

THE SEVERING

By

Christian J. Hearn

(+44) 7730894857
outpost32@gmail.com

FADE IN:

1 INT. MEDICAL TENT - DAY 1

A grimy, pop-up medical tent. The walls gently flap.

A makeshift operating room has been thrown together with limited supplies and equipment.

TOBIAS CARTER (40), lean, unshaven behind a surgical mask. Surgical scrubs cover a pair of faded denim jeans and a lumberjack shirt.

He wears surgical gloves and holds a scalpel in a shaking hand.

RONALD MALERMAN (65), lies fearful, but accepting, on a gurney.

RONALD
First, get the morphine.

Tobias puts down the SCALPEL beside a BONE SAW.

He takes a few steps to a poorly stocked medicine cabinet. Just a few vials of clear liquids remain. Tobias searches for the morphine.

RONALD
You'll need alcohol,
Succinylcholine and Propofol.

Tobias quickly gathers all the necessary drugs and returns to Ronald's side.

RONALD
Give me ten milligrams of
morphine.

He watches Tobias draw the morphine into a syringe before looking to the bone saw.

RONALD
Make it twenty.

Tobias injects Ronald in the upper arm.

RONALD
Remember, just like I've shown
you before. Just like we talked
it through.

Tobias nods, uncertain.

(CONTINUED)

RONALD

The Succinylcholine is a neuromuscular-blocking drug, meaning I'll be temporarily paralysed. The Propofol will render me unconscious. Then you can start.

Tobias uses another syringe to draw a dose of the PROPOFOL.

But Ronald reaches out with his right arm, which is MISSING A HAND, and appears to still be healing from a recent amputation.

Tobias sees the WRIST STUMP touch his arm and pauses.

RONALD

Hold off on the Propofol.

TOBIAS

What?

RONALD

You'll need me to talk you through it.

TOBIAS

But you'll be awake the whole time.

RONALD

Ideal world, I'd be surrounded by a team of surgeons in a sanitised operating room. In an ideal world we wouldn't need to do this. But this ain't an ideal world and you're gonna need all the help you can get. Now start cutting.

Tobias ligates Ronald's left arm with rubber tubing and metal clamps at the elbow.

Below the elbow, Ronald's remaining hand and forearm is necrotic. Dead. The flesh is putrefying and decaying.

Tobias douses the area with alcohol before retrieving the scalpel.

RONALD

Remember to cut high above the affected area.

Tobias takes a deep breath before cutting. Ronald's own breathing kicks up a gear or two.

(CONTINUED)

RONALD
Leave two flaps of healthy skin,
for sewing up the wound.

Tobias keeps his eye on the task at hand, nods in acknowledgment.

RONALD
(through gritted teeth)
We don't have the luxury of
concerning ourselves with
arteries, tendons, and muscle.
Just cut through everything.

Tobias squeezes his eyes shut and hangs his head, unwilling, defeated.

RONALD
Do it.

TOBIAS
I can't.

RONALD
I don't have time and you don't
have a choice.

TOBIAS
You're my friend.

RONALD
Which is why you're going to do
what needs to be done.
(beat)
When it's finished, quarterize
it.

Tobias starts sawing. The two men fall silent and are left to contend with their own heavy breathing and the sound of tearing flesh.

The teeth of the saw hit bone.

Tobias pauses, looks to Ronald, who is now deathly pale but still conscious. His eyes are half-closed.

RONALD
Do...it. Do it...for me.

Tobias resumes sawing. He gives it his all. The job takes a lot of physical effort.

One of the rubber bands around Ronald's arm comes loose and slips away.

Tobias's scrubs are hosed with blood. He's about to pick up the rubber band when he finds his face now level with the spewing arteries.

(CONTINUED)

RONALD

Don't... get any... on you.

Tobias returns to the drawer from which he took the rubber bands. It is empty.

TOBIAS

Fuck.

Tobias unbuckles Ronald's belt, but struggles to pull it out from under the man.

TOBIAS

I'm sorry.

With a final and forceful tug, Tobias frees the belt. He fastens it around the bleeding arm.

Ronald is ghostly white.

Blood continues to spurt rhythmically.

Tobias gathers armfuls of gauze pads and bandages and shoves them at the bleeding wound in a vain attempt to stem the flow.

The dressings immediately turn red and fall to the tent floor with a wet slap.

Tobias tries wrapping what remains of the arm in bandages, but it is not enough.

Ronald's eyes flutter as he begins to lose consciousness.

TOBIAS

RON! RON! What blood type are you? Stay with me. What blood type can I give you?

Ronald is barely conscious. Barely alive.

Tobias storms out of the tent, immediately entering another, and another, all empty save for the bare minimum of medical supplies.

He comes to a LARGE, CHROME FREEZER. He pulls out numerous drawers, labeled; A+, B+, AB+ A-, B-, AB-, and O+ and O-.

He opens the O+ drawer. Empty. Tobias tries the O- drawer. He finds a 250ml bag of type O- plasma and runs back to Ronald.

Tobias looks to the plasma in his hand, realising it is frozen. Useless.

Desperate, he rubs the bag between his hands and blows on it.

(CONTINUED)

He throws the plasma in the sink and tries the hot water. But a mere dribble trickles from the faucet.

Tobias turns back to Ronald, finds him dead.

2

EXT. SURVIVOR'S CAMP - DAY

2

Tobias steps out of the tent and walks between a dozen other barren medical tents in varying stages of disrepair, erected in a vast parking lot.

A corpse has been left on a gurney inside a nearby tent.

Some tents are marked with graffiti. In red spray paint: "THE CREEPING DEATH IS COMING"... "THE CREEPING DEATH COMES FOR US ALL"...and "WE'RE FUCKED".

As Tobias leaves the tents behind he passes mismatched civilians, wearing face masks and gloves, and throwing human bodies, wrapped in plastic, onto a burning pile of corpses.

Many of the bodies are missing limbs and appendages.

Tobias strips off his gloves and scrubs and tosses them into the flames.

At the ENTRANCE GATE, manned by ARMED NATIONAL GUARDSMEN, a MOTHER, FATHER, and their two young DAUGHTERS, exhausted and gaunt, are greeted at gunpoint.

GUARDSMAN
NEW ARRIVALS MUST REMOVE ALL
GLOVES, SHOES, AND SOCKS FOR
INSPECTION!

Each family member obliges without protest.

Tobias momentarily locks stares with the father before passing a line of people waiting to be served soup.

Tobias comes to a small PLAYGROUND. Children, play, laugh, and give chase, their jovial voices rising above the crackling fire and barked orders of the national guardsmen.

MIKE (9), is helped into a barrel at the top of a hill by a slightly older boy.

TOBIAS
Michael.

Mike's head reappears at the top of the barrel. Guilty and amused, Mike can't help but smile.

(CONTINUED)

MIKE

But it was Dan's idea.

The other boy, Dan, shrugs.

TOBIAS

You think it's a good idea?

Now it's Mike's turn to shrug.

He climbs out of the barrel, slaps Dan on the shoulder, and slides down to meet his father. He's about to hug Tobias.

TOBIAS

Not yet. Not until I've scrubbed off.

Mike takes a step back, seemingly having an adult level of understanding.

Tobias and Mike watch Dan crawl into the barrel at the top of the slide.

TOBIAS

One day, you'll be old enough to tell the good ideas from the bad ones.

(beat)

C'mon, let's go home.

MIKE

'Home' home?

TOBIAS

Soon. You seen your sister, I told her to keep an eye on you?

3 INT. SCHOOL, BATHROOM - DAY

3

ELIZABETH CARTER (16), hair down to her shoulders, mismatched earrings, athletic. She wears a black vest top and tartan pants.

Liz uses a crowbar to pry the front panel from a machine that dispenses tampons. She empties the machine into her backpack.

4 HALLWAY - CONTINUOUS

4

Abandoned. Locker doors hang open. Garbage litters the floor. Broken windows.

Books in their hundreds have been discarded and destroyed.

(CONTINUED)

Liz meanders the halls, gazing over framed photographs. Dozens of faces, students and their teachers, stare back at Liz from end-of-year pictures.

All teachers are allocated their own head-shot and brass plaque with their name on. Liz finds 'TOBIAS CARTER, ENGLISH'.

Most other teachers have been defaced; vampire fangs, devil horns, a speech bubble proudly declaring "I eat shit". But Tobias remains untouched.

Liz takes a can of RED SPRAY PAINT from her bag and paints over her dad's face before forming the words "THE CREEPING DEATH COMES FOR US ALL" along the length of the wall.

She hears music. A single violin.

5 SPORTS HALL - CONTINUOUS 5

Liz tiptoes through the door. Unaware of Liz's presence, a BOY (15) plays a soulful violin while a GIRL (15) dances to his tune.

As she watches, half-hiding behind the door frame, Liz's hardened stare dissolves away.

Liz studies the girl's moves and finds herself mirroring them, if only minutely.

The rubber sole of Liz's sneaker squeaks on the hard floor.

The music stops. The violinist's bow rests against the strings and the dancing girl stares at Liz.

DANCING GIRL
You want to dance with me?

Liz is frozen, horrified.

LIZ
Fuck off.

She turns and runs, sprinting through the halls and crashing through doors.

6 EXT. SCHOOL - DAY 6

Liz bursts from the front door.

The outside of the school is in an even worse state than the inside.

(CONTINUED)

Liz ducks through a hole in a chain link fence before running through the DESOLATE CITY STREETS and towards the distant SURVIVORS CAMP.

She weaves through back alleys and darts past closed-up store fronts.

Liz comes to the chain link fence that surrounds the camp and ducks to make her way through a pre-cut hole. But she only makes it as far as her waist. She screams

She is dragged back through forcefully. A pair of hands clutch her ankles.

Her ATTACKER rolls her onto her back and clamps a hand over her mouth.

The Attacker, a MAN (35), dressed in torn, dirty clothing, uses his other hand to unbutton her fly.

Liz's eyes shoot wide open and she beats the man's arms and chest with her fists.

He grabs her wrists and pins them to the dirt.

With his hand off her mouth, Liz screams. But again, his hand silences her. She bites his hand.

The man is undererred. He tugs her tartan pants down and whips them free of her legs.

Liz instinctively covers herself, fiercely holding onto her underwear, but the man is gone.

He runs away, her stolen pants in hand.

7 INT. GYMNASIUM/SURVIVORS CAMP - DAY 7

Rows upon rows of mattresses, cots, and folding beds.

Some survivors have fashioned walls by hanging towels and blankets around their own little tiny stretch of real estate for privacy.

8 INT. GYM, SHOWERS - DAY 8

Tobias scrubs himself clean under the steaming hot spray of water.

Done in the shower, he throws all his clothes into a plastic garbage sack and ties it off.

9 INT. GYM, SURVIVORS CAMP - DAY

9

Tobias weaves his way through the disparate people that populate the hall.

A MANNEQUIN, dressed in a white doctor's coat, and with a stethoscope around its neck, has been hung, via a noose, from one of the basketball hoops.

Tobias looks away, unsettled.

He finds Mike with ease, behind a series of curtains that form a square around four camp beds.

Mike greets him with a hug, throwing his arms around Tobias's thighs. Tobias ruffles his son's hair.

MARY CARTER (37), hair in a pony tail, dungarees, forces a tight, sympathetic smile. It's not a reassuring gesture.

She sits on the edge of a cot, stirring noodles that heat over a camping stove.

Tobias closes the curtain behind him. He and Mike take a seat on one of the cots.

TOBIAS
It didn't work.

MARY
I know, I heard.

TOBIAS
Jeez. News spreads fast around here.

MARY
Among other things.
(beat)
I'm sorry. Don't blame yourself.

TOBIAS
Who else is there to blame?

MARY
Who else would have tried?

Mary looks to Mike, playing with a toy car, unaffected by the conversation and the circumstances.

MARY
Mike, go fetch us some water,
would you please?

Mike bounds off, happy to be of service.

Mary stands, revealing a swelling belly. She's nine months pregnant.

(CONTINUED)

MARY

The last remaining doctor we had
in the camp is now gone.

Tobias rests his head on the swell of her belly.

MARY

People say infections are on the
rise.

TOBIAS

Careful who you give any credence
to.

MARY

Are they wrong? Am I wrong to be
afraid?

One of the hanging blankets is tossed aside and Liz
enters.

Startled, Mary and Tobias take in her appearance, her
missing pants.

Liz's resolve breaks. Mary hugs her and she sobs into he
mother's shoulder. Tobias stands, helpless.

TOBIAS

Liz, did someone...?

Mike returns, carrying a cooking pot half-full with water.

MIKE

Got it.

(sees Liz)

Why aren't you wearing pants?

10

EXT. SURVIVORS CAMP - NIGHT

10

Tobias has a handkerchief tied over his mouth and nose. He
wears thick gardening gloves.

He and another man, KEN (30), douse a pile of human bodies
with GASOLINE before lighting a flare and throwing it on
top. The pile of bodies is immediately engulfed in flames.

NATIONAL GUARDSMEN (O.C)

Bunch more here.

Two National Guardsmen wheel a flatbed trolley stacked
with several more bodies, each wrapped in plastic.

Ken and Tobias barely respond. This has become routine.

Together they grab the head and shoulders of an ELDERLY
WOMAN, who appears to be necrotic up to her neck. They
throw her onto the fire.

(CONTINUED)

A MAN IN HIS 20s, missing both feet, goes onto the fire.

Tobias grabs the one remaining leg of a LITTLE GIRL. But Ken has stopped. He stares at the Girl's face behind the plastic.

 TOBIAS
Ken? You ok?

 KEN
...Natalie?

 TOBIAS
Oh shit.

Ken picks up the can of gasoline and pours it over his head.

 TOBIAS
Ken, no.

Ken lights a second flare and he becomes a human torch. He emits an earth-shattering scream and runs, zig-zagging, chaotic.

Tobias realises he still holds the girl's only leg. The other has been severed above the knee.

11 INT. GYM, SURVIVORS CAMP - DAY 11

At the few square feet occupied by the carter family, the four of them dine on a meal of potato chips and dip.

Tobias takes in his wife and two kids, one by one, before speaking in hushed tones.

 TOBIAS
This will be our last night in
camp.

 MIKE
We're going home?

 TOBIAS
We're gonna build a new home for
ourselves, buddy.

 MARY
Toby -

 TOBIAS
One of the guys here, one of the
other burners, he told me about a
cabin he and his family have, up
in the mountains. It's far away
from the cities.

(CONTINUED)

MIKE

So we can't go home?

TOBIAS

We need to avoid populated areas.

MIKE

Populated?

TOBIAS

Places with lots of people.

LIZ

Infected people.

Tobias nods.

MARY

He's okay with us using it?

TOBIAS

He's dead.

LIZ

Did he happen to mention how to get there, how to find it?

TOBIAS

We'll find it. You have to trust me.

MARY

What about the baby?

TOBIAS

That's why we're leaving this place.

MARY

I'll need a doctor.

TOBIAS

Ronald talked me through what to do.

LIZ

Like he did when you amputated his arm?

Tobias looks to Liz, ignores her question, and answers Mary.

TOBIAS

Mary, look what's happening here. It'll be the same everywhere else.

(beat)

(MORE)

(CONTINUED)

TOBIAS (cont'd)

The camps are falling apart. The few doctors that are left and haven't already caught necrosis -

LIZ

The creeping death.

TOBIAS

...the ones that are left will soon be turned on by the people they're trying to save.

MARY

...When do we go?

TOBIAS

Tonight. But first, we eat dinner together.

MIKE

If we're going, why not just go now?

LIZ

'Cause it's probably our last dinner ever, Shitmachine.

TOBIAS

Because no matter what happens out there, we're still a family. Nothing changes that. And don't cuss.

Together, they eat.

12 EXT. SURVIVORS CAMP - NIGHT

12

Tobias, Mary, Liz, and Mike each carry a backpack containing their meager belongings.

Mary takes Mike by the hand and Tobias leads the way through the camp. They weave between the redundant medical tents.

TOBIAS

Wait here.

Tobias leaves them to duck inside a tent.

13 INT. MEDICAL TENT - CONTINUOUS 13

He heads directly for the MEDICINE CABINET, but finds it empty.

He rips open the plastic wall to enter the neighbouring tent. The MEDICINE CABINET is also empty.

Tobias tries a third tent and takes vials of morphine. After a brief pause he loads his bag with what remains of the PROPOFOL, ALCOHOL, and SUCCINYLCHOLINE.

14 EXT. SURVIVORS CAMP - NIGHT 14

Tobias emerges from the tent and quickly rejoins his family.

MARY
Everything ok?

TOBIAS
...Supplies.

He leads Mary, Liz, and Mike past the burning corpses and to the gated entrance/exit.

They are immediately met by one of four NATIONAL GUARDSMEN, blocking their way.

NATIONAL GUARDSMAN #1
You know the rules, only
authorised parties may leave camp
for reconnaissance missions and
supply runs. And no kids either.

TOBIAS
I know, I just want to take my
family -

NATIONAL GUARDSMAN #2 (O.C)
ALL NEW ARRIVALS ARE ORDERED TO
REMOVE ANY GLOVES AND ALL
FOOTWEAR FOR INSPECTION!

Guardman#1's attention is drawn to the commotion at his back. His three fellow Guardsmen have their weapons trained on a MAN in a BASEBALL CAP and a MALNOURISHED TEENAGE GIRL.

BASEBALL CAP
Please, we're hungry.

NATIONAL GUARDSMAN #2
Do not approach.

(CONTINUED)

NATIONAL GUARDSMAN #3
Take off your shoes and socks.

BASEBALL CAP
My daughter, she needs help.

Tobias and his family watch events unfold, their path still blocked.

BASEBALL CAP
(steps forward)
If we could just come inside
first -

Guardsmen #2 opens fire. His three fellow Guardsmen follow his lead.

Baseball Cap is shot in the face, neck, and chest.

MALNOURISHED GIRL
(runs forward)
NO!

By the light of the fire, Liz sees that the girl wears her TARTAN PANTS.

The Malnourished Girl takes a single bullet to the forehead.

The camp erupts into chaos.

Other SURVIVORS who had been watching the scene encircle the Guardsmen.

GUNFIRE.

A few SURVIVORS are shot before the outnumbered Guardsmen are overpowered and their weapons wrestled from their grasp.

TOBIAS
(backing away)
C'mon, we need to find another
way out.

LIZ
I know a way.

15

EXT. SURVIVORS CAMP, PERIMETER FENCE - NIGHT

15

Liz leads the four of them through the camp as gunshots ring out, accompanied by terrified screams and cheers of joy and celebration. People run in every direction.

They reach the hole in the fence. Mike goes through first.

(CONTINUED)

MARY
I won't fit.

Tobias looks around for an immediate solution, finds none.

Mike drops to his knees and rakes the earth with his fingers. Liz and Tobias follow suit.

Mary shrugs off her back pack and throws it over the fence, where it lands in the long grass on the other side.

Mary crawls on her hands and knees while Liz and Tobias stretch the fence to its limit.

The fence scratches and cuts Mary's back through her dungarees.

Liz follows, then Tobias.

16 EXT. SCHOOL YARD - CONTINUOUS

16

The four walk through long grass, in the direction of the derelict school.

Tobias and Mary watch, curious, as Liz leaves them to hurry up the stairs to the school doors. She takes a pair of DANCE SHOES from her bag and leaves them at the entrance.

With the gunshots now distant, the Carter family walk towards the distant mountains, the camp at their backs, and the city skyline adjacent.

17 EXT. FREEWAY - DAWN

17

The traveling foursome walk in a line by the side of the empty road.

Tobias lets Mary set the pace and follows closely behind. Liz takes up the rear, with Mike between herself and Tobias.

LIZ
Maybe it would have been better
just to stay behind and take a
bullet.

TOBIAS
Don't.

LIZ
At least that would be quick.
(beat)
Funny, no matter how quick we
walk or run, the creeping death
will always catch us up.

(CONTINUED)

TOBIAS
It has a scientific name.

LIZ
Creeping Death tells it like it
is.

TOBIAS
So does Necrosis, if you care to
learn what it means.

LIZ
Schools out, Dad. Along with
everything else.

TOBIAS
Not as long as I'm your father,
it's not.

MARY
Stop it, you two.

MIKE
A CAR!

Mike points up ahead to a distant gas station. Parked in
the forecourt, little more than a blip from here, is a
STATION WAGON.

18 EXT. GAS STATION - DAWN/DAY

18

An old, 80's style place. The small gas station has an
accompanying Mom and Pop store.

Mike runs to the car, excited.

TOBIAS
Wait. Don't touch anything.

Mike skirts the car, grinning, eager. He circles it before
freezing.

Liz, Mary and Tobias catch him up.

Sat in a porch swing is the BODY OF AN OLD WOMAN (80),
dressed in her Sunday best Her skin is necrotic from head
to toe. She is long dead.

Holding her rotting hand, is MAN (80), wearing a straw hat
and coveralls with the sleeves rolled up.

The hand that holds his companion's hand has also turned
necrotic, the dead flesh stretching up his arm and
threatening his neck.

He blinks.

(CONTINUED)

LIZ

Call it what you want, Dad. It gets you just the same.

TOBIAS

We need to keep moving. It's not safe here.

OLD MAN

Keys are in the car.

The Old Man senses Tobias's hesitation.

OLD MAN

I didn't touch nothin'.

CUT TO:

Tobias finishes up filling a gas canister and loads it into the trunk beside another like it.

Mary and Liz exit the Mom and Pop store carrying boxes loaded with canned food and bottled water.

19 INT. MOM AND POP STORE - CONTINUOUS 19

Mike uses the barrel of a TOY GUN to spin a rack of cheap T-shirts wrapped in cellophane. He finds one he likes.

20 EXT. GAS STATION - CONTINUOUS 20

The two kids and their mother climb into the car, Mary taking the front passenger seat.

Tobias lingers for just a moment in the V of the open car door.

OLD MAN

Best of luck to ya.

TOBIAS

...And to you.

OLD MAN

My luck died with her.

Tobias nods and gets behind the wheel. He fires the ignition and the engine sputters to life.

Tobias drives onto the long stretch of freeway towards the ever distant mountain range.

21 INT/EXT. STATION WAGON (MOVING) - DAY

21

The windows are down and wind blows through the car as Tobias drives.

LIZ
If you get tired, let me know.
I'll take over.

TOBIAS
Not without your license.

LIZ
You think that matters now?
Besides, who is there to crash
into?

The station wagon is the only car on the four lane blacktop.

Mike aims his newly-acquired toy gun out the window and pops off a few imaginary shots.

TOBIAS
Where'd you get that?

MIKE
I didn't steal nothing. The old
man said I could have it.

TOBIAS
Those things aren't toys.

MIKE
But that's exactly what it is.

TOBIAS
You know how I feel about them,
Mike.

Disgruntled, Mike tosses the toy behind him and it lands in the back. From his lap he takes a plastic-wrapped T-Shirt. On the front is a bold red 'S' against a yellow background above the word 'Superdad'.

TOBIAS
What else you got back there?

Mike throws the shirt back over his shoulder.

MIKE
Nothing.

Tobias turns on the radio. Nothing but static. He turns the dial.

(CONTINUED)

MARY

There's been nothing new in weeks.

TOBIAS

We haven't listened in weeks.

A HUMAN voice among the static.

NEWSCASTER (OVER RADIO)

...We've seen necrosis before. But what we haven't seen before is all five types of necrosis occurring at once simultaneously, and -

LIZ

(mocking)
- certainly not as a contagion. Not something that spreads via touch or through trace contact.

NEWSCASTER (OVER

RADIO)

- certainly not as a contagion. Not something that spreads via touch or through trace contact. People should be alert to any discoloration in the skin and a smell not unlike that of rotten apples.

Tobias is disappointed, deflated.

LIZ

Turn it off.

TOBIAS

Wait, there could be something new.

LIZ

You're listening to a ghost.

NEWSCASTER (OVER RADIO)

What is clear is that the virus first appears in the extremities; fingers, toes, hands and feet, then spreads. The only measure we have to fight this right now is merely preventative and wholly unappealing: amputation.

Mary turns off the radio.

22 INT. STATION WAGON (MOVING) - DAY 22

Liz drives.

Tobias watches her from the passenger seat, his anxiety gradually easing off. She handles the car well.

Mary and Mike observe from the back, the former proud, the latter sitting up as high as he can and craning his neck.

MIKE

When's it my turn?

TOBIAS

In eight years.

Mike falls back down into his seat and stares out the window, pouting. Liz presses just a little harder on the gas.

23 EXT. REST STOP - DAY 23

The rest stop is bordered on three sides by forest. Liz steers the station wagon to the curb and shuts the engine off.

Mary is the first to climb out of the car.

MARY

This baby is tap dancing on my bladder.

She waddles over to the ladies bathroom.

LIZ

I gotta use the little girl's room too.

Liz follows Mary out of the car and to the small stucco outhouse.

MIKE

(smiling)

I need the men's room.

Tobias can't help but crack a smile. But his smile fades as he's left alone in the car. He stares at his hands, contemplative.

24 EXT. REST STOP - DAY 24

Tobias prepares plastic plates and plastic cutlery, setting four places at a picnic table. He lights the camping stove and empties two cans of beans into a pan.

(CONTINUED)

Mary, Liz, and Mike all emerge from the bathroom, as if on cue.

Mike comes to the table and sets a fifth place.

TOBIAS
Who's that for?

MIKE
(points to Mary's belly)
Mike number two.

MARY
(laughing)
Oh really? What if she's a Liz
The Second?

TOBIAS
That would be Liz: The Revenge.

Tobias notices that instead of joining them at the table, Liz is standing at the edge of the forest, with her back to them.

TOBIAS
You coming to sit with us?

LIZ
Is sixteen hours together in a
tin can on wheels not enough?

MARY
(to Tobias)
It's ok.
(to Mike)
Go with your sister.
(to Liz)
Take your brother with you.

Mike obliges and runs over to Liz.

LIZ
If we weren't related...

Together they explore the outskirts of the forest.

With the kids out of earshot, she gently probes...

MARY
What's the plan, Toby?

TOBIAS
Get to the cabin, make sure it's
safe.

MARY

And then?

TOBY

What do you mean?

MARY

Those cans of food will only last us so long.

TOBIAS

I'll learn to fish, learn to hunt.

MARY

Hunt?

TOBIAS

I've read up on it.

MARY

Hunt with what?

(beat)

Winter's not far off too.

TOBIAS

I'll figure it out.

MARY

It's not your job to do this alone.

TOBIAS

I'm their father.

Tobias puts a hand to her belly and Mary covers his hand with her own.

MARY

Exactly. You can only do so much. Providing is one thing -

TOBIAS

I'll protect them. At all costs.

MARY

They also need to live, whatever that means now. They need to be kids, for as long as they still can.

TOBIAS

Like I said, I'll figure it out.

MARY

We'll figure it out.

(eyes on Tobias, calls)

(MORE)

(CONTINUED)

MARY (cont'd)
DINNER'S READY!

Moments later Liz and Mike emerge from the forest, playfully shoving at each other and giggling.

A GUNSHOT, distant, echoes between the mountains.

The Carter family all freeze and exchange nervous glances.

A second GUNSHOT reverberates for several seconds as it bounces off the surrounding granite.

A SCREAM, indistinguishable from human or animal follows. What begins as a wail is quickly cut short. Silence follows.

25 INT/EXT. STATION WAGON (MOVING) - DUSK

25

Tobias is back at the wheel. Mary, Liz, and Mike all sleep in their seats.

The road is reduced to two narrow lanes. To the left, a sign that reads; "WOLF SANCTUARY 5 MILES AHEAD". To the right, a steep climb up a single lane of dirt track.

LIZ
(eyes closed)
Do you know where you're going?

TOBIAS
Ken said turn right at the wolf sign.

Tobias takes the dirt track and the car rocks on its suspension. Mary and Mike are soon woken up.

The four of them remain silent as the car bounces and occasionally bottoms out on a rock.

LIZ
Couldn't we have stolen a 4x4 instead?

Tobias keeps driving, eventually stopping where the dirt track ends and a footpath begins.

TOBIAS
This is where we get out.

Tobias climbs out. The remaining three in the car hesitate, silent.

TOBIAS
It'll be dark soon. We don't have long.

(CONTINUED)

Liz and Mike exit the car. Tobias moves around to the other side and helps Mary out. He takes her back pack and his own.

TOBIAS

Bring only what you need for tonight. We can come back for the rest.

Liz and Mike grab their backpacks and Tobias lights the way with a flashlight.

26 EXT. FOREST, FOOTPATH - DUSK

26

They walk in silence, listening to the forest. Tense. Apprehensive. Shivering from cold.

The path forks.

Tobias waves the flashlight beam up and down a tree blackened by a lightning strike, its branches sharpened into points.

TOBIAS

Left here.

Tobias leads, his family follows. They trek through the forest as night falls.

Eventually, they come to a clearing lit by the moon.

MIKE

Are we lost?

TOBIAS

We're not lost. We're home.

Liz, Mike, and Mary fan out around Tobias and follow his line of sight. On the far side of a meadow is a WOODEN CABIN, dilapidated shed, and outhouse.

Behind the cabin, the rock face of the mountain points to the sky.

27 EXT. CABIN - NIGHT

27

The building is small with a sloping roof and brick chimney. A porch overlooks the meadow.

A trail to the right of the cabin leads to a small shed about 200 meters away. Left, the outhouse. The cabin is dark and quiet.

Tobias orders Mary and the kids to halt with an upraised palm.

(CONTINUED)

Mike insists on going with his father, and sticks by him as Tobias skirts the cabin.

Tobias tries the front door. Locked. He picks up a nearby rock and uses it to break a panel of glass.

TOBIAS
(whispers)
Don't ever let me catch you doing
this.

He reaches inside and lets himself in.

28

INT. CABIN - CONTINUOUS

28

Tobias and Mike step inside the gloomy cabin. Moonlight spills in through gaps in the curtains. Dust swirls.

Tobias observes a small cooker, sturdy kitchen table.

He slowly moves through the cabin, floorboards creeping underfoot.

A stag's head hangs above the fireplace. Below that, a HUNTING RIFLE.

A narrow, steep staircase leads from the cozy living room to rafters above.

Tobias and Mike take the stairs and find themselves on a landing that overlooks the living room.

Three bedrooms branch off from the upstairs hallway.

Tobias finds framed family pictures of Ken, his daughter, and his wife.

He looks away from the pictures, finds Mary and Liz, huddled in the living room.

MARY
It's cold out.

29

INT. CABIN, LIVING ROOM - NIGHT

29

A FIRE BURNS in the stone hearth.

The foursome camp in the living room. Mary sleeps under a pile of blankets on the sofa.

Mike sleeps beside Tobias on the floor, more blankets doubling up as a mattress beneath them.

A third space on the floor lies empty, blankets tossed aside.

(CONTINUED)

Mary stirs, wakes, sees that Liz is gone.

MARY

Liz? Liz?

Her momentary bout of concern passes when she glances out the nearest window that overlooks the meadow.

30

EXT. CABIN - NIGHT

30

Liz dances. Barefoot. Earplugs project music into her ears.

She remains unaware as Mary steps onto the porch, a blanket wrapped around herself.

Mary enjoys Liz's elegant moves.

Liz makes a turn and catches sight of Mary, watching. She abruptly stops dancing and removes her earplugs.

LIZ

Sorry.

MARY

Don't be.

LIZ

It's a pointless waste of time anyway.

MARY

It makes more sense now than ever, a little bit of beauty. It's important to let the world know who we are...beyond just whether or not we're infected.

Mary smiles reassuringly and is reassured herself when Liz finally smiles in return.

Mary heads back inside and Liz replaces the earphones, resumes dancing.

TWIGS SNAP at the edge of the forest, somewhere behind the treeline.

Liz does not hear. Does not react. Nor does she react when more twigs snap at the same site. And again.

Somewhere in the forest, someone is moving. Walking. Approaching.

Liz continues to dance.

31 EXT. CABIN - DAY 31

Tobias is at the back of the cabin, pouring gasoline into a generator.

32 INT. CABIN - DAY 32

Liz, wrapped in a towel, stares at an old, metal bathtub. It is just a tub. No plumbing.

33 EXT. CABIN - DAY 33

Tobias finishes filling the generator and wipes his hands on a rag when Liz appears from around the corner.

LIZ

We have no running water.

TOBIAS

We have a stream.

34 EXT. MOUNTAINSIDE, STREAM - DAY 34

Mike lies on his belly, excitedly looking at the stream. He opens his mouth wide and is about to stick his face in it...

TOBIAS (O.C)

NO!

Mike freezes, turns. Tobias and Liz (still in a towel) approach.

TOBIAS

We boil it before we drink it.
Always.

He hands Mike a pail, which the boy dutifully fills.

TOBIAS

This will do our laundry, give us water for drinking, cooking, making coffee. And for bathing.

LIZ

...Where do we, ya know, go to the bathroom?

Tobias smiles and points to a narrow, 6 foot wooden structure off to the side of the cabin.

LIZ

What's that?

(CONTINUED)

TOBIAS

It's called an outhouse.

LIZ

You expect me to go anywhere near that thing?

TOBIAS

It's that or dig your own hole.

Liz sighs and steps into the stream.

TOBIAS

You don't wanna heat it, use the tub?

LIZ

By the time I do that it'll be time for bed.

Tobias leads Mike away from the stream and down a small trail back towards the cabin.

Liz takes a look around before removing the towel. She lets herself sink up to her shoulders.

A FLOCK OF BIRDS suddenly TAKES FLIGHT from a concentrated spot among the trees, as if disturbed by something. Or someone.

Liz's gaze moves from the birds to the tree canopy, and to the thick woodland at the base of the trees.

Her long hard stare is not enough to penetrate the greenery.

35 INT. CABIN, KITCHEN - DAY

35

Mary plugs in an old refrigerator. It whirs to life.

She packs away the food from the gas station and discovers a bottle of red wine inside a cupboard. She blows a layer of dust from the glass.

She uncorks it, takes a sniff, and puts the bottle to her lips.

An arm snakes around her full belly, takes the wine from her, and Tobias whispers in her ear.

TOBIAS

Uh-uh. Not until the baby's out.

Mary pouts and sighs playfully, but not without a degree of sincerity.

(CONTINUED)

TOBIAS

Mike has something better.

Mike struggles to stow the pail of water on the hob, spilling a few drops here and there.

36 EXT. CABIN - DAY

36

Mike and Tobias wear matching lumberjack shirts, Mike's as low as his knees. He watches Tobias chop wood using an old axe and chopping block.

Mike dutifully loads his arms with chopped wood and carries it to the porch before following Tobias to the barn-like shed.

Tobias unbolts the rusted lock and eases the door open.

37 INT. WOOD SHED - DAY

37

Mike slips past Tobias's leg for a view inside the wood shed.

A workbench occupies one half of the shed, while woods of various breeds and sizes are haphazardly piled in the other half.

Hanging from the walls and ceiling beams are a number of assorted SAWS, bear traps, and ancient scythes. Mike reaches for one of the bear traps.

TOBIAS

Don't. Those things'll take your arm off.

MIKE

Hey dad, look.

Mike dusts off a RADIO that he finds underneath the work bench.

MIKE

Now we can listen out for when it's ok to go home.

Tobias tries a reassuring smile, but it comes out bittersweet.

38 INT. CABIN, MIKE'S ROOM - DAY

38

Mike takes a pair of batteries from a toy fighter jet and inserts them into the radio.

Hopeful, he turns the dial. Nothing but static.

Outside he sees Tobias, inside the shed, the door open, sawing away.

39 INT. CABIN, LIZ'S ROOM - DAY 39

Her hair wet, Liz stares at an empty wall before fixing a metallic serving tray to the wall using an existing nail and the tray's handle. A makeshift mirror.

Liz applies eyeliner. She starts layering on red lipstick. Half-done, she pauses to stare at herself.

She aggressively wipes the makeup from her face, sad and angry.

40 EXT. CABIN - NIGHT 40

THUNDER AND LIGHTNING. HEAVY RAIN.

With the wood shed door still open, Tobias continues to toil away by the light of a lantern.

41 INT. CABIN, KITCHEN - NIGHT 41

Mary, subdued, serves Liz and Mike a dinner consisting of plain white rice and anemic canned vegetables. Both eat in silence.

Mike has brought the radio to dinner with him, turning the dial in between forkfuls.

LIZ

Did you have to bring that thing
with you?

The door opens as thunder claps and lightning flashes.

Tobias backs in through the doorway before turning and putting down a homemade baby's crib. He's pleased with himself.

TOBIAS

What do you think?

MARY

It's wonderful, Hun.

Mary goes to greet him, putting her back to Liz and Mike.

MARY

(quiet)
We need to talk.

He pulls back to read her grim expression, looks past her to see Liz and Mike. They've both stopped eating and are looking right back at him, their faces serious.

42 INT. CABIN, BEDROOM - NIGHT

42

Mike and Liz lie awake in bed, restless.

MARY

The crib is nice, but we're gonna need lots more; baby formula, bottles, diapers, aspirin, not to mention food for the rest of us. We only have enough meals for one more day, two at the most.

TOBIAS

I can go out on regular runs for supplies. I'll drive to the nearest town, store or gas station and get whatever I can find. I'll go first thing in the morning.

Outside, the storm still rages, heavy rain lashing at the windows.

MARY

Tobias?

TOBIAS

Yeah?

MARY

You really think we're safe here?

TOBIAS

I'll make sure of it.

43 EXT. CABIN - DAY

43

Mary steps onto the porch, sipping coffee.

The cup pauses at her lips when she finds muddy FOOTPRINTS on the porch. The mysterious visitor, wearing boots, has approached each window before vacating the porch.

MARY

Tobias?

Tobias joins her, smiling, his own coffee in hand. His smile disappears when he detects the footprints.

(CONTINUED)

TOBIAS

Where are the kids?

MARY

Upstairs. Still in bed.

TOBIAS

Stay here.

Tobias rests his coffee cup on the railing and follows the footprints left in the mud by last night's rainfall. They lead to the shed.

Tobias readies himself before throwing the door wide open. But the shed is empty.

44 INT. CABIN - DAY

44

Tobias takes the HUNTING RIFLE from the rack above the fireplace and Mary watches him search the room frantically.

He reaches up onto shelves, patting down every inch of them and finding nothing but dust.

Finally, inside a cigar box in a drawer, he finds a box of ammunition.

45 EXT. MEADOW - DAY

45

Tobias lines up a few empty cans on a rock. He backs up several paces and begins loading the rifle.

But he fumbles and struggles with the loading mechanism, growing frustrated.

MIKE (O.C)

You need to pull that bit up and then back.

Tobias finds Mike at his side, pointing at the bolt action on the rifle.

After a moment, Tobias does as Mike instructed and the magazine opens up.

Mike smiles and throws his arms out, proud.

TOBIAS

How do you know this?

MIKE

Youtube.

(CONTINUED)

Tobias, with the confidence of a virgin on prom night, takes a round from the box of ammunition, and pushes it into the magazine.

Mike, with a "chnk-chnk", mimics the reverse movement of the bolt action to once again close it. Tobias pushes the bolt forward and down.

He shoulders the weapon and puts his eye to the telescopic sight. The cross-hairs waver all over the place, barely lingering on the tin cans for more than a second.

His finger hovers over the trigger.

 TOBIAS
 (giving up)
 Fuck.

 MIKE
 Dad, you swore.

46 INT. CABIN, KITCHEN - DAY

46

Mike and Liz have been summoned to the kitchen. In the middle of the table is the rifle, Tobias and Liz standing at opposite ends.

 TOBIAS
 We have a situation.

Liz and Mike exchange uneasy glances.

 TOBIAS
 Someone has been to the cabin. We
 don't know who they are or what
 they want.

Liz looks gut-punched.

 MARY
 Liz? You ok?

 LIZ
 The other day at the stream, I
 felt like I was being watched.

 TOBIAS
 And you didn't mention it?

 LIZ
 I never actually saw anything.

 TOBIAS
 Either someone was watching you
 or they weren't?

(CONTINUED)

LIZ

What was I supposed to say?
You're always telling us to act
on facts, not feelings.

MARY

This isn't getting us anywhere.

TOBIAS

...Our survival out here relies
on us sticking together.

LIZ

Ok. Fine.

TOBIAS

But I need to leave. Today.

MIKE

(scared)

Why?

TOBIAS

If I don't go for supplies, we'll
starve.

MIKE

Stay.

MARY

I'm afraid that's not an option,
sweetie.

TOBIAS

And it means one of you will have
to protect the other two from
whatever is out there while I'm
gone.

Tobias slides the hunting rifle in front of Liz.

MIKE

Why her?

TOBIAS

Because it can only be her.

LIZ

I don't want it.

MIKE

See.

TOBIAS

If you need me to explain why
her, then you've demonstrated why
not you. Your mother is nine

(MORE)

(CONTINUED)

TOBIAS (cont'd)
months pregnant and you're nine
years old. Liz?

Liz takes the rifle, uncomfortable.

MIKE
So then let me come with you.

TOBIAS
It could be dangerous. I don't
know what to expect out there.

LIZ
But we don't know who else is
here.

TOBIAS
Which is why I'm leaving you the
rifle. And that's why Mike stays
too.

Tobias shoulders his back pack and opens the door, ready
to leave.

TOBIAS
I'll be back soon.

Liz steps towards him, stopping halfway between the door
and the table. She holds the rifle.

LIZ
How do I even work this thing?

TOBIAS
...If anyone comes, point it at
them.

LIZ
And?

TOBIAS
Hopefully that'll be enough.

LIZ
(incredulous)
And if it's not?

TOBIAS
...I'll be back soon.

Tobias heads out the door.

- 47 EXT. CABIN - CONTINUOUS 47
Tobias looks left and right, scanning the surrounding treeline and picks up his pace. He is soon jogging, heading for the trail back to the car.
- 48 INT. CABIN - CONTINUOUS 48
Liz watches Tobias from the window. Mary soon joins her, struggling to heave herself across the room.
Tobias disappears into the woods.
Mike bolts out the door without warning. Mary attempts to give chase but finds it impossible.
Liz runs out the door after him.
LIZ
MIKE! NO!
- 49 EXT. CABIN - CONTINUOUS 49
Liz bursts through the door and steps down off the porch.
Mike sprints. He's halfway across the meadow.
LIZ
MIKE!
Hearing wheezing and labored breathing, Liz finds her mother hunched over on the porch, one arm braced against the wall, the other clutching her swollen belly.
Liz looks back and forth, between Mike and Mary.
LIZ
(defeat)
Shit.
She slings the rifle's strap over her shoulder and returns to the cabin.
LIZ
C'mon. Let's get you back inside.
Liz takes her mother's hand as Mary's water breaks.
- 50 EXT. FOREST, FOOTPATH - DAY 50
Tobias follows the trail, maintaining his pace and staying alert.

51 FURTHER BACK ON THE TRAIL - CONTINUOUS 51

Mike runs, fast but clumsy.

52 EXT. CABIN, PORCH - CONTINUOUS 52

Liz helps Mary onto the floor. She grabs a cushion from a nearby chair and places it at Mary's back.

LIZ
What do I do?

MARY
Grab some towels, blankets.

LIZ
I can't leave you, mom.

MARY
It's ok. Do it.

Liz hurries inside.

MARY
And bring some water. Clean.

53 INT. CABIN - CONTINUOUS 53

Liz moves fast. Frantic. She pours some water from a plastic container into a saucepan and starts heating it on the stove.

She grabs the linen from her own bed, a towel, and races back to the porch.

54 EXT. FOREST, FOOTPATH - CONTINUOUS 54

Tobias arrives at the parked station wagon. The windows are already layered with dirt, fallen leaves, and bird droppings.

He climbs behind the wheel. Exhaust sputters from the tailpipe.

55 INT/EXT. STATION WAGON (MOVING) - CONTINUOUS 55

Tobias turns the car around, navigating the narrow dirt track and surrounding trees.

Just as the car's hood is pointed at the footpath, Mike appears from around a bend.

Tobias stops the car, allowing Mike to catch up and open the passenger door.

(CONTINUED)

TOBIAS

You were told to stay back at the cabin. Now your mom and sister only have each other.

MIKE

You had nobody. But now you have me.

TOBIAS

...Seat belt.

Mike fastens his seat belt and the car bumps its way down the side of the mountain.

56 INT. CABIN, KITCHIN - CONTINUOUS 56

The pot of water on the stove begins to boil. Liz runs in and takes it from the heat. She carries it outside.

57 EXT. CABIN, PORCH - CONTINUOUS 57

Liz puts the water down a few feet from where Mary half sits, her back against the wall.

MARY

Let it cool. Then wash your hands.

(beat)

I'm gonna need your help.

Liz, stern, nods.

58 INT/EXT. STATION WAGON (MOVING) - CONTINUOUS 58

Tobias stops the car where the dirt track meets the paved road. Left or right?

The only sign present points to the wolf sanctuary, 5 miles right.

TOBIAS

What do you think?

MIKE

(looks left)

We came that way.

TOBIAS

Just a lot of nothing.

Mike looks right.

(CONTINUED)

TOBIAS

Could be even more nothing.

Mike shrugs.

TOBIAS

Or there might be everything we
need just five minutes away.

Tobias hits the gas and steers right.

59 EXT. CABIN, PORCH - CONTINUOUS

59

Mary breathes hard, sweating.

LIZ

What do I do, mom?

MARY

Just keep everything clean... And
stay here with me. And maybe get
me something to bite down on.

Liz puts the rifle down to head back inside.

60 INT. WOOD SHED - CONTINUOUS

60

Up in the rafters, two large pieces of plywood are slid
apart by unseen hands, along the horizontal support beams.

A small collection of food wrappers and soda cans fall out
between the widening gap.

A MAN, dressed in grubby hiking boots and combat pants,
lowers himself, feet first, down from the rafters.

He approaches a gap in the door and looks at the cabin 200
meters away, where Liz returns to Mary's side.

61 EXT. CABIN, PORCH - CONTINUOUS

61

Liz offers Mary a wooden spoon, which Mary hastily puts in
her mouth to bite down on.

She screams around the spoon.

62 INT/EXT. STATION WAGON (MOVING) - CONTINUOUS

62

Through the windshield, Mike and Tobias spot a two-story
house. Tobias steers into the driveway and stops the car.

(CONTINUED)

TOBIAS

Wait here.

63 EXT. HOUSE - CONTINUOUS 63

Tobias climbs out of the car, taking his back pack. He takes a look around, sees the front door wide open.

TOBIAS

Hello? Anybody home?

Silence greets him. He tentatively approaches the house and steps inside. A few squirrels scuttle away.

64 INT. HOUSE - CONTINUOUS 64

Tobias finds himself in a living room, tidy and well-kept. Other than leaves that have been blown inside, and evidence of wandering wildlife, the house is in order.

Family photos of a man and wife and their three children hang on the walls.

TOBIAS

Is anyone here? We just want some food.

Silence.

Tobias finds the bathroom and loads his bag with toothpaste and aspirin.

In the kitchen he empties the cupboards of dried and canned foods then heads outside.

65 EXT. HOUSE - CONTINUOUS 65

Tobias returns to the car, opens the back door, and upends the back pack onto the seat.

MIKE

Can we go now?

TOBIAS

One minute.

Mike watches Tobias go back inside the house with his bag once again empty.

66 INT. HOUSE - CONTINUOUS 66

Tobias again fills his bag with food. He even breaks a smile.

He heads to the hall, about to leave, but presented with the front door at one end of the hall, and the stairs at the other, he chooses the stairs.

He wrinkles his nose and covers his mouth but forces himself to resume climbing.

Tobias finds three rooms, all beds neatly made. He approaches the final bedroom and sees feet on the bed, legs extending out of sight.

67 INT. STATION WAGON - CONTINUOUS 67

Mike picks his nose and looks from his excavated goods on the end of his finger to the open doorway.

A WOLF saunters into the house.

Mike takes in a quiet lungful of air before reaching for his door handle and finds a second WOLF at his window, mouth hanging open.

68 INT. HOUSE - CONTINUOUS 68

Tobias clears the doorway and the smell causes him to wince.

One the bed are the family from the photographs. But their smiles are gone.

The mom and three kids sport matching bullet holes in their heads. Dad's missing the top of his skull and the muzzle of a 9mm pistol still resides in his slack jaw.

The bodies have grayed, but show no signs of the virus. All limbs are accounted for.

Tobias slides open a window and vomits out of it.

As he wipes the spittle and bile from his lips he notices three, large animal enclosures occupying an expansive stretch of land at the back of the house.

Each enclosure has a CCTV camera mounted to a post at one corner.

WOLVES pace back and forth in two of the enclosures. The third and nearest enclosure appears to have a gaping hole in one corner.

Tobias hears light, padded footsteps scratching their way up the stairs behind him.

69 EXT. CABIN, PORCH - CONTINUOUS 69

Liz holds Mary's hand, the mother's grip tightening around the daughter's.

Mary screams and spits the spoon from her mouth.

MARY
Something's wrong.

Liz's next question hangs on her lips when Mary's eyes widen and her guttural scream splits the air.

THE WOODSHED DOOR SWINGS OPEN.

Liz sees a thin athletic man (60) with a thick gray beard step into the light. He runs directly towards them, carrying a hunting rifle with camouflage detailing.

Liz clumsily reaches for their own hunting rifle.

The man runs faster, making a beeline directly towards Liz and Mary.

70 INT. STATION WAGON - CONTINUOUS 70

Mike never takes his eyes from the wolf at his door. He reaches across the seats and hits the horn.

71 INT. HOUSE - CONTINUOUS 71

The horn blares.

A wolf appears at the top of the stairs, nothing between it and Tobias except a few feet of wooden floor.

The wolf licks its lips before darting towards Tobias.

Tobias runs towards the approaching wolf and slams the bedroom door, leaving the wolf furiously scratching at the other side.

Tobias faces the horror on the bed and takes the gun from the dead man's hand.

He fires at the door and hears the wolf scuttling away.

Tobias takes a moment to collect himself before inspecting the weapon. He fiddles and fumbles before the magazine drops to the floor.

(CONTINUED)

He snatches it, counts ONE REMAINING ROUND. He slaps the magazine back in.

Tobias braces himself, throws the door open.

72 EXT. CABIN, PORCH - CONTINUOUS

72

Liz presses the butt of the rifle into her shoulder and tries aiming at the fast-approaching man.

As he closes the gap the cross-hairs find him, lose him, find him again. She locks onto his torso...

Squeezes the trigger... Click.

The Man charges up the porch steps and takes the rifle from her hands.

He releases the safety switch and hands it back to her.

ELI

Need to take the safety off first.

Bewildered and terrified, Liz can only stare, transfixed, as the stranger crouches beside Mary.

Mary, in agony and immobilized, watches the man wash his hands before touching a tender hand to her abdomen and then moving lower.

ELI

The baby is breech.

LIZ

What? What does that mean?

ELI

It's coming feet first.

73 INT. HOUSE - CONTINUOUS

73

Tobias looks down an empty stairway. The Wolf has gone. For now. He descends, cautious, gun trained on the floor.

The downstairs of the house also appears to be clear. Alert, he walks to the front door.

74 EXT. HOUSE - CONTINUOUS

74

Tobias finds one wolf blocking his path to the car and another by Mike's window. He alternates his aim between each wolf.

(CONTINUED)

TOBIAS

I only got one round.

75 EXT. CABIN, PORCH - CONTINUOUS

75

Eli has his hands on Mary's belly.

ELI

I can try to turn the little one around.

LIZ

Will it work?

ELI

Maybe. But it will hurt.

He presses on the baby bump, manipulating it, sensing as much as he is forcing.

Mary squirms, groans, her throat raw.

76 EXT. HOUSE - CONTINUOUS

76

Tobias looks back and forth between the two wolves, the muzzle of the gun moving likewise.

He points the weapon skyward and fires. The explosion of sound sends the two wolves running.

With the way ahead clear, Tobias hurries to the car. He opens the driver's side door, revealing Mike's frightened expression.

Tobias throws the bag of food over the back of the seat. He gets one foot inside the car when a WOLF clamps its jaws down on the other and drags him back.

Tobias drops the spent handgun.

Mike watches helplessly.

The second wolf joins the first and together they wrestle Tobias across the dirt, his ankle in their mouths.

He screams as his pant leg turns red.

77 EXT. CABIN, PORCH - CONTINUOUS

77

Eli, disheartened and tiring, takes his weight from Mary's abdomen.

(CONTINUED)

LIZ
It didn't work?

Eli's look breaks the bad news. He positions himself between Mary's legs, who then lets out another rattling scream.

ELI
This is the situation and we're going to deal with it. We adapt. It's going to be ok. But your baby is not waiting any longer.
(to Liz)
We need to be careful with the umbilical cord, make sure it doesn't get wrapped around the neck. The head is gonna be the hardest part. It's the biggest and is coming last. You and I need to guide it out without pulling or twisting the neck. Support the head, Ok?

Liz nods.

Mary announces the baby's arrival with another scream.

Eli guides out two tiny feet, dripping with viscera.

78

EXT. HOUSE - CONTINUOUS

78

Tobias kicks one of the attacking animals, hitting its snout. It snarls and lunges towards Tobias's throat.

A can of food pelts the wolf's flank, halting its attack.

Another can hits the wolf that still has its jaws clamped on Tobias's ankle.

Tobias scurries through the dirt towards the station wagon.

Mike stands by the vehicle, throwing cans at the wolves. Each hit sends the two wolves a few more paces back.

Tobias grabs his son and ushers him inside the car.

Once behind the wheel, Tobias starts the engine and hits the gas. They leave behind the wolves and half their food haul.

79 INT/EXT. STATION WAGON (MOVING) - CONTINUOUS

79

MIKE
Why'd they do that?

TOBIAS
They're hungry. Like the rest of
us.

80 EXT. CABIN, PORCH - CONTINUOUS

80

Eli expresses a look that says 'almost there'. He nods encouragingly to Mary, who strains and sweats. He throws a quick glance Liz's way.

ELI
Take my knife.

It takes Liz a moment to respond and another to follow his line of sight to a sheath on his belt.

Liz shakily draws a hunting knife from the sheath.

ELI
Clean it.

Liz dunks the knife in the still steaming water.

ELI
Ready?

Mary nods her head.

Eli's hands work unseen while Mary gives it everything.

Moments later, the baby cries.

ELI
(to Liz)
Cut the umbilical cord.

Liz uses the knife to cut the cord. She drops the knife and passes Eli a fresh sheet, which he wraps around the baby before handing the infant to Mary.

ELI
Congratulations.
(to Liz)
Meet your little sister.

Liz can't contain herself. She happy-cries. Together, she and Mary embrace and laugh through their tears.

81 EXT. FOREST, FOOTPATH - DAY 81

The station wagon rolls to a stop at the head of the footpath. The door opens and Tobias carefully lowers his bloody foot to the ground.

He winces in pain.

MIKE

Hang on.

Mike climbs from the car, circles round the back, grabbing something along the way, and comes to Tobias's aid with the Superdad shirt.

Tobias, moved, watches Mike fashion the shirt into a bandage and wrap it around the bite.

Mike carries the back pack and they both head for the cabin, Tobias limping.

82 EXT. CABIN - DAY 82

The place appears empty. Tobias scans the horizon as he and Mike near the cabin, concern growing with every step.

He finds a sticky, crimson mess on the porch.

TOBIAS

Stay close behind me.

Tobias throws open the cabin door.

83 INT. CABIN - CONTINUOUS 83

Sat around the table are a shell-shocked Liz, and a close to euphoric Mary. She cradles her baby.

Tobias is speechless. Numb. His gaze lastly falls on Eli, who stands and offers his hand.

ELI

Name's Eli. Eli Kozlowksi.

It's all too much for Tobias to take.

ELI

(laughs)

Want me to spell it?

Dazed, Tobias takes the offered hand and shakes it.

84 EXT. CABIN, PORCH - DAY

84

Mary sits on the porch, the baby asleep in her arms. Mike is busy invading both their personal spaces, fascinated by his younger sister.

Liz stands at the edge of the porch, watching Tobias and Eli, far away in the meadow

85 EXT. MEADOW CONTINUOUS

85

Tobias limps and comes to a stop, faces Eli.

TOBIAS

I appreciate what you did. Now tell me what you were doing here in the first place.

ELI

I've been preparing for this almost my whole life, in one way or another.

Tobias's silent stare demands that Eli elaborate.

ELI

The end times, mister...?

TOBIAS

End times?

ELI

I always figured that the world would come to an end at some point. Not life, life perseveres. But be it a great flood, war, or a virus that rots our flesh on our bones -

TOBIAS

You're a survivalist.

ELI

I prefer the term realist. Bet it feels pretty real to you too now, eh?

(beat)

Want me to take a look at that leg of yours? Looks painful.

TOBIAS

That doesn't explain why you were hiding in my wood shed.

(CONTINUED)

ELI
Your wood shed, is it?
(beat)
I guess we all do what's
necessary, when necessary. Maybe
you too are a survivalist? You
made it this far.

Tobias lowers his guard, just a fraction.

ELI
I've been surviving out here in
these woods. I've lost count of
how long. I was just passing
through but last night's storm
was one for the books. I needed
shelter. You never needed know I
was here if your little one
hadn't come along when she did.

TOBIAS
Tonight you can stay. Tomorrow -

ELI
You won't even hear me going.

TOBIAS
...Tobias. Tobias Carter.

Back at the cabin, from a distance, Liz watches Tobias and Eli slowly approach.

86 INT. CABIN, BATHROOM - DUSK

86

Tobias cradles the sleeping baby while he sits with his wounded foot propped up on a second chair. Mary cleans and dresses the bite wound.

MARY
It hurt?

TOBIAS
...I'm sorry I wasn't there.

MARY
You didn't have a choice.

TOBIAS
There's only ever one choice, and
that's doing everything I can for
this family.
(looks down)
For her.
(beat)
So what's her name?

Mary smiles, looks outside to the falling leaves.

(CONTINUED)

MARY

Autumn.

A GUNSHOT rings out. Close. Very close.

87 EXT. CABIN, PORCH - CONTINUOUS 87

Eli has his eye to the scope on his camo-detailed rifle. He lines up a rabbit in between the cross-hairs and shoots.

88 INT. CABIN, KITCHEN - NIGHT 88

Liz and Mike watch Eli throw down a a pair of dead rabbits onto the table.

ELI

(winks, smiles)

Dinner's on me.

89 INT. CABIN - NIGHT 89

Mary and Tobias, Liz and Eli sit around the table, eating cooked rabbit, quiet.

Mary sips on red wine, the open bottle in the middle of the table.

Autumn sleeps in her crib a few feet away.

LIZ

Kozlovska, that Russian?

ELI

Kozlowski. Polish.

Mike is in a corner, staring in appreciative awe at Eli's hunting rifle, which stands propped against the wall.

TOBIAS

Mike, don't touch that.

ELI

You like that, do ya?

Eli gets out of his seat and stows the weapon on the rack above the fireplace before returning to the table. Mike follows, sits beside him.

ELI

Your Dad never teach you?

Mike shakes his head.

(CONTINUED)

TOBIAS

We never allowed anything like that in the house, before, ya know.

(to Mike)

Did you know Poland borders seven other countries?

Mike shrugs and they all eat in silence.

MARY

Have you been out there all by yourself this whole time?

ELI

Not the whole time. Not at first. My wife and son, they didn't...

MARY

I'm sorry.

MIKE

...Didn't what?

Mary and Tobias exchange mortified looks while Liz rolls her eyes.

Eli finally breaks out laughing.

90

EXT. MEADOW - NIGHT

90

Tobias watches Eli take a sleeping bag from a huge back pack and lay it out beside a campfire.

TOBIAS

You sure we can't get you a blanket, some pillows?

ELI

Got all I need right here; the heavens above me and God's green earth at my back.

TOBIAS

Goodnight.

ELI

Tobias? You have a wonderful family.

TOBIAS

...Thank you.

ELI

I pray their fortunes are better than my own. Night.

Tobias turns and limps away.

91

INT. CABIN - NIGHT

91

Tobias hobbles his way through the cabin, first passing by Mike's room. Mike lays awake.

TOBIAS

Goodnight, son. Thanks for saving
my butt today.

MIKE

Night dad.

Tobias eases the door shut, limps a few paces, then knocks on Liz's door.

LIZ (O.C)

Yeah?

Tobias pushes the door open, finds Liz sat on the floor, back to the wall. Troubled.

TOBIAS

Liz? Can I come in?

When she doesn't offer a response Tobias enters the room and sits on the edge of the bed.

TOBIAS

I'm proud of you. Of what you did
today.

LIZ

I tried to shoot him.

TOBIAS

What?

LIZ

Eli. I was about to kill him. So
don't be proud of me.

TOBIAS

...You were doing what you
thought was right.

LIZ

I'm sixteen years old, dad. I
should be hanging out at the mall
with my friends, going to prom.
And yeah, hooking up with boys
and smoking pot. And they may
turn out to be terrible
decisions, but they're my
decisions. I shouldn't have to

(MORE)

(CONTINUED)

LIZ (cont'd)

choose between whether or not to kill someone. And I know none of this is your fault and you can't do anything about it, but maybe just try to remember it once in a while.

Wounded, Tobias nods his head and shows himself out of the room.

92 INT. CABIN, BEDROOM - NIGHT 92

Tobias finds Autumn asleep in her crib, and Mary fast asleep on the bed. He crawls into bed beside her, careful not to wake her.

He does not sleep.

93 EXT. CABIN, KITCHEN - MORNING 93

Mike tosses a baseball and catches it with a catcher's glove.

MIKE

Want to pitch a few, dad?

Tobias winces in pain as he shifts weight from his good leg to ease himself into a chair, cradling Autumn.

TOBIAS

Not right now, son.

MIKE

But dad.

TOBIAS

Mike, please. You'll wake your sister.

Mary pours four coffees and passes one to Liz.

MARY

Take that out to our guest, would you.

Liz carries the coffee outside.

94 EXT. CABIN - CONTINUOUS 94

Liz finds the smoking ashes from last night's campfire and the flattened grass, but no Eli.

(CONTINUED)

She circles the house and finds Eli up to his waist in the stream, his back to Liz. She watches him douse water over several long, savage cuts that crisscross his back.

Eli turns, his expression neutral and unchanging. Shamed, Liz puts her back to him.

LIZ

I'm sorry. I brought you coffee.

Liz puts the coffee down and walks quickly away.

95

INT. CABIN, KITCHEN - DAY

95

Mary smiles as she sits across from Tobias, Autumn in his arms.

MARY

Isn't she beautiful?

TOBIAS

She's perfect.

He plays with her fingers, touches her toes.

MARY

Beautiful here too.

TOBIAS

Mmm.

They look out the window, wistful.

MARY

Such a shame to leave it behind.

TOBIAS

What are you talking about?

MARY

We're going back, right? Tobias, you tried, we tried. We're too cut off.

TOBIAS

Isolation is the point. Anywhere else and the risk of infection is too high. At least here we have a chance.

They whisper back and forth, hints of desperation in their voices.

MARY

Look at us. Look at your leg. We barely had enough to feed

(MORE)

(CONTINUED)

MARY (cont'd)
ourselves, now there's one more
of us.

TOBIAS
We lost half the supplies in the
wolf attack.

MARY
That's my point. We're not
prepared.

TOBIAS
I'll go back again tomorrow.

MARY
Can you even walk?

TOBIAS
...What if he stays?

MARY
Who, Eli?

TOBIAS
He's already proved himself
capable. We could certainly use
his skills.
(gestures to the rifle)
And he's handy with that thing
too.

MARY
So he just stays? Lives with us?

Tobias nods.

TOBIAS
We need him. W need him to
survive.

MARY
What does he get out of it?

TOBIAS
What do you mean?

MARY
We want something from him, what
does he want from us?

The question hangs in the air.

Their curiosity is then roused by the SLAP of leather on
leather.

Mary and Tobias again turn to the window. Outside, Eli and
Mike toss a baseball back and forth.

(CONTINUED)

MARY

Or maybe he's already got it.

Tobias says nothing, contemplative.

96

EXT. MEADOW - DAY

96

The trunk of a pine tree has been crudely painted with three concentric circles.

BANG. A bullet punches a hole in the wood, six inches above the outermost circle.

Tobias takes his eye from the mounted sight on his rifle.

He and Eli lie in the grass, chests to the ground.

Eli loads a round in his rifle, aims at the target, shoots, and hits it dead center.

Tobias's turn. He puts his eye to the scope.

ELI

Relax. Breathe. Get comfortable.
Pull her in to your shoulder
tight, snug. That's it.

Tobias does as instructed. And his hands flex and relax around the weapon.

ELI

Keep both eyes open. Don't
squint.

Again, Tobias follows Eli's instructions. His confidence grows. He's more at ease.

ELI

Only put your finger on the
trigger when you're prepared to
shoot. And only shoot when you're
prepared to kill what you're
aiming at.

Tobias breathes in and out slowly, relaxed.

ELI

Squeeze, don't pull. Don't shoot
when I tell you, shoot when
you're ready.

Tobias fires. The bullet strikes between the second and third circle. Eli smiles.

SERIES OF SHOTS:

Eli and Tobias loading and reloading.

(CONTINUED)

Fingers on triggers.

Muzzle flashes.

Rounds punching holes in the bark and in the wood beneath.

Each round hits closer to the center target.

ELI

I think you're ready.

TOBIAS

Ready for what?

97

EXT. FOREST - DAY

97

A DOE, innocent-eyed and gorgeous, grazes on the grass that makes up the forest floor.

Some distance away, from the relative cover of a tree, Eli watches the deer.

Tobias, his rifle alien in his hands once again, crouches in the grass beside him.

TOBIAS

(shakes head, whispers)

I can't.

ELI

You have to.

Tobias reluctantly shoulders his rifle and levels it at the deer, but he doesn't commit to the hunter's stance.

ELI

Don't think of it as killing.

Think of it as necessary.

Tobias gazes into the soulful eyes of the deer.

ELI

It's ok to feel. But your feelings on sustaining your family, giving them life, should remain unchallenged.

Tobias shoots. But it's not a kill shot. The deer falls, wounded and in pain.

Eli and Tobias traipse through the grass and over tree roots towards the injured animal.

Tobias fights back tears as the deer gasps and spasms.

(CONTINUED)

ELI
You can't afford sympathy.

Eli shoots the deer in the head.

ELI
It could cost you your life. Or
someone you love.

98 EXT. MEADOW, CABIN - DUSK

98

Eli drags the dead deer by it's skinny legs towards the cabin while Tobias limps along beside him, rifles slung over shoulders.

ELI
You thought about reinforcing
this place?

TOBIAS
Reinforcing?

ELI
A fence. Security.

TOBIAS
You really think all that is
necessary?

ELI
(smiles)
I got in, didn't I?

99 INT. CABIN, MIKE'S ROOM - NIGHT

99

Mary makes the bed, throwing on clean linen and smoothing it down. She tucks the sheet in when her face turns to stone.

Mike is at her feet, turning the dial on the radio and hearing only static.

Mary takes her hand from under the mattress. She holds Eli's HUNTING KNIFE.

MARY
Mike?

MIKE
Yeah, mom?

MARY
Where did you get this?

(CONTINUED)

MIKE
(looks up)
Eli?

MARY
You shouldn't take things that
don't belong to you.

MIKE
He gave it to me?

100 EXT. CABIN, PORCH - DUSK

100

Rain pours.

Sheltered beneath the awning, Eli finishes rolling tobacco inside a cigarette paper and lights it when Mary confronts him.

She steps out onto the porch, calm but stern, and offers him the butt of the hunting knife.

MARY
Mike won't be needing this, thank
you.

Eli takes the knife.

ELI
Got my first knife when I was
just about his age.

MARY
He's a child.

ELI
Can't deny the world's changing.
And our needs with it.

MARY
I'll decide what my family needs.
You deal with your family how you
want.

ELI
I did. But I was too late.

MARY
Ah shit. I'm sorry.

ELI
I don't want you to be sorry. And
you definitely don't ever want to
be sorry. Believe me.

He offers her the knife, holding the blade and presenting her with the grip.

(CONTINUED)

Mary hesitates before accepting the knife. Hearing the door open behind her, she conceals the knife in her clothing.

Tobias joins them, looks out at the rain.

TOBIAS
It's really coming down tonight.

ELI
Might just build me an ark.

101 INT. CABIN, KITCHEN - NIGHT

101

They all eat dinner. For the first time in a while, their plates are well-stacked.

ELI
This your first taste of venison?

Four nodding heads offer a contented response.

ELI
Got plenty of space out there for a vegetable garden. You ever grow your own greens, Tobias?

TOBIAS
I read up on it.

ELI
You know what venison goes with? Carrots. Potatoes too. Too late to plant those now, but cabbages and parsnips will grow just fine in the winter months.
(beat)
I'll show you how.

MIKE
You gonna sleep in the house tonight, Eli?

Liz and Mary exchange uneasy glances.

MARY
I'm afraid we only have the three bedrooms. Sorry. Maybe if we had a bit more space -

MIKE
But it's raining out.

ELI
No bother. I can stay in the wood shed, provided that's ok with you?

(CONTINUED)

LIZ
 Didn't need permission last time.

TOBIAS
 Liz.

LIZ
 Just kidding.

MARY
 The wood shed is fine.

TOBIAS
 We got a perfectly good sofa down here.

Mary looks coldly at Tobias, just for a passing moment.

Eli reads the room, calculates his response.

ELI
 Mary's right, the wood shed is just fine.

Mary's smile doesn't quite hide her discomfort.

102 EXT. MEADOW - DAY 102

Liz uses a shovel to dig up a section of the meadow close to the cabin. Mike works in her wake, using a hoe to plow the soil.

103 EXT. FOREST - DAY 103

Autumn wears a pair of ear defenders held together with duct tape as she sleeps against Mary's back, held there in a sling.

Tobias supervises Mary as she locks and loads a round into the hunting rifle.

MARY
 What do we really know about him?

TOBIAS
 He's been good for us. That says a lot.

MARY
 Before he came here... You're not curious to know who he was?

Mary shoots at an unseen target.

104 EXT. MEADOW, TREELINE - NIGHT

104

Rain comes down thick. Heavy drops beat a rhythm on the leaves over Mike's head as he picks berries.

The radio emits a steady hiss of static at his feet.

His attention is drawn to the light that slips through the cracks in the shed.

Mike heads for the shed, taking the radio and bucket of berries with him. The sounds of static and falling rain merge into one.

SLAP.

GRUNT.

SLAP.

GROAN.

SLAP.

WHINE.

Mike presses his face to one of the thin gaps in the wall.

Inside, Eli kneels on the ground and is stripped above the waist. He holds a folded leather belt in one hand and whips his own back repeatedly. He is self-flagellating.

SLAP.

GROAN.

Mike pulls away from the wall, confused and horrified.

SLAP

GRUNT.

In his hand, the radio spits a burst of violent static with distorted words interspersed.

NEWSCASTER (OVER RADIO)
 ...m-ss ...-rod-ce ...vac--ne...
 hope...

SLAP.

SILENCE.

As the radio returns to eliciting nothing but calm static, the sounds from inside the wood shed cease.

Mike, rain-soaked, hurries to the cabin.

The light inside the wood shed is soon extinguished.

105

EXT. MEADOW - DAY

105

Tobias and Eli, dressed in winter clothing, assist each other in constructing a fence around the property made from assorted logs, pallets, crates, lengths of chain link.

Far on the other side of the meadow, Liz carries Autumn in a sling while she chops wood.

Mike collects water from the stream.

Tobias and Eli hammer posts into the ground, and connect them with barbed wire.

Tobias stops work when he sees Mary walk over, carrying a back pack and rifle.

MARY

I'm going for a supply run.

TOBIAS

By yourself?

MARY

Better that the kids stay where they can watch each other.

TOBIAS

You don't want me to come?

MARY

You watch the kids.

Tobias and Mary kiss before she heads for the treeline and out of sight.

Snow fall begins to fall. Eli and Tobias admire the falling snow before resuming work.

TOBIAS

What did you do, before all this, I mean? Before the virus.

ELI

Once upon a time I was a preacher.

TOBIAS

A preacher, really?

ELI

Oh I spread the gospel.
(beat)

(MORE)

(CONTINUED)

ELI (cont'd)
 Still am, I suppose. Just a
 gospel of a different kind.

TOBIAS
 Why'd you stop?

ELI
 I didn't stop preaching, it was
 them that stopped listening.
 (beat)
 You?

TOBIAS
 Schoolteacher.

ELI
 I meant, you a believer?

TOBIAS
 ...Sorry.

ELI
 It's for each man to arrive at
 his own spiritual truth, given
 his circumstances.

Tobias holds a fence post while Eli hammers another few
 feet of barbed wire in place.

106 EXT. SUPERMARKET - DAY 106

The station wagon is parked out front of a roadside FOOD
 MART. One other car, missing a wheel, occupies the small
 parking lot.

107 INT. SUPERMARKET - DAY 107

Shelves looted. Light fittings ripped from the ceilings,
 wiring ripped from walls.

Money, now worthless, blows across the floor from an open
 register.

Mary, cautious, walks the few aisles and takes what
 remains with a gloved hand. She fills her bag with candy
 bars, potato chips, bottled water.

A STRANGER'S HAND grabs her own from behind the shelf.

Mary screams and falls to her backside, a few items
 crashing down around her.

Silence. Stillness. Mary takes the rifle from her shoulder
 and readies it. She looks up at nothing but shelving.

(CONTINUED)

MO (O.C)
I didn't mean to scare you.

MARY
...

MO (O.C)
Are you the rescue people?

MARY
...No.

MO (O.C)
...Oh. I hope they come soon. I'm
not sure how much longer I can
hold on.

Mary, guarded, slowly gets her feet under her and walks around to the other side of the aisle, gun at the ready.

She finds an emaciated woman, MO (35), lying three feet off the floor on a shelf - now a makeshift bed - with dirty blankets.

Mo's hair is filthy. She wears a grubby supermarket uniform, name tag pinned to her breast. Mary lowers the rifle.

MO
I sleep up here because the rats
come out at night.
(beat)
Won't be no rats for much longer
though, not after the rescue
people come.

MARY
Rescue people?

MO
They wouldn't just leave me here,
would they? They wouldn't forget.
I mean, that's not what we do to
each other, right?

MARY
I'm sorry, I don't think
anybody's coming.

MO
But you came.

MARY
I'm not... I can't help you. I'm
Sorry.

Mo's bony hand extends towards Mary, desperate.

(CONTINUED)

MO

Please. You heard them too,
right? Tell me you heard them
too?

Mary instinctively backs away from the hand.

MARY

I can't.

MO

Stay with me. Just for a little
while. Just until the rescue
people come.

Mary keeps her eyes fixed on those dirty fingernails and
gray complexion.

With lightning speed, those same fingers wrap around the
barrel of the rifle like a vice.

Mary backs away a second time, surrendering the gun in the
process.

MO

Not long. You'll see.

Mary runs from the food mart.

Mo keeps hold of the gun by the barrel, and brings it to
her chest, embracing it like a companion.

108 EXT. SUPERMARKET - DAY

108

Mary immediately whips off both gloves and throws them
aside.

She climbs in the car and the wheels spin. Mary swings the
car around and drives back the way she came.

109 INT. CABIN, KITCHEN - DUSK

109

Liz feeds Autumn milk from a bottle.

Mike is sat at the table, turning the dial on the radio
when Eli and Tobias step inside and dust the snow off
their clothes.

Tobias warms his hands by the fire while Eli sits by Mike.

TOBIAS

Mike, sorry but I think it's
over. You don't need to listen
anymore.

(CONTINUED)

LIZ

Mike says he heard something last night.

ELI

That right, Mike? What'd you hear?

MIKE

It was that same news guy.

TOBIAS

We've all heard it.

MIKE

But it was different this time. It wasn't the same message.

ELI

Ain't been nothing for weeks now. Maybe months.

LIZ

How would you know?

(beat)

I mean, I thought you'd been out in the forest the whole time.

ELI

I hear enough. Even that automated message stopped being broadcast a while back. Good thing too. Remember at first they told us not to panic. Then they told us to panic. Then they told us to look out for our neighbor. Then they told us to fear our neighbor.

Mike keeps turning the dial, upset, frustrated.

MIKE

No no no, I heard it, I heard it.

The dial snaps off in Mike's hand and he squeezes it in his fist, crying.

Tobias comforts him with a hand on Mike's shoulder and turns the radio off. Tobias takes the radio away.

TOBIAS

It's for the best.

The front door crashes, wind and snow announcing Mary's return. Tobias reads her shaken expression.

(CONTINUED)

TOBIAS
What is it?

110 INT. CABIN - NIGHT

110

Mary stands by the fire, the rest of the family, and Eli, sit around her in a semi circle. Her audience.

MARY
So, what do you think?

TOBIAS
Mary, she sounds crazy.

MARY
But she kept talking about the rescue people. She kept mentioning it.

TOBIAS
She also spoke to you about rats.

MARY
Who's to say the rats aren't every bit as real as the rescue she was waiting on.

TOBIAS
...I don't know. It's not a lot to go on.

MARY
We didn't have a lot to go on when you brought us here. But here we are.

TOBIAS
Alive.

MARY
Afraid.

LIZ
The radio.

MARY
What about the radio?

LIZ
Mike says he heard something.

MARY
What'd you hear sweetie?

(CONTINUED)

TOBIAS

He says -

MARY

Mike can answer for himself.

MIKE

...It sounded like the news. But
I couldn't make out the words.

MARY

Did anybody else hear this?

Mike looks to Eli. Eli's expression is blank.

ELI

We listened for it today.
Nothing.

MARY

Where's the radio now?

TOBIAS

It's gone.

MARY

What do you mean gone? How the
hell are we gonna know what's
going on without it?

TOBIAS

It broke.

MIKE

It was an accident, sorry.

TOBIAS

Nothing is going on out there,
except for people dying, either
from the creeping death or from
each other.

MARY

What if the woman at the
supermarket heard the same thing
Mike heard?

TOBIAS

What did he hear? Even he doesn't
know?

MARY

I'm telling you, there was
something about this woman,
something in her eyes that told
me -

(CONTINUED)

ELI
Just how close did you get?

MARY
What?

ELI
Did she touch you?

MARY
...

ELI
Was she infected?

MARY
No.

TOBIAS
You said she was dying?

MARY
She was, but that's not, that's not what's important here. What's important is that she had hope. She was holding out for something that she knew was coming.

TOBIAS
What if she's wrong?

MARY
What if she's right?

Checkmate. Mary and Tobias pause their back and forth long enough for exchanged, uneasy glances to pass around the room.

TOBIAS
If we go... If we go, the virus isn't all we've got to look out for now. If we get stuck, stranded, run out of gas or food or water, winter will kill us before the virus can. Other survivors will want what we have. They'll want our car, our supplies, our food.

ELI
Or worse.

Eli directs Mary's attention towards Liz.

ELI
And they'll take what they want.

(CONTINUED)

MARY
Or die trying.

TOBIAS
While we die for what?

MARY
A chance to go back home. To
live. To be a family.

TOBIAS
...Liz?

LIZ
It's worth it.

TOBIAS
Mike?

MIKE
You tried, Dad.

Tobias looks to Eli.

ELI
It's your family.

TOBIAS
...We leave tomorrow.

111 INT. CABIN, BEDROOM - NIGHT 111

Mary and Tobias sleep in their bed, almost spooning, but never touching. A few feet away, Autumn sleeps, grizzling.

NIGHT TO DAY:

112 INT. CABIN, BEDROOM - MORNING 112

Tobias stirs, wrinkles his nose. He sniffs the air, repulsed.

He pulls back the blanket and sees something that horrifies him enough to jump out of bed and back away. The movement wakes Mary.

MARY
What, what is it?

TOBIAS
Your hand.

Mary lifts both hands to her face. The fingers on her right hand are blackening and yellowing. Infected.

Seeking reassurance, Mary instinctively reaches for Tobias. He snatches Autumn out of her crib, turning her away from Mary.

113 EXT. CABIN, PORCH - DAY

113

Tobias's breath mists. His face like stone, he stares at the floor, looks out at the half constructed fence at the edge of the property.

Eli smokes nearby. Whispers.

ELI

I never told you what became of my family.

(beat)

Hoped there'd be no need.

(beat)

My son, Wyatt, he got infected.

Hid it well. Wasn't long before

Maddie got infected after that.

Maddie was my wife. I Loved them.

Loved 'em so I couldn't bring

myself to do what I needed to.

What I should have done before it

was too late.

(beat)

You know what you have to do,

don't you Tobias? Remember,

you're not taking away, you're

giving life.

Silently, Tobias rises out of his seat and steps down from the porch.

Mike and Liz, both crying, stand between Tobias and the wood shed. He avoids their gaze as he passes.

114 INT. WOOD SHED - DAY

114

Mary looks up with teary eyes when Tobias steps inside. He obscures Mary's view of Mike and Liz when he shuts the door.

He keeps his distance, but it pains him. When he speaks, his voice threatens to break.

MARY

How are the kids?

TOBIAS

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

(CONTINUED)

MARY

You haven't spoken to them?

TOBIAS

And say what?

MARY

Tell them everything's gonna be ok.

TOBIAS

I can't guarantee that.

MARY

You're their father.

(beat)

Autumn, can I see her?

TOBIAS

You know that's a risk we can't take.

(beat)

You know we can no longer leave together too now, right?

MARY

At least take the children. Please.

TOBIAS

You were gone from here for only a few hours and you came back infected.

MARY

I just want to keep them safe.

TOBIAS

...So do I. That's all I've ever wanted.

Tobias reaches for a floorboard beneath his feet and easily moves aside a loose one. He puts his hand inside and takes out TWO VIALS OF MEDICINE AND A BOTTLE OF RUBBING ALCOHOL.

MARY

You brought those things here?

TOBIAS

Thankfully.

Next, he selects a SAW from the wall.

MARY

Tobias, no.

(CONTINUED)

TOBIAS
I'm so sorry. But I need to
protect the family.

MARY
Protect from who? Me?

TOBIAS
We both know it's the only way.

Mary is about to argue, but instead falls silent. The strong kind. She stands tall, defiant, before laying herself down on the workbench.

Tobias injects her first with the SUCCINYLCHOLINE.

TOBIAS
In about a minute you won't be
able to move.

Tobias then injects her with the PROPOFOL.

TOBIAS
This will put you out. You won't
feel a thing.
(beat)
I love you.

Mary slips into unconsciousness.

With tears streaming down his cheeks, and with a trembling hand, Tobias picks up the saw.

115 EXT. WOOD SHED - DAY

115

Liz embraces Mike as they hear the sound of a saw blade cutting through flesh and bone.

Eli watches from the cabin porch. He grabs his rifle, propped against the wall, and starts taking it apart and oiling the various parts.

Liz puts her hands to her ears. But it's not enough. She races to the chopping block, takes the axe, and begins chopping wood in a frenzied attempt to drown out the sound of her mother's hand being amputated.

Her attempts are not quite enough.

116 INT. CABIN - EVENING.

116

Eli rolls out his sleeping bag in front of the fire. He lies back.

Liz comes in from the cold carrying an armful of chopped wood. She lets the wood fall by the fireplace.

(CONTINUED)

LIZ
Make yourself at home.

ELI
Those potatoes are coming along good. Kale too. Next supply runs we should keep an eye out for beets, carrots.

LIZ
... You seem happy about it.

ELI
Happy? About what exactly?

LIZ
The end of the world.

ELI
I accept it.

LIZ
Just like that?

ELI
You don't agree? Your dad tells me you're something of a cynic when it comes to people.

LIZ
...Only certain people, it seems.

ELI
I'm prepared to face any test God has in store for me.

LIZ
That's what you think this is, a test?

ELI
I don't question it or fight it. I just survive it.

LIZ
And the thousands that died? They weren't good enough?

ELI
Your mom, she's not weak. She's strong. Has to be to have made it this far. She's on trial now, but what she's going through right now will only make her stronger. It will save her. And let me tell you, sometimes, saving a single soul can be enough to save the world.

(CONTINUED)

Liz look out the window at the distant light of the wood shed. She takes in the sight of Eli, laid out on his sleeping bag by the fire.

LIZ
... Sleep well.

She heads upstairs.

117 EXT. MEADOW - MORNING 117

Tobias, gaunt and haunted, walks with stooped shoulders to the wood shed like he's on his way to a funeral.

He lays a hand on the door and takes a breath before pushing it open.

118 INT. WOOD SHED - CONTINUOUS 118

Daylight falls on Mary. Her eyes are bloodshot and the skin around them pink.

Tobias, with gloved hands, begins unraveling the bandage from around the stump of her right wrist.

The bandage falls away and drifts to the floor...

MARY
Has it worked?

She reads Tobias's hopeless expression and raises her right arm. Black tendrils and dark purple veins snake their way towards the elbow.

She is about to put her remaining hand to her face when she and Tobias see the fingers of her left hand are also now necrotic.

Tobias retrieves the drugs from beneath the floorboards, takes a SAW from the wall. Mary lays back down, sobbing.

119 EXT. MEADOW - DAY 119

Tobias, hunched. A fire pit. A severed hand and severed arm, both ripe with infection, burn. A golden wedding band melts in the flames.

120 INT. CABIN, UPSTAIRS - NIGHT 120

Tobias shuffles past Mike's door. Father and son lock stares before Mike closes the door on Tobias.

Next, Liz's room. Her door is shut. Tobias heads to his own room.

121 INT. CABIN, BEDROOM - CONTINUOUS 121

Tobias faces the empty bed. And an EMPTY CRIB. Autumn has vanished.

TOBIAS
(running from the room)
AUTUMN!

122 INT. CABIN, UPSTAIRS - CONTINUOUS 122

Tobias frantically races back into the hall, shouting.

TOBIAS
AUTUMN! AUTUMN!

He's about to bang his fist on Liz's door when it opens. Liz holds Autumn, now crying.

LIZ
It's ok, I have her.

Tobias snatches the baby out of Liz's arms and backs away, checking her tiny hands and feet.

LIZ
What are y -

TOBIAS
Show me your hands.

LIZ
Dad, I'm fine. She's fine.

tobias scrutinises Liz's hands. Resentful, Liz relents and shows her palms.

Tobias silently retreats to his empty bed, taking Autumn with him and shutting the door.

123 INT. WOOD SHED - NIGHT 123

Mary lies unconscious. Beads of sweat glisten on her forehead. A blanket has been pulled up to her shoulders. Her remaining arm lies across her chest, the hand severed.

The arm has been severed at the shoulder. She sleeps on a pile of blankets.

- 124 INT. CABIN - NIGHT 124
- Eli wakes in a calm and measured way, as if by will.
- He calmly crawls out of his sleeping bag and goes to his backpack. He pulls out a long chain of pine tree air-fresheners, strung together like a garland.
- Eli's hand returns to the backpack and clutches a plastic bag, which crackles under his grip.
- 125 EXT. WOOD SHED - NIGHT 125
- Eli carefully steps inside and creeps towards an unconscious Mary.
- From behind his back he takes an object wrapped in plastic. With a gloved hand he unravels the plastic and removes a SEVERED AND NECROTIC HAND and touches it to Mary's chest.
- She stirs but does not wake.
- 126 INT. WOOD SHED - MORNING 126
- Mary's flesh is necrotic as far as her neck. Her face is pale and waxy and the veins beneath her skin are a deep, dark purple.
- She wakes, slowly moves to a pail of water and freezes when she catches her reflection.
- 127 EXT. CABIN - MORNING 127
- Mike carries a pair of buckets to the stream. Before he makes it to the water he stops dead and drops both buckets.
- On the opposite side of the stream, hanging from a tree by her neck, is Mary.
- 128 EXT. MEADOW - DAY 128
- Snow falls. The cabin and adjacent meadow are now fenced in by logs, mismatched wood, pallets, stretches of chain link and barbed wire.
- Tobias holds Autumn. He, Mike, and Liz are gathered around a prone human form wrapped in sheets. Eli holds a flaming torch.

(CONTINUED)

ELI

Our father, who art in heaven,
hallowed be thy name; thy kingdom
come; thy will be done; on earth
as it is in heaven. Give us this
day our daily bread. And forgive
us our trespasses, as we forgive
those who trespass against us.
And lead us not into temptation;
but deliver us from evil.

LIZ

(whispers to Tobias)
She never beleived in all that.

Eli touches the flames of the torch to Mary's body.

LIZ

She wanted a green burial. She
wanted to go back into the earth.

TOBIAS

The soil, it would go bad,
nothing would grow. Nothing safe
to eat.

As Mary's body burns...

LIZ

I want to leave.

TOBIAS

Neither of you are to go on
supply runs any more.

LIZ

So we're just stuck here?

TOBIAS

And you're not to touch Autumn,
ever, unless without my
permission.

Liz and Mike exchange dreadful glances.

TOBIAS

I want daily checks, hands and
feet, morning and night. You hear
me?

(beat)

It's for your own good.

129 EXT. MEADOW - NIGHT

129

Snow. Pure drops against a black night. Liz dances on a blanket of white. Snowdrops cling to her as she moves, her eyes closed.

Tobias storms up and throws a bucket of water over Liz, who is left soaked, shivering, and shocked.

TOBIAS
You're unclean.

LIZ
Wha....

TOBIAS
Between your legs.

Liz's incredulous response catches in her throat.

TOBIAS
You sleep outside for the next week. And the same again every month.

LIZ
...Outside?

Tobias directs her attention to the wood shed.

LIZ
No. Dad, please no.

TOBIAS
One week, until you're done.

He turns and marches back to the cabin, signalling that this is no longer up for discussion.

TOBIAS
And dancing doesn't put food in our bellies.

Liz watches Tobias mount the porch and head inside the cabin.

A tiny red dot glows, brightens, and dims. Eli sits on the porch, smoking. Watching.

130 INT. WOOD SHED - NIGHT

130

Liz reluctantly steps inside and closes the door behind her. Her breath mists in the air.

CUT TO:

(CONTINUED)

Liz builds a small fire in a stove using cast-offs and sawdust. She sets about trying to light the small pile of wood.

Liz lays a piece of wood down flat on the ground, then rubs the pointed end of another piece across it.

She grows frustrated as her efforts appear wasted.

Next, she spins a cylindrical stick in her hands, pointed end grinding clockwise and anti clockwise into the flat, horizontal piece of wood on the ground.

Eventually, smoke rises where the two bits of wood meet. She piles sawdust onto it and gently blows through pursed lips. Liz manages to create a fire and sits by it to warm herself.

In the flickering light, she sees the radio - still with the missing dial.

Liz crawls to the radio and turns the thing over in her hands before switching it on. Nothing but static.

She looks to the tools around her and selects a screwdriver. It fits snugly inside the cavity left by the missing dial and she uses it to tune in and out.

131 EXT. MEADOW - MORNING 131

Tobias carries a back pack, rifle, and Autumn, in a sling, from the cabin and to the perimeter fence, where he comes up against a locked gate.

Tobias unlocks a pair of padlocks as well as a third lock before opening the gate and locking it behind him.

132 EXT. WOLF SANCTUARY - DAY 132

Tobias scales the side of a wolf enclosure. Once on the roof, he uses tools from his back pack to remove the CCTV camera.

133 INT. WOLF SANCTUARY, OFFICE - DAY 133

Tobias carries four CCTV cameras by their cables, each one still attached to their mounts.

He dumps them on a desk and begins disconnecting the box-shaped monitors from the power outlets.

134 EXT. HOUSE, WOLF SANCTUARY - DAY 134

Autumn sleeps in the back of the station wagon while Tobias unloads the cameras and monitors around her.

135 INT. WOOD SHED - DAY 135

Liz wakes to the sound of radio static. After rising and stretching she pushes on the door, only to find it locked from the outside.

She pushes on the door a little harder.

LIZ
Dad? Mike?

Liz kicks at the door but it won't open.

MIKE (O.C)
Liz? I brought you some food.

LIZ
Why's the door locked?

MIKE (O.C)
I'm not supposed to let you out.

LIZ
I'm not infected.

MIKE
Dad says we need to be sure.

LIZ
Dad's not always right. Sometimes he's an asshole.

A bolt slides. The door unlocks. Liz steps outside and finds a plate of food on the ground a few paces away.

Close by, Mike and Tobias, Autumn slung across Tobias's back. Eli cradles his rifle.

Desperate and apprehensive, Liz leaves the woodshed behind.

TOBIAS
Stop right there.

Liz slows, but doesn't stop.

Eli switches his grip on the rifle. The stock goes into his shoulder and his finger braces against the trigger guard, but the muzzle stays pointed at the ground.

Liz stops.

(CONTINUED)

TOBIAS

Your hands and feet, show them to me.

LIZ

Was this Eli's idea?

TOBIAS

Hands and feet, now.

LIZ

It's freezing.

TOBIAS

You want to help protect your family, you'll do what I say.

LIZ

...I.

Liz bends down to untie her shoes when a sound from above stops her.

The sound of a plane. A jet engine, 35,000 feet overhead.

Mike, Tobias, and Liz all look skyward.

Eli does likewise.

A clouded sky. Shrouded in mist, Liz identifies the partial outline of an airliner before it disappears again.

The distant sound of its engines fades until nothing is heard except for the radio static from the wood shed.

LIZ

You see that? You saw it, right?

She's almost ecstatic.

ELI

I saw nothing.

LIZ

It was a plane!

TOBIAS

Liz -

LIZ

When was the last time any of us saw a plane in the sky?

TOBIAS

What's your point?

(CONTINUED)

LIZ
(incredulous)
It must be safe again, at least
somewhere out there it's safe
again.

ELI
That proves nothing.

LIZ
It could mean things are going
back to normal.

Eli scoffs.

LIZ
Mike, tell me you saw it?

MIKE
...Sorry, Liz.

LIZ
Dad?

TOBIAS
What difference would it make if
I did see it?

Liz looks back and forth between Eli and Tobias.

LIZ
What's he done to you?

ELI
Say it was a plane, we have no
idea what kind of plane it was,
where it's going, where it's
coming from, or who was onboard.
And even if we did know, how
could we know it to be true?

LIZ
What are you talking about?

ELI
Truth isn't what it used to be.

Eli marches past Mike and Tobias, past Liz, and ducks
inside the wood shed long enough to grab the radio and
return holding it.

ELI
Only thing worse than infecting
your flesh, is first infecting
your mind.

Eli throws the radio to Tobias, who catches it. He
hesitates before smashing it against a rock.

(CONTINUED)

Mike is about to protest, but stops himself. He and Eli exchange glances and Mike is silenced.

LIZ

Fuck you.

Tobias is about to slap her, stops himself.

LIZ

What? You afraid to touch me?

(shifts tone)

Or are you afraid to touch me?

TOBIAS

Shoes and socks.

Liz stares Eli down, defiant, even as she removes her shoes and socks and allows him and Tobias to inspect her feet for infection.

136 INT. CABIN - NIGHT

136

Mike stirs a vegetable stew on the stove. He is forced to tiptoe just to reach. He serves up a bowl and places it on a tray with a spoon and glass of water.

He starts pulling on his winter clothing when Eli stops him.

ELI

I'll take it to her.

It's clear Mike is uncertain.

ELI

You've done enough today.

Mike nods and hurries upstairs.

With the living room empty, Eli retrieves the plastic-wrapped severed hand from his bag.

137 EXT. WOOD SHED - NIGHT

137

Eli, wearing gloves, unlatches the door and opens it. He offers Liz the tray.

She takes hold of it, but before taking it...

LIZ

Who are you and what do you want?

ELI

I'm an extension of God's hand,
and what I want is irrelevant.

Liz takes the tray and retreats. Eli shuts her inside and locks the door.

138 INT. CABIN - MORNING. 138

Eli watches events from a CCTV monitor. ON SCREEN:

Tobias approaches and unlocks the wood shed. He takes a few steps back before Liz appears in the doorway.

Liz unties her shoes and removes her shoes and socks.

She removes her winter gloves and shows Tobias her palms. He visibly falters, shoots back half a step.

Liz brings her hand to her face. Her scream can be heard from inside the cabin.

Eli shakes his head gently, saddened and disappointed.

He finds Mike behind him, watching over his shoulder. Eli tussles Mike's hair.

139 INT. WOOD SHED - DAY 139

Three of the fingers on Liz's left hand are necrotic up to the second joint.

She has been tied down to the workbench and fights against her bonds.

LIZ

Dad, listen to me, you don't have to do this.

Despondent, Tobias selects a saw. He removes the floorboard, takes the alcohol, and cleans the sawblade.

LIZ

If we just go to the nearest city, the nearest town, you'll see everything is fine.

Tobias pushes a needle into the vial of the Succinylcholine.

Liz shrinks, tries to pull away. With a gloved hand, Tobias injects her in the arm.

TOBIAS

This will paralyse you. It's for your own protection.

(CONTINUED)

LIZ

Take me to a doctor. They can fix this.

Tobias takes the vial of PROPOFOL from the recess in the floor. But it is EMPTY.

Liz reads Tobias's horrified expression.

LIZ

What?

TOBIAS

I must have... Your mother. I must have used the last of it.

LIZ

Last of what?

TOBIAS

I can't put you to sleep.

LIZ

Don't. Don't do it.

TOBIAS

I have to. It's the only way.

LIZ

Take me to a hospital.

TOBIAS

Even if they still existed, it would be too late. And I can't risk infection... who would protect this family?

LIZ

We came here to be safe, but look what's happening.

Liz begins to go limp. Her head rolls and her lips slowly part until all she can move are her eyes. They scream.

TOBIAS

You'll be awake the whole time. You'll feel everything.

(beat)

I'm sorry, Liz. I do this because I love you.

With the rest of her immobilised, Liz's eyes follow Tobias as he prepares.

Ready, he puts the teeth of the blade to her fingers. He starts sawing.

Liz's eyes simulataneously convey nothing and everything.
Every sensation is worn in the whites of her eyes.

140 EXT. WOOD SHED - DAY 140

Tobias opens the door and steps outside to find Mike,
standing in the snow, looking up at him.

MIKE

What's the point in saving her if
there's not gonna be anything
left of her to save?

Tobias holds a sealed plastic bag containing three of
Liz's fingers by his side.

MIKE

And I don't mean body parts. I
mean what's gonna be left of my
sister?

(beat)

You're not you anymore.

141 INT. CABIN - NIGHT 141

Mike and Eli eat in silence while Tobias feeds Autumn from
a bottle. An untouched plate of food sits in front of him.

142 INT. CABIN - NIGHT 142

SERIES OF SHOTS:

Mike asleep in his bed.

Tobias sleeping.

Autumn asleep in her crib.

Eli's empty sleeping bag by the fire.

143 EXT. CABIN - NIGHT 143

Eli carries the severed hand to the shed. He finds it
empty. Several wooden panels have been pried loose from
the back wall.

144 EXT. MEADOW - CONTINUOUS 144

Liz runs at a crouch, circumventing the path between the
shed and cabin to take a less direct route to the cabin,
and approaching from the rear.

145 EXT. WOOD SHED - CONTINUOUS 145

Eli finds Liz's footprints in the snow and follows. He grabs the axe from the chopping block.

146 EXT. CABIN - CONTINUOUS 146

Liz reaches the cabin and tries peering in the windows.

LIZ
(whispers)
Mike? Mike?

She rounds the cabin and mounts the porch steps, reaches for the front door...

The AXE SLAMS into the front door, inches from her face.

Liz turns, sees Eli running for her. She vaults over the railing and sprints for the treeline.

Eli gives chase.

Liz comes up against the fence and scales it. She gives little care for the barbed wire as she climbs over the top and drops to the other side.

Her hands are slashed and bloody.

Eli slams into the fence, panting. He puts his eye to a gap and stares at Liz.

She spit a mouthful of saliva directly into his eye.

LIZ
I'm just sorry I'm not infected.

Eli wipes the sputum from his eye just in time to catch sight of her disappearing into the woods.

LIZ
I'll be back, motherfucker.

Eli, fuming, turns back for the cabin.

147 EXT. CABIN - NIGHT 147

Eli steps onto the porch as Tobias, confused and wary, exits the cabin to find the axe buried in the door.

TOBIAS
What's happening?

(CONTINUED)

ELI

Liz. I found her coming inside.

TOBIAS

What's that in your hand?

Eli realises he is still holding the severed, necrotic hand in his own gloved hand.

ELI

(formulating a lie)

...Hers. I cut it from her when I found her. She could have infected all of us.

TOBIAS

Where is she now?

ELI

I'd be more concerned about where she's been.

TOBIAS

...

ELI

Did she have time to get to Mike?
Or Autumn?

148 EXT. CABIN - NIGHT 148

The severed hand burns in a fire pit.

149 INT. CABIN, KITCHEN - MORNING 149

A pot of water boils on the stove. Tobias ushers Mike closer to the pot, a gloved hand at the base of his neck.

TOBIAS

She get to you?

MIKE

What? No.

TOBIAS

She touch you?

MIKE

NO.

TOBIAS

Wash your hands.

(CONTINUED)

MIKE
Dad, you can't.

TOBIAS
You can't see it, but I know it's
there.

Mike fights him, but he's no match for Tobias. He finds a fist wrapped around his wrist and forcing his hand towards the boiling water.

Mike lashes out with his other hand and spills the contents of the pot.

150 INT. WOOD SHED - MORNING 150

Mike, tears in his eyes, is thrust inside the shed.

TOBIAS
It's just for a little while.
Just until I can be sure.

MIKE
How do you know you're not
infected?
(beat)
You're our dad. This isn't what
you're supposed to do.

Tobias shuts the door. Locks it.

151 EXT. CABIN - MORNING 151

Eli sharpens a long, thin, chopped tree branch into a point. He's making a spear.

He throws it onto a pile with a dozen other spears before getting to work on the next one.

152 EXT. FOREST - DAY 152

Liz, tiring quickly, runs through the forest. She pauses only to listen to the sounds of the woods and question her chosen direction.

She makes a turn and resumes running, trampling through snow and pine needles.

153 INT. WOOD SHED - DAY 153

Mike sits staring at the patched up hole in the shed wall.

154 EXT. MEADOW - DAY 154

Eli and Tobias are just outside of the perimeter fence, up to their waists in a hole in the ground.

Eli pauses digging, resting a foot on his shovel. He regards the distant wood shed.

ELI

I've been thinking...

Tobias halts shoveling dirt from the hole.

ELI

What's better; a cure? Or prevention?

TOBIAS

What do you mean?

ELI

Why wait for a cancer you know is coming, if you could cut it out before it ever arrived? Can't get infected if there's nothing to infect.

Eli resumes digging and Tobias follows suit.

155 EXT. FOREST - DAY 155

Liz doesn't so much run as she does fall forward before catching herself on her feet.

Ahead, she sees sky. A break in the treeline. She comes to the edge of the forest. And the edge of the Earth. She finds herself on a precipice, a deep valley hundreds of feet below.

On the valley floor, a TOWN.

156 EXT. FOREST - DAY 156

Eli and Tobias are at the treeline, shovelling snow from the trail and redistributing on the surrounding ground.

TOBIAS

Gonna go check on the baby.

Tobias puts down his shovel and heads inside the cabin.

(CONTINUED)

Eli walks to the stream.

He uses his shovel to break a layer of ice and puts his face directly in the water to drink.

He takes several huge gulps before noticing a six-foot-long dark shape drifting beneath the ice. Drifting his way.

As the shape passes by the hole in the ice Eli is confronted by the sight of a long-dead necrotic corpse.

It disappears, carried by the current.

Eli spits water, coughing and gagging and doubling over in the snow.

TOBIAS (O.C)

All ok.

Eli looks up, finds Tobias, distant, standing at the cabin.

TOBIAS

Baby's sleeping.

Eli gives a shaky thumbs up.

157 EXT. TOWN - DAY

157

Liz staggers from the forest and onto an empty road.

Dazed, half conscious, and clutching at the bandaged remains of her hand, she wanders the connecting streets.

Storefronts are empty and dark.

Liz collapses in the middle of the road. She lies on her back, staring up at the sky.

A car engine. Tires on asphalt.

The car stops in front of Liz and a car door is heard opening, followed by the rush of footsteps.

158 INT. WOOD SHED - DAY

158

Mike uses his bare hands to rake the hardened, compacted soil at the base of the wood shed. It's hard going and his progress is not equalled by his efforts.

159 INT. CABIN, BATHROOM - DAY

159

Several salvaged and mismatched mirrors have been hung on the wall to form numerous, disjointed and overlapping reflections of the same image.

Eli's panicked expression. A string of saliva stretches from his lower lip into a basin.

He spits black mucus from his mouth and something rattles in the basin.

He picks out a tooth. Eli wipes his mouth with the back of his hand and swallows. He appears uninfected. His sickness is internal.

160 INT. HOSPITAL - DAY

160

Liz wakes to find herself wearing a hospital gown, laying in a bed. Her hand has been rewrapped with clean bandages.

She sits up and plants her bare feet on the shiny floor. She shows signs of pain and puts her good hand to her left arm.

She finds a small, round bandaid on her upper arm.

DOCTOR GALLAGHER (O.C)

It'll be stiff for the next day
or two.

Liz looks over her shoulder, finds a dark-haired man of about 30 smiling at her.

DOCTOR GALLAGHER

We administered the vaccine as
soon as you arrived. Protocol.

LIZ

Vaccine?

DOCTOR GALLAGHER

You don't watch the news?

Her mouth can only form shapes, not words.

DOCTOR GALLAGHER

I guess not. If you did you
wouldn't have that.

(points to her hand)

A needle in the arm is a lot less
painful. But just as permanent.

LIZ

You found a cure?

(CONTINUED)

DOCTOR GALLAGHER

I can't take credit for creating it, just giving it. I'm not sure there'll ever be a cure for what this virus has left behind. Or what it's taken. No cure, just time to heal. Which is all I'm prescribing you for now. Rest up and someone will be by to check on you later.

Doctor Gallagher leaves the sparsely populated ward. An ORDERLY (25) pushes a trolley stocked with sandwiches between the beds.

ORDERLY

Doran?

The Orderly tosses a saran-wrapped sandwich to a short, squat woman with a missing foot.

ORDERLY

New girl.

Liz catches her sandwich with her good hand. The orderly winks at her.

ORDERLY

Kozlowski?

Liz watches the orderly throw a sandwich to its recipient, who remains concealed behind a curtain.

The orderly wheels the trolley off the ward and down the corridor.

Liz stays laser-focused on the drawn curtain as she climbs from her bed and makes her way to the unseen Kozlowski.

She curls her fingers around the edge of the curtain and dares to pull it back, revealing WYATT (21) athletic, with stubble.

His chest is bandaged and his breathing is assisted with an oxygen mask over his mouth and nose. He says nothing when his gaze falls on Liz.

LIZ

Sorry, I thought you might have been someone else.

(beat)

Your name's Kozlowski?

Wyatt nods.

Liz reads the name on his chart.

(CONTINUED)

LIZ

Do you know an Eli Kozlowski?

Wyatt's wide eyes and petrified look tell her he does. He sucks down a lungful of air and pushes the mask from his face.

WYATT

My father.

Liz sits by his bed.

WYATT

You were expecting him?

Liz nods.

WYATT

If you met him, you were lucky to get away the first time.

LIZ

He wants something from my family. What?

WYATT

He doesn't want a family, he wants followers. He wants people to think like him.

LIZ

Think what?

WYATT

That the virus is a welcome punishment from God. And that only the ones who live are...deserve to live.

LIZ

And if you don't think like him?

WYATT

He'll find a way to convince you. Or you wind up dead.

(beat)

Or in hospital.

FLASHBACK:

161

EXT. FOREST - DUSK

161

Eli leads Wyatt and MADDIE (50), gray hair in pigtails, dungarees, through the forest. All three are weighed down with camping gear.

(CONTINUED)

WYATT (V.O)

We'd been surviving in the forest for a couple of weeks, I'm not exactly sure how long. Turned out not everything he read or preached was entirely useless. We managed to avoid any infected that whole time. But then we found a body.

Eli halts Wyatt and Maddie when they stumble across a woman's body, dressed in black, face down in the leaves. Both hands are necrotic.

Surrounding the body are a balaclava and a sports bag full of bundles of cash. She has a bullet hole in the back of her head.

Eli invites Maddie and Wyatt closer before grabbing Maddie by the wrist and pushing her hand closer to the dead woman's necrotic flesh.

WYATT (V.O)

He believes it's not even enough to avoid infection, but you have to prove yourself once infected.

She fights Eli, but he is stronger. Her fingertips are inches from the blackened skin.

Wyatt punches Eli on the jaw, knocking the older man down. His rifle slips from his shoulder.

Maddie is released and she falls on her rump.

Eli wheels on Wyatt and shoots him in the chest, hitting him in the side. Wyatt falls and rolls down an embankment. He comes to rest against the stump of a tree.

Maddie can't even scream, can't even force the air in or out of her lungs.

Eli shoots Maddie in the stomach and she screams. Animalistic.

Eli takes a hatchet from his belt and lops off the dead woman's hand.

Eli takes a sandwich bag from his backpack, eats the sandwich, and uses the bag to pick up the hand before sealing it inside.

Maddie continues to writhe in agony.

162 INT. HOSPITAL - DAY

162

Liz is transfixed. Gut-punched.

WYATT

He must have thought I was dead.

LIZ

I need to get back to my family.
Can you help me?

WYATT

Look where I am. That bullet tore
through a lung.

LIZ

There any cops around here?

WYATT

If there are any left, you'll
find 'em down main street,
Sheriff's office.

163 INT. WOOD SHED - DAY

163

Mike furiously digs with his hands, scraping back layers of soil. He decides the hole is enough and squeezes through on his belly, the wood scraping at his back.

He fights his way out, only to find an ADULT HAND wrap itself around his ankle and drag him towards the cabin.

Mike looks over his shoulder, sees Eli pull him towards the chopping block. Towards Tobias, holding the axe.

ELI

Better to suffer a little now
than to suffer a lot later.

Eli holds Mike's leg on the chopping block, pinning it with his foot.

ELI

Your previous efforts have not
spared the ones you love, Tobias.

Tobias contemplates. Raises the axe.

LIZ (O.C)

DAD!

Tobias pauses, sees Liz at the gate on the other side of the meadow.

(CONTINUED)

LIZ

MIKE!

Eli relaxes his grip on Mike but the boy remains cowering.

ELI

She's brought the infection back with her.

LIZ

(shouts)

It's safe now. Come back with me and you'll see.

ELI

Don't listen to her.

LIZ

They have a vaccine. We can all get it, you, me, and Mike.

ELI

More poison. Her mind and body are both infected. We can't let her spread either.

LIZ

We can all go home, as a family.

164

EXT. PERIMETER FENCE - CONTINUOUS

164

SERIES OF SHOTS:

The SHERIFF holds a rifle, hides behind the treeline, off to Liz's side. He speaks into the radio.

SHERIFF

Hold your fire everyone. We don't want to hit the kid and we've still got one minor unaccounted for.

A DEPUTY moves slowly at a crouch along the fence, drawing parallel with the cabin.

An ARMED VOLUNTEER stays low as he sticks close to fence on the other side of the cabin.

TWO MORE VOLUNTEERS surround the fence while remaining unseen.

Twenty feet above them, a log is suspended horizontally in the trees with ropes. The log is packed with wooden spears and spikes.

(CONTINUED)

A THIRD VOLUNTEER settles into position, unaware that the heel of his boot is almost resting on a well-hidden trip wire.

A SECOND DEPUTY crawls on his belly up to the fence at another location and uses a pair of bolt-cutters to start making a hole in the fence.

More DEPUTIES and ARMED VOLUNTEERS surround the property silently, hiding amid the snow and trees.

165

EXT. GATE/FOOTPATH - CONTINUOUS

165

Liz watches her father and Eli at a distance. At her back, the Sheriff.

SHERIFF

(whisper)

You're doing great. Try to get them to come to you.

Tobias buries the axe in the chopping block and takes a few histant steps down the path towards the gate.

ELI

Tobias, no.

LIZ

I love you, dad.

She puts her hands to the gate and Tobias stops mid-step. He looks at her hands, his brow creasing. Finally, he turns to Eli.

TOBIAS

...Her hands. She has both hands.

(beat)

Eli, what did you do?

Eli grabs the axe, pries it from the chopping block, and throws it in Tobais's direction.

A Volunteer moves an inch and trips a wire. A spring-loaded wooden spike bursts out of the snow and slams into his chest.

A Deputy steps in a beartrap.

Another Volunteer falls through a thin layer of branches and dusting of snow and six feet below is impaled on a series of spears.

A log swings down out of the canopy and towards an armed volunteer. He ducks and it passes over his head. But he forgets to stay ducked. The log makes a return jounrey and bursts his head open, showering a Deputy in gore.

(CONTINUED)

The Deputy suffering from temporary blindness due to the lumps of brain in his eyes shoots wildly and guns down the Volunteer next to him.

MIKE runs for the cabin and darts inside, chased by ELI.

LIZ hits the ground.

TOBIAS picks up the axe and purses ELI.

The Deputy with the bolt cutters breaks through the fence and triggers a bear trap.

He stops his fall with a hand out, but that also winds up in the jaws of a second bear trap, hidden in the snow.

TOBIAS makes it to the porch.

ELI steps outside with the RIFLE. He fires shots at the moving figures around the perimeter.

TOBIAS winds back with the Axe. ELI takes aim at him, so TOBIAS around the cabin.

A couple of rounds punch holds in the snow at Tobias's heels before he darts behind the Cabin.

166 INT. CABIN - CONTINUOUS 166

MIKE runs upstairs, throws open the door to the main bedroom, and scoops Autumn out of her crib.

167 EXT. CABIN - CONTINUOUS 167

A VOLUNTEER lines up Eli in his scope. The muzzle of Eli's rifle flashes a second before the glass in the volunteer's scope shatters and a bullet tears through his eye.

LIZ crawls through the snow, towards the hole in the fence, grunting every time her injured hand grabs at the earth.

Liz reaches the Deputy with a hand and foot both ensnared in bear traps.

DEPUTY

HELP ME!

Liz keeps low as she tries prying open the trap around his ankle.

DEPUTY is shot in the mouth and nose.

LIZ snaps her head towards ELI. He loads another shot.

(CONTINUED)

Liz uses the dead Deputy for cover and three rounds thud into his back. She works at the holster for his service revolver.

BACK AT THE PERIMTER

The SHERIFF shakes his head and chews on his lip as he lunges for the gate.

The snap of wood and a sudden rush of air announces the arrival of a spring-loaded wooden spear that arcs around the back of a tree, pierces the Sheriff in the chest, and impales him against the tree.

168 INT. CABIN - CONTINUOUS 168

TOBIAS reaches the back of the cabin and breaks a window with the axe.

169 EXT. CABIN - CONTINUOUS 169

ELI loads another shot into the chamber, works the bolt action. SNAP SNAP.

LIZ, hunched behind the dead deputy, frees the man's service revolver. She clicks off the safety. Aims. Shoots.

ELI'S FINGER hovers on the trigger before it evaporates and blood mists the air.

He drops the rifle and looks to his hand. He now sports two fingers and a thumb, between which, he spies Liz pointing the revolver right at him.

Eli turns and runs inside the cabin and two rounds hit the door, sending splinters flying.

170 INT. CABIN - CONTINUOUS 170

Tobias stumbles in through the window just as Eli bursts through the door. Both men freeze.

Upstairs, the baby cries.

Eli and Tobias race for the foot of the stairs from opposite sides of the cabin, Tobias wielding the axe.

171 EXT. CABIN - CONTINUOUS 171

Liz uses a three foot long stick to 'sweep' the ground ahead of her.

A bear trap snaps shut on the stick. She's left with 20 feet of snow-covered ground left to traverse before the cabin.

She makes a run for it and jumps up onto the porch. Leading with the revolver in front of her, she throws open the front door and steps inside.

172 INT. CABIN - CONTINUOUS 172

Liz finds Eli towering over Tobias, one hand dripping blood, the other holding the axe, aiming to cleave open her father's skull.

Liz takes aim.

Eli changes target, swings at Liz. The axe strikes the revolver and sends it flying from Liz's grip. It lands in the burning fireplace.

Tobias siezes the opportunity to elbow the inside of Eli's knee.

Eli folds, drops to his struck knee.

Liz charges forward and punches him square on the jaw.

Eli's jaw tears free from his face. Skin rips like frayed rubber, revealing black and rotting sinew beneath.

Oil-like blood spills over Tobias's face, showering his mouth and eyes.

Liz is shocked into submission.

Eli's skeletal grin glistens with muddy spittle and mucus, while his tongue flaps between the roof of his mouth and his neck.

Tobias tries wiping the gore from his eyes.

Eli wraps his hands around Liz's throat and pins her to the wall, choking her.

Tobias decides he can see enough to act. He gets his feet under him.

TOBIAS
Let my little girl go.

Another baby cry comes from upstairs, momentarily stealing Tobias's attention.

(CONTINUED)

Eli buries the blade of the axe in Tobias's back, and he falls, spitting blood.

Eli puts both hands back around Liz's neck. She fights back by pushing two fingers inside of his open wound where his own fingers once resided.

Liz keeps on pushing, past the first joint, past the second, approaching the knuckle. Her fingers are now almost entirely buried in the raw meat of Eli's ruined hand.

He can't hold on. He loosens his grip and Liz drops to her knees, coughing and weezing.

Eli approaches Tobias and tears the axe from his back.

173 INT. CABIN, BEDROOM - CONTINUOUS 173

Mike hides under the bed, arms wrapped tight around Autumn, swaddled in blankets.

He rolls onto his back, gaze falling on the underside of the bed. Wedged between the wooden slats and the mattress, is Eli's HUNTING KNIFE.

174 EXT. CABIN, DOWNSTAIRS - CONTINUOUS 174

Eli kicks Liz over so that she's flat on her back. He presses a booted foot down on her chest, pinning her to the floor.

He lightly touches the blade of the axe to her forehead.

A floorboard creaks. Eli turns, finds Mike pointing the hunting knife at him.

Eli begins to laugh - or a jaw-less, nightmarish approximation of laugh.

His wet utterance is cut short when Mike slams down with the knife, piercing Eli's boot, and stabbing him in the foot.

Eli reaches for Mike, but the knife in his foot has him pinned to the floor.

Liz makes it to her hands and feet and crawls past Eli to Mike.

Eli pulls the knife from his foot and removes his boot. He upends the boot and three toes plop to the floor.

He charges at Mike and Liz.

(CONTINUED)

Liz reaches into the fireplace, the bandages around her hand, wet from the snow, offering her some protection, and grabs the revolver.

A bullet catches Eli in the heart and another enters his cheek before painting the wall behind him in blood.

Lifeless, he hits the floor of the cabin.

Mike and Liz crawl to each other and embrace. They take in the sight of Tobias, dead, both allowing themselves to cry.

LIZ
Goodbye, Dad

175 EXT. MEADOW - DAY 175

Mike and Liz, both wrapped up in warm winter clothing, huddle as they slowly leave the cabin behind. Liz carries Autumn.

As they pass by the Deputy, Liz instructs Mike to take his radio and his keys.

176 EXT. FOREST, FOOTPATH - DAY 176

The siblings emerge from the forest, along the footpath, and find several parked SHERIFF'S OFFICE vehicles.

177 INT/EXT. PATROL CAR - DAY 177

Mike sits in the passenger seat, Autumn on his lap. Liz starts the engine.

LIZ
Seatbelt.

Mike does as he's told. He turns back to Liz to find her using the mirror to apply lipstick. Done, she drives.

178 INT/EXT. PATROL CAR (MOVING) - DAY 178

Liz drives a long, straight highway. She and Tobias sit in silence.

A distant city skyline touches the clouds.

A dot on the horizon glints in the sunlight, growing bigger with every passing second. It's a car, travelling towards them in the opposite direction.

As the two cars near and pass, the occupants of both turn their heads to observe each other.

(CONTINUED)

Inside the passing car; a family, consisting of a MOTHER, FATHER, SON, and DAUGHTER. The Father offers a tired wave. Mike and Liz return the gesture.

They drive on, approaching the distant city. The patrol car passes a newly erected, temporary road sign: STAY SAFE.

Painted over the tall letters, with red spraypaint: DON'T.

After another hundred meters, a second sign: TAKE NEXT LEFT.

And in spraypaint: LIARS.

A further hundred meters, the patrol car passes a third sign: GET VACCINATED.

Spraypainted over this: AND DIE.

Liz steers the car, takes the next left.

THE END.