

DAY 427

by

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November 20, 2011

PRODUCTION DRAFT

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OVER BLACK:

We hear the Mr. Softee Ice Cream truck jingle, as if blasting from a megaphone. Children's voices. Sounds of summer.

1 EXT. WOODS - DAY 1

A FROZEN tundra. Shots of a FROZEN LAKE, TREE BRANCHES covered in SNOW.

2 EXT. LOG CABIN - DAY 2

A warm GLOW from inside can be seen through the front window.

THREE MEN, wearing parkas, appear and make a bee-line for the house. They carry MACHINE GUNS. The MEN kick the front door open and stream inside.

Screams. A volley of gunshots. Then silence.

3 INT. LOG CABIN - MOMENTS LATER 3

We hear the SOUND of FRANTIC RUMMAGING.

PUSH IN on a GARBAGE BAG lying on the floor. TIN CANS are tossed inside the bag as the sound of cabinets opening and closing swirls all around.

4 EXT. SNOW FIELDS - LATER 4

The THREE MEN walk across the horizon line, DRAGGING garbage bags full of TIN CANS through the SNOW, MACHINE GUNS slung over their shoulders. They appear small set against this wide vastness.

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5 EXT. WOODS/YARD - DAY 5

A BOY, wearing a heavy PARKA, stands in the middle of a clearing. After a moment, he turns around to face us: he's wearing a DARTH VADER mask.

He's holding a small BRANCH - a make-shift light-saber. He begins fighting imaginary bad guys, slashing and ducking through their imaginary blows.

Vader manages to PIN a man to the snow, light-saber dangerously close to the imaginary man's neck.

But then Vader shows mercy. Vader backs away - doing the MOONWALK - from what would have been a dead man.

As he shimmies back, Vader TRIPS in the snow, falling to the ground.

SEVERAL RAPID CUTS REVEAL: various lengths of fishing line being pulled taut, running in various directions and through wickets staked in the ground, stretching from TREE TRUNK to TREE TRUNK. Darth has tripped over the fishing line.

A BELL starts RIIIIINGING. The line leads us all the way to -

6

EXT. BARN - CONTINUOUS

6

The BARN is falling to shit. The BELL hangs above the front door. The fishing line is connected to it - a home-grown ALARM SYSTEM.

Reveal: CODY, 24. He bursts outside - tense, on guard. He carries a RIFLE. He kneels down and peers through the scope.

Through the CROSS-HAIRS: Darth Vader pops out from the snow.

Cody relaxes, annoyed.

Vader removes his mask: underneath it is JEM, 16. He wipes some frozen boogers from his nose.

Jem pulls himself up out of the snow and begins walking back towards the house. He can feel Cody staring at him.

JEM

What?

CODY

The fuck is wrong with you?

JEM

Um. I tripped.

CODY

I forget, did Dr. Keller say you were officially a retard?

JEM

Inconclusive. I have to go back for more testing.

CODY

Get inside.

Jem walks inside. Cody takes a long look out at the surrounding snow fields - nervous, furtive, on guard.

7 INT. BARN - LATER 7

An INFLATABLE KIDDIE POOL sits in the doorway, filled with PROVISIONS - blankets, a sleeping bag, some TIN CANS of food. There's a SHOULDER HARNESS made of ROPE and DUCT TAPE.

Cody kneels beside the pool and begins sifting through the contents. He selects TWO CANS of BEANS. Only EIGHT cans remain. Cody puts ONE of the cans back in the POOL.

In the background, we hear a VOICE. Cody cranes his neck -

8 INT. BARN - CONTINUOUS 8

CLOSE on the back of an old television, the antenna ears poking up.

DUSTIN HOFFMAN (O.S.)
 (as Rain Man)
 10962 Beachcrest Street,
 Cincinnati, Ohio. January 12, 1965.
 Very snowy that day. Very snowy.
 7.2 Inches of snow that day. 7.2
 Inches. Mom died January 5, 1965.

Reveal: the TV screen has long since been demolished.

Jem is on a RATTY COUCH, his feet stretched out on a MAKESHIFT OTTOMAN. He's doing impressions, pretending to watch the tube. He might even have an old REMOTE CONTROL that he toys with. As if changing the channel -

JEM
 (as Borat)
 My brother, Bilo, he is a retard.
 He live in a cage. He has a small
 head but a strong arm! I like.

Cody appears in the doorway, unnoticed, listening to his brother. Jem changes the channel again.

JEM (CONT'D)
 (as Don Corleone)
 You come into my house on the day
 my daughter is to be married and
 you ask me to do murder - for
 money.

Cody fights back a smile.

CODY
What are you watching?

Jem looks up at his brother.

JEM
Reruns.

A moment.

CODY
Dinner time.

Jem peels himself off the couch.

9 INT. BARN - LATER

9

The brothers sit around a dusty footlocker. Cody's rifle rests beside him. They eat beans from a TIN CAN.

JEM
I don't even think the waiter heard me. I was like "medium rare." This is totally overcooked. What did you order?

A moment.

CODY
The beans.

JEM
Mine's terrible. Should I send it back?

CODY
You could try.

JEM
Hey, we should make S'mores. We could build a fire and -

CODY
Jem -

JEM
- and I won't burn 'em like mom used to -

CODY
Jem! No fires.

Jem nods.

Just then - the BELL in the barn doorway RINGS. Cody pops up. Jem looks at him. Cody grabs his rifle and runs to the front entrance and hunkers down. He raises his rifle and stares out through the scope.

Nothing but a mess of white. Cody begins to scan the area.

On Jem at the table: he doesn't want to look, but he can't look away.

THROUGH the SCOPE: a FIGURE appears over a small ridge.

Cody looks up from the rifle: heading towards the BARN - a GIRL, 16, wrapped in a tattered ARMY PARACHUTE. She looks scared, small, helpless.

Cody goes back to the SCOPE - his finger poised over the trigger. A deep breath.

The GIRL spots Cody, sees him with his rifle in the doorway. She freezes.

GIRL
(calling out)
It's okay - I'm not - please - I'm
not armed!
(beat)
My name's Anna.

Cody watches the GIRL.

Jem can hear the GIRL. He watches Cody. Cody looks back at Jem. Jem stares at him - the feeling should be "you don't have to kill her." Cody turns back to his RIFLE.

On the GIRL: one hand reaches into her pocket, in a FLASH she begins to draw her arm out - is it a GUN?

Without hesitation, Cody aims and FIRES.

Jem WINCES at the sound, his eyes closing. FROZEN.

The GIRL drops to the snow. Shot through the head. Reveal: the GIRL has a small PISTOL clutched in her hand.

Cody waits a moment. Scouring the area. Cody returns to the FOOTLOCKER, and resumes eating. Cody looks at Jem. But Jem won't look up.

CODY
 Hey, what should we order for
 dessert?

Jem's eyes are lowered, trained on his plate.

CODY (CONT'D)
 Jem...

No answer.

CODY (CONT'D)
 (exploding)
 Should I have invited her to
 dinner?

Jem gets up from the table and walks out of the room. Cody,
 alone now, THROWS his empty can of beans on the table.

10 INT. BARN - LATER

10

Jem is inside his TENT, wrapped in a mountain of blankets.

On the opposite end of the barn, Cody sits with his rifle
 across his lap. He looks over at Jem's tent. Cody reaches
 into his pocket and removes a FLASHLIGHT. He turns it ON. The
 BEAM extends across the ROOM and lands on Jem's TENT.

Inside the TENT: Jem watches as the light flutters around the
 walls. Cody turns it OFF. Then ON. Then OFF.

HOLD on Jem - he rolls his eyes, then gives in. He grabs his
 flashlight. He points it over his head and shines the LIGHT
 outside the tent. It clicks OFF. Then ON. Then OFF.

Cody grins, watching the light flicker from inside the tent.

Cody rests his head against the barn wall.

Suddenly: the ALARM BELL is YANKED all the way to the
 CEILING, before falling and crashing to the ground.

Cody sits up with a start and looks outside. Jem emerges from
 his tent, terrified.

Cody is scanning the area.

CODY
 Pack up our stuff.

JEM
 What?

CODY

Now!

11 EXT. WOODS - CONTINUOUS 11

The faintest FLICKER of light. Then it comes into focus: FIRE. FIFTEEN FIGURES emerge from the woods, carrying BURNING TORCHES. They are walking across the field, heading for the BARN. Perhaps they are PUSHING some kind of make-shift WAGON.

12 INT. BARN - CONTINUOUS 12

CODY

Let's go!

The brothers SPRING into action. Cody slings his rifle over his shoulder. They begin furiously packing their belongings into the INFLATABLE KIDDIE POOL by the door. Two KNAPSACKS sit beside it.

JEM

What about the tent?

CODY

Leave it!

It takes about fifteen seconds before the boys are out the door. The HARNESS wrapped around his shoulders, Cody is dragging the POOL behind him. Jem keeping up at his side.

The FIGURES move across the FIELD. The brothers head out a back exit from the barn - on a lower level - heading towards the WOODS.

13 EXT. WOODS - CONTINUOUS 13

The POOL is heavy, it keeps knocking against the trees, slowing them down.

The FIRE MEN are approaching, spreading out across the field. We can now hear the MURMUR of VOICES, BARKING ORDERS.

The FIGURES are marching right towards the WOODS.

The POOL leaves tracks in the SNOW. Cody lets go of the ROPES. He grabs Jem and yanks him away from the POOL. Jem looks down at their stuff. Cody sees Jem eyeing their provisions.

CODY
 (whispering)
 Come on.

The brothers are now running through the WOODS.

The FIRE FIGURES enter the woods, searching. They spot TRACKS in the snow.

Our brothers are RUNNING. INTERCUT with the FIRE MEN.

14 EXT. RAVINE - CONTINUOUS 14

Jem and Cody find a small ravine and scramble down to the FROZEN LAKE and ASHEN SHORE. They huddle together. Cody has his rifle cocked, straining to listen to movement above.

The FIGURES continue to scour the area.

HOLD on Jem, shivering in the fading dusk sky. He looks up at Cody. Several long moments expire.

15 EXT. RAVINE - DAWN 15

A HARSH CUT to morning. Jem and Cody are huddled together for warmth. Cody wakes up with a start, terrified. He jumps to his feet, grabbing his rifle. This wakes Jem up. The feeling should be that Cody never falls asleep, not outside like this.

16 EXT. WOODS - LATER 16

The brothers walk into a clearing to find their POOL. It has been torn to SHREDS. The PLASTIC has been split apart and gutted, all the provisions RAIDED.

Jem picks up half of his demolished Darth Vader mask. He looks at Cody - "shit, they really fucked everything up."

Cody stands among the wreckage. He grabs a splintered piece of the POOL and SMASHES it down in the snow, unable to control his anger.

JEM
 (whispering)
 Hey. It's okay.

Cody looks at his brother, gathers himself. HOLD on Jem.

17 EXT. WOODS (VARIOUS SHOTS) - DAY 17

The brothers cut across a frozen lake. They walk through a snow-covered field.

Jem walks a few paces behind his brother: from this vantage point, he watches Cody in front of him, his rifle slung over his shoulder. Cody stops and looks back at Jem, as if somehow sensing his brother looking at him. Then they keep moving.

18 EXT. WOODS - NIGHT 18

A sliver of moonlight. The brothers huddle under a ratty BLUE TARP strung between four trees. No food. No shelter.

JEM

What's taking so long? We ordered hours ago.

A moment. Then -

CODY

You should write a review.

The brothers sit in silence.

19 EXT. WOODS - DAWN 19

Bleary-eyed, the brothers make their way through the woods.

The walk through some TALL GRASS to find -

20 EXT. TRAIN CAR - CONTINUOUS 20

A lone TRAIN CAR sits on a set of abandoned TRACKS.

Jem and Cody kneel in the grass. Cody looks through the scope. No movement inside.

Jem looks at the TRAIN CAR longingly. Cody looks up from the rifle, at Jem. The brothers exchange a look.

CODY

We wait another hour.

Through the SCOPE: Cody scans the length of the train car. Back and forth. He lowers the rifle. A deep breath. Something doesn't feel right.

CODY (CONT'D)
Your turn to take watch.

Cody hands him the rifle. It's heavy in Jem's hands.

Jem peers through the scope, tries to keep it steady, but it WOBBLER. He can't quite find the right way to hold it. Cody shows him.

Jem scans the train car - back and forth. Suddenly - TWO MEN cut through the frame, inside the train car. Jem nearly drops the rifle. He looks at Cody.

CODY (CONT'D)
(whispers)
What?

JEM
(whispers)
People.

Cody grabs the rifle from Jem. The brothers slowly, quietly, slink back into the woods.

21 EXT. WOODS - LATER 21

More walking. Trudging through the snow. Jem trails Cody, watching his brother take the lead, rifle slung over his shoulder.

22 EXT. FROZEN LAKE - LATER 22

Cody hacks into the frozen lake. He unspools a length of FISHING LINE and lowers it into the water. The brothers sit on either side of the line, waiting. Nothing bites.

CODY
We should have called for a reservation.

Jem: silent, shivering. In no mood to joke around.

23 EXT. WOODS - DUSK 23

Another frozen lake. More woods. The brothers trudge through the SNOW.

They emerge from the WOODS to find -

24 EXT. FARM HOUSE - CONTINUOUS 24

On top of a small crest is a large FARM HOUSE. The back porch is caved in, windows BOARDED up and streaked with GRAFFITI. Cody looks through the scope, scanning the house. Jem sits there, shivering. Cody is careful, meticulous.

25 EXT. FARM HOUSE - LATER 25

The brothers still sit in the snow, on the STAKEOUT. Cody watches the house. In a huff, Jem jumps to his feet and starts walking towards the HOUSE.

CODY

Jem - stop - what are you doing?

JEM

Fuck this dude, I'm going inside.

CODY

Jem - you can't just -

JEM

No! You can suck my dick.

Jem is moving across the lawn, heading for the house.

26 EXT. FARM HOUSE - CONTINUOUS 26

Jem walks around the house (in the distance we can see Cody following behind). Jem heads up the steps to the front porch, reaches through a broken window pane, unlatches the door and walks inside.

27 INT. PORCH - CONTINUOUS 27

The porch is CAKED in DUST. Jem fumbles with a few cracked SHUTTERS. He pries open a window and climbs inside the house.

28 INT. FARM HOUSE - CONTINUOUS 28

Lead paint peels from the walls, light sockets clawed out.

He begins exploring, walking from ROOM to ROOM. There is a PANTRY with some cans of tuna, beans, fruit - the labels long-since faded by the sun.

Jem walks UPSTAIRS. Looks into a BATHROOM with a grimy TUB. He sees a length of ROPE - a passageway to the ATTIC. Into another room - where a metal frame BED squats in one corner, the remnants of a child's bedroom.

He comes downstairs to find -

Cody. Standing in the kitchen, holding his gun.

JEM

This place is fucking sweet.

CODY

We're not staying.

JEM

Are you insane? There's food. And it's warm.

Cody looks at Jem.

JEM (CONT'D)

Yeah, okay cool - no, let's go freeze our dicks off in the snow.

CODY

We're sleeping outside tonight.

JEM

No - nope - no - I'm not -

CODY

Jem - it's not -

JEM

No, this place is perfect - it looks just like -

CODY

Jem! It's not safe. Tomorrow we'll put up a perimeter. But tonight...outside.

Jem looks at Cody, Cody stares him down.

JEM

Can we at least stay for dinner?

HOLD on Cody.

29 INT. KITCHEN - NIGHT

29

Jem and Cody sit across from each other at the table. They eat tuna from cans, baked beans, canned peaches. It's a feast.

JEM

...and then the agent says "what do you call your act?" And the dad says "the Aristocrats." And then they all take a bow.

CODY

You forgot the part where the mom takes a shit on the dog.

JEM

Oh man, I gotta start over -

CODY

Jem, no -

JEM

Come on, I'll blow your mind.

CODY

I'm eating.

JEM

Ugh, fiiiine.

The brothers continue to eat. Jem looks at Cody.

CODY

(with his mouth full)
What?

Jem grins, shrugging, trying to lure Cody in.

CODY (CONT'D)

What?

JEM

When does a police officer smell?

Cody can't resist.

CODY

I don't know.

JEM

When he's on duty.

A moment of silence. They try to hold it back. But it's such a stupid joke that neither of them can stop themselves from cracking up.

30 INT. KITCHEN - LATER 30

Cody looks in the pantry, taking note of how many CANS remain, stacking them. He zips up his parka, preparing to head outside for the night.

31 INT. STAIRWELL - CONTINUOUS 31

Cody stands at the base of the stairs.

CODY

Jem.

No answer. Cody RUNS up the stairs.

CODY (CONT'D)

(concerned)

Jem...?!

He runs down the HALLWAY and bursts into -

32 INT. BEDROOM - CONTINUOUS 32

Cody relaxes when sees Jem asleep in the bed, buried beneath a mountain of BLANKETS. Jem is turned away from the door, his back to Cody.

HOLD on Cody. A deep breath. Cody turns from the doorway.

On Jem - as we hear FOOTSTEPS walking back down the hallway. REVEAL: Jem's eyes open. He looks over at the door, smiling. Suddenly: Cody appears in the doorway, staring at his little brother.

On Cody: "Gotcha." On Jem: "shit." Jem looks at Cody. After a moment, Cody softens.

CODY

See you in the morning.

Jem smiles. Cody turns from the door. Jem turns over and closes his eyes.

33 EXT. FARM HOUSE - DAWN 33

Everything is peaceful in the morning dawn.

34 INT. PORCH - CONTINUOUS 34

Cody stands in front of a FOOTLOCKER, rooting through its contents. Jem comes out of the house and looks at his brother.

JEM
You find anything?

CODY
There's a ton of fishing line in here.

JEM
I think I saw some kindling out back.

CODY
Good. Grab it.

JEM
The sight-lines should be good.
We're on a ridge.

Cody looks at Jem, impressed.

CODY
Yeah. We're good from the north, so we'll start building it out from there.

JEM
How far?

CODY
At least a hundred feet.
(holding up the fishing line)
But we'll see how much we have.

Jem nods.

CODY (CONT'D)
And I was thinking that after -

SUDDENLY the glass from one of the WINDOWS on Cody's right SHATTERS.

A bullet whizzes through and slams into Cody's head - a SPRAY of BLOOD. He hangs there for a moment, his eyes open, before collapsing to the ground.

SILENCE.

Jem hits the deck, rushing over to Cody, who lies in a pool of BLOOD. It's messy. He looks down at Cody. In shock.

Through the PORCH WINDOWS, we see THREE MEN moving across the lawn, emerging from behind snow-drenched hay bales. It's the THREE MEN from the opening scene. They HEAD STRAIGHT for the house - machine guns raised

Jem slides across the ground, caught in the middle of the porch. He looks at Cody lying on the ground. He's about to burst into tears, to vomit, he's totally frozen in shock.

Jem sees the open window. The MEN approach, murmurs of VOICES, GUNS being RELOADED. Jem reaches out and GRABS Cody's rifle. He pulls it towards him.

Jem SLIDES across the floor and PULLS himself up and into the OPEN WINDOW.

35

INT. FARM HOUSE - CONTINUOUS

35

He huddles inside, trying to catch his breath. Cody's rifle beside him. MEN enter the PORCH and head towards Cody.

Jem makes a break for it and runs to the STAIRS. He flies up. He strains to listen to the MEN down below.

OUTSIDE: THE MEN stand over Cody. TWO MEN begin removing Cody's parka, hat, snow pants, boots.

The OTHER MAN climbs through the window and stands inside the house.

On Jem upstairs - listening. Unsure where to go, afraid any movement will give him away. He sees the MAN move through a HEATING VENT in the floor.

The MAN moves towards the PANTRY and begins clearing it of its contents, dumping the cans into a garbage bag.

Jem spots the ROPE to the attic above him. He YANKS it down, pulls the ladder open, and begins climbing up. The WOOD creaks beneath his movements.

On the MAN - did he hear something?

- 36 INT. ATTIC - CONTINUOUS 36
- Jem makes it to the attic. He begins reaching down to pull the ladder back up. But he can't quite reach the rope.
- 37 INT. FARM HOUSE - CONTINUOUS 37
- The MAN stands at the base of the stairs. Jem reaches for the rope. The MAN walks up the stairs. Finally Jem grabs the rope and begins pulling the ladder back up. The MAN is almost at the LANDING, his gun raised.
- Jem manages to get the attic compartment closed just as the MAN reaches the top of the stairs.
- 38 INT. ATTIC - CONTINUOUS 38
- Jem, huddled in the attic, in near-darkness, waiting. Holding his breath. Trying not to cry, not to puke, not even to breathe.
- 39 INT. BEDROOM - CONTINUOUS 39
- The MAN walks into the bedroom - sees the TWIN BED, Jem's KNAPSACK. Tense. The MAN peers from room to room.
- 40 INT. ATTIC - CONTINUOUS 40
- Jem can hear the movements of the MAN below, each creaking floorboard. Through a crack in the attic floor, Jem can see the MAN below. The MAN looks up at the attic door. Does he see Jem?
- Finally, the MAN turns away and heads back down the stairs.
- Jem can hear the murmur of voices, the SOUND of RUMMAGING, cabinets opening and closing, TIN CANS being tossed into bags.
- 41 INT. FARM HOUSE - CONTINUOUS 41
- The MEN exit the house, dragging GARBAGE BAGS through the snow.

42 INT. ATTIC - CONTINUOUS 42
The HOUSE is quiet again. Jem finally exhales, and that's when he VOMITS. Then begins to SOB.

43 INT. ATTIC/2ND FLOOR LANDING - LATER 43
The door to the attic pops open. The ladder flips down. Jem climbs down the steps, his eyes puffy from crying. He walks down the stairs and back through the house, dragging Cody's gun with him.

44 INT. PORCH/HOUSE - CONTINUOUS 44
Jem stands on the porch, looking down at Cody, now lying in his long underwear, dried BLOOD all around him.
It takes Jem a long time to move towards Cody. But he finally does. He bends down and grabs Cody under the arms and begins to drag him into the HOUSE.

45 INT. FARM HOUSE - MOMENTS LATER 45
Jem closes a HALL CLOSET door. A long moment.

46 INT. FARM HOUSE - CONTINUOUS 46
Jem grabs Cody's rifle again. It doesn't quite feel as heavy as he expected.

47 INT. BEDROOM - DUSK 47
Jem is packing up a small knapsack with a blanket - anything he can salvage from the room. It's barely anything.
Jem walks down the stairs and into -

48 INT. KITCHEN - CONTINUOUS 48
Jem peers into the PANTRY. It's EMPTY.
SUDDENLY - a SOUND outside. Distant CRUNCHING in the snow.
Jem darts to the front door, rifle in hand.

49 INT./EXT. FARM HOUSE - CONTINUOUS 49

Jem stands in the doorway, scanning the area. He raises Cody's rifle, staring out through the SCOPE. In the distance - a FIGURE appears. A MAN, 20s, standing in the middle of the field, coming towards the HOUSE.

The MAN sees Jem in the doorway and FREEZES. He raises his arms.

MAN
(calling out)
Please...please - I'm not - don't
shoot!

On Jem - deep breath, finger poised over the trigger. Jem grits his teeth. He looks up from the scope. The MAN is terrified. Jem's body tenses, numbs. He returns to the rifle. The MAN looks behind him.

And that's when Jem FIRES. The SHOT RIIIIIIINGS out. The MAN is HIT in the leg. He stumbles backwards, trying to hobble away. Jem FIRES again. The MAN falls to the snow, shot in the CHEST. This should feel sloppy, awkward, new.

Jem lowers the rifle. HOLD.

50 EXT. FARM HOUSE - MOMENTS LATER 50

Jem emerges from the house, Cody's rifle slung over his chest. He heads for the WOODS. The FARM HOUSE fades into the distance.

51 EXT. WOODS - CONTINUOUS 51

Jem trudges through the woods. From behind, Jem has Cody's rifle slung over his shoulder. Jem stops and looks behind him. Just the empty woods all around him. Jem turns back around and keeps walking.

52 EXT. FROZEN LAKE - LATER 52

From far away: Jem cuts across the frozen tundra.

CUT TO BLACK.