

THE HARVESTING

Episode 1: Red Rain  
(Without Act Breaks)

A 60-minute filmed TV drama series

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**COLD OPEN**

INT. LIVING ROOM - NORTHERN ENGLAND - NIGHT

A British news show plays on a prominently placed TV in an unimpressive living room. The MALE ANCHOR speaks into the TV camera in the background.

In the living room's foreground a woman walks back and forth in front of the TV, blocking it when she crosses.

At first, she is only visible from her knees to chest. The woman cries softly as we focus on the TV:

MALE ANCHOR (ON T.V.)

While the number of disappearances in the UK had been steady for several years, it has risen dramatically over the past two. And this year's disappearances are markedly higher than last. That's particularly true today regarding a small hamlet along the northeast coast of Scotland.

KELLY (O.S.)

I told you that I love you...

CAMERA WIDENS: KELLY FORD - British Pakistani, late 20s - continues to walk back and forth.

The TV remains visible and prominent. Kelly has a phone to her ear, paying little attention to the TV.

MALE ANCHOR (ON T.V.)

Scrabster Glass, a remote fishing village, has never boasted more than 400 residents, but today it stands empty.

The TV shows a split screen that includes the Male Anchor and a map of Scotland. The map pinpoints Scrabster Glass, and then CUTS to a bucolic LIVE SHOT of the empty village.

KELLY (FOREGROUND)

I never cheated on you. It was just emailing. He's only a friend.

MALE ANCHOR (ON T.V.)  
No bodies have been found, and none  
of the current 257 residents  
contacted family or friends before  
they went missing. It's as though  
they completely vanished.

The TV SHOT returns to one picture with both the Male Anchor  
and a female CO-ANCHOR.

KELLY (FOREGROUND)  
No. I don't love him. I just like  
him. He's married to my friend.

MALE ANCHOR (ON T.V.)  
Please let authorities know if you  
see any of the residents of this  
small hamlet that time seems to  
have forgotten.

CO-ANCHOR (ON T.V.)  
Better sooner than later for the  
sake of those who live - or lived -  
in Scrabster Glass.

KELLY (FOREGROUND)  
Don't you dare tell her! You'll  
stir up trouble and end my  
friendship over nothing.

MALE ANCHOR (ON T.V.)  
We'll provide additional details as  
we learn more.

KELLY (FOREGROUND)  
Fuck you, Pdraig! It's my home  
too! Why don't you leave?

**RUN MAIN CREDITS**

EXT. NORTH SEA — APOLLO OIL FIELD — DAY

IMPOSE ON SCREEN: NOVEMBER 25: APOLLO OIL FIELD, NORTH SEA

A storm sweeps across the platform as a transport helicopter attempts a precarious landing.

INT. OIL PLATFORM — ACCOMMODATION CABIN

The square cabin has a bunkbed and wall-mounted TV. The storm rages outside the small window. The helicopter lands safely.

JOHN ANDREWS, well-built and late 30s, sits at his desk and Skypes with CONNAR, his 5-year-old son. Connar has blond hair and blue eyes. John wears a corporate polo shirt.

Samantha (SAM), John's wife, hovers in the background making breakfast. Sam is mid-30s with a no-nonsense attitude.

A chihuahua, TIFFANY, dances at Sam's feet, yipping for food.

JOHN

Happy Birthday, Connar!

CONNAR

I got up early, and Mummy says I can stay up till you get home!

SAM

(in the background)

He did indeed get up VERY early — 4 a.m.

Sam drops a small piece of egg for the chihuahua. The tiny dog SNIFFS it and walks away.

CONNAR

Are you coming to my party, Daddy?

JOHN

I wouldn't miss it for the world, but I'll be a bit late. Can you stay awake that long?

CONNAR

I don't have to go to sleep tonight because it's my birthday.

SAM  
 (coming toward the camera)  
 Tell Dad about your cake.

CONNAR  
 Mummy made a dinosaur cake. It's a  
 T-Rex. And I'm going to eat him!

JOHN  
 Wow! Just make sure he doesn't bite  
 you back.

Connar LAUGHS, pretends to be a T-Rex and runs away. Sam  
 settles into the chair.

JOHN (CONT'D)  
 How're things?

SAM  
 Hectic, Kelly and Padraig broke up  
 again. He accused her of cheating.

JOHN  
 (beat)  
 They're both better off without the  
 other, don't you think?

SAM  
 Well, he's a syphilitic twat, so  
 yes. But she's overly broken up  
 about it.  
 (beat)  
 We may have her as a houseguest for  
 a few days.

JOHN  
 Maybe we'd be better off if they  
 got back together?

SAM  
 Be kind, John!

John nearly comments, stops himself, changes the subject:

JOHN  
 I've got about half an hour before  
 take off. Anything of interest in  
 the news?

SAM  
 A small fishing village in Scotland  
 went missing. Well, the village is  
 still there but the people aren't.

JOHN

Where did everyone go?

SAM

People here in England make jokes that it's due to the Loch Ness Monster, but the Scots don't appreciate that.

(beat)

I think the villagers all walked into the sea with rocks in their pockets. It's like a fishing cult sprinkled with a bit of Scientology, I'd say.

JOHN

Well, that's grim.

(beat)

Are you ready for Connar's party?

Sam holds up a camcorder.

SAM

I'm recording every bloody second, and I'm going to make you watch everything you miss. Kelly and Joanne will be here to help. Plus about 10 kids. I must be mad.

JOHN

Do you need me to pick up anything?

SAM

Maybe grab a couple bottles of wine and some ice. They'll go to good use later if we don't drink them tonight.

ADI, Black-British, handsome, 33, KNOCKS on the open door and ENTERS. He wears an executive shirt, and he works in public relations for the petrol company.

SAM (CONT'D)

Have you told the lads this is your last trip?

JOHN

Well, you just did. Say "hi" to Adi.

SAM

Hi, Adi.

ADI

Heya, Sam. Looking beautiful as always. You don't mean to say that you're taking this hunk of manmeat away from us, do you?

SAM

I didn't mean to spill the beans. You should talk to Mr. Manmeat about this.

ADI

Mr. Manmeat and I shall discuss this.

(to John)

Breakfast is ready, and the chopper leaves in 20.

JOHN

Yeah, I'll be there.

Adi leaves the room.

JOHN (CONT'D)

Tell Connor I love him. I'll see you tonight. Love you.

SAM

I love you too. Keep a look out if you fly over Scrabster Glass. That's where they all went missing.

John closes his laptop. He pauses for a moment before reaching for his packed travel bag.

INT. PLATFORM CANTEEN

John carries a tray of food. He sits with Adi and Lee.

LEE - tall, thin, and about 25 - doesn't look up, continuing to shovel food into his mouth. He's working class; not much of a talker; wears a corporate one-piece mechanic's uniform.

ADI

This man eats like it's his last meal.

JOHN

Give him a break. He's a sad bachelor with no romantic prospects. It's his last cooked meal until his next tour of duty.

LEE  
(while chewing)  
I know how to boil an egg or two.

JOHN  
And you can toss yourself off into  
oblivion so all your needs are met.

Lee makes a jerk-off motion with one hand without looking up,  
continuing to shovel in his breakfast.

ADI  
Young, dumb, and full of cum.  
(beat, indicating John)  
So this henpecked wanker says he's  
leaving us to return to his wife.

JOHN  
I'm not leaving you alone. You've  
got each other and Lee's hand.

Lee makes the jerk-off motion again. Still doesn't look up.

LEE  
Had enough of it here?

JOHN  
I was going to tell you guys on the  
drive home. I can't be away from  
Sam and Connar for weeks at a time.  
I'm pushing 40, and this is a young  
man's game.

ADI  
That's very sad. You don't look a  
day under 50.

The tannoy ANNOUNCES: "Helicopter departing in 5 minutes.  
Please report to the flight deck."

The men put on their rain gear. Lee stuffs a huge mass of  
potatoes and eggs into a to-go food bag before putting it  
into his carry-on.

EXT. PLATFORM HELIPAD

A half-dozen WORKERS – including John, Adi, and Lee – board  
the helicopter. Gusts of rain whip around them.



EXT. HELICOPTER

The helicopter takes off, heading away from the platform. Strong winds make the take-off uneasy.

The helicopter flies through the storm. Lights cut through the lashes of rain. The North Sea swells beneath, rough and foreboding. The chopper turns and steadies.

A SPEW of oil, an unusual orange-red, shoots into the sky.

INT. HELICOPTER

John sits behind the pilot. He notices the oil spraying upwards out the helicopter window.

JOHN  
What the hell?

Lee and Adi turn to look.

ADI  
Never seen that before.

LEE  
Not our problem now.

JOHN  
I'd like to know what caused that.

ADI  
Then why don't you stay on the job?

EXT. HELICOPTER

The helicopter flies over a small village on the northeast Scottish coast. The brightly colored homes are devoid of activity.

INT. HELICOPTER

John notices a redness that tinges the otherwise multi-colored homes of the fishing village. Emergency vehicles are visible - the lights flashing through the murk.

JOHN  
Scrabster Glass.

LEE  
What of it?

JOHN  
Everyone's gone missing.

ADI  
I would as well if I lived in that  
Godforsaken place.

Aberdeen Dyce Heliport comes into view. John looks at Adi and Lee, gives them a thumbs up.

EXT. ABERDEEN DYCE HELIPORT

The helicopter lands, and standing water blows up in the rotor wash. TWO MEN dressed in heavy-duty rain gear approach.

EXT. LAND CRUISER - DAY

John opens the tailgate. Adi, Lee, and John stow their rain gear and luggage in the boot.

ADI  
Shotgun!

LEE  
Twat!

John closes the tailgate, ignoring their banter.

INT. LAND CRUISER

John starts his Land Cruiser. Adi turns on the vehicle's music system as Lee settles into the back.

ADI  
Do you think Connar will still be  
up when you get home?

JOHN  
After all that sugar he won't sleep  
for days. It's like crack for kids.

LEE  
We should stop for lunch along the  
way.

INSERT: The dashboard reads: "11:32 a.m., November 25." Adi switches music stations. "Showdown" by E.L.O begins to play.

## EXT. LAND CRUISER

The Land Cruiser leaves the parking lot, joining the main road. The rain continues. The headlamps highlight the rain.

A montage of Scottish countryside as the Land Cruiser travels along country roads as the music plays.

## EXT. SCOTTISH COUNTRY ROAD

The scenery has changed, and the rain has stopped. The sun comes out.

John overtakes a Land Rover Discovery as it pulls into an inn's parking lot as the music fades.

## INT. LAND CRUISER

John turns off the radio.

JOHN

A couple hours later, and it's as though we're on a different planet.

ADI

Why don't we stop for a bite? What do you say, Lee?

LEE

I'm hungry.

JOHN

We'll stop for food when we need to refuel. It's an eight-hour drive to Hutton Rudby, and I don't want to waste time.

LEE

Also good to go on...

Lee reaches into his bag and begins to eat the potatoes and eggs he stuffed into the pocket at breakfast.

ADI

I'm going to piss all over your fancy car in exactly one hour. You've been warned.

JOHN

Be a good boy, and I'll let you have some of Connar's T-Rex cake when we get to my place.

Adi sets his phone alarm and reaches for his headphones.

ADI  
(singing, ignoring John)  
Back in black, I hit the sack.

EXT. INN PARKING LOT

The Land Rover Discovery that John just passed parks in the inn's lot. LISA MCKINLEY, Scottish, 32, and her husband, TOM, late 40s, get out of the vehicle.

LISA  
Thank God the rain stopped.

Overhead, an army helicopter makes a low pass. Tom watches it with interest. It has a bio-hazard sign painted on the underside.

TOM  
I don't think they're looking for  
us, but they're looking for  
someone... or something.

LISA  
I wouldn't want to run into whoever  
or whatever that is.

INT. INN - PUB ROOM

Lisa and Tom sit at a table. He drinks a beer while she sips at a glass of water. Tom wears a black suit, tie loosened, while Lisa is in a blue business suit. She also wears an outdated wedding hat.

TOM  
Your sister's wedding brunch wasn't  
so bad, now was it?

LISA  
It was fine, but I think I'm  
beginning to show. I hope she  
didn't notice.

TOM  
Hermione is too self-obsessed to  
pay attention to you. Especially  
during her wedding weekend.

LISA

I didn't want to steal her thunder by vomiting on her shoes, although my dark heart would like me to do that at some point.

TOM

Please wait until after Sean marries her and takes her off your hands.

LISA

She'll still accuse me of upstaging her as she's always done.

(beat)

My morning sickness gets worse every day.

TOM

The burger and chips you ordered may calm your stomach.

Lisa gets visibly queasy at the mention of food.

LISA

I'll be right back.

Lisa rushes for the bathroom.

TOM

Jesus. Thank God men can't get knocked up.

Tom checks his phone. It's 14:35 p.m.

INT. INN – WOMEN'S TOILET

Lisa bursts into a stall. A high window shows the dark sky.

It has begun to rain again, and the wetness begins to pound against the glass leaving reddish-orange streaks – akin to the red oil John noticed spurting from the offshore rig.

Lisa HEAVES into the toilet.

INT. JOHN AND SAM'S KITCHEN – MID-AFTERNOON

Sam, Kelly, and JOANNE (Asian-American woman about 40) prepare food for Connor's birthday party. Joanne wears dangling earrings and a white, form-fitting dress.

Connar sits at the head of the large kitchen table with NINE FRIENDS close to his age.

Sam gives the children a tray of mini pizzas, and she sets up the camcorder on a tripod, beginning to record the party. The kids SQUEAL and BABBLE.

Tiffany, the chihuahua, dances around, demanding Kelly's attention. Kelly bends down by the oven and pets the dog.

KELLY

Are you being a good girl, Tiffany?

Kelly slips on a mitt and opens the oven. She pulls out a tray of party snacks and places them on the kitchen counter.

INSERT: The clock on the oven reads 14:34. The seconds tick.

KELLY (CONT'D)

Sam, are you finished with the oven?

SAM

Yes, that's the last of it for now.

Kelly turns off the oven, and she picks up a clear party cup of wine and takes a sip.

JOANNE

Hey, where've you hidden the rest of the adult juice?

KELLY

Behind the T-Rex cake. He's guarding it for me. Help yourself if you dare.

Joanne, who has been scooping ice cream into kiddie cups, heads to the bottle of red wine.

SAM

It's very brave of you to wear white to a kiddie birthday party.

JOANNE

I like to think I'm a risk taker.

Sam approaches Kelly.

KELLY

What time are you expecting John?

SAM

He said around eight.

Sam takes a sip of wine from Kelly's cup.

KELLY  
Get your own, cheeky.

SAM  
What kind of mother would I be  
drinking a full cup at my son's  
birthday party?

JOANNE  
A calm one?

KELLY  
A sane one?

JOANNE  
A normal one?

Joanne hands Sam a party cup of wine.

SAM  
I'll drink to that. No matter that  
it's nowhere near cocktail hour.

KELLY  
It's happy hour somewhere...

Sam, Joanne, and Kelly toast, and they each take a large  
drink while the kids eat their small pieces of pizza.

JOANNE  
So, are you going to give John a  
warm welcome tonight?

SAM  
Maybe, maybe not... It depends on  
how he behaves. I want him to ask  
me how I am rather than listening  
to him unload about how tough it is  
to sleep with his smelly blokes  
night after night.

The kitchen grows dark and rain begins to TAP at the window.

KELLY  
We're going to need more wine,  
aren't we? I'll get it.

Kelly leaves the kitchen, heading to the garage.

SAM  
Here comes the rain again.

The rain leaves oily red streaks on the window.

JOANNE  
That looks unusual.

Sam opens the kitchen door that leads outdoors. Joanne joins her and puts her hand into the rain.

JOANNE (CONT'D)  
It's warm... And a bit slippery.

Tiffany, the chihuahua, jumps up and licks Joanne's hand.

INT. LAND CRUISER – SCOTLAND/ENGLAND BORDER

John, Adi, and Lee approach the English border.

Red rain begins to pummel the Land Cruiser's windshield. The auto wipers start, but the rain leaves a slippery trail of red grease behind as the rest gets swiped away.

They pass a lay-by with a campervan. An ELDERLY COUPLE scurries into the vehicle.

JOHN  
What the fuck is this?

ADI  
I've never seen anything like it.  
Maybe slow down?

John lifts off the gas. Lee snorts to life in the backseat.

EXT. LAND CRUISER

The headlamps come on. They highlight the redness of the rain.

INT. LAND CRUISER

LEE  
What the fuck?

JOHN  
I hope this doesn't keep me from  
getting home before Connar falls  
asleep.

John looks in the mirror and sees that Lee has closed his eyes again. John blinks his eyes.



JOHN (CONT'D)

Adi, should we go on? Or should I  
pull over?

Adi doesn't respond. John looks over to his best friend, who has fallen asleep.

John shakes his head, and then he passes out.

EXT. SCOTLAND COUNTRYSIDE

The Land Cruiser begins to slow as it reaches a curve in the road. The vehicle goes straight, CRASHING through a fence.

The vehicle continues down a slight decline, picking up speed as it careens down the slope. It drives beneath a thick grove, striking a tree and coming to a dead stop.

INT. LAND CRUISER

The airbags deploy. John, Adi, and Lee are thrown around the interior. Yet they are all unconscious or asleep.

The seat belts keep John and Adi in place but Lee isn't wearing his. He gets thrown across the back seat. His head strikes the rear passenger window, breaking it.

Red rain seeps in, running down Lee's face, intermingling with the blood from his head wound.

The dashboard clock turns from 14:36 to 14:37. Then the SUV's electronic system fails and the dashboard goes blank.

EXT. SPACE - SATELLITE VIEW

The perspective from a UK satellite trained on earth, hovering a few miles above the planet: The visible part of Earth grows more saturated with a reddish-orange haze, and the satellite records the time: 14:36 Greenwich Mean Time.

A peculiar obsidian object begins to creep into the frame. Before it's fully visible the time monitor on the satellite begins to flicker and then it dies.

Everything goes black.

EXT. A PARK - DAY

IMPOSE ON SCREEN: DECEMBER 12: 17 DAYS LATER

Three wild dogs fight each other over a man's corpse as they're dragging it from under a tree.

Red froth from their mouths flies every which way.

Otherwise it's a beautiful winter's day in Northern England.

INT. LAND CRUISER - DAY

John, Adi, and Lee remain asleep. Light finds its way through the trees. John comes awake and turns to Adi, who also wakes followed by Lee. Lee coughs up a glob of reddish-orange bile.

LEE

What the hell?

JOHN

You two okay? Anything broken?

Lee spits the glob out the broken window and wipes the dried blood and gunk off his face.

LEE

I'm good... I think.

ADI

What the fuck did we drink last night?

LEE

What happened?

JOHN

No idea. I remember passing that inn. Then... nothing.

Adi pulls his phone from his pocket.

ADI

Check your phones, lads.

John and Lee pull out their cell phones.

JOHN

Mine's dead.

LEE

So's mine.

## EXT. LAND CRUISER

The three men get out of the vehicle. John notices the SUV is covered in a dark red dust. He wipes a handful off and then claps his hands clean. Adi notices.

ADI  
That's not normal.

JOHN  
No, it isn't.

Lee leans against the wrecked SUV and begins a coughing fit.

JOHN (CONT'D)  
You sure you're okay?

Lee waves John's concern away. Adi spots a stain on his jeans - like he's wet himself and it's dried.

JOHN (CONT'D)  
C'mon, we should get some help.

John, Adi, and Lee begin to walk up the hill to where they crashed through the fence.

## EXT. ROADSIDE

Splinters of broken fence remain scattered on the grass verge. The road is silent and empty. John picks up a piece of the fence from the road.

JOHN (CONT'D)  
You'd think someone would have noticed.

John tosses the broken board a few meters beyond the road.

LEE  
What now?

JOHN  
Let's head back to the inn. It's only a mile or so up the road. I need to let Sam know I'm okay, but I'm going to be late.

ADI  
What about your car and our bags?

JOHN  
We'll come back for them once I've called Sam and hired a car.

EXT. SCOTLAND COUNTRY ROAD

John, Adi, and Lee round a corner. Ahead in the lay-by is the campervan they passed. Now it's covered in dry reddish-orange dust. The campervan door is open, but there's no sign of the elderly couple.

The men approach the vehicle. The picnic table and chairs outside have blown over, scattered.

Lee looks clammy and pale. He's out of breath.

John approaches and KNOCKS on the open door, peering inside.

JOHN

Hello, anyone here?

No answer. John climbs in followed by Adi. Lee leans against the outside of the campervan, gasping for breath.

INT. CAMPERVAN

Moldy food and cold tea sit on the table.

ADI

Where do you think they've gone?

JOHN

No idea. But this isn't a cheap set-up.

Adi picks up a phone that lies next to the stove.

ADI

Dead.

Lee pulls himself in. He looks very ill.

LEE

Anything?

JOHN

We should keep moving to the inn. Do you want to rest here? We'll come back for you.

LEE

No. Good to go.

Lee EXITS the campervan followed by Adi.

EXT. CAMPERVAN

John leaves last, pulling the door shut.

EXT. SCOTTISH COUNTRY ROAD

John and Adi walk ahead. Lee trails behind.

ADI

What do you think's going on with  
Lee?

JOHN

Maybe he's shaken by the crash? He  
may have got the worst of it being  
in the backseat.

Adi looks back to Lee who nearly sinks to a knee before  
righting himself.

ADI

Maybe...

EXT. SCOTTISH COUNTRY ROAD

John, Adi, and Lee come across the army helicopter that  
circled above the inn. It has crashed near the road. Laying  
on its side, the biohazard sign is visible. John approaches  
the wreckage. Adi and Lee stay back.

The rear of the helicopter is charred, but the crushed cabin  
has not burned, The remains of the helicopter are covered  
with red dust.

INT. CRASHED HELICOPTER

John sees two dead pilots and five dead passengers inside the  
helicopter, their bodies intact. Two of the "passengers" wear  
Hazmat suits. The others all wear military uniforms.

ADI

Anything?

JOHN

All dead from the crash.

ADI

I can smell that from here.

JOHN

Looks like they've been dead for  
some time.

ADI

Not sure how that works.

Lee vomits a huge glob of reddish-orange potatoes and eggs.

EXT. SCOTTISH COUNTRY ROAD

John walks with Adi. Lee trails several yards behind.

JOHN

What the hell's going on?

ADI

Let's get to the inn. I don't like  
the look of Lee. Something is wrong  
with him.

EXT. INN PARKING LOT

The cars in the parking lot are covered in the same dust as  
the Land Cruiser and the campervan. Trash cans lie on their  
sides. John, Adi, and Lee walk through the mess and up the  
steps to the inn.

INT. INN - LOBBY

The lobby appears abandoned. The wall-mounted TV monitor  
displays a blue screen - the electricity is still on, but  
there's no reception.

INT. INN - DINING ROOM

John, Adi, and Lee walk into the dining room. Rotting food  
and dusty glasses sit untouched on the tables. A dropped tray  
of food and drinks lays on the floor.

Chairs have toppled. No one is present.

JOHN

Jesus fucking Christ...

ADI

Call Sam on the house phone. Let  
her know you're okay. We'll figure  
this out.

John heads to the landline on the wall. Adi turns to Lee, who has begun to develop a rash on his face.

ADI (CONT'D)  
Sit down mate. You look like shit.

LEE  
You're not so hot yourself...

ADI  
(failing to sound upbeat)  
I'm the good-looking one; keep in mind what that says about you.

Lee tries to force a LAUGH, but bends into a coughing fit, expelling more red bile. Adi helps him into a chair.

ADI (CONT'D)  
Stay here. I'll get some water.

Lee begins to choke. He falls off the chair, frothing at the mouth. Adi rushes back to him, sitting him upright and smacking his back.

LEE  
Can't... breathe...

ADI  
C'mon mate, settle down. Give it a minute and take it in slow.

Lee takes a couple deep BREATHS. Then he spews a huge red glob and wipes his face.

ADI (CONT'D)  
There you go, spit the fucker out.  
Just like you're my cheap whore...

Lee tries to laugh, but he begins to cough again. He looks worse than ever. Then he recovers.

LEE  
Ya twat.

ADI  
Okay?

LEE  
Think there's a chance I'll live.  
(beat)  
I'll get the water myself.

Adi watches Lee leave, concerned. John comes back from the bar. Lee heads into the kitchen.

ADI

Did you get through?

JOHN

No answer. It just went direct to the house and cell voicemail. Couldn't leave a message.

ADI

Doesn't mean anything, mate. She could be out.

JOHN

It's Connor's birthday and she always has her phone on her.

Lisa comes from the bathroom hallway. John and Adi turn and face her. Lisa walks carefully toward them.

She holds her head with a hand, and she looks a little worse for the wear—ruffled blue business suit, carrying her high heels and wedding hat.

LISA

What's happened?

John approaches her. Adi stays back.

JOHN

We don't know.

LISA

Where did everyone go?  
(beginning to panic)  
Where's Tom? Where's my husband?

Lisa pushes past John and looks around. She moves to the table where she and Tom had been seated. Their food and drinks are still there, poorly aged.

ADI

We have no idea. We're traveling home from work. The best we can figure is that we fell asleep and crashed.

Lisa pulls her phone from her pocket. She checks it. The battery is dead.

LISA

It's impossible! My phone was fully charged.



Lisa heads towards the exit of the inn's dining room. John follows her.

JOHN

Wait.

Lisa stops and turns to face John.

LISA

I have to find Tom.

JOHN

We need to stick together. The border with England is just a few miles down the road. Let's head south and see if there's anyone to help.

LISA

You think this could just be in Scotland?

JOHN

I don't know, but if it isn't, then we'll figure it from there. Do you have a car?

LISA

Yes.

Lisa shows him the keys in her hand.

JOHN

We should get going.

ADI

Let's roust Lee.

LISA

Who?

JOHN

Our friend. He isn't doing well after we awoke from the crash.

John turns back to Adi.

JOHN (CONT'D)

Where's Lee?

ADI

In the kitchen. I'll get him.

Before Adi can move they hear a loud CRASH from within the kitchen. The door pushes open and Lee emerges. He has become a "reject." He looks horrific (think "28 Days" meets "Chernobyl"). He snaps his jaws open and shut, and he GRUNTS.

INT. INN - DINING ROOM

Lee staggers forward, lunging from side to side, swinging a large butcher knife. He spots Lisa and turns toward her.

JOHN

What the fuck, mate. Put down the knife.

ADI

Lee, stay back! Don't hurt her - she's our friend.

Lee wails and lunges toward Lisa, raising the knife.

John grabs a barstool. He strikes Lee across the upper body. Lee goes down, lying on the floor unconscious but still twitching and GRUNTING.

Lee's glazed eyes roll back and forth.

JOHN

We need to leave before he wakes.

ADI

We can't just leave him here, like that!

JOHN

He isn't coming with us, and we need to get back to England.

ADI

Lee's our friend!

LISA

Some friend!

JOHN

I need to get to Sam and Connor. We'll find help and send someone back for Lee.

LISA

We should go now. It'll be dark soon, and I need to contact the authorities to find Tom.

ADI

I don't think it's right to leave  
Lee.

LISA

You can stay or come with me. But  
I'm leaving. It's my car, and he  
ain't invited.

Lisa tosses the wedding hat away, and then she turns and heads for the exit, still carrying her shoes. John follows. Adi looks down at Lee and then follows after them.

INSERT: After they're gone Lee's eyes flicker open.

EXT. INN PARKING LOT

Lisa rushes to her Discovery, unlocking it from a distance. She slides into the driver's seat, and John gets in the front passenger seat. Adi climbs in the back.

The Discovery pulls out of its parking bay.

The inn's doors open and Reject-Lee staggers out. Lisa accelerates and the Discovery joins the main road. Lee HOWLS after the vehicle.

INT. DISCOVERY

Lisa drives along the main road, swerving to miss detritus.

JOHN

By the way, I'm John and this is  
Adi. Thanks for the lift.

LISA

I'm Lisa, and you're welcome. But  
this ride only lasts until we find  
someone to report what's happened.  
My priority is finding Tom.

JOHN

Nice to meet you, Lisa, and  
understood.

ADI

Thanks all the same.

INSERT: The dash clock reads December 12th; 15:06. John tries the radio, but only gets static and silence. The Sat-Nav reads: "No satellites found."

EXT. SCOTTISH COUNTRY ROAD

Lisa, Adi, and John continue down the road. Lisa's SUV rounds a corner. Ahead is the crashed helicopter. Lisa slows, weaving the Discovery through.

A partially charred body has been dragged onto the road since the men passed. Crows peck at the remains of the corpse.

A pack of four crazed dogs approach the body, and the enormous crows take flight. The crows sag a bit under the weight they've gained.

INT. DISCOVERY

John looks back to Adi. They all look deflated. Lisa concentrates on guiding the large SUV through the wreckage.

EXT. SCOTTISH/ENGLISH BORDER

The Discovery pulls up at the border. There are no signs of police, army, or anyone in charge.

INSERT: The clock registers 15:30.

INT. DISCOVERY

Lisa looks to John.

LISA

Now what?

JOHN

Continue on to England.

INT. JOHN AND SAM'S GARAGE

Kelly comes awake with a bottle of wine in each hand – one broken and empty, the other full. The window allows in the last of the day's light.

The refrigerator door remains open, and the light is on. Kelly lets go of the broken bottle, and she closes the refrigerator door. The room goes dark.

Kelly re-opens the refrigerator and begins to cross the room with the full bottle.

INT. JOHN AND SAM'S KITCHEN

Kelly enters the kitchen from the garage door. The room is vacant.

KELLY  
Hello...?

Kelly hears a muted GROWL in the distance.

Tiffany, the tiny chihuahua, skulks into the kitchen. The dog looks wild and rabid. Red froth leaks from her mouth.

KELLY (CONT'D)  
Holy shit, Tiffany?

The crazed dog approaches, trying to attack. Kelly punts the creature into the living room.

Kelly breathes deep. The children and other adults are gone.

The kitchen table appears hastily abandoned. All of the drinks have been upended, and the table is a mess.

Connar's T-Rex birthday cake has collapsed and grown moldy with age.

Kelly sinks into a chair, GASPING for breath.

KELLY (CONT'D)  
Is anyone here?  
(beat)  
Where has everyone gone?

Kelly reaches for the corkscrew on the counter beside her.

INT. DISCOVERY

The dashboard reads Dec 12, 17:30 and the winter sky is dark.

Lisa GASPS.

JOHN  
What is it?

LISA  
The date. The system says it's  
December 12.

ADI  
That can't be, that would mean we'd  
been out for...

JOHN  
(dispirited whisper)  
...more than two weeks.

LISA  
Seventeen days.

ADI  
That explains why the food looks  
rotten.

JOHN  
And the decomposing bodies.

Lisa hits the brakes. The tires SQUEAL, and she swerves,  
barely avoiding a stopped vehicle around a turn.

LISA  
I can barely see, and there are so  
many wrecked vehicles. It doesn't  
seem smart to go on.

ADI  
There's a hotel at Berwick-upon-  
Tweed. It's not far.

Lisa takes a short BEAT.

LISA  
That sounds good. We're low on  
fuel, and we should stop for food.

JOHN  
I told Sam I'd be home tonight.

LISA  
It seems we haven't eaten for more  
than two weeks. It's been a very  
long day.

ADI  
Or seventeen.

John fights his emotions.

JOHN  
I need to know that my family is  
okay.

LISA  
Me, too. But I think it's best if  
we only drive during daylight.

ADI  
We don't know what we'll encounter  
at night.

JOHN  
(sighs, relents)  
I suppose you're right.

EXT. DISCOVERY

The SUV continues at a very slow pace, its high beams light the way through another wreck. They pass a billboard for the Berwick View Hotel, announcing it's two miles ahead.

EXT. BERWICK VIEW HOTEL

The SUV pulls into the parking lot of an upscale hotel in Northern England.

INT. DISCOVERY

Lisa, John, and Adi check the surroundings.

JOHN  
Adi and I will go inside and look  
around. You should wait here.

LISA  
Come back in 10 minutes and let me  
know you're safe or I'm leaving.

ADI  
Aye, aye, commander.

EXT. HOTEL PARKING LOT

John and Adi get out of the Discovery. Lisa turns off the engine to conserve fuel. She looks nervously about.

INT. HOTEL LOBBY

John and Adi cautiously ENTER the hotel lobby. Luggage lays strewn across the floor. Chairs have been upended. The desk looms dark and empty. The lobby is SILENT.

ADI  
Someone or something did this.

JOHN  
That's becoming more and more  
clear.

ADI  
The government...

JOHN  
Why would they crash their own  
helicopters and kill their  
personnel?

ADI  
I wouldn't put anything past 'em.

JOHN  
You've always been a conspiracy  
theorist.

ADI  
You think what we've seen today  
makes me look wrong?

JOHN  
Fair enough.

John and Adi head down the hall, deeper into the hotel.

EXT. HOTEL ENTRY

Adi and John step out of the hotel and wave to Lisa.

ADI  
Everything looks safe enough.

JOHN  
Bring the car close and lock it.

ADI  
(under his breath)  
In case we need to fuck off...  
quickly.

INT. HOTEL HALLWAY

Lisa, John, and Adi approach an open door to a suite with a  
maid truck that holds the door open. John wheels the truck  
out of the way, but holds the door open.

ADI  
Let's see if you can open the door  
when you're inside.



JOHN  
Paranoid much?

ADI  
Quite. I don't want to spend my  
last days deciding which of us is  
going to eat the other whilst  
trapped in a suite.

LISA  
(to John)  
We'll break you out if the door  
won't open.

John steps inside, shuts the door and opens it.

JOHN  
Happy?

ADI  
Never less so.

LISA  
At least the suite seems safe.

JOHN  
Now that we have a refuge for the  
night, two of us should go for  
food.

LISA  
I'm famished. I'll go with you.

ADI  
And I'll hold down the fort.

INT. KITCHEN – SERVICE AREA

John and Lisa enter the kitchen, which shows the remnants of  
a contained fire: The stoves have burned out. Next to the  
stove a half-charred body lays on the floor. Male, thin and  
tall. His upper half is badly burnt.

Lisa approaches the closed fridges.

LISA  
Do you dare me?

Before John can answer, they hear a NOISE from underneath the  
massive metal prep station.

John picks up a butcher's knife.

JOHN  
Who's there?

A CLATTERING emanates from behind or beneath the metal tables. John and Lisa stand back; John wields his knife.

EMMA OSWALD – Scottish, 25, and very pregnant – begins to extricate herself from under the massive prep station.

EMMA  
Please help me.

JOHN  
Who are you?

EMMA  
I'm Emma Oswald – the prep chef.

John hands the knife to Lisa.

JOHN  
Watch my back.

John helps Emma out from under the station and to her feet. Emma wears a hotel uniform, and she reaches for the crucifix at her neck.

EMMA  
Thank you. What's happened?

JOHN  
So many people are gone, and it appears that time has passed.

EMMA  
How could that be? I was awake earlier, but I got scared when I saw you pull up.

LISA  
What have you seen?

EMMA  
Everyone is gone. I crawled under my station the way they teach us in emergency drills. I thought it was a terrorist attack.

Lisa sets down the knife.

LISA  
Did you go outside?

EMMA

Once, to wait for my husband, but I came back in. I live too far away to walk in my condition. Harry picks me up at the end of my shift, and then he goes to work.

Emma looks deflated.

LISA

Do you know what the date is?

EMMA

It's November 25th.

JOHN

We think it's December 12th.

EMMA

How can that be?

LISA

We don't know. It could be the car electronics throwing us off. But everything we've seen points to it being right.

EMMA

I need to get home and make sure Harry and my son, Joseph, are well. I need to go now! Please take me!

JOHN

It's not safe to go at night. That's why we stopped here.

LISA

We're all trying to learn what has happened to us – and to our families.

JOHN

Come up to the suite with us. It's safe there. We'll take you home in the morning.

INT. HOTEL SUITE - NIGHT

The group of four: John, Adi, Lisa, and Emma consume the food that has not spoiled.

JOHN

I guess we shouldn't drink. Though God knows if there was ever a time to!

ADI

Good point, but we need to stay sharp.

EMMA

Do you drink a lot?

JOHN

We do drink quite a bit when we're off duty on the oil rig. Not much else to do.

EMMA

Well, I can't.

LISA

And I don't these days.

ADI

Why not?

LISA

I have my reasons. Not least of which is that I'm a nurse and I know the consequences of over indulging.

ADI

Or at least what the consequences used to be...

JOHN

We may be living in a completely different world.

LISA

It's early, but I'm ready to sleep. Let's try to get going at dawn.

JOHN

Agreed.

LISA

Emma and I will take the master bedroom, and the two of you can fight it out over the other bedroom and the couch.

EMMA  
 (coyly)  
 Or just cozy up together.

John and Adi exchange glances. They speak at the same time:

JOHN/ADI  
 We sleep in the same room all the  
 time/We're close, but not in that  
 way.

Lisa and Emma smirk.

INT. HOTEL SUITE – LIVING ROOM – NIGHT

John looks down at the market town as the streetlights  
 flicker out. It looks like the world is dying a new death.

JOHN  
 Everything's going dark.

The blackout eventually reaches the hotel.

The hotel room plunges into darkness.

ADI  
 Welcome to the Stone Age.

The emergency lights come on.

JOHN  
 At least the emergency lights still  
 work.

ADI  
 For now.

INT. MASTER BEDROOM – CONCURRENTLY

Emma and Lisa share the enormous king bed.

EMMA  
 It's really comforting to have a  
 nurse nearby. I don't think I've  
 ever slept with a nurse.

LISA  
 I hope I can be a comfort to you.  
 (beat)  
 But I want to tell you something  
 that I haven't yet told the men.

EMMA  
What is it?

LISA  
I'm pregnant, as well.

EMMA  
What an amazing coincidence!

LISA  
Is it? I really hope that's the case.

The lights flicker and go out

EMMA  
That's... scary.

Emma begins to cry, and Lisa reaches for her hand.

LISA  
It's very scary.

EXT. BERWICK UPON TWEED

At the end of a street the hotel is visible against the night sky. The silhouette of Reject-Lee staggers into view. Grunting and clicking, he begins to make his way toward the hotel.

INT. HOTEL SUITE - BATHROOM - DAY

John, shirtless, brushes his teeth. Light filters in from the main room, but the bathroom lights no longer work.

Adi leans into the open bathroom.

ADI  
John, you should see what's going on in the parking lot.

John pulls on his work shirt and follows Adi.

Out the window, John and Adi watch Reject-Lee stagger around the hotel parking lot, but they haven't yet recognized him. He carries a large crowbar. He bumps into a car covered with red dust, setting off the alarm, which BLARES.

Reject-Lee beats on the car with his crowbar, shattering the front windshield. The glass badly cuts his hand. Thick dark red-orange blood gloops out of the wound. Reject-Lee doesn't notice his injury.

John looks to Adi.

ADI (CONT'D)  
Just thought you should know.

JOHN  
We're going to have to be careful  
when we leave.

ADI  
And likely every moment afterwards.

INT. HOTEL LOBBY

The four survivors stand in the lobby, looking out the hotel windows. It's a bleak winter morning.

LISA  
What does this psycho look like?

ADI  
Like a psycho.

JOHN  
With a crowbar.

EMMA  
You're frightening me.

Lisa hugs Emma close, side by side.

JOHN  
We need you to know what we're up  
against. We're going to get you  
home. But we have to be careful.

LISA  
Yeah, but we can't hang around  
either in case the alarm attracts  
more of them.

ADI  
I'll go out and open the car doors  
and start the engine.

LISA  
I don't let other people drive my  
car. Because of my insurance.

JOHN  
I don't think your policy is still  
in effect.

LISA  
(takes a breath)  
You're probably right. Go ahead,  
Adi.

EXT. HOTEL PARKING LOT

Adi starts the engine after opening the vehicle's doors.

Reject-Lee HEARS the car start, and he comes from behind the hotel. He's naked from the waist up, oblivious to the winter weather, wearing a tattered mechanic's jumpsuit with the top folded at the waist.

John, Lisa, and Emma stop short, carrying their bags and the supplies they've stockpiled from the hotel kitchen.

Adi glances at them as Reject-Lee approaches the Discovery.

Adi accelerates, hitting Reject-Lee, sending him off to the side of the vehicle.

Reject-Lee begins to stand, but Adi throws the Discovery into reverse. Then Adi accelerates toward him, striking him again. This time Reject-Lee topples over the roof, landing on the hood of the Discovery, cracking the passenger side of the front windshield with his head.

CLOSE ON: His face turns up to the cracked glass, Adi recognizes that it's Lee.

Distraught, Adi hits the accelerator, causing Reject-Lee to dump onto the pavement.

Adi approaches again, this time driving over him. As soon as both sets of tires cross the body, Adi runs over him again - screaming as he does.

Thick reddish-orange blood flows onto the pavement.

Adi wheels around to the front of the hotel.

ADI  
Get in!

The others rush to the vehicle, carrying what they can.

INT. DISCOVERY

Adi continues to GASP for air. The others try to adjust to what they witnessed.



JOHN

We need to get fuel.

EMMA

I live about two miles from here. I know where there's a station. You can stop before or after you drop me home.

LISA

I guess my insurance won't pay for that!

ADI

(a long beat)

None of you fucking get it, do you?

No one speaks.

ADI (CONT'D)

That psychopath was Lee! He followed us here.

Adi fights tears.

ADI (CONT'D)

And I think I killed him.

INT. DISCOVERY

The others try to process what Adi has just told them.

LISA

How do you know that was Lee?

ADI

I know him like the back of my hand. We were very close.

JOHN

We all were.

ADI

It was different with Lee. I meant to tell you, but Lee didn't want me to.

(beat)

I knew him down to his skivvies.

A long pause.

EMMA

Here's the petrol station on the right.

JOHN

Thank God this isn't an EV!

EXT. PETROL STATION

The Discovery pulls near the first petrol pump.

LISA

Will the pumps work?

JOHN

Large fuel stations like this have back up generators. There should still be power.

ADI

I'll go in and authorize the pump.

Adi rushes toward the shop.

John opens the filler cap and pulls the pump nozzle free. He turns to Adi who is now inside the shop.

Adi signals a "thumbs up," and John begins to fuel the vehicle.

Lisa gets into the driver's seat as Adi returns while the SUV fuels. Adi stands next to her open door.

LISA

(to Adi)

Just to give you a break. Not because of my car.

Adi tries to smile.

ADI

But also because of your car?

LISA

No. But I want something to do, and I heard what you said about Lee.

Lisa places a hand on her belly. Checks herself in the mirror.

LISA (CONT'D)

God, I look like a mad cow.

JOHN  
It's full. Let's get going.

Adi looks to Lisa and closes the driver's door.

INT. DISCOVERY

Lisa pulls up in front of Emma's flat.

EMMA  
This is the one.

JOHN  
I'll go in with you, if you like.  
Adi and Lisa will wait for us.

EMMA  
Yes, please...

John checks to make sure this is okay. Lisa and Adi assent.

INT. EMMA'S FLAT - HALLWAY

Emma and John step into the modest interior. Emma clutches at her necklace.

EMMA  
Harry! Joseph? Are you here?

Tears run down Emma's face when no one answers.

John follows Emma as she begins to walk down the hall. The home is decorated with cheap furniture. A large crucifix hangs prominently above the hearth.

CLOSE ON: Photo of Emma, Harry, and Joseph on the wall.  
Joseph is a 3-year-old blond boy.

BACK TO SCENE: John and Emma hear the SOUND of a boy, and Emma rushes down the hall and into a bedroom off the hallway.

John stops at the kitchen.

INT. EMMA'S FLAT - JOSEPH'S BEDROOM

A young boy, LOGAN, about 3, plays with Joseph's toys. Logan looks similar to Joseph, but he has dark hair.

EMMA  
You're not, Joseph!

LOGAN  
No, mama. I'm Logan.

Emma GASPS and approaches Logan.

EMMA  
Joseph? Where's Joseph?

LOGAN  
He's not here.

EMMA  
Who are you, sweetie?

Logan disappears.

INT. EMMA'S FLAT/JOHN AND SAM'S KITCHEN

John looks into the kitchen. It's identical to the large one at his home.

John sees a young boy who could be Connar... but it's the same boy, LOGAN, now about 5, that Emma just saw. Logan builds a vertical puzzle at the kitchen table, sitting in the same place where Connar was at his birthday party.

CONNAR (V.O.)  
I don't have to go to sleep tonight  
because it's my birthday.

JOHN  
Connar? Is that you?

INT. EMMA'S FLAT - KITCHEN

LOGAN disappears, and the kitchen changes from the one at John's home to the one in Emma's flat.

LOGAN (V.O.)  
No, papa. It's me, Logan.

INT. EMMA'S FLAT - HALLWAY

John comes out of the kitchen just as Emma EXITS Joseph's bedroom.

JOHN  
Emma! Did you hear that?

EMMA  
I thought I heard Joseph. I thought  
I saw him.

JOHN  
I thought I saw and heard Connor.

EMMA  
They have to be somewhere, don't they?  
(begins to sob)  
Harry? Joseph?

JOHN  
It was our minds playing tricks.  
(beat)  
We have to get out of here.

EMMA  
I have to find them!

John embraces Emma, hugging her close.

JOHN  
We can't leave you alone,  
especially in your condition.

EMMA  
I'm so scared.

JOHN  
Please come with us.

EMMA  
I will if you'll let me leave them  
a message. Where are we going?

JOHN  
To my home. I'll give you my name,  
address, and phone number.

EXT. EMMA'S PORCH

Emma, trembling, locks the front door after they EXIT. She and John head to Lisa's SUV.

INT. DISCOVERY

Lisa sits behind the wheel with John in the passenger seat.

Adi and Emma sleep in the backseat. Adi wears his headset.

LISA  
I don't mean to be a control  
freak...

JOHN  
But you are?

LISA  
Adi's traumatized by what he had to  
do to Lee.  
(beat)  
I won't hesitate if a similar  
situation arises.

JOHN  
You're tough, aren't you?

A long beat as Lisa thinks about this.

LISA  
No, but I'm a nurse. I'm trained  
to save lives.

JOHN  
Where do you live?

LISA  
Skipton. Not far from you.

JOHN  
Sam and I always hoped to move to  
Skipton once we saved enough.

LISA  
Tom makes some money, and we have a  
nice home. What's wrong with Hutton  
Rudby?

JOHN  
Nothing, but as Connar gets older  
it would make more sense.

LISA  
What about another child in the  
future?

JOHN  
That was the plan.

Lisa takes a beat.

LISA  
What about Adi?

JOHN  
He lives in Stokesley, but he's an  
only child. His parents are gone.  
(MORE)

JOHN (CONT'D)

Adi's father was a diplomat in Nigeria, but he's never mentioned his mother. Sometimes he stays with Sam and me for a few days.

LISA

I mean with Lee.

JOHN

It's not like that. There was a girl he used to see, but she broke it off.

Lisa takes a pause.

LISA

John, Adi just told us that he and Lee were together.

JOHN

Lee and Adi? They were close, but Lee wasn't much for settling down.

LISA

I guess you can hear what you want, or you can listen to what your best friend told you.

JOHN

(thinking)  
Seems that way.

LISA

(a beat)  
Tell me about Sam and Connor. What are we looking for at your place?

JOHN

It's his birthday. Or it was on November 25th. They were having a party, and I was supposed to be there.

LISA

And Sam? Is she your first love?

JOHN

Not quite. But my real love, I guess. She's almost perfect - too good for me.

LISA

Maybe you underestimate yourself.

JOHN

Didn't you just tell me that I  
don't know how to listen?

LISA

That's a flaw, but I'm talking  
about the whole picture.

JOHN

Tell me about Tom.

LISA

He's always said I'm the better  
half, but he's kind, and I'm  
direct.

JOHN

I always said that Sam was my  
better half.

LISA

But you have to have the right  
other half, don't you?

JOHN

The pieces don't make a whole if  
they come from different puzzles.

Lisa brakes abruptly.

LISA

What the hell is this?

EXT. DISCOVERY

The Discovery comes to a stop about 200 meters from a British  
Army Warrior Tank. The tank blocks the road. It's impossible  
to tell if it's friend or foe; manned or empty...

LISA

What do you suppose that's doing  
here?

JOHN

(a little nervous)  
Let's turn around and find another  
way.



EXT. BEHIND THE DISCOVERY

From behind the tree line, about 300 meters behind the SUV, a horde of about a DOZEN REJECT-PEOPLE step out and begin to move toward Lisa's Discovery. Some move more efficiently than others, coming back to life at different rates.

INT. DISCOVERY

Emma and Adi awaken. Adi notices the horde of rejects.

ADI

Look what's behind us!

JOHN

Drive toward the tank!

EXT. DISCOVERY

The SUV approaches the Warrior. The tank starts its engines in a cloud of smoke, then it points its main gun at the approaching horde of reject-people. Lisa swerves the Discovery off to the side.

INT. DISCOVERY

JOHN

Get down!

John, Lisa, Adi, and Emma duck and cover their heads inside the Discovery as the tank fires near the SUV.

FLASHES of gunfire illuminate the SUV's interior.

EXT. WARRIOR

After two shots, most of the rejects lay dead, splattered along the road. The few surviving rejects rush into the woods. All goes SILENT.

A moment later the Warrior's rear hatch opens. WINSTON – the tank commander around 50 and wearing a British Army uniform – emerges.

John, Lisa, Adi, and Emma remain in the Discovery.

WINSTON

(calling from a distance)

Are any of you infected?

JOHN  
No! We're all good.

Winston begins to walk very slowly toward the vehicle, his hand hovers near his sidearm, looking a little trigger happy.

WINSTON  
What's your business?

JOHN  
We're headed home, searching for our loved ones.

ADI  
Do you know what's happened?

WINSTON  
Yes. The British and American governments fucked the dog, and it bit them back.

LISA  
What the hell does that mean?

Winston looks to the tank.

WINSTON  
Come to the tank, and I'll tell you what I can. Even though it's against my better judgment.

INT. WARRIOR

John and Adi assist Emma into the back of the tank, and then they all clamber in after.

Tank Commander Winston closes the hatch.

WINSTON  
Just in case one of those fuckers comes back for more.

The interior of the tank is typical of armored personnel carriers. Enough cramped space for about 10 soldiers in the back. Two seats up front, but fairly uncomfortable.

WINSTON (CONT'D)  
I'm Tank Commander Winston, and this is Sergeant Williams.

SERGEANT WILLIAMS, a stout balding man in his late 30s, turns and nods to the group in the back. They ad lib greetings.

WINSTON (CONT'D)

You were quite useful. We've been watching that horde for two days, but we couldn't get a clear shot at so many. They've been organizing, and you drew most of them out of the woods.

LISA

What are they?

WINSTON

A scientist we were transporting called them rejects – no longer fully human.

LISA

Good as any term, I guess.

JOHN

What's the date?

Winston looks to his clock.

WINSTON

I'd say it's year 0, Day 17 A.T.R.

JOHN

A.T.R.?

WINSTON

After the rain. The Christian era has ended.

Emma GASPS, clutching her crucifix.

LISA

What should we do?

WINSTON

Avoid rejects and stay in a sealed place if the red rain comes again.

ADI

What are you going to do?

WINSTON

Our last order was to hold station.

SERGEANT WILLIAMS

That means blasting rejects off the fucking planet for the time being.

JOHN

What about the government? Have they come to help.

WINSTON

The last report we received before we lost comms was that this is worldwide. Governments are gone.

An otherworldly HOWL breaks the conversation.

EMMA

What was that?

WINSTON

Most likely the reject-dogs, but you're safe in here.

ADI

Strangest fucking dogs I ever heard.

WINSTON

Dogs that came in contact with the red rain have mutated into canine rejects. Same with people, we surmise.

EXT. WARRIOR

Four reject-dogs feast on the dead reject-humans near the tank. The reject-dogs SNARL at one another while gorging.

INT. WARRIOR

Sergeant Williams watches the reject-dogs on his scope. He shoots - BLAM.

SERGEANT WILLIAMS

Got a clear shot! They're dead or gone.

WINSTON

(to the group)

That's your signal. Time for you to move on while it's safe.

EMMA

It's safe?

WINSTON

As safe as it's going to be for the foreseeable future.

EXT. WARRIOR

The rear hatch opens. John, Adi, Lisa, and Emma emerge. Winston shakes John's hand, squatting at the back of the tank.

The others rush for the Discovery.

WINSTON

Good luck getting home. I hope you find your loved ones.

JOHN

Is there any way we can contact you?

WINSTON

We'll be here blasting rejects until we run out of ammo, fuel, or food. Or someone who used to be part of our military comes to "save" us.

Winston climbs into the Warrior and closes the rear hatch.

A moment later the tank moves to allow the Discovery to pass.

INT. DISCOVERY

The group remains quiet, absorbing what they've learned.

ADI

That wasn't much help.

JOHN

I guess we're on our own.

LISA

So, we'll head to John's place in Hutton Rudby and then on to mine in Skipton.

EMMA

Doesn't it seem that a man from the military should have offered more... hope?

ADI  
He's pissed about what's happened.

JOHN  
And he didn't want to tell us why.

Emma turns and looks out the window. Tears well up. Adi looks in her direction. He wants to comfort her.

EXT. MOTORWAY

As John, Lisa, Adi, and Emma continue along the motorway they notice a city burning in the distance.

ADI  
Out on the rig I watched a documentary about what would happen to the planet if every person died.

LISA  
What was the conclusion?

ADI  
Nature would take back the planet, but that would take thousands of years.

JOHN  
What about the technology we have in place?

ADI  
All power stations would shut down and structures such as dams, sky scrapers and such would collapse. The last objects to survive would be in space.

EXT. SPACE — ABOVE EARTH

The black aircraft visible at the end of Act One pulls into frame. It's difficult to make out its contours against the blackness of space.

ADI (V.O.)  
Voyagers 1 and 2 would continue out into deeper space, and the robots on Mars and other planets would be there forever. The last remnants of the human species.

INT. DISCOVERY

Lisa slows to look at the burning city. They're far enough away to be safe, but close enough to see that an oil refinery has set the mid-sized city aflame.

ADI  
They also said a modern city wasn't likely to burn like that.

JOHN  
Guess they were wrong.

ADI  
Maybe they didn't consider that the city would be drenched in that thick weird red shit that fell from above.

Lisa steers around another abandoned vehicle in the road.

LISA  
Let's get to John's home.

JOHN  
We're only about 20 minutes away – probably an hour, though, since this happened.

INT. JOHN AND SAM'S KITCHEN

Kelly grasps the remains of Tiffany with a long set of barbecue tongs. She wears a bandana across her lower face, and a pair of Sam's swimming goggles.

EXT. JOHN AND SAM'S HOME

Kelly takes the tiny creature to the garbage bin just outside the kitchen door.

CLOSE ON: Tiffany's remains are covered in reddish-orange gunk. Kelly drops the body into the plastic bin. The dog's body lands with a THUD.

BACK TO SCENE: Kelly hears a NOISE.

KELLY  
Who's there?

A human form shrouded in darkness begins to approach.

KELLY (CONT'D)  
Sam? John? Who's there?

The battery-powered motion-sensing light from the driveway backlights the FIGURE, shaped like Joanne.

KELLY (CONT'D)

Is that you, Joanne?

(beat)

Thank God! I've been alone since I woke up yesterday. No one is around. I went over to Padraig's, but he wasn't home, so I came back.

The figure slowly approaches. Kelly grows more panicked, but tries to hide it.

KELLY (CONT'D)

Hey, Joanne, there's plenty of wine if you want a glass. I'm going inside. I'll pour one for you.

Joanne, now a reject, slowly approaches Kelly on the sidewalk near the garbage bins.

She still wears one earring, but the other has been ripped through her frayed ear. Dried reddish-orange blood has caked onto that side of her face and splattered down the front of her white dress, which is also despoiled with other bits of garbage and grime.

INT. JOHN AND SAM'S KITCHEN — FOLLOWING

Kelly rushes inside, locking the door. The room is dark.

Kelly BREATHES, trying to quiet her panic.

A CRASH as Reject-Joanne breaks the glass of the kitchen door. Reject-Joanne reaches inside, her arm bloodied from the broken glass. Thick reddish-orange blood splatters the floor.

Reject-Joanne twists the lock and opens the door.

Kelly grabs an empty wine bottle.

KELLY

(breathless)

Joanne, what do you want? I'll give you whatever you need.

Reject-Joanne approaches. She bares her teeth and her jaw snaps.

CLOSE ON: Reject-Joanne's irises are bloodshot, inhuman.

LIGHTS FROM OUTSIDE: A vehicle pulls into the drive.



Kelly takes a wild swing at Reject-Joanne with the wine bottle. She misses. On the back swing Kelly stumbles, knocking over the camera tripod.

The camera CRASHES to the floor. A red light flickers on.

Kelly lands beside the camera.

Reject-Joanne comes closer.

Video of Connor's birthday party begins to play.

INSERT BIRTHDAY VIDEO: Sam begins to sing.

SAM

Happy Birthday to you! Happy  
 Birthday dear Connor! Happy  
 Birthday to you.

IN THE KITCHEN: For the rest of the sequence, the only visuals are the videotape of Connor's birthday party with Sam now behind the camera recording footage. As the video plays we also hear SOUNDS in the kitchen:

KELLY (O.S.)

What's wrong with you, Joanne?

OFFSCREEN: Shuffling NOISES

OFFSCREEN: Car doors SLAM.

VIDEO: Joanne picks up Tiffany, the teacup chihuahua and kisses her, wrestling a birthday hat onto the dog's head.

OFFSCREEN: Kelly GRUNTS in panic as she fights Reject-Joanne.

KELLY (O.S.) (CONT'D)

Get off me, you bitch!

Reject-Joanne ROARS.

VIDEO: The children SCREAM so loudly with joy that it sounds like terror. Joanne, before she became a reject, delivers ice cream to them. Her face beams with happiness.

OFFSCREEN: The THUD of a body landing on the kitchen floor.

VIDEO: Kelly smiles, pouring two cups of wine, handing one to Sam behind the camera. Sam's hand reaches into the video frame.

SAM (O.S. VIDEO)

Thank you for keeping me sane!

KELLY  
You've done the same for me.

CONNAR  
Can we have my T-Rex now?

SAM (O.S. VIDEO)  
In a minute, sweetie.

OFFSCREEN: Heavy BREATHING. Body on body SOUNDS in the kitchen. The CRASH of a wine bottle breaking.

VIDEO: Sam dips into frame, holding the camera behind her. She kisses Connar on the head.

SAM (CONT'D)  
I love you so much, baby.

OFFSCREEN: Heavy BREATHING; The wet SOUND of pierced flesh.

KELLY (O.S.)  
(pained, exhausted)  
Uhhh...

Another ROAR from Reject-Joanne. A FOOT kicks the camera during the scuffle, and the video spins out of control.

INT. KITCHEN DOOR

John ENTERS. His eyes assess what's happening.

JOHN  
Holy fuck!

John rushes out of frame, toward the SOUNDS coming from Kelly and Reject-Joanne.

INT. CONNAR'S BIRTHDAY VIDEO

The video skips ahead. The camera finally settles on its side. The following scene plays turned at nearly a 90-degree angle, making it a little hard to make out what's happening:

All of the children except for Connar are gone. He's asleep at the kitchen table.

OFFSCREEN: We hear John in the kitchen as MUFFLED fighting continues:

JOHN (O.S.)  
Are you okay? Stop it! Are you okay?

VIDEO: A large RED ENTITY comes into frame. It grasps Connar, lifting him out of the chair.

The Red Entity does not have the shape of a physical creature; rather its physical limitations are fluid, moving almost like a liquid flame. While its size remains consistent, the boundaries of its physicality shift.

The Red Entity lifts Connar; the boy's foot gets stuck in the chair. The Red Entity lowers Connar slightly and then roughly pulls up on the sleeping boy.

Connar's shoe falls, landing on the floor.

HOLD on the still shoe at this awkward angle as...

CREDITS ROLL.

**END OF EPISODE ONE**