

# Winter W☢nderland

Written by:

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EXT. PHOENIX, AZ - DAY - FUTURE

We open in the bustling streets of uptown Phoenix, Arizona, chaos reigns. The air filled with the SCREAMS of terrified citizens, the echoes of GUNSHOTS, and the urgent wails of approaching SIRENS.

EVE - YOUNG ADULT (V.O.)  
It started with a war. The belief  
that we once shared called  
diplomacy doesn't exist anymore.

Panicking citizens loot every shop on the strip. Cars and buildings are engulfed in flames.

EVE - YOUNG ADULT (V.O.)  
Twas when deals between the duly  
and unduly elected parties of the  
world went south, and their  
negotiations fell apart, that the  
disagreements among the few would  
amass the unforgivable debt that  
the many were forced to pay.

CRASH! A window shatters as looters swarm a specific store.

EVE - YOUNG ADULT (V.O.)  
It was only natural for the people  
of this once beautiful blue orb to  
grow skeptical of the intentions  
held by the warmongers ruling  
Washington. The ambiguity of their  
politics inseminated doubt, and  
that doubt turned into hysteria. ...

We focus on a news broadcast on the store's display TV.

EVE - YOUNG ADULT (V.O.)(CONT'D)  
The media outlets described this as  
an apocalypse of a collapsing  
climate, attributed solely by a  
rising excess in carbon emissions.  
Like painting this cataclysmic  
portrait of the atmosphere's rising  
temperatures causing the polar ice  
caps to melt, and sending all  
civilization into a haphazard  
frenzy of chaos and disorder. The  
media defended this conclusion all  
the way until the bitter end.  
Ignorance to emissions, that was  
their rationale.

EVE - YOUNG ADULT (V.O.)(CONT'D)

Some sobering assertion that our  
lack of awareness to emissions is  
what triggered these meltdowns.

CRASH!!! The television is shoved off of the counter, and  
crashes on the store's floor amidst all the chaos. Looters  
turn on each other, shooting, beating and killing each other  
in a desperate frenzy.

EVE - YOUNG ADULT (V.O.)

It may restore your faith in  
humanity however to learn that the  
masses were quick to call them on  
their bullshit. "Conspiracy to thin  
the herd" were the words that  
spread. Coincides nicely with the  
reported missile sightings soaring  
right above our heads.

Inside the chaotic store, our attention shifts to a display  
TV within the glass window, where The President delivers an  
urgent broadcast announcement.

EVE - YOUNG ADULT (V.O.)

Ahh, President Flint. Now I have  
vague memories of this broadcast.  
Some asshole prating on about what  
we should've done differently, and  
how if we'd done things differently  
then none of this would've  
happened. As if we're the ones to  
blame. Like we should be the ones  
to do something about it. Maybe we  
should've done something about it.  
I wish we would've done something.

We focus on EVE, (**age 3**), a beautiful ginger girl. We find  
Eve stranded amidst the chaos cowering in an alleyway. She  
cowers beside the bodies of her parents who were just  
recently murdered by looters. Eve cries, she's terrified.

EVE - YOUNG ADULT (V.O.)(CONT'D)

But what could I have done? I was  
only three for god sakes. I  
couldn't even understand what was  
happening let alone how I was  
supposed to react to it.

A car crashes into a street light pole near Eve. Eve sprints  
away in a fright and takes cover behind a dumpster.

EVE - YOUNG ADULT (V.O.)(CONT'D)

Looking back on it, there were a number instances that to this day seem awfully strange to me. I find it strange that in some god forsaken phenomenon, every nuclear power reactor across the globe went critical and melted down all on the exact same day, and all at the exact same time. Like clockwork.

INT. CONTROL ROOM - SPACE CENTER - DAY

We transition to a staff of scientists and engineers working aboard an interstellar space ship as they prepare the space ship for the upcoming journey to Mars.

EVE - YOUNG ADULT (V.O.)

But of all the events that took place that day, the instance that I find most strange is the escape plan. ... yeah, you heard that right. They had a fucking escape plan.

EXT. SURFACE - MARS - DAY

We shift to a scene on Planet Mars, where two government officials don surface-ready astronaut suits. They are escorted through the developing Martian society by the CEO of the privately-owned space company.

EVE - YOUNG ADULT (V.O.)

For millennia, humanity has dreamed of stepping foot on the amber-red dunes of Mars with hopes of one day expanding human colonization. An operation enacted by a privately owned space exploration company whose operations are rumored having been commandeered by government authority through hostile measures.

The government official pulls the oxygen tube from the scientists helmet. This causes all of the pressure in his astronaut suit to escape, thus boiling his blood, and causing it to spray from his mouth, nose, eyes, and ears until his head ultimately explodes inside his helmet.

EVE - YOUNG ADULT (V.O.)(CONT'D)

Anyway. ...

EXT. PHOENIX, AZ - DAY

We transition back to Phoenix Arizona. NUCLEAR SIRENS BLARE, engulfing the scene. Above the skyline of Phoenix, we can see the distant spaceship as it launches up toward space.

EVE - YOUNG ADULT (V.O.)(CONT'D)

The reality of the misfortune that is my life is that those individuals who embarked on this journey happen to be the same individuals who created this disaster in the first place.

NORM, (**age 31**), a humble and resourceful man. Norm rushes down the sidewalk while pushing through the chaos, making his way down the street. His face is covered by a gas mask as he is dressed in a radioactive hazmat suit.

Some looters attempt to rob him, but Norm's sharp reflexes causes him to instantly shoot them dead with a 9mm pistol.

EVE - YOUNG ADULT (V.O.)

Now sure, I could believe the assertion that this catastrophe rooted from a conspiracy against humanity. Seems logical enough. Hell, in some disillusioned reality where I didn't have an extensive background in nuclear science, might've even believed that whole carbon emissions narrative.

The frightened Eve looks out from the alley at in fear.

EVE - YOUNG ADULT (V.O.)

I might believe a number of things, but what I don't believe in is coincidences. And I damn sure don't believe those powers that be didn't bloody their hand in all this.

On the sidewalk just in front of the alleyway, a man is suddenly shot dead right before Eve's eyes.

A bag of loot drops next to a lifeless man on the sidewalk. A gas mask spills out as a frantic second man grabs the loot and hastily flees, leaving the gas mask behind. Eve gazes curiously at the gas mask.

EVE - YOUNG ADULT (V.O.)(CONT'D)

But lets be realistic, there's no sense in pointing fingers trying to find who's responsible anymore.

EVE- YOUNG ADULT (V.O.)(CONT'D)

In fact, I'm of the opinion that the ones responsible for this is all of us. This is everyone's fault. This is everyone's fault because we failed to ask the right questions.

We focus on Norm as he rushes through the anarchy.

EVE - YOUNG ADULT (V.O.)

We spent so much time asking "Who is responsible?", when we should've been asking "Who is willing to take responsibility?".

We focus on Eve cautiously crawling toward the gas mask.

EVE - YOUNG ADULT (V.O.)

Instead of asking "What if the rumors are true?", we should've been asking "What will we do if they are true?".

We follow Norm rushing through chaos until he abruptly halts, panic in his eyes, locking onto little Eve who reaches for the gas mask in fear.

Eve and Norm share eye contact. Eve is completely petrified, and Norm stands there morally conflicted.

EVE - YOUNG ADULT (V.O.)

(increasingly flustered)

"Where have they gone?" should've been "Where will we go?". "When will it happen?", "When will we stop it?"

Suddenly, a blindingly bright flash consumes the scene.

EVE - YOUNG ADULT (V.O.)

"Why is this happening!?"

An intense shot captures Norm in horror, eyes widening behind his gas mask, witnessing a monstrous explosion—a 50-kiloton nuclear blast—unfolding in the distance.

EVE - YOUNG ADULT (V.O.)(CONT'D)

No! Why the hell aren't we doing something about it!? If only we had just asked the right questions, then maybe we could've held those corrupt cunts accountable and maybe none of this would've happened!

In a panic, Norm grabs the gas mask from the ground, picks up Eve, and sprints through the alleyway as fast as he can.

EVE - YOUNG ADULT (V.O.)(CONT'D)

But you know what... fuck it man,  
it's way to late for that now. The  
facts are lost in the history that  
could've been.

Norm sprints to the dumpster. He swiftly tosses Eve and the gas mask inside the dumpster. He jumps in after them and instantly grabs a long rope.

EVE - YOUNG ADULT (V.O.)

In fact, it would be wise for us to  
accept the fact that those facts  
may never become fact at all. ...

Norm doesn't hesitate as he rapidly SLAMS the dumpster lid shut. Then he wraps the rope, securing it to the inside of the lid, and pulls back with all his strength to secure it.

EVE - YOUNG ADULT (V.O.)(CONT'D)

What's done is done, and the facts  
regarding who or what it was that  
caused this is irrelevant, ---  
Because the only fact that really  
matters now is this...

ZHOOM!!! We capture an breathtaking shot of the 50 kiloton nuclear blast spreading, vaporizing all of Phoenix Arizona.

INT./EXT. DUMPSTER - PHOENIX, AZ - DAY

We focus on Norm and Eve inside the dumpster. Eve CRIES HYSTERICALLY in pure fear. Norm has his legs positioned for stability, and pulls the rope back with all of his might.

The dumpster tumbles violently, and within, Eve crashes amidst the trash. Norm, in pain, SCREAMS, using every fiber of strength to pull the rope, ensuring the lid stays secure.

From outside, we transition to a shot of the dumpster tumbling and rolling while being forced through the air from the devastating force of the nuclear blast.

Buildings are decimated, and some even vaporized on impact.

From inside, we transition to Eve SCREAMING and CRYING while tumbling around inside the dumpster. Then after many moments, the nuclear blast dissipates, the dumpster stops tumbling, and the scene calms.

EERIE and DEAFENING SILENCE engulfs the scene. Soon after, Norm releases his grip the rope, and falls back into the garbage, exhausted beyond compare.

Then Norm tumbles his way out of the dumpster, and we capture a shot of the sunlight shining upon Eve's traumatized yet curious face gazing out at the brilliance of the aftermath from inside the dumpster.

EVE - YOUNG ADULT (V.O.)(CONT'D)  
That was the scariest moment of my  
entire life.

Cue the song 'A Horse With No Name' by America. (Subject to change) Eve follows Norm, and crawls out of the dumpster and into the desolate radioactive wasteland that just moments ago was the bustling city of Phoenix Arizona.

Norm takes the gas mask out of the dumpster, and rushes to put it on Eve's face. Then Norm picks her up, and holds her in his arms, then wanders out through the radioactive dust and ash ridden wasteland.

We focus on Norm carrying Eve in his arms as he wanders. Behind him we see the ruins of what used to be Phoenix Arizona. Then in the distance, we see a mushroom cloud so massive that it nearly touches Earth's stratosphere.

EXT. WASTELAND - RURAL ARIZONA - AFTERNOON

The song continues as we transition to Norm and Eve walking through the desert.

Norm sets Eve down to her feet and continues walking. Eve gazes at an enormous mushroom cloud far in the distance. Eve runs to catch up with Norm. As a sign of trust and comfort, Eve and Norm hold hands.

INT./EXT. RUNDOWN GARAGE - RURAL ARIZONA - AFTERNOON

The song continues as we transition inside a dark abandoned garage. Norm opens the garage door to reveal a motorcycle covered by a tarp. Norm rips the tarp off to reveal a red *Harley-Davidson FLHTK Ultra Limited Motorcycle*.

We hear the RUMBLING of the MOTORCYCLE as Norm exits the garage to the outside. Eve gazes curiously at the chopper.

Norm looks to the horizon to see the sky being consumed by a thick clouds of heavy smoke, ash, and radiation. *NUCLEAR WINTER* is approaching.



EXT. WASTELAND - RURAL ARIZONA - SUNSET

The song continues as we transition to an iconic shot of Norm riding the *Harley* through the desert while Eve is seated in front of him.

We focus on the two of them riding through the *wasteland* with the sunset struggling to gleam in the horizon, and the approaching thick black clouds consuming the entire sky.

INT./EXT. SHELTER - RURAL ARIZONA - SUNRISE

We transition to Norm and Eve riding the *Harley* as they approach Norm's secluded underground doomsday shelter.

We see a lightly rusted avocado colored 1970 *Chevrolet C10* truck parked outside the shelter. The *C10* is fitted with a 2-inch lift kit, studded offroad tires, and a nearly impenetrable reinforced steel bumper, frame, and chassis.

At 02:04, the song 'A Horse With No Name' by America cuts out just as Norm turns off the *Harley*. Norm gets off of the motorcycle and approaches the shelter's entrance.

NORM

Come on.

We transition to Eve entering the shelter. Norm seals the door behind them. Eve gazes down the long steep flight of stairs leading deep underground. Eve reluctantly follows Norm downstairs.

We cut to Norm and Eve entering a small room with multiple shower heads. The plexi-glass door seals behind them, and they stand still as the shower sprays a liquid chemical, decontaminating any trace amounts of radioactive substances.

After their chemical decontamination shower is complete, Eve follows Norm into the shelter.

Eve watches as Norm unveils himself, shedding his hazmat suit and gas mask at a station filled with protective gear. He gazes at Eve after setting them down.

NORM

You wanna come in, or you just  
gonna stand there soakin' in all  
that filth?

Eve removes her gas mask, and nervously sets it on the table as she follows Norm deeper into the shelter.

INT. LIVING ROOM - SHELTER - EVENING

We transition to Eve looking around curiously and anxiously as she enters the underground living space. The expansive doomsday shelter is designed with multiple purposeful rooms, catering to the needs of multiple families for a century.

Its layout exudes a comforting family-oriented design. Norm hands Eve an iodine pill and a small bottle of water.

NORM

Here.

Eve looks confused and reluctant as she holds the pill.

NORM

It's Iodine. ... For the radiation.  
Just take the damn pill.

Norm walks into the shelter. Eve takes the pill.

NORM

Margie! We're home! We're alive!

MARGIE (O.S.)

Norm!

Margie, (**age 29**), a brunette woman. Norm's wife, and Eve's mother figure. Margie enters, and rushes to hug Norm. Margie is eight months pregnant with a baby boy in her belly.

Eve studies them, watching Norm and Margie engage with each other as terrified and traumatized husband and wife.

MARGIE

(panicking)(relieved)  
Norm! Norm thank god, are you  
okay!? I... I felt the tremors, and...  
oh Norm, I was beginnin' to think  
such dreadful thoughts!

NORM

Hey, come on now Margie. I'm just  
fine. You see, all in one piece,  
right? Just like I said I'd be?

MARGIE

How bad is it?

NORM

It's uhh... it's worse than I  
expected. ... It's everything. ... They  
got everything.

MARGIE  
(horrified)  
What you mean everything Norm?

NORM  
I mean everything Margie.  
Everything is gone.

Margie CRIES as she becomes mortified and devastated.

MARGIE  
But... Roger, but what about...? And  
Julie and the boys?

Norm remains silent with a grin of despair.

MARGIE  
Wh... what's that mean for us then?

NORM  
Means we're all gonna have to stay  
cooped up here at least till them  
black skies of radiation clears up.  
Still not accountin' for those  
exposed reactor cores down in  
Tonopah. Means we all better get  
comfy. Also means I'm gonna have my  
work cut out for me. That's for  
damn sure.

MARGIE  
But... but for how long do we...?

Eve sneezes, thus stealing Margie's attention. Margie and  
Eve gaze curiously at each other.

MARGIE  
Normie. ... Who's this little thing?

NORM  
Oh she... Well I found this lil gal  
stranded 'midst the streets o'  
chaos. When the bombs blew, I just...  
I don't know... I just grabbed her.  
Dragged her outta that hell, and...  
here we are.

MARGIE  
She's got no mother, no father?

NORM  
(remorsefully)  
Not anymore.

Margie gracefully approaches the nervous and shy Eve.

MARGIE

Hey. ... Hello there lil Sweetpea. Is it true what I hear? You got lost out there, did ya?

Eve remains silent and still while gazing at Margie.

MARGIE

And my Normie here saved you, did he? Yeah, he's gotten pretty good at that. Savin' people. You see, Norm saved my life some time ago.

Eve remains silent, still, and frightened.

MARGIE

My god, look at you. Ocean blue eyes, flame colored hair. You're a little fire bannered angel.

Margie connects with Eve on an emotional level.

MARGIE

You're safe now honey. Norm and I, we're good people, and we'll take good care o' you. You got nothin' to fear anymore.

Margie takes Eve's hand and guides her into the shelter.

MARGIE

Here, let me draw you a bath.

Norm watches as Margie leads Eve into the shelter.

INT. DINNER TABLE - SHELTER - ARIZONA

We transition to Margie, Norm, and Eve sitting at the dinner table. They each have plates of homemade baked mostaccioli in front of them.

The three of them hold hands preparing to say grace. Norm and Margie's eyes are closed. Eve's eyes are wide open, appearing shy and incredibly confused.

NORM (CONT'D)

(praying)

...Thy kingdom come. Thy will be done, on Earth as it is in heaven. Give us this day our daily bread, and forgive us our trespasses,

NORM (CONT'D)

...as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil. Although the day we always feared has ultimately come to fruition, we are honored my lord to have been chosen to serve as your legionnaire's in this rapture. For it is with your guidance, that we shall face this challenge with pride, using your gift of life to overcome these forces of evil and triumph with hope for a better tomorrow. Amen.

MARGIE

Amen.

Eve stares at them silently as Norm and Margie start eating.

MARGIE

It's okay honey, you can eat.

Eve nervously eats her pasta.

NORM

What's the matter girl? Can't talk?

MARGIE

Norm, be nice!

NORM

What'd I say?

MARGIE

She just needs time to adjust, that's all. I can't even imagine how confused she must be. Poor lil thing. She must be terrified.

Margie captures Eve's attention.

MARGIE (CONT'D)

Sweetheart, we're gonna be spendin' a lot of time together. So I feel it's best for us to get acquainted with one another, you understand? Now you already met my husband Norm here. But me, my name is Margaret. Norm likes to call me Margie. So how about you sweetheart, what would you like us to call you? Or in other words, what is your name?

Eve continues to remain silent.

MARGIE (CONT'D)  
Do you have a name?

NORM  
Does she even know her...?

MARGIE  
Shh! ... It's alright honey, you don't have to tell us right now if you don't feel comfortable. ... But maybe if you could say somethin', or say anything just so we know that you can speak, that'd be fine.

Tension builds and the scene becomes intensely silent as Norm and Margie anticipate Eve's response.

NORM  
Come on girl, we just want to know your name. Just tell us your name.

MARGIE  
Damn it Norm, quit tryin' to pressure the poor girl! Look at her! She's scared enough as it is! The hell's the matter with you!?

NORM  
I'm sorry, I just wanna know the girls name! Is that so horrible!?

MARGIE  
Can you even imagine the things she's going through!? If you'd seen even half of the things she's seen at her age, how would you react!?

NORM  
I wasn't trying to pry...!

MARGIE  
This girl's just been through hell, and the last thing that she needs right now is to see you raisin' your voice at her like some god damn...!

Eve brings their argument to a screeching halt as she says...

EVE (CONT'D)  
Eve.

Norm and Margie look intrigued and fascinated.

EVE (CONT'D)  
... My name is Eve.

Norm and Margie are instantly stricken with shock. Norm smirks at Margie with pride. Margie gazes curiously at Eve.

MARGIE  
Eve.  
(with a chuckle)  
What're the odds?

We focus on Eve's face. Then we hear Margie's cries and screams from agonizing pain fade into the scene.

INT. MEDICAL ROOM - SHELTER

We transition to Eve standing in the medical room, holding a pale of water. Margie's agonizing SCREAMS echo. Eve, horrified, watches as Margie gives birth.

Norm has developed this medical station in the shelter specifically for this operation.

NORM  
Come on, push! You got this Margie,  
push!

MARGIE  
(in severe pain)  
I can't! I can't do it! Ahhhh!!!

NORM  
Yes you can Margie!

We focus on Eve's uncomfortable face as she watches Margie.

NORM  
Do it! Do it with me baby, come on!  
One, two, push!

Margie SCREAMS, and SCREAMS...!

NORM (CONT'D)  
One, two, push! ... Ready! One, two...  
Oh! There it is! There's the head!  
You're almost there Margie! Keep  
pushing!

Margie SCREAMS in excruciating pain as she pushes!

NORM (CONT'D)

(to Eve)

Eve, water. Damn it Eve, give me  
the water!

Eve snaps out of it, then hands Norm the pale of water.

NORM

That's it baby, that's it. We're on  
the home stretch now! One, two...!

Margie SCREAMS, then newborn baby CRIES fill the scene.

ADAM, a handsome brunette haired boy. A delicate and mildly  
sarcastic boy. Eve's destined companion in life.

Margie lays back in bed completely exhausted with an  
overwhelming sense of relief. Norm has a euphoric demeanor  
as he holds his newborn son in his hands. Norm looks to Eve.

NORM

(to Eve)

Hand that quilt.

Eve holds out the quilt. Norm cuts the umbilical cord, lays  
baby Adam in it. Eve wraps and holds the CRYING infant. Norm  
finishes caring for Margie during the operation.

NORM

That was amazing Margie. I love you.

Eve embraces the CRYING NEWBORN Adam with love and comfort  
as she cradles him in her arms.

Norm develops a sense of disapproval as he takes notice to  
Eve's developing affection toward Adam. Norm takes Adam away  
from Eve then lays the newborn baby in Margie's arms. Margie  
embraces Adam with love, affection, and relief.

MARGIE

(exhausted)(relieved)

Oh my baby. Oh, you made it.

Margie kisses newborn baby Adam on the head.

MARGIE

He made it. My baby made it.

We focus on Eve as she watches with a mild and looming sense  
of jealousy as Margie embraces her baby.

INT. LIVING ROOM - SHELTER - THREE YEARS LATER



**SUPER:** Three Years Later

We transition to three years later. We see Margie (**age 32**) sitting on a couch with Adam (**age 3**). Margaret feeds him applesauce, airplane style.

MARGIE

Flight 239, this is air traffic control letting you know that you are cleared for landing. *Chshhh!* Mayday! Mayday! System failure! Oh dear god, everybody hang on! We're going down!!! *Aaahhhh!!!*

Margie flies the spoon into baby Adam's mouth.

MARGIE

Oh you're a hungry little man, huh?

We focus on Eve (**age 6**) as she lays on the floor while playing chess with herself. Eve grins at them with jealousy.

MARGIE

Yes you are. Oh yes you are.

Eve continues her game, and makes a move. Meanwhile we notice Norm (**age 34**) silently approach behind her. Eve looks back in a fright to see Norm studying her chessboard.

NORM

Knight's smothered mate.  
Impressive.

EVE

Wanna play?

Norm remains silent as he glares optimistically at Eve.

NORM

Nah, I wanna show you something.  
Come on.

INT. LABORATORY - SHELTER

We transition to Norm and Eve entering the laboratory where Norm conducts various experiments regarding nuclear fission, nuclear fusion, radioactive isotopes, and atomic energy.

The room is dim, and eerie. There is a massive white board on the wall with extensively detailed blueprints for his plan to reverse the effects of nuclear winter in remote areas with the pursuit of returning Earth back to normal.

Eve appears fascinated as she examines the contents of the laboratory. Norm watches as Eve examines two plexi-glass containers each individually illuminated with UV light.

In the first container she sees a mutating yellow rose flower. This flower is suffering from radiation poisoning.

The yellow rose displays abnormal leaf curling and excess stem growth, intertwining around the main stem. Thorns appear, growing, and shedding repeatedly. Green veins pulsate on the petals, creating an eerie sight.

Eve moves to the next container. This container is much larger, and houses a wild creature. The creature is nowhere to be found.

Eve looks inside trying to find whatever may be inside.

After a moment, the rabid squirrel leaps onto the glass, then leaps and jolts uncontrollably through the container.

Eve jumps in a fright as the squirrels head starts shaking as his body trembles vigorously. The squirrel appears to be having a seizure from severe radiation poisoning.

Eve looks at Norm with a disheartened expression.

Eve takes notice to a table with a blueprint/prototype of The Atomic Atmospheric Decontaminator, designed to eliminate radiation and reverse nuclear winter effects. She's intrigued and examines it closely.

NORM

Can you tell me what this is?

EVE

It's some sort of machine... but it hasn't been made yet. This is just a model.

NORM

Can you tell me what this means?

Eve remains silent as she gazes at the blueprint figure.

NORM (CONT'D)

Eve, you're remarkably bright for your age. Now should you choose to go down this path, and should you maintain that drive you have now, then you may very well become the most intelligent being left to walk the face of this Earth. Your gift can make a real difference.

NORM (CONT'D)

With just the right amount of motivation, persistence, and dedication, you won't just make a difference - you'll make history. But the million dollar question is, do you want to?

EVE

Do I want to?

NORM

Do you want to make history Eve?

Eve thinks for a few moments.

EVE

I just want everything to go back to the way it was before.

NORM

Then you'll have to be the one to make it happen. Nobody is gonna do it for you. You do want to make it happen, don't you?

EVE

Yes.

NORM

You do? Are you sure?

EVE

Yes, I'm sure.

NORM

Sure of what?

EVE

I want to make it happen.

NORM

Then lets make it happen. ... I'm gonna be there to guide you on this journey, and you're gonna have the entire puzzle laid out in front of you. I'll gather the supplies, but it's up to you to put the pieces together. You got it?

EVE

Yes.

NORM

Good. So you know how this journey starts, and you know how you want it to end. Now you just gotta figure how to get there. Do you know how you're gonna get there?

Eve shakes here head 'no'.

NORM

Would you like me to show you how you're gonna get there?

Eve wears a determined grin.

EVE

Yes.

NORM

(with a smirk)

Follow me.

Eve follows Norm out of the laboratory.

INT. LIBRARY - SHELTER

We transition to Norm and Eve entering the library. The library is filled with hundreds upon hundreds of novels.

NORM

As we embark on this journey, it is important for you to understand that the world outside these walls is, unforgiving, it's cruel, and the very essence of your survival demands preparation. You see, Margie, Adam, and I, we're your friends, but beyond these walls, you have no friends—only enemies. And if you intend to confront the depravity of the wasteland, then it is crucial for you to arm yourself with the proficiency required to do so. So I suggest you start... here.

Norm grabs the novel *The Basic Writings Of Sigmund Freud*, and hands it to Eve. Eve examines the book.

EVE

Who's Sigmund Frowd?

NORM

Sigmund Freud was a renowned neurologist and an expert on the psychoanalysis of human nature. This particular novel will prove essential not just for the journey ahead, but for the days that come after. So you lil lady, you better make this a priority on that syllabus of yours.

EVE

But isn't the radioactivity our biggest concern?

NORM

A big concern no doubt it certainly is, And you're right, extensive knowledge of radioactivity will be required for your journey ahead. However, when it pertains to the subject of your nuclear studies, let's just say, you and I will be taking more of a hands on approach.

The camera pans into a computer screen where we see live satellite footage of Planet Earth from orbit.

Cue the song 'Time of the Season' (feat Casey Abrams) by Haley Reinhart. Written by The Zombies. (Subject to change)

We capture a clear and detailed shot of the dark and gloomy Planet Earth. The entirety of the globe is covered with thick black clouds. The entirety of Planet Earth has been succumbed to a severe nuclear winter.

INT. SHELTER - ARIZONA - SUNRISE

The scene shifts to Norm and Eve, clad in hazmat suits. Eve observes with determination as Norm dons his gas mask, grabs his suitcase and bow & arrows, and ascends the staircase.

We capture an iconic shot of Eve putting on her gas mask, and secures it to her hazmat suit. Then Eve follows Norm up the stairs.

We cut to Norm and Eve approaching the shelter door.

At 00:33, Norm opens the bomb shelter door to reveal the severely radioactive surface of Planet Earth. The dim and hazy glare of heavily filtered sunlight fills the scene.

## EXT. SHELTER - ARIZONA - SUNRISE

At 00:37, we capture a breathtaking shot of Norm and Eve stepping out into the severe environment of nuclear winter.

The once beautiful landscape full of color has been reduced to a grim and gloomy wasteland devoid of all life and color.

The sky is shrouded in dense black clouds of smoke, ash, and radiation, blocking all sunlight. Feeble rays struggle to penetrate small cracks in the ominous cover.

The song continues as Norm loads his bow & arrows into his 1970 Chevrolet C10 truck, tossing his suitcase into the bed. Eve joins him in the passenger seat, and together they drive off into the wasteland.

## EXT. HIGHWAY - COLORADO - DAY

We transition to a shot of Norm's truck driving on a deserted highway through the radioactive wasteland.

## INT. TRUCK - RURAL COLORADO - DAY

The song continues as we focus on Eve inside of the truck. Eve gazes ominously out the window as they pass by a farm.

## EXT. FARM - RURAL COLORADO - DAY

At 01:17, we capture a shot of a radioactive cow on a farm. The cow looks up after eating another cow.

Both cows display severe radiation burns with pus-filled purple, and red hues, and their DNA alterations result in significant deformities, making them highly volatile.

## INT./EXT - TRUCK - HIGHWAY - COLORADO - DAY

At 01:20, we capture a shot of Eve gazing ominously at the radioactive cow through the window. Then the song continues as Norm continues driving.

We see a hitchhiker on the road ahead extending his thumb.

We cut to the EXT. Norm speeds past the severely deformed hitchhiker with DNA-altered features, bearing intense radiation burns in blue, purple, and red hues.

The hitchhiker glares at Norm's truck with a sadistic and psychotic smile as they pass.

HITCH HIKER  
(deranged)  
Hey, how 'bout showin' a little  
courtesy!?

The hitchhiker SHRIEKS like a rabid and feral beast (like a rabid zombie) as he sprints after Norm's truck on all fours.

The song 'Time of the Season' fades out as we transition back to the INT of the truck. Eve is looking back curiously at the hitchhiker through the back window.

Then we focus on Norm glaring disdainfully at the hitchhiker through his side mirror. Then Norm looks straight ahead.

We focus on the traumatized Eve looking fearfully out the window with severe discomfort.

Then after a few moments the truck slows to a complete stop. Eve instantly becomes frightened as she looks at Norm glaring in the distance ahead. Eve looks forward confused.

In the distance we can see two cars and a raider group of deformed and mutated savages blocking the road ahead. Norm grabs his binoculars and studies the group of mutants.

THROUGH THE BINOCULARS, we see the mutants awaiting Norm's approach. Some are armed with assault rifles. Their radiation burns and mutated skin details are visible.

Eve is horrified by the uncertainty of the situation. She trembles in fear as she looks at Norm. Norm sets the binoculars down, and braces himself, then says...

NORM  
Get down.

Without hesitation, Eve cradles to her knees. Norm puts the pedal to the floor, driving full speed ahead at the savages. Leaning back and lowering his head while keeping his eyes aimed right through the windshield.

The savages open fire on the truck. Several bullets strike the truck, some piercing the windshield just a hair's length away from Norm. Tension rises and we see the fury in Norm's eyes as he accelerates, then...

From the EXT, we capture a shot of Norm plowing through the group of savages at full speed.

Many of the savages are obliterated on impact. In a rampage, one of the remaining mutants SCREAMS obscenities at the truck while firing his rifle blindly into the air.

SAVAGE  
(psychotic)  
Confess!!! Confess!!!

We transition to Eve CRYING, cradled and trembling in fear inside the truck.

NORM  
Alright Eve, it's over.

Eve WHIMPERS in fear as she looks up at Norm with a traumatized expression. Norm continues driving, unfazed by the events that just occurred.

INT./EXT. WAREHOUSE - COLORADO - DAY

We transition to a shot of an abandoned warehouse positioned in the center of a forest not far from Mancos River.

The forest region surrounding the area is desolate. Dried, brittle trees stand lifeless. Absence of sunlight extinguished all vegetation, leaving a frost-covered, deathly landscape.

After a few moments, Norm's truck slowly approaches the warehouse. Norm stops the truck and turns it off while gazing suspensefully at the warehouse.

NORM  
Grab hold of my shirt and don't let go until I say otherwise. You understand?

EVE  
(worrisome)  
Yes sir.

NORM  
Let's go.

Norm and Eve exit the truck. Norm swiftly retrieves his bow, arrows, and duffel bag from the truck. Armed and ready, he advances with a defensive stance, Eve clutching the back of his hazmat suit.

Norm remains vigilant. He's ready to fire at a moments notice as he approaches the warehouse door. He carefully unlocks the door, pulls it open then enters the warehouse.

Upon entry, Norm immediately clears both corners, then thoroughly scans the entirety of this abandoned warehouse for any signs of potential threats.



After confirming the warehouse is clear, Norm holsters his bow and retrieves a Geiger counter from his duffel bag. As he powers it on, the CRACKLING sounds intensify.

Norm walks around, scanning the radiation levels throughout the warehouse. The radiation levels are low and non-lethal.

Norm signals Eve to release. They split up, examining the warehouse. Eve explores, eyeing the array of tools, materials, and machinery with curiosity.

Norm surveys the warehouse and its contents, contemplating how to integrate it into his master plan. As he nears a workbench, he reaches into his duffel bag.

Norm pulls out a tracking device and activates the receiver. It BEEPS RAPIDLY, indicating his proximity to the tracker on the screen. After turning it off, he casually walks away.

Eve explores a forklift, finding the key in the ignition. Curious, she turns it, attempting to start the forklift, but it fails to respond despite her repeated attempts. She tries for a third time, then to her surprise the forklift starts.

The forklift jolts forward as Eve attempts to drive it. She soon gets the hang of it. Eve turns the wheel all the way, floors it, and has some fun by doing donuts.

After a few moments of joy, Eve stops suddenly as she sees Norm standing in front of the forklift. Norm removes the key from the forklift then goes to exit the warehouse as he says...

NORM

Let's take a hike.

Norm rushes out of the warehouse. Then Eve exits the forklift and runs to catch up to Norm.

EXT. FOREST - MANCOS RIVER - COLORADO - DAY

Norm and Eve hike through a desolate, ominous forest, the Geiger counter's relentless CRACKLING intensifies as they approach the Mancos River.

Eve looks around curiously at the heartbreaking sight of the desolate forest. The Geiger counter CRACKLES RAPIDLY and AGGRESSIVELY as they reach their destination, Mancos River. The radiation reaches critical levels.

The surroundings are very gloomy. What once was a beautiful sight has been reduced to a lifeless murky swamp. Eve becomes concerned by the sound of the Geiger counter.

EVE

Norm, that doesn't sound too good.

NORM

That's because it ain't too good.

Norm pulls out another tracking device. He turns it on, pulls off the film, and secures it under a large rock.

NORM

Let's get outta here.

Norm and Eve rush away from the radiation.

EXT. WAREHOUSE - COLORADO - DAY

We transition to Norm and Eve approaching the truck. They get in and prepare to venture back to the underground shelter. Norm demonstrates the receiver to Eve.

NORM

Channel one, warehouse. Channel two, the river. You follow?

EVE

I got it.

NORM

Repeat it back to me.

EVE

Channel one for the warehouse, and channel two for the river.

NORM

Good.

Norm starts the truck and drives away.

FADE TO:

INT. TRUCK - RURAL ARIZONA - DAY

A few hours later, Norm drives toward the bunker on the highway. Eve, now relaxed, gazes curiously out the window, surrounded by a calm and peaceful scene.

NORM

How you doin'?

EVE

I can't sleep.

NORM  
And why can't you sleep?

EVE  
'Cause of this thing on my face.

NORM  
(with a chuckle)  
No kiddin'. Just hang in there Eve,  
we'll be home in a few hours.

After many moments of peaceful driving, Norm takes a look at the gas gauge to see it approaching *E* (Empty).

NORM  
Shit.

Norm looks around for a gas station. After several moments, he pulls into a gas station.

INT./EXT. GAS STATION - ARIZONA

We transition to Norm filling the trucks gas tank from a tap applied to a metal barrel of gasoline. He is positioned under a roof.

Norm has his bow on his back, and his arrows secured to his belt. Meanwhile, Eve is tampering with a soda pop vending machine, trying to break it open.

Norm pauses while filling the gas tank, drawn to a distant lightning strike. Anxious, he observes raindrops sizzling and boiling upon impact, a sense of panic creeping in.

NORM  
Eve, get to cover now!!!

Eve looks at him with confusion.

EVE  
What?

NORM  
The rain!!! Get out of the...!!!

The acid rain begins. Norm sprints over to her as fast as he can while shielding his head with the acid rain.

NORM  
Shit!!!

Without hesitation, Norm grabs Eve, leaping through the glass door to find shelter inside the gas station as acid rain begins pouring the instant they reach safety.

The acid eats away at everything it touches. Norm and Eve look at the acidic thunderstorm in shock. They have no choice but to wait it out.

FADE TO:

We transition to a few hours later. The acid thunderstorm rages on. Eve sits at the counter fiddling with a top.

Norm is scanning the area with his Geiger counter. He checks the radiation levels to find that the radiation levels are surprisingly low. Norm becomes excited as he looks to Eve.

NORM

Hey Eve, guess what?

Eve looks to Norm curiously. Then he removes his mask with excitement as he says...

NORM

We can take our masks off!

EVE

(shocked)

Really!?

Norm removes his mask with excitement.

NORM

Yes really!

Eve doesn't hesitate to remove her gas mask.

EVE

Holy crap, finally!

NORM

God damn, I never woulda thought breathing could feel this good.

Norm hands Eve an iodine pill.

NORM (CONT'D)

Here, just knock this back and steer clear o' that door til' that rain lets up.

They each CRACK OPEN a soda can, cheers, then take their iodine pills. Norm and Eve GIGGLE with glee.

NORM (CONT'D)  
Such a relief.

CUT TO:

We cut to Norm and Eve sharing silence while listening to the ACIDIC RAINDROPS HIT the pavement.

NORM  
God this sucks. You got any notions  
on how we can pass the time?

EVE  
I've just been playin' around with  
this spinney thing.

NORM  
You mean the top?

EVE  
What's a top?

NORM  
It's that spinney thingy.

EVE  
You wanna try?

NORM  
No, no. If I'm gonna try somethin'  
I wanna try somethin' fun.

EVE  
I thought it was fun.

Norm paces around trying to think of something to do.

NORM  
Let's see. They got anything fun  
around here?

Eve walks to an aisle to pick out a board game as she says...

EVE  
I think I saw some board games on  
this shelf over here.

NORM  
Yeah, why don't you go see what  
they got?

Norm continues looking around, trying to find something to occupy themselves with.

EVE

Well they ain't got much for board games, but they do have some cards!

Then suddenly he looks at the liquor bottles on the shelves behind the counter. Norm's eyes light up as he says...

NORM

I got a better idea.

CUT TO:

We cut to twenty minutes later. Norm and Eve have various liquor bottles lined up on the counter. Eve looks intrigued as Norm pushes the aisle shelves out of the way.

Norm and Eve stand beside each other at the end of the gas station with a clear shot of the liquor bottles across the gas station. Norm draws his bow & arrows.

NORM

Remember from your first lesson how we talked about those techniques you'll be needin'?

EVE

Not really.

NORM

You'd better listen up then. Now the masters of defense will prove pivotal for you in the events of the unforeseen. The technique's you'll learn here are crucial to ensure survival along this journey. And now little lady, in today's lesson we will delve ourselves into the masterful art of...

In lightning fast motions, Norm fires a bow at the bottle and effortlessly strikes it.

NORM

Archery. Now when it pertains to the intricacies of...

Norm effortlessly shoots another bottle.

NORM (CONT'D)

Archery. Patience is an important attribute, sure,

Norm carefully lines up his shot, and focuses on his target.

NORM (CONT'D)

...but the single most crucial  
attribute an archer can exhibit is...

Norm swiftly switches targets then fires a direct shot at  
the bottle at lightning fast speed.

NORM

Timing. Patience is not synonymous  
with timing. You see, timing is  
everything, and there is a finite  
window of opportunity that is only  
made possible by the powers of god.  
And once you are graced with that  
precious window of opportunity, it  
is your obligation as a hunter to  
reach out and take it...

Norm shoots another bottle.

NORM

Now you try. Go ahead.

Eve appears curious and mildly intimidated as she grabs the  
bow and arrow. She struggles to hold even the bow by itself.  
Norm helps her become comfortable with the bow and arrow.

NORM

Alright, now spread your feet.  
Good, now stand firm. Grip that bow  
real tight, hold that arrow. Now,  
pull back and hold it steady. Good,  
now focus, focus right on that  
target. Then once you got it, and  
you know you got it... Do you got it?

EVE

I think so.

NORM

Let her fly.

Eve releases the bow. The arrow flies only a few feet.

NORM

That's okay. That is okay. That's  
why it's called practice. Come on.  
Just pull back nice and firm. Don't  
lose the tension. Just release.  
Okay now line it up, find your  
target. You got your target?

EVE

I think so.

NORM

There is no thinking so, you have to know. Now when you're absolutely certain that you got your target locked in, that's when you release.

After a few moments of focus, Eve fires and the arrow sticks into the counter beneath the bottles.

NORM

Getting' there! Come on Eve, who's runnin' this show, huh!? Who's calling the shots, you or the bow!?

EVE

Me?

NORM

Damn right it's you, and don't you forget it! You don't answer to the bow. The bow answers to you. Now come on girl, let's go again.

Eve takes aim again. She focuses with incredible attention and sheer determination.

NORM

Keep him in your sight. Study him, and most importantly, don't ever drop your guard.

Tension builds as Eve focuses on the bottles with.

NORM

This is your moment. Your chance. And this will be the only chance that you'll ever have to strike, and if you ever drop your guard, then you stand to lose everything that makes you human. ... Your world is waiting for you Eve, just beyond that bottle, and all you gotta do is reach out and take it. Go ahead Eve, take it. Takeback the world that is rightfully yours.

We capture an intense shot of Eve's eye focusing on the bottle. We can see the determination in her eyeball until...

MATCH CUT TO:

**ACT II**



INT. RANGE - SHELTER - EVENING - 6 YEARS LATER

We maintain the same shot of Eve's eye as we transition to six years later. Eve (**age 12**) shoots the arrow and effortlessly nails a bullseye on the target down range.

**SUPER:** Six Years Later

Eve smirks with pride. We see Adam (**age 9**) in the lane next to her as he struggles to shoot the arrow.

ADAM

Why the hell are we doing this?

EVE

We're doing this so that we can defend ourselves should we ever run into trouble out there. Now quit your bitchin' and do what dad's been telling us to do.

Adam grins curiously and offensively at Eve.

ADAM

He's not your dad.

Eve continues shooting arrows down range.

EVE

Yes, I am aware of that. Thank you.

ADAM

But you just called him dad.

EVE

It's called a mistake, alright?  
Just leave it alone.

ADAM

You make a lot of mistakes.

EVE

Well I don't make nearly as many as you, so what does that tell you?

ADAM

It tells me we're not related.

EVE

Exactly, because if we were related then maybe you'd actually hit the target for once.

ADAM

Yeah well, the only reason you can actually hit the target is because of my dad.

EVE

And your dad is the one who labeled me a crack shot, so why don't you let that sink in?

ADAM

Hah! Keep dreamin'! He didn't say that.

EVE

You bet he did.

ADAM

Bologna! I call bologna!

EVE

(with a chuckle)

Call whatever deli meat you want. That bologna's his, not mine.

ADAM

Prove it.

EVE

I'm proving it right now!

ADAM

Those don't look like crack shots to me.

EVE

Those groupings look pretty closed where I'm standing. That's about as accurate as it gets.

ADAM

Accurate for a putz. And your just stalling because you know you're no crack shot, and you know that dad, my dad, never called you no crack shot. So hop off your high horse a...

Eve focuses her next shot as they hear Margie shout...

MARGIE (O.S.)

Adam, Eve! Let's wrap it up, it's time for supper!

ADAM

You hear that Eve? It's time for...

CRACK! Adam is stricken with shock as Eve suddenly fires a shot so accurate that it slices the arrow in the bullseye clean in half. Eve looks at Adam with a prideful smirk.

EVE

You were saying?

CUT TO:

INT. DINNER TABLE - SHELTER - EVENING

We transition to Adam, Eve, Norm (**age 40**) and Margie (**age 37**) eating chicken parmigiana at the dinner table. They enjoy a nice and peaceful dinner until...

ADAM

Eve called you dad again.

Eve becomes embarrassed and gives Adam an angry grin.

MARGIE

Adam!

ADAM

Well she did!

EVE

Did not!

NORM

Eve, is that true?

MARGIE

It's not a big deal honey, just leave it alone.

EVE

It was an accident!

NORM

We've talked about this Eve. You can't keep calling us mom and dad, I won't have it. Our names are Norm and Margie to you, nothing more.

MARGIE

Oh for heaven's sake Norm, why can't you just let her...?

NORM

You know full god damn well why.  
Don't encourage it.

EVE

It just gets confusing sometimes,  
I'm sorry.

NORM

You don't have to be sorry. Just  
don't let it happen again.

Eve looks embarrassed and discouraged. After a few moments,  
Margie endures a significantly HOARSE COUGH.

NORM

You good there honey?

MARGIE

(mildly hoarse)

Yeah, yeah. I just got chicken  
stuck in my throat. I'm fine.

ADAM

Dad, when are you gonna bring me to  
the super fix it machine?

NORM

Maybe I'll consider it when you  
start calling it by its real name.

ADAM

Well how am I supposed to know what  
it's called when you never tell me  
what its called?

NORM

I never tell you what it's called,  
because you don't care to keep up  
with your nuclear studies.

ADAM

But that's not fair!

NORM

Look, honest engines Adam, the  
moment you're able to explain to me  
the difference between nuclear  
fission and nuclear fusion then  
maybe, MAYBE I'll consider letting  
you tag along. But until then, you  
can just forget it.

ADAM

Oh sure, and Eve can explain all that!?

NORM

You bet she can.

EVE

Speaking of which, I've constructed a hypothesis on how we may be able to make the triethylene glycol distribution more effective post combustion.

NORM

No kiddin'? The hell you waitin' for girl, lets hear it.

MARGIE

Oh please, for the love of god. No science talk at the dinner table.

NORM

This is important stuff Margie. Real groundbreaking work being...

MARGIE

And I'm sure it can wait till after you finish your dinner. I'm begging you, please.

They enjoy a few moments of peace until...

ADAM

Eve said she's a better shot than you.

EVE

That is not what I said.

NORM

She is a better shot than me.

ADAM

Bull crap, you really think she's a crack shot?

NORM

If I wanna put it lightly, sure. I pray for the man who gets caught in her line of fire.

ADAM

Bull crap! I call bull crap!

EVE

You can all the bull crap you want.  
Norm just told you...

MARGIE

Can we stop arguing, and just enjoy  
our dinner, please!?

EVE

He started it.

ADAM

Did not!

MARGIE

Enough!

They stop talking and enjoy their dinner in silence. Soon  
after, Eve experiences a sharp pain in her lower abdomen.

NORM

Everything alright Eve?

EVE

I don't know... I don't think this  
chicken's sitting right with me.  
\*groan\* May I be excused?

NORM

Yes you may.

Eve stands while holding her lower abdomen, then walks away.

MARGIE

You think the chicken's gone bad?

Norm shrugs and continues eating. After many moments Margie  
COUGHS AGGRESSIVELY again.

NORM

You sure you're not comin' down  
with somethin' dear?

MARGIE

Oh mercy, no I'm pink as a pistol.  
It'll pass, I'm sure.

INT. EVE'S ROOM - SHELTER - NIGHT

We transition to Eve laying in bed. She continues to  
struggle with the pain in her lower abdomen. After a few  
moments, she gets up and walks toward the bathroom in pain.

INT. BATHROOM - SHELTER - NIGHT

Eve enters the bathroom. She endures significant discomfort as she gazes at herself in the mirror. She carefully opens her pants, looks down and touches her vagina.

INT. LIVING ROOM - SHELTER - NIGHT

We transition to Adam, Norm and Margie sitting on the couch while watching a movie together. They are happily spending quality time together. Norm and Margie laugh.

ADAM  
(confused)  
I don't get it. What's so funny  
about big meat?

Norm LAUGHS HYSTERICALLY.

MARGIE  
Oh no. I am not doing this with you  
right now.

Eve walks into frame. Her face soaked in tears, and she extends her hand out, trembling as it is covered and soaked in menstrual blood. Eve is terrified beyond compare.

Adam, Norm and Margie's instantly turn in shock and concern as they look at Eve standing in the room.

EVE  
(terrified)  
Something's wrong with me.

They are speechless, staring at Eve in shock, trying to make sense of the situation until after a few tense moments...

MARGIE  
(relieved)  
Oh... oh, honey.

Margie is the only one who understands what the problem is. Norm doesn't catch on until...

MARGIE  
I got this boys.

Norm finally catches on. Margie tends to Eve.

MARGIE  
(to Eve)  
Come on, lets get you washed up.

Adam is still completely clueless and confused as him and Norm watch Margie take Eve to the bathroom.

ADAM

What's wrong with her?

NORM

Trust me Adam, you don't even wanna know.

INT. BATHROOM - SHELTER - NIGHT

We transition to Eve and Margie in the bathroom. Margie has just finished introducing Eve to periods and tampons.

Eve wipes her tears while still trying to make sense of the situation. Margie consoles Eve with comfort and pride.

MARGIE

Better?

Eve nods her head 'yes' with her tear-soaked face.

MARGIE

You see? There's nothin' wrong with you. What you're experiencing is perfectly normal. In fact, this has just awarded you an official certificate for a clean bill o' health. You are a very natural, very beautiful and a very healthy young woman Eve. Now we've got a ton o' bulks of boxes in the storage unit behind the toilet paper. So when you need another one, which you will, just head on in there and grab as many as you see fit. Sound good?

EVE

(trembling)

Yeah.

Margie gives Eve a tender loving hug.

MARGIE

Oh Eve, I am so proud of you!

After a few moments of loving embrace...



EVE

Margie, Adam gets to call you guys  
mommy and daddy all the time, but  
why am I not allowed to?

Margie gazes Eve lovingly in the eyes.

MARGIE

Listen sweetheart, you can love  
Norm and myself like your mommy and  
daddy. Just like how we love you  
like our own daughter. But you're  
not our daughter, and unlike Adam,  
we're not your mommy and daddy, and  
that's why you can't call us mommy  
and daddy, okay?

EVE

But I just don't understand, why?

MARGIE

I know you don't, but when you're a  
little older, you're gonna find  
yourself lookin' back on the life  
that you led here with us here in  
this bunker, and you'll ask  
yourself that very same question.  
But then, at some point in your  
life, in a moment that may be your  
most trying of times, you'll find  
yourself looking back on this life  
that you lead, and then bam! *Just  
like that, it'll all suddenly make  
sense.* These aren't just words  
darlin'. This here's a promise.

After a few moments, Margie starts COUGHING. She rushes into  
the medicine cabinet and takes a cough drop. Eve looks  
confused and concerned at Margie.

MARGIE

Now go and get some rest girly.  
I'll be checkin' in on you first  
thing in the morning.

Eve gazes with concern as Margie exits the bathroom.

INT. WAREHOUSE - COLORADO - DAY

We cut to a shot of the Atomic Atmospheric Decontaminator, a  
colossal cylindrical tube towering above the warehouse roof,  
rivaling even downtown skyscrapers in height.

This machine is comprised of a Tungsten foundation with a graphite interior coating to prevent the radioactive isotope from becoming critical prematurely.

Throughout the warehouse we see several vats containing various chemicals such as Triethylene Glycol, Sulfuric Acid, Hydrogen Peroxide, Tungsten metal bricks, and numerous large sandbags filled with powdered iodine.

We focus on Norm and Eve as they continue their development of The Atomic Atmospheric Decontaminator. They are both dressed in their protective hazmat suits.

Norm tests the volatility of Sodium Carbonate and Triethylene Glycol with a Bunsen Burner. Meanwhile, Eve studies complex formulas on a large dry-erase board.

EVE

Hey Norm?

NORM

Yeah?

EVE

I've been playing out these formulas in my head and... well, correct me if I'm wrong, but it seems like the isotope we're utilizing against the tungsten catalyst isn't potent enough to ignite the reaction required to achieve satisfactory results.

NORM

And which observation warranted this conclusion exactly?

EVE

Just look at the data. Iridium has a half-life capable of creating a reaction, sure, but it won't prove sufficient enough to span distances necessary for full decontamination. According to this formula, once combustion is initiated, iridium is rendered obsolete.

NORM

So what do you suggest?

EVE (CONT'D)

Well I suggest we use something drastically more potent than iridium.

EVE (CONT'D)

Something like uranium, or plutonium, or some element sitting on that playing field in order to ultimately run this thing home.

NORM

Eve, you miss nothing do you?

Norm approaches the dry-erase board.

NORM

I am well aware of the inadequacies of Iridium. Impotent to our goals though it may be, this isotope may prove effective under the proper circumstances.

Norm points to different amounts of the element, and it's volatile element on the dry-erase board. He points to four different chemical equations as he says...

NORM

One to make you dizzy. Two to make you hurl. Three to get you ready, four the girl to save the world.

Eve smirks with flattery.

NORM

The awful truth, all traces of elements 92 and 94 were exhausted to create this disaster. Radioactive elements like uranium and plutonium, well... they just don't exist anymore Eve. It's unfortunate, very unfortunate, but we couldn't get our hands on it if we tried. So we'll just have to play our hand with the cards that we're dealt. We have enough time to worry about combustion. So you little lady, you just keep worrying about the decontaminator, let me worry about the isotope. Okay?

EVE

(discouraged)

Okay.

NORM

Come on. Let's get back to work.

EXT. FOREST - MANCOS RIVER - COLORADO - DAY

We transition to Eve walking through the forest by herself. She holds a tub of iodine powder in one hand, and her active Geiger counter in the other as she approaches the river.

HIDDEN DETAIL: We can vaguely see a strange figure walking in the woods behind her.

The CRACKLING of the Geiger counter becomes aggressive as she approaches the river source. The river source is a hole from underground. We see a large filter covering the hole.

Cautiously avoiding the radiated water, Eve adds powdered iodine from a large pouch into the filtration system. She seals it and puts it back into the river source.

Eve stands by the river source for several moments and embraces what little fractions of life left of nature. She embraces the desolate scenery for many moments until...

WANDERER (O.C.)

Where must we roam?

Eve instantly quick-draws her bow and arrow as she turns around in a fright to see a mutant with serious radiation burns/scars standing behind her.

Eve is terrified by the man as she aims the arrow no farther than an inch from his head, ready to fire.

WANDERER

We who wander the wasteland in  
search of our forgotten selves.

The wanderer is calm, oblivious, and unfazed by the arrow and Eve's inclination to kill him. Eve trembles in fear as she aims. The wanderer gazes out at the remnants of nature.

WANDERER

No, just look at what you've done.

EVE

Stay back!

With a blank and emotionless expression, the wanderer continues gazing ominously at the dilapidated nature.

EVE

I said stay back! I won't tell you  
again!

The wanderer turns his eyes directly at the point of the arrow aimed at his eyeball, a psychotic grin on his face.

Tears of despair stream down his cheeks.

WANDERER  
Sophia? I can hear you darling.

The wanderer looks around aimlessly.

WANDERER  
(panicking)  
Liar!!! No, you! It was you!

The wanderer suddenly shoves Eve's bow aside, and gets in her face with a psychotic expression. Eve panics in fear.

WANDERER  
You Murderer! Murderer! You killed her! You killed her you Murderer! You look at me when I'm talking to you! I said look at me you quim. Look into my eyes. Tell me what you see! I said tell me what you...!!!

SHING! Suddenly an arrow pierces the wanderers head. Eve is petrified in shock as she watches the wanderer's corpse fall to the ground. Norm rushes to Eve furiously.

NORM  
You froze! Don't ever drop your guard! You understand me!? Never!

EVE  
(petrified)  
Y... Yes sir.

NORM  
You could've gotten yourself killed, what the hell were you thinking? ... Get your shit together.

Norm storms off, and we focus on Eve frozen in shock.

INT. LIVING ROOM - SHELTER - MORNING

Adam is engrossed in video games on the living room floor, while Margie, currently setting the breakfast table, appears severely disoriented and unwell. Her complexion is notably pallid, reflecting her overall state of distress.

Soon we hear the entrance to the shelter open. Margie stumbles and rushes past Adam to greet Norm and Eve.

We transition to Norm and Eve entering the small room for the decontamination showers.

They enter the shelter and remove their gas masks and hazmat suits. Margie is disoriented and woozy as she rushes up to Norm to give him a hug.

MARGIE

(severely ill)

Oh Norm, Eve, you're home! Y'all two leave me so worried when you're out in that hell. How are ya? Are y'all good?

Margie goes to kiss Norm, but Norm stops her.

NORM

Are you good? Jesus Christ Margie, you look like death. What's happenin' to you?

MARGIE

Oh stop it, I'm fine. This is nothin'. Just a little cold. Now come on, breakfast is ready.

Adam, Norm and Eve gaze at Margie with concern as they follow her behind her. Margie stumbles to the kitchen.

MARGIE

Eve honey, I made your favorite, Biscuits and gravy. Adam, come on out and get your breakfast! Here have a seat. Come on everybody sit...

Adam sits at the table, but Norm and Eve continue looking concerned at Margie. Norm rushes over, and feels her head.

NORM

Christ almighty, you're sizzlin' up somethin' fierce!

MARGIE

For god sakes Norm, it's just a cold! I'm fine! Now leave me and let me finish...

NORM

I ain't fuckin' jokin' with you Margie, this ain't no damn cold! Would you just let me...?

Margie takes the breakfast platter and approaches the table.

MARGIE (CONT'D)

Now you just quit it with that! I already told you I'm fine,

MARGIE (CONT'D)  
 ...and the only thing I intend to do  
 is to sit at this here table and  
 spend some quality time my fam...

POW! Margie faints just before she reaches the table. The biscuits and gravy scatter on the floor, and Margie hits the ground unconscious with severe impact.

ADAM  
 (shocked)  
 Mom!

INT./EXT. MEDICAL ROOM - SHELTER - MORNING

We transition to Adam and Eve sitting on the floor across from each other as they wait just outside the medical room. They both are incredibly worried about Margie's condition.

The loud sounds of Margie's MISERABLE GROANING fills the scene. Margie is ill with a fatal case of pneumonia.

After several moments of LOUD GROANS of agony, Norm rushes out of the room. Adam and Eve watch as Norm rushes away.

MARGIE (O.S.)  
 Norm! Where's Eve!? We can't forget  
 about Eve!

ADAM  
 (to Norm)  
 Dad, is she gonna be okay!? Dad!?

Adam sprints after his father. Eve stands alone outside the medical room. Margie's GROANS OF AGONY amplify in the scene.

MARGIE (O.S.)  
 Eve!? Eve baby, where are you!?

Eve sprints into the medical room.

MARGIE  
 (confused)  
 Eve...!?

Eve sheds tears as she sprints to Margie in the bed.

EVE  
 I'm here! I'm here mo... Margie. I'm  
 here. I'm right here.

Margie looks fatally ill. Her skin is pale, her hair is a mess, and she is incredibly disoriented and confused. Margie looks to Eve with a panicked desperation.

MARGIE

(desperately)

Eve! Oh Eve honey, thank god, are you okay!?

EVE

(panicked)

I'm fine. I'm fine Margie, but what about you?

MARGIE

Oh, my lil Sweetpea, I don't know. I just don't know. But I need you to understand honey that whatever should happen to me is what god had intended to happen to me. And if god's intentions are for my journey to come to an end then I find peace in that, as you will too some day.

EVE

(crying)

No, don't do that. Don't you start talkin' that nonsense. You're gonna get better. We're gonna get you better Margie, and the only intentions god has is for you to be here. Right here alongside Norm, and Adam, and me.

MARGIE

Eve honey... I may not know for certain what god has in store for me. But I know exactly what he's got in store for you. I knew it from the moment I first laid eyes on you. I saw it in you then, and I see it in you now. You got yourself some gifts girl. God gave you some precious gifts and you just...

Margie starts crying.

MARGIE (CONT'D)

...and you just have to know that he brought you here for a reason. Do you know that sweetheart? You do know that, don't you?

Eve is at a loss for words.



MARGIE (CONT'D)

Eve, I've never been more certain of anything in my entire life. So I'm gonna make you understand somethin' lil girl. His conceptions, and his generosity gave you these gifts. These gifts that molded you the smart, humble and fearless young woman that I know and love. And it with his warm embrace that you are now, and forever will be a force to be reckoned with. The heavenly father put tremendous effort into you girl. And all that effort ain't worth a damn unless you know, not think, know that god has brought you here for a reason.

Norm rushes into the room with an IV system. Eve gets out of the way as Norm begins connecting Margie to the IV. Margaret and Eve maintain eye contact as Norm connects the IV.

EVE

Yes. Yes Margie, I know.

MARGIE

Say it! I wanna hear you say it!

EVE

He... he brought me here for a reason.

MARGIE

Louder!

EVE

He brought me here for a reason!

MARGIE

That ain't loud enough! Now sound it off like you give a damn!

EVE

He did!!! God gave me gifts and he brought me here for a reason!!!

MARGIE (CONT'D)

You're damn right he did!!! God gave you these gifts, and he brought you here for a god damn reason! Now you, little woman, you'd better embrace them!

MARGIE (CONT'D)

You better to cherish them! You  
better be thankful for them!

Norm grabs Eve and pulls her out of the room.

NORM

Come on.

MARGIE

... And by his grace, you better  
fight for him, and you better not  
quit until you put every last one  
of these forsaken abominations  
right back where they fucking  
belong!!!

Margie starts COUGHING AGGRESSIVELY. She then starts dry  
heaving, which quickly turns into aggressive vomiting.

ADAM

Mom!

Adam rushes into the room.

INT. LIVING ROOM - SHELTER - MORNING

We transition to a frantic Norm pulling Eve into the living  
room. They stand face to face in distress.

EVE

What're we gonna do Norm?

NORM

I do... I don't know Eve, I...

EVE

Well we've gotta do something!  
She's fuckin' dyin' in there!

NORM

You think I don't know that!?! God  
damn it!

EVE

What about those pills? The ones we  
take when we go outside?

NORM

Those are Iodine supplements for  
radiation exposure. This is... this  
is different. Like influenza or  
pneumonia or somethin'.

EVE

We don't have flu medicine in storage?

NORM

Wow, what a brilliant observation Eve. It's amazing how I've never thought about that before. Maybe if I had medicine for it then maybe I wouldn't be so fucking clueless on how I'm supposed to deal with this!

EVE

Well why don't you have medications for it!? I mean, for fuck's sake Norm, with all the crap you have laying around in this bunker, why is medicine the only thing lacking?

NORM

(frustrated)(ashamed)

I wasn't ready for this!!! I wasn't ready for any of this shit! The fact that I managed to prep any of this in time for the bombs to drop is a miracle itself! I... I thought I had it all together. It was solid.

Eve gazes at Norm remorsefully. Norm slumps down in defeat.

NORM

What're we gonna do Eve?

EVE

Well... if medication is what we need, then why don't we just go out and get some?

NORM

Believe me, I wish it were that easy.

Eve becomes agitated and defensive.

EVE

Isn't it that easy? We pass at least three abandoned pharmacies every time we go to the warehouse!

NORM (CONT'D)

(aggravated)

Right. keyword, abandoned. As in abandoned for several years. As in they're bone fucking dry.

NORM (CONT'D)

Which renders that mission entirely pointless and dangerous, and there are so many reasons why that's a terrible idea. Jesus, use your fuckin' brain. Do you really need me to spell it out for you?

EVE

You know what, yeah! Why don't you spell it out for me! Please explain to me why sourcing some antibiotics is such a terrible idea!

NORM

Look, I'm gonna go easy on you because for the simple fact that when all of this happened, you were still shitting in diapers.

EVE

Yes, I remember.

NORM

So during all that anarchy you must certainly remember all the looting, right? Well what do you think those looters were looting for exactly? Oh that's right, the essential supplies. The food, the water, the survival kits, and oh, that's right, the antibiotics. And out of all the materials that were scavenged that day, you can bet your ass that those antibiotics were the first to go. There's not a pill left on the face of this Earth. And even if we could get our hands on some, which we can't.

EVE

I bet we can.

NORM

But we can't. Regardless of what you and I believe or don't believe, the half-life of amoxicillin will render any medication we may find to be long since expired.

EVE

The half life of 239 is 88 years, and that hasn't stopped me.

NORM

For fuck's sake Eve, in what reality does plutonium have any correlation to what we're talking about right now...!?

EVE

And I'll bet everything I own that I can find some Amoxicillin if I just go out and look for it!

NORM

Did you hear a single word I just said!?

EVE

Yes Norm, I heard every word. And you know what? I disagree.

NORM

You disagree?

EVE

I disagree.

NORM

I don't have time for this, Margie doesn't have time for this, and you're wasting your god damn energy sweetheart.

EVE

Well why is it that I'm the only one trying to save Margie's life?

Norm glares furiously at Eve.

NORM

Do you know why we never stop in any of those towns? It's because those towns are crawling with feral mutants. Mutants just like the one you so carelessly allowed to almost kill you yesterday. Even if you and I were to go out, and in some fuckin' miracle happen to stumble upon a stray bottle of Amoxicillin, then we wouldn't even make it out of that town alive.

EVE

Fine, I'll just go by myself then.

NORM  
 (furiously)  
 You're not gonna do a god damn  
 thing Eve! Now knock it off!

EVE  
 Oh, like you're gonna stop me!?

NORM  
 Damn it Eve, this is not a game!  
 Margie needs us right now, and we  
 do not have time for...!

Margie's CRIES OF AGONY ECHO throughout the bunker. Norm and  
 Eve glare each other in the eyes.

ADAM (O.S.)  
 (desperate)(panicking)  
 Dad, help! I don't know what to do!  
 Please, I don't know what to do!

Eve watches as Norm sprints to the medical room. Eve thinks  
 as she listens to the panic from the medical room.

ADAM (O.S.)  
 (hysterical)  
 She just went out, I don't know  
 what's happening!

NORM (O.S.)  
 Margie! Margie, look at me baby!  
 Stay with me! You're gonna be  
 alright Margie, you hear me!?  
 You're gonna be alright!

Eve creeps backward toward the bunker entrance, grabs the  
 key to the *1970 Chevrolet C10*, and rushes out of the bunker.

EXT. SHELTER - ARIZONA - DAY

We transition to Eve dressed in a hazmat suit as she rushes  
 out of the bunker's entrance. She scans the horizon in a  
 panic, then rushes to the truck.

We capture a shot of the lone Eve driving away into the  
 horizon of the nuclear wasteland.

FADE TO:

INT. ABANDONED SHED - RURAL ARIZONA - DAY

We transition to Eve driving the truck slowly and discreetly toward a rusty abandoned shed. Eve backs the truck into the shed to conceal it.

Then she exits the truck and creeps away toward a deserted town with her bow and arrows in hand.

EXT. CONCHO, ARIZONA - DAY

Eve stealthily infiltrates the abandoned town of Concho, Arizona, taking refuge by a building. She scans the area for any activity. Overwhelmed with fear, she remains vigilant.

After a few moments of scanning the abandoned town she walks out from the cover and walks into town.

We capture an aesthetic shot of Eve wandering into the eerie and desolate abandoned desert town of Concho all by her lonesome.

HIDDEN DETAIL: As Eve walks through the town, a deserted and desolate Dinky Dunkin's Delectable Dogs & Burgers restaurant can be seen in the background.

Eve is noticeably uneasy from the chilling silence as she looks around the creepy scene and unsettling atmosphere.

INT. PHARMACY - CONCHO, AZ - DAY

We transition to the inside of a dark, desolate and dilapidated pharmacy. The pharmacy is trashed.

Various medications and supplies are scattered all over the floor, the entire place is covered with dust, and all of the windows are broken.

Eve enters the pharmacy through the broken glass window. She looks around and quickly realizes that the place has long since been picked clean, but that doesn't stop her from trying.

One by one, Eve checks each and every bottle on the floor, open or sealed. She is hellbent on finding even the smallest sign of any antibiotic medication.

Eve frantically searches through various containers, her focus on finding antibiotics. Diligent and determined, she sifts through the back storage unit, methodically examining each container for the sought-after medication.

After several empty containers, Eve suddenly looks over at a large steel security door.

The door is sealed with a heavy duty titanium-bolt locking system with a dial combination.

Eve inspects the security door, observing evidence of a failed attempt to pry it open. She peers through the opened crack, closely studying the lock system.

After a few moments, she removes her gas mask, places her ear in the crack of the door, and begins turning the dial. Eve listens carefully for the CLICKS inside.

After many intense moments, Eve skillfully cracks the lock, revealing a plentiful array of medications. A smile of amazement lights up on her face.

Eve rushes into the vault and reads the label of each bottle, looking for antibiotics. One by one, she reads the bottle, and places it into her satchel.

She continues taking the different medications until she comes across a large bottle of Amoxicillin.

The bottle consists of 300ct 400mg pills of Amoxicillin. Eve smiles with pride and success.

EVE

"You're wasting your energy  
sweetheart." Whatever you say Norm.

She gazes at the bottle until suddenly... CRASH! Eve looks over in a fright at the sudden sound of BREAKING GLASS.

We transition to the front door to the pharmacy as three mutant thugs enter the pharmacy through the broken glass door. Each of them are armed. Two with 12 gauge shotguns, and the other with a hunting rifle.

BRUCE

(authoritative voice)

It came from in here. I'm positive  
of it.

All three mutant pals are marked by severe radiation scars. BRUCE and IGBY, both imposing with commanding presences and hoarse vocal tones, while CLAY, slender and quirky, adds a touch of whimsy with his silly Englishman inflection.

CLAY (CONT'D)

You ain't heard nothin' but them  
worms squirelin' 'round in your  
arse, that's what you heard. Honest  
Benjy's Bruce, I think you might've  
gone mental, blabberin' off and on  
about this and that...



CLAY (CONT'D)

...and all them voices you hearin' in your noggin. I fear you might've finally lost it Brucie my boy.

BRUCE

I know what I heard! Now shut that beak and find this damn vermin!

The three mutants search the pharmacy.

CLAY

Oh aye, better not poke the big bear. Am I right Igby? ... oy?

We follow Igby as he walks back to the storage unit. The room is empty. Eve has vanished.

Igby looks around suspiciously. He looks into the medicine vault to see the remaining surplus of medications. Igby arms his shotgun and searches carefully through the aisles.

After finding no sign of any person, Igby becomes even more suspicious as he sniffs the area. Bruce and Clay enter the back storage unit to see Igby sniffing around.

CLAY

Don't tell me you've just gone and pinched one off! I just ate the liver from that smuggler ol' Scratchy boy fixed for din-din, don't ya know?

BRUCE

You got somethin' Igby?

CLAY

Well come on Igby, don't leave us in suspense.

BRUCE

What is it Igby? What you smellin'?

We capture a focus-shift shot of the suspicious Igby. The area behind Igby is out of focus. Igby sniffs the air surrounding him, then says...

IGBY

I smell a cunt.

Then we shift focus to the area behind Igby to see a petrified Eve laying in the dark shadows of a shelf right behind Igby. Eve has her bow and arrow aimed just inches away from the back of Igby's head, ready to fire.

Eve looks terrified. She holds her breath throughout the scene as she keeps her arrow aimed directly at Igby's head.

BRUCE

A cunt you say?

Igby tries to sense for any unwelcome presence in the area with a suspicious grin.

CLAY

Oh bloody Norah, now you both have gone mental. Riddle me this Brucie boy, would you honestly expect to find something as precious as fresh minge to be wanderin' around in a dump like this? Igby's just caught dreamin' again is all. You know how much he misses the sensation of warm beaver.

Igby thinks for a moment.

IGBY

Hmm... maybe he's right.

Igby walks away, and Eve keeps her arrow aimed and ready to fire. The three mutants exit the pharmacy.

CLAY

I get tortured by that memory myself from time to time. Basking in the lustful stench of those supple trims is what I miss most from time once before. Yes, being deprived of such a glorious sensation is enough to drive any man mad, aye Igby? ... Aye?

After the mutants exit, Eve SILENTLY EXHALES in relief. She then rolls out of the shadows and tactically drops to the floor without making the slightest noise.

EXT. ABANDONED SHED - RURAL ARIZONA - DAY

We transition to Eve sprinting back to the truck in an adrenaline fueled panic. Eve frantically rushes into the truck, starts it, and drives away as fast as she can.

The camera pans out to reveal the three mutants watching her from a distance as she drives away.

INT. TRUCK - RURAL ARIZONA - SUNSET

Eve speeds down the highway at frightening speeds, adrenaline pumping, ecstatic from the thrill. She giggles proudly, then gazes at the Amoxicillin bottle in her hand.

EVE

"Not a pill left on the face of this earth". Unbelievable.

Eve puts the bottle back in the bag, and continues driving. The scene becomes very calm and soothing as she drives on the empty highway.

Eve embraces the peace for many moments until she turns on the ham radio. She cycles through static until she finds a frequency that plays a low quality, staticky version of the song 'Winter Wonderland' by Bing Crosby. (Subject to change)

Eve leaves the low quality music on and embraces the song and scenery for several moments until she hears the APPROACHING SOUND of a PICK-UP TRUCK MOTOR.

Suddenly, Eve looks in the rear view mirror to see the mutants Bruce and Clay speeding at her in a large pickup truck, and...

BAM!!! They rear-end her with severe force. Eve is instantly thrown into a panic. Bruce drives the truck, and Clay is in the passenger seat. Clay aims a Benelli M4 shotgun at her from the passenger side window and...

BOOM!!! Clay fires the shotgun, piercing the truck bed and shattering the glass of the rear windshield. Clay SHRIEKS and flails his head out the window like a deranged lunatic.

CLAY

(sadistic)

Aroooooooooogah!!!!

BRUCE

Oh baby, baby!!!

Eve panics and spins out. The mutants get ahead of her.

We then see Igby positioned in the bed of their truck. He is seated on a custom chopper (motorcycle). He drops the bed door and drives the chopper onto the road toward Eve while wielding a sawed-off shotgun.

Eve downshifts, regains control, and drives full speed at Igby. Eve and Igby drive at each other at full speed.

Just before they collide, Igby curves the motorcycle and narrowly avoids contact. As he passes Eve's truck, Igby fires the shotgun at the driver side door.

Eve continues forward as Igby tails behind her. Igby fires the shotgun again and hits the truck.

CLAY

You didn't think we was gonna make  
it that easy, did ya!? Hahahaha!!!

Eve speeds up, and Bruce's truck slows down. Simultaneously, Clay climbs out of the passenger side window and climbs onto the roof of the truck.

As Eve speeds past them, Clay is sprawled out on the roof of the truck and flails his tongue sadistically at Eve. Bruce speeds up, matching Eve's speed and driving window to window beside her.

BRUCE

Mercy, this is a prime catch boys!

Bruce aims a pistol at Eve through the window, Eve quickly ducks into cover and... BOOM! Bruce fires a shot and misses. Then LAUGHS MANICALLY. Eve grabs her bow and arrows. Clay arms himself with his *Benelli M4* and cocks it.

CLAY

And here comes the money shot!

Clay aims the shotgun at Eve in the truck. But before he can pull the trigger, suddenly... SHING!!! Eve jolts up, and with pin-point accuracy she FIRES an arrow through Bruce's head.

BOOM!!! Clay fires the shotgun, misses Eve, and hits the quarter panel of the truck. With Bruce now dead at the wheel, the truck veers off of the highway, hits a large rock, rolls over, and crushes Clay like a pancake on impact.

We then see Igby speed past Eve, to create a large distance between them. Igby then turns around, and they drive at each other head-to-head at full speed once again.

While speeding toward her, Igby fires the shotgun into the air while laughing manically. We focus on Eve speeding at Igby with intent to kill.

EVE

You wanna play? Well come on big  
bastard, let's play!

As they approach one another, Igby tosses the shotgun aside, steps onto the seat of his chopper, and leaps onto Eve's windshield. Eve panics and starts swerving.

IGBY

What happened cutie!? Thought you  
could run off without givin' me a  
bye-bye kiss!?

Igby laughs manically then starts banging his head so hard on the windshield that it cracks the glass in several places. Igby then reaches around into the driver side window and grabs Eve's face.

Eve panics and struggles. While trying to shift gears, Eve panics and the shift knob gets stuck in neutral.

The truck slows to a stop. Igby hops off of the truck, rips the driver side door off it's hinges, and forcefully pulls the hysterical Eve out to the dirt road.

As she is forced out by Igby, Eve screams, cries, struggles, and manages to grab onto an arrow before being ripped out of the truck. Igby forces Eve to the ground, mounts her, and gets frighteningly close, face to face with her.

IGBY

Sweet Malachy Igby. I've never seen  
a bint so pure. With a minge so  
pristine, so delicate. So... tender.  
And it's all for me.

Eve SCREAMS, CRIES, and STRUGGLES.

IGBY

Oh, you have no idea how bad I've  
been needing this. Don't you worry  
now baby, this won't hurt a bit.

Igby extends his mutated tongue out and approaches Eve's mouth until suddenly... SHING!!! Eve stabs him with the arrow from under his jaw and through the top of his head. Igby's blood spills onto her face.

In an adrenaline fueled rage, Eve pulls the arrow out of his head, shoves him off, straddles him, and unleashes a PRIMAL SCREAM as she stabs him repeatedly in the face.

Eve falls back on her bottom, gripped by a traumatic shock that leaves her struggling to make sense of the harrowing events unfolding before her. Perched on the asphalt, she is burdened by the grisly remnants of Igby's mutilated form.

Paralyzed by petrifying trauma, her wide-eyed gaze sweeps the surroundings. Her mind grappling with the horrifying reality.

As she sits in stunned silence, she turns her gaze towards the distant horizon, attempting to find solace amid the overwhelming chaos of emotions.

At 00:14, cue the song 'Piece of My Heart' by Janis Joplin & Big Brother & The Holding Company. (Subject to change)

Eve sprints to the truck, starts it, and drives away.

INT. ENTRYWAY - SHELTER - EVENING

The song continues as we transition to the significantly traumatized Eve entering the shelter with the bag of therapeutics after completing the decontamination shower. She still has stains of Igby's dried blood on her face.

EVE  
(traumatized)  
Adam? ... Norm? ... Margie? ...

Eve is still petrified in shock as she walks through the living room.

With a mortified demeanor, she drops her gas mask on the floor, then starts removing her hazmat suit as she approaches the medical room.

EVE  
I'm home.

00:53, she arrives at the medical room and looks inside to see Adam and Norm crying over Margie's body laying dead in the bed. Eve was too late. Margie has passed away.

At 00:59, Adam and Norm look at Eve. Eve is instantly devastated. She can't contain it. We focus on her heartbroken, devastated and mortified expression of shock.

CUT TO:

We cut to roughly an hour later. We focus on Eve as she sits on the medical bed while Adam mends her wounds.

Adam gives Eve a pill of Iodine. Eve wears a traumatized and emotionally broken expression as she takes the Iodine pill.

Meanwhile, Norm is screaming at her. He is mercilessly chewing her out for leaving the shelter without permission, and for putting her life at risk.

Eve endures Norm's merciless wrath as she spaces out with the traumatized and emotionally broken expression.

Adam works to heal Eve's wounds and ailments with the supplies she risked her life to obtain.

EXT. SHELTER - RURAL ARIZONA - DAY

The song continues as we transition to Adam and Eve standing outside in their hazmat suits as Norm finishes burying Margie in a grave outside of the shelter.

Both Adam and Eve look absolutely devastated. Norm stands behind them remorsefully after he finishes burying Margie.

### ACT III

INT./EXT. WAREHOUSE - COLORADO - DAY

The song 'Piece of My Heart' by Janis Joplin & Big Brother & The Holding Company fades out as we transition to the warehouse.

We see Eve (**age 19**) dressed in her hazmat suit and gas mask as she operates on the nearly completed Atomic Atmospheric Decontaminator.

**SUPER:** 7 Years Later

Eve is connected to a rappelling system that is anchored to the very top of the structure. Eve operates on the decontaminator from hundreds of feet above ground.

From the exterior, Eve uses a drill to secure ventilated shelving units (to hold the Iodine Discharge units) to the interior of the system.

Eve drills the final bolt, secures the drill on her utility belt then rappels down hundreds of feet to the ground.

Eve sets the drill down on a table, then disconnects herself from the rappelling system, and walks out of the warehouse.

We cut to the exterior of the warehouse where we see Eve walking toward a lightly rusted red 2022 Chevrolet Silverado 3500. Eve enters the truck, starts it up, and drives away.

Cue the song 'Venus' by Shocking Blue. (Subject to change)

INT./EXT. TRUCK - HIGHWAY - ARIZONA - DAY - YEAR 2133

We transition to Eve driving the truck on the empty highway. She's in a pleasant mood as the song continues on the radio.

Enjoying her drive, Eve reaches over and grabs a granola bar from the glove box. Eve tears open the package, then removes her gas mask and tosses it aside.

With her face now revealed, we focus on Eve eating the granola bar.

Her grown adult features showcase her breathtaking beauty – from the radiant skin tone and defined freckles to the vibrant sun-colored hair and most prominently, her strikingly beautiful piercing blue eyes.

While embracing her serenity, Eve looks in the distance to see a hitchhiker extending his thumb out. Eve smirks as she drops the truck into low gear.

We cut to the severely deformed and mutated hitchhiker extending his thumb out.

With a sinister and mentally disturbed smile, the hitchhiker looks over as Eve passes while unleashing an incredible cloud of exhaust smoke. A.k.a. "Rolling coal"

The hitchhiker maintains his smile as he is consumed by the massive black cloud of smoke.

HITCHHIKER  
(psychotic)  
Oh, the audacity!

The hitchhiker becomes infuriated and SHRIEKS like a feral zombie as he chases the truck on all fours.

We cut back to Eve LAUGHING while driving and eating her granola, and enjoying the dated music.

EXT. SHELTER - RURAL ARIZONA - DAY

The song playing in the truck changes to the middle of the song 'Somebody to Love' by Jefferson Airplane (Subject to change) as we transition to Eve arriving at the shelter.

Guilt and anxiety washes over Eve as she spots Norm (age 45) in the distance. Dressed in a hazmat suit, standing just outside the shelter entrance, furiously awaiting her return.

EVE  
Shit.

Eve scrambles to put on her gas mask in a panic as she approaches. She then looks out to see Norm walking into the shelter with an irritated demeanor.



## INT. SHELTER - RURAL ARIZONA

We transition to Eve in her hazmat suit standing in the active decontamination shower. Through her gas mask, she nervously eyes Norm waiting just beyond the station.

After decontamination, disregarding Norm entirely, Eve swiftly sheds her hazmat suit and gas mask at the wardrobe station, and places the suit on the table.

Eve braces for impact, then turns with a confident demeanor, and looks Norm straight in the eyes. They share intense eye contact for a few moments, until Norm extends his hand and..

NORM

You're done.

Eve remains silent as she tries to resist. After awhile she rolls her eyes, and puts the truck keys in his hand.

## INT. LABORATORY - SHELTER - RURAL ARIZONA

We transition to Eve arguing with Norm as she follows him through the laboratory.

EVE

...It's not like I'm doing anything wrong Norm, I'm just doing my job! Is it too much to ask for you to be reasonable at a time like this? you know, given the circumstances!?

NORM

You see this? This is me being reasonable given the circumstances.

EVE

Norm, your aggravation is clearly hindering your rationality.

NORM

(sarcastic)

Oh no!

EVE

Listen, I really tried to tell you this time, but you were sleeping and I didn't wanna wake you!

NORM (CONT'D)

Oh, you didn't wanna wake me? You didn't wanna wake me?

NORM (CONT'D)

How 'bout all the other times you felt so compelled to sneak out? You didn't wanna wake me? What a crock of shit.

Norm unlocks his safe and secures all sets of keys inside.

EVE

But you haven't even seen the decontaminator since we installed the compression valves two years ago! The system's almost ready, and it's a shame that...!

NORM

And it's a shame that you like to sneak around behind my back.

EVE

Then please explain to me why I'm the only one still putting any effort into this project! And please explain why you're so adamant in trying to slow down the progress of this project...!

NORM

You know full god damn why!

EVE

This attitude isn't just slowing down the progress of this project, it's slowing down the progress of humanity! Look, it may seem dangerous to you from being in here all the damn time, but it's not...

NORM

Yeah, tell that to the buckshot in my C10.

EVE

That was over 7 years ago Norm, and I got you a new truck...!

NORM

You got yourself a new truck. Mine still has buckshot in the door.

EVE (CONT'D)

For fuck's sake Norm! I'm not a fucking child anymore,

EVE (CONT'D)

...so stop treating me like one! I  
can take care of myself!

NORM

There she goes again, Miss  
independent. Thinks she knows  
everything better than everyone  
else in the world.

EVE

I don't know why I'm listening to  
you, you're not my god damn father!

Norm marches past Eve to exit the room.

NORM

I know that Eve! I know, and god  
help you if I was! I'm doing this  
not just for your sake but for the  
sake of the operation! And it  
fucking terrifies me every time you  
go out on your own. Maybe she'll  
get lost, maybe our mission could  
be compromised, or maybe Eve  
could've been kidnapped or killed,  
or god knows what else could happen  
if I allow you to keep acting on  
these wild impulses of yours!

EVE

(under her breath)

If you let me act sooner, then  
maybe Margie'd still be alive.

Norm turns to her infuriated.

NORM

What was that?

Eve nervously shrugs.

NORM

bullshit! Say that shit again! Say  
it with your fucking chest...!

EVE

I said maybe if you'd just leave me  
the fuck alone once and a while  
then maybe Margie might still be  
fucking alive!!!

Norm is at a loss for words as he glares at her maliciously. He struggles with every fiber of his being not to smack Eve across the face. They glare furiously at each other until...

NORM

You should start getting supper ready.

Norm storms out of the room. Eve glares at him disdainfully.

INT. DINNER TABLE - SHELTER - EVENING

We transition to Norm, Eve and Adam (**age 17**) sitting at the dinner table, enduring the uncomfortable tension as they eat plates of baked ziti. Adam looks at Norm then at Eve.

ADAM

So... anything exciting happen today?

NORM

I was with you all day, remember?

ADAM

(awkwardly)

I was actually asking Eve mostly.

Eve spaces out in deep thought as she fiddles with her food.

NORM

(to Eve)

Eve?

Eve snaps out of her trance and looks up at Norm curiously.

NORM

Adam asked you a question.

EVE

I'm sorry, what was the question?

ADAM

What did you do today?

EVE

Oh still just working on the decontaminator. Nothing too crazy. I just installed the shelving units for the iodine discharge.

NORM

(perplexed)

Did you?

EVE

Well the bags aren't on 'em yet though. I gotta get the thermite base and tungsten catalyst in place before its ideal to start messing with all that.

NORM

At which altitude did you install these shelves exactly?

EVE

The shelving units were installed at an altitude of approximately 127 meters, 45 centimeters, and 4 millimeters above surface level.

Adam looks dumbfounded. Eve smirks at Norm.

NORM

And you're sure that's accurate? I mean you are absolutely sure that is the precise calculation?

EVE

I know that's accurate. I calculated that measurement myself. But naturally, you're always welcome to stop by and assess my work, assuming that you'd ever stop by the warehouse to begin with.

NORM

How did you manage to position yourself at that altitude to install the shelves?

EVE

I used a rappelling system. Same equipment used by rock climbers. You know, back in the normal days.

NORM

And how did you manage to get your hands on this equipment exactly?

Eve glances suspiciously at Norm, then takes a bite of dinner to dodge the question.

NORM

Why don't you ever take Adam with you on these ventures?

EVE

Because you wouldn't let him.

NORM

I don't let you either, but that hasn't stopped you from sneaking out. You never thought to try?

EVE

He wouldn't be interested...

ADAM

Yes I would!

EVE

Also because he doesn't even know how to call the system by it's proper name let alone what it takes to assemble it...

ADAM

Yes I do! It's called The Atomic Atmospheric Deconditioner!

EVE

Decontaminator, and do you even know the first thing about the process required to trigger nuclear fission, AND how to utilize the catalyst properly so the isotope doesn't become critical prematurely?

ADAM

Excuse me?

EVE

Speaking of which, how's it going with that isotope Norm? Let me guess, still no luck?

NORM

Not yet.

EVE

You've been working on this for how long? 7 years?

NORM

Don't...

EVE (CONT'D)

Bullshit! Seven years ago, you looked me in the eyes and you said,

EVE (CONT'D)

..."just worry about the decontaminator, let me worry about the isotope." And now we're only 4 steps away from finally finishing this whole thing and the only thing we need, the only ingredient we're missing which happens to be the most important element for this entire operation is the isotope.

NORM

Let it go Eve...!

EVE

Why don't we have it yet Norm? What happened?

NORM

The isotope you're looking for doesn't exist, that's what happened!

EVE

It only doesn't exist in your mind because you refuse to look for it! You refuse to try! Look, I promise you that if you just let me search for it, if you'd just let me at least try...!

NORM

I said let it go Eve!

EVE

I know that I can find it! And all you have to do is trust me! Why don't you trust me!?

NORM

God damn it Eve! Maybe a sample of element 94 does exist out there somewhere! And maybe we could scale that entire rotten fucking wasteland trying to find so much as a spec of Plutonium 239, so what!? Maybe we'd fuckin' die in the process, and maybe some shit just isn't fucking worth it!

Eve is appalled. She becomes furious.

EVE

It isn't worth it? ... Is that what you think?

NORM

Eve, that is not what I meant...

EVE

You don't even care. ... I've dedicated my entire life to this operation, and you don't even care.

NORM

I do care Eve. I really do care...

Eve stands up in a rage of fury.

EVE

This operation is more than worth it. Plutonium 239 is the only hope we have, and it is fucking worth it. It just isn't worth it to you.

Eve storms away. Norm is speechless and Adam smirks.

ADAM

Gotta give it to her though. She makes a killer baked ziti.

Norm looks ashamed and guilt stricken.

INT. EVE'S ROOM - SHELTER - NIGHT

We transition to later that night. Eve lays in her bed while reading an extensive master-level encyclopedia on the anatomy of nuclear reactors and nuclear fission. She reads with a gloomy expression. Norm calmly enters her room.

NORM

Eve?

Eve doesn't look at Norm.

EVE

Hmm?

NORM

Can I bug you for a minute?

Eve tries to ignore him, then sets down the encyclopedia.

EVE

Yeah, sure.



Eve sits up, and Norm joins her on the bed. In silence, Norm picks up Eve's bow and arrows from the bedside. After admiring the bow, he returns them to her. She places them back beside her bed as Norm begins to speak.

NORM

Don't think that I don't see how hard you're working. I see how much you've been accomplishing, even without my help. And I don't want you to think that I don't care, because that's just not true. I do care Eve. I really do care. I know how important this project is to you, and to the world, and you need to understand that this mission is just as important to me. But Eve, that can't negate the fact that what's out there in that wasteland riddled with all those raiders, those monsters, and fiends...

EVE

They're not monsters. They're people. They're just regular ordinary people.

Norm gazes at Eve at Eve with sorrow.

NORM

Not anymore.

EVE

We have to believe there's still good in them. We just have to.

NORM

I really wish we could, but... we just can't.

EVE

You mean you can't.

NORM

No, I'm afraid I can't.

After a few moments Eve glares at him suspiciously.

EVE

What you said at the table. You've been telling me for years that element 94 doesn't exist, but what you said at the dinner table implies that it does in fact exist.

NORM

No, that's not what I said...

EVE

So instead of being so fuckin' vague all the time, can you just...!?

NORM

That is not what I said! I never suggested that Plutonium is...!

EVE

Maybe some shit just isn't worth it! That is what you said! So rather than being so dodgy on the situation, why don't we start talking about this, so we can come up with an actual solution...!?!?

NORM

Because I tried! I've been trying for years! I've gone out and tried on several occasions and didn't find shit! But you know what I did find? I found hell! Maybe plutonium is out there somewhere, and yeah, maybe it isn't fucking worth it!

Norm breaks into tears as he reflects on his journeys.

NORM

I... I've seen things. I've seen so many horrible things. ... And sure, you can go out and scour the entire world searching for this plutonium and what'll it really cost?

Eve sheds tears as she recalls on her close encounter with the mutants from years ago as she listens to Norm.

NORM

(horrified)

I've seen... the things they've done to people, and the things they'd do to you? I just... I couldn't live with myself, and...

Norm looks at Eve with his tear dropping face.

NORM (CONT'D)

... And maybe there are things in this world that are worth saving, more than the world itself.

Eve gazes at Norm with heartbreak and understanding.

NORM (CONT'D)

You say that these are just ordinary people, but they're not. Those things are monsters.

EVE

I'm sorry.

NORM

You're a very sweet, honorable, and kindhearted young woman.

Eve gazes forward with heartbreak and disappointment.

NORM

And you are single handedly the most extraordinary human being I've ever met, and there is not a moment that goes by where you cease to amaze me. One day we will finish this project Eve. But maybe now just isn't the right time.

Norm holds Eve's hand lovingly.

NORM

We'll find a way. I just need you to be patient with me. You think you can do that?

Eve thinks for a moment.

EVE

Yeah. ... Yeah, I understand.

NORM

Thank you.

Norm kisses Eve on the head, then stands to exit the room.

NORM

Now I'm gonna get some sleep. I'm making your favorite tomorrow. Biscuits and gravy.

EVE

You are?

NORM

My way of saying thank you. Goodnight Eve, I'll see you in the morning.

EVE

Goodnight.

Norm exits the room and shuts the door behind him.

FADE TO:

We transition to a few hours before sunrise. Eve laying in bed while staring at the ceiling in deep thought of the circumstances. She reflects on some of the lessons that Norm taught her in life.

NORM (V.O.)

Do you want to make history Eve? ...

---

Maybe there are things in this world that are worth saving, more than the world itself. ...

---

You know how this journey starts, and you know how you want it to end. Now you just gotta figure how you're gonna get there.

After heavy contemplation, Eve sneaks out of her room.

INT. HALLWAY - SHELTER - EARLY MORNING

We transition to Eve creeping through the hallway, silent as a ninja. She peeks into Adam's bedroom to see him sound asleep. Eve continues forward.

We transition to Eve creeping toward Norm's bedroom without making a sound. She peeks into Norm's bedroom to see him snoring, sound asleep. Eve gazes at Norm regretfully as she makes her decision. Eve tip-toe's away.

INT. MEDICAL ROOM - SHELTER - EARLY MORNING

We transition to Eve stealthily entering the medical room, quietly searching for a stethoscope among the tools. She moves with such quiet intent that even her breath is barely audible. Upon finding it, she slips out of the room.

INT. LABORATORY - SHELTER - EARLY MORNING

In the dimly lit laboratory, Eve swiftly heads to Norm's safe, kneels down, and presses the drum of a stethoscope against the turnstile combination safe.

Eve concentrates, turning the lock counterclockwise until the first CLICK. She then shifts the drum to the second pin, turning it clockwise until the second CLICK.

Then she moves the drum down to the third and final locking pin, and turns the dial counter clockwise until the safe successfully unlocks.

Eve instantly takes the keys to her Silverado, but just before she rush out of the room, her attention is stolen by a strange folded sheet of paper inside of Norm's safe.

Eve becomes curious. She takes the sheet of paper and sees that this sheet details the current inventory for a U.S. Department of Energy facility in San Francisco, California, with the address listed just below the title.

Examining the facility's inventory, Eve becomes shocked then infuriated to discover an abundance of Plutonium-239 in their inventory.

She looks over with a jaw-dropped expression of anger.

EVE  
(whisper)  
You unimaginable bastard.

Eve crumples the paper, struggling to comprehend why Norm, knowing the precise location for Plutonium all this time, would choose to deceive her after all these years.

Eve, fuming with rage and eagerness, closes the safe, locks it, and silently creeps out of the laboratory.

INT. ENTRANCE - SHELTER - BEFORE SUNRISE

In a dim hallway, we focus on a steep staircase leading to the bunker's exit. Meanwhile, faint RUSTLING sounds accompany Eve gathering supplies, focused on staying silent.

Moments later, Eve steps into frame, clad in her hazmat suit with a bow and arrows slung over her back. She carries a duffel bag on her shoulder and holds her gas mask in hand.

We capture an iconic shot of Eve taking a look back into the shelter with an infuriated expression of disappointment. Eve puts on her gas mask, and rushes out of the bunker.

INT. SHELTER - ARIZONA - MORNING

A few hours later, the scene shifts to Norm asleep in bed. His ALARM BLARES, and after a moment, he swats it on snooze. Norm sits up, grappling with the challenge of waking up.

We cut to the closed door to the bathroom. After a moment, we hear the toilet flush. Norm exits the bathroom, and walks down the hallway while scratching his ass.

Norm stops at Adam's bedroom, and peeks inside to see Adam sound asleep in his bed. Norm leaves him be, and walks away.

INT. DINNER TABLE - SHELTER - MORNING

We transition to Norm setting the breakfast table.

NORM

Adam! Eve! Breakfast is ready!

Soon after, Adam walks in his pajamas as he wakes up.

NORM

Adam, go grab Eve. Tell her  
breakfast is ready.

Adam instantly turns around and heads toward Eve's bedroom.

We cut to Adam arriving at Eve's bedroom. He looks inside to find that she's missing.

We cut back to Norm in the dining room setting the silverware at each plate. Adam walks in, and sits at the table, and starts eating his breakfast.

NORM

Is she coming?

ADAM

(eating)  
What?

NORM

Did you wake her up?

ADAM

Oh, no she's not here.

Norm instantly becomes stricken with worry.

NORM

The hell d'you mean she's not here?

ADAM

I mean I checked her room, and she's not here.

NORM

Well where'd she go?

ADAM

How the hell should I know? I'm not her keeper. Probably just went to the warehouse again or something.

Norm is in disbelief and worry as he rushes to investigate.

We cut to Norm rushing into Eve's empty bedroom. He searches around. He then looks at the space beside her bed to see that her bow & arrows are missing. Norm starts to panic.

NORM

There ain't no way. ... There ain't no fuckin' way!

Norm sprints out of her room.

INT. LABORATORY - SHELTER - MORNING

We transition to a panicked Norm sprinting to the safe in the laboratory. He rapidly enters the code on the safe.

NORM

Crafty little bitch... I swear to fucking god!

Norm rips open the safe, and becomes overwhelmed with sorrowful worry as he notices that Eve's keys and the plutonium's location are both missing.

NORM

No.

Norm sprints out of the laboratory.

NORM

No, no, no, no! Son of a bitch!

INT. RANGE - SHELTER - MORNING

We transition to the gun locker in the archery shooting range. We capture a quick shot of Norm unlocking the locker. He grabs a military grade semi-automatic Colt M4A1 Assault Rifle and a few boxes of 7.62x39mm ammunition.

NORM  
Motherfucker!

Norm slams the gun locker closed.

INT. SHELTER - ARIZONA - MORNING

We transition to Norm rushing to the bunker entrance with the AR on his shoulder, a bow and set of arrows on his back.

Norm rushes past Adam at the table as he loads his rifle. Adam becomes confused as he looks at Norm, armed to the teeth, rushing toward the exit.

ADAM  
Dad?

NORM  
Stay here and watch the bunker!

Adam looks mildly concerned then continues eating. Norm scrambles to put on his hazmat suit.

ADAM  
Wait, where are you going!?

Fade in the song 'One Way or Another' by Blondie. (Subject to change)

Norm grabs his supplies, then grabs his hazmat suit and sprints out of the bunker.

EXT. ENERGY FACILITY - SAN FRANCISCO, CA - DAY

The song continues as we transition to a wide-angle shot of Eve's Silverado driving through the streets of the abandoned, and desolate city of San Francisco, California.

Eve enjoys the song on her truck's radio as she ventures through the dilapidated San Francisco. Eve soon looks up at the deteriorating sign of The U.S. Department of Energy sign on a large building.

Eve drives away to find a secluded place to hide her truck. The song 'One Way or Another' by Blondie cuts off as Eve turns off the truck.

CUT TO:

Eve emerges from an alley, donning her hazmat suit and gas mask, duffel bag on her shoulder, bow armed & arrows at the ready as she continues toward the energy facility.



We transition to Eve taking cover beside a large steel door leading into the facility. She examines the lock. Crouched down, Eve retrieves a small flathead screwdriver and a paper clip from her bag.

Unwinding the paper clip, she deftly inserts both tools into the lock, focusing intently. After moments of struggle, she cracks the lock.

CLICK! The door unlocks. Eve becomes excited. She grabs her supplies and enters the facility.

INT. ENERGY FACILITY - SAN FRANCISCO - DAY

We cut to Eve looking around, evaluating the facility as she silently creeps through the hallway. The facility is dark, eerie and unsettling.

After covertly navigating the hallway, Eve notices a dormant security camera. Studying it, she confirms its inactivity. She then veers into a dim, eerie corridor, scanning for the hazardous materials containment unit.

Tension builds as Eve explores the unsettling facility, discovering no trace of the radioactive isotope. After a pause, she sifts through her duffel bag, retrieving and activating her Geiger counter.

Guided by the CRACKLING Geiger counter, Eve heads toward the containment room. As she progresses, the CRACKLING subsides. She continues forward, and the CRACKLING intensifies.

Eve takes a different hallway, the Geiger counter intensifying. She uses the counter to trace radiation. After identifying a locked door, she grabs her lock-picking tools and attempts to break it.

INT. CONTAINMENT ROOM - ENERGY FACILITY - DAY

We transition to Eve entering the room containing hazardous materials. She becomes amazed at all of the various ventilated storage containers holding different isotopes.

Eve reads the labels on the containers, trying to find plutonium.

After several moments of searching, she finally comes across a total of 7 different containers holding Plutonium-239.

Each plutonium sample is stored in a compact stainless steel container with Celotex insulation.

Eve brims with excitement as she collects the plutonium. She secures five samples, more than enough for her mission.

She continues searching for more supplies. On the other side of the room, she comes across brick samples of tungsten metal. She picks up the brick and examines it until...

JOSEPHINE, (40's), A seemingly kind and gentile woman. She has very mild radiation burns. The caretaker of this U.S. Department of Energy Facility.

JOSEPHINE (O.S.)

Can I help you?

Within the slip of a second, Eve instantly drops the brick of tungsten, and turns around with her bow & arrow extended at Josephine standing behind her, ready to shoot.

Josephine appears calm and unfazed by Eve's sudden reaction of hostility. Josephine has a graceful demeanor as she gazes curiously at the startled Eve.

With a calm demeanor, Josephine cautiously approaches Eve. Eve takes a step back and affirms her dominance with her arrow aimed at Josephine's head.

JOSEPHINE

You are wise to be vigilant in a world so devoid of compassion,

Josephine kneels down to pick up the brick of tungsten...

JOSEPHINE

...But consider for a moment my dear,

Josephine holds the tungsten out to Eve.

JOSEPHINE

That there are some left in this world who may still cherish kindness.

Eve hesitates as she maintains her aim. She then quickly and aggressively takes the tungsten.

JOSEPHINE

You'll wanna be careful with that.

EVE

I'm aware.

Eve tosses it in her bag, holding her aim at Josephine.

JOSEPHINE

Those eyes. ... You can tell a lot about a person by their eyes. Who they are. What they've done. The things they've seen. Yours are quite auspicious, unique in their own design. You're eyes are young. They're courageous. Impressionable. ... Traumatized.

With her arrow aimed, Eve steps back toward the door.

JOSEPHINE

As delighted as I am to finally make acquaintance with a healthy bona fide human being after all these years, serving as acting director of this facility, it would be considered a malpractice of duties if I failed to ask what it is that a innocent and wholesome girl such as yourself intends to do with hazardous and volatile materials such as these?

EVE

It's for a science project.

JOSEPHINE

A science project, is that right? A science project of what kind?

EVE

The kind that's none of your damn business, now back off!

JOSEPHINE

This world used to be such a kind and gentile place. Such a shame what it's been reduced to. This rotten wasteland where the only people left are murderers, and everyone else, a thief.

Eve becomes offended.

EVE

I'm not a thief.

JOSEPHINE

No? Are you not currently trying to procure valuable materials from me while refusing to offer something in return?

Eve freezes for a moment, struggling with her conscience.

EVE

What'd you have in mind?

JOSEPHINE

So glad that you could ask! You see, time here within these walls has become quite isolated since all my colleagues are now dead or irreparably mutated. So the proposition I wish to propose to you is this... I will relinquish these precious materials over to you, and all I ask in return is to receive a mere thirty minutes of your good company.

EVE

My good company?

JOSEPHINE

Oh heaven's my dear, you can't imagine how lonely it's been being surrounded by constant this desolation after all these years, and considering the value of the materials you desire, I'd argue that brief companionship is a small price to pay, would you agree?

EVE

So you're saying you'll let me take these materials, and all you want me to do is to hang out with you?

Josephine nods her head with a smile.

JOSEPHINE

Precisely.

EVE

And you expect me to believe that?

JOSEPHINE (CONT'D)

I understand your my request as being hard to believe, but I'd argue that my inquiry is just as believable as your claim of using plutonium and tungsten to conduct an innocent science experiment.

Eve looks mildly guilty as she considers the proposition.

JOSEPHINE (CONT'D)

Thirty minutes of your time, then you will be free to acquire any materials you like without any fear of retaliation.

Eve thinks for a moment.

EVE

Thirty minutes?

JOSEPHINE

Thirty minutes.

Eve becomes opens up to the idea. Eve drops her guard.

EVE

Sure. Okay, yeah, fuck it I can give you thirty minutes.

Josephine becomes excited.

JOSEPHINE

Wonderful! Oh that is truly wonderful. You have no idea how much this means to me. Come along my dear, I'll show you around.

Eve precariously follows Josephine out of the room.

EXT. GARDEN OF EDEN - ENERGY FACILITY - DAY

We transition to Eve walking comfortably with Josephine, who shows her the lifeless and desolate courtyard within the facility grounds. Eve is intrigued as she looks around.

EVE

You never wear protective gear and you never get sick? How? The rads in this place are off the charts.

JOSEPHINE (CONT'D)

One of the benefits of growing up in a nuclear containment facility I suppose. Aside from our, now MY strict containment protocols, the trait which happens to be humanities most prestigious attributes is adaptability. Since our conception, our species has possessed the ability to adapt to any threat we're exposed to if we can simply endure it long enough.

Eve references the radiation scar on Josephine's face.

JOSEPHINE (CONT'D)  
Well, a few blunders aside.

They embrace the gloomy scenery of the courtyard.

JOSEPHINE  
Ahh, and here it is my dear.  
Welcome to the garden of Eden. ...  
Breathtaking isn't it?

EVE  
It is?

Josephine pulls out a photograph of the courtyard prior to nuclear winter, and shows it to Eve.

JOSEPHINE  
Well it certainly used to be.

Eve curiously and euphorically examines the photo. The courtyard is filled with various gardens. The gardens are very vibrant, colorful and full of life.

EVE  
(amazed)  
Look at those colors. It's  
extraordinary.

Eve points at a specific bundle of bright red flowers.

EVE  
What's this one here?

JOSEPHINE  
That my dear is a lotus flower. You see, the lotus is symbolic of life, and ones tenacity flourish in life. The lotus is a flower that is rooted in shit. And although it spends it's life in the bleak confines of the swamp, the Lotus never fails to secure it's title as the brightest flower in the swamp.

Eve wanders away from Josephine, imagining the gardens.

EVE  
A symbol of life huh?

JOSEPHINE (CONT'D)  
Not a whole lot of that going  
around these days, is there? ...

JOSEPHINE (CONT'D)

That garden is one of the many things I miss about life before the fallout. What is it that you miss from your past life? Surely, there must be something.

Eve wanders forward, gazing at the nonexistent scenery.

EVE

Actually, I never had the chance to miss anything from that life.

JOSEPHINE

Just how old are you exactly?

Eve looks at Josephine with a mild reluctance to answer.

EVE

Well, old enough to be an expert in nuclear physics and to not remember a damn thing from life before the fallout.

JOSEPHINE

So that would make you a product of the wasteland then, wouldn't it?

EVE

Yes I guess you could say that.

JOSEPHINE

A diamond in the rough.

EVE

What about you Josephine? What else can you tell me about the real world? What else do you miss from life before the fallout?

JOSEPHINE

Well there's a number of things really. I miss the bustling city nights. I miss witnessing live performances of the arts. I miss the Saturday night bar binges with my dear departed friends. But if I had to decide what it is I miss the most, it'd be the sex.

EVE

The what?

JOSEPHINE

Sex. Intercourse. The spontaneous fornication with various men. More memorably the love affair I shared with an Army man by the name of Bruce. I can never seem resist reminiscing on all the romantic ways he would touch me, and feel me. How he used to pleasure me in the most intricate ways to stimulate my most erogenous inhibitions. I haven't enjoyed a sensation like that in a long time. A very very long time. Being deprived of a joy as invigorating as sex is enough to drive any woman crazy, am I right?

EVE

Oh, I wouldn't know.

Josephine stops suddenly in her tracks as she instantly becomes shocked by Eve's response.

JOSEPHINE

Sorry my dear, I didn't catch that.

EVE

I wouldn't know what that's like.

Eve continues wandering throughout the garden as Josephine gazes at her with a ominous grin of delighted disbelief.

JOSEPHINE

Forgive me, but you're saying you've never experienced a sexual encounter before? Not even some mild foreplay?

EVE

Well I know what sex is sure, but no, I never have.

Josephine becomes suspiciously curious as she asks...

JOSEPHINE

So... you're a virgin then?

EVE

What's a virgin?

Josephine is stricken with awe, gazing euphorically at Eve.



JOSEPHINE  
(under her breath)  
She's perfect.

EVE  
What was that...?

Eve instantly becomes stricken with frightened shock as she looks over to see a mutated man approaching in the distance.

Cue the song 'San Francisco (Be Sure to Wear Some Flowers In Your Hair)' by Scott McKenzie. *(Subject to change)*

Eve backs up in fear as she sees dozens of severely mutated men and women slowly approaching from every direction.

With flawless precision, Eve shoots her bow and arrow at the advancing mutants, effortlessly taking them down one by one. Despite her impeccable accuracy, the staggering numbers of mutants becomes overwhelming.

Eve stands her ground with impressive resolve, but their numbers are too intense. Eve starts to panic as the mob of mutants overwhelm her. Eve kills several mutants until...

Abruptly, a mutant snatches Eve's gas mask, while another covers her head with a cloth bag. She is overpowered. She is subdued, forced down, and securely tied with rope.

EXT. DIRT ROAD - RURAL CALIFORNIA - DAY

At 00:42, the radioactive cult ventures westbound through rural California. Dozens of severely deformed and mutated individuals make up this grotesque subhuman congregation.

We focus on a large number of mutants filling the cab of Eve's truck and even more mutants overwhelming the bed of her truck as they drive it beside the rest of the cult mob.

We focus on Josephine walking gracefully amidst the mutant cult. She wears a silk robe, and a this cloth head band. Josephine euphorically embraces the scenery as she gracefully marches with the cult of mutants.

We focus on the distressed Eve. Her face still covered and limbs restrained as she is carried over the shoulders of the mutant cult members.

EXT. GAS STATION - EASTERN CALIFORNIA - DAY

At 01:19, we cut to Norm at a gas station,. He is dressed in his hazmat suit and gas mask, he completes refueling his *Harley-Davidson Motorcycle* from a canister.

Norm tosses the empty canister, closes the gas tank on his Harley, and drives away at full speed onto the highway.

We capture an iconic shot of Norm's face as he drives the Harley westbound on the highway at full speed. We see the sheer determination in his eyes through the gas mask.

The camera orbits around him, and we capture an aesthetic and awe-inspiring shot of Norm driving down the highway into the horizon of the nuclear wasteland.

INT. CULT COMMUNE - RURAL CALIFORNIA - DAY

At 01:44 we transition to the interior of the cultist commune.

The camera pans through the crowd of nearly a hundred mutants standing before a large platform. The camera pans toward the platform, then...

At 01:50, we focus on the restrained Eve as she is placed on a platform before the shrine of a colossal demonic owl statue, the central focal point of the cultist commune.

A few mutants cut her restraints, then tie her spread arms to wooden posts at her left and right. She is positioned upward on her feet on the platform above a large bundle of fire wood and kindling.

Simultaneously, Eve struggles in the restraints as a mutant rips the bag off her head, unveiling her horrified face. Meanwhile, other mutants slice off her hazmat suit, exposing her punk rock t-shirt and skinny jeans street attire.

The song 'San Francisco (Be Sure to Wear Some Flowers In Your Hair)' by Scott McKenzie fades out as the mutants evacuate the platform after securing Eve in the restraints.

The cultist commune emanates a savage, demonic ambiance, constructed with wooden walls, posts, platforms, and walkways. Decayed severed heads are displayed on wooden spikes throughout the commune.

Eve CRIES in fear as the mob of mutant cult members gather to watch her be burn to death in a ritual sacrifice. There is a large wooden staff protruding from a fire pit.

Josephine steps into frame, approaches the shrine, and stands beside the fire pit while holding Eve's duffel bag in her hand.

With Eve restrained on the platform behind her, Josephine faces the mutant cult, and raises the duffel bag in the air.

Some of the mutant cult members wear little to no clothing, and most of the mutants are entirely naked. Josephine is dressed in archaic ritual attire with a satanic energy.

JOSEPHINE

(announcement)

This my friends is the deal that was bargained! Lest we forget all the gifts his grace has bestowed upon us! Malachy, our lord, our savior, we gather here today bearing a gift. A gift fit to express our undying reverence to your guidance and eternal glory. So as a token of our sincerest gratitude, to serve as a symbol of our eternal fealty to your gracious hand, it is our honor to gift you the purest of virgin souls left wandering the wasteland!

The crowd of savage mutants CHEER.

JOSEPHINE

In exchange for allowing this virgin to depart the sacred grounds with your celestial artifacts, this generous maiden agreed to submit herself as your martyr, so that you may feast upon the innocence her soul for all eternity!

Josephine sets the duffel bag onto a table. The SHOUT and CHEER in excitement. We focus on Eve as she CRIES and STRUGGLES in the restraints.

EVE

(horrified)

I never said that! I didn't say that!

Josephine approaches the wooden staff in the fire. She pulls it out the wooden staff is engulfed in flames.

JOSEPHINE (CONT'D)

Malachy, our lord, our god, it is with our most distinguished honor that we now bestow upon you this ever so precious commodity,

Josephine turns to Eve and approaches the platform with a sadistic gaze. Josephine lowers the flaming staff to ignite the platform as she says...

JOSEPHINE (CONT'D)

Our gift to you...

PEW!!! Just as the flame touches the platform, Josephine is suddenly SHOT by a rifle straight through the head. She instantly falls to the ground dead.

In a sense of shock, Eve instantly looks up and out in the distance. The flames spread on the platform and will soon burn the entire compound to the ground.

We optic zoom in on Norm standing on a sky walkway with his M4A1 Assault rifle after shooting Josephine in the head.

All of the mutant cult members look up at Norm in shock, devastation, but mostly rage. One by one the mutants shriek like sadistic and feral ghouls as they scatter.

They climb the walls and platforms to pursue Norm with vengeful and malicious intent.

Eve struggles in the restraints until suddenly... BOOM! Eve is shocked as Norm shoots the rope, freeing her arm.

Norm takes aim at the other rope restraining Eve and... BOOM! He shoots the other rope, and Eve is freed from all restraints.

Eve notices the mutant cult members chasing both her and Norm, and panics. She dashes through the commune, leaping across platforms to evade the pursuing cult.

Norm sprints to the end of the walkway, looks to see a flood of ravenous mutants sprinting down the walkway toward him.

Norm draws his hunting knife, and cuts one of the ropes holding the walkway. He holds on firmly to the other rope while cutting it.

Once Norm cuts the second rope, he swings across the commune toward Eve as the falling walkway sends the ravenous mutants plummeting to the ground.

Upon impact, some mutants are crushed to death, yet others remain undeterred in their pursuit of Norm. Leaping from platform to platform, Norm and Eve sprint toward each other, skillfully evading the relentless mutants.

Eve is overwhelmed with relief as she regroups with Norm.

EVE

Norm!

NORM

Just shut up and take this!

Norm hands Eve his bow and set of arrows. They instantly begin leaping from platform to platform with each other while shooting the pursuing mutant mob. Eve rushes toward the exit, and Norm rushes in a separate direction.

EVE

Where the hell...!? Exit's this way!

NORM

We're not done yet!

EVE

Shit!

Eve speeds through the commune, simultaneously dispatching mutants with bow and arrows to catch up to Norm. Amidst moments of chaos and flight, they reach the main platform. Norm fends off pursuing mutants while shouting...

NORM

The bag! ... Get the bag!

While shooting mutants, Eve sprints to grab her duffel bag from the table. Norm gives her cover, defending her by shooting mutants with the AR.

Eve grabs the duffel bag and carries it on her shoulder. One by one, the mutants pursue them.

The numbers of the mutants become more and more intense. Norm and Eve are forced back to back against each other.

We capture an iconic shot of Norm and Eve back to back as they kill several pursuing mutants. After firing several shots with pin-point accuracy, Eve runs out of arrows.

EVE

I'm all out!

BOOM, BOOM, BOOM, BOOM, BOOM, BOOM, BOOM!!! Norm and Eve look over in a fright to see a mutant rushing in while FIRING a fully automatic AK47 Assault Rifle into the air.

MUTANT

(sadistic)

By his hand, you shall confess your sins to the court! Confess to the court! Confess! Confess!!!

The mutant LAUGHS MANICALLY as he FIRES BLINDLY into the air. Norm and Eve look terrified at the mutant.

NORM

Run!!!

Norm protects Eve as they sprint through the commune, leaping across platforms to evade gunfire. Reaching a walkway above, they're just feet from the exit. Norm grabs a loose rope and drops it down.

NORM

Go! I'll cover you!

Eve grabs the rope and climbs down as Norm shoots the mutants. Once Eve is clear, Norm slides down the rope to regroup with Eve, until suddenly... BOOM! Norm is shot in the abdomen by the rifle wielding mutant in the distance.

EVE

Norm!

NORM

I'm fine god damn it! Just get the fuck outta here!

Norm and Eve sprint out of the commune as dozens of feral mutants swarm toward them.

EXT. COMMUNE - RURAL CALIFORNIA - SUNSET

We transition to Norm and Eve sprinting to the truck outside of the commune. Norm holds his bullet wound as he runs.

They arrive at the truck, and Eve grabs the key from her duffel bag. Norm looks at his abdomen to see his blood draining. Eve unlocks the truck and they get in.

Eve throws the duffel bag in the backseat, starts the truck and drives away as fast as she can.

Norm removes his gas mask and examines the wound. Eve is panicked as she sees Norm's blood draining from his abdomen.

EVE

Jesus, Norm I...

NORM

Don't worry about it, just keep...!

After gaining a significant distance between them and the army of feral mutants, Eve's truck dies on them.

NORM

Shit.

EVE

No, no, no, no, no, not now!!!

Eve repeatedly tries to start the truck again to no avail.

NORM

Eve...

She keeps trying.

EVE

Come on! Come on...!!!

NORM

Eve!!!

Norm gets Eve's attention.

NORM

They siphoned the gas.

Eve is petrified with shock. She then grabs the duffel bag, and they exit the truck and rush away to a distance. Norm stops Eve, and gives her the keys to his Harley.

NORM

Eve listen, just beyond that rock over there you'll find my chopper. You need you to take it, and you need drive outta here as fast as you can, you understand?

EVE

What? No... you're coming with me...!

NORM

No Eve, I'm done.

EVE

(frantic)(devastated)  
You're done!? The hell does that mean you're done!? You're not done...! We can... We can both fit, right!? ...Or we can make us fit!

NORM

Eve... I'm done.

EVE (CONT'D)

You can't expect me to just leave you here Norm! I can't! I won't...!

EVE (CONT'D)  
I won't do it...!

NORM  
Eve!!!

Norm shows the irreparable bullet wound draining blood.

NORM  
I'm done.

Eve starts CRYING HYSTERICALLY, devastated and consumed with sorrow as she realizes that Norm's fate is sealed.

EVE  
I'm sorry. I'm sorry. Norm, I'm so sorry.

NORM  
Come here.

Norm holds Eve as she CRIES in his arms.

EVE  
I'm sorry!

NORM  
Nah, quit talkin' all that nonsense Eve. You've got nothin' you need to be sorry for.

EVE  
You warned me not to go. You told me not to... You told me not to go, and I did it... I did it anyway, and...

NORM  
Yes you did. Yes you did. Hey, look at me.

Norm and Eve gaze eachother in the eyes.

NORM  
You did exactly what I told you not to do, but you did exactly what I expected you to do, and I couldn't be more proud of you for it.

Norm gives Eve a tender loving hug. Eve holds him tight.

NORM  
I love you Eve. I love you very much.



EVE  
(crying)  
I love you Norm.

Eve looks behind Norm to see the army of mutants rushing toward them in the distance.

Norm reaches into her duffel bag and grabs one of the samples of plutonium and the brick of tungsten.

NORM  
I know you do Eve. I know you do. ...  
Now go make history sweetheart.

Eve shares a final, reassuring moment with Norm before dashing towards the awaited chopper. Norm observes with pride as Eve disappears behind a rock and, shortly after, skillfully drives the chopper away.

With the army of feral mutants are approaching him, Norm turns around to face the army head on. He steps toward them, opening the stainless steel container to expose the plutonium core.

He tosses the canister aside, holding the plutonium core in one hand and the tungsten brick in the other as he says...

NORM  
(triumphantly)  
One to make you dizzy. Two to make  
you hurl.

Just before the army of mutants reach him, Norm touches the ball of plutonium to the brick of tungsten.

The compound structure can be seen engulfed in flames far in the background behind the mob or feral mutants.

Although NO SOUND or VISUALS depict the reaction, each fraction of a second, the contact of plutonium and tungsten ignites an INVISIBLE REACTION so devastating that every life form within a widely vast radius is swiftly consumed.

Moments before the mutant army reaches him, they suddenly freeze in shock. Sequentially, they collapse to the ground, convulsing into seizures induced by the overwhelming radiation rapidly consuming them.

NORM (CONT'D)  
Three to get you ready,

The seizing and incapacitated mutants begin rapidly deteriorating. The scars of their radiation burns begin exploding with puss and blood.

We focus on Norm holding the plutonium and tungsten together. We see his furious face as he begins deteriorating. His skin starts perspiring dramatically.

He starts turning green, blue and purple as his skin starts deteriorating. We see his face become consumed with radiation poisoning as he says...

NORM (CONT'D)

...four the girl to save the world.

Norm holds the Plutonium isotope and tungsten catalyst together for many moments as the army of mutants die in pools of their blood and puss.

Norm loses consciousness. His radiation consumed body falls to the ground. Norm maintains contact with the two catalysts as he dies. We focus on Norm's corpse.

Cue the song 'Eve and the Apple' by Shocking Blue. (Subject to change)

EXT. HIGHWAY - RURAL CALIFORNIA - SUNSET

The song continues as we shift to an iconic image of Eve driving on the highway, a fierce grin on her face as she focuses on the road ahead. The camera orbits around her as she speeds down the road, disappearing into the horizon.

INT./EXT. WAREHOUSE - COLORADO - EVENING

The song continues as Eve pulls up outside of the warehouse. She turns off the chopper and approaches the warehouse with the duffel bag and with a furious grin of determination.

We cut to the interior of the warehouse. Eve turns on a spotlight, and kneels down at a safe beside The Atomic Atmospheric Decontaminator.

INT./EXT. SHELTER - ARIZONA - NIGHT

We transition to Eve arriving outside of the shelter. She parks the Harley beside the Chevrolet C10 and sits still with a blank expression.

Eve turns off the chopper and The song 'Eve and the Apple' by Shocking Blue cuts out.

Eve sits still with a blank expression as she struggles to figure out how she's going to confront Adam with the heartbreaking news.

We cut to Eve in the decontamination shower. She wears a blank and broken face as she is sprayed with the chemicals.

We cut to Eve exiting the bathroom after a refreshing shower, cautiously surveying the dim and silent shelter, intent on avoiding Adams. She believes he's already asleep.

INT. EVE'S ROOM - SHELTER - NIGHT

We cut to Eve turning on the light after entering her room. She stands in the middle of the room while drying her hair with a towel. Then once she least expects it...

ADAM (O.S.)

Eve?

Eve looks over in total heartbreak to see Adam standing in the doorway. Eve is at a loss for words.

ADAM

Where's my dad?

Eve is speechless in devastated shock. Adam sees it in her face. Adam starts CRYING in sorrow.

EVE

(crying)

I'm sorry.

Adam CRIES as Eve rushes to him. They hold each other.

EVE

Adam, I'm so sorry.

They CRY and hold each other, mourning the loss of Norm.

INT. DINING ROOM - SHELTER - MORNING

We transition to Adam sitting at the table with an emotionally broken expression. Meanwhile, Eve rushes through the room as she prepares to set off to the warehouse.

EVE

I wish there was any other way,  
but... but he knew that this was the  
only way. Norm did this so we can  
finish this once and for all. And  
we will finish this Adam, but I  
can't do it alone.

ADAM  
 (disdainfully)  
 You don't want my help.

EVE  
 Look, I know that I've been a  
 bitch, and I know that I've  
 belittled you, and called you  
 names, and put you down, and I'm  
 sorry. I know you think that I  
 don't want your help. But, you know  
 what Adam...? You're right, I don't  
 want your help... I need your help.  
 You're all that I have.

Adam is silent as he glares forward with an infuriated grin.

EVE  
 Take as much time as you need. And  
 when you finally realize just how  
 important this actually is... I'll be  
 waiting.

Eve leaves walks away to the exit to leave the shelter, and Adam continues glaring forward.

EXT. MANCOS RIVER - COLORADO - DAY

We transition to Eve at Mancos River while wearing a hazmat suit and gas mask. She is replacing the large iodine pouch covering the river source.

After replacing the iodine pouch, Eve checks radiation levels with her Geiger counter. The minute CRACKLE indicates the river is nearly free of radioactivity.

After a few moments of successful embrace. We hear a faint twig CRACK behind her. Eve turns around in a shock to see the rover standing behind her.

The rover gazes at her and she stares back. Eve and the rover stare at each other trying to understand what intentions each of them have.

Eve walks away from the rover and into the forest. After a few moments Eve, stops walking as she realizes that the rover is following her.

Eve looks back and the rover stops following her. Eve glares furiously at the rover. She then turns back and walks again. Soon after, she stops again, and looks back at the rover.

INT. OBSERVATORY - MARS - DAY

We transition to a surveillance lab on Mars. A group of scientists are in awe as they see Eve on a large monitor.

They observe her as she suspiciously gazes into the camera system of the rover. After realizing who is operating the rover, Eve quickly rushes to it.

The scientists witness her looking directly at the camera and flipping them the bird. They watch as Eve pulls out her tool set and opens the power compartment of the rover.

EXT. MANCOS RIVER - COLORADO - DAY

We cut back to Eve in the forest as she pulls a wire to the rover's power source. The rover limps forward as it deactivates and powers down.

Eve puts the wire in her pocket and continues through the forest. She stops in her tracks again as the rover turns on again by initiating its backup power source.

The rover begins following her again, and Eve sprints away through the forest. The rover is far too slow to stand any chance at keeping up with her.

EXT. FOREST - WAREHOUSE - COLORADO - DAY - YEAR 2133

We transition to Eve taking cover behind a tree. She peeks around and watches the rover searching for her in the forest.

She watches as the rover veers off course into the forest. Eve swiftly runs back to the warehouse, jumps into the Chevy C10, and speeds away as fast as possible.

INT./EXT. WAREHOUSE - COLORADO - DAY

We transition to a few hours later. We follow the rover as it exits the forest with its eyes set on the warehouse. The rover approaches the warehouse door. It extends its mechanical arm, grabs the handle, and pulls it open.

The rover enters the warehouse and looks around curiously, studying the inventory supplies and machines until...

The rover's eyes widen in astonishment as it takes notice of the enormous and towering Atomic Atmospheric Decontaminator.

INT. SHELTER - ARIZONA - DAY

We transition to Eve storming through the decontamination shower. She removes her gas mask and storms over to Adam sitting on the couch in grief.

EVE

Alright, that's it! Time's up Adam,  
We need to move.

ADAM

But you said to take as much time  
as I need...!

EVE

Look, it is extremely likely that  
our operation is about to be  
compromised, so that time has just  
run out and we need to go, now!

ADAM

But, I wouldn't even know what to...!

EVE

I'll walk you through it! Now get  
your lazy fatass up right fucking  
now or I swear on everything that I  
love, I will fucking demolish you...!

ADAM

Alright, alright woman, damn! Just  
chill out, I'm going!

Eve forces Adam toward the exit, and guides Adam through his first encounter with the wasteland with the outside world.

INT. TRUCK - HIGHWAY - RURAL COLORADO - DAY

We transition to Eve driving the Chevy C10 with Adam, dressed in hazmat suits. They spot a farm, Adam discomfited by the sight of decaying and skeletal cows.

Eve looks straight ahead, and after a few moments she slows the truck, and comes to a complete stop. Adam instantly becomes frightened as he looks at Eve glaring in the distance straight ahead. Adam looks forward with confusion.

In the distance we can see two cars and a group of savage mutants blocking the road ahead. Eve grabs her binoculars and studies the group of mutants.

*THROUGH THE BINOCULARS*, we see the group of mutants waiting for Eve to approach. Some of the savages are armed with automatic assault rifles.

Adam becomes terrified by the uncertainty of the situation. Eve sets the binoculars down, and braces herself for impact.

EVE

Get down.

Adam is frozen and speechless.

Eve shifts into gear, and Adam instantly ducks his head down and takes cover. Eve wears a malicious grin as she floors it at the group of mutants. The mutants begin shooting at them.

Eve drives full speed at the mutants as bullets fire through the windshield, missing her entirely.

From outside, we capture a shot of Eve plowing through the group of mutants at full speed. A few of the mutants are obliterated on impact.

The others simply SCREAM and SHOUT obscenities at the truck. One of the deranged mutants screams like psychopath while firing his rifle into the air.

We transition back inside the truck. Adam trembles in horror. He then becomes incredibly intimidated as he looks at Eve's unfazed grin. Eve continues driving on the highway.

INT./EXT. WAREHOUSE - COLORADO - SUNSET

We transition to Adam and Eve pulling up to the warehouse. Adam and Eve exit the truck. Eve rushes to the warehouse. Adam hesitates and is incredibly nervous.

EVE

Come on!

Adam rushes to catch up with her.

We transition to Adam and Eve entering the warehouse. Eve rushes to the base of The Atomic Atmospheric Decontaminator. Adam freezes and his eyes widen as he looks up, in awe over the towering size of the decontaminator.

ADAM

This is it?

EVE

Yep, this is it.

Eve crawls under the platform of the decontaminator to check the fuel connections on the high powered burners.

ADAM

You and dad really made all this?

Eve tightens the bolt on the power burner.

EVE

Hey, can you grab me that torque wrench over there on the table?

We follow Adam as he goes to the desk. Adam grabs the wrench then looks over in a shock to see the rover behind the decontaminator. The rover holds a hose for one of the Triethylene Glycol tanks, carrying it to the Decontaminator.

The rover connects the hose to the Decontaminator then suddenly stops. The rover looks over to see Adam staring at it. Adam looks amazed as they stare at each other.

ADAM

Yo! You guys have a fucking robot!?

Eve crawls out from under the platform.

EVE

(confused)

What?

ADAM

You never told me you guys have a robot!

Eve is confused as she approaches Adam.

EVE

What are you talking about? We don't have a...

Eve becomes shocked as she sees the rover. Eve soon becomes infuriated. She grabs the torque wrench from Adam and charges toward the rover with malicious intent.

EVE

Oh you nosey god damn little son of a bastard!

The rover panics and starts driving around. Eve swings the wrench repeatedly trying to beat the rover, but the rover turns and spins in a panic and dodges Eve's swings.

EVE

You fucked with the wrong bitch today! ... Come here! ... Hold still you little data-linked fucker!



Adam intervenes and stops Eve.

ADAM

Eve, stop!

Eve stops swinging and looks at Adam. She looks at the rover as it points at the hose connected to the decontaminator.

The suspicious Eve quickly checks and secures the hose connection. She rushes to the Triethylene Glycol tank, ensuring its pressure gauge signals inactivity.

She then looks around to see that the other tank of Triethylene Glycol is connected to the Decontaminator. Eve tries to hide the fact that she's impressed.

She walks back over to them, and gazes curiously at the rover. Eve points the wrench at the rover and says...

EVE

I got my eyes on you shit nozzle.  
(to Adam)  
Come on.

Eve becomes frantic as she stands face to face with Adam in front of the decontaminator.

EVE

Alright Adam, this is it. Do you think you're ready?

ADAM

(panicked)  
I'm scared.

EVE

I'm scared too Adam. I've been waiting my entire life for this moment. Now that I'm here, I don't know what to make of it. And that little off-brand robocop over there is throwing my critical cognitions through a fuckin' bender.

ADAM

Well I mean, the robot seems friendly. He's helping us isn't he?

EVE

Yeah. ... maybe. I just pray to god that thing doesn't fuck something up. Alright, come here.

Eve takes Adam by the hand and leads him to a window. She pulls the panel of sheet metal off the wall and points out to the wide open field.

EVE

You see that big metal panel all the way out there?

Adam looks out in the field, squinting as he looks for the big metal panel.

ADAM

What big metal pan...

We focus on the large panel of steel roughly a mile out in the field. The panel that is folded outward, and this panel is the lid to an underground compartment.

Beside the compartment we see a large metal stake secured in the ground. There is a tight wire for the zip-line connected from the metal stake to the top of the decontaminator.

ADAM

Oh! Yeah, I see it!

EVE

Good. Remember that panel.

Adam and Eve walk back to the front of the decontaminator.

EVE

Inside this receptacle sits 57 25kg samples of tungsten laying on a bed of Thermite shavings.

Adam struggles to make understand Eve's demonstration.

EVE (CONT'D)

On second thought, why don't I spare you the complex scientific details. ... Here... once I say READY, stand here, right by this release right here. There are four of these valves around the receptacle. Wait right by this one here until you hear me yell SET. Once you hear me yell SET, go around the receptacle and turn all four of these valves counterclockwise until it stops.

Eve walks to the table against the structure and demonstrates the process to Adam as she says...

EVE (CONT'D)

Once that's done, make your way over to this table here. Then all you gotta do is simply light a match, toss it underneath, then jump away as fast as you can. You got it?

ADAM

I got it.

Eve walks Adam over to one of the four large vats of Triethylene Glycol.

EVE

Now once the kerosene starts burning, it's going to feel hotter than a thousand suns in here. So you'll have to do your best to endure it for a little while.

ADAM

How long's a little while?

EVE

While the tungsten undergoes the smelting process, I'll need you to be standing right here awaiting my cue. Now I'll be all the way up there doing what I do best. So I won't be able to guide you from up there. Now do you remember that big metal panel from earlier?

ADAM

Yeah.

EVE

That is a safety hatch designed to seal us inside a manhole deep underground. So the second you hear me yell GO, you'll need to open this valve and the four other valves around the receptacle as fast as you can. Listen closely Adam, this is important. You need to open all four valves.

Adam becomes frightened and intimidated.

EVE (CONT'D)

From there, you'll jump out of that window,

EVE (CONT'D)

...and sprint as fast as you can across that field to regroup with me at the manhole. Now when I say 'as fast as you can', I mean as fast as you fucking can. Which means don't slip, don't trip, and don't hesitate. Just sprint like your life is depending on it, because from the moment you hear me yell GO, your life will be depending on it.

ADAM

What happens after we regroup?

EVE

Then we jump in.

ADAM

And?

EVE

Then we pray. Alright, you ready?

Eve rushes to her safe. Adam is terrified and intimidated.

ADAM

Wait!

Eve looks back at him.

ADAM

Shit, I'm sorry, can you go over that again? On SET, I turn the four valves counter clockwise, and then what?

Eve shows Adam the book of matches while gazing into his eyes with compassionate desperation.

EVE

The single book of matches, gonna burn the fire to light the way.

Eve references the vats of Triethylene Glycol as she says...

EVE (CONT'D)

Onto release the gases that'll make the skies return the day.

Eve points to the manhole out in the distance as she says...

EVE (CONT'D)

He sprints out to the shelter and meet me for the final relay. We'll shelter 'neath the hellfire where all that's left to do is pray, and make it out in one piece and show god the debt has been paid.

Adam looks absolutely terrified.

ADAM

Sprint like my life depends on it.

EVE

Because your life will depend on it.

ADAM

(trembling)

Okay... alright...

EVE

You got this Adam. I believe in you.

Eve and the rover look at each other.

EVE

(to the rover)

Don't fuck with me shit-twizzler.

(to Adam)

Alright, it's now or never. Let's get to it.

Eve unlocks her safe and places all four plutonium samples in her duffel bag. She then approaches the incredibly anxious Adam, and gives him a warm and loving hug.

EVE

I love you Adam.

ADAM

I love you too Eve.

Eve goes to the rappelling system and connects the rope to her utility belt. Before climbing, Eve looks back at Adam.

EVE

Ready.

Eve climbs to the top of the Decontaminator. Adam walks over to the kerosene valve.

FADE TO:

INT./EXT. WAREHOUSE - COLORADO - SUNSET

We transition to Eve high above the roof of the warehouse.

She looks over the edge into the incredibly deep cylinder of the Decontaminator. Eve uses a long hook to guide a large container of Iodine to the final shelf inside the tube.

She unhooks the container, then uses the hook to grab a long steel chain dangling into the center of the monstrous tube. The steel chain is connected to four curved ramps angled downward into the receptacle.

Eve pulls the steel chain toward her then secures it to a small hook by her feet. Then rushes toward the edge of the platform, looks over the edge at Adam hundreds of feet beneath her in the warehouse and shouts...

EVE

Set!

We transition to Adam opening the first kerosene valve. He goes around the entire receptacle and opens all four valves.

We cut to Adam arriving at the table. He looks incredibly anxious as he takes the matches. He holds the match to the striking surface, and braces himself. He sparks the match tosses it under the Decontaminator, leaps away and...

BOOM! The entire base of the Decontaminator is now being heated by the constant and insanely hot bright blue flames.

Adam looks at the surface of the Decontaminator as its coated in the incredibly hot blue flames.

Adam looks at the rover who is standing by watching him. He gets up and walks over to the large vat of Triethylene Glycol. Tension builds as he grabs hold of the valve, then looks up, terrified as he waits for Eve's cue.

CUT TO:

We cut to Eve standing at the edge of the Decontaminator. We can see the incredibly hot fumes evaporating in front of Eve's face.

Cue the song 'Don't Forget Me' by Red Hot Chili Peppers.  
(Subject to change)

Eve looks into the receptacle and watches the Thermite ignite. She watches it for a few moments, then walks over to a massive tub of sulfuric acid that is secured on a stand, and angled downward into the Decontaminator.

Eve uses a machete to release sulfuric acid into the flames, then swiftly moves to the other side to cut open a massive tub of hydrogen peroxide.

The incredible amounts of Hydrogen Peroxide pour into the flames below, mix with the sulfuric acid and create a frightening chemical reaction amidst the burning Thermite.

CUT TO:

We cut to Adam standing at the large vat with his hand on the valve. We can see him sweating desperately inside his gas mask. Adam starts panting, then removes his gas mask as he continues enduring the frightening heat.

CUT TO:

Back to Eve as she stands, observing the Tungsten blocks melting below. The heat becomes so intense that her gas mask begins melting right off her face. Eve removes the mask, drops it, and remains focused on the melting Tungsten.

Eve approaches the first ramp, takes out the plutonium sample from the duffel bag, opens the container, and clamps onto the 14lbs ball of plutonium, studying the isotope.

Eve places the ball of plutonium on the stopper of the ramp, then carries the duffel bag to the second ramp.

CUT TO:

We cut back to Adam. Tension builds as he starts becoming overwhelmed the unbearable heat. Adam looks upward, desperately waiting for Eve's command.

CUT TO:

We cut to Eve as she carefully places the last ball of plutonium on the stopper of the final ramp. Without hesitation, Eve drops the bag and clamps. She marches to the edge of the platform, looks into the warehouse and...

EVE

Go!!!

CUT TO:

We cut to Adam as he finishes turning the first valve. He instantly sprints to the second vat and opens the valve.

We cut to Adam as he finishes opening the final valve. Without sparing a fraction of a second, Adam sprints to the window, jumps on the desk, and leaps out of the window.

Adam falls to the ground, but instantly stands and sprints to the manhole like his life depends on it.

CUT TO:

We return to Eve, gripping the steel chain, ready to release the four plutonium balls. Glancing back, she sees Adam sprinting towards the manhole in the field.

Tension rises as Eve braces herself, and with incredible force, she rips the chain down, releasing the stoppers.

The screen splits into two scenes.

LEFT SCREEN: we focus on the four balls of plutonium rolling down the ramp, and falling into the tube of scorching flames, toward the pool of melted Tungsten.

As the plutonium falls through the tube, we see them fall past the five shelves holding the containers of powdered Iodine. Then soon after they fall through the clouds of Triethylene Glycol gas still spraying into the receptacle.

RIGHT SCREEN: We focus on Eve as she sprints to the tight rope connected to the large metal pole at the manhole far in the distance. Eve instantly grabs onto the handles of the zip-line, leaps off the top of the Decontaminator and zip lines toward Adam at the manhole far in the distance.

LEFT SCREEN: At 01:26, the screen begins panning to the right, keeping the balls of plutonium in focus. The plutonium balls fall into the pool of melted Tungsten. Super criticality ensues, and the chemical reaction begins.

RIGHT SCREEN: At 01:26, Eve reaches the end of the zip-line. She instantly grabs Adam. They jump into the manhole, and Eve pulls the hatch closed, sealing them inside.

At 01:32, the reaction between the plutonium isotopes at the Tungsten catalysts ignite, and the monstrous explosion of nuclear energy rises through the tube and lightning speed.

At 01:35, we capture a quick shot of the Rover recording footage of the igniting blast. The rover becomes vaporized in a blinding flash of light as the explosion expands.

CUT TO:

EXT. FIELD - WAREHOUSE - COLORADO - SUNSET

At 01:39, we cut to the sealed hatch to the manhole. We see the Atomic Atmospheric Decontaminator in the distance as the monstrous explosion ignites.



With incredibly bright violet purple light, and a cylindrical form, the explosion rises up toward the stratosphere almost instantly.

The explosion expands outward, vaporizing everything in its path. The blast quickly reaches the manhole, continuing to spread miles throughout the land.

CUT TO:

INT. MANHOLE - FIELD - COLORADO - SUNSET

At 01:48, we transition to Adam and Eve taking cover in the manhole as the historically massive explosion rages above.

Adam cradles on the floor, petrified with fear and horror. Meanwhile, Eve has her legs positioned on a surface indented in the wall of the manhole as she pulls on a rope with every fiber of her strength to keep the hatch sealed.

Eve SCREAMS in excruciating pain as she pulls the rope to keep the hatch sealed. She battles with the roaring blast above. Eve slowly begins losing her strength.

EVE - YOUNG ADULT (V.O.)

They say that in those last few moments before you die, you witness your entire life flashing before your eyes. Like a shudder, propelling you into this pseudo-conscious state of mind where you reflect on life's most impactful moments. A neurological sensation that in what feels like a lifetime, consists of only a fraction of a second. That theory always struck me as a sort of morbid myth intended to help people cope with the reality of death. ... Who knows, maybe there could be some truth to it. Stranger things have happened.

Eve is losing the battle. She starts losing her strength.

EVE - YOUNG ADULT (V.O.)(CONT'D)

As Adam and I lay burrowed in that hole 20 feet beneath the surface, using every fiber of my strength to shield us from the Earth-shattering inferno blazing above, ...I found myself exploring my life's most prominent memories. Regaling myself on all the happy, sad, bittersweet,

EVE - YOUNG ADULT (V.O.)(CONT'D)  
...and even the ugly memories that  
made me the woman that I am today.

Struggling to hold her grip, Eve sees Adam cradled in fear.

EVE - YOUNG ADULT (V.O.)  
In what certainly was the most  
trying moment of my entire life,  
like a bolt of lightning it struck  
me, this is me reflecting on the  
most impactful occurrences  
throughout my life. As if I  
witnessing my entire life flashing  
before my eyes.

Eve starts fading out as she loses strength.

EVE - YOUNG ADULT (V.O.)  
The first thing that you realize  
the moment you're born is that it's  
all going to end someday. Everybody  
knows that, ... but I never thought  
it would be like this. I didn't  
want it to end like this. Not that  
I had any notions on how I'd want  
it to end exactly, but... Maybe there  
really is no use in fighting it. I  
have no regrets. There's no part of  
this life I would change in any  
way. I'm proud of myself. I'm proud  
of the feats we've all achieved,  
but what I'm proud of above all  
else, is my family. The family I  
cherish. The family who cherishes  
me, and loves me, ... my family.

Eve fades in and out of consciousness while barely remaining  
resilient enough to keep the hatch secured.

EVE - YOUNG ADULT (V.O.)  
I found peace in that. Maybe this  
is really it. Maybe this is the  
fate that god had in store for me.

EXT. HIGHWAY - RURAL CALIFORNIA - SUNSET

We transition to a group of mutants on a highway. Banded  
together amidst the bleak and depressing wasteland.

EVE - YOUNG ADULT (V.O.)(CONT'D)  
Maybe now it's time to let go, and  
maybe... maybe I'm okay with that.

INT. MANHOLE - FIELD - COLORADO - SUNSET

We cut back to Eve holding her grip inside the manhole.

EVE - YOUNG ADULT (V.O.)(CONT'D)  
 Suddenly I came to realize that... it happened, just like Margie said it would happen. In the moment that was without a doubt my most trying of times, I found myself looking back on this life that I led,

Suddenly, just before Eve ultimately releases the ropes, Adam grabs hold of the ropes and pulls with every fiber of his strength alongside Eve.

Eve looks at him in shock. Attracted to his newfound tenacity. Eve gazes at Adam in euphoric shock as he pulls the ropes furiously, determined to keep the hatch sealed.

EVE - YOUNG ADULT (V.O.)  
 (euphorically)  
 ...and then just like that, It all suddenly made sense.

Adam & Eve pull the rope, keeping the hatch sealed together.

CUT TO:

EXT. STRATOSPHERE - EARTH - SUNSET

At 02:32, we transition to the black clouds of smoke, ash and radiation. The rising bright purple blast strikes the stratosphere with Earth shattering force.

The blast of chemicals rapidly expands throughout the stratosphere. The expanding chemical blast consumes the smoke, ash and radiation. Decontaminating the sky. Sanitizing the air. Cleansing Earth's entire atmosphere.

CUT TO:

EXT. ORBIT - EARTH - SUNSET

We transition to a shot of the dark and gloomy Planet Earth covered in dark black clouds. From ground zero, above Adam and Eve, we see the black clouds dissipate, consumed by the expanding blast of chemicals.

The dissipation spreads across the entire globe.

CUT TO:

EXT. HIGHWAY - RURAL CALIFORNIA - SUNSET

We transition to a group of mutants on a highway. They look up curiously at the violet purple light expanding in Earth's atmosphere. Captivated by the rays of sunlight shining through clear blue skies for the first time in decades.

CUT TO:

EXT. ADAM & EVE'S FARM - DAY - 7 YEARS LATER

At 03:35, we transition to the group of humans after returning from Mars as they walk together through a farm. They look around, astonished by the trees growing in the yard. Trees that were planted only a few years prior.

The humans walk past patches of blooming gardens. The gardens are covered with sprouted flowers waiting to bloom. They approach the large rural family home on the farm.

At 03:45, we see Adam & Eve's daughter, Margaret (**age 3**) exit the front door, walking out on the porch while gazing curiously at the group of humans.

Then papa bear Adam (**age 24**) follows baby Margaret out on the porch. Then mama bear Eve (**age 27**) walks out to the porch while holding their newborn baby, Norm, in her arms.

Adam, Eve and their kids all gaze curiously at the group. Eve, mama bear glares at them resentfully and disdainfully.

At 04:11, we focus on the humans from Mars gazing curiously at Adam & Eve's family, grateful for their sacrifices.

At 04:17, we focus on mama bear Eve glaring at them with resentment. disgusted by the fact that these people abandoned this world in its most desperate time of need.

At 04:25, we capture a portrait shot of a sprouted Lotus flower in Eve's garden. We witness The Lotus flower blooming in Eve's garden, signifying that the catastrophes of NUCLEAR WINTER has finally come to an end.

SUPER OVER BLACK:

**TITLE SCREEN:** Winter Wonderland

**End Winter Wonderland**