'D)
Claire. Claire Grossi.
(shows ring)
Of course now its Williams, but back in school we used to get seated next to each other a lot cause of our last names.

JANICE
Claire... Yeah, I remember. Of course. You'd think I wouldn't at our age but surprisingly some things up there are still working.

CLAIRE
Amazing how much has changed over the years yet at the same time some much stays the same.

Janice nods.

JOANNA
Around what time did you leave Kingsport Janice?

CLAIRE
It was right after we graduated, wasn't it?

JANICE
Yep, I was 18.

JOANNA
Why such the hurry?

JANICE
Well, my first reason of course was my acceptance into college, second reason was just looking for a change.
CLAIRE
What did you do for work?

JANICE
Nursing. For a bit. Then I had the kids and settled as a pharmacist.

JOANNA
Pharmacist? Like CVS or something kin to that?

JANICE
Yeah... Sort of.

EMMANUELLE
I could never understand why anyone would want to leave Kingsport. Ever since I got here nothing but blessings have been bestowed upon me.

Emmanuelle places her hand on top of her baby bump.

CLAIRE
I was gonna say, do you think you could brush up on your nursing skills if it came to it? We might just need it maybe.

JANICE
It's a possibility.
    (to Emmanuelle)
How far along are you?

EMMANUELLE
Almost there. Just another month left.

JANICE
Your first?

Emmanuelle nods.

JOANNA
It's almost a shame it'll also be her last.

Janice gives a very awkward look to Joanna. She's the only one bothered by Joanna's remark.

She reverts her attention back to Emmanuelle.
JANICE
You and your husband must be very anxious at this point. When I was pregnant with this one, I couldn't wait to get it done and over with at your stage.

Emmanuelle looks really hurt at the thought of her husband being mentioned.

She gets up to get her coat, in a hurry to leave.

EMMANUELLE
I just suddenly remembered, I left some laundry in the drier and its probably done by now.

CLaire
Emmanuelle, no! Stay!

EMMANUELLE
I'll see you all later!

Emmanuelle exits. The door slams behind her.

JANICE
Is everything all right?

JOANNA
We're so sorry about that we should have told you before introducing her.

CLaire
Emmanuelle's husband is not with us any more.

JANICE
Oh I'm so sorry I wouldn't have said anything if I knew.

JOANNA
Well its not quite like the way Claire is putting it.... John is-

CLaire
Maybe you should have her put Kristy in the other room before telling her this.
EXT. BEYOND THE FENCE - DAY

Niles and Mark are far ahead of Michael and Arthur. Michael stays close beside Arthur. Matthew is back on guard at the fence.

MICHAEL
Arthur, if we're not looking for Janice's parents then what in the hell are we doing out here?

ARTHUR
Shush! What did I tell you about keeping that quiet? Why don't you just broadcast it to the whole town why don't ya?

MICHAEL
...Like I said, what the hell are we doing?

ARTHUR
Think of it as sort of a hunting trip.

MICHAEL
(beat)
...We're not talking "The Most Dangerous Game" kind of hunting, are we?

ARTHUR
Well... Not quite.

INT. JANICE'S FOLK'S HOME - DAY

The three women are now in another room. Its just Janice, Claire, and Joanna now. Kristy has been put in her room.

JOANNA
Since things started getting crazy, Emmanuelle's husband John became sort of a record keeper for Harold. He kept track of everyone for him while rationing food and supplies and making sure everyone was taken care of.

JANICE
But what I don't get, why would Harold suddenly be appointed the role of being in charge of everyone else?
CLAIRE
Oh honey, it's nothing like that. No. He's a good man. He does what he does because he cares for everyone and is looking out for us. Somebody's gotta do it. Especially in a time like this.

JOANNA
Yeah, it all started with the fences, and we had those built long before any of the storm warnings.

CLAIRE
At first everyone thought he was crazy, but when everything he was saying started to come true, suddenly crazy wasn't the word for it.

JOANNA
Anyway, John lost faith at some point. He started to doubt Harold, even doubted God for whatever reason, I don't know.

CLAIRE
He indulged in terrible things. The poor man had some demons, that's for sure.

JOANNA
He decided he was leaving Kingsport but Emmanuelle refused to go with him and stayed. The girl may not seem like the brightest bulb but she's no dummy.

EXT. BEYOND THE FENCE - DAY

Arthur has been explaining the same story about John to Michael. We catch up on them around the same point that Claire and Joanna are explaining it to Janice.

ARTHUR
Everything was honky dory after that. You know? Good riddance. But suddenly he came back to the fence. Not alone though. He found others. He wanted back in too.

MICHAEL
Why would you turn him away?
Because Niles recognized someone he was with.

EXT. - THE FENCE - NIGHT - FLASHBACK

We see JOHN, (30's), black man. He is accompanied by 4 OTHERS. One of them is a burley man with a beard, TRIGS (40's).

Niles and Arthur are behind the other side of the fence.

Niles takes one look at Trigs and fires his gun at him. Trigs jumps out of the way as soon as the gun is aimed at him.

John and the four men with him run back in the direction they came in.

Niles shoots again and manages to hit Trigs in the back. The man collapses but still appears to be alive.

INT. NILE'S HOUSE - BOMB SHELTER - NIGHT - FLASHBACK

Niles repeatedly punches Trigs in the face. He's covered head to toe in his own blood.

ARTHUR (V.O.)
We've managed to keep the one man with him a prisoner. Try and find out what on earth John was doing with a man like the one Niles knew. He blabbered something about rebuilding civilization.

We see Niles open the door for The Prophet and let him into the room with Trigs. He leaves the two alone together.

The Prophet pulls up a chair and sits directly across from Trigs.

ARTHUR (V.O.)
Harold spoke to him shortly before the man passed. He came to one conclusion that shocked all of us who knew him.

FLASHBACK END
EXT. BEYOND THE FENCE - DAY

ARTHUR
John is the antichrist.

MICHAEL

....... 

INT. JANICE'S FOLK'S HOME - DAY

JANICE
If you honestly believe that then what does that mean for Emmanuelle's baby?

JOANNA
Honey, from one mother to another, I for one cherish every life. But for this one...

CLAIRe
As long as we have her and he doesn't, we have the upper hand.

EXT. BEYOND THE FENCE - DAY

ARTHUR
You don't know how lucky you are Michael, having found your way to us instead of him.

NILES (O.S.)
(to Arthur)
What have you been telling him?

The camera pans to Niles. He is frozen in his tracks. A few feet away from leading the group.

ARTHUR
Just the essentials.

NILES
Essentials huh? Is that right?

Niles slowly approaches Arthur. Arthur gets more nervous by the second in Nile's presence. Michael just stands back and watches as a spectator.

ARTHUR
I think its better if he knows Niles.

NILES
Even if Harold says he shouldn't?
ARTHUR
He's with us now, we might as well
make him a part of us as much as-

Niles grabs Arthur by the back of the neck and slams him
down to the ground. Michael backs away.

Niles kicks Arthur in the face then continuously stomps on
him.

NILES
Did you tell him too about the
people you killed?

ARTHUR
Niles, I-

Niles this time hits him in the face with the butt of his
rifle. Niles seems very calm and collective for someone
doing what he's doing.

NILES
Yes or no will do.

ARTHUR
I don't-

Niles hits him again.

NILES
Yes or no.

Arthur spits up blood as he tries to speak.

ARTHUR
Yes! Yes!

Niles stops. He looks down at Arthur, then straight to
Michael.

NILES
(to Mark)
You keep an eye on him and stay
here.

He walks up to Michael and grabs his arm. The two start
walking back towards the fence.

MARK
..Where are you going?

NILES
We're just going to have a little
chat with Harold.
EXT. SCHOOL PLAYGROUND - DAY

Vail is with Caleb. The little boy climbs up the steps towards the slide.

Daniel approaches Vail from behind. Hands in pocket.

DANIEL
Is that your son?

Vail turns around and faces Daniel.

VAIL
He's my brother.

DANIEL
Oh.... Well.... Phew.

VAIL
You and I thought, it was still a one time thing.

DANIEL
Okay.... Can I ask why?

VAIL
I have other priorities.

DANIEL
Priorities?

VAIL
Such as keeping my brother safe.

DANIEL
He looks like he's doing fine to me.

VAIL
Not amongst these people he ain't. Especially our parents. I don't want him to grow up like I did.

DANIEL
Is it really that bad here? I mean, I've had plenty of religious friends and never thought anything of it.

VAIL
It's not the same here. No one thinks for themselves.
DANIEL
You could say that about anyone.

VAIL
Have you gone to any of our services lately?

DANIEL
My parents told me not to, and to keep my sister away.

VAIL
You wanna know why?

DANIEL
.....

VAIL
The shit that geezer spews from his mouth every morning. One of them stuck with me. Ezekiel 9:5 "Then I heard the LORD say to the other men, "Follow him through the city and kill everyone whose forehead is not marked. Show no mercy; have no pity! Kill them all - old and young, girls and women and little children."

(beat)
You'd be surprised how many verses in the bible there are about killing children. He's recites a lot of those. His favorite is Leviticus 20, the one about killing gays.

DANIEL
Who says we have to stay here then?

VAIL
You think you're the first to come up with leaving? You're not.

DANIEL
Isn't it worth trying then? I mean, there's no way my dad plans on keeping us here. We're making it out. There's no reason you two can't come with us Vail.

VAIL
You're a fool if you'd think I'd risk my brother's life like that.
DANIEL
But you can't live in fear like this.

VAIL
I choose however I want to live. 
At least its still living.

DANIEL
It won't be long enough if you-

VAIL
Just go Dan!

She turns her back on him. Daniel lingers for a little while then kicks his feet and storms off.

As soon as Daniel turns his back on her, she looks back at him in remorse.

She then turns her attention and notices Niles in the distance walking with Michael to the church. Niles shoves Michael in through the doors.

INT. HAROLD SEYMOUR THOMAS'S OFFICE - DAY

The Prophet sinks back in his chair. Michael sits directly across from him with Niles by the doorway standing watch.

MICHAEL
Do you live in this room? I don't think I've seen you show your face once outside this building.

THE PROPHET
......

MICHAEL
Am I in trouble or something?

THE PROPHET
(beat)
....... I can't say for sure.

MICHAEL
Is there anything you do have to say? Or are we just gonna sit here?

THE PROPHET
I can say this. You know more about us than I've anticipated you to. And we know little to nothing about you.
MICHAEL
What's there to know?

THE PROPHET
There are two kinds of people in this world. Those who know God, and those who reject him. You're the latter, aren't you?

MICHAEL
.....I can't reject something I don't believe in, and how do you even jump to that conclusion about me?

THE PROPHET
Niles tells me he see's in you the same man he once was. A man who lacks belief.

MICHAEL
I believe. I believe you're holding me against my will. That and one of your croonies killed my wife's parents.

THE PROPHET
I can't take credit for something Arthur carried out.

MICHAEL
But its your preaching that has driven this town crazy enough to do the irrational things they've been doing. lapping up your venom like a kennel of sick dogs.

THE PROPHET
If the word of god is what you consider to be venom then I can only say that it hurts. It hurts to hear the truth, doesn't it? God reveals himself to all men, regardless to whether or not you decide to bow your knee to him or not. Michael, I know your kind. I've lived amongst many of you in my college days. I've had my faith tested, everyone has. But in the end, my faith has strengthened over the years while yours has weakened. I just don't understand why your kind searches endlessly in vain for inconsistencies and hypocrisies in the scripture and (MORE)
THE PROPHET (CONT'D)
then you go and compare yourselves to an ape. An APE! And for what? To affirm to yourself that god isn't real?

MICHAEL
I have a feeling this conversation isn't going to end is it? Not until I walk away a saved man and I agree with everything you say. Is that right?

THE PROPHET
Wrong. I have no interest in converting you. A man like you with no remorse has no desire to repent. You'd rather wallow in your sin. You see, Jesus already exposed why men want to reject God. Men love darkness. It's in our nature. Every man who lives in darkness hates the light. Why would I want to lead you into the light when all its going to do for you is burn?

MICHAEL
Is that what you want to do to me? Burn me at the stake?

THE PROPHET
Not the worst idea I've heard all day. A little old fashioned for my taste. C'mon, I know I'm old but I'm not that old. But we really should have done something a little sooner.

MICHAEL
Which is?...

THE PROPHET
In Deuteronomy 13, it says if a citizen in your town has been lead astray, he'll encourage as many as he can to worship the same false God as him and then the only solution is to kill and destroy every inhabitant without pity. No reason to waste a perfectly good carton over a few spoiled eggs.
MICHAEL
Do you people ever think for yourselves or is everything you resort to just another bible verse?

THE PROPHET
The verses never lie.

MICHAEL
They're lies when they come out of your mouth. You false prophet.

The Prophet snaps from humble old man to rage induced lunatic.

He jumps across his desk and grabs Michael by his neck. He knocks over Michael's chair, taking both men down to the ground.

The Prophet's hands remain wrapped around Michael's neck in a death grip.

Niles watches baffled, not sure what to do.

THE PROPHET
Enough from you! ENOUGH!

Considering the age difference, there is no match between the two. Michael unleashes himself from the Prophet's grip and knocks him off his body.

Michael gets up and kicks the Prophet while he's still on the floor.

Niles finally butts in and grabs Michael then throws him out into the hallway.

The Prophet remains on the floor, curled up in a fetal position. He coughs uncontrollably. He clutches his chest.

EXT. BEYOND THE FENCE - DAY

Arthur is recovered from his injuries. Slowly he gets up but fumbles. Mark tries to catch him.

ARTHUR
Mark, you have to let me go after him, you must.

MARK
He said to keep you here.
ARTHUR
Niles isn't like us. He's not.
He's not one of us.

MARK
But neither is the other guy.

Arthur grabs his rifle from the ground and trips Mark with it. Mark falls on his back.

Arthur aims his rifle at him.

Mark reaches for his own gun. Arthur kicks it away from him.

The two share a moment of eye contact, lost in one another's pupils. Mark sweats in fear.

ARTHUR
I'm sorry Mark.

Close in on the trigger of the gun as Arthur pulls it.

EXT. FENCE - DAY

The gunshot is heard from the distance. Matthew back at the fence reacts. He runs in the direction the shot came from.

He looks out beyond and sees Arthur with the gun aimed at Mark lying down.

MATTHEW
Oh Lord.

EXT. BEYOND THE FENCE - DAY

MARK
AAAAAAGGGGHHHH!!!!!! Oh my god! OH MY GOD!

Mark has been shot in the leg. He bleeds out. He cries out like a child who has never sustained an injury of any kind in his entire life.

ARTHUR
Watch the blasphemy!

Arthur shoots him again, this time in the shoulder.

MARK
NOOOOOOOOOOOOO! Why! WHY!

Another shot is heard. Arthur looks over, realizing that one didn't come from him.

Arthur's POV: He sees Matthew at the fence. Matt has his gun aimed in Arthur's direction.
Arthur quickly jumps out of the way. The bullet hits the dirt where he had just stood.

Arthur takes cover behind a tree. Another gun shot hits the tree. Bark flies from the trunk.

EXT. FENCE - DAY

Matthew is in a constant state of panic. Sweat across his face.

He fires one more shot. Then another one. And another one, wasting bullets. Then CLICK. Out of ammunition.

MATTHEW
Lord, no! Don't do this to me!
Please don't do this to me!

EXT. KINGSPORT - DAY

The townspeople come out of their houses. They have heard the shots from the distance. They look outside in confusion.

INT. JANICE'S FOLK'S HOME - DAY

Janice runs into the room she put Kristy in and clutches the girl in her arms. She hides in the corner of the room, but before she does she reaches into the dresser and grabs her crucifix.

EXT. FENCE - DAY

Matthew rests his back up against the fence, doing his best to reload his gun. His hands shake uncontrollably, unable to hold on long enough to his shells. Constantly dropping them.

EXT. BEYOND THE FENCE - DAY

Arthur makes a run for it towards the fence. He see's Matthew in his path.

EXT. FENCE - DAY

Still shaking, Matthew manages to load his gun. He clicks the barrel closed, stands up, and aims the gun in Arthur's direction who is running directly towards him.

EXT. BEYOND THE FENCE - DAY

Arthur shoots first.
EXT. FENCE - DAY

Matthew's body is riddled with the spray of the shotgun blast. His body collapses.

Arthur slips past the gate and makes his way back into Kingsport.

He runs in the direction of Janice's parent's house.

Everyone who has stepped foot outside of their house stares and Arthur runs by pathetically covered in blood and practically limping as he runs.

INT. JANICE'S FOLK'S HOME - DAY

Knocking frantically. Finally Arthur gives up and knocks the door down by breaking the door knob off with the butt of his rifle.

He runs into the house screaming for Janice.

ARTHUR
Janice! JANICE!

INT. CLOSET - DAY

Engulfed in darkness. Janice stares out the crack of the door. Her arms wrapped around Kristy. Kristy refuses to let up crying.

Janice presses her hand tighter against her mouth and continues to shush her.

Arthur having already heard it opens the door. Janice is taken back by his sudden action as well as his appearance with the gun.

ARTHUR
We have to get you out of here.
NOW!

JANICE
(quivering)
What do you want with me?

ARTHUR
Not me! Harold and Niles! You're not safe here no more!

Joanna comes into the house through the front door left wide opened and in shambles.
JOANNA
Arthur?! ARTHUR! Where are you?

ARTHUR
For god's sake.

Arthur marches to the next room where Joanna is. Joanna too is taken back by his appearance. She's hysterical.

JOANNA
(GASP)
Oh Arthur! My Arthur! My poor Arthur!

She approaches Arthur crying. She tries to wrap her arms around him and weep over his wounds. Arthur is annoyed.

ARTHUR
Joanna stop it. Stop it Joanna!

JOANNA
What happened to you? My god what happened?

ARTHUR
Joanna, I told you to STOP!

Arthur raises the back of his gun and knocks Joanna unconscious with the butt of his rifle.

Arthur runs back into the next room where Janice and Kristy remain hiding in the closet.

Arthur extends his hand out to Janice.

ARTHUR
If you don't trust me, you may die.

JANICE
(beat)
Not without Michael or Daniel.

INT. CHURCH - DAY

Michael tries to force his way back into the office and fight back. Niles punches Michael in the chest.

The force of the punch plus the size of Niles causes Michael to fly back into the hallway, back slamming against the wall.

The Prophet clutches his chest and curls up like he is having a heart attack.

Niles picks up his whole body and carries him. He rests The
Prophet over his shoulder and steps over Michael and makes his way out.

EXT. KINGSPORT - DAY

Arthur makes his way out of the house, followed by Janice and Kristy.

He's about to run in the other direction but stops. He looks at the sight of Niles stepping out the church with The Prophet in his arms.

He walks away from Janice, leaving her behind. Janice just watches in confusion.

Arthur stands face to face with Niles.

NILES
He's dying.

ARTHUR
From what?

NILES
Heart attack.... I think.

Arthur freezes in his tracks. He turns his head in the direction behind him and makes eye contact with Janice.

EXT. FENCE - DAY

Claire runs while crying and mopping in the direction of Matthew's corpse. She kneels down beside it and cries into the corpse's shoulder with her arms wrapped around him.

Mark remains in the distance whimpering in a puddle of blood, continuously bleeding to death.

INT. CHURCH - DUSK

Through the door, we can see the sun set in the background. Niles lies The Prophet down onto a pew he has pulled aside.

Niles turns to Janice.

NILES
Nurse, huh? Well go ahead. Fix him up!

JANICE
I wanna see my husband first. No deal till then.

Niles pounds his fist in response onto a near by table. The table literally cracks and breaks from the force. He points at Janice and Kristy.
NILES
DO IT!

Janice backs away while Niles approaches her. Arthur jumps in between them and gets in Niles's way. Arthur aims the gun at him.

ARTHUR
I've been wanting to do this for a long time Niles. Give me one more excuse and this time I'll do it.

NILES
I had a gun pointed at me the day my mother brought me into this world. You don't scare me.

ARTHUR
Like I care you don't fear me. You better fear God!

NILES
Is it you who's about to pull that trigger, or is it God?

ARTHUR
You think I don't know about you? I saw your eyes set on my daughter the day you came here. Your constant lust. You haven't been washed of your sins. Once a wicked man, always a wicked man.

NILES
You know why Harold brought me here then.

ARTHUR
Cause with a past like yours he knew he could get you to carry out and make the decisions no one else here could. Yeah... I know everything about you.

NILES
If we don't act now he dies.

Arthur keeps his gun aimed at Niles as he talks to Janice.

ARTHUR
Janice? Michael is fine. I saw Niles take him away into the next room. He's down the hallway in his office.

Janice runs with Kristy down the hall in the direction she's
told. Niles remains frozen with the gun on him but his eyes watch over her as she passes.

Janice finds Michael lying unconscious in the hallway. Janice kneels by his side and holds his head up and tries to wake him.

Back on Arthur and Niles.

NILES
Time is ticking.

Arthur lowers his gun from Niles. He motions into the next room.

ARTHUR
Go on then. Go get her.

Niles walks down the hallway and grabs Janice. She struggles while maintaining Kristy in her arms.

Niles pushes Janice in the direction of The Prophet's body. Janice looks at them like "Okay... Now what?"

JANICE
What do you want me to do for him?

ARTHUR
What can you do?

JANICE
Do you have an oxygen mask and tank?.... A defibrillator?

Niles and Arthur stare blankly at Janice then at each other.

JANICE (CONT'D)
Do you have anything to treat someone in case of a situation like this?

ARTHUR
We never expected to be here long enough for something like this to happen.

NILES
He's in God's hands now.

Arthur snaps
ARTHUR
No! Not yet. We need him still!
(to Janice)
Is there anything else we can do?

JANICE
Uh... I mean, Aspirin could help... Heparin... It could help with the clotting.

ARTHUR
We can get you aspirin.

JANICE
It could slow things down but without opening the artery and fixing the problem he could still die in the next 30 minutes.

NILES
There's that FEMA station several miles down the road in the next town over. It might still have something.

ARTHUR
We'll take you there then.

JANICE
Wait, even if you gave me everything I need, I'm still not a surgeon. I'm not trained to do this.

ARTHUR
It's alright, you do what you can.

JANICE
There's nothing more I can do!

Arthur grabs Janice by the arm. Janice pulls away. Arthur motions to Niles and then to Kristy.

ARTHUR
Niles.

Niles takes Kristy from Janice. Kristy screams and shouts. Janice tries to fight back.

JANICE
No goddamn you! Give her back!
ARTHUR
You'll have her back. I promise.
You just do everything I say and
it will be okay.
(beat)
And if you don't. You won't see
Kristy again in this life.

EXT. KINGSPORT CITY LIMITS - DUSK

Arthur and Janice get into a car. The car drives through the
entrance/exit of the fence. They pass the bodies of Matthew
and Mark.

INT. JANICE'S FOLK'S HOME - NIGHT

Daniel steps in through the broken down door, looking around
unaware of what happened.

Vail has followed him with Caleb in her arms. She peaks in
passed him. They both see Vail's mother Joanna lying
unconscious on the floor.

Vail runs in passed Daniel screaming and crying. She tries
to wake her. Daniel just watches confused.

EXT. OUTSKIRTS - NIGHT

Arthur and Janice sit in the car in complete awkward
silence. Arthur breaks it.

ARTHUR
You know, Joanna and I got
together right after you left
town. We hit it off fairly quick.

JANICE
What are you doing Arthur?

ARTHUR
Having a conversation.

JANICE
I have nothing to say to you.

ARTHUR
You know... If you had stayed. We
could have been something.

JANICE
It was one week. There was never
going to be anything.
ARTHUR
No, you're wrong. There could have been. Before you changed.

JANICE
Stop it Arthur.

ARTHUR
I'm just letting you know. I'm only in love with who you were. Not who you are now. That person you were is dead to me. I mourned her for a very long time.

JANICE
I was always the person I am now. Only back then I had to hide it.

Janice puts her hand on Arthur's leg while he's driving. She squeezes his thigh.

Close in on Janice's crucifix. She's clutching it in her other hand.

Arthur glances down at the hand placed on his leg. He sweats a little.

ARTHUR
No... No, that won't do.

Janice quickly jumps out of her seat and stabs Arthur in the neck with the crucifix. It pierces through his flesh before breaking off.

He yelps in pain. He turns the steering wheel a full left as the car collapses.

The car flips over with both them in it. Janice has her seatbelt on. Arthur does not. He tumbles around the inside as the car does.


Janice unbuckles her seatbelt and falls to the ground. She kicks the window to her seat repeatedly. It cracks with each kick till finally it breaks.

She crawls out the window with broken pieces of glass that stick out of the side of her arms.

Arthur manages to somehow be alright. He recollects himself and crawls out the car after Janice.

When he gets up he stumbles after her.
Janice doesn't look much threatened by Arthur with the state that he is in. Until he reaches back into the car and pulls out his rifle. Then she makes a run for it.

Arthur fires at her but misses. He limps after her in pursuit.

Janice disappears into the brush and trees.

Arthur pulls the broken crucifix out of his neck. Blood spurts out the wound.

He walks around to the trunk of the car. Opens it and pulls out a beach towel. He tears part of it off and wraps it around his neck to stop the blood flow.

INT/EXT. CHURCH - NIGHT

Niles drags Michael's body into Harold's office, closes the door, and locks him inside.

Kristy is banging on the door and crying in the room opposite to the office.

He goes back to the Prophet's side. He kneels down by his body and prays.

Outside the church, the DENIZENS of the town gather outside in a crowd - candlelight vigil.

Emmanuelle is amongst the crowd. She holds a candle like the others. She looks over in the distance and sees Claire walk all her children into their home.

Daniel with Vail and Caleb sneak passed the crowd. They sneak into the back of the church unnoticed and crack open a window. Daniel crawls inside.

Vail stays with Caleb and keeps an eye out.

EXT. WOODS - NIGHT

Janice hides behind a tree. Arthur approaches, keeping an eye out for her.

A couple of coyotes pass between the two. Janice tries not to notice them. She's afraid enough of Arthur as it is already.

She doesn't look, but she can hear the crunching of dead leaves beneath his feet.

As soon as he turns in the other direction, she makes a run for it. Arthur hears it and runs in the direction of her sound.
Janice runs out into an open field. Arthur follows from a distance, struggling to keep up. He's practically using his rifle as a crutch.

Janice trips and falls into a ditch that has been concealed with a mat covered in dirt and dead leaves. A trap someone had made and put there.

Arthur catches up and peers down into the ditch at her. They stare at each other, Arthur with a "Got ya!" type expression.

He raises his gun from his side. But then-

A rock thrown at him, wrapped in a sack hits him in the head and he tumbles over.

Arthur looks up to see where it came from.

PEOPLE emerge from the woods surrounding the open field. At least 20-30. The OUTSIDERS.

Arthur circles around, not knowing what to anticipate next.

From within the group, a black man, 30's is in front. This is JOHN again. He stands face to face with Arthur.

    JOHN
    Get the hell out of here Arthur.

You don't have to tell him twice. He drops his gun, then Arthur dashes back in the direction he came.

Janice looks up from the ditch at John. John kneels down and extends his hand out for Janice.

Janice grabs ahold of his hand and climbs her way out with his help.

EXT. CAMP - NIGHT

The Outsiders have set up this camp. Janice has a blanket wrapped around her as she sits by a fire.

John approaches and hands her a bowl of soup. She takes it. John sits directly across from her on the other end of the fire.

    JOHN
    It was never my choice to leave Kingsport. They exiled me. Didn't exactly approve of what I was. I'm just lucky no one lynched me after finding out.
JANICE
You mean?...

John nods over to another man behind them. Hispanic. The other man nods back.

JOHN
Lets just say we had a little walk in on some of our back door activities taking place across from Harold's office.

JANICE
You're married though.

JOHN
Yeah? So was George Rekers.

JANICE
Everyone there thinks you're the antichrist.

JOHN
Is that what you think?

JANICE
Even if I believed in such a thing, I wouldn't think it of you. You saved my life.

JOHN
It was easy for them to pin something as heavy as that on the one gay black man around. After all, there's no longer a president to take the credit.

JANICE
If anyone's an antichrist its-

JOHN
Its Arthur?... He killed your parents you know. I'm sorry I couldn't do anything about it.

JANICE
Why would he-

JOHN
They were helping me. And they wanted to get away from it all. Just like I had.
JANICE
My parents? You mean they knew and they were okay about...

John nods.

JANICE (CONT'D)
And I could have sworn they were the biggest bigots out of all of them.

JOHN
Believe it or not, people can change Janice. I think a lot of things did for them in your absence.

Janice looks down at her feet. She looks at the blood of Arthur on her pant leg. She weeps.

John places his hand on her knee. She looks up at him.

JOHN (CONT'D)
We need each other's help.

EXT. KINGSPORT - NIGHT

Arthur walks straight through the gate. He wanders down the street in the direction of the church and the candlelight.

He storms passed the crowd of people. They all stare at him in disbelief as he passes through.

DENIZEN
What on God's Earth has been going on tonight?

ARTHUR
You'll hear in time. I promise.

DENIZEN 2
Don't we have the right to know now?

DENIZEN 3
Is he going to be okay?

ARTHUR
In time I said!

Arthur makes it in through the door of the church and closes it behind him.
INT. CHURCH - NIGHT

As Arthur walks in, Niles is placing a white sheet over Harold's body. He looks in Arthur's direction. They share eye contact. Niles shakes his head.

Arthur pounds his fist on the doorway then punches the wall.

As they remain silent between each other, their ears perk. The two of them hear footsteps. Niles and Arthur run into the hallway where they heard it from.

INT. CHURCH - HALLWAY - NIGHT

Daniel is on the other side of the door trying to hush Kristy as he unscrews the bolts on the doorknob.

Niles and Arthur walk in on him. The three of them look back at each other.

Daniel makes a run for it back in the direction of the window.

Niles and Arthur make a mad dash for him and they catch up. Niles grabs ahold of him and lifts him off the floor. Much like a bear hug.

Daniel struggles to break free. Niles squeezes his arms around Daniel even tighter, breaking off circulation into his body.

Daniel's face turns red in the struggle. The sound of ribs cracking.

Vail looks in through the window.

    VAIL
    (Screaming)
    NOOOOOO!

Arthur turns his attention to her.

    ARTHUR
    VAIL!?

Vail realizes that getting her father's attention was a bad idea. She makes a run for it with Caleb. Arthur follows after her.

Niles throws Daniel down to the floor. Daniel moves his body only slightly. He's barely alive from the amount of pressure that was inflicted on his body.

Niles simply walks away, through the church, passed Harold's body, out the door, passed the denizens and their vigil.
EXT. KINGSPORT - NIGHT

Arthur can't chase after her no more. He's exhausted his body past its threshold tonight.

He collapses. He can do nothing but watch his older daughter run off with his son from the pavement.

INT. NILE'S HOUSE - BOMB SHELTER - NIGHT

The door to the bomb shelter opens. Niles unloads every single gun out of the shelter and into the living room.

He loads clips, bullets, and shells into every single rifle and pistol and lines them up against the wall.

He takes off his jean jacket and pulls on his leather jacket with a patch on it that reads "WARLORDS" - the name of his old gang.

He wraps a bandanna around his forehead.

He tucks one of the handguns into his belt and another one on his bootstrap alongside a small knife.

EXT. KINGSPORT - NIGHT

Niles lifts Arthur off the ground and rests him on the shoulder and takes him back inside the church.

INT. RANDOM HOUSE - NIGHT

Niles rests Arthur onto a chair. Then slaps him in the face to wake him up. No response.

He walks to the sink and fills a cup full of water then splashes it on his face.

Arthur awakens. He see's Niles across from him.

NILES

It's all in your hands now.

Arthur seems to understand. He slowly gets up. Niles helps him from falling.

ARTHUR

You're right. You're right about everything.

Arthur looks across the church. From his POV, we notice for the first time a very bizarre mural painted inside the church depicting the events of the Book of Revelation.

In the corner there is the four horsemen, above them is seven angels each sounding a trumpet. And on the other
corner there is the Whore of Babylon.

This depiction of her has red hair.

After looking at the whore image, Arthur turns and looks down the hallway at Daniel's unconscious body.

He turns back to Niles.

ARTHUR
Can I ask you something? I don't know who else to ask but... My daughter and this boy. Do you think, with everything that's been going on with her, that she and him might have... You know...

NILES
(beat)
Without a doubt in my mind.
(nods)

ARTHUR
(deep exhale and beat)
I need you to do something for me.

CUT TO:

Niles walks down the hallway in the direction of Daniel. Niles pulls the knife out of his bootstrap and STABS Daniel in the back.

Daniel awakens to scream out in pain as the blade pierces his spine.

INT. HAROLD SEYMOUR THOMAS'S OFFICE - NIGHT

Michael awakens from being unconscious by the sound of the screams. He instantly recognizes the voice.

He crawls up to the door. Michael grows more and more frantic by the second.

MICHAEL
Daniel!? DANIEL!? DANIEL! DANIEL!

Michael pounds on the door.

MICHAEL
WHAT THE FUCK ARE YOU DOING TO MY SON! GODDAMN YOU! GODDAMN YOU!
INT. CHURCH - HALLWAY - NIGHT

Daniel dies. Niles pulls the knife out of the boy's spine.

He wipes the blood off on the side of his boot then puts the knife back into the strap.

INT. HAROLD SEYMOUR THOMAS'S OFFICE - NIGHT

Michael picks up the chair from behind the desk and tries to break down the door with it.

INT. CHURCH - NIGHT

We still hear Michael's shouting in the background.

Arthur flips through his bible. In the center of this particular bible, there is pictures from paintings depicting particular stories from the bible.

The one Arthur turns to and stops at is the "Binding of Isaac."

Niles looks over Arthur's shoulder at the picture.

ARTHUR
I just don't know how a man could drive himself to do such a thing to his own child.

Niles puts his hand on Arthur's shoulder. He stands there for a moment, then walks out the church.

INT. CHURCH - HALLWAY/HAROLD SEYMOUR THOMAS'S OFFICE - NIGHT

Arthur knocks on the door to get Michael's attention. The two communicate with each other from different ends of the room.

ARTHUR
That's enough Michael. Save your energy.

MICHAEL
You better start praying and you better pray fast. The second I get out of this room I'm gonna flay the skin from your body and measure your dying in days.

ARTHUR
Janice is dead. So is Daniel. You talk like that and I assure you your daughter will not be spared either.
Michael drops the chair to the ground.

ARTHUR (CONT'D)

(beat)
Speaking of praying Mike, I have an idea for you. I want you to pray. I want you to pray to that God you think doesn't exist. And pray to him that you're right about him. Because if you aren't, then eternity is going to be tough.

Arthur turns his back and walks down the hallway. He pauses for a moment.

ARTHUR (CONT'D)

It's a shame Mike. I thought I could have saved you.

Arthur continues walking.

EXT. KINGSPORT CITY LIMITS - NIGHT

Vail is running, screaming and crying towards the fence, hands still tight around Caleb.

Headlights shine on her. Niles emerges from the dark on his motorbike. He pulls up beside Vail and grabs her from the back of her shirt.

She is lifted off the ground and drops Caleb.

Caleb curls up and cries, both knees scraped and bloody.

Niles pulls over to the side of the fence and tosses Vail off.

Vail crawls away and curls up against the fence in fear.

Niles steps off the bike then towers over Vail. He kneels down beside her and wipes the tears from her face.

He shows her the lock of red hair he has of her's. Niles shows his vulnerable side for the first time. His eyes tear up as he looks into Vail's eyes.

NILES

I know you couldn't forgive me for what I did to you. I don't know if I can forgive myself. But you're going to have to. For your sake. For your father's sake.

Niles takes the handgun out and presses it up against her face.
VAIL
No, no no! Please, if he put you up to this-

NILES
Ask for his forgiveness.

VAIL
Please, don't do this. You don't want to do this.

NILES
Ask for his forgiveness.

VAIL
Please! Please. Don't do this.

NILES
I SAID ASK FOR HIS GODDAMN FORGIVENESS YOU FUCKING WHORE!

Niles shoots Vail in the knee cap.

She screams out.

VAIL
I'M SORRY!

NILES
SORRY TO WHO!?

VAIL
I'M SORRY GOD! I'm SORRY!

NILES
Now repent.

VAIL
Forgive me! Forgive me father for abandoning you, for betraying my family. Forgive me for committing adultery and forgive me for rebelling.

Niles looks sunken by the adultery line.

NILES
Is that all?

Vail doesn't respond.

NILES (CONT'D)
IS THAT ALL!? 
VAIL

YES!

Vail continues sobbing. Niles puts his hand on her cheek.

NILES

Good girl. That's a good girl.

Niles stands up.

NILES (CONT'D)

Now you're ready.

VAIL

Wait, DON'T!

Niles shoots her in the head. Vail's body collapses against the fence.

Niles wipes the tears from his face then tosses the lock of hair onto her body.

Niles walks back in the direction of his bike. He picks up Caleb and carries him with him.

EXT. CHURCH - NIGHT

Arthur climbs out a window on the side of the church and throws a ladder up against the side of the building.

He climbs it and emerges on the roof in front of the vigil. He has his bible grasped tight by his chest.

Everyone in the town below him looks up at him.

ARTHUR

Harold is dead!

Everyone in the crowd gasps then talks amongst one another. Arthur interrupts them.

ARTHUR (CONT'D)

In his last moments though, he placed his hand upon my head, and told me to tell you that we must not worry about his passing. Such things are trivial. The body is temporary. And in his last moments I saw a light that emerged from the doorway behind us and suddenly Harold and I were amongst angels. They were.... They were so beautiful.

Arthur chokes up in this moment.
ARTHUR (CONT'D)
And with them they took Harold and
the one beside him looked back and
told me, that you. All of you.
You're in my hands now. But it
won't be for long. You see, we
have an obligation to fulfill. The
reason God has not come down yet
to summon us into his kingdom is
because we have one final task
that must be completed before he
cleanses this world. You see,
we're at war. A spiritual war with
the non-believers who plan to
attempt and kill God in these
final moments. You remember John?
The wolf in sheep's clothing who
snuck in past us and tried to
poison you with his lies, his lies
that our Harold was wrong. He's
built an army and he plans on
coming here tonight. Every single
man and woman with him, they're
all vessels for SATAN! SATAN WANTS
TO KILL GOD JUST LIKE HE WANTS TO
KILL YOU! He doesn't want you to
live to see the rapture because he
knows who you really are. As do I.
I saw the light and now I can see
through all you phonies and liars
and WHORES.

Everyone looks shocked at these last couple of sentences.

ARTHUR (CONT'D)
The angels told me that there are
many of you amongst us tonight who
are not who you say you are. You
say you're Christians, you go to
church all the time, BUT YOU'RE
ONE THING AT CHURCH AND YOU'RE
ANOTHER AT HOME WHERE YOU TURN
YOUR BACKS ON GOD. You do things
you shouldn't cause you're all a
bunch of hypocrites.

Arthur gets down on one knee.

ARTHUR (CONT'D)
I want everyone to get down on
their knees with me now and
repent! No more hypocrisy! Lay
down your lives for the gospel
because tonight God will test you
to see if you're all willing to
(MORE)
ARTHUR (CONT'D)
die for your beliefs. Tonight we
go to war, and tomorrow we walk
through the gates of heaven.

There is silence. Many in front kneel before Arthur.

A pick-up truck pulls up. Niles steps out and walks to the
back of the trunk. All his guns are there. He hands them out
to everyone in the crowd.

ARTHUR (CONT'D)
Everyone who does not seek the
lord is to be put to death,
whether small or great, whether
man or woman.

Close in on Claire who stands in the doorway to her house
watching the crowd gather around the truck full of guns.

She closes the door and walks back inside.

INT. CLAIRE'S HOUSE - NIGHT

Claire looks at the portrait of her husband Matthew, then
turns it over.

She passes by all her children who are fast asleep and opens
the door to her closet. One child is still awake.

LITTLE BOY
Mommy? Has Jesus come back to save
us yet?

CLAIRE
Not yet sweetie. Not yet. Go back
to sleep.

The little boy falls back asleep. Claire removes from the
closet a bottle of poison, similar to an eyedropper.

She takes the eyedropper of poison and puts some on the lips
of each and every one of her children.

She then goes back to her room and downs the rest. She lies
in bed and tries to fall asleep.

INT. HAROLD SEYMOUR THOMAS'S OFFICE - NIGHT

Michael is pressed up against the door.
MICHAEL
Kristy? Kristy, can you hear me baby? This is daddy. I'm gonna get you out of here honey, don't you worry.

INT. ROOM ACROSS FROM THE OFFICE - NIGHT
Kristy lies with her back pressed up against the door.

KRISTY
Daddy! I want mommy!

EXT. KINGSPORT - NIGHT
CLOSE ON Joanna's face as she lies unconscious on the floor. She is suddenly lifted from the floor of the house.

Artur walks down the empty streets of the town. He carries Joanna's body in his arms in the direction of his house.

The townspeople are seen in the background, following him with guns.

INT. ARTHUR'S HOUSE - NIGHT
CLOSE ON Joanna's face.

ARTHUR (O.S.)
Joanna.... Joanna...

Her eye lids slowly open. Caleb sits behind her on the bed. Arthur caresses her hair.

Arthur now has a red cross marked on his forehead.

JOANNA
What have you done?... Where is Vail?

He holds her hand tightly.

ARTHUR
Take care of Caleb for me. And no matter what, stay indoors... No matter what.

INT. HAROLD SEYMOUR THOMAS'S OFFICE - NIGHT
Michael clears the floor then moves the desk. He rearranges it horizontally. He then slides it up against the door as fast as he can, almost as a battering ram.

The door barges open. He climbs over the desk and climbs out into the hallway.
INT. HALLWAY - NIGHT

Michael steps over Daniel's body. He has a hard time looking at him. He kneels down and closes his eyelids.

INT. CHURCH - NIGHT

Michael walks out into the cathedral and finds the screwdriver that Daniel had. He turns around and notices the mural.

He only gives it a few seconds of his attention then runs back into the hallway, finishes unbolting the knob, and gets Kristy.

He grabs her in his arms and he climbs out the back window.

EXT. FENCE - NIGHT

Every man and woman of Kingsport is armed with a gun and flashlight. Many stand guard at the fence while others march outside.

Arthur and Niles stand over them on the hood of the truck.

Every single one of them looks out into the dark distance in hopes to see the outsiders.

INT. EMMANUELLE'S HOUSE - NIGHT

Emmanuelle closes the door behind her. She runs down the stairs to her basement and turns the light on, revealing the entrance to her house's bomb shelter.

She opens the door to the bomb shelter and locks herself inside. She gets down on her knees and prays.

The camera pivots down below her beneath the bomb shelter.

The shot pulls back to reveal every bomb shelter in the town.

INT. UNDERGROUND - NIGHT

There is a passageway between the bomb shelters. In the passageway is John with 10-15 of his friends/the outsiders and Janice alongside him.

John has a map that he looks down at. A schematic of every house.
EXT. KINGSPORT - NIGHT

Michael looks bewildered by how the entire town appears empty and deserted.

INT. CHURCH - NIGHT

The carpet on the floor suddenly starts to tear. The blade of a knife from beneath the floor suddenly sticks out upwards and tears along the carpet.

Suddenly a latch opens and emerges John from underground.

Janice and the others follow him.

Janice looks over into the hallway and see's Daniel's body.

JANICE
Oh god! OH GOD!

She wraps her arms around John and cries into his shoulder. John looks down, shameful of what The Prophet, Arthur, and Niles has done to his town.

EXT. KINGSPORT - NIGHT

Michael notices a couple of people approaching in the distance. He quickly runs into one of the houses nearest to him and hides until they pass.

He continues to peek out the window. Suddenly-

KRISTY
Mommy!

Michael shushes Kristy. He looks over in the direction she's looking at and spots Janice and John and a few more walking out of the church.

Michael appears to be relieved.

INT. FENCE - NIGHT

The people of the town are getting anxious. A MIDDLE-AGED MAN amongst them speaks out.

MIDDLE-AGED MAN
This is getting ridiculous. Give it up, there's no one coming.

ARTHUR
You doubt me?
MIDDLE-AGED MAN
The only thing I don't doubt is my own two eyes, and there ain't no one coming.

A YOUNGER PERSON speaks out.

YOUNGER PERSON
He's right. This guy, he didn't see anything when Harold died. For all we know, it was probably you who killed him.

Some people respond in agreement.

Arthur leaps off the hood of the car and walks right up to the young person. He looks him right in the eye. The young person is uneasy by him.

ARTHUR
Have you seen God before? Does he.... Speak to you ever?

YOUNGER PERSON
You're crazy man.

Arthur presses the canon to his hand gun against the young person's forehead.

Everyone in the group responds by aiming their own guns in Arthur's direction.

Niles looks fearful by all this.

ARTHUR
Ha ha... You're all serious.

He lowers his gun. Many of them corner in on him.

ARTHUR (CONT'D)
I mean, c'mon. You can't lose faith now, this is an integral moment!

Arthur makes a run for it. Many follow. The majority just stand and watch. Niles slowly tries to back away out the crowd.

EXT. KINGSPORT - NIGHT

Arthur runs down the street with at least 10 or 15 people following him, firing bullets at him.
INT. EMMANUELLE'S HOUSE - NIGHT

Emmanuelle stands up in response to the gunfire. She opens the door to her shelter.

John emerges from the other side by her surprise. They embrace.

JOHN
Let's get you two out of here.

She refuses and turns away. John turns back to her. He tries to reassure her.

JOHN (CONT'D)
They don't know me like you know me.

He holds his hand out for. She takes it and goes with him.

EXT. KINGSPORT - NIGHT

Arthur runs into the closest house and slams the door behind him.

INT. EMMANUELLE'S HOUSE - NIGHT

Emmanuelle and John look up in response to the sound of the door slamming.

It sounds like Arthur is upstairs in the same place as them.

CUT TO UPSTAIRS

Arthur backs away into the darkness and looks out the window from a distance.

He watches as the townspeople search the other houses around him.

Unaware of him, John approaches Arthur from a distance.

John grabs Arthur and fights him for his gun.

EXT. KINGSPORT - NIGHT

Outside the church.

Michael runs as fast as he can in Janice's direction. The two embrace with Kristy in the middle. Janice cries every last tear she has in her into Michael's shoulder.

The people of the town who were chasing Arthur suddenly stop and see Michael, Janice, and the OTHERS outside the church. ONE MAN points them out.
ONE MAN

Look! He was right! They're here.

The one man and the rest of the group start to raise their guns in that direction and fire at them.

Michael and Janice duck for cover with Kristy. Some of the Outsiders amongst them aren't as lucky and get hit.

The outsiders are unarmed and can do nothing but throw rocks and things at them which does nothing.

Joanna is seen from the window of her house. She watches with Caleb in her arms.

CUT TO:

Outside Emmanuelle's house. Arthur wrestles John and throws him out the front entrance of the house. The two throw punches at each other.

John gives Arthur a pretty decent uppercut. Causing Arthur to drop his firearm.

John makes a dive for it but Arthur kicks it away. He kicks John while he's down on the ground.

He then picks up the gun and shoots John three times in the face.

Everyone outside the church stops and looks in the direction of where the gunshots came from.

Emmanuelle screams her lungs out.

EMMANUELLE

NOOOOOOOOOO!!!!!!

Arthur walks right up the steps to her house and shoots her twice in the belly.

She stops screaming. Her body collapses and falls down the steps. As soon as she hits the pavement, Arthur walks right up to her and puts another bullet between her eyes.

The townspeople gather around.

ARTHUR

I did it! I FUCKING DID IT! Ha ha!

HA HA!

(beat)

HA HA HA HA!

Arthur grows more and more hysterical with his laughs.

Michael and Janice peer out from behind the church building.
ARTHUR (CONT'D)
ITS OVER!
He leaps up and down as he shouts towards the sky.

ARTHUR (CONT'D)
C'mon God! Take me! Take me with you! Come get me!

RANDOM DENIZEN
Nothing's happening!

RANDOM DENIZEN 2
You lied to us! Its all lies.

ARTHUR
No! God is infallible! He can't tell lies.

RANDOM DENIZEN 2
No. But you can.

The townspeople start to gather in on Arthur. He has no idea what to do. He then notices Michael and Janice watching from behind the church.

ARTHUR
WAIT WAIT WAIT WAIT! STOP STOP! Don't you realize?

The people stop and look at each other in confusion.

ARTHUR (CONT'D)
John was never the antichrist.
(points at Mike)
HE WAS

Everyone turns around in the direction of Michael, Janice and Kristy.

ARTHUR (CONT'D)
Think about it. When everything went bad, when Harold died, it all started with their arrival!

Everyone agrees. They approach the McShane family with their guns.

Michael covers Kristy's eyes as she hides her face into her father's arms. Janice holds on tight to Michael.

Everyone aims their guns at them.

But then-
Seven horns sound off from the distance. One followed by the other. The sound is deafening.

Everyone stops. They lower their guns and look up at the sky trying to figure out where its coming from.

Even Arthur is surprised. Michael and Janice are in more shock than the others.

Everyone falls quiet. The moon disappears from the sky and all is darkened but the street lamps of Kingsport.

Arthur turns around and looks at his own house. Screams.

Joanna is seen as she screams and runs out the house, holding Caleb. She is followed by the CORPSES of Janice's dead parents who walk towards her.

The bodies collapse.

The horns come to a sudden stop. Silence befalls over Kingsport.

Lightning and thunder follows. Then -

A downpour of rain falls over the town. Red rain. Blood. Everyone is soaked in it.

Arthur starts to laugh and dance. Doing his best Gene Kelly impression.

Suddenly everyone else starts to laugh. Some open their arms up like in worship.

One of them is suddenly struck by fire that shoots from the sky.

The houses around them burn. Arthur dances wilder as the ground beneath him shakes.

The ground opens up and people fall between the cracks.

Niles makes a run for it towards the fences but then freezes in his tracks as -

FOUR HOODED FIGURES on horses, RED, WHITE, BLACK, and PALE emerge. The horses knock down the fence with their force.

The figure on the red horse rides directly towards Niles. The horseman pulls out his sword and DECAPITATES him.

The four horsemen ride down the streets striking anyone they ride past with their swords who have not already fallen from the fire or the quake.

Michael and Janice are about to head in the direction of the
church until it is struck by lightning and catches fire.
The cross upon it collapses in flames.
They make a dash, dodging fire and jumping over the cracks in the ground.
Suddenly Michael and Janice are separated from each other by a crack that has opened up between them.
Michael leaps back for her. Janice manages to catch Kristy, but Michael dangles from the pillar of Earth that rises higher and higher as the quake grows more intense.
Janice extends her hand. Michael holds on and tries his best to pull himself up. Michael is a bit too heavy for Janice though.
The blood on their arms causes him to slip away.
The pillar of Earth moves again, this time sideways. Michael manages to swing his legs over and pull himself onto another pillar beside the one his wife and daughter rest upon. He leaps to them.
Michael and Janice embrace each other. They leap off the pillar and run faster and faster.
Arthur points and laughs at everyone dying around him.
The white horseman rides directly up to Arthur and stops. They stand face to face with each other.
Arthur looks up and shouts at him.

ARTHUR
Go ahead! Beam me up Scotty!

The horse stands on its hinde two legs and kicks Arthur with the front legs, sending him flying backwards into the fires behind him.
Arthur screams in agony as he is burned alive.
The horseman pulls out a bow & arrow and shoots one right into Arthur's forehead. His body goes limp.
Caleb is seen crawling beneath a gap in the fence. The town behind him continues to burn. His mother Joanna lies dead behind him.
EXT. OUTSKIRTS - NIGHT

Michael and Janice continue running. They finally stop once they've reached the woods. The three of them are covered head to two in the blood of the rain.

They look back behind them. Kingsport can be seen from a distance, completely up in flames. The rest of the world that surrounds the town is at peace.

They hear the galloping of the horses approaching them.

    MICHAEL

    Get down!

The three of them all hide behind the brush.

The four horsemen pass by them, ignoring them. They disappear into the darkness of the night.

Michael, Janice, and Kristy watch until the horses are gone from view.

    FADE OUT.

EXT. CAMP - DAWN

    FADE IN:

The outsiders of the camp appear to be about business as usual. Building houses, doing laundry in a stream, kids playing, people cooking over fires, paving roads, etc.

Here we notice that there is far more diversity on the camp than there was in Kingsport. Many nationalities ranging from Asian, Middle Eastern, Indian, Black, Hispanic, Native American.

Michael and Janice with Kristy emerge from the roads. People near by run to their aid. They give all of them some water to drink from.

Everyone stares at them bewildered by how they appear. Janice and Michael just look at each other. No intention of saying anything.

    DISSOLVE TO:

Some time has passed. Michael sits on a rock by the river stream.

He watches as Kristy and a few other CHILDREN run around playing with a dog.

A little boy that appears to be Caleb emerges from the woods and joins the other children.
Someone approaches Michael from behind. a HISPANIC MAN - the one from before that John nodded to. - STEFANO.

He gets Michael's attention.

**STEFANO**

Hey.

**MICHAEL**

Hey.

**STEFANO**

John and I... We were together.

**MICHAEL**

(beat)

I'm sorry.

**STEFANO**

I am too. I heard about your son.

(beat)

What happened back there last night?

**MICHAEL**

Kingsport.... It was....

He pauses to think first about what he's about to say.

**MICHAEL (CONT'D)**

It was nothing those people there didn't already have coming to them... I guess you could say.

Michael looks away with his hands in his pocket.

**STEFANO**

Hey.

Michael looks back at Stefano.

**STEFANO (CONT'D)**

I know a lot has happened in the last few days, and its going to take time to get over and rebuild. But look on the bright side.... At least its not the end of the world.

Close in on Michael as he ponders this last sentence.

**MICHAEL**

Yeah.... At least its not that.