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(Name of First Writer)

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Revisions by
(Names of Subsequent Writers,
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Name (of company, if applicable)
Address
Phone Number

The Waking Dead

By: Billy Kale

First Draft

Fade IN:

INT. HOSPITAL - NIGHT

A heart monitor. BEEPING in tune to the beat of a heart. The lines zig zag across the monitor at a steady rate. PULL BACK to see a MAN, oldish in his sixties, lying in bed, his eyes closed. He looks calm, as though he is in his own home, not wired up to a machine.

Looking over him is a pretty young NURSE, in her middle twenties. Her name is EMILY. She notes something on her clipboard then resumes watching the man.

The door to the ward opens and Doctor RICHARD walks in. He is in his early thirties, good looking, medical and a real whizz kid. He is also Emily's boyfriend.

RICHARD

How is he?

EMILY

He's doing fine. He had a brief spasm a moment ago, but his life signs are fine.

She looks at her chart.

EMILY (CONT'D)

It's weird. He had such a small scratch, not in a vital area and he was acting like he'd been struck with some kind of poison.

RICHARD

I don't know. He was probably allergic to something. Anyway, he's fine now.

EMILY

I suppose.

Richard kisses Emily.

RICHARD

What time do you finish?

EMILY

(Checks her watch)
About one or two hours. There's one last person I need to look over.

RICHARD
I'm off now. I'll see you in one
hour.

EMILY
Or two.

RICHARD
One.

Emily smiles. They kiss again. Richard breaks the kiss after a moment and walks out of the room, waving goodbye and smiling.

Emily waves then returns to looking at the man. She walks over to him and inspects his shoulder. We see a SMALL SCRATCH/BITE MARK, which is the cause of everything. It does not look infected, but has a horrible dry look to it.

Emily touches it. The HEART MONITOR SURGES briefly. She takes her finger away. Everything returns to NORMAL.

EMILY
Strange...

She walks out of the room and into the hall beyond. There are a few nurses making similar checks on patients and a few late night Doctors walking around. It is calm, no sense of panic.

The atmosphere is the same in the reception as she passes through. She stops at the reception desk to talk to a WOMAN around 45 years of age.

EMILY (CONT'D)
Excuse me, Marge.

MARGE
Yeah.

EMILY
Could you tell me where to find
this patient. He just moved in and
I'm supposed to check up on him.

MARGE
Let's see.

She takes the clipboard and checks the name. She types in the information on the computer.

MARGE (CONT'D)
Room 303.

She hands the clipboard back.

EMILY

Thanks.

Suddenly the doors to the reception BURST open. A team of nurses and Doctors rush down the hall, pushing a cart with a MAN, WRITHING and SCREAMING on the bed.

The man is strapped down on the bed. Blood is gushing from a wound on his shoulder. The man has a DISTANT, HORRIFIED look on his face.

Emily watches him as he is rushed past.

DOCTOR

One for the emergency ward, out of the way now!

Emily stands aside, letting them run by. A few drops of blood fall on the floor, leaving an ugly trail of blood behind them.

EMILY

Who was that?

MARGE

I dunno. Some military guy. He's not the first though.

EMILY

Sorry?

MARGE

He's about the third in the last hour. Always the same. Lots of blood. The janitor can hardly keep up.

She looks at the BLOOD on the floor.

MARGE (CONT'D)

You'd think there was a war on the way they come in.

Emily stares at the blood on the ground and at the doors where the trolley with the man on it was just rolled through.

Marge COUGHS pointedly. Emily looks over at her.

MARGE (CONT'D)

Room 303. That way.

She points down the direction the man was just wheeled through. Emily stares at the blood, the trail she'll now be following.

EMILY
Like a trail of bread crumbs.

MARGE
Sorry?

EMILY
Nothing. 303. Right.

She starts down the hall and walks through the doorway. Marge stares after her then returns to her own work.

Emily continues down the hall way, following the blood. She is transfixed by it for some reason, a reason she does not know.

So absorbed is she that she almost passes room 303. She stops and shakes her head.

EMILY (CONT'D)
(to herself)
Get a grip on yourself.

She composes herself and then opens the door.

The ward is not especially large and is occupied by only one person. A BLACK MALE about 24-25, ordinary, looking calmly at the window. He is well built and it looks like he does a lot of sports.

EMILY (CONT'D)
Hello, mister --

She checks her clipboard for his name. No last name just CALVIN.

EMILY (CONT'D)
Calvin, how are you?

CALVIN
Fine.

EMILY
It says here that you had a shot today, for some form of disease that's been affecting you since childhood, correct?

CALVIN

That's right. Since I was a child. They've given me a whole manner of shots and have never been able to cure it. Effectiveness of British hospitals.

EMILY

I sympathises.

CALVIN

No you don't. If you did you wouldn't be a nurse, would you.

EMILY

Fair point.

She looks at him. Calvin looks away and continues to look at the window. He is distant, but there is something about him that Emily likes. An honesty she can't quite place.

EMILY (CONT'D)

Do you want a tablet to help you sleep.

CALVIN

No. I don't want to sleep. I'll just have nightmares about injections.

EMILY

That's what everyone says.

CALVIN

Yeah, only everyone's lying.
(Beat)
Except me.

Emily checks his chart at the end of his bed. Everything looks in order.

EMILY

Well if there's nothing you want.

CALVIN

There isn't.

EMILY

Then I guess I can go.

CALVIN

I guess you can.

Calvin looks at her shirt. Emily looks at him and then down at her shirt and back up as if he's some sort of pervert. But Calvin is already staring at the window again.

CALVIN (CONT'D)
Goodbye, Emily.

Embarrassed she realises that he was just reading her name tag.

EMILY
Goodbye Calvin. Sleep well.

CALVIN
I won't.

Emily leaves the ward. She shuts the door behind her. Her expression says that she does not understand Calvin and appears to think that he is some sort of weirdo.

She checks her watch.

EMILY
Close enough.

She walks down the hall a smile growing on her face. Her shift has ended, or come close and she is about to go back to her boyfriend.

A MOANING SNARL --

She whirls around. At the end of the corridor, a barely recognisable shadow, is the OLD MAN we saw at the start. He is hunched over at the end of the corridor, staring down at her.

EMILY (CONT'D)
Mr. Bremmer what are you doing out of your bed. You'll get sick.

The MOANING SNARL again. BREMMER inches down the hall. Emily walks towards him.

EMILY (CONT'D)
I said what are you...Jesus Christ!

CLOSE ON BREMMER, he is hunched, the MOANING SNARL is coming from his mouth, which opens revealing saliva drooling from his teeth and gums. He shuffles along. But the worst part is his eyes - they have rolled back in his sockets completely.

Emily begins to back away.

EMILY (CONT'D)
 OK...if there's something wrong
 with you then...

The MOANING SNARL.

EMILY (CONT'D)
 Then I think we should...

The MOANING SNARL.

EMILY (CONT'D)
 Oh shit!

Emily runs. Bremmer runs after her. He runs amazingly fast, far too fast for someone of his age. Emily SCREAMS and BATTERS into room 303, SLAMMING the door in Bremmer's face. She fumbles with the lock and manages to turn it.

She falls away from the door, still yelling and crawls down the hall. She lies panting at the bed.

CALVIN (O.S.)
 Not your usual day nursing.

Emily SCREAMS and crawls away from the bed. She recognises Calvin and calms down enough for TEARS of fear to form in her eyes.

EMILY
 It was Mr. Bremmer, I don't know
 what's wrong with him...he
 just...he...

CALVIN
 Probably didn't like the food.

EMILY
 (Hysterical)
 He tried to fucking kill me! His
 eyes were rolled back in his
 sockets and he was running like
 some animal and he tried to fucking
 kill me!

CALVIN
 You've said that already, now shut
 up!

Emily looks like she'll protest. Calvin holds up a hand to silence her.

EMILY

What is it?

CALVIN

Can you hear anything?

EMILY

(She listens)

No...

CALVIN

That's the problem. If this guy is as insane as you just said I would have thought he'd be battering on the door right now. But he's not.

EMILY

Do you think he's gone?

Calvin shrugs. Emily takes a deep breath and slowly crawls over to the door. The crawl seems to take forever, the slightest sound nearly makes her run. Sweat pours down her face and mixes with tears.

Calvin slips out of his bed and stands watching her.

She reaches the door and listens. There is nothing. She sighs.

HEAVY BREATHING --

She pulls away from the door and SHRIEKS as a FIST slams through the door, sending wood everywhere. Bremmer breaks the wood and CLAWS for her with both hands, SNARLING and SPITTING. He looks crazed, the spooky milk white eyes whirling.

Emily continues to SCREAM and falls away, kicking wildly. Calvin grabs a broom and runs to the door. He pulls Emily out of the way.

CALVIN

Stay back!

He SLAMS the back end of the broom through the hole in the door, poking and jabbing with it, lashing out at Bremmer again and again. Bremmer continues to FUMBLE at the broom.

The wood slams into Bremmer's nose. CRACK! The nose BREAKS. Bremmer takes no notice and continues to CLAW.

CALVIN (CONT'D)

What the...

He JABS again. Bremmer catches the broom and rips it in half. He then COPIES Calvin's motion of jabbing the wood. Calvin knocks his hand to get rid of the broom. Bremmer drops the broom end and continues to fight to get through the door.

Calvin drops his bit of the broom and runs forward, between Bremmer's clasping hands. Calvin reaches out and grabs Bremmer's body. Bremmer tires to BITE his arms.

Calvin PUSHES --

SLICE! Bremmer is shoved through a SHARP BIT on the door. Blood pumps out of his back. Bremmer still DOES NOT NOTICE. He just keeps struggling at the door.

Calvin steps back.

CALVIN (CONT'D)

What the hell do you drug these people with?

EMILY

Nothing! I don't know what's wrong with him he's just! Oh God!

Bremmer raises his fist and SMASHES the door frame. He falls back the bit of door still in him and immediately LEAPS UP, throwing himself in the air at Calvin.

Calvin reacts instantly. He drops to the floor and grabs his bit of broom. As Bremmer flies over him, clawing at the air, he STABS upwards.

The the torn end of the broom, now sharp, goes through Bremmer's LOWER JAW and through the TOP OF HIS HEAD.

Bremmer dies instantly. He slams onto the floor and slides across it, leaving a TRAIL OF BLOOD behind him. He stops at the window sill.

Emily and Calvin stare at him.

EMILY (CONT'D)

Is he dead?

CALVIN

I'm not waiting to find out.

Calvin steps through the door frame. Emily stares at Bremmer for a moment then, realising she is in the room alone with him, leaps up and runs out of the room.

She runs down the corridor and slams into Calvin, who whirls around arm raised.

CALVIN (CONT'D)
Jesus, I thought you were him!

EMILY
Where are you going?

CALVIN
Away from this freak show.

EMILY
Good, I'll follow you.
(Pause)
Where did you learn to do that by
the way.

CALVIN
Was bullied in school. Mom enrolled
me in Karate, Tae Kwon Do, Jujutsu
and Kendo. Where did you learn to
nurse?

EMILY
At nursing...that's beside the
point!

CALVIN
So was your question, you still
asked.

They continue down the corridor, Calvin in calm, but panicked
silence. Emily in jumpy panicked silence.

EMILY
Do you think there are any more of
them?

CALVIN
The fact that, that man managed to
walk around in that state without
anyone in the hospital noticing
almost suggests that there are.

EMILY
Oh God...

CALVIN
But don't take my word for it. I'm
only a patient here, your the one
who works here.

EMILY
What does that mean?

CALVIN
Nothing. Now will you shut up, I don't want any more, if there are any, to hear us.

Emily is sobbing silently. They turn a corner smoothly, though Calvin is checking to make sure there is nothing down it.

EMILY
What do you do exactly?

CALVIN
What did I say about silence?

EMILY
The silence scares me. Please...

CALVIN
I stack shelves at Tesco's, that's why these things don't scare me. You should see some of the people who work there...

EMILY
This isn't a time for jokes.

CALVIN
Who says I'm joking?

They pass through into the reception. Marge is nowhere to be seen. In her place is a large pool of blood.

EMILY
Oh shit...

CALVIN
Ssh... Nearly home and dry.

The walk over to the door, checking around them. They HEAR a CLATTERING SOUND in the distance of the hospital. Both of them freeze.

The CLATTERING SOUND is followed by DISTANT MOANING.

CALVIN (CONT'D)
Yup. There are more of them. Come on!

He throws open the doors and runs out. After a moment Emily follows.

EXT. HOSPITAL - NIGHT

They run down the stairs. Calvin stops at the end and motions for her to stop as well.

EMILY
What is it?

CALVIN
Nothing. Just a thought...there
could be more of them out here.

EMILY
Oh God...

Calvin looks around and steps down at the parking lot. There are still several cars littered around at various areas. Nothing appears to be out there.

EMILY'S POV, hallucinations, shadows which move as she looks left and right. She is terrified.

CALVIN
Do you have a car?

EMILY
Yes...don't you?

CALVIN
No. I never saw the point in having
a car in Edinburgh. I just found
one though.

He looks over his shoulder, through the glass doors of the hospital. Emily looks as well. Inside SOMETHING MOVES.

CALVIN (CONT'D)
Where is it? Now!

EMILY
That...that...

She is still staring at the inside. SOMETHING MOVES CLOSER. Calvin grabs her head and twists it to look at him.

CALVIN
Where?

EMILY

This way!

They run across the parking lot, throwing safety to the wind. Inside the hospital the SHADOWS MOVE FASTER.

They reach Emily's car. She presses the button and the car CLICKS, unlocking. They leap inside.

INT/EXT. EMILY'S CAR - NIGHT

The fall into the car and slam the doors closed. Emily fumbles with the key in the ignition.

EMILY

Come on, come on!

She looks up at the hospital. The SHADOWS ARE AT THE DOOR.

EMILY (CONT'D)

(Crying)

Oh please come on!

The doors BURST OPEN! Marge and another DOCTOR come running down the steps incredibly fast!

CALVIN

Start the fucking car!

The car starts. She switches on the headlights, puts it in reverse and begins to pull out. The car SQUEALS but does not move.

EMILY

What's wrong!

CALVIN

Hand brake!

He raises the hand brake and the car SHOOTS backwards. Marge and the doctor follow running after them.

EMILY

That's Marge! Oh my God that's Marge!

CALVIN

Don't you dare fucking stop for her!

Emily reverses through the barrier and out onto the streets.

She changes gear and ROARS forward. She SWERVES to avoid Marge and the doctor. Marge LEAPS at the car and bashes off of the window, rolling onto the floor.

The car BLASTS down the road.

EMILY

What was that back there?

CALVIN

I don't know.

EMILY

What happened to them?

CALVIN

I don't fucking know!

The car passes a turn off for the motorway.

CALVIN (CONT'D)

Where are you going!? Motorway turn off was back there!

EMILY

I'm not going on the motorway.

CALVIN

Why not!?

EMILY

Because I have an apartment in the city where my boyfriend is!

CALVIN

Hello! We want to put as much distance between us and that hospital as possible!

EMILY

No you want to.

CALVIN

Alright, I want to. But its in your interest as well. Did you see them back there!?

EMILY

There insane, there's something wrong with them, it can be cured!

CALVIN

The one place where they could be cured has been overrun by them!

EMILY

We don't know that!

CALVIN

We do!

Emily nearly misses her turn off and SWERVES down it.

EMILY

Jesus!

CALVIN

Look, those people got out! This could spread!

EMILY

What do you mean spread?

CALVIN

Have you ever seen *Dawn of the Dead*?

EMILY

I don't believe that I am fucking hearing this! Zombies and shit are fantasie, they're not real!

CALVIN

Not real!? Not real!? Would you like to take this car on a merry waltz back down the road, because I think fantasy got a damn side realer!

EMILY

It can't its fantasy!

CALVIN

Landing on the moon was a fantasy. That came true. Why can't this?

EMILY

Because it's...it's...

CALVIN

Different?

EMILY

Yes!

CALVIN
How exactly? Explain it to me!

EMILY
It just is!

CALVIN
That's exactly what my parents used
to say when they couldn't come up
with a reason to justify why I
shouldn't do something!

EMILY
Look it's just...!

Calvin GROANS and clutches his forehead.

EMILY (CONT'D)
What is it?

CALVIN
Headache. Its this disease in my
body, it does this all the time to
me. I'll be fine...

He holds himself a moment. There is silence.

CALVIN (CONT'D)
Right, apartment, city. You win.
But I just have one question for
you.

Emily looks at him.

CALVIN (CONT'D)
How do you know your boyfriend
isn't one of them?

Emily thinks hard and starts to say something. Stops. Starts
again.

EMILY
He just isn't. I know it.

CALVIN
Why because life isn't like that?
Let me tell you something, the
entire population of Europe, Asia
and all of America have no idea you
even exist, outside maybe a few
people in this city. So what makes
you more special than everyone
else?

EMILY

I don't...

CALVIN

Life is cruel. It won't give you or anyone else any special favours.

EMILY

God you are one hell of a pessimist.

CALVIN

I'm not a pessimist. I'm a realist.

Calvin leaves it at that and settles back in his seat. He closes his eyes, but does not sleep. Emily glances at him then returns her attention to the outside.

The car ROARS down the road.

EXT. EMILY'S APARTMENT - NIGHT

The car pulls up quietly outside her apartment. Emily gets out of the door and walks over to the door. She is about to put in her key when Calvin stops her.

CALVIN

What do you think your doing?

EMILY

Putting the key in so we can go inside.

CALVIN

We've already discussed this, we have no way of knowing whether your boyfriend is one of them or not.

EMILY

He left before this happened.

CALVIN

So?

EMILY

So what?

CALVIN

Exactly. What does that mean. He could still have it.

EMILY

Oh. So your suggesting we stay down here until morning and wait for him to go to work?

CALVIN

No. I'm suggesting that you call him. If he can answer a phone, hold a coherent conversation for a minute and answer the doorbell, then I might feel safer. But I'm still taking a crowbar.

EMILY

You think to much.

CALVIN

Well someone has to.

Emily takes out her phone. She dials the number and hits call. It RINGS. And RINGS. And RINGS. Emily begins to look more and more distressed the more rings it takes.

Someone picks up --

RICHARD

Yeah?

EMILY

(Relieved)

Richard, thank God. It's Emily and a friend. Could you open the door for us?

RICHARD

Why, you have a key?

EMILY

No...I...

(She drops the key)

I lost it.

RICHARD

Alright. Give me a minute.

He HANGS UP. Emily puts her phone away.

EMILY

See?

CALVIN

No. Heard. Haven't seen yet.

BUZZ! They push open the door and walk inside.

INT. EMILY'S APARTMENT - NIGHT

They enter the hallway and Emily shuts the door behind her. She starts up the stairs. Calvin does not follow. He eyes a FIRE AXE hanging on the wall.

EMILY

Come on.

Calvin SHATTERS the glass around the axe and takes it out.

EMILY (CONT'D)

What the hell do you think your doing?

CALVIN

I told you. I'm not going up there unarmed.

EMILY

No you said you'd take a crowbar!

CALVIN

Same difference, come on.

He shoves Emily up the stairs. Emily walks in front leading the way. They climb the stairs carefully, calmly but on full alert.

Emily's floor is there and her door is slightly ajar. Richard stands outside waiting for her.

RICHARD

What's up? Where did you --

He sees Calvin coming up the stairs with the axe and he looks ready to dart back inside as fast as he can.

EMILY

No! Wait! He's the friend.

RICHARD

He's a friend he's got a bloody axe!

CALVIN

From downstairs. There's a method behind the madness, now let's all get inside.

Calvin pushes past Richard and walks inside. Richard looks at Emily then follows her in.

INT. EMILY'S APARTMENT - EMILY'S ROOM - NIGHT

They walk inside. Calvin immediately goes over to the window and peeks outside. The streets below are deserted. No one is there.

Satisfied he turns away and slumps himself down on the couch, the axe across his knees. Richard closes the door behind him and Emily seats herself on a couch. Richard joins her.

RICHARD

Now could someone tell me what's going on?

Calvin motions for Emily to take the lead. She takes a deep breath before recounting the story.

EMILY

I'm not sure quite what happened. But...this patient started acting weird at the hospital. Like he was insane or had rabies or something. He just started attacking us. He was about sixty and he managed to punch through a wooden door and run really fast as well.

(Beat)

And then the whole hospital was like that, or most of it was anyway. We didn't stick around to investigate. Got in my car and drove here.

(Beat)

That's the story, mostly.

Richard looks from Emily to Calvin. He does not know whether he wants to believe the story. He looks like he's waiting for someone to jump up and shout "April fool's!"

No one does. He sighs and leans back in the couch.

RICHARD

I don't believe this.

CALVIN

Unfortunately you have to. Because its true.

RICHARD

Do I? Well I don't trust you. I've never met you before and you just waltz in here with my girlfriend and an axe and then think you can tell me what to do.

CALVIN

Yes. I do, actually.

RICHARD

I don't trust you. But I'll listen to Emily. She wouldn't lie to me. You can stay here tonight, but tomorrow, when everything blows over you are going.

CALVIN

Suits me.

Richard stands up.

RICHARD

I'll get you some covers. You can make yourself comfortable on the couch.

Richard walks out, going to the store room. Emily looks at Calvin.

EMILY

Will you leave tomorrow?

CALVIN

That depends on what's happened tomorrow.

Richard returns and chucks Calvin his covers. Calvin catches them and then leans out along the couch. He looks at home. He does not relinquish the grip on his axe.

RICHARD

Come on.

He and Emily walk into their room. Richard closes the door behind him and looks at Emily.

RICHARD (CONT'D)

OK, I want to know what's really going on. Has he threatened you?

EMILY

No. What I told you was the truth.
I don't understand it and I really
don't know what's happening. But
what happened, happened. That's the
honest truth.

(Beat)

You believe me don't you?

Richard walks over to the bed. He sits down and thinks. Then
smiles nervously.

RICHARD

Of course I do.

Emily sits on his lap and kisses him.

EMILY

Thank you.

Whilst they continue to kiss we are PULLED TOWARDS the
window. Closer and closer. Outside it is dark, lampposts
casting thin light. KEEP COMING CLOSER UNTIL --

EXT. EMILY'S APARTMENT - NIGHT

We are pulled outside. Observing the ground and the distance.
SOMETHING MOVES.

FLIP TO the window into the living room. From the window
Calvin is watching, STARING INTO THE CAMERA. He grips the axe
and moves the curtain over the window.

INT. EMILY'S APARTMENT - EMILY'S ROOM - MORNING

Emily lies naked in the bed next to Richard. Her eyes open.
Richard does not stir. Emily looks at the alarm clock. 8:45.
She looks up at the ceiling. Something is bothering her, but
she does not know what.

She stands up and puts on a bathrobe. She looks at the window
briefly then walks out of the room.

In the living room Calvin is standing, staring out of the
window.

EMILY

Good morning.

Calvin does not move.

EMILY (CONT'D)

Hello?

Calvin still does not take any notice of her. He is transfixed by something outside of the apartment. Emily is beginning to get scared. She walks over.

EMILY (CONT'D)

What is it?

CALVIN

It didn't blow over.

Calvin opens the curtains to let her see. THROUGH THE WINDOW we see HORDES OF ZOMBIES around the ground. They run around, smashing things to bits, destroying cars.

EXT. EMILY'S APARTMENT - MORNING

It is a scene of carnage. Ordinary people run around screaming as zombies race after them, fall on them and eat them, ripping flesh and muscle from bone.

People who die and are eaten soon get up again and begin to run around like the zombies, becoming them themselves. They smash windows and leap into houses, causing more chaos.

Emily stares at this through the window. She is SCARED TO DEATH and looks like she wants to be sick.

INT. EMILY'S APARTMENT - EMILY'S ROOM - MORNING

Emily moves away from the window and cups her hand over her mouth. She rushes OFF CAMERA to a bathroom. We HEAR the sounds of her being sick.

Richard walks out of the bedroom dressed also in a bathrobe.

RICHARD

What's going on?

CALVIN

Take a look.

Richard walks to the window. He looks out and stares transfixed as to what is happening on the streets below. He turns away from the window and paces.

RICHARD

Oh Jesus, God. Shit.
Oh...fuck...shit...

CALVIN
Do you believe my story now?

RICHARD
What the hell are they!?

CALVIN
I can guess.

Emily returns from the bathroom. She looks very pale. Tears stain her eyes, which are red. She rushes into Richard's arms.

EMILY
Oh my God! What's happening?
Richard what the fuck is
happening!?

RICHARD
I don't know. I don't know.

BUZZ! Someone is ringing the doorbell. Richard and Emily stare at it, as if contemplating how something so ordinary could exist in this world. BUZZ!

Calvin walks over and answers.

CALVIN
Yes?

KARL (V.O.)
Jesus! Someone's there. You've got
to fucking help us! These things
are out here and...Shit!

BANG! BANG! Someone fires twice.

KARL (CONT'D) (V.O.)
Please! Let us in! Please!

CALVIN
Alright, but be quick and don't let
any of those things in with you!

KARL (V.O.)
Like I'd do that!

BANG!

Calvin hits a button. The BUZZING sound for the door opening is heard. Calvin opens the door to their apartment and grips the axe, walking outside.

INT. EMILY'S APARTMENT - MORNING

Calvin stands at the stairwell holding the axe tight. FROM BELOW we hear GUN SHOTS and the sound of a door slamming. FEET POUND up the stairs.

Calvin raises the axe. Two POLICE MEN run up the stairs. KARL is in front, a large well built black man. Following him is NOLAN, white and also tough. They are both sweating with exertion and fear.

When they see Calvin they raise their guns.

KARL

Shit!

CALVIN

Wait! Stop! I was the guy who let you in!

KARL

Jesus, you scared me. I thought you were --

CALVIN

No. Now get inside, quick!

The two police men run inside. Calvin follows them, shutting the door.

INT. EMILY'S APARTMENT - EMILY'S ROOM - MORNING

Karl and Nolan rush into the room, guns raised. Emily screams as they come in and Richard turns her away.

NOLAN

Wow! Shit. Didn't mean to scare you.

RICHARD

Well you did a good job.

NOLAN

Sorry, we've just spent most of the night running away from and shooting those arse's out there.

CALVIN

I think it would do us all some good if we all just calmed down.

(MORE)

CALVIN (CONT'D)

For the moment we're safe. That's all we need to know.

Everyone uneasily sits down on the couches.

KARL

Hi. I'm Karl, this is Nolan.

RICHARD

Richard. This is my girlfriend Emily and that's --

CALVIN

Calvin. A recent friend.

KARL

Cool.

Silence.

KARL (CONT'D)

OK, this will sound stupid but do any of you know what the hell is going on?

CALVIN

None. As a police officer I was hoping you might be able to shed some light.

NOLAN

All we got was a distress call from a hospital saying there were some nutters on the loose and that they were hold up and needed help. Three squad cars went there. We're the only one's who made it out alive. Everyone else was killed by those things.

(Beat)

They're amazing. You can shoot them anywhere it'll hardly slow them down, it's like they can't feel pain or don't use any of their organs. The only way we found to kill them effectively is to blow their brains out.

RICHARD

Well that's nice to know.

CALVIN
It is actually.
(To Nolan)
Anything else?

NOLAN
That's as much as I know.

Calvin looks at Karl.

KARL
The only other thing we know, but
we're not sure whether its related,
is that there was a military
incident. They needed a lot of help
clearing up, ambulances, fire
engines, panda cars everything. I
wasn't assigned to that, so I don't
know.

EMILY
It is connected.

Everyone looks at her.

EMILY (CONT'D)
When I was at the hospital there
were a lot of military people being
wheeled in, ambulance men, police
all of them. Everything at the
hospital started after they
arrived.

Silence.

CALVIN
Military. It's always the fucking
military.

BUZZ! Someone is ringing the doorbell. Everyone stares at it.
Calvin looks at Nolan and Karl.

KARL
We didn't see anyone else alive out
there.

BUZZ! Calvin stands and slowly walks over, with everyone
staring at him. BUZZ! He reaches out and touches the button.

MOANING --

He rips his finger away from the button and stares at it.
BUZZ! He presses it again, not believing what he just heard.

MOANING.

He listens for a moment then pulls his finger away from the button.

CALVIN
Holy shit.

EMILY
What is it?

CALVIN
They can ring a doorbell.

BUZZ! Everyone stares at the intercom. ZOOM INTO IT and disappear through the sound mics to arrive at --

EXT. EMILY'S APARTMENT - MORNING

PULL OUT to see a MASS OF ZOMBIES at the door. They are not pounding the door, nor are they clawing at it. They are standing calmly as one of them PUSHES BUTTONS TO RING DOORBELLS.

They only make the MOANING sound when someone ANSWERS THE RINGS.

INT. EMILY'S APARTMENT - EMILY'S ROOM - MORNING

Calvin steps away from the intercom. BUZZ! It keeps ringing, going over their conversation.

EMILY
They're ringing a doorbell?

RICHARD
What does that mean?

CALVIN
It means they're smart. They just glimpsed these two pushing a doorbell, speaking through it and the door opening. So they're copying that. They haven't yet realised that someone on the other side needs to open it for them.

KARL
So what do we do now?

CALVIN
What we do --

BUZZ!

Calvin whirls around and shatters the intercom with the back of his axe. The intercom is silenced. Emily and Richard jump to their feet.

RICHARD
What the hell did you do that for?

CALVIN
It was pissing me off.

He walks over to the window and peeks out. The crowd of zombies are still there, absently milling about. Some in the crowd are beginning to move away, losing interest in the door.

Calvin turns back to everyone in the room.

CALVIN (CONT'D)
There still there. They're not doing much but it won't be long before they find a way to get in.

NOLAN
So?

CALVIN
So, we need to start fortifying this place to make sure they can't get in.

NOLAN
Meaning?

CALVIN
I want everyone to go around, all the lower floor apartments, go in and barricade windows. Barricade doors, barricade everything that could be broken through.

(Beat)
Well get moving!

Everyone begins to get up and move. When Nolan stands he glances at his arm. There is SCRATCH on it.

CALVIN (CONT'D)
What's that?

NOLAN

Nothing. One of those things managed to bite me. Hurts like a bitch.

CALVIN

You'll be fine.

Nolan smiles and walks off. Calvin stays in the room before moving on, not realising how wrong his judgement was.

INT. EMILY'S APARTMENT - MORNING

A frenzy of them running around, going to the bottom of the stairs. Karl and Nolan knock on doors seeking access. Emily and Richard begin stacking things against the door.

EXT. EMILY'S APARTMENT - MORNING

The zombies see this activity and begin to move up to the door again.

INT. EMILY'S APARTMENT - MORNING

Emily spots this.

EMILY

They're on the move! Give me something to blot out the glass!

Calvin comes down the stairs, his axe and wood in hand. He throws the wood to her.

CALVIN

Here, this should be useful.

The planks clatter onto the floor. Emily reaches down and grabs one.

EMILY

Hammer and nails.

CALVIN

What?

EMILY

I need a hammer and nails to prop this up.

CALVIN

Right.

Somebody answers one of the doors Nolan and Karl have knocked on. It is an OLD LADY.

OLD LADY

What is it?

KARL

Excuse me ma'am but we need to get inside. There are some nasty people outside and as a concern for your safety we need to board up your windows.

OLD LADY

Oh, right.

KARL

You wouldn't happen to have a hammer and some nails would you?

INT. EMILY'S APARTMENT - MORNING

Emily batters at the wood and door with the hammer and nails, blocking up the window. Calvin observes her and Richard helps.

INT. EMILY'S APARTMENT - ROOM - MORNING

Nolan and Karl batter in planks of wood and whatever they can find over windows.

INT. EMILY'S APARTMENT - DAY

Emily and Richard continue to board up the door and move things in front of it.

INT. EMILY'S APARTMENT - DAY

Nolan and Karl knock on doors.

EXT. EMILY'S APARTMENT - DAY

The zombies mill around outside, pressing the bells and pushing at the door.

INT. EMILY'S APARTMENT - EMILY'S ROOM - AFTERNOON

Calvin is sitting in the room alone. The axe is in his hand. He is thinking. He stares at some photos on the table, showing Emily and Richard together. He picks one up, studies it, then puts it back.

He stares at his axe and looks at the pointed end. It reminds him of something. FLASH --

INT. LABROTORY

CRYING. Loud. A baby's. FUZZY IMAGES of scientist milling around. A NEEDLE as clear as day in the FUZZINESS is raised. It PLUNGES towards US.

INT. EMILY'S APARTMENT - EMILY'S ROOM - AFTERNOON

We're back with Calvin. He looks away from the pointed tip. He was just reminded of something horrible which happened to him. The nightmares he has talked about.

EMILY (O.S.)

Hey.

Calvin looks up. She is standing in the door frame. She looks tired.

CALVIN

Hey.

EMILY

How are you? You haven't done much all day.

CALVIN

I've been sitting here. Thinking.

EMILY

About what?

CALVIN

Stuff.

Emily walks over and sits down next to him.

EMILY

What sort of stuff.

CALVIN

My nightmares. The one's I told you about. The needles, injections.

EMILY

What about them?

CALVIN

They're not nightmares. Somehow I know they're memories from somewhere.

(Beat)

And somehow I know its what caused this disease in me.

Emily looks him over.

EMILY

So what do you think it means?

CALVIN

I have no idea. I think --

He turns away and grimaces. One of his headaches again.

EMILY

Are you alright?

CALVIN

Yeah. Just one of my headaches. It'll go away in a few seconds.

Silence. Calvin's face reorganises when the pain goes away.

CALVIN (CONT'D)

How are you feeling?

EMILY

Fine. It's just that everything that happened. It just feels like it should be happening to someone else, you know.

CALVIN

Yeah. Except its happening to everyone else.

Emily reaches out and grabs Calvin's hand. They HOLD HANDS and STARE at each other for seemingly ages.

Richard walks through the door and looks at them.

RICHARD
Excuse me?

They break off immediately and turn to look at Richard.

EMILY
Yeah?

RICHARD
We've finished work downstairs. If you want to check.

CALVIN
No. I'll trust your judgement.

Richard nods. He walks over and takes Emily's hand, helping her off the couch.

RICHARD
In that case I suggest we all get some sleep. We've had a tiring day.

CALVIN
We have.

Calvin looks around.

CALVIN (CONT'D)
Give Karl and Nolan a call. We need to work out sleeping arrangements in here.

Richard nods. He looks one last time at Emily and Calvin. Then looks between them. He is suspicious of something. Then he leaves the room. After a moment Emily follows.

Calvin is left alone on the couch. He stares at the axe again not moving.

EXT. EMILY'S APARTMENT - NIGHT

Outside the zombies begin to drift away. Most have lost interest in the door and are now wandering around aimlessly. Some travel in packs, others on their own. They look very similar to people walking around the streets at night.

INT. EMILY'S APARTMENT - EMILY'S ROOM - NIGHT

Calvin is writhing around in his sleep on the couch. He is sweating fiercely. The nightmares. ZOOM IN on his eye, which is closed. GO THROUGH the skin as if it weren't there until --

INT. LABROTORY

We arrive back in the labrotory. The CRYING. The same FUZZINESS, the frenzy of movement. The NEEDLE crystal clear. The PLUNGE --

EXT. PLAYPARK - DAY

Calvin, young, being bullied by kids much large than him. Blow after blow after blow falls. From the POV of the young Calvin we watch as the arms of the bullies TURN TO NEEDLES PLUNGING TOWARDS HIM. A SCREAM.

INT. EMILY'S APARTMENT - EMILY'S ROOM - NIGHT

Calvin leaps up from the couch, his whole body drenched in sweat, breathing hard. The ECHO of the SCREAM still lingers in the room.

He settles back down on the couch, breathing hard. He wipes at his forehead and closes his eyes, resting. Something makes him open his eyes and look around.

Standing at the other end of the room is a SHADOWED FIGURE.

CALVIN

You couldn't sleep either?

No response.

CALVIN (CONT'D)

Nolan, are you sleeping on your feet?

Nolan shifts forward. Slowly. Calvin seems to suspect something is wrong and he begins to stand.

CALVIN (CONT'D)

Are you alright?

The MOANING SNARL --

CALVIN (CONT'D)

Holy shit!

Nolan RACES FORWARD, snarling arms outstretched, teeth bared. He has turned into a zombie!

Nolan crashes into Calvin and knocks him back onto the couch. He CLAWS at him, snarling, biting, trying to rip into his flesh. Calvin holds him up with his feet, only just keeping him off.

CALVIN (CONT'D)

Back off!

He PUNCHES Nolan, strikes him with his fists over and over again. Nolan barely notices. A super strong blow from Calvin manages to knock him off balance. A shove with his legs and Calvin sends Nolan flying off of him.

He CRASHES into the table, shattering it and sending glass shards everywhere. Nolan slams onto the floor, the glass shards digging into him, before standing and charging at Calvin again.

Calvin leaps out of the way and Nolan slams into the wall. CRACK. He has broken his nose. He does not falter and bounces off the wall charging after Calvin again.

Calvin dives forward and knocks Nolan's legs from beneath him. Nolan falls forward and the momentum carries him into the television. The television SHATTERS, sending SPARKS and brief BURSTS OF FIRE and SMOKE from its wreckage.

Nolan gets up and races back. Calvin grabs the axe from beside the couch and stands to meet him. They crash together. Calvin executes a Jujitsu flip and sends Nolan onto his back on the floor.

Before Nolan can raise himself off of the ground Calvin raises the axe and SLAMS it into NOLAN'S JAW, severing the head.

Nolan stops twitching. Blood spills from the neck, but not as much as should come out. Calvin stares at the body breathing hard. He looks around. He is surprised that no one has heard.

CALVIN (CONT'D)

How the hell did this --

INT. EMILY'S APARTMENT - EMILY'S ROOM - DAY

A FLASHBACK to earlier. Nolan. The bite on his arm.

NOLAN

Nothing. One of those things managed to bite me. Hurts like a bitch.

INT. EMILY'S APARTMENT - EMILY'S ROOM - NIGHT

Back in the present. Calvin stares at the body. His eyes are murderous, clear with the intention of what he has to do. He knows how the zombies multiply and he knows how to kill them.

INT. EMILY'S APARTMENT - EMILY'S ROOM - MOMENTS LATER

Emily is not asleep. She is staring at the wall. Beside her Richard snores softly.

The door BURSTS open and Calvin walks into the room. Nolan's gun is in his hand. Richard and Emily both sit up in bed and look over, stunned.

EMILY
What's going on?

CALVIN
Get up! Both of you! And wait for
me in the living room.

They stare at him, confused.

CALVIN (CONT'D)
Now!

Emily and Richard stand up and start to pull on some clothes.

CALVIN (CONT'D)
Don't bother with that, just get in
the living room.

Calvin marches out. Emily stares after him and then follows into the living room. After a moment so does Richard. They walk into the living room and Emily sees Nolan's dead body.

EMILY
Oh my God!

Richard grabs her and hugs her tight.

RICHARD
I told you that guy was a fucking
lunatic!

CALVIN
Just wait to hear the full story
before you pass judgement.

INT. EMILY'S APARTMENT - BATHROOM - NIGHT

Karl is sleeping in the bath, with some towels for blankets. The door is kicked open by Calvin. Karl jumps up, now fully awake.

CALVIN
Get outside.

INT. EMILY'S APARTMENT - LIVING ROOM - NIGHT

They are all seated on the couch, not wearing any clothes or very little. Calvin is standing in front of them.

CALVIN
Nolan had been bitten by one of those things and consequently turned into one. He tried to kill me, so I killed him. That's your explanation as to why his body is lying there. Now onto what's going to happen. The bite turns them into these things so all of you are going to be thoroughly inspected. If I find a scratch which you can't explain, or I think your lying when it comes to your explanation, then a bullet from this gun will be meeting your brain. Now all of you stand up and take off any clothes we have.

They stand but Richard does not take off his T-shirt and boxers.

RICHARD
So why should we believe you?

CALVIN
You don't have to, but I'm trying to save your lives.

RICHARD
Yeah? So who get's to test you.

CALVIN
Myself. And, believe me, the only reason that we're having this chat right now is because I know I'm clean.

He says it so seriously that no one doubts him.

Everyone takes off their clothes. Cue a tense few moments as Calvin examines everyone in depth, taking no interest in one person or the other.

After careful examination he walks to the other end of the room and puts the gun down on the floor.

CALVIN (CONT'D)
(Whispering)
You're all clean.

Everyone sighs with relief and puts back on their clothes. Calvin walks and slumps down on his couch. He looks shell-shocked.

Emily walks over to him.

EMILY
Are you alright?

CALVIN
Not really.

EMILY
Well talk to me. I'm a nurse I might be able to help.

CALVIN
I doubt it. The help I need is more in the region for a psychiatrist.

EMILY
Why?

CALVIN
How many people live in this apartment?

EMILY
I don't know...Richard.

Richard looks over.

RICHARD
Yeah?

EMILY
How many people live here?

Richard walks over to Emily.

RICHARD

About three-five hundred at a guess. Why do you want to know?

Emily turns to Calvin.

CALVIN

Three to five hundred. What are the odds at least one of them was bitten by those creatures out there. Those zombies.

It is the first time someone has mentioned them by there name, but no one disputes it. As for the facts, it certainly scares the shit out of all of them.

KARL

I think we should maybe barricade the door.

CALVIN

That would be pointless for the moment. What we should do is keep a watch for the night and do nothing. If nothing happens after a few days I'll assume the best that nobody who lives here has been bitten, or if they were they didn't make it back inside. If something happens we'll know its for worse and either do something about it or get out of here.

Everyone nods. It's good advice.

KARL

I'll take first watch.

CALVIN

I'll help. I sleep in here anyway.

EMILY

Alright. Thank you.

CALVIN

Don't mention it.

Calvin stands up and takes Nolan's gun. He sits himself back down on the couch. Emily and Richard walk back to their own room.

Karl and Calvin are silent for a moment, staring intently at the door.

KARL

So how did you get involved in all of this?

CALVIN

I was in the wrong place at the wrong time. Or the right place at the right time depending on how you look at it.

KARL

What does that mean?

CALVIN

Well, on the one hand, I was at that hospital at that time and so wound up here. But if I hadn't been in that hospital at that time I wouldn't have wound up here. I would have been out there.

He points to the window. Karl catches his drift.

KARL

So what do you think started this mess?

CALVIN

I'll believe that the military started it, but how and why I have no idea. The only way I'd find that out is by checking the military base.

KARL

Any plans on doing that?

CALVIN

Let me put it this way. We are stuck in an apartment, with only a limited amount of food and water and no way to resupply unless we start stealing from other people. Sooner or later we're going to have to break out of here.

Karl nods and returns his attention to the door. No one speaks.

INT. EMILY'S APARTMENT - EMILY'S ROOM - NIGHT

Emily and Richard are lying in bed.

RICHARD
So how did you meet him.

EMILY
Who?

RICHARD
Calvin.

EMILY
He was a patient I had to check on.
He helped me survive at the
hospital and we both wound up here.

RICHARD
That's it?

EMILY
That's it.

RICHARD
Nothing more...in depth.

EMILY
No.

Richard goes quiet and snuggles up to Emily. She hugs him and puts her head on his chest. She falls asleep.

ON RICHARD it is clear that he does not believe what she is saying.

EXT. APARTMENT - MORNING

The sun rises. The area outside the apartment is deserted. Cars, buses, taxi's are overturned on the roads. Houses, shops, post boxes and various other things are all lying around shattered.

Dried blood is strewn across the streets, but there are no corpses to go with it. They have all, literally, got up and left.

ON THE WINDOW to Emily's apartment as Calvin stares out at the streets below.

INT. EMILY'S APARTMENT - LIVING ROOM - MORNING

Calvin moves away from the window. Karl sidles up beside him.

KARL
Any of them out there?

CALVIN
None that I can see.

KARL
Do you think today might be a good
day to chance it?

CALVIN
Maybe. We'll see what everyone else
thinks.

He walks over to the kitchen, which is connected to the living room and opens the fridge. He takes out a bottle of milk and pours it into a glass and then drinks it.

Karl checks the storage cupboards. There are boxes of cereal, loaves of bread and the usual assortment of biscuits and chocolate. He peeks into the fridge, some more food.

He realises, though, that this will not be enough to last them for more than a few days.

KARL
I'll go wake them.

Calvin nods.

INT. EMILY'S APARTMENT - LIVING ROOM - MOMENTS LATER

Emily and Richard are standing in the kitchen with Karl and Calvin. They are explaining their plan.

RICHARD
This is insane. You want to
actually go out there? Onto the
streets where those...things were!

CALVIN
Yes.

RICHARD
Why?

CALVIN
Because we're running out of food
and water. We need food and water
in order to survive otherwise we
will starve to death. All I'm doing
is trying to help.

RICHARD

By what? Getting us all killed.

CALVIN

No if things go horribly wrong only Karl and I will end up dead. You and your girlfriend would be free to live out the rest of your days as you see fit.

EMILY

Why do you want to try this all of a sudden?

CALVIN

Because they aren't out there anymore. We don't know where they are or where they've gone, but what we do know is that they could come back soon.

(Beat)

All I'm doing is trying to take advantage of the situation.

Silence. Emily and Richard exchange a look. It's risky, but it could just work.

EMILY

So go for it.

RICHARD

Yeah, there's only one small problem that I can think of.

CALVIN

What?

RICHARD

How are you going to get through the front door. Its all boarded up. Remember.

Calvin rolls his eyes.

CALVIN

Oh please. Don't take me for a complete idiot.

INT. APARTMENT - DAY

At the ground floor. Calvin, gun in hand, followed by Karl, also with a gun, walk past the boarded up door. There is no movement outside it.

Emily and Richard follow cautiously.

EMILY

The back? You plan to go out the back?

CALVIN

Yes. You live here, you should know.

EMILY

What I know is that there is a wall of concrete that's why we didn't bother to block up the door.

CALVIN

Exactly. So we grab a rope ladder or a pice of rope or something, clamber over the wall and keep it with us then, when we come back we hop over the wall again.

EMILY

Yes but that hampers a quick escape.

CALVIN

If all goes to plan we won't need a quick escape.

EMILY

What if things don't go according to plan?

CALVIN

They won't.

EXT. APARTMENT - DAY

Calvin walks out the door and into the back ground. There is a concrete floor, surrounded by the walls as Emily said.

Calvin looks around and Karl walks around, checking the area.

EMILY
I'm scared for you.

CALVIN
We'll be fine. Although...

EMILY
Yes?

CALVIN
We might need to find someone who
can spare us a rope ladder...

EXT. APARTMENT - MOMENTS LATER

Calvin and Karl stand in the back area. Now with them are about SIX OTHER PEOPLE, two teenagers and four men. They have some ropes, ladders, guns and clubs on them, as well as shopping bags.

The teenagers are ROBERT and TOM. The three adults are NEVILLE, CRAIG, DAVE and MIGUEL.

CALVIN
Good. This should be sufficient for
out lightning run. Fill everything
to the full and go back. If its
successful we might make another
attempt. And remember, no one goes
anywhere alone. That clear.

SIX PEOPLE
Yes.

CALVIN
Right. Come on.

They head over to the walls and begin to stack things against it. Emily, Richard and a few other people watch them as they go over.

EMILY
Do you think they'll be alright?

RICHARD
I'm sure they will. Calvin knows
what he's doing.

EMILY
Yeah.

Richard looks at her a small pang of jealousy on his face.

RICHARD

Come on. We'll wait for them upstairs. There's not much we can do here.

After a moment Emily nods and she and Robert walk back inside.

ON CALVIN as he and his crew clamber over the walls and then drop down the other side, taking their ladders and ropes with them so they can get back over.

They are cautious as they walk around, looking at the cars and destroyed properties. Everything has an eerie silence to it, like there should be noise but there isn't any.

A few corpses are dotted around, lying in pools of dried blood. They have been there for some time.

KARL

Feels like a graveyard.

CALVIN

Probably because it is.

After a brief look around they are satisfied that there aren't any zombies in the immediate area. Calvin gathers them together.

CALVIN (CONT'D)

Right this is how it will work. Travel in groups of twos, with eight of us that makes four groups of two. Two of those groups handle food and the other two water, clear?

Everyone nods.

CALVIN (CONT'D)

Karl and I are one of the groups getting water. Everyone else decide amongst yourselves. And everyone be very careful. Just because we can't see them doesn't mean they're not here. These things are smart, act accordingly.

Everyone nods again. Nervously they set out in different directions.

KARL

Do you really think there are any
here?

CALVIN

No but it always pays to be
cautious.

Karl and Calvin head over to a small shop which has its windows broken and most of the displays knocked over.

Calvin stands at the door, gun at the ready. Karl walks over and pauses. He listens at the door.

Robert and Tom run over to another side store and stop at the window. They peer inside. It is wrecked but there is no one in there.

ROBERT

Come on.

He clambers in through the window, being careful not to cut himself on the glass. Tom looks around and then follows.

Neville and Miguel wander around, staring down streets, looking for some place to go. They avoid the corpses on the ground and inspect cars.

Dave and Craig are doing mostly the same thing, only they are inspecting houses.

BACK TO CALVIN who stands at the ready beside his door.

CALVIN

Come on.

Karl steps back from the door and grips the handle and turns it. The door does not open.

CALVIN (CONT'D)

Kick it open.

KARL

Won't that make too much noise?

CALVIN

There's no one here to hear.

Karl shrugs, steps back and slams his foot against the door.

INT. SHOP - DAY

The door BUCKS against its hinges. SLAM! Karl's foot hits it from the outside again. SLAM! The door cracks and falls through. It CLATTERS on the floor of the shop.

Calvin and Karl walk through cautiously, guns raised, not taking any chances.

KARL
Its clear.

CALVIN
Maybe.

They look around, keeping together, checking behind shelves, not finding anything. Karl moves over and looks behind the counter.

KARL
Jesus.

CALVIN
What?

Calvin comes over. Lying behind the counter is the CORPSE of the OWNER. A huge BITE MARK is on his shoulder. The blood around him is dried. He has been dead for some time.

CALVIN (CONT'D)
Come on let's grab what we're here
for and go.

INT. OTHER SHOP - DAY

Robert and Tom creep through their shop. There is nobody inside, no bodies, just lots of junk and food lying around.

TOM
Come on, let's grab some stuff and
go. This place scares me.

ROBERT
Why?

TOM
It just does.

They start grabbing food and stuffing it in their bags.

EXT. APARTMENT - DAY

The other four wander around, picking up stuff from the ground and heading over to houses.

ON THE APARTMENT people stare through the windows, watching them as they move. Everyone appears to have heard about this and are all clustered, watching.

INT. EMILY'S APARTMENT - LIVING ROOM - DAY

Emily and Richard stare out there own window. Emily looks scared for them, terrified that zombies might rush out at any moment.

Richard holds her to him.

RICHARD
They'll be fine.

Emily nods still staring out to the street.

INT. SHOP - DAY

Calvin and Karl grab water bottles and shove them into their bags.

KARL
This is going better than I thought.

CALVIN
Yeah, same feeling here.

KARL
I would have sworn we would have met a few...things but there's just corpses.

CALVIN
I know its...

Calvin breaks off. The sentence hangs horribly in the air. BARELY NOTICEABLE IN THE BACKGROUND the corpse of the owner begins to STAND.

KARL
What is it?

CALVIN

There can't be any corpses. All of the people who are killed turn into one of them. There can't be any corpses so why --

He and Karl TURN at the same time. The owner SNARLS and CHARGES AT THEM, MOUTH OPEN TO BITE --

BANG! BANG! Karl and Calvin shoot at the same time. One bullet slams into the owner's chest, knocking him off balance. The second strikes his forehead, blowing his brains out.

The body SLUMPS down at their feet, hardly any blood seeps out. They STARE at the body. Then realisation hits.

KARL

But if this one is alive-ish then that means that all those corpses out there...

They walk over to the door frame and STARE OUT.

EXT. APARTMENT - DAY

All the people at the windows STARE IN HORROR.

Dave, Craig, Neville and Miguel spin on the spot, pure TERROR on their faces.

INT. EMILY'S APARTMENT - LIVING ROOM - DAY

Emily and Richard stare out their window.

EMILY

Oh please God no...

EXT. APARTMENT - DAY

All around the CORPSES begin to stand. They don't make a noise. They just stand, like a routine or something that they do everyday.

MIGUEL

Oh my God.

EXT. OTHER SHOP - DAY

Robert and Tom are set on clambering out their window when they see the outside. Their eyes widen in HORROR.

TWO ZOMBIES are near their window. They turn to look at them, their faces expressionless, but with a hint of MENACE with their own blood dried on their bodies from their wounds.

INT. SHOP - DAY

Calvin and Karl continue to stare through their doorway.

CALVIN

They set a trap. My fucking God
they set a trap.

EXT. APARTMENT - DAY

Everyone stands staring. Nobody moves. Nobody dares to even breath. They're all waiting to see what will happen. Waiting for the inevitable moment.

CLOSE ON ZOMBIE'S FACE the lips curl back in the MOANING SNARL.

Miguel raises his gun and FIRES.

The bullet SLAMS into the head of one of the zombies and it collapses in a splattering of blood, dying instantly.

The zombies react and ATTACK.

Miguel, Dave, Craig and Neville run and Miguel and Dave fire their guns. Craig and Neville hit the one's who get too close with their clubs and shopping bags. They are RACING for the wall, desperate to escape.

The zombies chase after them, running fast and tireless, not hindered by weight. There are loads of them.

EXT. OTHER SHOP - DAY

Tom and Robert stare at their two zombies. They slowly creep back inside.

The closest zombie SNARLS and LEAPS through the window, hitting the sill as it comes through, causing WOOD to fly like SHRAPNEL.

Robert SCREAMS as the zombie crashes into him and begins ripping into him, sending blood and guts spraying everywhere.

The second zombie leaps through, but Tom is ready for him. He pulls back his crowbar and lets loose, striking the zombie on the head as it comes.

The zombie WHINES and crashes to the floor. Tom races over and slams the crowbar into its head again, smashing the brain case. The zombie DIES.

Tom turns to the window to run. He looks back to Robert.

ROBERT
(Sobbing)
Help me! Please help me!

Tom stares at his friend and at his wounds. He knows it is hopeless. He leaps out of the window leaving his friend screaming and whimpering in the room as the zombie rips into him.

EXT. OTHER SHOP - DAY

Tom leaps through the window and crouches, gathering his bearings. The four adults are still running and battling their way through. Most of the zombies are going for them.

Tom decides on his course of action and stands --

As the ZOMBIE who was eating Robert FLIES through the window and knocks him to the floor. Tom's face slams onto the ground and the light goes out of his eyes. He never realised what was happening.

The zombie observes him then descends on him with claws and teeth.

INT. SHOP - DAY

Calvin and Karl continue to stare, unsure what to do. No zombies are noticing them at the moment so they could slip away. But what about everyone else?

EXT. APARTMENT - DAY

The faces are pressed to the windows staring in horror at what is happening out there.

INT. EMILY'S APARTMENT - LIVING ROOM - DAY

Emily and Richard continue to stare. Emily is crying.

EMILY
Come on! Run! Please.

RICHARD
They'll be fine.

EMILY
Stop saying that!

Emily pulls away from him and stares out the window. Richard looks at her and is unsure what to do. He stares down at Calvin and his expression reads that it is somehow Calvin's fault.

EXT. APARTMENT - DAY

Outside the struggle is still going strong. The four adults are moving along well, still managing to fend off the zombies. It looks like they might make it when --

Craig STUMBLES. He loses his bearings for a split second and --

A ZOMBIE crashes into him throwing him to the ground. Craig screams and tries to fight off the zombie. He fails. The zombie BITES and TEARS into him. Others join the FRENZY.

The other three push on, knowing that stopping would be fatal.

INT. SHOP - DAY

Calvin watches this happen. He looks over to the other shop.

EXT. OTHER SHOP - DAY

Tom has struggled to his feet, the expressionless look in his face. He has become a zombie. He sees what is happening with the three adults and rushes over, snarling.

Robert, sobbing and clutching his guts in his arm, stumbles out of the shop. He is still alive and has not turned, but is close to death and will turn soon.

INT. SHOP - DAY

Calvin's expression turns to one of rage.

CALVIN
Screw this!

EXT. SHOP - DAY

Calvin steps out of the shop and FIRES.

EXT. APARTMENT - DAY

The bullet blows the brains out of a zombie attacking the three adults.

BACK TO Calvin and Karl as they rush out of the shop, firing left, right and centre. The three adults do not slow or stop for them.

The zombies split their attention between Calvin and Karl and the three adults. They RUN their separate ways.

The three adults are still racing forward. But their shots are less consistent now, their blows not as hard. They are faltering.

One zombie leaps up from nowhere and knocks David to the ground. Dave fires wildly but hits nothing. The zombie RIPS into him.

Now only Miguel and Neville are left, still pressing onward.

Calvin and Karl, still fresh, rush out shooting the zombies. They are doing well and are covering each others backs, being careful not to let them be surrounded.

ON THE ZOMBIE WHO KILLED DAVE he has finished eating and is now looking curiously at the gun. He looks at Calvin and Karl and studies them, how they hold the gun, how they fire it.

The zombie reaches over, like a child picking up a new toy or tool and grips the gun, raising it and holding it like somebody would hold the gun.

He stands and looks back at Karl one last time and grips the gun the same way, levelling it. He turns his attention to Miguel and Neville, still running away.

The zombie is patient as he waits, holding the gun. HE SQUEEZES THE TRIGGER.

BANG!

A single bullet flies through the air and strikes Neville in the KNEE. Neville screams and falls to the ground. Neville whimpers and crawls forward as the ZOMBIES DESCEND ON HIM.

Miguel turns around stares for a moment before running again. Leaving the question unanswered. Who fired the shot?

Calvin and Karl wonder the same thing when something catches Calvin's eye --

The zombie holding the gun.

He puts two and two together.

CALVIN
Impossible.

The zombie looks like he is aiming again. Calvin raises his gun quickly and FIRES.

The zombie is struck in the head and falls down, the gun clattering to the ground. Calvin charges towards the fallen zombie, Karl following behind.

CALVIN (CONT'D)
He fired a gun! He fired a fucking gun!

Calvin races over and grabs the gun from the ground.

CALVIN (CONT'D)
I don't know how they're doing this but keep everything you can away from them!

KARL
Who cares! We need to get out of this madness!

Karl reloads as Calvin fires. Then Calvin reloads both guns as Karl fires. Together they RUN to where Miguel is heading, back to the wall.

Miguel rounds the wall --

And runs straight into a GROUP of ZOMBIES.

Calvin and Karl stop as Miguel races back, SCREAMING and FIRING wild shots as the zombies pursue.

CALVIN
Jesus Christ! How are they doing
this?

KARL
More importantly, how are we going
to get out!?

Calvin and Karl run. Miguel is overrun by the zombies and is TORN apart.

Calvin and Karl RUN and FIRE at the same time, RELOADING when they have to. Even so their situation is helpless. Until an idea strikes.

CALVIN
Wait a minute!

Calvin reaches into his pocket and pulls out his cell phone. Rapidly, one handed, he dials a number whilst SHOOTING.

INT. EMILY'S APARTMENT - LIVING ROOM - DAY

The phone RINGS.

Emily dashes over and picks up.

EMILY
Yeah?

CALVIN (V.O.)
Calvin here! I need you to --
(FIRING)
I need you to go down and open the
garage door.

EMILY
What?

CALVIN
I need you, shit!

More FIRING. SHOUTING and RUNNING.

EMILY
Calvin!

CALVIN (V.O.)
 Jesus! I need you to open the
 garage door, the apartment has one.
 That way Karl and I can get in.

EMILY
 But so will the zombies.

CALVIN (V.O.)
 Not if your fast. Open it for two
 seconds then hit the button again,
 twice. It'll stop the door rising
 and close it again. That's all the
 time Karl and I will need to roll
 under and too short a time for the
 zombies to mimic us. Now hurry!

MORE GUNSHOTS. Then a CLICK as Calvin disconnects.

Emily throws the phone down and wonders what to do.

EXT. APARTMENT - DAY

Calvin HURLS the phone into the face of an oncoming zombie.
 He then SHOTS the same zombie in the face, before whirling
 and SHOOTING another. IN THE SAME MOTION he also draws his
 spare gun.

CALVIN
 Head for the garage!

KARL
 Right! How many mags you got left?

CALVIN
 Uh, hang on!

He FIRES THREE MORE ROUNDS then reloads one gun.

CALVIN (CONT'D)
 About two more. Yourself?

KARL
 At a rough guess, one more after
 this one!

CALVIN
 Shit!

They continue to RUN and FIRE, being careful to get HEAD
 SHOTS only.

INT. EMILY'S APARTMENT - LIVING ROOM - DAY

Emily is slipping on clothes, in a hurry. She has clearly made up her mind to go and help them. Richard stands near her, disapproving of her actions.

RICHARD

Why are you doing this?

EMILY

Because they need help.

RICHARD

They're two people. They said as a worst case scenario this would happen, they were ready for it.

EMILY

No, worst case scenario is they don't have an escape route. They have one.

RICHARD

You'd risk everyone in this building, risk me, to save them.

Emily has no reply. She shrugs then darts out of the room. Richard stares after her.

RICHARD (CONT'D)

Shit.

He grabs his clothes and begins to put them on.

INT. APARTMENT - STAIRWELL - DAY

Emily charges down the stairwell. Several people stand outside their doors and watch as she runs. A few asks questions, which she ignores.

She reaches the bottom of the stairwell and dashes over to the adjoining door which will lead her to the garage.

EXT. APARTMENT - DAY

Calvin and Karl are in sight of the garage. Karl has run out of bullets and has taken Calvin's spare gun. They are both low on ammunition.

CALVIN
Come on, where the hell are you!?

INT. APARTMENT - GARAGE - DAY

Emily charges through the garage area. AT THE DOOR Richard appears. He is clutching Calvin's AXE.

RICHARD
Wait, Emily!

Emily slows and looks over, but she does not stop completely.

EMILY
What?

RICHARD
Hang on a sec, I'm here to help!

Richard rushes over to her. Emily resumes her normal pace.

EMILY
What's that for?

RICHARD
Insurance. Just in case.

Emily smiles and then dashes over to the garage door. She SLAPS the button.

The GARAGE DOOR GRINDS OPEN.

EXT. APARTMENT - DAY

Calvin sees the garage DOOR OPEN.

CALVIN
Thank you God!

He and Karl DIVE for the door and ROLL UNDER as it BEGINS TO CLOSE. The ZOMBIES PURSUE and some attempt to DIVE UNDER, but the door closes, DECAPITATING some of them.

INT. APARTMENT - GARAGE - DAY

Calvin and Karl roll through, as zombies are CRUSHED beneath the door.

Emily rushes to them.

EMILY
Thank God your alright!

CALVIN
No, thank you!

Calvin smiles at her. Emily returns the smile. Richard looks at them jealous.

Karl stands up and then looks around. FEAR creeps through his eyes.

KARL
How the hell did you people run through here?

EMILY
What?

Karl POINTS --

Everyone LOOKS --

ZOMBIES are milling around the garage, STARING at them.

CALVIN
Out of the frying pan and into the fire.

The zombies begin to stalk forward, observing them, watching to see what they will do.

CALVIN (CONT'D)
Is there another way out of here?

RICHARD
Yes. The door, but they're blocking that escape route.

CALVIN
Do you have a remote for the garage?

RICHARD
No.

CALVIN
Then I'll have to work this fast.

Calvin raises his gun and FIRES. The nearest zombie's head SNAPS BACK as the bullet strikes the forehead. Karl follows Calvin's lead as the ZOMBIES CHARGE.

They RUN away, racing around the garage area, ducking behind cars. Calvin RUNS OUT of bullets and hurls the gun away. So does Karl.

Calvin WRENCHES the axe out of Richard's hands and uses it to HACK off a zombie head.

CALVIN (CONT'D)
 What's the point in having that
 thing if your not going to use it?

Richard does not get a chance to reply as another zombie ATTACKS and is KILLED.

As they run and fight Calvin tries to work things out.

CALVIN (CONT'D)
 (To Emily)
 Do you have a car?

EMILY
 You know I do, but its wrecked
 outside!

CALVIN
 Oh yeah.
 (To Richard)
 What about you?

RICHARD
 Yes.

CALVIN
 Then lead us to it and open the
 car!

RICHARD
 But I left my keys upstairs!

CALVIN
 Your bloody useless you are!
 Alright to the door!

They begin to BATTLE their way towards the door. However the zombies got there first and are already RACING through the doorway, into the apartment. Calvin realises that the apartment has been lost.

CALVIN (CONT'D)
 Never mind!

They turn back, still battling the zombies.

CALVIN (CONT'D)

Karl!

KARL

Yeah?

CALVIN

Do you know how to hot wire things?

KARL

Yeah!

CALVIN

Then lets put it to good use, get to one car, break the window, hot wire the thing and lets bust out of here!

RICHARD

You can't take someone's car, they...

CALVIN

(Interrupting)

If they're here they're already dead.

Calvin SMASHES the window of a car and is about to clamber through when a ZOMBIE LEAPS up at him. The zombie GRABS Calvin's axe and he WRESTLES WITH IT.

He pulls the zombie's arms out of the car and uses the top of the shattered window to WRENCH the arms around and SNAP THEM.

The hands let go, unable to grip and Calvin whirls away SPINNING THE AXE around.

CALVIN (CONT'D)

Duck!

Karl DUCKS DOWN as the axe SWINGS over his head and SLAMS into the face of an approaching zombie.

Calvin uses the momentum from the swing to break off into a run across the garage. The others follow with zombies in hot PURSUIT.

CALVIN (CONT'D)

Good car, good car, good car...There!!

He pulls up short, KICKS a zombie in the stomach and runs over to a large truck of a car. A hummer.

He BASHES the hammer into the window, sending SHARDS of glass all over the floor. He motions to Karl.

CALVIN (CONT'D)

Get in!

Karl rushes over and jumps up, grabs the sill of the car, cutting himself on the glass in the process, before hoisting himself into the car.

INT. HUMMER - DAY

Karl lands on the seats in an awkward position. After fumbling around he finally manages to sit up.

INT. APARTMENT - GARAGE - DAY

Emily and Richard are scrunched up at the doors to the hummer. Calvin stands in front of them, the axe held out in warning to the zombies.

The zombies mill around, staring, intrigued by Calvin and how he acts and has eluded them thus far.

RICHARD

Karl? Anytime you want to open the doors, its fine by us.

INT. HUMMER - DAY

Karl reaches over and unlocks the doors.

KARL

Step away!

INT. APARTMENT - GARAGE - DAY

Richard and Emily move away from the doors and Karl throws them open.

KARL

Get in, everyone!

Richard and Emily jump inside.

INT. HUMMER - DAY

They clamber through the hummer and manage to shove their way past Karl onto the back seat.

Emily sits up and looks out.

EMILY
Come on Calvin!

INT. APARTMENT - GARAGE - DAY

Outside Calvin and the zombies continue to have a staring contest. Karl is at the door, watching, but not saying anything.

One of the zombies SNARLS, but not in an aggressive sense, almost like its trying to COMMUNICATE.

Calvin stares at the zombie as it continues to SNARL. The axe in his hand WAVERS and he lets it drop slightly, so intrigued is he by the zombie.

KARL
Calvin, get inside.

Calvin suddenly realises where he is and raises the axe, clambering up into the hummer. The zombies merely watch.

INT. HUMMER - DAY

Calvin gets into the hummer and closes the door.

KARL
What was that?

CALVIN
I don't know. It was like they were trying to, talk to me.

KARL
Impossible.

CALVIN
I know, it sounds ridiculous but --

He does not finish the sentence. With a BANG the zombies begin attacking the hummer, CRASHING into it and trying to climb up it.

RICHARD
Save the sermon, just hot-wire the
fucking thing!

Karl begins to FUMBLE and work, trying to hot-wire the car. Meanwhile Calvin puts his axe to use, hacking at arms which come over the window.

INT. APARTMENT - GARAGE - DAY

Mayhem as zombies RUSH the hummer. They bash into it, attempt to climb it. One or two make it into the trailer and begin to SMASH the back window.

INT. HUMMER - DAY

The window SHATTERS behind Emily and she SCREAMS as hands reach in to MAUL her. Richard helps her to bat the hands away.

RICHARD
Are you nearly done!?

KARL
Almost!

INT. APARTMENT - GARAGE - DAY

A zombie leaps onto the bonnet of the car and SMASHES the front window.

INT. HUMMER - DAY

The WINDOW SMASHES SHOWERING Calvin and Karl with glass. Calvin pulls back and SWINGS with the axe.

INT. APARTMENT - GARAGE - DAY

The axe SLAMS into the zombie's legs, knocking him off balance and sending him into a crowd of zombies around the car.

INT. HUMMER - DAY

Karl moves the wires together. With a SPARK and a ROAR the car is ready to go.

KARL

Yes, we are so out of here!

He grabs the clutch, releases it, puts it in reverse and floors the gas.

INT. APARTMENT - GARAGE - DAY

The hummer REVERSES at speed, sending many of the zombies flying and running over several. The hummer SPINS, comes to a stop and begins to ROAR towards the garage door.

INT. HUMMER - DAY

Zombies are SMASHED by the bonnet and FLY up the hummer and are KNOCKED to the side. Karl stares forward, keeping his foot on the GAS.

KARL

Come on!

INT. APARTMENT - GARAGE - DAY

The hummer STREAKS towards the garage doors. It is about to hit --

EXT. APARTMENT - DAY

The garage door GIVES WAY and SMASHES outwards, the hummer SAILING THROUGH, damaged, but OK. Zombies are sent flying and are hit by bits of the garage.

I/E. HUMMER - DAY

Everyone whoops for joy.

KARL

Yes! Alright people, where would you like Karl Airlines to take you next?

EMILY

Away from here!

RICHARD

I'll second that!

CALVIN

I won't.

Everyone looks at him.

CALVIN (CONT'D)

Drop me off at the military base.

EMILY

What? Why?

CALVIN

I want to see how these things came to be.

KARL

Come on, we just got away and you want to go to where these things are most likely congregating?

CALVIN

I'm not asking you to come with, just drop me off.

KARL

The hell I'm leaving you alone. If you go, I'm coming.

CALVIN

I don't...

KARL

Hey, its my life, I'll do with it as I please.

He looks back to Emily and Richard.

KARL (CONT'D)

I guess that means we're handing over our getaway vehicle to them.

EMILY

No, I'm coming to.

RICHARD

Emily!

CALVIN

Sorry, I can't --

EMILY
It's my life, I'll do with it as I
please.

Calvin smiles.

CALVIN
Fine.

RICHARD
No way!

EMILY
I'm not risking you. I just have to
go along with them.

Richard stares at her and at Calvin. Now he is damn right sure that something is going on between them and damned if he is going to let it happen.

RICHARD
I'm coming to.

Emily smiles at him.

KARL
Whole gang then. I must say, I'm
glad I'm going with you.

CALVIN
My sentiments exactly.

With the wind in their faces the hummer BLASTS down the road, swerving to avoid wrecks and the occasional zombie.

EXT. MILITARY BASE - DAY

PAN OVER the military base. It is a desolate mess. Ruined, wrecked, destroyed in every possible way. Blood and ash everywhere, along with discarded guns and burning cars. No corpses anywhere.

The gate has been smashed, split open, hanging like a dead mouth. The hummer slowly pulls up outside it.

INT. HUMMER - DAY

Everyone peers out at the military base. No one can see any signs of life, living or dead.

CALVIN
The place looks deserted.

RICHARD
That's what you said about the streets.

CALVIN
Hey, wise-guy, you didn't see anything either, so why don't you shut it.

EMILY
Alright, can we calm down for a moment? Those things might be anywhere.

Everyone shuts up and resumes watching out of the window.

EXT. MILITARY BASE - DAY

PAN AROUND the base, as though someone were walking around and watching. Show more of the desolation and the absolute absence of life. Everywhere there is PERFECT CALM.

INT. HUMMER - DAY

Calvin leans back in his chair. Karl looks to him.

KARL
A plan?

CALVIN
Sort of. I don't think splitting up would be a good idea. At least not into separate individuals. At least two people groups.
(Thinks)
Then again that might take to long...

EMILY
Too long for what?

CALVIN
I want to see in there, but I do want to be out quickly. So I'm trying to think of the best way to do this.

EMILY

Well, tell us. We might be able to help.

CALVIN

It's pretty simple. A group, or the group, goes and finds the weapons area, gets us some real weapons and ammunition. They would then meet the other group, or if there wasn't another group, we would all look around the facility, looking for information and then get out of there. Everything goes smoothly then there should be no incidents.

RICHARD

What makes you think that?

CALVIN

That maybe most of the zombies will have moved away from here.

EMILY

Don't call them that.

CALVIN

Call them what?

EMILY

Zombies, its...

CALVIN

We've had this discussion before, don't start it again.

Emily sits back resigned.

CALVIN (CONT'D)

OK. I guess the first logical step would be to get into the base and we'll follow it through from there.

Karl nods and grips the door handle. A moments hesitation and he opens the door.

EXT. MILITARY BASE - DAY

Karl opens the door and peers out, looking for zombies. Satisfied he steps down from the hummer. Everyone follows him, proceeding with the same caution.

He moves over to the fence and hops through the ripped hole. Everyone follows suite. They proceed quickly across the ruined base, looking around, careful.

They reach one of the doors and Karl tries it. The door swings open.

KARL
The invitation to hell.

He ducks through the doorway, followed by Calvin.

INT. MILITARY BASE - CORRIDOR - DAY

The corridor is dark, the lights are off and there are very few windows creating small patches of light along the hallway. The door casts more light down it, but it does not extend far before it is swallowed by the dark.

Calvin and Karl stare down the hallway, peering into the dark, trying to see if anyone is there.

KARL
Not the best situation we could
have hoped for.

CALVIN
That depends on whether they can
see in the dark. If they can't then
we're on a level pegging.

KARL
If there are any here.

CALVIN
That's the big hope.

They are silent. Calvin walks forward a few steps.

KARL
Should we call out?

CALVIN
Why?

KARL
Well if there's anyone down there.

CALVIN
Then they'll come and try and bite
our heads off.
(Looks back)
(MORE)

CALVIN (CONT'D)

If there is anyone down here
they're probably dead. At least
that's the assumption we'll go one,
it'll help us live.

EXT. MILITARY BASE - DAY

Emily is looking around at the desolation of the base.
Richard has walked off and grabbed a chunk of metal to use as
a club.

He walks back over to Emily.

RICHARD

This should be useful.

EMILY

Hmm.

RICHARD

Look, you don't have to be here, or
to come in here. You could wait in
the car.

EMILY

On my own in this place? No thanks.

RICHARD

But --

Emily hugs Richard.

EMILY

I know you're worried about me and
I appreciate that. But I really
want to see this place. Please?

A moments hesitation and then he gives in.

RICHARD

Alright.

EMILY

Thank you.

She kisses his cheek. Richard smiles.

Calvin's head pops out of the door making Emily and Richard
jump.

CALVIN
Come on, coasts clear.
(Looks at Richard's club)
Where did you get that?

RICHARD
The scarps of metal over there.
(Points to them.)

Calvin looks at the scraps.

CALVIN
Nice thinking. Now come on.

Calvin ducks back inside. Richard follows him. Emily is about to go in when she looks back at the sun. She stares at it, longingly. This could be the last time she sees it.

Then she too goes inside.

INT. MILITARY BASE - CORRIDOR - DAY

The four of them are now standing in the hallway, their shadows stretching down to the edge of the light.

RICHARD
What do we do know?

CALVIN
We walk down the corridor. Simple.
You go to the back.

RICHARD
Why?

CALVIN
Because you and I have weapons. One
of us needs to be at the front and
the other at the back, for defence.

RICHARD
Right.

Richard drops back and Calvin walks forward. Everyone falls in behind Calvin in a ragged single file; Calvin up front, followed by Karl, Emily and Richard bringing up the rear.

As they proceed down the corridor they look around; hammered walls, bloody stains all over the walls and floor, remains of human bodies illuminated by the patterns of light.

The corridor opens up as they come to an intersection which leads forward, left and right.

RICHARD (CONT'D)
What do we do now?

KARL
Find out where the paths go I suppose.

RICHARD
How do we do that?

KARL
There must be a sign around here somewhere.

Karl walks around the intersection. There is a sign on one of the walls. He walks over to it and rubs off the dust with his hand.

An arrow points right: Armament Factory

Left: Surgeon and Medical Labs

Forward: Main Base

Karl steps back and everyone steps up to look.

KARL (CONT'D)
The armament factories where we should go first. We could go there and come back to look into the main base.

RICHARD
Sounds like a good plan.

CALVIN
Right. You do that. I'm going to go look at the medical labs.

RICHARD
On your own.

CALVIN
Yes.

KARL
No way. Groups of two.

CALVIN
I'll be fine. This place is a
graveyard nothing more.

EMILY
I'll come with you.

RICHARD
Emily --

EMILY
Medical labs and surgeon area would
be my thing, and Richards. But your
needed in the armament place.
(She touches Richard's
cheek)
Please, I'll be fine.

Richard clearly does not want her to be on her own with
Calvin, but he finally gives in.

RICHARD
Alright. Call me with your phone
and leave it like that. I want to
know your safe at all times.

CALVIN
No connection down here.

Richard looks at him.

CALVIN (CONT'D)
You'll just have to trust me.

Richard and Calvin have a brief staring contest. Neither one
of them backs down. Karl breaks up the match.

KARL
OK, we'll meet back here in half an
hour. If one group is not back here
by that time, assume the worst and
head for the car. If the worst
hasn't happened we'll know where to
find you.

CALVIN
Got it.

Calvin swings away and walks down the medical lab corridor.
Emily looks at Richard and then follows.

Richard and Karl watch them go and then duck down the
armament corridor.

INT. MILITARY BASE - CORRIDOR TO MEDICAL LABS - DAY

Calvin and Emily walk side by side down the corridor in silence.

EMILY

Is there any reason why you want to come down here? I thought you hated hospitals.

CALVIN

No, its needles I hate. The reason we're coming down here is a medical lab might be a good place to start looking for things.

EMILY

Right.

INT. MILITARY BASE - CORRIDOR TO ARMAMENT FACILITY - DAY

Richard and Karl are holding their own conversation to block out the silence.

KARL

So how long have you known her?

RICHARD

We met when she came to work there, about five years ago. We've been going out for coming up on four years now.

KARL

Longest relationship I had lasted about a year.

Richard looks back over his shoulder.

KARL (CONT'D)

She'll be fine, don't worry. I've seen Calvin work and he'll save her before he saves himself.

Richard grunts.

INT. MILITARY BASE - CORRIDOR TO MEDICAL LABS - DAY

Calvin stops outside a door. The door's sign is broken but it clearly states Medical Lab. Calvin tries the handle and the door opens.

INT. MILITARY BASE - MEDICAL LABS - DAY

He and Emily step inside. He hits a switch and lights flicker on inside the lab. A counter runs around the room, with several cabinets attached to the wall and in the counter. Adjoining this room, slightly visible through the glass, is the surgery room.

There is blood everywhere. Tools and papers lie scattered and broken around the floor. A great struggle took place here.

CALVIN

Looks like my hunch was right.

Calvin looks around and then points to the window.

CALVIN (CONT'D)

Check the surgery.

EMILY

What if there's something in there?

CALVIN

If there was I would have heard it by now and the lights would have startled it into coming out. Trust me, there's nothing in there.

Emily looks at him and then starts walking towards the surgery.

Calvin steps more fully into the room and begins to check the bits of paper, but most of them are caked in blood and are useless.

Emily walks over to the surgery door and is poised on entering when --

INT. MILITARY BASE - ARMAMENT FACILITY - DAY

We CUT BACK TO Richard and Karl. Karl opens the door to the armament facility and switches on the lights. Row upon row of gun lines the shelves. Machine guns, hand guns, shot guns, every kind of gun imaginable.

In racks beneath them are the various kinds of magazine for each gun.

KARL

Oh yeah.

Karl steps into the room and grabs one of the machine guns. He looks at it and then picks up the magazine and slams it home.

KARL (CONT'D)

Lock and load.

Richard moves down the racks, staring at the assortment of guns. He is unsure around them, he will have seen the guns before in films and the like but he has never seen one in real life.

KARL (CONT'D)

Come on, let's grab some of these babies, handguns, one or two shotguns and a lot of ammunition. See if there's a case or bag to carry it in then lets get out of here. We've got

(Checks his watch)

Twenty minutes, come on.

He and Richard begin to pick out guns and put them in a pile or swing them over their shoulders.

INT. MILITARY BASE - MEDICAL LABS - DAY

Emily pushes open the door and steps through.

INT. MILITARY BASE - SURGERY - DAY

She comes through have expecting a zombie to rush her, but none do. The surgery is claustrophobic with knives and cutting tools on shelves, the floor and desks. Several of the knives have broken tips.

A large table for people to lie on sits in the centre of the room, complete with restraining cuffs. A lantern hangs over the chair, like the kind in a dentists room. Along the walls are several charts and x-rays and some other things we don't recognise.

The whole place is swimming in dried blood. One hell of a battle took place here. Emily looks around the room and under the chair, determined not to take any chances.

EMILY
There's no one in here.

CALVIN (O.S.)
Then look around for things.

EMILY
What?

INT. MILITARY BASE - MEDICAL LABS - DAY

Calvin is still looking around the room.

EMILY (O.S.)
What things?

CALVIN
Just anything.

Calvin kneels down, taking interest in a half full syringe.

INT. MILITARY BASE - SURGERY - DAY

EMILY
(To herself)
Thanks for the clue.

She walks up to a table and checks one of the charts she does not understand. There are several erratic lines running over the chart.

On the Y-axis the words, NEURAL SIGNALS are written. On the X-axis the words TIME TO CHANGE are written.

EMILY (CONT'D)
What the hell does this mean?

INT. MILITARY BASE - MEDICAL LABS - DAY

Calvin touches the syringe and lifts it.

FLASH --

INT. LABROTORY - DAY

A memory is awakened. The same one as before. But more clear and in depth this time, no longer from the babies point of view.

The men in coats chat amongst one another as the baby SCREAMS. They ignore it, like its not there. One of the doctors grabs the baby and lifts it by its legs.

The WAILING gets louder as the man raises a syringe above his head. Another man steps in and grabs the baby's head. He pulls down the eye lid of the baby, exposing the red beneath.

The baby SCREAMS all the LOUDER. The man waits a moment and then PLUNGES THE NEEDLE INTO THE BABY'S EYE LID. The baby SCREAMS its LOUDEST.

The man presses the needle and INJECTS something into the baby as the SCREAMING continues.

INT. MILITARY BASE - MEDICAL LABS - DAY

FLASH --

We're back in the present. Calvin closes his eyes and his face scrunches, a huge headache must be coming on. When he opens his eyes again they are WATERY. He is holding back TEARS.

He looks at the syringe and then places it on the table. He WIPES his eyes and SNIFFS.

EMILY (O.S.)

Calvin?

Calvin looks over at her. She is standing in the doorway to the surgery.

CALVIN

Yeah?

EMILY

Are you alright?

CALVIN

I'm fine, its just...headache.

Emily nods.

CALVIN (CONT'D)

Find anything interesting?

EMILY

One or two things.

She motions and Calvin walks over and into the surgery.

INT. MILITARY BASE - SURGERY - DAY

Emily follows him in and points out two charts. The one we know and another one which has NO MEASUREMENTS on it. Just ERRATIC LINES.

Calvin takes the chart in hand. He cannot make out anything on it.

CALVIN
What's this supposed to mean?

EMILY
I have no idea.

Calvin studies it a moment longer then puts it back.

CALVIN
Apparently we're not going to find anything concrete until we get to the main base.

EMILY
(Checks her watch)
Fifteen minutes to get back.

CALVIN
Come on.

They walk out of the surgery and THROUGH THE WINDOW we see them leave the medical lab.

INT. MILITARY BASE - ARMAMENT FACILITY - DAY

Two backpacks lie in the middle of the floor. One is picked up and Richard SHOVES a magazine into the bag. He hefts it in his hand.

RICHARD
This is about all they can take.

Karl walks into view, shotgun in hand, a machine gun swung over his shoulder and two hand guns down his jeans.

KARL
Alright. Let's go.

They walk out of the armament facility.

INT. MILITARY BASE - CORRIDOR TO ARMAMENT FACILITY - DAY

Richard and Karl walk down the corridor, backpacks swung over their shoulders.

INT. MILITARY BASE - CORRIDOR TO MEDICAL LABS - DAY

Calvin and Emily are the same, silent as they walk down. Emily stops in the middle of the corridor and looks at a wall.

Blood is splashed on the wall, nothing new there. But something draws her to it. She does not know what.

CALVIN

What is it?

He walks over. Emily ignores him and steps up to the blood. Then she realises what it is which is wrong about it. It's FRESH.

She steps back.

CALVIN (CONT'D)

What's wrong?

EMILY

The blood's fresh.

Calvin immediately grips his axe tighter and looks around.

EMILY (CONT'D)

I think we should go.

CALVIN

So do I.

They begin to walk down the corridor. Then they speed up. Soon they are at a full run.

INT. MILITARY BASE - CORRIDOR TO ARMAMENT FACILITY - DAY

Karl stops.

RICHARD

What is it?

KARL

Ssh. Listen...Footfalls...

Richard listens. In the distance, the SOUND OF RUNNING FEET.

RICHARD
Emily.

KARL
Something's happened, come on!

They race down the corridor, Karl hefting his shotgun and Richard pulling out a handgun.

INT. MILITARY BASE - CORRIDOR - DAY

They all arrive in the intersection at the same time. Richard runs to Emily and Karl walks past, pointing his gun down the corridor.

RICHARD
What is it? What happened?

EMILY
Blood. Down the hallway. Fresh blood.

RICHARD
Fresh blood?

EMILY
I don't know how fresh, but it couldn't have been more than an hour old.

KARL
Shit. Did you see anything.

CALVIN
No nothing. I see you got the guns.

KARL
(Smiles)
You bet we did. Want one?

He offers Calvin a handgun. Calvin takes it.

KARL (CONT'D)
Ammo's in the bag.

Calvin zips open the bag and takes out three magazines which he stuffs in his pockets.

RICHARD
What are we doing now?

CALVIN
I don't know. We can either press
on or go.

KARL
Its your decision.

CALVIN
In that case --

BOOM! An echoing noise down the corridor leading out.
Everyone turns to look. The light in the distance has gone.
The door's been shut.

CALVIN (CONT'D)
Holy shit.

SHUFFLING FEET are heard in the distance. Then --

The MOANING SNARL.

CALVIN (CONT'D)
Oh fuck.

Calvin turns to look down the corridor leading to the main
base.

RICHARD
Your not serious.

CALVIN
What do you want? Certain death or
chances of twenty to one?

RICHARD
You are serious.

CALVIN
I'm going on. If anyone of you
wants to brave that way
(Indicates the corridor)
Then be my guest.

Calvin starts down the corridor leading to the main base.
Everyone stands.

The MOANING SNARL.

They decide unanimously and head after Calvin.

INT. MILITARY BASE - CORRIDOR LEADING TO MAIN BASE - DAY

Calvin jogs down the hall. The others catch up with him and fall in step beside him.

CALVIN
Changed your minds.

RICHARD
Who says we weren't coming with you
in the first place.

Calvin smiles as they continue down. Suddenly Calvin stops.

KARL
What?

CALVIN
Can you hear anything?

KARL
No.

CALVIN
Neither can I.

They all stand listening. Then --

The SOUND OF RUNNING FEET.

CALVIN (CONT'D)
Oh shit! Run!!

They take off down the corridor.

The zombies SNARL behind them as they chase their prey. By the sound of it there must be at least a hundred of them coming after them.

As they run Calvin FIRES TWICE. The sound of IMPACT is heard, but whether it was effective or not is unknown. Karl also FIRES, the shotgun BOOMING in the corridor. IMPACT.

They turn a corner and Calvin spies a door which is slightly ajar.

CALVIN (CONT'D)
In there!

They all race inside.

INT. MILITARY BASE - ROOM - DAY

They race inside and Calvin quietly closes the door behind him and motions for everyone to be quite.

CALVIN
(Whispering)
Find something to hold the door,
but be quiet.

Richard and Karl start to look around the room. Emily stands next to Calvin and listens, scared to death.

INT. MILITARY BASE - CORRIDOR LEADING TO MAIN BASE - DAY

The SHADOWS of the zombies dance along the corridor as they RUN.

INT. MILITARY BASE - ROOM - DAY

Calvin holds the door firm and CLUTCHES his gun tight. Outside we hear the ZOMBIES RUNNING BY. The SOUND CONTINUES for a while, giving testament to the number of zombies running.

Emily holds her breath and does not release it until the last FOOTSTEP DIES in the distance.

Karl comes over, hefting a cabinet. They place it under the door handle, so it cannot be pushed down to release the lock. Richard brings over other things to hold the door.

They all step away from the door.

CALVIN
(Whispering)
Check to make sure that this is the
only entry way.

Richard and Karl stalk around the room, searching. Karl stops at a door, in the right hand corner of the room, which is closed.

He motions for them.

KARL
This is the only one.

Calvin stares at the door. He is torn between opening it and leaving it closed.

He decides. He nods at Karl, who positions his shotgun.

Calvin walks over and tries the handle. It does not come down all the way. Something is blocking it on the other side in the same way they blocked it in their room.

Calvin steps back from the door.

EMILY

What does that mean?

CALVIN

It means someone is on the other side of that door. Someone alive. Or who was alive.

Nobody looks happy with that statement.

KARL

So how do we play this?

Calvin thinks a moment then RAPS the door.

CALVIN

Is anyone there?

Silence. Then we HEAR the SOUND of someone MOVING.

MATT (O.S.)

Yeah?

Everyone breathes a sigh of relief.

CALVIN

Who are you?

MATT (O.S.)

My names Matthew. I'm a scientist at the laboratory here.

CALVIN

What are you doing behind there?

MATT (O.S.)

What do you think I'm doing?

CALVIN

Good point.

MATT (O.S.)

Are you a rescue team?

CALVIN

Sorry, but no. We're just looking around. But we could rescue you.

MATT (O.S.)

Great, give me a second.

CALVIN

Before you do, I need to know one thing.

MATT (O.S.)

Yeah?

CALVIN

Have you been bitten?

Silence.

MATT (O.S.)

I wouldn't be speaking to you if I had.

Calvin steps away from the door. He motions for Karl to keep his finger on the trigger anyway. Karl nods.

CALVIN

Alright, open up. But be quiet.

MATT (O.S.)

Like I'd want to attract attention to myself.

Something is moved silently behind the door. Calvin hits a switch and the lights come on in their room. They position themselves at the door, ready for anything.

The handle TURNS and the door OPENS --

And a pleasant looking man in his late twenties, early thirties, opens the door.

He moves back slightly when he sees the guns pointing at him, but relaxes when they are dropped.

CALVIN

Sorry about that, but you can't be too careful.

MATT

No, you can't. Do you want to come inside?

CALVIN
Yes, thank you.

They all file into Matt's small hovel.

INT. MILITARY BASE - MATT'S ROOM - DAY

The inside is dusty and spacious. There are a few cabinets and a fridge in the room. It would appear that this is a storage area for food.

Matt steps inside after the last of them and shuts the door.

MATT
It's not much, but I can survive here. That's what matters.

He seats himself on a one of the boxes in the corner of the room. Calvin, Richard and Emily sit on the floor. Karl remains standing by the door, gun in hand.

There is a moment of uneasy silence.

MATT (CONT'D)
So where do you come from?

CALVIN
Here and there, but that's not what we're here for.

Matt is confused by the sentence.

MATT
Sorry?

CALVIN
What I came here for was to get answers. I want to know what these things are, where they came from and why.

Matt leans back against the wall. He is uncomfortable.

MATT
And you think I can provide the answers?

CALVIN
Seeing as your a scientist working here I know you can.

Matt thinks for a moment and then comes to the conclusion that it can't do any harm. He takes a deep breath and begins.

MATT

The thing you have to understand is the military is constantly trying to find the next weapon. The next super weapon. The next unique weapon. Everyone has the atomic bomb these days, its no use to any one person. So they tried to find something else.

(Beat)

That's what those things were meant to be.

Silence. Everyone stares at him, captivated.

CALVIN

Go on.

MATT

It was the Super Soldier experiment, the Resurrection experiment, nicknamed the Zombie Code. The whole purpose behind it was to make an immortal army, one that's near impossible to kill and one that keeps coming. That was the idea behind it. The soldiers who die could be brought back on the field as those things, ready to obey commands, with no concept pain to slow them down.

(Beat)

That was the mechanism behind them. The reason why the only way to kill them is by destroying the brain is because it is the only vital organ or muscle functioning in the body, still giving them commands, albeit limited commands restricted to hate and aggression.

EMILY

That's what those charts were. The neural signals for the brains, so you could know how to manipulate them.

MATT

Exactly. The idea was we would be able to control them and use them as our army.

CALVIN

So what happened?

MATT

The experiment worked.

CALVIN

So why are we besieged with the armies of the undead?

MATT

I told you the experiment worked.

CALVIN

Then shouldn't you have been able to...

MATT

Control them? No that was something separate. You see we were under a lot of pressure. The head boy's wanted results fast, to prove that their funds weren't going to waste. So the heads of department made us test before we had the control mechanism ready and...

(Distant, as if remembering)

It didn't work, we couldn't test it. It worked too well, better than anyone could comprehend and before we realised we were being overrun with them, the one spread the disease onto everyone else with no cure and...

He falls silent, the memory too painful. Nobody says anything.

ON KARL he HEARS something distant and silently slips out of the room. No one notices.

CALVIN

And you've been hiding here ever since.

Matt nods. Calvin stands up and walks around the room. He is clearly angry. Matt notices this and also realises that the rage will be directed at him.

MATT

(Babbling)

You have to understand, I didn't mean for this to happen, we were only trying to do something, to try to do something to --

CALVIN

You shouldn't have tried in the first place! Do you know what those things are out there, what they represent? This is the universes revenge because you and your friends broke the one unbreakable rule, you can't bring people back from the dead!

Silence. No one dares to say anything. Calvin and Matt stare at one another then Matt drops his eyes. He can't defend himself and he knows that.

RICHARD

What now?

CALVIN

Now we get out of here. We've got what we came for so lets get out of here.

Richard stands up.

EMILY

What about him?

Matt looks up at her and Calvin, pleading, imploring. Calvin stares at him then averts his gaze.

CALVIN

He can come with us. I'm not some heartless monster like the things he created.

MATT

(Silently)

Thank you.

RICHARD

Come on, let's go.

Karl SLIPS back into the room. He does not look pleased.

KARL
That may be harder than you think.

CALVIN
What?

KARL
He was right, about these things being smart. They've slipped back and covered the way we came in. We can't get out that way.

CALVIN
Shit!

Emily grabs Richard, terrified. Calvin paces trying to work out what to do.

CALVIN (CONT'D)
How can they coordinate themselves like this?

MATT
They work like a pack.

CALVIN
Sorry?

MATT
They work like a pack of wolves, or something. They were designed that way, to work together. They can communicate with one another and --

CALVIN
Right, thanks a bunch.
(Looks around)
So how do we get out of here?

MATT
There's another exit, round the back.

CALVIN
Good and the chances of reaching it are --

MATT
Better than you chances of reaching the way you came in.

CALVIN
I like the sound of that.

INT. MILITARY BASE - CORRIDOR - DAY

There is nothing in the corridor outside. SOFT MOANING'S drift from a distance.

The door SLOWLY OPENS and Calvin pokes his head outside.

INT. MILITARY BASE - ROOM - DAY

Karl crouches behind Calvin. Behind him stands Richard, Emily and Matt. Matt has also been kitted out with a gun now.

KARL
Is there anything out there.

CALVIN
Not that I can see.

INT. MILITARY BASE - CORRIDOR - DAY

Calvin opens the door wider and steps out into the corridor, aiming his gun. Karl follows aiming in the opposite direction. They hold their positions for a moment, looking around.

KARL
All clear.

CALVIN
Same.

Richard, Emily and Matt step out into the corridor, double-checking what Calvin and Karl just stated.

Satisfied they begin to move down the corridor, slowly and quietly. Calvin is in the front, with Matt by his side, followed by Emily and Richard in the middle with Karl bringing up the rear.

Richard begins to silently talk to Emily.

RICHARD
We've had a rough journey haven't we?

EMILY
Sorry?

RICHARD
From the apartment to this.

EMILY
Yeah.

Silence.

RICHARD
Listen, Emily what do you think of Calvin?

EMILY
Why that question?

RICHARD
I just want to know.

EMILY
He's nice, smart, cool-headed. I think he's a good person. Why?

RICHARD
No reason. Just wanted to know if you trust him.

EMILY
With my life.

Richard looks away. A silent smouldering FURY is growing within him.

ON MATT AND CALVIN as they move through the corridor, always on the alert.

MATT
Take a left here.

They turn left and the rest of the company follows.

BANG!

The noise echoes down the hallway.

RICHARD
Shit!

EMILY
What happened?

RICHARD
I slipped, its nothing.

IN THE DISTANCE, FEET RUNNING.

CALVIN

Shit!

Calvin grabs Matt and DRAGS him down the corridor, running full pelt. Emily, Richard and Karl follow.

The FEET COME CLOSER as they run.

EMILY

We're never going to make it!

KARL

You guys go on, I'll hold them!

CALVIN

No! Come on!

KARL

Listen we'll all never make it! I can hold them here!

Karl stops running and plants himself on the floor. He raises his gun. Calvin runs back to him.

CALVIN

No I can't let you! You came here because of me, if anyone can stay it should be me!

KARL

But you won't.

CALVIN

What?

KARL

Calvin, I like you but I've watched you. You're too much of a coward to throw your life away for others.

Calvin is thrown by the statement because he knows it's true.

KARL (CONT'D)

So run.

Calvin says nothing and steps back. Richard, however, steps forward.

RICHARD

I'll take his place.

EMILY

Richard no!

RICHARD

I have to. If I can save you, I will.

He kisses her. Calvin watches from the shadows.

Richard breaks the kiss.

RICHARD (CONT'D)

Now go!

He shoves Emily away. She looks about to stay when Calvin moves off down the corridor with Matt following. Emily soon runs after them.

Karl and Richard turn their attention to the corridor in front of them. The RUNNING FEET are much CLOSER now along with SNARLS.

KARL

If they bite you, shoot yourself in the head so you won't become one of them.

Richard says nothing.

KARL'S POV as he stares down the corridor. Nothing. Nothing. the noise GROWING LOUDER. Then --

The zombies BURST around the corner.

Karl YELLS and FIRES. Richard does the same.

TO CALVIN MATT AND EMILY as they run and HEAR the SOUNDS of GUNSHOTS behind them.

BACK TO KARL AND RICHARD still FIRING, RELOADING as soon as the bullets run out.

Zombies drop like stones in front of them, blood squirting from some of them, but not many. They are slowly OVERWHELMING Karl and Richard though.

Karl continues to YELL but Richard remains emotionless.

BACK TO CALVIN MATT AND EMILY whose run slows as they continue to listen down the corridor.

BACK TO KARL AND RICHARD. Karl has thrown away his machine gun, which ran out of bullets and is now BLASTING the zombies with his shotgun.

Richard lobs TWO GRENADES into the zombie horde. The grenades EXPLODE killing a lot of the zombies. But the remaining one's keep coming.

The zombies slam into them and they continue to FIRE. They both struggle with their zombies. Richard fires his last then runs, abandoning Karl.

KARL (CONT'D)

Richard!

The zombies overwhelm Karl. He SCREAMS and FIRES his last as the zombies RIP into him. He GRABS a grenade and manages to hold it to his head.

KARL (CONT'D)

Screw this!

The GRENADE EXPLODES --

Calvin, Matt and Emily hear the SCREAM, the EXPLOSION and the end of the FIRING.

EMILY

No...

Emily begins to cry when --

RUNNING FEET --

Calvin raises his gun, as does Matt. They stare down the corridor when --

Richard runs through.

RICHARD

Thank God your here!

EMILY

Richard!

CALVIN

What happened?

RICHARD

Karl, he told me to run and stayed behind to blow himself up with them!

CALVIN
Come on then, let's go!

Emily hugs Richard and kisses him.

EMILY
I'm so glad your alive.

Richard says nothing.

Emily looks at him, smiles then runs up to where Matt is, to take lead with him. Calvin drops back to fall in step with Richard.

CALVIN
You were lucky to get out of there.

RICHARD
I know.

CALVIN
(Suspicious)
Too lucky, in a way.

RICHARD
What does that mean?

CALVIN
Well, its hard for me to grasp but your telling me you got away from all of those zombies without even getting one bite?

They slow down.

RICHARD
Are you accusing me of not doing what I should have done?

CALVIN
Perhaps I'm trying to find out. Maybe you don't even know you got bitten.

RICHARD
I think if something bit me I would know.

CALVIN
So do I but --

Richard slams Calvin against a wall. Matt and Emily stop and look.

EMILY

Richard! What are you doing!

RICHARD

(Ignores her)

Listen to me you coward, I went back there and fought with Karl to save everyone's life and you treat me of lying to you?

CALVIN

You must have fought very hard, not getting a single scratch!

RICHARD

(Smiles)

Who says I didn't?

Calvin looks at him. There are a few scratches on his face and on his neck --

A BITE MARK.

Calvin stares at Richard in renewed horror. Richard smiles at him venomously and his expression and features begin to take on those of the ZOMBIES.

RICHARD (CONT'D)

Ready to die? Coward.

Calvin HEAD BUTTS Richard. Richard lets go and stumbles back. Calvin SLAMS his foot into him and raises his gun at his head.

Richard SNARLS and leaps up, SLAPPING the gun out of Calvin's hands. Calvin kicks him and then runs down the hall.

CALVIN

He's been bitten! Go! Go! Go!

Calvin grabs Emily and Matt and shoves them down the hall.

Richard SNARLS then LEAPS after them.

EMILY

Why didn't he tell us!?

CALVIN

Because he wants to kill me!

EMILY

Why?

CALVIN

I don't know! I didn't ask!

As they race to the end of the hall Matt slaps his hand on a switch. A door OPENS at the end of the corridor and sunlight comes through.

MATT

Come on!

They charge outside.

EXT. MILITARY BASE - ARENA - DAY

The door opens up into a small circular area. There is only one door at the end and it is closed. The area is walled in with stands at the walls for people to watch.

MATT

Hit that switch!

He points to switch at the side of the door they just walked through. Calvin drops back and hits it. The door at the end SLOWLY OPENS.

Emily and Matt run to it and slip under. Calvin runs to it but --

The door begins to CLOSE.

Calvin charges at the door, but does not make it before it closes. He whirls --

A HAND IS ON THE SWITCH. PULL BACK to reveal Richard, now fully a ZOMBIE standing and staring, a twisted SMILE as he stares at Calvin now helpless before him.

INT. MILITARY BASE - ARENA - DAY

Emily looks to the door which closes.

EMILY

Oh my God, he didn't make it! How do we open the door!

MATT

We can't, not from here.

EMILY

What! But Calvin's still out there!

MATT

This way!

He runs up some stairs. Emily follows and they come out into -
-

EXT. MILITARY BASE - ARENA - STANDS - DAY

The stands. They stop and stare at Calvin and Richard in the arena.

EMILY

Why's he doing this?

MATT

He want's to kill Calvin. Some memory is making him aggressive towards him. I don't know why or what it is though.

EXT. MILITARY BASE - ARENA - DAY

Calvin stands with his back to the door staring at Richard. Calvin is terrified he knows he's going to be killed.

EMILY (O.S.)

Run, Calvin! Run!

Calvin looks up to see them watching him. He wants to run but where to?

Richard LEERS and moves into the arena like an animal who has cornered its prey.

CALVIN

What the hell am I supposed to do?

We ZOOM on Calvin's terrified EYES coming CLOSER and CLOSER until we ENTER the PUPIL and --

EXT. GROUNDS - DAY

FLASH --

A sudden memory awakens in Calvin's mind. A young Calvin is being beaten by school bullies. Bruised and beaten the young Calvin runs away sobbing.

The bullies LAUGH.

BULLY

Yeah, run coward! But remember
running won't get you anywhere!
Soon you'll get tired and then
we'll catch you!

The young Calvin runs to a safe area and sits down, still crying. He looks at his beaten hand and CLENCHES it.

CALVIN

I won't run anymore. They won't
have fun with me anymore. They
won't, they won't --

FLASH --

EXT. MILITARY BASE - ARENA - DAY

We're back in the present. Calvin snaps out of his dream state and stares at Richard.

CALVIN

No more running.

He steps forward.

EXT. MILITARY BASE - ARENA - STANDS - DAY

Emily and Matt stare at him.

EMILY

What's he doing?

MATT

Trying something new.

EXT. MILITARY BASE - ARENA - DAY

Calvin takes a martial arts stance.

CALVIN

The running and the cowardice ends
here.

Calvin stands waiting, staring at Richard. Richard SNARLS and charges forward.

A furious scrap erupts. Richard SLASHES at Calvin with his hands and tries to bite him. SLAP! SLAP! SLAP! Calvin blocks all of the blows and PULLS AWAY.

Richard whirls and SNARLS. Calvin waits.

Richard attacks again. The same pattern of furious blocks then --

Calvin FLIPS Richard over and THROWS him onto his back. Calvin steps away and Richard stares up, furious.

EXT. MILITARY BASE - ARENA - STANDS - DAY

Emily and Matt look on.

MATT

If he keeps this up, he might just win.

EMILY

Come on, come on.

EXT. MILITARY BASE - ARENA - DAY

Richard stands up and HURLS himself at Calvin.

The same FLIP sends him onto his back. Calvin stands back and waits again.

Richard stands up but this time he does not attack. Rather he just stands there and stares at him as if waiting for something.

CALVIN

Come on, what are you standing around for?

No reaction.

CALVIN (CONT'D)

Alright I'll come to you!

Calvin launches himself forward. He strikes --

And Richard performs the EXACT SAME FLIP Calvin used.

Calvin stares up at the sky amazed.

CALVIN (CONT'D)

No way.

EXT. MILITARY BASE - ARENA - STANDS - DAY

EMILY

How did he do that?

MATT

They're smart. They can learn by observing, it was one of the things the military wanted them to be able to do. Easier to train that way.

EMILY

Where do you people get these ideas.

EXT. MILITARY BASE - ARENA - DAY

Calvin clambers to his feet. Richard is standing and waiting in the same manner as Calvin had.

Calvin looks at him and knows the tables have turned.

CALVIN

Alright, you can do one flip. Let's see what else you can do.

Calvin races forward and Richard runs to meet him.

A FURIOUS BATTLE ensues. Richard GRADUALLY gains the upper hand as Calvin grows more and more TIRED. This continues until --

Richard BITES Calvin on the shoulder.

Calvin SCREAMS and throws off Richard. He falls to the floor and CRAWLS away holding a hand to his wound which is pumping blood.

EXT. MILITARY BASE - ARENA - STANDS - DAY

Emily and Matt look on in horror.

EMILY

No! Calvin!

MATT

Shit!

EXT. MILITARY BASE - ARENA - DAY

Richard looks down at Calvin and SMILES grotesquely. He knows he's won. He knows what will happen next. As does everyone else.

ON CALVIN as he GASPS and SLAPS himself, trying to stay awake, but the poison is slowly working on his body.

CALVIN'S POV, lights and dots shimmer in his vision as it darkens. We HEAR HIS STEADY HEARTBEAT as it slowly begins to fade and die.

Calvin's eyes CLOSE and he SLUMPS FORWARD, dead.

EXT. MILITARY BASE - ARENA - STANDS - DAY

Emily cries. Everyone is now a zombie. How long will it be before she is one?

Matt holds her as they stare down at Richard, who has turned around to look at them. It won't be long before he finds a way to them.

EMILY
Why!? God, why!?

Matt looks past Richard.

EXT. MILITARY BASE - ARENA - DAY

Calvin's FINGERS TWITCH.

EXT. MILITARY BASE - ARENA - STANDS - DAY

Matt pulls Emily tighter.

MATT
Don't look.

EXT. MILITARY BASE - ARENA - DAY

Richard looks over as Calvin SLOWLY STANDS, becoming a zombie as well. Richard returns his attention to Emily and Matt.

EXT. MILITARY BASE - ARENA - STANDS - DAY

Matt looks at Calvin.

MATT

Jesus.

Then he notices something wrong.

MATT (CONT'D)

What --

EXT. MILITARY BASE - ARENA - DAY

Richard seems to SENSE that something is wrong and he SLOWLY TURNS.

ON CALVIN who is doing the most un-zombieish thing.

He is STARING at himself in wide-eyed AMAZEMENT.

EXT. MILITARY BASE - ARENA - STANDS - DAY

Matt continues to look and now Emily looks down at Calvin.

EMILY

What's going on? He's not a zombie,
what the hells going on.

MATT

It can't be...

EXT. MILITARY BASE - ARENA - DAY

Calvin continues to stare at himself. He raises one of his hands and looks at it. He turns his attention to his shoulder wound.

NO BLOOD IS COMING OUT.

CALVIN

What the hell.

Richard STARES at him, his zombie brain comprehending that something has gone horrifyingly wrong.

EXT. MILITARY BASE - ARENA - STANDS - DAY

Emily looks to Calvin and moves to the end of the stands for a better look.

EMILY
Matt, what's going on?

MATT
(Silently, to himself)
Blood Angel.

EXT. MILITARY BASE - ARENA - DAY

Calvin looks at his right hand and then places it over his heart.

NO HEART BEAT.

CALVIN
What?

Richard SNARLS with FURY and charges forward STRIKING with his right hand, poised to CLAW Calvin's face off.

Calvin CATCHES his ARM like it was in SLOW MOTION.

EXT. MILITARY BASE - ARENA - STANDS - DAY

Emily stares.

EMILY
The hell?

EXT. MILITARY BASE - ARENA - DAY

Calvin stares at the FINGERS CLAWING for his face. Richard tries to strike him but is not strong enough.

Calvin PULLS and KICKS --

Richard FLIES backwards his ARM RIPPING out of its socket as he goes. He crashes into the wall and stares forward.

Calvin stares at Richard's ARM which is in his hand and drops it.

CALVIN
What's happening.

He CLENCHES his FIST and looks up, DIRECTLY at Richard.

Richard feels another emotion which the zombie's have, but which was suppressed. FEAR.

EXT. MILITARY BASE - ARENA - STANDS - DAY

MATT

He's won.

EMILY

Calvin?

MATT

Yes.

(Beat)

My God they actually did it.

EMILY

Who? Did what?

EXT. MILITARY BASE - ARENA - DAY

Calvin steps forward.

The FEAR gives way to RAGE and Richard SNARLS leaping forward.

RICHARD

(un-intelligible)

Nooooo!

He STRIKES with his other arm --

Calvin ducks under it --

And with a SWIFT UPPER CUT SNAPS Richard's HEAD RIGHT OFF.

The HEAD TWIRLS in the air before SLAMMING onto the ground at the same time the body kneels over.

Calvin stares at himself again.

CALVIN

What the hell is going on?

EXT. MILITARY BASE - ARENA - STANDS - DAY

Emily stares down at her dead boyfriend and Calvin in silent awe.

Then, in the distance, the SOUND OF RUNNING FEET and SNARLING.

EMILY
Calvin!

EXT. MILITARY BASE - ARENA - DAY

Calvin looks up at her.

EMILY
Get out of there! They're coming back!

Calvin whirls as he HEARS the NOISE.

CALVIN
Shit!

He begins to dart to the control panel, to open the door, but stops. He turns and stares at the wall then up at Emily. He suddenly has an idea.

EXT. MILITARY BASE - ARENA - STANDS - DAY

Emily looks down at him.

EMILY
What are you doing? Get out of there!

MATT
He's safe. Don't worry.

EMILY
What?

EXT. MILITARY BASE - ARENA - DAY

CLOSE ON CALVIN'S FEET as they pound across the ground in SLOW MOTION.

ON HIS UPPER BODY AND FACE as he charges across the ground heading for the wall.

TIME SNAP to REAL TIME --

And he LEAPS through the air, KICKS off of the wall, FLIPS --

EXT. MILITARY BASE - ARENA - STANDS - DAY

And lands in front of Emily and Matt.

EMILY
How the hell did you do that?

MATT
It doesn't matter, let's go!

As the zombies FLOOD THE ARENA they run through the stands.

FADE TO:

EXT. HOUSE - NIGHT

A house stands on its own in a deserted street.

INT. HOUSE - NIGHT

Emily sits on a couch across from Calvin. Calvin is inspecting himself, looking at his skin and running his fingers over it.

CALVIN
Its weird. I feel different but at the same time I feel the same.

EMILY
What's different?

CALVIN
For a start my hearts not beating and it doesn't feel like I'm breathing. Not when I don't do it intentionally anyway.

MATT (O.S.)
That's the effect of it.

Calvin turns to look at Matt who is standing by an empty fire place.

CALVIN
Effect of what?

MATT
Your experiment.

CALVIN

What?

MATT

There was another experiment, the first experiment. It happened before I joined the project, I heard it was a failure. You've seen the results of the second experiment.

(beat)

You are the result of the first experiment.

CALVIN

Excuse me?

MATT

It was a design to rewrite the human genes in soldiers. Basically what it was meant to do was turn you into a zombie, if you want to call it that, but keep you as a conscious being. A super zombie in a way. It was designed to activate when the poison, which the zombies have, was placed in your system. But nothing they did would ever work.

CALVIN

Until they tested it on a baby.

MATT

What?

CALVIN

My nightmares, they're real. They injected the thing, whatever it was, through my eye, travelled along the optic nerve and invaded the brain, rewrote the genes that way.

(Beat)

That's why I had the headaches and that's why they're gone now.

MATT

But they closed down the project --

CALVIN

Like you said, they had no way of testing it.

(MORE)

CALVIN (CONT'D)

And testing on a baby probably went too far for your funders so they pulled the plug.

(beat)

Obviously everyone forgot about me.

Silence.

EMILY

So what happens now?

CALVIN

I have no idea. What I want to know is why Richard hated me so much.

EMILY

He thought you and I had something going between us.

Calvin looks at her.

CALVIN

How do you figure that?

EMILY

I'm not completely stupid. The sort of questions he was asking the way he looked between us, he thought there was something between us, decided he'd put a stop to it.

MATT

What he did was a bit extreme though?

EMILY

Maybe it was an accident that he got bitten and then the release of the aggression and rage made him do it. Whatever anyone says he wasn't a bad person.

CALVIN

I'm not saying anything against him. Anyone with that good a taste in girls must have something going for him.

Calvin grins at her. Emily smiles shyly back. Matt rolls his eyes.

MATT

(Under his breath)

Looks like he was right anyway.

EMILY

So back to my original question,
what happens now?

CALVIN

Well, we have one half-zombie half-
human, a nurse and a scientist.

(Thinks then grins)

I'd say we'd go hunting.

FADE TO:

EXT. CITY - NIGHT

Rain lashes from the heavens. We PAN DOWN to overlook a large city.

EXT. CITY - STREETS - NIGHT

A MAN charges across the streets, PANTING AND SLIPPING as he runs down the deserted streets. Behind him, in the distance, come a PACK OF ZOMBIES pursuing him.

The man stops running, catches his breath and then sets off again in a furious run.

OVERLOOK him as he turns into an alleyway.

EXT. CITY - ALLEYWAY - NIGHT

The man races down the alleyway and comes to a DEAD END.

MAN

God no! Don't fucking do this to
me!

He SLAMS his fists on the walls, as if he can break through, then looks around desperately for a way out. He is about to head back down the alleyway when the ZOMBIES turn the corner.

The zombies stare down at the man who cringes against the wall in fear. The zombies ADVANCE.

The first zombie reaches the man and is about to strike --

When a HAND LEAPS FROM THE SHADOWS AND STRIKES THE ZOMBIE.

The zombie flies backwards, his skull cracked. He falls to the floor at the feet of the rest of the zombies, dead.

Calvin STEPS FROM THE SHADOWS.

CALVIN
Sorry, am I interrupting?

As the zombies look on in confusion and fear Calvin RUNS
FORWARD HIS BODY FILLING THE SCREEN and we --

FADE TO BLACK.