

CREDITS - DARKNESS

YOUNG WOMAN (V.O.)
We're losing our planet.

Scenes of the zombie outbreak - mayhem, slaughter, loss...

YOUNG WOMAN (V.O.)
We were nearly destroyed - all of
us, our whole world gone.

... entire buildings overwhelmed by Z's - an office block, an
airport, a sports stadium, a hospital: Z's rampaging...

YOUNG WOMAN
But at the last moment we
discovered that the virus in them
wants only a *healthy* host - they
don't see the dying.

In the hospital zombie's sweep around a very thin, bald man
with a drip, killing everyone else but him.

YOUNG WOMAN (V.O.)
So we created the camouflage. It
tricks them into thinking we're
sick. It gives us a chance. Hope.

Camouflage being manufactured, airdropped, injected...

YOUNG WOMAN (V.O.)
The first step was to stabilize, to
stop the advance - this, we did.

Soldiers moving through Z's that do not see them, planting
sound beacons, setting them off - the Z's herding to them.

YOUNG WOMAN (V.O.)
The next was to carve out places to
live, safe zones where what was
left of the nations of the world
could survive - this, we did.

Safe zone's being created, small towns, with defences, buffer
zones with check points, guns, signs demanding silence.

YOUNG WOMAN (V.O.)
The final step was to unite and to
fight. To take our world back.
This... we have not done. Not yet.

Darkness again. But sounds, low screeches - undead sounds.

YOUNG WOMAN (V.O.)
We're losing our planet. But we
want it back. We want it back now.

Sudden face of a Z, screaming out of the dark, teeth, rage...

INT. HOME. BEDROOM/STUDY - NIGHT

A bedroom, messy - more serving multiple use than lack of care. Cushions and clothes compete for space with maps, longwave radio sets and file cabinets.

GERRY is searching for something, rooting around, unable to find it. He searches the table, under files, in draws, under a military telephone - not there.

He searches in cabinets, the wardrobe, amongst clothes, shoes, guns, axes and a sledge hammer - under the bed, even in the bed. But he cannot find it...

INT. HOME. LANDING - NIGHT

Comes out on the landing to meet KARIN, who is also searching rooting amongst draws there - also not finding. She looks up.

GERRY

Anything?

KARIN

No, nothing.

GERRY

It has to be here, right?

She nods - yeah it does - but where?

INT. HOME. LIVING ROOM - NIGHT

While Karin searches the kitchen Gerry roots around in the living room - again a mixture of martial and Marital, toys and drawings with equipment and maps.

TOMAS (15) is in a corner, fixing a gear part, paper on the floor as he files away. RACHEL (16) sits with a book, quietly brooding trying to ignore her dad. CONNIE (11) is fiddling with a TV that is spewing out white fuzz. She gets it where she wants it, sits in front of it. Just as she does Gerry comes over starts searching around it - blocking her view.

CONNIE

Dad!

He looks at her, then the TV with nothing but static.

GERRY

What are you doing?

CONNIE

I heard there's gonna be a TV programme broadcast. Lisa said some guys in Chicago are gonna broadcast a show.

RACHEL
That's just a stupid rumour.

CONNIE
You don't know that.

RACHEL
There's no Chicago, Chicago's gone.

GERRY
Hey!

RACHEL
Hey what? It is gone.

CONNIE
Someone might. You don't know.

GERRY
(to Connie)
Have you seen a CD, Honey?

CONNIE
A C... D? Nope.

GERRY
Rachel have you seen a CD?

Rachel doesn't even reply. Gerry is used to this, moves on.

GERRY (CONT'D)
Tomas, have you see a CD?

Tomas is lost in his work, it takes a while for him to speak, Gerry waiting. Then without even looking up.

TOMAS
Ah.... Nah.

Gerry stares at him. All of them. For god's sake...

GERRY
Okay, I want everyone to stop what
they're doing right now and search
for this CD, Okay?
(no-one moves)
Right now, I said!

They all continue to ignore him. Karin enters,

KARIN
Can everyone search for the CD.

Tomas and Connie immediately start searching. Gerry looks to Karin - WTF? She shrugs. Sees Rachel doing nothing.

KARIN (CONT'D)
Rachel?

RACHEL
It's on Connie's wall.

GERRY
What?

RACHEL
She made a picture of it.

CONNIE
Oh, you mean the disc?

INT. HOME. KIDS' ROOM - NIGHT

Gerry enters, Karin with him. The Messy bedroom of three teens packed together - one single bed and bunk beds; Gerry goes to the bottom bunk. Connie has plastered pictures all over the wall, far away places cut from magazines, papers, books - also stuck to the wall is a picture of the world.

Gerry pulls it away from the wall, peels back our planet to reveal... a CD. He looks at Karin: Jesus...

INT. JEEP - NIGHT

Gerry and Karin in a military jeep, speeding. A YOUNG LIEUTENANT drives them. Karin picking glue off the CD, Gerry and the Lieutenant looking on - looks very worried.

YOUNG LIEUTENANT
Is it okay?

KARIN
God knows.

GERRY
(to the Lieutenant)
You didn't have one copy of this?

YOUNG LIEUTENANT
We have it digitally, but the system is backing up in time for the offensive tomorrow, everything is offline. We didn't know he was gonna just show up like this.

Gerry shakes his head - this feels like a crap excuse...

EXT. NOVA SCOTIA. ROAD - NIGHT

They drive through what was once a cute town complete with tourist shops. But now there are tents everywhere, military and civilian - and everything seems to have been repurposed: sports shops and electrical goods stores turned into homes, schools, military planning bases...

They pull up into what was once a Walmart - but in the car park are tanks, mobile artillery, military tents, H's painted for helicopter landing pads. They go inside

INT. NOVA SCOTIA. SITUATION ROOM - NIGHT

The trappings of this building's former life are still there: the odd row off shelves, sometimes with goods still on. But the place is abuzz, the centre of a large military operation, divided into work-spaces to monitor a world wide plan.

They head up to what once might have been a produce section. A huge map of the world up on the wall, people on military phones, radios, monitoring, communicating - this is clearly the hub of all activity.

A nervous looking TECH GUY in civilian clothes sees them, comes over. Beyond a general (LEWIS, 60's) speaks with a Chinese man (JIAN LI, 50's, may once have been very handsome) in a different uniform. It is clear even from here that Lewis is stalling. It is also clear that Jian Li knows this...

TECH GUY

You have it?

Karin gives him the CD with bits of Glue on. He stares at it.

TECH GUY (CONT'D)

Are you kidding me?

GERRY

Can you make it work?

TECH GUY

Oh, can I make the thing that has
chunks of glue and paper stuck-
(sees Gerry's expression)
Yeah, give me five minutes.

He moves off - as he does so Jian Li comes over, not about to be stalled any longer. But Gerry is ready for him.

GERRY

Jian Li, we have the footage. It'll
take a few moments, we weren't
expecting you to just show up.

LEWIS

What Gerry means is the planning
phase is over. This is a worldwide
offensive, a coalition of multiple
nations - we launch in less than 12
hours so... so we're just a little
surprised to see you.

JIAN LI

Yes. I'm sure you are.

He stares at them. They are not quite sure what this means.
He goes to Karin - smiles: his first smile.

JIAN LI (CONT'D)

Karin. It is lovely to meet you. My predecessor had only good things to say about you.

KARIN

Oh, well that's very kind of him, but Tashi Dorje is a ridiculously charming man. How is he?

JIAN LI

Dead. He is dead.

(a moment - to Gerry)

I wanted to see this weapon of yours for myself. I wanted to make sure it works.

GERRY

It works.

JIAN LI

Yet you do not have it?

GERRY

Morel is sending it tonight.

LEWIS

She's broadcasting the genome from the LHC in Geneva in less than an hour. She's using longwave radio to keep it as low tech as possible. Manufacturing is ready to go at 17 locations around the world where there are troops waiting - all they need is the genetic code and by morning there'll be thousands of tons of E29 ready and waiting. Jian Li, we cannot stress how important the PRTC are in this plan.

Jian Li says nothing. Then goes to the map...

The map of the world is large dominating the wall, but it is not as we might recognise it. National borders seem to be gone, most of it is shaded black, the odd splodge of colour showing areas where humans survive - notable areas are...

The US west of the Rockies, Alaska, Northern Canada and Nova Scotia. Broken areas in south America. Most of Saharan Africa and Madagascar. All that is left of Australasia is Tasmania, some of central Australia and half of New Zealand. Europe is almost entirely black except for Scandinavia and a rash of dots across central Europe. Russia exists well to the north, mainly in Siberia. And directly south of that, across a vast expanse of dark is an oval of colour over Tibet - The PRTC.

JIAN LI

The dark areas are all Z, yes?

LEWIS

That's right.

JIAN LI

It's a lot of planet to take back.

(indicating Tibet)

The plan is for us, to unite with the Indian and Pakistani fighters in the Himalayas and drive north?

GERRY

(coming in to show him)

It is. You'll meet the Russian federation who are coming south - that'll create a thousand mile corridor clear of Z's. From there we open up two fronts: east so we can drive down into Mongolia, China and South East Asia. And then west so we can roll right across Europe.

LEWIS

Using E29 we believe that within two months we could take back the entire Eurasian land mass.

JIAN LI

And at the same time this is happening in Africa, Australia, South America... here in the US?

GERRY

Everywhere. We're taking back our world. Now.

JIAN LI

It's a good plan.

(turns back to Gerry)

The People's Republic of Tibet and China are 200 million people who have lost everything. We are packed onto the Tibetan plateaux; Khazaks, Tibetans, Han. We've put aside centuries of fighting to survive. The Camouflage you discovered allows this, it keeps us safe from the Z's. But... not from humans.

(a pause)

My predecessor, Tashi Dorje was killed by a raiding party from the Himalayas. One of many that hit us, time and time again.

They absorb this, perhaps beginning to see. Lewis steps in...

LEWIS

Jian Li, there are tensions everywhere, food is scarce and-

JIAN LI

Tension. Is that what you are calling Murder?

GERRY

Why are you here?

JIAN LI

Morel is a friend of yours, yes?

(Gerry nods)

And... she has a difficult past?

GERRY

You mean the whole zombie apocalypse thing?

JIAN LI

(doesn't rise to it)

There are those in my government who do not think this is a war that can be won. They think the real war is with those who would take what we have. The Himalayans.

GERRY

Our war is with the Z's.

JIAN LI

War is with whatever is trying to kill you and your children.

GERRY

Do you think you can just hide up there? Do you think that while there is just one of those things in the world you will ever be able to sleep safe in your bed?

JIAN LI

How funny that you think I sleep.

GERRY

Camouflage is a defence. It let us to hide, but E29 is a weapon - it will allow us to fight.

JIAN LI

But is it a weapon that works?

TECH GUY

Er... I think I might be able to answer that...

INT. NOVA SCOTIA. SITUATION ROOM. SCREEN - NIGHT

A screen off to the side. Jian Lee, Gerry, Lewis and Karin crowd around waiting. The tech guy wiring up a lap top...

TECH GUY

And now for the main feature...

On the screen appears some footage - Z's in a lab, about 15 of them. There are cameras set up dotted around the room and in the middle is a table with a small machine on it. The Z's are static, no stimulus - jolting.

TECH GUY (CONT'D)

This is dated two weeks ago. I mean she's made adjustments to it, but essentially this is E29.

Suddenly there is a ffffting sound from the machine and it sprays something out, a fine mist that covers the room. The Z's react to the sound, but only slightly. The mist settles on them. Nothing. Then... they seem to see each other.

Suddenly a Z tears into another. A fragment of a second later it fights back, a fury of teth and fists. Then they are all fighting, all turning on each other, tearing at each other, ripping into each other. Jian Li watches, his eyes widening.

JIAN LI

Oh my god.

(he stares at the screen)

And they continue to do this? To fight each other?

LEWIS

They do. E29 uses their own aggression against them. Then we come in, we take out what's left.

GERRY

This is how we take our world back.

EXT. NOVA SCOTIA. SITUATION ROOM CAR PARK - NIGHT

Back in the remains of the carpark - Gerry is waiting for the others. As he does so he stares at something not taken away - a mechanical elephant, something for kids to ride on. But it no longer makes sense here, long forgotten by everyone.

Jian Li and Karin approach, Lewis heading off to sort out his quarters. Jian Li seems different as he speaks to Gerry.

JIAN LI

We will fight. As long as you can ensure the Himalayans will not take advantage of the situation.

GERRY
There's only one enemy now.

JIAN LI
Yes. I believe you believe that.

He heads off. Gerry looks at Karin.

GERRY
He likes you.

KARIN
Shut up.

EXT. HOME - NIGHT

The jeep drops Gerry and Karin home. No lights in the house. They get out. Karin heads in. Gerry stops, takes a moment to check the grates and bars on the windows - a nightly ritual.

EXT. HOME. LIVING ROOM - NIGHT

He comes back in to find all the kids waiting for him - it is slightly shocking, almost like an intervention.

TOMAS
We wanna know what's going on.

Gerry exchanges a look with Karin who has entered.

GERRY
Well, there is some military stuff going on. But it's all okay, it's-

TOMAS
What's E29?

CONNIE
It's our future. We wanna know.

He is slightly surprised by this. He glances at Karin - she is just as surprised. But actually, the kids are right.

GERRY
You wanna hear?

CONNIE
Hear?

INT. HOME. BEDROOM/STUDY - NIGHT

They are gathered around the range radio, Gerry turns it on. Pulses and clicks, like a mix between old fashioned dial up and Morse code. He steps back - they look at the radio

TOMAS
So that's the thing that's gonna
stop the Z's?

GERRY
It is. It's gonna give us a future.

They listen. They listen to the sound of hope.

INT. HOME. KIDS' ROOM - NIGHT

The kids are asleep now, Gerry and Karin looking in. Tomas on the bunk on it's own, arms flung, Rachel demurely snoring. On the bed underneath is a mess of duvet, no kid visible. Karin goes in, pulls it back to reveal Connie. Gerry joins her.

KARIN
It's not just the PRTC. There are tensions in Africa, South America, Russia. Even here there are states talking about seceding. You think we'll actually be able to stop fighting each other long enough for this to work?

GERRY
(looking at Connie)
I think we have to.

INT. HOME. BEDROOM/STUDY - EARLY MORNING

Gerry and Karin, asleep. Suddenly a pounding downstairs - Gerry snaps awake, Karin too, both panicked by the noise.

INT. HOME. CORRIDOR - EARLY MORNING

Gerry, jumper on, moving along the corridor. The banging comes again. Connie, appears looking scared by the noise.

CONNIE
Dad?

GERRY
It's okay honey, it's people, it's just people.

INT. HOME. FRONT DOOR - EARLY MORNING

Gerry opens the door to see Lewis there, with the Tech Guy

TECH GUY
We have a problem. With E29.

GERRY
What problem?

LEWIS
The problem that it doesn't work.

INT. HOME. KITCHEN - EARLY MORNING

Gerry, Karin, Lewis and the tech guy - tech guy explaining.

TECH GUY
Okay, so there is on site testing at each location, they download, reconstruct, sample-test the genome before putting it into production, right? But it's failing testing.

GERRY
Where?

TECH GUY
Everywhere. The first few sites we thought it was the apparatus, but it's not, it's what Morel sent.

KARIN
Did she make a mistake? Maybe in the code, or -?

LEWIS
It's not a mistake. The algorithm was coded three days ago, triple checked by the Geneva lab, this cannot be a mistake.

GERRY
Then what is it?

TECH GUY
It's er... well, it's deliberate. She changed it deliberately.

KARIN
Why would she do that?

LEWIS
We have no idea. No-one's been able to get through to her. Her lab's shut down, there's no communication coming out of it at all.

TECH GUY
I mean, I can't fix this, right? Only she knows what's missing, it's a genome: 40 thousand base pairs, that's 8 billion possibilities, I'd be here for ten years trying.

LEWIS

Do you have any idea why she
would've sabotaged her own work.

GERRY

She wouldn't.

(Lewis stares at him)

Look, she wouldn't, she just
wouldn't. She's committed to this.

KARIN

What do Geneva say, have they
spoken to her?

LEWIS

We haven't told Geneva. We don't
want it getting out. We're saying
the offensive is delayed because of
a weather system in the middle east
but we can't keep that up for long.
You saw how it was with Jian Li.
And the PRTC aren't the only people
that have doubts - if we don't find
out what's going on this whole
coalition is gonna fall apart.

(to Gerry)

We have a plane ready. Now.

Gerry looks at Karin - they both know there is little choice.

INT. NOVA SCOTIA. RUNWAY - EARLY MORNING

A military transport awaits Gerry. He is with Karin, a moment
alone. But now that he is about to go words fail them...

GERRY

I, erm... I said I'd help Tomas
with the water filters...

KARIN

Don't worry, I'll help him.

GERRY

Yeah, but I think the inlet's got
scaled up, it'll need -

KARIN

Gerry, I can do it.

He nods. A moment between them. He sees her fear...

GERRY

Hey - it's Europe. We love Europe.

KARIN

That's not Europe anymore.

INT. MILITARY TRANSPORT PLANE - EARLY MORNING

A specially adapted C17. In the middle are rows of removable seating, up front is a jumble of mechanics, a large tube that resembles an airlock, cockpit beyond. Gerry takes a seat - also aboard are 7 Marines, their sergeant and a scared looking geeky young man, that cannot sit still.

EXT. NOVA SCOTIA RUNWAY - EARLY MORNING

Karin watching as the huge plane gets airborne...

INT. MILITARY TRANSPORT PLANE - DAY

They have been in the air for some time. Gerry looks through some papers - maps Europe, most of it shaded out. Suddenly the young geeky man is there. He seems to be wondering whether to introduce himself - might not, might go. But then.

HAL

I'm Hal - your translator.

GERRY

Hello Hal.

HAL

I just wanna say, it's erm, it's a real honour. Sorry, I didn't want that to sound, that sounds... It's just the chance to be part of, you know, what you... and I don't wanna let you down - which I won't, I oh my god what am I saying?

GERRY

Words. You're saying lots of words.

But Gerry's is smiling. Hal is grateful, but still kind of wishes the plane would crash now. Still...

HAL

Not that you need a translator. English is the defacto language at the LHC - so many refugees. But I speak French, Italian, German, Spanish, Yoruba, Russian, Mandarin and I have a smattering of Thai.

GERRY

That's very impressive.

HAL

(smiles. He sits)
I worry a lot about the death of language. They say there are fewer than 30,000 Danish speakers left.

(MORE)

HAL (CONT'D)

Flemish is gone of course. Polish has only a generation years left. Imagine that - a great language like Polish no longer in the world. And now if E29 doesn't work... how many languages will die. Maybe all?
(suddenly embarrassed)
I'm sorry, I talk when I'm scared.

He looks away. Gerry watches him - he is really just a boy.

GERRY

Listen to me: what you know? That's going to matter. When this is all over, knowledge is going to matter, more than it ever has, okay?
(Hal smiles, nods)
You always need to think that we're gonna win, Hal. Do you know why?
(Hal shakes his head)
Because we are.

INT. MILITARY TRANSPORT PLANE - EVENING

Gerry dozing. He is suddenly woken by Hal clambering past into the seat next to him. Gerry cannot help but glance at all the empty seats by the window that Hal has *not* chosen.

HAL

Sorry, we're coming into Geneva. The... the window, I can't -

GERRY

You're that scared of flying?

HAL

Flying? No. I'm scared of Europe.

Gerry looks around - everyone is buckling in - they are all doing so away from the windows. The Sergeant stands.

SERGEANT

Okay, listen up. Those of you who think you have come along for a weekend break in Geneva can think again - Geneva, like all cities, is a hellhole wasteland of the undead. You are going instead to the LHC - what was once known as the Large Hadron Collider: Leduc, what was the large Hadron Collider?

LEDUC

The Large Hadron Collider was the most powerful particle accelerator ever built, sir.

(MORE)

LEDUC (CONT'D)

A 17 mile tunnel dug a quarter mile underground in order to find the higgs boson particle and prove the veracity of Einstein's theories, sir.

SERGEANT

And what is it now, Leduc?

LEDUC

A dirty great hole in the ground with 2 million people in it, sir.

SERGEANT

That is right, the LHC is now a fully functioning city underground.

CORTEZ

Why live underground, sir?

SERGEANT

Because this is Europe, Cortez, where up is down and down is blue.

PILOT (SHOUTING BACK)

Okay, buckle up!

SERGEANT

Sound beacons are being deployed but we are still going to catch some heat. Airforce does not want to be on the ground for more than 90 seconds so the moment you hear me shout 'hatches locked' you will move down this tube faster than old age. And Cortez - try not to look out the windows...

CORTEZ

Why say that? Now I'm gonna look.

Cortez seems genuinely disturbed, perhaps the sergeants plan. Nevertheless he buckles in. Hal mutters in fear...

EXT. ABOVE GENEVA - EVENING

A cloudy day, speckles of rain, the sun going down over Geneva - a city with no lights. The C17 banks above...

INT. MILITARY TRANSPORT PLANE. COCKPIT - DAY

The pilot is bringing the plane around. On a small screen a fuzzy black and white image of a roof below, crosshair on it. He eases the plane so the crosshair centres on the roof.

PILOT
Fire beacon one.

The Copilot flicks a switch...

EXT. UNDERCARRIAGE OF THE C17 - EVENING

A small object (a sound beacon) shoots out of the plane and sails down towards the roof. But just before it hits a parachute opens and it gently lands on the roof.

INT. MILITARY TRANSPORT PLANE. COCKPIT - EVENING

The Pilot concentrating, hard bringing the plane around, aiming at another roof. The Copilot anxious...

PILOT
Fire beacon two.

EXT. UNDERCARRIAGE OF THE C17 - EVENING

Another object fires out at the new target. It sails towards the second roof. The parachute opens. But it is close to the edge - and a gust of wind catches it and it goes over. But the parachute hooks a gutter with a clatter - it hangs there.

INT. MILITARY TRANSPORT PLANE. COCKPIT - EVENING

The Copilot checks a signal, anxious. Gets news he wants.

COPILLOT
We have altitude on both beacons.

EXT. GENEVA - DAY

The plane coasts in, aiming for a broad boulevard in the middle of the city. But even from here it is possible to make out standing figures - many thousands, like dark ants...

INT. MILITARY TRANSPORT PLANE. COCKPIT - EVENING

The Pilot can see them through the windshield as he gets closer. The Copilot too. Waiting... Waiting... Then...

PILOT
Fire up the beacons!

The Copilot flicks a switch.

EXT. GENEVA FLAT ROOF 1 - EVENING

The beacon starts screaming, flashing, incredibly loud...

EXT. GENEVA FLAT ROOF 2 - EVENING

The same for the beacon hanging out over the edge.

INT. MILITARY TRANSPORT PLANE. COCKPIT - EVENING

Even from up here, they can hear the sound. They see the ants below running for the noise. The surface of the city becomes alive as swarms of Z run at the noise - the boulevard clears.

PILOT

Okay, there will be stragglers...

EXT. GENEVA BOULEVARD - EVENING

The plane touches down on the empty boulevard...

INT. MILITARY TRANSPORT PLANE - EVENING

... bounces, hitting the deck. Gerry realises Hal is praying. Cortez is trying not to look at the window. But he is...

Gerry follows his gaze. Sees the beacons flash. And at the bottom of each structure - a mass of humanity fighting up, a sea of human flesh: the undead, swallowing the buildings.

Suddenly a face crashes at the window, trying to bite it's way in, causing Gerry to jump and Hal to clutch Gerry's hand.

EXT. GENEVA BOULEVARD - EVENING

The plane is being assaulted by straggler Z's - clambering over each other, climbing up and at the windows...

INT. MILITARY TRANSPORT PLANE - EVENING

Gerry sees that the front of the plane being attacked too, grates on the windows stopping glass from being smashed - it is not a huge number of Z's but their ferocity is truly incredible, enough to make the pilots wince and grimace...

INT. MILITARY TRANSPORT PLANE. COCKPIT - EVENING

The copilot yanks up a panel in the floor, there is a grill under it, but even so he flinches back, Z's reaching at him.

COPILOT
Crosscheck the tube!

INT. MILITARY TRANSPORT PLANE - EVENING

The soldiers are up and at the tube, pulling levers...

EXT. GENEVA BOULEVARD. UNDERSIDE OF PLANE - EVENING

The plane taxi's over a large hatch in the tarmac. It has a lipped 10 ft wall around it, curling back like a trumpet - the belly of the plane comes in, only inches above it...

INT. MILITARY TRANSPORT PLANE. COCKPIT - EVENING

The copilot uses a laser measure to get it right - green.

COPILOT
And we're go!

INT. MILITARY TRANSPORT PLANE - EVENING

The men move with the speed of a pit-stop - the tube flies down, telescoping into the hatch below. A soldier leaps in.

SERGEANT
Hatches locked, go, go go!

The soldiers move fast, belting into the tube. When it is Gerry's turn he glances at the pilot, who for some reason is shouting straight at him.

PILOT
We'll going to refuel then circle -
if you take more than 2 hours
you're gonna have to get the hell
out of here yourselves, understand?

Gerry has not time to reply as he is rushed down into...

INT. GENEVA SEWER - EVENING

...dark, the only light coming in from the plane above. And that is cut off immediately as on the ladder the sergeant secures the hatch. Total darkness.

Then lights flicker on revealing a tunnel, what was once a sewer. There is a large sign on the wall saying 'LHC this way - humans welcome'. They head off in the direction indicated...

INT. GENEVA SEWER. DOOR - EVENING

They come to a large security door - strange in the old brick of the sewer. To the right there is an electric number panel. On the door is a sign saying the same thing in many languages 'the code is 79861 - close the door behind you!'

They stop - the marines have their weapons out, but not aimed. Sergeant and Gerry exchange a glance. Gerry enters the code, the marines behind ready. The door opens. They move in.

INT. GENEVA SEWER. LHC LOCK - EVENING

Another section of sewer, another security door twenty feet beyond. They corporal hits a button closing the door behind. They go to the new door - same message. The marines do not aim their weapons, but again are ready. Gerry punches in the code. The doors slide back to reveal...

INT. LHC. RECEPTION - EVENING

A large hall, people, bustle. As they move in they see several other entrances just like the one they come through, and what seem to be officials checking people in and out. It is something like a port - though not a large one, this is no JFK, just a few hundred people here. But there is activity.

As they come in a man (who appears to be arguing with some officials) sees them, steps out of the crowd and heads to them. He is JANKO, Slovakian, 50's, warm but slightly fragile, jumpy. He has been waiting for them.

JANKO

Gerry Lane? One of you is Gerry Lane?

GERRY

That's me, I'm Gerry Lane.

JANKO

My name is Janko Arn. I'm you're UN Liaison here in the LHC. I'm trying to get you down, but it may take a moment, this goddamned place! There are some problems below.

GERRY

Problems, what problems?

JANKO

Communication, bureaucracy, idiocy. It's like this all the time. The penalty for living 175 meters below ground is your thinking becomes squashed. It just means it may take a moment to get you down.

GERRY

Can you get us to see Morel?

JANKO

I can get you down. Seeing Morel?
That's up to Morel.

INT. LHC. RECEPTION/ENTRANCE SHAFT - EVENING

Janko is talking with some officials, explaining that he needs to get the group down. He is actually having quite a hard time, irritated - the Sergeant is with him, helping. Meanwhile Gerry and the others approach the end of the hall - there is a crowd, waiting patiently. And beyond...

The hall ends in ten meter circular shaft in the floor, that plunges down into darkness. At several points are the tracks of work lifts - one is here, goods being unloaded, machinery parts, a stack of goods waits to be loaded on - food.

They cannot help but look over the edge - it is huge. Work lights run all the way down, but eventually peter out into black. They can see other lifts moving down there, that the tracks are connected via platforms and ladders, creating a kind of loose scaffold or skeleton around the inside of the shaft. But it is the sight of the shaft itself that it really impressive, as plunges down into darkness so far below.

JAMESON

That is a big, big hole.

CORPORAL

Why are we going down there?

LEDUC

Because you been ordered, idiot.

CORPORAL

Yeah, but I mean we're in Europe,
Z's attack our plane, we drop into
some hole in the ground looking for
some science nut: what's the point?
We were safe where we were.

GERRY

You have family, Corporal?

CORPORAL

(has he misspoke?)
Yes sir, I... I have a little boy.

GERRY

You ever want him to feel what it's
like to go for a walk? Just...
walk. Alone, unprotected?

(the Corporal nods)

(MORE)

GERRY (CONT'D)
 Morel's down there. She's the one
 who gives us our world back.

This has an effect on the corporal. On all the men, perhaps.

JAMESON
 You know her? Morel?
 (Gerry gives a nod)
 I heard she was kind of... ill.
 Psychologically speaking.
 (Gerry's look...)
 Hey, I'm just saying what I heard.

Gerry considers him - the others there, also waiting: perhaps
 needing an answer. He knows he owes them something.

GERRY
 You hear what happened at Normandy?
 (Jameson shakes his head)
 They built a safe zone there, back
 at the beginning. Millions ran to
 it. Then millions more: they just
 couldn't take them all in, so this
 huge refugee camp grows up outside:
 2, 3 million people - Morel took
 her family there. But in the safe
 zone they'd started to panic: they
 knew the refugees had no defence
 against infection so when it got
 there they'd turn, all of them and
 then they'd have 3 million Z's
 right on their doorstep. So...
 (he hesitates)
 When you manage a wildfire you
 protect what you want to keep alive
 by creating a control line: areas
 where you destroy all combustible
 material so the fire has no fuel.

Gerry looks at Jameson. Jameson doesn't get it. Then...

JAMESON
 They killed them?

GERRY
 The virus needs a living host to
 spread. They destroyed it's fuel.
 (Danton is speechless)
 Morel got out with her daughter.
 But the rest of her family didn't.
 Yeah, she was ill for a while after
 that. But there are worse illnesses
 in the world than hers.

HAL
 And... and did it work? In the safe
 zone? Did they survive?

GERRY

No, they did not. The problem with safe zone's is they're not safe. No-where is. That's why we're here.

At that moment Janko and the sergeant return, Janko smiling.

JANKO

Are you ready for the LHC?

INT. LHC. LIFT - EVENING

Janko leads them past groups of people, miffed at being by passed. He takes them to the lift that was being unleaded. They all get in, close the gate. They start to head down...

INT. LHC. ENTRANCE SHAFT - EVENING

Down and down, into the dark, just the occasional light and lift passing them, full of people or goods. It is tense.

CORTEZ

Sir, what do we do if we start feeling claustrophobic?

SERGEANT

Have you been given the order to feel claustrophobic, Cortez?

CORTEZ

No, sir.

SERGEANT

Then you will not feel claustrophobic.

CORTEZ

Yes, sir.

Further on, and still the lift is not stopping. When Gerry looks up there is just a line of lights going into black, the spill from hall no longer visible, darkness closing over them. Hal tugs his arm, looking down. Gerry looks, there is light down there now, the descending into something...

INT. LHC. ATLAS - EVENING

The lift comes out into Atlas - a huge chamber, 7 or 8 stories tall, many hundreds of feet long: colossal. The scaffold of the shaft descends down to the ground as one wall of the shaft disappears, opening out onto the chamber.

But what is most surprising is not the size but the life.

It is packed with people: cross between a port, a command centre and a living space. Housing has been build up the sides of the walls, and tents and huts are dotted around.

Coming down into the space they see there is something like a road cutting through, life held off it by wire fences and it appears to disappear into tunnels either side of the chamber.

LEDUC

How do these moles live like this?

JANKO

You have seen the surface? Here we survive - a million and a half on the lower ring, another half million on the upper, above. The machinery of the collider has been repurposed, we've dug scores of air shafts, we've electricity, water filtered in from lake Geneva and we have 15 flights a day going in and out bringing food and medicine. Life here is hard. But it is life.

DANTON

Yeah, but what happens if there's an outbreak? You're trapped down here with a 2 million Z's?

JANKO

There are no outbreaks - it is not possible for a Z to get in. But as a failsafe each inhabitant is armed with one shot of camouflage that they are required to keep with them at all times. Believe me, you are in the safest place in the world

DANTON

I think I'd rather be Zeek.

JAMESON

Don't ever say that.

INT. LHC. ATLAS ROAD - EVENING

By the wire fences now, where the road bisects the chamber.

They have a couple of electric cars - but again Janko seems to be having a problem, some guards not seeming to want him to use them. He argues with them - gets his way.

GERRY

Is there a problem.

JANKO

No, just some nonsense on the other side of the ring, don't worry.

GERRY

How far is Morel's lab?

JANKO

About two miles west, we'll be there in ten minutes.

They climb into the carts, head off up the road, exiting the chamber into the tunnel...

INT. LHC. TUNNEL (SECTION 1) - EVENING

A 12 ft wide concrete tube - with all the machinery taken out it is like a road underground, gently curving constantly to the right, describing a uniform 17 mile loop. To the left the tunnel is as it was, normal, to the right is a wire fence, creating a drivable road. But beyond the fence....

An entire town has been cut out of and into the rock. It is shocking to see - so much life, suddenly there. Sometimes it is like pueblo dwellings, sometimes Capoddocia and sometimes huge caverns dug far into the rock, hinting at streets beyond. Huts, gathering places, stalls, so many people. Space obviously short, but there is light and power. And life.

JANKO

Morel's lab occupies a mile and a half of tunnel. As you see, space is a precious resource here, but she experiments on Z's and we do not take chances. But it means her lab is a law unto itself. I've not been able to find anything out.

GERRY

You've spoken to people there?

JANKO

I've tried. Nothing.

GERRY

Did you ask them about E29?

JANKO

You don't understand - they worship Morel, it's like a cult. If she's told them to say nothing they say nothing.

Hal taps on Gerry on the shoulder and points up - a section where they have painted sky on the ceiling. Blue, clouds... there are even birds up there.

INT. LHC. TUNNEL (SECTION 2) - EVENING

Suddenly the living section ends and they come out into space; the tunnel empty for at a couple of hundred meters.

Then, up ahead they come to a security door, closed, cutting the tunnel off. They pull up, get out.

The door has a key pad on one side and a CCTV monitor on the other (currently inactive). On the door is written a code.

JANKO

The lab has camera's set up at each door - that way you know what's there when you open it. Enter the code, wait for the all clear.

Gerry goes to the pad, enters the code. Suddenly the monitor comes on - inside the tunnel has been converted into a lab. There is 20 feet or so of open space, then benches, files, equipment and a good 20 scientists working in a stretch of tunnel that disappears around the bend.

JANKO (CONT'D)

Okay, all clear.

Gerry hits the button and the door opens.

INT. LHC. LAB - EVENING

They enter. The scientists are surprised to see them.

JANKO

Don't waste time with these, they're drones.

They head on past the drones.

Up ahead as the tunnel bends things change a little. There is a section that seems to be given over to one man, tall dark haired, late thirties sat on an old comfy chair (odd in this place), staring at them as they approach. Beyond him is yet another section of just space, a good 80 ft of it, then security doors, but no code, monitor or key pad up there.

They move past the man, starting to head for the door. But he gets up, gets in front of them, stopping them.

HJALMAR

No, no - you are not going further. I am Hjalmar Roose, senior technician, and you are not going further, not without my permission.

GERRY

Where's Morel? Is she in there?

Hjalmar says nothing, though Gerry can see his conviction is not strong. Not wanting to waste time Gerry starts to head for the door anyway, the others following.

HJALMAR

She is not in there!

(Gerry stares at him)

She has gone, alright? She left about two hours ago. Got on a plane out. I think it was, I think it was headed to Singapore.

GERRY

Why Singapore?

HJALMAR

I don't know! You are asking me like I am party to her thoughts! You need to leave, we are working.

Gerry stares at him. Hjalmar wilts a little. But still...

GERRY

You know what's going on out there right? What we are trying to do?

HJALMAR

Look, she has... been odd for the last month, I don't know why.

GERRY

What do you mean 'odd'?

HJALMAR

She hasn't let anyone in there except for her immediate staff in weeks. Then she came out 2 hours ago, locked it up, changed the codes, told us not to let anyone in and went, she just... left us.

Gerry sees that this is actually hurtful for Hjalmar.

GERRY

Do you know why E29 isn't working?

HJALMAR

Me? No, I don't 'know', how would I know? I can't know'.

GERRY

But you worked with Morel?

HJALMAR

Yes, but I don't know how it works. No-one knows how it works.

GERRY

Morel knows, she made it, she-

HJALMAR

Made it? No-one made it, we found it. It was an accident.

(Gerry waits)

Look, we were trying anything just to have an effect on the Z virus. Encephalitis, CJD, altering levels of contagion - we even tried making it airborne, just to see what would happen. We were desperate to find something we could just use as a weapon. Then one day we try E29 - and suddenly they are tearing each other to shreds. The military goes crazy. But we have no idea how it works. We just know it does.

Gerry considers this. Looks back at the door.

GERRY

Morel's research is in there?

Hjalmar doesn't reply. Gerry looks around, sees a keypad and camera on the wall. Hjalmar sees his thought.

HJALMAR

I don't know the code.

GERRY

Yes you do. You said she told you not to let anyone in. That means you could. If you want to.

HJALMAR

Well, I don't want.

GERRY

We have a chance to beat them. If we don't take that chance now, we may not be around long enough to get another one.

HJALMAR

I am not letting you in. Sorry.

GERRY

(a pause. Then..)
Sergeant, shoot this man's feet.

HJALMAR

What? My feet?

GERRY

Cortez, would you be so kind as to shoot this gentleman's feet off.

HJALMAR
Okay, well I don't believe that for-

CORTEZ
Yes, sir!

HJALMAR
No, no, hold on -
Cortez, clicks back his rifle, aims.

HJALMAR (CONT'D)
No, wait, WAIT!

Gerry holds up his hand. Hjalmar looks terrified.

HJALMAR (CONT'D)
73821.

Gerry puts the code in. The camera turns on. Inside are...

Z's. Two or three, lab coats. Standing, static, jolting. Z's.
Hjalmar comes over, stares, shocked.

HJALMAR (CONT'D)
Oh my god....

SERGEANT
Okay, we have an outbreak...

LEDUC
Goddammit!

HJALMAR
That's not possible.

GERRY
How far is Morel's research?
(nothing from Hjalmar)
How far?

HJALMAR
A couple of hundred meters.

GERRY
We're going to have to go in.

SERGEANT
Okay gentlefolk it is time to shoot
camouflage we are going in.

One or two grumbles from the Marines, but each takes out an
epi-pen shoots, Janko too.

SERGEANT (CONT'D)
This shot will give you 36 hours of
protection.
(MORE)

SERGEANT (CONT'D)

Remember this is not magic, it is chemistry - you do not you have super powers and you can not fly. The Z's will ignore you as long as you do not do anything stupid, like attack them. I repeat it is camouflage, not invisibility.

Gerry also takes out camouflage - sees that Hjalmar is still standing stunned. Speaks to him.

GERRY

Everyone in here needs to shoot.

Hjalmar seems to see him. Nods, goes back starts telling people. Gerry shoots, then speaks to Janko.

GERRY (CONT'D)

Call through to the other side of the tunnel, make sure no-one opens doors there and lets this out.

Janko nods, heads for a wall phone.

SERGEANT

Now, here is how this will play, Jameson, Danton - head up on point. We will bring whatever's up there down here, once they are past you and only if they are isolated you take them down. If it's a swarm you will not engage, understood?

JAMESON

Yes, sir.

SERGEANT

More than five and we are just gonna have to go on our tippy toes. Do not be hero's boys, I will not look kindly on any man who turns Z.

They head up the tunnel, halfway to the doors. The Marines take positions, weapons out. Janko, on the phone, confused.

JANKO

I can't get through.

(shrugs)

This place is crazy today.

Jameson give a signal - they are ready. The sergeant. Hits the button and up ahead the doors open.

The Z's on the other side screech, immediately run for the movement - a good 50 feet from Danton and Jameson but running fast. But the men are not looking at the Z's, they are looking beyond. They turn make a sign back to the sergeant. He cannot mask his slight disappointment.

SERGEANT

Okay, it's a swarm back there. We are gonna have to go through, slow.

LEDUC

Ah, crap! A stink-walk? In here?

Up ahead the two Marines turn and start to walk back, unhurried by the Z behind who cannot see them...

CORTEZ

Has anyone got any Vics? I wanna get something under my nose...

But Gerry has not moved. He is staring at the Z's. Something is wrong. They are running for... Danton. Gerry realises...

GERRY

They can see us. They can see us!

But it is too late - the Z's leaps onto Danton, tear into him. Jameson spins round - pulls up his weapon, but they are on him in seconds, Danton too now.

Everyone is stunned. Suddenly the soldiers aim.

GERRY (CONT'D)

Don't fire there's more back there!

But it is too late, they fire as the Z's run at them. They mostly take them down but, Danton clatters into Leduc, just as Cortez shoots it - Leduc and the Danton Z fall to the ground in a pile, the Marines immediately aiming.

LEDUC

Don't shoot, I'm not bit!

He climbs to his feet, covered in Z gunk, helped by leduc.

A moment. Then comes a sound from up ahead. Running....

Suddenly a mass of Z's head around the bend through the doors - running for them. The soldiers start firing, felling some, but more and more come, getting closer, closer. Gerry looks back, sees hundreds more coming - there is no chance.

GERRY

Run! Run now!

The Marines turn and run - the scientists look confused. Some run, most don't. Hjalmar just stands there, shocked.

HJALMAR

But they can't see us...

Hal also seems frozen. Gerry shoves him into action...

HJALMAR (CONT'D)
It's not possible, we are
camouflaged they can't -

Suddenly a Z tears into him - it sees him.

INT. LHC. LAB/TUNNEL (SECTION 2) - EVENING

The outbreak smashes into the lab gathering pace as Z's leap across benches, over computers, tearing into the scientists that did not move. Gerry looks behind to see people falling, dying. All the time more and more Z's come. Occasionally a Marine lets off a burst of fire but mostly they just run.

They are almost at the door - Janko reaches it first. He taps the code in... but his fingers are shaking.

Gerry, Hal, the Sergeant and the Corporal get there too. Janko hits the buttons - but a light goes red; wrong code.

SERGEANT
Get that thing open!

Leduc and Cortez join them, firing - there are a few scientists still alive, but mostly they are now Z - the outbreak almost upon them. Janko hits the code - wrong again.

SERGEANT (CONT'D)
Janko!

The Marines fire - a couple of scientists still alive catch up with them, run behind them. Janko is a mess, hands trembling. The Z's are so close now.

Gerry steps forward, punches the code in - the door opens.

They run through - Cortez is still firing. The outbreak is upon them now, a Z leaps for Cortez. At the last minute Leduc and the Corporal grab him, pull him through and Gerry hits the button. The Z leaps at them but the door closes just in time. They hear it slam into the metal.

Then suddenly they hear more slams as a mass of others do so too, causing them all to step back. The door holds. Silence.

LEDUC
What the hell was that? They saw
us?

HAL
But how? How could they see us?

No-one has a clue. Gerry looks around, sees some large metal doors in the side of the tunnel, padlocked. Goes to one of the scientists. Points at the door.

GERRY
What are those? Do they go back to
Morel's lab?

SCIENTIST
You wanna go back?

GERRY
Do they go to her lab?

SCIENTIST
No, no, it's a airshaft for the
upper ring.

For a second Gerry seems not to want to believe this. Looks at the security doors, knowing the answer to the flaw in E29 may well be behind them. The Sergeant steps forward.

SERGEANT
Sir, we have to get out of here.
(Still Gerry does not move)
It's gone in there. We have to go.

INT. LHC. TUNNEL (SECTION 1) - EVENING

They are back in the carts - the sergeant, Leduc, the corporal and the scientists up ahead, Gerry, Hal, Janko and Cortex in the one behind. They enter the living section, whip by the wire as fast as they can. Gerry sees the people there.

GERRY
You need to get warn them there's
an outbreak.

JANKO
No, it's contained, those doors-

GERRY
Those people weren't from the lab.
The doors on the other side are
open.

Janko realises this is the truth.

INT. LHC. ATLAS - EVENING

They come out into Atlas, halt the carts to see...

Panic - the hall is packed and everyone is rushing for the lifts. As they moves in, Gerry sees that already overcrowded lifts are heading up, in some cases with people hanging off. There are people climbing the emergency ladders, some even beginning to climb up the scaffold itself. And before them a mass of people pushing forward.

HAL

We're never gonna make it there.

SERGEANT

That is the only way out!

Suddenly there are screams ahead - people run out of the corresponding tunnel opposite where the other end of the 17 mile loop joins Atlas. They hurl out into the hall, terrified. And with them, behind them, among them...

Z's. They instantly leap at everyone nearby, tearing into flesh, pounding at people. It becomes mayhem, as the outbreak balloons out. The Marines see, raising their weapons. Gerry is horrified as is Hal - he stands staring...

HAL

My god it's come all the way round?

GERRY

We have to go back.

SERGEANT

That's the way out!

GERRY

Not now it isn't!

Z's are now flooding out of the tunnel. They fling themselves at those escaping on the scaffold, running over each other to clamber up at the humans.

In the hall it is appalling too - the throng of people packed in unable to escape. But as more Z's enter from the tunnel they head for the nearest lives - those on the scaffold. Soon it is being swallowed by a mound of Z's.

Then there is a creak - a groan, the sound of metal tearing... suddenly the scaffold is folding, collapsing, a mass of metal, Z and human falling from above. The sound is colossal as thousands of tons of metal crash down into the hall - it is chaos, a nightmare. Into which more Z's pour.

Gerry and the others jump back to the carts, not even time to turn them around as the entire hall turns Z behind them. Hal stares behind in horror as their only exit collapses...

INT. LHC. TUNNEL - EVENING

They hurtle into the tunnel in reverse, Gerry driving the first cart with Hal, Janko and Cortez, the others in the cart behind driven by the sergeant. But the outbreak is right on their tails and bursts into the tunnel.

Behind the fence there is panic as Z's burst in and attack. People run desperate, but the outbreak is so fast as Z's leap on people, those people turn Z and leap on others.

Some try to climb the fence but are pulled down, others try to fight or even hide, convinced that camouflage will work. Gerry sees some inject themselves only to be slaughtered seconds later.

He speeds back as fast as he can, careering back wards, wobbling, scraping the fence, almost tipping and losing control. The outbreak keeps pace, they see people behind the fence attacked, turning, leaping at them.

Gerry almost loses control of the vehicle - up ahead he can see the end of this section, the space. But the outbreak may reach it before they do, so fast is it moving.

CORTEZ

Where the hell are we going?
There's nothing back there!

Then, back beyond the Sergeant's cart the fences behind start to collapse, whumping down, segment after segment as the Z's burst into the tunnel, chasing the carts. They are getting closer, the marines now shooting where they can.

Then a segment hits the back of the sergeant's cart - he yanks the steering wheel but clatters into the tunnel wall, spins, twists and suddenly they are overwhelmed, the Sergeant, Leduc and the Corporal, swamped, lost. Killed.

Gerry hits the gas, desperate to outpace the outbreak. The moment he exits the living segment he spins the cart round - so violently they clatter into the wall and almost get thrown out. The outbreak catches up immediately but Cortez fires everything he has into the crowd of Z's, staving them off.

Gerry shoves the cart in gear and they accelerate. But a Z leaps inside and onto the Marine, who drops his gun. It overpowers him with it's sheer rage, goes to bite in...

Hal grabs Cortez's gun and fires into the Z at point blank range, killing it. Cortez kicks it away. Stares at Hal...

INT. LHC. TUNNEL 3 - NIGHT

Racing down the tunnel, they reach the doors of the lab still closed - a dead end. But Gerry skids the cart to a halt, climbs out and goes to the metal doors in the side wall he asked the scientists. The door is padlocked.

CORTEZ

Stand back, sir.

Gerry steps back, the Marine fires: empty. Looks at Gerry.

HAL

They're coming!

Gerry grabs the gun, smacks it into the padlock, repeatedly. The lock breaks. They yank open the door to reveal a 7 meter circular space, a shaft above them soaring up into darkness. They run in, Z's appearing down the tunnel...

INT. LHC. AIR SHAFT - NIGHT

They slam the doors shut and the Marine jams his rifle into the handles on the interior. He shoves it harder to be sure, but cries out in pain. Gerry grabs his shoulder to quieten him. They all freeze, stare at the doors. Waiting...

No-one moves. But outside they hear sounds - Z sounds. Cortez slides out a knife, ready for doors to burst open. But they do not. Gerry breathes. On the far side is a ladder. They move over to it, quiet. Gerry turns to the Marine.

GERRY

Show me.

There is a large, bloody cut in his right hand.

GERRY (CONT'D)

Are you going to be okay to climb?

CORTEZ

I think so...

GERRY

Are you going to be okay to climb?

CORTEZ

Yes, sir.

Gerry nods. They get on the ladder, start climbing up into the dark. Janko first, then Hal, the Marine (holding his knife), Gerry bringing up the rear...

INT. LHC. AIR SHAFT (LADDER - LOW) - NIGHT

They get about five or six meters up when Cortez's slips on his own blood. He spins out, almost falling, but manages to catch himself. But the knife slips from his hand. Gerry reaches out to grab it - gets finger tips to it, but it flips out of his grasp, sails down and clatters to the floor.

Suddenly there is a pounding on the door below, screeching...

GERRY

Up, now!

They move as fast as they can, while beneath them the doors burst open and the first of 1.5 million Z's flood in...

INT. LHC. AIR SHAFT (LADDER - MEDIUM) - NIGHT

Climbing in the dark, the sounds of death below rising...

They continue, exhausted. But there is now a lightening of the darkness above, not too far up indicating horizontal space joining the vertical - they are nearly there...

Suddenly they freeze as a sound whips by them in the dark.

HAL

What was that? What the hell was...

Again, a screech of Z, right next to them - impossible. Gerry looks up; sees a shape in the air, falling. It whips past...

Where the shaft joins the horizontal, on the other side of it from the ladder, Z's are running off, attracted by the sound below. Gerry realises what this means...

GERRY

UP, UP, UP!

And then there are thousands of Z's, pouring off the edge, reaching out, clutching at them. They duck in as far to the ladder as they can as fingers, hands, pull at their clothes, reaching for them. They move as fast as they can...

More and more Z's fall past them, a torrent of undead spewing over the edge, reaching out in rage and hate and teeth. Janko is grabbed, yanked down off the ladder in an instant. He spins past Gerry silent, shocked - Gerry is horrified at his expression. But they know he is lost. They continue...

INT. LHC. UPPER RING - NIGHT

They climb up and out into the horizontal tunnel. On the other side, just 6 or 7 meters away thousands and thousands of Z's are running for them, jumping for them, falling into the abyss below in their desperation to kill. Gerry looks below - some have got caught in the ladder on this side, others in turn clutching them as more fall past. But...

HAL

Look at this!

Hal has found something, 30, 40 foot up the tunnel. They go to him to see, another shaft, set slightly back, and in it is an emergency lift - it is dusty, hasn't been used in some time. And when Hal presses the buttons nothing happens.

HAL (CONT'D)

They must've disabled it from the power to stop things getting down.

GERRY

Think you can get it working?

HAL
I dunno. Do you?

Gerry doesn't either. But he looks around - sees a fire extinguisher and fire axe. He grabs the axe and hacks the cover off the lift junction box, hands the axe to Cortez.

GERRY
If any of those get across...

The Marine nods, heads back a ways, 10 foot from the shaft.

Gerry and Hal fiddle with the electrics, trying to figure out what has been undone. But it is not easy - there is a mass of wires, and switches. They push, pull and twist, trying to figure out what has been changed.

HAL
Look!

Beyond the Marine - the sheer mass of Z's trying to pour over is creating a bridge, a plug of grasping humans, thrashing over each other. A Z manages to get over, runs for them. Cortez takes it down - behind it the plug disappears, Z's falling in. But almost as soon as it has another is emerging.

CORTEZ
Hurry up back there...

Hal crowds into the junction box...

HAL
Hang on, let me, please, just...

Gerry steps back, despite his fear.

Another plug happens, sturdier this time, more Z's caught, sustaining it. Three run over before it collapses. Cortez takes the first two, but his axe gets caught in the skull of the second - the third will take get him...

The tunnel lights up and a flare bursts into the Z. Cortez turns to see Gerry holding a flare gun. But behind another plug is forming - this one looks like it will, last...

Suddenly the lights in the lift flick on

HAL (CONT'D)
Oh my god - how did I do that?

GERRY
(calling back to Cortez)
That's it, let's go!

Hal gets into the lift. Cortez turns to join them. Gerry sees the bridge formed, Z's running over.

Suddenly the Marine stops. Stares at Gerry...

GERRY (CONT'D)

Come on!

But Cortez starts to fit, spasm. At first Gerry doesn't get it. Then he realises - the Marine is turning Z...

Gerry is so stunned by this all he can do is stare. Cortez has not been bit - but he is turning Z.

Then Cortez stares at Gerry - but with the eyes of the dead. Behind him, hundreds of Z's pour over the bridge. The Marine starts to run to kill the human. Gerry jumps into the lift...

INT. LHC. SERVICE LIFT - NIGHT

... hits the button. Cortez jumps at the lift, chest half in to the floor, rising with them in his desperation to kill. Gerry backs away so horrified by what has just happened. But Hal steps forward and shoves the Marine off, letting him sail down into the mass of Z's that are now there.

HAL

Are you alright?

GERRY

Did you see that? He wasn't bit.

HAL

He must've been bit. There were thousands, one must've -

GERRY

I'm telling you, he wasn't bit!

HAL

But... how?

INT. LHC. ROOM - NIGHT

The lift comes up into a dark room - but to their relief there are no Z's. They climb out, look around - a door. They go to it. They hesitate, then... then they open it.

A Z screeches into their face, all teeth and hate. But it does not see them. They do not move. The Z comes into the room, slowly, sensing the air around them. They let it go past them. And then they walk out into the night...

EXT. LHC - NIGHT

They move out into the cold Swiss night, no idea where to go. And all around them are thousands of Z's, static, jolting - but unable to see them, the camouflage working. Hal looks around, just as scared now as he was below. Speaks quiet...

HAL

How do we get out of here?

Gerry is looking at an odd building, like someone put an office block on a column - about a mile away. Points.

GERRY

That's how.

EXT. GENEVA FREEWAY - NIGHT

They move fast, heading for the building, which looks more and more like a blocky, concrete robot. As they pass the undead they seem to sense out at them. They are closing in on Geneva airport - the building is Geneva's control tower.

EXT. GENEVA AIRPORT - NIGHT

A mess - a scene of total devastation; bombed, runways, planes ripped to shreds long ago. Gerry stops at a crashed ambulance. He gently pulls up the bonnet - it creaks and a nearby Z spins around - Gerry freezes. Then he sees what he is looking for: the vehicle's battery.

INT. GENEVA AIRPORT. CONTROL TOWER - NIGHT

Dust and debris everywhere. Banks of controls, long dead. But Gerry and Hal have wired the battery into a radio, have got it working, Gerry speaking into it, Hal watching, hoping...

EXT. GENEVA AIRPORT - NIGHT

Gerry and Hal exit the building, moving as fast as they dare through the undead...

EXT. GENEVA BOULEVARD - NIGHT

They same boulevard they landed on, Z's scattered around.

Gerry and Hal reach the curved wall that the tube from the plane extended into - there is a door in it. As they open it they hear something, look up - the C17 is above them, firing sound beacons again...

EXT. GENEVA BOULEVARD. HATCH - NIGHT

The beacons now screaming, Gerry and Hal wait. The plane comes over hatch. The underside opens, the tube descends - they look up to see the co-pilot helping them in. He is surprised to find no-one else.

COPILOT
It's just you?

Gerry doesn't answer. But yes, just them.

EXT. GENEVA BOULEVARD - EVENING

The plane begins to taxi - Z's throw themselves at it, again a terrifyingly assault...

INT. MILITARY TRANSPORT PLANE. COCKPIT - NIGHT

The pilot pulls up. As he does so Z's climb up and at the windows, smashing at the grate now to get in, shocking him.

COPILOT
God, I hate flying...

EXT. GENEVA BOULEVARD - EVENING

But the plane becomes airborne, the Z's falling away.

INT. MILITARY TRANSPORT PLANE - NIGHT

Gerry goes to Hal. Hal is stunned, shocked, clutching onto his seat belt, ferociously. Gerry sees his knuckles white.

GERRY
You okay?

HAL
I think I'm okay. Are you okay?

Gerry doesn't answer. Instead he gently reaches in to Hal - unclutches his fingers for him. Hal watches, like he is doing it to someone else.

HAL (CONT'D)
Have you ever seen anything like that before? Camouflage not working? I mean it was like they were resistant to it. And when they bit someone they were resistant as well, like it's in the disease...

GERRY
I've never seen that. It's new. But it's in there - okay? Not out here. Out here camouflage works. That's in there and it's not getting out.

Hal nods. This clearly makes him feel better. Gerry smiles, then heads up to the cockpit.

INT. MILITARY TRANSPORT PLANE. COCKPIT/SITUATION ROOM -
NIGHT/EARLY MORNING

Gerry on the plane, Lewis in Nova Scotia, speaking via radio.

LEWIS

Gerry? Are you okay.

GERRY

I'm alive.

LEWIS

Did you find Morel?

GERRY

No. She left before I got there.
She's gone to Singapore.

LEWIS

Singapore? Why Singapore.

GERRY

I have no idea. But her plane might
not have landed yet - can you get
on to them now? Get them to detain
her, arrest her, whatever - we just
need them to keep hold of her.

LEWIS

I can try. But things are crazy out
here.

GERRY

How do you mean, crazy?

LEWIS

There have been a whole bunch of
new outbreaks. And all within a the
last few hours, it's like
they're... deliberate.

GERRY

Outbreaks happen, that's just -

LEWIS

No, these are different.

GERRY

Different how?

LEWIS

Camouflage has no effect on these
Z's, whatsoever. They're completely
resistant to it.

(Gerry listens, stunned)
It's happened in Eilat, Darjeeling,
Kumasi, the Azores.

(MORE)

LEWIS (CONT'D)

This is pushing people over the edge, I don't know how much longer we hold this coalition together.

(nothing from Gerry)

Gerry?

GERRY

That's what happened at the LHC.

LEWIS

What?

GERRY

There was an outbreak, it started in the labs. The Camouflage had no effect. The entire place is gone.

LEWIS

The entire LHC?

But Gerry doesn't answer instead

GERRY

Check for crash sites near the outbreaks. Planes that have come down nearby. Planes from the LHC.

LEWIS

You think... this was Morel?

Gerry doesn't answer. Perhaps doesn't want to.

INT. MILITARY TRANSPORT PLANE - NIGHT

He comes back in - Hal is sleeping.

INT. HOME. BEDROOM/STUDY - EARLY MORNING

In Nova Scotia Karin has not slept. She watches the sunrise.

INT. HOME. KIDS' ROOM - MORNING

Dressed now, she opens the door to the kids room - too early to wake them but cannot resist looking in.

Bunk beds for Rachel and Connie, a bed on the other side for Tomas: mess of three young humans living in close proximity. Tomas is asleep, limbs flung out. Rachel is on the top bunk, facing the wall, still. Connie's bunk is a mess of duvet.

Karin goes in, walks to Connie's bed, pulls back the duvet to find... nothing. Connie is not in the bed. Hmmm. Karin looks up - the wall here is plastered with pictures of far away destinations. Karin reaches out and touched the latest a picture of the Badlands of South Dakota - beautiful.

Karin straightens, ready to leave. Stops. Then...

KARIN
Rachel? Are you awake?

RACHEL
(no answer for ages. Then...)
Yes.

KARIN
You can't sleep?
(Rachel says nothing)
Is there something worrying you?

RACHEL
(not turning around)
'Is there something worrying me'?

KARIN
No, I mean - do you need to talk?

RACHEL
No. I do not need to talk.

KARIN
Okay. Right. So is it gonna be one
of those moods today?

RACHEL
(nothing. Then)
Why don't you just go?

Karin might reply. But she goes, deciding that being hurt is
part of the job of being a mother.

INT. HOME. LIVING ROOM - MORNING

She enters to see Connie wrapped up in a jumper way too big
for her. She is sitting in front of the TV - white fuzz
spewing out. Karin goes to her, kisses her head.

CONNIE
I didn't wanna miss it. I think
we'll want to remember this..

Suddenly there is a knock at the door - shocking them both.
Karin goes to it, Connie following behind, a safe distance...

I/E. HOME. FRONT DOOR - MORNING

Karin opens the door to See Thierry there - anxious.

THIERRY
I have a surprise...

Before he can say more she sees Jian Li walking up the path.

KARIN
Jian Li?

JIAN LI
Karin: I thought we'd do breakfast.

INT. HOME. KITCHEN - MORNING

Karin showing Thierry and Jian Li in.

KARIN
It's not going to be an exciting meal, I'm afraid.

JIAN LI
It's the company that makes a meal exciting, not the food.

Connie rushes in, hugs Thierry.

CONNIE
Thierry!

THIERRY
My little peach!

CONNIE
Did you bring me something?

GERRY
Connie!

THIERRY
I know better than to walk in here without bringing you what you need.

He pulls out a battered air-plane mag. Hands it to her.

THIERRY (WHISPERS) (CONT'D)
Page 45.

She turns to page 45 - Madagascar, beautiful sandy beach
impossibly weird looking baobab trees. Her face lights up.

CONNIE
It's beautiful, thank you.
(to Jian Li)
Nice to meet you.

JIAN LI
Nice to meet you too.

Connie heads inside, clutching her prize.

JIAN LI (CONT'D)
You have a lovely home.

KARIN

Thank you. It's a mess, but...

JIAN LI

I'm not talking about the building. Odd isn't it - matters of state were once decided in grand palaces and parliaments. Now we are in kitchens. I prefer kitchens. Where is Morel?

Karin hesitates, a glance at Thierry. Should she lie?

KARIN

Singapore. Gerry's gone to find her now.

Jian Li considers this. A moment, then...

JIAN LI

There's an outbreak at Darjeeling. The Indian army there has moved north. Into Tibet.

KARIN

We'll talk to them. I promise, we'll talk to the Himalayans.

JIAN LI

There are reports of violence. Atrocities. It is very becoming very hard for me to hold my people back from war.

KARIN

I know. But we are so close.

THIERRY

The Z's are the enemy, Jian Li.

JIAN LI

During the great panic, Russians fled north to Siberia when they realised cold slowed the Z's. Huge camps grew up, 50, 60 million, and when winter came the Z's froze to a standstill and they were saved. But winter there is a great white blanket, it blinds you, smothers you. Hunger killed half of them. Another 10 million carried off by disease. Those left fought each other for scraps because in that place if you did not take the food out of your neighbours mouth you did not eat. Your children did not eat. When winter lifted there were barely 4 million left. And then...

(MORE)

JIAN LI (CONT'D)
 it was spring. And the Z's awoke.
 (looks at Thierry)
 Do you think it matters to a person
 whether it is teeth or hunger that
 takes their lives? A dying man sees
 the death nearest him, not the one
 on the horizon.

Rachel enters. Stops when she sees them all. Jian Li smiles.

JIAN LI (CONT'D)
 Ah, and who is this?

Rachel just stares at him, says nothing. Karin embarrassed.

KARIN
 Rachel you were asked a question.

RACHEL
 I'm me, who are you?

KARIN
 Rachel!
 (but Rachel heads out...)
 Rachel?

But she is gone. Karin turns to Jian Li, mortified.

KARIN (CONT'D)
 I'm... I'm sorry about that, I -

JIAN LI
 Please - Even the apocalypse does
 not change hormones. How old?

KARIN
 Seventeen.

JIAN LI
 Well - with daughters that is
 without doubt, the hardest age.

KARIN
 You have a daughter?

JIAN LI
 No. But I did have.
 (pause)
 I will spend the day here with you.
 Tonight I leave. And tomorrow the
 PRTC will go to war. If not with
 Z's then with humans.

INT. MILITARY TRANSPORT PLANE - MORNING

Gerry trying to sleep, but not really. Really he is staring
 out the window at the sunrise. Realises Hal is there.

HAL
So... we're going to Singapore?

GERRY
Yeah, we are.

HAL
Not back home? Where it's safe?

GERRY
Hal, nowhere is safe.

HAL
No, I know. But even if you find Morel, and even if she has E29 and even if it works: a weapon needs people willing to use it. You still there's going to be a coalition by the time we get back? I mean you have a family back there.

GERRY
I do. And I do not want them to live their entire lives in a goddamned hole in the ground.

Hal sits. Looks out the window. The sun seems to be rising.

HAL
We should stop calling it Singapore. It's not actually Singapore, I mean Singapore was a city so... you know, gone.
(watching the sun)
I studied at Singapore for a few months. Tried to pick up a little Malay, but it was during my wild period. Girls.

GERRY
You had a wild period?

HAL
No. Not really. It was the wrong place for linguistics. The OECD had just said that based on Science and maths it was the cleverest country on earth, now if I was a mathematician or a scientist...

GERRY
The university there was strong on Science?

HAL
Oh big time. Virology, I remember.

Gerry stares at him, thoughts forming. But at that moment the copilot comes in, over to them.

COPILOT

Lewis called through while you were asleep. You were right. A plane came down at nearly every outbreak. And they all came from the LHC.

HAL

That's not good...

COPILOT

And Singapore have Morel. But...

GERRY

But what?

COPILOT

There was an outbreak to the north - resistant Z's. It sounds like things are pretty tense there.

EXT. PULAI DELTA - DAY

The plane comes in over an airstrip dug out of the earth. All around for miles is a vast city of tents and huts. And in the distance on the horizon... Singapore.

EXT. PULAI LANDING STRIP - DAY

They are met by soldiers. Hal and Gerry get in a jeep.

EXT. PULAI CAMP - DAY

They are driven through the camp - people watch them. Gerry is aware of a their eyes - a sense of brooding hostility...

EXT. PULAI STATION - DAY

They approach a concrete building, one of the few permanent structures here. But outside there is a large crowd, tense, angry. As they get out they jostle, the soldiers have to push back with guns, but still the people push forward, angry.

INT. PULAI STATION - DAY

A room with benches, file cabinets - an improvised police station. It is hot, no air - there are lots of people, often armed, some in what could be called uniform. Gerry and Hal sit on a bench, waiting. Gerry sees the guards staring at them, barely concealed hostility. Even Hal feels it.

HAL
You think this is normal?

But Gerry is watching an Officer MAJID, young, early thirties, clearly in charge but also clearly worried. He is arguing with some of his own men it seems. Men that seem potentially hostile to Gerry and Hal. But Majid seems to get his way - for now. Comes over to Gerry and Hal. Stares down at them with an face that does not want them here. But he nods for them to follow him.

INT. PULAI STATION. CORRIDOR - DAY

Majid leads them down a corridor, a few doors...

MAJID
You know of a place called Kedah?

GERRY
No.

MAJID
It is a camp north of here. 20,000 people. There was an outbreak three hours ago, camouflage did not work. And now there are rumours that this resistance is spreading, from one Z to another.

GERRY
That's not possible.

MAJID
It doesn't matter what is possible, it matters what they think. People are scared and the story has got out that she is to blame. It as tense here before she came. I do not need her here now, not at all.

GERRY
Well we've come to take her away.

MAJID
Yes. Well, that might be a lot easier said than done.

Goes in a door at the end...

INT. PULAI STATION. HOLDING ROOM - DAY

They enter a small holding room, practically a cell, Table and chairs, nothing else. MOREL is sat there - Turkish, 40's. She is holding something in her hand, a photo, staring at it. She does not look up when they enter, even when she knows it is Gerry. There is a bruise on her face. Gerry stares at it.

GERRY
Who did this to her?

MAJID
Perhaps you should be asking why
three of my men have broken limbs
protecting her.

He goes out, leaving Hal and Gerry with Morel. Gerry takes a
seat in front of her. Says nothing. Eventually she looks up.

MOREL
Where is my daughter? Where's Anna?

GERRY
She's safe, they have her.

MOREL
I want to see her.

GERRY
You need to talk to me.

MOREL
Not until I see her.

GERRY
You need to talk to me.

MOREL
Are you using her as a bargaining
chip, Gerry?

GERRY
Is that what you think I'm doing?

MOREL
(doesn't answer. Then...)
How's Karin? How are your kids?

GERRY
They're scared. Like everyone else.

MOREL
Scared. But safe. Not like mine.
(a moment)
Did you ever think it was unfair?
That your family survived intact?

GERRY
I don't think anything about this
is fair. Why did you sabotage E29?

MOREL
I need to see my daughter first.

GERRY
No, no, you have to -

MOREL

I'm a monster, Gerry. That's what they think, isn't it? Some kind of genocidal maniac. They think I've cooked something up in my lab, sent it out into the world for revenge for my family. That's me. So why should I tell you anything?

GERRY

Because you're here for a reason. I don't know what, but I know you're not a monster.

She stares at him - his assumption is right. But...

MOREL

I see my child. Or I say nothing.

INT. PULAI STATION. HOLDING ROOM - DAY

The door opens, ANNA (17) is lead in - Morel is straight up and at her, holding her. Gerry watches, Hal watches. Majid watches - but he is also aware that the guards watching him.

After a minute Majid and the guards go. Gerry waits. Then...

GERRY

Why is E29 not working?

Morel pulls herself away from her daughter, looks at him. She seems to be considering not answering. But Anna steps in...

ANNA

Mom - it's time to tells someone.

Gerry notices Anna's influence, her common sense. Morel sits, Anna with her. Morel is still holding the photo.

MOREL

Thank you. She's all I have. We work together, she is enormously talented. And she is all I have.

(takes a breath)

When we discovered E29 it was... incredible. The hope, we all needed hope. We didn't know how it worked, but we just went ahead. The plan, the coalition the fight back - I said we needed more time to understand it, but... hope is a hard thing to fight against.

A moment. She puts the photo away. Looks up at him.

MOREL (CONT'D)

But now I understand it.

(readies herself)

There is a mechanism in the Z virus that wants only a healthy host - we know this, it's what allows camouflage to work: we trick them into thinking we're dying. But what we didn't know was that it is this same mechanism that stops them attacking each other. The dead are the ultimate unhealthy host.

(hesitates...)

And what E29 does is it switches this mechanism off. Completely.

GERRY

What?

MOREL

E29 will make them turn on each other, yes. But it will also stop them recognising camouflage. It removes the one defence we have.

Gerry is shocked, stares at her almost speechless.

GERRY

How long have you known this?

MOREL

Just over a month.

GERRY

And you didn't tell anyone?

MOREL

I thought I could fix it! I was trying to alter the genes that control selection so it would not effect camouflage, so they'd attack the dead but not the dying, do you see? I was convinced I could...

(struggling..)

Everyone forgets what it was like at the beginning, the things we did. Nukes were let off in the middle east, you remember that? No-one even talks about that now, it's like it didn't even happen, but it did. And what I saw... How could I destroy hope?

GERRY

So what, you just broadcast a fake version?

MOREL

Because I was close! I had found something - a variant of E29, it was very promising. I just needed a few days. So I thought... I'd buy myself time to get it to work.

GERRY

Are you out of your mind?

ANNA

She was trying to fix it!

GERRY

And did you? Did you fix it?

Morel says nothing. Actually she looks scared to speak.

MOREL

No. I made something terrible.

(beat)

I wanted the variant to stop them attacking the dying. But all it did was stop them attaching the dead.

GERRY

That's what the outbreak was at the LHC?

(Morel nods)

You had that in your lab?

MOREL

They were in cages, Gerry! They were secure, they -

GERRY

You had that there?

MOREL

No-one would have went near them! There was no way it could get out!

GERRY

But it did! It did get out.

This is too much for Morel, her guilt twisting her up. Anna holds her, protecting her...

ANNA

Stop it, stop!

GERRY

(backs off - a little)

Why are you here? Why did you come to Singapore?

ANNA

We're looking for a scientist,
okay? Kari Giersdottir. A Nobel
winning virologist. We came to find
him to put it right.

GERRY

And do you think he can do that?
Can he put it right?
(nothing from Morel)
Answer me - can he put it right?

MOREL

If he can't, no-one can.

INT. PULAI STATION. CORRIDOR - DAY

Hal and Gerry waiting, just outside the holding room. After a moment Majid enters, looking around as he does so, like he is breaking a law - clearly scared. Comes to Gerry and Hal.

MAJID

He's not here. Giersdottir left
some months ago. I seems he has
gone to the Sagar Free State.

GERRY

We need to go there.

MAJID

You think I can just let you walk
her out of here?

GERRY

No. But you need to help us.
(sees Majid's fear)
Majid, you're scared of your own
people. We're fighting amongst
ourselves - if this continues we
won't need Z's to finish us off.

MAJID

Look, even if I wanted to, I can't
get you to the airstrip. I'm not
even sure I can get those two out
of the front door!

GERRY

Is there another way?

Pause. They wait for Majid. He nods.

MAJID

Yes. But you're not gonna like it.

INT. PULAI STATION. HOLDING ROOM - DAY

Gerry is back in the cell with Anna, Hal and Morel- he is up by a door, looking out of the glass panel. At the other end of the corridor he can see Majid talking to the guards, clearly trying to trick them. But something is on his mind.

GERRY

How did it get out of the LHC? Onto those planes?

Morel doesn't answer. Anna chimes in.

ANNA

At the beginning there were cases of Z's caught in landing gear, cargo hold. Even in fuel tanks.

GERRY

But eight times? All within a couple of hours?

MOREL

It all comes back to me.
(he stares at her)
Not like the way they think, not deliberately. But when you think about it - it all comes back to me.

GERRY

(goes to her)
You can't think like that, okay? We need you.

She looks at him like she might say something. But it is a strange expression, one he can't read. But Majid enters.

MAJID

We need to move - now.

INT. PULAI STATION. CORRIDOR - DAY

Majid unlocks a side door. Gerry holds the cell door open. Anna, Morel and Hal slip out, followed by Majid...

EXT. PULAI STATION. YARD - DAY

They come out into a small yard - a large old looking car, parked. Majid opens the boot. Anna and Morel climb in - but before she does Morel gives Gerry a look: she is putting their lives in his hands. He nods - he knows. Gerry and Hal get into the back seat, Majid into the drivers seat...

EXT. PULAI CAMP - DAY

They drive through crowded streets. Feels like everyone is watching them. Some of those people are armed...

EXT. PULAI CAMP. CHECKPOINT - DAY

Less people here but they approach the fence - heading for the gate and checkpoint. Majid slows - two armed guards.

GERRY
Are you going to be okay?
(no answer)
Majid, are you...

But the car has stopped, the guards here. They peer in to see Gerry and Hal - suspicious. The first one talks to Majid who pulls out papers. The guard looks. Asks something. Majid explains, laughs: too loud, too casual. It is not going well.

The second guard, comes back looking straight in at Gerry - staring. Gerry gives a smile - the guard does not smile back.

Up front Majid is struggling. He is explaining something, but the guard is confused, finding holes in the story. Majid explains more, but seems to over explain...

The second guard is staring at Gerry. He decides he is going to open the door, puts his hand on the roof to do so.

But then Majid snaps at him and he takes his hand off the roof of his superior officer's car and stands straight. The first guard looks shocked: what should he do? But Majid snaps at him too - he looks at his comrade, now at attention. Looks at Gerry and Hal. Then he gives the papers back, salutes.

Majid drives away, through the gates. Gerry looks up at him.

GERRY (CONT'D)
You okay?

MAJID
No.

GERRY
You okay, Hal?
(Hal shakes his head)
No. Me neither...

EXT. FIELD - DAY

Majid pulls up, gets out, followed by Gerry and Hal. Heads to the back, opens the trunk. Anna and Morel blink in the light. Gerry and Hal help them out.

MAJID

You need to get the island of
Batam: there's a UN airbase there,
you can get a plane out. It's just
on the other side of the straights.

GERRY

How do we get there?

Majid looks behind them - they turn to see Singapore.

HAL

Through that? That's... Singapore.

MAJID

Yes. It was a city of 5 million
people. Now it is a city of 5
million Z's. No humans: no guards.

(turns to Gerry)

Camouflage will work here, but when
was the last time you shot?

GERRY

The LHC about... 30 hours ago.

MAJID

(to Morel and Anna)

For you it's about the same?

MOREL

Maybe. Maybe a little longer.

MAJID

Well. You can't shoot again, it's
too soon. But you should just have
enough to get you through. There
are plenty of boats in the harbour
once you get there. Head straight
out to sea, keep the sun to your
left. I'm sorry. I don't know any
other way.

GERRY

It's okay. It's a good idea.

HAL

I, erm... I can't do this. I can't
go through that, I just...

GERRY

It's fine. Go back, radio in tell
that what's going on.

(Hal nods relieved)

And see if you can speak to my
wife. Tell I'm...

(looks at the city)

... er, tell her I'm fine.

(MORE)

GERRY (CONT'D)
(to Majid)
Thank you.

Majid says nothing - gets in the car, Hal following. While Gerry, Anna and Morel head off towards Singapore...

INT. HOME. KITCHEN - DAY

Karin preparing food. In the other room Rachel lies on the sofa. Through the window Karin can see Jian Li, sat on a low wall on the edge of the back yard. He appears to be making notes, back to Karin, totally lost in it. She looks down at what she is doing. Some crackers, ancient processed cheese, some rice and a small piece of broccoli. She has tried to make it look worthy of a dignitary adding a napkin. Sad.

KARIN
Rachel?
(nothing)
Rachel!

Rachel gets up, slumps in - Karin can smell the attitude.

KARIN (CONT'D)
Will you help me with this?
(Rachel just stares)
Will you bring this to Jian Li?

RACHEL
Why me?

KARIN
Will you just do it now, please!

Rachel doesn't move, looks offended. Suddenly Karin can take no more, puts down the tray.

KARIN (CONT'D)
Okay, I can't do this, I cannot...
(tries to calm. Can't)
Enough, Okay? Enough of... this!

RACHEL
What are you talking about?

KARIN
I'm talking about you! Don't you think there is enough going on without you doing moody teenager? I mean do you think you just could put the angst to one side for five minutes while we get through this and I promise you we'll come back to it as soon as all this is over!

RACHEL

Is that what you think this is? You think I'm being a moody teenager?

Karin sees she may have miscalculated. Goes to speak, but-

RACHEL (CONT'D)

What's a teenager, mom? I'm not a teenager, teenagers don't exist any more, they're like cell phones and dating, they're extinct.

KARIN

No, no, listen that's not...

RACHEL

What were you doing when you were my age? Thinking about college? Travelling? Boys?

KARIN

No, Rachel... you have your whole life ahead of you, you-

RACHEL

I know! That's the point!

Karin is shocked. Not so much by the words but by how much Rachel means them. By how much pain is behind them, by the fact this isn't so much blame as mourning. She goes to say something but Rachel picks up the food brings goes out.

Karin is left stunned. She looks out to Jian Li to see him looking in at her. He turns back to his work...

EXT. HOME. GARDEN - DAY

Jian Li is sat, writing in a small leather bound book. Rachel brings the tray out leaves it on the wall, turns to go.

JIAN LI

Wait, please.

She stops, waits. He continues writing. She waits. Waits...

JIAN LI (CONT'D)

How old are you?

RACHEL

17

He nods. Writes it in his diary. Rachel is surprised.

RACHEL (CONT'D)

What is that?

JIAN LI
This? It's my diary. I have always
kept a diary.

RACHEL
Why?

JIAN LI
I think the act of describing the
world is... relaxing?

RACHEL
You think describing *this* world is
relaxing?

JIAN LI
Well. I think it's more relaxing
than *being* in this world.

He smiles. Turns back to his diary. She waits, starts to go.

JIAN LI (CONT'D)
Perhaps you could help me?
(she stops)
Are you good at spelling?

RACHEL
Yeah. I'm very good at it.

JIAN LI
Perfect. I am very bad at it.

He goes back to his diary, not waiting to see...

INT. HOME. KITCHEN - DAY

Karin watches them. Rachel standing. Jian Li not moving, Then
is surprised to see Rachel sit down on the wall with Jian Li.

EXT. SINGAPORE. SUBURB - DAY

Gerry, Morel and Anna move along a deserted, once affluent
houses either side. They stop. Up ahead, their first group of
Z's - 15 or 20, static, jolting, snarling, mostly facing
away. Gerry turns to Anna and Morel, speaks quietly.

GERRY
We're camouflaged, they can't see
us. As long as we don't draw
attention to ourselves, okay.

Anna nods. They start to go forward. But Morel has not moved.

MOREL

Your family are safe, Gerry.
(they turn to see her)
But look at where I bring mine.

ANNA

Mom?

MOREL

I took us to Normandy, Anna. It was
my idea. I thought it was the right
thing, your father argued against
it, but I thought, I thought -

ANNA

Mom, we need to go.

Morel seems to see the Z's for the first time. Nods. Goes
with Anna. Gerry watches them, worried.

EXT. SINGAPORE. STREET - DAY

Shops now, a once busy street. There are more Z's here. They
have to pick their way through - so close to the dead...

EXT. SINGAPORE. HIGHWAY - DAY

A broad highway, abandoned cars - they crest a rise to see...
An intersection, wide spaces either side, parkland - now
filled with many tens of thousands of Z's.

GERRY

We have to do this.

EXT. SINGAPORE. INTERSECTION - DAY

... picking their way through the mass of undead. The
snapping and jolting around them shredding their nerves...

EXT. SINGAPORE. PILE UP - DAY

Still on the highway, high-rises on either side now as they
approach downtown. There are perhaps less Z's here, but they
have reached another kind of desolation. Cars, trucks, police
vehicles, hundreds of them - mashed together in a colossal
pile up as Singaporeans raced to escape the outbreaks.

It is eerie and silent as they move past this catastrophe -
made even stranger by the Pied Hornbills sat up on the
telephone cables, calmly staring at the madness below.

Cars seemed to have hit one another so fast that they piled
up high, drivers of huge trucks having tried to plough their
way out of danger. It clearly did not work.

Then, just behind them, a hornbill decides to investigate something. It flies to one of the cars, high up on others, in through a window. It lands and the car moves with a groan.

Instantly the Z's nearby leap at the sound with incredible ferocity - smash at it with heads fists, bite at it. The noise is huge and attracts more and more Z's. Gerry, Morel and Anna freeze as undead run around them and head for the car, which then slips down with a massive crunk.

Gerry looks to Anna, his gaze will her to stay with him. It works - she keeps staring into his eyes rather than the madness that is happening behind, only 10 ft behind them.

The Z's continue their battery. But then, somehow, the hornbill flies out. Slowly the Z's calm. Then there is silence again. Gerry goes to Anna. She nods. They continue.

EXT. SINGAPORE. BATTLEFIELD - DAY

Still on the highway, but downtown, in what was once the glamorous part of Singapore, skyscrapers either side. But on the road are tanks, jeeps, rusted field guns, even a crashed helicopter: a scene of battle against the undead. Z's stand, jolting, unaware of the humans walking through their spoils.

A gentle groan from above. Gerry looks up - the rear half of a fighter jet sticks out of a building. The wind whistles round it as it gently sways on a pivot point. They move on...

EXT. SINGAPORE. DOWNTOWN STREET 1 - DAY

They crest another rise to see the road dipping into a mass of Z's, but a huge amount between the buildings. They stop - no way they can pick their way through them. Gerry looks around: they head left...

EXT. SINGAPORE. DOWNTOWN STREET 2 - DAY

...but come to another section where they are cut off by a mass of undead. They head down another, smaller road...

EXT. SINGAPORE. DOWNTOWN STREET 3 - DAY

... past an abandoned fire-truck. But on the other side of the vehicle the road is completely flooded, stagnant water for a hundred yards. On the other side there seem to be less Z's. Morel starts to wade in but Gerry stops her.

GERRY

We don't know what's in there.

He looks around, but the sky scrapers don't afford much of a view. Anna indicates an alley to the right, a road beyond.

ANNA

Maybe it's clear over there?

But there are Z's in the alley, Gerry cannot see past them.. He goes to the fire truck, climbs up onto it, to get a view - but cannot see over the Z's. He climbs onto the ladder, but doesn't want to go too far and over balance it. Takes a step more - he can see, the road past the alley is clear. Good.

But then the ladder shifts, clunks. Gerry freezes. A Z underneath snaps around tensing. Gerry doesn't move. But at the same time his weight is causing the ladder stress, might pull it over more, might even make it collapse - he is stuck.

Then Morel moves forward to the Z - she holds up her fingers a foot away from it's ear... clicks. The Z spins around. She does not move a muscle. It so, so close... Then suddenly it runs off across the road, chasing the sound. Gerry breathes, eases himself back, then down. Nods a thank you at her.

EXT. SINGAPORE. ALLY - DAY

They head through the ally, so careful...

EXT. SINGAPORE. WIDE STREET - DAY

Out into the wide street - there are Z's here but less.

EXT. SINGAPORE. HARBOUR - DAY

They come out of the skyscrapers to see water - the harbour. They are nearly there. The distinctive shape of Marina Bay Sands is to their right - three 55 story buildings with a sky park that stretches across the top of all three towers, sticking out past the third tower like the prow of a ship.

There are boats down in the harbour, but Gerry sees where the exit to it is all snarled up with crashed vessels. Blocked.

ANNA

How do we get out?

He points to beyond Marina Bay Sands - sails are visible.

GERRY

There's a pier down there.

EXT. MARINA BAR SANDS - DAY

They move in towards hotel complex - lot's of Z's up beyond, by the beach, but as they enter the access road to the hotel there are fewer, just the odd one or two dotted around.

It dips down to the entrance - but as the pass, a Z they do not really notice begins to turn - towards them...

They carry on. The sails come into view. Morel stops.

MOREL

What if he can't fix it? What if we go there and he can't fix it?

GERRY

Morel we need to go, we-

MOREL

When I try and make things better I end up destroying things.

He goes to her - she actually looks scared. But he is gentle.

GERRY

You need to come with me, now.

MOREL

Can I trust you, Gerry?

Then suddenly there is a screech. They turn to see the Z running for them. Gerry looks around - the others nearby have not turned and noticed - yet...

GERRY

Inside, now!

They run for the hotel...

INT. TOWER 1. LOBBY - DAY

They scramble in - Gerry turns, closes the glasses, doors, locks them top and bottom, just as the Z slams into the glass. It pounds at it, head, hands teeth, a huge aggression, trying to get inside. But it is only interested in...

ANNA

It's me... it wants me.

It's true - it only sees Anna, ignoring Gerry and Morel.

GERRY

Your camouflage has worn off.

MOREL

It's making noise...

It's true - Gerry sees others nearby are becoming interested.

GERRY

We have to let it in. Anna, go back by the stairs.

MOREL

No, you are not using her as bait!

GERRY

It's attracting the others, that glass won't hold!

Anna is caught - then she does as Gerry has told her, runs over to the stairs. Morel seems unsure - but Gerry is ready.

GERRY (CONT'D)

When I say, you open that door.

Gerry, looks around, grabs a fire extinguisher, gets ready. Morel is not at all happy with this plan. But she realises he is right, nods, despite herself.

GERRY (CONT'D)

Okay... now.

She opens the door. The Z runs in. (Morel locks the door behind it). It charges straight towards Anna, who stands terrified at the end of the hall.

Gerry swings, clatters the fire extinguisher at it's head. It goes down: but immediately it is up again, running for Anna.

MOREL

NO!

Anna backs away, horrified that it is still coming - but it is, it races towards her...

Gerry bowls into it, on top of it. It turns around grapples at him, tries to bite him. But he brings up the fire extinguisher down on it's skull. It goes still. Silence.

Another Z crashes up against the glass, shocking the hell out of them. But it's not going for Anna - it is going for Morel.

Gerry sees more coming behind it - all running for Morel. And behind them more and more, hundreds turning, running...

GERRY

Up the stairs, run!

Morel does not need to be told twice - she runs to join her daughter and they head up the staircase. Gerry follows, as more and more Z's hit the glass...

INT. TOWER 1. MAIN STAIRS - DAY

Morel and Anna run - may not stop running. But...

GERRY

Wait, wait!

They stop. They can still hear the pounding on the glass.
Gerry moves back down a little so he can see...

The Z's are still at the door, 30, 40 of them now - but now they can no longer see what it is they were chasing they are quieting. Calming. Gerry goes back to Anna and Morel.

MOREL

What do we do?

But actually, he has no idea...

INT. TOWER 1. CORRIDOR - DAY

Moving along a corridor - Gerry notices a fire axe in a case, pulls it out, holds it as a weapon. Ready...

ANNA

Do you think there are Z's in here.

GERRY

(doesn't answer: instead...)
Stay behind me. Both of you.

INT. TOWER 1. BACK STAIRS - DAY

They move up the stairs, Gerry Axe out, slow, careful...

INT. TOWER 1. 15TH FLOOR CORRIDOR - DAY

They come out in another empty corridor. They head right to the end, right at the back of the tower. Opens a door...

INT. TOWER 1. ROOM 1528 - DAY

Such a nice rooms - once upon a time. Gerry checks around, making sure there's nothing inside. There isn't. They look out - from this vantage point they see that there are thousands upon thousands of Z's down there, standing.

ANNA

We're trapped. Are we trapped?

He doesn't answer. Due to the curve of the building he can see that they are in the first tower and just about see the other two to his right. He can also see up, managing to make out the skypark stretching across all three towers.

GERRY

Okay, you both need to stay here.

ANNA

Are you leaving us?

GERRY

No. No, I'm not leaving you. My camouflage still works, we can use that. They're not going away, we have to make them go. There are three towers, we're in the first. I'm gonna make noise and draw them to the third.

MOREL

Noise? You'll bring more here.

GERRY

No. I'll bring them there. Then we're get out.

(hands her the axe...)

Once you hear it give me fifteen minutes - if I'm not back by then, you need to get out and get a boat to Batam. Wait until it's clear.

ANNA

You're coming back though, right?

GERRY

Yeah. Yeah, I'm coming back.

INT. TOWER 1. 15TH FLOOR CORRIDOR - DAY

He exits. Stops. Looks at the door number 1528 - to the side there is a big gold '15' indicating the 15th floor. He repeats the number under his breath - '15-28... 15-28...'

INT. TOWER 1. MAIN STAIRS - DAY

He heads up the stairs - up and up. Exhausting, but on he goes. Occasionally he passes the odd Z on the stairs...

INT. TOWER 1. PENTHOUSE RECEPTION HALL - DAY

A hall at the top - seems like a fancy event was in full swing when the outbreaks happened: Z's in tuxes and ball-gowns. So many of them. Gerry picks his way through...

EXT. SKYPARK. OVER TOWER 1 - DAY

He comes out onto the sky park - he stops for a moment, catching his breath. Looks around. It was once beautiful. Pools, bars, covered sections and tropical plants. But now it is crusted with rain-dirt; un-cared for, plants overgrown. But there is only one Z that he can see, someone who was once a pool attendant - but it does not even sense Gerry.

He starts to look around - goes to a covered section, the bar trying to find something to make a noise with. There is a speaker system here, though it looks battered by elements. He looks up - solar panels. Maybe there is electricity?

Then he notices something - in a corner, a mound of stuff under a large tarpaulin. Odd. He goes to it, undoes half corroded bunjie cords to reveal... a mass of speakers and amps. Really, really good stuff - clearly some kind of gig was planned up here. He cannot help but smile...

GERRY

Oh, you beautiful thing...

Suddenly something smashes into him, forces him back - the pool attendant is trying to kill him...

Gerry gets his hands up just in time to stop teeth tearing his flesh. But he is off balance, forced back - the fury of the attendant is colossal, as Gerry goes back step after step. A hand smashes his hand away, the teeth come in...

Without warning his lower back clatters into something - he flips up, over, the pool attendant with him. He sees - they are both going over the edge of the skypark, a 55 story drop.

Gerry abandons his struggle with the Z, grips the rail, managing to get one arm and foot hooked over. The Z reaches out for him, unobstructed now, but gravity takes over and it falls, plunging to the ground, still clutching upwards.

Gerry manages to hold on - but he is in an awkward position, his weight pulling painfully on the crook of one elbow. He pushes against the glass, but cannot get a grip. Reaches up, manages to get a hand on the rail, but it means his foot slips off...

He inches his chest up onto the rail - painful. But it allows him to heave himself over. He clatters down. Lies breathing for a second, recovering - surprised he is still alive.

EXT. SKYPARK. SPEAKER STACK - DAY

Gerry roots amongst the gear under the tarp: finds some length of heavy-duty, outdoor cable - lots of it. Good news. There is also a tool box - even better news.

EXT. SKYPARK. SOLAR PANEL TOWER - DAY

He has opened a junction box at the base of the solar panels and has a wire out, trying to check if there is power there. Suddenly two exposed wires fizz, shocking him slightly.

EXT. SKYPARK. TOWER 3 - DAY

Moving along the railing, leading the cable, occasionally securing it with plastic cable ties from the tool box...

EXT. SKYPARK. PROW - DAY

He is now at the tip of the prow, has tied a huge speaker in a mass of bunnies and electric cord - he lowers it down over the edge of the prow, a good 20 feet below the skypark...

EXT. SKYPARK. OVER TOWER 1 (EXIT DOOR) - DAY

Now at an emergency exit, over tower one - a discreet door in a small housing that faces the prow. Next to it is an alarm box - he has it open and is connecting some cabling...

EXT. SKYPARK. SPEAKER STACK - DAY

He heads back to the amps and speakers at the tarp, unwinding the wire that leads to the alarm. Plugs it in. Then he starts to for the door with the alarm, but he stops. Goes to the tool box, roots around. Finds a small hatchet...

EXT. SKYPARK. OVER TOWER 1 (EXIT DOOR) - DAY

At the door now, ready. Takes a breath and - kicks it open. Suddenly the alarm screams through the speaker dangling off the building, amplified by the electronics under the tarp.

EXT. SINGAPORE. HARBOUR - DAY

It can be heard for miles around, a wailing thing, dangling from the prow of the Marina Bay Sands skypark...

INT. TOWER 1. ROOM 1528 - DAY

Morel and Anna, look up and to the right, the sound is muffled, but loud even here...

INT. SKYPARK. OVER TOWER 1 (EXIT DOOR) - DAY

Gerry is behind the housing peering out. Suddenly up ahead Z's burst out of other doors, racing to the prow. They clatter into the railing, others massing up behind, them, over them, some falling off, over the edge...

Then Z's burst out of his door and he pushes himself flat against the brick work. Peeks out. A steady stream of Z's joining the others. Slowly, quietly he creeps to the edge of the skypark, keeping behind furniture all the way...

He looks over the edge to see...

A mass of Z's below, swarming, up and around tower three - more are joining them. A seething sprawl of flesh, pyramiding up the glass. But his own tower, tower one is clear...

He looks back at the door he was standing behind. Whereas the Z's continue to flood out of the other doors only a few now are coming out of this one. A last Z... then no more.

INT. TOWER 1. BACK STAIRS - DAY

Gerry moving down the stairs, cautious, trying to go at pace, but quiet - hatchet out, nervous at every corner...

INT. TOWER 1. 16TH FLOOR CORRIDOR - DAY

He heads along the corridor - still cautious but the place seems clear. He goes to the end room, opens the door.

GERRY

Okay, we just need to -

A Z leaps out at his throat. Gerry falls back onto the floor, the Z trying to bite his face. He manages to hold it back but he has to drop the hatchet, to use both hands. Even so, the thing is huge, the teeth get closer...

Somehow He gets a foot up and under it. With all his might he shoves it, using arms, foot and body. The Z skitters into a wall, but is straight at Gerry, milliseconds later. But Gerry picks up the hatchet and in one move whacks it into the Z's skull. It goes still, falls. Gets up, takes the hatchet out. Looks in the room - are they in there? Are they Z?

Then he notices something - the door number - 1628. Looks to his right to see a big gold '16' on the wall. Shit.

INT. TOWER 1. 15TH FLOOR CORRIDOR - DAY

Now at the right door; 1528. A big gold '15'. He opens the door. Anna and Morel are surprised to see him - clearly they were just about to go. But it is a pleasant surprise...

INT. TOWER 1. ROOM 1528 - DAY

They look out the window. From here they can see the mass of Z's at the base of tower 3, frothing up the sides...

EXT. MARINA BAR SANDS. TOWER 3 - DAY

It looks like the building is being swallowed by a swarm of humans. At the top a steady stream of Z's fall off.

EXT. SKYPARK - DAY

But more come out of the doors. They climb over each other to reach the sound, the prow full of them now...

INT. TOWER 1. ROOM 1528 - DAY

But it seems to be thinning out in the surrounding area, less coming now as most the Z's within earshot are already here.

MOREL

You think there'll be more?

GERRY

We'll have to take that chance.

INT. TOWER 1. 15TH FLOOR CORRIDOR/BACK STAIRS - DAY

They head out, along the corridor. Then Down the stairs...

EXT. SKYPARK. PROW - DAY

The speaker screams. More Z's are clambering onto the roof...

INT. TOWER 1. 6TH FLOOR CORRIDOR - DAY

They head to the main stairway. They stop at the top of it.

GERRY

If we can't find a back way we'll have to go out the front. Keep close to the building, hopefully they won't see us. If they do and it's just one or two, we'll have to handle it. Are you okay with that?

MOREL

Yeah, we can do that.

GERRY

Good. If it's more than a few we just run, Okay? Run for the water? They'll follow, but they don't swim - you just run as fast as you can and as soon as you hit the water.

ANNA

I'm not a great swimmer...

EXT. SKYPARK. PROW - DAY

A crack appears in the concrete where the prow leans out from the building. Dust and rubble falls as it snakes out under the skypark. But still more Z's come, adding to the weight...

INT. TOWER 1. 6TH FLOOR CORRIDOR - DAY

GERRY

Don't worry, we'll look after you.

They are about to go when suddenly a massive noise, a throb/groan reverberates through the entire building...

EXT. MARINA BAR SANDS. TOWER 3 - DAY

...and the crack opens up, wide causing the entire prow to give way and splinter off. It falls under the weight of Z's, crashes to the ground below, hitting like a neutron bomb.

INT. TOWER 1. 6TH FLOOR CORRIDOR - DAY

The floor leaps beneath their feet, like an earthquake, causing them to grip rails. The noise is deafening - glass around the smashes, light scones crack and pop out, walls splitting, a cavity opening in the floor...

EXT. MARINA BAR SANDS. FOOT OF TOWER 3 - DAY

A huge pall of dust. The sound of the crash settles - but above there is still the sound of the speaker...

EXT. SKYPARK. OVER TOWER 3 - DAY

It is now dangling down the side of tower three, somehow still intact, somehow still wailing - a large broken piece of masonry and railing attached, dragging it down...

INT. TOWER 1. 6TH FLOOR CORRIDOR - DAY

Gerry, Anna and Morel, get upright - what was that?

EXT. MARINA BAR SANDS. FOOT OF TOWER 3 - DAY

Many tens thousands of Z's have been crushed - but hundreds of thousands haven't and now that calm is settling, they return to trying to reach the screaming speaker above...

EXT. SKYPARK. OVER TOWER 3 - DAY

...hanging there, with it's masonry... which becomes too much for it: the plastic ties pop, the speaker swings, plummetts...

EXT. SKYPARK. SPEAKER STACK - DAY

...and at the amps above tower one the cable connecting it is yanked out. The sound no longer by-passes the speaker stack: the speakers scream the alarm, louder than ever.

INT. TOWER 1. 6TH FLOOR CORRIDOR - DAY

So loud - and right above their heads. Gerry, Morel and Anna looks up. Then at each other, realising.

EXT. MARINA BAR SANDS - DAY

The Z's all start to run for tower one...

EXT. TOWER 1. 6TH FLOOR CORRIDOR/MAIN STAIRS - DAY

GERRY

RUN!

They belt down the stairs... level four... three... Then the sound of smashing comes from below, and they stop dead .

EXT. MARINA BAR SANDS. FOOT OF TOWER 1 - DAY

Z's are at the building, swarming up it, into it, the heavy duty glass shattering under their weight.

INT. TOWER 1. MAIN STAIRS/CORRIDOR - DAY

They look around - no escape. They run down the corridor. Gerry looks back - a Z has reached this floor, an outlier...

GERRY

In there!

He shoves open the door - a darkened room beyond. Anna and Morel go in. The Z runs at him, but Gerry fells it with the hatchet - it gets caught in the skull. He tries to pull it out. But hears the mass of Z's coming up the stairs. He abandons the hatchet, jumps in the room, closes the door.

INT. TOWER 1. ROOM 346 - DAY

They back away from the, staring at it - Gerry takes the fire axe from Morel, gets ready...

But the door does not open - instead they hear the sound of the Z's thundering past, only feet away, so many of them.

Gerry turns, looking for a way out. Sees the large elegant curtains, drawn. He goes to them, opens them...

A horrific mountain of limbs, undead swarming up the side of the building, clambering over each other...

Gerry spins around looking for a way out. Enters the bathroom - nothing. Comes back. The glass gives crick - another, louder: a crack snakes across the glass. It is about to give way. Gerry looks up - sees the air-conditioning vent.

GERRY

There!

They see, help him pull a chair over. He gets up manages to yank the grill off, aware of the glass cricking nearby...

INT. TOWER ONE. HORIZONTAL VENT - DAY

They crawl, through the tiny space, Morel first then Anna, then Gerry at the back with the fire axe. Morel stops.

MOREL

There's a shaft - vertical.

She is looking down into a large vertical shaft, spears of light breaking in, indicating of just how far down it goes.

GERRY

Can you get in it?

MOREL

Yeah, I think I can.

Morel climbs into the shaft using the pressure of her back, arms and knees as friction. Actually manages it well.

MOREL (CONT'D)

I'm in!

Morel starts to chimney down. But Anna does not move.

ANNA

I can't... I can't...

GERRY

Anna, there's no other way.

ANNA

I know. I'm trying. But I can't move my legs. They won't go... I'm sorry. I'm so sorry...

He looks behind him - knows he does not have much time...

GERRY

Okay... it's okay, I'm coming up.

He manages to squeeze past her. He climbs into the shaft, the way Morel did (Morel is a ways below now, unaware).

GERRY (CONT'D)

Climb in with me.

Anna stares at him. Looks beyond him...

GERRY (CONT'D)

Don't look behind me, look at me.

(she does)

I will not let you fall. I promise.

She backs onto him. He talks her in...

GERRY (CONT'D)

That's it, you're doing fine...

Below Morel has realised something is up.

MOREL

Are you okay?

GERRY

We're fine, it's okay.

Anna is half in, half out. But he needs her all in.

GERRY (CONT'D)

Anna, you're good. It's fine.

ANNA

You promise it's okay?

GERRY

I promise.

She backs in fully, into Gerry's arms.

GERRY (CONT'D)

See? It's okay. It's gonna be -

Suddenly a Z's face and teeth launches out at them from the horizontal shaft. Gerry drops the fire-axe, which clatters past Morel below (opening a cut in her head). Anna screams, backing into Gerry, who tries to hold the Z's face away from her. But it is desperate to get at Anna, all rage and fury.

MOREL

What's happening? What is it?

The Z is almost in on them...

ANNA

Gerry! GERRY!

GERRY
FALL, FALL!

He lets go of the pressure in his back and he and Anna of begin to plummet. Morel sees them clattering towards her and does the same thing, lets, go, starts to whip down the shaft.

The Z bites towards Anna's face as they plunge - Gerry fights to keep it away, while trying to control their fall. As speed picks up the flimsy air-conditioning begins to buckle. A huge noise comes up from below with a sudden dull light...

INT. TOWER 1. CAR PARK - DAY

... and they crash out, into the carpark and on top of car, Gerry first, Anna on top of him the Z after. The wind is blasted out of Gerry, but the Z does not miss a beat - it is up and straight at them. Gerry just manages to roll Anna out of the way and gets a hand up to stop the Z. Morel is on the floor winded, unable to stand. Gerry is on his own...

When the fire axe crashes into the side of it's head and it goes still. He pushes it away - looks to see Anna, standing there, holding the Axe. Terrified.

INT. TOWER 1. CAR PARK - DAY - MOMENTS LATER

Morel is now on her feet, Anna helping her move. Gerry also is limping, has hurt some ribs. But they are capable of moving. They head for the car park exit - sunlight...

EXT. MARINA BAR SANDS CAR PARK EXIT - DAY

They come out, slow. Look around - behind them is the Marina Sands Bay complex, the speakers still screaming, the swarm of Z's assaulting it. But the way ahead to the beach is clear...

EXT. SINGAPORE. PIER - EVENING

They find small dinghy with an outboard motor. Gerry yanks the starter. It works. They head gently out.

EXT. DINGHY - EVENING

Singapore behind them, the sound of the speakers fading...

EXT. STRAITS OF SINGAPORE - EVENING

Open sea. They are silent, no-one talking. Anna is tending to her mothers cut. Gerry watches them.

INT. HOME. KITCHEN - DAY

Karin can see that Jian Li is still outside, Rachel there too - but the teenager seems forgotten by Jian Li who talks with two soldiers, members of his escort. They are relaying news.

He heads up the path to the house, his expression serious. But it is Rachel's expression that really worries Karin. She has overheard - and is looking back at her mum, scared.

JIAN LI
(entering)
Do you have news?

KARIN
No, not yet. We know he spoke to
Morel, but that's it so far.
(he says nothing)
What? What is it?

JIAN LI
There was an outbreak in a safe
zone in Chile - they are holding
Argentina responsible.

KARIN
What?

JIAN LI
They are saying farmers in the
Andes used the Z's as weapons.

KARIN
That's insane, no-one would do
that.

JIAN LI
And the story is that they are now
leaving the coalition.

She sees that this is his *real* point. A moment.

KARIN
No, hang on, Jian Li - a story?
That may not even be true at all.

JIAN LI
No. It may not be. But it's a story
that is gaining traction at home.
Some people think the coalition is
dead - they look to new enemies.

KARIN
Jian Li, you cannot make decisions
based on stories and rumours.

JIAN LI

You can, Karin. In this world, you can. I cannot keep the PRTC in a coalition that is falling apart.

She stares at him, lost for a second. Then...

KARIN

It's not falling apart you're tearing it apart.

JIAN LI

Excuse me?

KARIN

If you walk out now, you are tearing it apart. And you don't want that, I know you don't.

(she's right - he doesn't)

We'll get news, any minute, please just stay with us, please.

EXT. STRAITS OF SINGAPORE - EVENING

Morel sleeping, facing away. Anna cannot resist but gently check her dressing. Gerry watches. Comes, sits with her.

GERRY

How is she?

ANNA

She's always been a slow healer. Thank you. For saving us.

GERRY

We saved each other. That's how it works now. You help her a lot?

(Anna nods)

With her work, too?

ANNA

She stopped trusting people after Normandy. I got a crash course in molecular biology.

GERRY

How old are you, Anna?

ANNA

Seventeen.

(then...)

I know what your thinking. But she needs help. The things she's been through were terrible.

GERRY

What about what you went through?
(Anna doesn't answer)
Does she have it on her? E29?

ANNA

I'm not taking it from her if
that's what you're asking.

GERRY

That's not what I'm asking. But
Anna - this matters more than her.
More than me, more than you.

She might reply - but at that moment she sees something
behind him. He turns, looks - the island of Batam. UN base.

They do not see that Morel's face, her eyes open...

EXT. BATAM ISLAND - EVENING

They are pulled ashore by guards come down to help them...

EXT. BATAM BASE - EVENING

A small base, protected on an island. Gerry talks with a man
in uniform, clearly in charge. Morel and Anna wait...

INT. BATAM BASE. HEADQUARTERS/HOME BEDROOM - EVENING/DAY

Gerry on a radio... Karin at home, headphones on...

He has just told Karin the news. She is devastated.

KARIN

Oh my god. Oh my god...
(a pause)
What am I gonna tell Jian Li?
They're close to pulling out. If he
finds out we can't make it work-

GERRY

We can make it work.

KARIN

You don't know that.

GERRY

Look, maybe you need to tell him.
If he finds out another way... I
mean we're supposed to be partners.

KARIN

Yeah. I know.

He feels the despair in her voice.

GERRY

Karin, if this works, all this will be in the past. None of this will matter because we'll be living like normal people, like a normal family. Do you remember that?

KARIN

I do.

GERRY

That's how we're gonna live. This will all be in the past.

KARIN

(a pause then)

Are you gonna come home, Gerry?

GERRY

Yeah. Of course I am.
(maybe to distract)
How are the kids?

KARIN

Fine, they're, er... fine, they...
(covers)
Connie's upset you went without saying: so expect punishment.

GERRY

Okay god, thanks for the heads up.

KARIN

Tomas keeps checking the windows, trying to be you when your gone.
(this makes him smile)
And Rachel's... well, Rachel's surprising, actually.

GERRY

Is one of the them there?

KARIN

Yeah. Yeah, sure hang on.

She goes to find a one of the children...

KARIN (CONT'D)

Connie? Connie

INT. BATAM BASE - EVENING

Gerry listens to the sound of his daughter's voice...

EXT. BATAM BASE. RUNWAY - EVENING

The pilots show Gerry, Anna and Morel to a large, corporate jet, once have a thing of luxury. Now it is beaten up, over used, grills welded over the windows. They all enter.

INT. CORPORATE JET. CABIN - EVENING

Luxury fittings have been ripped out so that it can transport goods. The seats that have been put in it are rough and ready. Even the wall between cockpit and cabin has gone.

Gerry buckles himself in. Morel and is a little way up, facing this way. Gerry watches Anna help her mother.

Next to him a side cabinet has been ripped out - once storage for people with nice stuff. He can still see some of the old material left - luxurious. He pulls out something caught in it, a scrap of paper, a note from the airline operator asking 'what time would you like to book your massage?'

EXT. BATAM ISLAND - EVENING

The plane climbs into the skies. To the east the sun sets...

INT. HOME. KITCHEN - DAY

Karin has just told Jian Li. He looks worried. She waits.

JIAN LI

And they think he can fix it? This scientist.

KARIN

They do. That's why Morel left the LHC to find him.

(he is processing)

Jian Li, I've told you everything.

JIAN LI

Yes. Thank you. Honesty meant something in the old world. I'm just not sure it does in this one.

KARIN

It's the same world.

He looks doubtful. Suddenly a shout from the living room

CONNIE (O.S.)

Mom, Mom!

Karin rushes in, followed by Jian Li...

INT. HOME. LIVING ROOM - DAY

They enter to see Connie, standing shocked. Rachel come in too, and oddly Jian Li, sat down. Connie sees her mother.

CONNIE

It's happening - look!

She points at the TV - it is working. A programme is being broadcast - an ancient episode of 'I love Lucy'.

TOMAS

Oh my god!

RACHEL

It's on? Someone's doing this?

CONNIE

I told you! I told they would!

They cannot believe it, amazed. Karin starts laughing - but really laughing, really finding something insanely hilarious.

CONNIE (CONT'D)

Mom? Mom, are you okay

KARIN

It's... it's a re-run.

(laughs again)

This is what they choose? After all this time?

She is wiping tears from her eyes. Tomas shrugs.

TOMAS

I like it. It's cool.

KARIN

(turns to Jian Li)

I'm sorry Jian Li, I -

But he is staring at the screen. For a moment Karin thinks he is angry. Then she realises he is crying, staring into a past he thought lost. Karin gently puts a hand on his shoulder. A moment. Rachel comes to him, holding something - his diary.

RACHEL

Here. You need to write about this.

He looks up at her. Cannot help but appreciate her kindness.

Suddenly a noise outside - a popping in the distance. Karin goes to the Window. Jian Li joins her, emotion forgotten.

Hedges at the front of the garden obscure the view. But Karin can see through the gap at the path: Jian Li's guard have also heard the noise. It continues in the distance - gunfire.

The guards head down to a group of buildings not too far away. Karin watches them. Exchanges a looks with Jian Li.

CONNIE

What is it mom?

KARIN

Nothing, it's nothing it...

But then a man runs out from the buildings, almost falling to the ground like he is being chased. The soldiers go to help. But the man spins around and leaps on the nearest one, bites into his throat. Karin steps back, shocked - Jian Li too.

The other soldier fires into the Z, killing it. But the first soldier now Z leaps on him - bites instantly. The second guard turns within seconds. Then he turns to the house.

KARIN (CONT'D)

Get down!

She ducks yanking Jian Li with her.

CONNIE

Mom?

KARIN

Turn that off! Stay away from the windows.

Slowly she peeks up, sees the Z. But it is not moving.

RACHEL

They're here? Are they here?

JIAN LI

Do you have camouflage?

Karin nods, goes to a box under the TV, pulls out a bunch of Epi-pens. They shoot camouflage all of them, Karin helping Connie, trying to keep them calm.

JIAN LI (CONT'D)

Where is the base?

KARIN

(pointing through the Z's)
That way. Where the gunfire is.

JIAN LI

Then we need to go through them.

RACHEL

What if they're all dead there?

JIAN LI

We can hear gunfire. As long as we hear that people are fighting.

KARIN

What if they're resistant?

JIAN LI

No, they cannot be.

(Karin is not so sure)

Karin, no aircraft has come down within a thousand miles of here. It is an ordinary outbreak, trust me.

She wants to. But these are her kids...

KARIN

I'm not taking that chance.

Jian Li sees she means it. He pulls out a silenced pistol.

JIAN LI

Okay - I'm going to find out.

KARIN

No, Jian Li -

JIAN LI

It's okay - it's just two. If they sees me I can take them before they can get to the house.

He moves to the window, slow. Looks. Sees the Z. He taps on the window. The Z spins around at the noise. Looks in his direction, through the glass. Does nothing. Does not move.

Then suddenly it screeches at Jian Li - starts running...

JIAN LI (CONT'D)

They can see us! They can see!

CONNIE

Mom?

KARIN

Out the back, now!

JIAN LI

I can take it. Don't worry, I can-

But suddenly a huge mass of Z's, crashing over the hedge, through it, piling up and over the walls, hundreds of them - and beyond thousands more. Jian Li is stunned. Karin grabs the kids, heads for the back. Jian Li doesn't move, frozen.

The wave of Z hits the house, smashes into glass. The wire starts to buckle almost immediately under such an assault. Jian Li turns to run, but is grabbed pulled back, into Z's...

EXT. HOME - DAY

Karin exits with the kids, they run to a beaten up old car, clamber in - Karin in the front, Rachel beside her, Tomas and Connie in the back. They close the doors, but Rachel has dropped something. Opens the door - Jian Li's diary, has fallen on the ground. She picks it up, closes the doors...

But something grabs the metal, snatches in for Rachel.

RACHEL

Mom!

The Z rips the door wide tries to force it's way in. Karin leans over to stop it, desperate to protect her child. Tomas too fights from the back seat. But the ferocity of the Z is way too much. Then Tomas sees something behind...

TOMAS

Mom, drive!

She sees what he sees - thousands of Z's, running out of the house, around the house: they will be swamped in seconds. She she hits the gas. The car spins out, weakening the Z's grip. But it's fury compensates - it is getting in...

Then a hand reaches from behind, grabs it's hair and yanks it off the car - Connie. The Z clatters to the earth as they speed off. But it's on its feet in seconds, running at them.

KARIN

Are you okay? Are you okay.

RACHEL

Yeah, I'm fine, I'm fine...

(turns to her sister)

Thank you.

I/E. ROAD OUT - DAY

Karin speeds for the way out. But then she stops - up ahead, a mass of Z's killing, slaughtering. To the left the same - Nova Scotia has fallen. She spins the car to the right, heads off for some fencing, hoping to reach the way out

But in seconds the fencing is being assaulted, as hundreds of Z's come at out it from the forest beyond. Karin spins back in, towards the base - where they have just come from.

TOMAS

Mom, we're going the wrong way!

KARIN

It's all the wrong way!

She sees something up ahead, a building, an odd round, windowless thing - perhaps was once a data bank. But there are people running into it. She heads for it - speeding.

EXT. ROUND BUILDING - DAY

They are about to close the doors as the car skids to a stop just in front, Karin flinging her door open...

KARIN

Wait!

A scared soldier and young woman in her 20's keep it open.

GIRL

Hurry, please.

They need no encouragement - Z's are racing this way from all horizons. Connie, Rachel and Tomas run for the building. But Karin looks around on the ground for something...

RACHEL

Mom!

She finds what she's looking for - a rock. She dumps the gas peddle. The car heads off away: Z's follow it, as Karin runs inside. Behind her the car overwhelmed.

INT. ROUND BUILDING - DAY

Karin in, they barricade the door, so quiet as they do so. They step back, stare at the door, waiting for the attack. But when it does not come they almost cannot believe it...

Karin looks around - a large, round room, nothing in it really. There are no other doors, some steps going up, no windows - old junk stored here. There are about 30 or 40 survivors in here, 8 or 9 of them soldiers - but despite their guns they look just as scared as everyone else.

TOMAS

Mom? The shooting's stopped.

It is true - no more shooting. Karin heads for the stairs...

EXT. ROUND BUILDING. ROOF - DAY

Comes out onto a flat roof. Not much here. She is careful as she exits not wanting to attract anything below. She moves out to where she has a vantage point. And what she sees...

The undead everywhere. Tens of thousands of Z's as far as the eye can see, in every direction. Nothing but Z's.

INT. CORPORATE JET. CABIN - NIGHT

Gerry suddenly wakes up. Morel is sitting opposite him - Anna is asleep, up ahead. For a moment Morel says nothing, then...

MOREL

I'm not jealous that you have your family intact. I want you to know that. I say things sometimes...

GERRY

I don't think you're jealous.

She pulls out the photo, hands it to Gerry - nervous, like she is handing over the Mona Lisa. But it is just a family photo: Morel, Anna (about 12), tall man and two lads one (9), trying to look cool, another (5) forcing a crazy grin.

GERRY (CONT'D)

These are your boys?
(Morel nods, almost a smile)
They look like a handful.

MOREL

They were. Oh god, they were.
('were' - smile fades)
I often wish I'd lose this. The pain. But pain's a symptom of love.

GERRY

Then you should never lose it.

MOREL

She's all I have left Gerry.

Her expression is strange - it is almost like a plea to him. Perhaps he misreads it, leans.

GERRY

I'm sorry for what I said back there. This is not on you. The thing you've made, that could be the answer to all this.

MOREL

When they tested the first atomic bomb they asked Robert Oppenheimer, what he thought seeing his invention unleashed. He quoted a line from Bhagavad Gita 'Now I am become death, the destroyer of worlds'. Less than a month after he had that thought 130,000 people were dead. Because of what he made.
(looks up at him)
If Giersdottir can't fix this, then all I've done is destroy.

GERRY
Morel - that's not you.

PILOT 2 (O.S.)
You wanna come see this?

INT. CORPORATE JET. COCKPIT - MORNING

Morel and Gerry enter, the pilots, staring at the sea...

PILOT 2
You ready for weird...?

What he is looking appears at first glance to be an island - but it is actually a vast flotilla of many, many thousands of vessels: the Sagar free state.

INT. CORPORATE JET. CABIN - MORNING

Gerry, Morel and Anna look down at the free state - it is truly enormous. A huge variety of vessel; aircraft carriers, destroyers, container ships, cruise liners, right down to tugs and yachts, strapped together, permanent bridges built, construction on decks sometimes spanning multiple vessels.

They are flying over a whole section where enormous sea going barges have been filled with earth to create fields, complete with crops. There is constant activity on the flotilla, vessels coming and going, helicopters and planes buzzing.

ANNA
It's incredible.

GERRY
It is. It started out as a few ships fleeing the madness on land. Then it just grew and grew. Their policy was never to turn anyone away. If you want to be here you are here. It works remarkably well.

Anna points to a huge submarine, mass of cables around it.

ANNA
It that a military submarine?

GERRY
Yeah, The *Zheng He* - a was a Chinese nuclear sub, but it got out when Beijing fell. They found their way here and now their reactor powers half the place.

ANNA
It's amazing. Like a whole country.

GERRY

It is a whole country. They're their own people now. They survive, look after each other and its safe.

MOREL

Yeah? If it's so safe then why are people leaving?

She points down to where some boats that seem to be detaching themselves. A stream of vessels heading to the horizon...

PILOT 2

Okay, we're coming in...

They head back to their seats, but he stops Gerry. Hesitates.

PILOT 2 (CONT'D)

They have weapons trained on us.

GERRY

Weapons? Why?

PILOT 2

You're guess is as good as mine.

The copilot goes. Gerry sits - sees Morel watching him.

EXT. AIRCRAFT CARRIER - MORNING

They come in on the deck of a vast aircraft carrier - but even this has been repurposed, homes built all along one side, sprawling out from the control tower.

When they exit they are met by armed militia led by Kenyan Woman, KIPRUTO, mid 50's, smokes constantly.

KIPRUTO

You've come to speak to Kari, yes?

GERRY

That's right.

KIPRUTO

He will not leave here.

GERRY

We just want to talk.

KIPRUTO

And if he doesn't want to go, he's not going - do you understand?

GERRY

We just want to talk.

She looks him up and down. Doesn't reply but leads them to the rear of the ship, pass the carrier's control tower. Gerry notices Militia everywhere - readying the artillery.

EXT. CRUISE SHIP - MORNING

They are led off via a permanent gangway to what was once a cruise ship. Again the rebuilding is impressive, homes and industry sprawl over many vessels, human ingenuity at it's best. Here too people seem to be arming up, digging in...

EXT. CARGO SHIP - MORNING

Again they are led over another impressive walkway to a colossal cargo carrier, a small town built on it's decks, shipping containers turned into homes. As they cross Gerry sees a ship being laboriously extracted from the flotilla, heading off to join the exodus of others, sailing away...

GERRY

Why are they leaving? And why are you preparing for war?

KIPRUTO

This thing with the PRTC and India.

GERRY

What has that got to do with you?

KIPRUTO

We're moored off India - we're not allied to anyone but half of our people are Indian or Pakistani.

ANNA

You think they'll attack you?

KIPRUTO

The nuclear arsenal on the Indian subcontinent is useless - it's all in dark zones overrun with Z. But as you may have noticed we have a working nuclear submarine...

GERRY

But you wouldn't use it.

KIPRUTO

Tell that to the PRTC. People are panicking. It's like everyone thinks everyone else has a gun pointed at them. Sooner or later some idiot's gonna pull a trigger. And when they do it'll get messy.

GERRY

That doesn't have to happen.

KIPRUTO

An optimist. Wonderful. In my language we use the same word for optimist as we do for idiot.

ANNA

Is that true?

KIPRUTO

No. It should be though.

INT. CARGO SHIP. CORRIDOR - MORNING

Kipruto leads them into the belly of the ship, along a narrow corridor - reaches a door at the end, stops, turns.

KIPRUTO

I should prepare you - Kari was, er... Well, he was Icelandic.

ANNA

Why does that matter?

MOREL

Iceland went 100% Z. It's all gone.

KIPRUTO

Losing your family, your friends - that's one thing. But your country, your language, everything you grew up with: that is something else...

INT. CARGO SHIP. SMALL ENGINE ROOM - MORNING

They enter one of the smaller engine room, long abandoned as unneeded on a stationary vessel, crammed with redundant machinery. But what is really surprising is the decor...

Religious imagery is everywhere - scriptures, icons, crosses, stars of David, crescent moons, ankhs, Norse runes. There are statues of saints, Buddha, Jesus and African masks. The air is thick with intense and there are candles everywhere. At the end is a tall Icelandic man, KARI GIERSDOTTIR. He looks like an accountant - but incants over a statue of Krishna.

They approach, slowly. Kari realises. Stops, turns. Smiles.

KARI GIERSDOTTIR

Have you come to find God?

INT. CARGO SHIP. SMALL ENGINE ROOM - MORNING - MOMENTS LATER

They move around, surprised. Kari seems totally relaxed.

GERRY

What... is all this?

KARI GIERSDOTTIR

This is my work.

GERRY

This is your work?

KARI GIERSDOTTIR

Yes, of course. I am going to put the dead back in their graves.

MOREL

You... found religion?

KARI GIERSDOTTIR

No, it was always there! Do you have any idea how many faiths have predicted that the dead would rise up at the end of the world?

GERRY

This is not the end of the world.

KARI GIERSDOTTIR

No, it is not! Not if we act now.

MOREL

And exactly how do we 'act'?

KARI GIERSDOTTIR

Look I know how this looks, but I am a scientist. I am applying scientific principles to religious practice - I have no preconceived ideas, I am simply experimenting, finding out which God works.

(she stares at him)

So far best results have been from an ancient form of Zoroastrianism but there is a long way to go. I may need to blend faiths - we have interpreted texts very badly.

ANNA

Why aren't you using what you know?

KARI GIERSDOTTIR

But... I am - don't you see?

(clearly she does not)

When the outbreaks happened I spent six months researching the virus: I was in...

(MORE)

KARI GIERSDOTTIR (CONT'D)
heaven, we had never seen such a
thing. I lost myself in that work.
Then one day I woke up... and I
could not speak my own language. I
could not remember one word. Gone.
Eradicated from my mind. See?
(they don't)
We are being punished. By god. We
just need to find out *which* god.

Morel looks up at Gerry - he sees her despair.

GERRY
You've heard of E29?

KARI GIERSDOTTIR
Yes, of course.

GERRY
Well professor Morel here made it.

Kari stares at her. It is clear this interests a part of him
he has long suppressed. But he covers.

KARI GIERSDOTTIR
Congratulations. But you've wasted
your time. Science cannot help.

GERRY
But there's a problem with E29. It
works by switching off the
mechanism in the Z virus that stops
them attacking a sick host.

KARI GIERSDOTTIR
(interested, despite himself)
That... that *is* a problem.

GERRY
It is. We're trying to find a way
to make E29 work without
interfering with camouflage.

KARI GIERSDOTTIR
Yes. That would be... difficult.

They can see his interest. Anna steps forward.

ANNA
Can I show you something?

She goes to her mother. Morel hesitates: then takes out the
photo of her family, hands it to Anna. Anna Brings it over to
Kari. He is fascinated despite himself. Anna turns the photo
over, and - very carefully - peels the back off. Inside is
the image of a genome, a mass of black and grey lines,
incomprehensible to most. But Kari takes it in his hands,
stares at it. Anna places a hand on his shoulder.

ANNA (CONT'D)
Give us an hour. God will still be
here when you get back.

INT. TANKER. LABS - MORNING

The ship's bridge converted to a lab, scientists work. But they stop as they realise what is happening. Kari is walking through them like a prophet, followed by Gerry, Anna, Morel and Kipruto. He reaches the room at the end, opens the door - he goes in, then... closes the door before they can enter.

For a moment they are shocked. Then Gerry turns to Kipruto.

GERRY
Can I use your radio room?

INT. AIRCRAFT CARRIER. RADIO ROOM - MORNING

Gerry on a radio. Can't get through, signal dead...

GERRY
Is there a reason I can't get
through to Nova Scotia?

OPERATOR
Not that I know of. I heard there
were storms over the Atlantic? Or
it could be this Damascus thing.

GERRY
What Damascus thing?

OPERATOR
Well the signal gets boosted at
Damascus. But here's been an
outbreak there. These new resistant
Z's, the whole place is gone.

GERRY
Damascus? They told me yesterday
the outbreak that was at Eilat.

OPERATOR
Yeah. This is another. At Damascus.
(Gerry stares at him)
What?

GERRY
Do you've a map of the middle east?

The map nods, digs out a map, hands it to Gerry. He finds Damascus. Looks down to where Eilat is, southern Israel.

INT. TANKER. LABS - MORNING

Anna and Morel waiting at one end, near a pile of stuff that seems to just have been dumped there, incongruous thing, like a truck had been emptied quick. Gerry enters with the map.

GERRY

Did the LHC have planes going to Damascus?

MOREL

No. No our hub there was Eilat. We only had about 15 planes going out a day, there's no point in sending 2 to practically the same place.

(sees the effect this has)

What? What is it?

GERRY

At the LHC I met a man called Hjalmar. He said you'd experimented with making E29 airborne?

MOREL

Yes, we thought if it could spread from Z to Z it would disseminate quicker. They all have open wounds, no immune system - it would go through them like wildfire. But we stopped it was too unpredictable.

GERRY

And what would that mean, airborne?

MOREL

That it transfers in microscopic particles - in the air, on hands, feet: like flu only it comes in through an open wound. Why?

GERRY

They just told me about an outbreak at Damascus. But yesterday there was also one at Eilat.

(he shows them the map)

It's three hundred miles between them - a complete dark zone, nothing but Z's.

She is stares at the map, beginning to understand.

GERRY (CONT'D)

You said they were in cages. But if had become airborne... and if someone had a cut or a scratch...

Morel says nothing. Anna too is beginning to get it. Scared.

ANNA

Mom...?

GERRY

It got on 8 planes. All in the air for hours before they came down.

MOREL

This can't... this can't have...

GERRY

And in the LHC I saw a man turn Z before he was bit - but he had a cut on his arm.

Morel stares at him realising the truth. Not wanting to believe. But knowing that this is the truth.

Suddenly the door opens, Kari comes out. He smiles at Morel.

KARI GIERSDOTTIR

It is a very beautiful thing you have made. Very beautiful.

(a pause)

But... it cannot be changed.

She says nothing. So he comes in to show her.

KARI GIERSDOTTIR (CONT'D)

See? The combination of genes that you would need to alter in order to have the effect you desire, also - to some degree - control contagion.

(showing Morel)

11p14.5 through to the natriuretic peptides. Do you see?

She stares at it - she does see.

GERRY

What does that mean?

KARI GIERSDOTTIR

It means that if you alter the aspect that makes E29 see through camouflage, you will also stop it functioning as a virus - it will not be transferred, and will have no effect on the Z's whatsoever.

ANNA

But isn't it just a matter of-

KARI GIERSDOTTIR

No. It is not a matter of anything. You are asking something to be both inside and outside at the same time. Not even god can do this.

(MORE)

KARI GIERSDOTTIR (CONT'D)

All that is left to us is to pray
and to repent. Trust me, that'll
work.

(starts to go. Stops...)

It really is very, very beautiful.

He hands the photo back to Anna, leaves. Walks out. They are
alone. Anna stares at her mother. Then she goes to Gerry.

ANNA

Gerry? What do we do?

GERRY

I... I don't know.

Anna is so shocked by his reply.

INT. TANKER. LABS - MORNING - MOMENTS LATER

They stand around, no idea what to do. Anna is chewing a
nail. Morel stares at the photo, her family. Gerry says
nothing. He is staring at the pile of stuff. Sees something.
He goes to it - it is mechanical elephant, not too dissimilar
to the one at the Walmart carpark. He touches it. Then...

GERRY

We have to broadcast it.

(they look at him)

We have to broadcast it. As it is.

ANNA

But it stops camouflage working.

GERRY

That doesn't matter now. Camouflage
is finished anyway. Within months
it'll be gone.

ANNA

You just want to send it out?

GERRY

We broadcast it now. They have the
equipment on the carrier. Every
base that was manufacturing E29
already has what you sent, they
just need to know the changes you
made. There's still a coalition -
just. Within an hour it can fight
Z's. If not it'll fight itself.

ANNA

But camouflage -

GERRY

Anna - camouflage let us hide. But
now we need to fight.

She stares. Then almost surprised at herself, she nods.

ANNA
I'm scared.

GERRY
Me too. I'm scared too.

MOREL
No. No, I'm not doing that.

GERRY
Morel -

MOREL
That's not the right thing

ANNA
What else can we do?

MOREL
We can... work on it, we could...
Yes, we work on it, find a way.

GERRY
And how long is that going to take?
How many will be dead by then?
They're waiting. We do it now or we
don't do it.

MOREL
Then... we don't do it.
(a pause)
It's me, not you! I'm the one who
made it. I'm the one who has to
live with it.

GERRY
You're work is giving us a chance-

MOREL
No! It is not. Because I will never
do that. I will never be that!

He sees how much she means it. He turns to Anna.

GERRY
Can you do it?

MOREL
What?

ANNA
Me?

GERRY
Yes.

MOREL
What are you doing?

GERRY
Can you do it, Anna?

MOREL
Gerry, she's my daughter, what are you doing?

ANNA
Don't ask me, please...

GERRY
I am asking. I'm asking you, now.

Anna looks at her mother. A look that is an apology.

ANNA
I'd rather die fighting than die hiding.

Morel is stunned. Can't believe this. Looks at Gerry.

MOREL
You're taking my daughter from me?
Is that it?

GERRY
That's not what's happening.

Suddenly the door opens and Kipruto enters. Looks tense.

KIPRUTO
If you want to go... go now.

EXT. TANKER - MORNING

The surface of the tanker has also been built on, creating a low town. Weapons have been attached, artillery and lookout towers too. Kipruto moves fast, a radio operator following - she is heading for the walk way at the end, the aircraft carrier a ship or two beyond. Gerry, Morel and Anna with her.

KIPRUTO
We think they're Chinese.

GERRY
Are they jets? Bombers?

KIPRUTO
We have no idea yet.

GERRY
If you fire you'll start a war.

KIPRUTO
I think war may already have
started, don't you?

RADIO OPERATOR
They're coming in west, Ma'am.

She stops - looks to the horizon. A squadron of planes are
coming in, fast. In fact they are disturbingly close...

GERRY
They're too low for bombers.

KIPRUTO
(calling up to a lookout)
What kind of planes are they?

RADIO OPERATOR
They're er... they're transports.
And they're not even armed.

KIPRUTO
What? They're not armed?

She turns to the planes - close, five of them, spread out.

KIPRUTO (CONT'D)
Keep artillery on them...

At the last minute the planes pull up, over them. But when
they are right above doors open, parachutists flood out.

RADIO OPERATOR
Troops? Are they trying to invade?

KIPRUTO
I want squadrons out to meet them -
no fire unless ordered.

He repeats the orders into the radio. The parachutists are no
more than a hundred feet now, five or six hundred of them,
all across the flotilla.

RADIO OPERATOR
What is that? That's not enough for
an invasion force.

Suddenly someone shouts down from the tower.

LOOKOUT
It's Z's! They're dropping Z's.

KIPRUTO
Oh my god...

It's true. All around there are Z's being dropped.

Gerry stares up, almost unable to believe this is happening.

There is a sudden sense of panic. The soldier with Kipruto pulls up his gun aims - but Kipruto yanks the gun down.

KIPRUTO (CONT'D)

No! Everyone hold fire! Camouflage
then take them quietly!

The soldier nods, through his fear, speaks the order into the radio. All around people prepare to take camouflage, syringes and vials. A soldier offers some to Gerry - but he is staring up (Anna takes them instead). Gerry realises something...

GERRY

No, fire now!

KIPRUTO

What?

GERRY

Don't let them hit the deck!

He grabs a rifle. But it is too late - 20 feet above the deck a charge in the parachutes blows and the Z's are detached, falling the remaining distance. The moment they hit the deck they leap onto the soldiers, tear into them. The soldiers panic: some fire, some run, others just stand in shock.

But now the outbreak is happening. Bitten soldiers turn on their comrades and for every one shot, five seem to get through. Gerry looks around: everywhere it's the same, outbreaks, death - mayhem. He grabs Morel and Anna. They run for the walkway at the other end of the ship.

The deck is madness - Z's land all over the place so there is not one concentrated outbreak, but outbreaks everywhere. The troops shoot one way to be leapt upon from the another.

At first Gerry moves via the a direct root. But people around them turn Z, bullets fly in all direction. So instead he drags them to the side of the ship - it is clearer. They are nearly at the walkway when a Z runs straight for them.

Gerry shoots it - it goes down, but is immediately up at them again, Gerry having to shoot it twice more to stop it. But there is another behind it. Gerry does not have time to aim, has to use the butt of the gun - Morel and Anna help Gerry shove it over the railing.

As they make the walkway three Z's run over it at them. Gerry shoots the first two then runs at the third, shoves it with his shoulder, ducking down and then straightening so that he can barge it over the rail. He reaches for Anna and Morel to follow him and they head over onto the cruise ship...

EXT. CRUISE SHIP - MORNING

The ship is a nightmare. They run via gangways to reach the walkway at the prow - above them, below them, on the stairs and sometimes right next to them, people fight Z's. Bullets splinter wood, a helicopter gunship sprays indiscriminately in panic, killing both Z's and the humans they are fighting.

Gerry sees the same story everywhere - insanity, made worse by people trying to flee. Ships try to disentangle themselves from the mess of cables and walkways, crashing into each other. A platform of housing built across three vessels is torn apart as one tries to escape - collapsing into the sea, in an explosion of wood, Z's and people.

Suddenly the helicopter, spins out of control and clatters into the cruise ship, a rotor snapping off and scything above their heads causing them to duck, as it shreds into cabins.

Somehow they make it to the walkway, crowded with escapees. They shove their way on with everyone else, but it has become a bottleneck of terror. But somehow they move forward.

They are almost at the carrier when the helicopter behind explodes - the cruise ship starts to sink. They walkway flips up, people falling. Morel has made it to the carrier, Gerry shoves Anna over as ground disappears beneath him. He grabs the rail with his chest and arms, hugging as people and wood fall behind into the sea. Morel and Anna help him clamber up.

EXT. AIRCRAFT CARRIER - MORNING

It is chaotic here too, but perhaps the space or the amount of soldiers and weapons means this vessel is somewhat less lost. There are still desperate battles being fought, but it may not be that these are utterly doomed.

Gerry sees that the corporate Jet has not yet taken off - it is on the other side of the deck, just beyond the control tower with its large banks of housing to their left.

They run towards the jet. But as they do a huge tanker looms up on their right (the open side of the deck) out of control. Gerry pulls Anna and Morel left away from the tanker, towards the housing. They stop at a plane lift - a huge open space for bringing aircraft below. In the corporate Jet the pilot has seen them, is waving for them...

The deck is nearly clear of Z's. But then the tanker crashes into the carrier, ripping into it's side. A huge groan seems to go on for an aeon as the ship rips along it's side. Then there is a colossal explosion that shreds up the edge of the deck and throws them off their feet.

They clamber up. Noise above - the housing. Like rain, becoming a dull thunder - the soldiers on the deck stare...

Thousands of Z's burst out of the housing, off balconies, through door, destroying walls, raining from above attracted by the sound. They clatter to the deck, go straight at the soldiers. Gerry grabs a discarded rifle (with silencer), knows it will be useless - but they have not yet been seen.

Then comes another explosion from the tanker, duller, more underneath but it jolts the entire ship... Anna tips, falls. Screams 'MOM' then she disappears into the lift, below decks.

MOREL

No! ANNA!

She runs to follow her, but Gerry grabs her.

GERRY

No, stop, stop!

Pulls her back, looks down - cannot see Anna.

MOREL

Where is she! Where is she - ANNA!

GERRY

We'll find her - we'll find her!

He heads for some stairs leading down, pulling Morel with him, as all around on deck the Z's massacre the soldiers, more and more flooding out from the housing...

INT. AIRCRAFT CARRIER. STAIRS/AIRCRAFT ELEVATOR - MORNING

They reach the bottom deck - there is fighting down here too, but further away now, not here, only heard. Anna is not here.

GERRY

Look...

There is corridor leading off. They head down it...

INT. AIRCRAFT CARRIER. CORRIDOR 1 - MORNING

They move, quiet but quick - they see no Z's, but again screeches echo down the metal walls. They stop at an intersection - which way? Suddenly a shout from the left - human. They run off in that direction...

INT. AIRCRAFT CARRIER. CORRIDOR 2 - MORNING

A dead end in a nest of doors. They stop - where is she? Then from behind a door - a muffled "No!" They barge it open...

INT. AIRCRAFT CARRIER. CABIN - MORNING

...burst in to see a bloody Z on Anna, once a soldier, it's hand at her mouth...

Gerry moves fast, puts the gun right to the Z's head so as to avoid Anna. But it turns spins around - and speaks.

YOUNG TROOP

Don't shoot!

Gerry stops - just. Anna runs to her mother, Morel hugs her.

GERRY

What the hell are you doing?

YOUNG TROOP

Hiding! I've hurt my leg, she thought I was a Z, she screamed...

Gerry stares at him, assessing the man. The situation...

GERRY

Do you know how to get up on deck?

YOUNG TROOP

Yeah. Yeah, I do.

Gerry looks at the wound in young man's leg.

GERRY

Can you move fast?

INT. AIRCRAFT CARRIER. CORRIDOR 3 - MORNING

They move - fast. The soldier in some pain but managing.

YOUNG TROOP

This way!

They turn left - down a new corridor. Screeches echo up.

The young soldier stops at a corner, turns back.

YOUNG TROOP (CONT'D)

There are stairs here that lead up, if they're clear it should be a short run to the control tower.

He heads out - but instantly leaps back, freezes. Gerry cautiously peers around the corner...

At the end of the corridor is a staircase, sunlight streaming in. Onto Z's. Some clearly dead - but several standing.

YOUNG TROOP (CONT'D)

Wait here...

He goes out moves up the corridor slowly, quietly, silenced pistol raised. Gerry steps out, gun trained on the Z's. The soldier gets closer. Reaches them. Lowers his gun...

YOUNG TROOP (CONT'D)

It's okay, they're all dead.

Gerry, Morel and Anna relax. They head up to join him. But halfway down Gerry stops them. Something is happening. The soldier seems to be fitting - spasming. Anna goes to help.

GERRY

No, don't!

He stops her - they don't get it. Then they see exactly why. The young soldier screeches - he has turned Z. They are stunned, cannot take their eyes from him. How?

But then it does not matter as he sees them, starts running down the corridor at them. Gerry fires, killing him. Silence.

ANNA

He wasn't bitten.

GERRY

We need to get out of here.

INT. AIRCRAFT CARRIER. STAIRS - MORNING

They are about to exit into light when there is another huge explosion - the ship starts to list right. Morel almost falls from the steps, Gerry steadies her. But something flutters past him, falling; the photo. Anna is below them.

ANNA

I'll get it.

MOREL

No, Anna, don't...

But she heads down. It has fallen onto the Z's. She picks it up, tucks it in a pocket. Comes back up. Morel looks angry.

ANNA

I got it, mom. It's fine.

EXT. AIRCRAFT CARRIER - MORNING

They exit cautious, expecting Z's - but there are none. The deck is almost entirely clear of both Z's and humans.

MOREL

Where are they all?

Gerry does not answer. The air is heavy with smoke and the tanker has ground further into the aircraft carrier, flames there now - the carrier is gently listing in that direction.

ANNA

The plane's still here!

Gerry looks. Miraculously the pilot peeks out - sees them.

MOREL

Oh my god - they waited.

The jet is a good 150 feet away. They start to move over the deck. Small eruptions go off below to the right, where the tanker is. But they continue. The pilot starts the engines.

Then, an explosion bigger than all the others as a huge section of the side of the ship is blown up and out. They stand, grateful to be alive. But then realise what the listing is accelerating: the ship is capsizing...

GERRY

Run!

They run for the plane. The engines rev as the pilot too understands there is not much time. But the angle of the deck is becoming steeper, a huge groan, like a continent dying.

The angle gets steeper, steel screaming, things start to fall out of the buildings to their left, debris, balconies, wood.

The jet starts moving, the pilot knowing he has no time...

Gerry realises they will not make it. Drags Anna and Morel to the control tower instead. The list accelerates - entire huts and containers come crashing down as the housing falls.

The ship has gone past 45 degrees, they are now running up hill to get to the back of the control tower. The deck tips more and more: 50 degrees, 60. Anna makes the control tower wall (which is rapidly turning into a floor) then Morel. Gerry starts to slide, slip, may not make it...

He looks down, to the sea beneath him and question about where the Z's went is answered - the sea is boiling with them. A frothing mass of anger reaching out, trying to climb up the deck. The sight spurs him on and he manages to reach out and catch the wall as behind the plane slides and skitters down the deck to plunges into the sea.

EXT. AIRCRAFT CARRIER. CONTROL TOWER - MORNING

Morel and Anna help Gerry up, the ship almost on it's side, an 85 degree angle. They are standing on the wall of the control tower.

But though the list has stopped the sinking has not - the Z's are a good 100 ft below, but getting closer by the second. Not only that but there are beginning to pyramid up the incline.

GERRY
Get on the hull!

They clamber up onto the hull. But the moment they do they see their mistake - the boiling froth of Z's is all around the ship. And the side-on keel sloping into the water gives much easier access. Suddenly Z's are running out of the sea and onto the hull, running at them from all directions.

GERRY (CONT'D)
Back, back!

They jump down onto the tower - horrified to see that they are no more than 50 feet above the water and the mass of Z's.

They run along the tower, past windows up it's gentle incline towards the mass of antennas at the top. This has the effect of disrupting the pyramid, as the Z's who had almost reached them stupidly follow and fall back. A temporary reprieve.

Gerry looks around - the Sagar Free State is lost, ships burning, sinking - the sea is full of debris from the demise of the flotilla.

Suddenly there are thuds underneath as Z's inside the tower throw themselves at the windows, arms even managing to smash through - Gerry fires at them as he runs past.

Then he sees something - a battered sea taxi, half sunk amongst the debris, up past the antenna. Points it out...

GERRY (CONT'D)
There!

They see - possible hope. But the ship is sinking, already there is water lapping over their feet.

They run on until they are almost up and at the antenna. They are knee deep now. The mass of Z's that was pyramiding up the deck has sunk, but there are more coming out of the tower, others running off of nearby vessels, on debris - it feels like they sink into a from of flotsam and Z. And the sea Taxi is still too far.

Suddenly there is a swell from the sinking tanker - pushes the sea taxi close. Anna grabs it. But they are waste high now in the water as the ground beneath them disappears. Anna manages to steady the boat clamber in, then she helps her mother. Gerry throws them the gun, goes to climb in as the last of the carrier disappears beneath the water. He clutches on the gunwales. But suddenly a Z from beneath is pushed up in the swell from the sinking of the carrier and is on him.

It has a hold of him - is suddenly trying to bite him. Gerry tries to elbow it, but cannot get around to do it.

There is a shot and it disappears in a froth of blood and water. Morel has fired. Gerry looks up. She is still holding the gun. Pointed generally in his direction. Doesn't move.

ANNA

Mom!

She snaps to and helps Anna get Gerry onto the boat.

INT. OLD SEA TAXI - DAY

Gerry gets in. All around is still madness.

GERRY

Stay down, stay down...

They do, both of them, ducking down, trying to stay out of view of Z's - they can see that up on the tanker there are still thousands, running some static.

Gerry moves up to the panel. Looks for the ignition. Tries to start it. The engine coughs noisily. Instantly attracting the attention of Z's above. Nevertheless he tries it again and it bursts into life: but the engine is ancient and sounds like a jet taking off. Z's on the carrier, spin around to them.

Gerry cranks the thing as fast as it will go - for all it's noise that is hardly more than a fast walk. He points it out of the flotilla as Z's hurl themselves from above.

They move along the length of the sinking carrier, like sailing in the shadow of a glacier, but a constant waterfall of Z's throwing themselves off at them and landing in the water far too close, occasionally a hand even slapping the wood of the boat. As they fall.

But slowly Gerry eeks away, out of the flotilla...

INT. ROUND BUILDING - NIGHT

People sit around, tense, - one or two trying to get some sleep: but no-one can. Some have light injuries. A woman is rocking an infant. The soldiers are just as scared as every one. They have just a handful of guns - they cannot fight their way out. Most find themselves staring at the door...

Connie is lying down, Karin arm around her hoping she sleeps: she doesn't. Tomas has stationed himself in front like he's ready to protect them - Karin loves him for trying to be his dad. Given the circumstances love is a bittersweet feeling.

Suddenly the infant starts to cry. Everyone tenses, knowing what this could mean.

But it is just a little protest, does not become anything prolonged. Still the people around stare at the child, like it is soft bomb. The mother feels it.

Rachel is a little way off. Beside her is Jian Li's diary. She opens it, sees writing in text she cannot understand. She turns it around - there is a pen in the binding, not built in, just shoved there for convenience. She takes it out.

Looks at the pen, the blank page. Slowly she starts to write.

INT. OLD SEA TAXI - DAY

Gerry at the wheel. The flotilla is only just behind them. Anna is tending Morel - her wound healing.

Now that they are clear he stops, looks around. There is coastline not far. He sees hills on the horizon, a large radio tower just visible.

ANNA
What's there.

GERRY
Bangladesh. The whole place is Z.
You still have that camouflage?

ANNA
You wanna go there.

Points to the tower.

GERRY
I wanna go *there*.

He sees Morel staring at him. She does not like the idea.

EXT. BANGLADESHI COAST - DAY

They come in towards a beach. On the hillside they see the transmission tower - a mini Eiffel. Gerry cuts the engine - there are Z's scattered on the beach, static, jolting, many more further up, disappearing up into the jungle. Anna takes out the camouflage and they shoot it. She looks at the Z's...

ANNA
What if they're resistant?

GERRY
(good point)
Can you shoot?
(she nods. Hands her the gun)
I'll walk the boat in. If they come
for me aim for the body.

He eases down into the water - it comes up to chest height. He grabs the rope - starts walking the boat in...

EXT. SURF - DAY

He emerges from the shallows. There is a large Z by the sea line. It has not seemed to notice the boat. But Anna trains the gun on it, anxious. Morel watches. Gerry walks further, sea now at waist height. Just above the knees...

The Z spins around, snarls. Anna goes to shoot, Gerry freezes - but the Z has stopped. It was the sound of the sea it was after. Gerry walks further in until he is standing next to it. The Z flickers and snarls. But does not see him.

He indicates for them to come down - but as Morel climbs in she slips, falls into the water, smacking her head on the boat slightly. It is not a terrifying blow, but happens where her wound is, knocking the bandage off into the water and opening it up again, the pain causing her to cry out.

They all freeze as the Z spins around. Anna aims again, Morel puts her hand to her head, bleeding slightly. Gerry is tense, poised with the rope, perhaps ready to jump on the Z. But after a moment it wanders off, distracted elsewhere..

EXT. BEACH - DAY

Once on the beach they find a hunk of driftwood, drag it carefully to the boat, tie it off. Then Gerry takes the gun and they head up to the tree line, moving around Z's, slow...

EXT. JUNGLE - DAY

They move through the jungle, up the hill - it is not easy, no clear path. And dotted around are Z's, just standing static, occasionally attacking the odd jungle sound.

EXT. RADIO BUILDING COMPOUND - DAY

They come out on a bald hillside, several buildings, but the main station dominates - long and low mostly one story with another where the huge mast sticks up. It is a fairly large building, perhaps a research centre too.

But clearly there was also some kind of tourism here too as there is a visitors centre, a souvenir shack and a car park with long abandoned cars. But the most noticeable thing about the compound is that it is absolutely swarming with Z's. They tense seeing them, Anna even taking a step back.

GERRY

It's okay. They can't see us. We just need to be careful.

She nods. He looks to Morel to see if she is okay. But her expression is... odd. They pick their way through...

EXT. RADIO BUILDING - DAY

A cluster of Z's at the front, so they head around to the side. Less Z's. They find a wooden door with a frosted glass panel. A Z stands in front of it, others dotted around. Gerry goes to it - sees a padlock on it, but it is not huge and looks partially rusted. He looks at the Z next to him, goes around the other side. Clicks his fingers by his ear. The Z spins around takes a step or two - the way is now clear.

He goes to a pile of junk at the side of the building, comes back with a rusted truss rod. Hands the gun to Morel - puts the rod in the padlock, and begins to ease it back. Anna and Morel watch, tense. Suddenly the padlock pings open with a crack. The Z runs at Gerry; Morel raises the gun, but he holds up a hand. It stops an inch from his face, snarling.

The Z snarls and snaps, sensing Gerry is there. Gerry waits, pulling all his energy in, willing himself not to be visible. Then the Z moves away slightly. Gerry breathes out...

INT. RADIO BUILDING. CORRIDOR - DAY

They enter - a long corridor, doors off either side, an open door at the end leading to stairs. Gerry turns to secure the door - there is a bolt at the top, not hugely strong but enough to keep it closed. He shoves it too and then starts moving up the corridor. Anna follows. But Morel does not...

MOREL

We're not doing this.

He stops, turns. Morel is standing, not moving - and she is pointing the gun at Gerry. There is a trickle of blood from her open wound, but her face is fixed, determined.

MOREL (CONT'D)

We are not doing this.

ANNA

Mom?

Gerry stares at her - sees she is struggling, but means it.

ANNA (CONT'D)

Mom, what are you doing?

MOREL

Give me the photo.

(Anna doesn't move)

Anna, give me the photo.

ANNA

What are you going to do with it?

MOREL

Just give it to me, I want you to-

GERRY

Anna, don't give -

He steps forward - but Morel fires into the wall near him, shocking both him and Anna.

MOREL

Your own family not enough for you,
Gerry? You want mine as well?

He says nothing, shocked by the shot.

MOREL (CONT'D)

Give me the photo, Anna. Please. I
am your mother, give it to me.

Anna stares at her. Then takes out the photo. Hesitates. Offers it to her mother. Morel holds the rifle in her right hand, takes the photo in her left. Anna looks to Gerry - a look like an apology. Morel's look is altogether different.

MOREL (CONT'D)

I need you to move back now.
(Gerry does not move)
I said I need you to-

GERRY

No. I'm not doing that.

Morel stares - does not want to fire. A trickle of blood falls over a ridge of her brow. She wipes it away with the back of her left hand. She does not want to shoot him, but...

MOREL

If you do not move back...

Pause. She doesn't continue. She appears to be concentrating. Then she begins to tremble - spasm. Gerry realises she is fitting - he suddenly understands what is happening...

GERRY

Anna - come back from her!

But Anna is staring at her mother in horror, realising too, but rooted, unable to move. Morel drops the gun...

ANNA

Mom?

Morel turns Z - and stares at Anna with rage and hate...

Gerry leaps in, just in time, shoving Morel back into the door. But she throws herself at him in fury, pounding, kicking, trying to bite. He is too close to effectively fight back, but manages to hold her up against the door, securing her legs with his, somehow managing to grab her fists.

But her aggression is so wild, so focused on doing him harm - he cannot last long. He tries to pin her chin with his elbow. But he miss-times it. Suddenly teeth reach out for his bare arm, close down on his flesh - he cannot avoid it...

Without warning the glass in the door smashes, blown out and Morel goes limp into it. Gerry is shocked to be suddenly released, looks at his arm - there are teeth marks, but the skin is not broken. Then he looks around to see Anna there, holding the gun, having just fired it to save him.

For a second the sight of this stops him dead. Her pain...

Then there is movement behind: the Z he shifted from the door has been attracted by the smash of glass. It stands sensing, unable to see them, Morel slumped where the glass was.

Gerry backs away towards Anna trying not to make noise. Gets to her - takes the gun. They stare at each other, unable to find words for what has just happened. But then the Z at the door stops its sensing. Looks up. It sees them. It screeches with hate. Gerry sees - understands what has happened.

GERRY

Run!

Anna does, pelting away behind him. Gerry fires at the Z, several times, killing it. But there are others behind, already attracted by sound. Gerry heads after Anna.

He reaches down, grabs the photo, then races down the corridor - before he gets to the end there are already Z's chasing him. He bursts in through the door...

INT. RADIO BUILDING. STAIRS/DOOR - DAY

Anna helps him close it against the Z's - but there is no lock on these inner doors. In desperation he jams the rifle the handles of the door. Holds it there, steadying it...

Z's crash into the door. Gerry holds the gun in place. For a moment he thinks the handles will not last, the screws in the ancient wood will pop out. But then the banging stops.

He turns to Anna. She is staring at him in shock.

ANNA

I gave it to her. I gave it to her,
Gerry.

He holds on to him, hugging her to him. She does not cry, but in a way Gerry knows this is worse, knows he needs to not let go. Then he pulls away, looks her in the eyes.

GERRY

Anna, I need to ask you something.

(pulls out the photo)

If I get this place going - do you think you could broadcast this?

She takes a while to look at it. Then she does. Nods.

INT. RADIO BUILDING. STAIRS - DAY

They head up the stairs - a door at the top...

INT. RADIO BUILDING. SHORT CORRIDOR - DAY

No more than 20 feet long - they reach the door at the end...

INT. RADIO BUILDING. RADIO ROOM - DAY

A large radio room: transmitting equipment, chairs, filing cabinets, huge shelves of long disused servers - no windows at all. They enter, look around. Gerry sets to work checking equipment. Anna pulls out the photo, peels the back off...

INT. RADIO BUILDING. OFFICES - DAY

A collection of offices, one leading on to the other. Gerry heads through them, searching around, until at the centre of the building he finds...

INT. RADIO BUILDING. GENERATOR ROOM - DAY

... a large ancient looking generator. It has its own little room, off an office - easy to barricade. It looks like it was old and dusty even before the outbreaks. He goes to it, checks it over - finds a fuel cap...

INT. RADIO BUILDING. RADIO ROOM - DAY

Anna with a pen and paper, working out the genome.

INT. RADIO BUILDING. GENERATOR ROOM - DAY

Gerry pours gasoline into the fuel cap. When he has finished he ties a length of string to a large handle, then he goes out, leading the string under the door, closing it.

INT. RADIO BUILDING. RADIO ROOM - DAY

He returns to Anna. Sits with her. She doesn't look at him.

GERRY
How's it going?

ANNA
Yeah. She just changed 6 or 7 base pairs. I know what they are.

GERRY
I mean how's it going with you?

She might answer. Doesn't.

ANNA
Can you make it work?

GERRY
(a pause)
I think so. There's an old oil generator downstairs, they used to use them because of the blackouts. But it'll make a lot of noise. And it's right under us.

ANNA
So... so they'll come in here?
(he nods)
Will we be able to walk out through them?

GERRY
I think resistance is here. It'll all over the hillside by now.

ANNA
So we won't get out?

GERRY
No. We won't.

She absorbs this. Looks at the photo, her family. Then...

ANNA
This'll take four minutes. Can you buy us four minutes?

INT. RADIO BUILDING. VARIOUS SCENES, VARIOUS ROOMS - DAY

They are creating barricades. With Anna's help Gerry pulls doors off offices, uses them to close off the generator room. They stack furniture on the top of the stairs, by the door to the radio room and by the entrance to the offices. Finally they gently replace the gun with chair legs, then stack as much furniture there as they dare.

INT. RADIO BUILDING. RADIO ROOM - DAY

Anna sat at the radio, headphones on, ready. Gerry with her.

GERRY
Are you ready?

She looks up. She really isn't. But she nods. He goes.

INT. RADIO BUILDING. OFFICES - DAY

Outside the entrance to the generator room, Gerry has a grip on the string into the now blocked room. He takes a breath, says something inaudible then yanks it. There is a roaring from the room beyond as the generator kicks into life.

EXT. RADIO BUILDING - DAY

The noise of the generator rumbles. The Z's spin round to it.

INT. RADIO BUILDING. RADIO ROOM - DAY

The the generator is so loud it vibrates the floor. But Anna flicks switches on the radio set, praying to herself. Lights come on - she is so, so relieved. Starts broadcasting...

ANNA
Broadcasting on emergency channel
82. These are the missing genes for
E29, I repeat these are the missing
genes for E29, make the following
substitutions...

INT. RADIO BUILDING. OFFICES - DAY

Gerry running through the offices...

INT. RADIO BUILDING. STAIRS/DOOR - DAY

Gerry reaches the door to the stairs with the chair legs - it is being assaulted, almost smashed off it's hinges. He pulls a prepared stack of furniture down to block it more. Runs up.

INT. RADIO BUILDING. RADIO ROOM - DAY

ANNA
11-85 for 72.89

INT. RADIO BUILDING. STAIRS - DAY

He waits at the top of the stairs by a large stack of precariously balanced furniture. He can see below that Z's are busting in. He puts his shoulders to the furniture...

INT. RADIO BUILDING. RADIO ROOM - DAY

ANNA
16-21 for 16-01

INT. RADIO BUILDING. STAIRS - DAY

Z's burst in - Gerry heaves the stack and it crashes down on them. He doesn't wait to see the result, he just runs...

INT. RADIO BUILDING. RADIO ROOM - DAY

ANNA
65-29 for 81-92

INT. RADIO BUILDING. SHORT CORRIDOR - DAY

Gerry pushes prepared stuff up against the door, runs...

INT. RADIO BUILDING. RADIO ROOM - DAY

ANNA
97-26 for, for...
(noise is distracting her)
For, for...

Gerry suddenly bursts in, shoves door panels against the door, screws it in - sees she is watching him.

GERRY
Don't stop!

ANNA
For 18-21. No! 18-28, that's 97-26
for 18-21

There are already Z's at the door. Gerry pushes furniture up against it. There is now nowhere to retreat to...

ANNA (CONT'D)
47-38 for 18-07...

He picks up the gun, backs up to Anna, aiming...

ANNA (CONT'D)
56-14 for 36-56

She is shaking, trying to block out the terror of the assault on the door, Gerry watches her, can do nothing.

ANNA (CONT'D)
01-91 for 47-83

The door is shifting, furniture moving - arms reaching in..

ANNA (CONT'D)
67-49 for 81-38.

Anna looks up at Gerry. For a moment he doesn't get why she's stopped. But then.

GERRY
That's it?

She nods. But she has turns back, one more thing to say.

ANNA
Survive. Unite. Fight.

She throws the headphones down gets up...

A Z is prying the door open, Gerry fires, shooting it dead. Anna looks up at him - tries to smile, despite everything.

But Gerry's instinct to fight means he pulls her back with him to a bank of ancient servers - he drags the whole thing out by about two feet, shifting the shelving to give them room to hide in. This is where they will make a last stand.

Another Z shoves a head in - Gerry fires again. The Z goes down, but already more are clambering in...

ANNA (CONT'D)
Gerry!

He looks around - she is looking up at a hatch in the roof, previously hidden by the servers. He almost cannot believe it. Another Z shoves it's head around the door, followed by more - the door is failing.

Anna is already climbing up the shelving. She opens the hatch - sunlight pours in. She climbs out.

Z's pour in through the door. But Gerry clambers up the shelves, and out onto the roof...

EXT. RADIO BUILDING. ROOF - DAY

Sunlight they thought they'd never see. But their joy is short lived - the building is surrounded by Z's. They creep to the edge of low wall, look over. The Z's are beginning to crawl up over each other - soon they will be on the roof.

ANNA

Oh god, oh god...

But Gerry has seen something. In the distance on the other side of the compound, next to the ancient car park and long disused vehicles - what looks to be a compressed gas storage tank, about the height of a person and the length of a bus.

A hope. Gerry takes aim at it... fires.

And misses. He curses under his breath.

The Z's get closer to the roof, scrambling over each other.

Gerry fires again. This time he hits - but the bullet ricochets off, denting it but not breaking the shell.

Anna watches, hope dying. Arms are coming up over the wall, a face now: a Z about to clamber onto the roof.

Gerry fires one last time - the canister explodes with a blast so huge it knocks them off their feet and ignites several cars nearby.

Every single Z instantly turns towards it. Then they run at it, going crazy for the sound...

Gerry heads for the other side of the roof, taking Anna by the hand. The way beneath them is now clear of Z's - it is a long way down. But to the right is a small shed...

EXT. RADIO BUILDING. SHED ROOF - DAY

They jump down onto, it, and from that down onto the ground.

EXT. RADIO BUILDING COMPOUND - DAY

More explosions as cars goes up. And as behind them, the Z's assault the fire, Gerry and Anna escape down the hill...

INT. ROUND BUILDING - EARLY MORNING

Some of the survivors of Nova Scotia have somehow drifted into sleep. But Karin cannot close her eyes - she is sat up against a wall, Connie asleep across her lap, Tomas, nearby in his guarding position, but he has also drifted off.

Rachel happens to be standing, looking at the door. But there is no way out. She turns to see her mum looking at her. A moment. Then she goes over to Karin, sits with her and leans in, needing it. Karin puts her arm around her daughter.

Suddenly there is a screeching from outside - so loud it wakes the sleepers. The sound of Z's in rage.

The few people with weapons pick them up, aim at the door with shaking hands. The sound rises. Karin gets up, Connie holding on...

The baby starts crying - loudly. The mother panics, tries to keep it quiet. But what can she do? Those around her stare at the child. Then there is smashing at the doors. The sound of the Z's outside rises - a crescendo of rage. The guns are aimed, ready, but they all know they will be no use.

The door bursts open, light floods in. Followed by...

Soldiers. Living troops. They enter, guns out. The survivors stare at them, perhaps not sure they are real.

A young female soldier, comes over to Karin, stops. Lowers her weapon. And holds out a hand.

RESCUER

We need to get you out of here.

Karin takes the hand. She sees that all around the troops are helping people, those that can't walk being taken out on stretchers. Rachel stops. She has forgotten something. She goes back, bends down, picks up the diary...

EXT. ROUND BUILDING - EARLY MORNING

As they are led out they see that the scene outside is chaos. There are helicopter transports above, ladders unfurled. A small platoon of soldiers have created a space amongst the Z's, 30 foot or so in diameter in which to get out the survivors. But what is most shocking is the Z's themselves...

They attack each other. They fight tear, rend and bite each other. They still see the humans, one or two occasionally running for a soldier, but they are easily picked off by the well armed troops. Karin and the kids head for one of the ladders. They climb up, into safety...

EXT. NOVA SCOTIA - EARLY MORNING

... and as the helicopter rises they look out to see the battle of Nova Scotia - canisters are being fired into the Z's from all directions, exploding into fine mist...

(The young woman's voice from the beginning speaks - it the voice of Rachel, as it was then)

RACHEL (V.O.)

We want our planet back.

... and when the mist settles on the Z's they turn and see each other. And when they see each other, they fight...

RACHEL (V.O.)
We want a world we can live in.

... and then soldiers run in, in battalions, running in to take out the remaining Z's...

EXT. OCEAN - DAY

A wide, ocean. A single boat, tiny in the vast expanse of blue. Gerry and Anna are on it, alone. But then a helicopter comes into view...

RACHEL (V.O.)
We want to survive.

... and soon it is rescuing them, bringing them to safety.

RACHEL (V.O.)
We can't hide from what we face.

EXT. SINGAPORE - DAY

A broad highway - the Marina Bay Sands complex visible in the distance, it's prow broken. Thousands of Z's in the streets. Suddenly a plane appears - not a jet or a fighter plane, but a crop duster - it releases it's contents, liquid raining on the Z's. And when it lands they tear into each other...

RACHEL (V.O.)
And we can't face it alone.

Soldiers enter. The Z's left standing are in terrible shape, move slow - in fact not at all unlike the traditional version of a Zombie. The troops dispatch them easily.

EXT. FARMS/VILLAGE - DAY

Himalayas in the background. Two Armies meeting at opposite ends of a battlefield - the armies of The PRTC and India. But between them are thousands of Z's, weak from killing each other, still fighting. The troops move in and dispatch the last ones easily. They meet. India and Tibet & China. United.

RACHEL (V.O.)
Survive. Unite. Fight.

INT. HOME (NOVA SCOTIA) - DAY

Gerry, Karin, Tomas, Connie and Rachel - packing. They are leaving Nova Scotia. Connie takes her magazine photos of destinations from the wall, carefully glues them into a book, each one in the top half of the page only. The first page is photo of The Badlands, South Dakota. She is pleased with it.

EXT. PHILADELPHIA - DAY

They drive down the streets of Philly - there is still a lot of work going on, a lot of clearing. But no Z's.

RACHEL (V.O.)
Alone doesn't work anymore.

INT. HOME (PHILLY) - DAY

They enter their house. Strange. For all of them. Like it is not real. Not particularly emotional, just strange. They move around looking at things. In the kitchen Gerry picks up a spatula. The remains of a pancake breakfast never cleared up.

RACHEL (V.O.)
Not in this world.

INT. DAKOTA BADLANDS - DAY

Beautiful landscape, the distinctly stripped, sharply eroded hills of the badlands. They pull up in an RV and get out. And this is exactly what it looks like - a family holiday. They begin to pull stuff out, coolers, tables - a tent.

RACHEL (V.O.)
Alone is the first step on the path
to destruction.

INT. DAKOTA BADLANDS. SMALL HILL - SUNSET

Connie looking out over a view - she is taking a photo with a Polaroid camera. Presses click. It whizzes out...

The view is incredible. But not only that it is the view of The Badlands - exactly the same as her magazine picture.

RACHEL (V.O.)
Together we have a chance

She looks at the photo, smiles. Glues it into the book, in the lower half of the page, under the magazine photo. She is happy. Then she flicks through the other destinations - Malibu, Goa, Ulhuru, Rio, Svalbard - she stops on Thierry's picture of Madagascar. She has so, so much work to do...

END