

Dead Evolution

By

Stuart Mower

Copyright(c) 2012
Stuart Mower

19B Friars Street
Stirling
FK8 1HA
07962380175

EXT. ROAD - NIGHT

The land is barren. A wasteland. Cracks and potholes line the tarmac, untreated for years. Grass still grows undisturbed. Nature has survived, the same can't be said for the human world.

A metal pole stands alone as a monument to a world long gone. A sign lies on the ground next to it. Dust has mostly taken it over, but the faint letting of **LONDON - 20 MILES** can be seen underneath.

The sign lies next to a road that is barely visible, reclaimed by the dust of the Earth. The sky is starless, unnatural clouds form and the moon sends a eerie white glow down onto the world.

This should be the English Countryside, instead it's a desert.

Further down the road, a car lies abandoned. One of the tires has burst and the driver's door is open. The rear windows are streaked with blood.

INT. CAR - CONTINUOUS

A FEMALE CORPSE lies hunched over rear seats, still held up by the seat belt. It's entire midsection has been torn away, the attacker long gone. She stares ahead with glazed over eyes.

They start to move.

Slowly at first, taking in her new surroundings. She looks around the car, head lolling on her shoulders. She sees something out of the window - and lunges weakly at it, snarling and scratching at the glass.

The seat belt holds her in place as she groans and claws at something on the road.

EXT. CAR - CONTINUOUS

At the side of the road the object of her desires is revealed - a MALE CORPSE. He's not alone. Another MAN sits on his knees beside him, chewing on his arm. Another FIGURE approaches from the trees and joins in the feast. More emerge from after it.

They are the living dead; the UNDEAD. They chew and ravage the corpse that was once the driver of the car. They eat

(CONTINUED)

veraciously, like they haven't had anything in years. Some of them look relatively fresh and could almost pass for living, others are less fortunate. Their skin is dry and cracked in places. They've been dead a long time. Years.

A light blinks ahead of the feeding frenzy.

One of the undead stops and looks up. A field is visible ahead. Nothing in visible. The undead studies the darkness, searching. Still nothing. The undead turns back to its meal.

The light comes again. A small flash, no bigger than a torch. It blinks again. And again.

The undead looks up again, and growls. It gets to its feet and starts shambling slowly towards the source of the light. The other undead it start to notice the light and rise, following their leader.

On the ground the Male Corpse starts to twitch, re-animating.

EXT. MINEFIELD - CONTINUOUS

A sign in the grass reads **WARNING, PROXIMITY MINES - KEEP OUT.**

In front of the sign stands MICHAEL, 40's and dressed in black, camouflaged against the night. He stares at the undead with binoculars in one hand. In another hand he holds a flashlight. He flashes it at the undead.

EXT. FIELD - CONTINUOUS

The undead at the front sees it, and wails. A painful, screeching roar from a creature who's lungs dried up years ago. More undead start to arrive drawn by their leader's call. They emerge from the trees. Ten, fifteen. Twenty. The Male Corpse brings up the rear.

EXT. MINEFIELD - CONTINUOUS

Michael lowers the binoculars, revealing eyes that have seen more horror and death than anyone should. He looks tired, his face is dirty, but through all this he looks out at the approaching undead with determination...and hate.

MICHAEL

Come on.

(CONTINUED)

The undead start to get closer. They surge forward with determination. Their moans and wails carry over the air.

MICHAEL

That's it!

Michael turns and runs into the minefield, dodging the tell tale lumps in the ground. The Undead charge after him, unaware of the danger.

Michael jumps down into a trench and hits the ground, covering his head.

The first undead reaches the landmines - and is blown into pieces. More Undead surge into the field, oblivious to the danger. More explosions trigger, ripping them apart.

INT. BEDROOM - NIGHT

KELLY sits straight up in the bed, woken by the noise. She rips off the bedsheets, still in her clothes. 30's, she like Michael is dressed in black. She runs to the window and looks out. Smoke and fire can be seen in the distance.

KELLY

FUCK!

EXT. COMPOUND - NIGHT

Kelly's window overlooks a huge courtyard. It used to be a parade ground, now there are dugouts and sandbags piled up in case of attack. Military fencing runs along the edge, fortified with scaffolding and wood to make walkways running along it.

Scattered across the walkway are people with assault rifles. They are not in military attire. Their clothes are black, similar to Michael and Kelly's. They look over the barbed wire covering the fences at the fire in the distance. A few look worried. They are not soldiers, they're just people. Scared people.

A siren suddenly sounds out among the compound. Shouts ring out from the walls as the people on them scatter into a battle position. More people run out from inside the buildings carrying rifles. They run shouting to each other as they climb up ladders and ramps to the wall. Floodlights snap to life and shine into the field, allowing the shooters to see into the minefield.

Kelly runs over to the wall.

(CONTINUED)

KELLY

Defensive positions! Single rate of fire! Do not shoot until we give the all clear!

She runs up to a wooden ladder at the wall and climbs up it to the walkway above. JERRY walks over to her. 40's he has a aura of experience around him unlike the other occupants of the wall.

KELLY

What happened?

JERRY

Proximity mines have been triggered. Something's out there.

He turns to face out and readies his rifle. Kelly moves up beside him. All around the wall people scramble up and take up firing positions. Men and women, they are a mix of ages. Some people are in the seventies and eighties. The youngest is ten years old. He looks out in fear.

KELLY

(Shouting down the wall)

Hold your fire until we say so! We can't risk harming any uninfected!

JERRY

You really think this could be other survivors?

Kelly remains silent. The sound of rifles being cocked and primed resonates along the wall. Everyone takes aim, looking the eternal darkness of the world.

A figure moves in the darkness.

SHOOTER(O.S.)

Movement! We have movement!

JERRY

Hold your fire!

The rifles remain pointing into the darkness at the edge of the floodlights. Fingers tense on triggers.

Michael emerges into the light. He looks up at the wall.

KELLY

You son of a bitch...

(CONTINUED)

JERRY

Lower your weapons! Repeat, lower
your weapons!

Michael walks back towards the compound.

INT. CORRIDOR - NIGHT

Kelly slams the door shut and approaches Michael.

KELLY

What the fuck do you think you're
playing at! You could have brought
every one of those things within
ten miles down on us!

MICHAEL

I didn't.

KELLY

Every time you go out there you
risk the safety of this compound.
Don't you care about anyone?! Or is
it only yourself?

Michael doesn't say anything, he just glares at her. Kelly
sighs, exasperated. This isn't the first time she's had to
deal with this.

KELLY

You know no one is allowed beyond
the wall after hours. This is the
third time in two months Michael!
What the hell were you doing out
there anyway?

MICHAEL

This!

He throws the rucksack at her. She catches it and looks
inside. It's filled with tablets and various other
medicines.

KELLY

Medical supplies?

MICHAEL

I found a pharmacy two miles out.
One we'd missed. Didn't have much
left, but what I had I brought
back.

(CONTINUED)

KELLY

Why didn't you take through the proper procedures? You're supposed to order a team Michael, not go on on your own self important -

ROBERT (O.S.)

Kelly!

Kelly and Michael turn as Robert, 50's, walks towards them.

ROBERT

What's the situation?

KELLY

Sir, Michael went outside the perimeter again, and led a horde of them back to the defenses.

MICHAEL

There wasn't that many.

KELLY

Going off on your own stupid Rambo missions is going to get someone killed sooner or later.

ROBERT

Thank you Kelly, that will be all.

Kelly turns to Robert, confused.

KELLY

Sir?

ROBERT

I'll handle this. Get back out there and tell the people to stand down.

KELLY

Yes sir.

Reluctantly she leaves through the door. Robert turns to Michael.

ROBERT

Come with me.

INT. ROBERT'S OFFICE - NIGHT

The office is decorated with pictures of Robert with his wife and son. Others show Robert dressed in Army fatigues with Squad mates. They are bright, happy. Memories of a time long since passed.

The door opens and Robert and Michael enter.

ROBERT
Close the door.

Michael does so and Robert turns to face him.

ROBERT
Dammit Mike, I told you to be discreet.

MICHAEL
Sorry mate, but the opportunity to blow those bastards to hell was too appealing.

ROBERT
You woke the whole camp up. And Kelly's right, you could have brought a swarm down on us.

MICHAEL
Those were the only ones around for miles. They've all moved on.

ROBERT
They'll be back. They always are.

He sits at the desk.

ROBERT
Did you get it?

Michael reaches into his shirt and pulls a bottle of pills from it. He places it on the desk.

MICHAEL
This is the best that I could find. The place looked like it had been cleared out years ago.

Robert nods, looking at the bottle.

ROBERT
Thank you.

He picks up it up.

(CONTINUED)

MICHAEL

Are you going to tell me what this
is for?

Robert stops and looks at him.

ROBERT

Get some sleep. You look like you
need it.

Robert stands and walks from the room, leaving Michael alone
in the office. Michael stares at the door.

INT. MICHAEL'S BEDROOM - NIGHT

The room is bare, save for the bed, shelves and few books
scattered around. Michael walks over to the bed and takes a
pistol out from his waistline. He places it on a table.

He looks towards the bed and kneels down. From underneath he
pulls out a foot locker. He opens it, looking at what's
inside.

It's a child's teddy bear. Beaten and worn, it stares up at
him with marble eyes.

Michael stares back.

EXT. COMPOUND - DAY

Sunlight starts to streak through the unnatural clouds above
the compound. People move around the parade square, each
person seeing a to a task. The next shift ascends the wall
ready to take up positions for the day.

Above them all loom the dark buildings of the training
academy, and beyond that the barracks. The compound is built
next to the base of a hill. The fenced wall lined the entire
base making it defensible from all sides.

A base of military power and strength has reverted into a
medieval fortress.

EX. PARADE GROUND - DAY

A door to one of the buildings opens and ERIC emerges, 20's.
He carries a burlap sack over his shoulder. It's full.
DANNY, also 20's, walks over to him.

(CONTINUED)

DANNY
Alright mate?

ERIC
Yeah.

Eric opens the sack revealing several vegetables.

ERIC
These are the only ones that are
good from this morning.

Danny reaches in and pulls out a carrot. Even though it's
been recently picked it doesn't look very fresh.

DANNY
Least it's still edible though.

Eric looks up at the dark clouds drifting overhead.

ERIC
We never should have dropped those
bombs.

DANNY
I heard they killed more people in
the early days than the infection
did.

Eric sighs and looks back down.

ERIC
I need to get this lot to the
kitchens.

DANNY
Yeah I'm on farm duty.

Eric nods and heads to the cafeteria. Danny heads to the
door Eric came from.

INT. BARN - TIMELESS

Rows upon rows of pens line the walls. Pigs and chickens are
contained in them. Danny enters and walks through to the
next room where more pens stand with cows in them. RICHMOND,
a man in his sixties, is milking one of them.

DANNY
Is it not time to let them out yet?

(CONTINUED)

RICHMOND
Just getting ready.

EXT. FIELD - DAY

Vegetable patches are spread throughout. All them have been growing successfully. Beyond is a kilometer of grassy meadow for cattle to graze in. Beyond that a chain link fence can be seen.

A large door opens and the cows start to come through, followed by Danny and Richmond. Richmond stares out across the field.

RICHMOND
Still can't believe we managed to convert this place.

DANNY
What did it used to be?

RICHMOND
Some kind of special ops assault course.

EXT. WALL - DAY

Jerry walks over to the ladder, ready to leave. IAIN, a young shooter still in his teens, sees something.

IAIN
Jerry!

Jerry turns and looks over.

IAIN
I found one!

Down below, an undead slowly makes it's way to the compound. It's the woman from the car, finally free of her seat belt. She wails as she gets closer.

JERRY
Must be a straggler from last night, attracted by the noise.

He looks at Iain.

JERRY
Go on. She's yours.

Iain looks at him uncertain.

(CONTINUED)

IAIN

Really?

JERRY

We all have to learn some time.

Jerry climbs down the ladder as Iain raises his rifle and aims down. The Undead below sees him and raises it's arms. Iain fires.

INT. CAFETERIA - DAY

Michael sits alone a table away from a group of others who are talking. A few of them look at him in disgust. Michael ignores them. He continues staring at his food.

The clatter and noise of the dining hall starts to rise taking Michael and us back to...

FLASHBACK -- INT. CITY HALL - NIGHT

Explosions shakes the building. Chunks of concrete falls from the ceiling as people run back and forth panicked. Michael shields two people with his arms. He looks back up, his eyes aren't as old or tired. They just look terrified.

He looks at the people he was shielding from the dust. ANNA, 30s, and MAX, 8. His family. Max holds a teddy bear in his hands. Michael looks at them.

MICHAEL

Look at me, you have to get out now!

ANNA

I'm not going without you!

MICHAEL

You have to!

SOLDIER (O.S.)

Incoming!

Another blast rocks the building. Michael drags Anna and Max out of the way of falling debris.

MICHAEL

Listen to me, they're right at the doors we don't have much time! Run to the jeeps, I'll be right behind you!

(CONTINUED)

He kneels down to Max.

MICHAEL

Hey mate, you've got to take good care of your Mom for me OK? Make sure she's safe yeah?

MAX

(tears in his eyes)
Yes Dad.

ANNA

Michael don't you dare leave us!

MICHAEL

I won't! We'll hold them off for as long as we can but you have to go now okay!

He kisses Anna.

MICHAEL

Just go! Now!

Anna and Max turn and run as another blast rocks the building. Michael draws a pistol and runs into the foyer, where a line of soldiers and civilians have made a line of defense in front of the glass entrance. Dark figures bang and struggle against it from outside. Snarls and growls drift through the air.

Michael cocks the pistol and takes aim. A MAN beside him notices.

MAN

Have you ever fired one of those?

MICHAEL

...no.

The man looks back to the door.

MAN

Me neither.

Michael glances over at him as the glass starts to break. A SOLDIER at the front yells.

SOLDIER

Here they come!

Gunfire erupts. Michael looks ahead terrified. He draws a breath, and fires.

INT. CAFETERIA - DAY

The gunfire coincides with a tray being slammed in front of Michael. Kelly sits down opposite him.

KELLY

I don't know what you think you're playing at, but this ends now.

Michael sighs, annoyed.

KELLY

I don't care if you want to get yourself killed, but this is the last time you put this compound in danger. The next time you leave the wall, you're not getting back in.

STEPHEN (O.S.)

Give it a rest Kel.

Stephen, mid 30s, sits down next to Michael.

STEPHEN

You wouldn't give someone a death sentence by making them live out there.

Kelly's gaze remains fixed on Michael.

KELLY

Watch me.

STEPHEN

Robert would never allow it.

KELLY

He doesn't allow people to leave at night either. What did he say to you last night?

MICHAEL

He asked how I keep my teeth so white.

STEPHEN

Tell you what, let's change the subject. Do you two want to know what day it is?

Kelly and Michael both look at him.

(CONTINUED)

KELLY
You're still keeping count?

STEPHEN
Of course.

MICHAEL
What day is it then?

STEPHEN
It's May 15th.

KELLY
OK.

STEPHEN
Don't you remember?

Kelly looks at him confused.

STEPHEN
May 15th was the day London was
first hit. It's been another year.

A dark shadow seems to descend on the group. Kelly doesn't seem so interested in Michael anymore.

KELLY
...how many are we on.

STEPHEN
Ten.

KELLY
(shocked)
Ten...

Stephen nods.

STEPHEN
It's been ten years since the first
cases. Ten years since we were
knocked off the top of the food
chain.

Kelly looks around the cafeteria, watching for anyone eavesdropping. She turns back to Stephen.

KELLY
Don't tell anyone okay.

STEPHEN

Sure.

She starts to eat. Michael looks to Stephen.

MICHAEL

Why do you keep track of it? The dates.

Stephen shrugs.

STEPHEN

There's not much else to do around here. Radio's gathering dust. A room full of technology and I don't even have an Xbox.

INT. ROBERT'S LIVING QUARTERS - DAY

CHERYL, 40's, stands pacing the room. Another room is visible through a doorway. A bed can be seen. Someone coughs.

Robert enters the room.

CHERYL

We have a problem.

ROBERT

What do you mean?

CHERYL

The antibiotics...they're not working.

ROBERT

How?

He walks to the doorway and looks over at the bed.

CHERYL

They're not the right ones. They're useless against his infection.

Tears start to form in her eyes. Robert turns back to face her.

ROBERT

That was the last pharmacy for miles, the rest are cleared out.

(CONTINUED)

CHERYL

There must be something we can do.

ROBERT

What?

CHERYL

I don't care. Anything. His fever's getting worse Rob. Without the proper course of treatments he'll...

She trails off. Robert embraces her.

ROBERT

We'll find something. Alright? I'll do whatever it takes.

CHERYL

We could try London.

Robert looks down at her.

ROBERT

London? Cheryl you know no one's been there in years.

Cheryl breaks away from him.

CHERYL

That's why it's the only place we're bound to find them.

ROBERT

No, Cheryl forget it. It's a suicide mission. It'll be crawling with those things.

CHERYL

Then send Michael.

ROBERT

Not even Michael's that stupid.

CHERYL

For god's sake Rob, our child is dying in there and you're just -

ROBERT

I would never give up on him and you know it.

(CONTINUED)

CHERYL

Then organize a team. Send them in.

ROBERT

How many people have tried in the past? How many never came back?

Tears start rolling down Cheryl's face.

CHERYL

Please Robert...

Robert sighs, it's a tough decision.

ROBERT

How long do we have?

CHERYL

A week, if we're lucky.

Robert opens his mouth to talk.

PETER (O.S.)

Dad?

ROBERT

I'm here, mate.

Cheryl wipes the tears from her eyes.

CHERYL

I have to go.

She grabs a battered old lab coat, more gray than white now, and puts it on.

CHERYL

We're taking out Hollander's appendix today. It's a good thing you sent Mike out last night or we wouldn't have any anesthetic.

She walks to the door. Robert looks into the bedroom. Cheryl turns back to him.

CHERYL

Look at him, and then tell me we can't do anything.

She leaves the room. Robert takes a deep breath and walks into the bedroom. On the bed is PETER, 12 and ghostly pale. Robert smiles as he walks up to him.

(CONTINUED)

ROBERT
Alright mate?

PETER
I heard you and Mum.

Robert's smile falters.

PETER
Is it true? That you can't get the
anti-biotics I need?

ROBERT
No.

He sits down beside the bed.

ROBERT
You're going to be fine mate.

PETER
It's okay. If you can't I mean. I
know there isn't much we can do...

He struggles to get the last words out and starts to cough.
Robert quickly leans over with a glass of water.

ROBERT
It's all right. Come on, drink
this.

Peter drinks. The sheets are soaked with sweat. He lies back
down.

PETER
Dad?

ROBERT
Yeah?

PETER
Am I...going to...

ROBERT
No. Look at me mate.

Peter turns to him.

ROBERT
You're going to be fine. I'm not
going to let anything happen to
you. That's a promise.

Peter smiles and closes his eyes. Robert's start to water.

INT. COMM ROOM - TIMELESS

TV monitors flicker to life in the dusty old room. They haven't been wiped in years. Nothing has. Stephen slides in his chair over to the TV as the images start to come through.

On the screen appears a blond woman. She isn't wearing much. She stands impatiently looking at the door. There is a knock at the door and she opens it revealing a muscular plumber.

STEPHEN

(talking alongside the actors)
I hear you have a blockage...oh
yes, it's huge...well let's see if
we can't do something about it...

The woman leads the man into the house as Stephen undoes his belt.

Suddenly a red light comes on beside him.

Stephen doesn't notice it at first. Slowly he starts to turn his head back around to it. He stares at it in awe and disbelief. It's as if he's never seen it before.

Suddenly he scrambles towards it, muting the porn, and turns up the volume on the radio. Inbetween bursts of static a voice can be heard.

VOICE (O.S.)

Repeat...ling any survivors...are
not alone...

Stephen plays with the frequency. The Static starts to clear. A voice comes through. It's male.

VOICE

Repeat, we are calling any
survivors. You are not alone. We
are a small group of survivors
located outside London. We can
offer safety, security and food.
Our co-ordinates are...

Stephen jots down the co-ordinates and wheels over to another computer.

VOICE

Repeat, we are calling any
survivors...

Stephen types the co-ordinates into the computer and looks at the screen.

(CONTINUED)

STEPHEN
Bugger me!

INT. COMM ROOM - LATER

Stephen, Robert and Kelly stand around the computer.

ROBERT
A prison?

STEPHEN
That's right. It's perfect really.
Nothing's supposed to get out, so
naturally, nothing can get in
either.

Stephen plays the recording again. Robert listens to it
silently.

KELLY
I never thought there was anyone
alive out there.

ROBERT
How far from the London are they?

STEPHEN
They're just a few miles out.
That's probably how they survived,
sticking to the sub-urban areas.

KELLY
Sir?

Robert looks to her.

KELLY
You're not seriously considering
this are you.

ROBERT
How long has it been since the last
signal from another outpost came
through.

STEPHEN
Almost three years...

ROBERT
And how long do you think it will
be before the next one comes?

Stephen is quiet. He considers the answer.

(CONTINUED)

KELLY

Sir, it's suicide.

ROBERT

I think we've hid away from the world for too long, don't you?

KELLY

With respect sir, I don't think we should put the lives of this colony at risk over something as dangerous as this.

ROBERT

I'll take it under advisement.

Kelly keeps quiet, but the look on her face says she doesn't agree.

STEPHEN

So, what do you want to do?

INT. BRIEFING ROOM - TIMELESS

Robert stands on a podium addressing a small group of people gathered. Within the group are Michael, Kelly and Jerry. The remainder is made up of MEGAN, 20's and pretty, RILEY, 50's and gruff and JAKE, 20's with an aura of cockiness about him.

ROBERT

The signal is coming from just outside the outskirts of London, in a small rural area. Small population density means we should be able to get in without much trouble. We don't know what the situation is, but it's our best lead of other survivors in three years. Plus, they may have supplies we could use. We could set up a trade system, even establish an alliance with them if they're open to it.

A projector behind Robert changes to show an aerial view of the compound.

ROBERT

We leave as soon as we have equipment ready. You've all been picked by Jerry, and myself.

(CONTINUED)

At this Kelly turns to glare at Michael. He ignores her.

ROBERT

I'll be coming along myself to oversee things personally. In my absence, Jerry is to assume responsibilities of running the compound.

Michael looks to Jerry, who remains impassive.

ROBERT

Are there any questions?

Jake's hand rises.

JAKE

I thought nothing could survive in London. Didn't radiation mean that the whole place was unlivable.

RILEY

Further into the city it would be yes. But on the outskirts it's possible the radiation wasn't as heavy. Some people could have survived.

MEGAN

But wouldn't it make you sick? Like over time?

RILEY

What do you think those clouds above us are made of? The radiation's all around us, and we're okay.

ROBERT

We don't want to be gone long. The place is only ten miles out, it should take us forty eight hours at the most to get back.

Michael looks around as Robert continues. Cheryl is standing in the doorway. She looks at Robert anguished.

INT. LOCKER ROOM - TIMELESS

The team minus Robert are getting changed into the black combat fatigues. Michael looks around as he gets changed. He catches Jake and Megan looking at him. They quickly look away.

MICHAEL

All right.

The others stop and look at him.

MICHAEL

I know none of you are happy about me being here. But if you've got anything to say, do it now. It's better you get it out now in here than when we're out there. Anyone?

No one says anything. Michael looks to Jake and Megan.

MICHAEL

You?

They shake their heads.

JAKE

Don't know you mate.

Michael looks to Riley.

MICHAEL

You? You got a problem with me being here?

RILEY

As long as you don't create one. But I don't think you will. You don't want anyone's death on your hands.

He turns away and continues fixing his gear. Michael turns away - and comes short of walking into Kelly. She stares daggers into him.

KELLY

I don't care what you want. Stay out of our way.

She walks past Michael and goes through the door. Michael sighs and closes his locker.

INT. CHERYL'S OFFICE - DAY

Cheryl sits down at her desk and Robert looks on.

CHERYL
Why do you have to go?

ROBERT
If we do make contact with anyone
it'll look better if I'm the one
doing it.

CHERYL
That's bullshit, you can send
Kelly. She'll be happy to do it.

ROBERT
We need to get the medication for
Peter.

CHERYL
Use Michael!

ROBERT
The others don't trust Michael.
They'd never let him out of their
sight long enough.

Cheryl sighs, defeated.

ROBERT
It has to be me. Either way I have
to go.

CHERYL
(Staring at the desk)
I don't want to lose you too.

ROBERT
You're not going to lose either of
us.

He walks up to her and puts a hand on her shoulder.

ROBERT
I'm coming back. That's a promise.

Cheryl leans into Robert. Tears run down her face.

EXT. WALL - DAY

Jerry climbs onto the walkways. Iain walks up to him.

IAIN

Jerry.

JERRY

Yeah?

IAIN

I heard there's a team going out to look for survivors.

Jerry eyes the others on the wall, almost defensively.

JERRY

That's right.

IAIN

And you picked Jake and Megan to go with them.

JERRY

Yes.

IAIN

You picked them, but not me?

Jerry looks at the others that have gathered, watching them. He turns to Iain.

JERRY

Take a walk with me.

He starts along the walkway. Iain runs up and keeps pace.

JERRY

You see all this?

He motions out into the compound, at everyone milling around doing their jobs. Iain nods.

JERRY

Who's going to protect them while the others are gone?

Iain looks at Jerry.

JERRY

We still need people here to guard the walls.

Iain nods. Jerry pats him on the shoulder and continues his sweep along the wall.

EXT. COMPOUND - DAY

A door to a garage opens and a HUMVEE rolls out. People stop and look at it as it drives over the parade ground towards the gate.

INT. HUMVEE - DAY

Riley is at the wheel and Robert sits in the passenger seat next to him. Michael, Kelly, Jake and Megan all sit in the back.

EXT. WALL - DAY

Jerry sees the Humvee and calls down to a guardhouse.

JERRY

Open it!

A guard inside nods and hits a switch. A large metal gate covered with barbed wire slides open at the wall. The humvee drives through and gate starts to close.

Jerry watches it drive onto the road and head away from the compound.

INT. HUMVEE - DAY

RILEY

If the roads are clear enough, we
might reach the prison by tonight.

EXT. WALL - DAY

Jerry turns and sees Cheryl standing further down the wall. She looks out at the departing humvee.

EXT. ROAD - DAY

The Humvee bounces along the cracked road, leaving the compound behind.

INT. HUMVEE - CONTINUOUS

Jake stares out at the deserted roads and fields as they pass along.

JAKE

I wonder if we'll ever fix it.

Kelly turns to look at him.

JAKE

You know, get everything back to the way it was. Before this all happened.

RILEY

How old are you?

JAKE

Twenty.

RILEY

So you would have been just a kid when it started huh. Do you remember much of the world before?

JAKE

Not a lot. I think I just forgot a lot of it. I definitely remember things being a little more green.

Riley laughs.

JAKE

Still, at least I was able to have a proper childhood before everything.

RILEY

That's true. More than can be said for a lot of the poor bastards out here. Are your parents in the compound?

JAKE

No. They died making sure I got there though.

RILEY

Well, at least that's something.

(CONTINUED)

JAKE

Yeah. Did you lose anyone? I mean, when it happened?

RILEY

(casually)

Mother, father, brother, sister. Pretty much everyone I ever knew.

JAKE

Oh.

RILEY

Yeah.

JAKE

You don't seem too, upset about it all.

RILEY

I was at the time, but I had to move on. If I didn't, I wouldn't be alive now. I still carry their memories with me though.

JAKE

Fair enough.

RILEY

Well, except my father. Drunken bastard. Would sooner have fed me to those things if it meant saving his own skin.

JAKE

Wow...

He turns to Megan, wanting to change the subject.

JAKE

What about you. Did you lose anyone?

MEGAN

Not really, we always moved around so we never really got to know anyone. When they came, we just kept moving, until we found the compound.

Jake turns to Kelly, who shifts uncomfortably, knowing what's coming.

(CONTINUED)

KELLY

I'd rather not talk about it right now.

Jake turns to Michael, who is staring out of the window.

JAKE

I don't suppose there's much point asking you?

Michael looks around the cab, staring at the others. He looks back to Jake.

MICHAEL

I lost enough.

He turns back to look out of the window.

RILEY

(Calling back)

You know sometimes it helps to share.

Michael ignores him and continues looking out over the countryside. The sound of the engine rises, taking us back to...

FLASHBACK -- INT. CITY HALL - NIGHT

Michael and several others run down a hallway. On the wall behind them shadows are cast the last frantic shooters are overwhelmed by the Undead. Screams are everywhere. Michael struggles to reload.

FLASHBACK -- EXT. CITY HALL - CONTINUOUS

A soldier throws open a door to a Humvee and civilians start piling in. Several humvees are lined up along with a large queue of refugees. Anna and Max are further down the line.

Soldiers start shepherding civilians to each of the humvees, hurrying them along. Bombs drop on the streets nearby.

FLASHBACK -- INT. FRONT HUMVEE - CONTINUOUS

Civilians start piling in. A man moves up to the front and leans back against the driver's seat - as the undead driver lunges back and bites into his neck. People scream as an undead soldier crawls over the passenger seat and joins in the fray.

FLASHBACK -- EXT. FRONT HUMVEE - CONTINUOUS

In the commotion the soldiers don't hear the screams and keep pushing people towards the humvees. Anna and Max and shoved towards the front Humvee.

FLASHBACK -- EXT. CITY HALL - CONTINUOUS

Michael appears at the exit and looks over. He spots the blood on the windshield of the Humvee, and sees Anna and Max being forced towards it.

MICHAEL

WAIT!

He runs towards them.

INT. HUMVEE - DAY

Back in the present, Michael is still looking out of the window. None of the others look at him and attend to their own interests. Finally he speaks up.

MICHAEL

I had a wife.

The others start to look over.

MICHAEL

And a son. They didn't make it.

RILEY

Well don't we all feel better now?
I know I don't.

The others turn away, except for Kelly. She continues looking at Michael, but it isn't anger that shows in her eyes. It looks something more like compassion, and sympathy.

Michael continues looking out of the window.

EXT. ROAD - DAY

The Humvee passes under a sign that reads **London - 15 Miles.**

EXT. ROAD - NIGHT

The Humvee starts to pass signs of civilization. Old rusted out cars start to build up along the road, making passage difficult. In the distance, the ruined buildings of London rise up almost skeletal in the moonlight.

INT. HUMVEE - CONTINUOUS

Robert picks up a radio and talks into it.

ROBERT

Stephen, we're about 5 miles out.
Maintain radio silence. We'll radio
in when we've made contact.

STEPHEN (O.S.)

Copy that.

Riley maneuvers the Humvee around the burnt out wrecks of cars and trucks. Skeletons can still be seen in several of them.

MEGAN

Oh my god. I didn't know it was
this bad.

RILEY

It gets worse.

EXT. HUMVEE - CONTINUOUS

The Humvee continues its slow crawl along the road of death. Jake stares at a skeleton sprawled over a bonnet. Several of the bones are missing, and the ones that are still there are severely chewed.

They round a corner and find a truck lying on its side, blocking the road. Riley stops the car.

INT. HUMVEE - CONTINUOUS

Riley looks at Robert.

RILEY

We can't move that. We're going to
have to go around. Through one of
the towns.

The others look apprehensive at this.

(CONTINUED)

ROBERT
Let's just make it quick.

EXT. ROAD - CONTINUOUS

The Humvee turns and veers off the road, taking one of the wooded ones to the side.

INT. HUMVEE - CONTINUOUS

Michael and the others look out of the windows as the Humvee passes a cemetery.

EXT. CEMETERY - CONTINUOUS

The team stares at it as they pass. Almost every grave has been dug up from the inside. A few bodies litter the ground.

INT. HUMVEE - CONTINUOUS

RILEY
Well that's heartwarming.

EXT. TOWN - NIGHT

The Humvee pulls into a backstreet behind a shopping district. Nothing moves. The whole place is eerily quiet.

INT. HUMVEE - CONTINUOUS

ROBERT
Stop.

Riley brings the jeep to a stop.

ROBERT
We walk from here. Less noise.

EXT. HUMVEE - CONTINUOUS

The team starts to file out from the jeep. They have assault rifles raised as they do. Suppressors are attached at the end. They all have black rucksacks on their backs.

(CONTINUED)

ROBERT

Make sure your suppressors are on and only fire as a last resort. We want to draw as little attention as possible.

MICHAEL

Which way?

Robert takes a GPS out of his shirt and examines it.

ROBERT

Come on.

He starts off down the street, the others follow.

EXT. TOWN - CONTINUOUS

Robert walks along, hugging edge of the buildings as he goes. There is still no sign of anything on the street. You could almost think nothing had happened.

Robert turns and looks down an alleyway - and draws back, pressing against the wall of the building. He motions to the alley.

ROBERT

One.

Michael leans over and looks down. A lone undead stands with its back to the group.

JAKE

I got him.

Jake pulls out a knife and steps ahead of Michael into the alley. He approaches the undead. It turns to him as Jake buries the knife into the its skull. It drops to the ground.

Jake turns back almost triumphantly as the others approach. They don't say anything and continue down. Jake looks almost disappointed.

EXT. PHARMACY - CONTINUOUS

The team come out onto another deserted street. Robert sees a pharmacy.

ROBERT

Hold up.

(CONTINUED)

MICHAEL

What?

Robert motions to the pharmacy.

ROBERT

We should get some medical supplies. We'll need them when we get back.

KELLY

Are you crazy? Those things could come along at any time.

ROBERT

It's a risk we can take. Come on.

He starts towards the pharmacy.

KELLY

This is insane! We should keep moving!

MICHAEL

(as he passes)

Don't you ever get tired?

She glares at him and reluctantly follows. The team starts to enter the pharmacy. Kelly takes up position behind a dumpster at the entrance.

INT. PHARMACY - CONTINUOUS

The team switch on flashlights built onto their assault rifles and scan the store. Nothing moves inside it. The shelves are all decently stocked.

MEGAN

Looks like people didn't have enough time to loot the place.

ROBERT

Grab anything useful.

Megan and Jake spread out into the store. Robert takes a slip of paper out and gives it to Michael.

ROBERT

See if you can find this.

Michael reads it and nods. He sets off into the store.

(CONTINUED)

Jake reaches the back, and discovers a massive hole in the wall, taken out by an explosion. An alley and street are visible beyond. Robert appears behind him.

JAKE

I'll keep an eye on this.

ROBERT

Good.

Jake kills his flashlight and watches the alley as Robert checks the shelves.

Megan walks along, grabbing anything she can.

EXT. PHARMACY - CONTINUOUS

Kelly keeps an eye on the street. Shambling footsteps start to sound from the side of the store. She tenses and raises her rifle.

An undead slowly shambles out onto the sidewalk ten feet away from her. It stops...and sniffs the air. Kelly watches it, awestruck. It turns towards her and snarls. She puts it down with a silenced bullet.

KELLY

(calling back into the store)

They can smell us!

INT. PHARMACY - CONTINUOUS

Robert looks over at her. Behind him, Michael raids a shelf. He find something.

MICHAEL

Hey.

He tosses a bottle of pills at Robert.

MICHAEL

Will these do?

Robert reads them, and nods.

ROBERT

Okay.

Jake looks over. He doesn't notice shadows start to appear in the alley.

(CONTINUED)

ROBERT

Let's go.

Jake nods and heads after them. Robert, Michael and Megan head to the front of the store.

Jake passes the till, and looks at one of the shelves behind it. The shelf is stocked with morphine.

Jake looks around, making sure no one is watching and walks to the shelf. He starts stuffing the packets into his bag, looking over his shoulder to make sure the others can't see him.

Michael stops at the front of the store with Robert, noticing Jake isn't there. He looks back into the store.

MICHAEL

Jake?

Jake walks down an aisle, hurrying to catch up to the others.

Something moves next to him.

He stops in his tracks, listening. The sound comes again. Slowly he turns on the flashlight and raises his rifle.

The sound is coming from the next aisle.

He approaches the corner and swings around with the gun - as a RAT runs past his feet, making him jump.

JAKE

(recovering)

Fucking bastard.

He turns back around - walking straight into the snarling face of an undead. He screams.

Michael and Robert turn to look as the undead bites into Jake's face. More undead pile through the hole in the wall, swarming him.

EXT. PHARMACY - CONTINUOUS

Kelly looks up in panic as more undead move out onto the street in front of her.

KELLY

They're in front of us!

She starts firing.

INT. PHARMACY - CONTINUOUS

Robert tries to run for Jake, but Michael stops him.

MICHAEL

Come on!

Michael drags Robert back as the undead overwhelm Jake and drag him to the ground screaming. His blood sprays onto the walls.

EXT. PHARMACY - CONTINUOUS

Michael and Robert join Riley and Kelly as they fire at the approaching undead. More of them pile out of the buildings and alleyways along the street.

Thirty. Forty. They keep coming.

ROBERT

Back to the jeep, now!

They take off running back to the alleyway. The undead surge after them. They move fast, shambling and pushing their cracked limbs to their limit.

Michael is the first to reach the alleyway. He looks in - and is pounced on by an undead woman. She snarls and lunges frantically, trying to bite him. Michael struggles to hold her off.

Behind her another group of Undead stagger down the alley, cutting off their escape. Riley fires into them.

The undead woman struggles against Michael, her face getting closer to him. Michael pulls a combat knife from his hip and drives it into the side of her head. She goes limp in his arms.

Michael shoves her off as Kelly roughly helps him up.

KELLY

Fucking move!

They take off running down the street, away from the humvee. The undead are in hot pursuit. They growl and moan with excitement at seeing prey.

EXT. TOWN - CONTINUOUS

The team runs out onto a another street, and stops short. More undead, drawn by the noise, advance on them. Behind them the other undead move forward, boxing them in.

The group run out into the center of the road and form a circle facing out at the undead. They shoot, taking down as many as they can. It isn't enough. More of them keep coming. An army of death.

RILEY

Well, this didn't exactly go as planned.

Michael runs out of ammo and pulls out a new clip. His eyes meet Kelly's as he puts in the magazine. She looks at him in terror, Michael stares back with a similar expression.

A rumbling noise distracts them as - a RIOT VAN smashes through the undead and stops in front of them. The doors open and gunmen, wearing black balaclavas, jump out and start shooting at the undead.

DRIVER

GET IN QUICK!

They don't need to be told twice and run for the van, firing as they go. They pile into the van roughly as the masked shooters provide cover fire. The shooters fall back inside and slam the doors.

SHOOTER

GO NOW!

The van starts up again plowing through the undead in front of it. It speeds down the street, leaving the army of dead behind it.

INT. SWAT VAN - CONTINUOUS

The team catch their breath, relieved to be alive. Their saviors look at them. They keep their masks on.

DRIVER

Well that was fucking close wasn't it?

RILEY

How did you know where we were?

(CONTINUED)

DRIVER

We saw your lights when you first arrived. We've got lookouts set up all over. Figured someone would show up sooner or later.

ROBERT

You sent that message?

DRIVER

That's right. Name's Chris. We'll get proper introductions once we get back. For now, let's just get out of here.

The survivors lie back against the wall of the van as it speeds along. Kelly looks to Michael, he looks back.

EXT. PRISON - NIGHT

The van drives through a large parking lot full of rusted and wrecked vehicles. There are no signs of any undead.

The van approaches a chain link fence. A man walks over and opens a gate. The van drives through into...

INT. PRISON GROUNDS - CONTINUOUS

The van rolls to a stop around the entrance of a large maximum security prison. Think Wakefield but a little more behind the times.

The door to the van opens and the team starts to file out. Their rescuers, still wearing masks, guide them to the entrance.

INT. PRISON RECEPTION - CONTINUOUS

The survivors enter the entrance hall. No sooner have the doors closed behind them than the masked shooters turn towards them, raising their guns.

Michael, Robert and the others raise their own in defense, but they're outnumbered. The driver, CHRIS, steps forward.

CHRIS

Please, don't panic.

(CONTINUED)

ROBERT

What the hell is this!

CHRIS

No one is going to hurt you.
Please, this is just a precaution.
Hand your weapons over.

RILEY

You put out a radio signal so you
can rob people?!

CHRIS

We need to make sure you don't do
anything...reckless.

MICHAEL

What the hell does that mean?

CHRIS

Drop your weapons and we'll show
you.

KELLY

Not a chance!

CHRIS

Do we need to tell you how many of
us there are? You are surrounded.
You can either relinquish your
weapons and we can talk, or...

The last words hang over the air. Michael and the others
stare down their masked attackers, but slowly they start to
realise the truth.

RILEY

Shit!

CHRIS

Please. No one is going to hurt
you. I promise.

Robert takes a few infuriated breaths, and then, lowers his
rifle.

MICHAEL

What are you doing?!

ROBERT

He's right. There's nothing we can
do.

(CONTINUED)

He unslings the rifle and holds it forward. One of the masked shooters takes it from him. Riley grimaces and reluctantly hands his over. Megan and Kelly follow suit. Michael keeps his rifle trained on Chris.

ROBERT

Michael.

Michael lowers it. One of the shooters takes it.

ROBERT

What's this all about?

CHRIS

It's simpler if we show you.

Chris takes off his balaclava - revealing an undead face.
CHRIS IS UNDEAD.

RILEY

What the fuck!?

One by one the shooters takes off their masks, revealing dead faces underneath. THEY ARE ALL UNDEAD.

CHRIS

Please stay calm!

MEGAN

They're all dead!

CHRIS

PLEASE!

The others turn to face him.

CHRIS

We're not like them! We're different!

RILEY

You're dead! You're a fucking, walking corpse!

CHRIS

I know how it looks! That's why we had to take your weapons from you!

RILEY

(suddenly realizing how defenseless they are)
Oh Christ!

(CONTINUED)

CHRIS

As we said we don't want to hurt you. We just want to talk.

ROBERT

Talk about what?

CHRIS

It's better if you come with me.

The group react, all shouting at once.

KELLY

Not a fucking chance.

ROBERT

I'm not going alone.

CHRIS

Fine. You.

He points at Michael.

CHRIS

You come with him, please.

Michael and Robert look at each other, both apprehensive, terrified, and angry.

INT. CHRIS' OFFICE - NIGHT

Chris walks into the room, followed by Robert and Michael. Two Undead follow them, both carrying guns. The room used to be a warden's office, but not a lot remains of its former glory.

CHRIS

Once again I have to apologize for this. It's only temporary.

ROBERT

How is this possible?

Chris turns.

CHRIS

What?

MICHAEL

We've been fighting those things for ten years. I've seen them climb ladders, break windows and use

(MORE)

(CONTINUED)

MICHAEL (cont'd)
objects to smash their way in. But
I've never seen any of them talk,
or drive.

CHRIS
It wasn't easy.

Michael and Robert don't react. They just stare at him
questioningly. Chris relents.

CHRIS
I think it's the radiation.

ROBERT
Radiation?

CHRIS
That's right. No one knew what
effect nuclear fallout would have
on the dead. We were all in such a
blind panic we just dropped them in
blind hope that it would slow them
down.

MICHAEL
You mean slow you down.

CHRIS
I'm not like them. I saved your
lives. Remember that.

Michael is quiet at this. He stares angrily at Chris.

CHRIS
I remember New York getting hit
before I...I figure from, the state
of things outside that it wasn't
the last city to be hit. I woke, if
you can call it that, about six
months ago. Small things at first,
like a car or a store name I
recognized. And then, more. I was
disorientated at first, couldn't
quite believe what had happened to
me. I'd see myself in the mirror
and scream...once my voice started
working again that is. I eventually
cleaned myself up a bit, and just
wandered, like them. I didn't know
what to do. There I was in a sea of
the dead and yet I could remember
everything; who I was, who my

(MORE)

(CONTINUED)

CHRIS (cont'd)
family had been, what my job had
been. And then I found others, like
them.

He motions to the two undead at the back of the room, PHIL,
and JESSICA. Phil wears a scarf that covers his mouth and a
chalkboard dangles from his neck. Jessica could almost pass
for a human, were it not for the deep gashes in her face.

CHRIS
Not all of them are as far along as
me. Jessica is still finding her
voice again and Phil, well...

Phil lowers the scarf to reveal his lower jaw is missing,
ripped away. His tongue hangs loose from his mouth.

CHRIS
I imagine that rather hurt.

Phil pulls the scarf back up and writes on the chalkboard.
He turns it around to the Michael and Robert. It reads **YOU
LOOK TASTY. LOL.**

CHRIS
Still has a sense of humor though.

ROBERT
So, you remember everything?
Even...

CHRIS
I remember my fiance biting me in
the shoulder. I remember locking
her in the bedroom and then passing
out. Don't remember much after
that, until recently.

MICHAEL
Do you still feel...hungry?

Chris looks more serious at this question. Michael and
Robert tense.

CHRIS
...it's there. But I'm able
to...sate it. We all are.

MICHAEL
Sate it? How?

Chris walks to a cupboard and pulls out a tin can. He uses a knife to open it, revealing beef inside. Even preserved it's months past its sell-by date. Mould has grown on it. Chris takes a knife full and eats it.

CHRIS

I can't taste it. Can't even tell how bad it is. But, it helps the part of the brain that still...urges.

Chris puts down the can and walks back in front of the desk.

CHRIS

Satisfied?

Michael and Robert are silent. They're struggling to believe what they're seeing. Finally Robert speaks.

ROBERT

What do you want?

CHRIS

To build bridges. Repair relationships. We can work together, help rebuild the world. I know I'm one of the first but more will come. The proof is in what you've seen.

ROBERT

You want us to trust you?

CHRIS

Basically, yes.

ROBERT

You can't expect us to do that.

CHRIS

I know, that's why I'm prepared to wait.

INT. PRISON RECEPTION - NIGHT

Riley, Megan and Kelly stand encircled by the undead who still have rifles trained on them. One Undead doesn't, and stands guard over them. STEFAN, big and menacing, he has a bite mark on his hand.

Riley glares at him.

(CONTINUED)

STEFAN

You want to kiss me?

Riley's gaze doesn't falter. Footsteps sound down the hall as Chris, Robert, Michael, Phil and Jessica return.

CHRIS

Your weapons will be returned to you after such a time as we feel confident you won't try to turn them on us. At that point you'll be free to go.

Michael and Robert rejoin their group in the middle.

CHRIS

In the meantime feel free to wander around the prison as you will, though please stay within sight of someone at all times. I imagine you're hungry. We don't have much but we do have powdered eggs in the mess hall. You can make them yourself if it makes you feel better.

The Undead around the group lower their weapons. Michael and the others look apprehensively at Robert.

INT. PRISON MESS HALL - NIGHT

The survivors sit at one tables. Plates of powdered eggs lie in front of them. Michael runs a fork through his absent mindedly. Riley, meanwhile, seems to be enjoying his.

RILEY

You know, these aren't that bad.

MEGAN

You've changed your tone.

RILEY

There's not much we can really do about it right now. Is this whole scenario a massive mind fuck? Yes. But are we alive? Yes. Do I trust them however?

He looks at the undead standing by the doors.

(CONTINUED)

RILEY

Not a chance.

MICHAEL

This is surreal. Everything we think we know about them. It's all going to change.

RILEY

It might not. For all we know these bastards are just the same as the rest of them. They're just a bit more cunning about it.

Kelly isn't joining in the conversation. Instead she's looking at Robert, who is in the middle of a thousand yard stare.

KELLY

What happened back there.

Robert looks up. The others look over.

ROBERT

What do you mean?

KELLY

At the pharmacy. Why did you order us to go in?

RILEY

Are you sure this is the right time to be asking this Kelly? Given our current situation and everything.

KELLY

If we hadn't had gone in we wouldn't have been attacked, and Jake would still be alive.

A somber mood passes over the others at the memory.

KELLY

You knew it was dangerous, and yet you sent us in anyway. Why?

Robert looks up at her, and for the first time, something akin to sadness plays over his eyes. Like the stress is getting to him.

ROBERT

My son is dying.

Kelly stops short. Riley stops eating.

(CONTINUED)

KELLY

...what?

ROBERT

Max. He has an infection. A normal one. But if we can't get these...

He takes the bottle of pills out of a pocket.

ROBERT

...back to him, he's going to die.

A realisation dawns on Kelly.

KELLY

That was why you sent Michael out.

Michael looks up.

KELLY

Every time you left. You weren't just, going out to spite us. You were trying to find anti-biotics.

MICHAEL

I'd say it was half the reason.

KELLY

All this time I've been, shouting and blaming you for putting everyone's life's at risk, but this whole time you were both trying to save your son's life.

ROBERT

We didn't want you to know Kelly. We didn't want anyone to know. I didn't think everyone would approve.

RILEY

Kids life is at risk. Sounds like reason enough for me.

Kelly turns to Michael, tears forming in her eyes.

KELLY

I'm so sorry.

Michael stops eating, taken aback. Kelly rises from the table and walks to the exit. Riley watches her exit, and goes back to his eggs.

(CONTINUED)

RILEY

Yup, things are definitely changing
alright.

INT. CHRIS' OFFICE - NIGHT

Chris sits at the desk, deep in thought. STEFAN stands in front of it.

STEFAN

What's our plan?

CHRIS

We need to find out where they came
from. And how many of them there
are.

STEFAN

I don't think they'll tell us
outright.

CHRIS

That one, Robert, he's their
leader. I'll get him alone, talk to
him. Keep an eye on the others.
Make sure they don't go near the
east wing.

STEFAN

Sure.

Chris stands up, and starts walking to the door.

CHRIS

We've been given a second chance
here Stefan...

He opens the door.

CHRIS

Let's not waste it.

INT. 2ND FLOOR BALCONY - NIGHT

Kelly leans against the railing looking out over the cells
below. Two undead watch her, keeping their distance. Michael
walks up beside her and joins her in looking out.

MICHAEL

How are you doing?

(CONTINUED)

KELLY

I'm a prison being guarded by walking corpses that have developed sentient thought and are currently in control of our weapons.

She look at him.

KELLY

So fucking marvelous.

Michael snickers.

MICHAEL

Yup, it's weird alright.

KELLY

Look um...

She falters. Michael looks over.

KELLY

I know everyone just thinks I'm this bitch who tells everyone what to do. But everything I've done, has always been to keep everyone safe. Make sure they survive.

MICHAEL

You don't have to explain yourself to me.

KELLY

I just feel like...like I've just been getting in everyone's way. You and Robert were just trying to save his son, and I was always shouting at you, like some child who couldn't get her own way.

MICHAEL

You were just doing your job. You have a lot of people to think of.

Kelly doesn't meet his eyes.

MICHAEL

(smirking)

Besides, it's kind of fun winding you up.

This time she does look up.

(CONTINUED)

KELLY

You...dick.

She hits him on the arm. They both laugh. A laugh of relief.

INT. VISITING AREA - NIGHT

Robert sits alone at a table. The bottle of pills is in his hand. He stares at them, reading the writing. Chris sits down in front of him.

CHRIS

It can't have been easy. Surviving all this time.

Robert continues to stare at the pills.

ROBERT

No.

He puts them back in his pocket and looks at Chris.

CHRIS

I'd like to thank you for your co-operation. It must be quite a shock; having to trust us when you've been at war with us this whole time.

ROBERT

It's a war we lost long ago. Before the broadcasts stopped it was estimated the dead outnumbered the living five to one. That's got to be bigger now.

CHRIS

But you held out hope. Made it this far.

ROBERT

The first few years were the hardest. It was chaos, no one really knew what was happening. Safe zones fell, new ones appeared. There were rumors of places where thousands of people has survived, but they were just that. Rumors.

CHRIS

You must have found someplace eventually.

(CONTINUED)

ROBERT

We did. A few of us banded together, did our best.

CHRIS

Have you traveled far to reach us?

Robert tries to change the conversation, sensing what Chris is getting at.

ROBERT

...do you really think everything can just go back to the way it was? That the living and the dead can live together.

CHRIS

I'd say it's worth a shot. We are few, those of us who remember. But if more join us, it could be the chance for something different.

ROBERT

You said you still feel the hunger.

CHRIS

I don't have the urge to bite your face off if that's what your worried about. Plus there have to be some scientists who survived. Maybe they can reverse the urge, you know, if they have a co-operative subject. Are there any scientists in your group?

ROBERT

You seem to be asking a lot of questions about where we came from.

CHRIS

I'm just curious to know what's left. How many made it. You still don't trust me?

Robert doesn't answer.

CHRIS

It's understandable. But you will. In time, we will work together.

Robert looks skeptical. Chris smiles.

INT. PRISON HALLWAY - NIGHT

Riley walks towards the toilets. An undead follows behind. Riley turns, annoyed.

RILEY

Are you gonna follow me in here as well?

The Undead backs up and turns back around to look down the hall. Riley enters the toilets.

INT. PRISON BATHROOM - CONTINUOUS

Riley walks in, and looks around the bathroom. Stalls and urinals line one of the walls. Above the sinks is an air shaft. It looks big enough to fit a human.

Riley looks back outside, the undead is still facing the other way. Quickly he walks up to the sink and turns on the taps, covering any noise.

Riley steps onto the sinks and grabs onto the rusted grate. It comes free quite easily. He drops back down and places it on the floor. He looks back to the door. The undead is still out of sight.

Riley springs back onto the sink and hauls himself into the airshaft, leaving the taps running.

INT. EAST WING CORRIDOR - CONTINUOUS

Riley hops to the ground. No one is in sight. He's alone now.

RILEY

Alright, let's see what you're.

INT. PRISON BATHROOM - NIGHT

The undead enters bathroom.

UNDEAD

What are you doing, running a bath?

It notices the grate and looks up at the air shaft.

UNDEAD

Oh shit...

INT. SOLITARY CONFINEMENT HALLWAY - TIMELESS

Riley walks down the dark hall. Light bursts intermittently through bulbs in the ceiling. Metal bars line the walls. If this place was designed to drain inmates of their will to live, the architect would get an A+.

Riley walks past one cell - and stops. He steps back and looks into it.

The cell is full of bodies. Not just dead bodies though. These ones have been fed on. Limbs and body parts lie strewn around it. It's a pantry. A walk in cupboard for the undead to come as they please. Riley stares disgustedly into it.

RILEY

Jesus!

He backs away, hitting the bars of the cell opposite as - something smashes against them from the other side. Riley turns and sees KEVIN, young, scared...and Undead. He looks at Riley terrified.

KEVIN

Please...what's happened to me?

Riley backs away from the cell and turns - coming face to face with Stefan.

Stefan looks from Kevin to Riley.

STEFAN

You weren't supposed to see this.

INT. CELLS - NIGHT

A standard 2 man cell on the ground floor of the cell blocks. The beds are in a bunk bed and a toilet is in the corner. The barred door slides open and two undead throw Michael and Kelly inside.

MICHAEL

What the hell is this?!

Stefan shoves Megan in next.

MEGAN

What's going on?

Stefan throws Robert in next while Chris grabs Riley by the jaw and brings his face within an inch of his own.

(CONTINUED)

CHRIS
You just couldn't keep away could
you.

ROBERT
Keep away from what.

Chris throws Riley and turns to Robert.

CHRIS
Your friend there, couldn't do what
he was told to. He had to wander
off. Cause trouble for himself.

Riley turns to the group.

RILEY
Do you know what they're keeping
back there?! They're storing
bodies! They can't beat the hunger!
He's lying to you.

MICHAEL
I knew it.

Behind Chris, Kevin is led into view by two undead. Ropes
are tied around his hands. He looks disoriented.

RILEY
And that other one! He hasn't been
dead long. You turned him didn't
you? You sick bastard.

Chris says nothing, he merely smiles. A sadistic one.

KELLY
You weren't the first ones here,
were you?

CHRIS
Nope. Some people had had a good
idea. Block it off and nothing can
get in. And we wouldn't have, if we
couldn't act like them.

ROBERT
You have no intention of working
with us.

CHRIS
No. You're living. You're weak.
Whereas we, I, am so much more.
This plague was nature's way of

(MORE)

(CONTINUED)

CHRIS (cont'd)
stopping us as a species. Thinning
us out. But now...

He starts pacing in front of the cell.

CHRIS
I spent ages trying to figure out
why I could remember. What it meant
to be dead, but be able to think.
And then I realized; we're simply
the next stage.

ROBERT
In what?

CHRIS
In the human species! The virus
wiped us out, and yet here we are.
Stronger than ever. We can't die,
we're already dead. We don't need
life. We'll never fade. We'll last
forever. This is how the human race
continues. We're the next stage in
evolution.

ROBERT
You're crazy.

CHRIS
You have a choice. You can either
join us, or perish with the last
relics of humanity. More of us will
rise, and when we do we'll take
back the world for the dead. Not
the shambling masses you see
outside, but for us. The new race.

ROBERT
I'll never tell you where we are.

CHRIS
Then perhaps you need an incentive.

He looks at Riley.

CHRIS
You.

Stefan smiles and steps towards him. Michael makes a move.
The other undead raise their guns. He stops.

(CONTINUED)

STEFAN

Good boy.

MICHAEL

Fuck you.

CHRIS

(to Riley)

Come out here, old man.

Riley doesn't move.

CHRIS

Come out or I'll kill all of them
while you watch.

Riley looks surprised. He looks at the group and to Chris.
Chris stares him down.

CHRIS

I'm not bluffing.

Riley steps out of the cell, never taking his eyes off
Chris.

KELLY

Riley!

Stefan locks the cell behind him.

CHRIS

Since you were so keen to meet this
prison's former inhabitants,
perhaps you'd like a more...face to
face meeting.

The two undead behind him bring Kevin forward.

CHRIS

You know, without any bars in the
way.

The undead release Kevin's bonds, throw him on the floor and
step back. Kevin starts to rise. He looks at Riley.

CHRIS

This one's weak. Newly turned.
Let's see how long he can fight it.

Kevin looks at Riley, hunger blazes in his eyes. He turns
away, groaning in pain as he does. He jerks, fighting the
urge.

(CONTINUED)

RILEY
That's it lad.

Kevin looks back up Riley, his face almost wild.

RILEY
Come on, you can fight this.

KEVIN
I'm sorry.

He lunges at Riley and bites into his neck. Riley groans in pain as Kevin drags him to the ground.

Robert grabs the bars of the cell.

ROBERT
Nooo!

CHRIS
Oh that's too bad. I kind of liked him.

Michael watches in fury from the cell as Kevin starts to devour Riley.

INT. CHRIS' OFFICE - NIGHT

Chris enters, followed by Stefan.

CHRIS
We'll try again soon. Give them time to sweat it out.

STEFAN
Are you sure they'll talk?

CHRIS
They'll talk, or I'll kill another one.

STEFAN
Fair enough.

He turns to leave.

CHRIS
Stefan.

Stefan stops and looks at him.

(CONTINUED)

STEFAN

Yeah?

CHRIS

What did you do? Before it happened.

STEFAN

I did...jobs for people. Collected debts.

CHRIS

So you were an enforcer?

STEFAN

That's one word for it.

CHRIS

Me...I worked in a fast food joint. It was a shit hole, filthy, below every standard. It's probably in a better condition now than it was then.

Stefan laughs.

CHRIS

I was nothing, no one. But I always felt like I was made for something more. More than serving kebabs to drunk twats at 3 o'clock in the morning. Like I was meant to change something. Now I know.

He turns to Stefan.

CHRIS

This is what I'm supposed to do. Why I'm here. It's up to me to lead us into a new age, and I'll do it.

STEFAN

Well, I'm behind you boss.

He turns again to leave.

CHRIS

Wait.

Stefan turns to him.

(CONTINUED)

CHRIS

They'll never talk while they're together. We need to split them up.

STEFAN

Okay.

CHRIS

But first, I need you to do something for me.

INT. CELLS - NIGHT

Chris, Kelly, Megan and Robert sit in the cell. They're quiet, trying to figure out their next move.

Outside, Kevin sits down next to Riley's remains with his head buried in his hands. Jessica and Phil drag the remains of Riley away. There isn't much left. He won't be coming back.

Two undead remain, guarding the prisoners.

KEVIN

I'm sorry...

Michael looks up at him.

MICHAEL

What?

Kevin turns to face him, blood staining his face.

KEVIN

I didn't want to do it...but I couldn't help it.

Michael is silent. He just stares at Kevin.

KEVIN

You don't know what it's like. Think, the hungriest you've ever felt, and then multiply it by a million and you're still not there. You can't fight it, it won't let you. It just drowns out everything else, until it's all you can focus on.

KELLY

And yet you chose it.

(CONTINUED)

KEVIN

What?

KELLY

You chose to be one of them.

KEVIN

No I didn't.

He stands defiantly.

KEVIN

They didn't give me that choice! I wasn't lucky, like you.

He falls to his knees, defeated.

KEVIN

There was about fifty of us. We had the place made. Nothing could get in without us seeing, and we were remote enough that hardly anything came by. Just stragglers, and most of the time they'd just pass right by us. If they didn't, they were easy to take out.

He looks at the Undead standing guard, anger building in his face.

KEVIN

But then they came. He was their leader. They had their masks, said it was to keep the infection out. They said they were survivors like us, they just wanted help. So we let them in...

MICHAEL

Is there anyone left.

Kevin turns to look him.

KEVIN

I'm the last. A couple of us were able to run, but most of them...(motioning at the undead) I guess they just wanted food at that point.

ROBERT

Did they turn anyone else?

Kevin nods.

(CONTINUED)

KEVIN

A couple of them even wanted it. Said it was an escape option. If you can't beat them join them right? They didn't even ask me, he just...

There is a clanging as a door opens and Chris steps through, followed by Stefan. Kevin gets up and backs away in fear.

Chris walks over to the cell. The two guard Undead flank him.

CHRIS

Are you ready to talk? Or do we need to take another.

He looks at them one at a time, intimidatingly. Robert remains silent, he just stares right back at Chris, matching his gaze. Michael and Kelly stare angrily at him, like they want to rip him into pieces. Megan tries not to meet his eye. She's scared, and it's showing.

Chris notices.

CHRIS

You.

Megan looks up at him, eyes wide with fear.

CHRIS

Put her in solitary.

One of the undead opens the cell and Stefan grabs Megan. She struggles frantically against his grip.

MEGAN

No! Please!

MICHAEL

No!

Michael charges forward, attempting to grab her. One of the Undead points its rifle at him. Michael grabs it and punches it in the face. One of its crooked teeth flies out of its mouth.

Another undead comes up behind Michael and smacks him with the butt of the rifle on the back. He yells and crumples to the floor. Robert and Kelly quickly grab him and pull him back.

Stefan hauls Megan out of the cell and starts dragging her away. Chris looks down at Michael.

(CONTINUED)

CHRIS

Lot of spirit this one. I think
I'll turn you rather than kill you.

Megan screams as she is led away.

STEFAN

Shut up!

He covers her mouth with a gloved hand, muffling her screams. He drags Megan through a door and disappears.

Michael still lies on the ground, cradled by Robert and Kelly. Robert looks up at Michael, rage in his eyes.

ROBERT

Pretty soon, we'll get out of here.
And when we do, there won't be
anywhere you can hide.

CHRIS

Well then, maybe I need to make you
see things my way.

He walks in and grabs Robert. Michael tries to get up falls under the pain. Another undead keeps its gun trained on Kelly.

Robert struggles against Chris. He starts to break free. One of the Undead cracks him across the head with its rifle butt and he falls to the floor, barely conscious.

CHRIS

Thank you.

He leans down and drags Robert to his feet. Robert is dazed, struggling to keep his eyes open. Chris brings their faces to within an inch of each other.

CHRIS

Let's see if you're more talkative,
when you're one of us.

He opens his mouth -

- and bites into Robert's neck. Robert's eyes go wide at the pain and he screams.

KELLY

NO!

(CONTINUED)

MICHAEL
(gripping the bars as he
stands)
YOU BASTARD!

Chris pulls away from Robert, blood surrounding his mouth, and throws Robert back into the cell. He collides with Michael and they both fall to the floor. Robert rolls off, clutching his neck and writhing around in agony. Kelly kneels down to help them.

CHRIS
Enjoy your friend, while he still
is your friend.

Chris walks away and undead lock the door again. Kelly turns Robert over and grabs his hand, still clutched to his neck.

KELLY
Robert, let me look, let me look.

Robert either doesn't hear or ignores her, continuing to writhe in agony. Michael sits back against the wall, trying to take in what's just happened.

INT. SOLITARY CONFINEMENT CELL - TIMELESS

Stefan opens the cell door and throws Megan into it. It's the same one where the dead bodies are being stored.

Megan crawls back away in terror. Stefan advances on her.

MEGAN
No! Please!

He raises a hand to her - and reaches past to grab a chunk of meat from one of the bodies. He looks at her sadistically.

STEFAN
Have fun.

He bites into the meat and exits the cell, locking the door behind him. He walks to a door and leaves.

Megan crawls back into a corner and looks around the cell in horror. She starts crying, the situation becoming too much.

Her sobs echo in the empty hallway.

EXT. COMPOUND - NIGHT

Business is going on in the compound as usual. Shooters man the wall and look out into the night for any dangers.

INT. COMM ROOM - TIMELESS

Stephen sits at the terminal. He brings up satellite readings of London, looking for anything that resembles life. There's nothing.

Cheryl appears in the doorway.

CHERYL

Have they radio'd back yet?

STEPHEN

No, there's not been any sign of them yet.

CHERYL

How long has it been?

STEPHEN

Three hours since they went silent.

Cheryl takes in a deep breath. The news hits her hard. Stephen tries to console her.

STEPHEN

I'm sure they're fine. If anyone can survive out there, it's them.

Cheryl nods, but she doesn't look convinced.

INT. COMM ROOM HALLWAY - CONTINUOUS

Cheryl starts walking down the hallway. Jerry appears behind her.

JERRY

Cheryl.

She stops and turns, allowing Jerry to catch up.

CHERYL

What is it?

JERRY

Aitchison's dead.

Cheryl nods, taking it in. She pushes Robert from her mind.
Back to work.

INT. MEDICAL CENTER - NIGHT

The compound's hospital. It's seen better days. Rows of beds are lined up against the walls with medical equipment beside them. Grey sheets separate each bed from the other, giving them privacy. The sheets were once white, but time has taken its toll on them.

A bed at the end of the room is the only one occupied. AITCHISON, 80's and dead, lies in it. Beside sits ROSIE, keeping a vigil over her mother.

Jerry, Cheryl and two ORDERLIES enter. They walk over. Jerry has a silenced pistol attached to his leg.

CHERYL
Rosie, I'm sorry.

Rosie nods in appreciation.

CHERYL
You know what we have to do.

Rosie nods again and reluctantly stands. Cheryl leads her away as the two orderlies lift Aitchison off the bed and place her on a metal gurney.

JERRY
Quickly. We don't have much time.

The orderlies draw the curtains around the bed, blocking it from view.

INT. MEDICAL CENTER RECEPTION - CONTINUOUS

Cheryl leads Rosie to the waiting area outside.

CHERYL
She died naturally. These days
that's a gift.

Rosie nods. She understands, but doesn't like it all the same.

INT. MEDICAL CENTER - CONTINUOUS

The orderlies leave and Jerry unstraps his handgun. He raises it at Aitchison's corpse.

Her eyes open.

She looks at Jerry and snarls. He fires.

INT. MEDICAL CENTER RECEPTION - CONTINUOUS

Even though it's suppressed, Cheryl and Rosie still hear the gunshot. Rosie hangs her head. Cheryl hugs her in an attempt to console her.

INT. CELLS - NIGHT

Robert lies on the lower bunk, unconscious. He's in the later stages of infection. Michael sits leaning against the bed. Kelly sits against the wall opposite him.

Outside the two undead continue to guard the cell.

KELLY

I didn't think it would happen this way.

Michael looks at her, confused.

KELLY

I always thought one of them would get me eventually but, I never thought it would be as bad as this. It's a terrible thought but, I kind of wish I had been with my mother and sister. At least they went quickly.

MICHAEL

What happened?

KELLY

They were in Edinburgh, I was supposed to meet them there. But it got overrun, and then they dropped a nuclear bomb on it. It was one of the first cities to be hit in the UK. Still, like I said, at least it was quick.

She hangs her head.

(CONTINUED)

MICHAEL

We were in Manchester when the infection reached us.

Kelly looks over.

MICHAEL

We had been trying to get the airport but there wasn't time. Those things were everywhere. The army was trying to evacuate people...

The sounds of screams and gunfire start to fade up as...

FLASHBACK -- EXT. CITY HALL - NIGHT

Michael runs to the front humvee as Anna and Max are pushed towards it.

MICHAEL

No!

A SOLDIER stops him, thinking he's trying to cut in line.

SOLDIER

Wait your turn sir!

MICHAEL

They're in the jeep!

Michael is frantic, indicating to the humvee ahead. It starts to rock on its wheels.

SOLDIER

What are you talking about?

The soldier turns around - as an undead flings itself out of the back of the humvee and into the crowd of REFUGEES. They scream in panic as more recently turned undead pile out of the Humvee.

SOLDIER

Jesus Christ fire!

But it's too late. Even as he raises his rifle an undead comes at him from the side and drags him down.

Panic ripples through the crowd. The undead attack at will. People run. They fire. They throw others into the arms of the undead in order to buy themselves more time. It's chaos.

(CONTINUED)

Michael leaps onto the bonnet of one of the other humvees. An undead snaps at him as he climbs onto the roof. He shoots down wildly. He hits it in the chest. The force sends it falling back.

At the edge of the crowds Anna and Max are visible. Anna holds Max close, shielding him from the chaos around them. Michael sees them.

MICHAEL

ANNA!

Anna looks up and sees him. Michael looks relieved, but then his gaze falters as - AN UNDEAD GETS UP RIGHT BEHIND ANNA.

MICHAEL

WATCH OUT!

The Undead lunges and rips a chunk out of her arm.

MICHAEL

NOO!!

Anna staggers away from the undead as above them comes a new sound. Looking up she sees something that makes her horrified. Michael looks up.

A HELICOPTER IS NOSE DIVING STRAIGHT FOR THEM.

FLASHBACK -- INT. HELICOPTER COCKPIT - CONTINUOUS

The PILOT struggles against his CO-PILOT, who is tearing chunks out of his shoulder.

FLASHBACK -- EXT. CITY HALL - CONTINUOUS

Anna and Max dive to take cover as -

- THE HELICOPTER CRASHES DOWN ON TOP OF THEM.

MICHAEL

NOOOO!!!!

He doesn't have time to run as another bomb explodes on top of the town hall - throwing everything and everyone aside in a massive explosion of dust and rubble.

FLASHBACK -- EXT. CITY HALL - MOMENTS LATER

Michael, half buried in rubble, crawls out of the ruins of the building and stands up.

The whole place has been destroyed. The town hall, the vehicles, the people. Nothing moves. Even the undead have been destroyed.

Michael climbs - half staggering, half falling - over to the ruins of the helicopter. He starts grabbing debris and tossing it aside.

MICHAEL

Anna! Max!

He coughs as he calls, dust having collected in his lungs. He throws a block of concrete out of the way - and stops short at what he sees.

Max's TEDDY BEAR, torn but still in one piece, stares up at him through the rubble. Michael picks it up, tears forming in his eyes at the realization that his family is dead.

He falls to his knees, tears flowing freely. Beside him -

An undead crawls its way out of the rubble. The same one that bit Anna. Michael sees it, recognizing it. And snaps.

He grabs a piece of rubble the size of a rock. The Undead reaches out to him. Michael raises the piece of rubble - and brings it down on the undead's head with a sickening crunch.

The undead falls to the ground, but he doesn't stop there. He kneels over the corpse, and the brings the rubble down again.

And again. And again.

Behind him more undead start to emerge from the ruins of the city hall, too far away to be an immediate threat. Michael doesn't notice. He just keeps bringing the rubble down on the undead's head, too lost in his anger and grief.

MICHAEL (V.O.)

There was nothing I could do.

INT. CELLS - NIGHT

Back in the present, Michael stares into space as he tells the story. Kelly looks at him, engrossed but also heartbroken for him.

MICHAEL

I eventually snapped out of it, and ran. I just kept running. Manchester was one of the few cities that never got nuked, I think if it had I never would have made it out. I drifted for ages until I met Robert.

KELLY

I'm so sorry. No one should have to go through that.

She moves over and sits next to him against the bed.

MICHAEL

Ever since that day I've just...it's like I'm numb inside. Every time I left the compound I left with the thinking that I wouldn't be making it back. But each time, somehow, I did. I felt like there was nothing left to fight for. To keep living for.

KELLY

Now?

Michael looks at her.

MICHAEL

Now I'm not so sure.

Kelly leans forward - and kisses him. It's quick, a spur of the moment. Neither of them really quite know what they're doing.

But they don't pull away either.

INT. SOLITARY CONFINEMENT CELL - TIMELESS

Megan paces the cell agitatedly. She's careful to avoid the bodies on the floor. She walks up to the door. Tries it. She isn't surprised that it's locked.

(CONTINUED)

Defeated, she sits down on the bed, resting back against the wall. Suddenly she shoots back up, having felt something. She turns around and looks at the bed.

She drags the bed away from the wall - revealing a hole in the wall. It was there the whole time, hidden by the bed.

She laughs, a laugh of relief. She quickly stops and looks around to see if anyone or anything heard. The hallway is still silent.

She crouches and starts crawling through the wall. To freedom.

EXT. PRISON PARKING LOT - NIGHT

Megan crouches as she sneaks around the cars. Undead guard the watch towers in the distance. They continue looking out towards the city, away from her.

She continues forward to her destination: the riot van Chris rescued them in earlier. She runs up and hides behind it, staying out of view. She moves to the doors.

INT. SWAT VAN - CONTINUOUS

Megan opens the door and slides inside. She searches the dashboard - and almost laughs in relief.

The keys are still in the ignition.

She turns the ignition and the van roars to life.

EXT. PRISON PARKING LOT - CONTINUOUS

The undead in the watch towers start to turn their attention to the van. Megan wastes no time and floors it, driving at full force to the chain link fence.

INT. SWAT VAN - CONTINUOUS

Megan clips on her seat belt and braces for impact as -

EXT. SWAT VAN - CONTINUOUS

- the van smashes through the fence. It speeds off down the road, away from the prison.

INT. SWAT VAN - CONTINUOUS

Megan is elated at her escape.

MEGAN

YES!

She breathes a sigh of relief she drives on, heading back to the compound.

INT. CHRIS' OFFICE - NIGHT

Chris sits at the desk looking at maps of the surrounding area. Phil enters, writing on the chalkboard. He stops in front of Chris and holds it up.

The chalkboard reads **SHE TOOK THE BAIT.**

Chris smiles.

CHRIS

Excellent. And he's there too?

Phil nods.

INT. SWAT VAN - NIGHT

Megan watches the road as she drives along. Behind her, hidden in the van's back compartment, is Stefan. He remains hidden in the shadows, biding his time.

CHRIS (V.O.)

It won't be long now.

INT. CHRIS' OFFICE - NIGHT

CHRIS

Soon we'll know where they came from. Start getting the others ready, we'll need to move out quickly.

Phil nods and leaves the room. Chris smiles at the desk.

INT. CELLS - NIGHT

Michael and Kelly lie against the wall facing Robert. Kelly has fallen asleep leaning on Michael's shoulder. Michael is still awake. He watches Robert.

He isn't moving.

Michael tenses, preparing for what is soon to come.

Robert's finger twitches. A slight movement, barely noticeable. Michael catches it. Now his whole body starts moving. He turns over, his movements slow, and painful.

Kelly jerks awake at the noise, and goes stock still when she sees Robert moving.

Robert stops, facing them. His face is hidden in darkness. They can't tell if he's intelligent, or just another mindless corpse.

Slowly, Michael gets up the courage to speak.

MICHAEL

...Rob?

ROBERT

...yeah?

Michael sighs in relief, letting out a breath. Kelly gets up and starts to move towards Robert.

ROBERT

I wouldn't get too close if I were
you Kelly.

She stops, sensing danger, and backs up. Michael gets to his feet.

MICHAEL

How do you feel?

ROBERT

Like I've got the worst hangover
you could possibly imagine.

Michael can't help laugh at this. Kelly has a more serious expression on her face.

KELLY

What about the hunger.

(CONTINUED)

At this Robert sits up, and rises to his feet. Michael and Kelly start to back away. Defenseless, they'd have a much harder time putting Robert down. Robert steps forward into the light.

His face is dead. Pale, dark circles under his eyes. His combat vest barely covers the bite mark on his neck. But he's still there. Underneath it all, he's still himself.

ROBERT

...just don't get too close.

He sits back down on the bed. Michael turns around and starts testing the bars, feeling their strength. The two undead a few feet away don't bother with him.

MICHAEL

We need to get out of here and warn the others about this.

KELLY

How are we going to get out.

MICHAEL

I'm not sure. We need to get our weapons back at any rate.

ROBERT

They'll never let us out.

MICHAEL

What do you mean?

ROBERT

If I don't tell them where we are now, they'll torture the information out of us. They're probably doing that to Megan right now if they haven't already. Once they know where we are, we'll be of no more use to them. They'll kill us. Me included.

Michael is determined.

MICHAEL

We need to get out of here. Not just to warn the others. We need to get that medication back to Peter. If we don't then this will have been for nothing.

(CONTINUED)

Robert pauses, thinking for a moment. He reaches into his pocket and pulls out the pills. He looks at them, but seems to see through them. At everything they now represent for him. He puts them back in his pocket.

ROBERT
So how do we do it?

EXT. RIDGE - NIGHT

The Swat Van comes to a stop on a rise overlooking the field below. In the distance the compound can be seen.

INT. SWAT VAN - CONTINUOUS

Megan looks through the windshield at the compound. She starts rummaging through the compartments around her, looking for anything valuable.

She ducks down under the dashboard. Movement can be seen in the rear view mirror.

She comes back up - and sees Stefan reflected in the mirror. He lunges at her and drags her back over the seats. Megan screams as he tears her apart.

INT. ROBERT'S LIVING QUARTERS - NIGHT

Cheryl enters the room and looks over the bed. Peter lies in it. He looks worse than he did before. He isn't going to last much longer.

PETER
(sensing her)
Mom?

CHERYL
I'm here, sweetie.

She walks over and sits down on the bed next to him. She takes his sweaty hand in hers. Peter looks up at her.

PETER
Dad's not coming back, is he?

CHERYL
Ssh, don't say that. He's coming back. He promised.

(CONTINUED)

Peter closes his eyes, drifting back into a fevered sleep. Cheryl continues holding his hand, and turns to look out of the window.

CHERYL
Where are you?

INT. CHRIS' OFFICE - NIGHT

Chris stands looking out a window. He holds a radio in his hand.

CHRIS
(into radio)
Are you sure?

STEFAN (O.S.)
Absolutely.

EXT. SWAT VAN - CONTINUOUS

Stefan stands outside the van looking over at the compound. He has a similar radio in his hand. In the other hand he has a bloodied piece of meat.

Megan's body is still in the van, hidden by the shadows. Stefan takes a bite of the meat.

STEFAN
Can't be more than ten miles out.
Won't take too long if you take a
car.

CHRIS (O.S.)
No, we can't do that.

STEFAN
(confused)
Why not?

INT. CHRIS' OFFICE - CONTINUOUS

CHRIS
We don't want them to see us
coming. They'll have defenses up as
well. Plus we need to gather enough
forces to be able to push through.
I'd say two hours, three at the
most.

EXT. SWAT VAN - CONTINUOUS

STEFAN
Okay, that's fine.

CHRIS (O.S.)
Just sit tight. By dawn, the place
will be in ruins.

STEFAN
Oh don't worry.

He looks into the bloodied van.

STEFAN
I'm not going anywhere.

Chris cuts off the signal and Stefan crawls back into the van.

INT. PRISON RECEPTION - NIGHT

The whole place is a buzz of activity. Undead are loading guns and grabbing various other weapons. They're preparing for war.

Kevin enters and looks around. He stands bemused at the commotion going on around him.

TERRY
What's going on?

Chris walks over to him. He is strapping on a tactical vest.

CHRIS
We found their compound. We're
getting ready to head out.

KEVIN
You're going to kill them as well,
aren't you?

Chris looks Kevin up and down.

CHRIS
You're clearly not built for this.

KEVIN
What do you mean?

Chris looks to one of the undead.

(CONTINUED)

CHRIS

Paul.

PAUL, 30's, walks over.

CHRIS

Put him in solitary. We'll decide
what to do with him when we get
back.

Paul leads Kevin off as Chris goes back to the rest of the group.

INT. SOLITARY CONFINEMENT HALLWAY - TIMELESS

Kevin walks down the hallway. Paul walks behind him, his rifle raised to Kevin's back.

PAUL

Stop there.

Kevin stops and Paul pulls out keys for one of the cells.

PAUL

Don't move.

He reaches for the door, but he's still shaky and slow in his movements. Kevin seizes his chance.

He leaps and Paul and slams his head into the bars. Paul falls back, stunned. His rifle falls to the ground. Kevin dives for it. Paul notices and lunges after it as well.

The two undead struggle on the ground as Kevin reaches for the rifle. Paul tries to pull him back. Kevin's fingers reach around the butt of the rifle and he drags it back into his hands.

He hits Paul on the head with the butt, stunning him and knocking him. Kevin scrambles to his feet and aims the barrel at him.

PAUL

Wait!

Kevin fires, killing Paul. He lowers the gun and drags Paul's body into the cell.

EXT. PRISON PARKING LOT - NIGHT

Chris leads the band of undead out of the prison and towards the gate. Phil and Jennifer walk behind him. The mass follows behind.

They pour out of the prison like an army out of a base. Their full numbers can now be seen as they leave. There must be at least a hundred of them.

The gates open and Chris walks through, leading his army with him. His face set with grim determination.

EXT. CELLS - NIGHT

Michael bangs against the bars, having heard all the activity. Kelly comes up beside him. Robert hangs back.

MICHAEL

Hey! What's going on out there?

The two undead that were guarding them come into view. They have malicious smiles on their faces.

UNDEAD #1

We found your base.

UNDEAD #2

Which means they don't need you alive anymore.

Michael backs away cautiously as the two undead approach.

UNDEAD #1

I'm going to enjoy this.

He reaches forward with dead hands and unlocks the door. He opens it. Michael, Kelly and Robert brace for a fight.

The undead at the door smiles. And then his head explodes.

The second undead turns to reveal Kevin with an assault rifle aimed at them. He has a large gun bag on his back.

Before the second undead can react Kevin shoots it down with a round through the eye.

Michael, Kelly and Robert stand shocked as he lowers it and advances towards the cell. He slings the bag off his back and throws it towards them.

Their guns stick out from inside.

(CONTINUED)

KEVIN

You need to get out here, now.

Michael and Kelly step forward and start unpacking the guns.

KEVIN

He knows where you came from. He's heading there now. You have to stop him.

MICHAEL

Why are you helping us.

KEVIN

He killed everyone I cared about. And he left me like this...I can't fight it anymore.

Kelly gives a gun to Robert and they all stand facing Kevin.

KEVIN

So please...just do it. And let me rest.

Michael considers it.

MICHAEL

Are you sure?

Kevin nods, and closes his eyes.

KEVIN

This isn't living.

Michael raises his rifle and fires. Kevin's body hits the floor. Michael, Robert and Kelly run towards the doors.

EXT. PRISON PARKING LOT - NIGHT

Michael and Kelly run towards one of the parked cars. Robert shambles as quick as he can behind them.

Kelly finds a car and climbs in, going to hot wire it. Michael turns to face Robert as he catches up.

MICHAEL

I can do the same for you mate.

Robert looks at him, and then at the gun in his hands.

(CONTINUED)

MICHAEL

If you want.

Robert looks back up.

ROBERT

Not yet. I told my family I'd come back. I need to say goodbye.

Michael nods, although somewhat reluctantly.

MICHAEL

Okay.

The car comes to life as Kelly get the ignition.

KELLY

Got it. Let's go.

Michael and Robert climb into the car.

EXT. TOWN - NIGHT

Undead mill around the destroyed town. They walk into cars, buildings, even themselves. Some of them just drop down onto the ground and stay there, unmoving.

One of them stands looking up a building sign. It stares at it as if the name has some meaning to it.

Suddenly it is grabbed from behind. Chris turns it around to face him. It stares at him with something akin to confusion.

Chris releases it and goes and grabs another MINDLESS UNDEAD

CHRIS

Brothers, it's time...

More of the INTELLIGENT UNDEAD arrive and start grabbing the Mindless Undead. They drag them to their feet and start shoving them on.

CHRIS

...to unite as one...

The Mindless Undead start getting idea and shamble after the intelligent undead. Other mindless undead start appearing from side streets, and buildings, drawn by the commotion. They start to follow the others, joining the ranks of the ever growing army.

(CONTINUED)

CHRIS
...so join us.

More mindless undead appear and start following. They're not following for a reason, they're just following. The group starts to grow. More come out from hiding spots.

Chris pushes on, determined as ever.

CHRIS
Join the revolution!

EXT. ROAD - NIGHT

The car bounces along the road as it races back to the compound.

INT. CAR - CONTINUOUS

Kelly is at the wheel. Michael looks at a map in the passenger seat. Robert is in the back.

KELLY
This road is the most direct way back to the base. If we follow it we should be able to come right up behind them.

MICHAEL
If we come up behind them we're going to be surrounded by an army of those things. We should go here...

He points out a road on a map.

MICHAEL
It'll take us around and to the compound from the side. We might not get there first but we'll be in front of them when we do.

KELLY
It's going to be war when we get there.

MICHAEL
I know. We just have to make sure we come out of it.

(CONTINUED)

ROBERT

When we get there, I need to find Cheryl and Peter. I need to get the medication to them.

MICHAEL

You'll have to fight your way through tons of them in order to get there mate.

ROBERT

They won't hurt me.

Michael turns, having momentarily forgotten that Robert is now Undead. He looks back ahead at the road, worried.

EXT. FIELD - NIGHT

Chris' army has grown. They stalk across the field in the direction of the compound. Chris is still at the front. From the trees at the side Stefan emerges, joining the ranks.

Still yet more mindless undead join them. They come out of everywhere. Every shadow, every wreck. Drawn by the crowd they shamble on.

There's three hundred of them now. More are following. As they round a bend their destination comes into sight.

The compound is visible in the distance. Chris smiles.

EXT. WALL - NIGHT

Jerry does a sweep of the wall. Several shooters are lined across it, keeping an eye out in the distance.

Nothing is visible. It's silent. Almost creepily so.

INT. CAR - NIGHT

The car bounds down a wooded road. Michael and Kelly looks determined as they press on.

EXT. MINEFIELD - NIGHT

Chris walks to the edge of a field and stops. The intelligent Undead behind stop as well. Behind them the Mindless Undead continue walking forward.

(CONTINUED)

In front of Chris is the sign that reads: **DANGER - PROXIMITY MINES. KEEP OUT!**

CHRIS

Let them go.

The intelligent Undead nod and start shepherding the mindless undead on. Past the sign, into the field. Chris watches as they go.

INT. MINEFIELD - CONTINUOUS

The mindless undead start spreading out through the minefield. They walk through, covering almost every area. But no mines are triggered.

Chris starts to look concerned.

The mindless undead continue on. Ahead of one of them is a mine. It doesn't notice - and walks right into it.

The explosion takes it out into a million little pieces. The shock wave spreads towards the closest undead and causes them to stagger, falling - and setting off more mines.

It begins a domino effect as the mines are set off one by one, taking many mindless undead with them.

EXT. WALL - CONTINUOUS

Jerry looks out, hearing the explosions. In the distance the explosions can be seen. The light from the fire illuminates all of the other undead on their way towards the compound.

JERRY

Jesus Christ! Sound the alarm!

EXT. MINEFIELD - CONTINUOUS

The compound's siren starts up. The sound drifts over the minefield. The mindless undead start to get more excited, sensing prey. Chris smiles triumphantly.

CHRIS

Move up!

The intelligent undead start following the mindless undead through the minefield. They head towards the compound.

INT. ROBERT'S LIVING QUARTERS - CONTINUOUS

Cheryl walks over to the window and sees people running for the wall. They shout and call as they go.

Peter sits up.

PETER
Mum? What's happening?

CHERYL
Nothing.

She draws the curtains and runs over to the bed. She embraces Peter in a protective hug.

CHERYL
It's okay honey.

She reaches into a drawer and pulls out a handgun. She holds it in her free hand.

CHERYL
I won't let anything happen to you.

EXT. PARADE GROUND - CONTINUOUS

The siren blares overhead as people run out of the buildings dressed in black combat gear. They scramble up the ladders and ramps up the wall.

Danny runs out, loading a gun as he goes.

DANNY
Oh jesus! Oh jesus!

He sees Eric and Richmond in a group near the gate and joins them.

DANNY
Do you know how many there are?

ERIC
Lots.

RICHMOND
Let's just stay calm.

Others in the group look at him, their faces asking for inspiration. Stephen appears among them.

(CONTINUED)

RICHMOND

Chances are, they won't even make
it through the gates.

Danny and Eric look at the gate as other run over with wood and metal to barricade it. Their eyes drift up to the shooters on the wall.

STEPHEN

Christ I hope so.

EXT. WALL - CONTINUOUS

Jerry is shouting orders from atop the wall as people run to get into position.

JERRY

HURRY UP AND GET UP THERE! MULTIPLE
TARGETS HEADING FROM THE EAST
STRAIGHT AHEAD! SINGLE RATE OF
FIRE! CHOOSE YOUR TARGETS! DO NOT
FIRE UNTIL I SAY SO!

SHOOTERS, all of them weary but running on adrenaline, take position against the wall and aim their rifles out. Once again they are made up of all ages and sizes. Many of them look out in fear.

Iain is among them. He takes up position and looks out determined. Then he sees how many of them there are, and his bravery starts to falter.

The siren cuts off. The moans of the undead become audible. They're getting louder.

EXT. COMPOUND ROAD - CONTINUOUS

The mindless undead charge ahead once they see the shooters on the walls. They wail and moan at the prospect of fresh meat. They come within a hundred meters of the wall.

EXT. WALL - CONTINUOUS

Jerry takes up position and looks out over the massive crowd. His finger finds the trigger.

JERRY

FIRE!

EXT. COMPOUND ROAD - CONTINUOUS

A hail of bullets rips through the front line of undead. Some of them hit their mark on the head. Others just fly through bodies, knocking them down or tearing their limbs off.

The Undead don't care. They just keep coming, or crawling, towards their target. They spread out naturally, becoming harder targets. They get closer to the wall.

More bullets fly through them but even fewer find their marks.

One of the shooters from the wall throws a grenade down into the crowd. It explodes, tearing apart several undead.

More surge forward. They reach the wall and start clawing against it. Several of them move for the gate. More shots ring out, ripping them down.

At the back Chris looks back over the group of intelligent undead. He nods. The intelligent undead raise their guns and start to advance on the wall.

Jennifer raises her rifle and looks through the night sight. A shooter on the wall is visible through it. He fires down at the mindless undead. Jennifer aims at his chest and fires.

EXT. WALL - CONTINUOUS

The shot takes the shooter next to Jerry and he falls backwards into the compound. Jerry watches it, shocked.

JERRY

What the...?

More shots ring out from the crowd on undead and more shooters are hit.

One of them falls face first over the wall into the undead below.

JERRY

TAKE COVER!

Shooters duck behind the posts as more intelligent undead fire up at the wall.

(CONTINUED)

JERRY
(getting desperate)
WE'RE TAKING FIRE! FORCE THEM BACK!
DON'T LET THEM THROUGH THE GATE!

Shooters on the wall start firing and ducking at the undead below. Iain and another shooter stand up to fire. As they do the shooter is hit in the chest and falls back. Iain manages to get his shot off and ducks back down behind cover.

IAIN
Jesus!

EXT. COMPOUND ROAD - CONTINUOUS

As more intelligent undead fire up at the wall, Phil sneaks closer to the gate. Several mindless undead are already there, pushing against it.

It's so well barricaded they could be at it for years and never get through. But Phil reaches into his pocket - and pulls out a grenade.

He pulls out the pin and throws it over to the gate. He drops back down behind cover.

EXT. WALL - CONTINUOUS

On the wall, Jerry sees the grenade land by the gate. His eyes widen.

JERRY
GRENADE, GET DOWN!

It's too late. The grenade explodes, destroying the mindless undead at the gate and sending shrapnel back through the undead crowd.

EXT. COMPOUND ROAD - CONTINUOUS

Stefan walks towards the wall - and stops. He looks down. A piece of shrapnel is stuck in his chest. He sighs and rips it out.

EXT. PARADE GROUND - CONTINUOUS

Danny, Eric, Richmond, Stephen and the rest of their group recover from the blast. They look ahead as the smoke clears, and stare in horror.

A HUGE HOLE HAS BEEN BLOWN IN THE GATE.

As if on cue the undead start to surge through, snarling as they see the group ahead of them.

RICHMOND

FIRE!

The group starts firing at the undead, but they're wild, sporadic, untrained. The undead tear their way through the bullets towards them.

EXT. WALL - CONTINUOUS

Jerry turns away from the road and looks down at the ARMY OF UNDEAD that flood through into the compound. He attempts to rally the shooters.

JERRY

DON'T GIVE UP! DON'T LET THEM
THROUGH THE LINES! FIGHT FOR YOUR
LIVES!!!

EXT. COMPOUND - CONTINUOUS

The whole place is plunged into chaos. Mindless undead swarm around, attacking everything in sight. Intelligent undead start to advance through the gate and fire at the shooters putting up resistance.

Richmond's group are scattered as the Undead swarm over them. They drag Richmond and several others to the ground and devour them. Danny and Eric continue firing, and split up, running in opposite directions for cover.

Stephen and several others are pushed back towards the cafeteria.

More undead start staggering up to the wall, attacking the shooters up there. They fire down very few hit their mark.

It's war. A battle between the living the dead. And the dead are winning.

EXT. PARADE GROUND - CONTINUOUS

Chris walks through the ruins of the gate. He looks around at the carnage around him.

A shot takes him in the abdomen. He looks over and sees Eric, hiding behind mounted sandbags. Several mindless undead move up behind him.

Chris smiles at him. Eric is taken back, shocked. Chris continues smiling as the undead behind Eric grab him and drag him to his death.

EXT. WALL - CONTINUOUS

Jerry runs along the wall, firing at several undead as he goes. One of the intelligent undead appears in front of him and lunges for him.

He ducks around it fires into its back, staggering it. The undead swings around with his arms, trying to punch Jerry. He blocks the blow and grabs the it around the throat, trying to push it over the wall.

The undead laughs at him. Jerry looks at it with terrified rage.

JERRY

What the fuck are you?

Suddenly Jerry screams and looks down. A crawling mindless undead bitten into his leg. He throws the intelligent undead over the wall and tears his leg away from the mindless undead.

He shoots it and turns - seeing Jennifer standing ten feet away. She fires, hitting him in the chest. He falls off the walkway to the ground below.

Jennifer turns and targets more shooters.

EXT. CAR - NIGHT

The car pulls along a hill overlooking the compound from the side. Michael, Kelly and Robert step out and look down.

KELLY

Oh my god...

Screams and gunfire rise up from the compound. Explosions go off and fires burn sporadically.

(CONTINUED)

MICHAEL

Come on, we need to get down there!

They take off, running down the hill, towards the field where the cattle usually graze.

EXT. PARADE GROUND - NIGHT

The battle continues as some shooters form a desperate line at the edge of the parade ground against a wall of mindless undead. Chris stands behind them.

CHRIS

KILL THEM ALL!

The shooters open up, tearing into the undead. More shooters have taken cover inside buildings around the edge of the parade ground.

The line of shooters starts to fall back as the undead get closer. They move back towards the barracks.

Some shooters desperate try to defend the wall, but are vastly outnumbered.

EXT. CATTLE FIELD - NIGHT

Michael cuts the wire mesh fencing with bolt cutters and he, Kelly and Robert run through. They head towards the parade ground.

EXT. WALL - NIGHT

Iain runs along the wall. He takes out one of the mindless undead as he goes.

Several shots ring along the wall behind him. He ducks behind cover behind some wooden debris. One of the intelligent undead starts walking up a ramp towards the wall.

Iain notices it come up and realizes he's pinned. He can't risk a shot at it. He sees a hole in the ledge in front of him.

The undead walks towards the rubble and prepares to fire. It leans over to shoot - Iain is gone. The undead looks around for him, searching quickly with its gun.

(CONTINUED)

Suddenly a bullet takes it in the leg and it falls over. Iain crawls out of the hole he was hiding in and fires into its head, killing it permanently.

He turns away - and is cracked across the face by Jennifer's rifle. He falls off the wall and...

EXT. PARADE GROUND - CONTINUOUS

Lands roughly on the ground, his gun flying away from him. Jennifer starts to advance down to the ramp towards him. Iain tries to crawl away, but he'll never be able to make it in time.

He turns around to face her. She raises her rifle - and her head snaps to the side as the bullet fires into it. She falls to the ground.

Iain looks over to see Kelly, her rifle smoking. Behind her appear Michael and Robert. They start firing at the undead.

MICHAEL

(to Kelly)

You take care of the shooters! I'm going after Chris!

Kelly nods and runs over to Iain, helping him up.

KELLY

Come on!

She hands him back his rifle.

Robert shoots down several mindless undead and starts making his way to the barracks.

Two intelligent undead have got Danny and a few others pinned down below sandbags. They fire out at them, but they can't land head shots. The undead fire back at them, oblivious to the bullet holes in their bodies.

Michael takes up position behind the undead and fires, taking down both of them with well placed head shots.

Danny looks over the sandbags and sees him.

DANNY

Michael!

Michael runs over to them.

(CONTINUED)

MICHAEL

Get to Kelly, we have to drive them
out!

Danny and the others nod and run over to the wall. Michael looks around for Chris.

EXT. ROBERT'S LIVING QUARTERS - NIGHT

Cheryl opens the door and looks into the hallway. Screams are coming from further inside the barracks. She keeps her pistol trained down the hallway.

Suddenly Stefan rounds a corner and sees her. She panics and closes the door. Stefan smiles maliciously.

STEFAN

Well what do we have here?

INT. ROBERT'S LIVING QUARTERS - CONTINUOUS

Cheryl locks the door and pushes a table against it. Stefan tries to door and finds it locked.

STEFAN (O.S.)

Do you really think that's going to
stop me.

Cheryl backs away, pointing her gun at the door.

INT. CAFETERIA - NIGHT

A group of people are lined up in here. Stephen is among them. Mindless undead bang and push against the doors that they have barricaded.

Stephen looks at the group assembled. Those who can wield guns are all facing the door, while children and those unable to fight cower behind them.

Stephen takes charge, trying to keep everyone together.

STEPHEN

Remember, as soon as that door
gives, head for the exit. We'll
hold them as long as we can.

Several members of the group nod. The mindless undead continue battering up against the door. It isn't going to hold much longer.

(CONTINUED)

A shot rings out. Not from inside the cafeteria, but from the hallway outside with the undead. The undead don't seem to notice it though, and continue tearing at the door.

Another shot rings out, and then another, and another. One by one the undead at the door start to drop to the ground, until there are no more left standing.

Stephen looks at the door confused.

STEPHEN
What the hell?

EXT. CAFETERIA - CONTINUOUS

Stephen opens the door and looks out. The undead lie dead at the door. Stephen looks around for their rescuer.

Robert stays pressed up against the wall around the corner, hidden from sight. He slides away, heading for the living quarters.

EXT. PARADE GROUND - NIGHT

Michael shoots down several more intelligent undead and looks around for Chris. All around him the battle still rages.

Kelly runs over to the wall, gathering several people with her.

KELLY
Aim for the gunners! Target them
first!

Her group complies, gunning down several intelligent undead. If they keep this up they might actually win.

Michael turns away from her - and sees Chris twenty feet away from him. Chris looks surprised to see him.

CHRIS
You...

Michael raise his rifle and fires two shots off at Chris. Chris ducks and dashes over into one of the buildings. Michael chases after him, following him into...

INT. GENERATOR ROOM - CONTINUOUS

Pipes and generators stand scattered about the room. pipes hooked into the ceiling help to supply the power to the whole compound. There's a lot of them though; the whole place is like a maze.

Michael forward, searching for Chris.

CHRIS (O.S.)

Do you actually think you're going
to be able to stop us?

Michael darts around, trying to find the source of the noise. Michael tries to keep him talking.

MICHAEL

We've made it this far haven't we?

CHRIS (O.S.)

You're fighting a losing battle.
You have been for ten years. It's
time to face facts; mankind's
extinct.

MICHAEL

Keep talking, I'll be able to find
you pretty soon.

CHRIS (O.S.)

Look if it makes you feel better, I
won't just kill all of them. I'll
turn some of them instead, put them
to better use.

Michael rounds a corner and sweeps it with his gun. No trace. Chris laughs from nearby.

CHRIS (O.S.)

You'll have to do better than that.

Chris moves behind Michael, too quick to track. Michael turns and follows cautiously after him.

EXT. WALL - NIGHT

Kelly, Iain and the surviving shooters from the wall charge up a ramp. The intelligent undead are starting to fall back. The mindless ones keep coming but are being easily put down.

(CONTINUED)

KELLY

Keep the rate of fire down! Make
sure they're suppressed!

Kelly is so focused on what ahead, she does see Phil creep out of the shadows behind her and raise his rifle. Iain does though.

IAIN

Kelly!

Kelly ducks as he shoots and comes up punching him on the side of the head. He staggers back. His scarf falls away, revealing his missing jaw. He advances menacingly on Kelly.

Iain pulls a machete out of his vest and throws it to Kelly.

IAIN

Here!

Kelly catches it as Phil lunges. She moves first though, slicing through his neck with the machete.

Phil stops, his eyes look confused - and then his head falls free and lands on ground next to Kelly. She puts a round in it just to be safe and turns back to the undead ahead of them.

INT. SMELTING ROOM - TIMELESS

Michael enters the room, sweeping with his gun. The heat in the room is evident. Steam rises from various pipes and heat lines can be seen in the air. Semi-finished parts of rifles lie where their makers left them. Several finished guns line the walls, ready to go to the armory.

In the center of the room is A ten foot high furnace. The heat coming off it is extreme. A large grate on it is open. Inside, an exposed fire rages.

CHRIS (O.S.)

You know, I don't think I'll kill
you.

Michael turns in the direction of the noise, seeing nothing.

CHRIS (O.S.)

I think I'll turn you instead. See
how feel about yourself when you
become one of us. How's your friend
doing by the way?

(CONTINUED)

MICHAEL

He'll do a lot better once we get
rid of you.

Michael advances on a corner. Chris' shadow can be seen in
it.

CHRIS (O.S.)

Has he turned on anyone yet? Or did
you already put him out of his
misery.

MICHAEL

You're the only thing getting put
out of it's misery.

He rounds the corner where Chris' shadow is - but Chris
isn't there!

CHRIS (O.S.)

Good luck with that.

The attack comes from behind. Chris slams into Michael and
knocks him into the wall. His assault rifle slides away from
him. Chris holds him down and prepares to bite.

Michael brings his knee up and kicks Chris in the chest,
knocking him backwards. His rifle too far away, Michael goes
for his pistol instead. He draws it out of his waistband and
aims it at Chris.

Chris gets back up. Sees the gun. A look a panic crosses his
face.

Michael fires.

The round takes Chris right between the eyes. He falls to
the ground, twitching.

Michael sighs in relief and sinks to the ground, leaning on
the wall.

EXT. PARADE GROUND - NIGHT

The intelligent undead start to fall back towards the gate.
Kelly and the others are hot on their tails, keeping a
constant rate of fire raining down on them.

Several mindless undead still roam around, but not as many
as before. The battle is starting to turn in the favor of
the living.

(CONTINUED)

Kelly starts to come down from the wall. Several shooters, including Danny, fire out onto the road at the retreating intelligent undead.

Kelly and Iain and several others set up positions in front of the gate and fire at the undead through it.

KELLY

Block it up!

Several people run forward with more wood and metal and start piling it up in front of the gate, barricading it again.

Iain turns away from it, sweeping the ground - and comes face to face with Jerry. Transformed from his bite, he's now undead.

IAIN

Jerry?

Jerry lunges at Iain, desperately clawing and trying to tear at his flesh. Kelly sees and raises her gun.

KELLY

Jerry!

Iain places his rifle under Jerry's neck, and pushes him away. Jerry stumbles backwards, but then gets right back up again. By this time Iain has raised his rifle.

IAIN

I'm sorry Jerry.

He fires. Jerry falls. Kelly walks over and looks at Jerry's body. Sadness wells up within her. She suppresses it and addresses the rest of the survivors.

KELLY

Let's clear the buildings!

The survivors start to move back into the compound.

INT. SMELTING ROOM - TIMELESS

Michael stands up from the wall and looks down at Chris' body. It doesn't move. He starts to walk to the exit.

There is a dragging noise behind him.

Michael stops. He turns.

Chris' body is gone.

(CONTINUED)

Before he can react Chris leaps at Michael from the side, knocking him over. Chris stands over him, enraged.

CHRIS
DID YOU ACTUALLY THINK THAT WAS
GOING TO WORK!?

He grabs Michael by the scruff of the hair and hauls him up.

CHRIS
You see that's the problem with
you! You think too simple!

He opens his mouth and prepares to bite Michael's neck. Michael looks ahead the sees the furnace. Notices the open grate.

Before Chris can bite Michael elbows him in the chest, knocking him back. He turns and fires five more round into Chris' chest. They only seem to piss him off though and he charges at Michael.

Michael dodges and come up on the other side. The furnace is now behind Chris. Michael fires again, hitting Chris in the head. Chris recoils in pain, but doesn't fall.

He staggers back, closer to the furnace.

Michael charges him and pushes him back, aiming for the open grate. Chris shifts and lands up against the furnace instead. The superheated metal burns his skin.

Michael fires two more rounds into Chris' head, forcing him to recoil. It's the advantage Michael needs. He grabs Chris and forces him to the grate. Too late Chris realises his plan.

CHRIS
NOO!!

Michael bends down, grabs his legs, and THROWS HIM BACKWARDS INTO THE FURNACE! He slams the metal grate back in place and steps back.

Suddenly Chris jumps up, inside the furnace. The flames are melting his skin as he roars and bangs against the grating. Michael backs away in horror.

Chris stops as the flames consume more of him and he slides down into the bottom of the furnace, burning to ashes. Michael staggers to the exit.

INT. ROBERT'S LIVING QUARTERS - NIGHT

Stefan rips the door apart and walks into the room. Cheryl has backed up against the bed. She points her gun at him. On the bed, Peter sits up in fear.

Stefan advances on them - and bullet hole erupts in his chest. He turns to reveal Robert standing in the doorway behind him. Stefan looks surprised to see him.

STEFAN

What...

Robert shoots him again, this time in the head. Stefan staggers back and falls to the ground. Before he even hits it Robert fire again, and again, and again.

He empties an entire clip into Stefan's head before he stops. There's no way Stefan's getting back up again.

Robert turns to Cheryl and Peter, his face hidden in shadow.

CHERYL

Robert...

PETER

You came back.

ROBERT

That's right mate, I promised I would.

Cheryl starts towards him.

ROBERT

Stop!

Cheryl stops, alarmed.

CHERYL

What is it?

ROBERT

Just, don't come any closer.
Please!

Realization starts to dawn on Cheryl. She backs away from Robert.

ROBERT

I found these.

He takes the pills from his vest and places them on a table.

(CONTINUED)

ROBERT
They should work.

Cheryl and Peter stare at him, unable to say anything, unable to fathom what is happening.

ROBERT
I just...had to come back. I had to say...I'm sorry. And goodbye.

Robert turns and walks to the door. He stops, looking back. His face is still hidden in shadow.

ROBERT
I love you both, very much.

He leaves. Cheryl bursts into tears.

EXT. PARADE GROUND - DAWN

Sunlight streaks through the clouds above. The survivors start to gather themselves. The battle is over, and they're still alive. Bodies lie everywhere, undead and human alike.

Some survivors go around firing rounds into the heads of the fallen, making sure they don't get back up again. Kelly and Iain stand in the middle of the square, looking around. Stephen and Danny are standing around too, more than anything trying to understand that they're all still alive.

Michael walks out of the generator room. Dirt and grime stain his clothes, but he's alive. He looks at Kelly and nods. She smiles back. Michael does too.

Robert emerges from the barracks and starts walking through the parade ground. In the light of day everyone can see him clearly. They can see that he's undead.

Iain notices and raises his gun. Kelly quickly grabs it and lowers it.

KELLY
No!

Iain looks confused, and watches Robert. Robert passes Michael, and looks at him. He doesn't say anything, but he doesn't need to. Michael knows.

Robert walks past him towards the gate. Michael follows him.

EXT. COMPOUND ROAD - CONTINUOUS

Robert walks out amongst the bodies of the undead. Michael is close behind. Robert stops and turns to Michael. Michael raises his rifle as Robert gets down on his knees.

Michael is hesitant. He doesn't want to take the life of his best friend.

MICHAEL

Are you sure?

ROBERT

Just do it mate. Please.

Michael nods.

MICHAEL

I'm sorry mate.

Robert closes his eyes. Michael fires. Robert's body hits the ground. Tears appear in Michael's eyes.

CUT TO BLACK

MICHAEL (V.O.)

Things changed after that.

FADE IN

EXT. COMPOUND - DAY

Several months have passed since the battle, and compound is almost rebuilt. People mill about doing their jobs.

MICHAEL (V.O.)

We were more careful. We knew that the dead were changing, and we had to change with them.

The main gate has been rebuilt but is now re-enforced. Cheryl stands in front of it giving orders and duties to people.

EXT. WALL - CONTINUOUS

Several people walk around the wall. Standing guard. Michael appears on it. He has a new look in his eyes. A look of hope.

(CONTINUED)

MICHAEL (V.O.)

I had changed too. I had a new
reason to keep going, a new reason
for living.

Kelly appears beside him. They smile at each other. It is revealed they are holding hands. Kelly squeezes his and walks along the wall to continue her sweep.

Iain passes her and nods, doing his sweep. Michael looks over and sees Peter, staring out at the horizon. He has a rifle slung over his arm.

MICHAEL (V.O.)

We knew there would be more of them
one day. What they would want, we
didn't know.

Michael looks up at the sky. The radiation clouds above look smaller, letting more light down into the compound.

MICHAEL (V.O.)

But whatever would happen, we'd be
ready for it.

Michael looks out over the countryside spread out ahead of the compound.

MICHAEL (V.O.)

And we wouldn't be afraid.

He smiles.

FADE OUT