

Day 2

By

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LAURA (V.O.)

"I'm writing this for you because I don't think I'll be able to tell you myself. "About 6 months ago I went to get a blood test. That's how I met Dr. Maschwitz. She told me I had a very rare blood disease and I was immediately hospitalized. She, and other specialist at the hospital explained to me that the disease could cause hallucinations and they put me on medication to help. It didn't. Then one day I woke up and felt fine. Just like that. What I didn't realize was that since the day I walked into Dr. Maschwitz' office I've been dying. I just didn't know how."

LAURA and DR. MASCHWITZ walk toward us. Laura holds her RED COAT closed against the wind.

Dr. Maschwitz, a rather severe personage in a white winter raincoat and sensible shoes, talks on her CELL PHONE.

DR. MASCHWITZ

(into phone)

I'm taking the patient out now for a little walk now. I wouldn't worry about it. She hasn't had any auditory hallucinations for 24 hours at this point.

Dr. Maschwitz checks her watch and looks at Laura, who obviously doesn't appreciate being spoken about in the third person.

DR. MASCHWITZ (CONT'D)

The voices have all gone away... Because I can tell when she's hearing voices... Relax. She's with me.

Clearly, someone higher-up is yelling at the Doctor. The Doctor sighs.

(CONTINUED)

DR. MASCHWITZ (CONT'D)
Yes, I'll have her back in the ward
by twelve... I'm losing you --
we're on our way now.

The Dr. snaps her telephone shut.

LAURA
Doctor? Why did you tell them I'm
not hearing voices anymore? They're
worse than ever.

DR. MASCHWITZ
Laura, what do you hear?

LAURA
I don't know. It's not clear...
Numbers... counting down. They're
counting down and making me very
nervous.

The Doctor tries to collect herself.

DR. MASCHWITZ
Counting down? Counting down from
what?

LAURA
I don't know.

DR. MASCHWITZ
Well, Laura, where are they now?

Laura closes her eyes for a minute and listens.

VOICES SPEAK in a scrambled whisper in her head.

VOICES
Two minutes.

LAURA
Two minutes. They're down to 2
minutes.

DR. MASCHWITZ
Ah. I see.

As discretely as she can, the Doctor pops a PILL into her
mouth.

3 EXT. ROAD 16 - NIGHT 3

SCENE DELETED

4 EXT. BATTERY PARK - DAY 4

Dr. Maschwitz checks her own pulse against her WRISTWATCH (which means, of course, that she has a WATCH and a CELL PHONE as part of her props on this day.)

Laura tries to get her attention.

LAURA

Doctor, I think I'd feel much better if I were back on my medication.

DR. MASCHWITZ

You need to be careful when playing with brain chemistry, Laura. One small change and sure, you aren't hearing voices anymore. But instead worms are crawling out of your skin.

LAURA

I was talking to some of the other patients they said the medication helped.

DR. MASCHWITZ

It can help, Laura. But there are many, many unfortunate... side effects.

LAURA

I just -- I don't feel alive. I can't think my own thoughts, I'm hearing so many voices... shouting, screaming. If I could just take the medication...

DR. MASCHWITZ

You can't rely on drugs or treatments or... other people, Laura.

LAURA

I don't think I can take it anymore.

(CONTINUED)

DR. MASCHWITZ
Oh, you can handle it, Laura.
you're a survivor.

LAURA
I don't think so.

DR. MASCHWITZ
Oh yes. I'm sure of it. When we're
all gone from this world, you'll
still be here. You'll survive.

Laura fingers the WRIST BAND from the hospital, strapped
around her like a bad memory.

LAURA
It's just so hard.

DR. MASCHWITZ
And you're so strong, Laura. Do you
hear anything now?

Laura looks around her nervously.

LAURA
No. Not just this minute.

The doctor gives Laura a gentle pat on her hand.

DR. MASCHWITZ
OK. Well you'll tell me when you
do, OK?

They come to a RAIL which runs along the water.

Beyond is New Jersey. They look out. Laura quickly turns
away but something catches Dr. Maschwitz's eye.

DR. MASCHWITZ (CONT'D)
Oh no.

Laura slowly turns back.

LAURA
What?

Laura looks across the river.

DR. MASCHWITZ
It's happening.

Dr. Maschwitz, quickly pops SOMETHING into her mouth.

Laura watches across the river.

LAURA

What? What is that?

DR. MASCHWITZ

Nothing good.

Over their shoulders we can see what they're looking at -- a dozen or so black capsules like small landing craft descend toward the surface of Jersey City.

And then.

BOOSH!

Impact.

Slowly, rolling THUNDER comes at the pair on the lonely pier and then a gathering storm of shock wipes its way across the water at them.

Barely time to duck the wind and smoke SMACKS the pair in a scream of atomic blinding white DUST.

VFX Shot 04.10.A

*1. Bluescreen FG with 2. plate and 3. vfx

WHITE.

BLACK.

SILENCE.

5 EXT. BATTERY PARK - DAY

5

Laura picks herself off the ground, covered in white dust. The Doctor is gone now. [Note that we'll actually likely be in Brooklyn, not Battery Park.]

Actually -- everyone is gone.

She walks down the empty STREET the way she came.

6 EXT. EMPTY STREET A - DAY

6

Walking.

The wind blows.

Nobody is here.

7 EXT. EMPTY STREET B - DAY

7

Laura walks more. There's no one inside any of the stores.
 [Dialog in brackets is just placeholder for stuff a
 character is thinking, they need not say it out loud. Slugs
 or action in brackets are "notes to the producer(s)"].]

LAURA

Hello?

She continues to walk down the lonely street.

She looks UP at the windows. Everyone is gone.

NOTHING is here. Yep. "Nothing". In all caps.

The SILENCE of the city, empty.

8 EXT. EMPTY STREET C - DAY

8

She makes her way down the street.

She stops.

Maybe if she closes her eyes it'll suddenly go back to
 normal.

She closes her eyes for a moment.

She opens them.

It's all the same.

Big, wide-open loneliness.

[We better talk to Jim Mickle about how we might do some of
 this.]

She sighs.

LAURA

OK, everybody in New York decided
 to take a vacation at the same
 time. That's fine, I'll just get
 a... taxicab. Or something.

She meanders back and forth in the middle of the street.

LAURA (CONT'D)

How about we think this one
 through?

WHISPERS spin around her for a fleeting moment.

(CONTINUED)

LAURA (CONT'D)
What the? Who's there?

LAURA (CONT'D)
Great. Now I'm the crazy lady
walking down the street talking to
herself. I hope I'm not running
into anyone.

She notices she's in the middle of the street.

She sits down right in the center of the road.

LAURA (CONT'D)
No. I really am alone.

9

EXT. EMPTY STREET D - DAY

9

Walking along the sidewalk. Laura sees a REFLECTION in a
SHOP WINDOW.

Her heart skips a beat.

LAURA
[There's nobody here.]

Slowly she sits down on the curb.

LAURA (CONT'D)
[No. I can't take this. I could
take seeing things. But don't leave
me all alone.] No.

In the distance. A mechanical ROAR of metal. Very faint.

She looks up.

A DARK SHAPE runs around the far corner. [This is Neil.]

What's that?

She stands and walks cautiously toward the end of the
street.

Around the corner -- there's nothing.

10

EXT. EMPTY STREET E - DAY

10

Cautiously Laura makes her way down the street.

POV -- SOMETHING WATCHES her frail form walking, alone, away from the POV.

She is following:

The sound KEERRRR-BOOM... KEERRRR-BOOM gets slightly closer.

The shaky POV of SOMETHING watches her from behind as she:

Walks to the next cross street.

The sound only gets LOUDER as she makes it to the next corner and looks down the street.

Something BIG is coming toward her.

LAURA

Oh. Fuck.

But it's coming for her.

She turns and runs (back toward where the POV was). Toward locked-down camera. And behind her a mechanical MONSTROSITY turns the corner. Its metal mechanism wheels and SCREAMS as it accelerates toward her.

VFX 10.10A

*Live action plate of Laura running through frame. She must be roto'ed with big monster inserted behind her. Hopefully we'll roto her very little as the camera will be placed so it's not an issue.

She runs as fast as she can from the ROBOT [again, if indeed it is a robot]. But once it gets on a straightaway it can clearly outrun her. It fires a BLAST from one of its weapons which blows out the WINDOWS of a building over Laura's head.

She keeps running even as the building above her SPRAYS glass down on her.

VFX 10.20A

*Live action plate of Laura running and avoiding glass. Composite particle effect of glass falling.

(CONTINUED)

She STUMBLES like a girl in a horror movie but instead of crying or just staying on her knees she uses her being down as a way to start off again in a SPRINT away from the careening MECH closing in on her. [As of this version of the screenplay the "mech" might be a monster. We don't know yet.]

POV -- The Mech is just about on top of her though and as fast as she can run she just isn't going to make it until.

WHAM -- she runs right into a GUY in a DARK COAT.
(Producer's note: Neil.)

He's just as freaked out as she is. He throws her into an open DOORWAY.

11 INT. BUILDING A - DAY 11

NEIL, an Aqualung-looking scraggly dude in a long filthy dark coat, looks like the guy they threw out of the Manson family for being too crazy, pushes Laura down a hallway.

NEIL
Go down there!

12 INT. BUILDING A -- STAIRWAY - DAY 12

They rush down the stairs while BLAM BLAM BLAM the robot outside is clearly shooting at the building.

The lights FLICKER and dust FLIES EVERYWHERE.

NEIL
[Keep going!]

They run past a Civil Defense SIGN on their way down.

13 INT. BUILDING A -- UNDERGROUND SERVICE CORRIDOR - DAY 13

They enter the heavy door of the old and never-used air raid shelter.

In the distance BLAM BLAM BLAM of the building being hit by what -- rockets? Or the tail of a huge beast. Only the visual effects supervisor knows for sure.

Neil produces a FLASHLIGHT from his pocket.

NEIL

Go!

LAURA

What?

NEIL

Keep moving!

By the light of his single flashlight, they do.

14

INT. AIR RAID SHELTER

14

NEIL

We'll be safe here.

LAURA

Who are you?

NEIL

My name's Neil Lewis.

LAURA

Thanks for helping me... I'm Laura Somers.

NEIL

Yeah, yeah. The mechs takin' a special interest in you. You gotta watch out for them.

LAURA

The mechs?

NEIL

The mechs. The mechs, the mechs...

Neil starts mumbling a bit.

LAURA

Where did those things come from?

NEIL

32 feet per second per second dead gross weight of 14 metric tonnes...

LAURA

What the hell is happening?

NEIL

Forward battery of nine rocket tubes, estimated reload of 3.4 seconds per tube...

(CONTINUED)

LAURA

Are we the only ones left?

Neil looks up at her like this is the first thing he's heard her say.

NEIL

Maybe. Uh. Probably. Yeah.

LAURA

Hhave you seen anybody else?

NEIL

Well -- "anybody"... that's a funny word. Crafted minds. All rearranged into a new form.

LAURA

Uh, Neil? Are you OK?

Neil laughs to himself mirthlessly.

NEIL

Mind explodes brain tangle. But only, only within a certain set range.

He laughs again.

Laura, irritated at Neil's non-answer grabs his collar.

LAURA

Neil, everybody's gone!

He stops laughing when he sees her hospital-tag.

NEIL

They already got you.

She realizes what he's looking at.

LAURA

What? No.

NEIL

Did they mangle your brain pan? Sometimes they botch the operation and the mind explodes. Pop. Like a soda can filled with blind worms. Blind worms...

LAURA

Now, Neil, I need you to be
rational with me.

He grabs her wrist -- not threateningly but to read her tag.

NEIL

How long were you in for?

Laura figures this is the only way he'll talk sense.

LAURA

Uh... just a couple months.

NEIL

Did they get... in here?

He taps her forehead with his index finger. He actually means it.

LAURA

I was... I was hearing things. I
had an accident. And I started
having hallucinations.

He reverts to a creepy imitation of a psychiatrist.

NEIL

Are you still hearing voices,
"Laura J. Somers"?

LAURA

Fuck you.

Neil laughs to himself sort of like a mad scientist thinking about beakers.

NEIL

Yes, yes, they will get inside your
head too.

LAURA

Oh this is just great. Everybody is
gone except for the last smelly
and... drunk(?) homeless guy.

Neil sniffs his jacket.

NEIL

I smell? Really? Sorry about that.
Mmm... better have another drink.

He pulls a small BOTTLE of rot gut out of his stinking coat.
[Do we still have that obnoxious flask with a Confederate
flag on it?]

That's it -- Laura's going to go.

LAURA

If there are more of us out there
we have to go find them.

Neil gets deadly serious again (it's like there are multiple
people inside him).

NEIL

Oh. No. No no no -- don't go out
there.

LAURA

Look -- that thing up there is
loud. Now that we know what it
sounds like I think we can stay
clear of it.

NEIL

No, no. You can't go out there.
They aren't what's dangerous.

LAURA

Oh no? Well if you know so much
then what is the problem?
Radiation? Because if that was a
neutron bomb or whatever I've
already inhaled so much dust I'm
dead anyway.

NEIL

No. Radiation? No. The ambient is
probably lower now than when
everyone was alive. It has to do
with... [changing subject] The
problem -- It's the tangling of the
synapses. When they touch your
brain and they put the cap on it.
It's the cap that blends the mind
think with the nervous the nervous
of the nerves systems.

This is what's going on in the above speech: "Oh great", she
thinks, "he's crazy again". Neil turns to the wall and
starts to draw with his finger. Neil then pushes aside some
NEWSPAPERS to reveal an ASSAULT RIFLE. It's sitting next to
a smaller HANDGUN [we need to know that she knows it's there
-- for later.] The weapon in crazy Neil's hands, of course,
freaks Laura the freak out. Yo.

(CONTINUED)

LAURA

Hey, Neil. How about we leave that here and go look for survivors, OK?

NEIL

Survivors?

LAURA

Yeah, like you and me. C'mon. I don't hear anything now. Let's go take a look.

She practically drags Neil out of his little room. Neil drones on...

NEIL

The mind bots only apply themselves to the standard brain chemistry. Which can be altered, of course, the... the correct dosages.

15

EXT. EMPTY STREET C - AFTERNOON

15

Laura emerges with Neil onto the empty street. She stops and listens. The wind rustles but that's all she hears.

She walks out but she stays near the buildings, not in the middle of the road. She scans the rooftops, fearful of the horrible thingy she saw earlier.

She wanders around...

Wanders...

Very tired she just stops and kicks a CAN. As soon as she does she looks up.

There is a DUDE in a BOWLER CAP with a CANE standing at the end of the street.

He looks at her.

ALPHA

...

And at Neil.

And she at looks at the Alpha.

What? Who is she? The Alpha thinks -- before backing away.

Neil, brought up short, suddenly realizes who this dude is.

(CONTINUED)

Neil. Laura. Alpha.

Neil breaks out into a RUN in one direction.

The Alpha goes in the other.

Laura looks back and forth between these two guys who are being so weird. She runs after the Alpha but her call is really to both of them:

LAURA
Wait -- stop!

16 EXT. EMPTY STREET D - AFTERNOON

16

Laura runs around the corner -- but instead of just seeing that DUDE, there are up to FIVE BLANK-LOOKING PEOPLE who stare back at her.

LAURA
Hello?

ALPHA
...

But they just stare back at her. Blank stares. Blank and... evil.

Slowly they shuffle toward her emitting a deep unearthly howl...

Laura takes two steps back. And then two more.

And breaks out into a RUN.

17 EXT. EMPTY STREET F - AFTERNOON

17

Laura runs to a fabulous DEAD END which we've yet to find.

The FIVE BLANK-LOOKING PEOPLE stomp toward her.

They CLOSE on Laura.

She backs up against the WALL.

Their blank EYES stare at her as they SHUFFLE toward her, MOANING their sick MOAN.

MOUTHS open and SALIVA drips...

She sees a PIPE on the ground.

(CONTINUED)

Picks it up and WHAM on the head of the first
mutherscratcher who's closest to her.

She turns and WHAM on the next dude.

But the 3rd one GRABS her from behind knocking her down.

BLAM BLAM!

Two heads EXPLODE in BLOOD and MUCK.

The fifth one still comes at her though.

BLAM!

SPLAT!

The last one goes down.

All the blank-people are DEAD.

From the corner a bad-lookin' DUDE with an A4 variant of an
M15 or some such -- rises from a kneeling position where he
just took out all the bad guys.

She lies there, stunned.

He turns and starts walking away from her. He turns his head
and says:

STEADY

You wanna live?

With that she gets the hell up and follows him.

18 EXT. EMPTY STREET C - AFTERNOON

18

Steady whistles "Ta Ta Tee!"

A gangly, unshaven, young MAN emerges from behind a GARBAGE
DUMPSTER.

ERIC

Yo Steady -- she ain't been capped?

ERIC can't keep still. He's the sort of guy who stands on
his toes, nervous, moving. Unlike the appropriately-named
Steady, a dude who's movements are fluid, at ease, and
precise like a cobra.

STEADY

No, she's clean.

ERIC

Well let's get the fuck inside and
shit -- one of those big
mutherfuckers is bearin' down on us
big time.

LAURA

There's a guy who was with me--

ERIC

Yo we can shoot the shit when our
asses is packed away, there's a
world of hate -- makin' like bees
to honey on us two blocks away and
I don't wanna be here when the
anger becomes real, you know what
I'm sayin'?

An echoing ROAR from without.

That makes up Laura's mind. The three of them rush inside...

19

INT. BUILDING B

19

Laura, Steady, and Eric enter a room with only slits for
windows up high. Jean, a good-looking woman of what we used
to call "a certain age" looks like she could change a baby's
diaper while scaring off vagrants with a shotgun, comes to a
stop inside where she was running from another part of the
building.

JEAN

It's coming in from a hundred
yards, north-northwest.

LAURA

One of those... things?

JEAN

Yeah -- you seen one before?

LAURA

Yes.

ERIC

Man, not to many motherfuckers seen
one of them and not got capped and
shit.

(CONTINUED)

STEADY

Quiet.

The four of them become very still.

A mechanical SCREECH and STOMP, SCREECH and STOMP -- the robot is walking outside.

Steady steps up on a CHAIR to look out of the top of a WINDOW.

Jean whispers.

JEAN

It's right on top of us.

Steady looks through the SLOT of the window.

20 OUTSIDE THE WINDOW - LATE AFTERNOON 20

A GIANT ROBOT stomps along the street outside. *I suspect we want to shoot this on sticks and then add camera shake and movement later. We could shoot the still as a raw hi-res and bring it into AfterEffects to composite in 2.5D with the robot.

VFX shot 20.10A

The robot stops. It turns toward them.

21 INT. BUILDING B - LATE AFTERNOON 21

Steady holds his breath. He can only see the lower part of the robot through the slats.

Laura, Eric, and Jean wait in the dusty dim light, looking up at the window Steady is staring through.

22 OUTSIDE THE WINDOW - LATE AFTERNOON 22

The damn ROBOT turns and then turns back. Hesitatingly, it decides to go.

BUT some poor SCHLEP is out there in the street. Oh noes! It's DR. MACHWITZ! She darts out of a corner, panicking at the robot.

A horrible TENTACLE reaches down

VFX shot 22.10A

*Plate with live action element (the doctor) and however we want to do the tentacle.

23 INT. BUILDING B - LATE AFTERNOON 23

Steady's face.

Laura steps up to look outside.

Sotto voce:

LAURA
I know her!

Jean approaches Laura.

JEAN
Don't look, dear. There's nothing
we can do.

24 THE STREET - LATE AFTERNOON 24

POV ROBOT: Dr. Maschwitz's body FLOPS onto the pavement.
Evil CUTTING TOOLS make their way to her brain.

VFX shot 24.10A

*Live action plate looking down at the Doctor and either
live-action thingy or CG thingy coming at her.

25 INT. BUILDING B - LATE AFTERNOON 25

The SOUND of CUTTING from a mechanical bone saw GRINDS
through the air. [By this point the producers have decided
it will be a robot.]

LAURA
What's it doing [to her]?

JEAN
Those people out there -- they all
had this done to them first.

ERIC
Walkin' talkin' stompin zombie -
makers, those fuckin' robots.

ERIC
Well, maybe not "talkin'" -- I
ain't heard 'em talk so much.

(CONTINUED)

LAURA

It's operating on her brain.

The SOUND of the bone-cutter STOPS.

JEAN

The robots are easy to avoid.
They're noisy and apparently they
don't see too well. But these
things --

ERIC

Planet of the Undead mutherfuckers.

JEAN

-- they're a problem.

The giant SERVOS on the robot start up again.

26 EXT. OUTSIDE THE WINDOW - LATE AFTERNOON 26

The robot, having finished its work, leaves the body. The
robot turns and stomps down the street.

27 INT. BUILDING B - AFTERNOON 27

Steady steps down -- headed, gun in hand, toward the door.

LAURA

What are you doing?

STEADY

We have to kill her. Otherwise,
she'll come for us.

LAURA

No. You can't do that.

JEAN

If we don't, she'll come after us.

ERIC

Yeah. (and)Probably bring some of
her shitty friends with her.

LAURA

No!

Laura runs past Steady and out to the street.

28 EXT. OUTSIDE THE WINDOW - LATE AFTERNOON 28

Laura rushes in front of Steady and tries to drag the Doctor inside while Steady looks on, irked.

29 INT. BUILDING B - LATE AFTERNOON 29

Eric watches out the window.

JEAN
(wryly)
I like her spirit.

ERIC
Had a girlfriend like that once.
She called the cops on me.

JEAN
Did you deserve it?

Eric thinks again.

ERIC
Yeah.

30 EXT. OUTSIDE THE WINDOW - LATE AFTERNOON 30

Laura is not capable of dragging the Doctor's ass inside, so Steady makes a decision to help the irksome lass bring the doctor inside.

LATER:

31 INT. BUILDING B 31

Dr. Maschwitz is STRAPPED to a GURNEY.

Her MOUTH OPENS as if to SCREAM.

LAURA
Doctor? Doctor Maschwitz?

The good doctor SNARLS at Laura. But otherwise she's so well strapped down she cannot move.

ERIC
You ain't gettin nuthin' out of
this bitch. Her brain is all
scrambled into a mind omelette with
some extra crazy cheese.

(CONTINUED)

Maschwitz SNARLS again.

Laura looks down at her HOSPITAL ID.

LAURA

Why us? Why are we still alive?

ERIC

It's 'cause we're all crazy as monkeys in a shit-house, baby. Schizophrenic monkeys in a tri level shit-house.

LAURA

Eric, I think that's just you.

JEAN

He's right. That's the thing we all have in common. Hallucinations. Dementia.

LAURA

Well what about her? She was just a doctor.

Jean snorts. Ha!

JEAN

You ever seen a psychiatrist who didn't belong in a mental hospital?

Jean reaches into Dr. Maschwitz' pocket. She gets royally SNARLED at for her trouble.

But what's in her pocket? A BOTTLE of MEDICINE.

LAURA

[What's that?]

JEAN

Neurozine. Anti-psychotic. Heavy duty stuff too.

LAURA

Well she's a doctor.

JEAN

The prescription is for her, Laura.

Jean hands the bottle to Laura who looks at it.

LAURA
Well that means...

Jean realizes that they haven't introduced themselves.

JEAN
Jean McCulty -- two years of acute
monothematic schizophrenia.

LAURA
[Oh...]

JEAN
Eric over there -- I don't even
know what the fuck was wrong with
him. Probably his mom was on way
too much angel dust back in the
day.

ERIC
C'mon, I'm not that old -- gimme
some credit.

JEAN
And Platoon Sergeant Milton Steady.
He had Post Traumatic Stress
Disorder.

ERIC
Meth maybe...

LAURA
Had?...

JEAN
What?

LAURA
You said *had* PTSD.

JEAN
Yeah -- haven't you noticed? Your
own hallucinations have gone away,
haven't they?

LAURA
(lying)
Uh... Yeah, I guess I thought I was
getting better...

Jean is amused by that idea. This girl *is* cute. She's like a
kitten.

(CONTINUED)

JEAN

Well, whatever killed everyone else
-- it saved all us crazies for
another day.

Maschwitz GROWLS.

ERIC

Fuckin' meat puppets, man.

If Maschwitz could chomp these guys, she would.

LAURA

Do you know what they want?

ERIC

Don't ask me, I just work here.

Laura looks down at the doctor. Maybe she can still
understand...

LAURA

[What do you want?]

The doctor stops GROWLING for a moment.

Laura and Eric lean in.

Maschwitz looks back and forth between Eric and Laura.

Quiet.

And then...

DR. MASCHWITZ

WE WANT YOU ALL DEAD.

Laura and Eric JUMP.

ERIC

Fuck, man, I didn't know they could
still speak.

DR. MASCHWITZ

YOU WILL SUBMIT OR DIE.

JEAN

Holy shit.

LAURA

[Who are you? Where are you from?]

DR. MASCHWITZ
THE HUMAN RACE IS FILTH. WE SHALL
RULE FROM NOW ON. UNTIE ME AND LET
ME KILL YOU.

The Doctor makes a choking laugh. The way a zombie might
laugh.

DR. MASCHWITZ (CONT'D)
I SHALL MAKE IT QUICK AND MERCIFUL.

ERIC
Look, bitch, I'm not sure I feel
copacetic with your
self-aggrandizing over dramatic
bull---

BAM BAM BAM!

Three BULLETS SLAM into Dr. Maschwitz' chest. She BUCKLES
and SPASMS.

And then is dead.

Everyone looks over to Steady. But it's not him. His gun
isn't even in his hands. It's...

Neil.

He's back. And he's armed. And, surprisingly cogent.

NEIL
You can't keep them alive. The
Alpha can track the caps through
the implants.

Neil taps his skull knowingly with his off-gun hand.

Steady's gun is in his hand now though.

STEADY
Son? You mind pointing that weapon
in some other direction?

LAURA
It's OK. This is Neil.

Steady looks a Neil.

Neil looks at Steady.

ERIC

Well fuck, man, more's the merrier.
Welcome to our inexplicability
merry band of indigent
mutherfuckers.

LAURA

How did you find us?

NEIL

I was looking for you. But then the
night demons and the loose
connections never let you see never
let you see...

Neil starts arranging the air as though he's patching a
complicated computer which he only partly understands.

JEAN

Laura -- you... *know* this guy?

LAURA

Yeah.

JEAN

Did you know him from before?

LAURA

No, but he kept me from being
killed by one of those things out
there.

ERIC

You mean having your brain-meat
served up in a robot stew?

LAURA

Yeah. That.

Neil keeps poking at the air and muttering to himself.

STEADY

He's still nuts.

LAURA

Yeah, I think he was even worse
before the...

JEAN

Eric, can you persuade him to put
down his gun? It makes me nervous.

Eric calmly walks over to Neil.

(CONTINUED)

ERIC

Hey -- Neil? Hey man, wanna come over here and sit down?

NEIL

The energy diffusion -- log mean square of the inverse proportion. That's how the iterative effect reifies itself.

ERIC

Cool, man. Here let me hold onto this for you.

Neil hands Eric his gun even if he doesn't look Eric directly in the eye.

NEIL

It's not hard-wired, you know? It's all polymorphed from brain to brain. As close as you can get to hard wires but without the inherent energy loss.

ERIC

Sure, sure, man, I can dig it.

WIPE:

32 EXT. QUIET CITY 32

A robot walks in the distance of a dead city.

VFX shot 32.10A

*Plate and added CG robot. Robot is small in the frame.

33 INT. BUILDING B 33

MEANWHILE:

Laura looks out the window. Steady cleans his gun. Jean comes over to her and puts her hand on Laura's shoulder.

LAURA

Tell me -- what happened?

JEAN

What? Did you sleep through it all?

(CONTINUED)

JEAN

You were lucky then. If I could have, I'd have slept through it too.

LAURA

[I guess I did.]

JEAN

What's there to tell? Wham -- everyone's gone. I'm lying in the hospital zoned out on a Haldol cocktail and I figure I'm still hallucinating. But I'm not. Everyone just disappeared.

34 INT. HOSPITAL CORRIDOR 34

Jean in a HOSPITAL GOWN and bare feet STUMBLES down the hall, using the walls to support her.

35 INT. BUILDING B 35

LAURA

[And then?]

JEAN

Found Eric there strapped to a gurney in the emergency room at Bellevue. Poor kid didn't know enough to carry a knife in his cuffs to cut 'em off when they brought him in.

LAURA

[Really?]

JEAN

That was before we saw the first robots.

36 EXT. ROOF 16 - DAY 36

Jean and Eric, unarmed, look out over the city. A giant ROBOT belches FIRE onto burning BUILDINGS.

ERIC

You see that shit?

(CONTINUED)

JEAN

Yeah.

ERIC

That means it's fuckin' real. Let's get the fuck out of here.

37

INT. BUILDING B

37

JEAN

I found Sergeant Steady over there after he'd busted into a police station and grabbed himself that pea shooter of his.

LAURA

[How'd you figure that?]

JEAN

He saved us though. He'd already run into some of the "caps" -- the poor people butchered by the robots. So he knew. From then on we had to be careful who we met up with. He was probably following you for a while before he made his move.

Steady interrupts them.

STEADY

We need to get rid of this body.

JEAN

Yes. Laura -- it's Laura, right? You wanna help me move your friend?

LAURA

She wasn't my friend.

JEAN

Oh, of course...

STEADY

Toss her pockets.

JEAN

Hmm... right. The Sergeant is always the practical one.

Steady glares at Jean.

(CONTINUED)

STEADY

I'm not a Sergeant anymore.

Jean mock salutes.

JEAN

Yes *sir*.

Steady gets a BOTTLE from one of the Doctor's pockets.

STEADY

Neurophan.

JEAN

Laura -- your doctor was a serious nutcase if she was taking that stuff.

ERIC

If she wasn't crazy before taking that shit, she sure was crazy afterward.

LAURA

She didn't seem... like that.

Jean grabs the Doctor's WALLET. She starts rifling through it like a pro.

JEAN

Old habits die hard. But none of this is worth anything anymore.

Eric reaches in a pocket.

ERIC

Maybe she's got some blank script on her. We could cash in at a pharmacy, get set up.

JEAN

Eric -- you can walk into any drug store you want. Nobody will stop you.

ERIC

Oh man. That's right.

STEADY

We might as well just wheel her out into the street.

(CONTINUED)

LAURA

We can't bury her?

STEADY

If you want to dig through twelve inches of asphalt and three feet of concrete to make a grave for her, be my guest.

JEAN

She's right. We should at least say a prayer for her.

ERIC

We can't do that if we don't know what religion she is.

JEAN

Does it say on her driver's license?

ERIC

We don't put people's religion on their driver's licenses.

JEAN

Sure we do.

ERIC

No we don't. It's in the Constitution. Look:

Eric holds the Doctor's ID.

ERIC

"Doctor Natasha Maschwitz 141 Gotham Avenue New York, NY..."

NEIL

Homeland Security.

ERIC

"Sex: Female, Height: blah bla blah".

NEIL

Northeast liaison office for military and civilian intelligence.

STEADY

What?

NEIL

141 Gotham Avenue. It's the liaison office for NORTHCOM.

ERIC

Dude, no offense, but how da fuck do you even know that?

Neil laughs and disappears into his own world again.

NEIL

There are thousands and thousands of fibers interconnected in the unreal space, in the unreal place. It's all probability, it's just a random happenstance that anything works at all, you know?

Neil laughs again.

Steady won't be distracted though:

STEADY

Why would your doctor's home address be Homeland Security?

ERIC

Dude. No offense, but you believe the fruitus-loopus over here?

STEADY

Where have you been for the last 24 hours?

LAURA

What? I... don't remember. I was with the doctor and the things in the sky (fell)...

38 EXT. BATTERY PARK - DAY 38

Flashback: the "eggs" fall.

39 INT. BUILDING B 39

STEADY

So let's get this straight. She was with you.

LAURA
And then the blast, yeah.

STEADY
So the doctor disappears, and you
wake up a day later -- after all
this shit has gone down.

Steady's sarcasm is barely controlled.

LAURA
That's what happened!

STEADY
And what the hell was *she* doing all
this time?

LAURA
It's just a coincidence --

Neil laughs.

NEIL
Coincidence? Ha! No, no no no no...
very specific reasons. Very
specific.

LAURA
You're right. It's all very...

Laura looks at the ID.

She realizes:

LAURA
I have to get here.

JEAN
Oh, I think maybe we should stay
here. I think it's safe here.

Steady, cold, quiet, and menacing, gets into Laura's
business.

STEADY
I'm not exactly sure how safe we
are with you around.

LAURA
I think if we go to... to --
wherever this place is.

STEADY

So you can lead us into a trap?

JEAN

Maybe we'll talk about it in the morning. We should probably get some rest.

ERIC

Guys?

STEADY

Yeah. We can have a little therapy session. I think Laura here could use a little *9 millimeter* therapy.

LAURA

Forget it. I'll just go and leave you people alone.

STEADY

Oh no no no. You're not getting out of our sight.

ERIC

GUYS!

Everyone shuts the hell up for a second.

STEADY

[what?]

ERIC

Listen.

Their breath holds in the air like an overwritten scene. Quiet. And then. In the distance...

GRAAK

The distant SOUND of an approaching MECH.

GRAAK GRAAK.

ERIC (CONT'D)

That's gotta be more than one...

Neil, like Grandpa slapping his knee and tellin' us that someone has to get some firewood for the stove says:

NEIL

There are three of them. And they've keyed on us.

(CONTINUED)

Everyone gives Neil a WTF? look.

STEADY

Eric -- hold that gun, don't point
it at nobody. We leave the body.
Follow me.

Neil starts laughing but everyone else grabs their stuff.

Laura looks at the doctor's body.

All frenzy and flurry of activity as they grab bags and guns
and make for the door...

40

INT. CORRIDOR ONE

40

Laura, Steady, Neil, Jean, and Eric make their way along.

STEADY

Eric, pull up the rear, make sure
no one's coming up our ass.

NEIL

I'll do that -- you take point.

Neil and Steady look at one another for a moment.

ERIC

You gonna stay with us, Neil?

NEIL

Yeah, yeah. I'm here. This is what
I do.

STEADY

Military?

NEIL

Not anymore.

STEADY

Well I guess me neither.

NEIL

It's easier when you're actually in
combat, isn't it? Home life is the
hard part.

Ouch. Yup. That's dead on.

(CONTINUED)

STEADY
Everyone stay quiet.

They do.

FLASHLIGHTS ignite and they make their way down the hallway.

They come to a DOOR.

Steady holds his off-gun hand out -- "Halt."

It's quiet.

Too quiet (because I love saying "too quiet".)

They listen to their own breathing.

Steady puts his ear up to the door -- still nothing.

Gently, he opens the door to the outside.

41

EXT. EMPTY STREET D

41

Steady, Laura, Eric, Jean, and Neil walk out onto the empty street.

The WIND blows gently and the group spreads out onto the street.

Steady hugs a WALL, keeping Laura behind him.

Eric figures it out and also hugs the wall -- they have to keep a low profile.

Jean begins to wander out into the street. Neil grabs Jean's shoulder and gently pushes her against the wall.

Steady, down on his haunches, does a "quick look" around the corner. Then he realizes what's behind them...

WIDE -- giant robots stand at attention, not moving, one building beyond. They aren't even facing the hapless humans. They aren't moving.

VFX Shot 41.10A

*Plate with characters. CG robots added in background.

Steady looks out in the direction he "quick peeked":

Robots -- lots of them. For miles. The smashed CITY, still SMOKING around the mechs.

(CONTINUED)

*Plate with standing robots.

VFX shot 41.20A

All around them, robots, still, QUIET, motionless in the dead dark city.

VFX shot 41.30A

*Plate with CG robots. Possible rotoscoping.

Jean whispers:

JEAN
What are they doing?

LAURA
They're... dormant?

NEIL
Energy conservation.

He steps up to Steady. He no longer feels he has to hug the wall or even be particularly quiet.

NEIL
They've done their jobs. Now they're waiting.

ERIC
For fuckin' what?

STEADY
I don't want to find out. We need to keep moving.

LAURA
What if they wake up?

NEIL
They can see us. They're just not doing anything about it. Yet.

STEADY
[Let's go.]

They walk down the empty street. Robots TOWER over them.

VFX shot 41.40A

*plate with CG robots. Maybe camera moves?

42 EXT. EMPTY STREET F 42

Steady, Laura, Eric, Jean, and Neil creep down the eerily quiet street.

ERIC

Where are we going exactly?

STEADY

141 Gotham Street. NORTHCOM liaison office.

LAURA

Look, you don't have to come along if you don't want to.

ERIC

And then what?

STEADY

[I'm a-gonna mess up some robot biotches right the smack up.]

ERIC

Oh man, I got on the wrong mutherfuckin' train today. The engine, the dining car, the caboose, everybody is off the fuckin' rails.

They keep going.

43 EXT. BATTERY PARK - DAY 43

Steady, Laura, Eric, Jean, and Neil look out over the WATER.

Steady and Neil have GUNS.

DEVASTATION all around them.

VFX shot 43.10A

*Plate with Photoshop and CG elements.

44 EXT. EMPTY STREET B 44

Steady, Laura, Eric, Jean, Neil, all walk. Steady and Neil have GUNS.

Or maybe by this point Eric has Neil's gun again.

SMOKE occludes the SKY behind them.

(CONTINUED)

Neil seems to still be bonkers.

STEADY

Which way to we go?

ERIC

Dude, not for nuthin', but I thought that was your job.

Laura looks at her piece of PAPER. Did she grab a map at some point? Somebody make a decision or something.

LAURA

We should go right up the expressway. That's the quickest route.

NEIL

No. No, you don't want to do that. The little skittering of a thousand spiders.

STEADY

OK, we walk up the expressway.

NEIL

Oh no, bad idea the expressway. Overhead.

JEAN

It's a straight shot.

NEIL

Straight shot? No no no. Death circus. The minions the minds the sputtering of angels.

STEADY

That's what we'll do.

NEIL

Don't take the expressway.

STEADY

Eric, if you can keep him quiet...

ERIC

Right-O big daddy.

JEAN

We should be there in about 20 minutes.

(CONTINUED)

STEADY

Let's go then.

Neil, in a pissy and clipped manner, talks to them like they're 5-year-olds.

NEIL

DO NOT GO ON THE HIGHWAY! The nanobots use the major road arteries -- that's what their navigation systems are programmed to follow. The higher concentration of nanobots can infect us exactly like one of those mechs opening up our brains. The nanobots are microscopic. So when we stumble into a cloud of them we inhale them. Then they multiply inside the bloodstream and before you know it you're one of those zombie people.

He's yelling, but he seems coherent. And very serious.

ERIC

Dude, you gotta keep your voice down.

NEIL

Look.

They look where Neil is pointing -- it's a stretch of empty elevated highway. A strange CLOUD or swarm hangs above it.

VFX shot 44.10A

*Plate with particle-generated NANOBOT CLOUD.

ERIC

Fuckity...

NEIL

We take back streets.

Everyone takes a look at one another.

STEADY

He's right.

JEAN

You're kidding...

(CONTINUED)

STEADY

No, he's right, we avoid the highway.

JEAN

Won't that take more time?

NEIL

More time to stay alive.

That does it, they're going under the highway.

ERIC

Dude, sometimes you weird me out.

NEIL

Rambunctious spiders like little purple mindbuggers all in the weave. Coming and going.

ERIC

Yeah, that's better man. C'mon.

NEIL

Purple. They go 'plonk plonk' inside the squishy parts.

ERIC

You wanna gimme a warning next time you pull that shit? You make more sense to me when you're nuts.

45 EXT. UNDER THE HIGHWAY

45

Steady, Laura, Eric, Jean, Neil.

I'm just paraphrasing now.

They get attacked by a goon.

Steady fights it off.

Four more goons come after them.

Steady kills a couple of them. Eric gets one. Maybe Jean takes one out of the running.

Jean is injured.

This scene takes a couple hours to shoot.

David Ian Lee will fight direct it.

46 EXT LIBERTY STREET -- DAY

46

Is this the address?

Maybe Eric has a GPS?

ERIC

This is it, this is it!

STEADY

Perfect.

JEAN

What's so perfect about this place?

NEIL

The power lines.

JEAN

What?

ERIC

Oh, I get it. The robots can't get too close, the power lines will trip 'em up.

JEAN

The power is still on?

NEIL

The generators don't need human operators to keep them running unless something breaks down.

STEADY

We'll put snipers on the roof. Keep a lookout for nanobot clouds, robots, anything that moves.

NEIL

I'll take the first shift.

Neil? Is going to take a shift?

ERIC

Uh. OK. Sure thing, bro.

47 EXT. BUILDING SRS - DAY

47

Liberty Street.

STEADY

What is this place?

LAURA

It doesn't look very "official".

ERIC

What did you call this place, Neil?
Homeland Security something?

JEAN

Nice place to hide it.

STEADY

Rule one for spooks, don't call
attention to yourself.

ERIC

Yeah, don't put a sign saying "Evil
fucking government secret base" on
the side of the building.

LAURA

They might have a first aid kit.

Steady looks over at the injured Jean.

STEADY

I'm sure they do.

48 INT. SRS OFFICE - LATE AFTERNOON

48

They creep in.

Steady, Laura, injured Jean, Eric, Neil.

Look all around.

JUMP SCARE as they're attacked by a goon.

Eric kills it.

ERIC

Fuck, man, fuck fuck fuck. I hate
those things.

(CONTINUED)

LAURA
Was it just waiting for us?

NEIL
It was sent here. For you.

ERIC
Damn, man, can't you just talk to the polka-dots or the purple fish again? Every time you say something I understand it really freaks me the fuck out.

LAURA
What do you mean, sent for me?

To Eric's happiness, Neil is out of it again.

NEIL
Searching in the bright places and the shadows. Ping. Ping? Where is it? We know there's more than one.

Steady has gone on ahead.

STEADY
Laura?

LAURA
Yeah?

STEADY
I like your Doctor more now.

49

INT. SRS OFFICE -- SUPPLY CLOSET - LATE AFTERNOON

49

The closet is filled with WEAPONS which Brian has provided for us. I want grenades and rocket launchers. We'll use them later to blow stuff up with. There is also a large FIRST AID kit.

There is C4.

NIGHT VISION GOGGLES.

ERIC
Fuck yeah.

NEIL
Shiny.

Laura grabs the first aid kit.

(CONTINUED)

Neil takes the goggles.

Eric grabs a gun.

50 EXT LIBERTY STREET -- DAY 50

The sun goes down a bit. All is quiet.

Does a GOON shuffle into frame? That might be cool but...

51 EXT. EMPTY COURTYARD -- NIGHT 51

Neil and Eric stand out in the courtyard. THEY BOTH HAVE ASSAULT RIFLES. Neil might light up a CIG.

Maybe their whole "business" here is getting an extension ladder set up to lead to the roof.

ERIC

Yo -- can I have one of those?

NEIL

These things? These things will kill ya.

ERIC

Yeah, I know. But it takes a while, right?

Neil gives Eric the eye.

NEIL

Yeah, it takes a long, long time.

ERIC

I'm hopin' to die from those things. Better than dying from... something else.

Neil does his 500 yard stare.

NEIL

I hear ya brother. Do me a favor, hang out down here and make sure everything's cool. Right.

ERIC

Uh. Sure.

52 EXT LIBERTY STREET -- NIGHT 52

Empty street. Maybe a NEWSPAPER blows through the frame.

Time passes.

AND SO:

53 INT. SRS OFFICE - DR MASchwitz' OFFICE - NIGHT 53

Jean finds Dr. Maschwitz' office.

JEAN

I think this is what you were
looking for.

Eric enters.

ERIC

What a dump. You must have had a
shitty doctor.

LAURA

She was a researcher, not a
clinician.

ERIC

Dude, WTF?

LAURA

That means she didn't work with
patients.

ERIC

Well what do you call you?

LAURA

I'd call myself -- her only
patient.

PICTURES of Laura on the wall. All creepy. The words
"Subject C" is written on them.

JEAN

"Subject C" huh?

LAURA

My God. What was she doing?

JEAN

Your own private stalker.

Laura picks up a VIDEOTAPE. Maybe it's a DVD.

(CONTINUED)

Upon the DVD is writ the words "LAURA SOMERS".

LATER:

54

INT. SRS OFFICE - NIGHT

54

The video plays in the conference room. Dr. Maschwitz, clean and during the DAY, looks directly into the camera.

DR. MASCHWITZ
Subject C performs beyond all
expectations.

Laura watches.

LAURA
[...]

DR. MASCHWITZ
She believes the voices are
hallucinations. We've encouraged
her to believe that.

LAURA
[Bitch.]

DR. MASCHWITZ
She is completely in tune with the
nanobot signals. She may even hear
the countdown which will tell us
when the attack will take place.

The Doctor holds up a BOTTLE of PILLS.

DR. MASCHWITZ (CONT'D)
The subject is at the very minimum
a Beta.

LAURA
[Bitch.]

DR. MASCHWITZ
In all likelihood she is an Alpha.

JEAN
...

DR. MASCHWITZ
We have secured weapons, food, and
medical supplies. We will retain
Subject C in our possession, with
force if need be. We will continue
(MORE)

(CONTINUED)

DR. MASCHWITZ (cont'd)
to monitor her for signs of the
impending attack.

LAURA
That bitchsmack.

JEAN
She doesn't have the most charming
bedside manner...

LAURA
No. I mean. She knew. I told her I
heard the countdown. She knew the
attack was coming.

Jean sits still.

LAURA
[Yeah, what?]

DR. MASCHWITZ
Laura Sommers will be the only one
in a ten thousand miles radius
who's actually immune from the
nanobots.

The look on Laura's face. Not good.

Jean. Not good either.

JEAN
[Oh shit.]

DR. MASCHWITZ
If and when this attack comes, we
will have to be extraordinarily
careful. Anyone who still exhibits
psychotic behavior will most likely
have a high concentration of
nanobots in their bloodstream and
should be terminated with extreme
prejudice. We kill them or they'll
kill us.

The four of them look at one another.

STEADY
Where is Neil?

ERIC
He's outside. He said he needed to
walk the perimeter.

(CONTINUED)

JEAN

Aw shit.

ERIC

And then he started talking about
the purple kittens and...

55

EXT. SRS - NIGHT

55

Steady and Eric run out.

The courtyard is empty.

WHAM!

Out of nowhere a GOON smacks Steady down.

Steady loses his GUN from the impact.

The cap, snarling, thrashes at Steady's face.

Eric can't get in a shot.

The goon is a strong mother jumper, Steady is being PUMMLED
by the guy.

The cap wraps its HANDS around Steady's THROAT. Slowly
choking and strangling Steady.

Eric bounces forward and backward, trying to get in a good
shot but he's scared of shooting Steady.

ERIC

Oh shit oh shit oh shit!

Steady's EYES strain at the intense pressure as he tries to
get this jerk off of him.

BLAM BLAM BLAM!

The goon takes three hits.

Eric -- is just standing there with the gun not held up.

Steady rolls the goon off of himself

Neil, on the roof, lowers the weapon which just killed the
goon.

NEIL

We have a big problem.

(CONTINUED)

ERIC
You bet we do mutherfucker.

BAM!

Eric shoots

TWHACK! -- Neil is hit.

NEIL
Fuck you!

ERIC
No, fuck you -- you're one of them
mutherfucker!

Steady gets his gun.

STEADY
Yeah.

NEIL
What the hell are you talking
about?

ERIC
The Doctor said the crazies are
working for the robots!

NEIL
Isn't she dead?

ERIC
I mean, yeah.

STEADY
On the videotape. She warned us
that people who were still crazy
are already working for the robots.

That takes the injured Neil back a bit. He rolls his eyes
"of course".

NEIL
Yeah, that's right. But none of us
are like that.

ERIC
Maybe you haven't looked in a
mirror lately.

Neil goes for his pocket --

Steady raises his gun --

(CONTINUED)

Neil reacts -- he goes very slowly. And produces a PILL BOTTLE.

NEIL

I've been taking these.

He TOSSES the bottle to Eric, who reads the label.

ERIC

Yo. Dude. This is Neurophan. The same shit the Doctor was taking.

STEADY

Why?

ERIC

Yeah man -- why would you take something to make you crazy?

NEIL

The same reason the Doctor did -- I wanted to live.

ERIC

Fuck man. But I shot you and shit...

NEIL

You're right though. Any one of us could go at any time.

STEADY

How?

NEIL

There's a variety of means. The easiest was is if a mech operates on the victim. The nanobots need to enter the bloodstream.

STEADY

How?

NEIL

Fluid transfer.

ERIC

You mean I have to fuck a zombie?

NEIL

A bite, an open wound.

(CONTINUED)

ERIC

A bite?

NEIL

Where's Jean?

Both of them realize... oh shit. Steady is already on his way.

56 INT. DR. MASCHWITZ OFFICE - NIGHT

56

Laura looks through PHOTOCOPIES of herself and finds...

ANOTHER PICTURE

This is a picture of JEAN. It's labeled "Subject B".

LAURA

Jean? What is this?

Jean walks in. She sees what Laura is looking at.

JEAN

[...]

Laura flips the picture over and reads.

LAURA

"Subject B is a complete failure.
Subject likely to survive attack
only to be turned within two to
three days."

Jean stands silently by the door.

JEAN

[...]

LAURA

Why didn't you tell me Dr.
Maschwitz was your doctor too?

JEAN

Because then I wouldn't have been
sure that you're the one we need to
kill.

Jean has an GUN and she raises it at Laura.

BLAM BLAM BLAM.

Jean is PUMMELED by BULLETS and flies out of the doorway.
Only to be replaced by... Steady.

(CONTINUED)

He however, keeps his gun trained on Laura.

STEADY

What the hell did she mean "the one we need to kill".

From behind him Neil struggles into the room.

NEIL

Get me a tourniquet -- or at least a scotch. Then I'll explain.

Now, we've got Jean here with two whammys. One that she was the Doctor's patient. The other is that she was bit. I think that's one too many "thingies". Maybe she wasn't the Doctor's patient. Maybe she just got bit.

LATER:

57 INT. CONFERENCE ROOM - NIGHT

57

Neil is more patched up. He tells a story:

NEIL

November of '01 I joined the army. Fuck, that's not news -- everybody did. You too, probably.

Neil looks at Steady.

STEADY

...

NEIL

You know the drill -- they hit you up with a battery of tests -- they got IQ tests, psych exams, strength and endurance tests, cognitive reasoning, language tests -- fuck man, it's like you gotta get a PhD just to shoot your fuckin' rifle at people.

STEADY

...

NEIL

And when you're not testing you they're poking you with needles in every goddam part of your body -- immunizations against Anthrax, the Plague, leprosy -- whatever the

(MORE)

(CONTINUED)

NEIL (cont'd)

fuck you've got or might get. They take away enough of your blood that you think you can't have any more to give 'em.

LAURA

...

NEIL

Day after day it's just one new asshole doctor or researcher after another -- each one with the same fucking white lab coat and clipboard -- testing, taking blood, asking me questions about my mom and pop, whether I ever ingested any chemicals other than dope or alcohol. And then just like that, I'm standing in a room with four Colonels and three Generals. One of them has three fuckin stars.

STEADY

...

NEIL

They say "Son, do you want to serve your country? Do you want to serve the world?" And I'm all like "Fuck yeah, that's why I'm here!" Biggest fuckin' mistake of my life.

ERIC

...

NEIL

They have me sign up for a fuckin' "special ops" unit that nobody, I mean fuckin' NOBODY has ever heard of. Total off-the-radar special division.

LAURA

...

NEIL

I figure, OK, that's cool. Sometimes you gotta do what you gotta do. I'm gonna go in there and bust the heads of some terrorists or take out some scumbags in some fuck-all part of the world.

(CONTINUED)

ERIC

...

NEIL

But no no no no no. They bundle me and four other guys onto a C-10 transport and fly us for like 20 hours out of Dulles. We finally fucking land and we're in the middle of this frozen lake in the middle of fucking Siberia.

Eric keeps watch by the window.

NEIL (CONT'D)

So I don't know what's going on. There's hardly any Americans there at all. I'm thrown in with some Russians, a Chinese girl, and a dude from Uganda or some fucking hell hole in Africa. All civilians in charge. Fuckin' Russian civilians -- each one of them a bigger wack-job than the last.

LAURA

...

NEIL

They tell us these totally off-the-fuckin'-reservation stories about giant mechanized weapons, and humans who had their minds taken away through brain surgery. Yeah right? Right after a giant fucking explosion killed almost everyone -- right where we were training in the Tunguska forest -- ever hear of it?

ERIC

That's where that... that meteor hit.

NEIL

Meteor, right. That was a test for this attack. That's how we knew how it was going to go down.

LAURA

Who? Who is attacking?

(CONTINUED)

NEIL

We don't know. We figure they're extra-terrestrial. They got tech we don't got. There's fucking nanobots everywhere. Microscopic robots that will dissolve the flesh of any human with normal brain chemistry.

LAURA

Why would they do that?

NEIL

To leave the crazys in charge? How the fuck should I know? Maybe the tech they use that takes over people's minds only works on a tiny sub-set of the population. It means -- we're all at risk.

Neil grabs a BOTTLE from his pocket. He's about to down one when Steady stops him...

NEIL

I need these or the nanobots will infect me.

STEADY

Man, we need you frosty. You're the only one besides me that can handle a weapon.

Neil looks up at Eric, who winged him earlier.

NEIL

Yeah, lucky for me.

Neil looks back at Steady. They make sweet sweet love with their eyes. Then they kiss. Then it's some hot man on man lovin' on the office floor and we get some real distribution for once. OK. So none of that happens.

LAURA

What do they want?

NEIL

The robots?

LAURA

[Yeah.]

NEIL

You.

They all look at Laura.

(CONTINUED)

ERIC

What do they want with her?

NEIL

The mechanics of the weapon are such that the whole thing is one system.

ERIC

Neil, man, I thought you were off the crazy sauce.

NEIL

No, I'm serious. The whole thing -- the nanobots we can't see, those big fuckin' robots we can see, the mindless goons -- even Jean here. They're all part of one weapon system.

STEADY

How does it work?

NEIL

It keys on very specific brain chemistry. The nanobots destroy the bodies which do not have the correct chemistry that they can alter and make into their slaves.

LAURA

That's why almost everyone was killed.

ERIC

Which is why they only let us psychotics live.

NEIL

Exactly. But rarer still is a specific brain chemistry. An Alpha. An Alpha can control both the robots and the humans -- just by thinking.

ERIC

You're saying Laura's one of those?

NEIL

Yeah.

(CONTINUED)

STEADY

And you knew this before.

NEIL

That's right. I was sent in to protect her.

LAURA

But I'm not controlling them.

NEIL

No. Not now. Not yet. There can only be one Alpha in control at a time. Someone -- out there -- is the other Alpha.

ERIC

So any one of hundreds of those assholes out there could have controlled Jean. Made her almost shoot Laura.

NEIL

Yes. It saw what she saw, knew what she knew.

LAURA

It knows I'm an Alpha?

STEADY

She could take control of these robots?

ERIC

And those fuckin' zombie people?

LAURA

Oh shoot me.

NEIL

Yeah. Yeah, with enough time she could probably learn how to control them.

LAURA

Hello? Guys? I'm right here you know.

NEIL

Do you still hear them?

Laura looks back and forth to the other two guys in the room. They got her.

(CONTINUED)

LAURA

Yeah, yeah. I am.

NEIL

I bet if you listen closely you could hear the Alpha.

ERIC

?

NEIL

And you will start to hear our voices too.

STEADY

How do you figure that?

NEIL

Man, don't you get it? The nanobots are in the air. We've been breathing this shit since the attack. It takes a while -- not like it did with Jean, because she had them injected directly into her bloodstream.

Jean's body lies on the floor, slowly bleeding out.

NEIL

But eventually there will be enough in all of us. We'll be just like those mindless fucking wastes -- no matter what drugs we take. Nothing will stop it.

LAURA

Unless we kill him first.

ERIC

So what we gonna do? Bust a cap in the ass of everybody we see and hope one of them is the Alpha?

STEADY

Sounds like a fine idea.

Neil laughs mirthlessly.

NEIL

Well you're about to have a target rich environment.

(CONTINUED)

ERIC

I did like you better when you were nuts.

NEIL

Just before your boy here went all Rambo and shot me, I was going to tell you we've got a much bigger problem.

LAURA

...?

NEIL

There's a small army of 'em heading this way. About two miles out. They have limited motor skills, so they can't go too quickly, but they don't tire easily either.

Steady looks at him. So does Eric.

NEIL

(to Eric)

You're going to have an opportunity to get lots of practice -- maybe we'll improve that aim of yours a little.

MOMENTS LATER:

58 EXT. SRS OFFICE -- ROOF - NIGHT 58

Steady, Laura, Neil, and Eric stand on the roof looking out like Luke and Ben looking at Mos Eisley. Steady has NIGHT VISION GOGGLES. Brian provides the binoculars. Note too that at least Steady, Neil, and Eric are ARMED at this point.

59 EXT. CITY 59

POV night-vision binoculars:

HUNDREDS of ZOMBIES advance along the street.

VFX shot 59.10A

*Plate of street. In the dark or semi dark. ANIMATED figures shuffle. The image is futzed and green so we don't have to worry about the composite so much.

60 EXT. SRS OFFICE -- ROOF -- - NIGHT

60

Looking out o'er the evening sky.

STEADY

How far away can the Alpha be from the drones? Is there a maximum distance?

NEIL

In theory, yeah. The Alpha will tend to remain in the same area in order to centralize his command base.

ERIC

You know, maybe I'm not so good with spacial relations and stuff but it looks like they're gonna be here in like 20 minutes.

STEADY

So he's probably somewhere between here and where we found you.

(That's pointing at Laura.)

NEIL

Yeah. And he's likely to be tucked away somewhere in Brooklyn.

ERIC

And I wouldn't mind having a 20 minute head start on 'em, you know?

STEADY

If we knew what he looked like we might be able to take him out.

ERIC

You'd have to get past all his zombie friends.

NEIL

And robot friends.

61 EXT. CITY

61

POV night vision binoculars looks from hordes of shuffling zombies to stationary ROBOTS guarding the perimeter.

VFX Shot 61.10A

*Plate with motion tracking. Add animated people and stationary robots.

62

EXT. SRS OFFICE -- ROOF - NIGHT

62

LAURA

I know who it is.

STEADY

What?

LAURA

I know... who the Alpha is. I saw him.

ERIC

I was kinda thinking that maybe other things were taking higher priorities right now.

LAURA

I saw him but he ran away from me. The drones don't do that. They'll always attack.

ERIC

Primarily not becoming lunch.

NEIL

That's right. The drones -- they're not the biggest with strategy. They'll attack as soon as they see you.

ERIC

Yeah but guys? There are hundreds of them coming right here. Now. To kill us.

STEADY

Good.

LATER:

63

EXT. SRS OFFICE - NIGHT

63

Steady strings up a TRIP WIRE along the ground. Lighting that is going to be fun.

(CONTINUED)

LAURA

You sure they're going to come this way?

NEIL

If one of them comes this way, they'll all come this way.

ERIC

I've been a lot of things in my life. And I've been pretty messed up. But I've never been suicidal. Maybe we should think this plan over?

LAURA

What happens when we kill him?

ERIC

Dudeness, I'm usually characterized as being endowed with overconfidence, but saying "when" we kill him is a stretch isn't it?

NEIL

That's how the last attack was ended. The Alpha was killed.

ERIC

How did he die?

NEIL

Heart attack.

ERIC

Fuckin' awesome man.

LAURA

If there isn't another Alpha, they just shut down. Die. The robots? The caps?

NEIL

Yeah. I don't know what happens if there's another Alpha.

Laura looks at Neil.

LAURA

We'll deal with that when the time comes.

(CONTINUED)

NEIL

But you know what they say. Power corrupts.

64 EXT. EMPTY STREET G - NIGHT

64

NEIL

We're breathing in tiny little robots.

NEIL

Not a lot of them. But, yeah.

ERIC

I'm not feelin' the happy here.

LAURA

How will we know when those creeps get to the lab?

STEADY

We'll know.

KABLAM!

Their faces LIGHT UP from the distant explosion.

Taking Steady's lead, they all begin trotting down the street.

ERIC

Boo-yah bitches. Take some o' THAT you no good so-and-so's!

NEIL

"No good so-and-so's"? Somebody needs to take you out drinking. Teach you to drink. To curse. Maybe how to shoot a gun.

ERIC

I just wanna live long enough to see you crazy again. I think that's your natural state.

65 EXT. EMPTY STREET H - NIGHT

65

Steady, Laura, Eric, Neil. They walk quickly -- a "walkin' run" as they say.

Eric looks left, he looks right.

(CONTINUED)

In the SHADOWS disgusting FIGURES move. Drones.

WHISPERS surround Laura. She can almost hear them...

ERIC

Fuckity Fuckbuckets, man, I thought your fireworks back there took out these guys.

NEIL

We got a lot of 'em Eric.

STEADY

But not all.

LAURA

The Alpha held back some of them in reserve...

ERIC

Why couldn't I be on a beach somewhere? Some medical marijuana. A pretty lady...

LAURA

What?

ERIC

I said: why couldn't I be on a beach...?

LAURA

No not you. Neil.

Neil looks up.

NEIL

I didn't say anything. Oh no.

Neil STOPS.

LAURA

What? What's the matter?

Neil bends over in pain.

ERIC

Dude, now's not the time. Bathroom break was before we got in the car.

The rest stop and look back at Neil.

(CONTINUED)

NEIL

Oh shit.

LAURA

Neil. What's the matter?

NEIL

You heard me.

LAURA

Yeah, you said something. I heard you.

NEIL

The neurophrine.

ERIC

[Yeah?...]

NEIL

I stopped taking it.

LAURA

Um, OK.

NEIL

You're hearing my thoughts.

STEADY

I thought the neurophrine was the stuff that made you nuts?

NEIL

She's an Alpha. She can hear my thoughts.

ERIC

Dude, she can only hear your thoughts if you're a... oh shit.

Laura's EYES.

Neil's EYES.

In her head Laura hears:

NEIL (V.O.)

You're already dead.

Neil looks up. A certain mean LOOK in his eye. A SNARL. Neil is NOT HIMSELF.

(CONTINUED)

NEIL
We know where you are now.

ERIC
Oh fuckity.

Neil shakes. He comes back for a moment and gets out one last thing:

NEIL
Kill me.

ERIC
What? No fuckin' way man!

He looks at Laura.

NEIL (V.O.)
Kill me.

Laura grabs her head.

LAURA
Get out! Get out of my head!

ERIC
Dude, your scene is just too freaky!

NEIL (V.O.)
You have to kill me -- they're taking me over!

LAURA
Dammit! Be QUIET!

ERIC
Guys! How about we stop yelling?!

The WHISPERS get LOUDER and LOUDER...

BLAM! BLAM! BLAM!

Silence.

Steady smoking BARREL holds on Neil...

VFX shot 65.10A

*Live action plate with smoke added.

Who FALLS, as if in slow-motion, to his knees and then to the ground.

ERIC

Shit man, they're onto us. The rest
of his fucking army is going to be
on top of us any minute.

LAURA

They already are.

Laura isn't looking at Steady, she's looking past him.

At:

66 EXT. EMPTY STREET F - NIGHT 66

SCORES of CREEPS shuffle their sloven feet down the street.

Oh noes.

VFX shot 66.10A

*Plate with cg CREEPS added.

67 EXT. EMPTY STREET H - NIGHT 67

STEADY

Go. GO!

Eric runs first, Laura follows -- down a narrow passageway.

ERIC

This day has totally sucked for me.

Steady holds back and lays fire into the onslaught of
DRONES.

68 EXT. EMPTY STREET F - NIGHT 68

Some creeps go down but they are quickly replaced by more.

VFX shot 68.10A

*Plate with CREEPS animation.

69 EXT. EMPTY STREET H - NIGHT 69

Steady, Laura, Eric: They run into the side door of a
BUILDING.

A disgusting and greasy METAL SHOP. Steady enters to find Laura and Eric crouched to the floor.

LAURA

Did they see you come in here?

STEADY

No.

ERIC

Shit man, I hear them! They're in my brain, they're in my brain.

LAURA

No. They. Aren't. Be. Quiet!

A SCRAPING... eerie... ominous.

Behind those walls... something.

Quietly, Steady checks how much AMMUNITION he has.

Not much.

Quietude.

BAM BAM BAM BAM BAM! Someone is HAMMERING against the steel door. It BUCKLES slightly from the onslaught.

Voices -- screaming whispers.

Laura closes her eyes for a moment -- just to make it go away.

Eric nervously throws his head back and forth, breathing in short skippy breaths.

VOICES swirl around Laura.

Steady holds his gun at the door.

THE WHISPERS SWIRL AROUND HER.

LAURA

(sotto voce < crescendo)

Go away go away go AWAY!

And the sound just STOPS.

But he SILENCE is just as bad as the banging.

A breath.

(CONTINUED)

Another.

ERIC
Are they fuckin' gone?

Steady puts his EAR to the door. Nothin'. Nobody.

STEADY
...

ERIC
Maybe they're just hangin' out, you know?

LAURA
No. I told them to go away.

ERIC
Fuck -- what?

STEADY
You made them leave?

LAURA
Yeah.

ERIC
Well things are lookin' up!

LAURA
I don't think I can do it again. I could hear the Alpha speaking to them. I think he was surprised. He won't be next time.

STEADY
...

Steady makes to rise but Laura grabs his arm.

LAURA
No.

STEADY
No what?

LAURA
I have to go alone. They're hunting me.

STEADY
You'll need backup.

LAURA
You -- or Eric -- could end up like Neil. They can get inside your mind.

STEADY
Well, ma'am, that's what I'm trying to keep from happening.

LAURA
It's dangerous.

Steady considers this.

STEADY
You're afraid of us?

LAURA
Yes. No. I mean...

ERIC
Oh fuck. Just as things were going good.

Steady resigns himself.

Steady stands up.

ERIC
What are you doing?

STEADY
She's right. She can't trust either one of us.

Eric looks up grin on his face like he's doing his own Full Metal Jacket

ERIC
Yeah. That's right.

LAURA
Eric!

Eric grabs his head and howls in pain. He snaps back though.

ERIC
FUCK man! I can feel them -- inside of me!

Laura puts her hand out and holds him as Eric squirms and HOWLS.

STEADY

Laura, I have to put him down.

LAURA

No! Eric -- stay with me.

Eric's bloodshot eyes bulge.

ERIC

Oh my god -- you're in my head too!

LAURA

Eric -- fight it off -- don't give in.

He hears her say that *in his head*. (POV ERIC of her line.)

ERIC

This is totally fucked. Everyone is screaming at me.

STEADY

Let me take him out of his misery.

Eric has never been as sober as this in his entire life.

ERIC

You're in my head. But so is the Alpha.

STEADY

Have the two of you gone off the reservation?

LAURA (V.O.)

Stay with me Eric.

Eric falls to his knees. His breathing, labored. But he's no longer nervous.

ERIC

Sergeant -- you got that C4?

STEADY

Uh... so you can kill us with it?

ERIC

No, man. I'm cool. I figure I got about 5 minutes of being cool. But I'm cool right now. And there's something I gotta do.

(CONTINUED)

Eric looks up into Laura's eyes.

She looks back at him.

LAURA
[You cool?]

ERIC
[Yeah.] Laura. Thanks.

71 EXT. EMPTY STREET H - NIGHT

71

Eric opens the door to the building.

In the distance, a couple Creepozoids shuffle.

Eric closes the door.

ERIC
Hey! Hey you smelly-assed brain
scrambled mutherfuckers!

The drones turn toward him.

ERIC (CONT'D)
C'mon you panty-waist curley-haired
twatbuckets!

He does a little dance.

ERIC (CONT'D)
You gotta come get me!

Eric smiles.

They start after him.

He stops smiling:

ERIC (CONT'D)
Uh oh.

Eric turns and RUNS. Drones follow him.

After the drones pass by, Steady opens the door.

He steps out, followed by Laura.

72 EXT ALLEYWAY -- NIGHT 72

Eric RUNS -- followed by zombie people.

ERIC

C'mon mutherjumpers! I ain't got
all night. I only got a few more
minutes of pure love for ya!

73 EXT. EMPTY STREET H - NIGHT 73

Laura and Steady creep away from the building.

74 EXT. EMPTY COURTYARD 74

Eric runs in to the center of the open courtyard.

Eric stops. He's SURROUNDED by Drones.

More come at him from every direction.

ERIC

C'mon muther-fukkas!

He holds up the IGNITER for his C4 (Brian will have to
figure out how such a thing would work.)

ERIC (CONT'D)

Time to par-tay!

A GAZILLION drones approach him, encircling him.

ERIC

It's gonna be one mother of a
blowout baby.

He flips the SWITCH on the igniter.

Ka-BLAMMITY!

Dude makes a crater and wipes out the lot of 'em.

VFX shot 74.10A

*live action plate with animated creeps coming in from all
sides, then explosion and crater(?)

75 EXT. EMPTY STREET H - NIGHT

75

KABLAMMITYPOW! The explosion LIGHTS UP the street.

STEADY

I can keep them off of you and make a lot of trouble while you go find the Alpha.

LAURA

No, come with me. If you start to go -- remember what I did with Eric. We'll have some time.

STEADY

Lady -- you're the one who's insane.

LAURA

Yeah. I know.

76 EXT. EMPTY STREET E - NIGHT

76

Steady and Laura are the only ones left. They run through the empty street. Steady is armed.

LAURA

Wait a minute -- where are we?

They stop and she looks around.

STEADY

...

LAURA

This is where you found me.

STEADY

Yeah. I was about to shoot you when I realized you weren't one of them.

The SCREECH of a giant robot.

LAURA

We better get inside. I know just where to go.

Another SCREECH. Steady looks up and scans the skies for those destructive mutherscratchers. They run off in that general direction they need to go to get to:

77 INT. BUILDING A -- AIR RAID SHELTER

77

Laura and Steady enter the bunker.

LAURA
It's quiet in here.

STEADY
We're under about 15 feet of
concrete.

LAURA
No -- that's not what I mean. I
mean, I can't hear anything -- in
my head.

Steady thinks about that.

STEADY
Yeah. Me neither.

LAURA
The quiet. It's nice. It's been a
long time since I've been myself.
Without the voices. It makes me
feel alive. What's your name?

STEADY
Milton.

LAURA
Milton Steady. That's a nice name.
That's not a soldier's name.

Laura looks at Steady. He laughs at her.

STEADY
You know what makes me feel alive,
Ma'am? All this.

His gun is still in his hand.

STEADY
This is what I do, man. Kill
people. It feels good to do the
thing you know how to do. I never
had any "mental trouble" when I was
in the shit. No. Just when I was
home, thinking about stuff. But
this? This I know how to do.

(CONTINUED)

LAURA
Call me Laura.

He slows to a stop.

STEADY
Laura. This scares the hell out of
me.

STEADY looks away. LAURA, tentative at first, takes his face in her hands. Kisses his temple. Kisses his eyes. LAURA kisses STEADY on the lips, and he kisses her back.

CUT TO:

78 INT. BUILDING A -- AIR RAID SHELTER 78

Dimly lit by the one bare hanging BULB, Laura, naked, lies back on the bed. Steady, also undressed, kisses her midriff and slowly kisses his way up to her lips as she wraps her legs slowly around him.

CUT TO:

79 INT. BUILDING A -- AIR RAID SHELTER 79

Laura, on top of Steady, silhouetted by the single lamp, leans over to kiss him.

CUT TO:

80 INT. BUILDING A -- AIR RAID SHELTER 80

It's later. Steady sleeps on the "bed". Laura, in Steady's unbuttoned SHIRT and underpants reads a NOTEBOOK which Neil had left behind.

Slowly, Steady wakes up.

STEADY
What are you doing?

LAURA
I'm reading Neil's notebooks. He
knew he's be safe in here.

STEADY
OK. So we stay here until we run
out of food.

(CONTINUED)

LAURA

Look -- he can't have too many drones left. Besides the ones killed back at the medical lab and the ones Eric took out, he's got to be running low.

STEADY

I'm sure there are still enough.

LAURA

He can't go anywhere. He's just the first wave of an attack.

STEADY

How do you know?

Laura reads from the notebook:

LAURA

"The Russians conducted numerous experiments on the remaining drones after the 1908 Tunkuska event." They experimented on people.

STEADY

Yeah well welcome to reality...

That's true so:

LAURA

"The psychologists were able to reverse engineer some of the drones who were close to the Alpha and get information from them. They claimed to be the first wave of a concerted alien attack on earth."

STEADY

Well awesome, they've won.

LAURA

No, no they haven't yet. If the Alpha is able to hold onto the territory (in this case, New York) then his masters will land their battleships because they know the fighting is done.

STEADY

So more of those robots are coming?

(CONTINUED)

LAURA

Only if the Alpha is in control of the area.

STEADY

That sounds dumb.

LAURA

The attack happens in multiple parts. There's the bomb, the first wave of robots and the zombies -- those are to kill any other alphas out there.

STEADY

Why don't they just do a straight up invasion?

LAURA

If they're going to take a planet, they're going to do it on the cheap.

STEADY

Good. I saw how well that worked in Falluja.

LAURA

So we have to make sure it's not easy for them. The way the mind-links work -- I could control them, the way I did with Eric.

STEADY

If you could control a couple of those robots, I'd be happier.

Laura thinks about that for a moment.

LAURA

I can't. But I can control any people we come across.

STEADY

How you figure?

LAURA

I tested it.

STEADY

How?

(CONTINUED)

LAURA
I had someone do something he
wouldn't have otherwise done.

STEADY
Wait -- who?

LAURA
You.

STEADY
Look. I do what I want.

The next voice he hears is in his head. Laura's lips don't
move:

LAURA (V.O.)
Not anymore.

Steady's EYES as he hears her voice.

She slips a piece of PAPER into the shirt POCKET and walks
over to him to plant a kiss. [Hello -- this is the paper
Steady is reading from on the bookends of the picture.]

Her EYES CLOSE...

81 EXT. EMPTY STREET E - NIGHT 81

Laura closes her EYES.

Again, she speaks without talking:

LAURA (V.O.)
I can hear him. Follow me.

Laura starts off. Steady's follows.

82 EXT. EMPTY STREET D - NIGHT 82

Laura, unarmed, is followed by Steady, who has his ASSAULT
RIFLE with him. She turns the corner and almost bumps smack
into a DRONE.

But the drone just stands there.

Laura waves her hand and the drone steps away.

Laura continues past.

Steady's surprised -- but he doesn't bother doing anything
other than following Laura's lead.

83 EXT. EMPTY STREET C - NIGHT

83

Laura faces a BUILDING. She turns and looks across the street from the building.

She speaks to Steady through his mind, her lips do not move:

LAURA
Set up on that roof.

STEADY
You know, I'm the one with sniper training -- I should probably make the decision --

LAURA
On that roof. You know what you're supposed to do.

Steady sighs. He looks up at the roof.

STEADY
It's going to take me a few minutes [to get up there].

Laura puts her hand out and touches Steady's face.

LAURA
Remember me.

He looks down. He looks back and where he's supposed to go. The one place he doesn't want to look is into her eyes.

STEADY
Yeah. I will.

He takes off in a trot.

Laura is all alone for a moment.

Then she turns back to the building.

She walks toward a GAPING OPEN DOOR.

84 INT. BUILDING E - NIGHT

84

She enters the dark WAREHOUSE which looks like it holds the set of a Broadway play. Obnoxious lights FLICKER from the CEILING.

A VOICE out of the shadows.

(CONTINUED)

ALPHA

You've come... to kill me?

LAURA

Yes.

ALPHA

You know that's impossible.

LAURA

I do.

ALPHA

The best you can possibly do is to eliminate my body. But I'll live on inside you.

LAURA

Yes. I know that too.

He steps out from the shadows. It's the same dude in the BOWLER we saw about an hour ago. He looks pale and unfed. He is not a happy camper.

ALPHA

Please. You don't want to do this. I'm not telling you this because I don't want to die -- I do. Very much. There's no greater gift you could give me than my own death.

LAURA

Why then?

ALPHA

I don't even know you but I wouldn't wish the nightmare I'm living on my worst enemy. If you kill me, you'll be... like me.

Alpha looks around, first concerned, then surprised.

ALPHA (CONT'D)

What have you done with my bodyguards?

LAURA

I sent them away.

ALPHA

Ahh. Then it's true. You're stronger than I am. Younger -- probably are a better girl than I

(MORE)

(CONTINUED)

ALPHA (cont'd)
was a boy. They're listening to you
now.

LAURA

...

ALPHA
It will be a relief to me when you
kill me. Heavy is the head that
wears this crown.

LAURA
How long have you been the Alpha?

ALPHA
They took me a year ago... They
told me they had a backup, in case
I failed.

LAURA
Who told you?

ALPHA
A Doctor Maschwitz? Perhaps you
know her. Ahh. I hear your
thoughts. You did not like her. No.
I suspect she was intending to be
left alive and in control of you --
in order to negotiate herself a
better position with our new
Masters.

And enormous CRASH like THUNDER fills the air.

The Alpha looks up.

ALPHA (CONT'D)
Ahh. The invasion has begun. Soon
it will not matter who controls the
robots or the drones.

85 EXT. ROOF 17 - DAWN

85

Steady lines prone on the roof with his rifle. He hears the
robots starting up.

He looks to his left.

Off in the distance GIANT MECHS begin firing ROCKETS into
DOWNTOWN NEW YORK CITY.

VFX shot 85.10A

*Plate with Robots and particle effects.

86 EXT. CITY - DAY 86

A WHOOSH of atomic fog SWEEPS into the city.

VFX shot 86.10A

*Plate with vfx

Giant ROBOTS land on the city, firing ROCKETS into BUILDINGS.

VFX shot 86.20A

*Plate and 3D robots, rocket vfx in AE, camera shake.

A ROBOT fires into camera.

VFX shot 86.30A

*Plate and 3D robot, 3D rocket?, rocket trail vfx in AE, camera shake. POV of a robot.

ROCKETS fire and hit buildings.

VFX shot 86.40A

*Plate and rocket trail vfx in AE, buildings being hit (by occluding with smoke in AE and replacing with 2D images taken from plate and distressed in PS), camera shake.

87 INT. BUILDING E 87

LAURA

There's still some time.

ALPHA

A few moments at most. As long as you remain alive the mechs will ready the city for the invasion.

He closes his eyes.

ALPHA (CONT'D)

That being said, I welcome my death. I cannot do it myself.

LAURA

I know.

(CONTINUED)

ALPHA

Do you need some sort of weapon?

LAURA

I have one.

A GUN -- a smallish HANDGUN. Did we even know she carried it?

He smiles.

ALPHA

Would it make it easier if I turned around?

LAURA

What's going to happen to me?

ALPHA

When control is shifted to you? Almost nothing. The drones you sent away might come back. Not too soon though. There's no risk to your life. And the transfer will take about 20 or 30 seconds, and then you will be in turn controlled by the aliens. In the meantime you won't be able to turn that gun on yourself if that's what you're thinking.

LAURA

I'm not worried about that.

BANG

The shot hits the Alpha like a ton of bricks. Right in the head.

His BRAINS blow out in front of him.

He falls. First to his knees. Then to the floor. Because that's how people die in this movie. And besides, we have kneepads.

Laura stands there, the gun still smoking in her hand.

She drops the gun on his body.

She turns and walks out the door.

88 EXT. ROOF 17 - DAWN 88

Steady waits on the roof.

THROUGH HIS SCOPE he sees Laura exit the building.

She looks up at him.

His EYES -- NO!

STEADY

Laura... no...

He squeezes the TRIGGER.

BHHHHFFFF

The shot finds its mark, the center of her head.

Her body is blown back onto the ground. Dead.

STEADY

(quietly)

No... No.

But she is dead. Dead dead dead.

BLOOD slowly flows from her head as she lies, eyes open.

Steady stands.

Steady looks to his right.

The Mechs in the distance... stop. Their rockets cease firing. They are inert.

*Plate. CG animated robots halt.

89 EXT. EMPTY STREET C - DAWN 89

Laura lies dead, eyes open, on the ground.

90 EXT. ROOF 17 - DAWN 90

Steady stands slowly. He walks away.

91 EXT. BATTERY PARK - DAY

91

Steady walks along the river. Alone. He pulls the piece of PAPER from his pocket.

LAURA (V.O.)

"The only way to stop them was to have you kill me. When I took control of you, just before I made you shoot me, I made some changes inside your mind. I hope you find some peace in your world Sergeant Milton Steady. Love, Laura."

In the distance, stationary robots loom as monuments to a war interrupted.

*Locked shot. CG robots.