

**DEVIL'S BAY**

Written by

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FADE IN:

**EXT. OCEAN - NIGHT**

SUPER: 2095 A.D.

Somewhere in the Atlantic ocean, thousands of miles away from the nearest harbor.

A sudden FLASH above the sea, followed by an EXPLOSION ILLUMINATING the night sky.

A BURNING OBJECT RIPS through the clouds.

It's a SPACECRAFT, man-made, DROPPING FAST towards the ocean uncontrollably, engulfed in thick layers of FIRE AND SMOKE.

It SMASHES into the water with violent impact.

**EXT. OCEAN - DAY**

A EURO-COPTER EC-130 CLATTERS across the sea.

SUPER: Atlantic Ocean, 14 Miles off the coast of Canary Islands

**INT. EURO-COPTER**

In the passenger seat -- WILLIAM DARWIN, 38. He speaks with a thick British accent and has the physique of an underwear model.

Highly trained, tough. He receives a MESSAGE on his phone along with a PICTURE of a young African British GIRL.

The message reads: I MISS YOU, DADDY. LOVE, NAOMI.

Words that make William smile. He returns his steely gaze towards the Atlantic.

The chopper is heading for what appears to be an OIL TANKER.

**EXT. OIL TANKER**

A casually dressed government AGENT with a light jacket stands on deck, waiting for the bird to land.

The pair of plainclothes GORILLAS behind him are his bodyguards.

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The chopper touches down on the landing pad.

The door opens and William exits.

AGENT

Agent Darwin.

(shakes his hand)

Agent Potter. Welcome aboard.

Follow me.

**INT. OIL TANKER**

William is escorted down a corridor.

**ELEVATOR**

The doors split open. William and his escort step out and venture down another corridor.

**INFIRMARY**

Dressed in protective suits, William and agent Potter stride in.

Restrained to a plastic-enclosed bed is a sedated HUMANOID ENTITY. Invisible to our eyes.

AGENT

When we found the wreckage, his cryo tube was still intact, that's how he survived.

WILLIAM

And I suppose the shackles are for YOUR protection, not his.

AGENT

Apparently, hyper-sleep delayed the advance of the mutation. When we woke him up, he said he had caught an infection while doing research off planet.

WILLIAM

(to himself, under the breath)

"This is the way the world ends, not with a bang, but a whimper".

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AGENT  
What orders from London?

**INT. STADIUM - NIGHT**

SUPER: Beijing, China, two years later

The place is sold out, packed to the last seat. THOUSANDS OF SPECTATORS cheer for the PLAYERS on the court.

They are strapped inside five-meters-tall, ROBOTIC EXOSKELETON SUITS as they dribble the ball back and forth.

Rumble and tumble all over each other while doing it. It's Transformers meets the WWE meets the NBA.

Unmanned CAMERAS hover about to catch every angle of the televised event.

Among the players is JOAN ARCHER, 26, Chinese-American. Thin but tough. Strong mental attitude.

She forms her massive, five-fingered mechanical hand into a fist. Throws one PUNCH after another with one hand while retaining control of the ball with the other.

KNOCKS her OPPONENTS out of the way. PLOWS towards the hoop.

She seems almost unstoppable just before an opposing PLAYER SMASHES head-first into her torso and brings her down.

JOAN  
Son of a bitch!

A male VOICE booms out of the radio inside her full-face helmet displaying COMPUTERIZED INFORMATION on its visor.

SAM  
(from radio)  
Earth to Joan, Earth to Joan, this is Houston, do you read me, over?

JOAN  
Houston, I just got my ass kicked.

SAM  
(from radio)  
You gotta have faith, Joan. You gotta believe. Now move your ass, bitch, there's lots at stake here.

(CONTINUED)

CONTINUED:

JOAN

Thank you for the kind words.

Joan goes back to chasing the ball. Her brother SAM looks on from his court side seat.

Communicates with her via headset.

He's a smart-looking, young lad of 25, wearing glasses and suspenders like a bookworm.

Joan is in trouble. She and the other PLAYERS WRESTLE and BEAT the crap out of each other as the ball constantly changes hands.

The CLASH of steel shakes the ground, intensifies. The ball flies up high in the air. Joan LEAPS to catch it.

JOAN (CONT'D)

I can get it! I can get it!

She reaches for it, touches it with her fingertips, she's almost got it. Another PLAYER pulls her down by the legs.

JOAN (CONT'D)

Oh, crap!

She is dragged down and HURLED against the invisible FORCE FIELD that separates the audience from the rampage on the court. Joan FALLS on her face, scrambles to her knees.

A RED BAR keeps FLASHING on her visor.

The message beneath it reads: BATTERY LOW

SAM

(from radio)

Joan. Joan, can you hear me?  
Joan, you gotta dunk that damn ball  
before the clock hits zero and the  
game goes into sudden death.

JOAN

Excuse me for a second.

Joan tramples back on the court and seeks out the PLAYER that threw her against the force field.

JOAN (CONT'D)

Hey!

As he turns, Joan RIPS OUT his gigantic steel arm and SLAMS a knock-out blow across his face.

(CONTINUED)

CONTINUED: (2)

SAM  
(from radio)  
What happened to good, old-fashioned team work? Look what they've done to this beautiful sport. There used to be a sense of unity. Now it's everyone for himself.

A very loud trumpet RESOUNDS.

The words 'SUDDEN DEATH' circle high in the center of the court in large holographic letters. The STANDS EXPLODE in cheers.

All PLAYERS stand in a circle in the center of the room. The referee's VOICE blasts out of the speakers.

REFEREE'S VOICE  
The players with the highest score, please step forward.

Two PLAYERS come forward. One of them is Joan.

A PEDESTAL rises out of the floor.

Hovering and rotating above it is another BALL.

It SHOOTs towards the ceiling.

Once it drops within reach, Joan and the other GUY JUMP for it. Joan nudges it in her direction.

As soon as she touches down FISTS begin to fly.

Joan gets PUMMELED.

Loses the ball to someone else, who in turn becomes someone else's punching bag, and loses possession also.

The scene repeats itself in an almost comical fashion.

The ball rolls away.

Joan almost sparks a fire while she slides across the floor to retrieve it. RUNS, avoids physical contact, dodges the other players as she powers towards the hoop.

She is halfway there when suddenly her suit SHUTS DOWN.

JOAN  
Oh, no.

(CONTINUED)

CONTINUED: (3)

Sam looks on with fear.

Joan's suit collapses to its knees. It just sits there, an easy target. Joan pushes herself shitless to reboot it.

JOAN (CONT'D)  
Come on! Come on! Don't do this  
to me now! Give me a little more  
juice! Just a little more!

Sam watches in horror as the horde of STEEL GIANTS charges across the field to smash his sister. She is fucked.

Sam crosses himself, kissing his CRUCIFIX NECKLACE.

Mad with rage, Joan thrashes within her suit, repeatedly slams a power button.

JOAN (CONT'D)  
AAAAAAHHHHHHHHH! I hate you!

The suit ROARS back to life.

JOAN (CONT'D)  
Yes! Yes!

With the rest of the players bearing down from behind, Joan quickly LIFTS OFF like a rocket.

Descends. Stomps on a few heads for balance--

JOAN (CONT'D)  
Here comes the pain!

--uses them for a spring board to CATAPULT herself towards the hoop. The AUDIENCE holds its breath.

Sam clutches his necklace with his eyes and lips shut tight.

Is victory imminent? Silence breaks and THUNDEROUS APPLAUSE erupts when Joan finally DUNKS the ball.

She raises her arms and dances in victory.

Climbs out of her suit to face Sam.

SAM  
Nice job, sis. I'm proud of you.

They embrace. Joan is handed a LARGE CHECK. PHOTOGRAPHERS snap away as she and Sam pose for a photo.

**EXT. STADIUM PARKING LOT - LATER**

Joan and Sam walk to the car.

JOAN

Three months ago I thought I was gonna lose the house. Tomorrow I'll pay off the bank and save the rest of the money for something fun. Something I've always wanted to do.

SAM

What?

She hands him a TRAVEL BROCHURE. Gracing the front page is the ILLUSTRATION of an Earth-like planet called KEPLER 73 F.

Sam goes through every page containing exotic IMAGES of a garden of Eden.

BLUE SKIES and OCEANS, SANDY BEACHES, GREEN HILLS and LANDSCAPES.

JOAN

I was hoping you'd join me.

SAM

Hm. I would have to check my schedule, but I don't see what could possibly stop me. I got plenty of vacation time saved up. I'd love to go, but...

JOAN

But what?

SAM

I would need you to do something for me first. Go to church with me.

JOAN

Sam--

SAM

Please. Just once. For me.  
(after a moment of  
silence)  
Forget it.

(CONTINUED)



CONTINUED:

JOAN

Sam, we talked about this. I'm  
sorry. So you're not coming?

SAM

Well, church or no church, I could  
use a vacation.

(climbs into car with her)

Have you talked to your friends?  
Usually you ask them first.

**INT. CAROLYN'S APARTMENT LIVING ROOM - NIGHT**

CAROLYN RODRIGUEZ hauls grocery bags into the room.

She is 29, Hispanic-American with matching accent and long  
black hair. The room LIGHTS AWAKEN.

A glass wall provides a breathtaking view of the TWINKLING  
CITY SKYLINE.

The FIREPLACE IGNITES itself, bathing the PICTURES of her  
five-year-old daughter MARY JANE in its GLOW.

She has her mother's tan and exotic complexion.

Beautiful eyelashes and a smile that can change the world.

**KITCHEN**

Carolyn empties the bags.

She is drawn to the glass wall.

PEOPLE are partying on a neighboring rooftop.

A WOMAN in her mid-twenties lifts her BABY in the air,  
cuddles and showers it with kisses.

Carolyn obviously loves what she sees, observing mother and  
daughter with envious eyes.

**LATER**

The living room has gone dark, except for the fireplace.

Silent and with unblinking, teary eyes, Carolyn sits on the  
sofa watching an old VIDEOTAPE of her daughter during  
Christmas eve inside the apartment.

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Her own VOICE can be heard while she converses with Mary Jane.

Presents are opened, words of love exchanged.

The tape ends with a CLOSE-UP ZOOM of Mary Jane, now literally a ghost of Christmas past.

MARY JANE'S BEDROOM

Carolyn enters, walks around the room decorated exactly the way it should be for a girl of five years.

Carolyn touches her daughter's clothes still hanging in the closet.

Runs a hand gently across her bed, sleeps in it.

LATER IN THE MORNING

The door BUZZER rattles Carolyn awake.

DOOR

Carolyn answers. It's Joan.

JOAN

Can I come in? Please.

MOMENTS LATER IN THE KITCHEN

Joan sits at a table. Carolyn sips from a coffee mug.

JOAN

So, uhm... How you been? Are you gonna say something? Carolyn, listen, I came here because you're my friend and I... It's been two years. Let's not dwell on ancient history.

CAROLYN

That's what my daughter is to you? Ancient history?

JOAN

I'm sorry for everything. I really am.

(rises)

(MORE)

(CONTINUED)

CONTINUED:

JOAN (CONT'D)

Maybe I should go. I didn't come here to fight, I just wanted to talk. And give you this.

Joan holds out the KEPLER BROCHURE. Carolyn reluctantly accepts it and looks it over.

JOAN (CONT'D)

I thought you and I should take a trip together like we did every summer. You, me and Anya. How is she, by the way?

CAROLYN

She got re-married. The guy's a complete lowlife. She invited me to her friend's birthday party on Saturday. I'm seeing her today, actually.

JOAN

I wish I could go, but I wasn't told about the party.

CAROLYN

Imagine my surprise. I believe you were leaving.

Joan exits. Carolyn tosses the brochure.

## LOBBY

Joan's about to exit the building as ANYA BAKSHI enters.

She's a native of India, aged 24, quirky with a high-pitched voice.

ANYA

What are you doing here?

JOAN

Hey, Anya. Long time no see.

ANYA

Stay away from Carolyn.

Anya marches down the lobby to catch the elevator. Joan runs after her.

JOAN

Anya! Anya, wait!

(CONTINUED)

CONTINUED:

Anya turns, looking pissed.

JOAN (CONT'D)  
How ya doing? I heard you got  
married. Good for you.

ANYA  
I thought Carolyn made it very  
clear that she didn't wanna see you  
anymore.

JOAN  
I wanted to patch things up. She  
can't stay mad at me forever.

ANYA  
Yes, she can, and so can I.

JOAN  
(chases her down the  
lobby)  
I can only say 'I'm sorry' so many  
times.

ANYA  
He was the first white guy I ever  
dated! My stupid parents told me  
not to, because according to them,  
white people can't be trusted! Now  
thanks to you they have the proof  
they needed and tricked me into an  
arranged marriage! Thanks a lot!

JOAN  
Anya, listen--

ANYA  
We're done! Don't talk to me  
anymore! Stay the hell away from  
me and Carolyn!

**INT. JOAN'S HOUSE - NIGHT**

Joan lies awake worry-eyed. The phone RINGS. She answers.  
Anya's face appears on a screen.

JOAN  
Anya?

(CONTINUED)

CONTINUED:

ANYA

Hey. You look like how I feel.  
I'm sorry I yelled at you today, I  
was out of line. I don't wanna be  
like Carolyn.

JOAN

Neither do I, so let's forget about  
it.

ANYA

I'm calling because I wanna tell  
you that I'd be delighted if you  
came to my friend's birthday party.

JOAN

What about Carolyn?

ANYA

Don't worry about her. I'm  
inviting you.

JOAN

Then I shall be there.

The screen goes blank.

**INT. HOUSE - DAY**

A birthday party is in full swing. PEOPLE have a blast  
eating, drinking and dancing to MUSIC.

Joan attends with her friends. Shows the exact same TRAVEL  
BROCHURE to Anya that she gave to Carolyn. Anya studies it.

JOAN

Terraforming was completed a year  
ago. It would be a shame not  
wanting to see it. Takes about two-  
and-a-half years to get there,  
we'll be back in five.

ANYA

Five years?

JOAN

Time isn't important, you'll be in  
hyper-sleep the entire trip.  
(points at brochure)  
I mean, look at this. It's  
paradise. So what do you say?

(CONTINUED)

CONTINUED:

ANYA

Uhm... I don't know.

CAROLYN

(to Joan)

You're wasting your breath. She's not going. She has to stay home and play housewife.

ANYA

(to Carolyn)

You're not exactly a party animal yourself, lady.

(to Joan)

So how's your brother?

JOAN

He's fine. In fact, I'm taking him with me.

(to Anya)

So tell me about your husband. What's he like?

CAROLYN

Yes, Anya, do tell. Did he ever fix that big, ugly bump on his forehead?

ANYA

My husband doesn't believe in altering his appearance. He thinks it's a sin. That's all I hear at home. "This is a sin, that is a sin". Don't do this, don't do that". Yep. Life is a boatload of fun.

CAROLYN

Just divorce his ass already and get it over with. He's the worst.

ANYA

I can't. It's a cultural thing. In our world when two people get married it's a contractual agreement between families, which includes combining assets, money, property... It's complicated. If I leave Nadal, our families go to war.

A large-breasted, racy beauty named BELLA, 24, approaches them.

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CONTINUED: (2)

BELLA  
Enjoying the party?

ANYA  
Hey, Bella. Happy birthday.

BELLA  
Thanks. Where's Nadal? Is he not coming?

ANYA  
I didn't tell him about the party, this isn't exactly his type of venue.

BELLA  
I see. Try some of that cake, it's an old family recipe.  
(as the door bell rings)  
Excuse me.

Bella heads for the door, draws an unfriendly look from Carolyn. The RINGING escalates into an angry POUNDING.

Bella opens the door. It's NADAL.

A turbaned Sikh from India. Age 32.

Long beard, inquisitory eyes, bump on forehead.

A relic of the dark ages.

NADAL  
(to Bella)  
Where is she?

Bella directs him to Anya with a nod and he barges in. Anya doesn't look too happy to see Nadal. She confronts him and kills the party.

ANYA  
Honey, what are you doing here?

NADAL  
Don't honey me! I've been looking everywhere for you! Meanwhile you're shaking that little butt of yours at someone else's house like a whore! What kind of a wife are you, anyway?!

(CONTINUED)

CONTINUED: (3)

ANYA

Can we not discuss this right now?  
I'm with friends.

NADAL

You should be home by now, cooking  
for your husband! You're a  
disgrace to your family! Maybe I  
should call my parents back home  
and tell them what the mother of my  
future children is turning into.

ANYA

No. Please, don't.

NADAL

(sniffs her glass)  
Are you drinking hard liquor?

ANYA

I'm sorry.

NADAL

That's it! Say good-bye to your  
friends and Mr. Tequila! We're  
going home! I'm waiting for you in  
the car! Don't make me wait!

Nadal exits, leaving Anya embarrassed, the center of unwanted  
attention.

**EXT. CAROLYN'S APARTMENT BUILDING - NIGHT**

Joan's car SCREECHES to a halt and she leaps out with extreme  
urgency.

**INT. CAROLYN'S APARTMENT**

Carolyn hears the KNOCKING on the door and opens it to face  
Joan.

JOAN

I came as soon as you called.  
Where is she?

Carolyn makes the door wide open, clearing Joan's view on  
Anya who sits on a sofa in the living room, pressing a napkin  
to her mouth. Joan sits next to her.

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CONTINUED:

JOAN (CONT'D)

(to Anya)

Are you alright?

CAROLYN

(to Anya)

Show it to her.

Anya opens her mouth to expose the BLEEDING GAP of a missing tooth.

JOAN

How did this happen?

(reads Anya's face)

He hit you? Honey, you gotta do something, you can't live like this. Get out of this relationship.

ANYA

These things happen, no marriage is normal. This is perfectly normal.

JOAN

He's abusing you. Why can't you stand up for yourself?

ANYA

I will. After Kepler.

CAROLYN

(to Joan)

She and I made a deal. She goes off planet and I won't beat the living crap out of her husband. We could all use a break.

ANYA

So that's it, then. We'll go together. All three of us.

JOAN

Four. Don't forget Sam.

CAROLYN

This should be interesting.

#### **INT. SPACE PORT**

Joan, Carolyn and Sam arrive and search for the right terminal.

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CONTINUED:

CAROLYN

I knew it. Anya's not coming. I bet her husband got wind of her plans and finally killed her.

JOAN

She's already on board.

CAROLYN

What?

JOAN

Why do you think she went home last night? She had to pack in the middle of the night when Nadal was sleeping and leave the house before he woke up.

They arrive at the terminal.

CAROLYN

(runs)

I gotta go to the bathroom.

MOMENTS LATER

PEOPLE get in line to board the ship. Joan and Sam are still waiting for Carolyn to return from the bathroom.

JOAN

What's taking her so long?

(to Sam)

Wait here. I'll go get her.

Joan dashes off. Sam's ticket is ripped out of his hand and SCANNED by an OFFICER.

SAM

No, wait--

OFFICER

No time to waste, get inside.

Sam gets pushed into the line of PASSENGERS boarding. The entrance to the ship is guarded by MEN in uniforms conducting a health inspection.

They FIRE the content of a NEEDLE GUN into each passenger and wait for a positive reading.

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CONTINUED:

Upon clearance they slap a WRIST TAG on them and welcome them aboard. Sam is next in line. He pulls up his sleeve, gets a SHOT.

HEALTH INSPECTOR  
Clear. Next.

MOMENTS LATER

Joan and Carolyn come running back from the rest room.

JOAN  
Where the hell's Sam?

CAROLYN  
He must have gone on board.  
They're closing the door.

JOAN  
(runs)  
Wait!

The door shuts. They hurry up the boarding ramp, yelling, attacking the door.

JOAN (CONT'D)  
Open the door! Hello!

CAROLYN  
Open the door! Please! We have to  
be on this ship!

The door opens. A FLIGHT ATTENDANT receives them.

CAROLYN (CONT'D)  
Ah, thank god. Please, sir, you  
have to let us in, this is our  
flight. We got the tickets right  
here.

FLIGHT ATTENDANT  
(reads tickets)  
Alright, hop on board.  
(stops them)  
Whoe, whoe, whoe, hold on there,  
ladies. I don't see any wrist  
tags. Have you two been tested?

JOAN  
Yes, yes, of course. We were both  
examined last week, clean bill of  
health and so forth.

(CONTINUED)

CONTINUED:

The attendant thinks it over for a moment and lets them in.

**SPACE SHIP MAIN PASSENGER CABIN**

The CREW assigns the PASSENGERS to their HYPER-SLEEP CAPSULES. Joan re-unites with Sam.

SAM  
Where were you?

JOAN  
I'm sorry, Sam, there was a long line outside the john. I wonder where Anya is.

Joan gazes across the room and guess who has come on board?

Anya and her prince charming. Nadal.

Joan stares at her with a question mark on her face that says, "What the Fuck?". Nods at Anya to have a word in private.

JOAN (CONT'D)  
What's going on? What's he doing here? Let me guess. He apologized, you caved.

ANYA  
I went back to him.

JOAN  
What?!

ANYA  
Joan, you don't understand, it's a cultural thing--

JOAN  
Yes, I know, I know, if you leave him, the families go to war, I've heard that story ten times already.

CAROLYN  
(joins them)  
You would never believe whom I just saw.

(CONTINUED)

CONTINUED:

ANYA

I will have you both know that we had a nice adult conversation and I told him that maybe a change of scenery would do us good and heal our marriage. He agreed with me and now we're here.

JOAN

Just keep him the hell away from me.

The gang gets ready for take off.

Carolyn makes eye-contact with a five-year-old BOY. PETER.

Round face, dark-hair hanging over his eyes.

The boy's PARENTS prep him for the flight.

Carolyn and Peter hold each other's gaze from inside their tubes as the lids close on them for the long slumber.

CAROLYN

Sleep well.

LATER

The computer in Carolyn's capsule performs a BRAIN SCAN and detects a NEUROLOGICAL DISTURBANCE.

She is having a nightmare. BLURRY IMAGES of her DAUGHTER hit and killed by a car are shown in the scan.

The lid on her capsule opens up. She awakes.

Climbs out. Tired, weak.

Her legs are shaky. She holds on to something, restores her balance. Walks towards a door. It SIGHS OPEN and she steps into

**THE NEXT CABIN**

Pauses with eyes of discovery.

MOMENTS LATER

Carolyn awakens her friends from hyper-sleep.

MOMENTS LATER

Joan and her friends are staring at Sam's and hundreds of other passengers' EMPTY, MUTILATED CAPSULES.

LIDS SMASHED and SMEARED with BLOOD. Anya returns from the far end of the aisle.

CAROLYN

And?

ANYA

Nadal's gone, too.

CAROLYN

What the hell happened?

ANYA

This is bad. This is very, very bad. My marriage was supposed to get better.

CAROLYN

(looks around)

Did you notice something different about the room? Where the hell are we?

JOAN

Let's find out.

### **CORRIDOR**

Joan and her friends walk towards a door.

It makes a hissing SOUND and slides open.

They pass into a large room and behold: The giant belly of a SPACE STATION.

A true behemoth of towering scope, constructed as a network of corridors, upper and lower levels. Dizzying heights and depths. Fiercely technological.

Archaic. Eerie. Abandoned. Auxiliary LIGHTS FLASH AWAY.

### **CANTEEN**

The three enter.

(CONTINUED)

CONTINUED:

JOAN  
Hungry, anyone?

Joan helps herself to the food generators.

CAROLYN  
Looks like you're home, Anya.

ANYA  
Enough with the housewife jokes,  
Carolyn. This is serious.

BLOOD trickles down on the floor right in front of Joan's face.

She looks up. A vicious, humanoid-shaped CREATURE drops down from the ceiling. Joan falls backwards on her ass, barely escaping doom.

Anya and Carolyn JUMP, scared shitless.

ANYA (CONT'D)  
Jesus Christ!

It's a FUCKING ZOMBIE!

A big piece of red meat. Hairless, naked, made entirely of muscles, giving it the appearance it's been skinned.

A perversion of nature. Fast and furious.

Carolyn, Anya grab whatever they can to defend themselves.

The creature guns for Joan.

In order to save her, Carolyn attacks the creature first, hits it hard on the back with one of the metal chairs.

It retaliates, smacks her across the face, sends her flying to the other side of the room.

Carolyn hits the floor hard, and before she knows it, the creature is airborne, descending upon her.

Instinctively, Carolyn raises both legs, kicks it back across the room, only a few feet away from Anya.

Back on its feet the creature flashes a look at Anya, moves in for the kill.

Suddenly, from the door, short, controlled BOLTS OF PLASMA SLAM into the creature.

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CONTINUED: (2)

The SHOOTER moves-in closer on the target as he squeezes off more BURSTS to stun it senseless.

The women look at their savior who lowers his high-tech military rifle to reveal his face.

It's William. Anya and Joan rush to Carolyn's aid, inquiring about her well-being.

Joan looks over her shoulder to see William who is operating a mysterious PIECE OF EQUIPMENT.

He puts it on the creature's forehead and then stares at a SCREEN in the other hand.

Anya doesn't understand what she is witnessing, obviously.

William locks the zombie into a room with a thick, bulletproof glass partition.

LATER

William converses with the ladies.

CAROLYN

Thanks for saving our lives, Mr...

WILLIAM

Darwin. William Darwin.

JOAN

Perhaps you can tell us what's going on here, Mr. Darwin.

WILLIAM

Your ship was intercepted in mid-flight and the cryo tubes transferred onto Devil's Bay.

(glances around the room)

A military outpost orbiting Jupiter. Out of one-thousand passengers 197 were revived for the test.

JOAN

Test? What test?

(CONTINUED)



CONTINUED:

WILLIAM

Some time ago the people I work for designed a new weapon, a virus that turns its human host into the abomination you've had the pleasure of meeting earlier.

Joan touches her neck where the bite wound used to be.

WILLIAM (CONT'D)

They started field-testing their weapon in human trials in a safe, contained environment such as this station. And then they would sit back and watch. The computer monitors the results and sends them back to the network. We tried to remotely destroy the station to incinerate all evidence, but we failed. That's why they sent me.

JOAN

What do you mean?

WILLIAM

This installation is captained 24/7 with minimal crew. We knew they were exposed the moment we lost contact. I need YOU to help me capture whoever used to be the captain among those creatures, extract from his mind the computer access codes and destroy the station.

JOAN

What other options do we have?

WILLIAM

None. It would be in everyone's best interest that this mission succeeds. After all, without proper treatment your loved ones will have no chance of survival. Placing them under quarantine is the only way to salvage what little humanity is left in them.

ANYA

You mean one of these things is my husband?

(CONTINUED)

CONTINUED: (2)

WILLIAM

Well, if you can't find him in the hyper-sleep chamber...

He doesn't have to finish the sentence. She gets it.

WILLIAM (CONT'D)

Don't worry, we'll get him back to you. You help ME, I help YOU. Do we have a deal?

JOAN

You want us to help you catch these monsters. How?

He opens a large case of PLASMA PULSE RIFLES, grabs one.

WILLIAM

We split up in two teams. Set your weapons on stun, like that. Remember, we need them alive.

(pumps rifle)

Extremely user friendly. Just aim and shoot.

(hands out earbuds)

Communications device, so we don't lose anyone.

(hands out small tubes)

Pheromones. Applied on the skin, it will lure the prey to its hunters.

(gets reaction from Anya)

Easiest way to track them. Welcome to Devil's Bay.

**SOMEWHERE ON THE STATION - MOMENTS LATER**

Joan and William on the hunt, searching the long, gloomy corridors with their guns drawn.

They reach the ENTRANCE to the docking port.

Joan peeks through a window in the door.

Sees a DROP SHIP locked in a parking position to keep it from drifting away while it hovers in the bottomless port.

A retractable BRIDGE makes the ship accessible to the boarding party.

JOAN

What's that?

(CONTINUED)

CONTINUED:

WILLIAM  
That's mine.

JOAN  
Interesting design. I bet it flies  
real smooth.

WILLIAM  
You're a pilot?

JOAN  
I used to fly for the army.

WILLIAM  
Let's move.

**ANYA AND CAROLYN**

Search for zombies in a different section of the station.  
Anya's weapon slips out of her hands.

She picks it up nervously. Carolyn looks annoyed.

CAROLYN  
Could you make a little more noise?

ANYA  
Sorry.

CAROLYN  
Jesus. This is what happens when  
you spend too much time in the  
kitchen.

ANYA  
Why do you have to go there?

They walk past an intersecting aisle. Carolyn stops,  
prompting Anya to do the same.

ANYA (CONT'D)  
What?

Carolyn moves backwards and stares into the mouth of the  
corridor she just passed.

It's too dark, she can't make anything out.

She steps closer. Thanks to the FLASHING LIGHTS on either  
side of the floor and ceiling, Carolyn detects movement--

(CONTINUED)

CONTINUED:

--SHOULDER BLADES repeatedly protruding in and out of a humanoid body due to hard breathing.

It's one of the ZOMBIES. Carolyn holds a finger to her nose, signals to a horrified Anya to be quiet.

Carolyn approaches the target. Aims.

Slowly squeezes the trigger and... CLICK.

It's jammed. She keeps pulling the trigger, but the damn thing just won't fire.

After so many attempts, the constant CLICKING NOISE doesn't go unheard by the creature.

It turns to face them. Anya looks like she is about to freak out.

ANYA (CONT'D)

Carolyn.

Carolyn FUMBLES with the rifle, trying to make it work.

ANYA (CONT'D)

Carolyn. He knows we're here.

CAROLYN

I know.

ANYA

He's getting closer.

CAROLYN

I know, I know.

ANYA

What do we do?

CAROLYN

Shoot him.

Anya is frozen with fear, guard down.

CAROLYN (CONT'D)

Shoot him!

Anya sloppily and nervously raises the rifle, MISFIRES.

Drops her weapon due to its powerful discharge.

(CONTINUED)

CONTINUED: (2)

The creature flinches, getting closer and closer. Carolyn smacks her gun, accidentally FIRES a shot. Frightens the zombie to a halt.

CAROLYN (CONT'D)

Finally.

She levels the gun and BLASTS it at the target.

The creature dodges every BURST of plasma.

CRAWLS UP the shelves and walls, DARTS from one corner to another.

Carolyn unleashes more MISFIRES. The creature is too damn fast. Escapes. Anya and Carolyn chase it.

CAROLYN (CONT'D)

Come on, let's go! Move it! Don't forget your gun!

Anya runs back to retrieve her rifle, pursues the monster with Carolyn. The creature SMASHES A HOLE INTO THE WALL.

The pursuit leads Carolyn through the hole, towards a dead-end--

-- A BALCONY overlooking the facility's CENTRAL NERVOUS SYSTEM. A massive room, both in width and height.

Big enough to fit a sky-scraper in it, either horizontal or straight up.

A city of complicated MACHINERY was built around the main power source that fuels the station.

Super high-tech TWINKLING away like space itself.

With Carolyn hot on its trail, the zombie ARCHES over the balcony and drops out of sight.

Carolyn leans over the railing, looks down at the ABYSS.

Anya arrives. The zombie's HAND reaches up from below, grabs Carolyn's face, PULLS her down.

Anya races to the edge of the balcony, extending a helping hand to her friend who is already in FREE FALL, screaming.

ANYA

Carolyn!

(CONTINUED)

CONTINUED: (3)

William arrives just in time. THROWS himself over the railing, DIVES after Carolyn and into her arms.

WILLIAM

Hold on!

He pulls a HANDGUN tucked into his pants. Aims upward and FIRES OFF a metal string with a HOOK on it that wraps tightly around the balcony railing.

He and Carolyn are SHAKEN pretty violently at the moment their descent comes to a SUDDEN STOP.

CAROLYN

Oh, my god!

They dangle calmly from the handgun. Joan, Anya look on from the balcony with relief.

ANYA

Who the hell is this guy?

Carolyn can't look down, keeps her eyes closed the whole time, clings tightly to William.

WILLIAM

It's okay. It's okay. We're safe.

He HITS a switch on the gun and it starts pulling them up to the balcony.

Blocking their way is the zombie that suddenly comes SWINGING from out of nowhere and onto the string.

ANYA

Watch out!

The zombie slowly climbs down towards William and Carolyn, snarling, drooling. Carolyn's jaw drops in horror.

CAROLYN

I don't believe this. Where did he come from all of a sudden?

### **BALCONY**

Anya looks around, notices Joan's absence.

ANYA

Joan?

**CAROLYN AND WILLIAM**

Carolyn can't stop staring at the zombie.

CAROLYN

I think he recognizes me. He knows  
I tried to shoot him. He looks  
pissed.

WILLIAM

Relax. Take my rifle. Use it.  
Hurry up!

She removes the rifle strapped across his back.

Opens FIRE with one hand, holds on to William with the other.  
Misses.

FIRES another shot. Misses again. Tries to get a better  
grip on William.

WILLIAM (CONT'D)

Don't stop! Shoot!

CAROLYN

I'm trying, but we're moving  
constantly!

She improves her aim. Pushes down the trigger, FIRES dozens  
of automated shots in a second.

In vain. The creature dodges them all, closing in.

Sneaky motherfucker.

CAROLYN (CONT'D)

Goddamn it! He's too quick. I've  
never seen anything like it.

Coming to their rescue, the ROAR and vibration of the  
powerful side thrusters belonging to the DROP SHIP can be  
heard below their feet.

William, Carolyn make eye contact with the pilot through the  
cockpit windshield.

CAROLYN (CONT'D)

Joan?

Joan positions the bird directly beneath them at a safe  
altitude.

(CONTINUED)

CONTINUED:

WILLIAM

Jump!

He and Carolyn land safely on the ship, enter the cockpit through a hatch.

**DROP SHIP**

William, Carolyn in the cockpit.

WILLIAM

(to Joan)

Much obliged, love.

JOAN

Don't mention it.

CAROLYN

Where's Anya?

JOAN

She's fine.

SPLAT! The zombie falls down on the windshield, BANGS its head against it.

Roars and snarls, drools all over the glass.

WILLIAM

I got an idea. Bring us up.

Joan flies the ship HIGHER and HIGHER.

The zombie keeps hitting the windshield.

The ship comes face to face with the balcony Anya is standing on.

WILLIAM (CONT'D)

Stop. Alright. Here's what I want you to do.

**BALCONY**

Anya waves at them. Carolyn waves back.

**DROP SHIP**

Carolyn puts on her full-body seat belt.

(CONTINUED)



CONTINUED:

Joan shifts the bird into REVERSE.

The SIDE THRUSTERS begin to turn and face forward, powering the ship backwards until it can't go any further.

Joan slows it to a halt. The zombie keeps butting its head against the glass until it bleeds.

Armed with the rifle, William stands below the hatch.

WILLIAM  
(to Joan)  
Wait for my command.

He sticks his head out of the hatch, points the rifle at the zombie.

WILLIAM (CONT'D)  
(into cockpit)  
Punch it!

Joan ROCKETS the ship forward towards the balcony.

Anya moves away from the railing to safety. The ship's speed has the zombie glued to the windshield, unable to move.

WILLIAM (CONT'D)  
(to cockpit)  
Wait... Wait...

The ship nears the balcony dangerously fast, it's only a few meters away from impact.

WILLIAM (CONT'D)  
(into cockpit)  
Now!

Joan brings the vessel to a FULL STOP.

Causing the zombie to FLY OFF the windshield and HURL backwards towards the balcony.

It catches several plasma SHOTS from William's rifle in mid-air.

CRASHES on the balcony, stunned. Anya comes out of hiding to see the zombie from a close distance.

Joan and William view their accomplishment from the cockpit.

**MEDICAL BAY - LATER**

William secures the zombie, straps it to a gurney. Joan and her friends are present.

ANYA

(leans over zombie)

Who do you suppose this is? A random passenger? A member of the ship's crew? Nadal? If he knew he wasn't wearing his turban, he would go postal.

William places a portable MIND-READING DEVICE on the zombie's head.

ACTIVATES IT. It starts DOWNLOADING ALL INFORMATION from the brain and feeding them into a handheld SCREEN.

It's the same mysterious equipment he used on the walking dead in the food court.

WILLIAM

That's not the captain.

Carolyn gets closer to the zombie.

CAROLYN

(in Spanish)

My god. What is this thing?

JOAN

(to William)

Exactly what are we dealing with here?

WILLIAM

Despite what you might think, we didn't conceive the virus. We found it on one of the moons of a newly discovered solar system. A paleontologist went over there to study the local wildlife and was bitten by a vicious animal.

He generates a THREE-DIMENSIONAL, TRANSPARENT IMAGE of the creature's BRAIN in a 360 degree rotation.

WILLIAM (CONT'D)

The virus contaminated his brain.

(enlarges brain interior)

(MORE)

(CONTINUED)

CONTINUED:

WILLIAM (CONT'D)

Stimulating the hypothalamus, which controls hostile and predatory aggression, reversing thousands of years of human evolution. After extensive research, military scientists went one step further by adding their own creative touch. Turning man...

(nods at zombie)

...Into THIS.

(leaves)

Please, don't touch anything and remain where you are. I'll be returning to you shortly.

Joan follows him out of the room.

### CORRIDOR

Joan confronts him.

JOAN

Darwin.

(faces him)

My friend almost died trying to capture just one of these things. It's a miracle no one got injured. Next time we may not be so lucky. Now, you may have all the time in the world, but we don't, I gotta find my brother--

WILLIAM

What's your point?

JOAN

We should go to the bridge. This station must have a way of detecting and locating any kind of life form on board that has a pulse. It'll save us time and minimize risk to everyone, if we know exactly where those beings are.

### BRIDGE

The room accommodates a pair of pilot seats facing the vastness of space through a wide windshield.

Lots of FLASHING LIGHTS, switches, buttons.

(CONTINUED)

CONTINUED:

Small screens displaying numbers, dashes, graphs, coordinates etc.

Joan and William study a HOLOGRAPHIC, THREE DIMENSIONAL MODEL of the station's INTERIOR.

With a quick, gentle touch of his finger William MOVES the model to view it from all angles.

FLIPS IT, SPINS IT, ROTATES IT, ZOOMS in and out of it.

WILLIAM

Why can't we find them?

JOAN

Well, I'm no engineer. My professional opinion: We can't find them because they stopped moving. Which would explain why the computer isn't picking up a life sign in the sick bay where we just came from. So all we have to do is sit back and let the motion sensors do their job.

Joan fills a seat to familiarize herself with the controls. William gives her company.

WILLIAM

What are you doing?

JOAN

I wonder if we can manually override the system.

WILLIAM

The computer wouldn't allow it. You need the code for that.

JOAN

Can I ask you a personal question? How did you get this wonderful assignment?

WILLIAM

No one else wanted it, so I volunteered.

JOAN

Are you married?

(CONTINUED)

CONTINUED: (2)

WILLIAM

Yes. To my job. Family is a luxury I can't afford, not in this line of work.

She notices an old, ugly SCAR on his left arm, stretching from biceps to wrist.

JOAN

Some work.

WILLIAM

You should see my other one.

She takes his hand, gently moves her finger along the injury.

JOAN

Do you enjoy living like this? Doing the dirty work for other people. Don't you get tired of it?

WILLIAM

No more tired than a police officer who puts his life on the line every day to protect his community. When I was in my infancy I was adopted by a British family traveling the dark continent. I got lucky. My biological mother flushed me down the toilet.

(draws her chuckle)

True story. I was stuck in a drain pipe for three days before they cut me out. Dirty work is what I was born to do.

(pauses as he reminisces)

I'm very sorry that we took away you and your friends' holiday.

JOAN

And turning my brother into a freak of nature. Don't be too hard on yourself. Call it bad luck. We were in the wrong place at the wrong time.

She hasn't let go of his hand yet. Meets his gaze in a brief moment of affection. BEEP! BEEP! Is the SOUND they hear every two seconds and they react with alarm.

WILLIAM

What's going on?

(CONTINUED)

CONTINUED: (3)

They run over to the 3-D model to take a closer look.

FOUR DOTS that represent life forms are seen making their way through the holographic construct of the station.

WILLIAM (CONT'D)

One of yours?

JOAN

Not according to my reading. It's them. They're moving again.

WILLIAM

Moving where?

JOAN

Sick bay.

WILLIAM

(runs)  
Bollix.

They RUN.

### **ELEVATOR**

Joan and William are thrown against each other when the lift ROCKS to a stop.

JOAN

Did I touch something?

WILLIAM

Wasn't you. Give me a boost.

She lifts him through the hatch above them. William SHINES the FLASHLIGHT of his rifle on the walls of the elevator shaft.

He startles at the sight of FOUR ZOMBIES crawling down in his direction. Climbs back down into the car, closes the hatch.

JOAN

What?! What?!

WILLIAM

They're here. Help me open this door.

Together they force the elevator doors open, assist each other in climbing out.

**CORRIDOR**

They turn a corner, RUN into Anya and Carolyn.

Guns leveled at each other. Joan, William put theirs down.

Carolyn lowers Anya's rifle to keep her from accidentally letting off a shot.

**MOMENTS LATER**

They all line-up like a firing squad.

Guns leveled at the elevator doors behind which the zombies are fighting to bust through.

HAMMERING the doors with such force they deform them. One of them slips its hands between the crack.

Pushing the doors apart and jutting its head out.

Roars and burns a menacing stare into its prey.

The creature slips up, getting its own head caught and squeezed between the doors. It's not going anywhere.

Joan walks towards it.

**CAROLYN**

Joan! What are you doing?!

Joan pumps her rifle, SHOOTS the creature in the head at point-blank range, stuns it. Looks back at the others.

**JOAN**

It was taking too long.

Within a split-second, another ZOMBIE parts the doors, kicks Joan back across the corridor.

The remaining THREE ZOMBIES spill out of the elevator.

Anya recognizes the ONE IN THE MIDDLE with a BUMP on its forehead, the leader of the pack.

**ANYA**

Nadal...

Nadal commands ONE of its fellow zombies to attack.

He himself stays behind with the other two, watching the humans react.

(CONTINUED)

CONTINUED:

WILLIAM

Fire!

The only one who doesn't comply is Anya.

She stands frozen from her recent discovery a few seconds ago.

Nadal and his pack RETREAT UNSEEN.

William and the women don't even notice their absence.

They are too busy trying to capture the one zombie HURTLING towards them fast.

They create a wall of plasma FIRE that scrapes the creature's skin several times, but fails to disable it.

Thanks to its speed and flexibility, it KNOCKS out the hunters.

The creature muscles Anya out of a GLASS WALL.

#### **PLATFORM**

Anya FALLS. Rolls with pain.

The zombie pushes her down on the platform. She holds her rifle to its throat to keep herself out of biting range.

The creature tries to SNATCH her with its mouth like a snapping turtle.

Drools and snarls only inches away from her face.

Gets hold of the rifle.

Lifts her off her feet, SWINGS her into the EIGHT-CAR TRAIN that carries passengers from one end of the station to the other.

#### **TRAIN**

Anya can barely move, struggles to get up.

ANYA

(talking to herself)

Joan, why did I listen to you?

(CONTINUED)



CONTINUED:

TRAIN'S VOICE

Welcome aboard. Please fasten your seatbelt.

The doors close. The train moves off the platform.

ANYA

You gotta be kidding me.

**BACK IN THE AISLE**

Joan and the others look on as the TRAIN LEAVES.

JOAN

We gotta stop the train.

**TRAIN**

Anya looks helpless, doesn't know what to do.

Walks into the next car.

Keeps changing cars before she is forced to stop.

The zombie is blocking the next door, facing her through a glass. She turns and RUNS, hunted.

**PLATFORM**

An enormous, two-handed, robot-like CRANE reaching ceiling-height catches Joan's eye.

She stops mid-run with William and Carolyn.

CAROLYN

What is it now?

Joan takes a moment to study the crane.

It moves on rails parallel to the train track, all the way to the other end of the station.

With her eyes, Joan follows the path of the train tracks to the platform she is standing on. Spots another EIGHT-CAR TRAIN parked at their disposal, gets an idea.

**TRAIN**

Anya RUNS from the zombie, looks over her shoulder in fear.

(CONTINUED)

CONTINUED:

It PURSUES her from one car into another.

Enters the EIGHTH CAR at the nose of the train.

Loses track of Anya.

Facing a dead-end, it stops and turns around. Walks back again, past Anya who is hiding below the seats.

### **CRANE**

Joan, Carolyn enter the CONTROL BOOTH.

CAROLYN

Do you even know how to drive this monster?

JOAN

You know one, you know them all.

Joan FIRES UP the crane.

It starts moving along the rail after the train.

Joan grabs a LEVER, pushes it upward to increase speed.

Drives the lever HIGHER and HIGHER until it reaches MAXIMUM VELOCITY.

### **TRAIN**

Anya is too afraid to come out of hiding.

Suddenly the creature's hand SHOOTS below the seat.

Fetches her, THRASHES HER UP AND DOWN from floor to ceiling. Tosses her into the next car.

She climbs to her feet.

Pushes herself to soldier on.

RUNS AS FAST AS SHE CAN. The creature RAMPAGES after her, breaking down doors in the process.

Anya has reached the REAR of the train.

Trapped between the zombie and the exit.

She looks out of the window. Approaching at HIGH SPEED on the same track is the other TRAIN piloted by William.

(CONTINUED)

CONTINUED:

ANYA  
Thank god.

**CRANE**

Carolyn nervously clutches the chair Joan is sitting in.

Both watch anxiously with anticipation as the TWO TRAINS near each other rapidly.

Joan keeps an eye on the CONTROL MONITOR showing they are about to surpass both trains.

JOAN  
We're catching up.

**TRAIN**

Anya waits to be rescued. The creature is COMING for her.

ANYA  
(to William)  
Come one, come on!

William SPEEDS UP, gets close enough in order to COUPLE both trains to each other.

Exits the drivers booth through a SIDE DOOR, reaches out to Anya. She exits the car, crosses to the other side as best she can, tries not to fall.

She SLIPS, almost takes a tumble. William pulls her up next to him.

WILLIAM  
I got you!

He and Anya can see the CRANE in the distance, descending its giant arms on the track to stop the trains.

The zombie is out of the car, SIGHTS Anya and her rescuer.

ANYA  
Can you take us out of here  
please?!

**CRANE**

Joan and Carolyn brace for impact.

(CONTINUED)

CONTINUED:

JOAN  
Hold on!

**TRAIN**

The moment the cars COLLIDE with the crane, William pulls his handgun.

FIRES OFF a hook and lifts Anya and himself to safety.

Both trains DERAIL, FALL OFF the track and into THE DEEP.

EXPLODE after hitting the ground.

FIRE RISES to Anya's feet.

The SPRINKLERS are set off and they drown the FLAMES.

William lowers himself and Anya on the scene of the wreckage. The creature BUSTS out of it.

NOW AIRBORNE, it descends on them with a ROAR and gets SHOT DOWN. William and Anya turn around to see who saved them. It was Joan.

From the distance an AVALANCHE OF ZOMBIES COMES BARRELING TOWARDS THEM WITH A LOUD CRY.

WILLIAM  
"Angels and ministers of grace,  
defend us."  
(to the others)  
Run.

William detaches a GRENADE from his rifle. ARMS IT.

Joan yells at him to run for his life.

JOAN  
Darwin! Darwin!

The avalanche is HURTLING TOWARDS THEM FAST.

William tosses the grenade in the path of the zombies.

RUNS for cover, inspiring the women to do the same. The grenade LIGHTS UP WITH BLINDING INTENSITY.

EXPLODES. COVERS A LARGE AREA IN ITS FURY.

THE SHOCK WAVE WIPES THE FLOOR CLEAN.

(CONTINUED)

CONTINUED:

KNOCKING THE ZOMBIES SENSELESS.

LATER

In Joan's absence, and with Anya and Carolyn watching, William employs his mind-reading device on the BLANKET OF ZOMBIES covering the floor.

Anya tries to ID the bodies, searching for her spouse.

William completes his own search.

WILLIAM

No captain.

He takes a TUBE from his belt pouch, about to spill the content on the carcasses.

CAROLYN

(to William)

What are you doing?

WILLIAM

Destroy evidence.

CAROLYN

You can't do that. We haven't found Anya's husband yet, or Sam.

WILLIAM

Who's Sam?

CAROLYN

Joan's brother.

ANYA

He's not here.

CAROLYN

Who?

ANYA

Nadal. He's not here.

CAROLYN

How do you know?

ANYA

Trust me. I know.

(CONTINUED)

CONTINUED:

CAROLYN  
(to William)  
Okay, what about Sam? You wanna  
break the bad news to his sister?  
(looks around)  
Where is she, anyway?

WILLIAM  
His sister doesn't need to know.

He spills the tube, DISSOLVES THE CREATURES INTO ASH.

**CORRIDOR - MOMENTS LATER**

Carolyn walks by herself, searching for Joan.

CAROLYN  
Joan?  
(turns corner)  
Joan? Where are you?

She hears the distant VOICE of a little girl GIGGLING.

She goes after the voice.

Turns into another corridor, catches a brief glimpse of the  
GIRL before she vanishes out of sight.

Carolyn follows her.

Turns another corner, misses her again.

She keeps running after the girl, never knowing what she  
looks like.

Every time she thinks the girl is about to reveal herself,  
she doesn't, allowing Carolyn to see only FLASHES of her.

**BRIDGE**

Joan in the pilot seat, messing with the CONTROLS.

JOAN  
(to herself)  
He was right. Auto-pilot won't let  
me take over. Can't even have a  
little fun.

The COMPUTER DELIVERS AN URGENT MESSAGE. Using a TOUCH-  
SCREEN she inquires more detailed information.

**CORRIDOR**

The little girl disappears through a DOOR. It opens when Carolyn approaches it.

**HOLO SUITE**

Carolyn enters, walks around.

The room is an exact replica of her apartment.

Christmas DECORATION everywhere.

WRAPPED GIFTS at the foot of a large, beautifully adorned TREE standing proudly by the glass wall.

It SNOWS outside.

The FIRE PLACE IS ON, bathing the room in its magical GLOW as if it were blessed by the holy lord himself.

A very touching, slow-paced Christmas SONG echoes throughout the room.

A TABLE covered with FOOD.

Carolyn is obviously taken by what she sees.

A heartwarming place.

A sanctuary of love, forgiveness and peace. Joan CALLS-IN via intercom.

Captivated by the experience, Carolyn SNAPS out of it abruptly when she hears her.

JOAN

(from intercom)

Carolyn? Carolyn, it's me, where are you? If you can hear my voice, could you please join us on the bridge, it's urgent.

**BRIDGE**

William discusses the situation with the others.

(CONTINUED)

CONTINUED:

WILLIAM

Shortly after the explosion that destroyed the ship's transportation system, during which Ms. Bakshi's life was saved, the computer set course for the home base.

CAROLYN

What's the home base?

WILLIAM

Earth. It's programmed to do that in the event of a disaster that could potentially destabilize the hull. We got three hours. Three hours to find the captain and avert disaster. If this organism comes into contact with Earth's population, it will render it extinct.

CAROLYN

What happens to the other passengers when we leave?

WILLIAM

When I said 'organism' I was including the passengers. We can't take them back to Earth to be awakened and risk an epidemic, I hope everyone understands that.  
(checks his watch, exits)  
Time to finish what we started.

### **OUTSIDE THE BRIDGE**

The team heads for the elevator.

It ROARS TO LIFE before they can reach it and descends to the floor below them.

Darwin and the ladies exchange looks of stun.

Have the zombies learned how to use human technology?

Could it be another survivor? The elevator is COMING BACK to the bridge where the team awaits. Guns leveled. The doors split to reveal:



PETER

The five-year-old toddler whom Carolyn encountered before hyper-sleep.

The guns come down, there's no need to panic. Carolyn kneels to Peter's eye-level.

CAROLYN

Hi. Are you alright? Do you remember me?

WILLIAM

You know this boy?

CAROLYN

His hyper-sleep chamber was next to mine.

(to Peter)

It's okay, don't be afraid. You're safe now.

PETER

Where's my mom?

CAROLYN

I don't know.

William eye-balls the TAG on Peter's wrist.

WILLIAM

(to Carolyn)

I wouldn't get so close if I were you, could be dangerous.

CAROLYN

The boy's been separated from his parents, he's obviously frightened and confused. The last thing he needs is the four of us shunning him like a disease.

JOAN

I think you should listen to him, Carolyn.

CAROLYN

Of course you do. Everyone knows you're such an expert in child care. I'm taking him to the canteen.

(to Peter)

(MORE)

(CONTINUED)

CONTINUED:

CAROLYN (CONT'D)

Are you hungry? Yes? Let's get you something to eat.

Carolyn takes his hand and walks him away.

### CANTEEN

Peter sits with his arms crossed on a table, waiting to be fed. Carolyn serves him oatmeal and water.

CAROLYN

Not exactly my idea of a nice, home-cooked meal, but it'll help you regain your strength.

Peter starts eating.

### DROP SHIP

William types away on a keyboard, unaware that Joan has entered the ship.

She sneaks up behind him with curiosity, discretely peeks over his shoulder. Manages to catch a glimpse of the last sentence he keys in.

### ...AWAITING FURTHER INSTRUCTIONS

As soon as William sees her REFLECTION on the monitor he blackens the screen.

WILLIAM

I'll be joining you in a minute. Please get out.

JOAN

You never told me how the passengers were infected in the first place.

William rolls his eyes. She is not going anywhere. He turns his chair to face her.

WILLIAM

Mandatory blood screening at the docking port. Speaking of which, I noticed you're not wearing a wrist tag, both you and, uh... What's her name?... Carolyn. How did you get past health inspection?

(CONTINUED)

CONTINUED:

She realizes something. Judging from her face, it isn't good.

JOAN

Anya boarded the ship before we did, which means she was blood-tested. Then why hasn't she turned?

WILLIAM

There could be a number of reasons. Sudden increase in estrogen levels, drugs, genetic modifications. My best guess: She's pregnant. Certain conditions need to apply in order to whirl around her hormones rigorously enough and delay the mutation. Pregnancy seems to be the most logical conclusion.

Her lips would never utter those words, but her eyes do:  
"My god".

JOAN

Can you save her?

WILLIAM

That's the deal.

JOAN

I don't understand you. The deal only applies to me and my friends, but not the other passengers?

WILLIAM

I have my orders.

JOAN

You would let them die?

William's response is a cold stare of indifference. He grabs his rifle to exit. She blocks him.

JOAN (CONT'D)

You got family? Children? Would you sacrifice them, too, because you have to follow orders?

It's obvious they're attracted to each other. Their lips are about to touch, but William kills the mood.

(CONTINUED)

CONTINUED: (2)

WILLIAM  
Orders are orders.

**CANTEEN**

Peter wolfs down one last spoon of oatmeal and scrapes the bowl empty. Chugs down the water at once, burps. Carolyn unwraps a BEEF STICK.

CAROLYN  
They didn't have anything sweet,  
but I found this--

He SNATCHES the stick out of her hand, devours it.

CAROLYN (CONT'D)  
So...  
(reads name on his  
sweater)  
Peter. Where you from?

PETER  
Earth.

CAROLYN  
Me, too. Listen, Peter. I want  
you to know that we're here for  
you. We'll help you find your  
parents.

PETER  
(holds out glass)  
More water.

CAROLYN  
Sure.

She takes the glass and walks away. Gets him a re-fill at the water dispenser.

Turns to go back to the table when suddenly she finds herself face to face with Peter who is standing only a few inches away. She JUMPS. Hands him the water.

CAROLYN (CONT'D)  
There you go.

Peter gulps it down, never takes his ominous stare off Carolyn.

(CONTINUED)

CONTINUED:

CAROLYN (CONT'D)  
You were really hungry, weren't  
you?

PETER  
(raises glass)  
More.

She takes hold of the glass, pauses.

Notices how his SKIN SLOWLY STARTS TO CHANGE, beginning with  
his FINGER TIPS.

Carolyn follows the path of his MUTATION with her eyes as it  
EXPANDS INCH BY INCH.

BODY PART BY BODY PART until Peter is fully ZOMBIFIED.

He TORPEDOES headfirst into the wall, missing Carolyn who  
dodges him just in time.

Peter CHASES her across the room and all she can do is haul  
ass. That little Tasmanian Devil moves quicker than an ape.

RUNNING, JUMPING, SWINGING, CLIMBING in pursuit.

Carolyn KNOCKS THINGS OVER into his path, in vain.

Shields herself with a chair.

As he CHARGES Carolyn he SLIPS on Sam's NECKLACE and falls.

Carolyn exploits a small window of opportunity and JAMS the  
top rail of the chair into his throat.

Holds him down. PUSHING. SQUEEZING.

Peter is suffocating.

While Carolyn awaits his demise Peter CHANGES BACK INTO HUMAN  
FORM, prompting her to ease the pressure.

Confused and disarmed by his big, adorable eyes, Carolyn  
listens to his plea.

PETER (CONT'D)  
Mami. Mami. Help me. Help me,  
mami. Please, help me.

When Carolyn starts to lift the chair off of him Peter re-  
assumes his ZOMBIE APPEARANCE. Goes WILD.

(CONTINUED)

CONTINUED: (2)

LUNGES at her. Realizing she has been tricked, Carolyn SLAMS the chair into his throat and doesn't let go until he is finally dead.

**MEDICAL BAY - MOMENTS LATER**

Peter's corpse on a gurney. William analyzes a blood sample under a microscope. Joan and her friends are present.

CAROLYN

It clearly tried to deceive me.  
Taking on human form to illicit  
compassion and I fell for it.

JOAN

You're trying to tell us that this  
thing has the ability to--

WILLIAM

(finishes analysis)  
Copy human tissue. It lures its  
prey into a false sense of security  
by imitating it. A common trait  
among a number of predators on  
Earth. It's quite fascinating,  
actually.

JOAN

You knew about this, didn't you?

WILLIAM

No. The only people who might have  
known are my superiors. My  
services, however, are acquired on  
a need-to-know basis.

Suddenly the room SHAKES and THROWS EVERYONE VIOLENTLY OFF BALANCE.

JOAN

What was that?! Darwin!

**BRIDGE**

The computer's PROXIMITY WARNING SYSTEM goes berserk.

It WAILS and bathes the room in a RED LIGHT as a result of the ALARM CRY.

William, Joan and her friends STORM IN, look out of the windshield, find themselves in the midst of a METEOR SHOWER.

(CONTINUED)

CONTINUED:

HUNDREDS of ROCKS the size of a car or bus WHIZ towards them and past them.

ANYA

What's happening?! Where are we?!

WILLIAM

The main asteroid belt between Jupiter and Mars. I was hoping the computer wouldn't choose this route.

ANYA

What do we do?!

WILLIAM

The auto-pilot will have to take evasive action to get us through safely.

ANYA

Are you sure?!

WILLIAM

I hope so.

ANYA

It sure looks like it!

Joan spots ZOMBIE MOVEMENT on one of the surveillance monitors.

JOAN

Darwin.

He looks at the monitor, sees the zombie as well.

WILLIAM

Let's get them.

**LATER**

Carolyn, Anya on the hunt again, prowling through the dark and creepy aisles.

ANYA

Why does he make us split up in teams? Is your weapon set on stun?

CAROLYN

Yes.

(CONTINUED)

CONTINUED:

ANYA

Are you sure? Double-check.

CAROLYN

No, I won't double-check, leave me alone.

ANYA

I'm just saying, next time you point it at someone, it could be my husband. I can't afford to lose him.

CAROLYN

Jeez, wouldn't that be a tragedy.

ANYA

Do you have a problem with Nadal?

CAROLYN

I'm surprised YOU don't.

ANYA

What is your problem?

Carolyn stops and gets in her face.

CAROLYN

You wanna know what my problem is? You. Going on and on about how much you love your jack-ass of a husband and how important he is to you. It makes me wanna puke. Did it ever occur to you that some of us might not get out of this alive? You lost your husband a long time ago. This marriage is lost. That's what life is all about. Loss.

Carolyn intends to walk on. Anya pulls her close.

ANYA

Just because you lost a loved one don't wish it on somebody else. Is that what this is about? You want my husband to die because of Mary Jane?

CAROLYN

Shut your mouth.

(CONTINUED)



CONTINUED: (2)

ANYA

My god, you're sick.

CAROLYN

I'm sick? Honey, I'm not the one who went crawling back to her husband after he knocked her tooth out.

ANYA

Then why? Why do you hate him so much?

Interrupting them is Joan's VOICE coming out of their earbuds.

JOAN

You two can argue about this on your own time. We have a job to do, ladies. Get on it.

**JOAN, WILLIAM**

Joan is following William when suddenly one of the creature's EXPLODES out of the floor and grabs her.

William extends his hand to save her.

WILLIAM

Hold my hand!

Anya and Carolyn arrive.

CAROLYN

Jesus Christ! Joan!

While Anya stands-by worrying, Carolyn gives William an extra hand.

Both struggle to keep Joan above surface who is slowly but surely slipping away.

CAROLYN (CONT'D)

I'm losing you! Don't let go,  
Joan! Don't let go!

Carolyn and William keep pulling, but it's obvious they can't hold on to her anymore.

CAROLYN (CONT'D)

No! NOOOOOOOOO!

(CONTINUED)

CONTINUED:

Joan's hand slips from their grasp. She's gone.

Carolyn sticks her head through the hole, screams.

CAROLYN (CONT'D)

Joan!

### **CRAWL SPACE**

Joan falls into a dark compartment between the corridor above and the room beneath her. Sits up.

Hears a GROWLING and immediately LUNGES for the rifle.

Levels it at the blackness in front of her.

FLASHLIGHT ON.

A pair of EYES FLARES UP in the dark. The creature slowly reveals itself, crawls into the LIGHT.

Saliva drips from its jaws. Truly disgusting.

It realizes Joan is about to shoot.

Her trigger-finger barely twitches when she is pre-emptively attacked.

Causing the floor to collapse and leaving the rest to gravity.

### **AQUEDUCT**

She and the zombie are in FREE FALL.

Descending on a WATER TANK and SPLASH!

They PLUNGE into it.

Joan SWIMS to the surface, supports herself on the edge of the tank.

For a few seconds she gets a good look at her surroundings.

It's the ship's WATER SUPPLY CHAMBER populated by heavy machines. Suddenly she gets pulled

UNDER WATER

Fights off the zombie.

(CONTINUED)

CONTINUED:

It SNAPS at her with its mouth, misses her every time. Joan kicks it away, dives deeper to the bottom, reclaims her rifle.

Shoves it between the zombie's teeth to chew on.

The creature grabs her by the thighs and throws her OUT OF the water.

ABOVE WATER

Joan breaks the surface, FLYING.

Grabs on to the edge of the tank as she falls out of it.

Dangles around.

Drops the gun. The zombie BURSTS out of the water.

Touches down with its feet spread over Joan's head. Bends down to fetch her. She LETS GO of the tank and falls on the footbridge below.

**FOOTBRIDGE**

She stands herself up by the railing.

The bridge SHAKES when the zombie sets its feet on it.

Both face off. The creature BOLTS into action, RUNS.

COLLIDES face-first with her FIST.

She PULLS ANOTHER PUNCH.

JOAN  
Eat this!

She takes another SWING at it.

And another one. And another one.

Her opponent is one tough son of a bitch.

Doesn't suffer a single scratch.

Takes all the beating and remains strong like a rock with a face of serenity. No sign of pain whatsoever.

Just an evil glare. Joan tires herself out after this little exercise. Panting.

(CONTINUED)

CONTINUED:

JOAN (CONT'D)

Kiss my ass.

She is a sitting duck, completely defenseless.

The creature moves in for a killing stroke.

A HAIL of tiny, razor-sharp METEOR FRAGMENTS BREACHES the hull at the speed of a bullet.

PUMMELS and PIERCES the zombie from head to toe, killing it instantly. Joan dives for cover.

The zombie tilts over the railing. FALLS.

COMPUTER'S VOICE

Attention! Hull integrity at 95%!

More and more METEOR FRAGMENTS penetrate the wall, SHOOT-UP the footbridge and SPLIT IT IN HALF.

It falls away to either side with Joan hanging on for her life.

JOAN

Why can I never keep my feet on the ground?

She climbs to the top and is offered a helping HAND.

It's Carolyn who has arrived with the rest of the search party.

Joan takes the hand she is offered.

Puts herself back on her feet.

Carolyn embraces her.

CAROLYN

I thought I lost you.

Carolyn turns to Anya to answer her question as to why she despises her husband so much.

CAROLYN (CONT'D)

I hate him because he's cheating on you with Bella.

JOAN

What are you talking about?

(CONTINUED)

CONTINUED: (2)

CAROLYN

(to Anya)

I came to see you at your house one day and saw Bella standing by the door, sticking her tongue into Nadal's face. Obviously she's going after his family fortune. She's been driving a wedge between you two from the beginning.

ANYA

No. I don't believe this.

CAROLYN

How do you think Nadal found out you were attending her birthday party? She told him because she knew how he would react.

Both Anya and Joan are paralyzed from shock.

CAROLYN (CONT'D)

(to Anya)

It wasn't easy for me to keep my mouth shut all this time, but all I could think about was you. I didn't wanna cause any trouble.

WILLIAM

(to Joan)

Where is it? The entity. Where is it?

JOAN

He didn't make it.

### BRIDGE

Everyone is there. William consults the computer about their current situation.

WILLIAM

Alright, people, I got good news and bad news. Bad news is, we got about two hours of oxygen left as a result of the meteor shower that caused severe damage to the hull. The good news is, my mission is over. I'm going home.

CAROLYN

What?

(CONTINUED)

CONTINUED:

JOAN

Do explain.

WILLIAM

It's simple. The moment the hull was breached, the heat shield lost its purpose, which means that finding the access codes has become obsolete. This station will burn up in the atmosphere before even touching the Earth.

CAROLYN

So that's it? You're leaving?

WILLIAM

I got no reason to be on board.

JOAN

I'll give you two reasons.

(nods to Anya)

Her husband and my brother. You promised you would help us find them, if we help you recover the access codes. We had an agreement.

She approaches him.

JOAN (CONT'D)

If I have to burn, I will gladly burn, but I got two hours left and I intend to spend every second of it searching for my brother and you will help me find him.

(to everyone)

Let's finish this. The sooner we get this done, the sooner we can get the hell out of here.

They roll out. Carolyn is the last person heading for the door.

Turns back to tend to Joan who rests on a chair, looking troubled.

CAROLYN

Are you alright?

JOAN

There's a good chance I lost my baby brother today. I was supposed to catch him alive, but I didn't. He died because of me.

(CONTINUED)

CONTINUED: (2)

CAROLYN

It wasn't your fault. It was an accident. And what makes you think it was Sam who died today? What if you're wrong?

JOAN

What if I'm right?

CAROLYN

Don't jump to conclusions. You just gotta have faith.

Joan notices she is wearing a CRUCIFIX NECKLACE.

JOAN

What's that?

CAROLYN

This? It's nothing. I found it on the floor in the canteen earlier. Somebody must have dropped it.

JOAN

Sam had a necklace just like this.

### **CANTEEN**

Joan and Carolyn enter.

Immediately drawn to the glass-enclosed room where William imprisoned the first zombie.

Both women share the same look on their faces.

The look of discovering something dangerous that elicits caution.

The zombie behind the glass has regained consciousness after being stunned. It stares menacingly at Joan as she approaches the glass.

CAROLYN

Be careful.

Joan studies the creature's face. It never blinks the entire time. Just stares at her.

CAROLYN (CONT'D)

Maybe it's not him. We should go.

(CONTINUED)

CONTINUED:

Joan gets closer to the glass, stares deeply into the monster's eyes.

Windows to a dark intelligence with a free will, plotting, scheming, thinking, hard and clear.

Joan follows Carolyn to the exit.

SAM

Joan.

Joan spins. Shock and surprise erupt across her face.

She has finally found her baby brother. IN THE FLESH.

She returns to the glass partition where she is met by Sam's winning charm and persuasion mastery of the entity that rules him.

SAM (CONT'D)

Hey, sis. Good to see you.

JOAN

Hey, Sam.

SAM

Did I miss something? Where am I?

JOAN

You're in isolation. Something happened to you after we left Earth.

SAM

What do you mean?

JOAN

Sam, you're sick. We're taking you home for further treatment.

SAM

But why am I in this room?

JOAN

For safety. If we let you go, the lives of everyone would be at risk.

Sam acts like he is shocked, takes a deep breath.

SAM

Joan. There's something I need you to do. Pray for me. Will you do that?

(CONTINUED)



CONTINUED: (2)

JOAN  
(hesitates)  
Yes.

SAM  
Thanks. You know what I'm thinking? How about you let me out of this booth and then you and your friend can leave the cafeteria and lock the door. I will still be contained and no one gets sick. That sounds like a good deal, right?

JOAN  
I can't do that, Sam.

His enthusiastic smile fades away.

SAM  
Joan. Please. This is ridiculous. You know me. I'm not dangerous. You know I'm not dangerous. Please, let me out. Please.

JOAN  
I can't. I'm sorry.

SAM  
Why don't you believe in me? Have some faith. Is that too much to ask? You don't trust me. You never pray with me. You don't care about me. You don't love me.

JOAN  
That's not true. I do love you. I'm trying to save you.

SAM  
You love yourself. You never cared about anyone but yourself, always putting your own selfish needs above everyone else.

She repeatedly shakes her head, doesn't want to acknowledge her flaws.

JOAN  
No. No.

(CONTINUED)

CONTINUED: (3)

SAM

Yes! Yes! You never loved me!  
 You betrayed your friends!  
 Carolyn! Anya! Your own friends  
 loathe you! You're a disgrace to  
 me! To your family! To almighty  
 god!

Joan remains as hard as a rock, yet she can't look in his eyes.

His words are clearly ripping cracks into her armor.

SAM (CONT'D)

Joan. Look at me. I'm sorry I  
 snapped at you. I really need to  
 get out. I think I might be  
 claustrophobic.

JOAN

No.

SAM

Please.

JOAN

No.

He PUNCHES the glass, scaring Joan and Carolyn into a JUMP.

SAM

Let me out!

Sam is losing his patience. He takes a moment, SHEDS HIS HUMAN APPEARANCE and lapses into a VIOLENT RAGE.

ATTACKS the glass to destroy it. SLAMS it repeatedly.

ROARS at the top of its lungs.

For now its unable to bust out of its prison.

The glass wall remains indestructible. Joan puts her palms on it.

Yells at the creature with the emotional intensity of a sister who is clinging to what used to be her brother.

JOAN

I'm sorry! I'm sorry! I can't let  
 you out! Please, stop! Stop it!  
 Sam! Please, stop! Please!  
 Please!

(CONTINUED)

CONTINUED: (4)

The glass starts to CRACK. Joan steps away.

The creature keeps TRASHING AND POUNDING and the CRACKS SPREAD ALL OVER THE GLASS.

JOAN (CONT'D)  
It's gonna break.

CAROLYN  
What do we do?

JOAN  
Step back. Back.

Both retreat to a safe distance.

JOAN (CONT'D)  
Gun.

Carolyn surrenders her rifle to Joan who levels it.

Ready to fire as soon as the creature gets out.

It finally SMASHES THROUGH THE GLASS into freedom.

It's barely risen to its feet, Joan SHOOTs and knocks it out.

#### **MEDICAL BAY**

Sam, unchanged in his current form, has been placed inside a hyper-sleep capsule. William and the others watch as the lid slowly comes down to lock him in.

William reads from a SCREEN on the side of the tube.

WILLIAM  
Heart rate and blood pressure  
normal. Your brother will survive.

Carolyn places Sam's necklace in Joan's palm and closes it.

CAROLYN  
Give it to him when he wakes up.

JOAN  
I'd like to be alone with my  
brother, please.

WILLIAM  
I'm afraid we don't have time for  
that.

(CONTINUED)

CONTINUED:

ANYA

Mr. Darwin, I don't think a little privacy for my friend here is too much to ask, considering the circumstances. She may never see him again.

(to Joan)

We're right outside the door if you need us.

Everybody leaves. Joan remains at her brother's side.

**OUTSIDE THE DOOR**

Carolyn, Anya wait in the hallway.

ANYA

Yes.

CAROLYN

What?

ANYA

You said to me, "Did it ever occur to you that some of us might not make it out of this alive?". My answer is 'yes', it did occur to me. We're millions of miles away from home. After all that's happened, who knows if we will ever get back.

Carolyn runs away.

ANYA (CONT'D)

Where are you going? Carolyn.

CAROLYN

I have to be somewhere. I'll be back.

ANYA

Carolyn, don't go! Stay! It's not safe!

**MEDICAL BAY**

Joan opens up to Sam.

(CONTINUED)

CONTINUED:

JOAN

I'm sorry I never went to church with you. After mother died I didn't have any faith left. "If god really existed", I often asked myself, "why would he take my mother away from me". On the day she died my world fell apart and so did my belief in god.

She looks at his necklace, rubs it.

JOAN (CONT'D)

But after what I witnessed today I'm not so sure anymore. When I saw you change back in front of my eyes, it seemed plausible, if only for a moment, that a higher power could exist.

She pauses, adrift in a sea of her own convictions experiencing a re-birth.

JOAN (CONT'D)

No one can tell me that this evil creation in all its viciousness is simply an aberration of nature. That life itself is nothing but a series of chemical reactions...

The more she talks and pauses, the more determined she sounds, determined to give faith a chance.

JOAN (CONT'D)

There's got to be more to this than science. Something so complex, so incredible, there's got to be someone else involved in its making. Someone very powerful.

She wraps his necklace into its own chain and puts it on top of the tube. Then kisses the glass lid.

## **HOLO SUITE**

Carolyn enters. The room once again resembles her skyscraping residence back in Beijing.

Nothing has changed since the last time she came here.

Except it's DAWN outside the glass wall.

(CONTINUED)

CONTINUED:

The music has stopped. The fireplace has died.

The Christmas PRESENTS opened. She is not alone.

A HOLOGRAPHIC FIGURE, female, ENERGIZES into appearance.

Carolyn faces her.

It's as if she is staring into a mirror. The figure looks exactly like her. In fact, they could be twins.

Carolyn's other self is more distinguished though.

Wears glasses and dressed in conservative wardrobe.

Hair pulled back into a bun.

Her posture strict and militarized.

Her command of the English language suggests a superior intellect.

OTHER CAROLYN  
Hello, Carolyn.

#### **OUTSIDE MEDICAL BAY**

Joan exits medical bay so fast she doesn't even notice Carolyn's absence.

Walks right past Anya. Interrupts her before she can even finish her sentence.

ANYA  
Joan, listen. Carolyn just--

JOAN  
No time to lose, Anya. Let's get your husband back.

ANYA  
No.

JOAN  
(stops)  
What did you say?

ANYA  
I don't wanna get him back. I mean it.

(MORE)

(CONTINUED)

CONTINUED:

ANYA (CONT'D)

After what he did to me, he doesn't deserve to come home with us. He's probably dead, anyway, so why bother?

JOAN

Because it was your idea to bring him along in the first place, remember? YOU put him on that ship and now it is YOUR responsibility to bring him back.

ANYA

Carolyn was right. I should've divorced his ass, but I was too afraid of his family. Why didn't I listen to her? He's a prick.

JOAN

And wouldn't it be so much more satisfying to say that to his face?  
(walks with her)  
Come on.

## HOLO SUITE

Carolyn confronts her other self.

CAROLYN

Who are you?

OTHER CAROLYN

You're inside the holo suite designed to train soldiers. At the heart of its design lies an emotion chip, a rather expensive piece of technology capable of reading everyone's mind, thoughts, emotional status. What gives them joy, grief. I was created the moment you set foot in this room. A holographic projection of your subconscious.

CAROLYN

(glances around)  
I remember this night. Christmas, two years ago. Too bad it's not real.

(CONTINUED)

CONTINUED:

OTHER CAROLYN

It's as real as your imagination allows it to be. You see, there are two sides to every personality. One that represents the most basic and primal instincts like fear, love, hate. And then there's the other side, the one that holds us back every time we feel the need to unleash our inner beast tricking us into wallowing in the deepest depths of our own misery.

CAROLYN

Which is?

OTHER CAROLYN

Reason. And as of this moment you are interacting with it. I'm the reflection of every shred of common sense you have abandoned for so long.

CAROLYN

So you are me.

OTHER CAROLYN

The reasonable side of you. The better angel of ourselves.

CAROLYN

Is this about Mary Jane?

OTHER CAROLYN

Blaming her death on your best friend did not bring her back, did it?

## **HALLWAY**

Joan, Anya, William stand next to a shaft door in the wall.

WILLIAM

This is where I found him. He got into the ventilation shaft when he saw me. Funny-looking chap, this one. Wandering the station with a tumor on his forehead the size of a tangerine. It matches the physical description his wife gave me.

(CONTINUED)



CONTINUED:

JOAN  
Anybody seen Carolyn?

ANYA  
She took off.

JOAN  
What do you mean "She took off?".  
Where is she?

ANYA  
I don't know. She didn't tell me  
where she was going.

WILLIAM  
The three of us will have to do.  
After all, we outnumber that filthy  
bugger three to one.

JOAN  
Then let's smoke him out.

Armed with Carolyn's rifle, Joan slaps on extra pheromones  
and climbs into the shaft.

ANYA  
Be careful.

#### **VENTILATION SHAFT**

Joan LIGHTS her way through. Gun at the ready.

The ventilation shaft is a vast system of tunnels stretching  
for miles in every direction.

Joan squats, crawls, scales ladders up and down.

Fortunately, there is just enough space for her to maneuver  
and point the gun where she has to.

#### **HALLWAY**

William tucks a DEVICE behind his ear. It ENERGIZES INTO A  
FULL FACE, HOLOGRAPHIC VISOR.

ANYA  
What's that?

**WILLIAM'S POV**

He can see through the wall like x-ray vision. Detects the HEAT SIGNATURE that Joan's body creates.

WILLIAM  
(to Joan)  
Archer. I'm getting a reading.

**INTERCUT BETWEEN JOAN AND WILLIAM/ANYA**

Joan freezes.

JOAN  
Where?

WILLIAM  
About 100 meters from your location  
in the shaft below you.

JOAN  
How do you know?

ANYA  
Joan, listen to him.

Joan changes direction, descends a ladder, marches on.

William counts down the creature's proximity to Joan as it decreases rapidly.

WILLIAM  
60 meters. 40 meters. 25 meters.  
17 meters. 12 meters...

Joan has crazy eyes, itching for a fight.

JOAN  
Come on, come on...

WILLIAM  
7 meters...

Joan knows exactly where to go, PUMPS the rifle.

WILLIAM (CONT'D)  
6 meters. 5. 4. 3. 2. 1...

Expecting imminent clash with the creature, Joan levels her weapon into the next cross-tunnel and... nothing.

No zombie. She lowers her guard, confused.

(CONTINUED)

CONTINUED:

ANYA  
Joan! Joan!

JOAN  
I'm okay.

ANYA  
What happened? Do you see  
anything?

JOAN  
He's not here.

The zombie's head EXPLODES out of a vent from the side,  
merely inches away from her face.

Her close physical contact with the beast deprives her of  
space, allowing little room to handle her weapon properly.

The creature disarms her, SMASHES the rifle.

Leaving her no choice but to run.

Anya, William hear the commotion in the shaft.

ANYA  
Joan! Joan!

Joan kicks the zombie chasing her.

#### **WILLIAM'S POV**

He makes an alarming discovery.

Another fast OBJECT POPS UP on the VISOR, closing-in on  
Joan's location from the OPPOSITE DIRECTION.

WILLIAM  
What the hell's this?

Joan hurries on. Gets a big surprise, freezes.

Another ZOMBIE blocks her escape route.

Dripping with enormous appetite.

With tumor-face zombie on her ass, she is pinned-in from both  
sides and has nowhere to go.

She FALLS through the vent grille underneath.

Crawls for her life. Both creatures follow.

(CONTINUED)

CONTINUED:

She punches a BUTTON.

A DOOR slides out from either side to seal the shaft.

DECAPITATES one of the zombies.

Tumor-face zombie SLAMS a hole into the doors. Hunts on.  
Joan punches another BUTTON twenty yards down the shaft.

The zombie stops the doors from coming together.

Forces them open with both hands.

Slowly squeezes itself through, gets stuck.

Joan watches the creature struggle to break loose.

It pushes forward. The doors close.

Trapping it by one foot.

It tries to reach for Joan's face.

Touches it with its finger tips.

Struggles on forward.

Loses its foot in the door.

A HOOK pierces the shaft from below right between Joan's  
legs, RIPS it open. She drops out of the shaft.

#### **BACK IN THE HALLWAY**

Joan is met by William who stands her up.

JOAN

There were two of them. One down,  
one more to go--

Tumor-face drops down in front of them.

Rises, limps on. Turns on them.

William PULLS A POCKET KNIFE. THRUSTS IT FORWARD at the  
creature with skill and speed.

Slices the blade through the air in a CRISS-CROSS MOTION.

Holds the knife in a reverse-grip and makes quick STABBING  
MOVEMENTS. Misses every time.

(CONTINUED)

CONTINUED:

Tumor-face's eyes are faster than Darwin's archaic steel, succeeds in grabbing hold of his wrist and twisting the knife out of his grasp.

HOISTS Darwin off his feet and HURLS him away. Joan is next.

ANYA STEPS INTO SIGHT behind the zombie, armed.

Resets the rifle from STUN to KILL.

ANYA

Get away from her, you prick!

Tumor-face spins towards Anya. She FIRES a HOLE in its shoulder.

Tumor-face MIMICS HUMAN FORM. Nadal's.

Confronts Anya in the shape of her husband.

NADAL

Anya. What have you done? I'm your husband. We belong together.

ANYA

I'll tell you where you belong. In hell.

She FIRES another hole into him, into his face.

Stares the creature down.

Repeatedly HITS it in the head with the butt of the rifle, mad as hell.

Anya wields that weapon with such force, she BASHES the monster's face beyond recognition. Splatters herself with its blood.

ANYA (CONT'D)

This is - what - I - get - for - my  
- loyalty!

She pauses. Exhausted from her own savagery. Spits on the beast.

ANYA (CONT'D)

That felt good. Should've done this sooner. Screw marriage. It's good to be single again.

(CONTINUED)

CONTINUED: (2)

JOAN

Had it been me I would've stunned him as we planned. But thanks, anyway.

They gather over the carcass.

JOAN (CONT'D)

It's over. We're finally going home.

ANYA

Amen.

JOAN

(to Anya)

Go find Carolyn. I'll meet you in sick bay.

#### HOLO SUITE

Carolyn admires her daughter's picture frame.

CAROLYN

If I knew she were so irresponsible I never would've entrusted her with my daughter. I asked her to pick up Mary Jane from school because I had a doctor's appointment. She didn't do it. My daughter walked across the street and got hit by a car. All because my so called friend had a hangover after jumping into the sack with Anya's fiancée the night before, killing their marriage plans and my daughter in the process. Sometimes you think you know a person and then they do something that completely changes the way you perceive them.

OTHER CAROLYN

The only thing that's changed is you. You've become a slave of your own emotions, unable to let go. To forgive.

CAROLYN

No mother can.

(CONTINUED)

CONTINUED:

OTHER CAROLYN

Nursing that grudge gains you nothing. Time heals all wounds, but that's not going to happen unless you start reclaiming your life and concentrate on the future, not the past.

CAROLYN

I don't know if I can. I wish I could hold my daughter in my arms one more time. Tell her that I miss her. Tell her how much I love her.

OTHER CAROLYN

That can be arranged. Look.

She directs Carolyn's gaze to the Christmas tree.

Five-year-old Mary Jane, computer-generated in all her innocence and beauty, plays with her toys at the foot of the tree.

Embraced by the orange GLOW of the morning sun.

Carolyn flashes her other self a look of disbelief.

OTHER CAROLYN (CONT'D)

A ghost of Christmas past. She's been with you all along. What you see is a reflection of your memories of her. No one can take that away from you.

Carolyn is captivated and moved to tears when she hears the most beautiful and sweetest VOICE in the world.

MARY JANE

Hi, mami.

Carolyn kneels before Mary Jane. Embraces her.

Holds her tight. Tears flowing.

Unwilling to let go of this wonderful moment. The other Carolyn watches mother and daughter with restrained joy.

She is happy to see them together.

MARY JANE (CONT'D)

Why are you crying, mami?

(CONTINUED)

CONTINUED: (2)

Carolyn caresses her face, gently touches her hair.

CAROLYN

I miss you, honey. Mami misses you.

MARY JANE

(shows off toys)

Look, mami. I got these from Santa. He read my Christmas letter.

CAROLYN

That was very nice of him. Merry Christmas, baby.

### **DROP SHIP**

The monitor FLICKERS ON. Joan in the pilot chair.

She SCROLLS DOWN paragraphs of a top secret dossier.

DETAILS of William's mission.

She keeps scrolling down, studying the content until she comes across a secret EXCHANGE between William and his employer. Her eyes freeze on three words.

### ELIMINATE ALL WITNESSES...

The ENTITY has copied William's image as it sneaks up behind Joan to attempt another ruse.

FAKE WILLIAM

You must really love flying.

JOAN

(rises, turns)

You've been playing us from the beginning. We're expendable to you.

FAKE WILLIAM

Calm down. Don't get excited.

JOAN

We don't need you. You're not the only pilot in this room. I can take us home.

FAKE WILLIAM

I know you can.

(CONTINUED)



CONTINUED:

JOAN

We had a deal. We trusted you.

FAKE WILLIAM

And you were right to do so. You kept your end of the bargain and I'll keep mine. It would be wrong to betray your trust. In fact, you can have the chair and fly us home.

Joan doesn't know what to make of this. "William" just stands there with a stupid smile on his face.

FAKE WILLIAM (CONT'D)

Call your friends. We're leaving.

Joan looks dumb-founded.

On the way to the exit it DAWNS on her and it's written all over her face.

The face of a woman who has found the last piece of a puzzle that doesn't quite fit. She confronts "William".

JOAN

Show me your hands.

FAKE WILLIAM

I beg your pardon?

JOAN

Show me your hands.

He does. She examines both of his arms, can't find the old scar on either of them.

JOAN (CONT'D)

What happened to your injury?

He doesn't know how to answer that.

JOAN (CONT'D)

The old injury on your right arm. Did you have it removed?

FAKE WILLIAM

Yes. Yes, I did. Finally.

JOAN

You didn't injure your right arm. It was your left arm. And you didn't have it removed, I was with you the whole time.

(CONTINUED)

CONTINUED: (2)

The look on his face says, "You caught me", and it confirms her fear. She steps away.

JOAN (CONT'D)

Who are you?

The cat is out of the bag, the facade falls. The entity MORPHS BACK INTO NATURAL SHAPE.

Joan nearly fell for its trickery. She quickly fetches the rifle, BATTERS it across the face.

RUNS. The creature pulls her legs from under her. She kicks herself free and de-boards.

### HOLO SUITE

Carolyn spends time with her daughter.

OTHER CAROLYN

Carolyn. Your friends are looking for you.

CAROLYN

(to daughter)

Okay, honey. It's time to say good-bye now.

MARY JANE

No. Please, mami, don't go.

CAROLYN

I'm sorry, baby. Mami must help her friends. I have to let you go. But you will always be with me.  
(kisses her teary-eyed)  
Good-bye, Mary Jane. Mami loves you. I always will.

Her daughter's projection slowly dissipates like a ghost.

Carolyn rises a changed person. Wipes off her tears.

CAROLYN (CONT'D)

Thank you.

OTHER CAROLYN

You have no one to thank but yourself. Now go. Reclaim your life. Become the better angel.

Carolyn exits.

**BRIDGE**

The entity RETURNS to William's image, puts on a space suit.

A HELMET FORMS OUT OF HIS COLLAR enclosing his head, feeding him oxygen.

He takes a deep breath, exhales, getting a taste of it. Gazes out into SPACE. EARTH is within sight.

**CORRIDOR**

Carolyn runs to find the others. She has trouble breathing. Inhales. Moves on. Collides with Anya.

ANYA  
Where the hell have you been?! We  
gotta get off this station!  
Pronto! Come on!

**MEDICAL BAY**

Joan BURSTS inside. Sam's hyper-sleep chamber has disappeared.

She FREAKS and searches the room in panic.

JOAN  
Sam! Sam!

The computer's announcement ECHOES throughout the station.

COMPUTER'S VOICE  
Attention! 40% oxygen remaining!

**CORRIDOR**

Anya and Carolyn arrive as Joan exits medical bay.

JOAN  
Have you seen Sam?

ANYA  
Sam? Why? Did he wake up?

JOAN  
He's gone. He's not in sick bay.

(CONTINUED)

CONTINUED:

ANYA

What are you talking about? Where is he?

JOAN

I don't know. We gotta find him before we leave.

They run off searching. "William" AMBUSHES them at the next corner. Brutalizes Joan, lifts her up against the wall by the throat, chokes her.

FAKE WILLIAM

You will fly me out of here and get me where I need to be.

Anya puts the rifle to the back of his head.

ANYA

Let her go!

He obeys. Anya keeps him at bay.

ANYA (CONT'D)

Men like you make me sick.

"William" employs a self-defense technique to disarm and beat Anya senseless.

Joan dives for the rifle. "William" kicks it away.

Then rams the same foot in her face. Takes on Carolyn.

SLAMS her head-first against the wall. Gravitates back to Joan, strangles her with both hands.

FAKE WILLIAM

Time to go home. Our home.

Joan PEERS over his shoulder before he does.

Anya RISES behind "William".

Takes a POWERFUL SWING at him with the back of her hand.

SHATTERS his helmet and it's LIGHTS OUT for "William".

Neither her friends nor Anya herself can seem to fathom this incredible show of might. The mystery is solved when she finally succumbs to the metamorphosis.

It begins to slowly and gradually consume her.

(CONTINUED)

CONTINUED: (2)

ANYA  
(runs)  
Stay away from me.

JOAN  
Anya!

Joan and Carolyn pursue.

**PLATFORM**

Anya climbs a railing on the edge of a DEEP END. Her friends rush to her rescue.

JOAN  
Anya! What are you doing?!

ANYA  
What does it look like?

CAROLYN  
Anya. Please. You don't have to do this.

ANYA  
This is it. It's over.

JOAN  
Nothing's over, do you hear me? We can save you. We can save you.

ANYA  
How?

JOAN  
We put you back in hyper-sleep and contain the mutation. Darwin explained it to me. Every disease can be treated. There's still hope.

Anya can see the ADVANCE OF THE MUTATION on her hand.

ANYA  
There's no hope for me.

JOAN  
Anya, think about this for a second. If you do this, you wouldn't be just ending your life but the life of your unborn baby as well.

(CONTINUED)

CONTINUED:

ANYA

How could you know that?

JOAN

How I know is not important. Your baby is.

ANYA

That baby would be dead before it's born.

As Anya glances over the infected hand, the look in her eyes becomes unmistakable.

She is no longer ruled by fear and ready to embrace death.

A growing tranquility washes over her face -- A typical characteristic of the suicidal individual.

ANYA (CONT'D)

I'm dead meat anyway. If any of this leaks to my in-laws, if they find out what I did to Nadal, they will rip me in half. Our families will destroy each other unless I stop it. Right here. You can't save me, Joan. But you can help me understand something. Why did you betray me?

For a moment Joan hesitates to confront the past.

JOAN

I was jealous. You were engaged, ready to settle down. I saw what you had and it brought out the worst in me. It was selfish, thoughtless and it destroyed the lives of the only people who care about me. Surviving this nightmare only means I get to re-live it at home with the death of a child on my conscience. I never meant to hurt anyone. I'm sorry. To both of you.

Anya's transformation is nearly complete. Only half her face is human and that's the last thing they will see of her. A friendly face at peace with history.

ANYA

I forgive you.

(CONTINUED)

CONTINUED: (2)

Anya steps off the railing and into her death.

JOAN

Anya!

Joan and Carolyn invest little time in grief.

The ZOMBIE in the space suit, no longer clinging to William's exterior, turns up on the platform. Nothing short of a low-pitched, primal GROWL announces its presence to the ladies.

### **PASSENGER CABIN**

The computer VOICES another announcement.

COMPUTER'S VOICE

Attention! 35% oxygen remaining!

The computer starts UNFREEZING ALL PASSENGERS.

They TRANSFORM upon awakening.

799 ZOMBIES, well-rested and very hungry.

COMPUTER'S VOICE (CONT'D)

All passengers, proceed to the lifeboat!

All zombies BREAK out of their cryo tubes and EXPLODE out of the room.

### **PLATFORM**

Joan and Carolyn realize that the only way off the platform is through the enemy. Joan waves her hands at the creature to lure it to herself and clear the path for Carolyn to slip away.

JOAN

Hey! Over here! Carolyn. Go. Get to the lifeboat and lock yourself in to preserve oxygen. I'll catch up with you as soon as I find Sam.

CAROLYN

Are you insane? We don't even know if he's alive--

(CONTINUED)

CONTINUED:

JOAN

We don't have time to argue! Get  
to the lifeboat now!

Carolyn is gone. The zombie follows Joan to the railing.

She climbs it and DROPS DOWN

#### **ON THE PLATFORM BELOW**

The zombie comes TUMBLING AFTER. DOGGING her.

Joan opens a large door to an even larger room, locks herself  
in before the creature reaches the door.

#### **CARGO BAY**

Joan steps away from the door as the creature attempts to  
BREAK IN with all its might.

She looks around the room until she finds something useful.

#### **BRIDGE**

Earth is almost filling the windshield now.

#### **OUTSIDE CARGO BAY**

The creature places a palm on the door-lock panel.

The door malfunctions, parts just a crack.

The creature uses physical force to split it even further,  
just enough to fit through. Enters.

#### **CARGO BAY**

Its searching gaze comes to a halt on a MIGHTY EXOSKELETON  
LOADER as it POWERS UP with Joan inside of it.

Locked and loaded on the brink of all-out war.

JOAN

(to zombie)  
Bring it!

Her confident smirk soon fades when the door fully opens to  
reveal the remaining 799 UNDEAD.

(CONTINUED)



CONTINUED:

They SPILL into the room, SPREAD OUT, create a line of offense, looking to Joan for prey.

Joan can't help looking slightly intimidated.

JOAN (CONT'D)

Here comes the pain.

The rage is ON! She lets out a WARCRY and RUMBLES into battle with a vengeance.

The zombies respond in ONE GIANT WAVE of attack blanketing Joan in its wrath.

She is CRAWLING with those maggots.

They LEECH on to her.

Try to break into the heart of the suit where Joan is seated.

Target the sensitive areas like its BATTERY, the WIRING and HYDRAULICS.

Joan demonstrates incredible skills and quick reflexes.

WIELDS her arms around, PICKS those miscreants off the suit one at a time, FAST and PRECISE.

But they KEEP COMING AND KEEP COMING, WAVE AFTER WAVE.

Joan is covered in them like bees drawn to a bee hive.

She GRABS THEM, THROWS THEM, RIPS THEM IN HALF.

She is obviously enjoying herself.

At one point she restrains the life-form in her grip, repeatedly PUNCHES its face until it passes out.

Then she tosses it. What a show!

COMPUTER'S VOICE

Attention! 5% oxygen remaining!

The zombies actually coordinate their next attack, SIMULTANEOUSLY MOUNT the robot.

PILE ONTO EACH OTHER.

STACK UP HIGHER AND HIGHER until the suit is BURIED under them. Invisible.

They PENETRATE the cockpit, put a CRACK in Joan's visor.

(CONTINUED)

CONTINUED: (2)

It FLASHES A WARNING about the damage to the interior life support.

JOAN  
(to zombies)  
I got a few more tricks up my  
sleeve. Ready? Here I come!

Joan comes EXPLODING out of this MOUNTAIN OF WALKING DEAD.

SCATTERS them all over the place.

Laughs out loud in victory.

The zombie crowd launches a new OFFENSIVE.

Joan PLOWS into their tight formation. SWEEPS the floor clear of them. Her suit is RUNNING LOW ON POWER.

As the battle rages on, Joan eyeballs a possible way out of this mess. The RELEASE HATCH.

Located where the wall meets the ceiling.

She finds herself a zombie.

SLING-SHOTS it at the RELEASE PANEL.

The hatch OPENS.

Anything that isn't bolted down gets SUCKED out into SPACE, including the zombies.

Joan herself is LIFTED OFF her giant feet.

She holds on to a rail.

Everything else, from walking dead to cargo, is BLOWN out of the door. The room is now officially zombie free.

Joan SWINGS upward towards the RELEASE PANEL.

HITS it. SHUTS the hatch.

She FALLS from the ceiling, LANDS HARD.

COMPUTER'S VOICE  
Oxygen depleted!

Joan crawls out of the suit.

GASPING for her life until she can breathe no more.

(CONTINUED)

CONTINUED: (3)

William enters the room in a space suit.

The real William.

He discovers Joan on the brink of death.

Uses the OXYGEN MASK from the mounted EMERGENCY KIT to save her.

She awakes, breathing like she has never breathed before.

Recognizes William. She can't talk right now, but her eyes clearly mirror her joy of seeing him.

### **OUTSIDE CARGO BAY**

William and Joan exit into a WALL OF SOUND. Devil's Bay is on the verge of incineration and the ALARM SIRENS are attacking the senses.

JOAN

How did you find me?!

WILLIAM

Your friend told me where you might be! She's waiting for us!

JOAN

What about my brother?! I'm not leaving without him!

WILLIAM

Your brother's safe, I left him on the lifeboat with your friend! I'd like to go home now if you don't mind, so move your ass!

JOAN

But the lifeboat's this way!

WILLIAM

We're going to the bridge first!

She runs with him.

### **BRIDGE**

Joan, William HASTEN inside, look out of the window. Earth's atmosphere is about to be penetrated.

William FEEDS A DATA ROD into the computer.

(CONTINUED)

CONTINUED:

Gains access to the MAINFRAME. Searches the DATABANK.

JOAN

You found the access codes.

WILLIAM

Yes.

JOAN

Which means you could've left the station at any time.

WILLIAM

I know.

JOAN

You disobeyed orders to kill us.

WILLIAM

I know.

William finds what he seeks in the databank, POWERS UP the lifeboat.

### **LIFEBOAT**

Carolyn paces the floor. Anxious. Worried. The lifeboat COMES ALIVE IN A FURY OF LIGHTS. Computerized NOISES.

### **OUTSIDE THE LIFEBOAT**

The UNCOUPLING process begins, separating the vessel from the docking CLAMPS.

### **CORRIDOR**

The room SHAKES. PIPES BURSTING. STEAM EXPLODING out of the walls. Joan and Sam RUN for the lifeboat.

WILLIAM

Pick up the pace!

### **EXT. SPACE**

The station finally enters Earth's atmosphere. BURSTS INTO FLAMES. Starts FALLING APART.

**CORRIDOR**

Joan and William approach the hangar. The lifeboat DOOR OPENS. Carolyn waves them in.

An oxygen mask covers her face. The BOARDING RAMP begins to retract.

CAROLYN  
Come on, come on!

**EXT. SPACE**

The station is being devoured by the FLAMES. Disintegrates CHUNK BY CHUNK. Its ANTENNAS and TOWERS SNAP and FALL AWAY.

**CORRIDOR**

William reaches the boarding ramp first.

SPRINGS inside. Carolyn helps him up.

Joan is next.

The boarding ramp is almost completely retracted.

She LEAPS off the edge of the ramp.

FLIES ACROSS. Clings to the step-bar below the lifeboat door.

Carolyn and Sam reach down to pull her inside. Joan looks over her shoulder. A roaring FIRE fills the corridor tunnel behind her.

SPINNING faster and faster in her direction.

CAROLYN  
(to Joan)  
What are you waiting for?! Get  
inside or you gonna be toast!

After a brief struggle, Joan scrambles aboard.

They quickly shut the door before the FIRE hits it.

**LIFEBOAT**

William mans the cockpit, prepares the vessel for departure.

(CONTINUED)

CONTINUED:

Carolyn secures herself in a passenger seat in the back next to the precious cargo. Sam's hyper-sleep chamber.

Joan touches the lid. She looks relieved.

WILLIAM

Hold on.

Joan takes the co-pilot's chair, fastens seat belt.

**BELOW THE LIFEBOAT**

The EXIT DOOR SLIDES OPEN.

**LIFEBOAT**

William FIRES UP the THRUSTERS, turns them upside down for a straight descend out of the station.

**EXT. SPACE**

The LIFEBOAT escapes the hangar and ROCKETS into space.

The station DISSOLVES in a MASSIVE HELL FIRE.

Devil's Bay is no more.

An extra BOOST PROPELS THE LIFEBOAT out of the danger zone and into safety.

**INT. LIFEBOAT - MOMENTS LATER**

Joan offers final thoughts to William.

JOAN

The whole time he made me believe he was you just so I would take him to Earth. And you know what? He almost succeeded.

WILLIAM

But how did you know he wasn't me?

JOAN

His radiant optimism.

Joan gets a smile out of him and sits next to Carolyn.

(CONTINUED)

CONTINUED:

JOAN (CONT'D)  
(to Carolyn)  
What are you thinking about?

CAROLYN  
Anya. And how much I will miss  
her.

JOAN  
She'll be watching over your  
daughter. What about you? You  
gonna be okay?

CAROLYN  
Yes. Yes, I will.

Their hands touch in friendship.

**EXT. SPACE**

The lifeboat starts descending into EARTH'S ORBIT as the  
birth of a NEW DAWN LOOMS OVER ITS HORIZON.

FADE OUT.