

SEEKING A FRIEND
FOR THE END OF THE WORLD

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OVER BLACK:

RADIO BROADCAST (O.S.)
*Okay, what we're getting now is...
Yes, they're saying it was, in
fact, a fire that erupted inside
the external tank of the ship,
exactly ninety-eight seconds after
it entered the asteroid field.*

INT. CAR -- NIGHT

Side of the road. Engine running. DODGE (30s, prematurely grey) sits motionless, hands on the wheel. His wife, LINDA (30s) is beside him, still. Nothing but the radio.

RADIO BROADCAST (O.S.)
*So far no one is sure what
originally caused the fire which
led to the massive explosion of
liquid hydrogen, killing all twelve
crew members and scientists aboard
the Orbiter V-171, and taking with
them, our last and only hope. Once
again, if you're just tuning in,
the CNSA space shuttle Deliverance
has been destroyed. The final
mission to save mankind has failed.
The seven-mile wide asteroid, known
commonly as Matilda, is set to
collide with Earth in exactly four
weeks time, and we'll be bringing
you up-to-the-minute coverage of
our countdown to the end of days,
along with all your classic rock
favorites. This is Q104.3.*

The DJ spins "Wouldn't It Be Nice" by the Beach Boys. Dodge and Linda are silent, the broadcast still echoing in their ears. Dodge is the first to blink. And speak.

DODGE
I think we missed the exit.

Linda then opens the passenger door and climbs out of the car, running fast and far away. Dodge watches, confused, as she breaks into a sprint and is gone. He waits. It takes a minute for him to realize she isn't coming back.

He finally puts the car in drive. And pulls ahead.

CUT TO: BLACK

TITLE CARD: 27 DAYS LEFT

EXT. CITY STREET -- MORNING

The Beach Boys continue as the sun rises along a wall covered in handmade SIGNS. Some are in search of missing people. Others are ads for various services. CLOSE on a few that read "FUCK A VIRGIN" and "HIRE AN ASSASSIN" with almost all of their tabs ripped off.

CLOSE on another: "SEEKING A FRIEND FOR THE END OF THE WORLD" with all of its tabs intact.

INT. DODGE'S BEDROOM -- SAME TIME

Dodge sits in bed at a right angle. Awake. Alone. The TV is on and has been all night. He is transfixed by the NEWS. A trusted ANCHORMAN (60s) talks directly to him.

The alarm clock SOUNDS, setting off the NEWS RADIO. Both broadcasts drown each other out and take us to:

INT. 24-HOUR FITNESS -- LATER

Dodge runs on a treadmill at a steady pace, his eyes glazed. He faces the same anchorman on the treadmill's television.

WIDEN to reveal Dodge is the only one in the gym, save for one BEEFY GUY (20s) who's really into his lifting. Dodge looks at the beefy guy, then back at the NEWS.

INT. DODGE'S CAR -- LATER

Dodge sits in a ridiculous amount of traffic. Every light blinks yellow. People seem to be in a terrible hurry, yet no one is moving. Dodge grumbles to himself behind the wheel, listening to NEWS RADIO.

A COUPLE carrying SURF BOARDS squeezes between his car and the next. Dodge sees a break in traffic and has no choice but to HONK his horn. The couple gives him a dirty look. Dodge feigns an apologetic shrug, then drives past the cars headed out of the city and empties onto THRU-TRAFFIC.

INT. DODGE'S CAR -- LATER

THROUGH THE WINDSHIELD: The BUILDING towers above him. Dodge pulls into his EMPLOYEE parking space. A SIGN reads RESERVED -- METROPOLITAN MASS MUTUAL LIFE INSURANCE.

INT. METROPOLITAN MASS MUTUAL LIFE INSURANCE -- LATER

Dodge steps off the elevator and onto the floor. The place is a bit trashed. Most of the cubicles are empty. Some remaining WORKERS talk closely, hugging each other, wiping away tears. Dodge looks at his assistant's empty cubicle.

DODGE
Where's Emily?

A FEY ASSISTANT (20s) turns at him, tears streaming.

FEY ASSISTANT
Are you serious??

The assistant gives Dodge a disgusted look. Dodge slowly turns into his office. And shuts the door.

INT. DODGE'S OFFICE -- LATER

CLOSE on a FRAMED PHOTO of Linda perched on Dodge's desk.

DODGE (O.S.)
I'm sorry, sir, that isn't covered
under your current policy...

Dodge is on the phone, all the lines blinking red at him.

DODGE (INTO PHONE) (CONT'D)
I'm afraid the Armageddon Package
is extra, yeah.
(listens, then)
Well? It protects you and your
family from any type of apocalyptic
disaster. Asteroids, obviously.
Plague, famine, locusts...
Drawbacks? Well... the premiums
are high. I'm sorry, sir, could
you hold on for just a moment?

Dodge hangs up the receiver, then pukes in his garbage can. The Beach Boys stop. Dodge wipes his mouth. There's a KNOCK on his door. JEREMY (30s, tracksuit) pokes his head in.

JEREMY

Hey.

Dodge looks up.

JEREMY (CONT'D)

Alfred wants the sales team in the conference room.

DODGE

I think I'm coming down with something.

Jeremy looks at him, thinking.

JEREMY

Oh-kay...

Jeremy walks off.

INT. CONFERENCE ROOM -- LATER

There are only six people in the room. A WOMAN (30s) in the front row is crying. Dodge and Jeremy are a seat apart, listening to their superior, ALFRED (40s), at the helm.

ALFRED

So feel free to wear your casual Friday clothes... ah... pretty much any day of the week. And since Ted in Human Resources is... no longer with us...

The woman in the front row cries harder.

ALFRED (CONT'D)

I thought I'd let you all know of a few positions in upper management that have been made... available... So if anyone wants to be Chief Financial Officer..? CFO? Anyone?

Dodge covers his mouth. Swallowing vomit.

JEREMY

Life has no meaning.

DODGE

I am definitely coming down with something.

ALFRED

(addressing the group)

That's a great question, Suzanne,
and as soon as we can locate
someone in janitorial, we'll be
sure to get the body out of
Steckler's office, okay? So...

Alfred forces an enthusiastic fist.

ALFRED (CONT'D)

Keep pushing that Armageddon
Package...

He does a few weak claps and it's back to work.

EXT. CITY STREET -- LATER

Dodge walks past an abandoned NEWS-STAND. He glances at the
cover of TIME -- BEST OF HUMANITY ISSUE. A photo collage
includes Jesus and Oprah. He walks on.

EXT. DODGE'S APARTMENT BUILDING -- LATER

Dodge shuffles up the steps of a modest brownstone.

INT. DODGE'S APARTMENT BUILDING - HALLWAY -- CONTINUOUS

And through the double front doors. Just then, the door to
the FIRST FLOOR APARTMENT bursts open. A flustered YOUNG
WOMAN (30s) crashes into the hallway, awkwardly bobbling a
SUITCASE and some RECORDS as she hurries out of the building.
A SHAGGY GUY (20s) shouts after her.

SHAGGY GUY

Well, you could've told me that
yesterday!

The guy gives Dodge a look, then slams the apartment door.
Dodge makes his way towards the MAILBOXES, opens his. It is
empty. He closes it, then shuffles up the hallway steps.

INT. DODGE'S APARTMENT -- MOMENTS LATER

The door shuts behind him. Dodge sets down his briefcase,
slides off his jacket. He hears someone in the next room.

DODGE

Linda?

He races towards the LIVING ROOM to find his cleaning lady, ELSA (40s) on her knees, wrangling the vacuum cord.

DODGE (CONT'D)
Oh. Hi, Elsa.

ELSA
Hi, Mr. Dodge. Okay, I finish.

He watches Elsa struggle to her feet.

DODGE
Oh, okay...

He watches her drag the vacuum back to the closet.

DODGE (CONT'D)
I didn't mean to rush you off or...
(suddenly concerned)
Do you have somewhere to be?
(off her confused look)
I mean, did you want to, I don't
know, maybe watch some TV or
something? Something you'd like.

ELSA
My kids are waiting.

DODGE
Right, of course. You have kids.
(thinking, then)
Say, uh... Listen, Elsa, you don't
have to come back here next week
or... you know, ever, if you don't
want to. It's okay.

ELSA
You are firing me?

DODGE
No, I...

ELSA
Is this because I don't watch TV
with you?

DODGE
No, I just meant... You know,
considering the... There's really
no need to...
(no idea how to put it)
Nothing. Forget it. It's fine.

She looks at him. Then starts out.

ELSA
You are out of Windex.

DODGE
More Windex. Got it.

ELSA
See you next week, Mr. Dodge.

DODGE
Okay. I regret my entire life.

ELSA
Okay, bye.

The door shuts. Dodge looks at the closed door.

CUT TO:

ANCHORMAN (ON TV)
*Well, it's no longer just the
postal service... Commercial
airlines have discontinued
altogether today--*

INT. DODGE'S APARTMENT -- NIGHT

Dodge rummages through his medicine cabinet in search of something. The NEWS is on in the next room.

ANCHORMAN (O.S.)
*After much delay, the final flight,
piloted by American Airlines, left
Chicago-Midway at 3:45 PM Central
Time, touching down in Seattle at
6:15 Pacific.*

Dodge finds what he's looking for. A bottle of COUGH SYRUP, prescribed to Linda Petersen, expired 02/12/25.

ANCHORMAN (O.S.) (CONT'D)
*Private charters have been given
military clearance to use
intercontinental airspace at their
own risk.*

He takes the bottle into the BEDROOM and opens the cap.

ANCHORMAN (CONT'D)
And now for the traffic report.
Amy?

On TV: AMY (30s), microphone in hand, stands in front of an endless row of stalled cars.

AMY
We're fucked, Bob.

It cuts back to the anchorman, BOB.

ANCHORMAN
Thank you, Amy.

Dodge takes a swig of cough syrup.

CUT TO:

CLOSE on BUTTON -- PUSH FOR TICKET.

INT. DODGE'S CAR -- MORNING

Dodge leans out his car window, taking a ticket. He then pulls past the empty SECURITY BOOTH, the gate already up, and into a parking lot.

INT. HOSPITAL -- MOMENTS LATER

He walks down a long corridor, passing various occupied rooms, one where a FAMILY OF FOUR huddles around an OLD MAN.

Dodge arrives at the end of the hall where his mother, JOAN (late 60s) lies in her own bed, staring at the ceiling. He knocks on the open door. Her eyes turn towards him.

DODGE
Hey.

JOAN
Hello.

He comes towards her. She stares at him, blankly.

DODGE
Mom, it's me, Mom. It's Dodge.

It takes a moment, then her eyes light up with recognition. She bursts with joy.

JOAN

Dodge? What are you doing here?

DODGE

What do you think I'm doing here?

JOAN

Aren't you something. All the way
from Northwestern.

He looks at her, decides to play along.

DODGE

Spring break.

He takes a seat next to the bed.

JOAN

I just wish you would've called
first. I didn't have time to
straighten up.

(looking at him)

What's wrong?

DODGE

Nothing.

JOAN

You need a little money?

DODGE

That is not something I need.

JOAN

What's with the frown-face?

DODGE

It's the end of the world, Ma.

She brushes the hair from his eyes.

JOAN

You think everything's the end of
the world. Mister glass half
empty, just like your father.

(then)

So, what's the end of the world
this time? You don't like any of
the girls at school?

He looks at her.

DODGE

There's a meteor the size of New Jersey that's gonna make dinosaurs out of all of us.

JOAN

Uh-huh...

DODGE

Also, Linda left me.

JOAN

Which one is Linda?

DODGE

Linda my wife. My only wife.

JOAN

Whatever happened to Olivia? You were really crazy about her.

DODGE

Olivia? Uh... I don't know, Mom, I would guess she's probably married by now, maybe processed a few kids. I haven't exactly spent all these years thinking about my high school girlfriend.

He scoffs. We see he's spent all these years thinking about his high school girlfriend.

JOAN

Well, you better find somebody, Dodge. You're not gonna stay this handsome forever.

She smiles, touching his hand. He returns a weak smile.

JOAN (CONT'D)

You need to start thinking about the future.

His smile fades. He looks at his mother.

CRASH --

Dodge turns to see TWO NURSES in the hallway, quickly picking up a tray and scattered pills. The nurses seem rattled, a bit off. Dodge squints at them.

DODGE

Maybe you should come stay with me
for a little while. Okay?

(then)

Mom, next time you come home with
me.

He turns back to his mother.

JOAN

That sounds nice.

She smiles blankly at him.

JOAN (CONT'D)

Tell me your name again...

Dodge looks at her, a sudden stranger.

INT. HOSPITAL -- LATER

He makes his way towards the bank of elevators and pushes
DOWN, looking back at a PRETTY NURSE (20s) seated in the
nurse's station. She reads a tattered copy of MOBY DICK.

The elevator doors open. Dodge steps in, pushes MAIN, then
turns around. The pretty nurse smiles at him.

PRETTY NURSE

Reading the classics.

He smiles back.

DODGE

(being funny)

You know, the whale still gets him
in the end.

Her face drops, annoyed; she clearly never read the book.

DODGE (CONT'D)

Fuck. Sorry.

She shakes her head. The elevator doors shut between them.

INT. DODGE'S APARTMENT -- NIGHT

Dodge flosses his teeth while staring at his laptop computer.
The "Twitter Is Over Capacity" WHALE stares back at him. He
walks away from it, back to the BATHROOM.

He looks up at his reflection, flossing. It takes a moment for him to realize the absurdity of it. He lowers his hands, looks down to see a SPIDER crawling out of the sink.

Dodge quickly grabs for a roll of toilet paper, making a wadded weapon around his hand. He goes to kill the spider, arm up. Stops. Thinks. Then decidedly lets the spider be.

INT. DODGE'S BEDROOM -- LATER

The same spider crawls across Dodge's sleeping face.

INT. DODGE'S CAR -- MORNING

News radio. Dodge drives, scratching the red spider bites across his face and neck. He checks his reflection in the rear-view, slighted.

EXT. CITY STREETS -- CONTINUOUS

He drives past boarded-up businesses, empty restaurants, schools without children, street corners covered in the arrows of real estate signs: "FOR SALE", "FOR RENT", "FOR FREE". This time, there isn't enough traffic.

INT. DODGE'S CAR -- CONTINUOUS

THROUGH THE WINDSHIELD: Dodge pulls into his parking space, throws the car in park, leans towards the rear-view for a closer look at his face when --

SLAM --

A body crash-lands on the hood of his car. A fatal drop from the building above. Dodge jumps, his chest pounding. He looks through the shattered glass at the lifeless body, dented a foot deep in the hood, limbs twisted and torn, dressed in a tracksuit. Dodge gasps at the air, as we

CUT TO: BLACK

TITLE CARD: **21 DAYS LEFT**

EXT. WARREN & DIANE'S HOME -- NIGHT

Dodge rings a doorbell. Immediately, he regrets it and turns to walk away. The door opens. Dodge turns back.

DIANE
You're early.

DIANE (30s) kisses his cheek, then looks at him with empathy.

DIANE (CONT'D)
Warren told me about Linda.

DODGE
Oh. Yeah, thanks...

DIANE
I am so surprised... she didn't do
it sooner.

Diane starts down the dimly-lit hallway. Dodge follows.

INT. WARREN & DIANE'S HOME -- CONTINUOUS

DIANE
She's always been self-absorbed.
And a phony. And she never looked
happy. Especially when she was
with you.

DODGE
That's... new information.

Diane gasps -- an idea.

DIANE
Karen Amalfi is coming alone.

DODGE
Don't. Please don't.

WARREN (O.S.)
Don't what?

They arrive at the KITCHEN where WARREN (30s) puffs away at
an expensive cigar, unsteadily fixing himself another drink.

DIANE
Please, Warren... can we have a few
sober moments tonight?

WARREN
This is the last supper, Diane.
You think Jesus was sober for his
last supper? He didn't make water
into lemonade.

Warren licks his fingers and laughs.

DIANE

Dodge, a little help, please...

WARREN

Oh no. Uh-uh. Dodge here is *my* friend. Come here, my friend.

(holding up cigar)

This is a Don Ramon cigar. It is the hardest cigar in the world to find and tonight I am going to share one of the thirteen I have left with you. What do you say?

Suddenly, a bedroom door SLAMS. In stomps Warren and Diane's YOUNG SON (13) carrying a loaded backpack.

DIANE

Hey, Danny...

DANNY scoffs at them on his way out the door.

WARREN

Can I fix you a drink, son?

DANNY

Quit ruining my life!

The front door SLAMS. Danny is gone. A beat, then:

DIANE

So I was thinking of setting up Dodge and Karen. Don't you think?

WARREN

Would you stop?

DIANE

What?

WARREN

He doesn't want to be set up with one of your gross friends.

DIANE

Well, he needs to meet *somebody*.

WARREN

No, he doesn't. Leave him alone.

DIANE

He *is* alone. Look at him.

DODGE

I'm fine.

DIANE

You're gonna die alone, Dodge.
Doesn't that bother you?

WARREN

He's not gonna die alone. He's
gonna die together with everybody
else. There's no need to cling to
who's closest. This isn't the Ark,
Diane. It's the fucking Titanic.
And there is not a life-raft in
sight.

He clinks glasses with Dodge.

WARREN (CONT'D)

Welcome aboard.

INT. WARREN & DIANE'S HOME -- LATER

The GROUP OF FRIENDS greets each other, trying to act like everything is okay. Diane introduces Dodge to KAREN (30s, wearing a ridiculous amount of jewelry, including a tiara and a fur coat).

DIANE

Dodge, you remember Karen Amalfi.

DODGE

Nice to see you.

They shake hands. She gestures to herself.

KAREN

It's everything I never wore.
(then)
Ta da.

DODGE

Hm. It's very nice. Very shiny.

Karen looks at him. Then laughs way too hard.

KAREN

Oh. You're funny.

She grips his arm. Dodge smiles, terrified.

INT. WARREN & DIANE'S HOME -- LATER

A FEW KIDS (3-8) run around the table, lit SPARKLERS in their hands, as we move across the VARIOUS COUPLES seated there, all in different states of duress. ONE COUPLE speaks first.

MAN #1

Well, we decided we're gonna use this time to be with family, so first we're gonna drive down to West Virginia to see my sister... spend a few weeks there with her and her husband and two boys...

WOMAN #1

Even though we just saw them...

MAN #1

And then Lacey wants us to go to her stepfather's in Aspen so she can tell him to go fuck himself.

WOMAN #1/LACEY

And also ski.

We finally land on Dodge shifting uncomfortably, squeezed next to Karen. She stares at him with boozy desperation.

DIANE

Karen?

Karen looks up, realizing it's her turn to answer.

KAREN

Oh! Well... I'm finally gonna take that pottery class... Oh, and I'm gonna eat whatever I want and totally not care...

She laughs with the table. Then turns to Dodge, coy.

KAREN (CONT'D)

And perhaps I'll be spending some time with someone special?

We move to Dodge. He looks somewhere between bored and petrified. All eyes are on him. It's his turn.

DODGE

Uh... Let's see...

Dodge is frozen. A deer in headlights. He tries for levity.

DODGE (CONT'D)
What was the question?

The table laughs. But still, they wait for his answer. It seems to dawn on him that he doesn't have one when -- BANG!

Dodge jumps. A firecracker explodes behind him. The kids crack up laughing. The grown-ups laugh along. Dodge tries to join in, relieved for the distraction, as Karen squeezes his leg under the table. He stops laughing.

INT. WARREN & DIANE'S HOME -- LATER

The music is pumping. Warren lets the kids sip from his drink. Everybody is throwing down, dancing, spilling booze, slamming shots, smoking cigarettes, climbing on furniture.

Dodge is staked out in the corner, nursing his own beverage. Karen dances seductively nearby, trying to get his attention. She tries to pull him to the dance floor. He politely resists. She mouths "party pooper".

Next to Dodge, TWO GUYS in SUITS are wrestling. One guy finally wins. The loser, MIKE ROACHE (30s) slowly rises to his feet and drunkenly rolls up to Dodge.

ROACHE
Dodger.

DODGE
Hey, Roache...

Roache throws an arm around Dodge's neck, clinks glasses.

ROACHE
I'm gonna miss you, man.

Roache pounds his drink as Dodge takes a small sip. Roache looks out at the dance-floor. His eyes on Karen.

ROACHE (CONT'D)
It's like the Wild West, isn't it?

Dodge thinks.

DODGE
Is it?

ROACHE

I mean, a couple of single guys like you and me, we gotta embrace this shit, am I right? It is a different world. Different world.

DODGE

I don't know what we're talking about.

Roache turns to him like it's obvious.

ROACHE

The sky is falling, man.
(sing-songy)
And it is raining pussy.

Dodge slides the bottle of cough syrup out of his jacket pocket and takes a much-needed swig as Roache continues.

ROACHE (CONT'D)

I'm telling you, since Deliverance? I fuck a different girl every day. Sometimes during the day. Sometimes two at a clip. And these chicks are nutters, man. Into all kinds of damaging shit. Ass and shit. They're not afraid of diseases or getting pregnant or whether you ever call 'em again or how you'll provide for 'em... If you have a small dick... If you're related... I'm telling you, man, the apocalypse totally levels the playing field.

Roache gestures to Karen, then elbows Dodge.

ROACHE (CONT'D)

So, what do you say? You wanna double stuff that Oreo?

Dodge chokes on his drink.

DIANE (O.S.)

Hey, look, Sarah and Dave brought heroin!

Dodge looks up to see a NORMAL-LOOKING COUPLE (30s), holding up a bag of heroin. Everyone rallies around the heroin, ooh-ing and ah-ing. Roache leaves Dodge in the corner and rolls up his sleeve, volunteering. Diane takes the needle.

DIANE (CONT'D)
Here, let Lacey do it. She was a
dental assistant.

EXT. WARREN & DIANE'S - BACKYARD -- LATER

The party is still at full tilt. Warren helps the kids set off firecrackers in the backyard.

INT. WARREN & DIANE'S - BATHROOM -- SAME TIME

Dodge lies fully clothed in the empty tub, listening to the crackles and pops outside. The door squeaks open. Dodge sits up to see Diane enter, drink in hand.

DIANE
Are you hiding?

DODGE
Yes.

DIANE
You don't have to do heroin if you
don't want to, sweetie.

She shuts the door behind her. He looks up at her.

DODGE
Look, I tried, Diane, okay? I
can't spend the last month of my
life getting to know somebody.
It's ridiculous.

DIANE
You don't like Karen?

DODGE
I can't possibly give a shit. I'm
not gonna sit across from someone
and hear all their stories and tell
them all mine, even if she was
somebody I could be interested in,
because I'm not sure the month
between my wife leaving me and the
end of the world sounds like good
timing, do you?

DIANE
Alright, so be with friends.

She comes towards him. He looks up at her.

DODGE

No offense, Diane, but I didn't
want to come to these things when I
had to.

She suddenly grabs his face and kisses him on the mouth.
After a moment, Dodge pulls away, stunned.

DODGE (CONT'D)

What are you doing?

DIANE

What?

DODGE

What? You're... Warren's.

She looks at him and lets out a laugh.

DIANE

No, I'm not.

(then)

No one's anyone's anything anymore.

She smiles, a bit lost. Then lovingly swats his face, a
little too hard, and starts out.

DIANE (CONT'D)

You can't run from this, Dodge.

She shuts the door behind her.

CUT TO:

EXT. WARREN & DIANE'S - BACKYARD -- MOMENTS LATER

Dodge hoists himself over the fence and runs away.

CUT TO:

ON TV: An END-OF-THE-WORLD AWARENESS CONCERT. A slightly-
older Springsteen plays "Glory Days" to a sold-out crowd as a
telephone number scrolls by on the bottom of the screen.

INT. DODGE'S BEDROOM -- NIGHT

The Boss in the background, Dodge stands on a step-stool,
rummaging through his CLOSET. He searches high above his
wife's clothes, hanging where she left them, until he finds a
CARDBOARD BOX. He pulls it down.

INT. DODGE'S LIVING ROOM -- MOMENTS LATER

Dodge sets the box down, kneels on the floor and opens it. Inside, various items from Dodge's younger years. A graduation tassel. A Misfits sticker. A pile of photos.

CLOSE on a picture of YOUNG DODGE and a BEAUTIFUL GIRL (same age). We see hand-written on back, DODGE & OLIVIA FOREVER.

Dodge looks at it for a moment, then something else in the box catches his eye. He slowly pulls out a tiny, red HARMONICA. He feels the instrument in his hands. Blows into it. A bit of dust and sound. He puts it to his lips.

And launches into "Camptown Races".

In the background, the woman from the first floor apartment is now climbing up his fire escape. She reaches the perch, wraps herself in a blanket and begins to cry.

Dodge lowers his harmonica, looking around. She does not notice him. She wipes away tears. Dodge finally rises and goes towards the window. And opens it.

DODGE

Are you okay?

She looks up at him, tears on her face.

YOUNG WOMAN

No.

She falls into his arms, hugging him through the window. She weeps on his shoulder. He finds himself patting her back. She speaks through sobs, with a heavy English accent.

YOUNG WOMAN (CONT'D)

How could I be so stupid?

DODGE

I don't know, I don't really know you.

YOUNG WOMAN

I'm never gonna see my family again. I missed the planes. All of them. It's the end of time and I'm still fifteen minutes late. I can hear my father saying it now. Flaky, irresponsible. He's right. I do this. I put my energy in the wrong places.

(MORE)

YOUNG WOMAN (CONT'D)
I give my time to the wrong people.
I mean, when I think of all the
holidays I spent without my mum and
dad to be with some guy I used to
know...

They continue to embrace. It's weird.

DODGE
Would... you like to come in?

We WIDEN to see Dodge standing halfway inside the apartment,
awkwardly hugging her through his open window. She finally
pulls away and wipes her nose.

YOUNG WOMAN
I won't steal anything if you don't
rape me.

He blinks at the strange woman.

DODGE
Agreed.

She grabs her blanket, quickly climbing through the window
past him. Dodge follows her into:

INT. LIVING ROOM -- CONTINUOUS

YOUNG WOMAN
My name's Penny.

DODGE
Dodge.

PENNY
I'm sorry, I shouldn't be invading
your space like this. How long
have you lived here?

DODGE
Three years. You?

Dodge watches as she flops on his couch, grabs the remote and
begins channel-surfing away from the awareness concert.

PENNY
Oh I just broke up with someone.

DODGE
Oh. I'm sorry.

PENNY

No, it was building to this. He's just taking the night to clear out his stuff. Better to sleep on the fire escape than have pity sex, I always say.

(then, noticing something)

Hey, what's that?

She reaches past the picture of Olivia and grabs the bottle of cough syrup off of the coffee table.

DODGE

Oh, it's just cough syrup. With codeine. And a splash of NyQuil.

PENNY

Can I get a pull?

DODGE

I think I'm coming down with something...

She opens the cap and takes a big gulp.

PENNY

You want a sip of weed?

She pulls a joint from behind her ear and lights up.

PENNY (CONT'D)

It's the only thing that helps me sleep. And the only thing that wakes me up.

He laughs.

PENNY (CONT'D)

Seriously, I got a wicked case of Hypersomnia. I could sleep through the apocalypse.

(then)

Who's the girl?

DODGE

What girl?

Penny gestures to the many pictures of Olivia spread out.

DODGE (CONT'D)

Oh, *that* girl. Olivia.

PENNY
The one that got away?

DODGE
Well, they *all* got away. But she
was the first, yeah.

Penny smiles.

PENNY
You gonna go get her back?

DODGE
No, I'm sure she's got enough on
her plate without her soon-to-be-
dead ex-boyfriend showing up
unannounced.

Penny sighs.

PENNY
What *is it* about the end of the
world that brings 'em out of the
woodwork?

She lands on ESPN CLASSICS -- U.S. vs RUSSIA, 1980 OLYMPIC HOCKEY -- she's immediately engrossed. Dodge looks at her, then slides down on the opposite end of the couch. They watch the game together. They are quiet for a long time.

FADE TO:

INT. DODGE'S LIVING ROOM -- MORNING

Dodge slowly wakes up to see the final seconds of another ESPN Classic -- a 1990s rerun of "American Gladiators". The contestants chase the clock in a particularly awesome "Eliminator" challenge. It brings tears to Nitro's eyes.

Dodge turns to see Penny still asleep.

INT. DODGE'S APARTMENT -- LATER

Penny is still asleep. Dodge watches her, concerned.

INT. DODGE'S APARTMENT -- LATER

She's still asleep. Elsa vacuums past the couch.

INT. DODGE'S APARTMENT -- LATER

Dodge pinches Penny's nose closed. Her mouth drops open and breathes. He pokes at her. She doesn't stir.

INT. DODGE'S APARTMENT -- LATER

Dodge sits nearby, playing his harmonica. He stares at a clock that reads 3 PM. He plays an entire campfire song. Penny's eyes finally open. She sits up and looks at him.

PENNY

I'm ready to go downstairs now.

DODGE

Oh?

INT. DODGE'S APARTMENT BUILDING - HALLWAY -- MOMENTS LATER

Dodge walks Penny down to her apartment door.

PENNY

Wait a tick.

She opens her door and disappears. He looks in to see her place. A BONG on the table. Dying plants. An enormous RECORD COLLECTION stacked floor to ceiling. Penny reappears in the doorway, holding a stack of MAIL.

PENNY (CONT'D)

He's gone. Took my Pet Sounds with him. I should've seen that coming.

They look at each other. This is the end.

PENNY (CONT'D)

So... what are you doing for the rest of your life?

Dodge looks at her. A bit thrown.

DODGE

Oh. Uh... Little of this. Little of that. I thought about moving around some chairs. You got any big plans?

PENNY

I don't know. Probably catch up on some "me" time, you know? Maybe find God.

DODGE

Well... Maybe I'll run into you at a support group or an orgy or something.

PENNY

(laughs)

That'd be nice.

She hands him the pile of envelopes. He looks, confused.

DODGE

What is this?

PENNY

Hm? Oh. That is your mail.

DODGE

Well, why do you have it?

PENNY

Well, you know how the mailman would sometimes put the wrong mail in the wrong box?

DODGE

Uh-huh...

PENNY

Well, over time, say, like, three years or so, that kind of thing can really add up.

She smiles. He looks at her, annoyed.

PENNY (CONT'D)

Isn't it funny? To go a whole three years without even saying hi.

(then)

Although, I did meet your roommate a few times.

DODGE

Roommate? You mean, Linda?

PENNY

Linda, right. She and her boyfriend, what's his name...

(MORE)

PENNY (CONT'D)

God, they seemed so happy together,
what's his name? I haven't seen
them in awhile. How are they?
God, what the heck was his name?

Dodge stands there, frozen. His face turning hot and red.

INT. DODGE'S APARTMENT -- LATER

He drops the mail. He turns instead to his pile of nostalgia. Dodge clenches his fists, then angrily huffs to his closet. Pulling out all of his wife's clothes. Tossing them on the floor. At first, with rage. Then, with purpose.

Dodge cleans out the closet.

He separates his king-sized bed into two twin mattresses.

He lays out a special quilt.

He takes a photo of Linda out of a frame.

CLOSE on a picture of Dodge as a kid, posed with his mother and father. He cuts his father out.

Then slides the picture in the frame and puts it on the nightstand. He takes one last look at the room, pleased.

EXT. CITY STREETS -- LATER

Dodge picks every flower he passes, until he has a manageable bouquet of weeds and dandelions.

INT. HOSPITAL -- LATER

The elevator doors open. It is strangely silent. He takes a few steps before he sees the first body. A NURSE, lying lifeless, face down on the floor, pills scattered around her.

He rounds the corner to see into a hospital room; ANOTHER NURSE collapsed into a table. The PATIENT in the bed has been covered head-to-toe in a white sheet. Dodge drops the flowers, moving faster down the hallway, room after room, every patient's dead body now draped in white.

INT. HOSPITAL ROOM -- MOMENTS LATER

He stops at his mother's room. And there she is. Covered in her own sheet. Dodge walks towards her and squeezes her foot, staring at the shape of her.

Then, a muffled sound. He looks up. It's coming from behind the bathroom door. Dodge turns and shoves it open. A woman gasps. The pretty nurse is crying on the floor.

PRETTY NURSE
I tried to stop them.

She is shaking, sobbing.

PRETTY NURSE (CONT'D)
I couldn't stop them.

Dodge looks down. Next to her, the copy of Moby Dick.

CUT TO:

A BOTTLE OF WINDEX BEING SCANNED.

INT. DUANE READE -- LATER

An INDIAN MAN rings up an exhausted, defeated, Dodge with his SON (7, playing a hand-held video game) behind him.

INDIAN MAN
Eight-fifty.

EXT. CITY STREETS -- LATER

Dodge stumbles through the city streets, drinking from the bottle of cough syrup. The Windex in his other hand.

EXT. PARK -- LATER

He stumbles into the dense wood, knocking back the cough syrup, polishing off the last drop. His eyes focus on NO REFILLS. Dodge loses his balance, dazed, and falls back into a bush, slamming his head on the ground. He lets out a pained sigh, feels a trickle of blood between his fingers.

He looks up to see TWO TEENAGERS holding each other, kissing passionately in the next patch of trees. Dodge stops and watches them. There is something innocent about the way they touch each other. He can't take his eyes off of them.

Suddenly, he bursts into tears. The teenagers hear him crying and quickly move off, leaving him alone in the woods.

He looks down at the Windex. Staring at the bright blue liquid. Lost. Hopeless.

He grabs the bottle and twists off the cap, putting it to his lips and taking three huge gulps. His eyes roll back and we

CUT TO: BLACK

TITLE CARD: **20 DAYS LEFT**

EXT. PARK -- DAY

Dodge lies perfectly still in the same spot, mouth agape, head back. His eyes slowly open, getting used to the light. He rubs them awake, spotting the half-empty bottle of Windex on the ground.

Dodge then notices a piece of PAPER taped to his chest. He peels it off his shirt and holds it up to read. Written in bad penmanship, only one word -- *Sorry*.

Lowering the note, he sees a ROPE wrapped around his ankle. And follows the rope to see an overweight, panting WHITE DOG sitting there, wagging its tail, tied to him.

Dodge sits up, looking around. But there is no one in sight. He looks back at the dog. They lock eyes.

EXT. CITY STREET -- LATER

Dodge and dog shuffle along the sidewalk together. He holds the leash like it's new, still banged up from the night.

The dog stops to squat near a tree. Dodge looks down the street to see a FEW PEOPLE in the far distance smashing a car. Chaos is brewing.

GUY (O.S.)
Hey, man. Curb it.

Dodge turns to see an ANNOYED GUY gesturing at the dog poop.

GUY (CONT'D)
Curb your dog, pal.

The guy walks off. Dodge quietly calls after him.

DODGE
It's not my dog.

INT. DODGE'S APARTMENT -- LATER

BEEP. Dodge removes a frozen chicken pot pie from the microwave and sets it on the floor. The dog happily eats it. Dodge takes a seat at the table, sifting through his mail.

The NEWS is on in the background -- a RIOT has spread through the city streets. Fires erupting. Looting. Fighting.

Dodge opens a few old bills. He gets a certain joy from ignoring his taxes. He flips through the pages of a SKYMALL magazine. He dog-ears a gizmo he'll never need.

And then tears open a RED ENVELOPE with no return address.

He unfolds the piece of paper inside and reads, his eyes moving across the page grow larger. His heart sits in his throat as he reads her handwritten words.

You were the love of my life.

Olivia.

Dodge grips the paper, shaking.

DODGE

Oh my God...

ON TV, a RIOTER throws a brick through a second-story window and --

SMASH --

The same brick crashes through the window next to Dodge, landing on his living room floor. Dodge looks up, still in shock from the letter. He turns out the window to see the riot at the end of his street.

DODGE (CONT'D)

Oh my God...

Dodge leaps to his feet. Runs to the door. Opens it.

There are noises in the stairwell. A man shouts. A woman screams. Dodge shuts the door, locking it. Then the dead bolt. He runs back to the kitchen table. And grabs the letter. Then races to the FIRE ESCAPE.

He thrusts open the window. The dog whimpers. Dodge looks back at the dog.

DODGE (CONT'D)

Sorry...

Dodge shoves the letter in his pocket, then calls out:

DODGE (CONT'D)

Come here, Sorry. Come on...

The dog moves towards him.

DODGE (CONT'D)

Good, Sorry.

Dodge lifts the dog into his arms and slips out the window.

EXT. FIRE ESCAPE -- CONTINUOUS

He climbs down the treacherous fire escape, struggling with the dog, the letter in his pocket. He reaches the first floor and looks through the window at Penny's apartment.

It is dark, still. He sets down the dog and opens the window. It's unlocked. Dodge pushes Sorry inside, then follows through the window into --

INT. PENNY'S APARTMENT -- CONTINUOUS

DODGE

Penny?

He moves through the dark apartment, searching, harried.

DODGE (CONT'D)

Penny?

He turns a corner to see the Shaggy Guy (from the beginning) standing there, wearing pajama bottoms, gripping an acoustic guitar. Dodge stops short.

SHAGGY GUY

Who the fuck are you?

DODGE

I'm sorry, I'm Dodge, I live upstairs. Listen, the riot--

SHAGGY GUY

I've never seen you before.

DODGE

Actually we've seen each other a few times, but that's not--

SHAGGY GUY

I'm pretty good with faces.

Dodge looks at him.

DODGE

Anyway, there's obviously a riot going on. Maybe you can hear the screaming or smell the burning? So if you could go wake up Penny, I think we need to get out of the building as quickly as possible--

SHAGGY GUY

Oh Jesus.

The guy breaks down. Crying.

SHAGGY GUY (CONT'D)

You're fucking her, aren't you?

DODGE

What? No, I--

SHAGGY GUY

I knew it. Fuck!

The Shaggy Guy reels back and punches the wall, breaking his hand. He screams in agony.

SHAGGY GUY (CONT'D)

Fuuuuuuck.

Dodge slips past the guy, through the hall, to find --

DODGE

Penny?

INT. PENNY'S BEDROOM -- CONTINUOUS

Penny lies face down in the matching pajama top. Dodge flips her over, shaking her.

DODGE

Come on, Penny. Wake up, Penny!

The shaggy guy comes in, gripping his hand.

SHAGGY GUY

Hey, I decide when Penny wakes up!

DODGE

(ignoring him)

Come on... Come on...

Dodge shakes Penny more and more violently until her eyes peel open. She looks up at Dodge and the other guy.

PENNY

This isn't what it looks like.

OWEN

I broke my hand, Penny. I hope you're happy. My guitar hand.

PENNY

Aren't they both guitar hands?

Suddenly, the FIRE ALARM blares through the building. Dodge shouts over the whooping sound.

DODGE

Come on, Penny. There's a riot.
We need to get out of here.

Dodge pulls Penny to her feet. She quickly starts sliding on last night's clothes, racing to follow Dodge.

SHAGGY GUY

She's not going anywhere with you!

DODGE

Will you cut it out? We *all* need
to get out of here! Come on!

Dodge shoves them both out into:

INT. PENNY'S LIVING ROOM -- CONTINUOUS

Dodge picks up Sorry, races towards the window.

SHAGGY GUY

I can't believe you want *this* guy
instead of me.

DODGE

The fire escape.

SHAGGY GUY

He's not even good-looking. What do you have a job? Mr. Job?

PENNY

Owen, leave him alone. I told you there was no one else. Shit, my records!

She runs back to her record collection, frantically fumbling with the countless sleeves.

SHAGGY GUY/OWEN

You mean, you broke up with me for no one? Don't you see how that's worse?

DODGE

We don't have time for this.

PENNY

(fumbling with records)
Julien Cope... Scott Walker... The Stranglers... John Cale...

OWEN

Hey, that's my Cale!

DODGE

Okay, we don't have time for any of this!

PENNY

Alright, alright...

She squeals, pained to leave her collection behind.

PENNY (CONT'D)

Sorry, friends.

She runs towards the fire escape with her arms full.

PENNY (CONT'D)

I'll drive.

And grabs her KEYS off the counter, diving out the window. Owen shoves past Dodge and follows her. Dodge rolls his eyes, and with Sorry in hands, follows them both.

EXT. CITY STREET -- MOMENTS LATER

They run through the dark and smoke-filled streets, a fire in the distance, the sound of windows smashing. Dodge, Sorry, Penny and Owen race ahead of the hysteria.

OWEN

I can't believe you're breaking up with me now. This is really the worst timing for me ever.

PENNY

We didn't get back together.

OWEN

What do you call last night?

PENNY

Nothing happened!

OWEN

Since when is snuggling nothing?

PENNY

Shit!

Penny stops short, looking around, lost.

PENNY (CONT'D)

I could've sworn it was right here.

DODGE

You can't remember where you parked?

PENNY

No, wait.
(thinking hard)
It's on First and Ninth.
(then)
Or Tenth. And Second.

Dodge looks back at the encroaching riot.

PENNY (CONT'D)

Possibly Third. It's definitely one of those combinations.

Dodge spots a small alley.

DODGE

This way!

Dodge grabs Sorry, leading Penny and Owen through the ALLEY.

OWEN

I'm an asshole, right?
Everything's my fault.

DODGE

Can we please concentrate on
finding the car?

PENNY

Owen, nobody's the bad guy. I'm
just saying we're not a match,
that's all. I mean, isn't it
better we know this now rather than
later?

Owen thinks about this.

OWEN

Nooooo.

They dump onto the STREET. GUNSHOTS ring out. Owen SCREAMS
then grabs Penny, using her body as a human shield. Dodge
pulls her to safety and WHACK--

A bottle knocks Owen in the head and he's taken down. Penny
looks back, not seeing him.

PENNY

Owen?

WHOOSH --

Another bottle comes hurdling towards them. Dodge knocks
Penny to the ground, saving her from the hit. A window
bursts over their heads, shattering glass over them.

DODGE

Come on.

Dodge pulls Penny to her feet and races ahead. They turn a
corner and he trips, landing hard on the asphalt, losing his
grip on the dog. She runs ahead.

DODGE (CONT'D)

Sorry!

He looks to see a lifeless body underneath him. Penny runs
back for him, grabbing his arm, helping him up. They race to
catch up with the dog.

PENNY

There it is!

Penny pulls Dodge towards her little blue PRIUS to find it crammed between two other parked cars, a few TICKETS on the windshield, Owen already standing there, rubbing his head.

OWEN

Is this because you pay my rent?
Cause I had to swallow a lot of
pride to let you do that.

PENNY

Just get in the car, Owen.

Penny hurries to open the driver's side door. Dodge and Sorry pile in the back as Owen climbs in the passenger seat.

INT. PENNY'S CAR -- CONTINUOUS

Penny quickly starts the car. Dodge looks back to see the mob behind them, moving towards them. Penny begins her frantic way out of the crammed parking space.

OWEN

I'm not leaving the island.

PENNY

Well, it's my car so...

OWEN

That's right, I don't have a car.
Throw that in my face while you're
at it.

She makes the shortest six-point turns, inching back, inching forward, back and forward. Dodge turns to see the mob through the smoke, smashing car windows, gaining on them.

DODGE

They're right on top of us.

OWEN

(mocking)
They're right on top of us.

PENNY

(yelling, at Owen)
Will you just help us get out of
here?

DODGE
I'll do it.

OWEN
No. I got it.

Owen gets out of the car.

OWEN (CONT'D)
Okay, cut the wheel. Cut it. What
is wrong with you? Cut the wheel.

Dodge stares at the letter in his hands, then quickly leans forward.

DODGE
I know a guy with a plane. If you
drive me where I need to go, I can
get you to your family.

Penny looks at Dodge.

OWEN
Now back up just a little bit --

Penny hits the gas, peeling the car in reverse, slamming into the car behind them, then slamming into the car in front of them, shoving it forward as they skid away, leaving Owen in the dust of the riot.

They drive on, away from chaos.

Dodge looks back to see Owen disappear behind them. He turns back to Penny, out of breath. She exhales, shaking it off.

PENNY
He'll be alright.
(then)
So tell me more about this plane?

Dodge looks at her.

CUT TO:

EXT. ROAD - WESTCHESTER -- DAY

Penny, Dodge and Sorry shuffle along the dusty road. She carries the stack of records. He carries the letter in his pocket and the weight of the world.

PENNY
Hybrid cars don't need as much gas.

DODGE

But they still need a *little* gas,
right?

PENNY

I'm just saying you don't have to
fill it as much.

He forges ahead.

PENNY (CONT'D)

Does this mean we're not going to
the plane?

Dodge sighs. Hangs his head.

PENNY (CONT'D)

I left Owen in the middle of a
riot.

DODGE

He used you as a human shield.

PENNY

You don't even know him.

Dodge walks on.

PENNY (CONT'D)

You're the one who woke me up in
the middle of the night, dragged me
out of bed...

DODGE

You're right. I don't know why I
bothered saving your life when you
ruined mine.

PENNY

What's that mean?

Dodge angrily waves the letter.

PENNY (CONT'D)

What is that?

DODGE

Well, you know how the mailman
would sometimes put the mail in the
wrong box?

(then)

Well, sometimes the girl you never
got over writes you a letter.

PENNY

Is that from the girl? Oh my God,
that's great, right?

DODGE

It's pretty good. What'd be great
is if I could call her from a
regular phone. Or get on the next
train to wherever. Or not die in
the outer boroughs. But instead
I'm on the scenic route to the
guillotine. She could be at the
fucking pyramids by now. She
could've blown her head off. But I
wouldn't know cause I didn't get
this letter from her three annoying
months ago!

He walks ahead. Penny shuffles behind him.

PENNY

Oh.

(then)

Well, now I feel bad.

(then)

Guilt is not a feeling I'm
comfortable with.

DODGE

Well, fortunately, you don't have
long to live with it.

Penny stops walking. Then sticks out her thumb, juggling the
records in one hand. Dodge looks back at her.

DODGE (CONT'D)

What are you doing?

(then)

Penny, really, this... This doesn't
involve you.

PENNY

I said I was gonna get you there
and I'm going to. Now where's the
last place you saw her?

DODGE

Where was she twelve years ago?

Penny sticks her thumb out to a passing truck. It whizzes
by, kicking up dust.

DODGE (CONT'D)

Look, you don't need to spend your last days with a total stranger.

PENNY

You're not a total stranger. And these aren't my last days.

DODGE

Oh, you're a survivalist.

PENNY

I'm not a survivalist. I'm an optimist.

Suddenly the truck stops. And starts to back up towards them. Penny turns to Dodge, a proud optimist.

PENNY (CONT'D)

Ha ha. See?

The TRUCKER (60s) slows to a stop, rolls down his window.

TRUCKER

Having some trouble?

PENNY

Do you know if there's a gas station nearby?

TRUCKER

Sure, but Diesel's the only thing left. Where you headed?

Penny looks back at Dodge, her face bright with adventure. He deliberates for a long while, looking at her.

PENNY

Where are we going, Dodge?

Finally:

DODGE

Providence.

She turns back to the trucker.

PENNY

Providence. Wherever that is.

TRUCKER

Fairfield's as far as I'm going.

PENNY

Great.

She tosses her records in the back of the pick-up and climbs in the cab with the driver. Sorry jumps in after her. Dodge looks back where they came from. Then at the road ahead.

EXT. HIGHWAY -- LATER

The truck roars, passing numerous stalled cars on the side of the road, ditched and abandoned.

TRUCKER (O.S.)

So, what's your pilgrimage?

INT. TRUCK -- CONTINUOUS

Dodge looks out the window. Sorry lies in Penny's lap while she talks up the Trucker.

TRUCKER

I've seen a lot of folks on the road these days. Everybody's headed somewhere.

PENNY

Well, I'm going to see my family...
And he's...

(turning to Dodge)

Looking for someone.

TRUCKER

Looking for someone, eh?

The trucker eyes them.

TRUCKER (CONT'D)

Who is it you're looking for?

Dodge is hesitant to share the information. Penny isn't.

PENNY

His high school sweetheart.

The trucker squints at Dodge, suspicious, almost doubtful.

TRUCKER

Is that right?

(then)

(MORE)

TRUCKER (CONT'D)

Well, there is no greater search
than that of long lost love. I'll
give you that.

PENNY

Are you married?

TRUCKER

No, sweetheart. Never did walk the
plank. There was a special lady,
though, lived with her for forty-
five good years. Had two kids.

PENNY

Where are they?

TRUCKER

The boys are grown. Got kids and
special ladies of their own. And
Rita passed seven years back.

Dodge notices the picture of RITA taped to the dashboard.

TRUCKER (CONT'D)

It's all about who you lay down
with when the lights go out. Takes
longer than it should to figure
that part.

(then)

Truth is, I've been driving these
roads alone for a long time. It
gets to where you don't mind it so
much. But lately... Well, it's
nice to have some company for a
change. Even strangers.

Penny looks at him with sympathy.

PENNY

Well, how about you tell us your
life story?

Dodge rubs his eyes, already pained.

PENNY (CONT'D)

That way we won't be strangers.

The trucker looks at them. Dodge forces a smile.

TRUCKER

Well, alright.

(then)

I was born in...

(MORE)

TRUCKER (CONT'D)

Wait, I should probably start with
daddy's life story, so there's
context. My daddy was born in
Skolkke, Michigan...

(offering a box)

No-doze?

PENNY

Groovy.

Penny reaches for a No-Doze pill. She and the trucker both
take one. Dodge politely declines.

TRUCKER

Daddy was born in Skolkke,
Michigan...

There's a clinking sound in the cab of the truck. Dodge
looks back to see TWO SHOVELS perched under a tarp. He
squints at them, then looks at the trucker, suspicious.

EXT. HIGHWAY -- LATER

On a rural stretch of road now. The truck roars past a sign
that reads: NOW ENTERING FAIRFIELD.

INT. TRUCK -- LATER

The trucker continues. Penny listens, riveted. Dodge yawns,
exhausted and anxious.

TRUCKER

So they do a bunch of tests and
they all come back with the same
bad news. The doctors give me six
months to live. Then I go home and
turn on the news and they say four
weeks.

The trucker pulls over and parks on the side of the road.

TRUCKER (CONT'D)

If you ask me, a man's not supposed
to know when his time is up. It's
not natural. That's when you find
yourself renting the gun and buying
the bullet. But that 'aint no way
into Heaven. Isn't that right,
Dodge?

Dodge looks up.

DODGE

Uh... I guess not.

The trucker looks at him too long.

TRUCKER

I'm gonna go drain the snake.

(to Dodge)

You wanna join me?

Dodge looks at him, weirded out.

DODGE

No thanks, I'm good.

The trucker looks at Dodge. Then pockets the keys and climbs out, leaving Penny and Dodge alone. Dodge follows him with his eyes.

DODGE (CONT'D)

God, he's weird.

PENNY

I think he's soulful.

DODGE

Who drives around with shovels? I don't trust him.

PENNY

Glen? He told us his life story.

DODGE

And thanks for that, by the way.

PENNY

You know, maybe if you listened to him, you'd actually learn something.

Sorry whimpers.

PENNY (CONT'D)

Sorry needs to go out.

The trucker comes back in the car.

DODGE

No, I'll take her--

PENNY
(to Trucker)
I'm just gonna take her for a quick
sniff. Don't go anywhere.
(to the dog)
Come on, Sorry...

Penny takes Sorry outside and shuts the door. Now Dodge and the Trucker are alone. Dodge leans back. They sit quietly, awkwardly, for a moment. Finally:

TRUCKER
I can't tell if we're all chasing
fate or if fate is chasing us.

Dodge looks at the trucker, genuinely trying to figure out what he's talking about, but still confused.

TRUCKER (CONT'D)
I knew it as soon as I saw you.
That detached look in your eyes.
That vague way about you. Almost
had me fooled with that line about
your high school girlfriend.

DODGE
I'm sorry, I--

TRUCKER
Don't be sorry, son.

The trucker takes off his hat.

TRUCKER (CONT'D)
Just kill me quickly.

Dodge's eyes widen.

DODGE
What?

TRUCKER
I thought we could do it in that
nice field, but if you're gonna
shoot me in the back, then get it
over with.

DODGE
Shoot you? I don't... Are we still
speaking metaphorically?

TRUCKER

Well, what's it gonna be then?
Knife? Piano wire?

DODGE

Listen, she'll be back any second --

TRUCKER

Wait. Don't tell me they sent a
girl to do a man's job. I
specifically requested a male.
Unless you're some sort of team.
Is that how it works?

DODGE

How what works?

TRUCKER

Damn it, don't make me wait any
longer. It's the waiting that's
the torture.

DODGE

I don't think I am who you think I
am.

The trucker looks at him. And lets out a laugh.

TRUCKER

Well, that's a relief.

Dodge can't help but join him, laughing, confused.

TRUCKER (CONT'D)

I was afraid I could fight you off.

The trucker laughs into a sigh, turns towards him.

TRUCKER (CONT'D)

You know, Dodge, when a man --

THUMP --

A silent bullet pierces the windshield and the trucker's
throat. He gurgles and dies. Dodge looks around, eyes wide,
blood splattered on his face. Tires screech. Dodge turns to
see a car in the far distance, pulling away.

Penny runs towards the truck.

PENNY

Dodge! Glen!

She thrusts the door open, out of breath --

PENNY (CONT'D)
Oh my God... Are you okay?

She looks at the trucker, then up at Dodge.

PENNY (CONT'D)
Did you get the plates?

Dodge looks at her.

CUT TO:

EXT. SIDE OF THE ROAD -- LATER

Dodge and Penny bury the trucker in a shallow grave. They are sweating, shovels in hand, laboring with the earth.

PENNY
(thinking)
When a man... When a man... What do
you think he was trying to say?

DODGE
I don't know, Penny.

PENNY
When a man... loves a woman? When
a man... is a trucker.

DODGE
The man committed suicide via
homicide two weeks before the
apocalypse, I'm not overly
concerned what road warrior wisdom
I missed out on.

Dodge pats the ground with the shovel. And wipes his brow.

DODGE (CONT'D)
I'll drive.

Penny slowly stops patting the ground. Dodge looks at her.

DODGE (CONT'D)
You have the keys?

She looks at him. Then they both slowly turn to the trucker's fresh grave. The keys somewhere down there with him. Sorry begins digging in the dirt.

INT. TRUCK -- LATER

They are covered in dirt. Dodge drives now, Penny beside him with Sorry. They are quiet, somber. Time and road passing.

DODGE

You'd think a lifetime of waiting
for the worst to happen would've
prepared me for this.

She turns to him.

PENNY

How could anyone prepare for this?

DODGE

I always knew it'd be over too
soon. I never saw myself as an old
man.

PENNY

Really? I thought I was gonna live
forever. I was totally gonna peak
at forty.

He looks at her.

DODGE

I hear thirty is the new forty.

She smiles at him.

DODGE (CONT'D)

Luckily, I'm getting my early mid-
life crisis in just under the wire.

She looks at him.

PENNY

She must be pretty special, huh? I
mean, Olivia. To want to find her
after so much time.

DODGE

She was, yeah.

PENNY

So why did you break up?

DODGE

Why does anybody break up?

She looks at him.

PENNY

Do you want my general list?

DODGE

We were young. We weren't fully formed beings yet. Life just took us in different directions.

PENNY

She dumped you.

DODGE

Yes. But I like to think I helped.

She laughs. He smiles.

DODGE (CONT'D)

What about you?

PENNY

What about me?

DODGE

Who's the one that got away?

PENNY

I am. Thank God.

(then)

Oh, I don't mean that I'm anything special. I'm just glad that part of my life is over with. You know. Relationships.

DODGE

I thought you weren't cynical.

PENNY

I'm not. I'm... clinical.

(deep breath, then)

I'm a recovering serial monogamist.

DODGE

Sounds serious.

PENNY

I was seeing this therapist who told me I had a problem being alone. But then she wanted to see me five days a week, so you tell me who had the real problem.

(then)

(MORE)

PENNY (CONT'D)

Anyway, it's not my fault I could fall in love with anyone. I happen to see the good in people. Hell, give me five more minutes with you.

(then)

I'm kidding.

DODGE

Yeah, that's a good one.

PENNY

If the end of the world has taught me anything, it's that I'm finally getting my priorities straight. Oh my God--

She sees something ahead. Dodge looks. His eyes light up.

DODGE

Is that? Is that a Friday's?

Up ahead, the gorgeous red glow of a T.G.I. Friday's. Penny looks at him, starving.

PENNY

I'd kill for a pint.

Dodge quickly pulls the truck off the highway.

INT. TGI FRIDAY'S - NEW HAVEN -- LATER

Pre-apocalyptic Friday's is packed with people drinking and eating to the gills -- America in all its gluttonous glory.

Everyone cheers when Dodge, Penny and Sorry walk in. A CHIPPER HOST (20s) greets them in traditional Friday's garb, but smoking a cigarette.

CHIPPER HOST

Welcome to TGI Friday's where every day is Friday!

The host gives them both a hug, then pets the dog.

CHIPPER HOST (CONT'D)

Two adults and one furry friend?

PENNY

(re: Sorry)

Is this okay?

CHIPPER HOST

Of course. Everything's welcome here. Dude brought a wolf in here yesterday. Get in here!

The host grabs two menus, then takes Penny by the hand and leads them through the restaurant. She looks back at Dodge as they push through the saloon doors onto the floor. He looks wary as --

INT. TGI FRIDAY'S -- CONTINUOUS

They pass the bar where a BARTENDER (20s) tosses bottles into the air but repeatedly misses them and sends them crashing to the floor. The PATRONS cheer him on.

A GUY on an ANTIQUE UNICYCLE comes wheeling towards them, weaving in between. Sorry barks after him. The place is filled with smoke, drunk customers and a bubbling atmosphere.

PENNY

I can't believe you're still open.

CHIPPER HOST

You know, we thought about closing up shop. But then we realized, this really is our family. In fact, tragedy has only brought us closer together. And now that we're under new management, it's gotten way less corporate. Steve-o!

He pats the ass of a passing WAITER, then places their menus at a small booth. Dodge and Penny take their seats.

CHIPPER HOST (CONT'D)

I'm gonna pass you off to Katie. You are in really warm hands.

A PRETTY WAITRESS (20) bounces up to them.

WAITRESS

Thanks, Darcy.

The host and waitress touch each other as they trade places.

WAITRESS (CONT'D)

Isn't he amazing? I'm Katie.

The waitress slides into the booth next to them, tucks the hair behind Penny's ear. Dodge looks at Penny -- it's weird.

WAITRESS (CONT'D)

Can I get you something to wet your whistle? Everything is awesome.

PENNY

How are your mudslides?

WAITRESS

Fucking awesome.

PENNY

Okay. Two mudslides.

WAITRESS

Great.

(writing down, then)

Do you want to hear any of our specials? They've gotten really creative.

Dodge looks at Penny.

DODGE

Just the mudslides.

WAITRESS

(laughing)

Gotcha. Listen, I'm rolling pretty hard right now, so you if guys keep it super positive, I'll bring the m-slides and maybe an order of spin dip for the table?

PENNY

Why not. It's his birthday.

Dodge gives Penny a look. The waitress claps, excited.

WAITRESS

Why didn't you say so?

She blows the WHISTLE around her neck and someone else turns up the techno music. She squeals and bounces away. Dodge shakes his head at Penny. Penny laughs.

DODGE

I'm glad you're having a good time.

PENNY

Oh come on. Everybody's so nice.

DODGE

I think this is some kind of cult.
Maybe we shouldn't eat anything.

PENNY

You're crazy. This place is
amazing. Look, people are sitting
down together. Everybody's happy.
Hey, there's a conga line!

Dodge turns. Sure enough, a CONGA LINE is forming.

PENNY (CONT'D)

This is a piece of American
history. A human landmark. A
shout-out to the man up-shhhhhhh--
(she stops, listens)
I smell weed.

She stops the chipper host.

PENNY (CONT'D)

Excuse me, I smell weed...

CHIPPER HOST

Oh, it's right over here.

The chipper host points. Penny gives Dodge a wink, then
joins the conga line as it passes their table. Dodge watches
her circle the restaurant, dancing and laughing. He gets
distracted by a WAITER giving a MALE PATRON a back rub.

SMASH -- the bartender breaks another bottle. Applause.

INT. TGI FRIDAY'S -- LATER

Dodge and Penny sit at their booth, giant fishbowl glasses of
mudslides in hand. Penny bites into a doughnut-pizza-burger.
Dodge inspects his strange sandwich conglomerate. Sorry eats
off of his own enormous plate of food.

Penny looks at Dodge across the table.

PENNY

What did you do?

DODGE

When?

PENNY

I mean, for a living. Before.

Dodge swallows.

DODGE
I sold insurance.

Penny laughs. Then stops.

PENNY
Oh, you're serious.
(then)
How does someone get into that
field?

DODGE
(being funny)
Well, you dare to dream...
(then)
I don't know. I guess you start
with all the childhood fantasies of
being a fireman or an athlete and
then eventually reality hits and
you sort of just hope you have a
desk somewhere with your name on
it.

PENNY
But why insurance?

DODGE
I never liked law. Business had no
stability. The economy was headed
in one direction. I guess I was
always a person who felt more
comfortable with a safety net.

She looks at him.

PENNY
Whoops.

She laughs, then takes a big bite.

PENNY (CONT'D)
So how is it you know a guy with a
plane?

DODGE
He's just someone I grew up with.
(then)
And I told you, I *knew* a guy with a
plane. *Knew*. I don't--

PENNY

I know, I know. I won't get my hopes up.

She looks at Dodge, bouncing her legs. Near-squealing.

PENNY (CONT'D)

I'm just really excited.

She takes a big bite. Then smiles at him.

PENNY (CONT'D)

See, this is why being alone is good for me, you know? No more days picking out what I'm gonna wear for nights that don't mean anything. No more wrinkle creams and bikini wax. No more counting calories. No more preservation. No longer wondering if you're with the right person or... If this is the man you want to have kids with. I mean, I don't have to ask myself those ridiculous little questions anymore. It's liberating is what it is.

Just then, the sound of CLAPPING and SINGING:

TGIF STAFF (O.S.)

It's your very last birthday...

The Friday's STAFF comes skipping up to their booth, singing their Friday's birthday song, clapping a beat. Penny claps along, smiling, open-mouthed. Dodge gives Penny a look as they place a candle-lit piece of cake in front of him.

TGIF STAFF (SINGING) (CONT'D)

It's your very last birthday with
Your Friday's Family...

Dodge can't help but laugh as the staff moves closer to their table, surrounding them. Penny claps along.

TGIF STAFF (SINGING) (CONT'D)

There'll never be another... So
love your sisters and your
brothers... On your very last
birthday!

Everybody cheers as techno music kicks back in. Dodge can't help but cheer and clap along.

Then their waitress leans in and gives him a birthday kiss. Not what he was expecting but he goes with it. Then ANOTHER WAITRESS kisses him.

Dodge slows. He pulls away to see TWO WAITRESSES kiss each other.

DODGE

Um...

An ASIAN WAITRESS grabs Penny and kisses her. She pulls away, looks at Dodge as the staff gropes each other and begins removing button-covered suspenders. A hand reaches for Penny. Another hand runs through Dodge's hair. Someone climbs under the booth. Dodge's eyes widen.

PENNY

I don't want to be rude.

DODGE

Let's go.

Dodge and Penny slide away from the table, pulling hands off of them. Penny reaches back for her mudslide and a bite of cake. Dodge starts pulling dollars and change out of his pocket, scatters it on the table as people go at it.

DODGE (CONT'D)

Um... Thank you...

They stick together as they slip away from the orgy.

EXT. TGI FRIDAY'S -- MOMENTS LATER

They race towards the parking lot. Penny cracks up, laughing, then throws the glass, smashing it in the street, as they climb into the truck.

INT. TRUCK -- CONTINUOUS

She turns to Dodge. He starts laughing. They look at each other and crack up. And stop. Penny dives into him, grabbing him, kissing him on the mouth. He doesn't hesitate, kissing her back, hands in her hair.

They paw at each other, flopping into the back of the truck. He takes off her pants, undoes his own. They tear into each other. She guides his hand as he moves inside her.

They breathe heavier and heavier, having sex like it's the end of the world.

PENNY

I want you to be my last.

DODGE

Wow, that's... a lot of pressure.

She kisses him hard. And rolls on top of him.

CUT TO:

INT. TRUCK -- LATER

Penny drives, smoking a joint. Dodge sits next to her, staring ahead. They are quiet. Very quiet.

DODGE

Listen, I...
(stops, laughs)
Sorry... you go first.

She looks at him.

PENNY

I wasn't saying anything.

He looks at her, awkward, then turns forward again. A beat.

DODGE

It's just... I think we got kind of carried away back there... I mean, the mudslides, the orgy... and... Things are obviously really complicated right now...
(off her look)
Not that that wasn't great cause, it...was it? Was that, was that okay? For you?

PENNY

What are you doing?

DODGE

What?

PENNY

Don't worry about it, Dodge. It was my fault. You didn't do anything.

DODGE

I did *some* things...

PENNY

It was end of the world sex, Dodge.
Creature comfort. It won't happen
again. You've got Olivia. I've
got my family. We both have more
important places to be. No need to
tell me you have an early squash
meeting or whatever. Let's not
make it a big deal.

He looks at her.

DODGE

Well, good to know I didn't blow
any minds.

She points out the window.

PENNY

Hey I dated a guy from Hartford.

Dodge looks out at a passing road sign: Hartford, 67 miles.

DODGE

Listen, Penny...

Suddenly, a police siren. Flashing lights behind them.
Penny looks in her rear-view, confused.

DODGE (CONT'D)

What the heck?

Dodge looks back to see a COP CAR right on them.

PENNY

What is he doing?

DODGE

I think he's trying to pull us
over.

PENNY

He can't be serious.

DODGE

How fast were you going?

PENNY

Who gives a shit?

Penny keeps driving.

DODGE
Why aren't you slowing down?

PENNY
I think we can take him.

Dodge starts looking around the car, frantic.

PENNY (CONT'D)
What are you doing?

DODGE
I'm looking for something to bash
you over the head with...

PENNY
Don't you think he has better
things to do?

DODGE
Pull the car over, Penny.

PENNY
What's he gonna do, shoot us?

DODGE
(freaking out)
Yes. Yes, that's a very real
possibility, Penny, now pull the
car over, I swear to God...

PENNY
Alright, alright...
(pulling over)
But you should know, my dad is ex-
military. He says I have a problem
with authority...

Penny begins rapidly hitting off of the joint.

DODGE
And will you get rid of that?

PENNY
This is all I have. I'm trying to
ration it...

He takes it from her, getting anxious.

DODGE
What should I do with it?

PENNY

Just put it in your mouth.

Dodge throws the joint in his mouth.

PENNY (CONT'D)

That was still lit.

Just then, the COP (40s, round, chewing gum) appears at the window. Penny turns to him, smiling. Dodge coughs up a lung beside her.

PENNY (CONT'D)

(over the coughing)

What seems to be the problem,
Officer?

COP

Well, for starters, you were
traveling at fifteen miles per hour
over the speed limit?

PENNY

Is that all? I was sure I was
making better time than that.

COP

Are you also aware that one of your
taillights is out?

PENNY

(gasps)

Oh no...

COP

Oh yes. And your plates expired
about a month ago.

PENNY

Go on...

She leans her elbow on the window. The cop looks at her.

COP

Well, that's it... That was
everything.

PENNY

Oh. Well then you feel free to
write us up any number of
expensive, time-sensitive tickets
and we will be on our way.

The cop squints.

COP

I need some identification.

PENNY

Of course... My name's Penny. And this is Dodge.

DODGE

(raspy)

Hello.

COP

Okay, that's it. License and registration.

PENNY

Well, I'm afraid that's where we have the problem. You see, I didn't get a chance to retrieve my identification before fleeing my home during a deadly riot, however, we were fortunate enough to hitch a ride with a very nice trucker who, turns out, had hired a hitman to assist him in a suicide, bestowing us with this lovely mode of transportation, so I'm afraid the answer is no... No license or registration here.

(then)

However, considering the current situation with...

She points at the sky and whistles.

PENNY (CONT'D)

Couldn't you find it in your heart to set aside the law just this once and let us on our way, so I can give my friend here a fighting chance at being with the one he loves before we all reach our untimely conclusion?

CUT TO:

DODGE AND PENNY GETTING THEIR MUG SHOTS TAKEN.

FLASH TO:

DODGE AND PENNY GETTING FINGERPRINTED.

CUT TO:

INT. POLICE STATION -- LATER

Penny and Dodge are closed in adjacent cells by the cop.

PENNY

This won't go on our permanent
record, will it?

The cop locks them in and starts out.

DODGE

Excuse me, when do we get our phone
call?

The cop leaves through another door and is gone.

DODGE (CONT'D)

You were right. We should'a taken
him.

Penny's face drops, concerned.

DODGE (CONT'D)

Although you have to admire a man
who takes his job that seriously.

PENNY

Do you think Sorry's okay?

Dodge looks at her.

DODGE

She'll be okay.

(then)

Dogs have no concept of time.

Dodge turns to see his CELL-MATE, a MAN wearing a SANDWICH
BOARD that reads "The End is Here".

DODGE (CONT'D)

What are you in for?

CELL-MATE

Disturbing the peace.

DODGE

Brilliant. Well, may as well get comfortable. This is as good a place to die as any.

The sound of crying. Dodge turns to see Penny hunched over, her shoulders shaking, head in her hands.

PENNY

I ruined your life.

Dodge goes to her. He reaches his hand through the bars and rubs her back.

DODGE

No, you didn't.

PENNY

I did. I ruined *my* life and I took you down with me.

(then)

I was a terrible neighbor.

(devastated)

I'm an awful daughter.

He tries to wrap his arms around her, the bars between them.

DODGE

Hey...

She cries harder, tears leaking from her eyes.

CUT TO:

INT. JAIL -- LATER

Dodge and Penny sit back to back. They are awake and over-tired. Dodge's cell-mate is snoring.

DODGE

Look at him. Sound asleep in his sandwich board. You know why? Cause he has known the end was near forever, and he is currently not surprised. You are looking at a vindicated man.

PENNY

How come you're not with your family?

He stops.

DODGE

Uh, I don't... have any, really.

PENNY

What do you mean?

DODGE

Well...

(slowly)

My mother passed away. My father
drove away. A long time ago. And
my wife recently ran away. As fast
as any human woman could. And it
only took Armageddon to give her
the courage. Which is ironic
because being afraid of dying alone
is why I got married in the first
place.

She turns to him, teary.

PENNY

Oh my God...

(then, realizing)

Your roommate was your wife.

Dodge nods yes, also realizing.

DODGE

My wife was my roommate.

Dodge exhales.

DODGE (CONT'D)

I should've listened to my mother.
Even after she got sick, she always
made the most sense. You would've
liked her.

Dodge stops. Realizing this is true. And tragic.

DODGE (CONT'D)

She would've liked you too.

PENNY

You think so?

DODGE

She died alone.

(then)

I guess it doesn't matter now.

Penny doesn't know what to say. But leans closer.

DODGE (CONT'D)

She'd forget little things at first. Dates, birthdays. Eventually, names, faces. Some days I'd be a teenager. Some days I'd be back from school. Or my father hadn't left.

(then)

I'd almost envy her. The ability to forget whole chunks of her life. Give herself a clean slate.

(then)

She was always able to live in the moment. Even if it wasn't *that* moment.

(then)

That wasn't exactly me.

Dodge looks off, lost in thought.

PENNY

How long has it been since you've seen your dad?

DODGE

About... sixteen years.

PENNY

Sixteen years? Wow. Don't you have anything to say to him?

DODGE

Nothing good.

He looks at her.

DODGE (CONT'D)

I'm not interested in having it out with my old man. He's been a stranger for a long time.

She looks at him.

PENNY

What about Olivia? What are you gonna say to her?

Dodge thinks.

DODGE

I wasn't really planning anything.

PENNY

Really? The girl you've been
thinking about for two decades?
Open road? Nothing but time?

DODGE

I don't know.
(then)
It's all ridiculous, isn't it?

PENNY

What is?

DODGE

Saying everything when there's so
little time.

She looks at him.

PENNY

Isn't that when you're supposed to
say it?

They look at each other.

PENNY (CONT'D)

What did she say to you? Olivia.
In the letter?

DODGE

She... She said she got married
five years ago. She and her
husband got divorced. They have a
four-year old son.

(then)

She asked about my parents. She
said she was afraid. She said she
missed me. Your garden variety end
of the world horse-shit.

PENNY

I did ruin your life.

DODGE

No. You didn't.
(then)
I had a really long head start.

Penny half-smiles. Dodge rubs his chest.

DODGE (CONT'D)

I don't feel good. Is that the
weed kicking in?

PENNY

What does it feel like?

DODGE

Like I'm falling off a cliff with a bomb strapped to my chest.

PENNY

That could be anything.

She leans her head on his shoulder between the bars. He pulls the harmonica out of his pocket and begins to play a jailhouse song. Slowly, Penny's eyes close.

FADE TO:

INT. POLICE STATION -- MORNING

Dodge and Penny are asleep in their cells. The harmonica rests on his snoring chest. The door opens.

Dodge wakes to see ANOTHER COP (40s) enter, coffee in hand. He looks at them in their cells.

COP #2

Damn it, Johnson?!

The cop jerks, burning his hand with the hot coffee.

INT. POLICE STATION -- MOMENTS LATER

The cop gives them back their possessions, including Penny's records and Sorry. The dog leaps into Dodge's arms. Dodge is equally happy to see her.

COP #2

Sorry, folks. Johnson's taking the quota pretty serious these days. I'm afraid the truck was impounded.

They stop and look up at him.

COP #2 (CONT'D)

Is there anywhere I can take you folks?

PENNY

Providence?

COP #2

Yeah, no.

Dodge turns to Penny.

PENNY
How far is it to Hartford?

INT. POLICE CAR -- LATER

The cop drives them through the suburban streets of Hartford, Connecticut. The houses are beautiful, but most of the lawns are overgrown, unkept.

They pull up in front of an unassuming suburban home. Penny and Dodge thank the officer, then climb out with Sorry. Dodge carries her records for her.

EXT. HARTFORD HOME -- CONTINUOUS

They make their way up the driveway, the sound of HEAVY METAL blaring from inside the garage.

DODGE
So how long were you with this guy?

PENNY
Total?

DODGE
Sure.

PENNY
Three years. Plus two more.

DODGE
So, five.

PENNY
If we're counting.
(then, disgusted)
God, five years out of thirty-two.
That's like...
(doing the math)
Ten percent of my life. How did
that happen?

Dodge does the math right. They creep closer. The metal getting louder.

DODGE
How do you know he'll be here?

PENNY
Cause I'm here.

As they creep closer, the GARAGE DOOR slowly opens to reveal a well-built machine of a man doing pull-ups, shirtless, wearing a GAS MASK. He sees them and hops down.

He pulls off his gas mask. His face is better than his body. This is JAMES SPECK (30s).

SPECK
Penny?

PENNY
Hey, Speck.

He comes towards them, smiling.

SPECK
I knew you'd come back.

And picks her up, hugging her, spinning her around.

PENNY
I'm not back. We were just in the neighborhood.

He sets her down, turns to Dodge.

SPECK
I haven't seen this girl in twelve months and she's just in the neighborhood.

Speck extends a hand.

SPECK (CONT'D)
Lance Corporal James Speck.

PENNY
This is...

DODGE
Dodge Petersen.

Dodge extends his hand. They share a firm shake, but Speck's handshake is firmer.

PENNY
We're in a bit of a pickle and I was hoping you could help us out.

SPECK
Helping you out of a pickle should
be my middle name.

Speck puts an arm around Penny and leads them inside.

SPECK (CONT'D)
Bring your little amigo.

Dodge follows, awkwardly juggling the records, looking at Speck's arm around her.

INT. HARTFORD HOME -- MOMENTS LATER

SPECK
Wait 'til you see what I did with
the basement... Hey, Ma, what are
you doing upstairs?

SPECK'S MOTHER (70s, small) pulls her head out of the oven.

SPECK'S MOTHER
I'm making Zeppoli.

SPECK
You need to get acclimated.
Where's Pop?
(she shrugs)
Tell him he's gotta stop telling
the neighbors about the fallout
tablets. We're gonna have a mutiny
in our front yard.

Speck walks them towards another room.

DODGE
That's nice you have your whole
family together.

SPECK
Yeah, they're getting old, you
know? Sometimes I don't know how
they'd survive without me.

Speck opens a door to the BASEMENT.

SPECK (CONT'D)
We'll have to leave the dog up top.
Ma just vacuumed the bomb shelter.

He leads Dodge and Penny down the stairs.

SPECK (CONT'D)
Come on, I'll show you the digs.

INT. SPECK'S BASEMENT -- CONTINUOUS

A finished basement outfitted as a bomb shelter. The walls are titanium. The carpet is shag. Speck gives the tour.

SPECK
Sports and Recreation.

He gestures to a Bowflex, a mini basketball hoop and a GUY on an EXERCISE BIKE.

SPECK (CONT'D)
Entertainment.

There are a BUNCH OF GUYS on the couch playing shoot-em-up VIDEO GAMES.

SPECK (CONT'D)
And if Nature calls...

He points to a DUDE squatting in a little shit closet.

DUDE
Hey.

The walls are covered in GUNS and AMMO. There are boxes of food and bottles of water everywhere.

SPECK
As you can see, we have enough rations to live comfortably down here for a good six months. Walls are twelve inches of pure Titanium.

Dodge gives the wall a tap.

DODGE
(knocking)
I was gonna say eleven.

Penny hides her smile. Speck comes towards her.

SPECK
Resurfacing won't be easy. There's sure to be a resistance. The world will need a strong leader.
(then, flirty)
And that leader will need to repopulate the Earth...

He spins her towards him. She looks at him and laughs. Then stops, looking over his shoulder. Her eyes widen.

PENNY
Is that a satellite phone?

She points past him, at a panel on the far wall.

SPECK
It is.
(then, moving)
Here, you want to call your folks?

PENNY
What?

He goes to the SATELLITE PHONE, starts pushing buttons.

SPECK
I just talked to your dad the other day. What time is it across the pond? 1600?

PENNY
I don't know.

He dials a long number. Then hands her the satellite phone. She is already shaking, when:

PENNY (INTO PHONE) (CONT'D)
Mum?

She beams, her eyes immediately filling with tears. Speck gives Dodge a look and walks out. Dodge watches her.

PENNY (INTO PHONE) (CONT'D)
Yeah, it's me. I'm okay.
(then)
No, we got out. Me and a friend...
(turning to Dodge)
Yeah, he is.
(listening, then laughing)
No, I'm not.
(gasps)
Hi, Dad! Oh my God. I miss you like crazy. Tell me everything. How's the garden?
(then)
Is everyone there? Is that Benny?
Yeah, put him on.
(then, laughing)
You bloody twat!
(MORE)

PENNY (INTO PHONE) (CONT'D)
(laughing into a sigh)
You're mental.

Dodge looks at Penny, smiling to himself. He knows he should leave but he can't take his eyes off of her.

PENNY (INTO PHONE) (CONT'D)
Oh my God, I hear the baby. Is
that my niece? Oh, she sounds
beautiful. What did you name her?

Penny looks up at Dodge, catching him. She smiles at him, tears in her eyes.

INT. SPECK'S BASEMENT -- LATER

Dodge joins Speck and his boys playing a shoot-em-up video game. The guys rag on each other like guys. Then:

SPECK
How long have you known our Penny?

DODGE
Uh... about a week?

Speck and the guys laugh at him.

DODGE (CONT'D)
Give or take.

SPECK
So what's your pitch?

DODGE
My pitch?

SPECK
With Penny? Cause let me tell you something about that girl. She may be a romantic on the outside, but on the inside, she's all survivor. And she knows her best chance of survival is sitting right here on this couch. I'm talking about me. We have a real chance here. Can we restart civilization without her? Sure. But she deserves to be one of the top quality females in contention.

Dodge nods in agreement.

SPECK (CONT'D)
Sorry there's no room for you,
dude.

DODGE
That's okay. I've got a pretty
good lead on a school desk...

Just then, Penny walks into the room, wiping tears away.

SPECK
There she is.

PENNY
We should go.

SPECK
What do you mean? You're not
staying?

PENNY
I promised I'd take him somewhere.
I was hoping I could borrow one
from the fleet.

EXT. HARTFORD HOME -- LATER

Speck walks Dodge, Penny and Sorry to the side-yard, where a
fleet of SMART CARS are lined up.

SPECK
Are you sure you don't want a
fallout tablet for the road?

DODGE
That's okay, thanks.

Speck walks up to a little red Smart Car and hands Penny a
key. He doesn't let go.

SPECK
The car's a loan, Penny. I want to
see it back here with you in it.

She takes the key and nods. Then gives him a hug. Dodge
watches them embrace. Quickly looks away.

PENNY
Thank you. For everything.

SPECK
I should've married you.

PENNY

When?

SPECK

When you would've said yes.

PENNY

I never would've said yes.

She pulls away.

SPECK

Since when are you so negative?

They get in the car.

SPECK (CONT'D)

Keep her out of trouble.

Speck looks at Dodge. Then turns and goes back into the garage. Blares heavy metal. Gas mask on. Pull-ups.

INT. SMART CAR -- CONTINUOUS

Penny drives, Dodge and Sorry squeezed beside her, as they pull out of the driveway. Dodge looks back, then turns to look at Penny's face.

DODGE

Are you okay?

She nods, driving on, not looking back.

PENNY

They sounded good.

He looks at her.

PENNY (CONT'D)

They sounded really good.

She keeps her eyes on the road. He turns on the radio and --

EXT. RHODE ISLAND -- LATER

They drive through the streets of Rhode Island. They pass an OLD LADY having a YARD SALE. The Smart Car glides through towns, as they swim in conversation.

PENNY

My dry cleaner... the meatball subs
at Zuzo's... Sheep's Meadow in the
summertime... riding the subway...

DODGE

Impossible. No one misses riding
the subway...

PENNY

I did some of my best people-
watching on the subway.

DODGE

What about a list of the things we
won't miss? Like... seeing the
dentist.

PENNY

(sighing)
Awww, Dr. Hoberman.

He gives her a look. Drives on.

INT. SMART CAR -- LATER

They pull up in front of a warm-looking Rhode Island home.

PENNY

That's it.

Dodge and Penny look out at Olivia's childhood home. Dodge
faces a flood of memories.

DODGE

Wow. I can't tell you how many
hours I spent out here obsessing
over that window.

PENNY

Which window?

DODGE

(pointing)
That one.

Penny looks.

PENNY

That is a nice window.

DODGE
I don't think anybody's home.

He's about to put the car in drive. Penny stops him.

PENNY
Come on. You have to try. I'll be
here if you need me.

EXT. OLIVIA'S PARENTS' HOUSE -- LATER

Dodge knocks gently on the door. Penny and Sorry wait in the car. There is no answer. Then turns to Penny, calling across the yard.

DODGE
Nobody's home.

She and Sorry climb out of the car and walk up the steps towards him.

PENNY
Try the knob.

She does. It's locked. She peeks through the window.

DODGE
She's definitely not here.

PENNY
Well, we drove all this way, Dodge.
And it wasn't in vain.

She shoves at the door.

DODGE
Wait, I think I remember a hide-a-
key around here somewhere.

Dodge looks in a specific potted plant, finds a fake rock, opens it to see the hide-a-key.

DODGE (CONT'D)
Here we --

SMASH. Penny breaks the window and unlocks the door.

DODGE (CONT'D)
Go.

Penny disappears inside. Dodge looks around, nervously.

DODGE (CONT'D)
 (loud whisper)
 Penny?

PENNY (O.S.)
 Come on...

Sorry runs inside. Dodge quickly follows, closing the door behind them.

INT. OLIVIA'S PARENTS' HOUSE -- CONTINUOUS

She looks around. He takes it all in.

DODGE
 It looks the same.
 (then)
 It smells the same.

Dodge scans the photos on the mantle. Olivia through the years. Sears portraits and family vacations. Penny follows him. She sees Olivia's face for the first time. A sting of jealousy. Then:

PENNY
 What are we looking for?

DODGE
 Something with an address, I guess.

Penny walks out of the LIVING ROOM and screams.

PENNY (O.S.)
 Oh my God!

Dodge jumps. He runs to her in the KITCHEN.

PENNY (CONT'D)
 We had the exact same wallpaper in our kitchen. Isn't that wild?

He catches his breath. She opens a cabinet to find tons of bottles of wine inside.

PENNY (CONT'D)
 I love this house.

Dodge loves it too. It's good to be there. Penny opens the double doors to a pantry and nods, psyched.

PENNY (CONT'D)
 I can do something with this.

DODGE
I'll check the bedrooms.

Dodge disappears as Penny pokes around.

PENNY
(calling out)
We used to break into peoples'
houses when we were kids. Me and
my brothers.

Penny looks at the refrigerator. A PHOTO of OLIVIA and her YOUNG SON hung by a magnet. She takes it in for a second. Then opens the refrigerator, pulling out different food.

PENNY (CONT'D)
(calling out)
We didn't steal anything, really.
We'd just eat their ice cream and
watch cable.
(laughing)
I remember this one time, Benny
must've been seven and he took off
all his clothes and got on this old
man's exercise bike...

DODGE (O.S.)
Uh, Penny?

PENNY
Yeah?

DODGE (O.S.)
I think you're gonna be very happy.

Penny shuts the refrigerator to see Dodge appear in the doorway, holding a RECORD PLAYER in his hands, a smile on his face. Her eyes light up.

FADE TO:

INT. OLIVIA'S PARENTS' HOUSE -- LATER

Dodge wakes up on the couch, pillow lines on his face. In the next room, the sound of a song, Penny humming along.

INT. OLIVIA'S PARENTS' HOUSE -- MOMENTS LATER

Dodge walks in to see Penny cooking in an apron, the record player spinning behind her.

DODGE
How long was I out?

PENNY
Just a few hours. You needed it.

Dodge stretches.

DODGE
Guess I've lost a third of my life
to sleep, what's a few more hours?

Penny turns up the record player.

PENNY
Would you grab the wine?

She grabs two beautiful plates of food and takes them into the living room. He grabs the bottle of wine and follows.

INT. LIVING ROOM -- MOMENTS LATER

Dodge finishes building a fire. Sorry lies with them while they eat in front of the hearth and talk with mouths full.

DODGE
Oh my God, this is actually good.

PENNY
I don't know. It's the best I
could do. Just imagine a big juicy
ham in place of the canned beets.

Sorry sniffs up to them. Penny kisses the dog's nose.

PENNY (CONT'D)
Can you believe someone could
abandon this little face? Who
could leave this face behind?

Dodge joins her in rubbing Sorry's belly.

PENNY (CONT'D)
Look at the little bits of grey in
her beard.

DODGE
Highlights.

Penny laughs. Then lets Sorry eat off of her plate.

DODGE (CONT'D)
What did you do? Before.

PENNY
I was a lot of things. And not
really anything.
(then)
I worked at an animal shelter for a
while, I sold real estate in a
former life, I waited tables to
support my singing habit... You
could say I dabbled.

DODGE
Where d'you learn to cook like
this?

PENNY
I watched everything mum did.
(then)
And then did the exact opposite.

She laughs. He smiles.

PENNY (CONT'D)
My dad had all the talent. My mum
was the cheerleader. You've
honestly never seen two people more
in love. That's why I could never
settle for anything less than
amazing. They made it look so
easy.
(then)
There's a reason opposites are
supposed to attract. I am the
result of two romantics getting
together. Totally screwed.

He smiles. She gasps.

PENNY (CONT'D)
Oh God, I love this song. I can't
believe I almost didn't hear it
again.

Penny stops, listening to the song. Herv Albert's "This
Guy's In Love With You." Dodge looks at her listening.

PENNY (CONT'D)
This was the first record I ever
got. I stole it from my dad's
collection.
(MORE)

PENNY (CONT'D)

He pretended he didn't know but I'd hear him whistling it all the time, just to torture me.

She laughs. She can practically hear him whistling.

DODGE

Is that how you got into records?
Cause of your dad?

PENNY

Well, he started it, but... I don't know, I just love records. They're not for everyone, you know. You really have to take care of vinyl. It's so delicate, it can get wrecked so easily. You really have to love it.

He looks at her. She's beautiful when she talks.

PENNY (CONT'D)

You hear how full it sounds?

(then)

You want to buy a thicker record, it's more stable. The grooves are deeper and wider so there's so much more detail in there. They're heavier than regular records. They're not as easy to carry around but they're worth it. And the more you love it, the longer it lasts.

She leans back, looks at him.

PENNY (CONT'D)

My parents have this amazing turntable. This vintage cherry wood RCA Victor 45, perfect tone, all its original parts... I can't wait to hear it.

Dodge snaps out of his gaze.

DODGE

What else are you gonna at home?

PENNY

(thinking)

Gosh... Um... I want to listen to my mother play piano...

(MORE)

PENNY (CONT'D)

I'm gonna sit in my dad's garden,
he grows the most ridiculous
sunflowers you've ever seen, like
ten feet tall... I'm gonna hang out
with my brothers... I'm gonna play
with my nephews non-stop... I'm
gonna do all the things I missed
out on for so long.

DODGE

That's great.

PENNY

It is. I'm not wasting my time on
the wrong person, I'm not wasting
my parents' time introducing them
to a future stranger.

She looks off, lost. Dodge reaches out to touch her, but
pulls his hand back.

DODGE

Maybe you just haven't found the
right guy yet.

She turns to him. She smiles, grateful.

PENNY

You're a really nice person.

He smiles at her.

DODGE

You're a terrible judge of
character.

They look at each other.

And suddenly the song ends. The record skips. Breaking the
tension.

PENNY

I'll fix that.

She gets up and goes to the kitchen. Dodge stays.

PENNY (CONT'D)

What do you think Sorry would like
to do?

Dodge looks at Sorry.

DODGE

I don't know. Lay in the sun
somewhere.

(thinking)

We could look for a frisbee or set
up a squirrel hunt.

IN THE KITCHEN, Penny smiles.

PENNY

Do you think she's horny?

DODGE

I think she's boy crazy, yeah.

She reaches for another bottle of wine, searching for a
bottle opener. She opens a few drawers and finds --

A RED ENVELOPE.

Penny looks at it. Devastated. Conflicted.

DODGE (O.S.) (CONT'D)

Maybe she needs to find her owner.

She doesn't want to take it with her into the living room.
But she does.

DODGE (CONT'D)

You know. Abandonment issues.

Dodge looks up at Penny as she slowly walks back in.

DODGE (CONT'D)

What is it?

She walks towards him and hands it to him.

PENNY

It has a return address.

He looks at it. CLOSE on the letter -- addressed to Olivia's
parents, this time with a RETURN ADDRESS.

PENNY (CONT'D)

Is it far from here?

DODGE

No. It's pretty close.

He looks up at her. Penny fights through the sadness.

PENNY
That's great.

She smiles at him. Looking at each other.

PENNY (CONT'D)
What if we didn't go?

He stops.

PENNY (CONT'D)
What if we stayed here instead?
You and me and Sorry? What if we
just stayed here?

He looks at her. And finally blinks.

DODGE
I think I have to go.

PENNY
No, you're right. That was stupid.
Sorry. We've come this far. We
don't even know each other. You
and Olivia have... history.

She looks at him. Then half-smiles.

PENNY (CONT'D)
We'll leave first thing.

She quickly turns and starts out, leaving Dodge alone. He hears her disappear down the hall and shut one of the doors. Dodge is still. He looks down at the envelope.

INT. OLIVIA'S CHILDHOOD ROOM -- LATER

Dodge lies awake in bed, looking around at Olivia's things; her old Misfits posters, horse riding ribbons. He rolls onto his stomach. Then looks up at the headboard to see carved in the wood -- Dodge. He traces it with his finger.

INT. ANOTHER BEDROOM -- SAME TIME

Penny lies awake in bed, looking through Olivia's old yearbook. She reads high school inscriptions from Olivia's friends. And then turns the page to see Dodge's yearbook photo. His eyes are the same.

INT. OLIVIA'S CHILDHOOD ROOM -- MOMENTS LATER

Dodge leans across the bed to open Olivia's bedside table. Inside, he sees Olivia's old stationary. Red envelopes.

EXT. RURAL ROAD -- MORNING

The Smart Car speeds through the wet roads.

INT. SMART CAR -- CONTINUOUS

Dodge drives. Penny sits beside him, bouncing her leg. Sorry is somewhere in between. As they get closer to their destination, they are quiet.

Until they pull up in front of Olivia's house and a little ahead of it. Dodge and Penny turn to each other.

PENNY

Should I disappear?

DODGE

No, wait here a second.

He then climbs out of the car. Her face drops as he shuts the door. She watches him walk up the driveway, immediately chewing her nails, anxious.

EXT. OLIVIA'S HOUSE -- CONTINUOUS

Dodge walks up the driveway. He doesn't cut across the grass. He makes his way along the concrete path towards the front door. He looks through the window but doesn't see anything. He reaches the front door.

INT. DODGE'S CAR -- CONTINUOUS

Penny looks at her reflection in the vanity mirror, getting more and more anxious. She slams the mirror shut, bouncing her legs, then grabs the door handle to leave, looking back at Sorry sitting on Dodge's jacket.

She then notices a RED ENVELOPE in the jacket pocket. She slides her hand off the door and leans over.

EXT. OLIVIA'S HOUSE -- CONTINUOUS

Dodge reaches into his pocket. Removing a different RED ENVELOPE. Placing it against the front door. This envelope reads "Olivia". He takes a step back and turns away.

INT. DODGE'S CAR -- LATER

Penny reads Olivia's letter, tears in her eyes, when she looks up to see Dodge walking back down the driveway. She puts the letter back in his jacket pocket, fixing her face.

He climbs back in the driver's seat. She tries to look okay.

PENNY

What happened?

He immediately turns the engine and starts to drive away.

PENNY (CONT'D)

Was she home?

DODGE

I think so.

PENNY

Well, did you knock? Why are we driving away?

Dodge is hesitant to answer.

PENNY (CONT'D)

What's happening?

DODGE

I wrote her a letter.

(then)

I left it on her door. I'm sure she'll get it soon.

PENNY

You wrote her a letter? What did it say?

DODGE

It doesn't matter. We don't need to tell each other everything.

PENNY

Why not? Because of what she wrote in her letter?

He turns at her.

DODGE

How do you know what her letter
said?

PENNY

I read it.

DODGE

You read it?

PENNY

Yeah, just now.

He shakes his head.

DODGE

You really have no boundaries.

PENNY

I don't understand. Why don't you
want to see her? What happened?

DODGE

We really can't talk about this,
Penny.

PENNY

Why not?

DODGE

Because. I don't want it to change
anything.

PENNY

Change what?

DODGE

You have somewhere you need to be.

PENNY

And what about you? What's
changed?

DODGE

Nothing. Please, let's not make it
any harder than it is.

PENNY

How could we make it harder than it
is? What does that mean? Tell me.
What did you say in the letter?

DODGE

That I'm in love with someone else.

Penny stops. She looks at him. Eyes wide. Dodge's head turns to her. He looks at her a moment too long.

PENNY

Dodge!

She points ahead.

Dodge turns back to the road to see a LINE OF PEOPLE carrying BABIES across the street. Dodge swerves to avoid them.

The car skids off the road and onto the bank. Heading fast down the hill, crashing through trees and SLAM -- it comes to an abrupt stop in a patch of sand.

Dodge, Penny and Sorry look up to see the line of people emptying into the lapping ocean where a PRIEST is performing baptisms on the infants and some adults. The people look up at their car for a moment, then go about their business.

EXT. BEACH -- LATER

Person after person is cleansed in the water. Mostly infants. Some adults.

Dodge and Penny make their way across the dunes nearby, as Sorry runs ahead into the ocean, running along the edge of the water. Dodge and Penny look out at the people.

DODGE

Penny? Do you believe there's something after this?

PENNY

I think so.
(then)
Do you?

DODGE

I don't know.

He turns to her.

DODGE (CONT'D)

But I was thinking, we better get our stories straight.

Penny looks at him and smiles. He smiles back. Then takes hold of her hand. He slowly leans in and kisses her lips.

She closes her eyes. They press together for a moment, then gently pull away.

Sorry runs up to them and shakes off, getting them wet and dirty. Penny laughs, then chases Sorry towards the water. And Penny dives in the ocean. Dodge smiles.

She resurfaces and looks back at him. He then races towards the ocean and dives in after her, meeting her in the water. Sorry watches from the shore, barking at them, as the baptisms continue behind them.

EXT. BEACH -- LATER

The baptisms have turned into a beach party. Children playing. Couples and happy families strewn about. Dodge and Penny are mingling among them, drying off, talking to various people. Sorry is chased along the beach by the children.

EXT. BEACH -- LATER

The party continues. Dodge sits in the sand behind Penny, his arms wrapped around her.

DODGE
Okay, you ready?

PENNY
I got it.

He holds the harmonica up to her mouth. She blows into it. He slides the harp back and forth while she breathes in and out. The sounds make the first notes of "Mary had a little lamb..." Penny beams.

DODGE
You're doing it.

Sorry runs past them, chased by the children. Dodge laughs, then gets up to go save her. Penny watches, then looks down at the harmonica in her hands and notices an inscription on the side of the instrument.

CLOSE on "For my little cowboy. Love, Mom."

She looks up at Dodge, then puts the instrument to her lips and blows.

EXT. BEACH -- LATER

The sun is setting.

The group of people help Dodge and Penny carry their Smart Car out of the sand and onto the road.

They are all laughing, enjoying themselves as they help Dodge and Penny start the engine and get them on their way.

The kids chase after the car, everyone waving goodbye as it goes.

EXT. ROAD -- LATER

The Smart Car sputters along a narrow strip, passing a sign that says "ENTERING PROVIDENCE". Penny looks back at it, a bit confused. The asphalt becomes a dirt road. The dirt road becomes gravel.

INT. SMART CAR -- CONTINUOUS

Penny looks out the window as they slowly creep towards a waterfront house at the dead-end road.

PENNY

Where are we?

They finally come to a stop at the top of the driveway. Dodge throws the car in park. Cuts the engine. He opens the driver's door.

DODGE

Come on.

He shuts the driver's door. She follows him out.

EXT. HOUSE - PROVIDENCE -- MOMENTS LATER

The door opens. A MAN in his late 60s wearing a dirty robe.

DODGE

Hi, Frank.

FRANK

Dodge?

The man opens the door wider.

DODGE

Is this a bad time?

FRANK

What? No. No, of course not.
Come in, come in...

Penny and Dodge follow him inside:

INT. HOUSE - PROVIDENCE -- CONTINUOUS

The man looks at them, almost getting his bearings.

FRANK

You're really here.
(then)
Who's your friend?

DODGE

This is Penny. Penny, this is
Frank.

PENNY

Hi.

FRANK

Frank Petersen. Dodge's dad.

Frank extends a hand. Penny looks at Dodge's father and pulls him in for a hug. He hugs her back, seeming to need it. Frank looks at his son as they pull away.

PENNY

Nice to meet you.

FRANK

Yeah. Well, you must be hungry or
something...

DODGE

Actually, I was hoping I could talk
to you for a minute?

FRANK

Yeah, of course.

Dodge leads his father to a different room. Penny smiles to herself, pleased to see them reacquainting.

INT. FRANK'S STUDY -- LATER

The room is filled with books, piling up from the floor. An OLD TYPEWRITER is perched on the desk, papers everywhere. A small black-and-white TV is on, playing an old Western.

COWBOY (ON TV)
*Before I die, I want to be able to
walk into my house, vilified.*

Dodge shuts off the TV and turns to his father. The door is shut. They are alone.

FRANK
Is she your girlfriend?

DODGE
I don't know.

FRANK
She should be.

Dodge looks around. Frank looks at his son.

FRANK (CONT'D)
Are we old, or what?

DODGE
You still working on that book?

FRANK
I'd say it's working on me.
(then)
So are you here to tell me all the
things I did wrong?

DODGE
No. You know all the things you
did wrong.
(then)
I came to ask you something.

FRANK
Listen, I know I could've handled
things differently.

DODGE
I don't want to talk about it.

FRANK
I loved you, Dodge. I know it
didn't seem like that at the time.

DODGE
I didn't come here to talk about
it.

FRANK

You were better off with her. I would've been a burden in a different way...

DODGE

Well, fuck your burden. You had your whole life to figure it out.

FRANK

I was a young man when you were born.

DODGE

And now you're not. And me neither.

FRANK

I'm trying to say I'm sorry.

DODGE

Well, just say it then.

FRANK

I'm sorry.

They look at each other for a long time.

DODGE

Now what?

FRANK

I don't know. You were the one with the question...

Dodge looks at his father. And shakes his head, almost laughing. Frank looks back, full of real regret.

FRANK (CONT'D)

I am sorry.

Dodge blinks. Taking in the details of his father's face.

DODGE

It doesn't matter anymore.

Dodge thinks about this and finally exhales.

DODGE (CONT'D)

We're in the same place now.

Father and son look at each other.

FRANK
I know I didn't exactly come
through for you then.

Dodge nods.

DODGE
It's not too late.

INT. FRANK'S HOUSE -- NIGHT

Dodge opens the door to a bedroom, searching.

DODGE
Penny?

Penny sits on the bed with Sorry.

PENNY
Is this you?

Dodge looks. She points to a framed photo of Dodge as a boy.

DODGE
Yeah.

PENNY
You're so cute.

He walks towards her.

PENNY (CONT'D)
You look the same.

DODGE
Really?

Dodge picks up the frame. Really taking in the image.

CLOSE on the photograph: Dodge at age 6 or 7, holding out a bucket of Halloween candy.

DODGE (CONT'D)
(slowly)
When I was a kid, it was all about
who I was gonna be. Like there was
something up ahead that I was gonna
catch up to one day.

He sets down the picture. Pulls Penny to her feet.

DODGE (CONT'D)

And then I got older and all I
thought about was who I used to be.
And it seemed just easier to chase
the past than think that there was
anything else up ahead.

He walks her to the window.

DODGE (CONT'D)

My entire life was nothing but
misconnections. I wasn't afraid to
lose anything because I didn't have
anything worth losing.

(then)

What I'm trying to say is, you're
the first thing in a long time that
I'm really going to miss.

Dodge moves and Penny sees past Dodge. Out the window. In
Frank's backyard. An AIRPLANE. Small and white, resting
along the water. Penny gasps. She turns to Dodge.

DODGE (CONT'D)

My father will take you.

She covers her mouth in disbelief.

PENNY

He's the guy with the plane.

DODGE

He's taken it as far as Spain. He
can get you home in seven hours.

(then)

He said he'll take you as soon as
the sun comes up.

Penny's eyes begin to well up with happy tears.

PENNY

My brothers are gonna love you.
And you'll get to see my daddy's
garden. I mean, I know it's a bit
soon to meet my parents but...

DODGE

It's a two-seater plane, Penny.
There isn't room for both of us.

She looks at Dodge.

PENNY

You're not gonna come?

The tears leak faster, no longer happy.

DODGE

I had my time with you. They should have theirs.

PENNY

I can't leave you now.

DODGE

We came this far, Penny. You should be with your family.

She cries harder, moves back to the bed.

DODGE (CONT'D)

Please, if I can do this for you, for them, then at least there was a point to all of this.

She looks at him.

PENNY

What if this was the point?

He swallows.

DODGE

Maybe it's better this way.

PENNY

How?

DODGE

We'll never have the problems people have. We'll never resent each other. We'll never fight or fall out of love or get sick or run away...

She shakes her head and sits on the bed. He goes to her.

DODGE (CONT'D)

We opened our eyes at the same time. That's what's important.

PENNY

I'm not going without you.

She looks at him, her eyes are serious, immovable.

PENNY (CONT'D)
I want to be with you.

He brushes the hair from her face. And can't help but smile.
He deliberates and finally caves.

DODGE
Okay.

PENNY
Really?

DODGE
We'll stay here.

She grins and pulls him into bed. Kisses him.

PENNY
I promise, I'll let you win
sometimes.

INT. FRANK'S HOUSE -- LATER

Dodge and Penny have a late dinner with Frank. Frank and Dodge are talking to each other, sharing a few good memories. Penny looks at Dodge, pleased to see them together. He smiles at her. She puts a hand over her heart. And smiles.

FADE TO:

INT. FRANK'S HOUSE -- LATER

Penny is asleep. Dodge climbs out of bed. We stay on her sleeping face. Then Dodge's hands slide underneath Penny's unconscious body and lift her into his arms.

EXT. FRANK'S HOUSE -- LATER

It's still dark out. Dodge carries sleeping Penny across the lawn, towards the plane. Sorry follows. Dodge's father is inside the cockpit, starting the engine.

Dodge carries her to the open plane door.

INT. PLANE -- CONTINUOUS

He gently places Penny in her seat. She is unconscious as he straps her in place. He takes the harmonica out of his pocket and slips it into her sleeping hand.

Dodge takes one last look at Penny. Brushes the hair from her eyes. Leans over and presses his lips to her forehead.

DODGE

You were the love of my life.

He looks at her, knowing this is true. The engine turns. Dodge slowly backs away from the plane.

EXT. FRANK'S HOUSE -- CONTINUOUS

He looks at his father behind the controls and gives a nod. His father nods back, as he turns the plane one hundred-eighty degrees.

Dodge races to keep up with it, his eyes on Penny, fast asleep, as the plane lifts off the ground, pierces the clouds and disappears. Dodge stops. He stands there. Looking out at the water. Sorry looks at him.

INT. SMART CAR -- LATER

Through the moonlight, Dodge drives, Sorry next to him. He takes a sharp turn, then notices the records sliding across the passenger seat floor where Penny left them. Dodge looks devastated. Sorry whimpers. He turns to the dog.

DODGE

What?

The dog looks back, whimpering for Penny. Dodge is red-faced, tearing. The dog whimpers again and again. Suddenly, Dodge slams on the brakes and pulls the car over. He leans over, opens up the passenger door.

DODGE (CONT'D)

Get out.

The dog doesn't move. Dodge shoves her out of the car.

DODGE (CONT'D)

I didn't ask for this.

Dodge pulls away. But the dog chases after him. In the rear-view, she races as fast as she can to catch up to the car. But the dog slips into the night and is gone. Dodge drives on, tears now pouring from his eyes. He looks ahead.

Then turns the wheel hard and drives back in Sorry's direction. Dodge searches in the darkness.

DODGE (CONT'D)
Sorry! Sorry! SORRY!

The dog finally appears. Dodge opens the door and she runs in the passenger seat. Dodge pulls her near, burrowing in.

DODGE (CONT'D)
Sorry, Sorry.

He shuts the door, and they turn around again. They drive back towards the city.

EXT. BRIDGE -- LATER

Dodge and Sorry cross into the city again. It is still. The streets are empty. Like a city waiting for war.

INT. DODGE'S APARTMENT BUILDING -- LATER

Dodge shuffles up to his apartment door to see a POST-IT NOTE that reads "I guess you're not home. Boo. xo, Karen Amalfi". He crumples the note, then goes to unlock his apartment door to find it already unlocked. He pushes the door open.

INT. DODGE'S APARTMENT -- CONTINUOUS

To see Elsa dusting the coffee table.

ELSA
Hi, Mr. Dodge.

DODGE
Elsa? What are you doing here?

She looks at him, confused.

ELSA
It's Thursday.

DODGE
Get out of here.

She looks stunned.

DODGE (CONT'D)
Go home, Elsa. Go home. Go do anything else. Don't come back here. I mean it.

He holds the door open for her. She begins gathering her things together. He starts feeling bad.

DODGE (CONT'D)
 Look, I'm not trying to... All I'm
 saying is, it's futile to...
 (then)
 Forget it. Nevermind.

She looks at him.

ELSA
 See you next week, Mr. Dodge.

DODGE
 Okay, bye, Elsa.

He shuts the door behind her.

ELSA (O.S.)
 Windex.

He shakes his head. Dodge looks around his apartment. Everything is how he left it, but nothing feels like home.

INT. DODGE'S APARTMENT -- LATER

Dodge sits on the couch, Sorry at his side, watching the television. The News. Same anchorman.

ANCHORMAN (ON TV)
*Once again, CNSA's latest report
 reveals Matilda will now be
 arriving one week ahead of
 schedule. The point of contact is
 thirty-eight hours and twenty-six
 minutes away, so be sure to mark
 your calendars.*
 (clears throat)
*Also, a friendly reminder to set
 your clocks ahead tonight for
 daylight savings time, spring
 forward. That's one hour ahead.*

Dodge looks defeated.

ANCHORMAN (ON TV) (CONT'D)
*On a personal note, this is my
 final broadcast tonight. Our final
 broadcast.*
 (MORE)

ANCHORMAN (ON TV) (CONT'D)
On behalf of myself, producer Bruce Hammond, and everyone here at the network, we bid you all a fond farewell. It has been my pleasure to bring you the news for the past twenty-seven years. Tonight I will be sitting across the dinner table from my wife, Helen, and we'll be talking about our sons, Henry and Paul. And we will be saying our prayers for each and every one of you. Good-night. Good luck. And God bless.

The feed dies. Color bars. Dodge stares ahead. Then shuts off the television. And sits in darkness.

EXT. FIRE ESCAPE -- MOMENTS LATER

Dodge carries Sorry down the metal steps to Penny's apartment window. It is open. He places Sorry inside and climbs through.

INT. PENNY'S APARTMENT -- MOMENTS LATER

He is surrounded in Penny's stuff. Everything is still, like someone died.

Her bong.

Her kitchen cabinets.

Her brush with hair on it.

Her towels. Her robe.

He sits on her bed. He smells her pillow.

Her record collection. There's a few still left on the floor. Dodge pulls them out of the sleeves.

He holds a record in his hands, feeling the weight, looking at the deep grooves in the thick vinyl.

He puts a record on the player. And listens.

INT. PENNY'S APARTMENT -- LATER

He listens to Penny's records, reading the jackets, Sorry lying very close to him. Suddenly, the record player slows to a stop. Dodge sits up to see the city in darkness.

A blackout.

INT. PENNY'S APARTMENT -- LATER

Dodge searches for a candle in the KITCHEN.

INT. PENNY'S APARTMENT -- MOMENTS LATER

He walks into the BATHROOM to find a pack of MATCHES. He takes the matchbook back into the LIVING ROOM. He looks up to see Sorry wagging her tail.

DODGE

What is it?

And there's Penny.

PENNY

How could you let me go?

He looks at her. His eyes light up.

DODGE

I don't know. It was so stupid.

He goes towards her, kissing her face.

PENNY

I was upstairs for forty-five minutes. We don't have that kind of time.

She falls into him and he carries her to the bedroom, their arms wrapped around each other, kissing all the while.

DODGE

I'll never let you go again.

FADE TO:

INT. PENNY'S APARTMENT -- NIGHT

Dodge and Penny lie in bed together. The one candle lit beside them. They lie on their sides, face to face. Sorry lies at their feet. Dodge and Penny stare into each other.

PENNY

Don't let me fall asleep, okay? I don't want to sleep. Promise?

DODGE

I promise.

He touches her face.

DODGE (CONT'D)

What about your parents?

PENNY

They're romantics. They'll understand. Besides, they have each other. I want to be with you.

DODGE

I want to be with you. I love you.

PENNY

I love you. I couldn't live without you. No matter how long.

He kisses her face, hands in her hair. She holds back tears.

PENNY (CONT'D)

What do we do now?

DODGE

I just want to lie here with you.
I just want to talk to you.

PENNY

Okay.

(then)

What do you want to talk about?

DODGE

Where did you grow up?

PENNY

Well, I was born in Yorkshire. My whole family is from there. My mother was a journalist until she married my dad. They never fought. At least we never heard them. Charlie is the oldest. Then Benny. Then me. I had a sister but she died when she was born. I still think about her...

BOOM!

The dog jumps in bed with them. They all lie close.

PENNY (CONT'D)

Oh God...

DODGE

What was her name?

Penny fights through the fear.

DODGE (CONT'D)

What was your sister's name?

PENNY

Patricia. Patricia Hope Lockhart.

DODGE

That's a beautiful name.

Penny starts to cry.

PENNY

I wish I met you a long time ago.
When we were kids.

DODGE

It couldn't have happened any other
way. It had to happen now.

PENNY

It isn't enough time.

DODGE

It never would've been.

BOOM! The ground shakes.

PENNY

I'm scared.

DODGE

I'm madly in love with you, Penny.
(then)
You're my favorite, favorite thing.

PENNY

Oh Dodge...

He kisses her. They lie as close as they can now.

PENNY (CONT'D)

I thought...

DODGE

What?

PENNY

I guess I thought somehow we'd save
each other.

He touches her face.

DODGE

I think we did.

It's coming. The sky lights up.

DODGE (CONT'D)

Penny...

He smiles at her, calm.

DODGE (CONT'D)

I'm really glad I got to know you.

She looks at him. And starts to smile.

WHITE OUT.