

OASIS

BY

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FADE IN:

EXT. LOS ANGELES NEIGHBORHOOD-NIGHT

We briefly see a bird's eye view of an abandoned neighborhood with cars with broken windows, a worn down street, and toys in the yards of houses who used to house people. In the distance we hear an echo of a radio playing a song.

CUT TO:

EXT. LOS ANGELES DOWNTOWN-DARK

We see from the point of view from an abandoned house's window a street completely without life or sound, only the distant echo sound of a radio playing a song. The buildings lining the street look unusually worn down.

CUT TO:

EXT. ABANDONED GAS STATION-DARK

The sound of the song grows louder at the gas station which tells us that the radio playing the song comes from inside the gas station. The song happens to be a 1960's jazz music. All the windows of the gas station are shattered. The only sound we hear is the jazz music.

CUT TO:

INT. ABANDONED GAS STATION'S GARAGE-DARK

We pan the top of a table in the gas station's garage to find all sorts of gizmos and junk. We pass a dirty, ripped newspaper with the word "WAR" in big, black letters as the headline. We finally come across the radio that is playing the jazz. A worn, dirty hand wrapped with rags turns off the radio. We continue to pan until we see the hand's owner. His name is MICHAEL ROGERS, mid-30s, handsome. He happens to be fixing what appears to be a black box with wires.

MICHAEL ROGERS (V.O.)

When I was a kid hide n go seek was the game all my friends would play. One person would count until about a minute and everyone would find the smallest crevice or a bed or somewhere to hide so that when you were spotted you could easily take off to a "safe spot". When the game was over there was usually a big plate of snacks or a tray of

lemonade waiting for us after an exhausting day of fun. But times change.....

In the distance we hear a trash can hitting the ground. Michael abruptly stops what he's doing, takes out a pistol, and peers outside. He stares into the street until he goes back to working on his table. The disturbance was just a stray cat.

MICHAEL ROGERS (V.O.)

....times sure do change....When the war happened, my father and mother have taken shelter in refugee camps, along with millions more who were trying to escape the onslaught of the Russian advance. I, however, was conscripted into the U.S. army, just like countless numbers of young boys, to save what remained of America. In the end, I abandoned my post, abandoned all the fighting, I ran. Now I'm here, many years later, as a lone scavenger.

We hear coughing. We pan to see a little girl (6 years old) who is resting on a bed, she is apparently very sick and barely conscious.

MICHAEL ROGERS (V.O.)

Her name is Catherine. I'm not her biological father but she came to see me as one. I found her when she was only 2 years of age, nearly starved to death and wandering all alone. I never knew where her parents had gone. We've looked after one another ever since.

Michael gets up from his chair and goes to see how Catherine is doing. He checks her head temperature and her heart rate. We see a fairly worried look on his face. He gets a cup and goes to fill it up at the sink.

MICHAEL ROGERS (V.O.)

I have to get her to a doctor soon. I heard there was a safe spot somewhere south of here. The radio tracker will guide me to this place and the residents there might be able to help her. It's not fixed yet but I'll get it up and running quite soon.

In the distance we hear a truck coming. Michael turns off the sink and pauses to hear the truck. He drops the cup, quickly gathers his things from the table and throws them into the closet. The sound of the truck's engine grows louder and louder.

MICHAEL ROGERS (V.O)
I suppose that radio was a bit
louder than I expected.

CUT TO:

EXT. ABANDONED GAS STATION-DARK

We see the headlights of a vehicle approaching the gas station and a dirty, rusted pick up truck goes into our view. The engine roars as the truck pulls up in the middle of the street next to the gas station. We hear shouting and a man jumps off the bed of the truck, he is holding a rifle.

CUT TO:

INT. GAS STATION GARAGE-10 MINUTES LATER

MICHAEL ROGERS
(in a frantic whisper)
Get up! Get up Catherine! We need
to go now! Wake up Catherine!

The girl is too weak to get up or even respond. Michael puts her on his back and they hide in a janitors closet. Suddenly we hear the sound of voices approaching the gas station's garage door.

CUT TO:

INT. GAS STATION GARAGE-A MOMENT LATER

The garage door is lifted open by two men, one is unshaven and wears a thick windbreaker and cap, his nickname is WILD BILL. The other has on a hunting vest and a hunting rifle slung on his back, his companions call him THE KID. The two men are not alone, outside we see the truck and a couple more men around it. The two men explore inside the garage.

WILD BILL
Well, well, well....what do we have
here? Looks like we ain't the only
one's who camped here.

THE KID
When are we going to shoot
something, Bill? I got that itch

for it again.

The Kid feels the seat that Michael sat on.

THE KID

The seat's warm, Bill. I reckon them folks are still in this building. So are we gonna find them and kill them or what?

WILD BILL

We find them and we first see if they have anything of value to us.

THE KID

Then we kill them?

WILD BILL

Then you get to do whatever you want with them.

CUT TO:

INT. JANITORS CLOSET-DARK

Michael has his head pressed against the door, hearing the two men converse. Catherine is lying on the ground, still barely conscious and coughs.

WILD BILL (VOICE MUFFLED BY THE DOOR)

You hear that? Did you hear that?

THE KID(VOICE ALSO MUFFLED)

I ain't hear nothing, Bill. The guys are calling me to help them with the truck. That old thing got a lot of fixing needed.

WILD BILL(VOICE MUFFLED BY THE DOOR)

You go on then. I'll see if anyone is hiding around here.

THE KID(VOICE MUFFLED BY THE DOOR)

Why don't you close that garage door . We don't want any of them slipping out. he he.

CUT TO:

INT. GAS STATION GARAGE-A MOMENT LATER

The Kid walks outside. Wild Bill closes the garage door shut. He is large, tall and tough. He pulls out a swiss army knife. The garage is fairly large, meant for multiple

cars to park in. Bill slowly starts to search every hiding place he can find. It is apparent that he has done this before.

CUT TO:

INT. JANITORS CLOSET-10 MIN. LATER

Michael turns off the light inside the janitors closet. He gets his pistol and finds out that it has only one round in it. Michael ponders on what he should do next. Then he hears foot steps approaching the closet. The closet door has a faded window which lets in a small beam of light. Michael moves Catherine and himself to the far back of the janitors closet, hoping that the shadows conceal them. Michael then finds a pillow in a shelf. He wraps the pillow around the muzzle of the pistol. The footsteps grow louder until a large silhouette appears in front of the window. The door knob begins to turn. Quickly, Michael points his gun at the figure and fires a round. Bill is shot in the chest and lays motionless on the ground.

MICHAEL ROGERS

Catherine....Catherine wake up....
we have to get out of here.

Outside we hear knocking on the garage door

THE KID (VOICE MUFFLED BY DOOR)

Hey Bill! You alright in there? We
thought we heard a gunshot. Bill,
you there?

Inside the closet, Michael finds a window that leads to outside and gives Catherine a piggyback and they escape. Just then, The Kid and his companions open the garage door to see Wild Bill dead on the floor.

CUT TO:

EXT. LOS ANGELES- MORNING

Los Angeles has turned into a desert landscape when its water supplies were cut off. Michael Rogers is carrying Catherine. The only signs of civilization we see is the road they are traveling on, the rest of the area is barren. Michael is unshaven and unkempt. Catherine's condition has worsened and is unconscious.

MICHAEL ROGERS

Stay with me Catherine. We'll be to
the safe haven before sundown.

Michael can barely walk now. He is forced to take a break.

Michael looks to see that the road seems to stretch on for miles and miles. He lays on the road, slowly succumbing to the heat. Catherine lays beside him. She is unusually pale. Michael looks up at her intently--his concern for her welfare is palpable.

MICHAEL'S P.O.V.-IN THE DISTANCE

He sees a lonely farm house half-mile down the road.

RESUME MICHAEL

He picks up Catherine and forces himself to walk that extra half-mile.

CUT TO:

INT. UNKEMPT HOUSE-1 HOUR LATER

Michael carries the still unconscious Catherine into the broken down house. There are rats and cockroaches crawling everywhere. Beer bottles are also littered on the ground. Michael finds a faucet, checks if the water is clean, and then finds a clean cup to give Catherine a drink. Catherine slowly gains consciousness to respond.

CATHERINE

D..Daddy? Wh...Where are we?....I'm tired....

MICHAEL ROGERS

It's going to be alright, Catherine. Your doing fine. I won't let anything happen to you. Get some rest now, we're almost to the safe spot.

CUT TO:

INT. BEDROOM-A MOMENT LATER

Michael finds a bedroom upstairs and lays Catherine on the bed.

CATHERINE

Why are we here daddy? This isn't our house.....I'm scared.

MICHAEL ROGERS

It's all going to be alright..... you're safe now and that's what matters. I promise I won't let anything happen to you.

CATHERINE

What's going on dad?

MICHAEL ROGERS

There are some bad people after us.

CATHERINE

Why? Why are they bad?

MICHAEL ROGERS

Well.....they like to do bad things to other people for fun. They hurt them for fun. Their dangerous people, Catherine. We can't let them find us.

CATHERINE

But I thought you said we had to be nice to people....even the mean ones.

MICHAEL ROGERS

This is different, Catherine. If they see us then they'll hurt us. I hurt one of their friends so now they're looking for us. You'll understand what I'm talking about when you're older, sweetie. Now gets some rest

CATHERINE

Okay...

CUT TO:

INT. HOUSE- A MOMENT LATER

Michael heads out of the room and then checks the rooms to see if anyone lives here. The place is not clean but livable. He finds no one and believes it to be abandoned. Michael heads downstairs and finds a can of soup from a shelf, checks to see if it is okay to eat, and sees if he can heat it up to feed Catherine. He searches the kitchen for a can opener when he finds a door near the kitchen. The door has a heavy lock on it which makes Michael all the more curious to know where this door leads to. Michael places the can on a table and finds a bobby pin to unlock the door, a skill that is invaluable in a world like this. When Michael finally opens the door he finds not a closet but a stair leading down to a basement. All the more curious, Michael slowly walks down the steps.

CUT TO:

INT. BASEMENT-A MOMENT LATER

MICHAEL ROGERS

(coughs)

Ahww, god, that smell!

The basement is pitch dark and Michael gropes the walls for a light switch. When he turns on the light he is horrified by what he sees: inside the basement are rows of small cages, each with skeletal remains inside. Next to the cages are tables with instruments of torture such as pliers, scissors, small knives, buzz saws, and a car battery. Hanging from a pipe on the ceiling are two handcuffs, directly below them is a large stain that seems to be blood. There is a box next to Michael filled with dirty children's clothes and shoes. Michael suddenly realizes who the ones in the cage were. This grisly sight is too much even for a grown man like Michael to bear. He collapses to the floor and throws up. He couldn't imagine what went on in here.

MICHAEL ROGERS

(reeling from the smell)

Oh God! Oh god! God!

And then a familiar sound is heard from outside. The engine of a 4-wheeled pick-up truck. Michael then realizes who this house belongs to.

CUT TO:

INT. HOUSE- A MOMENT LATER

Quickly, he rushes out of the basement and locks the door with the big lock. But before he could get upstairs to Catherine he had to hide in a closet because 4 men just walked into the house.

THE KID

I swear to you, Jack, we are gonna find whoever did this to Bill and we are gonna-

JACK

What? Kill him? Kid, we murder lots of folks who never laid a finger on any of us.

THE KID

We DIDN'T murder them we had FUN with them.

JACK

Whatever...why don't you get me a

beer or something.

THE KID

(upset)

I'm telling you, Jack, we gonna find whoever did this to Bill. We gonna find em..... I'm going upstairs to sleep... wake me up when we're heading out again.

One of the men goes to the bathroom on the 1st floor while another gets a beer and heads outside to the truck. Jack goes to get a beer from the fridge and goes outside to smoke. The Kid heads on upstairs....

CUT TO:

INT. CLOSET-A MOMENT LATER

Michael knew he had to do something or else Catherine will get caught and suffer the same fate as the others in the basement. He searches the closet for a weapon. Inside he finds an axe. As silently as possible he opens the door and peers outside, through the window he sees two people outside and sees that the bathroom door is closed and occupied. He knew one was upstairs since he heard what The Kid said. He silently got out of the closet and up the stairs.

CUT TO:

INT. UPSTAIRS BEDROOM-5 MINUTES LATER

The Kid discovers Catherine on his bed and now The Kid tries to persuade her into coming downstairs with him.

THE KID

(In a playful, creepy tone)

I ain't gonna hurt you, little lady....now why don't you come follow me. There's no need for fighting now.

CATHERINE

(frightened)

Where's dad? What did you do with him?

THE KID

(irritated)

Just come follow me downstairs you little, shi*. Don't make me get you.

CATHERINE

No! You're a bad man! You hurt my
dad I know it!

The Kid lunges for Catherine but before he could get to her
he is knocked to the ground by an axe.

MICHAEL ROGERS

Catherine! Thank God you're okay!
We need to get out of here now.

CATHERINE (CRYING)

Dad! I wanna go home! I wanna go
home!

MICHAEL ROGERS

We will but before we do we need to
get out of this house!

The 3 other men, hearing the all the noise begin
approaching up the stairs to see what is going on. Michael
locks the door. Inside The Kid's pocket Michael finds a
lighter. He finds a flammable drinking alcohol on a table
near The Kid's bed. The Kid's bedroom has a window and
through there Michael throws out the small mattress of The
Kid's bed to act as a cushion for their fall. Catherine
goes first out the window and onto the mattress. Michael
jumps out the window with the alcohol and lighter. After
landing, Michael gets the alcohol and throws it at the
house. He then proceeds to lighting the house on fire. The
fire seems to spread unusually fast. He piggybacks
Catherine and they head for the truck. The key is still in
the ignition and no one is guarding the truck. Meanwhile,
the 3 men burst into The Kid's room to find The Kid dead on
the floor and a fire quickly engulfing their home.

CUT TO:

INT. TRUCK-SUNSET

Michael is now driving the stolen truck, Catherine is in
the back seat looking out the window and watching the smoke
billow in the far distance. Her illness seems to be
subsiding. Michael, too, watches the smoke billow from the
back mirror.

MICHAEL ROGERS

We still have to get you to that
doctor, Catherine.

CATHERINE

Hey, dad?

MICHAEL ROGERS

Yeah?

CATHERINE

Did those men really deserve what
you did to their home?

MICHAEL ROGERS

Sweetie, I.....I don't want you
to talk about this ever again....

THE END