

PARADISE ABLAZE

Written by

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EXT. EARTH'S CORE - NIGHT - ESTABLISHING

Prolific darkness. Heavy earth bass and rumbling sounds resonate.

INT. PERCH - NIGHT

A huge dark red shape forms. The shape shudders.

Some gravel and dirt falls and land atop the shape, the DEMON rises to its feet.

The Demon shuffles to the ledge. It sees distant orange embers rise. It falls forward.

EXT. EARTH'S CORE - NIGHT - MOVING

It hears the noise of Earth's crust ripping apart.

It sees the eerie orange glow of magma beneath. The Demon falls. Gravity pulls it towards the magma. It hears the sound of lava flowing and boiling.

The Demon's wings expand. It flies along the magma's surface and accelerates to an amazing speed. It hears the rumbling sound grow louder.

It calls in an deep and infinite voice barely discernable above the rumble.

DEMON

Burn. Everything beset from fire,
shall return.

It hears the rumbling crest and sees gravel and rocks fall.

It looks ahead at a crevasse in the ceiling. It accelerates to a breakneck speed.

It hears the deafening rumble and turns up into the crevasse.

EXT. LA CANADA RANGE - NIGHT

Tree covered hills and a network of winding roads. A series of hills engulfed in flames. A forest fire burns out of control. The fire dances in the whipping wind.

Fire engines park just beyond the flames. The fire makes the vehicles look like toys.

EXT. STREET - LA CANADA RANGE - NIGHT

Several La Canada Fire Department vehicles park. Firefighters scamper and deploy water cannons.

A geared-up firefighter dons the battalion commander rank, she is PAMELA RAUSCH, 50, rugged, poised. Calmly, Rausch keys the radio and takes it all in.

RAUSCH
Zero containment. Fire break set on
East Side of Morrow Lane. Wind
direction-

Rausch looks at the airborne sparks and at trees on the hilltop. She sees the trees twist in every direction. Her face registers some disgust.

RAUSCH (CONT'D)
--unknown. Rausch out.

A firefighter approaches, and stops at Rausch's position, he is JOHN MUTH, 30, new guy and trying.

MUTH
Chief!

RAUSCH
What is it?

MUTH
We're set. But the way this wind.
We may not be doing any good.

RAUSCH
I know. I know.

MUTH
Any idea the cause? What caused it?

RAUSCH
Unfortunately. Yes. PD reports
someone leaving the park just
before the blaze broke.

MUTH
Arson.

RAUSCH
Appears that way.

Rausch looks uphill at the amazing wall of flames. She sees red and orange colors, reminiscent of the magma.

The flames leap from tree to tree and climb the hill.

INT. RUN DOWN OFFICE - WAREHOUSE - NIGHT

A cramped industrial office. Two disheveled desks covered with invoices and paperwork.

A seated man hunkers, he is CAROL ARIZONA, 50, reserved and disparaged.

Across the desk, a man grandstands, he is RAFF SIMONDS - 50, dim-witted and assertive.

CAROL

I just don't like it. It's a bad idea.

RAFF

Do you have a better idea?

CAROL

I told you we couldn't afford it.

RAFF

No, you said it was a bad idea. Then. Then. You agreed. Now. We we're both wrong.

Carol looks down and considers. He debates himself and shakes his head.

Impatiently, Raff taps his foot and waits for an answer.

CAROL

We just can't do it. We can't.

RAFF

I'm not losing my home over this. Neither should you. It's our only option. It happens all the time. Why we pay premiums each month. Those insurance companies are cocksuckers. No one gets hurt. We walk away, whole.

CAROL

I just don't know.

RAFF

Fuck! What's there to know? Either you get on board, or you sink in this. This shithole.

Agitated, Raff pans the room.

Carol considers Raff's demand and studies the desk. He exhales and looks sideways. He shakes his head sideways.

Raff sees Carol's indecision and fumes.

Raff storms out and swings the door. The door slams shut.

Carol sees a hinge comes off and the door cantors.

CAROL

Just great. Another door to replace.

Carol sleeve wipes his watering eyes.

Carol hears a soft knock on the door. He looks up and sees through the crack and recognizes DWIGHT, 20, slight mental disorder.

CAROL (CONT'D)

Hiya Dwight. Come on it.

DWIGHT

Boss. Are you okay?

CAROL

I'm good Dwight. What's up?

DWIGHT

My mom is here to pick me up. It's early. I know you said I can't leave early. Can I leave early?

CAROL

Is clean-up done?

DWIGHT

No. I haven't started.

CAROL

You haven't started. What were you doing?

DWIGHT

I. I don't. Know.

CAROL

No. You know why we clean up,
right? We can't leave parts and
tools out. Flammables, solvents,
laying around. Right? So, you can't
leave. Got it?

Saddened, Dwight turns to exit.

Carol face registers some remorse.

CAROL (CONT'D)

You'll be done in 30 minutes, tops,
if you hustle.

DWIGHT

Yes, sir. Carol?

CAROL

Yeah.

DWIGHT

Can my mom and my sisters watch TV
until I am done?

CAROL

Yes, of course. Break room.

Dwight shuffles away, eyes glued to the floor before him.

Carol remembers his own problems. He clasps his hands and
quietly prays.

INT. WORKSHOP - NIGHT

Dimly lit and filthy work shop. A newer model tow truck and
some older cars in disrepair surrounded by tools.

Raff storms in. Agitated, he grunts and mumbles. He searches
the shelves and tosses some items to the floor.

RAFF

Where is it? Where? Where? Where?

Raff finds a quart sized silver can and raises it high to
read the label- ACETONE. He's found what he wanted.

RAFF (CONT'D)

Gotcha! Don't ask for what you
can't take!

Raff looks around and sees no one. He absconds.

His hand fumbles in his pocket. He pulls keys from his pocket.

He glances over his shoulder. He scans and sees no one. He exits an open garage door.

INT. BREAK ROOM - NIGHT

A warped door. A TV with a VCR.

Dwight shoulder shoves the warped door. The frame creaks and the hinges squeal. The door sails open. He enters and sets his eyes upon the TV.

A quiet school dressed girl enters, she is MIA, 6, and she sadly studies the TV. She hops into a chair and waits.

TALIA, 8, clings to the hand of ROSA 40, impoverished immigrant, enter and watch Dwight. Rosa clutches some grocery bags.

Dwight kneels at the TV.

DWIGHT

Let's see what's playing.

Dwight turns the TV on and static blasts. Mia and Talia clasp their hands to their ears and look to Rosa for help.

Dwight searches a cardboard box filled with videotapes.

Rosa motions to the kids to give Dwight a minute.

Dwight selects a dog-eared episode of Barney. Clumsily, he tries to insert it backwards. He fumbles and drops the tape. He studies the tape and inserts.

The VCR tape slides in. The episode comes to live.

Clumsily, Dwight stumbles. He gathers himself and turns the volume down too low.

Mia sees the TV and frowns. The TV plays Barney- grainy, mid-episode.

MIA

Not this one again. I hate this one.

TALIA

Do you have anything else? I can't hear it.

Dwight scans the box and considers. Sadly, he realizes he doesn't.

Disappointed, the kids beam at him.

Rosa sees Dwight's eyes water and placates.

MOM

Girls, this is fine. Besides you both should be doing homework. Right? Let D finish up so we can go.

Dwight stands and wipes his pants. With childlike gratitude, he forces a tiny smile at Rosa.

Accomplished, Rosa squeezes Dwight's shoulder as he walks past.

ROSA

Girls, say thank you to Dwight for being an excellent host.

Politely, the girls sing a reply.

GIRLS

Thank you Dwight-e.

Dwight grins and exits the room and pulls the door to close.

INT. HALLWAY - NIGHT

Dwight hears the warped door strikes the frame. Dwight tugs it shut.

Dwight sees a line of light underneath the door. He hears the muffled TV noise. He wanders away.

EXT. PARKING LOT - WAREHOUSE - NIGHT

A couple of parked trucks.

A truck door works. Some boot steps march away.

Raff strides towards the warehouse garage door. He carries the can of Acetone with a soiled rag dangling from the lid. His other hand flicks a butane lighter.

RAFF

One more fire won't hurt. The Man don't have the God given sense he was born.

INT. RUN DOWN OFFICE - NIGHT

Carol fingers through invoices and sees a brochure for the Super Tow Truck. Sadly, he studies a co-signed sales slip for \$179,500 and he sighs.

He shakes his head sideways and snuffles. He clasps a letter from a law firm stamped Final Notice Foreclosure. He crumbles up the paper and tosses it to the floor.

Carol sees a small Photo, his family in better times. He reminisces.

FLASHBACK

EXT. COMMUNITY PARK - DAY

Raff and Carol and their families celebrate. Smiling, Raff offers a toast.

RAFF

To our born-again success! We'll
show those big boys we mean
business! Cheers. To success!

Skeptical, Carol forces a smile. Reluctant, he raises a beer to the toast.

RETURN TO PRESENT

INT. WORKSHOP - WAREHOUSE - NIGHT - BACK TO PRESENT

Raff marches across the room and his boot steps clack on the concrete.

Raff sees the dirty soiled floor near a bin labeled HazMat. His boot steps sound softer as he steps on the grimy surface.

Raff finds an area under the light and kneels. Clumsily, he sets the Acetone to the floor and it falls on its side. Hastily, he uprights the can.

Raff positions the rag and the can. He studies how the rag hangs and tries to arrange it. He measure the rag as a fuse. He wipes his wet fingers on his pants.

RAFF

This should give us enough time to
get out-

Raff studies the uncooperative rag and considers. He moves his face too close and the fumes burn his nose and eyes. He repels, shields his eyes and gasps.

Committed, he fumbles with the lighter and prepares to light the rag.

CAROL (V.O.)

Raff knew about tow trucks, running a business. He didn't know a whole lot about insurance fraud, starting fires, or acetone.

Raff's thumb flicks the lighter. It doesn't work. Raff flicks it again and it sparks.

RAFF

C'mon you muther fucker.

Raff flicks and the lighter flashes a small flame. A ball of flames erupts.

The flames cover Raff. The blast knocks him back.

INT. RUN DOWN OFFICE

The building jumps and Carol alerts. He sees small items shake and shelves tumble. Concerned, Carol stands and considers how to react. He decides.

With urgency and suspecting something is horribly wrong, Carol rushes out of the office.

INT. WORK SPACE - WAREHOUSE - NIGHT

Covered in flames, Raff screams in pain and madly dashes in circles. He strikes a wall and falls to the floor.

Carol arrives at the entrance and hears Raff's shriek. His face registers heightened alert.

Carol sees the workshop engulfed in flames and takes it all in. He searches and sees Raff. He scampers and grabs a fire extinguisher.

Dwight wanders in and sees the fires. His face registers amazement. He's entranced.

Carol rushes past Dwight.

CAROL

Get out!

Dumbfounded, Dwight stares.

Carol removes the safety pin from the fire extinguisher. He braces and prepares to spray Raff. He sees Raff's flaming body as it slowly writhes.

Carol squeezes the trigger and nothing happens. His face registers shock. He realizes the extinguisher wasn't charged and discards it.

Dwight wanders to Carol's side. With morbid curiosity, he studies Raff's body.

Carol hears the sound of flames all around him burning wildly. Carol's eyes glue to Raff. He considers and decides there's nothing he can do.

Carol shoves and tugs Dwight to leave.

Dead-weight and eyes glue to Raff, Dwight barely moves.

Black smoke rises and fills the ceiling. The small fires quickly grow. The flames race across the work benches and the floor.

Dwight takes it all in. He mesmerized.

Carol clenches his jaw and shakes Dwight.

CAROL (CONT'D)

Get out!

Carol sees Dwight's eyes snap back. He turns and dashes.

Dwight follows him. He realizes something is wrong and stops. His eyes move towards the break room. He remembers.

Carol looks over his shoulder and sees Dwight turn towards the break room. Carol's eyes go wide. He stops and runs towards Dwight.

Dwight coughs on the smoke. He stumbles towards the break room door.

CAROL (CONT'D)

Dwight. Dwight. What are you doing.

Carol tugs Dwight's jacket.

Dwight stutters an explanation.

DWIGHT

Mom. My-

Carol listens. The fragmented sentence settles in. Carol understands and jumps.

CAROL

I got them. You get out!

Reluctant, Dwight shuffles towards the exit. For protection, he pulls his shirt over his face.

Carol sees the fire spread everywhere. He sees the flames climb the walls and burn several feet high. He coughs and crouches beneath the layer of dark smoke.

He hears the fire roar. He sees small flames get close to some industrial cans. He realizes the cans soon will explode.

He hears structural metal creaks as the old rusted beams and unstable walls expand and begin to buckle.

CAROL (CONT'D)

Shit. This place is gonna go.

Carol crouches and shuffles to the break room door. He sees flames creep along the ceiling.

Carol sees the break room door knob and reaches for it. He considers it may be hot and wraps his hand. He reaches towards it.

He hears sharp at the door from inside and reacts. He hears a loud bang and sees the door jump.

The door flies open. Carol sees Rosa recover from ramming the chair to force the door open.

INT. BREAK ROOM - NIGHT

Decisively, Rosa drops the chair. Determined, she pulls her kids close.

INT. HALLWAY - NIGHT

A breeze pushes smoke into the break room and aflame debris bounces down the hallway.

Carol sees his boot is on fire and stomps it out.

INT. BREAK ROOM - NIGHT

Carol steps close to Rosa. He sees Rosa's confused face.

Rosa clenches both kids close. The kids faces are buried in her arms.

Carol hears the kids hysterically cry and realizes he must act.

CAROL

We need to get out now. It's gonna be ok. But we are going to have to run for it. Rosa. Rosa?

Rosa studies the floor and closes her eyes.

Carol sees Rosa has given up and shakes her.

CAROL (CONT'D)

You can do this. But we gotta go now.

Rosa locks eyes with Carol.

Carol squeezes her shoulders and nods in affirmation.

CAROL (CONT'D)

We can make it.

Carol hears metal twist. His face registers some uncertainty. He sees Rosa study him and he pulls himself together and feigns confidence.

CAROL (CONT'D)

We can do it.

ROSA

Yes.

Rosa clasps Talia's wrist and studies her. She sees Talia understand and is ready to run. They share a nod.

Carol hoists Mia to his hip.

Carol peers out the doorway and sees there's no clear path. He sees smoke hangs low and flames everywhere.

Carol hears the distant sound of a fire engine. He hears the metal building loudly creak and decides it's collapse is imminent.

CAROL

Stay low. We need to go, now!

Carol nods. His face registers uncertainty. He gulps.

ROSA
Please, God.

Sad and scared, Rosa nods to Carol. She tugs Talia and they run.

INT. HALLWAY - NIGHT

Rosa bumps into a flaming wall and yelps in pain. Her jacket and hair on fire. She swipes at the flames and continues to run. Talia crouches low and stays at her side.

INT. BREAK ROOM - NIGHT

Carol sees Rosa dodge the flames and escape. His face registers hope.

EXT. PARKING LOT - NIGHT

Dwight sees Rosa and Talia exit the smoke. He sees Rosa's clothes smolder.

Rosa struggles and collapses.

Dwight checks Talia and sees she's okay. He tends to Rosa.

Rosa gasps and sits up. Her face registers some relief.

DWIGHT
Mom. Mom. Are you okay? Where's
Mia?

Rosa looks towards the burning building and sees a wall of flames and dark smoke.

Dwight sees her start to climb to her feet and stops her.

DWIGHT (CONT'D)
Mr. Arizona will get her out.

Rosa glances at Dwight and sees he believes.

INT. BREAK ROOM - DAY

A billow of smoke enters the room and Carol repels to a corner for safety.

Crying, Mia squirms from his hip and falls.

Carol sees flames cover the room's doorway. He hears the rumble of flames above.

In hysterics, Mia squirms into the corner.

Carol realizes he needs to go now. He grasps the flailing child.

Mia clings to a table.

Carol tugs and pulls her free.

Mia's tiny arms constrict Carol's neck.

CAROL

We are going to make it. We'll be okay.

MIA

No. No. I'm scared.

CAROL

I promise.

Carol hunches over. He scans and looks for a path.

He gulps and decides. He pulls Mia close and lunges though the doorway into the flames.

INT. HALLWAY - DAY

The flames singe Mia and she yelps. In fear and panic, she kicks and flails.

Carol's clothing catches fire. Helpless, he writhes and dashes.

INT. WORKSHOP - NIGHT

Carol scans the room for danger and dodges falling debris.

Carol sees a sliver of pathway between the flames. His face registers some hope.

He hears a loud metal creak and hunches.

EXT. PARKING LOT - NIGHT

The building covered in flames. Smoke pours from the open garage door.

Dwight sees a sliver of pathway between the flames.

Rosa and Talia huddle. Rosa clutches her Rosary Bead neckless and prays.

Dwight sees something in the sliver move. He alerts. He sees Carol carrying Mia race towards the exit.

Excitedly, Dwight points and races towards the exit to meet them.

INT. WORK FLOOR - NIGHT

Carol sees Dwight. Carol crouches low and dashes.

Carol hears a metal beam buckle. He pauses and scans.

EXT. PARKING LOT - NIGHT

Dwight sees Carol is almost out.

INT. WORK FLOOR - NIGHT

Carol looks up and sees a metal I-beam break and fall.

Carol dives towards the exit and launches Mia ahead of him.

EXT. PARKING LOT - NIGHT

Dwight sees wide-eyed Carol and the I-Beam fall. Aghast, his mouth hangs open. Dwight hears the thud as the I-Beam strikes the ground.

In disbelief, Rosa stares. She feels the ground shake. She pushes Talia off of her and climbs to her feet.

Whimpering, Talia goes fetal.

Rosa sees Dwight runs into the flames. She shuffles near. Her face registers despair and disbelief.

ROSA
No. No. Dios. No.

Rosa sees Dwight emerge from the flames with Mia in his arms.

Dwight looks Mia over and sees she's covered in soot and blood.

Rosa takes Mia from his arms. She sees Mia's eyes are closed and her chest slowly rises and falls.

Rosa lowers Mia to the ground. She looks Mia over for wounds and sees none. Rosa pinches Mia's cheek.

Rosa alerts as Mia is unresponsive.

Distraught, Dwight hovers over Rosa.

Dwight hears Talia's cries and hurries over and tends to her.

The warehouse collapses in a burst of flames.

Amazed, awash with relief, Dwight and Rosa eye the children and take it all in.

Dwight remembers Carol. His face registers some remorse.

DWIGHT
God bless you.

EXT. UNDERGROUND - NIGHT

The Demon forces its way through the earth. The sound of earth as it strains and gives.

EXT. SURFACE FIELD- NIGHT

An open field on a peaceful starry night. Some crickets chirp.

A cricket on a blade of grass creeps and makes some noise. A gentle breeze pirouettes the blade. The cricket takes flight.

The crickets go quiet. The sound of a brisk wind. The wind causes some small trees to wave.

The Demon bursts through the surface. The sound of an explosion.

EXT. SKY ABOVE LOS ANGELES - NIGHT

Gracefully, the Demon soars towards the stars. It stops above the clouds and looks down at the Los Angeles skyline.

The Demon arcs downward. It's flight parallels the contour of hills and valleys. It accelerates. It sees the quick approaching City of Los Angeles.

EXT. SURFACE FIELD - NIGHT

The intermittent breeze whips the small trees.

A gust bends the small trees.

Whipping winds howl. The grass is blown flat.

The Santa Ana winds begin.

INT. ARIZONA KITCHEN - NIGHT

A small kitchenette table with a TV, a basket of rotten fruit and a newspaper.

Angrily, hands slam the table and the tower of fruit topples. Agitated, DEREK, 18, unkept and impulsive scowls.

DEREK

Bullshit. This is crap.

TESS, 40, attractive and distraught, shuffles her weight between her feet and studies Derek. She's at a loss for words.

DEREK (CONT'D)

Such fuc-

Tess snaps back.

TESS

Watch your mouth. I. You wouldn't use that language if--

A rotten apple rolls to Tess's feet. She eyes it and considers picking it up. She decides and kicks it.

Derek flip the newspaper and slams it down.

Derek glances at the paper and sees, the headline reads: Arson. Below the title are side-by-side stock photos of a smiling Carol and a frowned Raff.

DEREK

--if dad was here. Right? (A beat). Why do they keep calling dad a criminal? What gives them the right?

TESS

We've been over this. I know you are upset. Really I do. You shouldn't read the paper, or-

Tess looks at the TV and sees helicopter footage of a police highway pursuit.

TESS (CONT'D)
--watch TV.

Disgusted, Tess turns off the TV.

Derek sleeve wipes tears from this cheek. He considers Carol's death and shakes his head and waves his arms.

DEREK
It's just isn't fair!

TESS
I told you. The police said--

DEREK
--dad was only a suspect. They didn't say he did it. Just because of the bills. The fire. Suspicious. Of course, it couldn't be an accident! That's what they always say. That's what they told me when--

Tess remembers something disturbing Derek had done. Shocked, she raises her hand to cover her mouth and freezes.

Derek drops his head to the table. Slowly, he raises his head, lets it fall.

Tess hears the thuds. She creeps closer to console him.

Intense, Derek bangs his head hard. Angry, he clenches his fist and slams the table. His head whips around. Tear pour down his cheek.

Questioning her safety, she keeps distance.

TESS
It's nothing like that. You were just a little boy. It was our fault. We never should have left the fireworks out. No one was killed. Don't bring that up. It's not like that at all.

DEREK
Because this time people died. Dad is dead. It was probably all Raff's fault. Or Dwight. That idiot probably started the fire.

TESS

No, No. It was an accident. The welding torch, sparks, chemicals, someone careless. Dwight almost lost his sister.

DEREK

That's it. Almost. She's in a coma. Dad's dead.

TESS

I understand. Please. You need to calm down. Please, just take a--

DEREK

--I can't calm down. The police blame dad. The paper blames dad. Everyone's blames dad. He's not here to defend himself. We're going to lose our house. What are we going to do? No one is going to help us. No one!

TESS

It will be okay. Trust me. Take a breath.

DEREK

No it won't!

Derek flails. His arm strikes Tess and knocks her back.

Tess hits the counter, stumbles and collapse to the floor. Her face registers some fear.

Consumed, Derek sees the overturned fruit bowl.

Tess sees Derek swing his arm and send the fruit to the floor. She cringes. Her face registers shock and worry.

Derek rises to his feet and knocks over the chair. He storms out and slams the door.

Tess cries. She scans the room and takes it all in. She studies the floor and sees the paper. She wonders what to do.

EXT. CANYON ROAD - NIGHT - ESTABLISHING

A windy paved road runs across a mountain ridge. A fire raging in the background.

INT./EXT. HELICOPTER - NIGHT - MOVING

A CAMERAMAN in the helicopter trains a spotlight on a pursuit. He sees a sportscar followed by an army of police cars in pursuit.

The Cameraman sees a couple of police cars block the road ahead. The fleeing car skids off the road to a stop near a steep cliff. The pursuing police cars stop.

EXT. ROAD - NIGHT

Cops exit their cars. They draw guns, fan out and approach.

The fleeing car driver door opens, a high-heel strikes the ground and wobbles. The driver climbs out, it is TYRA, 20, rail skinny and dressed to hit the town.

COP 1 trains his gun on Tyra. He hears her car radio blast techno music. He sees her tattoo, her edgy heels and stylish dress.

Tyra raises her hands and flails. Her face registers panic and confusion. She cries.

TYRA
Stop. Make it stop.

COP 1
Driver stop moving. Stop—

COP 1 sees her stumble and considers she's on drugs.

COP 1 (CONT'D)
Hands, hands! Let me see your hands.

Cop 1 sees a black object in her hand and wonders if it's a gun.

Tyra spins. Her hands pound her face and pull her hair. In duress, she stumbles towards the front of the car. She yelps in pain and confusion.

Police officers form a half-circle and grow close.

COP 2 sees the black object and alerts.

COP 2
Gun! Gun.

COP 1
Drop the gun!

A radio call relays.

RADIO (V.O.)
 Suspect is armed. All units.
 Suspect is armed. Proceed with
 caution. Units 7 and 8-

Tyra sees the world spin as she twirls. She gasps. Her fingernails claw her ears and cheeks and draw blood. She yanks out a clump of hair.

TYRA
 No. NOOOOOO.

COP 2
 Drop the gun, now. Or we will shoot
 you!

Tyra scratches her head and lines of blood form on her forehead. She emits unnatural wails of pain.

TYRA
 No! Stop! I. Get out!

Cop 1 hears her words and his face registers some confusion.

Tyra whirls close to the cliff. She spins faster.

The officers realize she's about to fall and dash towards her.

Tyra stumbles and falls off the cliff.

Officers creep to the cliff's edge and look down. They see Tyra strangely twisted arms and legs and a growing pool of blood.

Cop 2 sees something on the ground at his feet. He kneels and picks up her cell phone. He hears some static and holds it to his ear.

Cop 2 hears a deep resonating groan and reacts. He studies it and returns the phone to his ear. He hears a dial tone and his face registers wonder.

EXT. SURFACE FIELD - NIGHT

The Demon flies incredibly fast and zips over the landscape. It arcs high into the sky.

It sees the crevasse and heads towards it. The Santa Ana winds whip the trees.

The Demon impacts the crevasse. The sound of earth crushed as the Demon pushes through.

The Demon emits a satisfied grumble.

The howling wind slows. The trees stand upright.

A breeze nudges some grass.

The grass goes still.

EXT. PURGATORY - DAY

A grayish fogbank and an eerie distant light.

Carol lays unconscious among some wisps of fog.

The sound of a thud and an echo. The ground shakes and Carol shudders.

Carol opens his eyes and sees gray. He slowly sits up. Confused, he looks around and takes it all in.

CAROL

Where am I? What happened?

Carol checks himself over. He runs his hands across his face, chest, and shoulders. His hand reaches the back of his head. He freezes and remembers something.

CAROL (CONT'D)

Last thing I remembered was--

Slowly, Carol climbs to his unsteady feet. He scans all around and wonders.

CAROL (CONT'D)

--the fire.

Carol's face registers shock. He jaw slackens and he studies the ground. He gasps.

Panicked, Carol scampers and searches. His feet strike the ground. He hears a muted soft squishy sound with each step.

Confused, he stops. He cries aloud and screams.

CAROL (CONT'D)

Help. Help. Anyone.

Carol collapses and balls into a fetal position.

Wisps of fog envelop him. He continues to weep.

CAROL (CONT'D)

Tess. Derek. Oh my God. What have I done?

In despair, Carol struggles to catch his breath.

Carol hears a voice.

DOE

Nothing.

Carol freezes and holds his breath. He sits up and scans. He sees DOE, 60, wise.

Alarmed, Carol spins to face Doe.

DOE (CONT'D)

You probably didn't do anything. Why I'm here. But I'm still not too sure.

Exhausted, Carol looks up at Doe and wonders.

CAROL

Where's here?

DOE

To be truthful, I don't really know. I think we are somewhere between Heaven and. Hell.

CAROL

Are we dead?

DOE

Yes, that I'm certain.

Carol gathers his thoughts and considers he is in fact dead. Sadly, he plies.

CAROL

Where are—

DOE

For sure, I can only tell you what I know. And I don't know anything. But I'll also tell you what I guess. And I'm a pretty smart man.

Carol's eyes fill with tears.

DOE (CONT'D)

I think we are in a waiting room.

CAROL
Waiting. To be Judged?

DOE
Exactly! To be judged. By whom, I
think we can both guess. For what -
I have a better idea.

Carol struggles to stand. Doe helps him to his feet and
braces him.

Doe flashes a welcoming smile.

CAROL
My name is Carol.

Carol extends his hand.

Doe sees Carol's hand and stares. Perplexed, he freezes and
shakes his head sideways.

DOE
I. I can't remember my name.

CAROL
Amnesia?

DOE
I don't know. I'm not too worried
about it. I remember everything
other detail, just not my name. I
met a fella, just a while ago. He
didn't know his name either.

CAROL
There's others?

DOE
Oh, Yes. There's a bunch of us.
Wandering around. Waiting.

CAROL
Waiting? For how long?

DOE
I don't know. I was talking a woman
one second, the next, she was gone.

CAROL
How long have you been here?

DOE
I don't know that either. I don't
even know how you and I met.

(MORE)

DOE (CONT'D)
 Have we been talking for long?
 Minutes, days, weeks?

Puzzled, Carol studies Doe.

CAROL
 How did you end up here?

DOE
 I remember exactly how I died. Like
 it was yesterday.

FLASHBACK

EXT. PORCH - DAY

A small simply home, a porch with two chairs, grass lawn,
 along a residential street.

DOE (V.O.S.)
 My wife left. My kids moved away. I
 lived alone for several years. Too
 old to find a job, too tired to do
 anything. My only enjoyment was
 sitting out in the front yard,
 watching the birds, and twice a
 day, kids would walk past on their
 way to school. I loved seeing those
 kids. They'd say Hi and call out my
 name.

A gaggle of school aged kids walk past the porch.

A SCHOOL GIRL, 8, turns towards Doe. She grins and waves.

SCHOOL GIRL
 Hi Mr--

Doe sees the girls' lips move but hears nothing.

RETURN TO PRESENT

EXT. PURGATORY - DAY

Doe's eyes tear.

DOE
 I just can't remember my name.

RETURN TO FLASHBACK

INT. SCHOOL BATHROOM - DAY

A JANITOR, 50, looks under the stalls. Suspiciously, he eyes the door and sees no one.

The Janitor stands atop the toilet tank and installs a small camera in the ceiling above the toilet.

DOE (V.O.S)
So the school janitor gets arrested for putting those, tiny cameras in the kid's bathrooms. A real sicko. I could only imagine what else he was doing.

EXT. SCHOOL PARKING LOT - DAY

A parked police car. Two policemen escort the cuffed Janitor.

DOE (V.O.S)
He's in jail, and all the parents are in an uproar, want him to go prison, or worse.

EXT. DOES PORCH - DAY

Doe sits in his chair and waits. He eyes the sidewalk and smiles in anticipation. He sees the empty sidewalk and his face registers sadness.

DOE (V.O.S.)
The kids stop walking to school. Everyone's afraid. I really missed seeing them each day. You know how fear is. But none of the parents want their kids to testify about the videos. Kind of embarrassing. Go into a court like that. Be known as THAT KID. So, the janitor walks-some kind of minor infraction. Gets fired.

INT./EXT. DOES CAR - DAY - MOVING

A well-kept late model car.

Doe drives past the school.

Doe sees the Janitor loiter behind a utility pole. Doe sees the Janitor spy on the kids at the school playground. Fuming, Doe considers the Janitor a threat to the kids.

DOE (V.O.S.)

I start noticing him hanging around the school, looking like he was up to no good. I had nothing going on. Looking like he was gonna hurt, or kill one of those kids. So I got it in my mind, it would be a nice thing to do, the next time I saw him hanging around the school, to run him over.

BACK TO PRESENT

EXT. PURGATORY - DAY

Flatly, Doe narrates his anecdote.

Engrossed, Carol listens and takes in every word.

DOE

Maybe I'd go to jail, maybe I won't. You know, old man, shouldn't be driving, accidently kills a child molester. Cops may not care.

RETURN TO FLASHBACK

INT./EXT. DOE'S CAR - DAY - MOVING

A different day. Doe wears the same attire as he does in purgatory.

Doe drives the opposite direction and sees Janitor as he passes. With piqued interest, Doe cranes his neck to study him.

DOE (V.O.S.)

So, I see him out there a few days later. I just knew he was up to no good.

The Janitor and Doe lock eyes.

EXT. DOE'S HOUSE PORCH- DAY

Doe leans forward in his chair. Distraught, he considers and stand. Determined, he marches inside.

DOE(V.O.S)
I get my keys.

INT./EXT. DOES CAR - DAY - MOVING

DOE (V.O.S.)
I jump in the Buick and start rolling down the street. 25, 35, 50, 60 miles an hour.

Doe sees the Janitor's distant figure.

DOE (V.O.S.) (CONT'D)
He's leaning against a telephone pole- I thought I'd split him in two. Maybe I'd die too. I was okay with that.

Doe veers the car off the road and aims directly at the Janitor. The cars wheels on sloped grass lose traction.

BACK TO PRESENT

EXT. PURGATORY - DAY

DOE
I just didn't realize how the car would spin, at those speeds, once the tires left the road.

Doe pleads to Carol. Carol sees Doe's eyes water, sympathetic to the emotional recount.

INT./EXT. DOES CAR - DAY - MOVING

DOE (V.O.S.)
He saw it coming. He looked right at me, and I looked at him, and didn't move.

In slow motion, Doe sees the Janitor look right at him.

The Janitor looks and sees the car and locks eyes with Doe. He recognizes imminence. He accepts and squares up.

DOE (V.O.)
He was okay with it too.

BACK TO PRESENT

EXT. PURGATORY - DAY

DOE
I missed.

INT./EXT. DOES CAR - DAY - MOVING

The car overcompensates for the slide and overturns. Car parts and chunks of grass fly.

DOE (V.O.S.)
The car flipped. Snapped my neck. I was wearing these clothes.

The tumbling car impacts the pole. The pole buckles.
The dust settles, the Janitor stands intact and untouched.
Expecting death, the Janitor's face eyes the scene.

BACK TO PRESENT

EXT. PURGATORY - DAY

Carol shuffles his weight between feet and takes it all in.

DOE
I'm not religious. At least I wasn't. But I'm pretty sure I'm here because I was going to kill that man in cold blood, and for that, I should go to hell. But maybe, just maybe, he'll hurt another kid, and God, or whoever, will see, I was righteous, and my actions were to protect the weak. Though I failed, maybe then I'll go to Heaven.

CAROL
Jesus.

BEAT.

DOE

I haven't seen him. Joking. He may be here. I walk and walk, but it just keeps going.

CAROL

There's no end?

DOE

No end for us.

CAROL

What do you mean?

DOE

There's something. You'll hear it. Not sure what to make of it.

Musing, Doe studies the area.

EXT. EARTH'S CORE - NIGHT

The rumble of Something moving through the earth. Rock snaps. Heat. Friction. Blackness.

DOE (V.O.)

But every once in a while, you'll hear it. I get the feeling its EVIL passing through. Either comes from above, or below, passing through. Just sounds like something you don't want to mess with.

EXT. PURGATORY - DAY

CAROL

Are you sure you didn't kill the guy, when you wrecked, and Um, died?

DOE

Yes, I'm sure. I saw him after. I mean, see him, in my thoughts. He's still wandering around the school. He had to find a new pole to hide behind though.

CAROL

How? Do you see him?

DOE

I can't always. I guess. I just sit, and forget. Then I think of him, and he comes to me in my mind. It's always something new, so I think it's his life.

CAROL

You can communicate?

DOE

Not exactly. The first time I saw him, there was a piece of pipe and was going to smash him with it, but I couldn't pick up the pipe. I was so pissed, I started screaming. Then, he looked at me. Just looked at me. Up and down. That was it. Like he saw me, then didn't. I said some pretty mean stuff, he didn't react. So, I guess, no. But he knew I was there.

(A beat.)

Wanna walk?

CAROL

To where?

DOE

I don't know. How about that way?

Doe points.

Carol shrugs. They begin to walk.

INT. DEREK'S BEDROOM - NIGHT

Cluttered, dark and disheveled. A few photos on the wall of heavy metal bands.

Some family photos of a little boy fishing with Dad, a little boy on a family camping trip.

Angry and agitated, Derek flings the door open and stomps inside. The sound of death metal emits from ear buds plugged into his head.

He slams the door shut and collapses in bed. He stares at the ceiling as tears run down his flush cheeks.

He thumps his fists on the bed.

The door opens. Tess slides in.

TESS
Hi. Hello?

Derek sees Tess wave and removes an ear bud. He studies her.
Tess creeps closer and sees his twisted face.

TESS (CONT'D)
What's wrong?

DEREK
Nothing.

TESS
Talk to me. Okay?

DEREK
It's just not fair. Can I stay home
from school tomorrow?

TESS
Ok. I know it's not easy.

Angry, Derek writhes and turns away from her.

DEREK
Not easy? All you do is sit around
here all day. I have to go to
school. Have kids calling my dad
Firestarter, and Trashy. It's
bullshit! Who do they think they
are?

Tess hears something unsettling in Derek's voice. Her face registers some concern.

DEREK (CONT'D)
I'll Show them.

Tess hears a warning and alerts.

TESS
Listen. Wait. Who? I can talk to
the principal. I can-

DEREK
--Talk to whom? Say what? Leave my
son alone. Yeah, that will work.
Dad burns people to death, my mom's
here to let you have it. Sounds
like another lawsuit.

TESS

That's not your problem. I think, you should talk to someone. Maybe some help.

DEREK

No. You need help!

TESS

Derek, it's not your fault.

DEREK

And it wasn't Dad's fault either. They did this.

TESS

Who?

DEREK

They! Them. Raff. With his shit-ideas. The banks, the insurance company, those fucking cops. The kids at school.

TESS

Calm down. You just need to take a breath. You can't blame everyone. Relax.

DEREK

You relax!

Derek launches to his feet and Tess repels.

Tess backs toward the wall and her face registers worry.

Derek stomps close to her and wags a threatening finger in her face.

In fear, Tess raises her hands to defend and cowers. Her face contorts and tears stream down her cheeks.

Derek sees Tess cower at his waving finger. He realizes, gives pauses and gathers himself.

Tess realizes Derek is beyond consolation. She sees the open door and decides to scamper out. She keeps a wary eye on him.

Standing still, Derek stares where Tess just stood.

INT. HALLWAY - DAY

Tess closes the door and collapses against the wall. Terrified, she gasps and wipes her tears.

INT. DEREK'S BEDROOM - DAY

Derek takes a labored breath. He snuffles and wipes a tear from his cheek.

Derek sits on his bed and scans the room. He fixates on a space on the floor in front of him.

BEAT

Derek blinks. He sees familiar boots and jeans stand before him. He alert. His face registers wonder.

DEREK

Dad?

Derek hears the sound of pressure building and a distant inferno. His eyes follow the jeans up.

Derek hears a stern command.

CAROL D (O/S)

You may them pay, son. You make them burn.

Derek sees Carol's hands and shirt. His face registers serenity.

BEAT

The door opens. Derek snap turns his head and sees Tess clings to the doorway. Derek turns back and sees the figure is gone.

Befuddled, Derek turns towards Tess and sees her flush face.

TESS

I just want you to know I love you.

Mesmerized, Derek stares where the figure appeared. He slowly breaks his gaze.

Derek's weak voice.

DEREK

I know. I love you too.

With some relief, Tess smiles.

Nervous, Derek fidgets.

TESS
We'll get through this. I promise.

DEREK
A. Yeah.

Tess exits.

Derek studies the floor. He scans the room and wonders.

EXT. PURGATORY - DAY

Carol and Doe walk. Carol hears two sets of squishy footsteps.

Carol stops. He brings his hands to his hips and wonders.

CAROL
Where is-

Carol sees Doe is gone. Dazed, Carol looks around.

CAROL (CONT'D)
Hello! Hello?

Carol briefly prays to Someone above. He considers his haphazard prayer. He looks at the ground and decides. He kneels and takes a deep breath. He steeples his hands.

The fog retreats.

CAROL (CONT'D)
I just want to see my family again.
One last time.

Carol closes his eyes. Quiet. With closed eyes, Carol sees some brightening.

FLASHBACK

EXT. PUBLIC PARK - DAY

Carol sees the fog lift. In vibrant colors, Carol sees Tess, years ago, in a park. Carol watches little Derek and Tess play tag.

Little Derek dashes towards Carol and collides head first into his face.

Carol sees blackness.

INT. DEREK'S BEDROOM - DAY

An unseen force jerks Carol sideways.

Carol realizes he's in the corner of Derek's room. He sees Tess leave and close the door. He sees Derek wipe his teary eyes and it pains him.

CAROL

Derek?

Carol sees Derek stands and stares at something a short distance ahead of him. Derek waves his arms and grasps.

CAROL (CONT'D)

Derek. Son.

Carol sees Derek abandon a fruitless search.

Antsy, Carol yells.

CAROL (CONT'D)

Son!

Derek shivers. He jumps and faces Carol. He squints and scans but sees nothing.

Derek cautiously scans the room. His eyes pass over Carol.

CAROL (CONT'D)

Son. Over here!

Carol creeps close but an invisible force stops him. Carol bangs his fists. Carol panics. He yells.

Carol hears the sound of pressure building and a familiar distant rumble.

CAROL (CONT'D)

Derek! Derek!

Derek steps near. His hands reach out to explore.

CAROL (CONT'D)

I'm here! I'm here!

Derek takes another small steps forward. He grasps the air.

Carol hears a growing rumble of a freight train fast approaching.

EXT. PURGATORY - DAY

Carol snaps back. Sweat drips down his face. He gasps. He sees he's alone and kneeling.

He hears the rumbling continue and crest. Terrified, his hands clasp his ears. He screams.

He opens his eyes and sees nothing. He takes his hands from his ears and hears nothing.

He stands and wonders.

INT. DEREK'S BEDROOM - DAY

Derek stands and scans the room. He sense nothing.

Calmly, Derek stands normal.

He hears the sound of a pen rolling along his desk. He looks and sees the pen falls to the carpet.

Derek considers and wonders aloud.

DEREK

Dad?

EXT. BUILDING - INDUSTRIAL PARK - NIGHT

A vast abandoned network of industrial buildings. The Santa Ana winds howl. The distant sounds of fire trucks on alert.

A rat scavenges. It sees a figure and alerts. The rat scurries for shelter.

The sound of a lighter flick. A tiny flash. Another flick and a small flame appears.

The flame ignites a small sheet of paper. The paper burns and casts light on THOMAS, 20.

Thomas kneels and urges the tiny flame to grow.

Thomas sees the paper burn and his face registers an unsettling smile. He uses the paper to ignite a sack of shredded paper. He jabs the fire with a stick.

Oddly, Thomas grunts and whoops.

The fire quickly grows. The wind catches the tiny sheets of paper and spreads embers.

Crazed, Thomas dumps a bag of shredded paper upon the fire.

The aflame shred swirl. Thomas marvel. The shreds form a fire tornado.

Ecstatically, Thomas jumps. A metal clack as his foot kicks something.

Thomas looks down and sees a red gas can. He remembers and picks it up. He looks and sees several more cans. He eyes the pile of burning papers and walks near.

Thomas pours a fuel trail along the buildings.

The sheets afire circle madly.

Out of shape, Thomas huffs to catch his breath. He marvels as another fire tornado forms.

Thomas eyes a particularly bright aflame paper leaves the tornado. He sees it playfully float and wave.

The paper sways and gently lands upon the fuel trail.

A beat. Thomas squints and wonders where he is. He sees the fire tornado, the paper aflame, the gas can in his hand. He alerts.

The fuel trail ignites. The flame race towards Thomas.

Thomas repels. His eyes go wide as the flame unnaturally leaps from the ground to the gas can nozzle.

The gas can explodes. The explosion sends Thomas into a wall.

Badly injured, Thomas crawls and whimpers. He sits and sees the flames crawl towards the other gas cans. His eyes go wide as the flames struggle, unable to reach the can.

The Santa Ana winds gust. The flames reach the can.

Incineration. Thomas is gone.

The fire spreads. It jumps from building to building and engulfs the complex.

INT. APPARATUS BAY - FIRESTATION - NIGHT

A tower ladder, a tanker, and two hybrids. Rausch inspects the spotless vehicles.

She hears the squeaks of approaching boots. She looks and sees GARY, 20 and his wondering expression.

GARY
Chief!

RAUSCH
Yes, sir.

GARY
We passed?

RAUSCH
I'm not tearing you a new one, am I?

GARY
I guess not.

RAUSCH
Winds are blowing. The Santa Ana's weren't supposed to hit for a few more hours.

GARY
I've always wondered how the weather guys—

RAUSCH
--Meteorologists.

GARY
Meteorologists, I knew that. How they know when the Santa Ana's are coming?

RAUSCH
I'll do you one better, I'll tell you exactly how we know—

The Klaxon alarm sounds.

The bay is alive as firefighters converge and prepare. The bay doors rise. In seconds the bay is empty.

INT. HOSPITAL ROOM - NIGHT

Unconscious, Mia lays in bed. The TV plays.

Roses studies the tubes attached to Mia. Talia naps on the floor.

Rosa sees the TV.

TV

A reporter high above a giant fire, gives an excited report, she is SUSAN, a cut throat go-getter.

SUSAN

We are LIVE at the ComDex Complex fire. Now, 3-Alarms, no containment. The Santa Ana's are topping 40 miles per hour. But from we are, the winds, appear to be moving in the opposite direction.

Susan gestures to the cameraman, he is Sly, 50.

Sly sees her gesture and understands. He zoom out and pans outward to JERRY, 50, dead pan.

SUSAN (CONT'D)

--I'm with Mr. Jerry Meister, City Safety Manager. Jerry?

JERRY

Hi Susan. We want to implore all citizens, within 3 miles in any direction of ComDex to evacuate. This is an unpredictable fire. As we've seen in other fires. People tend to think if they are not downwind, they are safe. They forget, fires like this, grow quickly, and can, make their own wind. Don't be a statistic. Get out now.

SUSAN

What can you tell me about the cause of the fire?

JERRY

Well, the area is largely vacant, but there are chemical sites, storage tanks, lots of combustible material, any spark could start a blaze. We don't know what THE cause was, but I'm sure the Fire Department will conduct a thorough investigation.

Susan flashes her trade mark wild grin and head tilt. The camera cuts.

A man off to the side steps in, he is Daniel 20, tech geek.

DANIEL

And cut.

SUSAN

No shit Daniel.

Sly lowers the camera.

Daniel approaches with his soon-to-be-ignored feedback.

Susan turns away and takes out her phone.

INT. HOSPITAL ROOM - NIGHT

A NURSE enters and checks Mia's vitals.

Rosa watches the quick visit.

The nurse's parting words.

NURSE

She's fine. Mia's levels are stable, no changes. The doctor will be making rounds shortly. Is there anything I can do to make you more comfortable?

ROSA

No. Thank you very much for your care. We greatly appreciate it.

The Nurse sees Rosa wants to hear more.

NURSE

Kids this age are resilient. Comas can last as short as a few days. She may just wake up. I'll say a prayer for all of you.

INT. PERCH - NIGHT

Dark and quiet. The Demon slumbers.

The Demon stirs.

The sound of gravel shifting.

EXT. SURFACE FIELD - NIGHT

Grass strands still. A breeze swaying the grass gently. Quickly a gust, then a howl.

EXT. PURGATORY - NIGHT

Carol sees a figure in the distance and rushes over.

Carol gets close and slows. He sees she's catatonic, this woman is HEATHER, 30. He considers and decides and shakes her.

He hears a distant roar and the ground shakes.

The woman's eyes blink. She gasps and looks around.

Her eyes trail the distant rumble rises from ground level to high above. Her face registers terror.

EXT. SURFACE FIELD- NIGHT

The wind whips and howls.

EXT. PURGATORY - NIGHT

Carol studies Heather as she stares in the distance and cringes.

Reluctant, he taps her shoulder.

CAROL
That sounded close.

HEATHER
Are we dead?

CAROL
I think, yes.

Heather cries.

Carol sees her collapse.

Sympathetic, Carol sheds a tear. He shuffles his feet. He sees her flail and toss on the ground. He hears her pained wails. He considers and realizes he can't help her.

Carol walks a few steps and her cries quickly fade. He looks back and sees her figure has disappeared in the fog.

Carol shakes off the sadness.

Carol decides and kneels. He presses his eyes shut and prays.

Carol sees a hazy shape slowly come into focus.

INT. DEREK'S BEDROOM - DAY

Carol realizes he's in the corner of Derek's room. He scans the room. He sees Derek sits on the bed and is talking. His face registers some joy.

Carol sees Derek is talking to Carol. Confused, Carol's face registers bewilderment.

CAROL
Is this a memory?

Carol listens to the conversation. He hears the words from Carol D's mouth.

CAROL D
"Will you do this for me?"

Carol wonders. He realizes it's not a familiar memory and shakes his head.

CAROL
What?

Derek considers. He struggles to decide. Under duress, Derek debates.

DEREK
I don't know Dad.

CAROL D
Son, you have to. For me. To make this right.

CAROL
Do what for me? What is this?

Carol squints and frowns. He steps closer and remembers the invisible wall and stops.

CAROL D
For me.

DEREK
Yeah.

CAROL D
Yes, you will do what?

DEREK
Yes. Burn, I'll make them burn, Dad.

CAROL D
I love you son.

Carol's face registers shock.

CAROL
No. No! What is this?

In bizarre slow twisting motion, Carol D turns his head towards Carol.

Overcome with fear, Carol cringes in retreat.

Carol D's eyes are insanely shadowed and unevenly white-eyed.

Carol sees fury in the doppelganger.

Carol hears the pressure crest in the inferno.

EXT. PURGATORY - DAY

Carol's arm raised high in defense. He jumps awake.

CAROL
No. No.

He looks and realizes he's in purgatory. He gasps.

Carol hears the sizzle of heat. He climbs to his feet.

Carol looks towards the distance and sees an orange glow high above. The glow falls towards the ground.

The glow reaches ground level. Carol stumbles as the ground shakes.

INT. DEREK'S BEDROOM - DAY

Derek looks his laptop and studies a map. Derek watches the mouse cursor moves on its own. The mouse stops near Altadena, CA.

Derek stares and considers.

DEREK
Thanks, Dad.

Derek closes the laptop and exist.

INT. KITCHEN - DAY

In despair, Tess slouches and wipes her eyes. She hears footsteps approach and alerts.

In a hurry, Derek enters.

Tess sees his face registers some upbeat enthusiasm.

TESS
Hi. Where are you off to—

DEREK
—out mom.

Derek strides from the room.

Puzzled, Tess wonders. She decides she's content.

INT. REGISTER LINE - HOME DEPOT - DAY

Derek waits in the cashier's lane.

CASHIER
Good afternoon. Did you find
everything you were looking for?

The CLERK comes around and eyes the cart and sees two pressure cookers and a 25lb bag of fertilizer.

DEREK
Yes.

The cashier takes a long look at Derek.

Disorganized, Derek pays with crumpled up bills.

Clumsy and nervous, Derek attempts hand carry the three items but drops stuff.

The Clerk casts a suspicious eye.

Derek sees the Clerk's scrutiny and becomes nervous. He
bumbles the items. He relents and uses the cart.

The Clerk's gaze follows Derek's exits. The clerk dismisses the odd exchange and looks for his next customer.

CLERK
Next.

EXT. CVS PARKING LOT - DAY

Derek opens the car door and tosses a couple shopping bags on the passenger seat. A few bottles of Isopropyl Alcohol fall from the bag.

INT. CAR - DAY - MOVING

Derek drives. He hears a beep as the Low Fuel indicator alerts. He emits a bothered sigh.

DEREK

Shit.

Derek slows for a red light and stops. He checks his wallet and sees its empty.

DEREK (CONT'D)

Damn.

Derek looks at the clock and sees it is now 3:40. He looks at the application on his phone and sees red lines of heavy traffic and a remaining drive time of over an hour.

Derek slams his fist against the steering wheel.

DEREK (CONT'D)

Damn! Damn! Damn!

Derek cries and lowers his head on the steering wheel.

DEREK (CONT'D)

Sorry dad. I'm not going to make it today.

Derek hears a Whoop and alerts to a siren behind him.

Derek looks and sees a police car behind him. He looks up and sees a Green light and realizes the lane ahead of him is clear.

Derek looks in his rear-view mirror and sees a stern looking COP, 40. He offers a casual wave.

The Cop clenches his jaw and picks up the radio.

COP

Driver. Pull over.

DEREK

Just be cool. Just be cool.

Derek pulls over onto a side-street.

The Cop car pulls in behind.

Derek anticipates and gets his license out of his wallet. He leans and open the glove compartment and grabs some papers.

Derek realizes it's a good idea to hide the exposed bottles of alcohol and pushes them onto the floor.

The Cop approaches and peers in into the car's rear window. He sees the two pressure cooker boxes and fertilizer. Uneasy, the Cop looks at Derek and studies him.

The Cop gestures for Derek to roll down the window.

Derek rolls down the window and takes a deep breath.

COP

Good afternoon sir. License and registration.

Eagerly, Derek hands the cop the documents.

The cop scans them and studies Derek.

COP (CONT'D)

Do you know why you were pulled over?

DEREK

Uh. No sir.

COP

It's against the law to use your cell phone while operating a motor vehicle. You were texting and driving.

DEREK

Uh. No. I was looking at a map. To see where I was going.

COP

Where are you going?

DEREK

Just for a drive. Fresh air.

COP

Why do you need a map, if you're just out for a drive?

DEREK

Just to see where I was.

The Cop waves the license and registration documents at Derek.

COP
Ok. I'll be right back.

DEREK
Whatever.

The Cop walks toward his car and glances at the unusual items.

Derek sees the Cop eye the sidewalk.

Derek sees Carol D appear in the passenger seat. Derek jumps.

DEREK (CONT'D)
Dad!

CAROL D
Just drive.

DEREK
What?

CAROL D
Just drive. Quick. Before he comes back.

DEREK
I can't. Why?

CAROL D
He knows. He's going to arrest you. Stop you. Stop us.

DEREK
I'm going to get caught.

CAROL D
No. No you won't.

Derek scans the rear-view mirror and sees the Cop settle inside his car.

INT./EXT. POLICE CAR - DAY

The Cop senses and looks up. He sees Derek stare at him.

INT. CAR - DAY

Derek panics and looks away.

CAROL D
Just drive.

Derek considers and can't decide.

INT./EXT. POLICE CAR - DAY

The Cop sits in the car, holds Derek's driver's license, speaks into the radio.

RADIO
Last name: Alpha, Romeo, Indigo,
Zulu, Oscar, November, Alpha. No
hits.

COP
Issuing a 23123. Dispatch, subject
has possible combustible
precursors, going to FI.

RADIO
Copy FI. Dispatch back up unit?

COP
No, should be all set dispatch.

RADIO
Copy.

The cop stares at Derek's driver's license. His face softens and registers a trancelike appearance.

INT./EXT. CAR - DAY

Derek is an adrenaline-fueled panic.

CAROL D
Drive.

Jittery, Derek considers.

INT./EXT. POLICE CAR - DAY

The cop is in a trance. He hears a voice from inside his head.

VOICE OFF SCREEN

Too much pressure. Not worth it.

Take out your gun. Point it at your head.

The Cop lowers the driver's license. He takes out his gun and points at his head.

INT./EXT. CAR - DAY

Delirious, Derek shakes his head. He grips the steering wheel white-knuckled tight. He decides to make a run for it.

Derek starts the car and pins the gas. The car launches forward.

Derek glances in his rear-view mirror. He sees the Cop sit motionless, a gun in his hand. Derek turns away and scans the road ahead.

Derek whoops and smiles. He turns and sees an empty seat next to him. Puzzled, he smiles and whoops again.

INT./EXT. POLICE CAR - DAY

The cop shoots himself in the head. Blood and brains erupt and cover the car's ceiling, window and seats.

INT. EDITOR OFFICE - DAY

Editor's office, small conference table, chairs. Susan and two others are seated at the corner of a table. Susan watching a man, he is RICK, 40, tyrant editor.

Rick swipes a black marker across several sheet of paper and busily arranges them.

SEAN, 30, easy going, watches Rick's activity with acute interest.

RICK

Ok. We'll get you both in the field
in a minute. Here's our priority
story.

Rick slides each reporter a sheet of paper which they eagerly eyeball.

RICK (CONT'D)

And here's for follow up.

Rick slides two more sheets each.

RICK (CONT'D)

I expect these to be done within an hour. Live feeds ready to go. Continue to work in the loyalty angle, wherever you can. We can lose any more target audience. If we can't keep them with flashy graphics, we can guilt them into staying. Got it?

SEAN

Yep!

SUSAN

Why does he get the pyro shooting?

RICK

Besides I said so?

SUSAN

He had the last police shooting. I think it's my turn.

Sean begins to answer but Rick cuts him off.

RICK

Susan. Sean did a great job with the last piece. I go with what I know. Police shot a man attempting to start a fire, preventing untold death and destruction - Sean's a better choice in telling that story.

Sean opens his mouth to answer. Susan cuts him off.

SUSAN

And I get stuck with the coma girl?

Sean starts to interject. Frustrated, he gives up.

RICK

Did you already forget? You did the INFO piece on the arson-insurance scam which led her there.

Susan stares blankly. Sean rolls his eyes.

RICK (CONT'D)

Jesus. It wasn't even two weeks ago. What the hell? You bought it, you OWN IT.

SUSAN
Sorry Rick.

SEAN
Yeah.

Susan gives Sean a STOP-MEDDLING look.

RICK
Sean?

SEAN
Sir.

RICK
In your cutbacks, make sure you use plenty of fire, buildings burning, big blazes. No stock photos. Got it?

SEAN
Got it!

SUSAN
Yes.

SEAN
Don't be afraid to stop in and see the girl's family. Even just for a sound-byte.

SUSAN
Is a phone call okay?

SEAN
Yeah, sure. That'll do.

EXT. DRIVEWAY - ARIZONA HOUSE - NIGHT

A car turns into the driveway.

Derek slams on the brakes and stops short. He flings the door open and stumbles as he exits.

DEREK
Muther fuckers!

Off balanced, Derek kicks the air and nearly falls.

In beast-mode, he stomps toward the house.

INT. KITCHEN - ARIZONA HOUSE - NIGHT

Tess hears the car door slam. Cautiously, she rises from her chair. In anticipation, she stares at the kitchen door.

Tess sees the kitchen door flies open and she reacts.

She sees Derek stomp in. She hears him tirade in mumbles.

TESS
De-what's wrong?

DEREK
Nothing. My car.

TESS
Did it breakdown?

DEREK
No. It's out of gas. It's here.

TESS
Where's your allowance?

DEREK
I spent it. I need gas money.

TESS
Spent it on what?

DEREK
Stuff. I just need \$20 for gas.
ALRIGHT?

TESS
Yes. I'll give you the money. But
we are on a budget. I can't start
handing you money without reason.

DEREK
Cuz of Dad.

TESS
Derek, we've already gone over
this. I'm so sorry you dad is gone.
I really am. But-

DEREK
For dad.

TESS
For his grave?

DEREK

Yeah.

TESS

Uh. Ok. I think that's—

Tess peers into her purse and takes out some cash.

Impatiently, Derek hovers over her.

Tess wonders.

TESS (CONT'D)

For flowers?

DEREK

Like. Yes. Flowers.

TESS

Ok, then.

Derek swipes the money and steps away.

Derek stops in his tracks.

BEAT

An uneasy pause.

Tess stares at Derek and wonders. She expects him to exit.

She sees Derek is catatonic. She hears the wall clock tick.

She hears the sound of howling wind outside and alerts.

Tess sees Derek shudder.

Derek shuffles his feet and his head cocks. He squints and scans the room.

Tess sees his face registers some confusion.

Derek turns to her. In a soft, tired voice.

DEREK

I'll go tomorrow. I'm going to lay down.

TESS

Are you feeling okay? I've made dinner. I just need to heat it up.

DEREK

That's okay. I'm not hungry. Thanks. I'm going to lay down.

TESS

Ok.

DEREK

Good night.

Puzzled, Tess looks at the clock and sees its 5:59 p.m.

INT. PURGATORY - NIGHT

Unsure, Carol shakes his head and wonders. He studies his feet and the ground around him.

Carol scans in all directions. He considers and decides. He sees every direction looks the same. He shrug, chooses a direction and walks.

Carol spots a figure in the distance and wanders over to him. ROD, 50's, wears an easy going smile as he shuffles his feet.

CAROL

Hello?

ROD

Well. Hi!

CAROL

Um. So, what are you in for?

ROD

Upbeat! I like it. Not much of that around here.

CAROL

You've been here long?

ROD

Probably, I can't tell. Still feels shorter than dinner at the in-laws!

CAROL

I think I've been here a few hours.

ROD

Yeah. I doubt it. If you're done crying and you've gotten off the ground, you've probably been here months.

CAROL

Months? Why do you say months?

ROD
You heard the rumble, right.

Carol nods.

ROD (CONT'D)
Well, I'm guessing. Yes, just
guessing. But I think the demon has
a job. He goes to work—

Rod looks up.

ROD (CONT'D)
He goes home.

Rod looks down.

ROD (CONT'D)
You hear him twice, it's a work
day.

CAROL
Demon?

ROD
Yeah.

CAROL
What makes you say it's a demon?
Why not an angel, or a ghost, or
one of us?

ROD
Is it you?

CAROL
No.

ROD
Well, it's not me either. If you
think you'll sleep better, call it
an angel. I think we are in hell.
So, I'll just be factually correct,
and call it a demon.

CAROL
Why do you think we are in hell?

ROD
I know what I did. I'm in hell.

CAROL
What did you do?

ROD
Let's just be friends, and leave it
at that.

CAROL
I was able to see my family. When I
prayed.

ROD
Yeah.

CAROL
Did you?

ROD
No.

CAROL
Why not?

ROD
Because they are dead. I don't want
to talk about it. They had it
coming.

CAROL
Ok. What do you think the demon
does? Each day?

ROD
Demon shit. I don't know. What do
demons usually do? Possess people,
cause mischief, make milk spoil,
soda to go flat, mean people win
the lottery, boy bands, the
Kardashians.

(Pause)
Generally, I'm sure they aren't
doing anyone any favors.

CAROL
I think the demon may be
impersonating me, and talking to my
son.

ROD
That sounds about right. Well, if
that's the case, your son will be
down here too. Soon. You guys can
catch up.

Carol looks concerned.

Carol walks a short distance. He kneels to meditate.

EXT. HOSPITAL - NIGHT

Susan and Sly stand outside the news van. Daniel fidgets with his clipboard and pen and looks over some notes.

Susan steps before from the camera. She eyes her crew and shrugs.

SUSAN
Real story here.

DANIEL
And action!

On cue, Susan turning from a scowl to a wide-framed smile, insensitive to the family-in-duress piece.

SUSAN
The family wishes for privacy, and declined to speak on camera, but asked we share their gratitude for the outpouring of well-wishes. The girl, stable, yet remains in a coma. The hospital continuing to insist, as she's stable, she be transferred this evening, to a less critical facility to free up much needed bed-space, against the mother's wishes. The family hopes and prays for a full and speedy recovery, and for little Mia, to remain in THIS facility.

(Pause)
Over to you, Sean!

INT. DEREK'S BEDROOM - NIGHT

Carol watches Derek prepare to sleep.

Uneasy, Derek scans the room.

Carol waves his hand and squints his eyes. He makes the desk creak.

Derek alerts. He sees nothing and smiles.

DEREK
Well, good night dad. Wherever you are.

Derek turns off lights and lays down.

Carol watches. He enjoys the moment.

EXT. SURFACE FIELD - NIGHT

The Santa Ana winds blow.

INT. BEDROOM - ARIZONA HOUSE - DAY

Carol senses something. His face registers muted concern. He scans the room. He considers and realizes.

CAROL

Derek! Derek! You got to hear me.
You got to listen to me.

Carol reaches the invisible wall and bangs his fists.

Panicked, he scans the room.

BEAT

Carol sees a dark shadow seep through the wall. His face registers sheer panic.

The shadow takes the shape of a person.

Carol sees and realizes it's the Demon. He panics and flails.

CAROL

Wake up, Derek!

A Demon waves and a force knocks Carol into the wall.

The Demon assumes Carol's appearance.

Carol scampers to his feet.

CAROL D

Will you do this for me?

Carol sees a shadow of Derek as he sits up in bed.

EXT. PURGATORY - DAY

A force launches Carol onto the ground. He shakes it off and sits. He hears the Demon laugh. The laughter echoes.

EXT. ARIZONA HOUSE - NIGHT

The dark shadow soars over the rooftops and across the city.

The dark shadow lands upon a home several miles away and disappears.

EXT. PURGATORY - DAY

Carol stands and looks upwards. He waits for the Demon to return.

EXT. ENTRANCE - POLICE STATION

Sean, microphone in hand, next to a police officer in uniform, he is RICE, 30, public relations type.

Rice stands tall and postures.

A camera man is films while and an assistant observes.

RICE

--and all of our officers receive extensive Use of Force Training and our internal review found--

The Assistant checks his cell phone. He waves at Sean to get his immediate attention.

RICE (CONT'D)

--the responding officers acted with an Appropriate level of force, to protect the loss of life. I'd like to add--

SEAN

My apologizes Lieutenant, my crew--

Assistant approaches Sean and whispers into Sean's ear. Sean's eyes going wide-eyed.

SEAN (CONT'D)

Just in! A massive fire, possible 3 alarms, has erupted!

Sean offers a curt apology.

SEAN (CONT'D)

Lieutenant, a special thanks to you and your officers on a job well done.

Rice beam at Sean.

RICE

Really?

Sean and the crew jump into the news van.

EXT. PURGATORY - DAY

Carol walks, suddenly the rumbling and engine noise begins, rises to deafening levels, creating its own wind, then dissipates.

Carol's eyes track the glowing path of illumination as it falls.

CAROL
Been busy, you bastard.

INT. KITCHEN - ARIZONA HOUSE - DAY

Derek enters and sees \$60, three mint crisp \$20 bills, staged, fanned out on the table. He stares in wonder and considers. Derek scans, sees no one and takes them.

INT. CASHIER - HOME DEPOT - DAY

Derek buys two more pressure cookers and another bag of fertilizer.

INT./EXT. DEREK'S CAR - DAY

Derek looks and sees four pressure cookers, two bags of fertilizer. He opens the trunk and sees bottles of alcohol.

Derek closes the trunk.

INT. GARAGE - ARIZONA HOUSE - DAY

The car is backed up to the open garage. Derek is mixing the fertilizer with the alcohol in the pressure cookers. Spilling materials, very sloppy.

EXT. PURGATORY - NIGHT

Carol stands still, catatonic. Awakens.

CAROL
What just happened? How long was I--
.

Carol shakes his head in disbelief.

Carol remembers. He meditates.

INT. DEREK'S BEDROOM - ARIZONA HOUSE - NIGHT

Carol phases into Derek's room, sees Derek kneeling at his bed, alongside Carol D.

Carol stares in disbelief.

DEREK
I will make them pay.
For you.

Derek turns his head slowly, towards Carol D. Carol D, somber, looks directly into Derek's eyes. Nodding. Derek stands up.

CAROL
Wait! Wait. No. Derek.

Derek pauses for a fraction of a second, as if he heard Carol, then moves with haste, out the bedroom door.

Carol D, kneels, eyes trail Derek's exit, then rigidly shift to Carol. Carol D fades to phantom, and exits. Carol left standing, unsure, alone.

INT. ROOM - CLINIC - NIGHT

An aged clinic. In the patient wing, each bed separated by a flimsy hanging partition. No TV. A ceiling fan. Borderline convalescent home. Mia is bed, no fancy monitoring gadgets, just an IV. Rosa sitting in an uncomfortable chair. Rosa sighs, holding Mia's hand.

ROSA
(To Mia)
Please. Wake up.
(Looking up in prayer)
God, please help my child find the way.

EXT. DRIVEWAY - CLINIC - NIGHT

A DRIVER enters a patient transport vehicle.

EXT. STREET - MOVING - NIGHT

The vehicle drives onto a road.

EXT. GATE - CHEMICAL FACILITY - NIGHT

A sign reads "ZOW CHEMICALS" next to a realtor's "FOR SALE" sign.

Car brakes screech as it stops.

Derek parks and exits. Nervous, he scans the streets and sees nothing. He grabs the pressure cookers.

Derek scurries to the gate and sees a lock. His glance causes lock to pop unlocked. Derek smiles in amazement.

DEREK
Alright Dad!

Derek opens the gate and enters. He closes the gate behind him.

EXT. STORAGE TANKS- NIGHT

Building size storage tanks.

The sounds of running feet approach.

Derek dashes past. His face is covered in sweat and grime.

Derek sets the pressure cookers down. Frazzled, he stumbles and nearly falls.

DEREK
That does it.

Derek examines a line of pressure cookers propped up against industrial tanks or pipes.

Derek tinkers with a timing device. He gives it a wind and the device begins to click.

Derek gives the devices a final check. Satisfied, he nods.

Derek's face softens. He drifts into a daze.

Derek's phone rings. Instinctively, he answers.

He smiles and stands easy.

INT. ARIZONA KITCHEN - DAY

Tess paces with the phone pressed to her ear.

INTERCUT between Tess and Derek.

DEREK
Hello?

TESS
Honey.

Derek recognizes his mom's voice. His face registers contentment. He smiles and shuffles his feet.

DEREK
Hey mom.

TESS
Where are you?

Unsure, Derek looks around. He puzzles and wonders. His face registers confusion.

DEREK
I'm out.

TESS
Will you be home soon? It's almost dinner time.

DEREK
Yeah. I'll be home in a little.

TESS
You. You sound good.

DEREK
Uh. Thanks.

TESS
Almost happy.

DEREK
Ok. You'll all burn. I'll see you in a little.

TESS
What? Ahh.

DEREK
I love you mom.

TESS
Bye, I love you too.

Derek smiles as he ends the call. His mood darkens. Derek looks around.

Derek shudders as he remembers the countdown. He glances at his watch.

Derek slowly jog away.

Derek rounds the corner of the building near the entry gate. He hears a series of booms. He turns and sees flames jet into the sky.

Surprised, Derek shields his face.

The flames and heat scorch Derek's skin and hair.

Derek stumbles backwards into the gate. He winces in pain. His face red. Disoriented, he stumbles. He sense something and scans the wall of flames.

In the flames, he sees something and stares.

INT. ROOM - CLINIC - NIGHT

Carol stares at Mia and Rosa. Carol recognizes them and his face registers sadness.

CAROL

I'm so sorry Dwight. I was so close. So very close to getting her out. It's all my fault. I should have stopped him. I should have said No the second he came up with the idea. But I didn't. It's my fault. I'm so sorry. It's why.

(Pause)

Why I'm here. For all eternity.

An unseen force yanks Carol sideways. His face registers shock.

EXT. GATE - CHEMICAL SITE - NIGHT

Derek gathers himself. He stares at the wall of flames. He hears some nearby explosions.

Carol sees Derek stare at him.

Carol wonders.

Derek sees Carol's face form within the flames and float. Derek sees Carol made of fire.

CAROL

Derek.

DEREK

Dad? Dad.

The Fire Carol move close to Derek. Carol realizes he is part of the fire.

CAROL

I'm so sorry.

DEREK

Dad? I did like you wanted.

CAROL

This isn't what I wanted. That wasn't me. It. Don't listen to him. Don't hurt anyone.

DEREK

But dad. They hurt you. Isn't this what you want?

CAROL

No. I died. I'm dead. It was my fault. No one else. Not yours. Do what's right.

DEREK

You said make them pay.

CAROL

That wasn't me. It wasn't me. You need to believe me.

In disbelief, Derek cry.

DEREK

I just don't know. I don't know what to do.

Derek collapses onto the ground. His hands cover his eyes.

CAROL

I can't help you. You are on your own. You need to get out of here.

Derek regains his feet. Distraught, he staggers to his car.

DEREK

What have I done?

EXT. CITY STREET - NIGHT

An intersection occupied by emergency vehicles and small clusters of firefighters.

The wind gusts. Ash floats past.

Some cars flee past.

Rausch studies at an iPad. She sees a drone video stream of several city blocks completely engulfed in fire. Smoldering ruins in its wake.

RAUSCH

Ok, we are on stand-by. I have my team-- here.

Rausch draws a circle on the screen.

IPAD VOICE

Ok. We're approaching from the north.

An arrow appears north of the fire along a street.

IPAD VOICE (CONT'D)

Let's focus on evacuation and containment.

IPAD VOICE 2

We are set here--

A Blue circle appears.

IPAD VOICE 2 (CONT'D)

--just about three blocks due West. We'll need to relocate, with current wind direction, it could be on us in minutes.

RAUSCH

Ok. Chief. We are at the intersection of Pioneer and Explorer. Where do you want us?

CHIEF

Fisher's team is here-

Another circle appears-

CHIEF (CONT'D)

--he's offline but on radio- always some tech issues. This one's out of control.

(MORE)

CHIEF (CONT'D)

Dangerous chemicals in the air, so keep respirators in place. The wind is 20-50 knots, generally Santa Ana's pushing West, this one has some North to it. You all know, flames can carry just as fast as the wind. Toss in airborne contaminants. I can't put my people in harm's way. So stay clear of hot spots, stay upwind. Let's draw our fire lines up, help where we can. We'll push assignments out. Be flexible. Be safe.

RAUSCH

Got it. Rausch out.

EXT. CITY STREETS - NIGHT

A parked news van. The cameraman sets up. Sean and an assistant looks over notes.

ASSISTANT

We'll go live in four minutes.

SEAN

Perfect!

Sean looks over at BOB, 50.

Bob paces himself as he sets up the camera.

Sean's phone vibrates. He sees the Caller ID - Rick Work.

SEAN (CONT'D)

Shit. Did Rick call either of you?

ASSISTANT

No.

Sean eyes Bob and recognizes he's ignoring the question. Sean realizes.

SEAN

Fuck.

Sean answers the phone.

INT. EDITORS OFFICE - NIGHT

Rick stares at his laptop. He sees a map and a blue bulb illuminates on a city street intersection.

INTERCUT between Rick and Sean.

SEAN

Hello!

RICK

Don't fucking Hello me Sean.

SEAN

What's up?

RICK

What the fuck are you doing?

SEAN

Keeping a safe distance. You know.
Fire moves quick.

RICK

Safe distance, my ass. You so
fuckin far away, you'll get us both
fired. Let me guess, you got Bob to
find some dirt, he'll toss that
shit in the air, pretend its ash,
right? Maybe loosen your tie,
Ladies and gentlemen, its' so HOT,
we are so very close to the fire.
Fuck, Sean. This was yours to lose.

SEAN

Rick, come on. No one would know.

RICK

Yes, someone would fucking know.
Look around. Do you see anyone? I'm
sure you do. Each of those people,
have phones, phones with cameras,
linked to social media accounts.
You go live, pretend your somewhere
else, you lose credibility, WE ALL
LOSE CREDIBITILY. You know what
comes with losing credibility.

Sean shrugs.

SEAN

No. What, Rick?

RICK

Our fucking jobs! I'm cool in the
office. But when this shit comes
up. I knew it. I knew you'd pull
this crap. I've giving the story to
Susan. Go home.

SEAN

Rick?

RICK

You heard me. Go home. We'll have you back at the cancer ward tomorrow. Unless you have a problem with that?

SEAN

Uh. No.

RICK

Good.

Rick slams the phone down on his desk. Sean looks at the phone. He glares at Bob.

SEAN

It was you. You told him?

BOB

Hey, he writes the checks. He called and asked. What do you want me to do? Lie? No way. He's got GPS on the gear anyways.

SEAN

How about a little heads-up?

BOB

I was going to. It was like the second after he called me, your phone was ringing. Shit.

Sean huffs. Bob begins to take down the camera he just finished setting up.

INT. EDITORS OFFICE - NIGHT

Rick exhales. He closes his eyes and takes a deep breath. Rick picks up the phone and dials.

RICK

Hi, yeah. Good call. It's all yours. Go get em tiger.

EXT. CLINIC - NIGHT

A small run-down clinic in an aged commercial building with a backdrop of larger commercial structures.

Haze drifts past.

A distant wall of flames.

The Santa Ana winds gusts. The wind carries ash.

A phone rings inside the clinic. A voice answers.

VOICE (V.O.)
Hello, Canada LTC.

VOICE ON PHONE
(Indiscernible)
VOICE (V.O.)
Yes. Yes sir, this is the staff
manager.

VOICE ON PHONE (CONT'D)
(Indiscernible)
VOICE (V.O.)
Evacuate? How? We have almost 25
patients. All incapacitated.

VOICE ON PHONE (CONT'D)
(Indiscernible)
VOICE (V.O.)
Five. No, five total. Day staff is
gone.

VOICE ON PHONE (CONT'D)
(Indiscernible)
The wind gusts. The fire jumps
across from one building to
another.

VOICE (V.O.)
I can ask. But. Would you come
back? LA Traffic, Fire and all.

VOICE ON PHONE
(Indiscernible)
VOICE (V.O.)
An hour. Or less? Jesus.

INT. CLINIC - NIGHT

Clinic lobby.

A man holds the handset and studies the ceiling for an
answer. In despair, he lowers the phone and weights a
decision, he is TREVOR RED - 20's, sure-footed leader

Trevor looks at a woman nearby, she is SHANA, 20, barely employed.

Shana shuffles some papers. She places papers in a folder and reconsiders. She gives a double-take, removes the papers, and puts them back. She shrugs it off.

Trevor looks at the work schedule posted on the wall. He sees a series of confusing notes and patient names crossed out.

Trevor walks past a discarded folder labeled "onboarding" and a slip of paper with the name Mia.

TREVOR

Shana?

Shana shuffles papers.

TREVOR (CONT'D)

Shana.

SHANA

Ah. Yeah?

Shana keeps her head down.

TREVOR

Eyes up here.

Trevor callously snaps his fingers.

SHANA

I ain't no dog and I can do two things at once. I'll break those fingers off and—

(Stops herself)

Whacha need?

Shana avoids eye contact.

TREVOR

There's an entire city block on fire, dangerous airborne chemicals, we need to evacuate EVERYONE in the next 30 minutes, (Pause) or else people may DIE.

On the last word, Shana stops the paper shuffle. She stares at Trevor.

SHANA

Did you say Die? Say that again?

Shana takes an earbud from under her hair.

SHANA (CONT'D)
 I'm sorry Trevor, I missed that.
 What did you say?

Trevor shrugs.

INT./EXT. TRUCK - NIGHT

Inside the fire department's command and communication vehicle.

Rausch sits in the passenger seat. The iPad on her lap. She wears an earbud. She sees a phone set to speakerphone, the hand-held radio on her lap, and the vehicle radio.

She looks out and sees an army of firefighters, pull hose and wave fleeing cars past.

She sees a menacing haze in the air.

RAUSCH
 (On handheld)
 We are deploying now. Intersection
 of Keyoe and M.

Rausch on the iPad clicks and drags her Team Position. Rausch grabs the vehicle radio handset.

RAUSCH (CONT'D)
 (Vehicle radio)
 Rausch - position update.

VEHICLE RADIO
 (Chatter)
 Rausch- hold traffic.
 (Continued chatter)
 ...likely wind direction shift.
 Imminent.

Rausch sighs. She returns the radio to its cradle.

From the phone, BLEEP, as another party joined the conference call.

PHONE
 Yeah folks, we're pouring resources
 on this. We are at six departments.

RAUSCH
 (Aloud to herself)
 Six-alarm fire. Geez. Word spreads
 quick.

PHONE

LAPD and the SO are running free flow traffic outbound. The Mayor said whatever we need. ICS is set, continue to track inbound assets and deploy defensively. We won't be able to extinguish the chemical plant - it's gonna have to burn itself out - all we can do is contain the peripheral sites. Move all COMS to the repeater - leave other channels open to identify inbound assets and redirect. We'll lose cell towers shortly with the power out-

The call is dropped. Phone shows "No Signal."

RAUSCH

(Laugh)

You were saying.

The iPad shows a growing number of circles and lines being drawn from multiple online parties. The center of the fire has shifted, the projected path also shifted.

Rausch places the devices to the side and grabs the hand-held radio.

RAUSCH (CONT'D)

(Radio)

Update. Area largely evacuated. We're on containment. Still airborne hazards. Winds gusting and variable, expected to alter the fire projected path. Lot's of reported respiratory incidents. A nearby clinic is evacuating, may need help. All motor traffic is outbound. Rausch out.

A few radio responses of "Copy."

VEHICLE RADIO

Get LAX on line. These news helicopters are in our AOR, you tell them OUT of the temporary no fly zone.

Rausch smiles. She open the truck door. She hears street noise pour inside. She looks and sees her team busy at work.

RAUSCH
(Aloud to no one)
Time to make the donuts.

Rausch exits.

INT./EXT. VAN - NIGHT - MOVING

The sky is dark with a distant orange glow seen between building gaps as the news van rolling forward in an empty lane on the street. Pieces of soot fall from the sky.

Sly driving with the window down, arm resting on the door, like a Sunday morning drive.

Susan in the front passenger seat, Daniel in the back seat, hovering over Susan's shoulder.

The van radio is playing Tom Petty - Running Down a Dream.

Susan scans everywhere for an opportunity.

SUSAN
Turn here!

Sly jerks the wheel and the van tilts sharply.

An intersection ahead. The right turning lane is blocked with ORANGE CONES, encouraging outbound traffic only.

SUSAN (CONT'D)
Go right. Go around.

Sly gives Susan a look.

SLY
Are you sure?

Susan beams. Sly makes the turn. The van slowly arches around the obstruction.

SUSAN
When the rubber hits the road.

As the vehicle completing its turn, ahead several blocks are giant flames, crawling across roof lines, items ablaze in the street.

SUSAN (CONT'D)
Pull over. Here!

The van slows. Susan pointing to a particular place on the sidewalk.

SUSAN (CONT'D)

HERE!

The brakes slam. Susan jolting forward. The van striking the curb, hard. TOO HARD.

Susan exits. She eyes on the sky ahead.

Sly and Daniel exit and trail Susan's gaze.

Sly now concerned about the trucks two front tires which are quickly losing pressure.

SUSAN (CONT'D)

(To Sly)

This is it. This is the backdrop.

(Aloud to no one)

Up yours, Sean. Pussy.

EXT. PURGATORY - NIGHT

Carol stands, stares, catatonic. A man approaches, he is BENJAMIN, 40, and he scampers towards Carol.

BENJAMIN

Hi, hello?

Carol returns to consciousness.

CAROL

Oh. Yeah. Hello?

BENJAMIN

I need help. I don't know where I am, where we are?

Carol faces Benjamin, casually converses.

CAROL

We are in purgatory. Stuck in between, for, I guess, all eternity.

Benjamin's face drops, eyes filled with shock, gasps, unable to stop himself from sobbing. Carol indifferently examines Benjamin's emotions.

BENJAMIN

How?

CAROL

I don't know.

BENJAMIN

How. How long have you been here?

CAROL

I don't know. Months. Years. I don't know. I think I just got to see my son die.

Benjamin weeps. In disbelief, he stares at Carol.

EXT. CLINIC - NIGHT

An evacuation underway. A gaggle of wheelchair bound patients and few patients with walkers fend for themselves. A few staff assist.

Shana holds a clipboard.

Staff load patient transport vehicles and a few inappropriate rental vans.

Ash falls. Patients cover their mouths with shirt and cloths. Some patients gag and cough from the smoke.

The sounds of emergency vehicle sirens nearby.

Trevor operates a wheel chair lift and raises a patient into a van. Trevor laughs off the ordeal.

TREVOR

Funny, no you don't get director pay, you're only a manager. Where's the fucking director when you actually need him? Top Flight golf, yeah! Sure Trevor, you got this, you don't need me. Routine. Always fires, always evacuations. Yeah, just like back in Memphis.

ASSISTANT

Trevor?

The Assistant points to the Home Depot rental van.

TREVOR

Yep. Load them in. We need to roll and there's no way we'll get the right transpo vans here in time. Just load them in, sit them down. Tell the driver to go slow. And for Christ Sake, make sure if anyone's in a chair, you put the fucking brake ON!

ASSISTANT

Got it!

Trevor finishes. He slaps the side of the van.

TREVOR

Go! Get!

The van lurches.

Trevor turns and sees Shana tend to her clipboard.

SHANA

That's 23, two left.

TREVOR

Good, that's all we have room for.
Where are they?

SHANA

I dunno.

TREVOR

Fuck, really?

SHANA

Maybe. Rooms 19c and-

TREVOR

(To an assistant)

--Let's go.

(To himself)

Gotta sweep the place anyway.

Trevor storms into the clinic.

INT. CLINIC - NIGHT

Trevor and an assistant enter.

A PATIENT with a walker slowly heads towards the exit.

PATIENT

You forgot me.

TREVOR

No. No we didn't old timer. Just
keep moving. Vans outside.

PATIENT

You forgot me. You bastards.

Trevor and the assistant search a corridor of rooms.

The assistant enter room 19c.

ASSISTANT (O/S)
Hi sir. You're next. Thank you for
your patience.

PATIENT 19C (O/S)
You're all bastards. Just gonna
leave me here to die.

TREVOR
Good?

ASSISTANT
Yeah, yeah. I got him.

TREVOR
Cool. Let me finish the sweep. Get
him out of here.

Trevor checks another room. He scans and sees nothing.

Trevor reaches the end of the hall. He sees the final door
ajar. Trevor pushes it open and glances. He half-turns to
leave.

TREVOR (CONT'D)
Shit!

Trevor turns and sees Mia and Rosa.

Rosa sits at Mia's side.

Trevor sees Rosa wipe Mia's forehead with a cloth.

ROSA
Are we next? The nurse said she'd
be back but that was 10 minutes
ago.

Composes, Trevor conceals his surprise. He gulps and wears
his best face.

TREVOR
Yes, maam. You're both next. Now.
(Mutters)
Shit.

Trevor scans the hallway and stalls.

TREVOR (CONT'D)
You didn't think we'd forget you?

ROSA

No.

Trevor scoffs and shrugs.

TREVOR

This is what we call, a little unorthodox. But I promise you'll be safe. But you're gonna have to work with me on this.

Trevor disconnect Mia's tubes and bundles her in blankets.

Rosa gives Trevor some room. She hovers close and keeps a careful eye on Mia.

Trevor hurries. He lifts Mia and marches off.

Rosa sees Trevor hurry and senses trouble.

ROSA

Is the fire close?

TREVOR

We should be fine. It's just a precaution.

Trevor walks.

Rosa struggles to keep pace with Trevor.

Rosa sees the empty hallway and wonders.

ROSA

Is this okay? Can you do this?

TREVOR

Sorry. Not a lot of choices.

Trevor carries Mia out the clinic. Rosa follows close behind.

EXT. CLINIC - NIGHT

Trevor scans and sees everyone is gone.

Trevor know what happened. He curses.

TREVOR

Shit. Dumb ass.

Trevor sees his Crew Cab Truck. He sees chunks of ash fall from the sky. The wind gusts blow ash down the street.

Trevor looks and sees the wind carries embers in the sky and a helicopter pass low overhead. He hears distant flames roar.

TREVOR (CONT'D)
This ain't good.

Trevor walks quick.

Sensing panic as she sees Trevor and the sky, Rosa shuffles behind him

INT.EXT. TRUCK - INTERSECTION - NIGHT

The sounds of water cannons spraying and industrial noise.

Firemen yell commands and attack some small building afire.

Rausch gets in her truck and closes the door. She removes her breathing apparatus.

RAUSCH
I'm switching to the repeater.

Rausch picks up the truck radio.

RAUSCH (CONT'D)
your last.
(Pause)
Rausch here. Say again!

VOICE ON RADIO
I said, the fire movement has shifted, wind direction now 185 degrees, 30-50 knots. Redeploy to alt site. Avoid marked streets as debris caused road closures.

Rausch looks at the iPad which is now a mess of circles and squiggly lines.

RAUSCH
(To herself)
Not much room to move.
(On radio)
We're almost done here.

VOICE ON RADIO
Deploy. Now!

RAUSCH
Copy. We are moving.

Rausch opens the truck door and loudly whistles. The team stops. Rausch gestures to rally on her and the crew approaches.

RAUSCH (CONT'D)
Get your gear together. We're
moving sites in 3. Hustle!

The team is in motion.

INT./EXT. TRUCK - NIGHT

Rausch sits in the truck's passenger seat. She sees the smoke darken the sky.

RAUSCH
Yep, we're a coming.

Rausch tracks her movement on the iPad.

RAUSCH (CONT'D)
Right turn, next block.

The truck turns.

EXT. STREET - NIGHT - MOVING

Rausch sees the block torched by the fire. She sees a structural collapse and sighs. Some rubble blocks a street.

She sees several cars burnt to a crisp.

RAUSCH
Watch for debris.

DRIVER
Got it chief.

The truck slows and swerves to avoid roadside hazards.

RAUSCH
Gotta update this map.

Rausch on the iPad adds a Road Hazard to her position.

VOICE ON RADIO
The App may be missing hazards and
team positions. Use as reference
only.

RAUSCH
 That's great info.
 (On radio)
 Rausch copy. New hazard, just
 added.
 (On handheld)
 Team. We'll set up at the end of.
 This. Next. BLOCK.

The truck slows and stops. Rausch looks a block head and scans. She sees the clinic on fire.

Rausch and the team deploy.

RAUSCH (CONT'D)
 Let's try to save that building.
 Set the line on this street. Good?

Rausch look skyward. She sees less ash and smoke and her face registers concern.

RAUSCH (CONT'D)
 What's the story with this God Damn
 wind? It just can't decide.

EXT. VAN - NIGHT

A parked news van with two front flat tires.

The camera group 50 yards away searches for the perfect angle and backdrop.

Derek emerges from an alley. He studies the vehicle.

Sly films Susan. He sees Derek and raises his hand to pause.

SLY
 Hey! Get away.

Susan and Daniel sees Derek approach.

Derek marches towards Derek. Susan follows.

Daniel sees Derek and studies him.

Susan sees Derek's red face.

DEREK
 Hi. I was just.

Derek can't form a sentence.

DANIEL

What are you doing here? This area was evacuated. There's a fire. You should leave.

SUSAN

(Whispering to Daniel)

See his face? He was there.

Daniel turns to Susan, his face registers confusion.

DANIEL

He's a burn victim?

SUSAN

No. Those are flash burns. I've seen it before. Plus the smell. Grain alcohol?

DANIEL

(To Derek)

Listen buddy. What's your name?

Derek awkwardly shuffles weight between his feet and studies the ground for an answer.

DEREK

Peter.

DANIEL

What's your last name?

DEREK

Ah. Griffin.

Daniel rolls his eyes.

Susan realizes.

SUSAN

Oh. Mr. Griffin. Do you need help? Are you okay?

DEREK

I'm okay. I think.

DANIEL

(Whispers to Susan)

What are you doing?

SUSAN

Keep this guy close until we can get the cops.

DANIEL
What if he dangerous?

SUSAN
(Scoffs)
Dangerous? I could kick his ass.

Susan steps close to Derek and raises her hand to cue Sly to film.

SUSAN (CONT'D)
(To Derek)
Hi, I'm Susan, a reporter with-

EXT. STREET - NIGHT

Abandoned commercial buildings on fire.

The winds gusts push the flames, ash, smoke and debris in one direction.

The wind abates. A US Flag atop a building hangs.

The wind blows the debris in circles.

Rausch looks up and notices the US Flag begins to arc in the other direction.

RAUSCH
Oh. I don't like this. Not one bit.

Rausch grabs the iPad, selects Forecast, Wind Direction, sees, 190 degrees 30-50 knots.

Rausch clicks refresh. Same reading. Clicks again. Same reading.

Rausch looks at the U.S. Flag and sees embers singe it. The flag is pinned the opposite direction.

Frustrated, Rausch clicks refresh while looking the flag.

The iPad screen refreshes to Wind Direction, 235 degrees, 35-60 knots.

Rausch sees the change and considers.

RAUSCH (CONT'D)
Shit.
(To nearby firefighters)
Everyone. Get back!
(On radio)
(MORE)

RAUSCH (CONT'D)

All units. Fall back. We gotta get
out of here! Now!

Firefighters prepare to leave.

RAUSCH (CONT'D)

Leave it! Leave it! We go NOW!

In disbelief, firefighters freeze, consider and dash without
the equipment.

Frantic, Rausch waves her arm to reinforce her directions.

She hears the wind howl. She looks and sees flames ride the
wind on building tops overhead.

Rausch's vehicle is last to move. Flames are everywhere.

Rausch looks back and sees burning debris falls onto the
street where the truck was seconds ago.

The clinic engulfed in flames.

INT./EXT. TRUCK - NIGHT - MOVING

Trevor drives. He pins the gas and slams the brake.

Jittery, he scans everywhere.

Trevor turns around a corner and sees the street blocked by
windblown flames from a fuel leak.

Trevor slams the brakes.

Rosa's head jerks sideways.

Mia's slumped body lunges forward. Her head softly bangs on
the wall.

TREVOR

Shit, shit, shit.

Trevor makes a 3-point turn.

Concerned, Rosa senses the U-turn.

ROSA

Why are we turning around?

TREVOR

We need to double back.

ROSA
Why?

TREVOR
Why.

Trevor looks skyward as giant flames jump from a building.

TREVOR (CONT'D)
I forgot my cat at the clinic.

ROSA
Oh my god!

TREVOR
Just kidding. There's were two ways
out of this industrial park. Now
there's only one. We gotta double
back.

Rosa's glances at Mia. Rosa bundles more clothing around Mia.

Trevor pins the gas and the truck launches onward.

EXT. VAN - NIGHT

Susan reports and Sly films her.

Daniel and Derek loiter.

Daniel looks and sees the flames visible are dangerously
close.

Daniel hears some concrete break. He turns and sees the top
of a building collapses. Bricks skid into the street.

Susan sees a giant chunk of mortar slides past. Everyone
stares in awe.

SLY
It's time to go.

SUSAN
Agreed.

Sly and Daniel gather the camera equipment. Susan sees the
two flat tires.

SUSAN (CONT'D)
Sly, we can drive on this right?

Sly lifts the camera tripod.

SLY

Station policy says we call AAA,
but I think today, we'll just wreck
the rims and bill the station.

DANIEL

I'm good with that.

SUSAN

Me too.

Susan hears an truck approach. She looks and sees Trevor
round the corner.

Trevor locks up the brakes and skids to a stop at Susan feet.

TREVOR

You need to get the fuck out of
here.

SUSAN

Yes, we know. We are leaving now.

TREVOR

You are NOT leaving fast enough!

Trevor and Susan react to a loud boom and rumble. They see a
building collapses and block the egress.

They hear the sound of an inferno.

The wind tears through the block. It carries flaming debris.

Susan jumps as some debris singes her skin.

TREVOR (CONT'D)

Shit. Get in.

Susan sees Rosa and Mia circle around to the passenger door.
Daniel, Sly and Derek approach.

SUSAN

Get in!

Sly, Daniel and Derek jump into the truck's cab.

Sly sees the blocked egress.

Sly hears and reacts to more noise of structures buckling
from the building towering above them.

INT. TRUCK - NIGHT

Rosa cradles Mia in the backseat.

ROSA
Our father, who art in heaven.

EXT. TRUCK - NIGHT

Scared, Daniel peers skyward.

Calmly, Derek sits and waits.

Flustered, Sly looks left and right.

Daniel sees the building above sway. He studies it and sees the sways grow each time.

DANIEL
Drive.

Daniel bangs his hand on the truck window.

DANIEL (CONT'D)
Drive! We need to move!

Daniel slams his hand on the top of the truck cab and points skyward.

DANIEL (CONT'D)
Drive, drive! It's going to collapse.

Impatient, Daniel jumps from the truck's cab and flees runs down the street.

Sly looks skyward and sees the building sway. Panicked, Sly begins to exit the cab.

Derek eyes the building as a large crack is forming. He gazes ahead and clasps his hands upon his lap.

INT. TRUCK - NIGHT

Trevor and Susan argue about which way to go.

SUSAN
Go. Go. That way.

TREVOR
We just came from that way. It's blocked.

SUSAN
Blocked? You have a truck, drive
over.

TREVOR
It's a truck, not a spaceship.
We'll all cook!

SUSAN
Just drive!

Trevor puts the truck into drive and slams the gas.

Off balanced, Sly falls on the ground. He strikes the ground
hard, clutches his ankle and writhes in pain.

Susan sees Sly on the ground and they lock eyes.

Pitiful, Sly's eyes beg for help.

Susan looks away.

SUSAN (CONT'D)
Drive. Go.

INT./EXT. TRUCK - NIGHT - MOVING

The truck lunges and Mia's head slams into a metal panel.
Mia's eyes open slightly.

EXT. PURGATORY - NIGHT

Carol catatonic. An unseen force pulls him sideways.

Carol sees flashes of a foreboding dark gate with skulls.

Carols sees he approaches something bright in the distance.

INT./EXT. TRUCK - NIGHT - MOVING

Trevor steers the truck around debris. In panic mode, he
curses.

TREVOR
Damn. Shit. Fuck.

Susan glances back at Sly. She sees he's on the ground. Sly
tries to stand and stumbles. He stretches an arm towards the
fleeing van.

SLY
No. Don't leave me!

Uneasily, Susan gulps.

SUSAN
Can't you drive this thing any
faster?

Trevor sees Daniel dash. He scans the occupants. He looks back towards Daniel and sees falling debris crush him. Trevor gulps.

TREVOR
Fuck this!

Trevor sees all the roads are blocked. He sees debris afire whips down the street with the wind and carries dark black smoke. Trevor turns on the headlights to see better.

Trevor considers solutions. He glances and sees a sturdy looking building doorway.

TREVOR (CONT'D)
I bet that'll hold.

Determined, Trevor glances at Susan. He nods. He shoves the door open and dashes for the doorway.

In disbelief, Susan shakes her head. She looks for help. She scans and sees Rosa and Mia.

Elated, Rosa smiles as joyful tears stream down her face.

Susan sees Mia is awake.

Mia strains her unsure eyes to look around.

ROSA
Gracias, Dios. Gracias, mi cielo.

Susan looks and sees Trevor repeatedly ram his shoulder against the door. The door gives way and opens.

Susan looks back to Rosa and Mia and wonders. She considers and realizes who they are.

SUSAN
I'm so sorry. It's my fault. You'd
be-

The building collapses and crushes them.

EXT. WORMHOLE - NIGHT

Carol flashes sideways. He sees a male figure flash past and hears a whipping noise. He sees female figure flash past.

Carol senses and sees he's getting closer to the brilliant light. He squints and embraces himself as the light becomes palpable.

EXT. PURGATORY - NIGHT

Susan lays on the ground. Unsure, Susan rising to her feet. She steps and hears a familiar squishy sound.

SUSAN

Where am I?

EXT. HELL - NIGHT

Darker than purgatory.

Derek lays on the ground. He stirs and rises to his feet. He looks and sees his fingers are covered in soot. He scans and sees swaths of his clothing are singed.

Derek notices his skin is severely burnt. Unbothered by the burns, he peels off some charred skin. He hears the nearby sound of searing heat.

DEREK

Where am I? What's that smell?
Rotten egg?

VOICE OFF SCREEN

Welcome home my child.

INT. BEDROOM - SEAN'S HOUSE - NIGHT

A bedroom.

Sean and his WIFE asleep.

Sean senses and opens his eyes. He sits up and sees he's covered in sweat.

Sean hears a howl and looks out the window and sees shadows of trees bending in the gust wind.

Sean stands. He turns and jumps a little. He sees Susan D.

Susan D shuffles close. Her face wears an odd expression. Her eyes are wide-lined with white.

SUSAN D
We will make this right.

SEAN
I'm.

SUSAN D
It's Rick's fault.

SEAN
I told him.

SUSAN D
It's says in the bible, as you know. An eye for-

SEAN
-an eye.

SUSAN D
You have work to do. You need to make this right.

SEAN
I know.

SUSAN D
It's time to get started.

SEAN
I understand. I'll make them pay.

Susan D smiles.

Sean stands and walks through Susan D.

Sean hear the distant familiar rumble.