THE 5TH WAVE

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Based on the novel by Rick Yancey

Current revisions

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Material Pictures

GK Films

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1 INT. GAS STATION CONVENIENCE STORE - DUSK 1

Windows blown out. Racks overturned. Debris and graffiti everywhere. No electricity - just a weird end-of-the-world light spilling in from outside.

The DOOR (dangling off the hinges, glass shattered) opens.

TWO FEET in TRASHED RUNNING SHOES enter, moving cautiously.

CASSIE SULLIVAN is 16, wiry, taut. Her sweatshirt and skinnies are beat-up. Her eyes dart around the store - on high alert - almost feral in her defensiveness.

She goes straight to FOUR WATER BOTTLES on a shelf by the window. She grabs one, opens it, slugs it down.

She shoves the other bottles into a BEAT-UP BACKPACK.

Personal touches hang off the zipper: a mini SOCCER BALL with “CASSIE” on it; a “FHS” charm: *“Go Panthers!”*.

In the backpack: A TEDDY BEAR. Beat-up, like her.

She picks through the store debris for salvageable supplies: a toothbrush, Slim Jims, a can of sardines, deodorant. Her nails are chipped, with flecks of PURPLE NAILPOLISH.

BEHIND THE RANSACKED REGISTER, she finds a SPIRAL NOTEBOOK. As she bends to pick it up, an M-16 slips clumsily off her shoulder, like she hasn’t quite figured out how to carry it.

She flips through the notebook. Brand new. A find. She adds it to the backpack too.

Then she tenses, suddenly sensing: *something’s here* She listens. Then she hears it, faintly: a VOICE, struggling.

Pulse racing, she swings the M-16 into position. She has to remind herself to release the safety.

She listens, alert. Hears: a labored cough, moaning. She rounds a display rack. Sees a STOCKROOM DOOR. Panicked, she inches down the aisle. Nudges the door open with the M-16.

Inside is A SOLDIER, on the floor. Gravely wounded, blood on his fatigues. One hand buried inside his shirt. The other pointing a Beretta at Cassie.

# SOLDIER

Drop your weapon.

She doesn’t budge. Her breath comes in frightened gasps. She has no training for this. He’s older - knows what he’s doing.

SOLDIER (CONT’D)

Drop it.

A face-off. Neither moves. Until his depletion wins out.

Energy sapped, he lowers the gun. Holds up his hand: empty.

SOLDIER (CONT’D)

Okay. Now you.

Cassie points the M-16 at the hand buried in his fatigues.

CASSIE

Other hand.

SOLDIER

I can’t. I’m hit.

Oh, shit. She’s motionless - ragged breath.

CASSIE

I need to see your other hand.

She’s not budging. So, not taking his eyes off her, he slowly

extracts his hand. She watches, vigilant. The hand - coated

in blood - nothing but red, red - then:

A FLASH OF METAL

-

long, shining - clutched in his hand -

A

GUNSHOT RINGS OUT.

THEN

THE SCREEN GOES BLACK.

CASSIE (V.O.)

*All teenagers think the world is*

*ending. In my case - it just*

*happens to be true.*

INT. SULLIVAN HOUSE - STEAMY BATHROOM - MORNING -

BEFORE

2

2

An iPhone plays MUSIC. Cassie sits on the tub and paints her

nails purple. Same girl, same age - but clear-eyed,

optimistic. She paints a last nail, then glances at the time -

uh-oh, running late - and gets up, fanning her fingers dry.

INT. THE SULLIVAN HOUSE - KITCHEN - MORNING -

BEFORE

3

3

OLIVER (Dad. 40s, Math professor, but weekend athlete) brown

bags a sandwich, then looks over at SAM (6, curious) who’s

eating toast. A big splodge of jelly is on his T-shirt.

OLIVER

Sammy, you just put that shirt on.

Oliver cleans it with a paper towel. LISA (Mom. 40s, surgical

scrubs) does paperwork as she drinks coffee. She chuckles

2.

LISA

Hey, I told you, you give him

jelly, it’s gambling with fate.

Cassie enters, grabbing juice on the fly, eyes glued to her

phone. Oliver waves a hand between the phone and her face.

OLIVER

No screens at breakfast.

She looks up. Smiles sweetly.

CASSIE

Good morning daddy.

OLIVER

Daddy?

Uh-oh. What? Clothes? Money?

Sam goes to the sink to wash his hands.

CASSIE

There’s a party Friday and I -

LISA

No parties until you’re 35.

CASSIE

Don’t even joke.

Sam accidentally sprays water all over his jelly-smudged

shirt. No one seems to notice. Cassie looks at Lisa.

CASSIE (CONT’D)

Hey, I asked Nana. She said when

you were my age, you cut school,

you drank, you smoked -

Cassie sees Sam drying his drenched shirt with paper towels.

She pulls a fresh T-shirt off the clean laundry pile.

LISA

(

teasing

)

And I don’t want you making the

same mistakes.

CASSIE

Says the decorated doctor and

pillar of the community...

As Cassie pulls off Sam’s wet shirt and puts on the new one:

3.

CASSIE (CONT’D)

At least I’m asking. Most kids

would fabricate a sleepover or just

sneak out the window. Don’t I get

points for honesty?

Cassie, licks her finger and wipes a glob of jelly from Sam’s

cheek then smiles goofily at him. He laughs.

BEEP. Cassie’s ride is here. She goes in for the closer:

CASSIE (CONT’D)

Making mistakes is an essential

part of growing up. If you isolate

me from the realities of the world,

how am I supposed to know how to

handle them when I’m an adult?

Oliver and Lisa exchange a look. Then laugh.

LISA

Home by 10.

CASSIE

Eleven.

OLIVER

Ten thirty.

CASSIE

See, being reasonable isn’t that

hard. You should try it more often.

She stops by Sam and crouches to his eye-line.

CASSIE (CONT’D)

Remember. Be good. And if you can’t

be good...

SAM

...don’t get caught.

OLIVER

Cass, please. He repeats these

things at school!

CASSIE

(

smiles, kisses Sam

)

Love you.

Sam grins, besotted by Cassie. She breezes out. CUT TO:

4.

EXT. LIZBETH’S CAR - DAY

4

4

Cassie throws her bag through the open back window, slumps

into the front seat. The car drives off through her sunny

suburb.

INT. LIZBETH’S CAR - DAY

5

5

LIZBETH (best friend, big personality) drives. Cassie plugs

her phone into the stereo. Scrolls through songs.

LIZBETH

Bad news?

CASSIE

Good news.

LIZBETH

Liar!

CASSIE

Swear to God.

LIZBETH

Well, Go Lisa and Oliver...

Cassie laughs and picks a tune. LOUD MUSIC fills the car. The

girls get into it, happy. Best friends.

As the car speeds off, the soundtrack is hijacked by VERY

DIFFERENT MUSIC: fast, loud, electric, dirty, taking us to:

INT. LAKE HOUSE - NIGHT

6

6

THE PARTY. Too many people for the space. Dancing. Talking.

Kissing. Total lack of parental supervision.

Fun.

Cassie and Lizbeth are at the keg, filling red cups. People

pass by, say hi. Cassie scans the crowd, looking for someone.

EXT. LAKE HOUSE - NIGHT

7

7

Cassie and Lizbeth come outside. Some drunk shirtless boys

are doing flips off the dock. Splashing into the lake.

CASSIE

Looks fun. Think we should get

topless and join in?

LIZBETH

Sure. After you.

5.

They share a smile. Cassie looks around again.

LIZBETH (CONT’D)

I don’t think he’s here.

CASSIE

Who?

Lizbeth smiles knowingly. Cassie smiles back.

LIZBETH

Never thought you’d fall for a

jock.

CASSIE

Ben Parish is much more than just a

jock, he’s...

LIZBETH

Hot?

CASSIE

Smart. And funny. And...

LIZBETH

And nice to small animals. Too bad

you’ve never even talked to him.

CASSIE

I will. I would if he was here. But

he’s not.

LIZBETH

Convenient.

CASSIE

I gotta find the bathroom.

(

heading off

)

Don’t go skinny dipping without me!

INT. LAKE HOUSE - NIGHT

8

8

Cassie squeezes through the crowd. Locks eyes with JULIA, a

Pretty Girl. Cassie greets her familiarly -

CASSIE

Hey Julia.

Julia smiles thinly. Cassie moves on, but sees Julia whisper

to her friends who laugh. Cassie rolls her eyes: assholes.

6.

Upstairs she reaches for the bathroom door, but suddenly it

opens out. She’s pushed back and her beer spills over her

shirt.

The boy coming out sees what he’s done...

BEN

Oh, man -- sorry --

Holy shit. It’s BEN PARISH. The guy she was just talking

about. And from her reaction, we know it instantly.

CASSIE

Oh. Hey. No -- it’s okay --

He grabs a towel, pats at her shirt. Oops - too intimate.

CASSIE (CONT’D)

Why don’t I -

BEN

Yeah. Yeah. Of course...

She takes the towel, starts wiping herself dry.

BEN (CONT’D)

What was that? Beer?

(

off her look

)

That stuff -- all over your shirt --

CASSIE

Oh. Yes. Yeah. Beer.

BEN

Here, take mine. I’ll get another.

CASSIE

Oh -- no -- that’s all right -- I

wasn’t drinking it.

BEN

What were you doing with it?

CASSIE

Just -- you know -- holding it.

BEN

For someone else?

CASSIE

No. For me.

BEN

To... not drink.

7.

He frowns. None of this makes sense. She explains.

CASSIE

If you don’t have a beer in your

hand at a party, the whole night

becomes about that. You want a

beer? Come on, have a beer. Why

haven’t you got a beer. It gets

really boring. So -- I figured --

She holds up the empty cup -- her defense.

BEN

And? Did everyone suddenly have

more interesting things to say?

CASSIE

Actually, aside from the girl I

came with, you’re the first person

I’ve talked to.

BEN

And I offered you a beer.

They both laugh a little. Just then a guy, MILES, comes up to

Ben. Another athlete, comfortable at parties.

MILES

Parish There you are. Check it out.

Miles holds out his phone, clicks on a video. Ben watches. A

faint sound of squeals, a SPLASH, then CHEERS. The phone is

positioned so Cassie can almost see it -- but not quite.

BEN

This just happened?

MILES

Right outside.

Ben takes the phone to rewatch the video -- then notices

Miles hasn’t acknowledged Cassie. Ben kicks him.

BEN

Dude. Say hello.

Miles finally looks away from his phone. Sees Cassie there.

MILES

Oh, hey. I’m Miles.

CASSIE

Cassie.

8.

BEN

And I’m Ben by the way.

CASSIE

Uh, yeah. I know--

From downstairs, a chant starts; “GO GO GO GO GO”.

MILES

They’re doing it again. C’mon man--

Ben’s game. Before taking off, he looks back at Cassie.

BEN

Nice to talk to you. Here.

(

gives her his beer

)

Protection against boring guys like

me.

Miles drags him away --

CASSIE

Oh -- no -- you’re not --

But he’s gone, swallowed up by the crowd. She looks at the

beer in her hand. Shakes her head. Goes into the bathroom.

EXT. LAKE HOUSE - NIGHT

9

9

Cassie comes outside and finds Lizbeth. Car headlights flash

over them as some cars leave. Lizbeth sees Cassie’s shirt.

CASSIE

Long story.

LIZBETH

You just missed your boy Ben

Parish. He was here with those guys

-

they just took off.

The disappointment in Cassie’s eyes is obvious.

LIZBETH (CONT’D)

That mean you wanna bail too?

CASSIE

No. Forget Ben Parish.

She goes over to drunk geek who’s DJing. Cassie fiddles with

her phone, then hands it to him, shouting over the speakers.

CASSIE (CONT’D)

Hey! No one’s dancing! Play this!

9.

DJ

)

(

looks at phone

No one will dance to that either.

CASSIE

Only one way to find out.

The DJ shrugs. The music halts. He plugs in the phone. A LOUD

GUITAR ROCK SONG kicks in. Lizbeth smiles. Cassie holds out

her hands. The tune kicks in and they go crazy dancing. Fun.

INT. SULLIVAN HOUSE. KITCHEN - NIGHT

10

10

The SAME SONG plays on Cassie’s phone as she eats cereal and

scrolls through photos of the party. Selfies with Lizbeth.

LISA

Have fun?

Cassie forces a smile and nods. Lisa looks at her daughter,

really taking her in. Cassie feels the look.

CASSIE

What?

LISA

Two seconds ago you were five years

old. Now look at you.

CASSIE

Mom -

LISA

You’re going to change the world.

You know that?

CASSIE

(

laughs dismissively

)

All parents think their kids will

change the world.

LISA

I know. But I still believe it.

She kisses Cassie’s hair. Heads off. Cassie looks back at her

photos. Sees one where the big wet mark on her shirt is

visible - the one Ben caused. She zooms in on it - evidence -

and smiles a little to herself. CUT TO:

EXT. FRANKLIN HIGH SCHOOL - ATHLETIC FIELDS - AFTERNOON

11

11

Cassie and Lizbeth, in soccer uniforms, head to the field.

10.

The football team jogs by. Cassie sees Ben. He glances over,

laughing at something. Holds her eye a beat, then jogs on.

She isn’t sure if he was looking at her or not.

EXT. FRANKLIN HIGH SCHOOL - SOCCER FIELD - AFTERNOON

12

12

The soccer team is lined up, taking shots on goal. Lizbeth is

behind Cassie - glued to her phone. Cassie jogs to the ball

and shoots: on-goal but soft. The keeper stops it.

COACH

Sullivan, if you ever realized how

strong you are, you’d be dangerous.

It’s Lizbeth’s turn, but she’s still on her phone. To Cassie--

LIZBETH

Hey, check it out, this is freaky -

COACH

(

fed up with the phone

)

Oh my God, Altschuler - that’s it.

You’re done. Off the field.

LIZBETH

No but look - it’s really weird -

COACH

.

Off

Goodbye

.

Adios

.

Coach wins. Lizbeth heads off the field, glued to her phone.

Cassie jogs to the back of the line.

But now Cassie notices the CHEERLEADERS have stopped

practicing; they’re glued to their phones. Ditto a cluster of

STONERS. Even the FOOTBALL COACHES are staring at their

phones, looking concerned. Cassie turns to the girl ahead of

her, who’s now on her phone too.

CASSIE

Did someone famous die or

something?

EXT. SULLIVAN HOUSE - SAME AFTERNOON

13

13

The TV IS ON, jumping between channels - all showing a SERIES

OF BLURRY SATELLITE IMAGES:

A LARGE GRAY/GREEN ORB

, glowing,

smooth, seen from different angles. In one image: beyond the

orb: EARTH IS VISIBLE.

The Anchors are doing purely speculative reporting:

*“again,*

*no reliable information yet about what this might be..”*

11.

Cassie’s on the sofa with her iPad. Sam is on her lap,

sucking his thumb. Oliver is there, watching with skepticism.

CASSIE

What if it’s real?

OLIVER

It’s a hoax. It’s not real.

On TV, Anderson Cooper goes on high alert -

ANDERSON COOPER (ON TV)

What, right now? All right, yes -

(

to camera

)

I’m told the White House is just

about to make a statement. Here--

ON TV: the WHITE HOUSE SPOKESPERSON is at a podium, flanked

by MILITARY COMMANDERS, SCIENTISTS.

CASSIE

Why would the White House be making

a statement if it wasn’t real?

The front door flies open. LISA rushes in.

LISA

Did they say what it is?

Sam jumps off Cassie, runs to Lisa. She scoops him up.

WHITE HOUSE SPOKESPERSON

*At 1:07 AM, the Odyssey satellite*

*received images of an unfamiliar*

*object moving past Mars.*

I

*t was*

*moving faster than anything else in*

*our solar system.*

They all stare at the TV, incredulous.

ON TV: an insert:

*“TIMES SQUARE, LIVE”*

: everyone frozen, all

watching something: a Jumbotron, a phone, a TV in a window.

WHITE HOUSE SPOKESPERSON (CONT’D)

*Its appearance, suggests that this*

*object is not naturally occurring.*

*That it was*

*made*

*. By whom or what*

*is one of the many unknowns.*

LISA

Who’s he? Where’s the president?

CASSIE

Probably in a bunker somewhere.

12.

Cassie’s PHONE BUZZES. LIZBETH:

*“r u watching?”*

CASSIE:

*“Y”*

.

WHITE HOUSE SPOKESPERSON

*What we do know is that it stopped*

*250*

*miles above the Earth and is*

*now orbiting our planet.*

LISA

Wait - what?

Buzz. LIZBETH:

*“WTF????”*

Cassie, Lisa and Oliver stare at the TV. Only Sam, who still

lives in a world of magic, acts like it’s not a huge deal.

SAM

I want to see.

He jumps down and runs for the door. Cassie follows him out.

CASSIE

Hang on, Sams - wait -

WHITE HOUSE SPOKESPERSON

*The President is in active dialog*

*with world leaders. In the interest*

*of public safety, he is placing the*

*nation under martial law...*

EXT. THE SULLIVAN HOUSE - FRONT YARD - DAY

14

14

Sam runs out. Cassie’s right behind him. They look up.

Cassie’s eyes land on something. WIDEN in utter disbelief.

IN THE SKY:

THE SHIP

, a huge gray/green orb, high in the sky,

passing overhead at the speed of a passing airplane.

EXT. DOWNTOWN BEDFORD, OHIO - DAY

15

15

POLICE patrol a TRASHED MAIN STREET. Looters have shattered

windows, cars. Upended trash cans. Garbage swirls.

CASSIE (V.O.)

*People reacted to the arrival in*

*all kinds of ways. Some ran. Some*

*nested. Some got married...*

LISA’S CAR drives slowly down the road. Cassie, unnerved,

films the disarray with her phone. She aims her phone at the

SHIP overhead, then at Lisa.

13.

CASSIE (V.O.)

*Hard to believe now, but our family*

*-*

*like a lot of others - kind of*

*went about our lives as if the most*

*monumentally mind-blowing thing*

*wasn’t happening over our heads.*

CASSIE

Have you ever seen it like this?

LISA

No, honey.

CASSIE

Not even after 9-11?

Lisa shakes her head, no. That doesn’t allay Cassie’s fears.

Lisa pulls into a LINE OF CARS snaking out of a GAS STATION.

Ahead in line, TWO IRATE DRIVERS are screaming at each other.

One guy takes a swing at the other. They fall into a fist

fight. Lisa rolls up the car windows. Locks the doors.

EXT. THE SULLIVAN HOUSE - DRIVEWAY - DAY -

BEFORE

16

16

Oliver is screwing a DEAD BOLT into the door. Cassie and Lisa

carry CASES OF CANNED GOODS in from the car. As Cassie passes

Oliver, they hear a DOOR SLAM. The family next door is

packing their van in a frenzied panic, bugging out.

CASSIE

Where are they going?

OLIVER

Disneyland. They said they don’t

feel safe so close to the city.

Cassie watches the family shove random items into their van.

CASSIE (V.O.)

*Call me crazy, but if I was*

*attacking this planet, the Magic*

*Kingdom would be target number one.*

INT. THE SULLIVAN HOUSE - NIGHT -

BEFORE

17

17

THE TV cuts between images: MAYHEM in San Francisco; a SEA OF

MEN pray in a North African desert; RIOT POLICE keeping a lid

on things in Eastern Europe; A MASSIVE ROOFTOP PARTY in Rio.

14.

CASSIE (V.O.)

*The Others. I don’t know who came*

*up with it, but before long, that*

*what everyone was calling them.*

Cassie is glued to the screen. Oliver and Lisa are making

dinner. Sam’s on the floor, playing with his Star Wars Lego.

CASSIE

Why aren’t we nuking them? What are

all those stupid weapons for?

OLIVER

Honey. We don’t know even know why

they’re here yet. We can’t just

blow them out of the sky.

Cassie’s not buying it one bit. She looks back at the TV.

OLIVER (CONT’D)

Anyway, a nuclear device wouldn’t

work in the vacuum of space.

Nothing to carry the shock wave.

ON TV: A PRESS CONFERENCE, MILITARY and GOVERNMENT OFFICIALS.

ATTORNEY GENERAL

*Given the lack of disruption in the*

*two weeks since the ship arrived,*

*the President has decided we*

*should, as much as possible, resume*

*our routines. Tomorrow, all schools*

*and public facilities will reopen.*

Lisa comes up behind Cassie, teases her, making light.

LISA

Lucky you. Back to school.

EXT. BEDFORD, OHIO - BACK ROADS - DAY -

AFTER

18

18

Lizbeth and Cassie drive to school. They pull up to the HIGH

SCHOOL. A smattering of STUDENTS arriving, edgy as hell. A

“FALL FORMAL” banner luffs pathetically in the breeze.

CASSIE

This is so surreal.

INT. FRANKLIN HIGH SCHOOL - HALLWAY - DAY

19

19

Cassie heads to class. The hall’s almost empty. The drinks

machine is smashed. Some lockers dangle open.

15.

A GIRL empties her locker with her MOM. They aren’t staying.

INT. FRANKLIN HIGH SCHOOL - WORLD LITERATURE CLASS - DAY

20

20

Sparse. Cassie’s at a desk, freaked out. Everyone’s freaked

out, even MS. PAULSON. She has BACH playing.

MS. PAULSON

No notes or books, let’s just talk.

Cassie’s phone buzzes: LIZBETH:

*“how many in ur class?”*

*Cassie types back: “7. u?”*

MS. PAULSON (CONT’D)

Yes, Jeremy -

LIZBETH:

*“4”*

. Then: LIZBETH:

*“look who’s 1 of them”*

Then: a

SNAPCHAT of THE BACK OF BEN PARISH’S HEAD.

JEREMY

Do you think the Others are here

because they need help?

LIZBETH:

*“will tell him yr avail for end-of-world sex.”*

JEREMY (CONT’D)

Like, you know, maybe they need

food or air or-

CASSIE:

*“DONT YOU DA-”*

Then HER PHONE GOES DEAD. The LIGHTS

GO OUT. BACH GOES SILENT.

MS. PAULSON

Hm. Must be a power outage.

AROUND THE ROOM: other Kids look at their phones - also

suddenly dead - they tap them, trying to wake them up.

Then from outside: a CRUNCH of metal. The Students go to the

windows. Outside: CARS, suddenly without power, are losing

control, driving into light poles, T-boning each other.

KID

What’s going on?

Then, a ROAR.

STUDENT

Holy

shit

-

He points. A HUGE JETLINER plummets from the sky. Students

SCREAM as the plane disappears behind the treeline. Then

KABOOM

. A HUGE FIREBALL rises from behind the trees.

16.

A TEARY KID

Oh my God. Oh my God. Did you see

that? Did everyone see that?

INT. FRANKLIN HIGH SCHOOL - HALLWAYS - DAY

21

21

Dark. Kids spill into the hall. Most quiet. Some crying. All

terrified. Cassie is hypercalm, alert. She sees Julia (from

the party) melting down as a TEACHER trying to calm her.

INT. FRANKLIN HIGH SCHOOL - GYM - DAY

22

22

Dark. Light filters in through high windows. Students sit in

the bleachers, scared. Cassie is with Lizbeth, who’s crying,

pressing her dead phone. Cassie’s in a quieter state of fear.

She sees Ben Parish a few rows down with his buddies.

CASSIE (V.O.)

*In trouble, humans huddle together.*

*It’s a weakness. It makes us easier*

*to kill...*

A MOTHER arrives. HER SON hurries over to her. As they leave,

Cassie sees Oliver arriving. She hugs Lizbeth.

LIZBETH

Call me when the phones come back.

CASSIE (V.O.)

*Pre-invasion thinking. Of course*

*they’ll come back. Everything*

*always does. Right?*

Cassie goes to Oliver. They hug. Leave. She glances back.

CASSIE (V.O.)

*That’s the last time I saw Ben*

*Parish. I guess he’s dead now, like*

*everyone else in that room. I*

*should’ve grabbed him. Told him how*

*I felt. But I didn’t. He never knew*

EXT. FRANKLIN HIGH SCHOOL - DAY

23

23

Oliver leads Cassie away. CAR WRECKS everywhere. People

running amok, terrified. Cassie stares -

CASSIE

A plane came down.

17.

OLIVER

I know. They all did, I think.

CASSIE

How? What could do that?

OLIVER

An electromagnetic pulse maybe.

Generate one large enough and you

knock out anything that uses

electricity. But could be something

else. Who knows what kind of

technology the Others have.

CASSIE

Do you think there’s power in

Cleveland?

OLIVER

Honey, I don’t think there’s power

anywhere.

INT. SULLIVAN HOUSE - SAM’S BEDROOM - NIGHT

24

24

Cassie is on Sam’s bed with him. Sam’s on the verge of sleep.

Cassie is finishing singing him a song. He drops off. She

sings the end of the song for herself. Kisses Sam, heads

into:

THE HALLWAY. Oliver is sorting through camping equipment:

propane lanterns, extra canisters.

CASSIE

How many people do you think died

when the lights went out?

Oliver stops and looks at her. Then thinks.

OLIVER

There’s about 6000 planes in the

air at any one time. Plus military.

Helicopters. Assuming they all came

down. Then the car crashes. Loss of

essential hospital equipment...

(

does math in head

)

Half a million maybe.

She reacts to this.

18.

EXT. WOODS - DAY

25

25

Cassie and Sam are filling water bottles at a stream. They

add them to a BIKE TRAILER of full firewood.

CASSIE (V.O.)

*Half a million seemed like a lot...*

A DOG runs by. Sam points at it. Smiles.

CASSIE

*Until the second wave hit.*

MORE DOGS tear by, sprinting. Then a LOW RUMBLE starts.

SAM

Cassie?

EVERYTHING STARTS TO SHAKE - BIRDS rise out of the woods in

unison. Trees whip from side to side. Branches rain down -

CASSIE

Sams!

She shields him as branches crash down, barely missing them.

CASSIE (V.O.)

*Turns out, causing an earthquake*

*strong enough to shake the whole*

*planet is easier than you think..*

SAM

Cassie! Make it stop!

Cassie shields Sam’s eyes, tries to cover his ears.

CASSIE (V.O.)

*All you need to do is zap all our*

*fault lines - and let plate*

*tectonics take it from there..*

EXT. PARK - LATER

26

26

All quiet now. Cassie leads Sam by the hand - shell-shocked -

past a DEMOLISHED PLAY STRUCTURE, crushed by a tree. Then a

WIND PICKS UP. Strong, swirling debris.

CASSIE (V.O.)

*And once you get the whole planet*

*rocking and rolling, well..*

19.

Cassie notices the strange wind. Looks around - then sees

DISTANT TREETOPS leaning in their direction, in unison, as if

they’re being bent over by something.

CASSIE (V.O.)

*The tsunamis are kinda inevitable.*

CASSIE

Sam,

run

!

She grabs him and sprints away. A LOW ROAR builds. She drags

Sam to a HUGE OAK, pushes him onto a branch -

CASSIE (CONT’D)

Climb! DO IT!

She hoists herself up, then lifts him higher. Then sees A SIX-

FOOT WALL OF WATER plow through the trees, carrying DEBRIS,

BICYCLES, CARS -

She pins him to the tree. The water SLAMS into it. Sam

SCREAMS but is drowned out by the roaring - crashing -

CASSIE (V.O.)

*In Ohio, we only had the lake to*

*worry about. But by the oceans..*

EXT. FLORIDA RESORT. - DAY

27

27

A GIGANTIC WALL OF WATER, slams into SKYSCRAPER HOTELS.

Toppling them like dominoes.

CASSIE (V.O.)

*Different story.*

EXT. LONDON. TOWER BRIDGE - MORNING

28

28

A huge wall of water consumes TOWER BRIDGE. Roars onwards.

EXT. LONDON STREET - MORNING

29

29

PEOPLE run scared. We keep pace with them. Suddenly a HUGE

TORRENT OF WATER catches them up. Sweeps everything away.

INT. MUMBIA GLASS OFFICE BUILDING - CONTINUOUS

30

30

The building’s atrium is all glass. People run through,

panicking. A WOMAN is still in the chaos, staring is awe at--

20.

21.

A WALL OF WATER that smashes into the glass. Breaks through.

Subsuming the atrium. Coming right for her and us--

# CASSIE (V.O.)

*Bye bye New York. Bye Sydney. Goodbye Washington, Oregon, Alaska.*

1. INT. CHINESE OFFICE TOWER. STAIRWELL - DUSK 31

Chinese people run desperately up an emergency staircase. As they run, water floods the building from the ground up. The water level chasing them higher. Picking them off, floor by floor. The windows smashing in with water....

CASSIE (V.O.) *So long Japan, Hong Kong, Rome. Nice to know you.*

1. EXT. NEW YORK CITY - DAY 32

A shell-shocked 14-YEAR-OLD KID, alone on the roof of a SKYSCRAPER. All around him is water, with occasional rooftops sticking out of it. But not another human in sight.

1. EXT. THE SULLIVANS’ NEIGHBORHOOD - THAT NIGHT 33

Suburban disaster. Tangled power and phone lines. Houses buckled or on fire. Dazed RESIDENTS sift through debris. Cassie walks down the middle of the street, carrying Sam on her back. They’re muddied and drenched.

# CASSIE (V.O.)

*My dad figured that if the water killed everyone within five miles of the coast, that meant three billion people gone.*

They crest a hill and see OLIVER AND LISA, out searching for them. They see each other. Cassie shouts “MOM!”. Lisa and Oliver run towards them. They all hug, relieved.

# CASSIE (V.O.)

*Considering that, it’s hard to feel sorry for yourself. That part came later. With the third wave.*

34 EXT. BEDFORD, OHIO - DAY 34

A SINGLE BIRD pecks at something in the middle of the road.

Then suddenly, it flies up - scared off by:

22.

CASSIE, on her bicycle, a SURGICAL MASK over her face.

# CASSIE (V.O.)

*Mom said the Others must have taken a virus like Ebola and genetically altered it to make it airborne.*

Her eyes dart around, take in her surroundings: houses are BOARDED UP. Many have LARGE RED X’S painted on the doors.

# CASSIE (V.O.)

*Guess how many birds there are in the world. A million? A billion? Try over 300 billion. 75 birds for every person.*

Cassie round a corner. A HUGE FLOCK OF BIRDS IN THE MIDDLE OF THE ROAD flutters up around her. FOLLOW the birds as they rise and join other HUGE FLOCKS. SWIRLING CLOUDS OF THEM -

CASSIE (V.O.) *You couldn’t invent a more efficient delivery system for a virus with a 97 percent kill rate.*

- providing AERIAL, ALMOST ABSTRACT, VIEWS OF...

A EUROPEAN PIAZZA packed with bodies, some moving, most not.

ASIAN FIELDS the beautiful scenery lined with bodies.

A NORTH AFRICAN CITY its winding roads packed with bodies.

# CASSIE (V.O.)

*The first wave knocked us back to the 18th Century. The second two slammed us into the Neolithi*c.

PULL BACK to see WHAT THE SHIP IS SEEING: the birds, and below them, the dead and dying people, insignificant as ants.

35 EXT. FRANKLIN HIGH SCHOOL - FOOTBALL STADIUM - DAY 35

A FRENZY OF DISASTER MANAGEMENT. HUNDREDS OF DESPERATELY ILL PATIENTS. GAS-MASKED SOLDIERS try to keep some order.

Cassie rides up, gets off her bike. DOCTORS, NURSES and VOLUNTEERS, all wearing SURGICAL MASKS AND GLOVES do triage at the entrances. A “SICK” sign points one way; “QUARANTINED” pointing the other. Cassie heads toward the Quarantine.

IN THE QUARANTINE: tens of ostensibly healthy people hanging out on the ground. Cassie walks among them, searching.

LIZBETH

Cassie?

There she is. Lizbeth, lying on a blanket, not at all sick.

CASSIE

Lizbeth! Hey - how are you?

They can’t hug. So they wave. Lizbeth covers fear.

LIZBETH

I’m fine. This is stupid. I hug one

guy who gets sick, and I’m locked

up like a prisoner --

CASSIE

I brought you some essentials.

She unpacks her backpack: magazines, nail polish, gum, m&m’s.

LIZBETH

Oh my God, thank you -

LISA

!

Cassie

They turn. Lisa is there, scrubs, mask, gloves, cap. All you

can see is her eyes, horrified to see Cassie there.

LISA (CONT’D)

What are you - she’s

quarantined

.

CASSIE

It’s okay, I didn’t touch anyone.

Lisa looks from Cassie to Lizbeth and back, panicky.

LISA

No! It’s

not

okay - it’s -

(

to a hazmat-suit Soldier

)

Get her out of here. Now!

Cassie sees the fear in Lisa’s eyes. It scares her.

CASSIE

I’m sorry, I was just... saying hi -

LISA

Take her, right now.

The Soldier herds Cassie away. Cassie looks back at Lizbeth -

LIZBETH

Thank you!

23.

24.

- until she can’t see her anymore.

# CASSIE (V.O.)

*I wish I’d told her I loved her.*

A Soldier nearby zips a BODY BAG closed. That arrests her.

# CASSIE (V.O.)

*I wish I’d said a lot of things.*

1. EXT. SULLIVAN BACK YARD - DAY 36

ON CASSIE, grief-stricken. She looks down at a fresh grave.

She places a photo on the earth. It is of LISA. This is Lisa’s funeral. Cassie and Oliver are shattered. Sam is profoundly confused. He clings to Oliver.

1. INT. THE SULLIVAN HOUSE - CASSIE’S ROOM - DAY - BEFORE 37

Cassie fights grief by focusing on packing. She puts

UNDERWEAR, DEODORANT, TAMPONS, SOCKS in her school backpack. Finds 3 SPIRAL NOTEBOOKS. Adds them. Pens. She ponders her CELL PHONE - dead. Packs it anyway.

# CASSIE (V.O.)

*I don’t know why I didn’t get it. I guess my dad was immune. And me and Sammy inherited that from him...*

She sees her YEARBOOK. Flips through the pages - all the HAPPY FACES - innocent, optimistic. She stares at them..

CASSIE (V.O.) *In just a few weeks, almost everyone I’d ever met - gone.*

She stops at a SPORTS page, sees a picture of Ben Parish in action. Rips it out. Adds it to a Ziploc with PHOTOS: CASSIE AND LIZBETH; SAM AND TEDDY BEAR; CASSIE, OLIVER AND LISA.

GRIEF floods her. She lets it hit and sobs, then forces herself to get control. She packs the Ziploc, then goes to: SAM’S ROOM -

Sam, wide-eyed and confused, is clutching the BEAR. He has his backpack on - trying to be as helpful as possible. He has a pair of crocs on. Cassie picks up his sneakers.

# CASSIE

Here. We’re going to be walking a long way. You need good shoes.

SAM

Where are we going?

CASSIE

Wright-Patterson. The army base.

Dad thinks they probably have more

supplies. And it’s safer.

Sam takes the sneakers, dutifully does as he’s told. That

hits Cassie as hard as anything. She goes, kneels by him.

CASSIE (CONT’D)

Hey. You don’t have to be brave

about this, okay? That’s my job.

I’ll be brave. You just be six.

INT/EXT. THE SULLIVAN HOUSE - DAY

38

38

Sam clutches Bear as he, Cassie and Oliver leave home. As

they exit, Oliver takes a FOLDING KNIFE from the drawer.

Secretly puts it in his pocket. Then smiles at Sam.

The block is unrecognizable. Garbage, cars shattered, houses

looted. Between houses: glimpses of BODIES WRAPPED IN SHEETS.

EXT. WOODS - LATER

39

39

Cassie, Oliver and Sam make their way through the woods.

Oliver checks his compass. Re-directs, through brambles.

EXT. WOODS - LATER

40

40

Oliver, Cassie and Sam hiking. Cassie hears A TWIG SNAP.

Grabs Oliver’s arm. Sam inhales, about to say something, but

Oliver clamps a hand over his mouth. SSH. Waits - listens -

ANOTHER SNAP. Then RUSTLING from behind. And to their right,

their left. They’re being circled. They huddle, eyes darting,

pulses racing. The RUSTLING GETS LOUDER, closing in - until -

SEVEN ARMED MEN (dark clothes, dark glasses, dark everything)

appear from behind trees and surround them, weapons drawn.

Sam clings to Oliver, terrified.

OLIVER

We don’t have anything of value -

The one in charge, HUTCHFIELD (oozes competence) steps up.

25.

HUTCHFIELD

Are any of you infected?

OLIVER

No. We’re immune.

Hutchfield nods to his friends. They move in on Cassie,

Oliver and Sam, pat them down. Search their backpacks.

OLIVER (CONT’D)

Get your hands off my kids!

One man find Oliver’s knife. Take it. Cassie notes this.

ARMED MAN

Just a bowie knife. They’re clean.

HUTCHFIELD

See anyone else on your way here?

CASSIE

Why? Who’s out there?

Hutchfield looks at the kids - not sure he should answer in

front of them. Cassie reads his hesitation.

CASSIE (CONT’D)

Say it.

Hutchfield looks at Oliver. Oliver nods: go ahead, tell us.

HUTCHFIELD

We’ve been finding bodies. Killed

by snipers.

OLIVER

Folks are out of food, getting

desperate -

HUTCHFIELD

These bodies still had their

supplies. We think it’s the Others.

CASSIE

They’re off the ship? They’re here?

HUTCHFIELD

They’re picking off us survivors,

one by one. Finishing the job.

CASSIE

The fourth wave...

26.

EXT. WOODS - DUSK

41

41

Cassie, Sam and Oliver follow Hutchfield and his men, uneasy.

CASSIE

If the Others wanted to just kill

us, why not drop bombs and wipe us

all out at once?

OLIVER

Bombs cause too much damage to what

I think they really want. Our home.

HUTCHFIELD

But this new home has cockroaches.

So they’re clearing them out before

they move in.

CASSIE

We’re the cockroaches?

HUTCHFIELD

That ain’t too bad. Cockroaches are

survivors.

They come to a REFUGEE CAMP made from an old scout camp.

Makeshift buildings and tents surround the cabins. ROUGHLY

300

PEOPLE circulate - refugees. Every adult is armed.

HUTCHFIELD (CONT’D)

We were all headed to Wright

Patterson, like you. But this place

had crops, fresh water and shelter.

Most people just pass through. But

some stay. That’s Mess over there.

Bunk house. Infirmary. Depot. Farm.

Latrine. And...

Her slides a METAL DOOR, slides open, revealing a CACHE OF

WEAPONS AND AMMO. Some guns, but mostly bats, blades,

improvised weapons. Oliver, Cassie and Sam look in, wary.

INT. REFUGEE CAMP. BARRACKS - DAY

42

42

Busy with refugees. Cassie puts her backpack on an free bed.

It’s old and dirty. She grimaces. She notices Sam is scared.

She sits on the bed. Tests it. Smiles at him.

CASSIE

Pretty comfy. Come try.

He does. Bounces next to her. Smiles.

27.

EXT. REFUGEE CAMP - MESS HALL - NIGHT

43

43

ARMED ADULTS patrol. Cassie and Sam are with other KIDS.

Sam’s trying to peel potatoes - unsuccessfully.

CASSIE

Here. Like this.

A HAND touches Cassie’s arm: Oliver. He motions “sh,” pulls

her behind the building, where no one can see them. Then

hands her a LUGER HANDGUN.

OLIVER

This is how you unlock the safety.

Here’s how you switch out a clip.

Can you remember that?

Cassie looks at the gun, more unsettled than comforted by it.

OLIVER (CONT’D)

You’re gonna keep this on you at

all times. You won’t tell anyone

you have it. And you’ll only use it

if it’s life or death. Got it?

She stares at a moment more. Then nods. He hands it to her.

Her hand is shaking. She tests its weight.

OLIVER (CONT’D)

Hide it.

She tucks it in her waistband, in back.

OLIVER (CONT’D)

Now get back to Sam.

She heads off. Then he calls out to her once more.

OLIVER (CONT’D)

And Cassie? The enemy? It’s the

person shooting at you.

INT. REFUGEE CAMP - BARRACKS - NIGHT

44

44

Quiet. Cassie writes in her journal. Sam’s asleep. Oliver is

asleep one bunk over. She puts away her journal. She hears

insects and bird noises. It’s unnerving. She looks over at

Sam, who hugs his bear tight. Her father stirs.

OLIVER

Try to get some sleep.

28.

CASSIE

I don’t like this place I miss

home.

OLIVER

(

sits by her

)

Home is you, me and Sam. Doesn’t

matter where we are.

He hugs her. She nuzzles into his neck. Needing the comfort.

EXT. REFUGEE CAMP - FARM FIELD - DAY

45

45

Cassie and Sam are picking vegetables with the younger KIDS.

She sees Sam is looking sad and lost.

CASSIE

Sammy.

He looks. She has a bean coming out of each ear. Sam laughs.

CASSIE (CONT’D)

What? There’s something on my nose?

She wipes at her nose. Sam cracks up.

SAM

Your

ears

!

CASSIE

What? Sorry - I can’t hear you --

SAM

Your ears!

They laugh and tussle. For a moment, everything is playful

and normal. Until... Cassie hears:

*WHUMP*

*WHUMP*

*WHUMP*

.

All the kids look up - a HUGE BLACK HAWK HELICOPTER swoops

above them, low enough to shake the trees. The kids scream,

panic, scatter. Cassie picks Sam up and runs back to:

THE CAMP, where some Refugees are reacting with desperate

hope - others with terror. Cassie finds Oliver and Hutchfield

-

looking up through binoculars, calm.

CASSIE

Who was that? Was it us?

HUTCHFIELD

It was our bird - but I can’t tell

who was flying it.

29.

CASSIE

Does that mean the power’s back?

HUTCHFIELD

I dunno. Wright Patterson was built

to resist nuclear attacks. Maybe

that protected them from whatever

killed the power.

They look around at the Refugees losing their minds. Some

excited. Others packing up and taking off into the woods.

Cassie and Oliver exchange a worried look. Then...

THE SOUND OF RUMBLING ENGINES. Coming closer. Down the track,

we see DUST CLOUDING. Kicked up by something coming.

HUTCHFIELD (CONT’D)

Adults, arm up and come with me.

Kids, get inside.

Oliver nods. Cassie grabs Sam, runs into their--

INT. REFUGEE CAMP - BARRACKS - DAY

46

46

Kids gather by the windows to see what’s happening. Cassie

holds Sam tight. Touches the Luger in her waistband.

EXT. REFUGEE CAMP - DAY

47

47

Hutchfield orders the ADULTS to fan out behind cover. Some

aim guns toward the dust clouds. Others hold bats, knives.

Then, in the dust: Silhouettes. A vehicle roars into the

camp. A HUMVEE, tricked out with a MACHINE GUN TURRET.

Followed by MORE HUMVEES, JEEPS and TWO YELLOW SCHOOL BUSES.

The vehicles stop in the clearing. Doors open. SOLDIERS get

out, FACES COVERED IN BLACK GAS MASKS. Heavily armed.

INT. REFUGEE CAMP - BUNKHOUSE - MORNING

48

48

In Cassie’s arms, Sam makes little scared-kid noises.

SAM

Cassie.. I don’t like them..

EXT. REFUGEE CAMP - MORNING

46

46

The Adults hold their positions as the Soldiers line up in

the clearing, weapons drawn.

30.

Then - A SENIOR OFFICER WITHOUT A GAS MASK gets out of a

Jeep. Tall, handsome, relaxed demeanor. Blue eyes. COLONEL

VOSCH. He stretches, looks around, lifts a BULLHORN.

VOSCH

I AM COLONEL VOSCH OF THE UNITED

STATES ARMY. MY MEN AND I ARE FROM

THE WRIGHT-PATTERSON AIR BASE.

WE’RE HERE TO RESCUE YOU.

INT. REFUGEE CAMP - BUNKHOUSE - MORNING

49

49

CHEERS! Joyous tears! Cassie and Sam watch Hutchfield lower

his weapon, approach Vosch and salute.

EXT. REFUGEE CAMP - MORNING

50

50

As Vosch returns Hutchfield’s salute:

HUTCHFIELD

Sergeant Daniel Hutchfield, sir.

rd Battalion, 25th Marines.

3

VOSCH

Sergeant. Looks like you’ve run a

tight ship in hard times. Good job.

He gives him a pat on the shoulder. Then heads off.

EXT. REFUGEE CAMP - LATER

51

51

Chaos. Soldiers with bullhorns try to orchestrate the

evacuation. The Adults bombard them with questions.

SOLDIER BY THE ADULTS

COLONEL VOSCH WILL ANSWER ALL YOUR

QUESTIONS IN THE BRIEFING. PLEASE

RELINQUISH YOUR WEAPONS AND PROCEED

TO THE MESS HALL.

AT THE SCHOOL BUSES

: SOLDIERS try to organize the children:

SOLDIER BY THE BUSES

CHILDREN, ONCE YOU HAVE YOUR

BELONGINGS, PLEASE BOARD THE BUS.

Kids push to get on the bus. Oliver, Cassie and Sam are

nearby, backpacks on. A SOLDIER comes over.

SOLDIER

This way, kids --

31.

Oliver holds Cassie and Sam tightly, not letting them go.

SOLDIER (CONT’D)

Sir, my orders are to get the kids

onto the bus -

OLIVER

No, these are my children. We stay

together.

Vosch, hearing the tussle, comes over. Addresses the Soldier:

VOSCH

Thank you, Soldier, I’ve got this.

The Soldier moves off. Vosch gently pulls Oliver aside, talks

to him in a compassionate, low voice, so the kids can’t hear.

VOSCH (CONT’D)

Sir, if you want to keep them here,

you can. But I wouldn’t. There’ve

been sniper attacks by the Others

all around this camp. We need to

evacuate it asap. This is all the

working transpo we have right now,

so we’re doing it in shifts -

starting with the kids, then coming

back for the adults.

He’s calm. Taking time to explain. Oliver weighs.

OLIVER

You’re coming back for us today?

VOSCH

Right away. This afternoon.

Oliver thinks, then nods. Vosch nods back: good decision, and

follows Oliver to Cassie and Sam. Oliver picks Sam up.

OLIVER

Listen guys, you two go ahead, I’ll

be right behind. We’ll all be

together by dinnertime.

CASSIE

No, Dad, we can’t split up. We

don’t even know these people.

OLIVER

They’re the Army, Cass. Our army.

Sam tightens his grip on Oliver’s neck, obviously scared.

32.

VOSCH

Ready to go for a ride, son?

Oliver hugs Sam, making a conscious choice to be confident --

knowing any wavering will only make this harder for everyone.

OLIVER

It’s fine. It’s going to be okay.

Oliver gives Sam a kiss. Then hands him to Vosch. As Vosch

carries him onto the bus, he hefts him in his arms:

VOSCH

Whoa, you’re heavy. Bet you’re as

strong as an ox.

Sam is struggling to be brave, but he’s terrified. ANOTHER

SOLDIER comes over to Oliver.

ANOTHER SOLDIER

Sir, I need you to turn in your

weapon and head to the mess hall.

OLIVER

(

hugs Cassie

)

I love you. Take care of Sam. I’ll

be with you before you know it.

CASSIE

But Dad...

He kisses her, then follows the Soldier. Cassie watches him

disappear. Then, conflicted, she gets on the bus.

ON THE BUS: mayhem: kids settling in, finding seats. A feral-

looking WILD-EYED GIRL, 9, is trying to get off. A SOLDIER

(

”PARKER” on his uniform) struggles to keep her in her seat.

SOLDIER

Hey, it’s okay - settle down -

As Cassie eases past them. She sees Sam in the back. He is

heading towards her, panicked.

SAM

Bear!! Cassie! I forgot Bear! I

can’t go without bear--

CASSIE

Stay here. I’ll get him. It’s okay--

She gets back off the bus and runs to the bunk house.

33.

INT. REFUGEE CAMP - BARRACKS - CONTINUOUS

52

52

Cassie combs through the mess that’s left.

Finally, she spots Bear. She grabs it - then hears THE BUS

ENGINES.

EXT. REFUGEE CAMP - CONTINUOUS

53

53

Cassie sprints out of the barracks, Bear in hand. She sees

the school buses pulling out of the clearing.

CASSIE

NO! WAIT!

(

to a Soldier

)

Stop them! Make them come back!

But the Soldier is busy corralling the adults. Cassie chases

the buses through the woods. She sees, in the back window -

SAM, looking out at her, scared, hand pressed on the window.

CASSIE (CONT’D)

*!*

*WAIT*

*STOP*

*!*

She runs as fast as she can, but the buses pull away. Too far

for her to catch - then too far for her to see - then gone.

CASSIE (CONT’D)

*SAM*

*!*

She stares into the woods - in horrified disbelief.

INT. REFUGEE CAMP - MESS BUILDING - DAY

54

54

Noisy. Anxious. Oliver is with Hutchfield and the Adults.

The Soldiers have grouped them at one side of the room. SIX

SOLDIERS are stationed at the door. Two exchange a terse,

discreet nod. It sets off Oliver’s radar - feels wrong. He

moves toward the door. A Soldier stops him.

OLIVER

I just need to use the bathroom.

SOLDIER

After the briefing. Move inside.

Now he has a very bad feeling. He steps back into the room.

As he looks around, trying to read the situation -

Cassie squeezes by the Soldiers at the door, distraught.

34.

OLIVER

Cassie, what are you doing here?

CASSIE

The bus - it left without me -

OLIVER

What about Sam?

CASSIE

He’s gone - he’s all alone -

His face falls - she sees, knows she’s disappointed him.

CASSIE (CONT’D)

I’m so sorry, Daddy -

She’s a wreck. Oliver wraps his arms around her. But as he

holds her, he scans the room.

TWO MORE SOLDIERS ENTER. They WHISPER to the Soldiers already

there. Then Vosch enters - his eyes scan the room. It all

suddenly feels very wrong to Oliver. He sees a Soldier subtly

ease the safety off his weapon. Sees another look at Cassie

and frown. Oliver whispers to Cassie.

OLIVER

Cassie, you have to leave. Now.

CASSIE

What?

He whispers evenly, but his eyes are dark, insistent.

OLIVER

Walk out that door and run, as fast

and as far as you can.

CASSIE

What do you mean? Why?

OLIVER

Because I said so.

Go

.

Now

.

She’s confused - scared - but he’s adamant. So she does what

he says. She turns around and RUNS OUT THE DOOR. Vosch and

the Soldier beside him, BRANCH, see her go.

VOSCH

Go after her.

Oliver watches Branch follow her. A gasp of fear escapes him.

He cranes his neck to see her disappear into the brush.

35.

36.

55 EXT. REFUGEE CAMP - WOODS - NIGHT 55

Cassie runs through the woods, confused, looking over her shoulder, tripping over roots. Then--

BLAM! A bullet hits a tree by her head. Cassie SCREAMS. Turns to see: Branch. And the barrel of an M-16, staring at her.

# OLIVER (V.O.)

*The enemy? It’s the person shooting at you.*

Time seems to stop. We see a quick series of images:

* Cassie’s hand drops the Bear -
* Cassie’s hand grabs the Luger from her waistband -
* Branch’s visor shatters -
* Branch falls face-down to the ground.

Cassie stares - disbelief - the gun in her hand smoking - Branch’s body on the ground.

She turns and runs, fast as she can. Tripping over roots and bushes. As she’s about to reach the clearing of the compound:

STACCATO BURSTS OF GUNFIRE fill the air. And SCREAMS. She skids to a stop on the edge of the compound. Horrified.

Then the screams stop. So does the gunfire. Cassie stands frozen, terrified. She inches forward - sees: SMOKE FROM GUNFIRE wisping out of the bullet-hole-riddled Mess Hall. Everything is still. Then she sees ONE PERSON MOVING.

Oliver. He’s crawling, gravely injured.

Cassie starts for him, then sees Colonel Vosch come out of the Mess Hall. He sees Oliver. Raises his pistol.

CASSIE *NO!*

Her scream mingles with the BLAST of Vosch’s gun. Vosch’s head whips around. His BLUE EYES lock in on her.

She takes off. GUN SHOT peppers the woods near her. Branches tear at her. FOOTSTEPS approach behind her. She glances back, sees movement. As she rounds a rock, she throws her backpack to her right then dives left.

The Soldiers round the rock, see the backpack, head for it.

Then they stop. Listen. Silence. They back track, arrive at:

Branch’s body. A Soldier uses his RADIO:

SOLDIER

Sergeant Branch is KIA.

PAN UP TO THE TREE ABOVE. And see:

CASSIE, holding onto a branch tight. Eyes wide with terror.

Holding her breath. Sweat drips from her brow. Hits one

soldier’s boots. She tries not to panic.

CASSIE (V.O.)

*They looked just like regular*

*humans. But I knew they were*

*Others.*

VOSCH (OVER RADIO)

You got the girl?

SOLDIER

Not yet, but we’ll find her, sir.

EXT. MESS HALL - DAY

56

56

Vosch on his radio. He looks into the mess hall, unmoved.

VOSCH

No. Come back. The eye will take

care of her.

He holsters his gun. Nods to his men: let’s go.

EXT. THE ASH PIT - DAY

57

57

Cassie, still hidden, is listening.

SOLDIER

Roger that, sir.

He pockets his Radio. They all leave. Cassie clings tight.

The soldiers leave. She waits. Hears ENGINES start. TIRES

crunch. TRUCKS receding.

She drops down. Looks at Branch’s body. The M-16. Takes it.

She picks up Bear. She catches when she looks at it. She

pushes back her emotion -- controls it. She looks towards the

direction the buses went.

CASSIE (V.O.)

*No-one left to help Sam but me. No*

*way I’m leaving him in the hands of*

*the Others. I’m going to get him*

*back, even if I die trying.*

37.

She retrieves her backpack from the woods.

She arrives at the compound, sees HER FATHER’S BODY. She

starts toward him, then notices:

ONE HUMVEE, still there. Idling. She steps behind a tree.

A SOLDIER is in the clearing, kneeling by A GRAY ORB. The

Soldier adjusts the Orb, then gets in the Humvee. Tears off.

Cassie notices the Orb starting to PULSE SLOWLY WITH LIGHT.

The pulsing accelerates - starts BEEPING - faster, faster -

Her eyes widen. She stumbles back and takes off again and

tears through the woods, the BEEPING gets faster, louder.

She reaches a RAVINE and leaps in. A PULSING WAVE rolls

across the woods, carrying ROCKS, DIRT, BIRDS, BRANCHES -

As Cassie slams into the bottom of the ravine, the force of

the pulse KNOCKS HER HEARING OUT. The world goes silent. She

curls into a ball as debris rains down on top of her.

EXT. OHIO LANDSCAPE - SUNSET

58

58

The SCHOOL BUSES move down the highway.

INT. SCHOOL BUS - SUNSET

59

59

Loud with kids and engine noise. The SOLDIERS are in front.

Sam sits in the back seat, alone, shaking, crying.

SAM

Cassie - Cassie -

The girl in front of him turns around. It’s the wild-eyed

girl who was struggling before. MEGAN.

MEGAN

Who’s Cassie?

SAM

My sister. She was here - but -

she’s back there -

Megan watches Sam cry. Then she goes to sit beside him. She

holds his hand. She wears a grubby FRIENDSHIP BRACELET.

EXT. OHIO HIGHWAY - NIGHT

60

60

As the buses pass an exit, they’re joined by TWO MORE.

38.

EXT. WRIGHT-PATTERSON ARMY BASE - NIGHT

61

61

TANKS, HUMVEES, ARMORED VEHICLES circle. HELICOPTERS hover.

The school buses, now a fleet of 12, approach.

INT. SCHOOL BUS - CONTINUOUS

62

62

The kids peer out the windows as the bus pulls onto the Base.

Busy with activity. SOLDIERS everywhere.

Parker comes down the aisle, holding a SMALL ELECTRONIC UNIT.

He swabs the inside of the kids’ cheeks, then sticks the swab

in the Unit. A second later, it glows either RED or GREEN.

He reaches Sam and Megan. Sam’s sucking his thumb.

PARKER

Hi guys. Quick test. Open wide.

He swabs Sam’s cheek, puts the swab in the Unit. Waits. Red.

He stamps Sam’s hand with a RED SMILEY FACE. Then he swabs

Megan. Green. He stamps her with a GREEN SMILEY FACE.

MEGAN

How come he’s red and I’m green?

Parker moves on without explaining.

INT. WRIGHT-PATTERSON ARMY BASE - AIRPLANE HANGAR - NIGHT

63

63

CACOPHONOUS NOISE echoes in the vast space. The BUSES pull in

by a PHALANX OF SOLDIERS waiting by LARGE RED CIRCLES painted

on the floor. The doors open. A SOLDIER gets on each one.

INT. SCHOOL BUS - NIGHT

64

64

The Soldier who gets on Sam’s bus is large and friendly.

MAJOR BOB

Hi, kids. I’m Major Bob. Welcome to

Wright-Patterson Air Base. I need

everyone with a red stamp to follow

me off the bus. Greens, hang tight,

your stop is next.

Sam gets up. Megan does too. At the door, Soldiers are

checking stamps. They let Sam off. They stop Megan.

MEGAN

I want to go with him -

39.

The Soldier blocks her. She starts to scream.

MEGAN (CONT’D)

I WANT TO GO! LET ME GO!

OUTSIDE THE BUS, Sam watches, eyes wide. Parker comes over.

PARKER

She’s just tired.

Parker hands Sam a RED METAL CARD with a number on it: 549.

PARKER (CONT’D)

Go take a seat in a red circle.

Wait for them to call your number.

Sam goes to the circle and sits, surrounded by 150 OTHER

KIDS, 5-18, each holding a RED METAL CARD with a number.

As Sam waits, scared and confused, Soldiers call out numbers.

Kids rise one by one. Those who remain keep looking toward

the hangar doors.

KID

The buses should be back by now.

Where are our parents?

Sam sees a girl with her back turned: Cassie’s build and

hair. He moves to go to her. But when she turns, it’s not

Cassie. His heart sinks.

SOLDIER

549!.. 549!

Sam looks at his number. 549. He goes to the soldier.

INT. WRIGHT-PATTERSON ARMY BASE - EXAM ROOM - NIGHT

65

65

SAM sits alone in a white jump suit. The door opens. DR. KAY

enters. Super-friendly, stethoscope around her neck.

DR. KAY

Hi there, I’m Dr. Kay. You’re Sam?

Well, you are the healthiest kid

I’ve seen in ages, Sam.

SAM

Is my dad and Cassie here?

DR. KAY

I’m sure they are. But you might

not see them for a while.

40.

(

MORE

)

41.

DR. KAY (CONT'D) We’re keeping you kids in your own section of the camp for now.

She smiles warmly then opens a SEALED PACKAGE.

# DR. KAY (CONT’D)

You’re the most important people in the world now, so we don’t want to lose you.

She holds up a TINY GRAY TUBE - the size of a grain of rice. She loads it into an ELECTRONIC SYRINGE-LIKE OBJECT.

DR. KAY (CONT'D) You know how some people put a device under their pet’s skin, so they can find it if it gets lost? This is a lot like that.

Then - GZZZZ - the syringe plunges into Sam’s neck.

1. INT. WRIGHT-PATTERSON ARMY BASE - EXAM AREA - LATER 66

ON SAM’S NECK: a RED BULGE where the tracker went in. Dr. Kay leads Sam down the hall. His eyes are red. He’s making the gaspy breaths that follow a crying jag.

1. INT. WRIGHT-PATTERSON - ACTIVATION ROOM - CONTINUOUS 67

A smaller room, with a padded reclining chair and a COMPUTER.

# DR. KAY

(lifts Sam onto the seat) To make the tracker work, the computer needs to send it a signal. It won’t hurt, but in case you get startled, I’m gonna buckle you in.

She buckles LEATHER STRAPS across his arms and legs, holding him down. His eyes dart around the room, in a panic.

# DR. KAY (CONT’D)

Okay, here we go. Close your eyes.

He does. She goes to the computer. As she taps on the keys:

Then, when Dr. Kay she hits a final key, SAM’S EYES FLY OPEN. His ARMS AND LEGS STRAIN AGAINST THE LEATHER STRAPS.

WE RUSH INTO HIS EYES as IMAGES FLOOD HIS BRAIN: a CRIB, a MOBILE OF PLANETS; LISA sing *“the wheels on the bus”*; OLIVER swings him in a circle; CASSIE sprays him with a hose;

SAM’S LEGS wobble as he learns to ride a bike.

ON THE COMPUTER: the SAME IMAGES flash by as it records Sam’s

memories. A READOUT on the screen:

*“recruit #549”*

.

ON SAM, struggling. The images accelerate, culminating in a

BLINDING WHITE LIGHT that obliterates them all.

INT. WRIGHT-PATTERSON ARMY BASE - WHITE ROOM - LATER

68

68

A clean white room. Sam, spent and glazed, is facing a LARGE

TWO-WAY MIRROR. Beneath it: a CONSOLE, a MONITOR.

DR. KAY

I want to talk about the Others.

They’ve done terrible things.

Is that what happened to your

mommy? Did the Others kill her?

Sam doesn’t answer. Dr. Kay puts a comforting hand on him.

DR. KAY (CONT’D)

Tell me something, Sam. Do you

think you’ve ever seen one of them?

Nothing. Then a tiny shake of his head, no.

DR. KAY (CONT’D)

Actually, you have. All this time

we were waiting for them to come

off the ship. It turns out, they

were down here all along. Would you

like to see one?

No. But he’s too scared to answer. She presses a button. The

shade on the two-way mirror lifts, revealing: MEGAN,

catatonic, lying on a table that’s sticking out of a LARGE

TUBE (like an MRI). Sam stares, confused. Dr. Kay holds out s

HANDHELD CHEEK-SWAB DEVICE.

DR. KAY (CONT’D)

Remember this? It tells us what you

are. Red means human. Green means

Other.

Dr. Kay presses a button. The table Megan is on slides into

the tube until her head is fully inside it.

The MONITOR lights up with an MRI-like SCAN OF MEGAN’S HEAD.

Visible in her brain is a GROWTH, writhing like a parasite.

42.

DR. KAY (CONT’D)

See that? The Others put that

inside her. We don’t know how, but

once it’s there, she stops being

her and becomes one of them.

SAM

Take it out.

DR. KAY

We tried. It doesn’t work. The only

one way to destroy it is to kill

the body it’s living in.

She holds out a CONTROLLER with a RED BUTTON ON IT.

DR. KAY (CONT’D)

They invaded our home. Killed our

loved ones. We have to stop them.

She puts the controller in Sam’s hand.

DR. KAY (CONT’D)

I know it feels wrong, but it’s

not. It’s right. It’s necessary.

She moves his thumb to the button.

DR. KAY (CONT’D)

Don’t think. Just do what needs to

be done.

INT. WRIGHT-PATTERSON - BARRACKS 10 - EVENING

69

69

Sam is standing in the middle of the barracks, clutching a

bundle of supplies.

50

KIDS, age 9-18 are milling around, getting ready for bed.

Some eye him like predators. Others laugh at him. Catcall.

Sam doesn’t know what to do. He’s scared and lost.

TWO ROWS OF BUNKS line the walls. Sam’s at BUNK #548/549. 549

is the upper bunk. On Bunk 548 (lower): a TALL, THIN TEENAGER

sits, empty eyes staring at nothing. Like a ZOMBIE. Gone.

We recognise him. It’s BEN PARISH. Or what’s left of him.

SOLDIER

LIGHTS OUT!

The Barracks go dark. Everyone settles into their bunks. Sam

stands alone, clutching his supplies. Terrified.

43.

44.

70 EXT. WOODS - VARIOUS 70

Night. Cassie, cut-up, hurting, scrambles through the woods. She stumbles, falls. Picks herself up, Keeps going.

# CASSIE (V.O.)

*Rule number one of the 4th Wave: don’t trust anyone. Doesn’t matter what they look like or how they act. You can never know if they’re one of us or one of them.*

She crawls under a rock shelf, shivering and terrified. Pulls leafy branches over her. The Ship passes overhead.

She looks at her hoodie. It’s a bright colour. She rubs dirt onto it, to camouflage it better.

MORNING: she’s laid her belongings out on the ground, taking inventory. She’s low on food and water.

NIGHT: She eats the last of a Slim Jim. Looks at the inch of water left in her bottle. Not good.

# CASSIE (V.O.)

*Rule number two: the only way to stay alive is to stay alone.*

DAY: More hiking. She checks her cuts - they look gnarly.

AFTERNOON: She peers down at road. A lone abandoned car. She watches the sun dips below the horizon - then scrambles down the hill and darts out to the car.

She quickly searches the car, grabs what she needs: food, a jacket. She finds a map - of Texas. Useless. She sees a water bottle under a seat. Strains to reach it. Empty. She gathers the loot - dashes back to the woods.

NIGHT: In her sleeping bag, sweatshirt on, she sits against a tree, she eats sardines out of the can with her pocket knife,

LATER, she’s carving “CS” into her pocket knife handle.

# CASSIE (V.O.)

*Its been a long time since humans were prey, but that instinct’s still there in all of us.*

Then -- a NOISE. She freezes - on high alert.

# CASSIE (V.O.)

*That little voice inside you that says, ssh. Something’s close.*

45.

We see a POV of something watching her from the woods.

Cassie drives the knife into a root and grabs the M-16, aims it into the woods. Heart pounding. Eyes searching. She waits.

DAWN: She’s asleep, the M-16 dangling at her side. She wakes, startled - then realizes she’s still alone. Still alive.

MORNING: She washes her face and armpits in a stream. Swipes on deodorant. Brushes her teeth. Wrings out washed clothes. She takes inventory of her belongings again. Laying them out.

CASSIE (V.O.) *Socks. Underwear. Toothbrush and paste. I'm determined, when the time comes, to at least go out with clean teeth. Gloves. Deodorant. Shampoo. Tampons... I'm constantly worrying about my stash and if I'll be able to find more. My plastic bag of pictures. Knife--*

She goes to retrieve her knife - but it’s not there. Not good. She scans the woods. She packs quickly and moves on. NIGHT: a campsite. By moonlight, she writes in her journal.

CASSIE (V.O.) *Sometimes I think I’m the last person left, and when I’m gone there won’t be anybody left to read this except the Others.*

(Mulls this, then writes) If you’re an Other, and you’re reading this - Bite me.

DUSK: She hikes through the woods. Then the trees clear, and she sees, through them:

THE CONVENIENCE STORE (from the opening scene).

And in the window: A STACK OF WATER BOTTLES. Full. Desperate with thirst, she checks the sky - the woods around her - then runs toward the store. Over this:

CASSIE (PRE-LAP) Other hand.

CUT TO:

THE STOCK ROOM - We’re back in the middle of THE OPENING SCENE. Cassie is aiming the rifle at the soldier. She’s shaking with fear. His hand is buried in his fatigues.

SOLDIER

I can’t. I’m hit.

CASSIE

I need to see your other hand.

He slowly extracts it - nothing but red, red - then A FLASH

OF METAL in his hand.

A

. Cassie hurtles backwards from the kick

GUNSHOT RINGS OUT

of the M-16. She SCREAMS.

His body slumps - dead. Cassie stares at him - she’s

trembling, trying to breathe. She screws her nerve...

She inches toward him, then uses the M-16 to lift his hand.

Clutched in his fingers: a CRUCIFIX.

A shameful cry escapes her. She steps back, gaping at this

dreadful thing she can’t undo. Then, beyond him, she sees a

RACK OF LOCAL MAPS. Distraught, but still in survival mode,

she steps by the Soldier, grabs a map off, and takes off.

EXT. WOODS - NIGHT

71

71

Cassie holds back panic and tears. Forces herself to not lose

it. Hands shaking as she opens the map. She finds on it:

*WRIGHT PATTERSON AIR BASE.*

CASSIE (V.O.)

*We all think we could never kill*

*another person. The horrible truth*

*is we’re all wrong...*

EXT. THE CAVE IN THE WOODS - MORNING

72

72

Cassie, using the map and the morning sun to navigate, sets

off, backpack on, Luger and M-16 at the ready.

CASSIE (V.O.)

*Still. Just because he wasn’t*

*hiding a gun didn’t make him human.*

*He was a soldier. And the Others I*

*saw were soldiers...*

Sunshine streams through the trees, birds chirp. If it

weren’t the end of the world, it would be beautiful.

CASSIE (V.O.)

*At least that’s what I have to keep*

*telling myself. I can’t even*

*consider the alternative...*

46.

47.

She comes upon a highway. Through the trees, she sees an exit sign. Checks her map. That’s the one she wants. To get to it, she has to cross the highway and a huge PILEUP OF CARS. She checks the skies - the woods - then heads into the open.

CASSIE (V.O.)

*I didn’t make the rules. And we all know how this game ends.*

When she rounds the WRECKAGE OF CARS, she comes across THREE ADULT BODIES, face-down on the road.

CASSIE (V.O.) *Case in point.*

Cassie moves cautiously toward them. She reaches out, touches one of the bodies - still warm.

CASSIE Shit.

Pulse racing, Cassie scans the scene. Woods on both sides. She suddenly COLLAPSES in agony, drops the M-16, grabs her leg. She’s been SHOT.

She grimaces - pain bursting in her brain - and reaches for the M-16 - but the GROUND AROUND IT EXPLODES. Another shot. Forget the M-16. She scuttles to a nearby car. The WINDSHIELD SHATTERS in a shower of glass as she dives -

UNDER THE CAR. Writhing in pain, she looks at her leg. It’s bad. In agony, she stares up at the chassis of the car. She starts to cry - pain, futility, rage - overwhelming her.

CASSIE (V.O.)

*Even if you’re the last person on Earth - especially if you are - you can’t let it end this way. Trapped under a Buick, bleeding until all your blood is gone.*

She sees BEAR in the backpack. Something stirs in her.

CASSIE (V.O.)

*Is this how humanity waves goodbye?*

She forces herself to get control. Quivering in pain, she takes out the Luger. Wipes the hair from her eyes.

CASSIE (V.O.) *Hell no.*

She grabs Bear, pushes out from under the car, and hauls up.

In agony, she HOBBLES toward the ramp, FIRING at the woods. 48.

But her leg can’t hold her. She stumbles, still pulling the trigger, CLICK CLICK, on an empty gun as she staggers to the shoulder and COLLAPSES into the ditch. She gazes up through fading eyes, life draining out of her.

# CASSIE

I’m sorry Sams. I’m sorry -

Her eyes close. The screen GOES BLACK.

CUT TO:

CASSIE, in the same position. Pale; frost on her eyelids.

Birds circle overhead. A SHADOW OF A MAN falls across her.

Stops. Then he leans down, lifts her up. Carries her away.

73 INT. FARMHOUSE - EARLY MORNING 73

A blur. Slowly a rustic bedroom comes into focus. Cassie’s waking in a clean bed, wearing a floral nightgown. She looks round, disoriented. Then she’s wide awake. Panicking.

She notices an IV POLE, and a drip line going into her arm. What the hell? Sees the nightgown. Looks under it: naked?

She sees her backpack on the windowsill. Beside it: Bear. She tries to sit, but SEARING PAIN shoots through her leg.

Then: FOOTSTEPS. Thinking fast, she looks for a weapon. She grabs a CHINA FIGURE off the bedside table, lies down, closes her eyes, grips the weapon tight. Waits.

The door opens. Someone enters. Cassie peeks through her lashes. She can’t see his face, but he’s tall. Strong.

He checks her IV. She feels his focus shift to her. She shuts her eyes. He watches her a moment. Then he leaves the room. Cassie’s eyes open. Heart racing. She hears footsteps on the stairs. Movement below. Then a DOOR OPENS AND CLOSES.

She pulls herself up - BLINDING PAIN in her thigh - looks out the window. He’s out there, holding a rifle. He releases the safety and heads into the woods. She YANKS the IV from her arm. Swings her legs off the bed. Hauls herself up and HOPS, each step excruciating, to her backpack.

She dumps it out, looking for her gun. It’s not there. She hops over to the dresser. Opens drawers - clothes. No gun.

She grabs clothes. Sits on the bed, checks her leg. There’s a clean bandage on the wound. Odd. She pulls on some pants.

49.

1. INT. FARMHOUSE - STAIRCASE - DAY 74

Cassie, dressed in jeans and a shirt, backpack on, struggles to make her way down the stairs on one leg.

The first floor is also disturbingly normal. Cassie grabs a coat, puts it on. She sees a door that looks like it leads to a kitchen. She hops to it, pushes it open.

1. INT. FARMHOUSE - KITCHEN - CONTINUOUS 75

Standing in the doorway, Cassie sees a FOOD PANTRY. Canned goods. Water. As she starts to hop toward it:

EVAN

You really shouldn’t walk on that.

She spins, startled. EVAN WALKER is at the sink holding a BLOODY HUNTING KNIFE. He’s tall, strong. Young. Handsome.

She stumbles back - collides with a chair - then backs clumsily out the door - getting away.

ON THE COUNTER, by Evan: A HALF-SKINNED DEAD RABBIT.

1. INT. FARMHOUSE - FIRST FLOOR - CONTINUOUS 76

Cassie struggles to the front door. She opens it, hops down the stairs. But the pain is unbearable. At the bottom, she collapses. Terrified - she tries to get up, but can’t.

She looks around. Nothing but fields and forest. Nowhere to run. She hears the DOOR OPEN. Evan steps out past her, they exchange a glance. He carries the skinned rabbit over to a grill by the barn. Starts to cook it.

She sits, shivering, scared. Trying to figure out what to do.

1. INT. FARMHOUSE - DAY 77

The door opens. Cassie hops back in, wary. Listens for anyone else in the house. It’s eerily silent.

1. INT. FARMHOUSE - BEDROOM - DAY 78

Cassie enters in excruciating pain. Looks for a lock on the door - there is none. She hops to the window and looks out.

OUTSIDE, Evan is cooking. Rifle ready, he periodically scans the surrounding area warily.

Cassie sits on the bed. Hugs her legs. What now??

LATER, the bedroom door opens. It’s Evan, carrying a tray. He

brings it to her bedside. It’s a meal: neat, vegetables, a

fork, napkin. Cassie stares at it, almost blind with hunger.

Evan stands there a moment, watching her. Then she looks up

at him - cold and defensive. He holds her stare.

CASSIE

Where’s my gun?

EVAN

I’m holding onto it.

CASSIE

What was in the IV?

EVAN

Fluids. You were dehydrated.

CASSIE

Where’s your family?

EVAN

They died.

(

beat

)

You should eat.

He holds her eyes for a moment - then turns away. Leaves.

CASSIE (V.O.)

*My last full meal was at the camp.*

*I’d sell my soul for a cheese-*

*burger. But no way I’m touching*

*anything on that plate.*

Cassie looks at the food again. But doesn’t dare touch it.

INT. FARMHOUSE - BEDROOM - DUSK

79

79

Cassie’s at her window, looking out. Below OUTSIDE, Evan gets

his rifle ready. Heads purposefully into the woods. When he’s

gone, Cassie hops to the door.

INT. FARMHOUSE - KITCHEN - DUSK

80

80

She hops to the pantry. Grabs a bottle of water, drinks.

Finds a CAN OF BEANS. A can opener. She wolfs the beans down.

As she’s eating, she sees a CARVING KNIFE in the drawer.

50.

INT. FARMHOUSE - FIRST FLOOR - DUSK

81

81

In pain, holding the knife, Cassie struggles into the main

room. Looks around: crowded bookshelves. A piano. Height

growth marks drawn on a door frame. Photos of a large, happy

family, Evan among them.

She notices A COLLAGE on the wall:

*“HAPPY BIRTHDAY DAD! LOVE,*

*MARLEY, SANDRA, EVAN, JEN AND WES!”*

On it, among the photos

and doodles: a MAP OF OHIO with a STAR:

*“HOME SWEET HOME.”*

INT. FARMHOUSE - BEDROOM - NIGHT

82

82

Cassie is on the bed, comparing her map to the one in the

collage by candlelight. The knife is beside her. She hears a

door close downstairs. He’s back.

FOOTSTEPS on the stairs. She hides the knife under her

covers. Holds it tight. He opens the door.

He’s holding another tray. He stands there a moment, then

moves into the room and sets the tray on the bedside table,

as he did the last. Another full meal. He sees the maps.

EVAN

You headed somewhere specific?

She doesn’t respond. He sees her glance warily at the food.

EVAN (CONT’D)

If you want I can bring you up

another can of beans. But this is

better for you. Tastes okay too.

He picks up a piece of food and eats it:

*See, Not poisoned*

.

EVAN (CONT’D)

Cassie. If I wanted to hurt you, I

would have done it already.

(

off her look

)

Your name’s written on your bag.

She looks over. Sure enough. There’s her name.

EVAN (CONT’D)

I’m Evan. Walker.

Evan takes out two painkillers from a bottle.

EVAN (CONT’D)

You’ll heal faster if you’re not in

pain.

51.

She doesn’t take them from him. He sets them on the tray. He

stands there another moment - then heads out.

CASSIE

What am I doing here?

(

as he stops

)

You don’t know me. I could be one

of Them. The Others look like us.

The answer doesn’t come easily to him.

EVAN

I saw you, I... I found you. You

weren’t dead. But there were

vultures, circling. Leaving you

there - felt wrong. I... I had to

bring you here.

Now that he’s talking, she can feel how lonely he is. A

different picture of him starts to form in her mind.

He feels her eyeing him, trying to figure him out. He nods.

Then leaves. She looks at the pills on the table. Then at

Bear by the window.

. She picks up the pills. Thinks:

Sam

*Fuck*

*it*

. She takes them. Then starts to eat.

INT. BARRACKS - MORNING

83

83

SERGEANT ELLEN REZNIK. 30s, solid as a pit bull.

REZNIK

Well Good Golly, what have we here?

She’s looming above Sam, who’s still curled up on the locker

next to his bunk, clinging to his supplies. All the other

Recruits are at rigid attention at their bunks.

REZNIK (CONT’D)

Why, you’re no bigger than a

Chicken McNugget. How’d someone as

tiny as you wind up in a place like

this, hm? Did you lose your Mommy

and Daddy?

Sam curls up tighter, scared of her. He’s starting to cry.

REZNIK (CONT’D)

Uh-oh. Nugget’s starting to cry.

Tell you what, lets close our eyes

and make a wish that Nugget’s Mommy

and Daddy will magically re-appear

and make everything all better.

52.

VOICE

Leave him alone.

The room tenses. Reznik turns.

REZNIK

Someone got something to say to me?

She walks out into the aisle between the two bunks. Removes a

BILLY CLUB from her belt. Waits. Nothing.

REZNIK (CONT’D)

Oh? I get to guess who it was?

Well, goody. I like games..

(

moves down the aisle

)

Eeny.. meeny.. miney..

Stops in front of TANK (14 farm boy, hair-trigger temper).

REZNIK (CONT’D)

Mo.

She draws the club back, to strike him. Tank recoils, then:

ZOMBIE

It was me.

Reznik turns. It’s Ben. But no one here calls him that. These

kids have lost their real names along with everything else.

REZNIK

What do you know. Zombie speaks.

Something you want to say, Zombie?

ZOMBIE

He’s just a little kid.

The Recruits share glances, bracing for Reznik to blow.

Instead, she smiles. Cocks her head at Zombie.

REZNIK

And you have a soft spot for little

kids, don’t you, Zombie?

Zombie looks away. Reznik smiles, confident.

REZNIK (CONT’D)

What was your sister’s name again?

Missy? Chrissy?

Sissy

. That’s it...

She’s getting to him. He closes his eyes -

CUT TO:

53.

54.

A hectic memory - the EARTHQUAKE - a balcony - things flying through the air - a GIRL, 5, is hurled toward a railing - she flips over it - clutches it, SCREAMING, dangling -

CUT TO:

Reznik watches THE SAME SCENE playing on a COMPUTER SCREEN. Posted on the screen: *“RECRUIT #548”*. ON THE SCREEN Zombie’s downloaded memory continues: THE GIRL’s hand is slipping. We rush at her. Too late, she FALLS -

BACK TO:

Zombie, suffering, eyes lowered. Reznik, twisting the knife.

REZNIK (CONT’D) You ever wonder what would’ve happened if you’d moved a little faster? Tried a little harder..

Zombie glares at her. Reznik sees the fire in his eyes. She smiles - then CLUBS HIM IN THE GUT. He doubles over, gasping.

Reznik sees Sam watching in terror. Turns to him.

REZNIK (CONT’D) That looked mean, didn’t it? But there’s no such thing as mean or nice anymore, Nugget. No such thing as childhood. No adults. No teenagers. Only two things you can be now: predator or prey. If I baby you, guess which one you’ll be?

Zombie pulls himself to all-fours. Gasps for breath.

REZNIK (CONT’D) Zombie here - he’s got some fight left in him. I like that. I’m going to reward it. 53, meet your new Squad Leader.

84 EXT. WRIGHT-PATTERSON ARMY BASE - MORNING 84

Reznik leads Squad 53 double-timing down a country road. They carry huge backpacks. Sam can barely move under the his. We get a look at the rest of the group:

FLINTSTONE (17): huge kid. The muscle in every group he’s been in. Urban vibe, from the ‘hood of some city.

POUNDCAKE (15): Sinewy white kid. Loping, laid-back gait.

DUMBO (16): floppy ears, thick glasses. Totally unguarded.

TEACUP (8): small - but mean as sin.

OOMPA (14): Him, we recognize. He was the kid on top of the

New York high rise after the tsunami.

As they jog, Sam takes Zombie’s hand. Zombie pulls it away.

ZOMBIE

My gut still hurts from helping you

last time. You gotta start taking

care of yourself, Nugget.

Zombie jogs ahead. Sam wavers, upset. Then jogs in line.

EXT. WRIGHT-PATTERSON ARMY BASE - ASSAULT COURSE - DAY

85

85

The recruits pile over obstacles. They are terrible. Sam

struggles to keep up. Zombie is dead-eyed as he clambers over

a wall. Going through the motions. No joy in it at all.

INT. WRIGHT-PATTERSON ARMY BASE. BARRACKS - DAY

86

86

Each bed has a full combat kit laid out on it. The recruits

stand by their beds. Reznik paces.

REZNIK

When the enemy attacks. It’ll be

without warning. So you must be

ready to fight, ready to kill,

within sixty seconds. Go!

She clicks a stop-watch. The recruits hurriedly put their kit

on. Boots. Armour. Ammo. Grenades. Helmet. They build their

guns. Attach magazines. One by one they stand ready,

finished. It is pretty lack-lustre, but they make it before--

REZNIK (CONT’D)

Sixty seconds.

Except Sam is way behind. Reznik stands by him, incredulous.

REZNIK (CONT’D)

Ninety seconds. Ninety-one. Ninety-

two. Ninety-three...!!! You’re

dead, Nugget. We’re all dead!!

Sam struggles and drops his kit. Zombie watches Sam’s

distress, jaw clenched. Reznik addresses the squad.

55.

REZNIK (CONT’D)

Not good enough Squad 53! Maybe a

ten mile run will motivate you.

The recruits all groan.

EXT. WRIGHT-PATTERSON ARMY - GYM - DAY

87

87

Reznik drives a golf cart as the squad all run down the road.

It is teeming down with rain.

REZNIK

Faster! Faster 53! Keep it moving.

The squad’s exhausted. Soaked. Tank, Flintstone and Poundcake

stare daggers at Sam. He moves to run by Teacup. She shakes

her head at him, speeds up to move away. Zombie glances back

at Sam, not wanting to care, but he can’t help it.

INT. WRIGHT-PATTERSON ARMY BASE - BARRACKS BATHROOM - NIGHT

88

88

Kids getting ready for bed. Tank is on a tirade, directing it

at Zombie, who’s quietly brushing his teeth.

TANK

That stupid kid needs to be taught

a lesson! One he won’t forget.

Zombie spits, heads off to his bunk. Tank follows him.

TANK (CONT’D)

The little shit’s a crybaby.

Reznik’ll just keep torturing us

unless we beat some sense into -

ZOMBIE

Hey!

(

that shuts him up

)

No-one touches him. Understand?

Tank stares Zombie down. Zombie glares back. Tank yields.

Zombie lies on his bunk. Sam’s leans over the edge, scared.

SAM

Zombie? Am I in trouble?

ZOMBIE

No. Just go to sleep.

The LIGHTS GO OUT. The room goes quiet. Sam stays where he

is. Something bothering him. He drops his voice, quiet.

56.

SAM

Zombie? When you got here - did a

doctor tell you to press a button?

Zombie doesn’t want this conversation. But engages anyway.

ZOMBIE

Yeah.

SAM

Did you do it?

ZOMBIE

We all pressed the button, Nugget.

SAM

Mine was a girl.

Zombie hears the confusion in Sam’s voice. It melts him.

ZOMBIE

You didn’t kill her. She was

already dead. Go to sleep.

SAM

My name’s not Nugget. It’s Sam. Sam

Sullivan. What’s your real name?

Zombie looks at Sam, dangling there, so innocent. Then:

ZOMBIE

Ben. Ben Parish.

SAM

Good night Ben Parish.

EXT. FARMHOUSE - DAWN

89

89

Chickens in a coop peck and jostle. Cassie opens the coop

door. Finds eggs. Takes them.

INT. FARMHOUSE - KITCHEN - MORNING

90

90

Evan returns. He is surprised to find Cassie standing on one

leg, skillet in hand. Fried eggs.

CASSIE

I was hungry.

She slides the eggs onto two plates. Hands him one.

57.

EVAN

Thanks.

She sits, eats. He does too. Tension still in the air. Cassie

looks at Evan, thinking. She makes a decision.

CASSIE

You know Wright-Patterson air base?

My brother’s there. I need to go

get him.

EVAN

He’s in the military?

CASSIE

No. He’s 6. Soldiers took him. Or -

they said they were soldiers, but -

(

off his look

)

They were Others.

That sets Evan back. His appetite gone.

EVAN

What did they look like?

CASSIE

Like us. Normal.

EVAN

So how do you know it was the

Others? They may have just been--

CASSIE

They took the kids away. Then

killed all the adults. Killed my

dad. And they had this bomb. It

was... It was like the ship. They

were Others. I know it.

EVAN

(

takes that in

)

You think they’re at the base?

CASSIE

That’s what they said. So that’s

where I’m going.

EVAN

Even though it may be full of

Others?

CASSIE

He’s my brother. He’s six.

58.

EVAN

Wright-Patterson’s a military base.

Do you have any idea how heavily

defended it will be?

CASSIE

Yes. So I have to heal. Get strong

again. Give myself the best chance.

EVAN

I can help you. If you want.

EXT. FARMHOUSE - DAY

91

91

Cassie is sitting, doing painful weighted leg-lifts. Evan

applies pressure to her leg for resistance. She grimaces in

pain every time. Sweat beads on her face.

CASSIE

Before the future was taken away.

What did you want to be?

EVAN

A mechanical engineer. I had a

scholarship to Kent state.

(

off her surprise

)

I like to know how things work.

Why? You thought I was just some

dumb farm boy?

CASSIE

No... Okay, maybe a little.

They share a smile.

EVAN

What about you.

CASSIE

I don’t know. I thought about

medicine. My mom’s a doctor. But

I... I didn’t think I was tough

enough for it. All that raw pain.

All those desperate people.

EVAN

You seem pretty tough to me.

CASSIE

Maybe now. After all this.

EVAN

I’m betting even before.

59.

They share a look.

EVAN (CONT’D)

That’s enough. You should rest.

CASSIE

Nuh-huh. I say when I rest.

She keeps lifting. Evan smiles.

INT. FARMHOUSE - BEDROOM - NIGHT

92

92

Cassie looks in the mirror. Brushes her knotted hair. She

looks at a last chip of purple on her nails. Scrapes it off.

She sits on the bed. Hitches her nightgown up. Pulls her old

bandage off. She has a bin of MEDICAL SUPPLIES. She cleans

the wound. Starts putting a new bandage on it. Evan knocks

and comes in. He stops when he sees her bare leg.

EVAN

Whoa, sorry, I’m - sorry -

She yanks the nightgown down. He sees what she’s doing.

EVAN (CONT’D)

Oh you should... Use the other

ones. They stick better. And you

need antibiotic. I can do it if..?

CASSIE

Um - okay.

She moves her nightgown up, exposing the thigh wound. He

treats the wound tenderly. Then he presses a bandage onto her

thigh. He looks up at her - it’s more intimate than either of

them was prepared for. He takes his hands off. Stands.

CASSIE (CONT’D)

Thanks.

He gives her a look, nods, heads for the door.

EVAN

Night, Cassie.

CASSIE

Good night, Evan.

INT. HANGAR - DAY

93

93

HUNDREDS OF RECRUITS sited cross-legged in neat rows.

60.

Vosch stands on a platform before them.

VOSCH

Kill - or die. That is the only

remaining fact of life. Destroy the

Others - or watch all of humanity

be destroyed by them.

Sam is with Squad 53. Vosch has his undivided attention.

VOSCH (CONT’D)

No choices left. You are our only

future. You are the ones who will

root out the disease and kill it

without hesitation or mercy. The

future of humanity depends on you.

Sam hangs on Vosch’s every word. Zombie is also affected.

VOSCH (CONT’D)

Each of you has already faced down

an Other. And though it looked

human - you weren’t fooled. You saw

the evil inside it, knew it had to

die, and you killed it. Because it

was right. It was necessary. And it

brought us one step closer to

victory. Now I need you to do it

again, and again, and again, until

you scrub the Earth clean of every

last one of them. Will you do this

for me?

The children don’t answer. A taut stillness fills the room.

VOSCH (CONT’D)

I said,

will you do this for me

?

RECRUITS

Yes, Sir!

VOSCH

Will you do this for me

?

RECRUITS

Yes, Sir

!

VOSCH

WILL YOU DO THIS FOR ME

?

Oompa is doubtful. But he feels Reznik watching. Joins in:

RECRUITS

YES, SIR

!

61.

Their voices echo off the walls, then the room falls silent.

VOSCH

Yes. You will. You’ll kill. You’ll

succeed. You will make me proud.

The Recruits look at him, awed. Empowered. Ready to serve.

INT. WRIGHT-PATTERSON ARMY BASE - BARRACKS - NIGHT

94

94

Zombie is cleaning his boots. Oompa comes over to him. Sits

down. Whispers conspiratorially.

OOMPA

Zombie. I got a question.

(

off his look

)

Where are the grown ups? They said

they were bringing them here. Right

after us. So where are they?

ZOMBIE

In a different part of the base?

OOMPA

You really believe that?

Zombie stares at Oompa, mind churning.

OOMPA (CONT’D)

It doesn’t add up. And I miss my

mom. They said she was coming...

Oompa swallows emotion. Zombie looks away.

ZOMBIE

Get it together, man. And don’t

talk about this when people can

hear you. Okay?

Oompa nods. Zombie claps him on the shoulder, then goes back

to cleaning his boots. Oompa goes to his own bunk. Above, Sam

has heard everything.

EXT. WRIGHT-PATTERSON ARMY BASE. TRAINING AREA - DAY

95

95

A TACTICAL TRAINING AREA. A bare-bones city block. Deserted.

A SUPER tells us

*“WAR GAMES. SQUAD 4 VS SQUAD 53”.*

There is calm and silence. Then suddenly Squad 53 come

sprinting out into the open YELLING. Inelegant and rag-tag.

They run towards a fake hotel. Zombie dragging Sam along.

62.

*Fwup. Fwup. Fwup.*

Green paint balls splatter round them.

Poundcake fires behind him as he runs. Red paint pellets.

They make the hotel. Barrel through the door as green paint

spatters the wall around it.

INT. WRIGHT-PATTERSON ARMY BASE - FAKE HOTEL - NIGHT

96

96

They take cover. Barricade the door. Teacup looks round.

TEACUP

Where’s Dumbo?

POUNDCAKE

Got hit. He’s out. Flintstone too.

Tank kicks a chair. Angry. A paint pellet hurtles through the

window and just misses him. Zombie pulls him down. Sam

huddles in a corner.

OOMPA

What do we do?

TANK

Yeah, Zombie. You’re our

leader

now. Lead us the hell out of here.

Zombie thinks. As he does, Sam notices a SPIDERMAN FIGURE

sticking out from under a bed. He smiles. Goes to it.

ZOMBIE

I say we wait. It’s safe in here.

We can shoot anyone who comes in.

Sam grabs the Spiderman toy. Zombie notices too late.

ZOMBIE (CONT’D)

Sam, no!

The toy has a wire wrapped around it. As Sam pulls it...

BANG. Green paint explodes across everyone.

EXT. WRIGHT-PATTERSON ARMY BASE - ASSAULT COURSE - DAY

97

97

Still covered in paint. The squad all do pull ups on the

bars. Reznik counts them out. Sam is sheepish.

REZNICK

Twenty seven. Twenty eight.

Tank is fuming. He drops down.

63.

TANK

I won’t do this! I won’t take

punishment for that little idiot!!

He heads over to Sam. Zombie gets in his way.

ZOMBIE

Cool down. I was just war games.

Just practise.

TANK

What if it had been real? We should

waste the kid before he gets us all

killed for real! It’s nature! The

strong survive. The weak, the

stupid - they DIE!!

He makes to grab Sam. Sam cowers behind Zombie’s leg.

REZNIK

Private Tank! Back on the

apparatus. Now!

Tank spins around on Reznik. Wild-eyed.

TANK

This is all bullshit. A bunch of

STUPID KIDS - against the things

that killed 7 BILLION of us? THEY

KNOW WHERE WE ARE! WHY HAVEN’T THEY

HIT US? IT DOESN’T MAKE SENSE!

Suddenly Reznik grabs Tank. Wrenches his arm behind his back.

Flips him to the ground, knee in his back. She looks to the

others who are standing staring.

REZNIK

Back on the apparatus. All of you!

They obey and start doing more pull ups.

INT. WRIGHT-PATTERSON ARMY BASE - BARRACKS - DAY

98

98

TANK’S BUNK, empty, stripped. He’s gone. OVER THIS:

OOMPA (O.S.)

Did they say where they took him?

EXT. WRIGHT-PATTERSON ARMY BASE - HILLSIDE - DAY

99

99

Squad 53 runs holding rifles. Dumbo and Oompa are in back.

64.

DUMBO

Nope. Didn’t say

nothing

. Just

disappeared the dude.

They get to the Firing Range. Reznik is waiting with a new

RECRUIT, who’s taking target practice.

FLINTSTONE

Who’s that?

REZNIK

Squad 53’s new recruit.

TEACUP

What’s his name?

REZNIK

Ringer. And he’s a she.

, Squad 53 is firing. An AIR HORN BLOWS. They stop. The

LATER

targets move on tracks to the Squad. Zombie looks at his: one

hit, off-center. Ringer rips her target off the track, holds

it out to Zombie (SCRAPES AND BRUISES on her knuckles). He

takes it from her. She walks away. He looks at it. The bull’s-

eye is shredded from being hit so many times.

INT. WRIGHT-PATTERSON - BARRACKS - NIGHT

100

100

Dumbo, Oompa, Poundcake, Teacup and Flintstone play poker.

Teacup looks at Sam, alone on his bunk. She goes over.

TEACUP

Wanna play cards?

SAM

I don’t know how.

TEACUP

S’okay. We’ll teach you.

Sam follows her. They play. The boys look at Teacup.

TEACUP (CONT’D)

What? I want to win his rations.

Ringer comes out of the bathroom in a tank top and underwear,

just like the guys. Ringer passes the poker game. The boys

stare. Tea cup rolls her eyes. Ringer goes to Zombie.

RINGER

I was leader of my last squad.

65.

ZOMBIE

Congratulations.

RINGER

We were the best squad in here.

ZOMBIE

(

laughs

)

You must’ve screwed up pretty bad

to get bumped down to our level.

(

re. her beat-up hands

)

You got a hot temper on you or

something?

RINGER

Keep asking dumb questions and

you’ll find out.

then, louder

)

(

So will the rest of you if you keep

staring at my ass.

The guys look back at their cards. Kind of.

RINGER (CONT’D)

You know they’re sending us out

there to fight. Soon. Ready or not.

ZOMBIE

Of course I know.

RINGER

You’re all gonna get killed before

your boots even hit the ground.

(

gets closer

)

And now, they’ll send me in with

you, so I’m gonna be dead too. You

might be cool with that. But I’m

not.

She goes back to her bunk. He lies down on his bunk. He

glances back over at Ringer. Intrigued. Back at the poker

game, Sam pushes his chips in.

SAM

I’m all in.

INT. WRIGHT-PATTERSON - MEDICAL ROOM - DAY

101

101

Squad 53 are paired up practising field dressings.

Sam is bandaging Flintstone. Dumbo with Poundcake. Oompa with

Teacup. Zombie is bandaging Ringer.

66.

ZOMBIE

You really think they’re gonna send

us out to fight?

RINGER

You heard Vosch. We’re the tip of

the spear. Why, you thought this

was summer camp?

ZOMBIE

I don’t know what I thought.

RINGER

Listen. I don’t want to fight. I

want be in control of my own

destiny.

(

off his look

)

I’m going AWOL first opportunity I

get. But to do that I need to get

out alive from whatever they drop

us into. And I can’t do that alone.

As much as I hate it, I need the

rest of you. And I need you to be

real soldiers...

ZOMBIE

Real soldiers? Look at us.

He nods toward the squad, making a mess of their bandages.

RINGER

Don’t underestimate them. Every kid

here is a survivor.

(

)

leans closer

You help me live. I’ll help you

live. And maybe we can get back to

some kind of life

worth

living.

Zombie nods. He looks back at Squad 53 who are goofing

around. Just kids. Realises the job ahead of them. Dumbo

finishes his bandage. It’s perfect. Dr Kay’s impressed.

DR KAY

Looks like we have a squad medic.

Let’s teach you sutures...

INT. FARMHOUSE - MORNING

102

102

Cassie clears dishes. Evan wipes the table down. They move

around each other as if it is a practised routine. She washes

the dishes. He grabs a dish towel. A quiet intimacy growing

between them. She hands him a glass to dry, concentrates on

washing. His look lingers on her.

67.

EXT. WOODS AROUND THE FARM - MORNING

103

103

Cassie is doing step-ups onto a box. She stops. Holds her

leg. It hurts. But it is much improved. She stretches. Then

starts doing push-ups. Evan arrives and watches her, clearly

falling for her. She sees him.

EVAN

You’re getting good at those.

CASSIE

Yeah. When I think of the things I

thought I’d be getting good at

now.... SAT prep, yes. Pre-

calculus. Beer pong.

Driving

- God,

I was right about to get my permit

when this happened.

EVAN

But you’ve driven - right?

CASSIE

(

shakes her head

)

And now I never will.

Bummer. She shakes it off, keeps exercising, she sees him

watching her, thinking. Smile on his face.

CASSIE (CONT’D)

What?

EXT. FARMHOUSE - DAY

104

104

Evan and Cassie push a truck out of the barn and roll it to

the top of the farm’s long, steep driveway.

EXT. FARM - DRIVEWAY - DAY

105

105

The truck is pointing downhill. Cassie’s behind the wheel.

Evan’s in the passenger seat.

EVAN

Okay, so when you’re ready, just

release that brake.

She does. The truck starts rolling. She grips the wheel.

EVAN (CONT’D)

Look at that. You’re driving. And

when you want to slow down --

68.

CASSIE

Why would I want to slow down?

Cassie steers. Enjoying herself. She puts a hand out the

window. Feels the air rushing through her fingers. Pure joy.

She exchanges a smile with Evan. A moment. Then he notices.

EVAN

Watch the bend up there -

Gaining speed, she drives like a novice - over-steering.

CASSIE

Whoops -

Then over-correcting - weaving - they careen.

EVAN

Whoa. Okay, press the pedal --

She presses the gas pedal. The truck keeps gaining speed.

Evan grips the dash. The truck barrels into a corn field. It

thwacks through the field, snapping dried stalks.

CASSIE

Oh God - oh God --

They’re tossed around the cab. The truck barrels into a dense

bramble and comes to a rough stop. They snap forward, then

back. Evan looks at her - sees her head against the wheel.

EVAN

Cassie! Are you okay?

She looks up. Then, realizing they’re okay, starts to laugh.

So does he. They sit in the trashed truck, cracking up.

CASSIE

That -- was

awesome

.

INT. WRIGHT-PATTERSON ARMY BASE - TUNNELS - DAY

106

106

A SUPER: “

*WAR GAMES: SQUAD 53 VS SQUAD 22”.*

Squad 53 all have RED FLAGS on their backs. They creep down

the dark underground tunnels, using NIGHT VISION to see. They

come to a corner. Ringer looks around. Sees one person,

turned away. A GREEN FLAG on his back. Ringer nods. Teacup

sneaks up and steals THE GREEN FLAG. Smiles wide.

Suddenly figures (squad 22) pop out from hiding and start

running at them. It’s a trap. Squad 22 grab for 53’s flags.

69.

FLINTSTONE

Shit!!

Squad 53 run back around the corner. Squad 22 chases (GREEN

FLAGS on their backs). Squad 53 high-tail it, ungracefully.

RINGER

No! We need to find cover and hold

our position--

But the squad, panicking, scrambles up a ladder...

EXT. WRIGHT-PATTERSON ARMY BASE - TRAINING AREA - DAY

107

107

...and out of the tunnels into BRIGHT DAYLIGHT. They all

still have their night-vision on (except Ringer). The light

is SO BRIGHT IT’S PAINFUL. They all flail, ripping off their

goggles. Blinking, temporarily blinded. Ringer tries to pull

them away, but they are totally defenceless as...

Squad 22 come out the tunnels and easily rip the RED FLAGS

off their backs. Game over.

EXT. WRIGHT PATTERSON - FIELD - DAY

108

108

As Reznik watches, Squad 53 move rocks from a big pile to a

smaller pile. A useless punishment task. Ringer throws down a

rock, turns to the others.

RINGER

We’ve got to stop acting on impulse

and think as a team. Work together.

Or we’ll always lose and end up on

punishment detail...

(

to Zombie

)

And a team needs a captain. And

you’re squad leader. So step up.

Zombie nods. Thinks. Looks at the rocks. Smiles.

ZOMBIE

Okay. Sure. Everyone. Make a chain.

He organizes them into a line. Zombie picks up a rock. They

pass it along the line. Much easier. Much faster. The squad

smile. Ringer smiles too. Good start.

70.

INT. FARMHOUSE - BEDROOM - DAY

109

109

Cassie is doing squats. Then stretches. She checks her wound.

It is almost healed. She looks over at bear by the window.

She goes over and picks him up.

She looks out the window and sees Evan outside, chopping

wood. Sweaty t-shirt stuck to his torso. Cassie watches him.

He looks up, catches her. She waves, embarrassed.

EXT. WOODS AROUND EVAN’S HOUSE - DAY

110

110

Cassie and Evan hiking. She’s determined, pushing herself -

stronger, barely limping. ABOVE, the Ship passes, lower than

before, its orbit slowly drawing it closer to the Earth.

They reach a large rock outcrop. Steep face. Daunting. Cassie

heads up, undeterred. When she crests the top, she holds out

a hand, helps him up too. They look at the view. Spectacular

woods.

CASSIE

Evan. I feel strong. Ready. It’s

time.

EVAN

When?

CASSIE

Tomorrow.

He stands there, whiplashed. Not ready for her to go. This is

hard for her too.

CASSIE (CONT’D)

You always knew I was gonna leave.

EVAN

You don’t have to. You could just

stay here. Stay. With me.

CASSIE

You know I can’t. I have to go get

him. I have to try.

EVAN

But Cassie, I.... I--

Then - a CRUNCH OF FOOTFALLS, below them on the hill. Cassie

drops, pulls Evan down so they’re flat on the rock. Silently,

they peer out over the ledge:

BELOW, SOLDIERS IN GAS MASKS whack through the woods.

71.

THE SOLDIERS head to TWO SCHOOL BUSES idling on the road.

They confer with more soldiers, then all board and drive off.

When they’re out of sight, Cassie and Evan stand and scramble

the other way down the hill.

INT. FARMHOUSE - FRONT HALL - AFTERNOON

111

111

Cassie, still rattled, peels off her coat and boots. She sees

herself in the mirror. It shocks her. Her face is gritty. She

looks older, tougher. She tries to read her reflection. Then:

EVAN

You should have this back.

She turns. Evan is there, holding her Luger. She takes it.

EVAN (CONT’D)

Just in case.

INT. FARMHOUSE - LIVING ROOM - NIGHT

112

112

Fire in the fireplace. Washed, Luger in her waistband, Cassie

scans the bookshelves, reading the titles. She sees the

children’s books. Takes one out. Evan comes in, cleaned up.

CASSIE

This was Sam’s favourite. He made

me read it to him over and over...

She opens it:

*“FOR WES, LOVE MOMMY.”*

Looks at that.

EVAN

Aside from people - what do you

miss most?

CASSIE

My phone. I still catch myself

checking it. How stupid is that?

EVAN

You have it here? Go get it.

(

her perplexed look

)

I want to see it.

She heads upstairs. Evan gets his phone from a backpack. It’s

in a CLEVELAND INDIANS phone case. He goes back to the fire.

Cassie comes back with hers, sits next to him. Sees his case.

CASSIE

Go Tribe.

72.

EVAN

You bet.

fiddling with the phone

(

)

Man, I had everything on here.

Every photo - every contact -

CASSIE

Every conversation. All my friends.

Now it’s gone forever.

They reel with that realization.

CASSIE (CONT’D)

What was your instagram?

EVAN

Evanwalker97. Basic. You?

CASSIE

Cassafrass.

EVAN

)

(

smiles

How many followers did you have?

CASSIE

, something like that.

425

EVAN

425?!

CASSIE

Why, how many did you have?

EVAN

(

laughing

)

Forget it, I’m not telling.

CASSIE

Oh, come on. I won’t judge.

EVAN

84.

CASSIE

84

? What are you, Amish?

EVAN

Hey, I went to a small school.

(

on the upside

:)

I had thousands of songs on here,

though.

73.

CASSIE

Me too. Great songs. God, I so took

that for granted - being able to

hear any song whenever I wanted.

EVAN

I took everything for granted.

That quiets them. Then he nudges her knee with his.

EVAN (CONT’D)

Hey. I’m glad I found you.

CASSIE

I am too.

They look at each other in the firelight. Then Evan stands.

EVAN

I want to show you something.

She follows him over to a cabinet with a crank coming out of

it. He opens the top: an old Victrola. He starts cranking it.

CASSIE

Oh, cool -

EVAN

My parents got it at a tag sale. It

had the original parts, so it would

have shredded any vinyl record, but

I stole some parts from another

stereo, put them in here...

CASSIE

And it plays?

He nods. He opens the cabinet, flips through the LP’s.

EVAN

You know, I never realised that my

parents actually had pretty cool

taste in music.

)

(

picks a record

I guess everyone’s young once...

(

)

slides it out gently

I have to be careful. I only have

one stylus.

He sets the LP on the turntable, then delicately lowers the

needle: “ONE” by U2.

CASSIE

Oh my God..

music

.

74.

75.

It’s like water in the desert. They sit listening. Sadness washes over them. Evan takes her hand. She squeezes.

They look at each other - the music and moment drawing them closer. A deep unspoken connection.

The sadness is heavy. Too heavy. Evan gets up, picks a different record, puts it on. The joyous opening riff to DEELITE’s “Groove is in the heart” kicks in. That makes them smile again. They nod their heads to the rhythm.

Evan pulls her off the couch and starts DANCING. They laugh and dance. Pure breathless fun. Then more serious. They get closer until they’re moving like one joyful being. Then the music stops. Heavy silence.

# CASSIE (CONT’D)

Thank you for saving my life.

EVAN

Thank you for saving mine. (then)

Okay if I kiss you?

She nods. He does. A little innocently. She kisses back. And as they kiss, their timidity falls away - they kiss more hungrily, deeply connecting. He pulls away. Smiles.

1. INT. FARMHOUSE - BEDROOM - NIGHT 113

Evan leads Cassie into the bedroom. They kiss. Cassie unbuttons his shirt. He shrugs it off. Then Evan suddenly picks Cassie up. She yelps, laughs. And he puts her down onto the bed. They kiss again. Hands searching...

1. INT. WRIGHT-PATTERSON ARMY BASE - BARRACKS - MORNING 114

Squad 53 are by their beds. Their kit laid out systematically on their sheets. Reznik starts her stopwatch.

REZNIK Go!

The squad get their kit on. Fast. Methodically. Practised. They all build their guns expertly. Stand by their bunks. Sam finishes last. Reznik clicks her watch.

REZNIK (CONT’D) Thirty two seconds. Not bad.

Zombie grins at Sam, who is very proud.

INT. FARMHOUSE - BEDROOM - MORNING

115

115

Evan wakes up. Sees Cassie up, emptying her backpack.

Examining a frayed strap. He watches. She feels his look.

CASSIE

Morning.

She goes over, sits beside him. They kiss. He sees her

pictures on the table. Picks them up. Looks at the top one.

EVAN

Mom? Dad? Sam?

She nods. He flips to the picture of Cassie and Lizbeth.

CASSIE

Lizbeth.

The Ben Parish yearbook picture.

EVAN

And this must be ...

CASSIE

Nobody.

EVAN

Ben Parish

She stares at him -

*how*

...? Then she realizes:

CASSIE

Oh my God - you read my journal?

He nods, contrite.

CASSIE (CONT’D)

How could you do that?

EVAN

I’m sorry. It was when I first

found you. I thought you were going

to die. I wanted to know who you

were. But then you didn’t die - and

I felt weird, knowing this stuff -

She tries to hid her embarrassment. But he knows her.

EVAN (CONT’D)

Don’t be embarrassed. I like

knowing what you were like before.

What you’re thinking about. Just as

long as you’re not thinking about

Ben Parish anymore.

He kisses her. Then looks at her belongings, all laid out.

76.

EVAN (CONT’D)

If we take the woods along the

highway. We’ll be semi-protected

from snipers, but still able to

hear the buses.

CASSIE

Evan. You’re not coming.

EVAN

Yes. I am. Everyone needs something

they’re willing to die for. You’re

mine.

(

then

)

We don’t know how this ends. Maybe

well. Maybe not. Either way, I want

it to end with you.

EXT. WRIGHT-PATTERSON ARMY BASE - TRAINING AREA - DAY

116

116

SUPER: “

*WAR GAMES. SQUAD 53 VS SQUAD 2”*

Squad 53 is on a ROOFTOP of a bare-bones EMBASSY building.

Zombie and Oompa are at the edge. They can see Squad 2 hiding

behind cover, reloading their paint guns. Oompa whispers.

OOMPA

Hell yeah, we got them now.

He raises his paint-gun. Takes aim.

ZOMBIE

Wait. We’d hit two max before

they’d find better cover. And we

would’ve revealed our position. I

want to get them all...

They move away from the edge. They join Ringer and the

others, who are covering the access stairs.

RINGER

You got a plan?

ZOMBIE

Oompa, Poundcake, take positions up

here. Teacup and Sam, by the third

floor windows. Flintstone, Dumbo,

second floor windows.

SAM

What about you?

77.

78.

# ZOMBIE

You’ll see. Now go.

The Squad splits up. Two take positions at the front edge of the roof. The other four head inside. Zombie looks to Ringer.

ZOMBIE (CONT’D) You scared of heights?

# RINGER

Not even slightly.

ZOMBIE Good. Follow me.

Zombie runs full steam towards the side edge of the building. Jumps a two meter gap onto a slightly lower adjacent building. Ringer smiles. Follows suit.

She lands in a roll. Zombie hauls her up. They scramble across this new roof. There’s another building attached to it. One storey lower. They jump down. Then Zombie covers Ringer as she kicks in the roof access doors.

117 INT. WRIGHT-PATTERSON - TRAINING AREA - FAKE STORE - DAY 117

Zombie and ringer come down the stairs. Into the fake shopfloor. They creep to the window (no glass) and peek out. They see the other squad, now from behind.

They move to the door of the building. Open it quietly. Then on Zombie’s nod, they run out, firing their paint guns.

ZOMBIE & RINGER Ahhhhhh!!!!!

They hit four of Squad 2, who groan and sit down, angry. The rest run away. Right out into plain sight of...

The rest of Squad 53, who are in positions in the EMBASSY BUILDING. They open fire. It’s like fish in a barrel. All of squad 2 are covered in paint. Squad 53 shout and holler.

Ringer and Zombie watch from cover. Share a smile.

And now we see Reznick watching the whole scene from a higher rooftop, steely faced.

118 INT. WRIGHT-PATTERSON - BARRACKS - DAY 118

Squad 53, take off their body armour, elated. Whooping in victory. Ringer and Zombie exchange a loaded look.

REZNIK

53!

Reznik, looking mean as ever. They go quiet - what now?

REZNIK (CONT’D)

Nicely done.

Praise? From Reznik? Everyone’s surprised. Before it can turn

mushy, she turns to Zombie.

REZNIK (CONT’D)

The Colonel wants to see you.

INT. WRIGHT PATTERSON - CORRIDOR - DAY

119

119

Reznik leads Ben to a door. She knocks. Waits.

VOSCH (WITHIN)

Come in.

Reznik opens the door. Nods for Zombie to go in. Zombie waits

for Reznik. She shakes her head.

REZNIK

You’re on your own now, soldier.

INT. COLONEL VOSCH’S OFFICE - DAY

120

120

Vosch is at his desk. Zombie enters.

VOSCH

At ease, Private Parish.

(

smiles

)

You’ve led your squad well. Turned

them into quite a formidable unit.

Now its time to utilise your skills

in the real world.

He pulls up a MAP OF THE MIDWEST on a large screen.

VOSCH (CONT’D)

So far, we’ve been stationing our

units in defensive positions, but -

He enlarges the city of Dayton.

VOSCH (CONT’D)

We’ve ID’d a cluster of Teds right

here, in Dayton.

79.

ZOMBIE

“Teds”, sir?

VOSCH

Alien-infested humans. Bad guys. I

want to send your unit to eliminate

them. Normally, that would come to

you as an order. But there’s

nothing normal about any of this.

So I’m asking: is Squad 53 willing

to be the first squad to hit back

at these motherfuckers? Or should I

look elsewhere?

INT. WRIGHT-PATTERSON ARMY BASE - AIR FIELD - DAY

121

121

A busy airfield, a Black Hawk being fuelled. Squad 53 (except

Sam) are in fatigues, being outfitted: body armor, helmet,

and a TECHY HEADBAND with a lens that drops over one eye.

TECHNICAL ADVISOR

It’s the same technology as the

detector.

TECHNICAL ADVISOR (CONT'D)

When you look through it, a human

will look normal. A Ted will light

up green.

The Recruits try them out, flipping the lens down. Ringer

goes to Zombie.

RINGER

Take one last look. Because one way

or another, we’re not coming back.

Zombie nods. Flips his lens down. Through the lens, he sees

Sam watching from the edge of the airfield. Achingly sad.

Zombie goes over to him.

ZOMBIE

You’re not supposed to be here.

SAM

It’s not fair.

ZOMBIE

No what wouldn’t be fair is sending

a 6-year-old into live combat.

Sam goes cold. He’s been left alone too many times.

80.

SAM

Don’t go without me.

ZOMBIE

(

uneasy

)

Everything will be okay. I promise.

SAM

A promise is just a lie.

Sam turns and walks away.

ZOMBIE

Sam -

SAM

I’m not Sam. I’m Nugget.

INT. FARMHOUSE - KITCHEN - DAY

122

122

Cassie is looking through drawers. Calls through the house.

CASSIE

Where’s the tape. I need to fix my

backpack.

She slams the drawer. Looks out the window and sees the barn.

INT. BARN - DAY

123

123

Cassie looks in drawers. On shelves. Then she sees something

hidden under a tarp. She lifts it and finds a box with a

padlock on it. She picks it up. Pulls at the lock. No dice.

She stares at it a second. Bothered. Then picks up a hammer.

Smashes the lock. She opens the box. Inside she finds a

collection of keepsakes and A POCKET KNIFE.

She stares. Picks it up. Carved into the handle: “CS”. A

chill goes through her.

CASSIE (V.O.)

*C.S. As in “Completely Stupid.”*

Then, she hears a sound behind her. She spins round. It’s

Evan. He sees the broken lock on the ground.

EVAN

What’s going on?

CASSIE

What’s my knife doing here?

81.

EVAN

That’s yours? You serious?

She shows him the initials. Yes, it’s hers.

EVAN (CONT’D)

I found it. When I was hunting.

CASSIE

But I didn’t lose it anywhere near

here. It was miles and miles away.

EVAN

I hunt all over these woods.

CASSIE

Why did you hide it?

EVAN

Cassie, this is stupid--

He starts toward her. She pulls out her Luger, aims it at

him.

CASSIE

. Stop right there.

Stop

He stops - in disbelief. Hands up - no threat.

EVAN

Whatever you’re thinking, you’re

wrong...

CASSIE

You hid it. You locked it in a box.

EVAN

I collect things I find. That’s

where I keep them. That’s all.

CASSIE

Why lock it?

EVAN

Used to be so my sisters wouldn’t

find them. I guess I never got out

of the habit.

She keeps the gun on him - not sure what to believe.

82.

EVAN (CONT’D)

Cassie. I’m your friend. You can

trust me, and we can go get your

brother. Or you can kill me - and

take your chances on your own.

Still uneasy, but wanting to trust him, she lowers the Luger.

EXT. FARMHOUSE - DAY

124

124

Backpacks on, Cassie and Evan slip weapons into their

waistbands, over their shoulders. Cassie starts off down the

driveway. Evan takes a long look at the farm, trying to

memorize it. Then he turns and jogs to catch up to Cassie.

EXT. WOODS ALONG THE HIGHWAY - DAY TO DUSK

125

125

Cassie and Evan pick their way through the woods, walking

silently along a steep ravine. Evan pauses - points.

ACROSS THE RAVINE: two HUGE MOOSE are drinking at a stream.

Cassie and Evan keep moving. The sky reddens. The sun low.

Then Evan stops, looking at the ground. He kneels. Holds his

finger up to his lips:

*sh*

. Points: RECENT FOOTPRINTS.

Cassie looks at the ravine: in there? Evan nods. Cassie

climbs in. Evan backs in after her. A ROOT BREAKS under his

foot. He tumbles down, lands with a THUD.

The noise is met by IMMEDIATE GUNFIRE, from way too close.

And getting closer - Evan aims toward it -

EVAN

Get out of here!

Cassie climbs up the far side of the ravine, dirt crumbling

under her feet. At the top, She turns. Sees in the ravine.

He’s returning fire with Zen-like focus. She pulls her gun

too - then sees a GRENADE land near him -

CASSIE

Grenade

!

She rolls onto the edge to safety. Covers her head. The

grenade explodes - the ravine becomes a fireball.

CASSIE (CONT’D)

*NO!*

83.

84.

A SOLDIER appears beyond the ravine. Cassie fires - hits him in the arm. He scrambles into the brush. Cassie keeps firing, emptying her gun. She looks back into the ravine--

IT’S EMPTY. Scars of an explosion, but no Evan. Then:

GUNSHOTS. She dives behind a log. Reloads. Listens. But the

GUNFIRE gets more distant, moving away. Then someone YELLING.

# CASSIE (CONT’D)

Evan -

She runs toward the sounds, whacking through the woods. She hears A SCREAM - close. Turns to look and sees -

Evan - clothes ripped, shrapnel wounds - knife in his hand, standing over A DEAD ADULT SOLDIER. Another SOLDIER leaps at Evan, who parries and fights. Both he and the soldier fight with extreme strength. Inhuman speed and agility...

Evan spins the soldier. Snaps a stick from a tree. Rams it through the Soldier’s heart. Then bullets rip though Evan’s side. Agony. Evan turns and uses the dead Soldier as a shield against the incoming GUNFIRE.

Evan races toward the gunfire. Barrels over the SHOOTER with his dead-man-shield. Then engages in more extreme hand-tohand combat with the SHOOTER. Who is just as strong and fast.

Evan, runs, kicks off a tree - flies through the air - KICKS the SHOOTER in the jaw, snapping his head. He falls.

Cassie stares, wide-eyed, watching Evan dispatch the Squad - like a trained assassin.

The woods fall silent. Evan stands there, alone, his back to her - catching his breath.

Then he turns to face her. His bullet wounds bleeding. Cassie, scared, brings up her gun, aims it at him.

CASSIE (CONT’D) Who... Who are you?

He meets her eyes - unsteady on his feet - reaches out for something to hold onto - there’s nothing there.

# CASSIE (CONT’D)

Oh. Oh, no. You’re one of them.

He doesn’t deny it. Remorse - regret -

EVAN I’m sorry.

He drops to the ground. Cassie backs away, horrified, still

pointing her gun at him. He looks at her, eyes entreating -

EVAN (CONT’D)

Please - don’t go -

She keeps backing up. Then his eyes shift and, in a flash, he

grabs SHOOTER’s dropped gun from the ground. Aims it at her--

CASSIE

NO!

He FIRES, then ROLLS as SHE FIRES BACK, dodging her bullet -

From behind her: THE SOUND OF SOMEONE COLLAPSING. Cassie

spins. ANOTHER SOLDIER, downed. That’s who Evan was firing

at. Not her. She looks back at Evan. He’s pulling himself up.

EVAN

We have to get out of here. Now.

INT. BLACK HAWK HELICOPTER - NIGHT

126

126

Deafening roar. Zombie, Ringer and the rest of Squad 53 are

strapped in and nervous. Zombie looks out - fires dot the

landscape below. In the distance: DAYTON.

VOSCH (V.O.)

*We’ve tracked the Teds to this*

*building.*

INT. WRIGHT-PATTERSON ARMY BASE - BRIEFING ROOM - EARLIER

127

127

Pre-mission briefing. Vosch is addressing Squad 53 (except

Sam). A DIGITAL MAP OF DAYTON behind him.

VOSCH

Your orders are to infiltrate the

building, terminate all enemy

personnel and destroy the ordnance.

INT. BLACK HAWK HELICOPTER - NIGHT

128

128

They descend. Zombie spots the BUILDING on the far side of

the river. He looks at his squad. Kids, prepped for battle.

The Black Hawk levels off 10 feet above ground. Zombie tosses

a rope out the window. The squad zipline down until only

Zombie and Teacup are left.

85.

For the first time, Teacup looks like a scared kid. She

hasn’t unclipped her harness. Zombie goes to her.

ZOMBIE

YOU CAN DO THIS, TEACUP.

(

she shakes her head. No

)

HOW ABOUT IF WE DO IT TOGETHER?

She doesn’t nod - but doesn’t say no. Zombie unbuckles her.

ZOMBIE (CONT’D)

HOLD ON.

She clings to him. He flips the lens over his eye, wraps one

arm around her, the other around the rope - and JUMPS.

EXT. DAYTON - NIGHT

129

129

Zombie and Teacup land next to the rest of Squad 53. The

Black Hawk rockets up, banks sharply and disappears.

The BUILDING is across the bridge. Near it, a TANKER TRUCK is

jackknifed. A perfect barricade. Zombie signals his crew.

They run across the bridge. Hide behind the tanker.

ZOMBIE

We get the Teds. Blow the building.

Then we keep going. All of us.

RINGER

(

with a smile

)

Sir, yes, sir.

She flips her lens down and runs across the bridge, to catch

up with the Squad. Zombie follows her.

ACROSS THE BRIDGE, they hunker down behind the tanker. Ringer

climbs into the cab and looks out the driver’s window.

RINGER (CONT’D)

Holy shit, this thing really works.

Three greens. Straight ahead.

Zombie looks. Sees THREE GREEN LIGHTS by the Warehouse.

Connected to barely-visible dark outlines of bodies. Ringer

steadies her rifle on the edge of the window. Aims.

RINGER (CONT’D)

I got ‘em.

But before she can shoot, the WINDSHIELD EXPLODES. Glass

everywhere. Everyone dives out of the cab - all very scared.

This isn’t like the war games. This is very fucking real.

86.

DUMBO

What was

that

?

FLINTSTONE

What do you think, genius? They’re

shooting at us!

Ringer, peering under the truck, tracks the 3 GREEN LIGHTS

taking off in different directions.

RINGER

Got ‘em again! Firing...

ZOMBIE

Hang on! Don’t shoot! That gunfire

didn’t come from them. They didn’t

have the angle.

Zombie looks around for where the shot could have come from.

DUMBO

Who cares? They’re Teds!

Dumbo, gun up, starts for the green lights. Zombie stops him.

ZOMBIE

No! It’s a trap. To lure us out.

Just like the way

we

played it,

remember? We’ve got to keep calm.

Work together. Or we’re dead...

Zombie points to the ROOF OF AN OFFICE BUILDING. The only

place that’s facing the truck cab dead-on.

ZOMBIE (CONT’D)

A sniper. Up there. Has to be.

Ringer takes this in - looks around. They have the truck as

protection. Only a couple more cars as cover ahead of them.

RINGER

We’re pinned.

The Squad is starting to panic. Zombie and Ringer are the

only two keeping it together. They look at each other.

RINGER (CONT’D)

To see us in the truck - he must be

using night vision goggles.

Zombie, thinking. Assessing the scene. Gets an idea.

87.

ZOMBIE

Buddy up. Make your way to the red

car. Then on my signal, run like

hell to the garage.

Ringer moves them out in pairs: Flintstone and Dumbo;

Poundcake and Oompa. She takes Teacup’s hand.

TEACUP

(

to Zombie

)

Who’s your buddy?

ZOMBIE

Zombies fly solo, Teacup. Go.

They run, stop, run down the cars until they reach the

furthest one. The red car. Meanwhile Zombie tries to unscrew

the tanker’s gas tank cap. It’s stuck. He bangs off the cap

with the butt of his rifle. Then Zombie takes a GRENADE.

Pulls the pin. DROPS IT IN THE TANK.

He takes off running behind the cars, then hears a DULL BOOM

from inside the tanker -

ZOMBIE (CONT’D)

Go! Go! Go!

He and the squad run out into the open as the tank EXPLODES

in a HUGE FIREBALL. GLASS AND METAL shoot out from the truck.

FROM THE ROOFTOP:

Through night vision goggles

: the explosion

makes the street below too BLINDINGLY BRIGHT to see anything.

The Squad TEAR ACROSS THE INTERSECTION towards the garage.

Ringer, Teacup and Flintstone run inside.

Oompa falls. Hurt. Zombie and Poundcake double back. Drag

Oompa to a low half-wall at the garage. Dump Oompa over it.

Then dive over themselves. The CONCRETE BY THEIR HEADS

EXPLODES. Another shot.

They scramble behind a car, dragging Oompa with them. Oompa

grips his leg, which is torn with shrapnel.

OOMPA

It hurts, Zombie.

ZOMBIE

Pain’s good. It means you’re alive.

Where’s everyone else?

ON AN UPPER LEVEL OF THE GARAGE:

88.

Teacup, Flintstone and Dumbo are hunkered behind a car.

Ringer is behind the half-wall, scoping the Office Building.

FLINTSTONE

I TOLD you we should’ve aborted!

We’re all gonna DIE!

Zombie and Poundcake arrive carrying Oompa. Set him down.

ZOMBIE

(

to Dumbo, re the metal

)

Get that out and patch him up.

Dumbo pulls out his MEDIC BAG. Zombie goes to Ringer, who’s

still scoping the Office Building.

ZOMBIE (CONT’D)

Got him?

RINGER

Yeah, but get this. He doesn’t

light up green. He’s not a Ted.

Zombie looks. Sees a FIGURE on the Office roof. But no green.

ZOMBIE

Then why’s he shooting at us?

The WINDSHIELD ON THE CAR BESIDE THEM SHATTERS. Zombie and

Ringer dive away from the edge of the garage. Teacup SCREAMS.

ZOMBIE (CONT’D)

Screw it. Take him out anyway.

RINGER

I don’t have a shot. It’s too far.

Zombie thinks. Then looks at Poundcake.

ZOMBIE

Give us 5 minutes to get to ground

level, then lay some cover fire.

FLINTSTONE

No, that’s crazy. You’re gonna get

killed!

Zombie ignores Flintstone, checks to see if Ringer’s ready.

She’s focused, thinking hard, trying to figure something out.

ZOMBIE

What?

A moment more of thought - then she shakes it off.

89.

RINGER

Nothing. Let’s go.

Staying low, below the cars, they take off for the stairwell.

INT. GARAGE STAIRWELL - NIGHT

130

130

Enclosed. Dark. Ringer and Zombie descend by the light of

head lamps. They get to the door at ground level and stop.

ZOMBIE

As soon as Poundcake opens fire, we -

The METAL DOOR is PIERCED BY A BULLET - Ringer and Zombie

dive down the stairs - ANOTHER BULLET punctures the door.

They land on top of each other on the lower stairwell -

ZOMBIE (CONT’D)

What the

hell

? How’d he know we

were here?

He draws his weapon. Ringer sits there, with that focused

look again. Then - a realization hits her. Her eyes widen -

RINGER

Oh my God - of

course

.

She takes her KNIFE out. Stands. Comes toward Zombie, raising

the knife to head-level.

RINGER (CONT’D)

Let me see me your neck.

ZOMBIE

Back off! What are you doing?

RINGER

Fine - I’ll do my own.

She feels the back of her neck. Finds the lump. She brings

the knife up to it. Cuts. Zombie watches, dumbfounded.

RINGER (CONT’D)

There’s only one way he could have

known we were down here.

She digs out her TINY TRACKER. Holds it up. Zombie watches

her through his eyepiece, HER HEAD IS NOW GLOWING GREEN.

90.

EXT. WOODS ALONG THE HIGHWAY - NIGHT

131

131

Evan (injured) and Cassie stumble through the woods. Evan

sees a cave, collapses into it, wincing in pain - then sees

Cassie, pointing her gun at him.

EVAN

Cassie - I’m not your enemy.

CASSIE

I don’t know who you are.

EVAN

You do. I’m Evan. The Evan who

helped you get better. Your friend--

CASSIE

You’re an Other. You’re not

human

--

EVAN

I am human -- I’m just...

hard to admit

)

(

I’m...

too. I’m both -

Other

Cassie just stares at him. Holding the gun tight.

EVAN (CONT’D)

I was a normal kid. I didn’t know I

was different, but since the

arrival, something in me woke up -

something that had always been

there - And I knew what I had to

do. I knew I had no other choice...

CUT TO:

EVAN, in the woods, staring down the barrel of a sniper rifle

with cold certainty. IN HIS SIGHTS: a COUPLE, 40’s, running -

frightened refugees, looking for someplace safe.

BACK TO CASSIE AND EVAN

:

She’s recoiling. He sees the look of disgust in her eyes.

EVAN (CONT’D)

Our home was destroyed. We needed

to find a new place to settle or

we’d die. And we were told that you

were just... vermin. An infestation

THE WOODS

, AGAIN:

TWO GUNSHOTS, MUFFLED BY A SILENCER -- fwoom, fwoom. Then see

Evan walking away, unemotional. Job done.

91.

BACK TO CASSIE AND EVAN

:

But now he is emotional. Tortured.

CASSIE

You’re them. The people who killed

my dad. All my friends -

EVAN

I thought it was for

good.

I

thought I was doing the right

thing...

CASSIE

How many people did you kill?

Too many. He doesn’t even want to think about it.

CASSIE (CONT’D)

Did you kill your family?

EVAN

. The disease did that. I had to

No

watch them die. It was horrible...

The memory of that haunts him. Excruciating.

EVAN (CONT’D)

But I knew even that was for the

cause. For good. And that what I

was doing, was for good. I

knew

that to be true. I had no doubt.

But... But then I saw you...

IN THE WOODS

:

Evan, walking through the woods - haunted now. He hears

something. Pivots on instinct, rifle ready.

THROUGH THE SIGHTS: Cassie, hiking through the woods, singing

to herself quietly--

ON THE TRIGGER: Evan’s finger starts to press. Then:

THROUGH THE SIGHTS: Cassie stops. Watching a butterfly land

on a leaf. She smiles a small smile. Sings quietly still.

Evan aims at her - a RED DOT from the laser sight on her

forehead - finger on the trigger - but doesn’t shoot.

Something about her stirring something in him, involuntarily.

92.

EVAN (OVER) (CONT’D)

I saw you. And suddenly it was

clear. Watching you, who I should

hate. Who I should kill...

The butterfly flies away. Cassie moes on. Evan watches her

go. Then lowers his gun - and follows her.

BACK TO CASSIE AND EVAN

EVAN (CONT’D)

...I knew everything I’d believed

was wrong. Everything I’d done was

wrong. Because you...

You

were

good. You were right...

:

IN THE WOODS

At night, Evan watches from a ridge above as Cassie eats

sardines out of the can with her knife.

Then HIS FOOT SLIPS. A noise. Cassie drives the knife in the

root, grabs the M-16, points it in his direction. He freezes.

BACK TO CASSIE AND EVAN

:

Evan presses against a deep wound in his leg.

CASSIE

I trusted you. I thought you were

protecting me.

EVAN

I was. That’s all I’ve done.

IN THE WOODS

:

The knife, in the root. Evan takes it.

Holding the knife like a talisman, Evan watches her. She’s

out on the highway with the pile-up, using the map.

Then Evan sees a GLINT. He looks through his rifle’s sights.

In the woods on the other side of the highway: ANOTHER

SNIPER, aiming his rifle at Cassie. About to shoot-

Evan reacts instinctively. At the same moment the Sniper

pulls his trigger, Evan does too.

The Sniper is hit in the arm. Cassie is hit in the leg.

On the highway, she cries out, writhes, falls.

93.

In the woods, the Sniper is caught by surprise. Looks for the

source. Sees Evan dive behind a rock. Fires at him. Bullets

ping off the rock. Evan cowers.

Below, Cassie scrambles toward her M-16.

The Sniper looks from the rock to Cassie. Still in range --

Behind the rock, Evan sees the Sniper aim at Cassie again.

Evan aims. Both guns go off. The ground around the M-16

explodes. The Sniper flies back. A fatal shot.

Evan looks back at Cassie. She’s crawling under the Buick.

BACK TO CASSIE AND EVAN

:

He’s been telling her this. Remembering it is difficult --

EVAN (CONT’D)

It was the opposite of what I was

supposed to do, but every atom in

my body was screaming, don’t let

him hurt her. Don’t let anything

hurt her.

ON THE HIGHWAY

:

Evan watches - distressed, no idea what to do. Cassie’s under

the Buick. No movement. Then - Cassie pulls herself out -

staggers forward, firing blindly - then collapses and tumbles

into the ditch.

LATER. Evan picks her up. Carries her away.

IN A WILD FLOWER FIELD:

Evan carries Cassie in his arms towards the farm house.

IN THE FARMHOUSE BEDROOM:

Evan lays Cassie down on the bed. Then looks at her.

BACK TO CASSIE AND EVAN

:

Evan is clearly tormented with remorse. Cassie sees that. Her

anger and fear bump up against a glimmer of compassion.

EVAN (CONT’D)

I’d been made to believe that

humans didn’t feel anything. That

all they did was kill each other.

But then I felt...

love

. And it

contradicted everything I believed

to be true.

94.

(

MORE

)

Because it’s the human part of me

that feels it. And it’s a human who

made me feel it. You.

quietly

(

)

I get why you’ll go on this suicide

mission for Sammy. If it were you

locked up in there - nothing could

keep me out.

That gets her. She struggles with conflicting emotions.

EVAN (CONT’D)

If I can help you find him - if I

can do that for you - that’s all I

want to do now. One good thing.

She softens a bit. Then he goes stock-still, listening -

CASSIE

What?

Then she hears it too, faintly, in the distance: a RUMBLING.

EVAN

There’s a bus coming.

INT. GARAGE STAIRWELL - NIGHT

132

132

Ringer and Zombie, still in the stairwell. Zombie has taken

off his eyepiece, so he doesn’t see her glowing green.

RINGER

If I went green when I took this

out -

ZOMBIE

Then green means

human

. But without

a tracker.

RINGER

So those green dots I was shooting

at - they’re human like us, they

just don’t have trackers in them.

ZOMBIE

)

(

realizing

We’re not being trained to kill

Teds. We’re being trained to kill

us

. The ones who are still alive.

RINGER

Which means the Army - they’re...

They’re

Others

.

95.

EVAN (CONT’D)

ZOMBIE

That’s why they took us kids. To

build an army that’ll wipe out the

survivors. We’re a death squad.

As the realization hits them, Zombie turns around -

ZOMBIE (CONT’D)

Get it out of me.

Ringer cuts into Zombie’s neck. Just as she’s removing the

tracker: GUNFIRE.

ZOMBIE (CONT’D)

That’s our cover fire.

RINGER

Still want to find out who’s

shooting at us from the roof?

Zombie nods. They push open the door and run outside.

EXT. PARKING GARAGE - NIGHT

133

133

POUNDCAKE’S GUNSHOTS ring out. Zombie and Ringer race across

to the Office Building, diving into a broken shop window.

INT. FORMERLY UPSCALE BOUTIQUE - NIGHT

134

134

They land on a PILE OF TRASHED MANNEQUINS, clatter to the

floor, then they pick themselves up, run out the back.

INT. DAYTON - OFFICE BUILDING - NIGHT

135

135

Ringer and Zombie climb stairs to the upper level. They reach

a DOOR: “

*ROOF ACCESS*

.” Ringer raises her weapon, nods: ready.

Zombie kicks open the door. Before Zombie even sees the

Sniper, Ringer drops to a knee - BAM - fires.

The Sniper drops, hit in the leg. The Sniper reaches for his

dropped gun. Ringer shoots the gun. It skitters away.

Then Zombie is right behind the Sniper, his rifle in the back

of the Sniper’s head.

ZOMBIE

Don’t move! Turn around!

Then, from the Sniper:

96.

REZNIK

Oh, Zombie - make up your mind.

Reznik

. Zombie and Ringer are stunned. In that second of

inattention, Reznik pivots, yanks Zombie’s rifle with one

hand - with the other, she pulls a SMALL, METAL TRANSMITTER

out of her pocket -

But before she can use it, Ringer kicks it away.

Reznik sweeps Ringers legs. Ringer slams down. Reznik juts

Zombie’s gun up into his nose. CRACK. He goes down, blinded

by tears. Reznik crawls towards the Transmitter.

Ringer scrambles up. Barrels into her. They slam into the

ground. Zombie blinks. Focuses. Then goes to help. Reznik

slams Ringer in the throat. She goes down, gasping for air.

Reznik grabs up her gun. Hobbles up. But Zombie rushes at

her. Shoves Reznik back will all his might--

She stumbles back. And falls off the edge of the roof. She

plummets twenty storeys. Hits the ground with a THU

A beat. Zombie and Ringer stare over the edge. Breathless.

ZOMBIE

All that training, just to kill us.

RINGER

No. If she wanted to kill us, we’d

be dead. She was testing us. We’re

the first ones in a real battle.

They wanted to see if we’d do what

we were supposed to.

Ringer sees the TRANSMITTER that fell out of Reznik’s hand.

RINGER (CONT’D)

What is this?

She picks it up. There’s a SCREEN with a GRI On it:

A CLUSTER OF GREEN DOTS. Then TWO MORE DOTS apart from them.

Each green dot has a NUMBER ON IT.

ZOMBIE

What was your number, back at camp?

RINGER

236.

The TWO DOTS numbers 548 and 236.

97.

ZOMBIE

I was 548. These are the trackers

we took out. That’s why she didn’t

see us coming.

(

then, the other dots

)

This is the squad.

He flips open the lower section, revealing SIX BUTTONS, each

with a number that corresponds to a GREEN DOT.

ZOMBIE (CONT’D)

We’ve gotta go back, pull

everyone’s trackers.

He closes the transmitter, starts away.

RINGER

Wait. If we go without ours, we’ll

read green. Poundcake will drop us.

INT. PARKING GARAGE - NIGHT

136

136

Zombie and Ringer are back with Squad 53, trackers taped

sloppily back into the their necks. The Squad is bewildered.

OOMPA

Hang on -

they’re

the Teds?

ZOMBIE

You were right Oompa. They’ve been

lying this whole time.

RINGER

It’s the only thing that makes

sense. This whole thing, the camp -

it’s just them, training us to kill

off the last few humans.

FLINTSTONE

You’re lying. You sucked us into

this mess, got Oompa hurt, wasted

our drill instructor - and now -

He points his gun at Zombie.

FLINTSTONE (CONT’D)

Instead of taking responsibility,

you’re blaming everyone else.

RINGER

Flint, look - she had this on her.

She holds out the TRANSMITTER. Flintstone takes it.

98.

RINGER (CONT’D)

Those dots, with all our numbers?

Those are us. She was watching us.

He flips open the cover. Sees the buttons.

FLINTSTONE

What are these?

ZOMBIE

No, don’t touch them!

!

DON’T

Flintstone presses his button. His HEAD JERKS and he DROPS TO

THE GROUN LIFELESS. Teacup SCREAMS. The Squad panics.

Realization sinks in.

OOMPA

Get it out of me! Take it out!

They all tear at their necks. Dumbo cuts a slit in Oompa’s

neck with his knife. Oompa winces.

POUNDCAKE

What are we gonna do?

ZOMBIE

You’re gonna take off. Like we

planned. Find someplace safe. Or

saf

er

. But I have to go back.

RINGER

To Wright-Patterson?!

ZOMBIE

I can’t leave Nugget back there.

RINGER

Zombie, we all love the kid, but if

they see you with your tracker

ripped up, they’ll kill you in the

helicopter.

Zombie thinks. Looks at Dumbo, who’s cutting out trackers.

ZOMBIE

Dumbo. Where can I take a bullet in

my torso but not die?

DUMBO

What?

Nowhere

.

ZOMBIE

It can’t in the arms or legs -

that’ll look fake.

99.

(

MORE

)

pulls his shirt tight

(

)

Just give her a clear target. You

know she’ll hit it.

Dumbo shakes his head. This is madness. Ringer gets close.

RINGER

You want me to shoot you?

ZOMBIE

(

smile

)

Don’t act like you never thought

about it.

Then... The DISTANT SOUND OF HELICOPTER ROTORS.

ZOMBIE (CONT’D)

Outta time Dumbo. Show her where.

Ringer smiles at Zombie. He closes his eyes.

EXT. PARKING GARAGE - UPPER LEVEL - NIGHT

137

137

DEAFENING ROAR as the Black Hawk HELICOPTER descends toward

Zombie, with a gunshot in his torso. The helicopter lands. A

SOLDIER pulls him in. Zombie CRIES OUT in pain.

SOLDIER

SERGEANT, WHERE’S YOUR UNIT!

ZOMBIE

ALL DEAD! GO! GO!

The Soldier nods to the PILOT. The Helicopter ascends.

BELOW: The rest of Squad 53 disappears into the city.

EXT. HIGHWAY - NIGHT

138

138

Cassie and Evan scramble down the hill, toward the road. BUS

HEADLIGHTS are visible in the distance, heading their way.

EVAN

On the bus, they’ll do a swab test

on you. It’s a way to sort the

strong from the weak. So they can

find the best soldiers... Red is

good. Green’s bad.

CASSIE

You think I’ll be red?

100.

ZOMBIE (CONT'D)

EVAN

I think so. But nothing’s certain.

When you get to the base, take a

mental picture of everything you

see. You’ll need to remember it

when you’re trying to get out.

The bus gets closer. They run to try to meet it -

EVAN (CONT’D)

They’ll put something in your neck.

A tracker. But it’s also a weapon.

As soon as it’s in, they can kill

you with the press of a button, so

get it out as soon as you can.

The headlights are even closer. They have to hurry -

EVAN (CONT’D)

They’ll search you - you can’t be

armed.

She hands him her rifle. Starts for the bus. He stops her.

EVAN (CONT’D)

Wait... When you get out, bring Sam

to the farm. It’s a good place for

a kid.

That gets to her. She realizes this is good-bye. But the bus

is almost there - no time for emotions. He backs away -

EVAN (CONT’D)

Go.

EXT. HIGHWAY - NIGHT

139

139

As the bus passes, Cassie stumbles out of the woods. The

headlights catch her silhouette - a girl tumbling into the

road, holding a Teddy Bear. The Bus stops. The doors open.

The same Soldier, PARKER, steps off, gas mask on. Armed.

Cassie recoils, looking like a traumatized adolescent.

PARKER

It’s okay. I’m not gonna hurt you.

I’m one of the good guys.

INT. SCHOOL BUS - NIGHT

140

140

Half-full with tattered kids. Cassie finds a seat. Parker

moves up the aisle, swabbing kids’ cheeks.

101.

Parker goes to Cassie. Swabs the inside of her cheek, puts it

in the machine. She waits anxiously. Waits. Waits. Finally,

THE MACHINE GLOWS RE She gets a red stamp.

INT. WRIGHT-PATTERSON ARMY BASE - NIGHT

141

141

The BUS nears the hangar. It is more heavily guarded. With

the Soldiers, SQUADS OF CHILDREN patrol in Humvees, on foot.

INT. WRIGHT-PATTERSON ARMY BASE - AIRPLANE HANGAR - NIGHT

142

142

Cassie gets off the bus, holding Bear. A Soldier gives her a

number. She heads for a Red Circle, eyeing the room warily.

INT. WRIGHT-PATTERSON ARMY BASE - ACTIVATION ROOM - NIGHT

143

143

Cassie, in a white jumpsuit, sits on an exam table as GZZZZ -

Dr. Kay implants the TRACKER into her neck.

MOMENTS LATER: Cassie sits in the large chair. Cataloging the

room with her eyes, looking for an opening. Dr. Kay is at the

computer, tapping the keys.

DR. KAY

It doesn’t hurt, but some people

say it feels a little surprising,

so I’m going to buckle you in.

She goes to the chair, lifts the leather straps.

DR. KAY (CONT’D)

Why don’t I hold Teddy Bear?

Cassie’s eyes twitch - an idea. She holds the bear out - but

before Dr. Kay can reach it, Cassie DROPS IT.

CASSIE

Oops.

DR. KAY

I’ll get that.

Dr. Kay bends over. Cassie GRABS THE LEATHER STRAP and WRAPS

IT AROUND DR. KAY’S NECK and PULLS it tight.

Cassie holds on as Dr. Kay STRUGGLES, flails. Then goes limp.

Cassie lets go. Dr. Kay drops to the floor.

Cassie shudders, then picks at the back of her neck, digs out

the tracker. She looks for somewhere to put it.

102.

103.

Sees Dr. Kay on the floor, maybe dead, maybe not. Cassie

SHOVES THE TRACKER DEEP UP DR. KAY’S NOSE. Then goes to the computer.

ON THE SCREEN: Cassie sees something that looks like a SEARCH box. Types “SAM SULLIVAN.” The computer’s response: “DATA ENTRY ERROR.” She tries another entry: “SEARCH BY NAME”. The computer gives her the same response: “DATA ENTRY ERROR.”

Cassie GROWLS, frustrated - then as she’s about to try again, she sees, reflected in the screen, behind her:

DR. KAY. Cassie turns. Dr. Kay stands, marks on her neck, fury in her eyes. Cassie backs up, into the computer, knocks it to the ground.

Dr. Kay pulls out a TRANSMITTER (like Reznik’s). Cassie’s panicked eyes dart from the device to Dr. Kay, back to the device - her voice quavers, like a terrified child -

# CASSIE

No - please - don’t -

Dr. Kay smiles. And PRESSES THE BUTTON.

Dr. Kay’s HEAD JERKS, and she collapses. Truly dead now. Cassie spins around to the computer, desperate to get out of there. Sees it crashed on the floor. Shit. Now what?

1. INT. WRIGHT-PATTERSON ARMY BASE - EXAM AREA - NIGHT 144

The exam room door opens. Cassie peers out: empty. Carrying Bear, she slips out of the room, heads down the hall.

ANOTHER DOOR down the hall opens. Cassie ducks into the nearest door. Finds herself in:

* 1. STAIRWELL. She leaves the door open a sliver, peers into the hall. A NURSE walks by, KNOCKS on the exam room door.

NURSE RACHEL Dr. Kay? Uh-oh. Cassie bolts down the stairs, into the darkness below.

1. INT. WRIGHT-PATTERSON ARMY BASE - HOSPITAL- NIGHT 145
   1. hospital room: an IV, MONITORS, a Soldier standing guard.

Zombie is in a hospital bed. A BANDAGE on his midsection.

Vosch is at his bedside, concerned - and confused.

VOSCH

Did you say,

Ringer

?

ZOMBIE

Yes, sir. Ringer.

VOSCH

Why would she shoot you?

ZOMBIE

Because of Reznik. She was there,

watching us. Ringer flipped out,

saying Reznik was a Ted - that

everyone was lying - Reznik, you -

she got the Squad all confused -

VOSCH

But not you.

ZOMBIE

No, sir. I understood why Reznik

was there - she was looking out for

us. But Ringer kept saying she

needed to be terminated. She found

Reznik on a rooftop - and she did

it, sir. Ringer killed Reznik.

VOSCH

What happened after that?

ZOMBIE

The whole Squad lost it, ripping

out their trackers, ripping out

mine. I tried to fight them, but

you know Ringer - you can’t

outshoot her -

VOSCH

No. She’s an expert marksman.

ZOMBIE

(

repentant

)

I’m sorry, sir. I let you down.

But that previous thought has given Vosch pause.

VOSCH

Funny how she missed everything

important.

Zombie sees naked suspicion bloom in Vosch’s eyes. Uh-oh.

104.

ZOMBIE

Like I said, sir, it was crazy out

there. Exactly how it went down is

kinda scrambled in my head --

VOSCH

Yes. The Fog of War.

He watches Zombie, thinking. Then - a decision. He steps

back, turns to the Soldier - KISTNER (Zombie’s age).

VOSCH (CONT’D)

Sergeant Kistner. Take Sergeant

Zombie to the Processing Center.

Tell them to upload him again.

(

pats Zombie’s arm

)

We’ll let the computer unscramble

those memories for you.

Shit

. Vosch leaves. KISTNER comes over to Zombie’s bed,

unlocks the wheels. Zombie thinks fast, sits up.

ZOMBIE

I gotta take a leak.

INT. HOSPITAL - BATHROOM - NIGHT

146

146

Zombie hobbles in, in pain. Shuts the door. As soon as he’s

alone, he tenses with frustration.

ZOMBIE

Shit

.

He looks around. Just one thin window, above the sink.

EXT. WRIGHT-PATTERSON - HOSPITAL- NIGHT

147

147

Vosch is striding away from the hospital building when his

HAND-HELD BUZZES. He clicks on it.

VOSCH

Vosch.

(

stops walking, darkens

)

The doctor’s dead? How?

EXT. WRIGHT-PATTERSON - STAIRWELL - NIGHT

148

148

Cassie is still going down the stairs. She hits the bottom

level, sees the door. She cautiously opens it - peeks into:

105.

106.

149 INT. WRIGHT-PATTERSON - UNDERGROUND HALLWAY - CONTINUOUS 149

Empty. Cassie comes out of the stairwell and moves down the hallway silently, then hears FOOTSTEPS. BOOTS, lots of them.

She looks around: nothing but a long, empty hallway. She scans the floor, the walls, the ceiling. The ceiling. Right above her, is A VENT. Running alongside it: an EXPOSED PIPE.

Bear in her hand, she jumps, grabs a drain pipe. The BOOTS GET LOUDER. She swings her legs - KICKS IN THE VENT cover.

IN THE VENT: The cover FLIES into the shaft. Then Bear gets tossed in. Followed by Cassie, hoisting herself up.

IN THE HALLWAY: Just as a SQUAD OF BOOTED SOLDIERS rounds the corner, Cassie yanks her legs into the vent, disappearing.

150 INT. WRIGHT-PATTERSON - HOSPITAL - BATHROOM - NIGHT 150

Zombie, weak, stands on the sink, near the window. He takes a breath, then JUMPS. He lands right on his BANDAGE. SEARING PAIN. He GROANS - too loud. There’s A KNOCK ON THE DOOR.

KISTNER (O.S.) You all right in there?

Zombie drops to the floor. Sees BLOOD seeping through the bandage. Thinks.

# ZOMBIE

No. You got a key for that door?

KEYS in the lock. Zombie slides to sitting. By the time Kistner gets the door open, the gauze is a deep red.

# KISTNER

Whoa - what happened?

Zombie reaches out. Kistner takes his hand to help him up, but Zombie yanks, PUSHES KISTNER’S HEAD INTO THE JOHN. They struggle. Kistner pulls his head out. Zombie punches Kistner, hard. Kistner drops, knocked out. Zombie looks, shaken -

Then he stands, locks the door, rips his tracker out again - flushes it - then starts unbuttoning Kistner’s shirt.

151 INT. WRIGHT-PATTERSON - VENTILATION SHAFT - NIGHT 151

Cassie crawls to a fork in the vent. At one end: an OPENING with BRIGHT GREENISH LIGHT coming through. She crawls over.

Finds herself looking down at:

A HUGE ROOM. SOLDIERS, BANKS OF COMPUTERS. HOLOGRAPHIC CHARTS

AND MAPS. The HIGH-TECH HUB OF OPERATIONS. The hornets’ nest.

DOMINATING THE ROOM: a HOLOGRAPHIC MAP OF THE WORL CLUSTERS

OF BRIGHT GREEN DOTS scattered over it.

AROUND THE ROOM: each station has a detailed MAP of a WORLD

REGION (also with GREEN DOTS), monitored by the SOLDIERS.

This COMMAND CENTER isn’t just watching the Midwest, or the

Americas. IT IS THE MONITORING STATION FOR THE ENTIRE EARTH.

But right now, the SOLDIERS are glued to their RADIOS.

VOICE OVER RADIO

*Female, age 14 to 19, small, blonde*

*hair. Considered to be armed and*

*highly dangerous. Shoot to kill.*

Cassie slowly backs away from the grate.

SOLDIER

Sounds like a kid lost it, huh?

YET ANOTHER SOLDIER

No. Three soldiers were wasted at

the West Gate too. That’s not just

one kid. That’s an attack.

What

? That’s news to Cassie. She leans closer, trying to

figure out what they’re talking about.

Then AN IMPOSING MAN steps into her line of vision. He stands

in front of the MAP, examining it. He turns around. Vosch.

She goes cold. The man who killed her father.

Right

there

.

VOSCH

We knew it was coming. Frankly, I’m

surprised it took them so long.

He turns to his Second-in-Command, calmly.

VOSCH (CONT’D)

Sound the Alarm. Move all the

recruits to the safe room.

Cassie perks up: Recruits? Safe room?

SECOND-IN-COMMAND

Roger that, Colonel.

The Second-in-Command moves off. Vosch turns back at the MAP

OF THE BASE, looking almost pleased to have a challenge.

107.

Cassie allows herself one more moment watching him - then

backs away from the opening.

EXT. WRIGHT-PATTERSON ARMY BASE - VARIOUS - NIGHT

152

152

The SIREN BLARES. YOUNG RECRUITS spill out of the barracks,

pulling on their jumpsuits.

INT. WRIGHT-PATTERSON - HOSPITAL - HALLWAY - NIGHT

153

153

THE SIREN BLARES. Zombie comes out of the bathroom, limping,

pale,

wearing Kistner’s uniform

Sweat beads on his brow.

A DOCTOR IN A LAB COAT comes out of swinging doors, reading a

file. He glances up as he passes Zombie.

DOCTOR

What is that, another drill?

ZOMBIE

Beats me, sir, they don’t tell me

anything.

Zombie pushes through the swinging doors, into:

INT. WRIGHT-PATTERSON - HOSPITAL - PRE-OP - NIGHT

154

154

Zombie digs through the SUPPLY SHELVES, looking for

something. He sees BLOOD seeping through his shirt. Then THE

DOORS SWING OPEN AGAIN and a SURGEON ENTERS.

SURGEON

What are you doing here?

Zombie pivots away, so the doctor can’t see his shirt.

ZOMBIE

Gloves. We ran out up front.

The Surgeon points. Zombie sees, grabs a box. Then he spots,

beside the door: A SHARPS DISPOSAL CONTAINER.

The Surgeon removes his coat, washes his hands. Zombie opens

the Sharps Disposal. Lots of syringes. And A SCALPEL. Zombie

gingerly lifts it out. Then spots the SURGEON’S COAT.

108.

109.

1. INT. WRIGHT-PATTERSON - HOSPITAL - HALLWAY - NIGHT 155

Busy: DOCTORS, NURSES, PATIENTS. Zombie comes out pulling the Surgeon’s coat over his bloodied shirt. He dumps the gloves in a trash, palms the scalpel and gets on the elevator.

1. INT. WRIGHT-PATTERSON - HOSPITAL - LOBBY - NIGHT 156

The Lobby is quiet. Zombie steps out of the elevator, nods at the GUARDS ON DUTY, then heads straight for the stairwell.

1. INT. WRIGHT-PATTERSON - HOSPITAL STAIRWELL - NIGHT 157

Zombie enters the stairwell, starts running down the stairs. Then - BOOM - a muffled EXPLOSION rocks the stairwell. He braces himself as THE WALLS SHAKE and THROW DUST everywhere.

1. EXT. WRIGHT-PATTERSON ARMY BASE - NIGHT 158

EVERYONE reacts to the explosion - the RECRUITS run faster to the tunnels - OFFICERS and GUARDS kick into HIGH ALERT -

1. INT. WRIGHT-PATTERSON ARMY BASE - VENTILATION SHAFT - NIGHT159

The EXPLOSION rocks the vent shaft. Cassie is thrown. She braces herself on the vent walls until it stops.

Then she sees another vent opening ahead. This one’s DARK. She peers through. She can’t make out what’s on the other side. All she can tell is that it’s dark. And quiet.

She KICKS the vent cover. It CLATTERS to the floor. She waits - no reaction from below. She drops through the opening into:

1. INT. WRIGHT-PATTERSON - DARK ROOM - NIGHT 160

Dark. She feels around. The room is full of SHELVES. She gropes, discovers a switch. Turns it on. Light.

She’s on A STACK OF “EYE” BOMBS. She freezes. Then sees, all around her: WEAPONS. Every possible kind. It’s the ARMORY.

Carefully, she eases off the Bombs, goes to the GUNS. Finds a

Luger. She puts a clip in the chamber, grabs a few more. Screws a SILENCER onto the end.

She sees UNIFORMS. Finds fatigues, slips them over her Jumpsuit. She spots a CAMOUFLAGE SATCHEL on the wall. Grabs that too. Then heads for the door.

INT. WRIGHT-PATTERSON ARMY BASE - UNDERGROUND TUNNELS - NIGHT

161

161

Cassie comes out, SATCHEL over her shoulder, into a LONG

TUNNEL full of SOLDIERS running in groups, on high alert. She

looks like one of them; they don’t look twice at her.

She looks both ways down the hall. Arbitrarily, she heads in

one direction. AT THE FAR END: AN OFFICER rounds the corner.

Sees her alone.

SENIOR OFFICER

Soldier. What are you doing here?

Where’s your unit?

CASSIE

(

heart pounding

)

In the Safe Room, sir. I was just

joining them.

SENIOR OFFICER

Not this way. The Safe Room’s on

the other end.

. She turns away - but the Senior Officer notices

Thank you

her ill-fitting uniform. The BLANK LABEL on her chest.

SENIOR OFFICE

Where’s your nametag, Soldier?

He reaches out for her (non-regulation) satchel.

SOLDIER

And what the hell is this?

She tries to grab the satchel back, but he gets hold of

Bear’s foot and pops it out of the bag. He stares at it.

CASSIE

A teddy bear. Sir.

He looks at her, confused. Then he notices her appearance. It

registers - who she is. He reaches for his gun.

Cassie grabs her silenced Luger. Shoots -

*Foom*

. The Officer

drops. Still holding Bear. Cassie takes it back. Runs.

INT. WRIGHT-PATTERSON - UNDERGROUND TUNNELS - NIGHT

162

162

Zombie comes out of the stairwell and moves through the

tunnel, pushing through his pain.

He rounds a corner, finds A BODY lying in the hall. It’s the

Officer. Zombie sees his gun. He grabs it and moves on.

110.

111.

ELSEWHERE IN THE TUNNELS,

Cassie runs down the hall, trying to figure out which way to go. Then she hears, faintly: YOUNG VOICES. She runs toward them. The VOICES get LOUDER. Anticipation wells in her - she rounds a curve and finds herself in:

163 INT. WRIGHT-PATTERSON - UNDERGROUND SAFE ROOM - NIGHT 163

The room is packed with HUNDREDS OF CHILDREN AND TEENS in WHITE JUMPSUITS moving toward a LARGE DOOR. Major Bob is in the center, talking through a MICROPHONE.

# MAJOR BOB

STAY WITH YOUR GROUP LEADER!

SOLDIERS IN FATIGUES herd the kids out the door, up a ramp, and onto a HUGE TRANSPORT TRUCK that’s idling in the tunnel. Cassie’s uniform matches theirs. She steps into the sea of kids, searching their faces as they head for the truck.

# CASSIE

(quiet)

Sam. Sam Sullivan. Sam.

She moves through the kids. They blur into each other, face after face, more than she can focus on. Despair creeps in.

CASSIE (CONT’D) Oh, please. Sam.

Then, way in the front, she spots him: Sam. In the jumble of kids nearing the truck. She gasps - but can’t yell without drawing attention. She pushes through the kids, toward him.

It’s chaotic. She can’t move fast enough. As Sam nears the truck, she loses sight of him. She uses the TALL REDHEADED KID beside him as a guide - cranes around - then she sees: the REDHEAD getting on the truck.

# CASSIE (CONT’D)

No! Wait -

She pushes through the kids, desperate to catch up to Sam --

Too late. He’s on the truck. Soldiers block the door, stopping any more kids from boarding. The DOORS SHUT.

CASSIE (CONT’D) No!

The truck drives off. Cassie watches it go, devastated.

CASSIE (CONT’D)

Sam -

Anguish overwhelms her. She can’t risk making a scene. So she

makes her way to:

THE CORRIDOR off the main room. She falls against the wall,

reeling. She shuts her eyes, devastated. Then:

SAM

Cassie?

She looks up. There he is. Sam. Right in front of her. She

gasps - grabs him - a SOB bursts out of her -

CASSIE

Sam

!

He holds her tight too. They cling to each other.

CASSIE (CONT’D)

I thought you got on the truck.

SAM

I was going to. Then I saw you. So

I didn’t.

A small laugh mixes with her tears -

CASSIE

Oh. You’re so smart.

She starts to pull herself together - can’t fall apart here.

SAM

(

sees her uniform

)

You’re a soldier now?

CASSIE

Kind of. I’ll explain later. Right

now, we have to leave here.

She leads him down the corridor, away from the big room.

SAM

No, we have to go that way. They’re

vaculating us, on a plane.

CASSIE

Yeah? Well, we’re gonna make our

own vaculation. How’s that sound?

SAM

Where’s Daddy?

112.

That catches her off-guard.

CASSIE

We’ll see him later.

They make it to the end of the corridor and dart out into:

EXT. WRIGHT-PATTERSON - UNDERGROUND TUNNELS - NIGHT

164

164

Cassie scans the tunnel. It’s empty. She stops for a moment.

CASSIE

Hey. Look who I brought.

She takes Bear out. Sam just stares at it. Cut off from the

part of himself that ever needed anything that badly.

CASSIE (CONT’D)

Don’t you want him?

No. Sam turns and heads down the hall, away from Bear. That

just about kills her. Cassie stuffs the Bear back in the

satchel and catches up to him, takes his hand just as -

Zombie, in the DOCTOR’S COAT, rounds the corner. Zombie and

Cassie look at each other.

All Zombie sees is a Soldier, taking Sam away. He slips his

hand into his pocket.

All Cassie sees is a doctor, reaching into his pocket.

She lifts her Luger - points it at Zombie - just as:

He pulls out the Officer’s pistol - points it at Cassie.

They’re both about to shoot, when:

SAM

Zombie!

Sam lets go of her hand and runs to him, arms outstretched.

CASSIE

SAMMY, NO!

Sam runs to Zombie, jumps into his arms. Zombie hugs him.

That’s when Cassie sees his face.

Ben Parish

. Cassie stares,

stunned, at Zombie holding Sam in his arms.

113.

SAM

That’s Cassie. She came. I told

you.

ZOMBIE

Your sister?

Zombie looks at Cassie. She’s still staring, in disbelief.

ZOMBIE (CONT’D)

I

you.

know

CASSIE

Uh.. Yeah. Kind of. We were at

school together.

(

then getting it together

)

You - took care of him?

ZOMBIE

We took care of each other.

)

(

to Sam

Come on, you’re coming with me.

CASSIE

You’re not taking him anywhere.

ZOMBIE

Listen - the Military - they’re not

who they say they are. They’re

Others.

CASSIE

I know. And those kids, they’re the

Fifth Wave: a death squad of child

soldiers. That’s why I’m getting

Sam out of here.

He sees they’re all on the same page.

ZOMBIE

Do you know the way out?

Cassie looks around, trying to orient herself.

CASSIE

I know a way. I just don’t know the

way to the way.

ZOMBIE

I do. Let’s go -

Then Zombie takes Cassie’s hand with his other hand. Cassie

spends a microsecond on the sheer absurdity of Ben Parish’s

hand holding hers. Then she remembers:

114.

CASSIE

Wait. Sam’s tracker.

THE SCALPEL

, in Zombie’s hand. They’ve ducked into an alcove.

Cassie is holding Sam’s hands.

CASSIE (CONT’D)

If you hurt him, I’m sticking this

knife in your heart.

She isn’t kidding. He goes to work. Sam doesn’t flinch.

Cassie’s impressed, and saddened.

CASSIE (CONT’D)

When did you get so tough?

Then she looks and sees: under the doctor’s coat: Zombie’s

BLOOD-soaked shirt. He sees her see it.

ZOMBIE

It’s nothing.

A clear lie. One they’ll live with.

ZOMBIE (CONT’D)

Let’s go.

They each grab Sam’s hand and dart down the hall - around a

corner - down another hall. They spot a stairway at a far

corner, run to it. As Zombie reaches for the door, they hear

THE SOUND OF SEMI-AUTOMATIC RIFLES being racked. They freeze.

EIGHT ELITE SOLDIERS are in the adjacent hall, rifles aimed

at Cassie, Sam and Zombie. In the middle of them: VOSCH. He

stares at Cassie, recognizing her. Then he sees Zombie with

her. Surprised - then not. It all fits together for him.

VOSCH

Parish. Of course.

(

then, to the Soldiers

)

Get the child.

TWO SOLDIERS yank Sam from Cassie’s arms - Sam SCREAMS.

Cassie and Zombie both cry out:

CASSIE

NO!

ZOMBIE

Sam!

But they’re powerless against the armed soldiers.

115.

INT. WRIGHT-PATTERSON ARMY BASE - UNDERGROUND ROOM - NIGHT

165

165

Cassie and Zombie are guarded by a SOLDIER each. They stare,

white with terror, as the THIRD SOLDIER holds a pistol to

Sam’s head. Vosch walks up to Cassie.

VOSCH

Who are you working with?

CASSIE

What

?

Nobody

!

VOSCH

That’s a lie. While you were

eliminating Dr. Kay, three guards

were killed, and bombs were

detonated. A coordinated attack.

CASSIE

I don’t know what you’re talking

about! I just came for my brother!

Vosch nods to the Soldier holding Sam, who cocks his pistol.

CASSIE (CONT’D)

(

through desperate tears

)

!

No

Please

-- you

can’t

!

VOSCH

Why? Because he’s innocent? Because

he’s

good

? He’s not good. None of

you are good. Look at what you’ve

done. What you’ve destroyed. You

don’t deserve this place.

CASSIE

Not him

! He didn’t do any of that!

VOSCH

That doesn’t matter. You don’t

matter. You were bad tenants.

You’re being evicted. Look, you

seem like a smart girl. Shame you

had to come along at the end of

your era, you might have had a nice

little life. But it’s done.

Then - BOOM - the room is rocked by an EXPLOSION - closer

than the others. Everyone has to grab something not to fall

over. Sam cries. Even Vosch looks unnerved. He looks at the

Soldiers. At Sam. At Cassie and Ben.

116.

VOSCH (CONT’D)

I still need information. Don’t

kill them until I get back.

He leaves the room. The three Soldiers trade looks - tense

vigilance - Cassie begs the one with the gun to Sam’s head.

CASSIE

Please - put the gun down -

Then BLAM! a gun goes off. The Soldier guarding Sam falls.

Sam SCREAMS. Cassie and Zombie reel - utter confusion - the

other Soldiers are addled - and in that second of confusion:

A CEILING VENT GRATE FLIES OFF and Evan (beat-up) drops into

the room - BLAM! - the Soldier guarding Cassie falls. Cassie

grabs his gun - BLAM! - shoots the Soldier guarding Zombie -

then goes to Sam, scoops him up. Zombie, confused, panicked,

grabs the gun from the Soldier at his feet, aims it at Evan.

CASSIE (CONT’D)

No,

! He’s one of us.

don’t

Evan hears that. Moved by it. He looks at Zombie, warily.

EVAN

Who’s this guy?

SAM

That’s Ben Parish.

Wait -

Ben Parish

?

Here

?

EVAN

Ben Parish?

(

shocked, to Cassie

)

The

Ben Parish?

Disbelief. A flash of rivalry. Evan looks at Cassie: what??

CASSIE

Yeah, um - unexpected.

ZOMBIE

What was?

CASSIE

Nothing. We have to get out of

here.

But Evan keeps looking at Zombie - digesting his presence -

an unexpected wrinkle.

117.

CASSIE (CONT’D)

Evan

.

Right. More pressing concerns. Evan takes a WRIGHT-PATTERSON

HAND-HELD DEVICE out of his pocket.

EVAN

Okay, everyone hold onto someone -

Zombie takes Cassie’s hand. She holds onto Evan’s belt loop.

CASSIE

Why? What are you doing?

EVAN

Killing the power. They’re looking

for us. We’ll be harder to find -

He hits a switch on the HANDHEL EVERYTHING GOES DARK.

EVAN (CONT’D)

-

in the dark.

He PULLS a LED TORCH out of the Soldier’s uniform. Turns it

on. In the GLOW, he looks at Cassie and Zombie, intently:

EVAN (CONT’D)

You can’t go out through the

tunnels, they’ll be full of guards.

I used their bombs to blow open

another way out. It’s a climb.

(

re. Zombie’s injuries

)

You gonna be okay with that?

ZOMBIE

I’m good.

EVAN

Out this door, go left - you’ll

find the opening. Keep climbing up

till you hit the surface.

CASSIE

Where will you be?

EVAN

When you get up there, run. And I

mean

haul

ass

, as fast as you can.

CASSIE

Wait, no, Evan -

118.

EVAN

They’re taking the kids on a plane.

When it leaves, things are gonna

get hairy. You want to be far away.

He opens the door. Then he looks at Zombie, insistent.

EVAN (CONT’D)

Make sure they get out of here.

CASSIE

urgent

(

)

No, Evan, you have to come with us.

EVAN

You came all this way to save your

brother. Do it.

He kisses her, then - lips still on hers - he TURNS OFF THE

LIGHT. DARKNESS. Cassie digs into her fatigues, finds her own

LED TORCH. Turns it on. He’s gone.

CASSIE

Evan!

!

Evan

No sign of him. A DISTANT EXPLOSION rocks the tunnel.

ZOMBIE

Come on - this way -

He grips her hand and leads her through the dark tunnel.

INT. WRIGHT-PATTERSON - AIRPLANE HANGAR - NIGHT

166

166

The KIDS IN WHITE JUMPSUITS are pouring out of an underground

tunnel and marching onto a HUGE CARGO AIRPLANE.

EXT. WRIGHT-PATTERSON - UNDERGROUND TUNNELS - NIGHT

167

167

Zombie carries Sam down the hallway, Cassie slightly behind.

SAFETY LIGHTS SWIRL. SOUNDS OF CHAOS AND COMMOTION, SHOUTING.

Cassie looks back. At the far end of the hall, she sees

SOLDIERS hurrying by, rushing someone out of the building. A

SOLDIER spots her. Cassie’s exposed - nowhere to hide.

SOLDIER

Sir.

Vosch

. He sees Cassie. Stops. Their eyes connect - and for a

split second, it’s just the two of them, facing off at

opposite ends of the hall. He raises his pistol to shoot her -

119.

But Cassie’s quicker. She brings up the pistol she took off

the Soldier - aims - but just as she squeezes the trigger -

ANOTHER EXPLOSION rocks the tunnel. Cassie’s shot misfires -

Everyone is knocked sideways, grabs the walls. The ceiling

between Vosch and Cassie crumbles, separating them. Then:

ZOMBIE

Found it!

IN THE TORCH LIGHT: A BLOWN-OUT HOLE in the wall. Zombie,

then Sam, then Cassie climb through it into:

BOMBED-OUT TUNNEL - rubble, boulders, dust - the path barely

discernible. Heading straight up into blackness. Zombie

starts climbing. Sam scrambles up behind him. Cassie follows.

They climb up, through crags of concrete, dust particles

swirling in the TORCH LIGHT. They all start COUGHING.

Hard climbing. Zombie falters. When they reach a flat bit, he

collapses, blood all over his shirt. He looks at the climb

ahead: craggy walls, straight up. He shakes his head.

CASSIE

You can do this. You have to.

She offers her hand. He takes it. Hauls himself up. They

start climbing again.

INT. WRIGHT-PATTERSON - AIRPLANE HANGAR - NIGHT

168

168

The plane is waiting. Soldiers hurry Vosch into the hangar,

onto the plane. He pauses, takes a final look at the base,

starting to crumble around him.

SOLDIER

Good to go, Sir?

VOSCSH

Yes. Shut the door.

INT. PLANE - NIGHT

169

169

Vosch moves up the aisle, past rows and rows of kids, to the

cockpit. He sits in the seat next to Major Bob and straps in.

EXT. HANGAR - NIGHT

170

170

The plane rolls out of the hangar and taxis to the runway.

120.

121.

1. EXT. WRIGHT-PATTERSON - UNDERGROUND TUNNELS - NIGHT 171

Still climbing. An EXPLOSION rocks the route. Cassie slams into a LEDGE. Sam is thrown loose - starts sliding down.

SAM Cassie!

She GRABS his shirt, stopping his slide. Their eyes meet: that was close. From above them:

ZOMBIE I see it!

They look. Above, through a crack in the rubble: THE SKY.

1. EXT. WRIGHT-PATTERSON ARMY BASE - NIGHT 172

The Plane taxis across the tarmac and turns onto the runway.

1. EXT. WRIGHT-PATTERSON ARMY BASE - NIGHT 173

Zombie, Sam and Cassie crawl out of the rubble. As they surface, ANOTHER EXPLOSION HITS. They’re knocked back.

# ZOMBIE

Oh shit. Get up, get up -

Cassie looks. They’ve surfaced onto the RUNWAY. And there’s the HUGE PLANE heading right for them, picking up speed.

They run. As the plane passes, blowback from the engines slams against Cassie, knocking her off her feet. Zombie catches her, rights her. Cassie picks up Sam, keeps running. The PLANE LIFTS - takes off - as soon as it’s in the air--

The EARTH BULGES beneath their feet. Cassie, Sam and Zombie are FLUNG THROUGH THE AIR, like they’ve been shot by rubber bands. They slam into the ground as the Earth snaps back.

Then A DEEP FISSURE appears in the ground behind them. It grows, expanding into a GIANT HOLE - with a PULSE emanating from its depths -

ZOMBIE (CONT’D) Go!

They take off again. Behind them, THE HOLE EXPANDS, gobbling up the ground and everything on it - buildings, vehicles. It gains on them. They try to outrun it, but it’s devouring faster than they can run.

122.

Then Cassie spots A VEHICLE coming their way - a HUMVEE!

CASSIE Ben!

Zombie looks. At the wheel: RINGER. Riding shotgun: DUMBO.

ZOMBIE

They’re with us! I know them!

They run toward the Humvee - but as it closes in, ZOMBIE FALLS. He tries to stand, but the ground shifts beneath him, sucked toward the GIGANTIC HOLE - he scrambles for footing -

The Humvee pulls up alongside Cassie. Dumbo reaches for Sam.

DUMBO

I got him -- here --

Cassie hands Sam to Dumbo, then goes back for Zombie. He tries to crawl to her, BUT THE GROUND HE’S ON SEPARATES, tipping back toward the hole - he slides back -

Cassie DIVES - reaches - their fingers connect, clamp on - but it’s a tenuous hold - they lie on their stomachs, the Earth sliding them apart - their fingers slipping. Zombie looks at Cassie - realizes she can’t hold onto him -

ZOMBIE Go! Save Sam!

Cassie looks at their slipping fingers - realizes she only has one chance. She CLAMPS HER FREE HAND AROUND HIS WRIST.

WITH A HUGE YELL, she PULLS him toward her, hand-over-hand, away from the crumbling Earth. With a final surge, she HAULS HIM UP - toward the Humvee. Dumbo grabs him, pulls him onto the vehicle with Sam.

Cassie collapses into the passenger seat. Ringer SLAMS ON THE GAS and HAULS ASS away from the giant, expanding hole.

In back, Zombie is collapsed. Dumbo is holding Sam. In front, Ringer shoots a look at Cassie, impressed.

RINGER Nice grab.

CASSIE Nice wheels.

Cassie looks back. WRIGHT-PATTERSON implodes and get sucked into the Earth, TAKING EVERYTHING WITH IT.

Buildings, tanks, helicopters get sucked into the abyss.

Then: A HUGE EXPLOSION. A victory. And yet..

CASSIE (CONT’D)

Evan..

EXT. BARREN AREA OUTSIDE WRIGHT-PATTERSON - NIGHT

174

174

The HUMVEE is stopped under a tree.

Ringer is filling the tank with gas. Dumbo is rewrapping

Zombie’s stomach.

Cassie’s in the back of the Humvee. Sam’s asleep on her lap,

Bear in his arms. The sky is ABLAZE WITH STARS. Cassie stares

out at where Wright-Patterson, and Evan, lie buried.

Zombie (torso wrapped) comes over. She wipes her cheeks.

ZOMBIE

Who was he?

CASSIE

A friend.

ZOMBIE

I’m sorry.

She nods, thanks. He looks out at the barren landscape.

BEN

What now?

CASSIE

Those kids. We have to get them out

too.

BEN

How are we gonna do that?

CASSIE

I don’t know yet.

Ben looks at Sam in her lap. Touches his hair.

BEN

I tried to protect him. Keep him

from turning hard. There was only

so much I could do.

CASSIE

It’s okay, the hardness probably

kept him alive. So thanks.

123.

BEN

It was as much for me as for him.

As long as there was a hopeful kid

around, I could be hopeful too.

Believe in a future that was worth

fighting for.

CASSIE

You don’t anymore?

BEN

I don’t know. Maybe I do. I mean -

we’re all here - helping each

other. That’s something - right?

CASSIE

I think that’s a lot.

He looks at her. And then - the faint memory starts to bloom

in his brain.

ZOMBIE

Wait. You’re the girl from the

party. The one I spilled beer on.

And even though it’s a million years ago and doesn’t matter

at all anymore - Cassie smiles.

CASSIE

That’s me.

We PULL BACK. As they keep talking, Ringer comes over, puts

the gas tank back in the Hummer bed. Dumbo brings them water.

CASSIE (V.O.)

*We’re tired and injured, but not*

*weak. That’s the flaw in Vosch’s*

*plan. If you don’t kill us all, the*

*ones who remain won’t be the weak.*

*They’re the*

*strong*

*. The bent but*

*unbroken.*

Ringer and Dumbo sit with them. Now all four are talking.

CASSIE (V.O.)

*You’re beating plowshares into*

*swords, Vosch. You’re remaking us.*

*We’re clay. You’re Michelangelo.*

*And we will be your Masterpiece.*

The five of them sit together, alone in the vast landscape,

as the SHIP passes overhead

FADE OUT

124.