

28 HOURS LATER

A script by **Jack Felson**

Based on characters
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FADE IN:

INT. CCTV ROOM - TIMELESS

An operator is asleep, in front of all his screens that go black one after another.

CUT TO:

INT. CORRIDOR - TIMELESS

A DOOR SUPERVISOR is lying in a corner, unconscious.

A voice yells through the radio at his belt.

VOICE

Security, we have a break-in, get to
Section...

The communication is cut off.

The DOOR SUPERVISOR slowly comes back to life. He stands back up, holding his head.

He takes his radio out.

DOOR SUPERVISOR

Jay? Jay...? Did you see it on your screens?

No response.

DOOR SUPERVISOR (cont'd)

Jay?

No response.

DOOR SUPERVISOR (cont'd)

(louder)

JAY !

Still no response, he gives up and walks. Soon he hears some noise, that gets louder and louder.

DOOR SUPERVISOR (cont'd)

What...?

He reaches a larger corridor, with many doors on both walls. The loud voices sound to come from one of the rooms in the back.

A small group of people - three men, one of them in a white

overall, and one woman -, rushes out of one of those rooms, in a distance. They look enraged, snarling, drooling blood. Their eyes are blood red. They turn their heads almost at the same time and see him, and they violently freeze, looking daggers at him; then they run straight to him, faster and faster, snarling ferociously.

The heavy pain stops him from quickly realizing what's happening. When he finally does, it's too late.

EXT. LABORATORY - DAY

A big white truck is parked just outside, facing the lab entrance door. Two men, two ACTIVISTS, seated on the front seats, are waiting.

INT. TRUCK

The one on the passenger's seat keeps his eyes on his outside mirror.

He moves as he sees his teammates rushing out.

ACTIVIST #1
Here they are!

ACTIVIST #2
About time.

ACTIVIST #1
(frowning)
They're not carrying anything.

ACTIVIST #2
Open the back doors.

ACTIVIST #1 is uncertain as he still leaves his seat, on his way to open the back doors. He does it and the first and only thing he sees is his female teammate, MIKA, standing right in front of him, looking straight at him. Her eyes are blood red, her face, expressionless.

The only thing she carries is one single monkey. Dead, covered with blood.

ACTIVIST #1
(interrogative)
Mika...

She suddenly snarls and throws herself towards him, making both fall inside the truck. She bites him ferociously in the throat, he yells with heavy pain.

DAVID (Activist #2) turns and sees this, frozen. He stands up, staying close to his seat.

DAVID

Mika! MIKA! What the hell are you doing? What is this?

MIKA stops the biting and looks up at DAVID, who discovers an evil version of the woman he knows. Her eyes are red daggers, pointed straight at him, ready to be thrown.

Almost supernaturally, she stands up, about to attack him, and as she does, DAVID sits back down and puts his foot down.

MIKA is thrown backwards, out of the truck. DAVID can see her ending up on the pavement, through his rear-view mirror. He keeps driving away.

ACTIVIST #1 is still inside the truck. Kind of convulsing on the floor. DAVID sees this too, in his mirror. He stops the truck, and turns to his mate.

DAVID

Bruce...?

He sees BRUCE (Activist #1) standing up in his turn. Then BRUCE turns, abruptly, showing DAVID a horrible face, totally twisted. Before giving him the time to rush him, DAVID opens his door and gets out...

EXT. TRUCK

...slamming the door behind him. He runs away, terrified.

INT. TRUCK

What used to be BRUCE keeps snarling in the truck as he watches DAVID running away. Its rabid condition makes it unable to think good enough to open the doors normally. It runs out through the back - and 'joins' its infected 'teammates' as they attack anybody else in sight.

DAVID keeps running until he reaches a phone box. He gets inside.

INT. PHONE BOX - DAY

He picks up the phone and dials the police number and speaks as the fury starts to spread outside.

DAVID

... this is an emergency. Yes!
Hurry. I have to go now. You don't
believe me, then believe CCTV!

He hangs up and stays there, waiting. Then he walks out.

EXT. PHONE BOX

He starts running back to the truck as fury and panic gain ground.

INT. TRUCK

He gets back into the truck through the driver's door and locks it, as he starts the engine again an infected shows up, banging the window. DAVID drives away, quickly.

He turns and through the back doors that are still open, he sees that he's chased by at least two infected ones, running very fast. As one of them is about to board the vehicle he drives faster, losing the thing that falls down on the pavement.

EXT. STREETS - DAY

He has to jump a light that just went red, and the infected give up on him, rushing other people.

INT. TRUCK

He takes out his own cell phone, dials a longer number.

DAVID

Honey... it's me, David. Everything's
all right? Okay look... you have to
quit your job right now. Don't ask me
why, just do it. Go to school and pick
up the kids at the exit. I'm on my way
there.

INT. VETERINARIAN SHOP - DAY

WANDA is a beautiful brunette veterinarian, in a white overall. She's working on a sick pet.

WANDA

What are you talking about?

DAVID (v.o.)

Just do as I say!

INT. TRUCK

DAVID (cont'd)

Something terrible is gonna happen, it's actually happening right now and it's gonna hit the news in any minute. You need to act before it hits the news. You got that? You go now.

WOMAN (v.o.)

David, what's the problem? What happened?

DAVID

No time to explain! Just trust me and do as I say. Go to school. I won't make you promise because we don't have time. Just do it. Okay? Do it NOW.

He cuts.

INT. VETERINARIAN SHOP

WANDA's teammate PENNY is in the same room.

PENNY

Who was it?

WANDA

(after a break)

Give me the remote.

PENNY picks it up and throws it to her, she puts up the volume on a TV set. Then she keeps changing channels, until she stops on BBC News.

She doesn't see anything so special right away, so she puts her phone down and keeps working on her pet.

INT. POLICE STATION - DAY

KATHARINE HARRIS, a police detective, is inside her own office, on the phone behind her desk, receiving an emergency call, taking notes with a pen.

KATHARINE

Thank you.

She stands up, a piece of paper in her hand. She looks dazed.

She leaves her office and walks through the station, strangely empty. Almost everybody has converged towards another office. A private office. They are all gathered at the door, and pretty agitated, all talking together at the same time.

She manages to find her way through the pack and sees the LIEUTENANT in his office, seated behind his desk. There is a pile of reports on the table. He's busy reading one of them, then he gets rid of it and takes another on the pile.

After a very short moment he gets rid of it as well and gets another he gets rid of quickly, then he looks up at the people packed at his door.

LIEUTENANT

What the hell is this?

(as he stands up)

God knows if I have worked plenty of cases at the same time in my career, but this...

(he shakes his head)

...this is nuts.

He leaves his office through the human pack. Nobody says a thing to him, except...

...KATHARINE, who hands him the report she has.

KATHARINE

Lieutenant, we just received some more calls, we also have some footage now, coming from CCTV operators, may I suggest you have a look?

The LIEUTENANT stops and looks at her, stunned. He sees the report.

KATHARINE (cont'd)
I got all of it on my computer.

LIEUTENANT
You're not the only one. It's already everywhere.

He passes her, not taking the report.

He looks highly surprised about how quickly all this is going. The reports had come in within less than fifteen minutes, and all of them were about the same thing.

LIEUTENANT (cont'd)
Let's have that look. I hope it's not some stupid kid joke.

He goes to a corner of the station where a big screen is set high up on a wall. It's divided into 16 square screens.

The LIEUTENANT enters the place, almost all his squad follows. The footage is played as soon as he looks up.

What they see defies our imagination. It is like a riot, but with something else. The police or army is not involved. Only civilian people attacking other civilian people, and doing it with extreme violence... and for absolutely no reason.

Everybody is watching, like hypnotized, unable to move and say anything. It lasts a moment until the LIEUTENANT turns.

LIEUTENANT
Hey, what are you doing? Wake up!

They all do as he speaks.

LIEUTENANT (cont'd)
What? Am I dumb, or am I supposed to go out there by myself and play Rambo on these guys? Just move and send all units there! Everything you have! And I want the whole area sealed off within a 30-mile radius! 30 miles, you hear me?

The ones concerned disperse at once. Some others stay close to him. KATHARINE included. As he watches again:

KATHARINE
Sir, there's something I need to show you. It's very important.

LIEUTENANT
What? We are watching it right now.

KATHARINE
That report is about something on the footage. About what could have started this. It's there but I suggest we have a look.

LIEUTENANT
We have footage about this?

KATHARINE
Apparently yes.

LIEUTENANT
Let's see it.

They go to a desk and a computer on it, controlling the big screen, and both have a seat in front.

KATHARINE
One CCTV operator found it and wrote that report he followed to us as quickly as he could.

She starts working on the computer and soon, the big screen shows one image instead of sixteen. She rewinds the image.

KATHARINE (cont'd)
Okay... apparently it all started from that spot.

The image shows a big white truck, with no outside mark or brand, parking. Then... three black shapes coming off the back, entering a building.

LIEUTENANT
What is this? Some robbery?

KATHARINE
It may be what happened before this
(MORE)

KATHARINE (cont'd)
whole thing started, sir. Those three
guys are hooded, but they have no guns.

LIEUTENANT
They have no guns? What's making you
so sure about that?

KATHARINE
I'm not, sir. The operator is. You
should be as well when you see what
happens next. Now the place they just
got in, it's not a bank or anything
else financial. It's something else.

LIEUTENANT
It can be anything. Like some flat.

KATHARINE
Not on this. I don't think any robber
would break in any flat in downtown
London during daytime.

LIEUTENANT
Don't be too sure about that either.

She fast-forwards the tape.

KATHARINE
From the report, they came out six
minutes later.

She keeps fast-forwarding, until... the footage shows them
coming out.

Five people instead of three. All acting mad. And attacking
people at once.

LIEUTENANT
(astonished)
My God...

KATHARINE
Notice anything?

LIEUTENANT
Yes, that's the starting point all
right.

KATHARINE

And the three guys, sir, the three guys.

LIEUTENANT

They brought out some friends.

KATHARINE

With their hoods off. They don't wear them any more.

LIEUTENANT

That's right. This means we'll be able to identify them. This is very good.

KATHARINE

Sir, you won't be able to even go for them. They've gone mad. They're finished.

LIEUTENANT

Of course.

She freezes the image.

KATHARINE

Anything else?

LIEUTENANT

Yes, the guy in white...

KATHARINE

Must be some scientist. Doctor, or researcher.

LIEUTENANT

Oh...

KATHARINE

It means that the guys broke in a medical or research place. Like a clinic, or a lab. And that they unleashed something that should have stayed locked.

LIEUTENANT

Yes... holy shit.

She plays the footage again.

KATHARINE

Look at this.

The footage shows the truck abruptly starting, then stopping about fifty yards ahead.

Then the driver gets out of the truck and runs away, frantically, like he's chased by the Devil Himself. Until he enters a phone box.

The guy is all dressed in black, like those who entered the mysterious place. He's not hooded.

LIEUTENANT

He escaped from his own friends.

KATHARINE

It's possible to identify this guy.

LIEUTENANT

(showing no joy)

Good, you do that. Very good job.

(he stands up)

You do that while I alert all the medias, right away.

She nods, he leaves.

INT. TRUCK - DAY

DAVID is still heading to the school. His radio is on. As he approaches the school, he begins to hear about the mysterious wave of fury.

RADIO VOICE

... we have to interrupt our programs to report you of something totally unusual currently happening on the streets of London... several assaults, still unexplained, have occurred and apparently haven't stopped yet... we are waiting for more details from the police but the motives of these aggressions are still to be...

DAVID manages to park the truck, he has to turn off the radio as he gets out. He runs to the school entrance.

INT. VETERINARIAN SHOP - DAY

WANDA looks stunned as she watches the first TV developments. Her eyes and mouth widen.

The news is hosted by one single man, revealing the breaking info: WAVE OF FURY BREAKING OUT IN LONDON

NEWS HOST

... It has started for about twenty minutes and doesn't seem to have stopped, since reports from calling witnesses are still coming in... again, a mysterious wave of assault is currently occurring in London, many people have been attacked, for no apparent reason, and the number is still growing. We still have no precisions about what is still causing these assaults but as it develops we'll keep you informed...

WANDA suddenly drops her tools and turns, runs to her coat and handbag and rushes out of the room.

PENNY

HEY...!?

The door slams, the pet moans on the table.

The door reopens, WANDA reappears.

WANDA

Penny, close the place and go.

She slams the door again.

INT. SCHOOL - RECEPTION DESK - DAY

DAVID walks to a big reception desk. There are two WOMEN behind, he goes to one of them.

DAVID

Hello...

RECEPTIONIST

Hi Mister.

DAVID
I'm looking for my kids...

RECEPTIONIST
Are they all admitted here?

DAVID
They are. Please tell me where
my eldest son Robert is.

RECEPTIONIST
He's probably having his class. Can
you give me a good reason why I
should give you this info?

DAVID
(hesitating)
When is the class finishing?

RECEPTIONIST
(checking her watch)
All the current classes finish in...
seven, eight minutes.

DAVID
I need the classroom location or its
number. Please.

RECEPTIONIST
Why?

DAVID
(impatient)
He's my son, I need to talk to him
personally, and I need to do it now.
I won't make any trouble, I won't
interrupt the class, I promise. Just
give me the room location or its number,
I'll go and wait at the door until
the bell rings.

RECEPTIONIST
(sighing)
Give me your name. And your son's.

She finally gives him the info, a bit reluctantly.

DAVID
Thank you very much.

He leaves quickly. The RECEPTIONIST notices.

As DAVID climbs some stairs the two women at the reception desk hear from a small TV set about what's happening. The sound is low but they can hear. They focus on the screen, suddenly highly worried.

Soon some portraits of suspects come up. The RECEPTIONIST who talked with David recognizes him quickly from one of them.

She picks up the phone, dials 999.

INT. SCHOOL - CORRIDOR

DAVID walks through an empty corridor, watching the walls, looking for a door with the correct number. He finally finds it.

He looks inside the classroom through a rather small square glass window, trying to spot Robert, his eldest son, among all the pupils.

Some of the kids turn their heads to him. None of them is Robert's but DAVID manages to locate him.

He fights the urge to get into the room and drag his son out, deciding to wait for the class to finish. His teeth clench as he looks at his watch. Four minutes before the bell ring.

He stays put.

INT. SCHOOL - RECEPTION DESK

Two POLICE OFFICERS in uniforms, walk in, both RECEPTIONISTS wave to them and they go to the desk.

OFFICER #1

Ladies...

RECEPTIONIST #1

(the one who talked with
David, sounding concerned)
Officer, what is this on television?

OFFICER #2

Don't you worry. We'll get this under
control. Are you the ones who called
us?

RECEPTIONIST #1

Yes. The man you're looking for about this, is here. And...

OFFICER #2

(interrupting)

He's here?

RECEPTIONIST #1

That's what I said on the phone.

OFFICER #1

Good. Which way?

RECEPTIONIST #1

Sir, before I answer that question, there's something I have to tell you about... something I DIDN'T mention on the phone...

OFFICER #2

Yes, what is it?

RECEPTIONIST #1

The guy is looking for his kids here. He was looking very concerned. He was sounding almost panicked. He was LOOKING in panic. And he left running.

OFFICER #2

So?

RECEPTIONIST #1

So I believe he knows much more about what's going on than you guys do.

(very seriously)

Sir... what is going on?

She looks at the TV screen.

The two COPS and the other receptionist do the same. The news have broken all over. It's everywhere. The images showed are awful.

RECEPTIONIST #1 (cont'd)

(turning to the two cops)

You said that you will get this situation under control... are you sure about that?

OFFICER #1
We will. That's what we're paid for.

OFFICER #2
Ain't we?

Both women stare at them, saying nothing, not convinced at all.

OFFICER #1 takes out an envelope, then he takes out big photos from them.

OFFICER #2
Now... can you tell us which way
you sent the guy? You know he's
wanted.

RECEPTIONIST #1
I do.
(waving her arm, showing the
direction)
I sent him to the second floor.

She gives a door number.

OFFICER #1 lays the photos on the desk. They are portraits.
The same ones that were showed on TV. Four men, one woman.

OFFICER #1
Which one is it?

RECEPTIONIST #1 immediately points at David's photo.

RECEPTIONIST #1
It's him.

OFFICER #1
Thank you.

RECEPTIONIST #1
Is he involved in what is happening?

OFFICER #2
You don't need to know.

RECEPTIONIST #1
I'll take it as a yes.

OFFICER #2
Whatever.

As the two COPS leave with the photos, the bell rings. Loud.

INT. SCHOOL

The door opens, letting out a whole bunch of shouting kids.
DAVID watches carefully. Then:

DAVID
(shouting louder)
Rob!

Almost all the kids turn to him. Only one of them calls back.
ROBERT, a blond-haired boy, twelve years old.

ROBERT
Daddy!

He runs to DAVID and they hug each other.

ROBERT (cont'd)
Dad, what are you doing here?

DAVID
We're going home.

ROBERT
Now?

DAVID
Yes. Right now.

ROBERT
Why? I have two classes left...

DAVID
It's okay. You will catch up. Now
I'll ask you to trust your dad. Okay?

ROBERT
Sure...

DAVID
You have your mobile?

ROBERT
Yes, I have it but dad, I have to
go...

DAVID
You're gonna call your brother and
sister, and you're gonna do it now.

ROBERT
(surprisingly)
Why?

DAVID
Do you trust your dad?

ROBERT
Yes but...

DAVID
Then do as I say and don't ask so
many questions.

ROBERT
Okay.

DAVID
Good boy. You tell them to go to the
exit, and to stay there until your
mother shows and picks you up.

ROBERT
(disconcerted, blinking, after
a couple of seconds)
All right.

DAVID
Do it now.

ROBERT takes out his mobile phone, and they start walking
together along the corridor that progressively goes empty even
if it's still packed.

They turn a corner and DAVID spots two shapes in uniforms, in
a distance. Police uniforms.

DAVID (cont'd)
What's happening? Do you get anything?

ROBERT
I'm trying to reach Emilia, there's
no answer.

DAVID
Keep trying. Let it ring.

They keep walking, and DAVID notices the two cops holding something. Like an envelope. Looking down at it, then back at him, alternatively.

Identification. Sooner or later they will recognize him.

DAVID

Hey sonny...

ROBERT

Yes?

DAVID

I'm afraid I'll have to leave you.

ROBERT

(more and more disconcerted)
Why?

DAVID

Do exactly as I said. You call your brother and sister and meet them at the school exit. And you stay there until your mother picks up all of you. Do you understand?

ROBERT

Yes dad but...

DAVID

Did I make myself clear?

ROBERT

You did.

DAVID

If they ask you why, just tell them that 'Dad told you to'. Is that a deal?

ROBERT

Yeah but... where are you going?

DAVID

One last thing to do. I'll see you at home. Sooner than expected. Okay?

ROBERT

Sure.

DAVID

Bye son.

He turns and walks the other way.

He walks, very normally. Among people taking different directions. He keeps walking, straight ahead, without taking the same corner. Fighting the urge to turn round.

He takes the next corner and takes out his mobile phone, as he starts to walk faster. He dials Wanda's number.

And he looks over his shoulder.

He doesn't see the cops right away.

DAVID

Honey, where are you now?

EXT. STREETS - DAY

WANDA's car rolls fast.

INT. CAR

WANDA

I'm on my way to the school, Dave!
I'm coming.

DAVID (v.o.)

Okay, fine! Fine. ETA?

WANDA

Five, I guess.

DAVID (v.o.)

Should be okay. Pick 'em up fast,
straight-up, all right? Don't waste
any time.

WANDA

Dave, what is this all about?

INT. SCHOOL

DAVID

No chat now! Just get the kids and go
home!

He cuts, puts the mobile away and stops, turning to the cops. The corridor is still rather crowded as they come closer to him, as he shows his back to the wall.

They all stand there for a short moment. The cops are a bit surprised by his attitude, not trying to run away.

DAVID

Please don't cuff my hands here.
There are kids around.

OFFICER #2

We can wait until they're all out of sight.

DAVID

We can't wait.

OFFICER #1

Okay, we can't. But there is a procedure. Turn around, face the wall.

(David turns.)

Spread your legs.

(David spreads his legs.)

Hands behind your back.

DAVID

(as he puts his hands behind
his back)

Be discreet.

OFFICER #1

Shut up.

He takes out a pair of cuffs, and ties DAVID's wrists with them. Then they both grab him and take him away.

EXT. SCHOOL - DAY

As he's taken by the two cops through the school main yard to the exit...

...DAVID sees his three kids standing close to the gate.

He freezes and turns away at once.

OFFICER #2

Hey! What the f...?

DAVID
That's my kids over there.

OFFICER #1
Really?

DAVID
Yeah, really.

OFFICER #1
And you don't want them to see you
like this?

OFFICER #2
I thought you were a good dad.

DAVID
Cut that shit out. And get a trash bag
to cover my head.

Both cops chuckle.

OFFICER #2
(shaking his head)
The world's gone crazy.

OFFICER #1
Take it easy, we're just fucking with
you.
(catching a kid passing by)
Hey kiddo, go get us a trash bag.
A clean one, and fast. Thanks.

CUT TO:

EXT. SCHOOL

The same cops, taking a man in black, with his head covered by a black trash bag, away from the school through the gate, towards a police car parked by.

Among the people standing by the gate and watching, are DAVID's three kids who didn't recognize their father and make the connection.

The man with the trash bag over his head is pushed inside the car, which rolls away ten seconds later.

INT. POLICE CAR (PATROL 76) - DAY

They all stay quiet in the car for some time.

Both police officers look relax, with the feeling of a job well done.

DAVID looks different, he keeps looking outside the car, left then right then straight ahead, sometimes in the back. In all directions.

He doesn't look frantic. But he's like he's feeling the storm coming after calm.

OFFICER #2
(the one not driving -
suddenly)
Hey fellow...!

DAVID
Yes.

OFFICER #2
Can you confirm your name?

DAVID
What for?

OFFICER #2
Just making sure we didn't arrest the
wrong guy.

DAVID
You didn't. What's making you feel
differently?

OFFICER #2
You don't look like an outlaw.

DAVID
I'm both. In and out.

OFFICER #1
Why did you guys do that?

DAVID
You mean, try to set animals free?

OFFICER #1
Are you only aware of what you've
started?

DAVID
You guys don't seem to worry very much
about that.

OFFICER #1
(to his partner, shrugging)
Forget it.

After a short break, the radio bursts out.

RADIO VOICE
(female)
Patrol 76, what's with your suspect? Over.

OFFICER #2
(taking the radio)
He's in the car with us. ETA, ten.
Over.

RADIO VOICE
Very well. The lieutenant needs to
talk to you...

As she finishes, a heavy shock is heard.

An infected just landed on the hood. Snarling at the two cops
who gape at him.

As the bloody guy moves to them with the obvious intention to
smash the windshield with one of his hands, OFFICER #1 brakes.

The creature is thrown off the hood.

LIEUTENANT (v.o.)
Hello...?

Because of the braking, the car behind them has to turn
quickly to avoid the shock. It passes them... and becomes the
target for another infected.

We can hear a window being shattered. Then some screaming.
They can do nothing but watch, helpless.

LIEUTENANT (v.o.)
Hello?

DAVID
God...

OFFICER #2 takes out his gun as he sees another infected one rushing to them. He puts his window down and shoots. All of it very quickly. The infected collapses.

OFFICER #2

Drive!

OFFICER #1 puts his foot down as his partner talks in the radio again.

OFFICER #2 (cont'd)

Lieutenant?

LIEUTENANT (v.o.)

Yeah. What happened?

OFFICER #2

We've got trouble! Wait a second...

They have to take a quick turn as a couple of other rabid ones rush to them.

OFFICER #2 (cont'd)

Lieutenant...

LIEUTENANT (v.o.)

You're okay?

OFFICER #2

No worries... so far.

LIEUTENANT (v.o.)

How's the suspect?

Both cops turn to DAVID, who looks very agitated. They nod.

OFFICER #2

He's all right.

LIEUTENANT (v.o.)

Tell him to confirm the address of that lab they broke in.

(He gives an address.)

Go ahead.

OFFICER #2 turns to DAVID again, OFFICER #1 looks at him through the rear-view mirror.

DAVID nods a yes.

OFFICER #2
(in the radio)
He said yes.

LIEUTENANT (v.o.)
Okay. Make sure he's alive and kicking and listening. We have some trouble here as well.

OFFICER #2
Have you been attacked in there?

LIEUTENANT (v.o.)
No, but the place is almost empty. Two police headquarters, both located in a short distance from that lab, have been overrun. So many guys here haven't waited for the same thing to happen here, they went to pick up their kids at school or straight home. We're receiving always less and less reports of the situation, and these reports always get more and more specific about that disease and the damage it just keeps causing.

OFFICER #1
It's a disease?

LIEUTENANT (v.o.)
It's something in the blood. So yeah, it's a disease. Rage, I'd say. A secret virus.

INT. POLICE STATION

The lieutenant is speaking inside his office, seated behind his desk.

As he speaks, several police cars patrol throughout the city of London, some of them being attacked one after another. We alternate from one car, attacked or not, to another. And from POLICE STATION to PATROL 76.

LIEUTENANT
I'm talking now to all cars, and I'm asking you to listen to this without interrupting, even if you get attacked. The situation hasn't improved, but it hasn't gone worse either. It can get better only if you keep shooting those freaky things on sight. From some of the
(MORE)

LIEUTENANT

reports we received, once they get infected, they start running around and they do it very quickly, frantically, without stopping, until they hit anybody else. That's mainly why it's spreading that fast. The underground traffic also helps much. If possible, don't wait until they rush to you to pull the trigger, since their infected blood may hit you and reach your eyes or enter your mouth. The situation was considered so serious that the upper hand was just given to the army, over the government.

INT. PATROL 76

BRIAN and JEFF look at each other as the LIEUTENANT continues.

LIEUTENANT (v.o., cont'd)

The army's already given everyone the instruction to stay home, lock their doors and windows and close their shutters. They've also posted soldiers in front of every public place in town, especially schools and hospitals, it doesn't mean you can't use your guns on those things any more. But it means that all our regular communications will be shut down. We also can expect radio and TV stations to stop broadcasting in any minute, until the situation is under control again. That's why I asked you not to try to ask any question and to start any discussion. We don't have much time left. Just keep using our cars to go home and put your families together and safe. Many civilians will try to leave the city; please don't do the same. We need all of you here. Now this is for Patrol 76. The other cars are dismissed. Thank you.

OFFICER #2

Lieutenant...

LIEUTENANT (v.o.)

Jeff...?

OFFICER #2

Yes. Brian is driving.

LIEUTENANT (v.o.)

Check on our guy. Check his face.

JEFF

He's looking green now. He just shitted his pants.

LIEUTENANT (v.o.)

I guess you understood you can't bring him here. There'll be nobody to question him, not even to take him to the toilet. You'll have to let him go.

DAVID

I knew it.

BRIAN

Don't play with us now.

DAVID

I'm not. I could have said that way before, but I'm polite.

LIEUTENANT (v.o.)

All this is your fault, mister. If I were you I wouldn't be so proud.

DAVID

Go say that to those who made that stinky virus.

LIEUTENANT (v.o.)

I'm saying that to you. You were stupid enough to try to release animals that have been injected with all kinds of shit. You also know that most lab experiments are classified. It's your only fault.

BRIAN

Lieutenant, instead of letting him go, what about shooting him right away? He deserves to pay, he should pay.

DAVID

I wasn't inside the lab, I didn't see what happened. If we knew for sure that

(MORE)

DAVID (cont'd)
the chimps were infected with that shit,
we'd have shot them all, instead of
trying to set them free.

LIEUTENANT (v.o.)
No excuses, please. You're the ones who
released that thing. Nobody else did.

DAVID
I'm not saying otherwise. Do you really
believe we didn't suffer? My own friends
attacked me. Now they're gone. I really
lucked out.

LIEUTENANT (v.o.)
You guys take him home. Once there with
his family he won't be able to go
anywhere, it's too dangerous, I guess he
knows it better than anybody else. Over
and out.

He cuts. JEFF puts down the radio.

DAVID
(after a few seconds of silence)
Well, I would say you ain't cops any more.
What do you say?

BRIAN
You're right, asshole, but you know
what? We ain't taxi drivers either.

DAVID
What do you mean?

JEFF
If you really believe we'll take you
home, you're out of your mind.

DAVID
And what about what your lieutenant
said?

BRIAN
You just told us, we ain't cops any
more. You're right about that. And
our radio communications will be shut
down at any time. He'll never know.

JEFF

Unless you go report to him at the station, but I don't believe you wanna do that.

Both 'cops' reach the next corner, then BRIAN stops the car. He takes out his gun. And has looks all around.

EXT. PATROL 76

He gets out of the vehicle, his gun in his hand, not pointed.

Nothing suspect around him, so he opens one of the back doors.

BRIAN

Get out.

DAVID

(getting out)

You're leaving me here?

BRIAN

Turn around.

DAVID

That's not what you're supposed to do.

BRIAN

(as he uncuffs DAVID)

I know. But we have families too.

We don't have time for you. Just take the underground or a cab.

JEFF joins them, his gun in his hand as well, looking around.

JEFF

(handing something to DAVID)

Take it.

DAVID

What's that?

JEFF

What does it look like? It's a walkie-talkie. It's on my private frequency. Keep it carefully and use it if you manage to get home.

(as DAVID takes the device)

Good luck, asshole.

Both cops get back in their car and drive away.

EXT. STREETS - DAY

DAVID stays there, not moving. And not totally believing. After escaping from infection and doing everything so his family doesn't have to face it, he is exposed again.

With a fair chance to escape from it again though.

But he doesn't know at once what to do or which way to go. He doesn't even know where exactly he is.

He stays there, like he's waiting for a taxi. But there's no one coming.

From the lieutenant on his radio, he knows the underground is no more an option.

So he keeps waiting.

EXT. SCHOOL - DAY

David's kids, ROBERT, EMILIA and VEE are in quite the same situation, waiting for their mother to come and pick them up.

They look rather anxious, since they can hear more and more sirens, from more or less big distances.

ROBERT's phone rings. He takes the call.

WANDA (v.o.)

Robert...?

ROBERT

Mum!

WANDA (v.o.)

Are you in front of the gate?

ROBERT

Yes, we're all waiting! What are you doing?

INT. WANDA'S CAR

WANDA

I'll be right there, baby! I'm so sorry,
I'm blocked at an intersection...

(she sees an infected one
get into the traffic)

...look, I have to hang up, just stay
where you are! I'll be right there!

She cuts and watches for a moment. The infected one, a girl, manages to smash a car window. The people in the car scream in terror.

The light goes green but there's no car moving. And no horn yelling.

WANDA turns her wheel and gets on the sidewalk, driving away from the scene just as some other cars finally follow... and as another infected one shows up, attacking another car still stopped.

EXT. STREETS - DAY

DAVID's still standing at the same spot. Still no taxi.

He looks at the radio device Jeff gave him. Unusable, despite the operational frequency.

He takes his cell phone out of his pocket. Usable? Yes. His network's still operational.

But his battery's almost dead.

He looks around, trying to find a street name he can use. The first valuable thing he sees is...

...an infected one, running frantically from a distance, looking around for a prey. Then running straight to somebody and attacking with amazing ferocity.

DAVID looks away, escapes from that sight of savagery surrounded by panic. He dials a number.

INT. CAR - DAY

WANDA can hear her phone ringing as she approaches the school. So she can't take the call.

EXT. SCHOOL - DAY

ROBERT, EMILIA and VEE are still waiting outside, among a growing number of other kids, waiting as well. It's not school bus time yet. The gate is wide open, there's one soldier in his uniform standing close by, holding a machine gun, and carrying a gun in a pocket.

WANDA's car finally gets on the street, at high speed. But she loses control and hits a parked car.

And there it stays. The engine has stopped.

WANDA is not injured but looks knocked down.

EMILIA & ROB
(simultaneously)
MUM!

The three kids run to the car, which is not seriously smashed. ROBERT manages to open the driver's seat and sees her mother, half unconscious.

He shakes her, as hard as he can.

ROBERT
Mum! Mum, come on!
(keeping shaking her)
Come on! Wake up!

The two others start crying as ROBERT keeps shaking and shouting.

Then... some heavy snarling. ROBERT hears it, despite the weeping. He freezes.

He slams the door, opens the back one and rushes his brother, sister and himself into the car.

INT. WANDA'S CAR

He locks both back doors, then he takes the passenger's seat, quickly, and locks both front doors.

ROBERT
(harshly)
Get down, and keep quiet!

He takes his still unconscious mum down with him, as the two others obey.

ROBERT (cont'd)
Now don't move an inch!

EXT. SCHOOL - DAY

On the outside, two infected ones get closer, coming from different directions. One of them runs straight to the small group of kids. The other one stops on the sidewalk, close to the parked car.

INT. WANDA'S CAR

ROBERT
(whispering)
Both of you, hit the floor! And
don't make a sound!

As EMILIA and VEE reach the floor, WANDA moans a little. ROBERT puts a hand on her mouth.

EXT. CAR

The creature is still standing on the sidewalk, snarling in the empty, still seeming to wonder which car to tear apart.

It moves quickly, reaching the front of WANDA's car. It stands there, waiting for some signal to attack, and sees nothing, feels no movement inside right away.

EXT. SCHOOL

The other creature approaches the group at high speed, roaring with dementious rage, ready to attack and bite deep.

Holding his machine gun in his left hand, the SOLDIER uses his other hand to take out his gun. He aims and... fires. Only once.

The infected one drops dead, shot in the chest.

EXT. CAR

The thing hears the gunshot and turns his torn face to the group, with a mad snarl.

And it runs to them, like crazy, screaming louder than ever.

The SOLDIER fires again.

INT. WANDA'S CAR

ROBERT moves up. The thing is gone. He starts working on his mum again.

ROBERT
Mum! Mum! Wake up! Mum, come on!

After a short moment she finally emerges.

WANDA
Oh... Rob...

The three kids hug their mum from all sides.

WANDA (cont'd)
(holding her head)
What happened...?

ROBERT
You've had a little accident...

She seems to remember.

WANDA
Oh...

She shakes her head.

EMILIA
Mum, I wanna go home!

WANDA
Sure, baby.

She turns her key, but the engine just splutters. She tries, two, three more times. No positive result.

Then she looks up, and freezes.

A shape is standing on the outside, right in front of the car, looking straight at her.

Then it moves to the side. It stops by her door and knocks on the glass, two times.

It's the SOLDIER. WANDA puts the glass down.

SOLDIER
Hello guys. Sorry if I scared you.

WANDA
It's all right.

SOLDIER
Is everything okay?

WANDA
Not really...

SOLDIER
I see. I have many kids with me, they
need to go home but their parents
haven't showed yet. Is it possible for
you to take some of them? We'd really
appreciate it.

WANDA
We'd love to, but I think my car is
dead.

SOLDIER
Try again.

She does, turning the ignition key again, two more times.
Nothing.

SOLDIER (cont'd)
Keep your foot down on the accelerator.
It will go.

She presses the accelerator and turns the key again, and after
a little time, the engine starts at last.

ROBERT
YES !!

SOLDIER
Good. Please stop by the school gate.

WANDA
Okay.

As she drives to the gate, the soldier takes out his machine
gun for better cover.

EXT. STREETS - DAY

A soldier in his uniform is unloading his machine gun. He's

standing inside a big army jeep, along with some other soldiers. One of them is also firing.

Many people get ruthlessly riddled with bullets before going down. We don't know if they are infected or not. The guys don't take any risk.

Then another soldier, not holding a weapon, jumps off the vehicle. He takes out a gun as he walks to the bodies for checking. Some of the faces are torn, the others are not.

He turns his body, head and gun to a shape, a man-like being standing not far from the scene, not moving.

The soldier hesitates. From where he is, the guy's face looks normal.

It's DAVID. He puts his hands in the air.

DAVID

I'm okay! I'm not infected!

The soldier puts his gun away, looking around for safety.

SOLDIER

All right.

DAVID

I made the call about this.

SOLDIER

Come with us.

INT. ARMY VEHICLE

DAVID is on the phone.

DAVID

How did it go?

(a pause)

I got kind of lucky, an army truck just picked me up. I'm on my way too.

(a pause)

Look, I really can't talk right now. And you can't either, right? You can't drive and listen to a complete exposé at the same time. Can't you be a little patient? That's all I ask. Just try to keep the kids and anyone else safe.

He cuts.

INT. WANDA'S CAR

WANDA puts her phone down. The car is full. Her three kids, along with two teenage girls - are also in the car.

THE ELDEST GIRL
You're almost there!

WANDA
I hope you have a key to get in.

THE ELDEST GIRL
My mother gave me a copy.

WANDA
Where are your parents?

THE ELDEST GIRL
In hospital. Daddy's had an accident
at work, today. They'll be back tonight.
That's what Mommy said on the phone.

WANDA
Okay, keep looking around, babies!
We're approaching.

EXT. HOUSE

She stops by a range of similar houses, in front of one of them. The neighbourhood is quiet.

Both teenage girls are seated by one of the back windows, the eldest one gets out first, her sister follows.

THE ELDEST GIRL
(to WANDA)
So many thanks. We should pay you.

WANDA
You both get inside fast, babies, right
now! And take care!

As she rolls away, both girls rush to their house entrance door, and the eldest one searches her pockets.

She finds her keys, they get inside fast and slam the door behind them.

Just as they do, three infected freaks appear, running furiously along the street after Wanda's car.

And as they pass the girls' house, a light is turned on from the inside, shining through the window's glass.

INT. HOUSE - DUSK

It's sunset when DAVID gets inside his own house. He doesn't hear anything right away.

DAVID

Hello?

No response. He's alone. Or maybe not.

He starts an inspection process right away. Trying to make it as quick and specific as possible, turning no light on.

He quickly checks the ground floor, then he goes upstairs, opening every door without entering the rooms.

Nothing and nobody.

Relieved, or kind of, he gets inside every room, opens every window and closes all the shutters. Then he goes back downstairs, walks to every window and, after carefully checking the outside, opens them and carefully and silently closes the shutters.

Except one, in the

LIVING ROOM

from where he can see his family showing up. There is still no light on.

He takes out the radio Jeff gave him, and pushes a button.

DAVID

Hello?

INT. PATROL 76 - DUSK

JEFF takes out his radio in his turn.

JEFF

Hello?

(a pause)

Who is this?

INT. HOUSE

DAVID

Try to guess.

We alternate from the house to the car.

JEFF

Oh. The asshole.

DAVID

That's right.

JEFF

Of course. So you've made it back home, huh?

DAVID

I have, but my wife and kids are still out there. What about you?

JEFF

My partner is home safe. I'm now working on my case.

DAVID

How is it going?

JEFF

Not too good. There are more and more of those things out there. I got attacked twice since Brian dropped himself.

DAVID

Did you get any calls from any of your relatives?

JEFF

Not for some time.

DAVID

From where I am, I'm not receiving any news myself... oh...

A car just stopped in front of the house. WANDA's car.

JEFF

What?

DAVID

I think they're here. I'm afraid
I gotta go.

JEFF

Okay asshole. I'm happy for you.

DAVID

Feel free to come back to me.

He puts down the radio, without cutting off the line.

Then he goes to the entrance door, opens it and walks out.

EXT. HOUSE

The car is parked in the alley, WANDA and his three kids come out quickly and run frantically to him, shouting.

WANDA

Come on, go in, quick! QUICK !!

DAVID is stunned by the loud, panicked voice from his wife. He has no time to wonder why.

Several enraged shapes are running straight to them.

INT. HOUSE - HALLWAY

They manage to get inside and DAVID locks the door just before a big thud hits it, followed by more.

The hallway is almost totally dark.

DAVID

No light on!

He has no time for hugging. He has something very important to do first.

DAVID (cont'd)

(almost whispering)

Kids, go upstairs. Lock yourselves
up in your rooms. And make no
noise.

ROBERT, EMILIA and VEE start climbing the stairs, as the infected all snarl together outside, trying to break in.

DAVID (cont'd)
(to WANDA)
Keep all the lights off for the moment. Don't turn any one on. I have a shutter to close, in the living room. If they see any light on, they'll break the window and get in.

WANDA follows DAVID to the living entrance door.

DAVID (cont'd)
Stay here.

LIVING ROOM

He walks through the dark room to the window, to the radio which is sounding.

DAVID (cont'd)
Jeff! You're here?

JEFF
Yeah. Everything's okay?

DAVID
We have some problems.

JEFF
I can hear that. Gimme your address. I'll follow it to the army.

INT. BEDROOM - DUSK

ROBERT, EMILIA and VEE are locked in the same bedroom. The light is on inside. The shutter is closed, so they can't see what's happening outside.

ROBERT is holding his trembling little brother and sister tight. Then he releases them and walks to the window.

ROBERT
Turn off the light.

EMILIA
No, Rob!

ROBERT
Turn it off!

EMILIA turns off the light, and ROBERT opens the window, then the shutter a very little bit.

He looks down and for the first time, he can see what the infected look and act like. They still try to break in through the entrance door, banging it hard.

Two of them stand at some distance, looking at something else, probably a window, waiting for a sign to break in the house through it.

Then one of them suddenly looks up, and ROBERT pulls out of sight.

So he can't see an army vehicle showing up. But he can hear the first of a series of gunshots. He jumps.

EXT. HOUSE

The infected get shot one after another, first the ones standing not far from the window. The others turn crazy faces to the shooters, they run to them and get shot in their turn.

Two soldiers jump off the vehicle, holding guns. No machine gun was used. They fire some more, making sure.

Then they walk back to the vehicle, they get back inside and the vehicle leaves.

INT. HOUSE

It's all silent now.

DAVID emerges from the floor, and risks a look outside. Through the window he sees several bloody bodies lying motionless in front of his house.

He opens the window and closes the shutter.

FADE TO BLACK.

CARD: **9 HOURS AFTER VIRUS OUTBREAK**

FADE IN:

INT. LIVING ROOM - NIGHT

A TV screen, a news break emerges.

A woman is showed... on the street! She holds a microphone, acting like everything is normal.

WOMAN

We're about to enter the closest police station from Buckingham Palace, it's also the most protected and guarded one. The city is on high alert but let's see if we'll be able to collect some valuable info about the situation...

She enters the building. Inside she sees people, some with army uniforms, some others with police uniforms.

WANDA

Nothing else?

DAVID and WANDA are seated beside each other, in a couch facing the set.

The screen shows the woman stopping a SOLDIER.

WOMAN

Sir?

The man turns to her, then to the CAMERA.

SOLDIER

No photos, no interviews, please.

WOMAN

Could you tell us how the situation is evolving?

SOLDIER

We're doing the best we can. That's all I can say.

WOMAN

Anything else?

SOLDIER

Yes. Turn off that camera and go home. That's the best you can do to help us. That's it.

DAVID and WANDA smile at each other.

The light is on in the room, there are also many lighted candles all across it and all across the house, in case the light goes off.

DAVID changes the channel, and sees a blank screen.

He continues changing channels. And finally comes back to the still broadcasting one.

This time the WOMAN stands close to a POLICE OFFICER.

POLICE OFFICER

...the most important thing to understand is that people must stay home and lock themselves up, but many of them don't follow that very simple instruction or make mistakes, do stupid things, like throwing parties and making noise. From where we are we've been receiving reports of families attacked in their homes. As long as this kind of thing occurs, this plague - because we can call it a plague - will always gain ground. You want to know about the situation? It's not good, and it's not getting any better. I won't lie to make people feel better. Even if we get this situation under control again, there will be many casualties.

WOMAN

What about the Royal Family?

POLICE OFFICER

You can check for yourself outside. Buckingham Palace is closed to the public and it will stay closed until this is definitely behind us. Thank you.

WOMAN

Thank you for talking to us, officer.

POLICE OFFICER

Now you should go home. Especially if you have a family. It's dangerous on
(MORE)

POLICE OFFICER (cont'd)
the streets. In case you don't know,
there is an army of psychopaths
growing out there.

WOMAN
Thanks again.
(to the CAMERA)
Let's go back outside, and try to get
closer to Buckingham Palace where some
Royal Family members took refuge a few
hours ago...

The screen goes blank. DAVID just changed the channel.

WANDA
Give it up. What you have to tell me
is more interesting.

DAVID turns off the television.

DAVID
There is nothing to say. I wasn't
in the lab when the whole thing
started. I was in the truck.

WANDA
And...? Tell me. What happened?

DAVID
They were all infected when they
came out. And they attacked us first.
Me and Bruce.

WANDA
Go on.

DAVID
I was at the wheel, so Bruce went
to open the back door. Mirka attacked
him, he got infected, they both
attacked me, I ran away.

WANDA
I see...

DAVID
It all happened very quickly, it's
difficult to explain. One sure
thing I can tell you, I was lucky.

WANDA

What about this... infection?

DAVID

We didn't know. Nobody knows. It was a lab, they build plenty of viruses in that kind of place. Whatever we are facing, it was not supposed to get out.

WANDA

I have to check the grill.

She stands up and walks to the chimney. Some pork ribs are roasting inside.

She opens the chimney and works on the ribs with a fork.

Then she closes the chimney, puts the fork down, stands back up and comes back to DAVID, sitting down close to him like before.

Robert, Emilia and Vee are sleeping on another couch. They're still asleep when DAVID and WANDA start kissing softly.

Until a voice breaks off.

JEFF (v.o.)

Hello?

DAVID looks around.

JEFF (v.o., cont'd)

Hello?

The three kids move in their sleep, without awakening.

DAVID

(standing up)

I have to take this.

WANDA

Who is this?

DAVID picks up the radio.

DAVID

What's up copy?

JEFF (v.o.)

The coppy has a name, asshole, it's Jeff.

DAVID

Good to know. So what's up? Any good news?

JEFF (v.o.)

I guess the army showed up.

DAVID

They were fast, thanks again.

JEFF (v.o.)

How long?

DAVID

One, two minutes.

JEFF (v.o.)

That fast?

DAVID

Yeah, why?

JEFF (v.o.)

Why? You got lucky again.

DAVID

Yeah, I guess so. You think I don't deserve to be?

JEFF (v.o.)

I think you deserve to be hanged.

DAVID

Why did you help me then?

JEFF (v.o.)

I don't know. Maybe because I kind of like you.

DAVID

Brilliant. I guess we can kiss good news goodbye, right?

JEFF (v.o.)

Right.

DAVID
Are you home?

JEFF (v.o.)
No.

DAVID
Where are you?

INT. PATROL 76

JEFF
I'm heading to the police station. My
car is still there, I'll try to get
it back.

DAVID (v.o.)
Are you crazy?

JEFF
It's a great car. I don't want it
wrecked or stolen.

DAVID (v.o.)
Is your car greater than your family?

JEFF
I don't really have a family, asshole.
I have a wife, but we're separated and
she keeps the kid. She doesn't return
my calls.

DAVID (v.o.)
You have a kid?

JEFF
Yeah, a girl. I haven't seen her in
eight months.

DAVID (v.o.)
I'm very sorry to hear that.

JEFF
Don't be. I'll call you back.

DAVID (v.o.)
Good luck.

They cut, JEFF puts down the radio.

INT. HOUSE - LIVING ROOM

WANDA
Who was it?

DAVID
The cop who arrested me today.

WANDA
(frowning)
Arrested...?

DAVID
Unofficially, yeah. They couldn't
take me in. When this situation
gets under control again, I guess
they will come back for me again.

WANDA
What if it doesn't?

DAVID
(shrugging)
I don't know.

A pause.

WANDA
Was it him who gave you that radio?

DAVID
Yes.

WANDA
Why did he do that?

DAVID
I don't know.

EXT. STREETS - NIGHT

JEFF approaches the police station. He turns off his car
lights and parks not far from the parking lot.

He takes out one of his guns, checks it's fully loaded, does
the same with another one.

He gets out of the car and walks slowly and silently to the

parking lot, then he walks through it, very carefully, looking around, one of his guns pointed.

Everything is quiet. It's almost all dark around, despite some street lights still on.

He quickly reaches a back door, but he can't open it. Then he quickly gets back in the police car shadows and 'protection'.

He moves again, heading to the station's main entrance through the parking lot. He reaches the right level, then he runs to the entrance door. He opens it and gets in the building.

All of it, very silently.

INT. POLICE STATION - NIGHT

It's weakly lighted by wall sources activated by the usual spare generator. The visibility is okay, everything is quiet as well.

JEFF keeps walking through the station until he reaches a range of lockers.

He opens one of them, having to make some noise. The gun room. Not totally empty. Some weapons and ammunition boxes left, among some other things.

He enters the small room, and takes all.

He's so busy doing it, making more noise, he's still able to hear a creaking sound from the outside.

Quickly, he turns around, pointing a gun.

At two dark, weakly lighted shapes, standing outside, in different positions, but their heads turned to him.

At once, they snarl savagely.

JEFF fires, twice. They drop, dead.

He picks up one last gun and leaves the empty room, two guns pointed.

As he sees more shapes snarling, running to him, he shoots at those coming from the entrance side. Fortunately they are less numerous than those coming from the other side.

EXT. POLICE STATION

He leaves the building, chased by four rabid creatures. One of them wears the police uniform.

He runs through the parking lot to his civilian car, heavily loaded. The infected get closer so he has no choice but turning to them and fire.

He kills two more, the closest ones, quite easily. Then he runs again, approaching his car.

As he reaches it, he turns around, drops his loot and shoots the before last one of them. This leaves him just enough time to pick up a riot mask and to put it on, just as the last one reaches him, his mouth wide open.

The creature is so fast, it manages to disarm JEFF, who grabs his throat, as the creature falls down on him.

They both fall down, JEFF ends up under the rabid guy but he keeps squeezing its throat as he keeps its face away from him.

The creature suddenly spits a whole lot of blood down at JEFF who's now almost blind, his mask red spoiled with infected blood.

They keep fighting that way for about half a minute, rolling around on the pavement, JEFF keeping squeezing, the infected keeping snarling and spitting blood at him.

Until the infected stops moving. Strangled, choked to death.

Everything is quiet again.

Both stay motionless for a moment. Then JEFF stands up, slowly.

He takes off his bloody mask and drops it. Then he picks up his gun and looks around. Nothing.

He takes out his keys, opens the front door of his civilian car, and throws the arsenal inside the vehicle, the spoiled mask included.

Then he gets in the car, starts the engine...

...but he doesn't drive away. Not yet.

He takes a long breath, then he picks up his two guns, he reloads them, then he takes his flashlight...

...and he gets off the car.

He walks back to the station, his guns pointed, staying carefully away from the infected dead bodies.

INT. POLICE STATION

Once inside, he turns on the flashlight. The building is definitely empty and quiet.

He heads to the main room. To his own desk.

He opens one of the drawers (the biggest one) and takes several radio devices out of it.

CUT TO:

EXT. POLICE STATION

He gets back in his car, gets rid of his stuff, starts the engine and drives off the parking lot at full speed.

INT. HOUSE - LIVING ROOM - NIGHT

DAVID and WANDA are sort of asleep in the couch when the radio calls again.

JEFF (v.o.)

Hello?

DAVID opens one eye and moves in his half sleep.

JEFF (v.o., cont'd)

Hello?

DAVID picks up the radio, which is right beside him, lying on the couch.

DAVID

Jeff?

WANDA moves and opens her eyes in her turn.

JEFF (v.o.)

Yeah, asshole, look, is it possible that I spend this night at your home?

DAVID
Why, what happened?

JEFF (v.o.)
Let's say I don't wanna be on my own
tonight.

DAVID
That's it?

JEFF (v.o.)
No. I was attacked at the police
station. But I'm okay.

DAVID
Oh...

JEFF (v.o.)
Don't worry, I won't put you under
arrest. I just wanna keep feeling like
a cop. You know, protect, serve, that
kind of shit.

DAVID
I see. Okay, I'll be waiting.

JEFF (v.o.)
Are you sure?

DAVID
Yes. Just don't park your car too
close from our house, keep it some
distance away.

JEFF (v.o.)
I'll do that. I will horn two times
when I show up.

DAVID
All right. Just one condition...

JEFF (v.o.)
Yes...?

DAVID
You stop calling me an asshole.

JEFF (v.o.)
(laughing)
Of course. We got a deal.

DAVID
I have a name too, it's David.

JEFF (v.o.)
I know that.

DAVID
Good. Here's my address...

JEFF (v.o.)
I have it, you gave it to me before.
I'll be right there.

They cut the comm.

DAVID stands up.

WANDA
Is he coming?

DAVID
Yes.

WANDA
Are you serious?

DAVID
Of course.

WANDA
I mean, you're gonna host the cop who
arrested you?

DAVID
(smiling and shrugging)
He let me go after that.

WANDA
You mean he dropped you on the streets.

DAVID
Same thing, basically. Forget about it.
(looking at the kids,
then at WANDA)
Should I wake them up?

WANDA
(after a pause)
No.

DAVID
You're right, it's better that way.

He leaves the living, WANDA follows and they go to the entrance door. They keep the light off in the hallway.

DAVID (cont'd)
He said he would horn twice.

WANDA
He already knows where to find this house?

DAVID
When you came back with the kids, we had a big problem, I had to inform him.

EXT. STREETS - NIGHT

JEFF's car rolls through the dark streets.

It takes two turns, then it slows down and finally parks.

INT. CAR

JEFF manages to take all his stuff, and as he gets ready he horns two times.

He gets off the car.

EXT. CAR

He looks around, the noise from the horn was probably heard.

He starts walking, a gun in his right hand, a flashlight in the other, staying in the middle of the street.

He hears some furious roars from cats, in a distance. He turns his head to the source of the noise.

He sees two very normal cats, running very fast to him. He can see and hear them snarling furiously as they get closer.

He fires, two times.

INT. HOUSE - NIGHT

HALLWAY

The door bell rings.

DAVID
Jeff?

JEFF (v.o.)
Yeah!

DAVID unlocks the door, opens it. And JEFF comes in. Carrying all his guns and radio stuff.

JEFF
Many thanks.

He looks relieved and dismayed in the same time.

DAVID
(locking the door back)
My God.

JEFF
Yeah, I don't look good.

DAVID
We just heard some gunshots...

JEFF
(looking at him)
It was me.

A pause.

DAVID
Honey, this is Jeff. Jeff, this is my wife, Wanda.

WANDA
(holding out a hand)
Good evening, officer.

JEFF
(not taking it)
Good evening, ma'am.

WANDA
It's Wanda.

JEFF

(chuckling a little)

All right. You can call me Jeff.
Sorry, I can't shake hands with you
guys now. It's not safe.

DAVID

Of course.

WANDA

I perfectly understand.

JEFF

Later, promise.
(a pause)
Well... I'd need a clean-up.

WANDA

You'll be better off upstairs. Please
follow me.

JEFF

Okay. Thanks again.

He follows WANDA as she starts going up the stairs.

BATHROOM

JEFF washes his bloody mask. The water is black and red as it
goes down into the sink.

Then he takes off his police clothes.

LIVING ROOM

The whole family is around the dining table, along with JEFF.
They all look very tired. But they can't go to sleep.

WANDA

(about the numerous lighted
candles on the table and all
across the room and house)
All this has nothing to do with
religion.

JEFF

(smiling)
I know.

The roasted pork ribs are also on the table, along with some pans with the dinner inside.

JEFF (cont'd)
All this looks and smells really nice.

WANDA
Thank you.

JEFF's radio gear is also on the table. And it's on as well. Some voices break off once in a while.

DAVID
What can you get with this?

JEFF
Everything.

WANDA
Which is?

JEFF
As you know, David, the police radio comms have been shut off. Now the army is leading this, but they still collaborate with the police at a certain level, notably with some of our mounted division. Especially about the protection of the Royal family and the government. With this I can pick up their chats from their walkie-talkies. And keep myself posted about the situation.

DAVID
Why did you bring all that stuff in here?

JEFF
Why not? It's better than a black TV screen. Don't you think so?

DAVID
I don't know.

JEFF
You don't know. I'm not sure if you're really aware of the seriousness of the situation.

DAVID

I am, don't worry about it. I have survived many attacks today. And I am probably the only one to have done so.

JEFF

You lucked out, David. That's what you said. Since this started you've been very lucky. And because of that you may believe that everybody else will be as lucky as you have been, and still are. You were the first man exposed to the infection, and also the first one who survived an attack. So you began with sort of an advantage. You were prepared when nobody else was. Think about that.

DAVID says nothing.

JEFF (cont'd)

(to him)

I need to talk to you privately.

DAVID

All right.

Both men stand up.

JEFF

(to WANDA)

It won't be long. Your kids don't need to hear this.

JEFF and DAVID leave the living.

HALLWAY

JEFF

Do you know what happened to me just outside, as I was walking to your house?

DAVID

No, what?

JEFF

I was attacked by cats.

DAVID

Cats?

JEFF

Yes. Infected cats.

DAVID

How can animals get infected with this?

JEFF

How? This started with those infected lab monkeys you guys tried to set free, right?

DAVID

I'm talking about normal animals, not lab guinea-pigs.

JEFF

What's the difference? A virus can mutate and adapt to any environment. Lab or not.

DAVID

What do you know about it?

JEFF

It's pretty obvious, you don't need to be an expert to know that. There are many dead bodies all across London now, you know, lying on the streets. I guess cats and dogs, also foxes, come to those bodies and lick the blood off them.

DAVID

Of course. I hadn't thought of that.

JEFF

I think that the infection spreads like this at night. Most of the way.

DAVID

My God.

JEFF

As soon as I saw those cats rushing to me, their faces... I saw that this would be real hell.

DAVID

We have to deal with infected humans... as well as with infected animals.

JEFF

The army doesn't bother too much to take the bodies away. When it's the first and most important thing they have to do.

DAVID

Did you see the bodies in front of the house, as you were coming?

JEFF

(after a pause)

I did see some, yes.

DAVID

Let's go back.

EXT. BUCKINGHAM PALACE - NIGHT

The most important number of soldiers has been deployed all around the big, long royal building. Inside and outside the property, on both sides of the triple-locked gates, they stand on the sidewalks and pavements surrounding the building, pistols and machine guns and shotguns ready to be fired. There are also many officers from the police mounted division, men and women, young and old, slowly riding their horses, rifles in hands. The lights have been kept on all around so they can see what's happening.

The show is impressive but it's not for the tourists. And it's not a show.

Once in a while a soldier takes out a walkie-talkie and speaks, soon imitated by another one, and so on.

INT. HOUSE - LIVING ROOM

All their communications are captured by JEFF's gear. DAVID and him are seated at the table again. ROBERT, EMILIA and VEE are lying on the couches again.

JEFF

Sorry for being a terrible guest.

WANDA
It could be worse.

JEFF
(to WANDA)
I didn't even ask you what you do
for a living.

WANDA
I'm a vet.

JEFF
Veteran of what?

WANDA
(chuckling with DAVID)
Veterinarian.

JEFF
Oh! Sorry.

WANDA
It's all right.

DAVID
We both share love for each other,
and for animals.

JEFF
(nodding)
Yes.

DAVID and WANDA's hands join.

DISSOLVE TO:

EXT. BUCKINGHAM PALACE - NIGHT

From the left side, an infected one rushes to a standing soldier, who turns his head and fires his machine gun. The thing drops, riddled with bullets.

Then the soldier uses his radio. And keeps watching.

SOLDIER
(in his radio)
Mayday, I just nailed one here!
They're coming!

The alert increases. Soon two more infected are put down by the soldiers. A few seconds later, another one is killed by a cop on his horse.

INT. LIVING ROOM

The radio communications get intense. After a moment they get back to normal.

JEFF

Do you have a generator?

DAVID

No.

JEFF

(shrugs)

That's too bad. But it doesn't really matter.

DAVID, his wife and kids are still around the table with JEFF. They have finished dinner.

WANDA

What do you mean by that?

JEFF

What they have to say doesn't matter. Unless something goes badly wrong. And in case something serious happens to them at Buckingham or Number 10 or any other key point of the city, they'll have to cut off the power around, so the infected can't see them.

DAVID

Then they will use infra-red equipment.

JEFF

Exactly. All we can do is hope that they don't get overrun, so the power stays on.

WANDA

And if they have to cut off the power, that our block doesn't get hit.

JEFF

If they cut off the power, they will
hit all blocks. Those guys don't move
slow.

EXT. ARMY QUARTER - NIGHT

WANDA (v.o.)

Neither do the infected.

As she says that, a soldier is chased by a snarling infected gal.

The quarter is savagely attacked. It's a small, two-floor facility, deserted by its usual staff and taken by the army. Some gunshots are fired, from pistols and machine guns, some infected ones drop but they are quickly replaced.

The soldier runs frantically, as fast as possible, from the mad girl who just keeps running after him, without showing any sign of fatigue.

As we believe he may lose 'her', another infected rushes him from a side. He's thrown to the ground, and the two infected fall down on him.

Immediately, they all get shot from nowhere.

Inside the quarter the gunshots progressively die down. In the end there are no more shots. The attackers run away first, but they don't have time to go far. They get shot as well, systematically.

After a very short moment the lying soldiers who are still alive... stand up again, quickly. Infected. They all run away... and get shot in their turn.

The shooting came from a flat above.

We can see the smoking ends of two machine guns, but not those who hold them.

INT. POLICE STATION (BUCKINGHAM) - MAIN ROOM

A police officer is receiving a report by phone.

POLICE OFFICER

Okay. Thank you so much for your call.

The female journalist and her camera man are inside, working and broadcasting, talking to another police officer.

The first one hangs up. Then he walks to the closest soldier.

POLICE OFFICER (cont'd)

One of your quarters just got attacked.

SOLDIER

(his eyes wide opening)

This is impossible! We haven't received any comm about this. And how do you know that anyway?

POLICE OFFICER

I just received a phone call.

SOLDIER

A phone call from who?

POLICE OFFICER

Not from your friends.

SOLDIER

Witnesses then?

POLICE OFFICER

I'm afraid so.

SOLDIER

Did they tell you where?

POLICE OFFICER

Northwest of the city. Close to Wembley.

SOLDIER

Shit.

He walks away. To a table with a group of other soldiers in their uniforms, standing by.

One of them, a sergeant, picks up a device and calls loudly.

SERGEANT

Captain Hebron, do you copy?

EXT. NUMBER 10 - NIGHT

The comm is not taken by any of the numerous soldiers standing by the building. It's all quiet there.

INT. DAVID'S HOUSE - LIVING ROOM

But it is captured by JEFF's gear. Soon some other voices break off, making it a mess.

A mess not loud enough to wake up the kids.

WANDA

Where is this coming from?

INT. POLICE STATION

SERGEANT

(putting down his device)

There is no response. Send a vehicle or a chopper over there. We need to know what happened.

As he speaks, some noise can be heard from the outside. Shooting.

SERGEANT (cont'd)

(pointing at two soldiers)

You two, go now! Get the chopper!

The two designated soldiers rush to the back of the room, to a door they pass.

HALLWAY

They go upstairs, climbing some stairs.

EXT. BUCKINGHAM PALACE

The soldiers and mounted police officers have to face another attack.

The infected are more numerous than before. Plenty of them drop very quickly from a big distance.

One of them gets closer and closer to a soldier who just ran out of bullets. Fortunately, as it's about to reach him and

bite deep, the roaring creature drops, shot from aside by a mounted cop with a shotgun.

The lucky guy looks up at the cop who just keeps firing his shotgun, aiming to the right, then left, etc. So are all the other soldiers and cops.

The lucky guy reloads and gets back to it.

INT. POLICE STATION

Which is also attacked, in the meantime. Six infected ones (among them... two soldiers!) manage to get inside, snarling with hunger and fury, blood dropping from their mouths.

Everybody else inside freezes, gaping at them with horror. The cameraman captures it, walking backwards.

CAMERA MAN

Oh, God...

The shooting starts and the WOMAN starts yelling.

INT. DAVID'S HOUSE - LIVING ROOM

They can hear the heavy noise. The comm hasn't been cut off. WANDA stands up, terrified. She finds the force not to scream as well.

INT. POLICE STATION

The shooting continues, four infected drop dead, one soldier included, whatever on the floor or on the tables.

The other infected soldier suddenly turns to one of his mates who is standing close, staring at him/it with horror, unable to shoot. It rushes him, they fall down on the floor and it bites him frantically at the throat, with extreme violence. The guy yells.

The last infected civilian (a woman) rushes to the screaming woman and her camera man. He sees it, she doesn't, too busy yelling with terror and blowing her ears.

A soldier shoots at the monster with his machine gun but he's panicked and misses many times, giving it the opportunity to reach the two TV workers.

The cameraman passes her and... hits the snarling thing with his camera! It's not powerful enough to knock it down but it

gives it the time to get finally shot, once. It's thrown against the wall by the impact.

It stands up again, looking daggers first at the still working and filming camera man, then at the soldier who got closer. He shoots it at point blank, in the head.

In the meantime the last one is finished by its victim who manages to shoot it from under.

His fellow soldiers are around him and watch the infection make its effect. The woman is still yelling, too terrified to be aware of anything, her camera man doesn't pay attention; he comes over to the scene and tries to capture it but he's kept away by two of the boys.

SOLDIER
(pushing him back)
Go shut her up.

The guy turns enraged, his eyes turn red, some blood start dripping off his mouth and nose.

Then he looks around, at his 'mates', his face twisted, his teeth clinched. He doesn't have the time to attack.

One of his mates puts a gun on him.

SERGEANT
Not in the head!

The guy aims at the thing's chest and fires.

INT. DAVID'S HOUSE - LIVING ROOM

The comm is still on but there's no more noise.

WANDA sits back down. Very slowly, her face very pale.

The three kids are still asleep on the couch, far from everything.

DAVID
(to WANDA)
Maybe you could take the kids to bed.

She nods, stands back up and walks away.

INT. POLICE STATION

The soldiers keep standing around their two dead mates, for a long moment.

One of them moves to the TV workers. The CAMERA MAN is holding the sobbing WOMAN tight.

SOLDIER
You've had enough? You almost got
yourselves killed.

CAMERA MAN
I know. It's part of the job risks.

SOLDIER
You still want to stay around?

CAMERA MAN
We need to cover this. Don't worry
about us.

SOLDIER
(gesturing at the sobbing WOMAN)
Are you serious?

The CAMERA MAN doesn't say anything more, the SOLDIER looks at them with despair and walks away.

He joins his group. The SERGEANT gets to the table and picks up the radio.

SERGEANT
(in his radio)
Delta 4, do you copy?

VOICE
Copy, over.

SERGEANT
What's your position?

INT. ARMY CHOPPER - NIGHT

SOLDIER
(in his radio)
We're approaching the location. ETA,
two.

SERGEANT (v.o.)

Good, keep us posted.

SOLDIER

What's the situation on your side?

SERGEANT (v.o.)

It's not too good. We just lost three men. You guys be very careful, don't make it worse. Over and out.

EXT. ARMY QUARTER - NIGHT

The helicopter approaches the building, and soon hits the ground. Five armed soldiers come out, with their weapons pointed, two of them stay close to the chopper, the others walk to the building and can immediately see the damage.

Dead bodies everywhere, on the pavement and sidewalk. Soldiers and civilians, with all their faces twisted, and their eyes blood red.

SOLDIER #1

They've been shot! All of them!

The other guys don't say anything.

INT. ARMY QUARTER

They enter the building. The light is on inside. There is no sound. More dead bodies on the floor. This time, only civilians. All infected and shot as well. And much blood on the floor and walls.

They check the rest of the place, with the same result. Other dead bodies, all civilians and infected.

EXT. ARMY QUARTER

They meet again just outside. Again they check the bodies, all riddled with bullets. Then they nod to each other and, without saying anything, they look up.

SOLDIER #2

There!

They follow the direction and all point their weapons at a light source from a flat above. The light source is pointed straight at them.

SOLDIER #1
Who are you?

VOICE FROM ABOVE
We're from the police!

SOLDIER #3
The police??

VOICE FROM ABOVE
Yes! We're coming down, all right?

SOLDIER #1
All right! Hurry! And be careful!

The light source vanishes, they put their guns down.

DISSOLVE TO:

INT. POLICE STATION

The sergeant is getting a radio report.

VOICE (v.o.)
A massacre. No one survived. All of them were infected. I can't explain what happened.

SERGEANT
Easy to explain. The infected came too many. They couldn't kill all of them.

VOICE (v.o.)
Probably. And fortunately a couple of married cops was living close by, they did the job.

SERGEANT
Cops?

VOICE (v.o.)
Yeah. They showed us their badges.

SERGEANT
Good. All right, thank you.
(cutting and putting down the radio)
Okay. We have no choice now, gents, we'll have to cut off the power.

They all nod sadly.

SOLDIER

We'll have to let the population know
about that.

SERGEANT

(shrugging)

Of course.

(pointing a finger at the TV
workers)

Bring them here. Now we're gonna need
those two shitheads for once.

INT. DAVID'S HOUSE - LIVING ROOM

JEFF

They'll cut off the electricity. I'm
pretty sure about that. They don't
have a choice.

He takes his flashlight out of his coat, and checks it.

WANDA

I'll check what's on TV.

She stands up, and goes to pick the TV remote control. As she
uses it to turn the TV on she quickly notices something
burning in the chimney.

The WOMAN appears on the screen. She's still inside the police
station.

WANDA (cont'd)

Come on guys, look at this!

DAVID and JEFF stand up in their turns and come over.

DAVID

(frowning)

They're still broadcasting?

JEFF

(looks surprised)

Apparently yes...

WANDA

(frowning)

She looks different than before.

WOMAN

...after suffering a couple of bloody attacks, the army has decided to cut off the power throughout the city of London, but only during night time, in order to fight the threat more effectively. To the people who are watching this, and who don't have a generator, please get as many candles and flashlights as you can. The electricity will go off in five minutes from now. Take great care of yourselves, I wish all of you a normal, peaceful night anyway. We will be back on track first time next morning, at sunrise.

The CAMERA turns to a SOLDIER standing by.

SOLDIER

And of course stay home, all your doors and windows carefully locked. If you have parties planned, postpone them and wait until the problem is solved.

(his eyes drift to the woman)

Come over, follow me.

The CAMERA follows the SOLDIER and soon captures his dead mates on the floor. It ZOOMS in on the twisted, bloody faces. Faces of nightmare.

DAVID

(horrified)

Jesus.

WANDA

Is that what you saw?

DAVID

Yes.

JEFF

Me too.

WANDA

We all did.

DAVID

Turn it off. I've seen enough.

As WANDA turns off the TV, DAVID goes back to his seat and holds his head in his hands.

DAVID (cont'd)
(after a moment)
If even groups of soldiers can get infected, with all the weapons they have...

JEFF
Yeah, but in the dark they will have the advantage. Let's hope they will eliminate the threat during this night.

WANDA
We should all go to bed.

DAVID
(with a big sigh)
Yes...

JEFF
That's the only thing we can do now.
I'll turn these off.

WANDA
I'll take care of the fire.

As JEFF turns off his radio gear, WANDA goes to the chimney, squats by it, opens its door.

The thing burning inside is still there. It's not a pile of wood. It's something else. Something roasting. WANDA frowns with disgust from the smell.

As she gives it a poke... the thing moves, very slightly. A part of it turns to her.

WANDA opens her eyes wide as she understands, but it's too late.

With a muffled growl, the roasting thing leaps off the chimney and reaches her hand.

And bites.

WANDA screams with the burning pain, as well as with horror.

DAVID and JEFF turn to her, to the ball of fire sticking to her hand.

DAVID

WANDA !!

WANDA

(still yelling)

HELP ME !! Take that thing off me !!

JEFF takes out his gun and points it. Both men go to her, not knowing too much what to do.

JEFF

Wanda, stop moving!!

He gets closer, aims carefully and fires.

The thing is thrown off WANDA's hand to the floor, where it starts moving and rolling around furiously and frantically.

Soon it reaches the back of the den and the long curtains, setting fire to them.

As JEFF keeps his eyes on the still roasting and rolling thing, DAVID looks down at his trembling, gasping wife. He squats by her.

DAVID

Baby... you're okay?

WANDA's burned hand is bleeding very bad, the blood coming off it almost black. But soon the blood starts coming off from another part of her shaking body.

Horrified, DAVID sees his wife turning into the same kind of rabid thing he saw before, at the lab. He stands up quickly, with a hiccup.

In the meantime, JEFF shoots the frenzy ball of fire again, killing it for good, as the curtains combust progressively, rather quickly. He manages to get them down on the floor and starts working on the fire with his feet. And finally controls it, surrounded by black, heavy smoke.

He still can see what's going on. WANDA now infected, still on the floor, her husband walking slowly backwards, away from her, his face in total pain.

He coughs and WANDA suddenly turns to him with a furious snarl. Her face has totally changed. Her eyes have turned blood red.

She's finished.

JEFF puts his gun on her.

DAVID
(crying out)
NO !! Don't do it!

JEFF
Shut the fuck up, David! Keep away!

JEFF keeps his gun on her/it, as DAVID keeps walking backwards away, slowly. His face is in tears. The rabid thing keeps its eyes on JEFF and his pointed gun.

Suddenly, at full speed, it bolts up and charges at JEFF. He fires, as quickly.

It gets hit in the shoulder and is thrown backwards, falling heavily on its back. That's not enough to calm it down.

JEFF fires again, one more time, shooting it in the leg, so it can't rush him again. It roars with pain. The noise is awful.

JEFF
(his eyes still on it)
David...

He gets no response.

JEFF (cont'd)
David?

He looks at him. DAVID is like paralyzed. Unable to move and say a word.

JEFF (cont'd)
(yelling)
DAVID !!

DAVID moves a bit. And looks at JEFF.

JEFF (cont'd)
My blackjack is in my coat, on the
chair. Go take it and give it to me.

DAVID moves to the other side of the table. He reaches JEFF's coat and finally takes the blackjack out of one of his inside pockets.

JEFF (cont'd)
Throw it to me. Come on!

DAVID throws the object to JEFF, who catches it with his free hand. Then JEFF starts walking to the mad thing on the floor, with much precaution, his pointed gun in one hand, his blackjack in the other. It can't rush him no more, but it still can spit blood towards his face. And he doesn't have his mask.

The door opens and ROBERT appears in the doorway, in pyjamas, not coming in. He sees his father first.

ROBERT
Dad...? What's happening here?
What's that smell...?

The smell gets quickly too strong and he puts a hand up to his mouth and nose, with a moan.

They all turn to him, with totally different expressions, as he looks around the heavily smoky room. While JEFF and DAVID show total surprise, the thing on the floor snarls furiously, and, despite its shot leg, it charges at the kid, crawling frantically to his legs.

JEFF knocks it on the head with his blackjack before it can reach the boy. He does it again, so it doesn't move any more.

ROBERT, his hand still blowing his nose, gapes at what used to be his mother. It doesn't last long, DAVID grabs him and leaves the room.

JEFF closes the door before too much smoke runs out. He puts the blackjack on the table, then he looks around, takes out a pair of cuffs and, his gun still on the unconscious creature's head, he closes them around one of its wrists and drags the bleeding body until he ties the hand to a pipe running close to the floor, far away enough from the door.

This done, he quickly moves away from the body, takes out a hankie and puts it up to his nose, catching his breath through the still heavy smoke.

He finds his way back to one of the windows. The one with no more curtains in front.

With his two hands, he opens it, then he opens the shutter and immediately points his gun around.

It's all quiet outside. Not a movement, not a sound but some light wind. The street lights are still on. Not for long.

The burned, smoking curtains are still lying on the floor, JEFF has to turn his face away from the outside for two seconds as he picks them up, then he throws them out.

The curtains end up... on some human shape, moving very close! His face covered. JEFF gasps with horror as the shape struggles to get rid of the big piece of tissue.

As it finally does, it roars horribly at JEFF, showing an awfully rabid face, and big, blood red eyes lit up by the candles reflected in them.

JEFF manages to shoot it fast and it drops without a sound.

JEFF
(panting)
What the f...! Shit!

Still panting hard, he looks down at the ground outside and sees only the smoky curtains, partly covering the dead body just as a shroud would.

As he does it, a CARD appears, fading in:

14 HOURS AFTER VIRUS OUTBREAK

The CARD is still on as... the street lights go off. Total darkness outside.

JEFF (cont'd)
Dammit...

He closes the shutter, fast, and the CARD fades out. Only a couple of seconds later, a thud hits it hard.

He closes the window, as DAVID shows up.

DAVID
What happened?

Another thud, this time muffled.

JEFF
I had to open a window.

DAVID
Why?

JEFF

What do you think? Close the door!

(as DAVID closes the door)

I had to, there was no more air. And
I had to get rid of the curtains.

DAVID

Why did you fire your gun?

JEFF

Don't you hear that?

DAVID can hear the muffled banging on the shutters, with the
snarling going with it.

JEFF (cont'd)

Watch your wife.

DAVID

I know.

JEFF

Stay away from her.

DAVID looks down at her/it, still lying unconscious by the
pipe, as JEFF walks back to the table.

He picks up his flashlight, turns it on and puts it down on
the burned little animal on the floor.

DAVID

What do you think it is?

JEFF

(shaking his head)

No idea. It could be anything, dog,
fox, skunk... one sure thing, it was
very young. And it stinks.

He comes closer to DAVID and together they look down at what
used to be called Wanda.

JEFF puts his gun on it.

JEFF (cont'd)

Your decision. Try to make it quick.

DAVID

(shaking his head)

I can't make such a decision now.

JEFF

Yeah, whatever. She can wait. The first thing you need to do is make sure your son doesn't tell his brother and sister about what he saw here.

DAVID

Yeah...

JEFF

Can you handle that?

DAVID

I'll have to.

JEFF examines the door. There is a lock on it.

JEFF

Do you have a key for this door?

DAVID

It's upstairs.

JEFF

Okay, this door needs to be locked for the night. So your kids don't have a chance to see their mother like this.

(DAVID nods.)

And it would be better if you and your kids stay in the same room tonight.

DAVID

Sure.

JEFF

All right. Let's extinguish the candles and go upstairs. Come on.

Without keeping watching the thing on the floor, JEFF picks up his blackjack from the table, then DAVID blows off one of the candles and...

... THE SCREEN GOES BLACK.

DISSOLVE TO:

INT. BEDROOM - NIGHT

DAVID holds a candle as he silently enters the bedroom occupied by his two sons.

He checks the two beds, ROBERT moves to him.

ROBERT

Dad?

DAVID

Yes, Rob. You should be sleeping.

They almost whisper, all the way.

ROBERT

What happened?

DAVID

We've had some problems downstairs, but everything is okay now.

ROBERT

I mean, what happened to Mommy?

DAVID

Nothing happened to you mother.

ROBERT

I heard her screaming!

DAVID

It was nothing. She's busy downstairs, she's fine.

ROBERT

Why is she not here, with you?

DAVID

I just told you, she's busy downstairs.

ROBERT

I wanna see her.

DAVID

You wanna go back to sleep. You will see her later. Okay?

LANDING

DAVID comes out of the bedroom, closes the door... and dissolves into tears, going down, his back against the wall.

FADE TO BLACK

FADE IN:

INT. DAVID'S HOUSE - BEDROOM - NIGHT

JEFF, holding a lighted candle in one hand, uses the other to shake DAVID who's asleep on the floor, inside EMILIA's bedroom, by her bed.

JEFF
(whispering)
David...! David...!

DAVID finally wakes up.

DAVID
Yeah...?

JEFF
Keep it down. It's 6.30.

DAVID
What...? Er...

JEFF
It's sunrise.

DAVID
Oh... oh, yeah.

JEFF
Time of my round. I'll need your help.
(as DAVID groans)
Sh-sh. Don't wake her up.

DAVID
I'm coming.

JEFF
Gimme your hand.

DAVID gives him his hand and JEFF helps him up.

JEFF (cont'd)
Let's go.

They leave the bedroom and close the door, silently.

LANDING

JEFF (cont'd)
(handing him the cup
with the candle on it)
Take this.

DAVID takes the cup, JEFF takes out his flashlight, turns it on. Then he takes out his gun.

JEFF (cont'd)
Follow me.

He starts going down, his gun and flashlight pointed, DAVID follows.

JEFF checks the place as they go down. Nothing to report. They reach the

GROUND FLOOR

and stops by the door leading to the living. JEFF keeps the light on the lock.

JEFF
Have you made a decision?

DAVID
I don't think so.

JEFF
Why not?

DAVID
I was sleeping.

JEFF
That's it?

DAVID
Yes. That's it.

JEFF
You have to come with something
about this.

DAVID
Not now. Later. Imagine some breaking
news: an antidote, for instance!

JEFF
(shaking his head)
Unlock the door. We need to check the
news anyway.

DAVID nods, takes out a key off one of his pockets. He unlocks the door, as JEFF cocks his pointed gun. And as some snarl gets heard.

JEFF gets against the wall.

JEFF (cont'd)
Stay behind me.

DAVID gets against the wall behind JEFF who pushes the door open, without going into the living.

Some heavy snarl, but no infected coming out.

JEFF (cont'd)
(nodding)
All right. We're going in. You stay
behind me, and you don't show her your
face. Understand?

DAVID
Yes.

JEFF nods, then he takes out his riot mask and puts it on - then, his gun and flashlight still pointed, he enters the

LIVING ROOM,

the thing in front of him, DAVID carefully following, a hankie up on his nose.

The thing is half squatted, half lying, its arm still tied to the pipe. Made more furious than ever by heavy blood hunger and the light, sent straight to its face.

JEFF and DAVID progress inside the room, away from it.

JEFF
Go on, switch on the TV!

DAVID
I would, if I knew where the control is.

JEFF moves his flashlight around, catches the device, DAVID goes for it.

JEFF

Easy.

DAVID picks up the device, pushes a button and... switches on the TV set.

JEFF (cont'd)

(removing his mask)

The power is back on!

The channel is broadcasting, live from the Buckingham Palace area. With a big difference, it's now showing images from CCTV cameras around and inside the police station. Alternating from one camera to another.

DAVID

This doesn't look so good.

JEFF

It's still better than a black screen.

DAVID

The TV guys must have been attacked.

JEFF

Maybe they got home.

DAVID

Look at the doors.

JEFF

I see, they're all closed. It doesn't mean a thing.

DAVID

Hope you're right.

He changes channels... and finds nothing else.

DAVID (cont'd)

Great!

He gets back to the only channel still broadcasting, before turning to the spot where what used to be his wife is stuck. It's still snarling hard. Struggling as hard to turn loose.

He can hear it suddenly vomiting.

DAVID (cont'd)

Oh, God...

JEFF

Hey David... look at this.

DAVID turns back to the screen. They see a soldier entering the frame, followed by two people.

They recognize the female TV journalist, followed by her camera man.

The soldier knocks three times on the police station's entrance door, which is opened from the outside. And the two TV workers walk out. The soldier closes the door.

Only a few seconds later... the light is turned on!

Both men are totally caught off guard by this. So is... a little boy, by something else. He starts screaming very loud, with terror. JEFF and DAVID turn around and see ROBERT in the doorway. The kid just saw his mother. Or what's left of her.

DAVID

(yelling as well)

ROB !! What the hell are you doing here?

ROBERT

MOMMY !! MOMMY, NO!!

His mommy roars furiously as a response, fighting even hard to turn loose. Her wrist is bleeding hard under and around the tight braces.

DAVID

Get away from her!

JEFF

(putting his mask back on)

Take him away!

He grabs DAVID, forcing him to his son as he stands between. DAVID takes ROBERT out of the room, JEFF closes the door.

He still can hear ROBERT crying loud and David saying:

DAVID (o.s.)

Stop! You'll wake up the others!

Then JEFF looks at the thing and has a gasp. What he sees is horrible. What used to be Wanda is lying in a large and thick pool of her own infected blood. Blood from her two bullet wounds and from her vomiting.

The creature had changed horribly, it's nothing more than a human shape painted in red blood, with spoiled clothes and a torn face, in a grotesque position.

AS JEFF takes out his gun and puts it on it, a CARD fades in:
18 HOURS AFTER VIRUS OUTBREAK

The thing almost calms down, asking for him to shoot.

But he doesn't.

Instead he walks away, to the TV screen, putting his gun down, removing his mask.

The CARD fades away.

The WOMAN had started talking. She's standing OUTSIDE the station, with soldiers surrounding her.

WOMAN

... the sun is rising over London now,
and the electricity was just put back on
all over the city by the army which
unfortunately had to suffer some other
attacks and casualties during the night.
The situation has not improved so the
instructions remain the same for
everyone, stay locked up in your homes,
don't open your doors and windows to
anyone, and watch your youngest kids
very carefully in case of banging on
your doors, so they don't open them. Some
other army units are expected to come
from other cities, not only in England,
but also from other countries such as
Belgium, France or Holland. London was
declared yesterday in a state of siege,
please don't misinterpret our presence
on the streets, they're totally dead
except around some of the key spots like
this one...

The CAMERA turns to the Buckingham Palace area where a large quantity of gunmen, mounted or not, is gathered.

JEFF

(shaking his head)

No good at all.

He turns away from the screen but can't find the remote, so he can't switch off the TV.

As the WOMAN keeps talking, he puts his mask on the ground, then he looks for the wire and plug, he finds them and unplugs the set.

Then he picks up his mask, puts it back on, manages to pick up the set and carries it out of the room, to the

KITCHEN

He manages to find the switch and to turn the light on, then he puts the TV set on the table.

DAVID finally comes back, and almost sees a stranger with a mask on. Until he hears his voice.

JEFF

Stay here.

He has to go back to the

LIVING ROOM

and gets his radio gear back.

JEFF

(as he leaves the room)

Close this door and lock it for good.

DAVID does it, as JEFF re-enters the kitchen with his gear.

INT. KITCHEN - MORNING

The light is on, the shutter still closed according to instructions. JEFF and DAVID are alone around the table.

JEFF

I guess we need to talk.

DAVID

So do I.

JEFF

How did it happen with the kid?

HALLWAY

DAVID

You said you wanted to see her, well...
you did. I'm sorry you had to see her
like this.

ROBERT

You said she was okay!

DAVID

Of course I said she was okay, what
else was I supposed to say? It was for
your protection. It was very careless
and stupid of you to follow us down
here.

ROBERT

I don't understand. How did it happen?

DAVID

An animal... it came down through the
chimney. The smell from the grills
probably attracted it. It bit her in
the arm.

ROBERT

You mean...

DAVID

She's infected. She's gone.

ROBERT

Oh no...

DAVID

I'm so sorry...

ROBERT starts sobbing, violently. DAVID tries to hug him, the
kid turns loose, as he keeps sobbing.

DAVID (cont'd)

Rob... listen to me. Stop crying.

The boy can't stop.

DAVID (cont'd)

Rob... please.

The boy starts going upstairs, DAVID tries to stop him but the ROBERT turns loose again, keeping going and crying.

DAVID (cont'd)
I'll be in your room in a minute.

KITCHEN

JEFF
Will he be all right?

DAVID
(shaking his head)
I don't know.
(pointing at the TV set)
Have you heard anything?

JEFF
Yes, that journalist gave her report.
It's bad, really bad. The soldiers are
on the edge. More of them are expected
from other cities and countries,
but... You know, the more this is
getting serious, the more I'm wondering
if the infected have the ability to see
clearly in the dark.

DAVID
You mean, all their senses, like...
tenfold?

JEFF
Not all, but... some better vision.
Something like that. What do you plan
to do? About all this?

DAVID
(shrugging with despair)
What would you do, except try to protect
your kids from this? I guess it all
depends on you.

JEFF
Not on me. I won't do a thing. And
even if I wanted to... I couldn't.
I can't even contact my wife and
kid. There's no way for me to know
if they're okay. You know why. I get
hosted by you and your family for
only one night and I see this.

DAVID

What do you think we should do?

JEFF

Except wait until something good comes up... I don't see anything. We can't get out of the house, we can't even open a shutter, it's too dangerous. But I must try to contact the army and tell them to burn any dead body in sight.

DAVID

I think they know it already.

JEFF

But I don't believe they do it properly. I can bet that there still are bodies lying in front, and still intact. What about you, any idea?

DAVID

Your mates are probably looking for me again.

JEFF

It's a possibility.

DAVID

It's more than a possibility. But they don't know where I live. This house is under my wife's name. I mean, her maiden name. Not mine. And the army doesn't have any file on me.

JEFF

So they won't find you...

DAVID

...unless you call them about me.

JEFF

I just told you...

DAVID

I know. Even if you wanted to... you wouldn't be able to.

JEFF

I wouldn't help them anyway. I saw you losing your wife and almost losing your eldest kid, all this within only a few hours. I won't add to it. They will find you, but without my support.

DAVID

And I guess, not before some time.

JEFF

(nods)

You should go take care of your kids. I'll set everything here.

DAVID

All right.

He stands up and leaves the kitchen. As he's about to pass the doorway, he turns to JEFF.

DAVID (cont'd)

Thank you.

LANDING

DAVID gets on the landing and slowly enters the

BOYS' BEDROOM

ROBERT and VEE, but also EMILIA, are together in the bedroom. They all walk to him and he hugs them as hard as he can.

THE SCREEN GOES BLACK.

CARD: **TEN HOURS LATER**
 28 HOURS AFTER VIRUS OUTBREAK

FADE IN

EXT. STREETS AND SKY OF LONDON - DAY

An army helicopter flies over the city, as some army jeeps and police cars roll fast along the streets, seeming to converge to one point.

The vehicles finally stop in front of

DAVID'S HOUSE

The helicopter stands by in the air.

A whole lot of soldiers and policemen emerge from the vehicles, their guns pointed at the house but not only. There's no word said loudly, through a speaker or anything else.

There are gunshots and some infected drop in the distance.

A POLICEMAN in his uniform finally walks to the entrance, alone. He bangs on the door.

The door opens and JEFF emerges. In civilian clothes. He closes the door behind him.

POLICEMAN

David Harkins?

(as JEFF nods)

You're under arrest. I guess you know what I'm talking about.

JEFF

I do.

He puts his hands in the air.

POLICEMAN

Get on your knees.

(JEFF gets down on his knees)

Hands behind your head.

JEFF puts his hands behind his head, the policeman puts him down to the ground and takes out a pair of handcuffs he uses on JEFF's wrists. As he does, there are some more gunshots.

POLICEMAN (cont'd)

Where are your wife and kids?

JEFF

You don't need them. Take me away and let's get this over with.

POLICEMAN

Good idea. Better than the one you had yesterday.

He takes JEFF away, pushes him inside one of the police cars through the back, all the men get back inside the vehicles who leave the area with no delay, hunted by some infected running frantically. So does the chopper.

Back at the house... another door opens. The garage one. Wanda's car is parked just in front.

INT. HELICOPTER - DAY

There are three soldiers inside, the PILOT and the CO-PILOT in front, and a gunman in the back, handling a big machine gun.

CO-PILOT

Yes, what are you saying? Over.

VOICE

Get back to the house right now
and waste it.

CO-PILOT

Sorry?

VOICE

The guy we just arrested is not the
suspect. He's one of us.

CO-PILOT

What?

VOICE

You heard me, don't make me repeat.
Go back and tell your guy to have
fun with his machine gun. Make sure
he hits the right house, and that he
doesn't miss, not even once. We want
the fucker dead. At this point, his
family is expendable. Over and out!

The PILOT and the CO-PILOT look at each other, stunned.

The helicopter turns around.

Soon it gets back to where it was before, facing the house. This time it turns 90 degrees so the gunman can face the house and fire straight at it. Then it stands by.

The car is not in front of the house's garage door any more. It's gone. Nobody inside the chopper notices.

The guy pulls the trigger and the house gets riddled with heavy bullets for about forty seconds.

INT. HOUSE

Every front shutter and window flies into pieces, the bullets and daylight break in the rooms, destroying everything inside, as well as the entrance door... everything.

What used to be called Wanda is brutally hit a couple of more times, in the leg and abdomen, and it roars with the pain. Another bullet hits its tied arm and braces, setting it free!

EXT. HOUSE

The shooting finally stops, three army vehicles show up and stop by the destroyed house. There is nobody, no civilian person, coming out of any other house around.

A whole unit of soldiers emerge, some of the men enter the house through the doorless entrance, while the others look around, their guns pointed.

INT. HOUSE - HALLWAY

It's dark but smoky inside, so the soldiers progress very carefully, as silently as they can.

Some gunfire from the outside make them jump a bit, but they keep going.

One of them finds the switch and turns on the light, making the others turn around to him, in one go.

ONE OF THE SOLDIERS

Fuck!

They all catch their breaths, and keep going.

None of them can see the blood on the floor, covered with dust and pieces of concrete, plaster and wood.

One of them reaches the door leading to the kitchen, opens it quickly, not going in, his gun pointed, two other guys behind pass him and inspect the room - which is almost intact.

The same one opens the door leading to the living room, not going in. Three guys behind pass him and enter the room.

INT. HOUSE - LIVING ROOM

None of them sees Wanda hidden under the big table. Despite her wounds she suddenly jumps from under and savagely bites the first soldier in the throat!

He yells like crazy, they both fall down on the floor, back in the

HALLWAY,

the creature on him, biting deeper, always more frantically.

The soldiers are too surprised and shocked to react properly at once. The creature looks up at them, they step back, despite its wounds in the legs it manages to half stand up, stopping in an incredibly threatening position, and they all fire. It's thrown backwards, riddled with bullets.

They keep stepping back slowly as the bitten soldier convulses on the floor and finally turns to them as he starts standing up, showing them a twisted face and blood red eyes.

They fire again, before he can attack.

DISSOLVE TO:

EXT. BUCKINGHAM PALACE - DAY

CARD, fading in: **28 HOURS AFTER VIRUS OUTBREAK**

The soldiers and mounted policemen around the building face a massive attack, firing their guns non-stop.

As they handle it, without us able to know the result, three helicopters slowly take off from behind the gates.

The CARD is still on and adds to itself, as the helicopters gain height.

**28 HOURS AFTER VIRUS OUTBREAK
THE ROYAL FAMILY IS EVACUATED.**

**THE GOVERNMENT FOLLOWED THE DAY AFTER
AND THE EXODUS BEGAN.**

FADE OUT.