

28 Weeks Later

(16-06-06)

OPEN ON:

BLACK SCREEN

A man's voice speaks:

DON
Where are the matches?

1 INT. COTTAGE/KITCHEN

1

A beat later, there is a FLARE of phosphorus as a match strikes, and lights the wick of a CANDLE.

In the candle-light, now reveal...

ALICE (40), dark hair, sweet expression, has DIFFERENTLY COLOURED EYES.

She stands in the kitchen of a country cottage.

The shutters are closed over the windows. It appears to be late at night.

Beside ALICE is DON (45), with a beard and long hair, lighting more candles around the room, and finally lights the wood stove - on which ALICE is about to cook.

DON and ALICE, husband and wife, are preparing dinner.

DON
What are you going to cook?

ALICE
Your favourite.

ALICE takes a PENKNIFE from DON'S belt and opens a can of tomatoes with it.

ALICE
This is the last one.

DON
Damn. I knew I should have got more. You can never have enough cans of tomatoes.

He opens a cupboard.

DON
 Instead we've got five tins of
 chick-peas. What's that good for?

ALICE doesn't reply. DON glances at her.

She is staring at the tomato sauce cooking on the stove.

Abruptly, she starts crying.

DON
 (moving to comfort her)
 Hey...

ALICE
 It's okay.
 (through her tears, she
 smiles)
 I mean - it's not okay. It's all
 fucked. But - our children are
 safe, aren't they?

DON
 Totally safe.

ALICE
 Thank God we paid for that school
 trip. Can you imagine? If we'd
 saved the two hundred pounds and...

DON
 (interrupting)
 But we did pay for it. And
 whatever's going on here, they're a
 long way away. Safe and sound.

As DON comforts ALICE -

- SALLY, one half of an elderly married couple, enters.

SALLY
 The cooking smells lovely. You're
 such wonderful guests.

DON and ALICE return her smile.

SALLY
 I do hope you feel welcome here.

DON
 We do.

2 INT. COTTAGE/DINING ROOM

2

DON and ALICE enter dining room with SALLY.

Like the kitchen, the room is candle-lit, the shutters are drawn, and it feels as if it is late at night.

ALICE carries a large bowl of pasta with a tomato sauce. DON carries a bottle of red wine.

Sat around the table are four other people: KAREN, a woman in her early twenties; JACOB, a black guy in his thirties; GEOFF, SALLY'S husband.

There are three empty places at the table.

SALLY
Oh - that smells wonderful.

GEOFF
(eyes lighting up)
And is that a bottle of wine, Don?

DON
(as he pops the cork)
It is, Geoff. I thought we'd treat ourselves.

GEOFF
Absolutely.

DON pours a little into GEOFF'S glass - who takes a sip.

GEOFF
Ah. I'm getting blackberries,
vanilla... notes of autumn.

As this is going on, ALICE is putting pasta on bowls and handing them round.

As she does so, her eyes flick to KAREN - who is gazing directly ahead with a slightly glazed expression.

And when ALICE gives the bowl to KAREN, she rather deliberately puts it on the empty space beside her.

All notice this.

In response to their gaze:

KAREN
He'll be hungry.

Beat.

KAREN
He'll be hungry. When he gets
back, he'll want something to eat.

And from her tone, and odd intensities, it is clear that
KAREN is damaged - slightly psychotic.

JACOB
(under his breath)
Here we go again.

SALLY
Jacob, no -

JACOB
(ignoring Sally)
Let me tell you something,
sweetheart. It's been five days
since your boyfriend ran out on us.
If he's still breathing, which I
doubt, it won't be the pasta he's
interested in.

SALLY
(sharp)
Jacob!

JACOB
(leaning across to Karen)
It'll be your fucking neck.

KAREN
No - don't say that!

DON
You're out of order, Jacob.

JACOB
Why? We all know it's true. The
sooner she faces it, the better.
There are no survivors. It's just
us in here. And them out there.

AT THAT MOMENT, there is a LOUD BANGING on the FRONT DOOR.

All heads snap in the direction of the noise - and freeze.

A beat later the BANGING comes again.

KAREN
 (eyes wide with hope)
 ... Sam?

DON'S gaze snaps to GEOFF - who is beside KAREN.
 GEOFF immediately clamps a hand over her mouth.

GEOFF
 (whispers)
 Quiet!

But almost as soon as he has spoken, we hear:

BOY'S VOICE (O.S.)
 (muffled)
 Help! Let me in!

ALICE
 It's a boy!

ALICE instinctively moves for the door - and DON catches her by the arm.

DON
 Wait! He might be being chased!
 We don't know if -

BOY'S VOICE (O.S.)
 (muffled)
 Please! Let me in!

ALICE
 (fierce)
 Don! It's a kid!

A beat on DON'S face. Then:

DON
 (muttering)
 Bloody Hell.

He moves for the door, and starts sliding back bolts. We notice many of the bolts are new, screwed into the heavy old oak.

BOY'S VOICE (O.S.)
 (muffled)
 Quickly! Please!

DON
 I'm coming, I'm coming...

He pulls back the last bolt, then turns a key in a five-lever lock, and PULLS THE DOOR OPEN -

- to reveal BRIGHT SUNSHINE on a beautiful green landscape.

For the first time, we realise that this entire scene has been taking place in the middle of the day, rather than late at night.

The group of survivors squint against the brightness, and see, silhouetted in the glare, a thirteen year-old BOY.

The BOY runs inside, into the arms of ALICE.

DON slams the door shut again, quickly jamming the bolts back into place.

As the door shuts, the suck of air blows out one of the candles on the table.

CUT TO -

3 INT. COTTAGE/DINING ROOM - DAY

3

The BOY sits at the table, eating the bowl of pasta that KAREN had allocated for her missing boyfriend.

The BOY'S face is filthy, dirt-encrusted.

All watch him as if fascinated by the sight - except KAREN, who has reverted to her earlier glazed expression, and is rocking slightly, lost in some private world.

ALICE strokes his hair.

ALICE
Where have you come from?

BOY
Sandford.

GEOFF
(to Don)
Sandford is upriver. A few miles.

ALICE
How did you get here?

BOY
They were chasing me.

Beat.

... Who? ALICE

BOY
My mum. My dad.
(beat)
They're trying to kill me.

AT THIS MOMENT -

- in the thin gap between the closed shutters of the dining room window, a DARK SHAPE move past.

No one sees.

BOY
There's others too.

DON and JACOB exchange a glance.

DON
How many?

BOY
(simply)
Loads.

ANOTHER SHADOW passes over the slat - and this time KAREN notices.

Puzzled, she stands, and walks towards the window...

... and puts her eye close to the slat, to see a SHAPE behind. Movement. A figure.

KAREN
(quiet)
... Sam?

She lifts her hand, and UNBOLTS the wooden shutter.

At that moment, JACOB sees what she is doing.

JACOB
Karen? NO!

Too late.

She pulls the shutter OPEN, revealing RED EYES and blood-smearred face of an INFECTED GIRL - with several more INFECTED behind.

KAREN SCREAMS -

DON
 (turning)
 What the fuck -

- as the window smashes inwards, and the INFECTED GIRL'S arm lunges through, and GRABS KAREN by the hand.

KAREN'S hand is violently yanked back through the window. She tries to pull free - but can't.

The others watch in horror as KAREN screams and struggles...

... She finally rips her hand back, to reveal it red, raw and bloody from bite wounds. But her eyes have glazed red, and her face has become the face of an INFECTED.

A beat later her head is smashed sideways by a blow from a crowbar, held by DON.

But it's too late. The INFECTED outside are already starting to clamber through the window, and there are too many for him to fight off.

DON
 The escape hatch! RUN!

JACOB runs for the door to the kitchen, followed by GEOFF and SALLY...

And DON, who pulls ALICE -

- but the BOY panics, twisting away from ALICE'S grip, running towards another door which -

- leads to a STAIRCASE, leading up.

ALICE runs after the BOY.

DON
 Alice! NO!

4 INT. COTTAGE/ESCAPE HATCH - DAY

4

JACOB sprints into a room with a roof hatch which has been prepared as an emergency exit.

As he pushes the hatch open -

- behind him we see GEOFF and SALLY trying to shut the door to the room -

ALICE
No! We can't leave him! We can't!

ALICE looks back desperately as DON pulls her into the EN-SUITE, and SEES -

- the wardrobe door, which is open a crack. And through it is a sliver of the BOY'S terrified face, peering out at her.

ALICE
NO!

She wrenches out of DON'S grip, lunging back across the room for the wardrobe. But as she yanks open the door and pulls the BOY out -

- the BEDROOM DOOR BURSTS OPEN, and INFECTED POUR IN.

ALICE
(screams)
DON!

DON looks back - catching his wife's eyes in a terrible frozen moment, through the bodies of the INFECTED that stream inside.

ALICE
(screams)
DON! HELP US!

DON has no choice.

He slams shut the bathroom door, locking it.

On the other side we hear ALICE and the BOY screaming as they are attacked -

- mixing with the sound of SMASHING GLASS as DON breaks the bathroom window.

7 EXT. COTTAGE - DAY

7

DON drops from the first floor bathroom window, landing on soft grass.

He jumps to his feet and starts to run.

As he does so, he looks back over his shoulder, and sees, to his horror -

- ALICE'S face at the bedroom window.

She is screaming.

And a beat later, she is viciously pulled sideways by an unseen force, out of view.

JACOB
Don! The boat!

DON looks around and sees JACOB, running for a RIVERBANK and a small JETTY, on which a motorboat is moored.

8 EXT. RIVER/JETTY - DAY

8

DON and JACOB make it to the jetty.

But behind them, multiple INFECTED seem to be appearing from everywhere.

DON jumps into the BOAT and tries to start the outboard motor, and JACOB unties the mooring rope.

As the rope is untied, JACOB jumps for the boat and misjudges. He falls in the water, catching the side of the boat with his arms, rocking it sideways - which makes DON lose his balance.

JACOB
DON!

Suddenly JACOB is dragged backwards, pulled under the water by an unseen force.

DON scrambles for his feet, yanking at the engine's starter cord.

The engine kicks into life -

- as INFECTED run down the jetty, into the water

- and JACOB, now INFECTED, lunges back out of the water, only to be caught in the propeller blades.

The water churns red as the BOAT suddenly pushes forwards, and powers away.

DON looks back to the shore, tears streaming down his face, sobbing, raging over the noise of the engine...

And sees the shadowed figures of the INFECTED along the riverbank, and the silhouette of the COTTAGE behind.

It all seems to spook ANDY. TAMMY, his older sister, notices...

... and takes his hand.

15 INT. BAGGAGE HALL - DAY

15

CLOSE UP on ANDY'S EYES, and we see that - like ALICE - his irises are DIFFERENTLY COLOURED.

Eye drops enter the eyes, dilating the pupils. The droplets come from a small pipette, held by a female MILITARY DOCTOR, SCARLET (28). She is administering an eye test using an eye scanner machine.

SCARLET

Interesting iris variation.

PULL BACK to reveal that ANDY and TAMMY are in the City Airport baggage hall, in which the plane passengers are queuing for medical checks.

SCARLET

It's usually hereditary.

(in response to Andy's
blank expression)

Do one of your parents have the same?

ANDY

My mother. She did.

SCARLET notices the use of the past tense.

A subtle beat - and she changes the subject.

SCARLET

Well, your blood pressure is A-okay. Negative on any serious diseases or afflictions. So I'd say you're okay to come in. Welcome back to Britain.

16 INT. ARRIVALS LOUNGE - DAY

16

The sliding doors separating the baggage hall from the arrivals lounge open.

ANDY and TAMMY, pushing a trolley with their luggage, walk with other passengers through into the deserted terminal.

The boarding counters are empty; the monitors and information panels are switched off.

17 EXT. LONDON - DAY 17

A DOCKLANDS LIGHT RAILWAY (DLR) TRAIN is transporting the new arrivals through London.

They are driving towards the ISLE OF DOGS - clean, angular structures of glass and concrete.

AMERICAN MAN'S VOICE (O.S.)
We're heading into District One -
which is the centre of our area of
security and reconstruction.
District One is all based on the
Isle of Dogs.

The TRAIN slows to let several DEER cross the track - a surreal sight within the urban landscape.

In the distance, the chimneys of a distant factory blow clouds of red smoke.

18 INT. TRAIN CARRIAGE - DAY 18

ANDY and TAMMY ride on the first carriage.

At the front of the carriage, a SOLDIER speaks into a microphone, addressing the passengers over a tannoy system.

SOLDIER
(over speakers)
Outside the security zone, London
remains a wasteland. But inside...
Well, we believe you'll be
pleasantly surprised.

19 EXT. DISTRICT ONE CHECKPOINT/TRAIN STATION - DAY 19

The TRAIN slides through a station which has been set up as a MILITARY CHECKPOINT.

On the platform, a soldier stares in at them, catching ANDY'S eye as the carriage slides past.

The soldier winks at the young kid.

... into his arms, and his embrace.

DON
(choked with emotion)
I thought I'd never see you again.

They HUG each other tightly.

But as they do so, they are suddenly and brightly ILLUMINATED by a stark WHITE LIGHT.

They look around, to see the lenses of several TELEVISION CAMERAS pointing at them, and the strobe of photographer's flash bulbs.

And at the head of the group of JOURNALISTS is GENERAL STONE.

He turns to the journalists.

GENERAL STONE
This is what it's all about.
Repatriation. Families. Starting
again.

GENERAL STONE waits for another strobe of flash guns to subside, then crouches down to be at ANDY'S eye-level.

GENERAL STONE
Hello, son. What's your name?

For a moment, ANDY seems too overwhelmed by this huge figure and the flashing cameras to reply.

ANDY
Andy.

GENERAL STONE
And how old are you?

ANDY
Ten.

GENERAL STONE
(to the journalists)
Ten years old. Gentleman, right
now Andy is the youngest person in
the entire country.
(to Andy)
How does that make you feel?

ANDY doesn't know how to reply.

GENERAL STONE laughs and ruffles ANDY'S hair.

27 INT. HOTEL/SUITE - DAY

27

The door to ANDY and TAMMY'S room opens, and DON leads his two kids into the suite.

DON

So...

The room is enormous and luxurious. ANDY goes to the window and looks out. The view across London is spectacular.

DON

... you like it?

ANDY

It's amazing!

TAMMY

You ought to have seen the refugee camp we've been in for the last six months. We were living in tents, with twenty people in each one. And chemical toilets.

ANDY

Everything smelled of pee. Can we stay here forever?

DON

(Laughs)

No. This is only temporary. We'll be allocated a new house in a couple of months.

TAMMY

A new house?

Beat. This is a potentially difficult moment for DON.

DON

Yes. I hope you understand - we aren't going to be able to back to our old home. It's outside the security zone, and anyway... I'm not sure I'd want to go back even if we could.

Silence. Then:

ANDY

Are you going to tell us now what happened to Mum?

(MORE)

ANDY (cont'd)
 You said you couldn't tell us over
 the phone. It had to be when we
 were together.

DON takes a deep breath.

DON
 Okay. Why don't we sit down.

CUT TO -

Quiet. Still. The three of them sit together. DON talks,
 almost dream-like. And his children listen.

DON
 We were holed up in a house. Seven
 of us, doing what we could to stay
 alive. The attack came on the
 sixth day. They came through the
 kitchen window...
 (beat)
 They trapped us in the bedroom.
 They caught her. She was bitten.
 I saw it. I couldn't...

He breaks off. A long beat - on DON'S FACE. Then:

DON
 ... She was already infected.
 (beat)
 I tried to go back for her.

FLASH CUT TO -

ALICE'S FACE, screaming - not infected, in contradiction to
 DON'S story, as he slams the bathroom door, abandoning her.

CUT BACK TO -

DON
 But it was too late. There was
 nothing I could do.

He locks eyes with his kids, each in turn.

Tears are rolling TAMMY'S face. ANDY is blank.

DON
 (quiet)
 I managed to get away. Got to a
 military camp. Since then - you
 know the story.
 (MORE)

DON (cont'd)
I was stuck in the quarantine zone,
working with the reconstruction
effort. Waiting for my children to
come home.

Silence.

ANDY
The other kids on the school trip
lost everyone. We were the only
ones with a Dad.

TAMMY nods, wiping the tears away from her face.

TAMMY
We're just happy you're still
alive.

28 KARAOKE VIDEO IMAGES. 28

A TV monitor shows images of a young couple walking down an idyllic beach.

It's a typical karaoke clip. The subtitles with the lyrics of the song scroll across the bottom of the screen...

PULL BACK TO REVEAL:

29 INT. HOTEL/RESTAURANT - DUSK 29

A middle-aged WOMAN is singing along to the karaoke, on a small stage in the hotel restaurant/bar.

Most of the tables are full with returnees, eating their dinner, watching the singer.

DON, TAMMY and ANDY queue at the buffet.

DON
I've got to say, one thing about
this place is that the food is
pretty good.

TAMMY moves ahead to the SALAD BAR.

JASON is serving on the other side.

JASON
Hi .

TAMMY
Hi .

JASON
You're new, right? I've been here
for a few weeks. If you want, I
can show you around.

TAMMY
Sorry. I would, but my boyfriend
will get jealous. And he'll beat
you up.

JASON
... Your boyfriend?

TAMMY indicates over her shoulder.

JASON looks around and sees ten year-old ANDY, taking food
from the hot buffet.

When JASON looks back, TAMMY is walking off.

CUT TO -

- ANDY, with his tray - which is piled high with chips -
looking for a place to sit.

He spots SCARLET, eating alone, and goes over.

ANDY
Hi.

SCARLET looks up - and sees ANDY'S massive plate of chips.

SCARLET
(amused)
Looks like you're settling in okay.

DON and TAMMY have appeared behind ANDY, with their own
trays.

SCARLET
(introducing herself)
Hi. I'm Scarlet.

DON
(friendly)
I know who you are. You run the
medical team.

He extends a hand.

DON

Don. Section officer for the Hotel. And these are my kids. Tammy and -

SCARLET

Andy. We're acquainted.

SCARLET indicates the empty seats at their table.

SCARLET

So don't just stand there. Keep me company.

They all sit.

SCARLET

You guys don't know how good you've got it here. The army canteen food is terrible. I sneak into the civilian sector whenever I can.

DON

Anything I can get you from the hotel, just let me know. My family have a lot to thank you for. If you hadn't lifted the quarantine, my kids would still be in a Spanish refugee camp.

A moment on SCARLET - a sudden sense that this issue is somewhat loaded for her.

SCARLET

It wasn't actually me who lifted the quarantine, but...

TAMMY

But it is true what they're saying. The virus is dead.

Another moment on SCARLET.

SCARLET

It's very rare that viruses simply die. They're like us - they try to stay alive. They sometimes become dormant, or mutate.

(beat)

But in this case, we think the virus has almost certainly eradicated itself. In a way, it was a victim of its own success.

(MORE)

- 33 INT. HOTEL/RESTAURANT - DAY 33
 JASON continues flirting with TAMMY.
- 34 EXT. OPEN AREA - DAY 34
 A football match between a group of the kids in DISTRICT ONE.
 ANDY is among them.
 A TALL CHAIN-LINK FENCE (the boundary of District One) serves
 as a goal.
 On the other side we can see the abandoned city that exists
 outside District One.
- 35 EXT. ROOFTOP - DAY 35
 From various rooftops, SNIPERS watch the football match
 below.
 END MONTAGE ON:
- 36 EXT. DISTRICT ONE/STREET - DUSK 36
 Over the singing, dusk falls on DISTRICT ONE, and the London
 skyline.
- 37 EXT. ROOFTOP- NIGHT 37
 A HELICOPTER is sitting on its LANDING PAD.
 FLYNN is asleep in the pilot's seat.
 CUT TO -
 Cast by the moonlight, a shadow stealthily approaches the
 sleeping man...
 ... then WAKES him with a shock, grabbing him by the neck,
 ripping him upwards.
 The pilot's eyes open wide and he screams -
 - then sees his attacker.
 DOYLE.

FLYNN
Doyle, you bastard.

DOYLE
Just keeping you on your toes.

FLYNN
Fuck you. I was having sweet
dreams. Sunday afternoon. Clear
blue skies. Playing baseball with
my kids. Now I'm in this shit-hole.

Establish here that FLYNN has the same special forces tattoo as DOYLE on his forearm.

DOYLE
Go on. Get lost.

Following DOYLE as he sits and starts to settle himself at the edge of the rooftop, perched on the parapet wall, for his night shift...

...as behind him HELICOPTER ROTOR BLADES fire-up, and FLYNN takes off.

DOYLE checks through his telescopic sight of his sniper's rifle, changing the calibration a little.

He gives his gun a wipe with a cloth, like a proud car-owner running a waxing cloth over the bodywork.

Then he sets up his rest for the rifle, and starts scanning the area under his line of sight.

DOYLE
(to himself)
Okay. What's on TV tonight?

From his position he has a view of a large part of DISTRICT ONE. He can see the front face of the hotel, the medical centre, the supermarket and a few shops, all in the crossing of two streets.

He guides the telescopic sight towards the hotel.

DOYLE sees the SNIPER who is positioned on the hotel roof, who raises a hand in acknowledgment.

Then DOYLE moves the sight downwards, over the windows of the hotel...

Through the windows, we see various scenes, pausing briefly on each one.

A couple are having an argument.

A couple are having sex.

A man watches TV alone.

Another man is doing push ups.

DOYLE moves the telescopic sight -

- and locates TAMMY in her bedroom, getting ready for bed.

Rather than continue to watch her get undressed, he moves the sight on, and locates DON, in the next room.

He's tucking his son in to bed.

DOYLE watches as he kisses ANDY on the forehead.

Then the sight moves on.

Away from the hotel, down towards...

...the MED CENTRE.

Where, through a window, he locates SCARLET.

Through the cross-hairs, we can see that she is animated conversation with someone unseen.

Over this silent image, DOYLE hovers.

38 INT. MEDICAL CENTER/LAB - NIGHT

38

We join SCARLET in the medical center.

She is in the middle of her twice-weekly meeting between MEDICAL and MILITARY heads of staff. Facing her and her med team is GENERAL STONE, and several of his SENIOR OFFICERS.

And it seems as if the two groups are having a fairly heated argument.

SCARLET

Every time we increase the size of the civilian population, we exponentially increase the difficulty of containment.

MEDICAL OFFICER

If there should be a second outbreak -

MILITARY OFFICER
(cutting in)
There isn't going to be a second outbreak.

SCARLET
As far as we know. But we don't fully understand the virus yet.

MILITARY OFFICER
We understand it never managed to go cross-species. We understand it never managed to go airborne. We understand the last infected human died six months ago.

GENERAL STONE - who has been listening impassively throughout - now speaks.

GENERAL STONE
Major, I appreciate your position. But the civilian targets are not a military decision. They are political, pure and simple.

SCARLET takes a breath.

SCARLET
Then sir - maybe we should take the issue out of a political arena.

A beat.

GENERAL STONE
Major - let me be clear about this. If I have reason to believe that your misgivings are leaked or in any way communicated to the press, you should not expect a discharge. You should expect to be court-martialed. You should expect to be fucked.

Silence.

SCARLET
What if it comes back?

GENERAL STONE
It won't come back.

SCARLET
But what if it does.

Beat. Then GENERAL STONE shrugs.

GENERAL STONE
Code Red.
(beat)
We kill it.

CUT TO -

39

DREAM SEQUENCE

39

- Microscopic images of blood flowing through veins. Virus cells attacking blood cells.

CUT TO -

- Two eyes, each iris a different colour.

CUT TO -

- A BOY'S FACE. The BOY from the cottage. He is an INFECTED, red-eyed, crazed, smeared with blood.

CUT TO -

- moonlight through the branches of a tree.

CUT TO -

- A woman running through a forest.

CUT TO -

- Microscopic images of blood flowing through veins.

CUT TO -

- ALICE reflected in a GOLD FRAMED MIRROR. Her face is encrusted with blood and filth.

CUT TO -

- ALICE holding a BOY, close to her chest.

The BOY'S head starts to turn to us.

But before we can see his face -

CUT TO -

TAMMY hugs ANDY tighter.

TAMMY
(whispers)
Yeah.

FADE TO -

42 EXT. LONDON - DAWN 42

The sun rises over the city.

Beyond the security district, the streets are empty, without the least sign of life.

In the sky, a HELICOPTER passes overhead.

43 EXT. DISTRICT ONE/STREET - DAWN 43

TAMMY and ANDY walk quickly down a street in DISTRICT ONE.

ANDY
I don't think we should be doing this.

TAMMY
It's fine. Trust me.

ANDY
We should have told Dad.

TAMMY
If we'd told Dad, he'd have gone instead of us. And then if he'd have got caught, he'd have been in serious trouble. Like losing his job, or worse.

ANDY
But if we get caught, we'll be in serious trouble!

TAMMY
Kids can't get in serious trouble. What are they going to do to us? Stop our pocket money?

TAMMY stops ANDY. Ahead is the CHECKPOINT for District One.

The checkpoint is a bridge separating the Isle of Dogs from the 'mainland' of London.

The checkpoint is manned by one SOLDIER.

TAMMY'S voice lowers to a whisper.

TAMMY
Okay. Follow me.

CUT TO -

44 EXT. BRIDGE/CHECKPOINT - DAY 44

REVEAL that beside/under the bridge is a narrow TUBE (see photo reference), just wide enough for a child to crawl across.

This is OUTSIDE THE SOLDIER'S LINE OF SIGHT.

But not every soldier...

CUT TO -

45 SNI PER P. O. V 45

Through the CROSS-HAIRS of a SNI PER RIFLE SIGHT, we watch ANDY and TAMMY sneaking past the checkpoint.

46 EXT. ROOFTOP - DAWN 46

DOYLE lowers his rifle.

DOYLE
Shit.

He picks up his WALKIE-TALKIE and speaks into it.

DOYLE
Flynn. You there?

A man's voice - FLYNN - replies.

FLYNN
(over radio)
I'm here.

DOYLE
Are your eyes in the sky?

She looks at the shop a moment, checking it over. The front glass is cracked and covered with six months of dirt, and the front door is open...

... but the interior looks completely lifeless.

She turns to ANDY.

TAMMY
Wait here.

50 INT. PIZZA DELIVERY SHOP - DAY

50

TAMMY enters the shop.

It's spooky inside. Insufficient light filters through the window to see clearly, and every surface is covered in dust and cobwebs.

On the other side of the counter, TAMMY spots a ROW OF KEYS on pegs. The keys to the bikes out front.

She opens the COUNTER HATCH and steps behind...

... and gets a -

- SHOCK! -

- as she sees a STANDING FIGURE, standing JUST TO HER LEFT.

She spins around, with a stifled scream...

... and realises that the figure is in fact a MOTORBIKE HELMET and PIZZA JACKET, hanging on a peg.

51 EXT. PIZZA DELIVERY SHOP - DAY

51

ANDY lifts the flap of one of the boxes, and pulls out a 28 week-old pizza.

The sign behind him reads:

OUR PIZZA'S ARE NEVER DELIVERED LATE!

(sic - on pizza's)

TAMMY exits the shop.

She is holding a bike key in one hand, and the HELMET in the other.

She tosses the helmet to ANDY.

TAMMY
Let's go.

CUT TO -

A SEQUENCE OF SHOTS OF TAMMY AND ANDY RIDING.

52 EXT. STREET - DAY 52

TAMMY drives, with ANDY riding pillion.

She has to swerve around objects strewn across the road: shopping trolleys and random abandoned items.

CUT TO -

53 EXT. JEWISH CEMETERY - DAY 53

They ride through the old Jewish Cemetery in the East End.

CUT TO -

54 EXT. SQUARE - DAY 54

They ride around a square, apparently lost, wondering which exit to take.

Until finally, CUT TO -

55 EXT. ABANDONED STREET MARKET - DAY 55

They ride through the remnants of a street market. Cheap plastic, unchanged for six months, lie beside long rotten foodstuffs.

A pack of STRAY DOGS chases behind.

56 EXT. LONDON STREET/FAMILY HOME - DAY 56

They turn a corner into their HOME STREET.

57 EXT. FAMILY HOME - DAY 57

ANDY and TAMMY stand at the entrance of what used to be their house.

TAMMY goes to the garden, lifts up a stone, and produces a set of HOUSE KEYS.

58 INT. FAMILY HOME/FRONT HALL - DAY 58

The front door opens, and ANDY and TAMMY enter.

The house is dark and dusty, but everything seems to be in order. It simply looks abandoned.

59 INT. FAMILY HOME/LIVING ROOM - DAY 59

TAMMY takes a family photo from a PHOTO ALBUM.

A photo of the family as it once was. On holiday somewhere bright and hot, all smiling at the camera. ALICE is in the center of the image, with her around ANDY.

She gives the photo to ANDY, who slips it into his pocket.

60 INT. FAMILY HOME/STAIRS - DAY 60

We follow ANDY as he climbs the stairs.

TAMMY is ahead. ANDY watches her enter her own bedroom, then he continues down the corridor to his own...

61 INT. FAMILY HOME/ANDY'S BEDROOM - DAY 61

ANDY enters his bedroom.

It is as he left it - a frozen snapshot of a young boy's life.

ANDY opens a cupboard.

He sees a pair of BATTERED TRAINERS, and puts them on.

AT THAT MOMENT -

- he hears a NOISE. A footfall from deeper in the house.

He looks up.

ANDY

Tam?

There is no reply.

He exits into the landing.

He hears the NOISE again. It seems to be coming from upstairs...

62 INT. FAMILY HOME/STAIRS - DAY

62

ANDY climbs the stairs to the second floor -

- where he sees a door at the end of the corridor. It is slightly ajar...

ANDY stares at it.

After a moment's hesitation, he starts down the corridor towards the door.

ANDY
Tammy? Are you there?

ANDY reaches the door and hesitates once more, with his hand on the handle.

There is silence.

63 INT. FAMILY HOME/DON AND ALICE'S BEDROOM - DAY

63

The door to the bedroom slowly opens.

Revealing ANDY. And also, on the wall opposite him -

- an antique GOLD FRAMED GOLD MIRROR.

And in its reflection, a SHADOW SILHOUETTE of a woman.

And ANDY sees it too.

The shadow stands.

He's frozen.

Then, suddenly, we hear the sound of a HELICOPTER cutting into the silence.

It seems to loom up out of nowhere, building into a crescendo of noise as if it is now hovering right above the house.

And a moment later, a SEARCHLIGHT BEAM sweeps across the room through the window -

- and illuminates a WOMAN, standing in the corner.

She's filthy, hair matted, falling over her face, dressed in rags.

ANDY takes a step back, terrified.

The WOMAN takes a SUDDEN step towards him, and her hand reaches out -

- and GRABS ANDY.

ANDY tries to twist free -

- and at that moment, the SEARCHLIGHT BEAM sweeps again, and THIS TIME it illuminates her FACE.

ALICE.

A weird beat - it is almost more terrifying to ANDY that this apparition figure is his mother.

Then he screams, twists out of her grip, and RUNS.

64 INT. FAMILY HOME/STAIRS - DAY 64

ANDY sprints down the stairs, meeting TAMMY on her way up.

 TAMMY
Andy? What's -

 ANDY
(yells)
RUN!!!

65 EXT. FAMILY HOME - DAY 65

ANDY and TAMMY sprint out of the front door -

- and run almost straight into -

- three SOLDIERS, guns raised.

Above them, the HELICOPTER hovers.

ANDY looks up into the blinding glare of the helicopter's SEARCHLIGHT.

66 INT. FLYNN'S HELICOPTER - DAY 66

FLYNN looks down on this scene from above.

FLYNN
I've got your puppies, Doyle.

67 EXT. LONDON - DUSK 67

A blood-red sky as the sun sets.

68 EXT. DISTRICT ONE - DUSK 68

A light is suddenly switched on, dazzling us.

It's one of the many street lights around DISTRICT ONE, switching on one by one as darkness falls.

CUT TO -

69 INT. MEDICAL CENTRE/DISINFECTANT ROOM - DAY 69

ALICE is getting HOSED down by a BIO SUITED MAN in a disinfectant wet-room.

She is screaming. The process looks severe and unpleasant.

CUT TO -

70 INT. HOTEL LOBBY- DUSK 70

DON is lying on his back fixing a tangled mess of wiring behind the RECEPTIONIST'S DESK.

The RECEPTIONIST looks concerned.

RECEPTIONIST
I don't understand it was working this morning.

DON
What did you do to it?

RECEPTIONIST
I didn't touch it,

Into this, two SOLDIERS loom.

SOLDIER
Your name Don?

DON frowns up at the imposing figures.

DON
Yeah.

SOLDIER
Don Harris?

DON
Yeah.

SOLDIER
Your two kids are in the med
centre. They're in quarantine.

DON
What?

SOLDIER
So's your wife.

On DON's stunned expression.

CUT TO-

71

INT. MEDICAL CENTER/LABORATORY - DUSK

71

CLOSE UP on ALICE'S differently coloured eyes.

PULL BACK to reveal ALICE sits in a room in the MED CENTER.

We see that ALICE'S hands and feet are strapped to the chair
on which she sits.

Facing her, on the far side of the room, is GENERAL STONE and
two ARMED SOLDIERS.

SCARLET sits in front of ALICE. She is wearing somewhat
intimidating-looking clothes: gloves, a surgical gown, a face-
mask.

The two women regard each other for a few moments, then
SCARLET pulls her face-mask down.

She smiles. Kindly.

SCARLET
(to Alice)
I apologise for these precautions.
It's standard protocol when dealing
with survivors...

ALICE says nothing.

It is clear from her manner that there is something detached about her. Something disturbed. The nightmare of the last twenty eight weeks have taken a huge psychological toll.

SCARLET

... though we haven't had to do it for a while. In fact, the last survivor we came across was more than three months ago.

Still no response from ALICE.

SCARLET

Can you tell me anything about how you have managed to keep yourself alive for all this time?

Silence.

SCARLET

Do you know of any other survivors?
(beat)
Or have you come into direct contact with the infected?

Silence.

SCARLET

(quiet)
Okay.

SCARLET opens a small medical kit and produces a HYPODERMIC NEEDLE.

For the first time ALICE reacts, watching her...

SCARLET

I'm just going to take a blood sample. It won't hurt.

SCARLET rolls up her sleeve, and swabs an area of skin.

Then she breaks off, suddenly still.

Above the area of skin she is preparing, there is a clearly recognizable scar on ALICE'S arm.

A BITE MARK.

SCARLET looks back at STONE.

He's seen it too.

STONE nods discretely.

SCARLET puts the needle into ALICE'S arm - very carefully - and starts to draw blood.

And as the hypo fills with the bright liquid, ALICE finally speaks.

ALICE
I want to see my children.

72 INT. MED CENTRE/SECURITY POINT- NIGHT

72

DON
I want to see my wife.

Pull back to reveal:

DON at a check point within the med centre- talking to a MEDICAL OFFICER.

MEDICAL OFFICER
Sir, it's impossible. She's under total quarantine. But if you follow me, I'll take you to your children.

73 INT. MED CENTRE/QUARANTINE ROOM - NIGHT

73

We can see ANDY and TAMMY in a small room, separated from DON by a thick pane of glass.

Observed by the MEDICAL OFFICER, DON talks to his children through an intercom.

TAMMY
You said you saw her die.

DON
I... can't explain it. I thought... no, I was sure -

He breaks off.

DON
Look, I don't understand what's happened. But - it's good. I mean, that's the point isn't it? Mum's alive!

But this doesn't seem a moment for celebration. It seems weird. Scary.

ANDY
 (quiet)
 Why can't we see her? Why did they
 take her away?

DON
 They'll be interviewing her. They
 did it to me. They do it to all
 survivors. It just takes a little
 time.

ANDY
 (cuts in)
 I want to see her.

TAMMY
 Can't you do anything?

DON seems helpless.

DON
 I -

TAMMY
 You must be able to.

ANDY
 Please, Dad.

Silence.

DON looks at each of his two kids in turn.

ANDY
 (quiet)
 ... Please.

74 MICROSCOPE IMAGES 74

CLOSE UP of ALICE'S blood sample.

75 INT. MEDICAL CENTER - NIGHT 75

SCARLET moves away from the microscope and looks at GENERAL
 STONE.

They both regard each other in silence.

Broken eventually by SCARLET.

SCARLET

There's no question, sir. She's been bitten. She's got the virus. She's infected.

Beat.

GENERAL STONE

Why isn't she showing symptoms?

SCARLET

Short answer: I don't know.

GENERAL STONE

Long answer.

SCARLET

It's total speculation.

GENERAL STONE

I want to hear it.

SCARLET

A genetic abnormality, which gives her some kind of natural immunity.

(beat)

In a way, it's to be expected. Very few viruses are one hundred percent effective. Even with HIV, there is evidence of Ugandan prostitutes who are immune to the Aids virus. But...

SCARLET breaks off.

GENERAL STONE

But what?

SCARLET

... in those cases, the host body will manifest its immunity by destroying the virus. This is different. The virus is still in her blood and saliva. Technically, she's not immune.

(beat)

She's a carrier.

GENERAL STONE

... Are you saying that she has the ability to infect others?

SCARLET
Yes, sir. Absolutely.

76 INT. UNDERGROUND CAR PARK - NIGHT 76

DON steps out of the lift into an empty underground car park.
He crosses it quickly, heading towards a -

77 INT. SHORT SERVICE CORRIDOR - NIGHT 77

- short solitary service corridor. The short corridor is
PAINTED RED.

He reaches a door marked MEDICAL CENTER: RESTRICTED ACCESS

He pulls out his RING OF KEYS and opens the lock.

78 INT. MEDICAL CENTER - NIGHT 78

GENERAL STONE reaches to his side and unholsters an AUTOMATIC
PISTOL.

SCARLET
What are you doing?

GENERAL STONE slides out the MAGAZINE, checks it, then slides
it back home.

GENERAL STONE
Protocol is totally clear. Any
person with infection is to be
destroyed, immediately. No
exceptions. No delay.

SCARLET stands - alarmed.

SCARLET
But, sir - this is an exceptional
case! If this woman has natural
immunity, she is incredibly
valuable. Her blood could contain
the key to a vaccine, or even a
cure!

GENERAL STONE
Negative. She has the virus. You
know what it did to this country.
You think I'm going to take the
chance that happens again?

(MORE)

GENERAL STONE (cont'd)
 (moving for the door)
 Not on my fucking watch.

He walks out the door, and -

79 INT. MEDICAL CENTRE/CORRIDOR - DAY

79

- SCARLET follows.

Outside are the same group of MEDICAL and MILITARY heads of staff that we saw earlier in the meeting.

SCARLET
 Sir - please! We need time to
 study her! We need to run tests!

GENERAL STONE
 (walking away from
 Scarlet)
 Run the tests on her corpse.

80 INT. MEDICAL CENTER/LABORATORY - NIGHT

80

ALICE lies on a bed, as if sedated.

Her arms and legs are still strapped.

A FIGURE appears in the room...

... but it's not GENERAL STONE.

It's DON.

DON moves to the bed and sits beside her.

DON
 Alice...

ALICE opens her eyes and turns to him, staring blankly.

DON
 ... I'm sorry. I'm so sorry. I
 thought there was nothing I could
 do. I should never have run. I
 should never have left you.

ALICE'S eyes seem to come alive at his words...

DON
 Please. God, please. Forgive me.

... ALICE smiles.

ALICE
 (whispers)
 Don. I love you.

DON'S eyes suddenly fill up. A tear rolls down his cheek.

Then he lowers his face towards hers...

... until their lips are touching. Kissing.

They hold the kiss in silence for several seconds.

Then DON lifts his head.

And we see -

- that his EYES are glazing with the RED of INFECTION.

INFECTION is taking hold.

ALICE watches this transformation, showing no emotion.

We see DON reflected in ALICE'S eyes - the infection process completing.

Then DON suddenly lunges forwards at ALICE, lips pulled back over BARED TEETH.

CUT TO -

81 EXT. DISTRICT ONE/MEDICAL CENTER - NIGHT 81

ANDY and TAMMY are in the quarantine room.

ANDY is gazing at the FAMILY PHOTO he took from home.

He traces his parents' smiles with his finger.

82 INT. MEDICAL CENTER - NIGHT 82

GENERAL STONE walks fast through the Medical Center, and turns a corner to the LABORATORY -

- to see the bodies of TWO SOLDIERS, sprawled on the floor in a spreading pool of blood.

83 INT. MEDICAL CENTER/LABORATORY - NIGHT 83

GENERAL STONE bursts into the room, gun raised -

- and sees, lying on the bed, ALICE'S corpse. Her head is flopped back, exposing her open neck.

Blood is everywhere.

On the walls there is a bloody handprint.

On the floor there are bloody footprints.

A beat.

GENERAL STONE
Holy fuck.

GENERAL STONE lifts his WALKIE TALKIE.

GENERAL STONE
All units, code red! Repeat, code red!

84 EXT. ROOFTOP - NIGHT

84

DOYLE'S head snaps around to his two-way radio - as if he can't believe what he has just heard.

He puts his gun down and takes the two-way, turning to channel 13.

DOYLE
(into radio)
Flynn - did you get a Code Red signal, or am I losing my shit?

FLYNN
(over radio)
I was about to ask you the same thing.

DOYLE moves to the edge of the building, and sees -

- all around DISTRICT ONE, the street lights are switching OFF...

... but FLOOD LIGHTS are turning ON, filling the streets with bright light.

And on neighbouring buildings, he can see more snipers setting up position.

DOYLE
... Fuck.

85

INT. MEDICAL CENTER/QUARANTINE ROOM - NIGHT

85

In their glass-screened quarantine room, ANDY and TAMMY watch the MEDICAL OFFICER on the other side of the glass partition.

The MEDICAL OFFICER is talking into his two-way radio. Through the glass, with the intercom switched off, ANDY and TAMMY can't hear what he's saying...

... but the man looks extremely agitated.

As he switches his two-way radio, his eyes flick to the children.

Then he approaches the glass, and switches on the intercom.

MEDICAL OFFICER
Everything's fine. Don't worry.
I'll be back in a moment.

As he speaks, in the background over the intercom we hear snatches of gunshots, and what sounds like screams.

Then it reverts to silence as the MEDICAL OFFICER takes his hand back off the intercom, and exits the room.

ANDY looks at TAMMY.

A beat.

TAMMY
It's probably nothing.

ANDY
It didn't look like nothing.

TAMMY
It's okay. He said he'd be back in a moment.

They look through the glass partition at the empty room.

Then SUDDENLY -

- the DOOR to the QUARANTINE ROOM is kicked off its hinges, and the MEDICAL OFFICER bursts back in.

In his cheek, he has a fresh, jagged bite mark through which blood is pouring.

And from his eyes we immediately recognise - he is INFECTED.

He lunges at the toughened glass.

Instinctively, ANDY and TAMMY jump back -

- but the glass doesn't smash.

Instead, in the eerie silence of their sound-proof room, the children watch as the infected MEDICAL OFFICER starts hammering the glass partition, pulverising his fists, smearing blood and saliva.

Then, SUDDENLY -

- the man's forehead explodes outwards -

- then his body slides down, leaving a wet trail of blood, brains, and fragments of bone across the glass.

Revealing -

- SCARLET.

In the open doorway. Holding a smoking pistol.

SCARLET runs over to the door to the glass partition, and uses her KEY CARD SWIPE to unlock it.

As the partition door opens:

SCARLET
(urgent)
Are either of you hurt?

ANDY and TAMMY - traumatised - shake their heads.

TAMMY
(voice trembling)
What's happened? It's back?

SCARLET
(hard)
Yes. It's back.

SCARLET leads the two terrified kids down a corridor towards a stairwell.

As they run, they pass an UPENDED SHARPS BIN, which has strewn scalpel blades and hypodermic needles across the floor.

SCARLET
These kids are with me!

SOLDIER
Sir - no exceptions! It's a Code
Red!

SCARLET
I know what it is!

She tries to barge past the SOLDIER, pulling ANDY and TAMMY
with her -

- and as he tries to stop her, the tide of people yank ANDY
from SCARLET'S grip.

TAMMY
(screams)
Andy!

TAMMY tries to twist free -

- but SCARLET holds tight.

WE STAY WITH ANDY -

- as he is SWEEPED away from SCARLET and TAMMY - who are now on
the other side of the line of soldiers - carried by the
movement of the crowd towards the DOOR to the UNDERGROUND CAR
PARK.

ANDY
No! NO! TAMMY!

A WOMAN - seeing the distressed young boy, fearing he might
get crushed - picks him up.

KINDLY WOMAN
It's okay! I've got you!

ANDY
(struggling as he is
carried THROUGH the door)
LET ME GO!

ANDY manages to get free of the WOMAN as the CIVILIANS empty
into the space of the underground car park.

There are around two hundred and fifty people, crammed into
the relatively confined space.

As ANDY pushes through the adult bodies, we overhear snatches of conversation:

WOMAN #1
Do you think it's a drill?

MAN #1
Of course it's not a fucking drill!

MAN #2
I just heard someone saw infected up on the twelfth floor.

WOMAN #2
I saw them too! There were three running down a corridor!

As they are being pushed through, a group of MEN and WOMEN near ANDY are arguing with a SOLDIER - who is trying to close the door behind them.

WOMAN #3
Why are you sealing us inside here?

SOLDIER
It's for your own protection.

MAN #3
Just guard the door! You don't need to lock it!

SOLDIER
It's for your own protection!

The DOOR slams.

The jostling, semi-panicking crowd is dangerous for ANDY. He is being buffeted and knocked around - so he makes for the corner of the carpark, where the crowd is thinner.

He passes a WOMAN sat with her back against a concrete support pillar. She is shaking uncontrollably.

In the emergency lighting, it is darker here.

But just ahead of ANDY, he can make out the access corridor DOORWAY which DON used to sneak into the medical centre.

And from the other side of the doorway, we hear a NOISE.

A scratching, scrabbling sound.

ANDY hears it.

And reacts.

Frowning. Taking a step towards the doorway.

MAN' S VOICE

Wait.

ANDY turns.

There' s a YOUNG MAN behind him, holding a flashlight.

YOUNG MAN

I' ll go.

The YOUNG MAN takes a step towards the doorway, and shines his torch, illuminating the lettering:

MEDICAL CENTER: RESTRICTED ACCESS

And AT THAT MOMENT, the door is KICKED OUTWARD, smashing right off its hinges. . .

.and standing in the smashed door-frame is DON.

Wild eyed, covered in blood. DON' S eyes flick to ANDY.

Then to the YOUNG MAN -

- who seems rooted to the spot.

A frozen beat.

Then DON LUNGES FORWARDS, and attacks the YOUNG MAN.

ANDY turns and RUNS. . .

. . . back into the crowd of people.

ANDY

(shouting)

Help! Help!

MEN and WOMEN look down at him with a mixture of alarm and confusion.

Among the crowd, he sees the WOMAN who carried him down the stairs.

He grabs her arm.

ANDY

Help me, please! My dad' s got the infection!

KINDLY WOMAN
 (trying to calm him)
 It's okay. The soldiers will take
 care of it.

ANDY
 No! He's IN HERE!

The WOMAN looks around -

- and AT THIS MOMENT a strange noise is building on the far side of the room. Coming like a wave, it is the sound of massed screams.

90

INT. UNDERGROUND CAR PARK - CONTINUOUS

90

We see now as INFECTION breaks out across the dense mass of two hundred and fifty trapped people.

It spreads like panic in a football crowd: a threshing, blood-flecked outward ripple.

It also spreads as a WAVE OF DARKNESS. People have been using cigarette lighters and mobile phones to provide light in the dark carpark, and these are extinguished or smashed as the infection spreads.

The noise is deafening, screams meshing with the howls of the infected. People scramble and trample over each other as they try to get away.

In this chaos, ANDY is lifted into the air by the WOMAN -
 - before she is sucked down by a surge in the crowd.

As she falls away, ANDY manages to catch, and pull himself up to the AIR VENTILATION DUCTING that runs across the ceiling.

As he climbs along the ducting, below him is a sea of INFECTED.

A MAN sees ANDY and climbs on top of people to try and reach the position of safety -

- but his weight is too much, and a section of the DUCTING crashes back to the ground.

This nearly takes ANDY with it -

- and also creates his means of escape: a hole in the DUCTING, which allows him to crawl inside...

GENERAL STONE
Abandon selective targeting.

One of the SOLDIER'S looks round, shocked.

SOLDIER
Sir?

GENERAL STONE
Abandon selective targeting. We've
lost control.

94 EXT. ROOFTOP - NIGHT

94

DOYLE'S two-way radio crackles into life.

SOLDIER
(over radio)
Abandon selective targeting.

DOYLE
What? Confirm order!

SOLDIER
(over radio)
Abandon selective targeting. We've
lost control. If it moves, shoot
it.

DOYLE
(under his breath)
Jesus...

We CUT TO his TELESCOPIC SIGHT POV -

- and see that he is following orders, moving with cold efficiency from one target to the next. Shooting.

Under a hail of fire from the rooftop snipers, the infected and non-infected fall alike...

DOYLE
(shooting)
Fuck, fuck, fuck...

... until DOYLE sees ANDY.

The ten year-old boy has kicked out the grill of a AIR-VENT outside the hotel, and is now clambering out.

DOYLE'S CROSS-HAIR is over the boy, but he can't shoot.

SUDDENLY his field of vision is occupied by an INFECTED - we recognise him as JASON-

95 EXT. DISTRICT ONE/STREET CORNER - NIGHT 95

- who is running fast towards ANDY.

ANDY hasn't seen the INFECTED JASON bearing down on him.

Instead, he has seen a man - one of the RECEPTIONISTS from the hotel - standing in the door of what used to be an office block, and is now used as a DEPOT for distributing blankets and toiletries to the district one inhabitants.

Other CIVILIANS are running into the door of the abandoned shop, sheltering from the gunfire and chaos on the street.

The RECEPTIONIST shouts, beckoning to ANDY:

RECEPTIONIST
Here! Over here!

ANDY starts to run towards the DEPOT -

- and his way is suddenly blocked by the INFECTED JASON -

- lunging at ANDY.

From high up the building ahead of ANDY there is a muzzle flash...

... and the head of the INFECTED JASON explodes in a mist of blood and bone.

96 EXT. ROOFTOP - NIGHT 96

Through the scope, DOYLE watches ANDY and a couple of the other straggler CIVILIANS reach the DEPOT.

Then he shifts aim again -

- and sees a SOLDIER running across an open street: it's his colleague, the SNIPER from the hotel roof, now at ground-level.

DOYLE
Shit.

The HOTEL SNIPER is firing at multiple INFECTED.

But he's out of ammunition. He can't reload in time.

DOYLE sees his colleague rushed and overcome.

He has no choice.

As the HOTEL SNIPER is about to disappear beneath his attackers, DOYLE fires a single, accurate shot to the man's head.

DOYLE lowers his rifle in disgust.

SOLDIER
(over radio)
Maintain firing! All snipers
maintain firing!

Other voices come in over the radio.

SNIPER'S VOICE
(over radio)
Fuck you! I'm running low on ammo!
I'm going to fight my way out!

SNIPER'S VOICE
(over radio)
Me too! It's gone to shit out
here!

DOYLE picks up the two-way radio and calmly switches it off.

DOYLE
(quiet)
Copy that.

97

INT. DEPOT - NIGHT

97

The RECEPTIONIST guarding the door of the DEPOT slams it shut, and starts to barricade the entrance.

Inside are a small collection of CIVILIAN SURVIVORS. They are huddled between piles of blankets and toilet paper.

The survivors all share the same blank, shocked expressions.

ANDY walks past them and they gaze back as if he were made of glass, hardly aware of his presence.

Then, in the corner of the room, he sees something that makes his face light up.

It's TAMMY and SCARLET. TAMMY is weeping into her hands, and SCARLET is trying to console her.

ANDY

Tam!

TAMMY'S head lifts.

TAMMY

ANDY!

She jumps to her feet and rushes towards him - and the brother and sister embrace.

ANDY

(crying)

Dad... dad's gone...

TAMMY

It's okay, Andy. It's okay...

98

INT. DEPOT - CONTINUOUS

98

The RECEPTIONIST and two of the other civilians stand at the window of the TRAVEL AGENCY, watching the terrible scene outside.

RECEPTIONIST

It's madness... what's happening?

WOMAN

They're shooting everybody!

MAN

But why? It makes no sense!

SCARLET

It makes total sense. It's Code Red.

Silence.

SCARLET

Automatic three-step process, following the discovery of an infected human. Step one, kill the infected human. If the infected human has already spread the virus, step two. Containment. Seal off the infected area. And if containment fails, step three. Extermination.

(beat)

That means everyone.

(MORE)

SCARLET (cont'd)
 Those that are infected, and those
 that can be infected. Looks like
 we're already at stage three.

RECEPTIONIST
 But -

SCARLET
 (cuts in)
 This virus wiped out an entire
 nation. They're not in a mood to
 take chances.

TAMMY
 So what do we do? I'm not going to
 sit around and wait to get
 'exterminated'. We've got to get
 out of here.

MAN
 If we take one step out of that
 door, if the infected don't get us,
 the snipers will. We can't leave.

DOYLE
 You don't have a choice.

ALL TURN - and see, standing DOYLE standing in the door at
 the back of the agency, holding his rifle.

DOYLE
 Right now, it's dark out there.
 The snipers can see you through
 infra-red scopes, but at least you
 have some limited cover from the
 infected.

He takes a step into the room.

DOYLE
 But if you wait for sun-up, you
 won't stand a chance.

Silence. Broken by SCARLET.

SCARLET
 Who are you?

DOYLE
 Doyle. Delta. Rooftop unit.

SCARLET
 Shouldn't you be at your post? Why
 aren't you obeying orders?

DOYLE
Why aren't you?

She has no reply.

DOYLE observes the frightened group of people for a couple of beats. Then shrugs.

DOYLE
You guys do what you want...

He shoulders his rifle.

DOYLE
... but I'm going to get the fuck
out of here.

99 INT. DEPOT/REAR EXIT - NIGHT 99

DOYLE leads a small group of survivors out of the back of the DEPOT building, into an alley.

They are ANDY, TAMMY, SCARLET, the RECEPTIONIST, and a MAN and a WOMAN.

The others appear to have opted to stay behind.

100 EXT. ALLEY - NIGHT 100

From the top of the ALLEY, at a crouch, DOYLE observes the street.

Around, there is still the crackle of gunfire, but it is less frequent, more indistinct.

SCARLET
There's less shooting. Maybe
they've got it under control.

DOYLE
Or there are less shooters.

DOYLE raises to a crouch.

DOYLE
Okay. I'm first.
(turns to Andy and Tammy)
You both keep yours eyes on me. Go
where I go. Run when I run. You
got it?

TAMMY and ANDY both nod.

DOYLE
Okay.

After another quick scan, DOYLE moves out from cover.

101 EXT. DISTRICT ONE - NIGHT 101

The group move through the streets quickly and quietly.

DOYLE always moves from point of cover to point of cover, never del ayi ng l ong.

As they reach the safety of a recessed doorway -

102 EXT. RECESSED DOORWAY - NIGHT 102

- DOYLE'S WALKIE-TALKIE crackl es i nto l i fe.

In the odd stillness of the night, it sounds shocki ngly l oud.

FLYNN
(over radi o)
Doyle, come i n.

DOYLE hurriedly dial s down the volume and puts the two-way radi o to hi s ear.

DOYLE
(whi spers)
Flynn. I'm here.

FLYNN
(over radi o)
Doyle? Where the fuck are you,
man?

DOYLE
Ground zero.

103 INT. HELICOPTER - NIGHT 103

FLYNN i s fl yi ng hi gh above DI STRI CT ONE.

Through hi s cockpi t wi ndow, we can see the HOLI DAY INN.

FLYNN
Shi t.
(beat)
(MORE)

FLYNN (cont'd)
Listen. There's some serious shit
coming your way.

DOYLE
(over radio)
We've already got serious shit.

FLYNN
This is worse. The air cavalry
just got orders. They're going to
fire-bomb the whole of district
one.

DOYLE
(over radio)
... What? But there's still
soldiers on every roof -

FLYNN
You don't get it. The outbreak is
totally out of control. They're
taking no chances. Unless you're
out of the target zone, you're
getting cooked.

104 EXT. RECESSED DOORWAY - NIGHT

104

Beat on DOYLE'S face.

DOYLE
How long have we got?

FLYNN
(over radio)
They're already on their way.
You've got four or five minutes.
Tops. Give me an RV! I'm coming
to get you!

DOYLE
Can you land in the Park?

FLYNN
(over radio)
No problem.

DOYLE
I'll be back in touch, Flynn.

FLYNN
(over radio)
You'd fucking better be.

DOYLE switches off his WALKIE TALKIE.

DOYLE
(to the others)
You heard him. Time to scratch the
stealth tactics. Let's move.

They head off from the RECESSED DOORWAY -

105

EXT. STREET - NIGHT

105

- into the street, but have only made a few steps when -
- there is a puff of RED MIST from the WOMAN'S chest, and she
falls at once to the ground.

A frozen beat of confusion in the group, broken almost at
once by DOYLE and SCARLET simultaneously:

SCARLET
SNIPER!

DOYLE
BACK! GET BACK!

And the VERY NEXT MOMENT, there is another puff of RED MIST,
from the neck of the MAN.

He remains upright for a beat, then blood begins to jet out
of the bullet wound in his neck, and he drops to his knees -

- as the others dart BACK to the RECESSED DOORWAY.

106

EXT. RECESSED DOORWAY - NIGHT

106

DOYLE propels the two kids ahead of him into the safety of
the doorway. He is followed by the RECEPTIONIST, and SCARLET
is just behind.

Bullets rake the brickwork around them, spinning fragments of
brickwork into the air -

- and SCARLET screams and clutches her leg, buckling, and
collapsing to the floor.

DOYLE drags her into the recess -

- and the five people cower in the small area, until the
shooting stops.

A silent beat.

DOYLE

Perfect.

He crouches down the look at SCARLET'S leg - from which blood is soaking around an area of torn material on her trousers.

She is hurriedly trying to staunch the blood flow.

ANDY pushes at the shop door behind them - which is covered with a metal security shutter. Unbreakable.

DOYLE

No chance, kid.

A beat - as DOYLE thinks fact. The he reaches down to his belt and unfastens a WATER CANTEEN.

CUT TO -

107 EXT. ROOFTOP - NIGHT

107

The SNIPER'S POV.

Looking down at the RECESSED DOORWAY.

Around the edge of the doorway, a shape appears. From this distance, it could be the side of someone's head...

The SNIPER opens fire.

108 EXT. RECESSED DOORWAY - NIGHT

108

There are three shots.

The first two miss the WATER BOTTLE -

- but the third makes contact, almost ripping it out of DOYLE'S hand.

WATER pours from a single hole.

DOYLE

Multiple shots. And only one hit.
He's panicky. And no marksman.

He drops the bottle on the ground, and turns to the RECEPTIONIST.

DOYLE

Okay - here's what you're going to do.

(MORE)

DOYLE (cont'd)
 You're going to run, fast as you can, across the street to that doorway. You zig-zag, right? And you don't stop for anything.

RECEPTIONIST
 You want me to be bait?

DOYLE
 (jabs a finger upwards)
 Our friend is going to take shots at you, but he'll miss. And he'll show his position. Which means I'll get a shot at him. And I won't miss.

RECEPTIONIST
 (terrified)
 You're out of your fucking mind! There's no way I'm running out there!

ANDY
 I can do it.

No one appears to hear him.

DOYLE
 We don't have time for an argument, pal. In a few minutes this whole area is going to be lit up. Now MOVE!

RECEPTIONIST
 No way!

ANDY
 (fierce)
 I can do it.

And with that, ANDY has suddenly darted out of the safety of the doorway.

109 EXT. STREET - NIGHT

109

From a POV hugging the ground, we see ANDY running fast.

The SNIPER immediately opens fire, and the boy is chased by bullets...

The moment is strange, almost hallucinogenic.

And is broken by -

- DOYLE.

Beside ANDY. Lifting his rifle, to get a shot at DON.

But by the time he has his eye to his sight...

... DON has gone.

DOYLE lowers the rifle.

DOYLE
Good work, kid. Now let's get the
fuck out of here before these bombs
start dropping.

117 EXT. DISTRICT ONE - NIGHT 117

DOYLE, ANDY, TAMMY, SCARLET (limping, helped by DOYLE) and the RECEPTIONIST run as fast as they can down the streets...

... towards the CHECKPOINT FENCE on the perimeter of DISTRICT ONE.

As they run, we start to hear the distant roar of approaching bomber jets.

118 EXT. DISTRICT ONE/FENCE - NIGHT 118

The group of survivors jump down the other side of the fence...

SCARLET
Over there!

... and start running towards the PEDESTRIAN UNDERPASS that SCARLET has pointed out.

Above them is a COLOSSAL roar of noise, as the bomber jets pass DIRECTLY overhead.

119 EXT. SKY OVER DISTRICT ONE - NIGHT 119

The BOMBERS fly above their target.

DOYLE drags the kids upwards, and the survivors start running away from the fire, towards the far exit.

134 EXT. TUNNEL - NIGHT 134

The group of survivors escape the tunnel just as it is filled with flame.

ANDY and TAMMY are protected by DOYLE, who uses his body to shield them.

135 INT. BUNKER - NIGHT 135

GENERAL STONE watches the ONLY IMAGE still showing on the monitor screens.

It shows a fence that has fallen -

- and people, INFECTED, are swarming through the gap.

The bombing has failed.

STONE'S FACE is reflected in the screen showing this picture of his failure. We lose him in the pixilated image.

FADE TO -

136 EXT. LONDON - NIGHT 136

STARS in the night sky...

... are mixed with burning orange EMBERS, drifting down.

We see these drifting embers falling behind several iconic London landmarks...

ST PAUL'S

TOWER BRIDGE

(And a couple more)

... dissolved with images of each of our survivors.

ANDY, TAMMY, SCARLET, DOYLE, and the RECEPTIONIST - as they walk across LONDON.

We end this transition montage on:

141 EXT. BAND STAND - NIGHT

141

SCARLET and DOYLE are also talking quietly.

SCARLET

You didn't answer my question.
About why you left your post.

DOYLE shrugs.

DOYLE

I don't know. I guess I'd just
seen too many kids getting fucked
up by war. Parents blown into
hamburger meat. Sisters raped in
front of brothers... babies with
their heads smashed in against a
wall. The first time you see that
stuff, it messes you up. Then you
start to get used to it. Then it
starts to mess you up again.

(beat)

I heard the order to shoot the
civilians. But when I got the boy
in my sights, I just thought: No.
Not this time.

Silence.

DOYLE

What about you? You could be
locked safe and sound in a bunker
right now, instead of dodging
bullets...

SCARLET glances over her shoulder towards the temple interior
to make sure that ANDY and TAMMY aren't listening.

SCARLET

Their mother's blood had something
pretty special about it. A natural
ability to suppress the virus.

In the distance we can see the light of the fires following
the bombing raid. The sight is oddly beautiful.

SCARLET

If the ability was genetic, that
would mean the blood of one or both
of them could contain the same
thing.

DOYLE
Are you saying they're immune?

SCARLET
I don't know. Not all genetic traits are hereditary, and even if they are, they can skip generations, or vanish altogether. But it's a possibility, and that makes their lives more valuable than mine.
(beat)
Or yours. We have to keep them alive at all costs.

DOYLE nods slowly.

DOYLE
Okay. Understood.

AT THAT MOMENT -

DOYLE'S radio crackles into life.

FLYNN
(over radio)
Doyle.

DOYLE grabs the two-way.

DOYLE
Flynn. Go.

142 INT. FLYNN'S HELICOPTER - NIGHT

142

FLYNN is flying above the still burning streets of District One.

FLYNN
(jubilant)
You made it! I knew you'd do it, buddy! Listen - I'm on my way to you right now. But keep a sharp eye out. We have confirmed sightings of infected that have escaped the firebombing.

DOYLE
(over radio)
Copy. Give me an ETA.

FLYNN
About sixty.

DOYLE
(over radio)
Minutes?

FLYNN
No.

143 EXT. BAND STAND - NIGHT 143

FLYNN
(over radio)
Seconds.

DOYLE stands. And in the background, he hears the familiar pulse of a helicopter's engine.

DOYLE
(to Scarlet)
Get the others. Here comes our ride.

144 INT. BAND STAND - NIGHT 144

ANDY and TAMMY and the RECEPTIONIST get to their feet, and run to the entrance as -

- FLYNN'S HELICOPTER flies directly overhead.

145 EXT. PARK - NIGHT 145

The meadow-like grass of the park flattens and whirls under the wash of the HELICOPTER rotor blades.

DOYLE, SCARLET, ANDY, TAMMY and the RECEPTIONIST run towards it.

DOYLE is the first to reach FLYNN - and jumps onto the skids.

FLYNN shouts over the noise of the engine.

FLYNN
Doyle - who the fuck are these people? You didn't tell me you had cargo! I can't take them!

DOYLE
What?

FLYNN
I can't take them! You know the
orders! Even if I picked them up,
we'd be shot out of the sky if we
tried to land at the base!

Behind DOYLE, the others wait just outside the sweep of the
rotor blades.

DOYLE
Then don't take us to the base!
Take us to France! Over the
Channel!

FLYNN holds DOYLE'S gaze - but is never able to fully process
the thought, because AT THAT MOMENT -

- he sees something behind DOYLE.

Breaking from the line of trees, several INFECTED - running
across the moonlit meadow-grass towards them.

FLYNN
Shit!

He pulls back on his control stick -

- and the skids, on which DOYLE stands, start to rise off the
ground.

FLYNN
HOLD ON!

DOYLE
Flynn you mother-fucker! Put her
down!

The RECEPTIONIST sprints forwards and grabs onto the skids
with his hands -

- as DOYLE looks back, seeing the faces of ANDY, TAMMY and
SCARLET gazing up at him.

DOYLE
Fuck!

He jumps -

- just as FLYNN pulls the helicopter upwards.

It veers skyward, pulling the RECEPTIONIST up with it.

DOYLE rolls immediately to a kneeling position, lifts his rifle, and starts firing.

CUT TO -

INFECTED dropping from single accurate shots to the head and chest.

But still more are appearing from the tree-line.

CUT BACK TO -

DOYLE, reloading, shouting to SCARLET:

DOYLE
RUN!

146 EXT. PARK - NIGHT 146

ANDY, TAMMY, SCARLET and DOYLE run across open space, away from the GREEK TEMPLE.

As DOYLE turns to drop another INFECTED, CUT TO -

147 EXT. FLYNN'S HELICOPTER - NIGHT 147

The RECEPTIONIST desperately tries to hold on to the landing skids -

- as the HELICOPTER rises still higher.

And suddenly his grip fails, and he FALLS.

We DROP with him, away from the noise of the HELICOPTER, suddenly in relative silence, just a rush of wind noise.

Then -

148 EXT. PARK - NIGHT 148

- SLAM!

He hits the ground, extremely hard.

His legs are obviously smashed in several places.

But he is still alive.

Just.

Gasping, blinking, staring upwards.

As INTO HIS FIELD OF VISION -

- An INFECTED APPEARS.

It's DON.

And behind him are more infected (Note: one of them is the BURNED INFECTED WOMAN in the next sequence).

A beat.

DON stares down with his red-glazed eyes.

Then his lips pull back over his teeth, and he lunges downwards.

Over the RECEPTIONIST'S pitiful SCREAM -

CUT TO BLACK.

FADE UP TO -

149 EXT. LONDON - DAWN

149

From the POV of FLYNN'S HELICOPTER, the sun rises over a panoramic view of London.

The vision is apocalyptic. Streets are strewn with corpses, smoke and fire.

150 EXT. STREET - DAY

150

DON is watching. We see ANDY, TAMMY, DOYLE, and SCARLET making their way down a street.

They look oddly like a family, with the two adults and two children.

Suddenly, DOYLE freezes.

DOYLE
(under his breath)
Uh oh.

He holds a hand up to stop the others.

DOYLE
We have a problem.

SCARLET
What is it?

From an INTERSECTION ahead, tendrils of WHITE SMOKE have appeared, drifting down the cross-street.

SCARLET
(very alarmed)
Is that gas?

DOYLE
CS gas.

AT THIS MOMENT -

- inside the GAS CLOUD, DOYLE sees DARK SHADOW SHAPES moving.
This is the first time we've seen DOYLE looking this worried.

DOYLE
(urgent, backing away)
Back the way we came. Now.

But as they start to double-back -

- more GAS appears, blocking their escape.

And in the gas -

- MORE DARK SHADOW SHAPES.

ANDY
(scared)
There's people inside...

DOYLE
Get behind me.

SCARLET is scanning around them.

They are in a pocket of CLEAR AIR, about thirty metres wide between the two areas of WHITE GAS - but the space is getting smaller rapidly as the smoke rolls forwards.

AT THAT MOMENT -

- one of the shadow figures emerges from the GAS, running forwards.

An INFECTED WOMAN...

(Note: this is the INFECTED WOMAN who was with DON in the park)

... who then falls down onto her knees, CHOKING, VOMITING.

And another SHADOW FIGURE half-materialises behind.

It's a BIO SOLDIER, half obscured in the fog - and he's holding a rifle-like nozzle, attached to a fuel pack on his back.

From the nozzle is a lick of orange flame.

A beat later, the FLAMETHROWER torches the CHOKING INFECTED, incinerating her.

DOYLE
Bio squads. Sweeping information.

He checks behind him -

- and sees that the GAS has almost reached them.

DOYLE
We're trapped.

SCARLET
There!

She points to the rusted hulk of a long-abandoned PICKUP TRUCK. The tyres are flat, and it is half mounted on the pavement.

SCARLET
(shouts)
Inside the truck! NOW!

151 INT. ABANDONED TRUCK - DAY/GAS

151

DOYLE and SCARLET bundle ANDY and TAMMY into the TRUCK'S back seats, and they scramble into the front...

- as the GAS rolls over the car.

Note: SCARLET is in the DRIVER SEAT, DOYLE in the passenger, and ANDY and TAMMY are in the back.

DOYLE
(winding up his window desperately)
The vents! The vents!

SMOKE is coming through the AIR-CON VENTS.

They snap shut the grill, and start using anything to hand to seal gaps in the vehicle - a crisp packet from the floor of the cabin, rags, tissues...

SIMULTANEOUS WITH THIS:

TAMMY screams.

On her side of the CAR, looming out of the smoke -

- is a BIO SOLDIER with FLAME THROWER.

SIMULTANEOUS WITH THIS:

SCARLET has found keys in the ignition, and is desperately trying to start the engine.

A moment later, a JET OF FLAME is surrounding the TRUCK, as the FLAMETHROWER fires.

DOYLE shoots -

- through the glass of the passenger door, killing the BIO SOLDIER -

Which means GAS starts pouring in through the SMASHED WINDOW.

AT THAT MOMENT -

- the engine turns over, and SCARLET jams her foot down on the accelerator, and the TRUCK LURCHES FORWARDS.

It drives straight up over the pavement, catching a building with the front left corner.

SCARLET struggles with the wheel, veering past obstacles that LOOM out of the GAS CLOUDS.

For a moment, the patches of fire on the bonnet and side mirrors are the only indication of forward movement through the dense gas cloud.

Then abruptly they HIT a BIO SOLDIER, who bounces up the bonnet, slams into the windscreen, then vanishes.

Then -

- the TRUCK shoots OUT of the GAS CLOUDS into clear air.

GAS pours from the smashed window as the air inside the cabin starts to clear.

153 INT. TRUCK - DAY

153

But the CS TEAR GAS has blinded SCARLET -

- and as she wipes at her eyes with one hand, turning the wheel with the other -

- she fails to see the entrance of an UNDERGROUND STATION, straight ahead.

DOYLE
LOOK OUT! BRAKE! BRAKE!

Too late.

The truck SMASHES through the FRONT ENTRANCE of the UNDERGROUND STATION...

... and WEDGES in the wide doorway.

SCARLET is caterpaulted forwards, smashing through the windshield.

CUT TO BLACK

FADE UP FROM BLACK to show:

154 INT. UNDERGROUND STATION - DAY

154

SCARLET'S face.

Dead.

Gazing at us.

Covered, a moment later, by DOYLE'S jacket.

A beat, with the two kids and DOYLE looking down at her.

TAMMY'S arm is around ANDY...

... but he almost doesn't seem to need it. As if there's a hardness in him now.

DOYLE
Let's go.

ANDY moves away - not needing to be told twice.

TAMMY'S arm falls to her side.

155 INT. UNDERGROUND STATION - DAY

155

As they head deeper into the station, we can see objects from the London world that has now gone, lying like architectural relics.

An OPEN BRIEFCASE on the floor.

A PHOTO BOOTH MACHINE with an unclaimed photo in the tray: curled with age, colour fading - but we can see two teenage girls, heads pressed together, smiling.

A baby's PRAM.

A TICKET MACHINE that has spewed coins and tickets like a small snow-drift on the floor.

DOYLE is talking into his radio.

DOYLE
Flynn - come in.

No response over the radio - only static.

DOYLE
I know you can hear me, you son of a bitch. Fuck the code red. Fuck the chain of command. I'm stuck out here and I need extraction.

156 INT. FLYNN'S HELICOPTER - DAY

156

FLYNN sits in his helicopter.

DOYLE'S voice comes over the radio.

DOYLE
(over radio)
I'm heading for location double zero. My ETA is one hour.
(beat)
Flynn. I've got the two kids with me. Don't let us down again.

The radio goes dead.

FLYNN'S eyes go to the child's drawing of a helicopter on his dashboard, and the message: FOR DAD

ANDY
(scared)
I can't see anything.

TAMMY
(scared)
Me neither.

DOYLE
Don't worry. I can.

And in fact, what he can see is - just ahead of them - the long dead CORPSE of a commuter. The corpse is face down, sprawled on the floor.

DOYLE
There's something on the floor here.

ANDY
(scared)
What is it?

DOYLE
Nothing. Just some rags. Andy - side-step. That's it. Now you, Tammy...

The children step over the commuter's outstretched arm without even realising it is there.

160

INT. UNDERGROUND STATION/STAIRS TO PLATFORM - DAY

160

At the end of the corridor is a junction, and a flight of stairs leading down.

DOYLE
Okay - we've got stairs here. Use the handrail. It's on your left...

HALF WAY DOWN THE STAIRS -

- there is a turn in the staircase.

DOYLE
It's bearing left again, and then we should be getting to the...

DOYLE breaks off.

He has seen - as they turn the corner on the stairwell - an appalling sight.

The end of the staircase, and the platform behind, are covered in a CARPET of long dead corpses.

DOYLE stops.

DOYLE
Shit. Hold on.

ANDY
(nervous)
What is it? What can you see?

DOYLE
Nothing... I...

AT THAT MOMENT -

- ANDY steps sideways and treads on something.

A RIB CAGE.

He shouts with alarm -

- as the bones break, and his foot sinks into the rib cage -

- and he stumbles -

- then FALLS forwards down the stairs, PULLING TAMMY WITH HIM.

They tumble down, into the deep pile of bones.

ANDY
(screams)
Doyle! DOYLE!

DOYLE
Stay where you are!

But ANDY is panicking.

Scrambling over the corpses, stumbling -

- and suddenly, through the narrow field of vision of the NIGHT VISION SCOPE - ANDY is out of view.

DOYLE starts down the stairs, treading over the bodies.

DOYLE
ANDY! TAMMY!

TAMMY'S reply echoes along the tiled walls.

TAMMY
(crying out)
Doyle? Where are you?

161

INT. UNDERGROUND STATION/PLATFORM ENTRANCE - DAY

161

DOYLE reaches the bottom of the stairs - which ends at a T-junction between the two north and south-bound platforms.

Sat on the platform is the abandoned train from which the dead passengers must have fled.

He is thigh-deep in the tangle of bones.

DOYLE
ANDY!

He swings the scope around, frantically searching for the boy and the girl.

And then finds -

- TAMMY, through the arch to the southbound platform.

She's crawling on her hands and knees through the skulls and ragged clothes.

He moves towards her.

DOYLE
Tammy! I'm right here!

Her head turns to the direction of his voice -

- as he reaches for her hand, pulling her up to her feet, and
AS SHE STANDS -

- a FIGURE is revealed, DIRECTLY BEHIND TAMMY.

DON.

Eyes wide, teeth bared, in the greenish glow.

DOYLE
(shocked)
Fuck!

AS DON LUNGES, DOYLE PUSHES TAMMY ASIDE.

DON connects with DOYLE, ripping the nightscope away from his eyes.

CUT TO BLACK.

162

INT. UNDERGROUND STATION/PLATFORM - DAY

162

FROM A BLACK SCREEN -

- ANDY appears, stumbling alone down a platform...

... towards a light source. An open grate in the street overhead, which creates a POOL OF LIGHT on the platform.

ANDY
Tammy! Where are you?

From somewhere distant, he hears his sister's voice, screaming.

ANDY
TAMMY!

As ANDY reaches the pool of light, he hears a noise from behind - someone running.

He turns.

And appearing into the light, we see - it's DON.

Covered in FRESH BLOOD.

DON jumps for the boy. ANDY is knocked down to the floor, and DON is on him at once.

DON crouches over ANDY -

- then bites down into his son's shoulder.

ANDY screams out in pain.

ANDY'S blood splashes into his father's mouth.

Then:

TAMMY
DAD!

DON freezes at the sound of his daughter's voice.

Then his head rises -

- and snaps around -

- to see TAMMY, standing behind him, holding DOYLE'S sniper weapon.

She holds the long-barreled rifle inexpertly. It is held to the side of her chest rather than jammed to her shoulder.

But she is at point-blank range, and the barrel is pointed straight at DON'S head.

A frozen moment between the father and daughter - their gaze is locked.

And for a moment, it seems oddly unclear what DON will do. Almost as if through his infection and madness, he can see her. And recognise her.

Then he MOVES.

Rising, about to attack.

And TAMMY fires.

DON is shot, clean through the forehead.

And he drops, dead.

FADE FROM THIS TO -

163

INT. UNDERGROUND STATION/PLATFORM - DAY

163

ANDY lies on the floor, bleeding from the neck.

TAMMY kneels beside him, holding his hand.

TAMMY looks into her brother's eyes -

- as a red cloud of infection blossoms in the whites.

ANDY

Tam -

TAMMY

No.

She repeats their promise from the Greek Temple in the park.

TAMMY

(quiet)

We stay together. Whatever happens.

But ANDY isn't about to let his sister die - if he becomes infected.

He jumps up, twisting free of her grip, and RUNS.

164 INT. TUNNEL - DAY 164

ANDY runs down a tunnel.

Behind him we can hear TAMMY calling his name.

TAMMY (O.S.)
(calling)
Andy! ANDY!

Her voice is growing fainter.

165 INT. UNDERGROUND STATION/PLATFORM - DAY 165

ANDY reaches the next platform on the line.

As he climbs up on to the platform -

- his face is covered in beads of sweat, and a feverish trembling takes hold of his body.

His field of vision becomes blurred, as the infection starts to TAKE HOLD.

Through this blurred vision, ANDY becomes aware of lights coming from inside the tunnel.

And a moment later, ANDY is AMAZED to see a train bursting into the station at full speed.

It slows to a halt.

As it slows, ANDY sees that the inside of the train is full of people. Normal commuters, as one would have expected to see on a normal day of a normal week, before the outbreak of the virus.

166 INT. TRAIN CARRIAGE - DAY 166

ANDY enters.

The doors slide shut and the train moves on.

As the TRAIN starts to move, ANDY looks up the length of the carriage, and sees -

- standing on the other side of the glass-door partition to the next carriage...

... ALICE, his mother.

Looking back at him.

Her carriage is empty, and she seems healthy and clear of infection.

Amazed, ANDY starts to walk towards her.

She smiles to see him.

He smiles back.

The TRAIN is picking up speed, rolling in the corners.

The legs and bags of the commuters make it difficult to make progress.

ANDY tries to hurry faster to the DOOR between the two carriages.

But as he does so -

- the lights suddenly FLASH off and on.

And between the pulses of light and dark, he glimpses his face in the reflection of the carriage windows. And his reflection is alternating between the face of an INFECTED and a NORMAL face.

Just as he is about to get a hand to the doorway -

- the lights flick OFF again, replaced by a flickering glow.

And in this glow, we see a hand reach out to GRAB HIM.

It's the hand of one of the commuters - and the commuters are now all INFECTED.

They are grabbing at him, trying to keep him from entering his mother's carriage.

ANDY starts to fight, viciously. And now in the flickering light, we see that ANDY'S face is also the face of an INFECTED.

ANDY uses his fists and teeth. Biting and tearing at his attackers.

And forces himself out of their grasp -

174 INT. FLYNN'S HELICOPTER - DAY 174

FLYNN flies.

ANDY and TAMMY sit behind him, still holding hands.

Close on ANDY'S face, looking down through the cargo door of the helicopter, where blue waves rush beneath him.

Then SUDDEN CLOSE UP on his EYES -

- where, in the whites, a blossom of red infection FLARES.

Then fades.

CUT TO BLACK.

CAPTION:

28 DAYS LATER

CUT FROM BLACK TO -

175 EXT. PARIS/ARC DE TRIOMPH - DAY 175

The HELICOPTER stands empty, rotor blades motionless, on the CHAMPS ELYSEES.

PULL BACK to reveal we are under the ARC DE TRIOMPH.

Litter is drifting.

There is no sign of life.

THE END