

Kennesaw State University

DigitalCommons@Kennesaw State University

---

Master's Projects

Student Works Hub

---

Spring 4-25-2024

## The Farm

Justin Morris

just.morr@gmail.com

Follow this and additional works at: <https://digitalcommons.kennesaw.edu/mastersprojects>



Part of the [Fiction Commons](#), and the [Screenwriting Commons](#)

---

### Recommended Citation

Morris, Justin, "The Farm" (2024). *Master's Projects*. 5.

<https://digitalcommons.kennesaw.edu/mastersprojects/5>

This Dissertation/Thesis is brought to you for free and open access by the Student Works Hub at DigitalCommons@Kennesaw State University. It has been accepted for inclusion in Master's Projects by an authorized administrator of DigitalCommons@Kennesaw State University. For more information, please contact [digitalcommons@kennesaw.edu](mailto:digitalcommons@kennesaw.edu).

THE FARM

"PILOT"

Written by

Justin Morris

EXT. DENSE FOREST - DAY

CRANE DOWN through a vast canopy of eerily symmetrical trees. It is quiet except for the rustling of the wind.

Slowly, footsteps approach. They grow louder as a panicked WOMAN (26) appears running toward the camera. Her face fills the frame. She wears a white dress with an embroidered pattern of red swirls. She stands here for a moment to catch her breath. Takes off again. She is running for her life.

FOLLOW the woman as she pushes through brush, jumps over bramble, stifles a shout as she cuts her arm on a branch. She stops and leans down, using her good hand to catch the blood dripping from the wound. Rips off her sleeve. Ties it around the cut.

Exhausted, she collapses next to a tree. Closes her eyes. Heavy breathing.

A quick CRUNCH in the leaves. She comes to, fully alert. Holds her breath, trying to keep quiet.

Suddenly, a DEAFENING SCREECH forces her to slam her hands against her ears. She tries to get up, but falls to her knees, disoriented.

She stumbles forward just as the sound lets up and clumsily picks a direction, trying to keep her ears covered. A rustling behind her. Whatever is after her is closing in.

Another screech. She involuntarily looks over her shoulder and goes wide eyed. Tries to go faster than her legs will take her. One foot catches on a root and sends her flying across the ground headfirst into a rock.

CUT TO BLACK.

EXT. FARM - PIG STY - NIGHT

The woman slowly opens her eyes, attempting to get her bearings. She comes to and pushes herself backwards until she hits the tall WOODEN FENCE around her, terrified. Her dress is torn to shreds.

A WIDE SHOT reveals a group of pigs feasting on something; there are too many to make out the object, but we have a good idea of what it might be.

The woman, covered in mud, along with everything else in the sty, involuntarily winces as she begins to feel the pain of the GASH on her forehead. Presses her hand against it.

One of the pigs wanders over to her, eyeing her curiously. It takes a cautious bite on her leg. She kicks it away. It promptly returns to the group.

She notices the herd and inches in, bewildered. A flash of muddy pink flesh. She pushes herself through the throng, shoving the animals aside more and more frantically.

Something hand shaped silhouettes against the darkness. The realization dawns on her that they are eating a human corpse, face down in the mud. Disgust.

The woman throws herself on the body in an attempt to drive away the pigs' hungry maws. Begins kicking in every direction. Yells sharply. Stands up and shoos them away. Stomps around screaming at them. They finally let up enough to let her look down at the body. A moment of silence in the eye of the storm.

She traces the body's back with her fingers. It's already badly deteriorated. Tears well in her widened eyes.

Tries to turn the body over. Its head is stuck deep in the mud. Gets behind it. Pulls hard. It finally comes loose with a suction sound, sending her toppling over.

Slowly, the corpse lolls over to reveal THE WOMAN'S FACE on the body. She turns and screams into the darkness as the pigs return to finish consuming her rotting doppelgänger.

INT. SUV - COUNTRY ROAD - DAY

A jangly pop song plays over the car speakers as BRIAN HAYWOOD (34) drives a late model SUV down a long, rural highway. His wife MADISON (33) sits in the passenger seat. They argue playfully over the music. Their son CHARLIE (6) sits in the backseat, headphones in, eyes glued to an iPad. Farmland and occasional houses pass them on both sides. The fields are strangely barren.

BRIAN

No no, you can't pick Dylan. Everybody always picks Dylan. The Beatles were spiritual. Dylan was political. Playing totally different games.

MADISON

Oh and The Beatles have a monopoly on being spiritual?

BRIAN

I'm just saying they strived toward a higher consciousness in their music.

MADISON

Mhmm.

Madison picks up her phone. Brian messes with the GPS running on his phone which is mounted on a center air vent.

Madison cues up a new song from her phone.

MADISON (CONT'D)

So what's your spiritually enlightened opinion on this one, guru?

The song starts to play.

MADISON (CONT'D)

(singing along)

Better run for your life little girl--

BRIAN

Okay you're cherry-picking. My point is that there *is* no American Beatles. You know I asked Jason the same question. You know what he said? The Beach Boys, which is probably a better answer than Dylan, but it's so hard to compare. I mean Wilson just always had this... I don't know, bourgeois quality-- Hey, are even listening to me? Get off your phone. We're on vacation.

She doesn't look up from her phone.

MADISON

Trust me, my brother's wedding does not count as a vacation.

BRIAN

It's the closest thing we're gonna get for a while. I'm surprised they even let me take Friday off.

MADISON

Psh! I'm surprised you let yourself take a day off. You got the rings, right?

BRIAN  
Safe in my bag.

The song continues to play in the background, annoyingly.

Brian flips through the radio stations. They are mostly static. Finally:

RADIO ANNOUNCER  
2034 is proving to be yet again another devastating year for the agricultural industry. With average food prices nearly doubling again from last year, including a staggering 160% increase in the price of grains like corn and wheat, scientists are desperate to...

BRIAN  
What a mess. What'd they think was gonna happen when you turn the planet into a pressure cooker?

He reaches for the dial.

BRIAN (CONT'D)  
You want to listen to this?

Charlie begins to breathe quickly. Immersed in a game. Headphones in. Hyperventilating with frustration. Begins to groan.

BRIAN (CONT'D)  
You doing okay back there, buddy?

Charlie doesn't hear him. Groaning gets louder.

BRIAN (CONT'D)  
Hey Charlie!

More groaning.

BRIAN (CONT'D)  
Charlie!

Brian turns around and taps him on the knee. Charlie shoots up, face beet red. Headphones come down. Breathing returns to normal.

BRIAN (CONT'D)  
Charlie. You okay?

Charlie nods his head vigorously. Starts to go back to his game.

BRIAN (CONT'D)  
You gotta answer when people talk  
to you, bud.

Charlie throws his head back, exasperated. *Not this again.*

BRIAN (CONT'D)  
And why don't you take a break from  
that game for a while?

EXT. RURAL GAS STATION - DAY

The SUV pulls into a parking spot at the front of the station.

INT. GAS STATION - BATHROOM - MOMENTS LATER

BRIAN enters a run-down restroom. Cracked mirror. Clogged toilet.

He blanches when he spots a SUSPICIOUS MAN (LATE 40s) standing by the urinal. Stretched, emaciated face. A couple teeth. He immediately locks eyes on Brian, who gives him an awkward nod.

Brian approaches the urinal, unzips, closes his eyes. The man doesn't move.

MAN  
We good?

Brian lets out a sigh.

BRIAN  
Yeah. We're good.

The man turns abruptly and starts toward the door.

BRIAN (CONT'D)  
Oh, great. Good. Have a good one.

He pauses before opening the bathroom door. Doesn't look up.

MAN  
Yeah.

Beat.

MAN (CONT'D)

Hey man.

BRIAN

Huh?

MAN

Nice shoes.

Brian looks down to see that he's urinating on his LEATHER LOAFERS, which are now splattered with piss.

BRIAN

Ah, shit!

INT. GAS STATION - SHOP - MOMENTS LATER

MADISON holds Charlie's hand as he points to a candy bar on the mostly barren shelves.

MADISON

You know you can't have that one,  
honey. What about this?

She picks up something that looks slightly less unhealthy.

Brian emerges from behind and touches them both on the shoulder.

BRIAN

Hey, we doing okay?

MADISON

Yeah. Everything alright?

BRIAN

I'm fine.

MADISON

You smell like a petting zoo.

CHARLIE

I'm sick.

Brian ignores him.

BRIAN

Yeah. Listen, we need to go.

MADISON

What do you mean?



BRIAN  
I just got a weird vibe. It's fine,  
but--

CHARLIE  
I'm sick, Daddy.

Brian crouches down toward Charlie.

BRIAN  
You're not sick, buddy. Just a  
little bit of motion sickness from  
the car.

He eyeballs the snacks.

BRIAN (CONT'D)  
You know what'll make you feel  
better? One of these.

He pulls down the candy bar Charlie had been pointing at. He  
takes it greedily.

MADISON  
He can't have that.

BRIAN  
Oh, come on. Look at him. He loves  
it.

MADISON  
He's six, Brian.

BRIAN  
He'll be fine.

He checks his phone.

BRIAN (CONT'D)  
We've gotta get back on the road.  
Why don't you two wait in the car?

INT. GAS STATION - SHOP - MOMENTS LATER

Brian waits at the counter.

The attendant scans each item at a snail's pace.

The SUSPICIOUS MAN from earlier exits the store. Brian keeps  
his head down.

The cashier is still scanning.

Suddenly, a SCREAM.

BRIAN  
What the...?

Brian runs to the door to see the back hatch of the SUV open. The man is rifling through their things. Madison and Charlie sit in their seats, stunned.

BRIAN (CONT'D)  
Hey!

Brian runs outside after the man, who has grabbed two suitcases and started off toward the road, where an OLD CAR waits.

As Brian runs, the man hops into the passenger seat. The car peels out of the lot. Brian gets a wild look in his eye.

BRIAN (CONT'D)  
Oh no you don't.

INT. HAYWOOD SUV - MOMENTS LATER

Brian slams the driver's door shut. Madison goes wide-eyed. Charlie begins to scream. He shifts into drive and takes off down the road after the car.

The engine whines as Brian speeds up. The car begins to distance itself from them down the long, straight road.

MADISON  
Brian, stop!

BRIAN  
The rings! They have the rings.

MADISON  
What's wrong with you?!

The car makes a sharp turn down another hidden road. Dust goes flying. Brian follows suit.

Brian gives it more gas. Closes the gap between the vehicles.

BRIAN  
I'm just gonna tell them we need the rings! They can keep the rest.

MADISON  
You think they're gonna listen to you??

They approach a RIVER. The car blasts through the water, only slowing down a bit at the deepest part.

MADISON (CONT'D)

No, no, no!

Brian floors it as they hit the water. The engine screams. They slow to a crawl. The car burbles. Sounds like it's going to stall.

Brian pounds the gas and it roars back to life, shooting them up onto the bank, where they resume chase.

The car falls back onto a bigger road, then turns suddenly into a CORN FIELD.

Brian follows. The STALKS instantly blot out the windshield.

BRIAN

Damn it! Where are they?

He whips the car left and right, looking for a clearing.

He slows down. Looks around. Turns sharp right.

Suddenly he SLAMS INTO THE CAR as they both speed through the field.

Locked together, he pushes the SUV hard. The cars separate and drive side by side.

The windows line up. Madison looks at the driver and gasps. We can't see what she sees.

The car turns sharply and smashes the side of the SUV, sending Madison backward.

Once again locked together, the two cars careen through the field as one unit.

Brian looks right, sees the window, and lights up.

BRIAN (CONT'D)

Madison, get my gun!

MADISON

Your what?!

BRIAN

My gun! It's in the dash.

Madison goes from terrified to angry.

MADISON

What? No!

Brian reaches over to the dash and hits it open. Begins fishing around.

ANGLE ON Brian's hand.

The driver of the car tries to break free.

Brian grabs the wheel, keeping them together. Makes another attempt to grab the gun.

Suddenly, they run through a clearing and a huge metal object goes under the tires. The SUV stops completely, sending the family flying forward. The car breaks free and speeds off.

They sit in silence for a moment. Engine sizzling. Madison panting, shocked. Charlie with a tear-stained face, death grip on the iPad.

BRIAN

FUCK!

Charlie lets out a whimper. His pants begin to darken, soaking with urine.

INT. SUV - CONTINUOUS

ANGLE ON Brian's hand placing the gun back into the dash and slamming it closed.

EXT. SUV - COUNTRY ROAD - CONTINUOUS

The SUV door opens and two feet hit the ground. Track to the front of the car.

A DOLLY reveals the twisted remains of some kind of trash sculpture tangled up underneath the car. Vaguely human in form. Maybe a depiction of an angel? A demon? Both? Its red eyes stare out into the darkening sky.

Brian looks at it in confusion. Leans down and gives it a pull. It doesn't budge.

EXT. SUV - WINDOW - CONTINUOUS

Brian bangs on Madison's side window.

BRIAN

Hey, can you help me? We hit something.

She stares straight ahead, stunned. Charlie whimpers in the back seat. She can only get out:

MADISON

Charlie needs to change clothes.

BRIAN

What? Oh God, Charlie.

He shouts to the back of the car.

BRIAN (CONT'D)

Hey Charlie. Hey, buddy. Get out here and let's get you changed.

Charlie doesn't move. Brian runs to the back hatch and pops it open.

BRIAN (CONT'D)

Looks like they got my bag and one of yours. Oh god, what are we gonna tell Jason?

Charlie continues quietly whimpering. Brian roots through the remnants of their stuff and produces some child-size clothing.

He runs over to Charlie and tries to comfort him.

BRIAN (CONT'D)

Here you go. Everything's fine. We're safe. Don't cry.

He unbuckles Charlie's carseat and takes him over his shoulder like a baby. Gently bounces him up and down.

BRIAN (CONT'D)

There we go. Everything's okay.

Charlie calms down a little. Brian sets him down next to the SUV.

BRIAN (CONT'D)

You wanna get in some clean clothes, huh?

He makes a *pulling down* gesture to Charlie.

BRIAN (CONT'D)

Go on, bud.

Charlie doesn't move.

BRIAN (CONT'D)

Okay.

He leans down and undoes Charlie's pants. Pulls his shirt off.

Madison yells at them through the window.

MADISON (O.S.)

(nervously)

Brian!

Brian doesn't notice.

BRIAN

Alright, just...

He makes another *pulling down* gesture.

Charlie looks at him, confused.

BRIAN (CONT'D)

Alright. Here--

He reaches down and takes off Charlie's underwear, leaving him completely naked on the road.

ANGLE ON MADISON, shouting again. She rolls down the window.

MADISON

Brian!

Brian finally notices. Makes a stunned face.

BRIAN

What?!

The sound of a SHOTGUN COCKING.

ANGLE ON a man (60s) emerging through the corn stalks, pointing a SHOTGUN directly at them. He wears paint-splattered overalls and has shaggy, gray hair. This is ELIAS.

Brian takes a step back. Throws his hands up.

The man doesn't speak. Looks at Brian, his naked son, the wrecked car, the decimated statue.

Brian throws his hands in the air and begins to breathe heavily.

BRIAN (CONT'D)  
Woah, woah, woah!

ELIAS  
You from Pharaoh's Dream?

BRIAN  
What? No!

ELIAS  
Let's see some ID.

Brian gives him a confused look.

BRIAN  
Are you serious?

Elias motions with the shotgun.

BRIAN (CONT'D)  
Okay, okay.

Brian slowly goes for his wallet. Shows it to Elias, who looks it over and nods.

Elias pushes a broken piece of the sculpture around with his foot.

ELIAS  
You broke Sural.

He peers out past the car toward the destroyed corn field.

ELIAS (CONT'D)  
My crops.

BRIAN  
Yeah, see, we were being chased--

He eyes them up and down. Assesses the car.

ELIAS  
You get robbed?

BRIAN  
Yeah, how'd you know?

ELIAS  
Been a problem lately.

BRIAN  
Well, if you have any idea where they could have gone. See, my brother's wedding ring--

ELIAS

And now you're making it my problem.

BRIAN

Look, I'm sorry. We'll get you sorted out. Can you please put the gun down?

Elias lowers the shotgun. Brian breathes a sigh of relief.

Elias peers up under the car.

ELIAS

You've got some damage to your driveshaft. Can't get far like this.

BRIAN

Think we can make it to a mechanic?

ELIAS

I've got some tools in the garage.

BRIAN

Are you-- are you saying you can help us?

ELIAS

Reckon I don't have much of a choice, do I?

Brian eyes him for a moment, contemplating what to say.

BRIAN

We can pay you.

Elias considers this for a second, then looks over to Charlie, stark naked.

ELIAS

Just put some clothes on the boy.

EXT. FARM - OUTHOUSE - LATER

Brian and Madison wait awkwardly by the outhouse door as Charlie changes. A strange painting hangs on the exterior wall.

BRIAN

Are... um, you okay?

Beat.



BRIAN (CONT'D)  
I'm... sorry I acted out--

MADISON  
I can't talk about this right now.

BRIAN  
Yeah, okay.

MADISON  
I didn't know you had a gun.

BRIAN  
It's for self-protection--

MADISON  
You were hiding it from me.

BRIAN  
I'm sorry--

MADISON  
Charlie could have gotten hurt.

BRIAN  
Yeah.

Madison looks at Brian with disgust.

An awkward, tense moment. Then, something breaks inside her.

MADISON  
(defeated)  
Who are you?

Brian looks at the ground.

BRIAN  
I wanted to save the rings.

Madison looks away.

MADISON  
Let's just get the car fixed and  
get out of here.

BRIAN  
That's what I'm trying to do. Did  
you hear what he asked us?

Charlie bursts out of the outhouse in fresh clothes as Elias rounds the corner.

ELIAS

Had to order you a part from in town. Should be ready in a couple hours.

BRIAN

Thank you so much. You're a life saver, ...

ELIAS

Elias.

BRIAN

Brian. This is my wife, Madison.

Madison makes brief eye contact. Small wave.

Elias gestures with his eyes toward Charlie.

BRIAN (CONT'D)

Oh, and this is Charlie.

Elias makes a mock bow.

ELIAS

How do you do?

Charlie stares at the ground, clutching the iPad.

ELIAS (CONT'D)

You wanna see something?

Elias motions to the iPad.

ELIAS (CONT'D)

You'll have to put that thing away.

EXT. FARMHOUSE - EVENING - MOMENTS LATER

CLOSE UP on a fluffy rabbit in a run behind the house. Elias's hands reach in and pull it out.

He hands it to Charlie, who immediately warms up. Cracks a smile. Pets it. Walks off toward the lake.

MADISON

Stay close, honey!

Charlie ignores her.

Brian turns to Elias.

BRIAN  
Hey, again I'm really sorry about  
all the damage.

ELIAS  
Anything's fixable.

BRIAN  
What, um, was it that we ran over,  
exactly? Like a scarecrow or  
something?

ELIAS  
That's sacred art.

Brian gives him a confused look.

ELIAS (CONT'D)  
For protection.

BRIAN  
Like a guardian angel type thing?

ELIAS  
Something like that.

BRIAN  
Well I'd like to buy you another  
one--

He goes for his wallet.

ELIAS  
I made it.

BRIAN  
Oh.

ELIAS  
Yeah.

They stare out across the fields.

BRIAN  
It's really remarkable what you've  
done here. With all the problems  
happening.

Elias goes silent.

BRIAN (CONT'D)  
How do you do it?

Elias stares ahead, out toward a cow shed.

ELIAS  
Got my ways.

Brian follows his gaze. Makes a mental note.

Suddenly, a distant scream.

EXT. FARMHOUSE - LAKE - CONTINUOUS

Brian and Madison run up to Charlie, who has dropped the rabbit on the ground. It hops away into the bramble.

He sticks out his hand, revealing four long, deep scratch marks. The cuts are clean. No blood.

MADISON  
Oh, honey!

She instinctively grabs his hand and wraps it in her shirt.

BRIAN  
Jesus.

Brian bends down to Charlie. Charlie whimpers.

MADISON  
Look, it's not even that bad.

Brian unwraps the hand. Madison tries to push him away.

BRIAN  
Yeah, no blood.

MADISON  
Thank God.

BRIAN  
Kind of weird, don't you think?

MADISON  
Weird? I think it could have been a lot worse.

Elias comes up behind them.

ELIAS  
What's going on here?

BRIAN  
Rabbit nicked him.

ELIAS

Damn hares. Now where'd it get off to?

He begins to search around in the brush.

MADISON

It's okay honey. Does it hurt?

Charlie doesn't answer.

MADISON (CONT'D)

These can get infected. Do you have a first aid kit or something?

Elias suddenly grunts and jams his hand into a bush.

ELIAS

Gotcha.

In one swift motion, he pushes the rabbit's legs between his legs, pulls its head up, and snaps its neck. The flailing body goes limp.

The family stares wordlessly.

ELIAS (CONT'D)

Got some antiseptic up at the house.

Without looking back, he sets off toward the house. He turns and tosses the rabbit to Brian, who catches it instinctively.

ELIAS (CONT'D)

Carry that?

BRIAN

Oh yeah. Uh, sure.

INT. FARMHOUSE - EVENING - LATER

INSERT chunks of meat and vegetables floating in a bubbling stew. And unseen hand stirs the liquid around in a pot.

EXT. CORN FIELD - LATER

Elias and Brian attach ropes to the front of the SUV.

Overhead shot of the SUV slowly being pulled off the wreckage of the sculpture.

INT. FARMHOUSE - DINING ROOM - NIGHT - LATER

Elias and the family sit around a large wooden table in a spartan, dilapidated dining room.

A clock ticks above their heads next to a large oil painting of two creatures locked in battle; one of them bears a resemblance to the statue that was run over. Think Jacob wrestling the Angel.

Brian wears a blank expression. Charlie's hand is wrapped up in a bandage.

ELIAS

Sorry about the part, y'all. My supplier ran into some trouble. He'll have it here first thing tomorrow.

Brian snaps to.

BRIAN

The part?

ELIAS

For the car.

BRIAN

Oh, right. Right.

ELIAS

Now there's not much in way of accommodations 'round here, but I've got a couple rooms you can use for the night.

BRIAN

For the night? We're spending the night? Honey, can we do that?

Madison gives an exasperated shrug.

BRIAN (CONT'D)

Yeah, okay. Wow, thank you--

ELIAS

They ain't free.

BRIAN

Oh, sure. Just, uh, put it on our tab.

A bell rings from the kitchen across the room.

ELIAS  
Supper's on.

Brian gives Elias a concerned expression.

BRIAN  
Oh, no. We couldn't--

Elias meets his eyes. Gives him the first kind look he's seen.

ELIAS  
This one's on the house.

Elias gets up and heads toward the kitchen.

ELIAS (CONT'D)  
Seems like y'all've had a hard day.

He disappears into the kitchen. Pans and cutlery rattle around.

ELIAS (O.S.) (CONT'D)  
Now it ain't much, but it should hold you over till morning. I reckon we got what we need here. I have to apologize as I'm not too familiar with guests these days...

He emerges with two bowls of stew.

ELIAS (CONT'D)  
...on account of the remoteness here. So I'm hoping you'll excuse me if I come across a bit curt.  
I...

A woman (20s) follows Elias out of the kitchen holding a pot of stew. She is the woman we saw before, in the pig sty. She's now clean, but still carries a hint of wild anxiety in her eyes. This is EMMA.

Elias's voice fades out; a high pitch whine takes its place.

Brian and the woman make eye contact. Everything slows down.

They stare at each other for several seconds.

Suddenly, she drops the pot, which crashes to the floor. Sound and time return to normal. They quickly look away from each other. She goes down to clean up the mess.

EMMA  
Oh no!

ELIAS

We're lucky that was a fat hare. I got another batch I was fixin' to save. Just clean this one up.

Elias sets the bowls down goes into the kitchen. Emma stays on the floor, tries to push the stew back into the pot.

EMMA

(muttering)

So so sorry.

Brian stares at the floor.

Elias emerges with another pot.

ELIAS

You'd think I'd learn by now not to trust her with the heavy bits.

He sets the pot on the table with a thud.

ELIAS (CONT'D)

Guests, this is my daughter, Emma.

Emma gets up and makes her way to the table, head down. She begins ladling soup into the bowls.

ELIAS (CONT'D)

Go ahead and introduce yourself to the company.

Emma speaks in a small, quiet voice. Doesn't look up.

EMMA

(under breath)

Hello. How do you do.

No one reacts. Clanging of cutlery.

ELIAS

I don't think they heard you, honey.

EMMA

(louder)

How do you do.

ELIAS

Now that just ain't proper!

Emma shoots her head up.



EMMA  
HOW DO YOU DO.

The clanging stops. Silence. She makes eye contact with Brian, who looks around the table, waiting for the uncomfortable moment to pass.

ELIAS  
(murmuring)  
That's better.

Emma goes back to passing the bowls out. Everyone relaxes.

Brian looks around the room and notices the painting. Points to it.

BRIAN  
Is that your work?

Elias gives him a nod.

BRIAN (CONT'D)  
Beautiful.

ELIAS  
Nah. See? He's losing.

He points to the angel-like figure in the painting.

BRIAN  
Oh, I mean, like, the line work. It looks--

ELIAS  
Well you ain't looking too close.

MADISON  
I think it's about anger.

Everyone turns to look at her.

ELIAS  
Does it make you angry?

MADISON  
Yes.

ELIAS  
Good.

Beat. Silverware clangs as they begin to eat.

BRIAN  
So Eli...

ELIAS

Elias.

BRIAN

Elias... You like the Beatles?

INT. FARMHOUSE - HALLWAY - LATER

Elias walks the family down the hall to their rooms. Charlie pulls at Madison's arm.

MADISON

Honey, stop.

CHARLIE

Mommy!

MADISON

You can go one night without your game.

Elias opens a bedroom door, revealing a sparsely decorated, dusty, spare room. He switches on a lamp, filling the room with a warm glow. Almost welcoming.

ELIAS

This is where y'all'll stay. Got a room down the hall for the boy.

BRIAN

Oh, Charlie can sleep with us.

Elias points toward the single bed. Twin size.

ELIAS

You sure?

Brian sighs.

Elias turns to Charlie.

ELIAS (CONT'D)

You ever painted a picture?

Charlie shakes his head.

ELIAS (CONT'D)

Of course you haven't. Always on that damn computer.

Brian gives him a look.

BRIAN

Hey.

ELIAS

Calm down, I'm just joking. I was gonna work down at the barn before bed. You ever seen a real life bovine?

BRIAN

He can't.

MADISON

We have an early morning tomorrow.

Elias sighs.

ELIAS

Suit yourself.

Brian shakes his head at Elias, like he can't believe his audacity.

INT. FARMHOUSE - BRIAN AND MADISON'S ROOM - LATER

Brian brushes his teeth over a basin while Madison changes in the background.

MADISON

I wouldn't read too much into it.

Brian spits aggressively.

BRIAN

Don't you think it's weird? I don't trust him.

MADISON

Maybe he's just lonely.

BRIAN

Do you hear yourself?

MADISON

Keep your voice down. He'll hear you.

Brian goes to change his shirt.

BRIAN

Oh whatever! He can listen all he wants for all I care. The guy holds us up at gunpoint and then expects us to act like his guests. He talks to my son however he wants.

(MORE)

BRIAN (CONT'D)

And what was that Pharaoh's Army thing he was talking about?

Madison shrugs.

MADISON

Some cult or something. I don't know.

BRIAN

Whatever he's hiding, he doesn't want them to find it.

MADISON

They believe the blight is God's judgement on humanity.

BRIAN

The ones that think they're some kind of church? Call each other brother and sister?

Madison doesn't respond.

BRIAN (CONT'D)

I think he's figured it out.

MADISON

What?

BRIAN

The blight. He's fought it off.

MADISON

No one's figured that out.

BRIAN

Look around. Look at all the food. The corn, the wheat--

MADISON

The animals.

BRIAN

You think they have something to do with it?

Madison doesn't respond.

BRIAN (CONT'D)

I don't like it is all. There was this building up the hill. He kept looking at it--

MADISON

There's nothing we can do about it now, Brian. Just try to get some sleep.

BRIAN

Yeah, sleep.

INT. FARMHOUSE - CHARLIE'S ROOM - NIGHT

Charlie rolls over again and again on the bed, restless.

Reaches down into the suitcase on the ground. Digs around. Pulls out the iPad.

Lays on his back on the bed. The screen flashes with a LOW BATTERY symbol.

Groans. Rolls back over, onto his stomach. Tries it again.

ANGLE ON electrical outlet by the bed.

He tosses the iPad aside.

Goes through the suitcase again. Throws items out until it's empty. Sighs.

Tries to close his eyes on the bed. Sees a glint through the window. Walks up to it.

The SUV sits across the field near the barn, gleaming in the moonlight.

He stands still for a moment, listening. Silence. At last, he makes up his mind.

Slowly, he undoes the latches and climbs out the window.

INT. FARMHOUSE - BRIAN AND MADISON'S ROOM - NIGHT

Brian and Madison lay next to each other in the dark. Brian sleeps while Madison stares at the ceiling, mind reeling.

Brian's phone suddenly buzzes, lighting up the room.

Brian doesn't move. Back to darkness.

MADISON

(whispering)

Hey Brian?

No response. Brian lets out a soft snore.

Slowly, Madison reaches over him and grabs his phone. It lights up the room again.

The corner of the screen reads SOS. One bar.

ONE NEW TEXT MESSAGE. FROM: TAYLOR

Madison wrinkles her nose. Taps the message. A face identification prompt appears. She swipes it away. It asks for a password.

She types in 8616. It shakes. Incorrect. She tries it again. Same response.

Reluctantly she pulls the face identification up and points the phone toward Brian. It shakes again.

She gets in close. He rolls over. Sputters a bit. The phone unlocks.

She looks through the messages with Taylor:

*From Brian: I don't know how much longer I can do this.*

*From Taylor: Come see me when you get back. We need to talk. This isn't sustainable.*

She scrolls up. No more messages between them.

Cautiously, Madison taps the contact. Pulls up the number. Taps.

Rolls over to the edge of the bed and sits up.

The phone begins to ring.

Ring.

Ring.

A garbled voice answers.

TAYLOR

Hello?

Madison does nothing.

TAYLOR (CONT'D)

Brian?

Suddenly Brian snorts loudly and begins to move. Madison nearly fumbles the phone. Shuts it off. Brian settles back down onto his stomach, face pressed deep into the pillow.

Madison cautiously opens the phone back up. Types in 8616 again. Incorrect.

She starts trying different numbers. Birthdays, 1234. Gets a look of desperation. Anger. One last try.

*Passcode limit reached. Phone locked for one hour.*

She hopelessly taps at the screen to no avail.

Giving up, she places the phone back on the night stand and rolls over.

ANGLE ON her face, wide awake. Tears well in her eyes.

EXT. FARMHOUSE - NIGHT

Charlie runs across the dirt driveway in a mad dash for the SUV, iPad in his bandaged hand.

ANGLE ON a sharp rock sticking out from the dirt.

Charlie darts past the rock, just missing it.

He flies to the car and slams into the passenger door. Pulls it open and hops in.

ANGLE ON the charging cable. His hand shoots into frame as he nabs it.

He emerges and shuts the door with a bit of caution, trying to stay quiet.

He starts back to the house. Everything is silent except his panting and feet pattering.

He makes it halfway across the driveway.

ANGLE ON the rock again as he trips and goes flying.

The IPAD shoots off into the bushes.

He stifles a yell. Stands up, brushes himself off. There is a noticeable scrape along his cheek. Holds back tears.

Desperately, he begins searching around for the iPad in the dark.

A glint of reflected light catches his eye from a bush. He goes in to investigate.

ANGLE ON the iPad under some bramble.

Charlie reaches into the bush and takes a step toward it.

Suddenly a RABBIT jumps out of the bush, startling Charlie and sending him onto his butt. It is the rabbit he held earlier. The same one he ate for dinner.

The rabbit hops up to him, like it's trying to tell him something.

He reaches for it and it hops away. Just a few feet. Turns around and stares. Like it's waiting for him.

Charlie steps after it, forgetting all about the iPad.

They follow this pattern: rabbit hops a few yards. Turns around and waits. Charlie catches up. Rabbit hops away again.

Slowly, they descend into the woods.

EXT. BRIAN AND MADISON'S ROOM - LATER

Madison finally sleeps peacefully.

ANGLE ON Brian's face. His eyes jolt open.

EXT. CORN FIELD - MOMENTS LATER

Brian holds some kind of electronic device. He sneaks through the corn field, looking for something.

Finally, he leans down and picks a few kernels off an ear of ripe corn and sets them on the machine.

A couple beeps and whirs.

Brian nods.

EXT. COW SHED - MOMENTS LATER

Brian lurks up to the shed, which glows under the moonlight. The night is silent except for his footsteps.

He grabs at the shed door. Padlocked. He deftly smashes it a couple times. It gives way.

He looks around.

ANGLE ON a faint glow from Elias's barn in the distance, through the woods.



INT. COW SHED - CONTINUOUS

Brian creeps through the dark interior of the shed. There are a dozen stalls that should contain livestock. All are empty.

He slowly opens each one. Look of confusion.

Finally he reaches the end. He is facing a thick door painted with a red swirl.

A shuffling sound.

ANGLE ON a pair of hooves that appear at the base of the stall. The hooves are covered in stains that look like blood.

A snort. Stamping.

ANGLE ON Brian, terrified, but intrigued. He approaches the door.

As if in a trance, he reaches toward it.

Suddenly, it begins lowing loudly. Awful, unnatural noise. Like suffering.

Brian panics. Waves his arms. When it doesn't stop, he runs.

EXT. FARM - POND - NIGHT

The sound of footsteps as Brian emerges from the woods into a clearing. The farm's pond sits across the way.

Emma, wearing the same dirty, torn, patterned dress from the pig sty stands at the edge of the pond. She walks with an eerie calm to the edge of the shore. The moonlight reflects in the still water.

She digs her toes into the dirt. Closes her eyes. Lets out a breath of resolve.

Slowly, she begins walking into the water, disturbing the silence. Step by step, she goes in deeper.

As her body goes lower, another figure runs out onto the other shore. It is also BRIAN. He watches her descend with confusion.

BRIAN

Hey!

His voice echoes across the water. Emma doesn't seem to notice him.

She goes in deeper and deeper until only her head is visible.

BRIAN (CONT'D)  
What are you doing?!

Her mouth and nose go under.

BRIAN (CONT'D)  
Wait!

Finally, she is fully submerged. Only her hair floats around on the surface. Eerie quiet.

Bubbles break the surface. A frog croaks in the distance.

Suddenly Brian rushes into the water, running toward Emma.

He breaks into a swim.

Emma sinks deeper.

Brian dives and flails around, trying to locate her.

He finally grabs an arm and pulls. Her limp body doesn't budge.

ANGLE ON her hand caught in a root.

Brian tries again. Nothing.

Running out of air. Last try. The root breaks and the two shoot upward, breaking the surface in a noisy cacophony of splashing and gasping.

He pulls her to shore and lays her on her back.

She doesn't stir for a moment.

Brian goes on top of her. Uncertainly moves his hands around. Does a couple weak chest compressions.

Shakes her by the shoulders.

Finally, she opens her eyes dimly.

BRIAN (CONT'D)  
Are you okay? Can you hear me?

Emma's eyes open a little wider. Color returns to her cheeks.

BRIAN (CONT'D)  
Oh my god. I thought you were...

She raises a hand weakly and strokes his cheek. Brian brushes it away. She tries again.

Suddenly Emma rises up and kisses him. He reacts with confusion for a split second, then gives in.

They kiss passionately. Emma takes off her dress in one quick motion. Pulls off Brian's shirt.

They roll back into the water. Don't seem to notice.

Emma laughs when the water begins to wash over them. They stand up. Water up to their waists. Still kissing. Groping each other wildly.

Emma goes down and undoes Brian's pants. Jumps onto him.

They have sex under the moonlight. Emma arches back, silent. Brian pants furiously.

Brian gets louder and louder until he climaxes and groans intensely.

He looks down to see that Emma has stabbed him in the gut with the sharp end of the broken root. His breathing goes shallow and quick. He presses his hand against the wound. Stumbles around.

Everything begins to fade as Emma laughs at him.

He reaches out to her but has no strength. His arm falls weakly.

After a few disorienting seconds, he collapses and plunges backwards into the water.

Emma slowly turns to onlooker Brian.

ANGLE ON onlooker Brian's face, horrified.

INT. FARMHOUSE - NIGHT

Brian bursts into the room and flips on a light.

He runs to their bag and throws clothes into it wildly.

Madison slowly comes to.

MADISON

What's going on?

BRIAN

We have to go. Right now.

MADISON

What? Why?

BRIAN

I can't explain it. Just a bad feeling.

Madison rolls up to the edge of the bed.

MADISON

Where are we gonna go?

BRIAN

I don't know. I'll figure it out. I have to make a call. Where's my phone?

MADISON

The phones don't work out here.

Brian runs to the side of the bed.

BRIAN

Damn it! I just need my phone.

He spots it on the night stand. Goes for it.

MADISON

No!

Madison slams her hand down onto it. Brian looks at her, flustered and angry.

MADISON (CONT'D)

I'm... I'm ready to talk.

Brian seems to soften a bit. A hint of confusion.

BRIAN

What? We don't have time--

Madison puts a hand on his shoulder. Is clearly making it up as she goes.

MADISON

I don't agree with what you did. It was reckless, and stupid. But you were trying to protect us. I get that.

He seems to forget about the phone for a minute.

BRIAN

You really think that?

MADISON

I do.

BRIAN

Do you trust me?

MADISON

It's not that.

Brian stands up. Goes back to packing.

BRIAN

I don't know how to explain it. We just have to leave. Will you get Charlie?

MADISON

You're not thinking clearly--

Brian removes his night shirt, revealing a long, bright red RASH covering his back.

Madison gasps loudly.

Brian stops mid-dressing.

BRIAN

What?

MADISON

Your back.

BRIAN

My back?

MADISON

Yeah, look.

She guides him over to a small MIRROR hanging on the wall. We see Brian's back reflected in the dim light. It's almost too dark to tell, but there is no rash.

BRIAN

It's... fine. Are you okay?

MADISON

What? No. Look at it. You're all broken out.

Brian tries to look again, straining himself as he tries to see what she's talking about.

BRIAN

I really don't see anything.

MADISON  
Brian, be serious.

BRIAN  
Look, you've had a long day--

MADISON  
No! You must be allergic to  
something here. The sheets, the  
animals--

Brian turns from the mirror to watch her. Shakes his head.

Just as Brian opens his mouth, we see the RASH unnaturally  
grow up his neck and onto his face.

Madison screams in disgust as she watches it grow.

EXT. FARM - WOODS

The woods are nearly pitch black. We hear Charlie rustling  
through the branches. Catch a flash from his eyes.

The rabbit breaks through a clearing in the trees. Charlie  
follows closely behind.

It hops up a hill where an OLD BARN appears. Streaks of light  
leak out through the windows into the barren night.

Charlie attempts to turn back at the sight of it.

ANGLE ON the dark, imposing forest. As the rabbit goes ahead  
of him, he turns around and approaches the barn cautiously.

INT. BARN - CONTINUOUS

Charlie cracks open the door. It creaks loudly.

Charlie winces.

Elias, sitting at the feet of Sural the sculpture, turns  
toward him. He wears glasses and holds a paint brush.

The barn is filled to bursting with strange and colorful  
paintings of various religious scenes. Some pieces bear  
messages of warning and Latin phrases. The ceiling is  
inscribed with a large circular pattern enclosing some kind  
of incantation.

ELIAS  
You're out late.

Charlie doesn't move.

ELIAS (CONT'D)  
How'd you find the place?

Charlie looks around for the rabbit. It's nowhere to be found. He looks back at Elias in confusion.

ELIAS (CONT'D)  
Doesn't matter.

He goes back to painting. Doesn't look up.

ELIAS (CONT'D)  
Your parents are gonna lose it.

Charlie steps toward Elias.

ELIAS (CONT'D)  
You wanna go back?

Charlie doesn't respond.

ELIAS (CONT'D)  
Didn't think so.

Charlie takes another cautious step.

ELIAS (CONT'D)  
Don't be shy. Get over here. I was just putting some finishing touches on him.

Elias deeply focuses on his work.

ELIAS (CONT'D)  
Sural keeps us safe. He's got some... unique properties. But it only works if you put him together just right.

Charlie peers over Elias' shoulder. There is a blank wooden panel in the middle of the sculpture's chest.

ELIAS (CONT'D)  
Help me out? Here.

He shoves the brush into Charlie's hand.

ELIAS (CONT'D)  
Nice and smooth.

He guides his hand.

ELIAS (CONT'D)

There you go.

Pull back to reveal a RED SWIRL just like the ones on Emma's dress.

ELIAS (CONT'D)

Now try for yourself.

Charlie paints another swirl. Looks pleased with himself. Elias pats his shoulder.

ELIAS (CONT'D)

You're a good kid. Your Pa ever tell you that?

Charlie shrugs.

CHARLIE

Sometimes.

ELIAS

He should tell you more often. You've got potential. You know what that is?

Charlie shrugs again.

ELIAS (CONT'D)

It means there's some things you could do, but you don't got the right opportunity.

CHARLIE

Opportunity...

Elias nods. Guides his hand to the canvas again.

ELIAS

I think everybody's got potential. Well, most people anyhow. Just gotta get rid of the junk to do anything with it. Trim the fat they say.

Charlie gives him a quizzical look. Elias's face goes serious. He leans into Charlie, clearly making him uncomfortable.

ELIAS (CONT'D)

I know how you feel, Charlie.

Charlie focuses all his attention on the painting, trying to ignore Elias's words.



ELIAS (CONT'D)  
If I was you I'd want to play my  
games all day, too.

Charlie stares at the canvas.

ELIAS (CONT'D)  
You'll get your opportunity.

Charlie presses the brush hard onto the wood.

ELIAS (CONT'D)  
Just gotta hang in there--

The brush suddenly snaps, sending paint flying across both  
their faces.

Elias leans back and laughs. Charlie breaks his serious  
demeanor and lets out a tenuous chuckle in response.

ELIAS (CONT'D)  
(laughing)  
You got somethin' on your face.

He wipes a finger across Charlie's cheek, smearing the paint  
around. Charlie laughs.

INT. FARMHOUSE - CHARLIE'S ROOM - CONTINUOUS

Brian bursts through the door of Charlie's room. Rips the  
sheets off his bed.

Spins to see the open window.

ANGLE ON his horrified face.

INT. FARMHOUSE - HALLWAY - MOMENTS LATER

Brian throws his bag at Madison, who catches it roughly.

BRIAN  
Take these to the car. I'll meet  
you there.

He starts off toward the door.

BRIAN (CONT'D)  
I think I know where to find  
Charlie.

INT. BARN - CONTINUOUS

Elias turns to Charlie and gives him a glowering stare. Talks softly.

ELIAS  
You wanna know a secret?

EXT. FARMHOUSE - LAKE - SAME TIME

Brian runs up onto the shore and clocks the barn, a glowing spot in the distance.

INT. BARN - CONTINUOUS

Elias puts a hand on Charlie's shoulder.

ELIAS  
I know you, Charlie. In fact, I know your whole family. And I've been waiting a long time to meet you.

Charlie gives him a confused look.

EXT. WOODS - SAME TIME

Brian runs through the woods. He steps on something. Loud crunch.

He reaches down and pulls up Charlie's iPad.

INT. BARN - CONTINUOUS

Elias reaches under the table and produces a thick notebook.

ELIAS  
I thought I could do something with this, but I don't know how much more time I have left.

Charlie takes the notebook with trepidation.

ELIAS (CONT'D)  
You can save us, Charlie. You can save all of us.

Tension builds between them until:

INT. BARN - CONTINUOUS

Brian runs into the barn. The rash continues to crawl up his face. He looks half-crazed.

He spins around and spots Elias working in front of Sural. No Charlie. The table with the notebook sits next to him. His shotgun from earlier hangs on the wall.

Brian approaches him.

Elias opens his mouth to greet him.

BRIAN  
Where's Charlie?

ELIAS  
Couldn't sleep?

Brian gets up in Elias's face.

BRIAN  
I know he's here. I found this in  
the woods.

He holds up the iPad.

Elias shakes his head.

BRIAN (CONT'D)  
Where is he?!

ELIAS  
I'm sure he'll be along.

BRIAN  
I'm not playing this game.

Elias laughs.

ELIAS  
Really? You want to talk about  
games?

BRIAN  
You did something with him, didn't  
you?

ELIAS  
You can drop the act, Brian. I know  
why you're here.

BRIAN  
I told you we were robbed.

ELIAS  
Is that so?

Elias takes a threatening step toward him.

ELIAS (CONT'D)  
I know you've been looking for me.

BRIAN  
I just want to find my son.

ELIAS  
Maybe you should have thought about that before you brought your family here. You knew you were putting them in danger.

BRIAN  
What are you talking about?

ELIAS  
What, did you think it would arouse less suspicion if the whole family showed up? Don't deny that you've been snooping around.

BRIAN  
You're crazy.

ELIAS  
You don't even know what you're looking for. All you heard was rumors. Whispers. You wasted all this time... tracking me down.

Brian spots the notebook, still sitting on the table.

ELIAS (CONT'D)  
And now you're paying the consequences.

Brian makes a mad dash for the notebook. He tucks it under an arm and races for the door.

Elias stays still for a moment.

ANGLE ON hands grabbing the shotgun off the wall.

CUT TO BLACK.

Sound of the shotgun cocking.

EXT. BARN - CONTINUOUS

Brian comes up to the edge of the woods and, after a moment of hesitation, disappears into the trees.

Elias follows him. Slowly. Assured.

EXT. WOODS - CONTINUOUS

Brian scrambles in the darkness. Makes a turn. Stumbles. Turns again.

*Is that the same tree?*

He becomes more frantic until he stands still, hyperventilating.

Elias calls out in the distance.

ELIAS (O.S.)  
There's no point in running, Brian.

Brian ducks behind a rock. Goes completely still.

ELIAS (O.S.) (CONT'D)  
You're lost!

Brian's eyes dart around wildly. Elias's voice grows closer.

ELIAS (O.S.) (CONT'D)  
Just come out, give me the book,  
and I'll send you on your way.

He's too close. Brian shoots up and takes off in a random direction.

EXT. WOODS - MOMENTS LATER

Brian passes tree after tree. They all look the same. Running wildly. Tree after tree. Until-

EXT. CLEARING - CONTINUOUS

Brian emerges into a clearing. The farmhouse and the car and visible down the way. He breathes a sigh of relief and sets off toward them.

EXT. FARMHOUSE - MOMENTS LATER

Brian approaches the farmhouse. He runs by a tall wooden FENCE.

Suddenly, a piercing SCREECH causes him to stumble.

He falls to his knees. The notebook flies out of his hands under the fence.

Brian looks around, confused and afraid, but determined.

He goes prone and peers under the fence. Spots the book.

ANGLE ON his hands grabbing the wooden slats as he climbs over.

We hear the sounds of the pigs as he goes over.

EXT. PIG STY - MOMENTS LATER

Brian falls with a splat into the sty.

He collects himself, then roots around in the mud with the pigs, desperately searching for the notebook.

Brian finds the notebook and pulls it out of the mud.

Suddenly Elias appears behind Brian and hits him with the butt of the gun, sending the notebook back into the mud.

Elias and Brian fight in the mud, wrestling over the notebook.

Brian goes for Elias's shotgun. They pull at it. Lose their grip. It shoots off into the mud.

Startled, Elias reaches down and grabs a rock and hits Brian with it. With Brian down, he leaps toward the gun but loses his footing and slips into the mud.

Brian recovers, grabs the rock, and climbs on top of Elias.

He strikes him in the head. Hard.

Elias looks up, helpless. Almost gone. A withered old man. He tries to raise his head.

Brian hits him again. He goes down.

Brian raises the rock high above his head, ready to strike the killing blow.

Something catches his eye.

He looks up for a split second to see movement through the slats of the fence. A face flashes into view.

BRIAN

Charlie?

Elias kicks him off, taking advantage of the moment. He rolls over and grabs his shotgun, pointing it right at Brian, who goes for the notebook.

Elias rises to his feet and backs Brian up against the wall.

ELIAS

You see him out there? I saw him too.

Brian doesn't know what to believe.

ELIAS (CONT'D)

He's real!

Brian clutches the notebook close to his chest.

ELIAS (CONT'D)

Give me the book and go get your son.

Brian hesitates.

ELIAS (CONT'D)

Go on!

He motions for the book.

Suddenly Brian breaks into run.

He loses his footing and plants back down into the mud. Elias sighs, book in hand.

ELIAS (CONT'D)

You government types really are all the same. I'm disappointed, Brian.

BRIAN

We could save humanity.

ELIAS

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

BRIAN  
I know enough. I'm not leaving here  
without it.

ELIAS  
You just ain't gonna stop, are you?

Elias raises the shotgun. Brian winces, shuts his eyes.

BANG.

Elias falls to the ground, revealing Madison standing behind him, holding the pistol that Brian keeps in the dash of their SUV.

Brian opens his eyes and sees her standing over him with a shocked expression on her face.

BRIAN  
Madison!

She looks betrayed. Turns away from him. Begins walking.

BRIAN (CONT'D)  
Madison, wait!

Brian tries to stand. Slips back into the mud, succumbing to his head wound.

INT. SUV - CONTINUOUS

Madison shuts the door to the SUV. Turns the key. It barely cranks.

INT. SUV - MOMENTS LATER

Madison drives down the road alone, windows down. Every few seconds she shouts out into the darkness for Charlie.

Suddenly, the seat next to her lights up. Brian's phone. Catches her eye.

It goes off again. She grabs it and looks at the incoming texts.

FROM: TAYLOR

HOW'S THE INVESTIGATION GOING?

USDA IS REQUESTING UPDATES. PLEASE ADVISE.



WE ARE GETTING WORD THE SITE COULD BE COMPROMISED. PLEASE COPY.

THE SAMPLE YOU SENT CONTAINS TRACE LEVELS OF UNKNOWN TOXINS. PLEASE COPY.

She studies the messages for a moment before reality dawns on her.

She stares for a moment, transfixed. Processing. The car speeds up.

Finally, Madison looks up from the phone.

CHARLIE is standing in the middle of the road.

She shrieks and turns hard, barely missing him and sending the vehicle into a tumble.

EXT. SUV - CONTINUOUS

It rolls over and over, throwing Madison around like a rag doll inside, until finally settling by the lake, upside down.

Everything is quiet except for a hissing from the dead engine.

INT. SUV - MOMENTS LATER

Madison comes to slowly, then all at once. Scrambling, she unhooks her seatbelt and falls to the ground. Crawls frantically out of the broken window. Glass crunching.

MADISON

Charlie!

EXT. COUNTRY ROAD - CONTINUOUS

Madison stumbles around, unable to regulate. Blood drips from her forearms.

She rushes to Charlie and takes him in her arms. Looks him up and down. Hugs him intensely.

He winces.

ANGLE ON a broken piece of glass wedged into his side.

MADISON

Oh baby. No, no, no no--

She picks him up as carefully as she can. A dim light from the FARM HOUSE glows in the distance. Resolutely, she sets off toward it.

EXT. WOODS - MOMENTS LATER

Madison stumbles, nearly losing her hold on Charlie, who is barely conscious.

She takes a few more steps forward.

A loud SCREECH echoes in the distance.

She loses her grip, falling to the ground.

CUT TO BLACK.

INT. FARM HOUSE - NIGHT

Madison comes to with blurry vision. A figure sits at her feet.

Slowly, ELIAS comes into focus. He's in bad shape. Head bruised. His gut is wrapped up in a bandage. Physically weak, but somehow proud. He holds the NOTEBOOK by his side.

WIDE on location. We are in some kind of bunker. Metal doors sit at each end of the sparsely decorated room. A huge stained glass window is mounted above the row of beds, lined up like a field hospital.

Madison gasps. She opens her mouth to speak, but before she can get a word out, Elias gestures to the bed next to her. Charlie sits in it, sleeping soundly. She relaxes a little.

She looks at Elias, wide-eyed.

ELIAS

You took quite a tumble out there.

Madison sees the phone on the nightstand beside her. Goes for it. Winces in pain.

ELIAS (CONT'D)

These roads are dangerous at night.

Beat. Madison looks around frantically, searching for an escape. Tries to push herself up. Winces again.

ELIAS (CONT'D)

You're lucky I found you when I did. Try not to move around too much.

MADISON

I don't understand. I...

Elias glances down to the bandage around his stomach. He almost laughs.

ELIAS

You had... incomplete information.

Madison registers nothing.

MADISON

What do you want from us?

ELIAS

I did everything I could to throw them off the trail. Fake records. New identity. No digital fingerprint. But when I got word that they were coming, I knew I couldn't hide any longer.

FLASHBACK (during dialogue) to the car chase through the corn field. The thief's car breaks away and cuts to it pulling into the BARN. The car door opens and Elias steps out with a shotgun.

ELIAS (CONT'D)

I took it upon myself find you before you found me.

MADISON

You led us straight to you.

ELIAS

It was the only way.

MADISON

Please, I won't tell anyone about this. Just let us go.

Elias gets up and walks across the room, painfully. He slowly unlocks one of the large metal doors. It creaks open to reveal an unfamiliar scene: dozens of wheat fields, lit by the rising sun.

ELIAS

Suit yourself.

Madison tries to throw herself off the bed, but stops when Elias begins talking again.

ELIAS (CONT'D)

People are going to starve,  
Madison. There'll be chaos. War.  
Death and destruction. Old  
Testament shit.

Beat. She gives up on trying to leave. Leans into the bed.

ELIAS (CONT'D)

You know how I know? I see it for  
what it really is. It isn't random,  
see. It's not the climate, or a  
bioweapon. No, you know what it is?

MADISON

What?

ELIAS

A judgement from God. I've seen the  
vision. Seven calves, ill favoured  
and leanfleshed, eating up the  
seven fattened ones. And they're on  
the last one.

Elias taps the book.

ELIAS (CONT'D)

Our time is nearly up.

Madison shifts uncomfortably. Elias leans in.

ELIAS (CONT'D)

(whispers)

I know you've seen it too.

Madison looks out at the fields.

ELIAS (CONT'D)

Nobody wanted to listen when there  
was time. But there's still a way.  
We'll make them listen.

MADISON

No...

He leans down and hands the notebook he's been holding to her.

Madison opens the book cautiously.

ELIAS

All my research. Formulas, methods, tests. It's going to work. But only if it comes from the right authority.

MADISON

I can't believe it.

Madison studies it for a moment.

MADISON (CONT'D)

You can't use this. It's poison.

ELIAS

It's salvation! It's our last chance to open their eyes.

Madison shuts the book.

MADISON

What do you want me to do with it?

ELIAS

I want you to deliver it for me.

MADISON

Why me?

ELIAS

Because I know who you are--

MADISON

You have no idea.

ELIAS

No, who you *really* are.

Madison hangs her head.

ELIAS (CONT'D)

You know where we are.

MADISON

No. They said it was shut down years ago.

ELIAS

And yet here we are.

MADISON

How?

ELIAS

Say it.

MADISON

This is Pharaoh's Dream.

Elias cracks a wide smile.

ELIAS

Welcome back... Sister Rachel.

CUT TO CREDITS.

MUSIC CUE: "MAGGIE'S FARM" BY BOB DYLAN