

AMAZON

EXT. CITY ROOF - NIGHT

An urban area, eerily quiet.

A flickering color video is projected onto a brick wall. A TV reporter sits at a desk. Well dressed, no makeup, bloodshot eyes. Her hair is not perfect.

ANCHORWOMAN

It was a death of degrees. Law, liberty, and decency slowly faded away from lack of use and support. Things were bad, but surely not that bad. And then one day it reached out and touched you and you realized your way of life had died a long time ago. I...

The anchorwoman sobs.

AMY

Emotional porn?

AELLO (sleek, graceful, young), sitting on the ground, is startled. Aello pushes a button on a small metal device. The video stops playing.

AMY, (tall, sinewy, mid 30's) stands nearby. Both women wear a black jumpsuit (no sleeves) and chest body armor. A sword is attached to the back, a gun on the hip. They both have a tattoo on their right shoulder: a yellow circle with a bar code underneath.

An office building is on fire in the distance.

Amy chuckles.

AMY (CONT'D)

The world is in flames and you're watching emotional pornography.

AELLO

I wasn't...

AMY

You feel bad for them. The victims.

AELLO

Yes.

AMY

Does feeling bad save any of them?

AELLO

No.

AMY

You think that newscaster making 30 thousand a day - when money was actually worth anything - cared about, was even aware about the people whose lives were ending?

AELLO

No.

AMY

No. Until she felt the pain herself and it became real. The world is made up of victims and survivors. How you feel about things isn't the reality.

Aello nods. Amy offers a hand. Aello takes it, stands up. Aello hands the metal device to Amy. Amy puts the device into a pouch belt.

A door opens. VELASCA (confident, a quiet sense of authority) walks up to Amy and Aello.

VELASCA

It's time.

Amy and Aello nod and head for the door. Aello walks down the stairs. Velasca stops Amy with a gesture.

Velasca frowns and gently grips Amy by her shoulders. Velasca looks into Amy's eyes.

VELASCA (CONT'D)

You can do what must be done.

AMY

I've never disobeyed an order. But this? There is no need for this.

Velasca lets go of Amy's shoulders.

VELASCA

I disagree.

Amy grabs Velasca's shoulders.

AMY

Do you even remember your first kill?

VELASCA

Yes. I killed my father to stop him from raping my sister.

Amy is surprised, lets go of Velasca's shoulders.

VELASCA (CONT'D)

I did not kill again for a very long time. I joined the military. I killed a second, a third, a fourth...who keeps track of such a thing? How many showers have you taken?

AMY

I did not mean to insult you.

VELASCA

You meant to say that I am bad and you are good even though we are the same. This is foolish. This is something a child would say.

AMY

I...the first time I...

VELASCA

I am not interested in your sad story. We all have them. Your actions are what matter.

AMY

I'm sorry.

VELASCA

This is a world that will enslave you, kill you if you drop your guard, if you are weak. You *know* this.

Amy nods. Velasca keeps her focus on Amy for a moment and then exhales.

VELASCA (CONT'D)

Watch me. The leader must be an actor.

Velasca walks down the stairs, Amy follows.

EXT. PLAYGROUND - NIGHT

A wire fence surrounds a concrete playground. Two floodlights light up the makeshift arena.

A crumpled car lies near one of the fence walls. A military truck and two jeeps are parked outside the courtyard.

There are sixteen women standing on the edges of the arena. They wear the same outfits as Amy and Velasca, they have the same shoulder tattoo.

In the distance someone screams.

VELASCA

Well, it appears not everyone is  
dead yet!

The women laugh.

VELASCA (CONT'D)

Aello. Amynomene.

Amy and Aello step forward. They each hand their sword and gun to the women. They walk to opposite sides of the arena.

Velasca stands in the center of the arena.

VELASCA (CONT'D)

Life is simple and ruthless. We are  
tested and in meeting those  
challenges we rise. Or we die.

Velasca takes a step back, away from the center.

VELASCA (CONT'D)

Sisters, we have traveled a hard  
road these last few years. Fighting  
over scraps from a table that  
shrinks day by day. That will soon  
change. Soon we will have a home of  
our own.

Some of the woman clap.

VELASCA (CONT'D)

People will need to fear us, obey  
us, serve us and yes - die for this  
to happen. Only a child would think  
differently.

Velasca takes another step back.

VELASCA (CONT'D)

Tonight, sister fights sister to  
strengthen the tribe. To reveal who  
is the right choice.

Aello pulls out two knives and bends her knees, leaning forward. Amy stands quietly.

VELASCA (CONT'D)

Begin.

Aello runs up to Amy. Amy drops to her knees, under Aello's knife slashes and PUNCHES Aello in her stomach.

Aello drops her knives, rolls backward a few feet, getting up to her feet effortlessly.

Amy goes to the wrecked car and with a grunt - rips a car door off. She turns...

Aello is already there!

Amy uses the car door as a shield. Aello's fist GOES THROUGH THE CAR DOOR and is STUCK there.

Amy lets go of the door and steps to the right. Aello swings with the car door. Amy, in a boxers' stance, jabs Aello twice in the face.

Aello swings again. Amy grabs the car door and uses it as a handle to toss Aello a few feet away.

Aello gets to her feet, yanks her arm out of the car door. Aello winces as she pulls out her mangled hand out of the door.

Amy waits patiently.

Aello runs up and tackles Amy. Both women roll on the ground.

Aello is on top and pinches Amy in the face. Amy punches Aello in the throat...

Aello's hands fly to her throat, GASPING for air...

Amy pushes Aello off. Aello is on her hands and knees, gasping...

Amy gets up and walks over to Aello. Amy gets behind Aello, puts her into a headlock.

Amy looks up. At Velasca. Velasca nods.

Aello grunts, trying to break free.

Amy looks at her fellow amazons.

AMY

Mercy?

No emotion from the amazons. Some turn their backs to the scene.

Amy closes her eyes and BREAKS Aello's neck.

Amy gently lets go and Aello slumps to the ground.

The women step forward and carry the body away. Velasca walks up to Amy.

VELASCA  
Come with me.

INT. TENT - NIGHT

Velasca and Amy lean over a table with a map.

VELASCA  
We will drop you fifty miles from the base. You can cover that ground in two days, easily.

AMY  
What do they have?

VELASCA  
Fifty robot soldiers. Mark fours.

AMY  
Bullshit.

VELASCA  
We have confirmation from the robot's ID tags.

AMY  
They're sending out a signal?

VELASCA  
They're sending out a signal.

AMY  
That's - that's incredible.

VELASCA  
We could use them to take command of one of the city states. Or auction off a few to the highest bidder. Their atomic batteries alone...

AMY

Enough power in each battery to run an office building for twenty years. This could change...

VELASCA

Everything for us.

Velasca gently squeezes Amy's shoulder. Amy and Velasca smile, feeling the possibilities before them.

AMY

What's the opposition?

VELASCA

Light. The armory isn't fully staffed. There used to be over a thousand trained soldiers. Now? Ten at most.

AMY

How do we know?

VELASCA

We have an inside man.

AMY

Who?

VELASCA

You don't need to know.

Velasca points to a location on the map.

VELASCA (CONT'D)

A hundred and two men, women, and children live in the base.

AMY

Why don't we just take it?

VELASCA

A little caution is needed here. Fifty mark fours may be too much for even us to handle directly. The robots also have a self destruct feature. My inside man refuses to deactivate that feature until he gets paid.

AMY

Smart.



VELASCA

Yes.

AMY

And the women and children?

Velasca shrugs.

VELASCA

You will be our Trojan Horse. Gain their trust. Smooth the way for us with updated information. Perhaps slit a few throats while they sleep, open the front gate for us.

AMY

Betray them.

Velasca nods.

VELASCA

Your sisters are hammers, I know you can be a scalpel.

AMY

When do I leave?

VELASCA

Tomorrow.

AMY

What's my story?

VELASCA

Story?

AMY

What do I tell them?

VELASCA

Tell them whatever you want. You may want to bury your weapons a mile or two before you get there. An armed amazon would spook them.

Amy nods.

VELASCA (CONT'D)

You will ping us with your implant.

Velasca taps the base of her skull with her right index finger.

VELASCA (CONT'D)

Ping us when you get there. Do what you can to prepare for our arrival. Report back to us as best as you can. On the morning of day ten, your sisters and I will come in.

Amy shakes her head.

VELASCA (CONT'D)

What's troubling you?

AMY

Fifty mark fours? How was that missed?

VELASCA

Our inside man altered the data in the government's computer logs. The robots don't exist in the armory's manifest. No one is looking for them. He had planned to sell them to a local warlord.

AMY

The deal fell through?

VELASCA

The warlord got his head blown off.

Amy and Velasca laugh.

AMY

He's sitting on a gold mine but...

VELASCA

He needs someone sane and able to actually execute a plan like this. He just wants his twenty percent.

AMY

Can he trust us?

Velasca laughs. Amy smiles and shakes her head.

EXT. COURTYARD - DAY

Amy sits in a chair, watching the sun rise.

VELASCA

Couldn't sleep?

Amy turns around to see Velasca walk up to her, holding a chair. Velasca places the chair next to Amy and sits down.

AMY  
No.

VELASCA  
Nerves.

AMY  
It's normal.

The women sit quietly for a while.

VELASCA  
It's a beautiful sunrise, yet you seem disappointed.

AMY  
Aello.

VELASCA  
Ah.

AMY  
It made us weaker, losing a sister.

VELASCA  
It made us stronger. The tribe now believes you will do what needs to be done. When you killed Aello, you killed doubt.

AMY  
Who doubts me?

Amy looks at Velasca. Velasca looks right back at Amy, as if looking into her soul.

VELASCA  
You and I. We've seen much in this world.

Amy nods at their shared history.

AMY  
Yes, yes we have.

VELASCA  
This mission is our future. There is nothing else without this. Nothing.

(MORE)

VELASCA (CONT'D)

Some believe you should not be the one to go, that you feel too much, may become sympathetic to the sheep you will find there.

AMY

I would never...

VELASCA

You are the perfect Judas. The sheep will believe the face you show them. Believe you mean them no harm. They may grow to like you. You will grow to like them.

AMY

That will not happen.

VELASCA

I'm counting on it.

(beat)

You feel bad about killing Aello. Understand this: none of your sisters would feel bad if they had killed her. There is no mercy in any of them. Their training and the world has shaped them too well.

AMY

You exaggerate.

VELASCA

And you still believe that somehow - despite all the evidence - there is a better way.

AMY

And that is a weakness?

Velasca laughs, tenderly moves Amy's hair away from her eyes.

VELASCA

It is foolishly beautiful that you still cling to that belief. With all you've seen, all you've done...

(beat)

The world is now too honest for that fantasy. One day you will accept that.

AMY

You intend to kill the people there?

VELASCA

This is their home. We are stealing from them. We are the wolves at the door. You may not feel this is true, but you *know* this is true.

AMY

Yes.

VELASCA

If we can do what needs to be done without blood being spilled - fine. But our sisters are not as patient as you and I. The years have been hard. Very hard. And if anyone dares standing in the way of a brighter tomorrow? Our sisters will not risk a negotiation. They will take the easier, faster path.

AMY

I don't...

VELASCA

You've seen it happen before. Someone isn't obeying quick enough. Tempers are short and then it's...

Velasca clinches her hands into fists and shakes her head.

VELASCA (CONT'D)

There is no mercy in them.

There is no emotion in Amy's face.

VELASCA (CONT'D)

You could refuse to go on this mission. Or run away.

AMY

Where would I run to?

VELASCA

Why do you fight?

AMY

For the greater good. For my sisters.

VELASCA

Why do you stay? Is it love or is it fear?

AMY  
A little of both.

Velasca smiles. Amy does not find it funny.

VELASCA  
Such a beautiful sunrise. Isn't it?

AMY  
Yes.

EXT. SKY - DAY

Amy jumps out of a biplane. Her parachute opens.

EXT. FREEWAY - DAY

Amy walks down a deserted freeway. Her discarded parachute crawls away as the wind picks up.

Amy wears an all weather jacket with attached hood. She has a small backpack. Chest body armor is underneath the jacket. Her gun is on her waist, her sword strapped to her back.

Amy starts jogging.

LATER

Amy jogs past a handful of abandoned cars. She glances at a skeleton sitting in one of the cars.

LATER

It is dusk, Amy is still jogging.

LATER

Early evening. Amy slows down, not out of breath, barely sweating. She looks around.

A freeway sign reads: REST STOP: 1 MILE

EXT. REST STOP - NIGHT

Amy jogs down a hill to an abandoned rest stop. Enough parking for 30 cars. A handful of cars scattered in the lot.

Two junk food restaurants, a public bathroom. Windows smashed in. The place hasn't been used in years.

Amy spots a ladder on the side of a wall. Amy climbs up to the roof.

EXT. REST STOP ROOF - NIGHT

Amy sits against a wall. She drinks water from her canteen, uses her knife to cut off a piece of a protein bar wrapped in plastic wrap. She chews her dinner quietly.

LATER

Amy leans against the wall. Her eyes close.

FLASHBACK - PLAYGROUND

Amy breaks Aello's neck.

Aello's lifeless eyes look at Amy.

BACK TO PRESENT DAY

Amy's eyes open as the sun rises.

EXT. FREEWAY - DAY

Amy is jogging.

A corpse hangs by its neck from a lamppost. A sign reads:  
TOLL AHEAD!!!!

Amy slows down, looks at the corpse.

Amy spots three men gathered in the middle of the freeway. Two brandish machetes, one man has a shotgun. There is a torn up sofa, an office desk with a knife embedded in it. The men smile at Amy as she comes into their view.

The man with the shotgun waves at Amy.

TOLL COLLECTOR

Hold on there! No one goes by  
without paying a toll.

Amy, without breaking her stride, draws her handgun from its holster.

She fires three times. Two head shots, the last man is shot in the chest. All of the men fall to the ground.

Amy hostlers her gun, jogs toward the "tool booth."

The man shot in the chest is on the ground. His hands try to stop the bleeding from his wound.

Amy stands in front of him.

AMY

You should be focused on killing me. You're focusing on your wound. That's for later, not now.

TOLL COLLECTOR

Don't...you don't need to kill me.

AMY

No need for a toll collector.  
(beat)  
Are you afraid?

TOLL COLLECTOR

Yes.

AMY

It doesn't matter.

TOLL COLLECTOR

Please. Don't.

AMY

It's basic. Like math. I'm stronger than you. If you were stronger, you would have killed me.

Amy draws her sword.

TOLL COLLECTOR

I wouldn't have killed you! I wouldn't! I swear it!

AMY

Words.

Amy raises her sword.

EXT. HILL - DAY

The "toll collector's" scream fills the air.



A woman, wearing the same outfit as Amy, watches using binoculars. This is LYKOPIS. Muscular, stocky.

Lykopolis slowly walks down the hill, towards the "tool booth."

EXT. ROAD - DAY

Amy walks on a wide road that cuts through a wooded area. She stops in the middle of the road.

Amy takes out her sword and gun, holds them in her hands. Amy frowns, looks behind her, looks ahead of her.

AMY  
Be smart. Be smart.

Amy gets on her knees, places the weapons on the ground. She takes a look at the tattoo on her shoulder. Amy smiles.

Amy holsters her gun, sheathes her sword. Amy gets up and jogs forward.

EXT. ARMORY - DAY

The armory is at the end of a wide road. The outer wall is made of brick. On the rampart are a handful of rusted cannons.

EXT. ARMORY RAMPART - DAY

On the rampart are two modern looking field artillery weapons set up near the main gate. They both come to life and automatically start changing their aim.

EDWARD DIAGO (late 40's, grey hair, good shape, soldier) wakes up from his nap. He stands up, picks up his rifle and looks through the rifle scope at what the guns are aiming at.

Amy is half a mile away and is jogging down the main road.

EXT. ARMORY ROAD - DAY

AMY  
The smart thing for you to do is  
shoot me. Please don't be smart.

EXT. ARMORY RAMPART - DAY

ARTILLERY # 1  
Target sighted, permission to fire.

ARTILLERY #2  
Target sighted, permission to fire.

EDWARD  
Weapons locked. Stand down.

A light on each of the field artillery weapons turns from green to red.

Edward puts the rifle to the side and looks down. Amy stops fifty feet from the front gate.

EDWARD (CONT'D)  
If you're pizza delivery, you're ten years late.

Amy smiles.

AMY  
Not smart.

EDWARD  
Sorry?

AMY  
Not smart. I'm an armed stranger. You should probably shoot first and ask questions later.

EDWARD  
Okay.

Edward picks up his rifle.

AMY  
Let's try this again. I have ten pizzas...

Edward smiles.

EDWARD  
Well, it takes no skill to shoot you in the head.

AMY  
Agreed.

EDWARD  
What do you want?

AMY

Some food. Supplies. A safe place  
to stay for a while.

EDWARD

Anyone chasing you?

AMY

No.

(beat)

May I please come in?

Edward thinks about it for a moment.

EDWARD

Leave your weapons by the gate.  
You'll be scanned in the hallway  
for weapons and biologicals. If  
you're clean, you can come in and  
we'll talk.

AMY

That's enlightened of you.

EDWARD

I'm hoping you bring something  
useful to the table. If not - well,  
it's all gone to hell anyway.

INT. HOLDING ROOM - DAY

Amy sits at a steel table. Her right wrist is chained to a  
metal column in the center of the table. Edward sits across  
from her.

EDWARD

So.

AMY

So.

They look at each other for a few seconds.

EDWARD

I'm responsible for keeping the  
people here safe. I need to be  
careful.

AMY

I understand.

EDWARD

So.

AMY

So.

They both smile.

AMY (CONT'D)

You haven't done many of these.

EDWARD

You're our first visitor in a year. Occasionally we have someone stop by and trade for supplies. We do that by the front gate. They don't come inside.

AMY

Why did you let me in?

EDWARD

You asked.

Amy smiles.

EDWARD (CONT'D)

I know what that tattoo stands for.

AMY

Yes?

EDWARD

My sister volunteered for the procedure.

AMY

I did not.

Awkward silence.

EDWARD

Sorry.

AMY

Not your fault.

A longer awkward silence.

EDWARD

They never got the process to fully work.

AMY

Well, it didn't work on men. Women had the genetic whatever to make it work.

EDWARD  
Enhanced strength, stamina,  
reflexes, one woman army.

AMY  
You sound jealous. Did you want to  
be an "Amazon?"

EDWARD  
No. My sister didn't survive.

AMY  
Oh.

EDWARD  
Stomach and brain cancer.

AMY  
I'm sorry.

EDWARD  
Thank you.  
(beat)  
There was a high mortality rate in  
the early trials. Over 80 percent.

AMY  
Over 80 percent.  
(beat)  
In the end 324 women survived the  
process, the training. And then off  
we went to fight wars no one was  
paying attention to. For a nation  
that would fall apart a few years  
later.

EDWARD  
How many of you are left out there?

AMY  
Who knows? In the places we died,  
we were not mourned or buried.  
Officially we were never there. At  
least a hundred of us are dead.

EDWARD  
How do you know?

AMY  
I was there.

Edward grasps the metal column Amy is chained to, gives it a  
squeeze.

EDWARD  
She was 26.

AMY  
Your sister?

EDWARD  
Yeah.

AMY  
Was she a bad ass?

Edward smiles.

EDWARD  
Oh yeah. Navy SEAL and everything.

AMY  
Very impressive. There were only  
two female SEALs.

EDWARD  
Yup.

AMY  
What was her name?

EDWARD  
Becky. Not Rebecca. Becky. She  
hated her name. Hated it.

AMY  
At the end of our training, we  
choose a name to replace our birth  
name. From the amazons of myth. I  
choose the name Aynomene.

EDWARD  
That's hard to pronounce.

AMY  
Amy works.

EDWARD  
Amy.

AMY  
Yes.

EDWARD  
My name is Edward.

Edward leans over and unlocks her handcuffs.

EDWARD (CONT'D)

Welcome.

AMY

Thank you.

EDWARD

You could have just snapped the cuffs, torn off the metal pole.

AMY

It would have made a bad first impression.

They laugh.

EXT. INTERIOR ARMORY MAIN ROAD - DAY

Amy and Edward walk down a paved road. On either side are medium sized office buildings, three stories high. All of the buildings show signs of neglect (broken windows, cracked paint, a hole in one of the walls), but some are in better condition.

A handful of people stare at Amy and Edward as they walk by.

They walk past a large barracks building. A woman sits on the front steps watching some children play. Faces appear in the windows of the barracks.

EDWARD

Most of the soldiers were assigned elsewhere when things fell apart. A skeleton crew of twenty were left here. We were getting daily reports from Washington for a while and then soon after they cancelled elections...

AMY

Nothing.

EDWARD

Nothing. Some abandoned their post, they saw no point in staying.

AMY

And you?

EDWARD

I stayed.

Amy smiles at Edward's non-answer.

They both continue down the road, past a hangar (two jeeps, a motorcycle).

EXT. MODERN BUILDING - DAY

Amy spots a medium sized two story building. No windows, more modern looking than the other structures. There is a wire fence around it (ten feet high).

An armed guard sits in front of a steel door, the main entrance. There is a keypad and a card slot near the door.

Edward notices that Amy is studying the building As they walk past.

EXT. INTERIOR ARMORY MAIN ROAD - DAY

After a few hundred feet, the road ends. A well worn path is before them. The ground slopes upward. Amy and Edward walk up the path and down the other side.

EXT. FARM - DAY

Edward and Amy walk towards a farm. Acres of land, rows of crops, a handful of shacks, two tractors, a pen with chickens. About fifty men and women are working the land.

Spotted across the land are tall metal towers with plastic tubes leading into large plastic vats, filled with water.

JASON, a young man (early 20's) works the fields. He is thin, handsome. Jason is barechested, barefoot and wears torn up denim shorts.

A portable CD player is strapped to his waist. His headphones are on and music plays: "Fever" - sung by Peggy Lee (1960).

MUSIC PLAYER

Never know how much I love you,  
never know how much I care...

Jason squints into the sun. He spots Amy as she gets closer.

Jason puts his hoe down, turns off his music, and takes a few steps forward. Another worker - JOE - sees this.

JOE

Jason?

Joe grabs a rusted metal pole and follows Jason.



Amy and Edward are a few feet away from Jason and Joe. Amy's eyes move to the metal tower. There is a large faucet near its base.

Amy notices Jason - and her eyes linger on him for a moment...

Jason looks back and then turns away.

Amy smiles at Joe, who is still holding the metal pole. Joe frowns: he has noticed Amy's tattoo.

AMY  
Hope you don't mind me cutting  
through your place.

JASON  
No. I mean, it's not my place. I  
mean...

JOE  
Ed.

EDWARD  
Joe. This is Amy.

JOE  
What does she want?

AMY  
Some water. Some food. I'm just  
passing through.

JOE  
Where you headed?

AMY  
Forward.

Jason almost laughs. Amy smiles. The wind picks up and tosses Amy's hair. Amy pushes her hair away from her eyes.

Amy heads for the metal tower. Joe watches her, his hands tighten on the metal pole. Edward waves him off.

Amy kneels and opens the faucet at the base of the metal tower - a steady trickle of water comes out. She drinks a handful and then wipes her face with some water.

JOE  
Where did you come from? No wars  
here for you, lady.

Amy stands up, wipes her mouth with the back of her hand.

AMY  
Joe. It is Joe, right?

Joe nods.

AMY (CONT'D)  
I see that you have three, four -  
six water harvesters.

JOE  
So?

AMY  
I could upgrade them, double the  
output.

JOE  
Bull.

AMY  
Software tweak and a minor physical  
modification to re-pressurize the  
system. One-third less power,  
double the water harvested.

JASON  
Double the water? Joe, that would  
be amazing!

Joe frowns. His hands tighten on the metal pole.

AMY  
The war's over, Joe. Everybody  
lost.

Joe appears confused. Edward smiles and shakes his head.

AMY (CONT'D)  
Let me work on this machine. If  
you like the results - I can work  
on the others in exchange for food,  
water, and shelter for two weeks.

JOE  
I don't...

EDWARD  
Sure.

Jason and Joe look at Edward with surprise.

AMY  
I'll start with this one.

Amy kneels in front of the machine, removes an access panel.

JOE

Hey! Hold on there! How do I know you have any idea how to...

AMY

I'll need a few carbon filters and a BP12.

JOE

I don't think we have any BP12s, but I'll get you the filters and a tool kit. Jason?

JASON

Yeah?

JOE

Go get the tool kit.

Jason takes off. Joe watches him leave and then turns to look at Amy...

...who is already taking parts out of the machine.

LATER

Amy puts the tools down and stands up. She pushes a few buttons and a number of lights on the machine start to flash.

AMY

Its rebooting. It should kick in after a few seconds.

Everyone waits for the machine to reboot.

The machine roars to life and starts harvesting water.

Joe walks over to the machine. Amy stands to the side, out of his way.

EDWARD

Well?

JOE

It's working just like she said. Less power, double the water.

Edward thinks for a moment.

EDWARD

Two weeks shelter. We'll also give you two weeks of rations after you upgrade the other machines. I don't want you near the base without an escort.

AMY

I understand.

EDWARD

Hungry?

AMY

Yes. I also could use a shower.

EDWARD

I'll be back with some food. Jason, please show her where the shower stall is.

JASON

Sure.

AMY

Thank you.

JASON

This way please.

Amy follows Jason. Edward watches them leave. Joe is still looking at the machine in awe.

JOE

Amazing. Who do you think she is?

Edward watches Amy walk off.

EXT. SHOWER STALL COURTYARD - NIGHT

Jason sits on the ground, a few feet away from a outdoor shower stall. A lantern hangs on the side of the stall.

A large storage shed is behind the shower. A cot is near the entrance to the shed. An old picnic table and two benches are a few feet away.

The outline of Amy taking a shower is visible through the flimsy curtain. Amy's equipment is piled up on the ground next to an oil drum. Fresh clothing (camouflaged fatigues) are on the oil drum.

Amy's hand reaches out to grab the clothing.

Jason watches for a moment as Amy steps out. He turns his back and plays with some stones at his feet.

Amy steps out. The pants are too long.

AMY

Hmmmm.

Amy pulls out a nasty looking knife from her backpack.

JASON

Whoa! I thought they took all your weapons!

AMY

I won't tell if you won't.

JASON

I...

Amy sits on the ground and uses the knife to cut the bottom of the pants off.

AMY

I'll still look ridiculous but at least I won't trip and break my neck.

JASON

I don't think you look ridiculous.

Amy smiles. She grabs her gear and sits at the picnic table. Jason joins her.

Amy goes through her equipment:

Night Vision Binocular (one of the lenses is cracked).

Her portable media content device (small metal device).

First aid kit.

Three grey blocks wrapped in plastic wrap.

JASON (CONT'D)

What's that?

Jason points at the gray blocks.

AMY

This is dried powdered meat, finely chopped dried cranberries, and fat.

JASON  
Ugh. Why?

AMY  
Pemmican. Everything old is new  
again.

JASON  
Huh?

AMY  
How old are you?

JASON  
21.

AMY  
I would weep for the ignorance of  
the future - but there isn't much  
of a future on the horizon.

Amy uses her knife and cuts off a piece of the pemmican. She offers it to Jason. Jason takes it and eats it.

JASON  
Ugh. It's so greasy.

AMY  
You're making fun of my cooking?

JASON  
I'm sorry - you're a terrible cook.

They laugh.

AMY  
It tastes awful but it's the  
perfect survival food. Peanut  
butter makes for the best flavor,  
and the least greasy taste. I had  
no peanut butter.

Amy goes to the cot, places her knife under her pillow.

Jason looks at her.

AMY (CONT'D)  
You have a question.

JASON  
I guess.

Amy sits down on the cot.

JASON (CONT'D)  
Were you in special forces?

AMY  
Sort of. It doesn't matter. I left.

JASON  
What did you do after that?

AMY  
What did anyone do after that?

EDWARD  
Survive.

Edward holds a plastic milk crate. With him is another man - GRAFTON (Big beefy guy - no neck, red-faced). Grafton wears a pistol on his waist.

Edward puts the milk crate on the table. Amy stands up and walks over to the picnic table.

EDWARD (CONT'D)  
Food and water. Grafton here will watch over you.

Amy nods. Grafton nods.

EDWARD (CONT'D)  
Well. Come on now, Jason. Let her get some rest.

Jason gets up and walks away with Edward. Amy sits at the table and looks through the milk crate.

Edward pauses, looks at Amy. Amy looks up.

EDWARD (CONT'D)  
Thank you.

AMY  
Thank you.

Edward nods. Edward walks away.

Jason looks back at Amy, and then follows Edward.

Grafton stands with his arms crossed and looks at Amy.

Amy, while looking at Grafton, pulls out a piece of bread and tears into it with her teeth.

EXT. INTERIOR ARMORY MAIN ROAD - NIGHT

A hundred feet from the barracks, five metal folding chairs circle a lit burn barrel (oil drum). SIMON, mature thin man with glasses, sits in one of the chairs. Simon holds a paperback book in his hands.

Simon nods at Edward and Jason as they approach.

SIMON

Well?

EDWARD

Grafton is watching her.

Edward sits in a chair. Jason sits on the ground, a few feet away from the circle of chairs.

MIA, (mature woman) joins them. She is wearing a faded army uniform. Mia has a duffle bag, she sets it down on the ground.

MIA

We're out of aspirin.

EDWARD

We knew that day was coming.

Mia sits in a chair.

MIA

She's an "amazon?"

EDWARD

Yes.

MIA

Oh hell.

EDWARD

She didn't try to hide it from me.

MIA

She could kill half the people here without working up a sweat!

EDWARD

Mia...

MIA

I read about them. Savage death squad...



EDWARD  
Mia, stop it.

MIA  
You telling me we have nothing to  
worry about?

EDWARD  
No.

SIMON  
You don't trust her?

EDWARD  
I don't know.

JASON  
She seems nice enough.

EDWARD  
That's just hormones talking.

Simon and Mia laugh. Jason looks away, embarrassed.

MIA  
I don't like it.

SIMON  
She did upgrade the water  
harvester.

JASON  
We could ask her to join us. It's  
not like we don't have the room.

EDWARD  
I don't know...

MIA  
You think she's running from  
something?

EDWARD  
She is hiding something. But - it's  
been a lousy decade.

Everyone but Jason laughs.

SIMON  
It hasn't been that bad.

MIA  
Just the end of life as we know it!

Edward smiles. He bows his head as he speaks.

EDWARD

What I meant was that folks made some bad choices or were forced to do things they didn't want to do. Sometimes at gun point. Sometimes to survive or to do the lesser evil. I know I have.

MIA

Edward, you've done so much for us. You stayed when others left. We've never doubted your judgement.

EDWARD

Thank you, Mia. I'm grateful for your support, everyone's support. But that's not why...

(beat)

She's either here trying to survive, trying to make peace with her past or...

SIMON

She's here to steal from us.

EDWARD

Yes.

SIMON

Joke's on her. There's nothing of value here to steal.

Edward and Mia look at each other. They know something.

MIA

Best not to get mixed up with whatever she has going on. Send her on her way when she's done.

Mia gets up.

MIA (CONT'D)

Good night.

SIMON

Good night.

EDWARD

Good night.

Mia walks away. After a moment, Jason stands up, nods at Edward and walks away.

SIMON  
He likes her.

EDWARD  
I'm sure he does.

Simon smiles and opens his paperback book to where he left off. Edward rubs his hands over the fire.

EXT. SHOWER STALL COURTYARD - NIGHT

Amy sits cross legged, her eyes closed as if meditating. Grafton sits in a chair nearby, watching her and yawning.

Amy closes her eyes and her brow wrinkles.

INT. AMAZON COMMAND POST - NIGHT

A monitoring device makes a "ping" sound and flashes green. Velasca nods. She speaks into a microphone:

VELASCA  
She's in.

EXT. ARMORY ROAD - NIGHT

Lykopolis is behind a tree watching the front gate, a mile away. She talks into a small communications radio.

LYKOPIS  
Yes.

VELASCA (V.O.)  
Any concerns?

LYKOPIS  
Not yet.

INT. AMAZON COMMAND POST - NIGHT

VELASCA  
Understood. I've dispatched Alcinoe. She'll be there by tomorrow afternoon. Update me when she arrives.

LYKOPIS (V.O.)  
Understood.

Velasca leans back in her chair and stares at the ceiling.

EXT. SHOWER STALL COURTYARD - DAY

Amy does one handed push-ups.

Jason comes with a small bag. Amy gets off the ground.

AMY  
Can I help you with anything?

JASON  
Breakfast. I've brought you some  
fresh rolls and coffee.

AMY  
Coffee?

JASON  
You don't like coffee?

AMY  
I love coffee! I just haven't had  
it for - I don't know when was the  
last time I've actually had coffee.

Amy sits at the picnic table. Jason opens the bag and pulls out a thermos. He pours her a cup. Amy takes the cup, brings the cup close to her nose, and takes a deep breath...

AMY (CONT'D)  
Ahhh.

Amy sips from the cup. She smiles.

AMY (CONT'D)  
Bless you.

Jason is pleased at her happiness. He sits next to her and hands her a roll. They sit and eat.

JASON  
Ed said that they messed with your  
genetic code.

AMY  
Yes, yes they did.

JASON  
Did it hurt?

AMY  
Yes.

Awkward silence.

JASON  
Would you consider staying?

AMY  
Here? With you?

JASON  
No! I mean - that would not be so  
bad...

AMY  
Oh?

JASON  
I mean...

Jason looks away.

Amy smiles. She finishes her coffee and Jason sits down next to her. He takes the cup away from her...

...refills it...

...and returns it to her.

Amy is obviously surprised by Jason's actions and bows her head slightly as if thanking him.

AMY  
You...

JASON  
What?

Amy laughs.

AMY  
For most of my life, when I have  
breakfast it's everyone reaching  
across the table to grab some food  
before it's all gone. But you...

JASON  
Yes?

AMY  
You remind me of my father.

JASON  
Is that a good thing?

AMY  
He was always so attentive to my  
mother. She could be tough.  
(MORE)

AMY (CONT'D)

Didn't want anyone doing anything for her. But when my dad did, she liked it. She really liked it.

Amy smiles, sips her coffee. Jason sits quietly by her side.

AMY (CONT'D)

I haven't thought about my parents for a very long time.

EDWARD

Good morning.

Edward walks in. Jason gets to his feet.

EDWARD (CONT'D)

So. Ready to start the day?

AMY

Sure. I'll get started as soon as...

Grafton arrives. He struggles with both hands carrying a heavy crate of parts. He drops it on the table with a loud thud.

AMY (CONT'D)

...you bring the parts I need.

GRAFTON

Need help with that, little lady?

Amy stands up. She easily picks up the crate with one hand, continues to sip her coffee with the other.

AMY

I'm good. Damn! That's good coffee.

Amy walks away. Grafton frowns. Edward and Jason smile.

EXT. FARM - DAY

People work in the fields. Their clothing is old and faded. Some wear military fatigues. Others wear jeans and T-shirts. Some are barefoot, some have home-made sandals.

They nod their heads as a greeting to Amy as they pass - but they keep their distance.

Amy gets on her knees, unscrews a access hatch on a water harvester.

LATER

Amy is sliding a computer chip into a slot on a metal tray. It clicks. Amy smiles.

HORACE

Lemonade?

Amy looks up and sees a mature heavysset man holding a jug of lemonade. This is HORACE.

AMY

That would be great. Thank you.

Horace sits on a wooden crate. He pours Amy a drink into a glass and hands it to her.

Amy gulps it down.

HORACE

I used honey instead of sugar but that's real lemon juice in there.

AMY

It's wonderful. Absolutely wonderful.

Amy offers the glass back but the man waves her off.

HORACE

No, this pitcher is all yours.

AMY

I can't...

HORACE

Nonsense. You're fixing these machines which will allow us to keep growing food. That's a blessing.

AMY

My father was an engineer.

HORACE

Some of it rubbed off then.

AMY

Yes, yes it did.

(beat)

Thank you, this is very kind of you. I'm not...

HORACE

Yes?

AMY

I'm not used to people being polite.

Horace laughs.

HORACE

It is the first thing that goes when folks are stressed or unhappy. Such a simple thing really, but it adds so much value to our days.

AMY

I guess. It doesn't matter.

Horace smiles. He stands up.

HORACE

My name is Horace. Silly name, but it's what my parents gave me.

AMY

My name is Amy.

HORACE

A pleasure to meet you, Amy.

AMY

Same here. Nice to meet you.

Horace walks off and Amy watches him go. She pours another glass of lemonade and drinks it slowly, savoring every drop.

LATER

Amy works on another water harvester. She wipes the sweat from her brow with the back of her hand.

She sees a young boy, around five years of age, waving a stick in the air. A little girl looks at him and laughs.

The boy sees Amy is looking at him. He points the stick, as if it were a rifle, at Amy.

FLASHBACK - PLAYGROUND

Amy breaks Aello's neck.

Aello's lifeless eyes look at Amy.



BACK TO PRESENT DAY

The boy "shoots" his stick at Amy.

BOY

Bang!

Amy grunts and falls to the ground, pretends she's been shot.

The boy and the girl laugh. The boy and the girl move on.

Amy gets up and watches them leave.

INT. HANGAR - DAY

Grafton and Jason work on a jeep with a broken wheel. They slowly turn a car jack...

...when the car suddenly lifts off the ground. Amy holds up the back of the jeep with one hand.

GRAFTON

Holy...

AMY

Are you gentlemen going to change that wheel or what?

Jason smiles.

A camera on the hangar roof focuses on them.

EXT. ARMORY ROAD - DAY

Lykopolis and ALCINOE (late 20's, red hair, glasses) watch the scene on a hand held monitor.

LYKOPIS

Why is she showing off? Stupid.

ALCINOE

Stupid.

LYKOPIS

Most impressive, little sister. How are we able to see this?

ALCINOE

I'm tapping into their survivance network. Their safeguards are crap.

LYKOPIS  
Can we see more?

ALCINOE  
Not much more. Most of the cameras don't work. One near the front gate works and another pointing at that funky looking building.

Alcinoe taps a few keys on the device. The view changes to the modern looking building with a guard at the entrance.

LYKOPIS  
What we want is in there.

ALCINOE  
How do you know?

LYKOPIS  
It screams "high security." We should take a look inside.

ALCINOE  
We don't have permission.

LYKOPIS  
It's only her first day, and she's already going native.

ALCINOE  
She has our leader's trust.

LYKOPIS  
Then why are we here?

EXT. FARM - NIGHT

Dusk. Amy closes the hatch of one of the water harvesters. Edward stands nearby.

EDWARD  
End of the day.

Amy nods.

EDWARD (CONT'D)  
I'll have someone bring you dinner.

AMY  
I was hoping I could come in and join the group for dinner.

EDWARD  
Maybe in a few days.

AMY  
You don't trust me.

EDWARD  
The way I see it, civilization probably has another two hundred years, maybe three, before it vanishes.

AMY  
It doesn't matter.

EDWARD  
But I'm still responsible for those under my care. That hasn't changed. So please, tell me what you are holding back from me. Why are you here?

AMY  
I don't know what you're talking about.

Edward looks at Amy for a moment and then...

EDWARD  
Good night.

Amy nods. Edward walks away. Amy opens her mouth as if to say something, but does not.

EXT. SHOWER STALL COURTYARD - NIGHT

Amy sits at the picnic table, her hair still wet from a recent shower.

Jason arrives with a milk crate, places it on the table.

JASON  
Would you like some company?

AMY  
It's been a long day.

JASON  
Sure. I understand. Well...good night.

AMY  
Good night.

Amy watches Jason walk off. Her eyes focus on his buttocks. Once Jason is gone, Amy smiles, and shakes her head.

EXT. FARM - DAY

Amy works on a water harvester.

LATER - DAY

Amy sits on the ground, wiping the sweat from her forehead. She sees Horace walking toward her with a pitcher of lemonade. Amy smiles.

EXT. SHOWER STALL COURTYARD - NIGHT

Amy sits at the picnic bench. Jason brings her dinner. He stands awkwardly. Amy nods and Jason joins her.

EXT. FARM - DAY

Amy works on a water harvester. A boy and a girl sneak up to Amy with a bucket full of water. It is obvious that Amy knows what they are up to. Amy smiles and keeps working.

The children pour the bucket of water over Amy. Amy spins around and chases the children.

Jason and Joe see this and they laugh.

EXT. ROAD - DAY

Amy walks down a road with Edward. Amy nods to people who wave at her.

There is a fallen tree in the middle of the road. Two men hack at it with axes. Amy walks over and talks to one of the men.

The man hands Amy his ax. Amy starts hacking at the tree.

EXT. SHOWER STALL COURTYARD - NIGHT

Amy and Jason sit at the picnic bench. They sit close together and look at the stars.

EXT. FARM - DAY

Amy works on a water harvester. She stops and takes a look around.

People working, children playing, peaceful.

Amy sighs and smiles.

EXT. SHOWER STALL COURTYARD - NIGHT

Amy showers.

Amy walks out, clean and in a clean pair of fatigues. Amy sees Grafton nearby.

GRAFTON  
Jason left a message.

AMY  
Oh?

GRAFTON  
He had to finish some work on the jeep, but he'll be by in a hour with your dinner.

AMY  
OK. Thanks.

Grafton nods. He sits down in a chair.

Amy sits down on the ground, cross legged. She closes her eyes, exhales.

A moment goes by as she relaxes. She freezes and rubs the back of her neck.

AMY (CONT'D)  
No.

Amy thinks it over, trying to make up her mind.

Amy runs to the cot, pulls out her knife.

GRAFTON  
Hey, where did you get that knife?

AMY  
We need to get to the armory.

GRAFTON  
You're not going anywhere!

AMY

I think we have people here who mean you folks harm. Please! You need to trust me!

GRAFTON

Trust you? Are you crazy?

AMY

No. Just stupid.

GRAFTON

What?

AMY

This is a really bad idea.

Amy punches Grafton in the face. He stumbles backward. Amy punches him again in the nose...

Grafton falls to the ground, unconscious.

AMY (CONT'D)

Sorry.

Amy runs towards the armory half a mile away.

EXT. MODERN BUILDING - NIGHT

A guard stands in front of the front door. He holds a machine gun. He looks to his left. He looks to his right.

He looks to his left. Lykopolis stands there with a smile.

Lykopolis covers his mouth with one hand and stabs him in the heart with a nasty looking knife. After a few moments, his eyes dim, and he slumps to the ground, dead.

Alcinoe steps out from the shadows. They search the dead guard and find an electronic security card. Alcinoe slides the card into the slot near the door. The panel lights up and a keypad flashes.

ALCINOE

It needs a pass code.

LYKOPIS

Can you bypass it?

ALCINOE

Yes.

Jason is walking nearby. He spots the intruders and hides behind some rubble across the street.

Alcinoe attaches an electrotonic device to the keypad and a few seconds later - the front door opens. The women walk in.

Jason follows. He sees that the guard is dead. Jason picks up the dropped machine gun.

INT. MODERN BUILDING FIRST FLOOR - NIGHT

The amazons make their way down the hallway, through two open double doors and down a flight of stairs.

INT. CONTROL ROOM - NIGHT

Lykopolis flicks the light switch on the wall. The lights come on.

There are a handful of metal desks in the room. Open tool boxes and a metal mechanical arm on one of the tables. A handful of concrete columns support the ceiling.

LYKOPIS

Where is it?

ALCINOE

The signals are coming from...

Alcinoe looks at the electronic device in her hand.

ALCINOE (CONT'D)

There.

Alcinoe points to a vault door with a keypad next to it.

INT. MODERN BUILDING FIRST FLOOR - NIGHT

Jason walks cautiously down the hallway.

INT. CONTROL ROOM - NIGHT

Alcinoe is working on the keypad to the vault.

ALCINOE

This one is tougher.

LYKOPIS

Can you get it open?

ALCINOE

I just need a little more time.

Lykopolis sees Jason's shadow on the floor.

LYKOPIS

Make sure you do this right. I  
don't want to set off any alarms.

Alcinoe gets on her knees and unscrews the keypad cover. She moves the exposed wiring around.

Lykopolis steps backward, hugging the wall.

Jason steps into the room, aims the machine gun...

Lykopolis SLAPS the gun out of Jason's hand. She grabs Jason and slams him against the wall.

Jason is stunned. Lykopolis easily holds Jason against the wall with one hand.

ALCINOE

What do you have there?

LYKOPIS

A puppy. I'll snap it's neck.

AMY

Well met, sister.

Amy walks into the room. Her hands are at her sides.

Alcinoe slowly moves one hand towards the dropped machine gun.

LYKOPIS

Well met.

AMY

Why are you here?

LYKOPIS

To check up on you.

AMY

You have Velasca's permission to be here?

LYKOPIS

Have you killed some of them?  
Prepared for our arrival?



AMY

It's barely been a week. I was given ten days. Does Velasca know you are here?

Jason's eyes open wide and looks at Amy.

LYKOPIS

She sent me to watch over you.

AMY

But did she tell you to come into this building?

Amy slowly walks into the room. Amy's knife is tucked in the small of her back.

LYKOPIS

Stay where you are.

Alcinoe picks up the machine gun, stands up, points it at Amy. Amy stops moving.

AMY

You don't have permission to be here.

LYKOPIS

Velasca is too soft when it comes to you.

AMY

Oh?

LYKOPIS

Are you lovers? That would explain things.

AMY

Jealous?

LYKOPIS

We've been watching. You've enjoyed yourself here. Making friends, hoping they adopt you, take in the pitiful kitten.

AMY

You're being stupid.

LYKOPIS

So you're not planing to join these sheep?

ALCINOE

Baaaaaaa!

AMY

They mean nothing to me.

LYKOPIS

Then you don't mind if I snap this  
boy's neck?

Lykopolis tightens her grip on Jason's throat...

Jason's gasps for air.

Amy grabs her knife and throws it. It slices Alcinoe's  
throat, severing an artery.

Alcinoe pulls the trigger on the machine gun as she falls to  
her knees. Bullets go everywhere.

Lykopolis drops Jason and dives behind a metal desk to avoid  
the gunfire.

Amy dives behind another desk.

Alcinoe drops the gun, her hands go to her throat in a  
desperate attempt to stop the bleeding. She rolls over and  
with a bloody gurgle, falls upright on the ground.

Amy gets up, runs toward Lykopolis. Amy punches Lykopolis once,  
who is on one knee. Lykopolis grabs Amy's right shoulder,  
punches Amy in her side, throws Amy away.

Amy rolls away, gets to her feet. Lykopolis stands up, smiling.

Amy looks at Jason, who is on the ground red-faced, gasping.

Amy looks up and Lykopolis has vanished.

Amy walks up to Alcinoe and picks up the machine gun. The  
tile floor beneath Alcinoe head is a pool of blood.

Alcinoe reaches out to Amy with a trembling hand...

...and she dies.

INT. MODERN BUILDING FIRST FLOOR - NIGHT

Amy checks the machine gun, steps around the corner of a  
column.

LYKOPIS (O.S.)  
These people are under your  
protection?

Amy spins around, trying to pinpoint the voice.

AMY  
No.

LYKOPIS (O.S.)  
Kill the boy. We can hide the  
bodies, continue your mission.

AMY  
There's no need. He's harmless.

LYKOPIS (O.S.)  
It doesn't matter. They may all  
have to die. You understand that,  
don't you?

AMY  
I can still accomplish my mission.  
Let me handle this.

LYKOPIS (O.S.)  
You kill for them. You choose them  
over your sisters.

AMY  
No. You startled me! I had  
everything under control!

LYKOPIS (O.S.)  
Your actions betray you.

Amy closes her eyes, holds her breath. She hears a metal pin  
being pulled.

Amy spins around and sees a grenade flying toward her.

Amy catches the grenade and flings it back in the direction  
it came from: Lykopolis who is half covered by a column at the  
end of the room.

The grenade is an inch away from Lykopolis...

The grenade EXPLODES.

Amy has her right arm up as she falls backward.

After a moment, Amy gets up and walks over. Lykopolis is dead.

Amy drops the machine gun at her feet.

INT. CONTROL ROOM - NIGHT

Amy heads for the vault door, pulls at the handle. It is locked. Jason stands nearby.

AMY  
Can you open this?

Jason does not reply.

AMY (CONT'D)  
Jason. What is in there may be the only thing that will keep us alive. Can you open it?

JASON  
You were sent here. To gain our trust. Betray us.

AMY  
Can you open it?

JASON  
No.

AMY  
AHAAAAA!

Amy slaps the metal door with her hands.

AMY (CONT'D)  
Stupid, stupid, stupid.

JASON  
We welcomed you in! Trusted you!

Amy looks at Alcinoe, gets on one knee. Amy reaches out and closes Alcinoe's eyes.

AMY  
They watched my back in battle. They've killed - more than once - to keep me alive.

Amy shakes her head, tears in her eyes.

AMY (CONT'D)  
I've betrayed them and my entire tribe. To save your life.

JASON  
I - I don't - you're not on our side!

Amy stands up and walks toward Jason.

AMY  
What should I do to prove myself?

JASON  
I...

Amy stands in front of Jason.

AMY  
Kill more of my family? Die for you  
- for your people? Be a victim?  
Would that be enough?

Jason says nothing.

AMY (CONT'D)  
Don't worry about it. It was a  
moment of weakness on my part. It  
doesn't matter. None of it does.

Amy walks out the door.

EXT. MODERN BUILDING - NIGHT

Amy walks outside. Amy's right arm is stained with blood.

Edward and Simon are outside. They stand over the dead body of the guard.

Edward sees Amy, pulls out his gun.

EDWARD  
You did this.

AMY  
No.

EDWARD  
Why is there blood on your arm?

AMY  
I hadn't noticed. I must have been  
hit by shrapnel.

Simon pulls out a gun (his hand is trembling) and aims at Amy.

EDWARD  
You need to explain this. Now.

AMY  
Just shoot me. We're all dead  
anyway.

Jason walks out the front door.

JASON  
She saved me!

EDWARD  
What?

JASON  
She stopped them from stealing  
whatever is in there.

EDWARD  
Is this true?

JASON  
There's two dead intruders in  
there. She killed them.

Amy turns to look at Jason. Jason looks back at her.

EDWARD  
Is this true?

AMY  
Yes.

Simon and Edward lower their guns.

AMY (CONT'D)  
We're going to be attacked in a day  
or two.

EDWARD  
By who?

AMY  
My tribe. But with what you have  
inside - we can win, we can beat  
them.

EDWARD  
What do you think is in there?

INT. CONTROL ROOM - NIGHT

Amy's right arm has been bandaged. Mia stands nearby.

Edward punches in the access code. The vault door opens.

Amy steps into the vault.

INT. VAULT - NIGHT

A computer workstation, a large metal table full of metal scrap. In the middle of the room is a raised platform.

There are two combat robots standing in the center. There is also half a robot (just the torso and up) on the floor.

The robots wear military uniforms and are human in appearance (two arms and legs, a torso, a head). The "face" is made of plastic skin - similar to a doll.

AMY

Where are the others?

EDWARD

That's all we have.

AMY

But they are sending out signals.  
Fifty signals!

Edward points to a box on the table.

Amy walks over. The box is full of tiny metal cases. Each of the metal cases have a small blinking red light on its side.

EDWARD

Someone removed the signal chips and left them here. I guess to throw anyone off who was looking for them. There were four left when I got here. I took one apart - well, one and a half - for parts and to get it's battery to provide power for us.

AMY

You're the inside man.

Edward nods.

EDWARD

A local warlord wanted to round us up as slave labor, so I set a trap for him. Wasted effort. He got himself killed. And then someone else pops up and wanted to make a deal.

AMY  
You reset the trap.

EDWARD  
I wanted to find out who was out there. To be ready. Now I know. Another threat.

AMY  
I...

Edward puts up his right hand.

EDWARD  
I'm not interested in your story. Not anymore. You can go back and report there is nothing of value here. Hell, you can take these remaining two - and a half - robots.

AMY  
You'll just give these up?

EDWARD  
How many are in your tribe?

AMY  
Sixteen - no, fourteen.

EDWARD  
I know what you ladies can do. Stronger and faster than ten men combined. You could kill most of us on your own, isn't that right?

Amy says nothing, her eyes focused on the floor.

EDWARD (CONT'D)  
Just go away. Nothing for you here. Please. Leave these people alone.

Jason looks on.

AMY  
That's not going to work.

EDWARD  
There's nothing for you here!

AMY  
Velasca - the leader of our tribe - won't believe me.



EDWARD

Make her!

AMY

Velasca believes in me. Thinks I'm smart. I go back now, especially with these two dead and she'll think I'm playing an angle. Lying to her. Hiding and taking the robots for myself.

EDWARD

You can show her what we actually have.

AMY

She'll tear the place apart looking for the robots that we have hidden from her.

EDWARD

That's crazy.

AMY

These robots are very important. My tribe's future depends on them. That they don't exist is something my sisters will find impossible to accept.

(beat)

When my sisters don't report or ping in - she'll suspect the worst.

EDWARD

Ping?

Amy taps the base of her skull.

AMY

We have a small device surgically implanted at the base of our skull. It sends out a signal. We can send out "pings" for limited communication between us.

EDWARD

Like the robots.

AMY

Like the robots. That's how I knew my sisters were here.

(MORE)

AMY (CONT'D)

When we are within half a mile of each other, you can "sense" the signal it sends out. It was set up so we could locate the wounded. Or the dead.

EDWARD

So what now?

AMY

I don't know. I acted without thinking.

Amy thinks for a moment.

AMY (CONT'D)

I'll send Velasca a ping tomorrow morning and tell her that all is well. That will give us a day or two.

EDWARD

And then?

AMY

I don't know! With the robots - it would have been an equal playing field. We could have made a stand. Now? I don't know.

Edward shakes his head.

AMY (CONT'D)

You still don't trust me.

EDWARD

I shouldn't. But actions speak louder than words. By killing them, you broke with them.

AMY

They will never take me back.

EDWARD

You could run.

AMY

I won't run.

Silence for a moment and then Edward realizes something.

EDWARD

Where's Grafton?

AMY  
Unconscious.

EDWARD  
Well, at least you didn't kill him!

AMY  
No. I didn't kill him.

EDWARD  
Go. I'll smooth things over with  
Grafton. We'll talk in the morning.

Amy leaves the room. Jason watches Amy walk away.

EDWARD (CONT'D)  
Almost got yourself killed today.

Jason nods.

JASON  
She killed her sisters to save me.  
That means she chose us, right?

EDWARD  
Yes. It's the stupid choice, but  
she did make it. She chose us.

JASON  
What does that mean?

EDWARD  
It means there's hope for  
civilization.

Edward walks off. Jason looks at him, obviously confused.

EXT. MODERN BUILDING - NIGHT

Amy stands and looks at the outer wall of the base. Her  
hands tremble.

AMY  
Stupid, stupid, stupid.

Amy walks down the road toward the farm.

EXT. SHOWER STALL COURTYARD - DAY

The next morning. Amy sits, cross legged on the ground. Amy  
exhales, closes her eyes, her brow wrinkles as she  
concentrates.

INT. AMAZON COMMAND POST - DAY

Velasca sits in a chair. The computer terminal in front of her pings and flashes green.

VELASCA

Hmm.

TECMESSA - glasses, thin, long scar across the middle of her face - enters the room with tea.

TECMESSA

Didn't get much sleep I take it?

VELASCA

Amynomene just "pinged" me.

TECMESSA

And?

VELASCA

I suspect my scouts - who have NOT reported in - disobeyed my orders, and snuck into the armory. But Amynomene has defused the situation and all is well.

TECMESSA

But?

VELASCA

But it could be that she has gone over to the other side.

TECMESSA

So?

VELASCA

Sister! Do you only speak in single words?

TECMESSA

No.

Both women laugh.

VELASCA

The ambitious move would be for her to claim the robots for herself, perhaps seduce my scouts to her side. Amynomene was never the ambitious type. But.

TECMESSA

But.

VELASCA

The robots are a huge prize. So many opportunities there. So much temptation.

Velasca sips the tea.

VELASCA (CONT'D)

Let's give her two days. But we will move sooner rather than later.

Velasca gently puts her cup down.

VELASCA (CONT'D)

Why don't people just do what I tell them to do?

TECMESSA

Free will. It is a problem that has plagued leaders for eons.

Tecmessa gently hugs Velasca from behind. Velasca sighs.

VELASCA

I'm going to put an end to that nonsense. It's damned inefficient!

INT. CLASSROOM - DAY

Amy is sitting in front of a metal desk. There is a map of the armory layout on the table. A chalkboard is behind her.

In front of her (sitting in steel folding chairs) are a handful of men and one woman. They are:

Horace, Edward, Grafton (who has a broken nose and is giving Amy a dirty look), RINGO (thin, beard), PAN (Asian, muscular, balding) and NADJA (faded army fatigues, she has green hair).

Jason stands in the back.

Mia and Simon are near the back, sitting at a small wooden table. REBECCA, a middle-aged woman, joins them. Rebecca leans a shotgun against the wall.

EDWARD

I used the same radio frequency as before at the time I was supposed to. The voice was distorted but I suspect it was your leader.

AMY

And?

EDWARD

She asked if anything had changed. I said no. I asked if there was an update on how and where the handoff would happen. I was told to wait until our next scheduled call next week.

AMY

I suspect they'll be here in the next day or so. My sisters are in the middle of resupplying from a local ally.

EDWARD

Resupplying?

AMY

There are people who owe my tribe for past favors. We collect from time to time.

EDWARD

Sounds like a protection racket. They pay or you mess them up.

AMY

No, we've earned those scraps.

EDWARD

You almost sound proud.

AMY

I killed a man who liked pouring vodka on a person's head and then setting them on fire. This was entertainment for him. That's not why I killed him.

EDWARD

No?

AMY

No. I killed him for food and shelter. I'm not proud, but I sure as hell not ashamed about it.

Edward puts up his hands.

AMY (CONT'D)

Okay.

Amy looks at the men and woman.

AMY (CONT'D)  
You've all had military training?

They all nod.

RINGO  
I'm good with weapons tech. I helped Ed with the robots. We are going to use the robots?

AMY  
Yes. Your name is?

RINGO  
Ringo.

AMY  
Ringo.

PAN  
My name is Pan, not as in Peter Pan, just Pan.

AMY  
Pan.

PAN  
Field Artillery. I have a handful of working rockets ready to destroy, defeat, or disrupt.

AMY  
Outstanding. Thank you "redleg."

Pan smiles.

NADJA  
Nadja. Hand to hand combat was my specialty. I'm not sure I want to tangle with your "sisters." I'll be better off emptying a machine gun into them.

AMY  
I agree. Nice hair.

NADJA  
It was supposed to be blonde.

The men laugh.

NADJA (CONT'D)

Sue me! It's boring without any TV to watch.

PAN

You should have seen her sink when she dyed her hair red. It looked like a crime scene.

NADJA

Bastard.

They all laugh. Amy looks at Horace.

AMY

Horace? Why are you here?

HORACE

Sniper.

AMY

Ah.

HORACE

Old, fat, and slow. But the good thing about being a sniper is I don't need to be moving much to be of use.

AMY

I'm sorry to drag you into this.

HORACE

Darling, I may have a gentle soul - but I am very good at what I do.

Amy and Horace smile.

AMY

I'm sorry if I insulted you, Horace. I won't do that again.

Horace nods.

SIMON

Isn't there any chance to negotiate?

AMY

What do you have of value to offer?

MIA

Nothing they want.



SIMON

So why attack us? Kill us?

AMY

Belief is stronger than reality. My sisters will believe we are holding out on them. And the harder you prove them wrong, the more they will believe you are lying to them.

SIMON

That's insane.

MIA

That's history.

AMY

I'm open to dialogue, Simon. If they offer it, I will try. But it would be irresponsible for us not to prepare for the worst.

EDWARD

We could leave.

MIA

Edward!

EDWARD

Just bringing it up. I don't think it would be feasible even if folks agreed to it.

MIA

And where would we go? How would we feed and shelter everyone?

SIMON

This is our home.

Edward nods.

Amy looks at Rebecca.

REBECCA

I'm Rebecca. I used to be a cop.

AMY

Ever fire your gun?

REBECCA

Once.

AMY

You don't have to be here. No one will think less of you.

REBECCA

I would. I couldn't face my daughter if I didn't do something.

AMY

Please, come sit up here.

Rebecca walks to the front of the room. The men grab a chair for Rebecca and she sits down.

EDWARD

I'm going to have folks move into the farm. Unless you think they'll come in from the rear?

AMY

It would take much longer to get here. We aren't seen as much of a threat.

(beat)

They'll be concerned about the robots. They believe we have fifty of them in working order. They'll be a little more cautious, unsure - concerned about the robots attacking or us destroying the robots.

EDWARD

And if they don't believe that?

AMY

No restraint, full force. They'll kill everything. I do not exaggerate. I've seen it before.

MIA

I'm sure you have.

Awkward silence. Amy and Mia look at each other.

EDWARD

Let's focus on the immediate issue.

AMY

Here are my ideas. If you have better ones, shout them out. I want to put up a handful of barricades. Here and here would be good.

Amy points to the map. The group leans forward.

INT. CONTROL ROOM - DAY

Amy sits in a chair.

Ringo is standing, hooking up a massive looking gatling-style rotary cannon to a robot. Chains from the ceiling hold the gun aloft.

Jason pretends to study the "half-a robot" on a steel table.

RINGO

So. Why did it all got to hell?

AMY

Sorry?

RINGO

The world. Civilization.

AMY

Are you going to get that to work?

RINGO

Everyone has an opinion. What's yours?

Amy frowns. She starts to open her mouth, closes it.

RINGO (CONT'D)

Fine. Keep it to yourself.

AMY

You don't matter.

RINGO

What?

AMY

You don't matter. Your life has no value.

RINGO

I don't...

Amy walks up to the robot, studies the gun it holds.

AMY

Half of America's population living in poverty. Decades of continuous privatized war. Stagnant wages, 30% unemployment.

(MORE)

AMY (CONT'D)

The dollar becomes worthless.  
Elections are cancelled. And if  
you complain about anything? You're  
a socialist. You're a traitor.  
You're unrealistic.

(beat)

People finally came to the logical  
conclusion. If you ignore the words  
the government and the media are  
using and focus on the actions - on  
what is actually happening, it  
becomes clear. You don't matter.  
Your life has no value.

Amy taps the gun.

AMY (CONT'D)

Set it to 500 rounds per minute. I  
know it can do a lot more but the  
heat build up could cause a jam.

Ringo is startled for a moment by the shift in conversation.  
He regains his bearings.

RINGO

Right.

Amy walks back to her chair, sits down.

AMY

So, if you don't matter, if one's  
hopes, dreams, safety, and personal  
well-being doesn't matter - well  
then, THEY - those in charge -  
don't matter. It's simple: you take  
or you have nothing. Kill or be  
killed.

(beat)

I was watching one of the public  
trials. And these men and women -  
those that had been in power. They  
begged for their lives.

Amy shakes her head.

AMY (CONT'D)

Asking for mercy when they had  
never given it.

(beat)

They begged and the crowd replied:  
"You don't matter.

(MORE)

AMY (CONT'D)

Off with your head." And with each head - the crowd cheered, because it felt like they had control over their lives again.

RINGO

Those who were in charge. They lived very well - kings and queens - for decades - no tears from me that they were dragged down.

AMY

I'm not saying you're wrong, Ringo. But was that justice?

RINGO

When the "powers that be" were in charge, were they providing justice? Making sure people had clean drinking water, fair pay for honest work? Or were they making background deals and getting rich?

Amy shrugs.

RINGO (CONT'D)

A single working mother pays more taxes than a global corporation but there's no money for jobs, food, health care? Ha! No tears.

JASON

There must have been some who tried to fix it, change things.

RINGO

I'm sure there were. Shame on us for not noticing and supporting them more. Shame on us for not running for office ourselves. It's like when people get mad and say computers are stupid. Yes, they are. So it is up to us to make sure they do what they are supposed to do. And that responsibility never ends.

AMY

OK, genius. Stop stalling. Can you get it working or not?

RINGO

Yeah, yeah - give me a moment here!

Amy smiles.

RINGO (CONT'D)  
You hide it well - but...

AMY  
But?

RINGO  
You are one angry woman!

AMY  
Being a quiet woman hasn't worked  
out for me.

Ringo and Jason smile at her joke - but Amy can only muster up a thin smile. It is obvious a sadness is washing over her. Ringo and Jason notice it.

RINGO  
Just give me a few minutes. I got  
this.

Jason looks back at the "half a robot" on the desk.

EXT. ARMORY ROAD - NIGHT

Amy walks toward the armory front gate. Edward waits for her in front of it.

There is now a small stone barricade to the right of the front gate. Hidden behind it, on it's knees, is the robot with the gatling gun attached.

AMY  
All done.

EDWARD  
I was thinking of posting a watch.

AMY  
You'll never see them coming.  
Better off to be well rested than  
jumping at shadows for a few days.

Amy looks down the road.

AMY (CONT'D)  
We'll know when they're coming. And  
if that doesn't work...

Amy taps the base of her head.

AMY (CONT'D)

I'll "hear" them when they're near.

EDWARD

You switched sides. How do I know you won't do it again?

Edward has his hand on his gun (in it's holster on his waist). Amy smiles and points at his gun.

AMY

If I were your enemy my fist would punch through your chest and be holding your warm heart before you took another breath.

Edward removes his hand from his gun.

EDWARD

Well, when you put it that way.

AMY

They wouldn't take me back. Not after what I've done. I'm on your side - for life, or death as the case may be.

EDWARD

Do you regret your choice?

AMY

Does it matter?

Amy and Edward head inside.

EXT. CITY STREET - DAY

A post-apocalyptic urban city street. A handful of dead men are on the ground. A number of amazons stand by. Velasca pulls up in a jeep.

ANTIMACHE, (tall, silver haired) steps forward.

Velasca looks at the bodies and frowns. Antimache shrugs.

ANTIMACHE

They wouldn't pay us what they owed us. They thought we were weak.

VELASCA

So you killed all of them. Now they will never pay us anything.

ANTIMACHE

We could have talked about it.  
Negotiate. But that never works.

VELASCA

We head out in two days.

ANTIMACHE

Any word?

VELASCA

No.

ANTIMACHE

She's turned. She was the wrong  
choice.

Velasca gets out of the jeep, stands close to Antimache.

VELASCA

If you are unhappy, we could...

Antimache steps backward, puts up her hands, and bows  
slightly.

One of the wounded men on the ground groans and reaches out  
with his right hand. Antimache whips out her pistol and fires  
a few times into the man.

The man is dead.

VELASCA (CONT'D)

Antimache, why do you fight?

Antimache shakes her head, confused.

VELASCA (CONT'D)

What keeps you going? Your sisters?  
Love? Fear? Hate?

ANTIMACHE

I don't understand the question. I  
fight to survive. Life *is* fighting.  
It's natural. Like breathing.

Velasca nods. She gets back into the jeep and drives off.

Velasca turns a corner and sees an amazon spray paint words  
on a wall:

NO MERCY.

Velasca is unhappy.



EXT. SHOWER STALL COURTYARD - NIGHT

Jason walks in with two cups of coffee in his hands. Amy sits on the ground (blanket beneath her). Her personal content device is playing a sad tune.

AMY

You'd better come here with that coffee before it gets cold.

Jason walks toward her.

JASON

Did you hear me?

AMY

I smelled the coffee.

JASON

Here.

Amy takes the coffee.

AMY

Sit.

He does. They sit. Sipping coffee. Listening to the music.

JASON

Sounds sad.

AMY

Yes.

JASON

I have about a hundred CDs.

AMY

I have about 8,000 songs on this thing.

JASON

Wow. May I?

He gestures at Amy's device. Amy nods.

Jason picks it up and looks at it. He pushes a button and pauses the music, looks at the back of the device...

JASON (CONT'D)

How do you charge this up?

AMY

Solar powered.

Jason pushes a button and the music starts up again.

JASON  
Does it play movies?

AMY  
It does.

JASON  
I loved movies. Before everything  
fell apart. I miss them.

AMY  
There's a few movies in here. We  
can watch one if you'd like.

JASON  
Really?

Amy picks up the device and pushes a few buttons. She puts  
the device (standing up) on the ground...

...and a beam of light shoots from the device and projects a  
movie image on the wall of the shed. A black and white image  
of a street in Paris. (Silent - no dialogue or music.)

JASON (CONT'D)  
What's that supposed to be?

AMY  
Paris. Well - it's supposed to be  
Paris. It could be a movie set.

JASON  
It looks amazing.

AMY  
It is beautiful.

JASON  
I wonder if it's still there.  
Paris, I mean.

AMY  
It doesn't matter.

JASON  
It matters.

AMY  
Why?

JASON

Because beauty is its own purpose.  
There has to be more to life than  
just survival. Animals fight for  
survival. Mankind has to fight  
for...I don't know - civilization?  
There has to be more to life than  
just surviving. There just has to!

Amy smiles at his intensity.

Jason is embarrassed by his earnestness. He turns away from her and goes back to watching the film.

In the film a man and a woman encounter each other on a street corner. They talk.

JASON (CONT'D)

Why did you switch over to our side?

AMY

In my tribe, orders are to be obeyed. For the good of all. We are a family, we look out for one another - but we don't. I knew that, but until recently I was able to ignore that, lie to myself. Strength in numbers, I told myself. Better here than alone and dead.

JASON

What happened?

AMY

I had to do something that made it impossible to lie to myself anymore. I was ordered to kill a sister to prove myself. To earn the right to come on this mission, where ironically I...

Amy shakes her head.

AMY (CONT'D)

Here there's room to breathe, to choose. I choose to do what I wish to do. It feels good to help, to...

Amy looks at her hands.

AMY (CONT'D)

...build. There's strength in that. Power. It feels good.

(MORE)

AMY (CONT'D)

(beat)

People thank you here! It's such a little insignificant thing but...

Tears run down Amy's cheeks.

AMY (CONT'D)

People thank you.

JASON

That's normal. To feel connected. To care about others. To help.

Amy wipes away her tears.

AMY

Is it? We live in very different words then.

JASON

Your world scares me.

AMY

That's OK. Your world scares me.

JASON

Really?

AMY

Really.

Jason looks at Amy. Amy shrugs. They both turn back to the film.

The men and the woman in the film are still talking. They move closer to each other and then embrace.

The man and woman in the movie kiss one another passionately.

AMY (CONT'D)

You don't want to see this. It's silly.

JASON

It's okay.

AMY

I don't even have the volume turned on. I have other things you could watch.

JASON

No, it's okay...

She reaches for the device at the same time Jason does...

Their hands TOUCH...

They both draw away from each other...

The device falls to the ground and the image of the two lovers kissing one another is now projected onto Amy and Jason.

They sit, looking at one another.

Jason reaches out with his hand. Strokes her cheek.

Amy lets this happen, her eyes close...

Jason takes his hand off her cheek. He kisses Amy on the lips.

JASON (CONT'D)

What are you thinking? What's in your mind, right now?

Amy laughs.

AMY

I'm too old for you.

Jason strokes her cheek. Amy melts to his touch. He kisses her again.

JASON

Anything else on your mind?

They both laugh.

JASON (CONT'D)

You do have a point. If you were my mother you would have had me when you were ten.

Amy smiles and pushes him to the ground. The personal content device rolls away and is now broadcasting it's image on a wall.

Jason exaggerates the force of her push.

JASON (CONT'D)

My god! Such strength! I think you broke my arm.

AMY

Idiot.

Amy is laughing. She rolls on top of Jason, holds his arms, pins him to the ground.

The image of the two lovers is stuck on a loop. They kiss, separate, look into one another's eyes, kiss again.

AMY (CONT'D)

I'm getting the feeling you've done this before.

JASON

A handful of times. Two different women.

AMY

Slut!

They both laugh. She looks into his eyes, leans in and kisses him.

Jason notices she seems sad.

JASON

What? What's wrong?

AMY

Everything - nothing.

She laughs.

AMY (CONT'D)

My life has been...there hasn't been room for...It hasn't - I...I don't even know what I'm saying. I'm no good at this. It's not me.

Jason pulls his head up and kisses her passionately on the lips. Amy trembles and lets go of his arms. He strokes her cheeks.

JASON

Is Amy your real name?

AMY

No.

JASON

What is it?

AMY

It doesn't matter.

JASON

Come on...

Amy smiles and leans into his ear. She whispers something.  
Jason smiles.

JASON (CONT'D)  
That's a beautiful name.

AMY  
No, it's not. It's nothing.

Amy leans in and kisses him. Jason raises up to embrace her...

The lovers in the film continue to kiss in an infinite loop.

EXT. BASE COURTYARD - DAY

Jason walks toward a campfire where Edward and Mia sit, sipping coffee. A small pot of coffee sits near the fire.

JASON  
Morning.

EDWARD  
Morning.

MIA  
Morning.

Jason helps himself to a cup. Smiles and taps his foot.

EDWARD  
You're in a damned good mood.

Mia punches Edward in the arm. Jason smiles.

Jason pours a cup for Amy. He walks off with both cups. Edward and Mia watch him go.

MIA  
Well, she now has a reason to fight for us.

EDWARD  
It could be a one night stand.

MIA  
Maybe it's a delicious one night stand.

Edward laughs.

MIA (CONT'D)

Having to fight against something is a chore, a necessity. Most folks will try to avoid that.

EDWARD

No hope for the human race then.

MIA

I didn't say that. "Nobody will act for the many, but people will act for the one." Something, someone to fight for, to look forward to when the war is over? That's worth dying for. That's worth living for.

EDWARD

Amen.

EXT. FREEWAY - DAY

Two jeeps drive down it, two amazons in each of them.

A van follows the jeeps. The van has metal plates welded to it, the roof has been cut off. An amazon controls a gatling gun at the front of the van. Seven amazons are in this vehicle.

Two amazons are in a jeep a hundred feet behind the van. One is Tecmessa (driving), the other is Velasca.

TECMESSA

What if you are wrong?

VELASCA

I haven't judged her.

TECMESSA

Her sisters have.

VELASCA

There is no hesitation, no measured thought in them. I barely control them anymore.

(beat)

If she welcomes us in, good. If she attacks, tricks us - well, the day's blood is on her.

TECMESSA

You would not want to know why?



VELASCA

If she shot you in the head, I am sure she would have very good reasons to do so. I would not be interested in them.

TECMESSA

You're so romantic.

VELASCA

But I hope she has not turned against us. It would be very disappointing if she has. Very disappointing.

EXT. ARMORY RAMPART - DAY

Amy is leaning against a wall, asleep. Edward is sitting nearby in a chair.

Amy opens her eyes.

AMY

They're here.

Amy gets up and puts on her chest body armor. Edward picks up his rifle.

EXT. ROAD - DAY

The convoy of amazons drive down a wide road that cuts through a wooded area. Velasca (in a jeep) is holding an electronic device in her hands.

The device starts pinging.

EXT. ARMORY ROAD - DAY

The vehicles are parked. The front entrance of the armory is two miles away. Velasca points to the woods to the left of the road.

VELASCA

Down there. Two robots. Be careful.  
But do what you have to.

Two of the amazons walk into the woods.

EXT. WOODS - DAY

The two amazons have machine guns and walk slowly forward. One of them holds an electronic device, which is flashing. She points to the left.

The other woman nods and moves to the left, ducking behind a tree. They move closer. The device is flashing with faster intensity.

They see a metal head poke out from behind a tree and then hide again.

The women move closer.

The head pops out...

Both women fire and the head flies off and rolls down a hill. The women smile and move closer, step around the tree.

There see three things:

- 1) The top half of a robot's torso.
- 2) Two robot signal chips (tiny metal cases that have a small blinking red light on the side).
- 3) Bomb with a sensor trigger.

The women freeze, the sensor lights up.

The robot and the two women blow up.

EXT. INTERNAL ARMORY MAIN ROAD - DAY

An electronic alarm rings out.

Pan is behind a barricade a hundred feet from the main entrance. He has a rocket launcher ready. Jason is nearby, awkwardly holding a rifle.

EXT. ROOFTOP - DAY

Horace lies flat on a makeshift raised wooden platform, his rifle covering the road below. He exhales and aims.

EXT. INTERNAL ARMORY MAIN ROAD - DAY

Ringo is behind a barricade. He pushes a button on a handheld device. Ringo looks to his left. He sees one of the combat robots come to life and aim its machine gun down the road.

Standing behind a pillar is Nadja, holding a machine gun.

Behind another pillar: Rebecca, nervously holding her shotgun.

EXT. WOODS - DAY

Velasca turns away from the remains of the two dead amazons. She talks into a bulky communications device.

VELASCA  
Air strike.

INT. PLANE - DAY

An amazon is at the controls of a biplane. The plan is full of explosives.

AMAZON #1  
Understood.

EXT. SKY - DAY

The plane begins a rapid decent.

EXT. ARMORY RAMPART - DAY

Edward and Amy look up.

The automatic artillery guns come to life and fire upon the plane.

Amy and Edward run down the stairs.

The plane is hit but continues toward the front gate.

EXT. ARMORY - DAY

The plane crashes into the main gate and EXPLODES.

The amazon van heads down the road. From behind a barricade the combat robot steps out and fires at the van with its gatling gun. The van's armor plating holds up.

The gatling gun in the van fires at the robot. The robot withstands tons of bullets but finally falls apart.

The van smashes through the wreckage of the front gate and into the armory.

EXT. INTERNAL ARMORY MAIN ROAD - DAY

The van slows down, the side doors open, and five amazons jump out. The van presses on.

The van speeds down the main road, the gatling gun firing and tearing up the buildings.

The five amazons follow close behind, hidden by the smoke of the explosion. They break up and go in different directions.

One amazon scrambles up the side of a building effortlessly.

Pan fires a missile at the van. The amazon manning the gatling gun is able to fire a few rounds in Pan's direction before the missile hits the van.

The van explodes and stops in the middle of the road.

Pan hits the ground, dead. Jason looks on in horror.

One of the amazons fires at Jason with a machine gun and Jason ducks behind the barricade.

Amy steps out from behind a pillar and shoots the amazon with a pistol. The amazon turns in anger (her enhanced strength and body armor keeping her up).

Amy steps backward and empties her pistol into the amazon. The amazon drops to the ground, dead.

The amazon that was manning the gatling gun steps out of the van (which is now on fire). She is badly burnt but still alive. She draws her sword...

A shot rings out. The amazon falls to the ground, dead.

EXT. ROOFTOP - DAY

Horace reloads his rifle.

EXT. INTERNAL ARMORY MAIN ROAD - DAY

A muscular amazon (ANDRODAMEIA), brandishing a bulky semi-automatic grenade launcher (which she holds easily), walks down the main road.

Edward pops up from behind a barricade and opens fire with a machine gun. Androdameia is hit in her arm, but appears amused.

## ANDRODAMEIA

Oh, hush!

She fires the grenade launcher in Edward's direction, and the barricade crumbles. Edward rolls on the ground, buffeted by the explosion. He drops his gun, half buried by the rubble that once was his barricade.

## EDWARD

Hell!

Androdameia walks toward Edward, smiles, points her weapon at him. Edward puts up his hands, coughing from the dust all around him.

BOOM! Androdameia almost falls to the ground as she is hit by something. She turns around and sees...

Rebecca, a few feet away, holds her shotgun. She fires again.

Androdameia dashes up to Rebecca with amazing speed and backhands her. Rebecca rolls down the street.

Androdameia turns and is punched in the face by Amy.

Androdameia tries to fire her weapon, but can only get off one shot (which goes wild and hits the side of a building) before Amy knocks the weapon out of her hands. They trade a few vicious blows....

They both hear a gun being cocked...

They turn and see another amazon (ARETO) aiming a machine gun at them.

Amy spins Androdameia around and uses her as a shield. Areto empties her gun, Androdameia falls to the ground, bleeding out.

Areto throws away her empty gun and draws her sword. Amy draws her sword.

Amy and Areto duel. They are evenly matched and block or dodge each others sword attacks.

Jason dashes out and tries to pick up the bulky grenade launcher, but it is too heavy for him to use properly. He hears a mechanical noise behind him and turns to face one of the combat robots.

The sword duel continues, both women are too evenly matched for either to gain ground. Areto punches Amy in the face and Amy takes a step back and is sliced across her stomach.

ARETO  
First blood!

AMY  
Idiot.

Amy steps forward, brings her sword up...and then THROWS IT UP INTO THE AIR.

Areto looks up...

Amy punches Areto. Amy's fist goes INTO Areto's chest.

Edward peers through the hole in his barricade.

Amy's fist is stuck in Areto's chest. Areto gasps, drops her sword. Areto weakly tries to punch Amy.

Amy, with some effort, yanks her fist out of Areto's chest.

Areto spins, and falls to the ground. Amy's right hand and arm are covered in blood. Amy winces as she looks at her right hand, now mangled up a bit.

Areto is on the ground, she's on her knees, a hole in her chest.

Amy picks up her sword, walks up to Areto. Areto is fumbling, trying to pull out a dagger. Amy stands over Areto, raises her sword...

Areto falls to the ground. Areto's body convulses, she is no longer a threat and will be dead in seconds.

Amy slowly lowers her sword.

A gun shot rings out.

Amy looks behind her and sees an amazon pointing a gun at her fall to the ground. Amy looks to the rooftop.

EXT. ROOFTOP - DAY

Horace reloads his rifle. He notices a shadow...

EXT. ARMORY INTERNAL MAIN ROAD - DAY

Horace's body is thrown off the rooftop and he falls six floors to the ground.

Amy looks up and sees a glint of metal on the rooftop.

EXT. ROOFTOP

An amazon is on one knee, pointing Horace's rifle at Amy.

EXT. INTERNAL ARMORY MAIN ROAD - DAY

A number of grenades fly over Amy's head...

EXT. ROOFTOP - DAY

...and pepper the amazon sniper. The amazon drops the rifle, starts to move...

The rooftop EXPLODES.

EXT. ARMORY INTERNAL MAIN ROAD - DAY

The sniper amazon hits the ground. She does not get up.

Amy turns around and sees an army robot easily holding the bulky semi-automatic grenade launcher. Jason stands next to the robot.

AMY  
Thanks, Ringo.

The robot responds with Ringo's voice.

RINGO/ROBOT  
You're welcome.

The group hears gunfire nearby.

AMY  
I'll take care of that. Check on Rebecca and have the robot watch the main gate.

JASON  
Yes.

RINGO/ROBOT  
Got it.

Amy sheathes her sword, picks up a dropped machine gun. She runs in the direction of the gunfire.

She sees Horace's lifeless body on the ground. She stops, bends down to look him over.

More gunfire. Amy runs towards it.

EXT. MODERN BUILDING - DAY

Two amazons are firing their machine guns towards the front entrance. A robot (behind a barricade) fires back.

An amazon flings a grenade at the robot. BOOM!

The robot is missing a leg and is on one knee. It keeps firing. Both amazons empty their weapons into the robot. It falls apart.

One amazon stops to reload her weapon. The other walks toward the door.

Grafton jumps out and fires a shotgun at the amazon near the door. She falls backward and lands on her back.

GRAFTON

Ha!

The other amazon fires her machine gun. Grafton falls.

AMAZON #2

Ha, yourself.

She walks over to her partner who is scrambling to get up.

AMAZON #2 (CONT'D)

Are you all right?

AMAZON #3

The body armor got most of it.

Amy empties her machine gun into the two women. They drop to the ground.

Amy sees Grafton's dead body, sprawled out on the stairs of the modern building front entrance.

AMAZON #2

Death.

Amy looks down. Amazon #2 has pulled out the pin to a grenade.

Amy gets down on one knee, takes the grenade from the amazon and flings it far away. The grenade explodes in the distance.

Amy takes and holds the amazon's hand gently.

AMAZON #2 (CONT'D)

Why did you betray us, sister?



AMY

Would you have let me leave? Show  
mercy on the people here?

AMAZON #2

There are only victims and  
survivors.

Amy nods.

AMAZON #2 (CONT'D)

Family! We are family! If we don't  
have that - we have...

AMY

Nothing.

The amazon starts convulsing and Amy waits patiently for her  
"sister" to die.

EXT. INTERNAL ARMORY MAIN ROAD - DAY

Mia watches over a bruised Rebecca behind a building pillar.

Jason and the army robot are nearby, aiming up the street.  
Nadja, with a machine gun, stands behind a building pillar.

Mia looks up as she hears the sound of vehicles approaching.

Two jeeps roar down the road, there is one amazon in the  
first jeep, two in the second (some distance away).

Jason and the army robot fire at the first jeep. The amazon  
is torn apart.

The amazon falls out of the jeep (dead) and the jeep slowly  
drives over a sidewalk and bumps and stops against a building  
wall.

The second jeep speeds down the road.

Nadja steps out from behind a building pillar and fires at  
the second jeep. She hits the amazon in the passenger seat  
(Antimache), but Nadja is cut down in the exchange of  
gunfire.

The jeep makes it to the end of the road. The jeep continues  
down the well worn path.

The ground slopes upward and the jeep speeds up it and down  
the other side.

EXT. FARM - DAY

The jeep swerves on a muddy patch of ground, slows down for a moment, and then speeds up again.

EXT. FIELD - DAY

In the distance, about fifty people are gathered in a field. Men, women, and children.

EXT. FARM - DAY

The jeep heads toward them. Antimache (the wounded amazon), in the passenger seat, aims her pistol at the crowd... A "whoosh" as something flies through the air...

BOOM! An explosion that destroys the back end of the jeep causes the jeep to flip over.

The crowd, about two hundred feet away, turn to see where the missile came from. They see Amy at the top of the hill holding Pan's missile launcher. (She's standing in the back of a jeep.) Amy drops the weapon and runs down the hill.

Ringo is in the driver's seat of the jeep. Jason and the army robot run up to the jeep.

RINGO

Get in if you're getting in!

EXT. CLEARING - DAY

Amy makes it to the wrecked jeep, which has landed in a small clearing.

Antimache steps forward with a pistol and fires twice. Amy is hit in the chest (but Amy has body armor on). Amy slaps the gun out of Antimache's hand.

Antimache tries to punch Amy. Amy grabs Antimache's wrist, and twists it. Amy punches Antimache in the stomach and Antimache falls to the ground.

Amy looks around, no sign of the other amazon.

Amy pushes waist high grass aside as she moves forward.

The jeep pulls up. Antimache reaches for her dropped pistol.

RINGO/ROBOT

Don't do that.

The army robot stands over Antimache, pointing a machine gun at her. She freezes.

EXT. FIELD - DAY

Amy walks forward and sees an amazon a few feet away. She holds a knife to a young boy's throat. The crowd watches.

The amazon takes a step back. Amy takes a step forward.

AMY  
Let the boy go.

AMAZON #4  
No.

AMY  
Don't do this.

AMAZON #4  
The lives of these people matter  
more to you than ours.

AMY  
No.

Amy looks at the boy. The boy is calm, still.

Amy looks up at the amazon. The amazon shakes her head, her knife still at the boy's throat.

A gunshot rings out.

The amazon drops the knife, falls to her knees. The boy runs toward the crowd.

The amazon falls to the ground. Her empty eyes look at Amy.

FLASHBACK - PLAYGROUND

Amy breaks Aello's neck.

Aello's lifeless eyes look at Amy.

BACK TO PRESENT DAY

Amy turns around and there is Edward, holding a gun.

Edward exhales in relief. He looks at the boy, safe now.

Edward looks at Amy.

EDWARD

Are you OK?

Amy nods. Then shakes her head.

Amy rushes up to Edward and slaps the gun out of his hands.

Amy's blooded right hand seizes Edward's throat and lifts him off the ground with little effort.

AMY

Why?

Edward is choking, his hands go to his throat. His feet are off the ground.

The crowd looks on. Jason and Ringo arrive.

AMY (CONT'D)

Why!

Tears are in Amy's eyes.

AMY (CONT'D)

There was no need to kill her.

JASON

He had to.

Amy turns and looks at Jason.

JASON (CONT'D)

He had no choice. He had to.

Edward's face is turning blue.

JASON (CONT'D)

You had to.

Amy shakes her head. Amy gently lowers Edward to the ground.

Edward rolls over to his side, gasping. Jason goes to him. The crowd looks on.

Amy walks off.

EXT. INTERNAL ARMORY MAIN ROAD - DAY

Amy sits on a wooden table as Mia applies a plaster cast to her right hand and wrist. There are a handful of refugees nearby looking at the wreckage of the recent battle.

Ringo and Jason stand nearby. Edward leans against a column a few feet away. Rebecca sits in a chair.

On the ground, covered by blankets are the bodies of Horace, Pan, Grafton, and Nadja.

MIA

We don't have any pain killers.

AMY

It's OK.

MIA

It might not heal right. You mangled that hand good.

AMY

It may work out. My body heals faster than normal people.

EDWARD

Did we get them all?

AMY

Three left. They'll be back.

EDWARD

So, we wait for the next attack?

AMY

That's a bad idea. Velasca can have thirty or forty more soldiers down here in about ten days.

MIA

My god.

RINGO

We're dead.

AMY

They'll be mercenaries, whatever thugs she can round up. But she can do it. After all, we do have fifty robots here for plunder.

EDWARD

We can't fight thirty or forty people!

AMY

You won't. I need a day or two to rest. I'm in no condition to face them now.

EDWARD

And then?

AMY

And then - I'll go out there and  
kill her and whomever's left.

Amy looks at Mia.

AMY (CONT'D)

We done?

MIA

Y-yes.

Amy gets off the table.

AMY

I'm going to speak to our prisoner  
and then I am going to sleep. They  
won't come back tonight.

Amy looks at Edward.

AMY (CONT'D)

We OK?

EDWARD

Hell no. We are not OK. But we need  
you. So let's never talk about it.

AMY

Works for me.

EDWARD

If it happens again, I'll just  
empty my gun into your head.

AMY

Fair enough.

Amy walks away. It is obvious her right hand is bothering  
her.

Amy heads for the modern looking building. Jason watches her  
leave.

INT. CONTROL ROOM - DAY

Antimache sits on the floor. The surviving robot aims two  
machine guns at her. Antimache moves a hand - the robot  
follows her moments with its guns.

Amy pulls up a chair next to the robot and sits down.

AMY

We're going to let you go. You're going to be set free. No weapons. Take a message to Velasca.

ANTIMACHE

I am?

AMY

There are no robots - well, except for this one. It was a trap set by Velasca's "inside man" to find out what was out there in the world.

ANTIMACHE

Right.

AMY

You don't have to believe the message. Just deliver it to her. There is nothing of value for her here. Tell her I'm sorry.

ANTIMACHE

You're sorry.

AMY

Yes. I want this to be over. There's been enough killing.

ANTIMACHE

You sure about that?

AMY

Yes.

ANTIMACHE

I'm not.

AMY

There's nothing for her here.

ANTIMACHE

These people are under your protection?

Amy hesitates before she answers.

AMY

Yes.

ANTIMACHE

For nothing. Out of the goodness of your heart?

AMY

It seemed like a bad idea at the time.

Antimache smiles and shakes her head.

ANTIMACHE

If what you say is true, why did you not report in? Let Velasca decide what to do next?

AMY

I wanted - I wanted to stay here.

ANTIMACHE

You wanted to stay here?

AMY

Yes.

Antimache stands up, the robot aims its guns...

ANTIMACHE

I believe you. You betrayed us for...this, whatever this is.

AMY

Haven't you ever wanted something more out of life? Something more than survival?

ANTIMACHE

Your fairy-tale does not tempt me, princess. I'll deliver your message. I believe you. She won't.

AMY

Disengage. Code zero - eight - five - two.

ROBOT

Confirmed.

The robot powers down. Antimache nods and heads for the stairs. She pauses.

ANTIMACHE

They're going to kill you.



AMY

They'll try.

ANTIMACHE

No. I meant these people you are protecting. They are weak. Their many needs will bring you down. Their doubts will turn them against you.

AMY

They trust me.

ANTIMACHE

A traitor once can be a traitor again. They will never be sure about you, never fully accept you.

Antimache pauses at the foot of the stairs.

ANTIMACHE (CONT'D)

Ha! I just realized something.

AMY

What?

ANTIMACHE

Everyone who died today had one thing in common. They *believed* in you. They *trusted* you!

Antimache laughs.

ANTIMACHE (CONT'D)

The most dangerous monster is the one that does not know they are a monster. Bravo!

Amy bows her head, says nothing. Antimache smiles, very pleased with herself.

ANTIMACHE (CONT'D)

Well, I'm off to deliver your message! Bye-bye!

Antimache walks up the stairs.

EXT. ARMORY ROAD - DAY

Dusk. Amy stands in front of the front gate. Amy watches Antimache drive away in the remaining amazon jeep.

MIA  
You let her go.

Amy turns around, startled.

AMY  
Mia. I didn't see you.

MIA  
You let her go.

AMY  
She's delivering a message.

MIA  
You let her go without conferring  
with Edward, Simon or me.

AMY  
You wouldn't have approved it.

MIA  
So, knowing we would not approve  
you still went ahead and made a  
choice that impacts the people  
here. Without allowing them to  
participate in that choice.

Amy clinches her fists in anger.

AMY  
Do you know how much I have lost by  
siding with you people?

MIA  
I believe in you.

AMY  
What?

MIA  
I don't like you. I wish you never  
came here. You lied to us. You make  
me nervous. But I would be a  
hypocrite if I did not admit that  
we profit from the...wolf that you  
are. But...

Mia shakes her head.

MIA (CONT'D)

You may feel that it's not fair to ask of you - after all you've done for us - but perhaps if you had a little more faith in us - we would start to believe that you were on our side.

AMY

Actions, not words.

MIA

Sometimes words are important too. And feelings fuel our actions.

AMY

I wouldn't know about that.

MIA

Next time, please include us in what you plan to do. We are all in this together.

AMY

We are not...

MIA

We live together. We love together. We work and fight together. Or we die.

AMY

Is it really that simple?

MIA

Yes. But few are brave, patient, or wise enough to understand that.

AMY

You're being unrealistic.

MIA

Look around you. The consequences of practical, realistic people being in charge. Not giving a damn for your neighbor became normal. Folks were even praised for it. Considered winners because they stepped on those too weak to fight back.

(beat)

I'm okay with being unrealistic. It has to be better than this stupid selfish nonsense.

Mia walks away. Amy looks in the direction Antimache went, then her eyes turn to watch Mia as she turns a corner.

EXT. SHOWER STALL COURTYARD

Amy sits at the picnic table. Jason walks up to her, offers her a mug of coffee.

JASON

What happened today? With you and Edward?

AMY

I...

Amy sips her coffee.

JASON

Forget it. You don't have to...

AMY

I became tired of killing. One more shouldn't matter after all I've killed today, after all I killed in the past. But...I have no idea of how many people I've killed.

Amy looks at her hands.

AMY (CONT'D)

No idea.

JASON

That you feel remorse is a good sign. It shows you have a soul.

AMY

My actions are what matter, not my feelings. People want me to kill, need me to kill.

Amy shakes her head.

AMY (CONT'D)

Let's not talk about this.

JASON

OK.

Awkward silence.

JASON (CONT'D)

We could have sex.

AMY  
Oh god, yes.

EXT. SHOWER STALL COURTYARD - DAY

The next morning. Music is playing from Jason's cd player. Once again the song is "Fever" - sung by Peggy Lee (1960).

CD PLAYER  
Never know how much I love you,  
never know how much I care.

Jason's and Amy's clothing are on the ground.

CD PLAYER (CONT'D)  
I light up when you call my name,  
and you know I'm gonna treat you  
right.

Amy and Jason (naked, covered by a blanket) are on the ground. Another blanket is beneath them.

Jason is awake, leaning on one elbow, looking at Amy.

She's beautiful, wonderful...

And SNORING.

He smiles, gets up, and reaches for his clothing. Amy opens one eye.

AMY  
Bring coffee.

JASON  
Yes, sir.

Amy smiles, goes back to sleep.

CD PLAYER  
You give me fever - when you kiss  
me, fever when you hold me tight...

EXT. BASE COURTYARD - DAY

Jason walks toward a campfire where Edward and Mia sit, sipping coffee. A small pot of coffee sits near the fire.

JASON  
Morning.

EDWARD

Morning.

MIA

Morning.

Jason refills his cup, pours a cup for Amy. He walks off with both cups.

EXT. CORNER - DAY

Jason turns a corner...

...and a FIST lashes out and punches him in the face. Jason drops the coffee mugs.

A pair of hands reach from behind him and covers his mouth and holds him by the throat. Jason tries to get free. He can't. The amazon's grip is too strong.

Antimache stands in front of Jason.

The other amazon (Tecmessa) tightens her grip and Jason, after a few seconds - passes out.

EXT. BASE COURTYARD - DAY

Amy walks toward Edward and Mia who are still having coffee.

AMY

Morning.

EDWARD

Morning.

Amy helps herself to a cup.

EDWARD (CONT'D)

Getting a refill?

AMY

It's my first. How is it that you have coffee here?

MIA

A guy with a truckload of it passed by here six weeks ago. In exchange for gas he dropped off half the shipment.

AMY

Wonderful.

Amy drinks deeply.

EDWARD  
Your first cup, eh?

MIA  
Edward, stop it.

AMY  
What?

Edward sees that Amy looks confused.

EDWARD  
Jason stopped by here thirty, maybe  
forty minutes ago to get you a cup.  
So that's your second, not your  
first.

AMY  
He was here thirty minutes ago?

Amy places the cup on the ground and then...

...she rubs the back of her neck, responding to a familiar  
tingling sensation: one of her "sisters" is near.

AMY (CONT'D)  
Oh no.

EXT. SHOWER STALL COURTYARD - DAY

Amy runs in.

AMY (CONT'D)  
Jason? Jason!

Amy scoops up her weapons. Amy spots her personal content  
device. She hesitates and then packs it along with her other  
equipment. She runs back toward the courtyard.

EXT. BASE COURTYARD - DAY

Amy runs past the campfire. Edward joins up with her.

AMY  
I'll need a jeep.

EDWARD  
But...

AMY  
NOW.

A car horn sounds nearby. Over and over again. Amy and Edward head for it.

EXT. ARMORY ROAD - DAY

Antimache is sitting in a jeep. Amy walks toward her. Edward is close behind, he pulls out his pistol. Amy draws her sword.

AMY  
Where is he?

ANTIMACHE  
Calm yourself, sister.

AMY  
WHERE IS HE?

Antimache is startled at Amy's anger. Then she regains her composure and smiles.

ANTIMACHE  
You smell of sex.

Amy's grip on her sword tightens.

ANTIMACHE (CONT'D)  
He is safe. A short drive from here. Your back up location. You recall it?

AMY  
Yes.

ANTIMACHE  
And he will continue to be safe if...

AMY  
I am not going to negotiate.

ANTIMACHE  
No?

AMY  
No.

Antimache pulls out a nasty looking dagger and waves it in Amy's face.

ANTIMACHE  
Calm yourself, sister. You are in no position to...



Amy brings her sword down and slices off Antimache's hand.

Antimache screams and falls out of the jeep. Antimache stumbles, gets to her knees, reaches for her pistol with her remaining hand.

Amy walks behind Antimache and with one swift motion - CUTS OFF Antimache's head.

EDWARD

Holy!

Antimache falls to the ground. Amy walks to the back of the jeep. She spots a rag and picks it up. She uses the rag to clean her sword.

EDWARD (CONT'D)

You're crazy! Why didn't you try to reason with her? Jason's life...

AMY

Jason is already dead. He's bait to lure me in.

EDWARD

You don't know that.

AMY

I know them. *I am one of them.* I thought I could leave that behind. Fool that I am, I really thought I could.

Amy gets into the jeep.

EDWARD

I'll go with you.

AMY

No. You'll slow me down, interfere. You're a good man, Edward. You just don't have the stomach to do what needs to be done.

Amy drives off.

Edward watches Amy drive off, then runs back towards the armory.

EXT. ROCK MAZE - DAY

A rocky valley at the bottom of a dirt road. The area is a maze of rocks leading down towards a shallow stream.

EXT. CAMP - DAY

A tent, some supplies, a jeep.

Jason is tied to a large rock. He's been beaten.

Velasca holds a knife at Jason's chest. She gently traces his arm with his blade and then shoves it into his arm.

Jason screams. Velasca smiles.

VELASCA

Your scream is lovely. I wish I had more time.

An amazon (PISTO) stands nearby.

VELASCA (CONT'D)

Pisto. Go get ready. She should be here soon.

PISTO

Did you call for reinforcements?

VELASCA

Not yet. That has to do with negotiating, logistics. Today is about satisfaction.

PISTO

Is this wise?

VELASCA

Wise? No, it is not wise. Perhaps you feel that she should not suffer for killing your fellow sisters. For killing our future.

PISTO

She should pay.

VELASCA

Good. Try to cripple her, not kill. But if you must - kill her.

PISTO

Yes.

VELASCA

Go.

Pisto leaves.

VELASCA (CONT'D)

Now. Let's cut off your thumbs and see how that goes.

JASON

I won't talk.

VELASCA

Boy. I'm not at all interested in what you have to say.

Velasca grabs one of his thumbs, puts her knife to it...

Jason screams.

EXT. DIRT ROAD - DAY

Amy pulls up to a dirt road. The road begins it's downward decent fifty feet away.

Amy gets out of the jeep. She makes sure she has her pistol, her sword, and her personal content device.

Amy walks down the road.

In the distance Amy notices a reflection of light. Amy hides behind a rock.

EXT. ROCKY MAZE - DAY

Pisto is laying flat on a ledge which overlooks the maze. Pistol has a rifle. She looks through her rifle scope.

Pisto hears something.

Pisto looks through the scope again. There is a figure, some movement. But Pisto can not see more from her location.

Pisto shimmies down the rock, pulls out her sword, moves forward. She sees a flickering light around the corner. She moves forward...

...and sees an image of the lovers in Paris kissing one another.

## WOMAN IN FILM

If something was ever to happen to you, I don't know what I would do.

Pisto looks down and sees it is Amy's content device projecting the image.

## MAN IN FILM

You need to be careful. Danger is everywhere.

Pisto turns around just in time to see Amy drop from the sky (she's jumping off a large rock).

## EXT. CAMP - DAY

Tecmessa hears a scream in the distance.

## TECMESSA

She's here.

Tecmessa turns and sees Velasca standing behind her. Velasca rubs the base of her neck and nods.

## EXT. ROCKY MAZE - DAY

Amy cautiously makes her way through the maze.

Tecmessa jumps out of nowhere and punches Amy. Amy slams against a rock wall.

Tecmessa punches Amy again. Amy pulls out a knife, tries to stab Tecmessa. Tecmessa grabs Amy's hand, twists her wrist - Amy drops the knife.

Amy is thrown to the ground. Tecmessa tries to stomp Amy, who rolls away.

Amy is back on her feet. A rapid series of blows and blocks. Amy blocks a downward strike by Tecmessa and the cast on Amy's right arm/wrist cracks. Amy yells in pain and anger.

Tecmessa punches Amy in the face.

Amy falls a step back. Tecmessa pulls out a steel baton. She runs up to Amy and swings, missing her and ripping off a chunk of the rock behind her.

Another swing - Amy blocks and snatches the baton from Tecmessa. Two quick blows and Tecmessa's jaw is broken.

Tecmessa swings blindly. Amy grips the baton with both hands and brings it down on Tecmessa's head.

Tecmessa falls to the ground. Only her left hand moves - trembling.

Amy moves on.

EXT. CAMP - DAY

Amy walks in. She looks around. Sees the tent and the jeep.

She sees Jason. Amy rushes to him.

JASON IS DEAD.

Amy's right hand gently touches his cheek.

VELASCA  
He's still warm.

Amy closes Jason's eyes.

VELASCA (CONT'D)  
Just a few minutes late. If you  
had moved faster...

Amy turns around.

VELASCA (CONT'D)  
You threw our future away. And for  
what? I would have denied you  
nothing!

Velasca stands with two swords in her hands.

VELASCA (CONT'D)  
Are you going to be a coward and go  
for that pistol on your belt?

Amy unbuckles her gun belt and it falls to the ground.

Amy pulls her sword out. In her other hand she reveals the bloody steel baton.

Velasca's eyes go to the baton and she frowns.

Velasca circles Amy, looking for an angle of attack.

VELASCA (CONT'D)  
Nothing like killing a lioness's  
cub to get her all riled up, eh?

Amy and Velasca circle each other, closer now.

VELASCA (CONT'D)

He died slow. Not as slow as I  
would like...

Amy rushes forward. Amy swings with her sword, misses, blocks one of Velasca's swords as it comes down on her.

Velasca swings her swords and barely misses Amy. Amy swings with both sword and baton and misses.

Velasca comes back with both her swords and one CUTS Amy on her side. The other sword strike Amy blocks with her baton and breaks one of Velasca's swords in two.

Amy takes a few steps back. She's bleeding from her side.

Velasca looks at her broken sword and throws it away.

Amy slides the baton into her left pants pocket. Amy bends her knees, waits.

Velasca attacks. Amy blocks and swings, blocks and swings.

Finally Amy connects and cuts Velasca - slightly. Velasca cuts Amy - deeply.

They both step back a bit, circle each other.

VELASCA (CONT'D)

After I kill you, I will visit your  
new family and kill every man,  
woman, and child.

AMY

Madness.

VELASCA

Why not? You killed my family. I'll  
take yours.

AMY

That will gain you nothing. That  
will change nothing. There is no  
need for this.

VELASCA

I killed your lover. I killed your  
happiness. Don't you want to kill  
me for that?

AMY

Yes.

Velasca runs forwards and in a quick series of swings (too many for Amy to block) cuts Amy up pretty badly.

Velasca backs off - she's in no hurry.

AMY (CONT'D)

Bitch.

VELASCA

What? I'm the villain here? You betrayed me, betrayed all of us! You murdered your family.

AMY

We were never family.

VELASCA

Wasn't it better - when we struck off on our own? Wasn't it better with us?

AMY

Sometimes we did the right thing. When we could profit from it.

VELASCA

At great personal risk! And we did more for others - much more than those in charge would have done! Much more!

AMY

Yes, but most of the time...we stole and we killed.

VELASCA

Did you tell them you had been sent to betray them? Or did you lie?

AMY

Shut up.

VELASCA

So you lied. And the boy? Did you lie to him as well?

AMY

Shut up.

VELASCA

Jason. He wondered. Wondered if you had betrayed him, given him to me to torture...

AMY  
Of course he did. You'll say  
anything because...

Amy smiles, shakes her head. She's realized something.

AMY (CONT'D)  
You.

Amy takes one step forward. Velasca is startled and takes a  
step backward.

VELASCA  
Yes?

AMY  
Nothing. To you it all means  
nothing. And why not? You died a  
long time ago.  
(beat)  
So did I.

Amy closes her eyes and her sword arm goes down.

Velasca frowns, confused, not sure what Amy is saying.

AMY (CONT'D)  
What sad little monsters we are.

Sad smile. Amy shakes her head.

VELASCA  
What are you babbling about?

Amy opens her eyes.

AMY  
We looked into darkness, you and I.

Velasca looks into Amy's eyes. A lot of shared history there.  
Velasca, after a moment of reflection, nods.

VELASCA  
Yes. Yes, we did.

AMY  
And curse us both - cowards that we  
are - we blinked.

Amy runs up, brandishing her sword.

Velasca blocks Amy's swing and KICKS Amy...



Amy drops her sword and FLIES through the air and SLAMS against the jeep - which almost tips over from the force of the impact.

Amy crumbles to the ground.

Velasca slowly walks toward her. Amy struggles to get off the ground.

VELASCA

It's a hard world. You never  
accepted that.

Amy manages to drag herself off the ground.

VELASCA (CONT'D)

Smashing the mirror does not change  
the reflection. You understand  
that, don't you?

Amy pulls the steel baton out of her pocket.

Amy flings the baton at Velasca...

Velasca swats the baton away with her sword.

Amy grabs Velasca's sword hand with both her hands. Velasca head butts Amy but Amy holds on.

Amy squeezes.

Velasca screams as we hear bones break, Velasca drops her sword.

Amy and Velasca trade a series of brutal punches and kicks.

Amy moves in for a round-house punch, but Velasca catches Amy's left fist...

...holds it for a split-second...

...then bends Amy's hand at an unnatural angle, SNAPPING her wrist bone. Amy screams in pain.

Velasca beats the hell out of Amy, pummeling her with her fists.

Velasca picks up Amy and throws her against the jeep.

Before Amy can recover, Velasca is in front of her, launching a kick. Amy rolls out of the way, barely avoiding Velasca's boot which dents the side of the jeep.

Velasca kicks a second time. This one lands one squarely into Amy's chest.

Amy falls to the ground on her back. She's in great pain. Velasca plants her foot on Amy's neck and pushes on it.

VELASCA (CONT'D)

Die.

Amy lashes out with one leg and her barely good hand (the right one that is in a cast) and using them both - BREAKS Velasca's right leg.

Velasca falls to the ground. Amy rises up and straddles her.

Amy strikes Velasca in the face with her left elbow, her left wrist (broken) flopping.

Velasca tries to swing back - but misses.

Amy punches Velasca again. And again. Amy keeps punching - right fist and left elbow - over and over again.

Amy is a ghastly sight, covered in blood, we can barely make out the features of her face.

Velasca's left hand reaches for the nearby pistol.

Amy punches again, the plaster cast around her hand SHATTERS.

Velasca stops reaching for the gun.

Amy punches again. She is in tears and in great pain with every blow...

AMY

AHAAAAA!

Amy keeps punching.

EDWARD

Stop.

Amy looks up. Edward is standing nearby, a machine gun in his hands.

EDWARD (CONT'D)

She's dead.

Amy looks down at Velasca. Velasca's face is destroyed, unrecognizable.

Amy looks at her bloody right hand.

EDWARD (CONT'D)  
It's over. You've won.

Amy looks to her far right. She can just barely make out Jason's dead body, tied to a rock.

AMY  
Have I?

EXT. DIRT ROAD - DAY

Edward is driving a jeep. Amy sits by his side. Jason's body, covered by a blanket is in the back seat.

EXT. HILL - DAY

Edward, Simon, and Ringo have finished digging a grave on a hill that overlooks the farm. Rebecca and Mia stand nearby. RACHELLE, a young girl (7 years old) looks on.

Amy sits on a dilapidated couch under a tree. Both of Amy's hands and forearms are in plaster casts.

SIMON  
This used to be Jason's favorite spot. He used to sit up here, listening to music at the end of the day.

MIA  
King of the world, or what's left of it. That's what he used to say.

Awkward silence.

EDWARD  
Well.

The group looks at one another and then quietly walk away.

Edward sits next to Amy.

Silence.

AMY  
I came here to hurt you all.

EDWARD  
Don't. You made the...unrealstic choice in the end. The stupid choice. So it's all good.

(beat)  
(MORE)

EDWARD (CONT'D)

You're welcome to stay. If you want.

AMY

I have your blessing?

EDWARD

Mine and everyone else. All of us.

AMY

It's the least you bastards could do.

They both smile.

AMY (CONT'D)

I'll stay. I'm sure I can make myself useful.

EDWARD

I'm sure.

They sit quietly for a while. Edward gets up.

EDWARD (CONT'D)

If you need anything, we're here for you. All of us.

AMY

Yes. Yes, I know. Thank you.

EDWARD

Thank you. *From all of us.*

Edward walks away.

Amy sits, looking at Jason's grave. Down the hill she can see the farm, make out the edges of the armory compound.

Amy bows her head and begins to cry.

Amy looks up and sees Rachelle standing there.

AMY

And who are you supposed to be?

RACHELLE

Rachelle.

AMY

Rachelle.

RACHELLE

Thank you for saving my mommy.

AMY  
Your mommy?

RACHELLE  
She used to be a police lady.

AMY  
Oh. No. Your mommy saved herself.  
That's the way it turns out in the  
end. No one saves us but ourselves.

RACHELLE  
You're sad.

AMY  
Yes.

RACHELLE  
I get sad too. My daddy went to  
heaven, but I still get sad  
sometimes when I think about him.

Rachelle sits on the couch next to Amy.

RACHELLE (CONT'D)  
Did they cut off your hands?

Amy laughs.

AMY  
No! I just hurt them, I won't be  
able to use them for a while. Which  
is fine by me.

RACHELLE  
You don't like your hands?

Amy looks at her hands.

AMY  
I don't like using them to hurt  
people. I hope I never have to  
again. But If I do...

Amy looks at Jason's grave.

AMY (CONT'D)  
...it will be my choice.

The sun is starting to set.

RACHELLE  
My mommy likes sunsets.

AMY

Oh?

RACHELLE

She says you can say goodbye to all  
the bad things that happened and  
look forward to the good things  
when Mr. Sun comes back.

AMY

That's true.

Amy and Rachelle watch the sunset quietly. Amy begins to cry.

RACHELLE

You're very sad, aren't you?

Amy watches the sun set.

AMY

Yes. But I'm also very very happy.

THE END