

THE NEXT WORLD

"Take Everything"

by

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EXT. WOODS - NIGHT

Moonlight trickles through thick treetops to illuminate two figures walking through the woods. A woman and a child.

The LITTLE GIRL stops. She grips a teddy bear. The woman kneels and zips up the six-year-old's coat.

MARY

It's okay, sweetie. I won't let anything bad happen to you.

MARY - old and frail with long, matted grey hair - smiles and leads the girl further into the dark woods.

INT. SHACK - NIGHT

A woman's hand trembles as she loads bullets into a rifle.

The camping lantern in the corner of the cramped, old shack lights her intense thirty-five-year-old face as she takes in a deep breath.

EXT. SHACK - NIGHT

ELOISE emerges from the shack with the rifle slung over her shoulder. She attaches a sheath to her belt and ties back her long, blonde hair.

The light inside the tiny shack pours out, filling the small clearing which is bordered by tall trees.

A frantic, dark-haired thirty-year-old woman, BRIE, rushes up to Eloise.

BRIE

I can't find her anywhere!

ELOISE

I'm gonna go and look in the woods.

BRIE

I'll come with you.

ELOISE

No, stay here. She might come back.

Eloise touches Brie's freckled face. Her voice cracks with the fear she's desperately trying to hide.

ELOISE

It's gonna be okay.

EXT. WOODS - NIGHT

Twigs crunch under Eloise's boots as she moves through the woods with cautious speed. Her breath turns into mist in the cold air.

ELOISE

Jenny, where are you, sweetie?

Eloise stops. Her torchlight has landed on a teddy bear on the ground.

Fear etches itself on her face as she spins in a slow, steady circle, lighting up the woods around her. Nothing but trees.

She draws a hunting knife from the sheath on her belt.

EXT. CLEARING - NIGHT

Eloise steps out of the trees into a moonlit clearing and stops dead in her tracks. She stares ahead, aghast.

Mary sits in the middle of the clearing. She cradles Jenny like a baby.

Eloise throws down the knife and the torch and raises her rifle. Her eyes flash with anger as she moves closer.

ELOISE

Get away from her! Jenny, come here, please.

Mary gently lays Jenny down. Jenny doesn't move. Her eyes are closed. Her dark hair blows in the wind.

Eloise is ten feet away now. She has the rifle trained on Mary but her eyes on Jenny. Mary stands and backs away.

ELOISE

Jenny?

Jenny's little body is lifeless. Eloise drops to her knees beside her. Touches her hand.

Mary smiles softly as tears stream down her face.

MARY

She's better off this way.

Eloise looks at the woman in disbelief.

MARY

She's free now. She's free.

In the blink of an eye, Eloise lifts the rifle and fires into Mary's stomach.

Mary's body jerks backwards. She staggers away and collapses onto the grass.

Eloise shakes Jenny by the shoulders.

ELOISE
Wake up, baby, wake up...

She touches Jenny's face. Strokes her hair.

ELOISE
...wake up, please, please, wake
up, baby...

Jenny doesn't move. Eloise stares at her face, tears pouring from her eyes, as Mary wails in pain.

Eloise's face contorts with rage. She stands and storms back to the tree line, barely registering the presence of...

Brie. She holds Jenny's teddy bear.

Eloise picks up the knife at Brie's feet.

Brie rushes to Jenny. Sobbing, she clutches at the little girl's body.

Eloise strides past.

She kneels beside the writhing old woman, raises the knife and plunges it into Mary's heart.

With her hands still gripping the hilt, Eloise watches as the life drains out of the old woman's eyes.

Eloise stands and speaks in a quiet, shaken voice.

ELOISE
This is your fault.

Brie looks at Eloise through her tears.

Eloise repeats herself, louder now, shaking with anger.

ELOISE
This is your fault.

The two women stare at each other across the clearing with their daughter's dead body lying between them.

EXT. FIELD - MORNING

Six months later. The sun rises above an overgrown field.

Eloise's muscular frame drives a shovel into the ground and slings earth out of the shallow hole she's stood in.

With her chest heaving and her hair sticking to her sweat-drenched body, she drives the shovel in again and again.

EXT. SHACK - MORNING

Tears form in Eloise's eyes. Stood under a great oak tree, she stares down at...

A grave. Lined with white stones, it has a wooden cross with the word *Jennifer* carved into it.

Eloise turns away and heads for the shack on the other side of the clearing.

She stops outside and draws her knife. She looks back at the grave.

INT. SHACK - MORNING

Brie sleeps on the floor. It's stark and bare in here but well lived in.

Brie grips Jenny's bear. Her face is twisted by a horrible dream. Her sweaty, petite body shakes.

Eloise quietly kneels next to her and raises the knife overhead.

She hesitates and stares down at Brie.

INT. SHACK - MORNING

Eloise stuffs things into a backpack - clothes, bottles of water, tins of canned food, a box of ammo.

BRIE (O.S.)
What are you doing?

Eloise doesn't turn to look at Brie as she sits up on the floor, wiping sweat from her brow.

ELOISE
We're leaving.

Eloise walks out. Alarmed, Brie hurries after her.

EXT. SHACK - CONTINUOUS

Brie nips at Eloise's heels.

BRIE

What are you talking about?

Eloise kneels down in a small vegetable garden. She picks vegetables and puts them in her backpack.

Brie kneels next to her in the mud.

BRIE

I don't want to leave.

Eloise doesn't look at her - she just keeps picking.

ELOISE

We have to.

BRIE

But why?

ELOISE

We just have to. It's time to go.

Brie fights back tears.

BRIE

Why can't we just stay here?

Eloise says nothing. She doesn't look at Brie as she becomes more agitated.

BRIE

Please, Ellie, don't make me leave.
I don't want to. Please.

Eloise finally looks at her. Seeing Brie's distress, she softens slightly. She gives Brie an imploring look.

ELOISE

We have to go.

Brie cries softly. Eloise steels herself and stands up.

ELOISE

You can stay by yourself if you
want.

She walks away. Brie sobs.

EXT. SHACK - MORNING

Eloise fastens a backpack around Brie's waist. Brie studies her face, looking for an answer to this abrupt change.

Eloise hefts her own backpack and slings her rifle over her shoulder. She walks away from the shack. Brie follows.

They get to the edge of the clearing where Brie stops and turns back. Eloise stops but doesn't look back.

BRIE

Will we ever come home?

ELOISE

No.

Eloise walks into the trees. Brie lingers, looking at their home, at the shack, at Jenny's grave. Then she follows.

EXT. WOODS - DAY

Bright summer sun shines through the trees. Eloise leads the way with Brie trudging behind.

EXT. FIELD - DAY

Eloise's fingers run through tall grass as she walks across a vast green field. Brie follows a few paces behind.

EXT. MOTORWAY - DAY

Eloise and Brie emerge from the trees onto an eerily quiet motorway.

Eloise picks a direction and begins walking. Brie follows.

They pass a couple of cars on the road - abandoned, stripped of their engines and tyres.

EXT. COUNTRY ROAD - DAY

Eloise and Brie walk down a road with tall trees on both sides that block out the sun.

EXT. BRIDGE - DUSK

The two women cross a dilapidated wooden bridge over a flowing river.

Brie stops halfway across and stands at the edge. Eloise realises Brie isn't behind her and turns back.

ELOISE
We should keep going. Gonna be dark soon.

BRIE
I'm tired.

Eloise joins her at the edge.

ELOISE
Alright. We can stay here for the night.

They stare into the water.

EXT. BRIDGE - NIGHT

A soft glow emanates from under the bridge as blue moonlit water flows gently towards it.

UNDER THE BRIDGE

Eloise sits on the riverbank with her rifle across her legs watching the water. Brie is curled up beside her.

Eloise flicks off the camping lantern. She rests her head back. Her eyes drift closed.

She hears a whimpering sound.

Looking beside her, Eloise sees Brie's body shaking.

It's impossible to tell what Eloise is thinking until she gently rests her hand on Brie's shoulder.

Her hand abruptly snaps back to her rifle. She lifts it and aims out into the darkness. She's heard something.

Voices. And now footsteps on the other side of the bridge.

Brie whimpers loudly as the footsteps pass over them.

The footsteps stop.

Eloise watches the dark, ready to uncoil.

But no one appears. The footsteps continue, the voices become faint. Soon all that can be heard is the river flowing by.

Eloise lowers her rifle and exhales deeply.

EXT. VILLAGE OUTSKIRTS - DAY

Eloise and Brie stand on a country road. Down the hill is a small village which Eloise surveys with binoculars.

BRIE

There might be people.

Fearful Brie looks at Eloise as she lowers the binoculars, keeping her eyes on the village.

ELOISE

We'll be careful.

Eloise moves towards the village. Brie watches her go. Eloise doesn't stop or look back. Resigned, Brie follows her.

EXT. HIGH STREET - DAY

The sun beats down on Eloise and Brie as they walk along the narrow village high street.

Cars are left in the road, abandoned, stripped of anything useful. Shopfronts are smashed in.

A woman's scream pierces the silence. Eloise grabs Brie and pulls her down behind a car.

Brie, suddenly terrified, watches Eloise as she readies her rifle with frightening calmness.

Eloise carefully peers over the bonnet. The screams continue. They're coming from somewhere nearby.

ELOISE

Stay close.

Staying low, Eloise weaves through the cars. Brie nervously follows. They stop at the last car before a crossroad.

DOWN THE STREET

A TALL MAN viciously kicks a bloody YOUNG MAN.

A TATTOOED MAN holding a gun chases two WOMEN around a mess of crashed cars. The younger of the women screams.

ELOISE

watches this intently with her rifle ready in case the men see them. Brie can't watch it any more. She turns away.

BRIE

What should we do? Should we help?

Eloise keeps watching the unfolding violence.

ELOISE

No.

BRIE

But what will they do to them?

ELOISE

It's too dangerous.

Eloise stands and walks back the way they came.

Brie looks sadly over the bonnet. She hurries after Eloise, and they walk away.

The young woman's screams fill the air again. Eloise stops walking. Brie stops and looks at her.

BRIE

What are you doing?

DOWN THE STREET

The tattooed man with the gun laughs as he chases the women.

The tall man looms over the bloodied young man. Kicks him in the stomach.

TALL MAN

You really thought you could get away from us--

The tall man's eyes go wide as the barrel of a rifle is put to the back of his head. He shouts out to his partner.

TALL MAN

Hey!

The other man abandons his chase and levels his gun at...

Eloise. She stands resolutely behind the tall man with her rifle held up to the back of his skull.

TATTOOED MAN

Come on, honey, we both know there ain't no bullets in that thing. Got some in mine though. And unless you want me to prove it, you're gonna need to piss off.

ELOISE

Let them go.

TATTOOED MAN

What?

TALL MAN

She said let them go.

The two men let out derisive snorts of laughter.

TATTOOED MAN

Lady, I don't know who you think you are but what you ain't is a hero, so walk away or I'm gonna come over there and put this gun in your stupid fucking mouth--

Eloise abruptly yanks the trigger - a loud bang rings out as the tall man drops and almost lands on the beaten young man.

BRIE

hidden behind a car, jumps at the sound of the gunshot. She gapes, shocked by this sudden act of violence.

THE TATTOOED MAN

fires erratically at Eloise and misses.

Eloise swings her rifle towards him.

The man's gun clicks. It's jammed. Eloise fires. Clips the man in the arm. The gun falls from his hand. He spins. Runs.

Eloise doesn't hesitate. She runs after him, mounts a car and lines the man up in her sights.

The man zig zags through the wreckage of the car crash and quickly disappears.

Eloise lowers her rifle. Everything is silent and still.

Then the young woman, CASEY, rushes to the side of the young man, AARON. The older woman, SARAH, watches Eloise.

Eloise climbs down from the car and picks up the dropped gun. Brie comes out of hiding and joins her.

BRIE

You okay?

Eloise nods. Sarah cautiously approaches them.

SARAH

Thank you for helping us.

ELOISE

Don't.

Eloise angrily clears the jam from the gun.

ELOISE

If this hadn't jammed, I'd be dead right now. Who were they?

SARAH

Don't know. We were looking for food and they found us.

Eloise looks at Casey as she affectionally tends to Aaron.

SARAH

That's Casey and Aaron. I'm Sarah.

ELOISE

Eloise. This is Brie.

SARAH

Maybe we should stick together for a little while? There might be more of them around.

ELOISE

For a little while.

Sarah nods. She goes to Aaron and Casey, keenly aware of the dead body on the ground nearby.

The sound of a distant car engine fills the air as Eloise approaches their new companions. Brie keeps her distance.

ELOISE

Can you walk?

Aaron nods. Eloise offers him her hand.

INT. COFFEE SHOP - DAY

What was once a trendy local coffee shop is now trashed and abandoned. The windows are boarded up. It's dim inside.

Eloise rights a chair and Sarah and Casey lower a wincing Aaron into it. Casey takes Aaron's hand.

Brie stands nervously by the open door. Eloise notices her.

ELOISE

Brie. Shut the door.

Brie closes the door. She turns back around to see - to her surprise - Eloise handing over a first aid kit.

CASEY

Thank you.

Casey and Sarah open the kit. It's mostly empty, but they make do and tend to Aaron's wounds.

Eloise and Brie watch them as they do this.

Aaron is an athletic, dark-skinned nineteen-year-old. Casey is slim, pretty and only a little younger.

Sarah is twice their age. Her hair long and unkempt.

Eloise notices the small tattoo - a single word she can't make out - on the inside of Sarah's wrist.

SARAH

This is great, thanks. We had to leave our stuff when they saw us.

ELOISE

We can't stay here very long.

CASEY

I don't think he should move.

AARON

I'll be okay. Believe me, I know what a real beating feels like.

Aaron flashes a pained smile.

AARON

Anyway, she's right. We shouldn't stay here too long. More of them might come back.

SARAH

We just need to deal with some of these cuts then we can go. Is that okay with you guys?

Sarah looks at Brie. She's still standing by the front door. She says nothing. Sarah looks to Eloise for an answer.

ELOISE

We'll see if there's any food.

Eloise indicates to Brie to follow her and walks into the kitchen. Brie follows.

INT. COFFEE SHOP - KITCHEN - DAY

Eloise and Brie search cupboards. They're all empty. Lots of coffee but nothing of use to them.

Brie moves to a cupboard next to Eloise and whispers to her.

BRIE
How long are we gonna stay with
them?

ELOISE
Not sure.

Brie studies Eloise for a moment and touches her arm.

BRIE
Are you okay?

Eloise keeps searching.

BRIE
Ellie, you need to talk to me. You
just killed someone.

Eloise looks Brie right in the eyes.

ELOISE
I had to.

Brie shrinks. She looks away from Eloise's harsh gaze and withdraws her hand. She nods.

Eloise turns her attention back to the cupboards. Brie does the same.

EXT. COUNTRY LANE - EVENING

Eloise leads the way down a narrow country lane. Overgrown bushes close in on them. The sun has begun its descent.

Brie follows closer than usual. She looks behind her.

Casey watches Aaron as they walk. He sees her looking at him and smiles. He takes her hand.

AARON
I'm okay. Stop worrying.

Brie watches them. She barely notices Sarah sidle up to her.

SARAH
We really appreciate you guys
helping us out.

Eloise glances back, and Brie catches her eye. Eloise turns back to the road.

BRIE
You're welcome.

SARAH
How long have you guys known each other? Since before?

BRIE
Yeah. A long time.

SARAH
We all met after. Must be nice to still have someone from before.

Brie looks at Eloise. All she can see is the back of her head and neck.

EXT. BARN - DUSK

The sun dips behind a rusted old barn sat at the edge of a wild cornfield.

The five survivors sit in the shade. Aaron puts his arm around Casey and winces in pain. Casey looks worried.

Brie smiles at this. The smile quickly becomes tinged with sadness. Sarah seems to notice.

Eloise takes a bundle of cloth out of her backpack and opens it to reveal some shiny red tomatoes. She hands them around. Everybody happily bites into them.

SARAH
So, what were you guys doing in the village when you found us?

ELOISE
Just passing through.

SARAH
Us too really. We've been going place to place for a while. Same for you guys?

ELOISE
Yeah.

SARAH
Is that what you're going to keep doing or are you heading anywhere specific?

ELOISE

Not really. We just left our home.

Brie is surprised Eloise would reveal that.

SARAH

Really? Why did you leave?

Brie looks at Eloise, wanting an answer to that question herself. Eloise just bites into a tomato.

SARAH

Well, we've heard of places up-country that are supposed to be pretty civilised. I'm sure we've all heard that before, but if we're gonna stick together maybe we should think about going there?

ELOISE

We need to get moving.

Eloise stands up and shoulders her pack and her rifle.

ELOISE

Need to put more distance between us and them.

Eloise doesn't wait for a response. She starts walking. Brie follows after her.

Sarah looks at Casey and Aaron and shrugs. She follows them.

Casey helps Aaron up to his feet. She smiles and wipes some tomato off his face. They follow the others.

AARON

I never really appreciated tomatoes until right now.

EXT. COUNTRY ROAD - NIGHT

Eloise and Brie lead the way along a dark road. Brie holds a torch and Eloise holds her rifle.

Sarah, Casey and Aaron follow closely behind. Casey glances behind her. It's so dark very little can be seen.

Eloise and Brie stop. Eloise brings her rifle up so she can look down the scope. The others stop behind them, instantly worried.

SARAH

What's the matter?

Sarah looks past Eloise and Brie to see a petrol station dimly lit up by Brie's torchlight in the distance.

ELOISE

We need to get off the road.

INT. PETROL STATION - NIGHT

White torchlight cuts through the dark inside this ransacked petrol station. Eloise walks the aisles.

Happy the place is empty, she flashes the torch towards the shadowy figures in the doorway, and the others step inside.

ELOISE

We can stay here for the night.

CASEY

Is there any food?

Brie lifts the camping lantern out of her pack. Turns it on. The shelves are completely bare. They're all disappointed.

ELOISE

You guys rest. I'll go into the next town and look for some.

BRIE

I'll come with you.

ELOISE

No.

Everyone looks at Eloise, surprised by her blunt tone.

ELOISE

I'll go alone.

Eloise takes the tattooed man's pistol out of her pack and hands it to Brie without looking her in the eye.

ELOISE

Be back soon.

Eloise walks outs. Brie watches her go.

EXT. PETROL STATION - NIGHT

Useless streetlights do nothing to ease the darkness as Eloise walks away from the lonely petrol station.

Brie steps out. She holds the gun at her side.

BRIE

Ellie.

Eloise keeps walking. Brie hurries after her and grabs her arm. Eloise is surprised by her forcefulness.

BRIE

What are you doing?

ELOISE

I'm going to look for food.

BRIE

That's not what I mean. You've made us live alone for--

ELOISE

You wanted us to live alone just as much as I did.

BRIE

After Jenny died.

Eloise looks stung. Brie sees this and moves closer. She speaks softly.

BRIE

You wanted us to be alone since the beginning. You've always said it's safer. Now you want us to join a group of people we don't know?

ELOISE

I haven't decided if we're joining them yet.

BRIE

You shouldn't go alone.

ELOISE

I'll be fine.

Eloise walks away. Brie watches her go, and before long all she can see is Eloise's fading torchlight.

INT. PETROL STATION - NIGHT

Sarah, Casey and Aaron stand at the windows. They watch as Brie just stands there, staring into the darkness.

CASEY

I feel bad. Lying to them.

AARON

They wouldn't have helped us if we didn't.

CASEY

But now we've put them in danger.

SARAH

We didn't have a choice.

Sarah turns away and heads for the back of the shop.

SARAH

Come on. Let's see if anything's been left behind.

Aaron follows Sarah. Casey looks sadly at Brie before turning away from the window.

EXT. SUBURBAN STREET - NIGHT

Eloise's torchlight falls on ruined cars, rotten rubbish and smashed up semi-detached houses.

She cautiously approaches house after house and tries the front doors. They open. She doesn't go inside.

Finally, a door that doesn't open. She peers in through the window. Heads down the side of the house.

EXT. FIRST HOUSE - GARDEN - NIGHT

A brick shatters a patio door.

Eloise knocks the glass out of the frame with the butt of her rifle.

INT. FIRST HOUSE - KITCHEN - NIGHT

Eloise reaches to the back of a cupboard. Brings out a tin of canned fruit.

Under the sink, she finds a small first aid kit.

INT. FIRST HOUSE - STAIRS - NIGHT

Eloise carefully ascends the stairs.

Smelling something foul, she stops. She takes in a breath and holds it. Keeps going up.

INT. FIRST HOUSE - BEDROOM - NIGHT

The door opens. Eloise is hit by the smell and recoils. She shines her torch into the room to see...

Two corpses on the bed. Pills scattered across the bedside tables.

INT. FIRST HOUSE - BATHROOM - NIGHT

Eloise stuffs toothbrushes and toothpaste into her pack.

INT. FIRST HOUSE - BEDROOM - NIGHT

Eloise searches a closet. Takes some clothes. She checks the shoe rack but there's nothing suitable.

She notices the woman on the bed is wearing a decent pair of shoes and gingerly unties the laces.

The smell is too much. She gives up.

EXT. SECOND HOUSE - GARDEN - NIGHT

Eloise loudly throws open a back door. She listens for a reaction from inside. Nothing.

With a hand on the hilt of her knife, she heads inside.

INT. SECOND HOUSE - LANDING - NIGHT

As Eloise comes up the stairs she's greeted by a pink door covered in stickers that spell out the name Annie.

Eloise gently pushes open the door.

INT. SECOND HOUSE - ANNIE'S BEDROOM - NIGHT

Eloise stands in the middle of the room. Her light sweeps around as she takes it all in. Everything is pink and girly.

Eloise sits on the tiny bed. She picks up a teddy bear and looks at it. She begins to cry softly.

But almost as quickly as it began she forces her emotions down, puts the bear back and walks out.

INT. SECOND HOUSE - BEDROOM - NIGHT

Eloise opens a closet. It's practically empty. No shoes.

She searches a bedside table. Notices something sticking out from behind it. Pulls it out. It's a framed photo of a brown-haired girl.

Eloise looks mournfully at the girl. She carefully sets the photo down where it might have once sat.

LATER

The room has been thoroughly checked.

Eloise sticks plasters on her sore, red ankles. Painfully pulls her worn shoe back on.

There's an abrupt sound. A door slamming shut somewhere in the house.

Eloise forces her other shoe on. Shoulders her pack. Flicks off the torch.

INT. SECOND HOUSE - STAIRS - NIGHT

Looking down the sights of her rifle, Eloise creeps down the dark stairs.

INT. SECOND HOUSE - KITCHEN - NIGHT

A small redheaded woman clumsily barricades the back door in the darkness. Suddenly the room is lit up.

The woman, CARRIE, spins and sees Eloise behind the bright light. The hunting rifle too. She puts her hands up.

CARRIE

I've got food. Take it.

She gestures to a plastic bag on the counter.

ELOISE

The door.

Carrie hurriedly takes down the barricade. Eloise watches her like a hawk.

Carrie moves away from the door. Eloise lowers her rifle. As Eloise passes, Carrie proffers the plastic bag of food.

ELOISE

Keep it.

Eloise walks through the door.

CARRIE

Wait.

She turns back.

CARRIE

Do you wanna stay? We can share it.

Eloise looks at her uncertainly.

INT. SECOND HOUSE - LIVING ROOM - NIGHT

Eloise and Carrie sit in silence. Candles fill the room with a yellow glow.

Eloise eats a piece of fruit and hands the can to Carrie.

CARRIE

You live round here?

Eloise shakes her head. She's still not used to being around strangers. Doesn't make much eye contact.

ELOISE

Just passing through. How long have you been here?

CARRIE

About ten years. Lived here... before. With my daughter.

ELOISE

Annie.

Carrie nods. She notices Eloise looking at the wall. There are fade marks where photo frames used to hang.

CARRIE

Took 'em with us when we left. When things got bad here. Couldn't bring them back.

Tears well up in Carrie's eyes. She looks at the floor.

CARRIE

I'll always have the memories, but I'd love to actually see her face again, you know? Her big blue eyes. Bright red hair. Just like mine.

Carrie smiles. Wipes tears away.

CARRIE

Sorry.

She passes the can to Eloise.

CARRIE

It's good to talk to someone again.
Been a while. Maybe we should stay
together? It never hurts to have a
friend, you know?

Eloise's face is unreadable as she gets a piece of fruit out
of the can.

CARRIE

Actually, I've heard of a place not
too far from here that's supposed
to be pretty safe.

Eloise looks Carrie in the eye.

ELOISE

Why did you take the photos down?

Carrie is taken aback by the abrupt question. Eloise sets the
can down on the coffee table.

CARRIE

I told you. I took 'em with us.

ELOISE

You took them down so you could
convince people it's your house.

CARRIE

What are you talking about?

ELOISE

Tell them a sad story about your
daughter. Make them feel sorry for
you. Gain their trust.

Carrie looks at her, confused.

ELOISE

But what did you do with it? Did
you use them to survive? Or just
kill them and take what they had?

The two women stare at each other. There's a long, tense
silence. And then Carrie smirks.

CARRIE

What gave me away?

ELOISE

You missed one of the photos
upstairs. Annie had brown hair.

CARRIE

Well, good for you for noticing.

Carrie makes a show of pulling a knife out from under her seat cushion. Eloise doesn't move.

CARRIE

Empty your bag and hand over all your weapons.

ELOISE

Answer my question.

CARRIE

It doesn't matter. Just be a good girl and do as you're told.

ELOISE

It matters because I'm trying to decide what to do next. Is this an act or are you really dangerous?

Carrie stands. Points the knife at Eloise.

CARRIE

You're gonna find out if you don't empty that fucking bag right now.

There's not a trace of fear on Eloise's face. She stands and moves towards the door.

CARRIE

Finally. Good choice.

Eloise stops at the door. Closes it.

CARRIE

What the hell are you doing?

Eloise calmly walks back to the centre of the room with her eyes locked on her foe.

Carrie glances at Eloise's rifle. Too far away. There's a flash of nervousness on her pale face.

Eloise just stares at her. Waiting. Her eyes seem to bore into Carrie's soul.

Carrie holds her hands up.

CARRIE

All right, okay, okay. I know you don't want to do this, so...

Carrie sets her knife down on the table and sits back down.

CARRIE

Just take your stuff and go.

Eloise leans down to pick up her pack. Carrie strikes - she grabs her knife and lunges at Eloise.

Expecting it, Eloise deftly dodges, draws her own knife and stabs Carrie in the chest.

Carrie stumbles back as she slashes at Eloise. Slices the back of her hand.

Eloise drops her knife. Kicks Carrie into the chair.

Carrie tries to stand but can't. Realising how badly hurt she is, she groans in pain.

The knife slips out of her hand. She puts both hands onto her chest. Blood seeps through her fingers.

Eloise calmly inspects the cut on the back of her hand.

CARRIE

You just fucked up. Big time.

Carrie is gaunt and faint, but she's got a twisted smile on her face.

Eloise kneels down to pick up her knife. She freezes. She can hear something.

A car engine.

She stands and sheathes her knife. Quickly gathers her rifle and backpack.

As she heads for the door the room is lit up by headlights coming through the bay windows.

INT. SECOND HOUSE - KITCHEN - NIGHT

Eloise rushes towards the back door but skids to a halt when she hears male voices approaching.

She spins and runs into the cupboard under the stairs. As she pulls the door to her face is hit by a beam of light.

INSIDE THE CUPBOARD

Eloise recoils and steps back deeper into the dark. After a moment, she peers out of the crack in the door to see...

The outlines of two men. One of them carries a torch. His name is SIMON. Not much of him can be seen behind the light.

SIMON

She usually keeps this barricaded.

The other man groans in pain. Simon turns the torch on him as he adjusts a bloody sling on his injured arm.

SIMON

Problem?

Grim recognition crosses Eloise's face as she realises it's the tattooed man she shot earlier, JIMMY.

JIMMY

No, I'm fine.

SIMON

You're not fine. You've been shot. Why? Because you can't clear a God damn jam.

Jimmy looks down at the floor, shamed.

SIMON

And if you were fine you'd be out there looking for those cowards, wouldn't you? But you're not, are you? No. You're here so I can babysit you.

JIMMY

I'm sorry, Simon. I swear I'll make it up to you. I'll do whatever it--

Simon holds up a dismissive hand. Jimmy immediately stops.

SIMON

Let's just get Carrie and get the hell out of here. She'll be able to find those traitors better than any of you pussies.

Simon walks out. Jimmy forlornly follows.

SIMON (O.S.)

Carrie, you home?

After a second, Eloise tiptoes across the room and out the back door.

EXT. SECOND HOUSE - GARDEN - CONTINUOUS

Eloise sneaks quickly but carefully through the dark garden.

The silence is suddenly shattered by anguished shouts from inside the house.

Eloise jumps at the sound. Alarmed, she readies her rifle and opens the gate.

EXT. LANE - CONTINUOUS

Eloise rushes through the gate and almost runs into a car.

Violent shouts and the sound of furniture being destroyed come from out of the darkness.

Eloise climbs into the car. She frantically searches for the keys, panic and fear really hitting her now.

She can't find them. She gets out of the car and runs.

EXT. STREET - NIGHT

Dark, moonlit buildings loom over Eloise as she runs full pelt down anonymous streets.

Finally, she has to stop. She doubles over in exhaustion and sweat pours off her face.

She drops to a knee. Her shoulders shake as tears stream down her face.

There's a sound nearby.

In a flash, Eloise is up and advancing towards the sound with her rifle raised. The threat of danger has suppressed any and all emotion.

EXT. ALLEY - NIGHT

Eloise stalks down a dark alley between two buildings. She steps into the moonlight at the end of the alley.

It's quiet. Then there's the sound of gravel crunching.

Eloise spins and collides with a shadowy figure. Metal clatters onto the floor.

Eloise rams her rifle into the person's chest and forces them up against a wall.

BRIE

Wait, Ellie, it's me! It's me!

Eloise steps back. She stares at Brie, astounded.

ELOISE

What are you doing here?

BRIE

I tried to follow you. I got lost.

Brie kneels down to pick up the gun she dropped. She notices a small pool of blood on the ground. Then she sees the wound on Eloise's hand.

BRIE

Oh my God. What happened?

Brie stands and puts her hand on Eloise's shoulder.

ELOISE

Nothing.

BRIE

You've been crying. Are you okay?

Eloise looks into Brie's eyes. Her lip trembles.

BRIE

What happened? Tell me.

ELOISE

I just killed someone.

BRIE

What? What do you mean? How?

ELOISE

She tried to kill me.

BRIE

Okay, so it was self-defence. You had to do it. Just like that guy earlier.

Becoming agitated, Eloise shakes her head.

ELOISE

No. I wanted to kill him. I just wanted to. And I could have left but I wanted to kill her too.

BRIE

No, no, that's not... that's not you, you're not a killer.

ELOISE
I was going to kill you.

Brie can only stare at her.

ELOISE
This morning. I dug a hole in the
ground.

Tears come to Brie's eyes. She takes her hand away.

ELOISE
I was going to put one hand over
your mouth and close my eyes and
stab you in the heart.

Those words hang in the air until Brie quietly utters the
only word that comes to mind.

BRIE
Why?

Eloise glares at her. Her voice becoming hard and cold now.

ELOISE
You know why.

BRIE
So why didn't you? What stopped
you?

Brie looks at her almost hopefully, wanting desperately to
see the silver lining.

ELOISE
She wouldn't want me to.

Eloise walks away into the night. Brie sobs.

INT. PETROL STATION - NIGHT

The camping lantern is down low.

Casey and Aaron sleep arm in arm on the floor. Sarah lies
nearby staring up at the ceiling, lost in thought.

EXT. PETROL STATION - NIGHT

Eloise powers towards the petrol station. The heartbreak and
anger of the last hour carved into her face.

INT. PETROL STATION - NIGHT

The door flies open. Sarah jumps up and stands protectively between the intruder and her friends.

It's Eloise. She levels her rifle at them. Sarah flinches.

SARAH

What the hell are you doing?

Aaron and Casey jump up. Aaron pulls Casey behind him. She's terrified. They all are. But Sarah doesn't let it show.

SARAH

Put the rifle down.

Brie walks in. She's shocked by what she sees.

BRIE

Ellie, what are you doing?!

Eloise's eyes are fixed on Sarah.

ELOISE

They've been lying to us.

BRIE

What? How do you know?

ELOISE

I almost got caught by the man I shot.

SARAH

So what? It's just a coincidence.

ELOISE

Him and his friend talked about finding "those traitors."

Sarah says nothing. She just stares back at Eloise.

ELOISE

You're on your own.

Eloise turns and grabs the door handle.

SARAH

Wait. Look!

Sarah points out the window. Two lights are coming out of the darkness. Headlights.

ELOISE

Get down!

Eloise pulls Brie down beneath the windows. The others drop to the floor. Sarah turns off the lantern.

The place is lit up by the headlights as Sarah, Aaron and Casey scramble to hide behind the shelves.

Eloise and Brie are pressed against the wall underneath the window. They listen to...

The car's engine. A door opens. Music spills out. Shoes hit gravel.

Brie's big, frightened eyes look at Eloise. She holds up a hand to signal for Brie to stay there.

Eloise raises her head. Discreetly looks out the window...

OUTSIDE

Two MEN stand by a car. Over the top of the car, they talk about something Eloise can't make out.

One of the two men begins checking the petrol pumps. The other walks towards the station.

INSIDE

Eloise ducks back down. She looks at Brie. Whispers to her urgently.

ELOISE

He's coming.

Sarah watches from the far end of the room. Eloise signals for them to go. Sarah disappears.

ELOISE

Follow me. Stay low.

Eloise and Brie speed crawl under the beam of light. They get to the counter on the other side of the room.

Sarah is waiting for them by an open door that leads into a back room. Casey and Aaron aren't there.

Eloise pushes Brie towards the door. She goes through.

The front door opens with a loud bang. Eloise and Sarah freeze. They listen to footsteps.

The footsteps stop. A harsh male voice shouts out.

MAN (O.S.)
Someone's been here!

Eloise signals to Sarah. Sarah crawls through the back door.

The room is suddenly lit up even brighter as the camping lantern is turned on.

No longer protected by the darkness, Eloise moves away from the door and puts her back against some shelves.

EXT. BEHIND PETROL STATION - NIGHT

Casey, Aaron and Brie stand in the shadows with their backs pressed to the wall beside the door.

Sarah rushes out and joins them. They wait. Eloise doesn't come out. Brie whispers desperately.

BRIE
Where is she?!

INT. PETROL STATION - NIGHT

Eloise kneels against the shelves ready to shoot whoever comes around the corner.

No one appears.

Eloise eyes the open back door. She leans out from behind the shelves...

There's no one there. Just the lantern buzzing.

Eloise shoulders her rifle, draws her knife and slowly crouch walks towards the door.

She's inches away when she's grabbed and slammed against the wall.

Her rifle falls to the floor, but Eloise immediately strikes back, slicing the fat man across the cheek.

The man strikes Eloise hard in the stomach. She doubles over in pain.

The man grabs her wrist and slams it down on the counter over and over until she drops the knife.

Eloise swings her free arm and catches the man's bleeding face with a nasty blow.

But before she can rear back for another, the man throws her down to the hard floor.

EXT. PETROL STATION - NIGHT

The man outside hums along to the car radio as he checks the pumps.

He tries the last one. Completely dry. He glances inside the station.

Realising he can't see his partner, he moves closer. Before he can get to the door, a blur runs past him.

It's Aaron. He runs full speed down the road.

The man spins, rushes back to the car and comes out with a gun. He chases after Aaron.

INT. PETROL STATION - NIGHT

Eloise is pinned to the floor, her face turning red as the fat man chokes her. Blood and sweat drip from his face.

Eloise claws at his arms, his neck, his face. He turns his face away from her.

Eloise reaches for her knife. It's too far away.

The man laughs. Spit flies from his mouth.

Eloise keeps reaching for the knife.

A pair of feet step into her field of vision.

The man looks up.

It's Brie. She's got Jimmy's pistol pointed at his head with a trembling hand.

He lets go. Eloise gasps and coughs and splutters.

The man looks at Brie. A sinister smile crosses his face.

Brie keeps the gun pointed at him but backs away as the man begins to get up.

He's almost upright when something slams into the side of his face. He flops to the floor beside Eloise.

Sarah stands there holding Eloise's rifle.

Eloise uses the shelves to pull herself up. Brie helps her.

As she gasps in deep breaths, Eloise looks at Sarah and then at her rifle.

Sarah offers it. Eloise takes it and nods her thanks. Sarah nods back.

Eloise leads them quickly through the back door.

EXT. BEHIND PETROL STATION - NIGHT

Casey jumps as Eloise, Sarah and Brie rush through the door.

CASEY

What happened? Are you okay?

Eloise is immediately moving away from the station.

ELOISE

We need to leave. Now.

CASEY

But we have to wait for--

A man bursts out of the bushes.

Eloise lifts her rifle so quickly she almost hits Aaron in the face with the barrel.

AARON

Shit! Wait! It's me!

Eloise lowers the rifle.

AARON

I think I lost him.

EXT. PETROL STATION - NIGHT

Sarah and Brie wait nervously outside the men's car. Aaron and Casey are already inside.

Eloise hurries out of the station with the lantern and Brie's backpack. She passes them to Brie and they get into the car.

The car tears away as the other man comes running out of the trees.

He futilely tries to chase the car but quickly gives up.

Aaron's hand pokes out the window, his middle finger fully extended.

INT. CAR - NIGHT

Nobody speaks. The CD player is down low. Eloise drives with a bloody rag wrapped around her hand.

Trees and bushes whip past the windows.

Eloise switches the radio off. Total silence. She turns to Sarah, sat in the passenger seat.

ELOISE

I think it's time you told us what happened.

Another silence. Sarah takes a deep breath.

SARAH

Casey and I, we were on the road for a while. We met a woman who gave us food. She said she knew a safe place we could live.

ELOISE

I'm guessing it wasn't.

SARAH

What it was was our best chance of survival. That's why we stayed. But even if we had tried, they wouldn't have let us leave.

AARON

I was there before them. The people there found me after my family...

He clears his throat, fighting back some horrible memory.

AARON

They took me in. I was with them about a year.

Aaron's eyes meet with Eloise's in the rearview mirror. He looks down at his feet.

AARON

I thought they were good. They weren't.

ELOISE

So why didn't you leave?

AARON

I saw what they did to people who tried to leave. I never did the things they did, but I... I didn't stop them either.

CASEY

You're not like them, baby.

Eloise softens. She looks at Brie in the rearview.

SARAH

The leader of the group is called
Simon. He was...

She hates saying it. Doesn't know how to describe it.

SARAH

...fond of me. I didn't like it but
I was safe. And I persuaded him to
keep his men away from Casey.

Sarah looks back at Aaron and Casey. She smiles a little.

SARAH

I guess Aaron didn't get the memo.
God knows how these two managed to
be alone long enough to get
pregnant.

BRIE

You're pregnant?

Casey nods happily. Brie hugs her.

BRIE

Congratulations.

Eloise watches this in the mirror but doesn't react. Sarah notices.

SARAH

When I found out she was pregnant I
knew I had to get her out of there.

CASEY

Aaron helped us escape.

SARAH

About three days ago now.

ELOISE

This woman who tricked you, was her
name Carrie?

SARAH

Yeah. How do you know that?

ELOISE

I killed her about an hour ago.

Sarah, Casey and Aaron suddenly become very tense. They exchange worried looks.

BRIE
What? What's the matter?

SARAH
She's Simon's sister.

CASEY
They'll never stop looking for us.

Casey begins to tremble. Brie comforts her.

BRIE
It's okay. We're far away from them
now. They won't find you.

CASEY
They will. He won't stop.

Casey looks at Eloise in the mirror.

CASEY
You've killed us.

Before another word can be said, the car sputters.

EXT. COUNTRY ROAD - NIGHT

The car slows and crawls to a stop.

INSIDE THE CAR

Eloise white knuckles the steering wheel, trying to hold in
her frustration.

ELOISE
God damn it.

Eloise gets out of the car. Brie follows.

AARON
What happened?

Sarah leans over to the driver's side.

SARAH
Out of petrol.

Eloise retrieves her rifle and backpack from the backseat.

ELOISE
We'll have to go on foot from here.

OUTSIDE THE CAR

Eloise passes Brie the torch and they start walking.

BRIE
How's your neck?

ELOISE
It's fine.

Eloise marches ahead. Brie trails behind.

Sarah, Casey and Aaron get out of the car and follow.

EXT. COUNTRY HOUSE - NIGHT

The group walk up a long gravel driveway. Eloise is, as ever, alert and ready for anything.

They stop outside an impressive, undamaged house.

INT. COUNTRY HOUSE - NIGHT

The front door slowly creaks open.

Eloise's darkened outline stands in the doorway with her rifle raised. She flicks on her torch.

A living area with comfortable sofas and a giant TV greet her. It's untouched. Clean. She moves further inside.

Eloise turns the light beam up the stairs. Happy there's no one inside, she turns back to the door.

ELOISE
Okay.

The others come inside and close the door. Brie turns on the lantern lighting up the cavernous room.

ELOISE
Let's search the place. Make sure
it's empty. See what's here.
(to Brie)
We'll check the kitchen.

Brie hands the camping lantern to Sarah and follows Eloise towards the back of the house.

Sarah heads upstairs. Aaron takes Casey's hand and leads her to the stairs.

AARON
You okay?

CASEY
If he finds us...

AARON
He won't. They're miles back.

Aaron smiles soothingly and stands aside so Casey can go up the stairs.

But once her back is turned, fear crosses his face as he glances out the living room windows.

INT. COUNTRY HOUSE - KITCHEN - NIGHT

A spacious modern kitchen. Brie holds the torch up to the cupboards as Eloise searches them.

BRIE
Have you decided yet?

ELOISE
Decided what?

BRIE
If we're going to stay with them.

ELOISE
I'm not sure.

She searches cupboard after cupboard. All empty.

ELOISE
I'd be dead if not for Sarah.

Sadness falls across Brie's face.

BRIE
I'm sorry I didn't help you. I wanted to but... I just froze.

Eloise stops and looks at her. She speaks softly.

ELOISE
No. You were really brave to do what you did.

Brie smiles, touched by this unusual display of compassion.

ELOISE
What do you think about them?

BRIE
I like them. I think we can trust them. And they need our help.

Brie looks down. A twinge of sadness in her voice.

BRIE

Especially Casey. I don't want anything bad to happen to her.

ELOISE

I'll make sure nothing happens to her. We'll make sure. Besides...

Eloise turns back to the cupboards.

ELOISE

It's good to be around other people. Good for both of us.

She brings out a couple of tins of food and hands them to a smiling Brie.

INT. COUNTRY HOUSE - NIGHT

Eloise and Brie plonk the tinned food on a coffee table in the middle of several sofas and armchairs.

Sarah comes down the stairs and with her the light of the camping lantern. Aaron and Casey follow.

SARAH

All clear up there.

They see the food.

SARAH

Oh, thank God. We're starving.

They all sit down and begin opening the cans, passing them around, happy to be eating.

Aaron puts his arm around Casey. Eloise passes Brie a can. They smile warmly at each other.

INT. PETROL STATION - NIGHT

The unconscious fat man is slapped hard in the face. He wakes with a start to see Jimmy above him.

JIMMY

Wakey wakey.

Jimmy holds out his good arm and helps WAYNE up. Wayne flinches in the light of a strong torch.

The torch is lowered to reveal Simon. He has red hair, a lean body and a handsome, clean-shaven face.

Wayne is immediately fearful and apologetic. Simon's piercing blue eyes are fixed on him.

WAYNE

I'm sorry, Simon. Some coward cold-cocked me.

The door opens. Two men walk in. FRANK, sporting a beard and a cool leather jacket, stands aside for the other, NEIL, last seen chasing Aaron.

FRANK

Found him, boss.

NEIL

Shit, Simon, I'm sorry. I was trying to--

Simon holds up a hand. Neil stops instantly. Simon's voice is calm and charismatic.

SIMON

Let's all calm down, shall we?

Simon passes off his heavy-duty torch to Frank. The men are silhouetted by the car headlights outside.

SIMON

Come here.

Simon gestures for Neil to stand next to Wayne. He does. The two men exchange a worried look.

Simon adjusts the strap across his chest that holds a scary-looking assault rifle to his back.

SIMON

Why don't you explain what happened?

WAYNE

I had one of them. I had her. The blonde one who shot Jimmy.

Simon sarcastically looks around the room.

SIMON

Funny, I don't see her anywhere.

WAYNE

Another one of 'em hit me from behind. Knocked me out.

JIMMY
Yeah, we noticed that shit, Wayne.

NEIL
I was outside, checking the pumps,
see, and that kid, Aaron--

SIMON
Hold on.

Simon takes the assault rifle off his body. The men are really sweating now.

SIMON
That's better. Continue.

NEIL
Aaron, he distracted me. I woulda
got 'em otherwise.

SIMON
So, to sum up. You let the people
who killed my sister get away?

The men can't look at him.

SIMON
That right?

JIMMY
I think that's the long and short
of it, boss. They let 'em get away.

SIMON
Well, gentlemen, one of you has to
be punished. But which one? Does
one of you want to accept the
punishment like a man?

They say nothing. Simon gets close to them and stares into their eyes.

JIMMY
Don't think either of 'em want to,
boss.

SIMON
Guess I'll have to choose then.

Simon abruptly spins and cracks Jimmy in the face with the butt of his rifle. Jimmy drops to the dark floor.

Neil and Wayne look on, shocked, as Simon slams the rifle into Jimmy's ribs as he curls into the foetal position.

JIMMY

I'm sorry, Simon! I'm sorry!

Simon chucks his rifle to Frank who catches it, unfazed by this sudden violence.

Simon mounts the smaller man.

JIMMY

Please, Simon, please--

Simon begins unleashing blow after blow while letting out horrible yells of psychotic rage and anguish.

Neil and Wayne don't dare move. They wince with every blow.

Finally, Simon stops. Jimmy's body is still, his face a bloody pulp.

Simon stands and holds out his hand. Frank promptly passes him his rifle.

Simon turns to Neil and Wayne, both of them pale, and levels his rifle at them. They flinch.

SIMON

You see them drive away?

Neil nods quickly.

SIMON

Show me.

EXT. PETROL STATION - NIGHT

Neil looks down the road in the direction Eloise and company sped away.

NEIL

They went that way.

Simon nails Neil in the side with his rifle. Neil doubles over. Simon marches toward the cars.

SIMON

It's time to find them, gentlemen.
All of them. The traitors. That
murderous bitch. Anyone who's with
them. We're gonna find them and
take everything from them.

Simon gets to one of the two cars. Frank is waiting there.

FRANK

Boss.

SIMON

What?

FRANK

What you wanna do 'bout Jimmy?

Simon glances back at the petrol station.

SIMON

Fuck him.

He gets into the car and slams the door shut.

EXT. COUNTRY ROAD - NIGHT

Eloise and company's car sits abandoned in the middle of the dark road.

It's lit up by headlights as the sound of engines fills the quiet night air.

Two cars slow as they pass. Then they tear down the road.

INT. COUNTRY HOUSE - NIGHT

Eloise sits on the sofa with her head resting back. The lantern is down low. Her hand is properly bandaged now.

Sarah comes down the stairs and sits opposite Eloise.

SARAH

Can't sleep?

Eloise shakes her head.

SARAH

I think I've gotten used to not sleeping. Looking after those two feels like my responsibility.

Eloise sits up.

ELOISE

I know what you mean.

SARAH

Probably what keeps me going, you know? Having someone to protect.

ELOISE

I used to feel like that.

SARAH
Not any more?

ELOISE
I still have someone to protect
but... it doesn't always make me
want to keep going.

SARAH
You and Brie, did you guys lose
someone?

ELOISE
We've all lost people.

SARAH
But this was recently, wasn't it?

Eloise nods. Her throat catches.

ELOISE
Our daughter.

SARAH
I'm really sorry. My son...

Sarah strokes the tattoo on her wrist. It says Danny.

SARAH
...he got it. The virus.

She wipes away a tear.

SARAH
His father and I... we didn't do
very well after. Blamed each other.
As if either of us could possibly
have been responsible.

ELOISE
This was different.

SARAH
But was it Brie's fault? I mean,
really her fault?

Eloise is silent for a moment. She looks at Sarah, about to
answer, when she stops and turns her head towards the door.

SARAH
What?

ELOISE
They've found us.

SARAH
What are you...

Sarah trails off. She can hear it too. Engines.

Eloise switches off the lantern, and the room is dark.

ELOISE
Upstairs. Now.

They shuffle through the darkness and hurry up the stairs.

EXT. COUNTRY HOUSE - NIGHT

Two cars crawl up the long gravel drive.

They stop outside the house. Simon and his men emerge, leaving their headlights on.

FRANK
Think they're here?

SIMON
One way to find out.

Simon leans into his car and comes out with that terrifying assault rifle.

INT. COUNTRY HOUSE - BEDROOM - NIGHT

Brie sleeps fitfully on a large bed. The door flies open and Eloise rushes in. Brie wakes up, startled.

BRIE
What's going on?

ELOISE
They've found--

The windows shatter as the air explodes with roaring gunfire.

Eloise drops to the floor, yanking Brie out of the bed and down to the glass-strewn carpet with her.

They cover their heads as the deafening onslaught continues.

EXT. COUNTRY HOUSE - NIGHT

Glass and debris rains onto the ground as Simon unloads his rifle. His manic face is lit by the rifle's flaming muzzle.

INT. COUNTRY HOUSE - HALLWAY - NIGHT

Brie crawls on hands and knees out of the bedroom. Bullets zip through the open door and splinter the walls.

Sarah, Aaron and Casey huddle on the floor with their backs to the walls, hands over their ears.

The gunfire finally stops. Everything is silent. They all look at each other.

EXT. COUNTRY HOUSE - NIGHT

Simon lowers his rifle. He gestures to Neil.

SIMON
Go round the back.

Neil takes a gun out of his waistband and runs off.

FRANK
Boss.

Simon looks at his lieutenant. He holds out a clip. Simon smiles and jams it into his rifle.

INT. COUNTRY HOUSE - HALLWAY - NIGHT

Eloise crawls out of the bedroom, dragging her backpack and rifle behind her. She pulls the door closed.

She kneels beside Brie. Looking into her terrified eyes, Eloise presses her knife into Brie's shaking hand.

She takes Jimmy's gun out of her pack and looks at Sarah.

ELOISE
Know how to use this?

Sarah nods and takes the gun.

ELOISE
Think we can climb out the--

The air lights up with thunderous gunfire. It goes on for what seems like an eternity before there's silence.

Seconds later, there's the sound of wood shattering.

INT. COUNTRY HOUSE - NIGHT

Simon, Frank and Wayne, all of them armed, pour in.

The headlights flood in through the door and windows.

They all look around for signs of life. Simon notices the camping lantern. He taps the button. It comes on.

SIMON
They're here.

He grins.

EXT. COUNTRY HOUSE - GARDEN - NIGHT

Under dull moonlight, Casey and Aaron climb down an overgrown trellis. Sarah watches from the window above.

Neil appears beneath them and aims his gun.

NEIL
Hey! Stop!

Casey is so startled she loses her grip and falls. Aaron tries to grab her and gets dragged down too.

They land on the grass at Neil's feet with a thud.

Sarah sticks the gun Eloise gave her out the window.

SARAH
Hey!

Neil looks up, surprised.

Sarah fires.

INT. COUNTRY HOUSE - NIGHT

Wayne peers up into the darkness from the bottom step of the staircase. He hears gunshots from the garden.

He looks back at Simon and Frank.

WAYNE
That Neil?

A much louder gunshot rings out and Wayne falls back off the step as blood sprays from his chest.

Frank fires indiscriminately up the stairs.

SIMON
Stop! Stop!

Frank stops firing and moves away from the stairs.

SIMON
Go check outside.

Frank hustles towards the kitchen.

Simon grabs Wayne by the wrist and drags the fat man away from the stairs.

Wayne looks up at Simon. He's alive but letting out horrible gurgling breaths.

Simon looks down at him unsympathetically. Lifts his rifle.

INT. COUNTRY HOUSE - LANDING - NIGHT

Eloise sits at the top of the stairs out of view of anyone at the bottom. A nearby wall is chewed up.

She's alone in the shadows with her rifle ready. She listens carefully to what's going on downstairs.

A single gunshot breaks the silence.

EXT. WOODS - NIGHT

Casey and Aaron run into the woods. The house behind them disappears as they get further in amongst the trees.

EXT. COUNTRY HOUSE - GARDEN - NIGHT

Brie watches from the bedroom window as Sarah climbs down the trellis. She drops the last five feet.

The second she lands a gun is shoved in her face.

Frank snatches her gun and grabs her by the arm. He smiles, flashing gold teeth.

FRANK

Gotcha.

INT. COUNTRY HOUSE - LANDING - NIGHT

Eloise is still there. Listening. Ready for anything.

Simon's voice floats up the stairs. Calm but threatening.

SIMON (O.S.)

Are you the one? The one who killed
my sister?

Brie sneaks up to Eloise and crouches beside her.

BRIE

They've got Sarah. Aaron and Casey
ran into the woods.

From downstairs they hear the sound of doors slamming.

INT. COUNTRY HOUSE - NIGHT

Simon looks up from Wayne's dead body - a bullet hole in his forehead - to see Frank marching Sarah in at gunpoint.

SIMON

Hello, Sarah. Nice to see you.

Simon meets them halfway across the room, grabs Sarah by the throat and pulls her away from Frank.

Sarah is frozen. She closes her eyes as Simon barks in her face.

SIMON

I took you in off the streets. You and that little whore. You'd have starved to death if it weren't for me. And how do you thank me?

He takes in a breath like he's trying to calm himself. He smiles almost genially.

SIMON

You stab me in the back. In the heart. And you run away...

But now he's abruptly shouting again.

SIMON

...with the fucking bitch that killed my sister!

Simon shoves her back into Frank's arms. Frank sticks his gun to the side of her head. Sarah cries quietly.

Simon shouts up the stairs.

SIMON

We've got Sarah. Come down or she dies!

INT. COUNTRY HOUSE - LANDING - NIGHT

Eloise's mind is spinning. She's heard all of this. Brie whispers to her.

BRIE

What are we gonna do?

ELOISE

There's two down there now. I killed one. What about outside?

BRIE

Sarah killed one.

ELOISE

So there's two left.

BRIE

We don't know how many there were in the first place.

ELOISE

Only sounds like two.

BRIE

There could be more.

ELOISE

I can deal with it. You need to go while they're distracted. Out the window.

BRIE

No, I'm not gonna leave you.

ELOISE

You have to. I can save Sarah, I can save all of us, but not if I'm worried about you, okay? Go out the window and find the others.

BRIE

Ellie...

ELOISE

Go and find Aaron and Casey. If something happens to us, they'll need someone to look after them.

They stare into each other's eyes for a long moment. Finally, Brie nods reluctantly with tears streaming down her face.

Eloise brushes Brie's tears away and kisses her.

INT. COUNTRY HOUSE - NIGHT

Simon paces near the stairs. He stops and shouts up.

SIMON

My patience is wearing out. I'm not happy with our mutual friend here.

He looks at Sarah. Moves towards her.

SIMON

Maybe while we wait you explain why
you betrayed me.

He gets so close Sarah can feel his breath on her skin. She turns away, but Frank holds her head, so she has no choice but to look into Simon's crazed eyes.

SIMON

Did I not give you a safe place to
live? Did I not feed you when you
were hungry? Answer me, Sarah.
Answer me. Answer me!

Simon shouts so loudly Sarah flinches and tries to move back, but Frank doesn't let her. She closes her eyes.

Simon grabs Sarah's face suddenly. She gasps but keeps her eyes clamped shut.

FRANK

Boss.

Simon looks at him. Frank nods towards the stairs. Simon turns to see...

Eloise slowly descending the stairs with her rifle up to her eyes. She stops halfway down.

Simon grabs Sarah and pulls her in front of himself.

SIMON

Lower it.

Eloise's eyes scan the room quickly.

Simon holds his assault rifle across Sarah's chest. Frank points his pistol at her head.

Eloise lowers her rifle. Simon scowls at her.

SIMON

You killed my sister, didn't you?

Eloise doesn't respond.

SIMON

I want to hear you say it. Say you
killed my--

ELOISE

I killed her.

Simon's jaw clenches. He stares daggers at Eloise. Then he yanks Sarah's head back by her hair.

SIMON

Okay, here's the deal. She doesn't deserve it but she can go. So can whoever else is up there. And you come down here and I put a bullet in your head on my sister's behalf.

SARAH

No, Eloise, don't! He'll never let us leave!

Simon whispers in Sarah's ear making her grimace.

SIMON

Shhh. Quiet.

Eloise's eyes flick to the front door.

Brie stands there, half-hidden. She has Eloise's knife in her quivering hand.

Eloise quickly turns her attention back to the armed men.

ELOISE

Okay. I'm coming down.

Eloise begins her deliberate descent.

Her eyes dart between Simon and Frank as they watch her like hawks and Brie as she tiptoes inside.

Simon shoves Sarah to the floor and presses the muzzle of his rifle into the back of her head.

Brie gets closer and closer, staying on the shadowy edges of the room.

Eloise gets further down the stairs. Almost at the bottom.

Brie is behind the men now. Five feet away.

A floorboard creaks under her foot.

Simon and Frank spin.

Eloise raises her rifle. Barely has time to aim. She fires.

Frank's head rips open. His body lurches forwards and splats on the hardwood floor.

Simon grabs a handful of Brie's brown hair.

Moving on instinct, Brie stabs Simon in the gut.

Simon grunts in pain as he begins to raise his rifle.

Sarah, on the floor, latches onto the rifle.

Eloise aims at Simon.

Simon struggles with both arms, trying to pull the rifle from Sarah's grip and keep Brie away as she pushes the blade in deeper.

Eloise can't get a clear shot. She fires and misses.

Changing gears in the blink of an eye, Eloise leaps down the last couple of steps and bounds across the room.

Simon yanks his rifle free and swings it back into Sarah's face, sending her flailing onto her back.

Eloise sidesteps Sarah, her eyes alive with unbridled fury.

Simon has his rifle above his head, ready to cave Brie's skull in, when Eloise nails him in the back of the head with the butt of her rifle.

Simon goes down hard, pulling Brie down with him.

Eloise yanks Brie away, and Brie pulls the knife with her.

Eloise, shaking with anger, stands over Simon and glares down the sights at him, the muzzle inches from his face.

Brie and Sarah pull themselves up. Sarah's face is bleeding.

SARAH

Do it. Kill him.

Eloise's finger tightens on the trigger. Brie rests a hand on her arm. Eloise keeps her eyes on Simon but stops.

BRIE

Don't.

Simon comes to. He's dazed but quickly realises what's happening. He looks up at Eloise.

SARAH

What are you waiting for, Eloise?
Do it! Kill him!

BRIE

He won't survive that wound.

Simon smiles sinisterly, almost willing Eloise to do it.

SARAH

We'll never be able to live with
him out there!

BRIE

You don't need to kill him.

Sarah and Brie fall silent and watch Eloise, both desperate for the resolution they want so badly.

Eloise stares down at the smiling man.

SIMON

She's right. You better kill me. If
you don't, I swear to fucking God--

In one fluid motion, Eloise swings the rifle around and clubs Simon in the temple, knocking him out again.

There's a moment of stillness. Brie looks relieved.

Sarah runs her hands through her hair anxiously, her face a picture of disbelief.

Eloise collects the men's weapons, starting with Simon's which is at Sarah's feet, and stuffs them into her pack.

Casey and Aaron nervously appear at the door. Casey rushes to Sarah and hugs her. Sarah keeps her eyes on Eloise.

Aaron touches Brie on the shoulder.

AARON

Are you okay?

Brie nods absently.

Sarah looks down at the unconscious and bleeding Simon.

SARAH

You better hope he never catches up
with us.

AARON

He's still alive?

Eloise isn't listening. She's still collecting weapons.

SARAH

We need to kill him. It's the only
way we can be safe.

Casey and Aaron look uncomfortably at each other.

SARAH

You know what he'll do to us if he catches us. What he'll do to me.

Eloise finally stops in front of Brie. She gently takes the bloody knife out of Brie's hand and puts it in her sheath.

She touches Brie's face.

ELOISE

It's gonna be okay.

EXT. COUNTRY HOUSE - DAWN

The first rays of sunshine have appeared above the forest behind the house.

Eloise and Brie step out of the house into the harsh glow of the headlights. They move towards one of the cars.

Aaron and Casey come out and then Sarah. She looks back at the destruction inside the house and pulls the door closed.

The three of them huddle together.

CASEY

Are we all staying together?

Eloise and Brie throw their gear into one of the cars.

SARAH

I don't know.

Sarah looks dubiously at Eloise.

SARAH

Simon's ego has been wounded. It'll be her he comes for now. We'll just be an added bonus.

ELOISE

We're better off together.

They all look at Eloise, surprised.

ELOISE

Simon is just the first of many. I don't know where we're going, not yet, but we can survive together.

Eloise holds Sarah's gaze for a moment before she gets into the car. Brie smiles at the others and gets in. Eloise fires up the engine.

Sarah watches as the car moves down the long driveway. Casey and Aaron look at her hopefully.

And finally, as Eloise's car is turning onto the road, Sarah nods uncertainly. Aaron and Casey look relieved.

The trio gets into the other car.

EXT. COUNTRY ROAD - DAWN

Two cars speed down a tree-lined road towards the rising sun.

FADE OUT.