Unnatural Disaster

Ву

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SETTING:

A bustling, modern city, the ocean to the west, large parallel rivers north and south.

EXT. CITYSCAPE - MORNING - SUN SHINING

V.O - Radio weather/traffic report "Hot, sunny, temperature, traffic status"

SERIES OF SHOTS - A CITY STARTING THE DAY

People traveling to work.

Trains.

Buses.

Cabs.

Busy airport, planes fly in and out.

Inside airport, check-in counters over-run.

Boats on the nearby ocean and port.

Container ships unloading.

Fly-over of major nuclear power station.

Busy shops, streets, work places.

Construction crews.

Police attending an accident.

Traffic slowly crosses bridges into the city.

INT. THE CAMPBELL HOUSE - KITCHEN - MORNING

JACK CAMPBELL, 40's, tall, average build, packs two school bags with prepared lunches.

His two teenage daughters, MEGHAN, 15,slim, pretty, going through a Gothic stage, dressed in all black, with dark makeup and EMILY, 13, pretty, chubbier than her older sister, dressed in school uniform, enter.

Jack moves on to finish preparing breakfast, placing plates of cooked food in front of both girls.

(CONTINUED)

In the background, a full sink of dirty dishes.

They all eat breakfast at a counter in the kitchen.

A picture of Jack, his wife and children on the bench amongst cook books and utensils.

Emily pushes the food around on her plate.

Sympathy cards scattered around.

JACK You don't like the food, baby?

EMILY I usually just have cereal.

JACK Oh, I didn't know that.

EMILY

Mom did.

Emily pushes the plate away, stands, exits, taking her school bag as she goes.

Jack looks at Meghan.

MEGHAN It's OK, Dad. We'll work it out.

Jack gives a half smile, pushes his plate away, stands, goes to bench, stares at family photo.

INT. HIGHER RANGE CAR STUCK IN TRAFFIC - MORNING

LUCY MILLER, mid 30's, slim, pretty brunette, hair tied back, business dress, on the phone while navigating the busy traffic.

Her door window is half open.

LUCY

I know Robert, but what choice do I have....it's not like you are bringing in any income. I have to work....We still have bills to pay you know!

Lucy hangs up the phone. Across in another car, a woman looks at her showing sympathy.

Lucy winds up the window, stares straight ahead at the long line of vehicles in front of her.

EXT. TALL MODERN OFFICE BUILDING - MORNING

A mass of people approach, enter building. Some in suits, some more casual. One or two others wear the uniform of couriers and other delivery services.

We follow one particular person inside.

DR. JULIAN ROCKLEA, mid 50's, average build, mess of thick dark hair, dressed in dark trousers, a shirt that needs to be ironed and a tie. Very untidy, scruffy.

INT. OFFICE BUILDING - RECEPTION

Dr. Rocklea enters building into a large, brightly lit foyer, passes reception, greeting several security guards on the way.

At the end of the foyer, a bank of lift doors.

A large crowd of office workers wait for lifts.

Dr Rocklea goes to the furthest lift door, swipes a key card to call lift.

Enters lift, uses a key to unlock the lift, pushes a button for a lower level.

INT. RUN DOWN CONVENIENCE STORE

TOM SAVAGE, late 20's, tall, solid build, days of stubble growth cover his face, wears dirty clothes, picks up a bottle of liquor from the store shelf, slips it into his pocket.

Glimpse handgun in waistband.

He passes a woman who recoils from him in disgust. He could use a shower.

TOM You don't like my aftershave?

Walks towards the checkout grabbing chocolate and a bottle of water on the way.

Pays, glaring at the store owner who watches him cautiously.

Store owner takes the money, backs away.

Dr. Rocklea exits the lift into a vast laboratory, greeted by other scientists as he goes through the lab.

Meets with two other scientists, one hands him a lab coat.

On screens all around them, various data is displayed showing city locations, epicenter predictions, seismic activity, video cameras of equipment placed underground.

DR. ROCKLEA

Anything?

SCIENTIST 1

Not much. Little bit of movement over night but everything looks normal.

DR. ROCKLEA

Keep monitoring and let me know if anything changes. The data models are pointing to something big.

SCIENTIST 2

Have you spoken to the military?

DR. ROCKLEA

Yes, but their "advisors" say quakes are unpredictable and they are going with that.

SCIENTIST 1

They're aware of the new models right?

DR. ROCKLEA

They are.

SCIENTIST 1

So we just wait and see what happens? If the models are correct then it will be too late if something happens.

DR. ROCKLEA

I'm aware of that. I've told them. I've recommended an (MORE)

DR. ROCKLEA (cont'd) evacuation, but they said no chance. They won't do it based on the models. They *need* something to happen before they take any kind of action.

SCIENTIST 2

Are they even on standby?

DR. ROCKLEA

Last I heard, no.

SCIENTIST 2 (Exasperation) But why.....

DR. ROCKLEA

I understand your frustrations. But there is little we can do now. I've been down there and showed them the model data and what will happen if we are right. They ushered me out the door and said "we will be in touch". Anyway, keep me posted. We can only wait and see.

INT. JACK'S OLD CAR - DAY

Loud music. The singing along.

Radio is briefly interrupted with loud static, the three of them wince, Jack turns off the radio.

JACK

So you two have everything?

MEGHAN

Yes dad! We've been through this a thousand times already. Quit worrying, OK?

JACK

I know, I know. Can't be helped sometimes.

EMILY

You're doing fine Dad.

5.

Jack looks at Emily in the rear view mirror.

JACK

Wish I had your confidence kiddo.

EMILY

Sorry about breakfast.

JACK

That's OK sweety, I know you miss Mom.

MEGHAN

We all miss Mom, but she's right, you're doing fine Dad.

Jack pulls up outside the girls school.

Joins drop off queue.

The girls exit the car..

Meghan walks round to Jack's open window.

MEGHAN (CONT)

Better than fine Dad.

JACK

Thank you. We will get there, huh?

MEGHAN

We will.

Both girls lean into the window in turn, kiss Jack on the cheek, walk towards school entrance, disappear into crowd. Jack watches them go, momentarily staring off into space. A car horn sounds, Jack snaps back to the present. He gives an embarrassed wave to the car behind, exits.

INT. LUCY'S CAR - DAY - OUTSIDE COURT BUILDING Lucy starts to get out of her car, phone starts to ring. Looks at the number.

INSERT IMAGE: Phone screen "Robert"

BACK TO SCENE

Answers.

LUCY

I can't do this now Robert, I'm late already....We will talk later OK?...OK...Bye.

Lucy exits the car, with brief case, heads towards the court house building.

EXT. PARK IN CITY - DAY

Lots of morning joggers, cyclists, dog walkers.

Tom starts to sit on a bench near a lake, a tremor starts to shake, he stands.

TOM

Woah!

He looks around.

Some people have stopped.

Others ignored it.

EXT. COURT BUILDING

As Lucy at base of steps to entrance, ground starts to shake.

She stumbles slightly, grabs a hand rail.

Shaking is brief.

Lucy straightens herself up, exchanges glances with others that are around, continues into the building.

INT. LABORATORY

Dr. Rocklea rushes out into the lab.

DR. ROCKLEA

Well?

SCIENTIST 1

Only a minor tremor.

Some of the screens flicker in the background

DR. ROCKLEA

Any readings?

SCIENTIST 2

Nothing of any substance.

DR. ROCKLEA

Models?

SCIENTIST 1 (CONT)

Running them now...

The scientist types quickly on a keyboard, reads the screen in front of him.

SCIENTIST 1 (CONT)

... same as before. No change.

DR. ROCKLEA

I'll call the military again. Beg and plead if I have to.

INT. JACK'S OLD CAR - DAY

Jack takes out his phone, makes a call.

INT. ROWDY CLASSROOM

TEACHER Settle down!

Meghan is at her desk, removing books from her bag.

Her phone is on her desk, screen lights up.

She picks it up to answer.

INTERCUT TELEPHONE CONVERSATION

MEGHAN (whispering)

Dad? What's wrong?

JACK

You OK?

MEGHAN

Sure why?

JACK

Did you not feel that?

MEGHAN

Sure I did, but it was only a baby. Stop worrying, you will be late for work.

JACK

If it gets any worse.....

MEGHAN

I'll get Emily OK. We will be fine. We've been through these before remember?

JACK

OK sweety, well, have a good day.

MEGHAN

Love you Dad.

JACK

Love you too.

Jack hangs up.

EXT. PARK IN CITY - DAY

Tom sits back down on the bench.

The park area is quieter now.

Only a few people.

Random joggers.

Older, slower dog walkers.

Young mothers with strollers.

He opens his jacket, takes out bottle of liquor, cracks the cap, takes deep drink.

He sits back, relaxed, replacing the cap.

Bottle goes back into pocket.

A mother with a young child in a stroller walks to the edge of the lake, begins throwing bread pieces to ducks, helping her child to do the same.

Another tremor hits.

This time bigger, longer.

The ground shakes, lake has large ripples across it, the child with the mother feeding the ducks falls over, starts to roll towards the lake edge.

Tom sees this, runs and grabs the child, handing the child back to it's mother.

The mother notices the bottle of alcohol.

MOTHER (cautious)

Thank you.

TOM

No problem.

The three of them stay on the ground as the tremor continues.

INT. JACK'S OLD CAR - DAY

The tremor shakes Jack's car all over the road.

Small pieces of buildings fall into the street.

Other vehicles crash into each other.

Fender benders.

Minor accidents.

Cyclists shaken from bikes.

Jack struggles to control the car, narrowly misses pedestrians.

JACK

Shit!!

Lucy is in a courtroom cross-examining a witness, people scream, get down for cover, parts of the ceiling collapse, a light fixtures falls, crashes to the floor.

Lucy dives under a table, all her papers are shaken to the floor next to her.

INT. SCHOOL

Emily is in class, gets under her desk.

In the background, teacher, other children do the same.

CUT TO:

Meghan in her class, already under desk.

Books fall off desks and shelves.

A window shatters.

Children cry out.

INT. LABORATORY

Dr. Rocklea is on the phone in his office.

He quickly hangs up, rushes into the lab.

All the other scientists, either taking cover or busy at their stations.

DR. ROCKLEA

Talk to me!!

SCIENTIST 2

Measuring a four. No other reports right now.

SCIENTIST 1

Seeing some damage on the street cams. Few accidents in traffic, the usual.

DR. ROCKLEA

Models?

SCIENTIST 1

Same as before.

DR. ROCKLEA

You ran them already? Do it again!

SCIENTIST 1

They're saying exactly the same, Julian!

Dr. Rocklea is silent for a minute.

DR. ROCKLEA

That's it. The military have to do something.

He storms out of the lab back to his office, grabs the phone, dials and waits.

MILITARY AIDE (V.O.)

General Taylor's office?

DR. ROCKLEA

This is Julian Rocklea. Again. Get me the General.

MILITARY AIDE (V.O.)

I'm sorry, the General isn't....

Dr. Rocklea cuts the aide off

DR. ROCKLEA

Listen to me! Get me the General right now! We have a serious situation here and I *need* to speak to him. Urgently!!

MILITARY AIDE (V.O.)

One moment..

The Doctor waits, tapping his fingers on the desk.

INT. GENERAL TAYLOR'S OFFICE

GENERAL TAYLOR, mid 50's, solid build, slightly overweight, dressed in uniform, sitting at his desk completing paperwork.

Walls covered in photos featuring the General at various stages of his career.

Lots of books line one wall.

A large national flag adorns another wall.

Framed medals, militaria, trophies take up shelf space.

The General's Aide enters the room.

The aide crosses the room, comes to attention, salutes.

MILITARY AIDE

General Taylor sir!

The General doesn't look up.

GENERAL TAYLOR

What is it?

MILITARY AIDE

I have Dr. Rocklea on the phone again.

GENERAL TAYLOR

God damn it! I said not to take his calls!

MILITARY AIDE

He was insistent sir.

GENERAL TAYLOR

I bet he was! Which line?

MILITARY AIDE

Line 2 sir.

The aide does an about-face, exits.

The General picks up the phone.

INTERCUT TELEPHONE CONVERSATION

GENERAL TAYLOR

Dr. Rocklea....

DR. ROCKLEA

General, listen to me, we need an evacuation as soon as possible! The..

GENERAL TAYLOR

Dr., that's not...

DR. ROCKLEA

With all due respect, shut up and listen to me! We just had another shock, and they're getting stronger. We have rerun the models and they are saying the same thing. It does not look good.

GENERAL TAYLOR

Your turn to listen Dr.. I am not running a mass evacuation because you have had a few minor earthquakes, you've had many more previously and the city came through fine, so....

Items on Dr. Rocklea's desk gently begin to rattle.

The rattling becomes stronger.

DR. ROCKLEA

Hang on....

GENERAL TAYLOR

Dr.? Dr. Rocklea?

INT. LABORATORY

The tremor continues to gain strength.

Dr. Rocklea's desk is abruptly cleared of everything on it, inluding the phone.

INT. GENERAL TAYLOR'S OFFICE

Dial tone (B.G.)

General Taylor turns the phone handset to himself, looks at it, gently replaces it on it's cradle.

He goes back to his paperwork.

INT. LABORATORY

As the tremors continue to strengthen, the damage increases.

Screens fall.

Electronics explode and spark.

People fall to the ground.

Ceiling panels fall.

Fires start.

Lab workers rush to cover.

Screaming, cries.

Dr. Rocklea, along with several other scientists, enters the lift.

INT. LIFT

One scientist frantically pushes buttons.

The lights flicker as the lift slowly begins to move.

INT. LIFT SHAFT

The lift's action begins, pulleys and cables start to move the lift upwards.

INT. LIFT

The scientists smile as the lift moves.

The noise of a cable breaking can be heard.

The lift shakes and shudders.

Gasps, cries, screams.

INT. LIFT SHAFT

Cables snap as the tremors continue.

The lift plunges downwards.

Screams gradually fade as lift accelerates down shaft.

EXT. CITY

The tremors increase.

Parts of buildings collapse, some hitting people below, vehicles are forced off the road or into other vehicles.

Trees sway violently, some being uprooted.

Windows shatter.

Street signs fall.

Inside buildings, people dive for cover.

Some get to safety.

Some don't before being hit by falling debris.

Boats rise and fall heavily on destructive waves in the port.

EXT. PARK IN CITY

Tom is shaken straight off the bench onto the grass.

TOM

Holy fuck!

He drops his bottle of liquor which spills out onto the grass.

He looks around.

People run for cover.

The tremors increase again.

Some of those running get swallowed as the ground opens up in large cracks.

Tom turns, looks at the lake as the water quickly drains to reveal a jagged, gaping hole along it's bed.

The woman and child who were feeding the ducks cower in fear.

Tom takes a step towards them as the ground continues to shake.

A deep rumbling can be heard.

TOM

Fuck this!

Tom reverses his advance towards the woman.

Runs in opposite direction.

Looks over his shoulder only once, sees a large tree fall to cover the woman and child.

INT. JACK'S OLD CAR

Jack's car is shaken all over the road.

He manages to get turned around, now facing back the way he had just come.

Buildings crumble.

People run in fear.

Tyres screeching.

Avoids other vehicles.

He tries his phone as he goes, calling both Meghan and Emily.

No answer.

EXT. COURT BUILDING

Lucy races from the courts as the building crumbles behind her.

Debris catches some people trying to escape.

She stumbles into the road as Jack's car screeches to a halt, nearly running her over.

JACK

Holy shit, lady. Get out the way!

Lucy stares at him, collapses.

Jack exits the car, goes to Lucy.

JACK

You OK?

No answer from Lucy who has no visible wounds but appears shaken, covered in dust.

JACK

Come on.

Jack helps Lucy up, into the car, enters himself.

Takes off at speed.

AERIAL VIEW OF CITY

Buildings collapse.

Massive cracks appear swallowing people, vehicles, houses. Trees fall.

Explosions can be seen all over.

Hundreds of fires are started.

Power lines fall showering sparks all over.

A train derails, crashing through a line of backed up traffic.

Landmarks are lost into the ground.

Skyscrapers are shaken to ruins.

Window glass showers people in the streets below.

News helicopters swarm over the city.

Planes try to fly out on the airport runway.

Several make it.

Most do not, exploding into huge balls of flame as they collide.

Boats in the port are sunk by huge waves.

The port itself inundated with seawater.

Waves crash over containers, trucks, people.

Bridges collapse into the rivers, taking vehicles, people with them.

CONTINUED:

To the east side of the city a small mountain is mostly lost to the tremors. A rock slide starts as the mountain breaks up.

Huge boulders hurtle downhill.

Cover a small suburb below, crushing all in their path.

From high up the largest crack can be seen destroying buildings as it hurtles through the city, connects the two rivers.

Cuts off the city.

The crack floods with water.

The city is now an island.

EXT. ARMY BASE.

Helicopters warm up, start their rotors as troops rush to board.

A swarm of soldiers and other staff rush around gathering gear, loading trucks, helicopters, preparing to hastily move out.

A loud alarm sounds.

SERGEANT EVIE BEDFORD, 20's, attractive, athletic, orders other soldiers around.

SGT. BEDFORD

Come on, move it guys! Let's go, let's go!

Sgt. Bedford enters a helicopter, plugs in her microphone and headset.

SOLDIER

Bit of warning would have been nice, huh Sarge?

No response.

She checks over her gear, watches out the door as the helicopter rises above the base, revealing the scale of the activity to get troops and supplies to the stricken city.

Jack's car screeches to halt, in time to catch the building finishing it's collapse, throwing up a large cloud of dust obscuring everything.

JACK

NO!!

Jack exits the car.

Runs towards the side of the fallen school building.

Lucy follows.

LUCY

Wait!

JACK

My kids are in there!

A gas pipe explodes as the tremors continue, forces Jack and Lucy back momentarily.

They duck for cover as ignited gas billows over them.

They continue around the side of the rubble.

Behind it they find that it was only the front of the building that had fallen, like the front had been sawn off.

Not much damage to the rest of the building.

Broken electric cables spark.

Small fires have started.

Frightened students and staff, on several levels, look out of the scarred building.

JACK

Meghan!? Emily!?

He keeps running, Lucy still in tow.

He hears a call.

MEGHAN (O.C)

Dad!!

Jack stops.

CONTINUED:

Looks for Meghan.

Sees her.

They rush to each other.

JACK

Where's Emily?

EMILY

I'm here Dad.

Emily runs up behind them.

LUCY

We better go. Now! Everybody get to safety! Get out of the building!

Jack, Meghan, Emily and Lucy run back to Jack's car.

The staff and students left behind scurry out of the building.

Look for better cover from the fierce tremors.

More of the school building collapses behind them.

EXT. NUCLEAR POWER STATION

Workers in coveralls and hardhats run for cover.

Cooling towers disintegrate around them.

Explosions are seen or heard all around.

Sirens sound.

The power station begins to implode, then sends out a MASSIVE ELECTRO-MAGNETIC PULSE as it explodes.

All power goes out.

The news helicopters come crashing down.

Planes fall from the sky as they lose all power.

More windows are blown out.

Workers taken down by glass shrapnel.

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EXT. HIGH ALTITUDE - DAY

View shockwave of EMP.

EXT. MILITARY GRAVEYARD - DAY

The electro-magnetic pulse goes through a large military graveyard.

INT. GRAVE - COFFIN

Shock wave goes through body of a buried soldier.

INT. MILITARY HELICOPTER

The helicopter loses all power.

The rotors begin to slow.

The helicopter begins to spin.

Plunges towards the ground.

Sgt. Bedford and the other passengers hold on as the helicopter plummets.

The pilots struggle with the controls.

EXT. MILITARY HELICOPTER

The helicopter dives.

Clips the remains of a collapsed building.

It noses into the ground, spits up rubble and dust, bounces once, grinds to a halt.

SILENCE

FADE TO BLACK:

INT. COFFIN OF DECEASED SOLDIER

Move through the interior of the coffin, over dress blues and medals, into the deceased soldiers head.

Into the brain.

INT. DECEASED SOLDIER'S BRAIN

Electrical brain activity seen as the electro-magnetic pulse restarts the brain of the fallen soldier.

He wakes.

He becomes angry, punches his way through the casket lid.

EXT. DECEASED SOLDIERS GRAVE SITE

On the headstone is NATHAN LONDON, SGT (military branch, war served in, DOB and DOD)

The earth moves as the soldier's body awakens.

Claws it's way out.

A hand appears, an arm, a shoulder.

The entire body is lifted out of the grave, sits on the side.

The body looks up and around.

Behind, many more bodies are exiting graves, all in various stages of decay.

Some recently deceased, some have been dead a long time.

Tattered uniforms from old wars.

New uniforms from more recent conflicts.

Decomposing flesh.

The 'army' starts to shuffle towards Sgt. London.

EXT. MILITARY HELICOPTER

The helicopter rests in a pile of rubble.

Several bodies of soldiers lay beside the crashed helicopter.

A pilot groans.

Sgt. Bedford crawls out, thuds to the ground.

She checks herself for injuries.

Checks for other survivors.

The only other one alive is the pilot.

Sgt. Bedford goes to his door, opens it, sees he is impaled by a piece of broken rotor blade.

SGT. BEDFORD

Hold on. Have you out of here is a sec.

PILOT

Forget it Sergeant. I'm done. Get yourself out of here.

SGT. BEDFORD

Not going to leave you here to die.

The pilot goes quiet, his eyes close, head rolls to the side.

Final breath.

EXT. JACK'S OLD CAR - STOPPED ON THE SIDE OF HIGHWAY

Jack leans against the car looking out over the ruined city.

Smoke rises from many fires.

Occasional buildings give in and finish their destruction spitting up clouds of dust.

Sirens from emergency vehicles heard.

Meghan and Emily still sitting in the back.

Lucy gets out of the car, leans back against the car next to Jack.

LUCY

That's quite a mess.

JACK

Yes it is.

LUCY

Thank you for getting me out of there. I'm Lucy.

JACK

Jack.

Shake hands.

JACK

That's Meghan and Emily. My daughters.

LUCY

Their mother?

JACK

Died a few months back.

LUCY

Sorry to hear that. How are they coping?

JACK

They are fine. It's me who's the mess.

LUCY

You seem to be doing OK right now.

JACK

Yeah well, I put on a good front. Have to for those two.

Several military jets fly overhead.

Jack and Lucy watch them go.

JACK

We better get moving. Have to walk though I'm afraid. Car's dead.

LUCY

Where too?

JACK

Not sure. There will probably be aftershocks, but we need to find some food and water. Must be a store around here someplace. Find the emergency services too. We'll head towards the city and see

(MORE)

JACK (cont'd) what we find. Girls, grab your things, let's go.

EXT. MILITARY HELICOPTER

Sgt Bedford rummages through the helicopter, packs, bodies of the fallen soldiers.

She comes up with a portable field radio, weapons, ammunition and food and medical supplies.

She takes a long drink from a water bottle.

Packs what she can into a large pack.

She tries the radio.

SGT. BEDFORD

EVAC COMMAND this is EVAC 6, copy? Over

Radio static.

SGT. BEDFORD

EVAC COMMAND this is EVAC 6, do you copy? Over!

Radio static.

She pockets the large radio, picks up her pack and weapon, carefully steps over the ruins,

Exits the crash site.

EXT. ARMY BASE - EVACUATION COMMAND CENTER

Soldiers, medical staff rush around preparing equipment.

Trucks, other vehicles are loaded and unloaded with troops or supplies.

Helicopters fly in, load up with troops and supplies, fly out.

Military jets fly overhead.

A large transport plane lands on a runway in the background.

General Taylor disembarks a recently landed helicopter.

General Taylor enters a large room.

Screens cover the walls.

Banks of telephones ringing.

Operators answering, non stop.

Military aides move around the room carrying messages, paperwork or coffee and refreshments for senior staff.

The General approaches Captain Heller, 40's, short light hair, dressed in fatigues, pouches hanging off him.

The Captain is coordinating several other staff members.

GENERAL TAYLOR

Captain Heller. What's the situation?

CAPTAIN HELLER.

The situation, General, is that a lot of the city has been destroyed. Basic infrastructure is gone. Gas mains have burst all over. There a masses of fires. No emergency services are getting through, oh and the city is now an island.

GENERAL TAYLOR

What?

CAPTAIN HELLER.

Let me show you.

Cpt. Heller directs the General to nearby maps laid out on a table.

Indicates what he is saying.

CAPTAIN HELLER.

The quake caused a massive shift and a huge crack to appear between the two rivers North and South. That area has since flooded making the city an island. Best way in at this point is by helo. However, the helos that were en-route when the quake (MORE) 27.

CAPTAIN HELLER. (cont'd) actually struck, ALL fell out of the sky along with several airliners. The city currently has zero power and only one intact, well, barely intact, bridge.

GENERAL TAYLOR

Survivors?

CAPTAIN HELLER.

We don't know. There have been reports of a lot of people moving around on the ground, but so far not properly confirmed.

GENERAL TAYLOR

Why not?

CAPTAIN HELLER.

With the other helos crashing, the pilots are a little worried to get to close to the site. The jets are doing flyovers at higher altitudes and aren't seeing too much.

The General begins to look visibly shaken.

GENERAL TAYLOR

What happened, Captain?

CAPTAIN HELLER.

We don't know for sure, but we suspect when the power station blew that it sent out a massive EMP that shut down everything in it's blast radius.

GENERAL TAYLOR

When do you expect to get people in there?

CAPTAIN HELLER.

We are working on it General. Like I said, the one remaining bridge is barely passable so getting trucks and vehicles over will be a problem. And the helos are keeping their distance.

GENERAL TAYLOR

Can you get *anyone* in there at all?

CAPTAIN HELLER.

We may be able to get some paratroopers in, but it's going to take several hours to get them mobilized and on site. We can do supply drops but only once we can confirm they are needed. Nothing living has been confirmed on the ground as yet.

A soldier enters from the side, stops sharply, salutes.

SOLDIER 2 Captain Heller, sir?

CAPTAIN HELLER. What is it?

SCIENTIST 2 Columns waiting sir.

CAPTAIN HELLER. OK. Gotta go General.

The Captain and General exchange half-hearted salutes.

CAPTAIN HELLER (CONT)

Let's go.

Captain Heller and the soldier exit.

EXT. CITY RUINS - LATE AFTERNOON.

Undead, lead by Sgt Nathan London, begin to form up, make their way through the city.

These undead are different.

Some of them are 'smart'.

They communicate with grunts and visual instructions, similar to apes.

(Note: The level of intelligence is linked to how old and decomposed the body is. More recently deceased are smarter than those that have been dead for some time)

Sgt London directs some, the 'newer' bodies, to lead the group, the rest, the older, and more decomposed, ragged ones to follow.

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He places himself at the center.

The group heads off, shuffling, moaning it's way along.

Long unused body parts struggle with the effort.

As they move along, more deceased bodies begin to emerge from the ruins and rubble.

People killed during the earthquake and then quickly re-awakened by the electro-magnetic pulse, climb up and out.

Confused, not able to grasp what is happening,

Join the growing army of undead as it passes by.

CUT TO:

OVERHEAD OF UNDEAD GROUP

The group moves along as more and more undead bodies are drawn from across the city ruins to join up.

INT. GROCERY STORE - DUSK

Jack leads the group into the store.

JACK

Wait here. I'll see if anyone else is around.

Lucy, Meghan and Emily stay just inside the entrance. Jack makes a pass through.

He returns.

JACK

OK, come on in. No one here. Grab food, water, torches and batteries and anything else you may think is useful.

All of them grab shopping carts, head into the store. Jack finds candles, matches, torches and batteries.

Then the alcohol.

Puts several bottles in his cart.

Lucy starts to fill her cart with cans of food, bottled water.

Meghan and Emily take off in the same direction throwing chocolate, other junk food into their carts.

Jack passes by, sees Emily standing by herself looking at the products on the shelves.

He see what she is looking at.

He spots Lucy in another aisle.

JACK

Lucy?

LUCY

Jack?

JACK (uneasy, embarrassed) I need your help.

LUCY What's wrong?

JACK

Err, Emily is a couple aisles over, looking at, well, um....Her mother would usually take care of that sort of thing, and..well...I...

LUCY It's OK Jack. I'll go make Sure she is OK.

JACK Thanks. I owe you.

Lucy exits to another aisle.

She finds Emily in an aisle by herself looking at women's sanitary items.

LUCY

You OK sweety?

EMILY (embarrassed)

I, um, I think I'm going to need some of these.

LUCY

Oh, OK. Have you used them before?

EMILY

Only once and I think it's nearly time for some more.

They look over several rows of sanitary items.

LUCY (CONT)

Well, I like these ones.

Lucy takes down several packs, taking charge, making light of the situation.

LUCY (CONT)

You want to try them?

EMILY

Sure....Thank you.

LUCY

Anytime sweety. You have any problems you let me know.

Emily sets off again, smiling now.

EXT. CITY RUINS - NIGHT - BRIGHT MOON SHINING

Sgt Bedford picks through the city, moving slowly, frequently stopping, listening.

She sees a spot in a damaged building that looks secure enough to spend the night.

It is a small alcove within the building wall , is closed in on three sides with a good field of view to the front.

INT. BEDFORD'S RESTING SPOT - NIGHT

SGT Bedford makes herself comfortable in the alcove, looking out into the ruined city.

The moonlight helps her vision.

She starts a small fire, tries to boil some water.

While the water heats she tries the radio again.

SGT. BEDFORD

EVAC COMMAND this is EVAC 6, come in, over?

Radio static.

SGT. BEDFORD

EVAC COMMAND this is EVAC 6, do you copy? over.

She throws the radio to the ground, curses.

The radio stutters to life, faint voices can be heard.

Sgt Bedford grabs up the handset.

SGT. BEDFORD

EVAC COMMAND, EVAC 6, come in. over.

Still no proper response, but now she can hear voices.

She twists and turns some of the dials on the radio, tries again.

This time....

EVACUATION COMMAND

....does anyone read me? Over.

SGT. BEDFORD

This is EVAC 6, can you hear me?

EVACUATION COMMAND

Got you EVAC 6, that you Bedford?

SGT. BEDFORD

Thank God!

EXT. CITY RUINS - NIGHT

The undead group continues through the city.

Sgt. London spots a gun store.

He directs some of the group to advance on the store. The rest stay.

-

He follows along.

INT. GROCERY STORE - NIGHT - DARKNESS

Jack, Lucy and the two girls pack all the items into backpacks, helped by candle light.

Turning to leave Jack stops, sees movement outside the store.

Shadows lit by fires cross in front.

JACK

Wait. I'll check it out.

He goes to the store entrance, looks out.

A group of people shuffle towards him.

Jack shines his torch in their direction.

Their clothes ragged, exposed bodies dirty, some with blood on them or visibly wounded.

Jack inches back into the store.

SURVIVOR 1

Hey man! Shit, we thought we might be the only ones.

The group, about ten strong, advance on Jack.

The one who spoke approaches Jack.

They shake hands.

JACK

Glad you made it friend. We were about to move out.

SURVIVOR 1

What the hell happened?

JACK

Quake must have cut all the power.

SURVIVOR 1

Where you headed?

JACK

Not sure exactly. We did see an old hotel down the road that (MORE)

JACK (cont'd) looked in OK condition. Might hole up there for the night.

SURVIVOR 2

Mind if we tag along?

JACK

Feel free, grab some supplies. There are some packs on the back wall. We'll wait.

Jack hands off his torch as the group moves into the darkened store.

INT. BEDFORD'S RESTING SPOT

Sgt Bedford, illuminated by firelight, takes a wallet from her pack.

She flicks through some photos.

One of them shows her in combat dress against an armored vehicle with Sgt. Nathan London.

She is startled by a loud noise.

Metal scrapping on stone.

She picks up a rifle, goes to investigate.

A few steps out, she hears nothing else, sees nothing.

She starts to go back, she turns, behind is a person.

She shoulders the rifle, ready to fire.

The face of the person is bloodied, clothes torn.

Sgt Bedford switches on a light on the rifle, moves it over the person.

SURVIVOR 3

Water?

SGT. BEDFORD

Holy shit! You scared the crap out of me. Come on.

Slings the rifle.

Helps the person back to the fire, hands them a water bottle.

35.
EXT. BRIDGE INTO CITY - NIGHT

A soldier comes running back from the bridge to the waiting column of military vehicles.

SOLDIER 2

The bridge is too damaged for us to cross with the vehicles sir!

CAPTAIN HELLER.

Damn! Can it be crossed by foot?

SOLDIER 2

There are some places, be pretty hairy though, sir.

CAPTAIN HELLER.

OK, better call command. Get some of your men to go onto the bridge and do a proper assessment and report back to soonest.

SOLDIER 2

Yes Sir!

The soldier leaves, instructing others to follow.

They make their way carefully onto the bridge.

Another team set up arc lights, flooding the bridge with blinding white light.

INT. GUN SHOP - DARK EXCEPT FOR MOONLIGHT

The undead start to take guns, ammunition, other weapons off the shelves, out of racks.

Sgt London shows them how to load.

The others follow his lead.

One undead starts playing around with the gun he holds.

Accidentally shoots the arm off another.

They all stop, look.

The undead who fired cowers before Sgt London.

The other who got shot looks down at where his arm used to be, then back up at the undead who shot him.

All of them start grunt like laughing, continue with the guns.

INT. DAMAGED HOTEL - NIGHT - LIT BY CANDLES

Survivors sit around small fires, chatting, eating, some sleeping.

Meghan and Emily both sleep close to Jack.

Jack sits in a corner with his back to a wall, Lucy is close by him doing the same.

JACK

Wish I could sleep like them.

LUCY

I hear you.

JACK

I haven't slept well since, well...

LUCY

Your wife?

JACK

Yeah.

LUCY

How'd she die?

Jack stares into the fire for a brief moment before answering.

JACK

She was sick for a long while, so it wasn't unexpected. It was hard regardless.....You married?

LUCY

You could call it a marriage, but it's near it's end. Or was before this morning.

JACK

And now?

LUCY

I have no idea. Depends if my husband is alive or not I guess. I'm sorry that sounded so heartless.

JACK

Yeah, was just a bit, but still, if you weren't happy.

Tears roll down Lucy's face as she speaks, sparkling in the firelight.

LUCY

I was, for a long time, but work kind of took over, my husband was laid off, and it went to crap from there. It would be an easy out if he hasn't survived.

JACK I guess it would be.

LUCY

I'm so sorry, I shouldn't talk like that, not with your wife and everything.

JACK

It's OK. She would have probably said something similar. Anyway, we have bigger things to worry about right now.

INT. BEDFORD'S RESTING SPOT - NIGHT

Sgt Bedford gives the survivor some food from her pack, some more water.

She starts to clean and dress their wounds.

The survivor notices the radio.

SURVIVOR 3

The radio work?

SGT. BEDFORD

Used too. I had it working and made contact, but it died right after.

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SURVIVOR 3

So what now?

EXT. CITY RUINS - NIGHT

From several meters out, Sgt London watches the scene play out.

SGT. BEDFORD (pause)

Well, I guess we wait until daylight and then try to find a way out of here.

Sgt Bedford finishes with the dressings.

The survivor inspects them, approving.

SGT. BEDFORD

Best we try to sleep.

SGT London grunts commands.

Instructs others to take up positions to the left and right

He begins to inch closer.

INT. BEDFORD'S RESTING SPOT - NIGHT

Sgt Bedford adds some more fuel to the dying fire.

She looks out at the city, sees nothing.

Settles to try to sleep.

FADE TO BLACK:

INT. BEDFORD'S RESTING SPOT - NIGHT
The moonlight is gone.
Sgt Bedford wakes with a start.
The fire is down to embers.
She adds more fuel to try to get it burning again.
A noise off to the side.
She looks, sees nothing.

The survivor stirs.

Sgt Bedford picks up a rifle, checks the chamber, and cautiously makes her way out of the alcove.

She switches on the rifles light, scans the immediate area.

Scuffling noises.

Sees movement.

She shines the light on the spot.

Nothing.

More noises to the other side.

She spins to face it.

The fire spits and crackles loudly, making her jump around to look.

The survivor wakes and joins Sgt Bedford.

He has no weapon.

SURVIVOR 3

What's going on?

SGT. BEDFORD

Quiet!

A shot rings out.

The survivor drops, screaming and clutching their leg.

Blood oozes from the wound soaking pants material, dripping onto the ground.

Sgt Bedford crouches to help the survivor.

She grabs their hand, putting it heavily on the wound.

SGT. BEDFORD

Put pressure on it. I'll be right back.

SURVIVOR 3

Where are you going?

SGT. BEDFORD

Med kit!

She takes off back to the alcove.

Picks up the kit, starts to head back.

Next to the wounded survivor are three undead, all with guns trained.

Sgt Bedford stops abruptly.

SGT. BEDFORD

Who are you? What do you want?

The three grunt in response.

One looks back, to Sgt London.

Sgt Bedford looks in the same direction but sees nothing.

Sgt London nods.

The undead who turned grunts an instruction to the other two.

They fire their weapons into the chest of the survivor.

The survivors body spasms as the bullets hit home.

Sgt Bedford steps back, stumbles, then regains her footing.

She raises her rifle, fires one round into one of the undead.

The undead twists at the bullet impact, but turns back, angry.

She fires again at another one, hitting him in the thigh.

The undead drops to a knee, but is back up again quickly.

Sgt Bedford starts to step backwards again, tripping on bits of fallen buildings.

She grabs the pack and radio, turns, runs off into the dark.

Shots ring out, kicking up dust and debris.

One shot comes close, hitting a wall, spitting debris into her face.

In the background, more undead, including SGT London, descend on the body of the survivor.

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INT. DAMAGED HOTEL - DAWN

Jack is woken by distant gunfire.

He wakes into darkness, though the sun is rising.
He moves carefully to a nearby window, looks down at the street.
Faint reds of the sunrise start to color the devastated city.
Below is a soldier, running over rubble.
Jack races from the room, stepping over sleeping bodies.
Down some stairs, out into the street.

EXT. DAMAGED HOTEL

The soldier passes by, moments before Jack emerges.

Jack looks one way then the other, spotting the soldier.

JACK

Hey!

The soldier stops and turns, rifle raised.

JACK

Whoa! No need for that!

The soldier approaches, rifle still on Jack. Jack raises his hands.

SGT. BEDFORD

You alone?

JACK

No, there are more sleeping upstairs.

SGT. BEDFORD

You all need to leave, now!

JACK

What's going on?

Jack lowers his hands, approaches slowly.

SGT. BEDFORD

I don't know.

JACK You don't know?

SGT BEDFORD Hard to explain.

JACK

Try me?

Sgt Bedford lowers the rifle, sits on a large piece of rubble.

SGT. BEDFORD (CONT.)

I was with another guy, not far from here. We got attacked but I don't know what by.

JACK

Huh?

SGT. BEDFORD

They were men, but there was something off about them.

JACK

Like?

SGT. BEDFORD

Like I shot one in the leg and another in the shoulder and they just got pissed. Didn't even go down.

JACK

High maybe? Didn't feel it?

SGT. BEDFORD

No, they felt it, but (pause) there was no light in their eyes. They didn't speak, just kind of...grunted. I think someone was giving them orders but I couldn't see.

JACK

The guy you were with?

SGT. BEDFORD

They ambushed us. Shot him first in the leg, then executed him, then.....

JACK

Then?

SGT. BEDFORD

I think they ate him!

JACK

Ate him?

SGT. BEDFORD

As I left they were all over him, tearing pieces from him, eating! Lot's of them, not just the three. I have no idea where they all came from. One minute there were none, then three, then lots.

Jack takes a step back, looks up at the hotel.

JACK

You're right. We gotta leave. Help me get the others.

EXT. BRIDGE INTO CITY - DAWN

On the far side of the bridge sit several tanks along with trucks, jeeps and personnel carriers.

The soldiers have made camp.

The only movement in camp is patrolling sentries.

A group of about twenty soldiers traverse the ruined bridge.

Below the water is turbulent, throwing up large pieces of debris, the occasional body.

Captain Heller leads the way.

CAPTAIN HELLER.

Watch your step fellas. It's a long way down and that water doesn't look very inviting.

The soldiers tread careful, going from one spot to the next, testing each step for stability before committing.

It's slow going.

INT. DAMAGED HOTEL - DAWN

Jack and Sgt Bedford rush into the room of sleeping people.

Jack goes first to Meghan and Emily.

Sgt Bedford starts to rouse everyone else.

JACK

Girls? Wake up, we have to leave. Now!

Lucy stirs at the commotion.

LUCY

What's going on?

JACK

Things have changed, we need to leave.

People begin to get up, gathering what few belongings they have.

Sgt Bedford approaches Jack.

Lucy, Meghan and Emily watch her.

Jack sees them looking.

JACK Guys, this is Sgt. Bedford. Found her outside.

SGT. BEDFORD Hi. Call me Evie, no need for all that Sergeant stuff, not now.

Sgt. Bedford turns to Jack.

SGT. BEDFORD

You ready?

JACK

Yeah, let's go. Hey, you have any more weapons?

SGT. BEDFORD

This rifle, my sidearm and a knife. I had more but had to leave them.

JACK

Oh.

SGT. BEDFORD

Here take my sidearm. Doubt it will do much good, but take it anyway.

Jack takes the handgun, tucks it into his waistband.

JACK C'mon guys, let's get going. Just take what you can carry comfortably.

They all start to file out of the building.

EXT. CITY RUINS - EARLY MORNING

From some distance away, Sgt London watches from a rooftop as the soldiers cross the bridge.

He issues orders, indicating that they need to cross the bridge to exit the city.

Other undead leave to take up positions to face the oncoming soldiers.

EXT. BRIDGE INTO CITY - MORNING

The soldiers finally cross the bridge.

CAPTAIN.

Base, this is EVAC 2, we are across the bridge, over?

(CONTINUED)

BASE (V.O)

Roger that, proceed into city. Locate any survivors and mark for pick up by helo, over.

CAPTAIN.

Copy that. Out.

The Captain gathers his men.

CAPTAIN.

OK, I want two staying here to cover this bridge, the rest, we move into the city. No idea what's out there so stay alert. You see anything holler. Got it? Good, Let's move!

The soldiers fan out as best they can. They pick their way through the rubble and destruction of the ruined city.

EXT. CITY RUINS - MORNING

Sgt Bedford leads the group through the city.

Along the way they encounter destroyed buildings, burning vehicles and bodies.

There are gasps when a huddled family is spotted in a car.

The car partially covered in heavy dust, half in, half out of a large crack in the road.

Everyone slowly files past, some trying not to look.

Jack brings up the rear, urging on the stragglers.

Noise and movement to the side.

Jack stops to investigate.

Moving slowly across the street, he hears a noise again.

A cat bolts from it's hiding place, knocking down a large piece of sheet metal.

The metal crashes to the ground.

The group all spin in unison at the unexpected commotion.

Jack jumps back.

Sgt Bedford approaches.

SGT. BEDFORD

You right?

JACK

Um, yeah, scared the crap out of me.

SGT. BEDFORD

OK, well stay alert.

Sgt Bedford turns to leave.

JACK

Sergeant?

SGT. BEDFORD

What?

JACK

Where the hell are we going?

SGT. BEDFORD

Trying to find somewhere safe, and away from the incident last night.

JACK

We can't just keep walking. These people won't make it far.

SGT. BEDFORD

Well, my radio isn't working. I need some sort of replacement, or we need higher ground so we can see what's going on.

JACK

Higher ground?

SGT. BEDFORD

Yes.

Jack looks over the Sergeant's head.

JACK

Will that do?

She turns, sees the steeple of a church a few blocks away.

SGT. BEDFORD

It would. If we can get up there.

JACK

One way to find out.

Big smile through a filthy face.

SGT. BEDFORD

Let's go.

EXT. CITY RUINS - MORNING

The soldiers continue through the city.

They see only destruction and death.

The soldier on point spots several bodies.

They appear to be alive.

SOLDIER 3 Captain Heller!. Might have some live ones over here!

All of the men move up to the soldier's position.

CAPTAIN HELLER.

What have we got?

SOLDIER 3

There, two of them.

CAPTAIN HELLER.

OK, fan out, look for more. Keep your guard up. You, come with me.

Captain Heller and SOLDIER 3 move slowly up to the bodies. The rest move to the flanks, forward and rear positions. Half way there, one of the bodies moans, rolls over onto his front.

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The two soldiers rush over removing medical supplies from their packs as they go.

CAPTAIN HELLER.

Sir? can you hear me? We're here to help. Hold on, we'll get you out of here.

The Captain rolls the man over to his back, jumps back.

Most of the mans face is skull, only a small amount of flesh remains.

The undead man's eyes open wildly.

He roars at the Captain.

The world around the Captain disintegrates into violence as heavy fire erupts all about him.

Soldier 3 is cut down, bullets smashing his body.

The Captain dives for cover.

The undead on the ground stand, advance on the Captain.

The other soldiers take up cover positions, yelling out to each other, looking for targets, returning fire.

The Captain brings up his rifle, unloads into both of them.

The shots take the arm off one of them.

Knocks them both down.

They are up again.

The Captain crawls back in horror, showered in debris as he goes.

SOLDIERS

Contact! Contact!

The soldiers are caught in overlapping fire, coming in from all sides, high and low.

Two more soldiers are hit.

Undead emerge from their firing positions.

The soldiers use all available weapons.

Grenades explode, rockets are fired, magazines are emptied into undead bodies.

The undead return fire from various positions

Nothing stops their advance.

The Captain retreats, gathering up men as he goes.

CAPTAIN HELLER.

Retreat! Get to cover! Regroup on me! Move it!

Getting to cover, =Captain Heller gets on the radio.

CAPTAIN HELLER.

Base! EVAC 2, come in, over!

BASE (V.O)

Go ahead EVAC 2.

CAPTAIN HELLER.

Base, need immediate assistance. We are under attack! Do you copy!? Over.

BASE (V.O)

Say again, EVAC 2?

CAPTAIN HELLER.

We are under attack!! Need immediate air support! Approximately two clicks from bridge. Under attack from three sides by superior force. Over!

BASE (V.O)

Roger that, EVAC 2! Gunships en-route, ETA - 1 minute, hang tight EVAC 2, over.

CAPTAIN HELLER.

Copy that. Direct fire north of smoke, over.

BASE (V.O)

Roger, north of smoke.

Captain Heller returns to the fight.

He peers over his cover, sends rounds into undead.

The soldier next to him throws grenades.

All around him, his men are engaged.

A cacophony of explosive sounds, large, small, loud, muffled, fills the air.

Undead continue to move forward.

The Captain sees the undead get hit time and again, but continually get back up, continue their advance.

SOLDIER 4

Why aren't they staying down!!? Fuck!

CAPTAIN HELLER.

Get smoke out there! Gunships coming in. Everyone retreat under cover of their fire! Back to the bridge.

SOLDIER 4 throws a smoke grenade out into the chaos.

Bright purple smoke drifts lazily over the battle.

(o.c) Thud of helicopter rotors.

The Captain looks up to see two helicopter gunships bearing down on the position from behind.

CAPTAIN HELLER.

Get ready to move!

INT. HELICOPTER GUNSHIP

The gunship comes in low, following the line of the street.

In front are masses of undead firing into the small position held by the retreating soldiers.

Smoke billows, rubble is blasted in all directions, flashes of gunfire erupt from all directions.

Some undead fall only to get back up.

Soldiers fall and stay down.

The purple smoke creates a haze over the top.

Cannon and rocket fire from the gunships rakes over the battle.

Debris is blasted all over.

The purple haze dissipates to be replaced by a grey dust cloud.

Captain Heller orders his men out as the gunships circle around for another attack run.

One blasts the rooftops, while the other takes on the street below.

CAPTAIN HELLER.

Let's go! Let's go!

The Captain leads the way out, as the gunships continue their runs overhead and in the background.

INT. CHURCH RUINS - DAY

The group enters the relatively unscathed church.

They space out on the pews.

Jack seats Meghan and Emily down near the front of the church.

JACK

OK, you two stay here, me and the Sergeant are going to go up and see what we can see. You be OK?

MEGHAN

We'll be fine Dad.

LUCY

I'll watch them.

JACK

Thanks.

Jack and Sgt Bedford exit to climb the steeple.

Lucy watches them leave, miserable at being left behind.

Meghan and Emily notice Lucy watching their Dad, exchange glances and small smiles.

EXT. TOP OF STEEPLE - DAY

SGT. BEDFORD

Holy shit! What the hell is going on over there?

In the distance the two gunships continue their runs. Smoke rises from below their position.

Beyond them the bridge can be seen through the haze.

JACK Maybe they found some of your friends.

EXT. BRIDGE INTO CITY - DAY

What's left of the Captain's group arrives back at the bridge.

CAPTAIN.

Take up defensive positions. I'll call in.

INTERCUT RADIO CONVERSATION

CAPTAIN HELLER.

BASE, EVAC 2 over?

BASE RADIO OPERATOR

Go ahead EVAC 2.

CAPTAIN HELLER.

Squad is back at the bridge, taking up defensive positions. Over.

As the Captain speaks, the rest of the soldiers prepare their positions.

More soldiers are seen trying to cross the bridge.

General Taylor listens to the exchange.

All around him military staff are busy backwards and forwards.

GENERAL TAYLOR

Ask them!

BASE RADIO OPERATOR

EVAC 2, what happened out there? Over.

CAPTAIN HELLER.

We got ambushed, over.

BASE RADIO OPERATOR

By who?

CAPTAIN HELLER.

Err, we don't know. Over.

The General takes over the radio, pushing the operator aside.

GENERAL TAYLOR

EVAC 2, this is General Taylor. Who attacked you Captain? Over.

CAPTAIN HELLER.

Sir, we don't know. We thought we had two survivors. They turned on us. They took everything we threw at them.

GENERAL TAYLOR

Say again?

CAPTAIN HELLER.

We couldn't kill them! Sir!

GENERAL TAYLOR

Casualties?

CAPTAIN HELLER.

Six dead, three wounded, not seriously. Sir, recommend we defend the bridge until we know what the hell is going on? Copy? 55.

GENERAL TAYLOR

Agreed. Keep your men in place. You will get tank and air support if required.

CAPTAIN HELLER.

Copy that. Out.

EXT. BRIDGE INTO CITY - DAY

CAPTAIN HELLER. Dig in!. We are staying here!

INT. CHURCH RUINS - DAY

Jack and Sgt Bedford enter the church.

Jack goes over, sits between Meghan and Emily.

Lucy lays down on the pew behind.

Behind the rest of the group sit, talking, eating, getting comfortable.

Sgt Bedford follows, stands before him.

JACK

So what now?

SGT. BEDFORD

I say we rest here for a while then move on.

JACK

To where? Maybe we would better off here, wait for rescue.

SGT. BEDFORD

If it comes. They are fighting over there! If those things....

MEGHAN

What things?

JACK

Never mind.

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MEGHAN

Dad! What things?

Lucy sits back up.

LUCY

Things, Jack?

Jack gets up, grabs Sgt Bedford's arm and leads her away.

JACK

Just great!

SGT. BEDFORD

Sorry. Look, we could stay here, and hope not to be discovered, but if those things find us, we don't have the weapons to fight them off. Not that it would do much good!

JACK

We should ask everyone else.

SGT. BEDFORD

Be nice if this god damned radio would work.

Sgt Bedford holds up the radio.

A man approaches from the side.

SURVIVOR 4

Mind if I have a look?

SGT. BEDFORD

Be my guest.

The Sergeant hands over the radio.

The man takes it, sits in front of the pulpit.

Jack goes back to Meghan and Emily, sits, cuddles them into him.

He glances back at Lucy.

She gives him a half smile in return.

The gunships come into land.

The pilot of one, getting out before the helicopter had fully shut down.

He runs towards the command center.

INT. ARMY BASE - EVACUATION COMMAND CENTER

The pilot enters the command center, grabs the first person he sees.

PILOT

Where's General Taylor?

MILITARY AIDE 2

No idea.

The pilot continues through the command center.

Searching.

Sees the radio operator.

PILOT

Seen the General?

BASE RADIO OPERATOR

Just left, try out back.

PILOT

Thanks.

EXT. ARMY BASE - EVACUATION COMMAND CENTER - DAY

The pilot exits into a cacophony of noise, activity.

Dust flies as helicopters take off, land.

Trucks, Jeeps speed by.

Soldiers march.

The pilot see General Taylor through a crowd talking on a mobile phone.

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PILOT

General Taylor, sir?

The General looks but does not end his phone call, holds his hand up to stop the pilot.

GENERAL TAYLOR

Well if the reports are right, we have a real problem. We are going to need to deal with it once and for all....Agreed....I'll get back to you.....What is it?

PILOT

Sir, I need to speak to you about what happened in the city.

GENERAL TAYLOR

What did happen?

PILOT

We made several runs on the enemy. We used rockets, cannons, everything, but....

GENERAL TAYLOR

But you never made a dent.

PILOT

Yes Sir! We made a pass after we ran empty before returning. The ones that could, got back up.

GENERAL TAYLOR

The ones that could?

PILOT

I saw the legs blow off one, he just dragged himself along by his arms.

GENERAL TAYLOR

Holy Christ!

PILOT

I figured only the direct hits, the ones that blew them apart, (MORE)

PILOT (cont'd) where the ones that made any difference.

GENERAL TAYLOR

Thank you. Get yourself some rest pilot. You did good out there.

PILOT

Thank you sir.

Exchanged salutes.

Pilot exits.

The General takes his phone again, makes a call.

GENERAL TAYLOR

It's me. It's confirmed. Put me through to the Defense Secretary.

INT. CHURCH RUINS - DAY

Meghan and Emily sleep in the quiet of the church.

Jack eases his way up, not disturbing them.

Lucy sleeps next to them.

Her eyes open as Jack leaves.

She watches him approach Sgt. Bedford.

Survivor 4 is still tinkering with the radio.

JACK

Sergeant? Evie?

SGT. BEDFORD

Yeah?

JACK

How you holding up?

SGT. BEDFORD

OK I guess. Tired.

Why don't you get some rest. I'll keep an eye on things.

SGT. BEDFORD

I should hey?

JACK

Yes you should, you'll be no good to us exhausted.

SGT. BEDFORD

I'll see if I can find a nice comfy pew somewhere out the way.

Sgt. Bedford looks over at Lucy.

Survivor 4 switches on the radio.

Static.

He twiddles the dials and gets voices.

SURVIVOR 4

Got it!

The words echo through the church.

People stir.

Meghan and Emily wake.

Sgt Bedford takes the radio.

SGT. BEDFORD

This is EVAC 6. Does anyone copy?

No response.

SGT. BEDFORD

This is EVAC 6, can anyone here me? Please respond?

Lucy crosses to Jack.

LUCY

What's going on?

JACK

Radio's working. Just need to reach someone.

The radio crackles with a faint voice.

Sgt Bedford adjusts the radio.

SGT. BEDFORD

Hello? This is EVAC 6. Come in, anyone.

BASE (V.O)

Reading you EVAC 6. This is EVAC BASE. Thought we lost you. Over.

SGT. BEDFORD

Thank God! What the hell is going on out there? Over.

BASE (V.O)

Wait one.

Static.

More people gather to listen.

BASE (V.O)

Sergeant Bedford? This is General Taylor. Do you read me?

SGT. BEDFORD

Clear as day sir.

GENERAL TAYLOR (V.O)

Good, now listen. You need to get out of there as soon as possible. Do you understand? Over.

SGT. BEDFORD

What's going on sir?

GENERAL TAYLOR (V.O)

No time for that now. Get yourself and whoever might be with you and head south. There is one bridge out of the city.

(MORE)

GENERAL TAYLOR (V.O) (cont'd) Everything else is cut off. We have a defensive line at that bridge. Get there and you will all be safe. Copy?

SGT. BEDFORD

Copy that sir. Anything further?

GENERAL TAYLOR (V.O)

Just get out. See you when you get here. Out.

Sgt Bedford hangs her head.

The radio drops in her hand to her side.

She turns to address the group.

SGT. BEDFORD

Whatever you need to take, get it, if it's not essential, leave it. We leave in five minutes.

Questions from all angles.

Sgt Bedford loses patience.

SGT. BEDFORD

No time for that now!! Get your things and get ready to move. It's that or stay here. Your call!

The group falls silent.

Jack steps up.

JACK

Come on guys, let's get going.

The group disperses.

JACK

You OK Sergeant?

SGT. BEDFORD

Yes!...Sorry...I....

JACK

You need to sleep. How long have you been awake.

SGT. BEDFORD

Oh, close to two days.

JACK

Take five. I'll get everyone together. I'll come get you when it's time to move.

Sgt Bedford departs to a pew, lays down.

JACK

Meghan.

MEGHAN

What's up?

JACK

Keep an eye on the Sergeant, I'm going to go back upstairs, have a quick look around. Any dramas yell out. OK?

MEGHAN

Sure Dad.

EMILY

What about me?

JACK

Help your sister.

EMILY

Gotchya.

JACK

Lucy?

Lucy goes to him.

LUCY

What's up?

JACK

Coming for a walk?

LUCY

Sure!

Jack exits to the base of the steeple, disappears up the steps.

Meghan and Emily smile at each other.

Meghan goes to the Sergeant.

Emily appears with a blanket.

EXT. BRIDGE INTO CITY - DAY

Captain Heller and his squad are in their prepared positions.

They are joined by more soldiers from the bridge.

CORPORAL

What we got sir?

CAPTAIN HELLER.

Unknown number of enemy somewhere in those ruins. We haven't seen them for a while.

CORPORAL

Where do you need us?

CAPTAIN HELLER.

Well, I could use some more dug in here to hold this line. Got any snipers with you?

CORPORAL

Two.

CAPTAIN HELLER.

I wouldn't mind getting them up on top of those bridge supports if we can. Be a bit hairy, but we will see more and they can coordinate support fire.

CORPORAL

I'll go give them the good news.

The Corporal leaves.

In the background we see more soldiers getting prepared.

The Corporal meets the two snipers, indicates where he wants them.

Heads bowed, the snipers move out, begin the climb to the top of the bridge.

Helicopters, jets fly over head.

The tanks can be seen preparing, crews all over them.

More soldiers are coming across the bridge.

One falls, screaming, to the water far below, washed away by the current.

CAPTAIN HELLER.

Tell those men to be fucking careful!! Shit! Corporal!!

CORPORAL

Sir?

CAPTAIN HELLER.

Get me four men, I want two on each of those corners. They are blind spots for us.

The Captain indicates to his left and right were the roads used to go around the city.

CORPORAL

Copy that sir.

The Corporal leaves again, calling out names as he goes.

Soldiers form up, get their instructions, move out to their respective posts.

EXT. TOP OF STEEPLE - DAY

Jack looks out over the city, paces round to look in each direction.

Lucy stays close, seems to shiver, holds her arms tight around her.

66.

Jack puts an arm around her.

He can just make out the soldiers crossing the bridge, and some activity on the far side.

The helicopters, jets continue buzzing around.

JACK

All those aircraft and none to pick us up.

LUCY

Busy I guess. Getting ready for war by the looks of it.

Some helicopters are far off, delivering troops and supplies.

One is high up over the city.

Jack checks the streets below, sees nothing but destruction.

JACK

C'mon.

They exit back to the church below.

INT. CHURCH RUINS - DAY

Jack wakes Sgt Bedford gently.

JACK

Sergeant?....Sergeant?....Evie?

SGT. BEDFORD

Go away....

JACK

Sergeant, it's time. We have to move.

SGT. BEDFORD

OK, I'm getting up. How long was I asleep?

JACK

About 10 minutes.

SGT. BEDFORD

Urgh!

Sgt Bedford puts her head in her hands as she sits forward.

She takes a deep breath, stands, stretches, moves to get her things.

SGT. BEDFORD

OK. Let's go.

JACK

Let's go people, time to move out. We are headed south for that one bridge out of here.

Lucy ushers Meghan and Emily along.

As they reach the door, the radio crackles to life.

GENERAL TAYLOR (V.O)

EVAC 6, BASE come in?

SGT. BEDFORD

Go ahead.

INTERCUT RADIO CONVERSATION

GENERAL TAYLOR

Sergeant, we have new information.

SGT. BEDFORD

I'm listening

GENERAL TAYLOR

Whatever or whoever we are up against, they seem extremely hard to kill.

SGT. BEDFORD

Yeah, I'm aware of that.

GENERAL TAYLOR

So far since a brief brush with them this morning, we haven't (MORE) GENERAL TAYLOR (cont'd) seen them. We have no idea where they are.

SGT. BEDFORD

OK?

GENERAL TAYLOR

Sergeant, you need to get those people moving. You need to get to the bridge. We are working on plans, one is to blow the bridge, we would prefer you on this side of the river when that happens. Do you copy?

SGT. BEDFORD

Loud and clear sir. EVAC 6 out....Crap!

JACK

What's up.

SGT. BEDFORD

They're trying to hurry us up. Let's go.

EXT. CITY RUINS - ROOF TOP - DAY

Sgt London, several others watch the events at the bridge unfold.

They exit below.

INT. CITY RUINS

Sgt London grunts out more instructions.

Undead leave in small patrols.

The ones that are left prepare what weapons they have.

Sgt London continues with orders, arms flailing, grunting.

The rest become exited.

Lots of grunting and hollering.

The group move out.

EXT. CITY RUINS - DAY

The undead group spreads out down various streets, alleyways roads.

Sgt London leads the way.

In the distance, the bridge, soldiers.

EXT. CHURCH - DAY

The group of survivors, lead by Sgt. Bedford, moves along the streets carefully.

Stepping over bodies when needed, oblivious to them now.

Many see the true destruction of the city now.

Missing landmarks causing gasps.

Well known buildings in total ruin.

Fires still burn, smoke causing a haze.

Some survivors wrap scarves around their faces, for the smoke and the smell.

Sgt Bedford leads the way, checking corners and concealed areas as she goes.

Jack walks with Lucy, Meghan and Emily somewhere in the center of the group.

The occasional explosion, some nearby, others distant, send deep rumbles through the city.

A scream from behind.

A woman is grabbed by an undead.

The group panics.

Some scream.

Jack forces his daughters in the opposite direction.

JACK

Move! Move!

Lucy grabs them, gets them going away from the horror.

Sgt Bedford appears by his side, opens fire on the undead.

Two more appear, tear at the woman.

Sgt Bedford shoots the woman.

SGT. BEDFORD

Let's go!

Jack fires a couple of shots from the handgun towards the advancing undead.

Hits one, does nothing.

Jack freezes.

JACK

What the fuck!?

He is spun around.

SGT BEDFORD

Told you! No fucking use! Let's go!

They run, leaping over scattered debris.

Shots ricochet off rubble.

Dust flies up, stinging faces.

Undead follow behind, scuffling, dragging limbs, flesh peeling from bone on some, slower.

The group makes a sizable gap.

Still a long way from the bridge.

More undead appear in front, blocking escape.

Jack, now at the head of the group with Meghan and Emily, turns into alleyway, rounds dumpsters.

The group follow.

Sgt Bedford covers the rear.

Into a building.

Out through the back.

Down another alleyway.

Into a large factory.

All out of breath.

EMILY

Dad? What's going on? Who are those people?
They're not people anymore sweety.

EMILY

What?

JACK

I don't know. I'm sorry.

MEGHAN

We're going to die aren't we?

JACK

Not if I can help it!

LUCY

Don't think like that sweety.

SGT BEDFORD

We need to find a place to hide until it quietens down.

SURVIVOR 5

Over here!

JACK

Girls, stay here a minute.

Jack and Sgt Bedford go to where the survivor is.

SGT BEDFORD

What is it?

SURVIVOR 5

Across the street.

JACK

So?

SURVIVOR 5

Bank.

SGT BEDFORD

And?

SURVIVOR 5

You want a secure place to hole up? Maybe they got a vault.

Sgt. Bedford taps him on the shoulder as she passes.

SGT BEDFORD

Well spotted. I'll go have a quick look. The rest of you stay here.

Sgt Bedford quickly crosses the short distance to the bank, stops once, enters bank.

Seconds later she is back out, waves everyone over.

SGT BEDFORD

Come on! Hurry!

The entire group cross the street.

One older man falls.

Jack goes back, helps him up.

(O.C.) The shuffling, moaning noise of undead approaching.

SGT BEDFORD

Run! They're coming!

Jack and the old man enter the bank unseen justu as undead round a corner.

INT. BANK VAULT

The group packs into the vault.

Jack closes the door behind him.

JACK

That was close!

SGT BEDFORD

Too close.

EXT. BANK

Undead search the area, bypass bank.

EXT. BRIDGE INTO CITY - DAY

CAPTAIN HELLER

Contact front!

Gunfire is exchanged between soldiers, undead.

A soldier is hit.

A medic attends his wounds.

From across the river, tanks fire.

Buildings explode as tank shells impact.

Smoke, noise, dust, tracers fill the air.

Soldiers get up, fire, duck back behind cover.

A soldier down the line fires a rocket into a group of undead, body parts fly.

Sgt London directs the undead.

The Captain directs the soldiers.

Undead using cover, move ever closer.

The snipers fire from the top of the bridge.

More soldiers are hit.

Sgt London roars.

The undead stop.

They retreat.

CORPORAL

Are they retreating?

CAPTAIN HELLER.

Looks like it.

CORPORAL

Why?

CAPTAIN HELLER.

No clue....Do an ammo check! Corporal, get on to Command, tell them what's happening.

INT. CITY RUINS

Sgt London sits, resting his arm on a rifle.

All around are grunts, cries, moans of annoyance at the retreat.

Sgt London looks around, pained look on his face, sees death, decomposition.

He gets up, walks around, watched by the others, exits to stairwell, ascends.

EXT. CITY RUINS - ROOF TOP - LATE AFTERNOON

Sgt London looks over the carnage of both earthquake and battle.

Light begins to fail.

He lets out a saddened deep growl.

INT. ARMY BASE - EVACUATION COMMAND CENTER - PRIVATE ROOM

General Taylor finishes addressing senior military staff by video link.

GENERAL TAYLOR

So I have a green light?

SENIOR MILITARY WOMAN

You do General. We don't see any other alternative. Get this done.

GENERAL TAYLOR

The survivors?

SENIOR MILITARY WOMAN

How long before you are ready?

GENERAL TAYLOR

Few hours.

SENIOR MILITARY WOMAN

Then they have 'til then to get out of the city. Are you in contact with them?

GENERAL TAYLOR

Yes ma'am.

SENIOR MILITARY WOMAN

Then let them know.

The woman makes a cut throat signal, video screen goes blank.

The General exits back into the command center, approaches radio operator.

GENERAL TAYLOR

Get me EVAC 6.

INT. BANK VAULT

SURVIVOR 5

Do you think they are gone?

SGT. BEDFORD

Maybe.

JACK

Open the door, I'll go take a look.

Two people pull open the heavy vault door.

Jack takes the handgun from his waistband, exits vault.

The light is fading for the end of the day.

Everything out in the street colored reds and oranges.

Jack inches towards the bank entrance, pokes head out of door, checks both ways, waits, checks again.

Nothing.

No movement.

No sound.

The peace is broken by a low flying helicopter.

Jack steps back into the doorway, checks again.

Still nothing.

Goes back to the vault.

JACK

Looks clear, it's getting dark though.

SGT. BEDFORD

Well, we can either wait here for the night, or make a break for it.

No one says anything.

The radio breaks the silence.

BASE (V.O)

EVAC 6, EVAC Base, copy?

SGT. BEDFORD

Copy BASE.

BASE (V.O)

Wait one for General Taylor.

GENERAL TAYLOR (V.O)

EVAC 6? Sergeant Bedford? Do you read me?

SGT. BEDFORD

Yes sir. Loud and clear.

GENERAL TAYLOR (V.O)(CONT.)

Good, listen carefully...

The voice of the General fills the vault, everyone can hear.

GENERAL TAYLOR (V.O)(CONT.)

As you are aware, these *people* roaming the city are a real problem. Our forces have struggled to hold the bridge. As it stands, we still have it, but not for much longer. SGT. BEDFORD

Sir?

GENERAL TAYLOR (V.O)

We need to eradicate these things before they break out of the city. Do you understand, Sergeant?

Sgt Bedford's shoulders drop.

SGT. BEDFORD

Spell it out for us General.

GENERAL TAYLOR (V.O)

Our forces are pulling back. They will hold the bridge for another hour then they will cross back over. Once they are across, we will bomb the bridge. Any and all military personnel and any civilian survivors not out of the city and being evacuated will be stranded. Once everyone is clear, the city is going to be bombed.

Collective gasps around the vault.

SGT. BEDFORD

Bombed how sir?

GENERAL TAYLOR (V.O)

Given the difficulty we are having killing these things with conventional weapons, it is planned to drop one, maybe two, nuclear devices into the city. The city will be leveled. We can NOT let those things roam free. Do you copy all that Sergeant?

SGT. BEDFORD

Yes sir. Copied and understood.

GENERAL TAYLOR (V.O)

Best of luck to you all Sergeant. Get to that bridge!! General Taylor out.

Radio static.

SGT. BEDFORD

Crap!

JACK

That's that then. Better get a move on.

SURVIVOR 5

You don't actually think we can make it. With those things running around!?

JACK

Stay here if you want, take your chances, but I'm getting me and my girls over that bridge and I am NOT going to waste precious time standing here arguing with you.

Sgt Bedford cocks her rifle, picks up her pack.

SGT. BEDFORD

You all have a choice to make right now. We are leaving, come if you want, stay if you don't. I'd rather take my chances out there and maybe make it, rather than stay and wait for my certain death.

Jack gathers up Lucy, Emily and Meghan.

Sgt Bedford leads them out of the door.

The rest file out behind them.

EXT. BRIDGE INTO CITY - DUSK

The soldiers are mostly silent, watching.

Captain Heller gets off the radio.

CAPTAIN HELLER.

Yes Sir! No problem. EVAC 2 out...OK, listen up. We have to hold here 'til we get the order to move which will be in about one hour. We have a group of survivors coming in. Start laying (MORE)

(CONTINUED)

CAPTAIN HELLER. (cont'd) whatever you can on the bridge to make it faster to cross. Corporal, get some men together, find those survivors and guide them in, they're coming in from the north. Everyone else stay alert!

The Corporal gathers up some men, heads out searching.

Some go to the bridge, start laying boards, whatever they can find to create a smoother path across.

The other soldiers check their weapons, ammunition, fields of fire.

Flares are sent up.

The tanks have spot lights on, illuminating some of the bridge.

A loud whistle sounds.

The Captain looks up barely able to make out the sniper.

The sniper signals, incoming.

CAPTAIN.

Heads up! Incoming!

Rifle fire erupts in their direction.

Rounds bounce around all over.

Bullets crack as they fly over head.

The soldiers return fire.

Tracers arc towards their target, adding some illumination.

The undead are nearly invisible in the dying light.

CAPTAIN.

Get more flares up! Can't see shit!

Half a dozen flares pop into the dark sky, shadows are cast.

The soldiers send out heavy, concentrated fire when a target is spotted.

The undead move closer, taking cover in the light of a flare, moving again when it dies.

CONTINUED:

In the distance, flashes from the main guns of the tanks. Heavy shells drop into the city. Explosions erupt amongst crowds of undead. Fiery blasts light up the darkness, the concussions unbearable. Buildings crumble. Some undead are blown apart. Many remain. Some with missing limbs still drag themselves forward. Sgt London moves to the side, out of the main field of fire. He clambers over rubble, broken buildings. Another undead goes with him. EXT. CITY RUINS - NIGHT The group rush towards the bridge. Some tripping, tearing clothes and skin. Jack, Lucy and Sgt Bedford urge them on. The pace is slowing. The bridge so close now. Undead appear from the shadows, grabbing at the group. Several are taken. Jack stops, shoots one who has a woman, the woman escapes. Jack grabs her and keeps running. JACK Meghan! Emily! Keep up! Jack urges them on. Some of the older ones in the group lag further behind. They are taken, swarmed by undead. Sqt Bedford tries to shoot them on the run, fails. The ones taken scream agonizing deaths.

Lucy has Meghan by the hand and is well ahead now.

Emily lags, trips.

Sgt Bedford sees her fall.

SGT BEDFORD

Emily!!

EXT. BRIDGE INTO CITY - NIGHT - SAFE SIDE

Military personnel rush around packing up what they can. Some trucks move out.

The tanks keep up their fire in support of the troops on the far side.

Soldiers move more boards towards the bridge, the pathway still being laid.

EXT. CITY RUINS - NIGHT

Sgt London moves towards further round to the flank.

He aims his rifle towards the soldiers, picks out Captain Heller.

Fires.

The Captain goes down.

EXT. BRIDGE INTO CITY - NIGHT

Firefight continues in background.

Small arms fire, tracers, explosions from hand grenades, ricochets of incoming rounds.

The Captain struggles back up.

SOLDIER 4

Captain!

CAPTAIN HELLER.

I'm OK.

The Captain leans back against his cover, inspects his wound, blood flows freely down his front.

(CONTINUED)

CAPTAIN HELLER.

Shit!

EXT. CITY RUINS - NIGHT

Jack is rushing back to help Emily.

An undead comes from the shadows.

Emily screams as he grabs her.

Mucus, blood, flesh, drop down onto Emily as the undead leans in for a bite.

Jack arrives, tackles undead, they roll.

Jack struggles with the undead.

JACK

Emily run!

Sgt Bedford returns, fires a round, knocks over undead from Jack.

Jack leaps up, is far behind now.

JACK

Run! Run!

Sgt Bedford picks up Emily, turns, runs.

Emily reaches back, screaming for her father.

EMILY

Dad!!!

Sgt Bedford continues.

Emily sees Jack stumble.

Undead move on him.

He is not fast enough now.

Jack fights hard.

Emily screams.

Sgt Bedford opens fire, gets several, gives Jack a chance.

Jack fires his gun, close range, scrambles away, pulled down, gun empty, grabs steel pole, swings hard knocking over several undead. CONTINUED:

Soldiers evacuate over bridge, being over run, many dead. Lucy races back, grabs Emily away. Emily still screaming for her father, can't see him now. Sgt Bedford, magazine change, continues to fire. Jack still fighting, taken down again, three undead on him. He is gone. Sgt London jumps from cover, knocks Sgt Bedford down. Lucy gets the girls, turns, surrounded by undead, close to bridge. Meghan screaming. Emily screaming. Tears flow. Firefight dying down. Undead close in. EXT. BRIDGE INTO CITY - NIGHT The fighting is hand to hand for the soldiers left. Some undead move to beginning of bridge. Everyone cut off. More soldiers die. The tanks fire, close in, taking soldiers and undead. Heavy caliber machine-gun fire rakes the bridge entrance. EXT. CITY RUINS - NIGHT Sqt Bedford and Sqt London face each other. Sgt London carries a large knife. Bedford recognizes him. SGT. BEDFORD Nathan?

Sgt London glares, then roars a challenge.

SGT. BEDFORD

No! No, you died! I saw you die! I was at your funeral!!

Other undead gather round.

Sgt London growls, they move back.

The two Sergeants fight.

Sgt Bedford gets the upper hand, throws London.

London knocks Bedford down.

The fight is fierce, dirty.

Bedford catches London on the jaw.

London spins, plunges knife into Bedford.

Bedford gasps.

Sgt London gets up close, face to face, eyes lock.

FLASHBACK TO:

EXT. WAR ZONE

Sgt London and Sgt Bedford cover each other in battle.

Battle rages all around.

London is hit, goes down.

Bedford goes to aid.

Bedford looking down on London.

London looks up, puts hand gently on Bedford's face, dies.

BACK TO PRESENT

Sgt London pauses.

Undead urge him on.

London leans on the knife.

Bedford cries out, she is gone.

London stands, triumphant, raises knife, blood dripping from the blade, to cheers from undead.

EXT. CITY RUINS - NIGHT

Lucy, Meghan and Emily are surrounded.

Both girls are sobbing.

Tears stream down Lucy's face.

LUCY

Close your eyes girls.

Lucy hugs the girls in close, protecting.

The undead advance.

(O.C.) A deep rumbling noise, a loud car horn.

From the city direction comes a bright light, moving fast.

The undead turn to look.

A big four wheel drive truck leaps over rubble, flattens undead, knocks undead to the sides.

Undead fly over the cab of the truck.

The truck speeds through the crowd.

Dust, debris, undead bodies are thrown up into the air.

The truck skids to a halt right next Lucy and the two girls.

Tom Savage leans out of the window, fires shotgun into several undead about to get back to their feet.

TOM

Get in! Fast!

Lucy, Meghan and Emily rush into the back of the truck. Tom continues firing at undead.

LUCY

We're in. Go! Go!

Tom guns the engine, takes off towards the bridge.

Undead have started to cross.

Get knocked over the side as Tom speeds across.

The improvised roadway barely holding the weight of the truck.

INT. MILITARY JET

The jet roars in low over the water.

Through an infra-red headset, the pilot has a visual on the bridge.

The truck is mostly across.

The pilot fires a single missile, pulls up.

EXT. BRIDGE INTO CITY - NIGHT The truck speeds off the bridge. The jet roars overhead.

The missile impacts the center of the bridge.

The night is briefly day as a big fiery explosion destroys the bridge.

INT. TOM'S TRUCK -NIGHT

In the rear view mirror, the fireball of the missile impact.

The girls watch out the back window, eyes red from tears.

The flame of the explosion lighting their faces.

The truck lurches forward, carried by the shock wave.

Tom struggles to keep control.

EXT. TOM'S TRUCK - NIGHT

The truck skids to a stop.

Rests side by side with a tank.

Flocks of helicopters are flying troops and equipment out of the area.

A soldier rushes to the truck.

SOLDIER 5

C'mon. Helo's are leaving, let's go, let's go!

Tom, Lucy, Meghan and Emily exit the truck, follow soldier.

EXT. EVACUATION - NIGHT

The last couple of helicopters wait, rotors at full speed. The soldier points out a helicopter. Tom, Lucy and girls get onto helicopter.

Helicopter departs.

INT. HELICOPTER - NIGHT

The helicopter flies briefly over the remains of the city. Fires burn.

Small explosions still pop.

A population of undead roams the streets.

The helicopter banks away.

EXT. ARMY BASE - EVACUATION COMMAND CENTER - NIGHT

Activity all around.

Military vehicles rush all over the base.

Aircraft take off and land.

Helicopters come in, deposit their contents, head out again.

The helicopter carrying Tom, Lucy, Meghan and Emily lands away from all the action, closer to command center.

A medical team rushes to the helicopter as it touches down.

General Taylor watches closely.

Lucy exits the helicopter first.

The rotors begin to slow.

Then Meghan and Emily.

The medical team help them into the command center, checking them over as they go.

Tom exits last, approaches the General.

TOM

General Taylor.

GENERAL TAYLOR

Captain Tom Savage. How are you son?

TOM

Not a Captain anymore General.

GENERAL TAYLOR

What happened Tom?

TOM

You were a Captain too, last I saw you.

GENERAL TAYLOR

We can always use men like you, Tom.

TOM

So what now?

GENERAL TAYLOR

We have bombers inbound. Going to level the city, clear the infestation, start fresh. Follow me.

The General leads Tom towards the command building.

INT. ARMY BASE - EVACUATION COMMAND CENTER

On a big screen is shown the track of a single bomber.

The General walks over and watches.

Tom follows.

MILITARY AIDE 2

Raptor 3 two minutes out sir. Flying high altitude. On target for city center. INT. BOMBER ON APPROACH.

The city, lit by fire, is visible in the distance.

The bomber speeds to it's target.

INT. ARMY BASE - EVACUATION COMMAND CENTER

On screens are video feeds from the bombers external cameras, all directions.

People congregate to watch the events unfold.

INT. BOMBER ON APPROACH.

BOMBER PILOT

Target locked, 10 seconds.

EXT. BOMBER ON APPROACH

The bomber flies directly over the city, releases payload, banks away.

Bomb falls.

See initial detonation from rear of bomber.

INT. ARMY BASE - EVACUATION COMMAND CENTER

Everyone watches the targeting camera of the bomb as it drops towards it's final point.

The screen goes to 'snow'

(O.C.) A muffled boom.

People rush outside.

EXT. ARMY BASE - EVACUATION COMMAND CENTER - NIGHT

The light of the detonation begins to fade, replaced in distance by beginnings of a fiery mushroom cloud.

TOM

God help us..

EXT. BOMBER

Bomber turns to come back around. To the side, the mushroom cloud grows ever higher. The shock wave flattens all in it's path.

EXT. CITY RUINS - NIGHT

The detonation, shock wave, fire blast through the city. Undead closest to impact point burn, disintegrate. Buildings become dust. High winds rush through the city.

Nothing is left untouched.

EXT. ARMY BASE - EVACUATION COMMAND CENTER - NIGHT Tom glares at General Taylor. The General turns, joins crowd re-entering command center. Darkness, quiet return.

FADE TO BLACK:

EXT. CITY RUINS - NIGHT

THE END.

Fires burn brightly, cast shadows. Undead bodies litter the outer parts of the city. Sgt London lays on his front, head to the side. His eyes open. He stands. Behind him, more undead stand. Behind them, where the city used to be, is nothing.