

E D E N | R I S I N G

#302

"Jiang Shi"

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EDEN RISING
"Jiang Shi"
#302

TEASER

Black screen.

And we fade in

Following a butterfly flapping its wings. It's direction is erratic, not consistent, but fluttering everywhere.

After a second or two, cut to a wide shot and see the small flying bug amidst the side of a mountains cliff side. We're gliding along with it, curving. It's thick and humid, green life everywhere.

We notice that there's something built on the side of the mountain. Rails. For a train. And as we curve all the way past the mountain, we see thick plumes of smoke, and then the money shot:

A train is barely hanging, one of its carts lingering down at the thousand feet drop. The tracks were blown off.

Cut to black.

Slow, labored breathing comes to life.

A slower groan.

Two eye-lids open and we're inside someone's head, looking out at the destruction. Wind blows, making everything seem less stable and creakier.

Hands and arms lift, completely covered in blood. We take an examining look at them.

VOICE (V.O.)
(thinking)
Blood.
(beat)
Séverine.
(beat)
It's our blood.

And we get out of her head, instead in a close-up of her rugged, sexual face. She groans as she unbuckles herself from out of the train seat.

Dead bodies are sprawled everywhere. At least these remained inside.

A sudden movement though and the whole thing starts shaking, completely unbalanced. Séverine gasps, trying to retain that stillness from before. Slowly advancing toward the gaping hole, she carefully peers down, that air whipping her hair everywhere and notices that the preceding cart is hanging by a literal thread. She looks up, noticing that the rail resumes about twenty feet away --

SÉVERINE

Dammit.

A leather satchel strapped around her is brought up. Quickly, she starts going through it. Finds something that seems to calm her down by just a little. It's not enough. Right now -- this situation she's in? It's pretty fucking complicated.

Just then --

Ping!

A bullet ricocheted right by, barely sliding past her ear. She gasps loudly and kneels immediately.

Creak.

We hear someone screaming in Chinese. Our camera shakily starts to pull up from the cover Séverine is in to see a sweaty Chinese man shoot a pistol.

She goes down when again, *ping!*

SÉVERINE (CONT'D)

(fluent Chinese,
subtitled)

I know what you're searching for
and you've got the wrong person!

We're sure she's lying, because whatever it is they want, she just made extra damn sure it was safe inside the satchel. She lifts up her cargo pants and reveals a ballistic knife by her thigh.

Equips herself with them immediately.

The man screams out Chinese rapidly. So fast, Séverine can barely make it out. She frowns.

SÉVERINE (CONT'D)

(subtitled)

Wait, say that again?

There's a pause on the other side and the man complies, speaking slower. Séverine takes the opportunity to sort through her satchel again looking for something else --

SÉVERINE (CONT'D)
 (under her breath, with a
 tune)
 You're making a very big mistake.
 (smiles, finding it)
 But you can't go home empty-handed,
 now can you?

We're taking cover with the Chinese man, who listens. He nods and says:

CHINESE MAN
 (subtitled)
 You're stealing what's rightfully
 ours, Ms. Bangalter!

SÉVERINE
 (subtitled)
 Oh, please, you act as if you serve
 the "good people" of this village.
 From what I've heard, not so much--

She takes off her flannel shirt and starts twirling fast, like a wet towel when you're ready to whip someone.

Ping! Ping!

Two more shots. She grits her teeth, takes a glance over her shoulder, at the gaping hole.

Cue - "Palm Tree Escape" - Hans Zimmer

Our camera pushes to a severe close-up of her as she says under her breath:

SÉVERINE (CONT'D)
 (subtitled)
 You want it?

Séverine takes something out of her bag.

Back with the Chinese man, waiting. Then: clink, clink, clink and clink again. He frowns -- something clicks forward a-once more and -- it's a semtex grenade.

Séverine takes two inhales and exhales and takes running off, straight toward the gaping hole. Behind her, the Chinese man is doing the same -- Séverine jumps, she can't doubt herself now.

With the twisted flannel shirt, she grabs thick wiring that's hanging off the destroyed cart and uses it like a vine to get started up.

Her arms muscles throb as she groans, using every body muscle to go all the way up. She arrives at the edge and groaning -- lifts herself to the top of the train cart.

Starts running immediately because underneath her:

Boom.

The train cart explodes with the Chinese man inside and it all goes crashing down. Séverine is running on top of each train cart. It's a gigantic tread mill as each one of them starts cascading down, Séverine running the opposite way--

Lift up as we see her leap from the top of one cart to another with a grunt.

The sound of a faint plane motor whizzes.

Séverine doesn't stop running but looks up to see a biplane zoom over her head, circling around. She smiles, relieved.

That's until once its circled completely started shooting a rain of bullets at her --

SÉVERINE (CONT'D)

Oh, shit!

She rolls. We see the bullets plummet beside her, destroying everything around.

Crash! A mushroom of smoke rises as something implodes below.

The biplane diverts, motors screeching.

Séverine turns around -- and fuck! she ducks because not even an inch of space is in between her and the other biplane that flew over her head.

Rummaging through her bag, she takes out a revolver. Sticks the roulette out -- five bullets in the chamber. Séverine's fingers snap the chamber back in and starts running again. We're in front of her, she running toward our frantic frame, as behind her the biplanes unite forces and start shooting.

EXT. OPEN COCKPIT - BIPLANE #1 - CONTINUOUS

The Chinese pilot aims his cross-fires at the small running figure that is our heroine and rapapapapapapapapapa!

With Séverine

She leaps off the final train cart that's getting slinked in and falls on her back, revolver lifted and screaming as the heavy blams! of her revolver being shot slam against the biplanes' glass -- then, after more blams!, we hear: shatter.

The Chinese pilot swerves and slams against the side of the mountain, exploding in a fireball.

She rolls on her stomach, protecting herself from the plane debris that rains. But she's not an idiot. Once she's free, Séverine picks up where she left off: sprinting like a mad man.

EXT. CHINESE JUNGLE - CONTINUOUS

The faint motor of the remaining biplane echoes throughout the bamboos and leaves and trees this jungle has. Séverine whips past all of it, a sweaty, dirty mess.

Clearing through it, she runs into someone. It's two old looking Chinese peasants. They gasp. Séverine looks up -- hands up apologetically. A dog by the peasants feet barks.

The two Chinese peasants, an older man and woman, seem to recognize the face. The man whispers something.

CHINESE PEASANT MAN
(to Séverine, subtitled)
You have the relic, don't you?

Séverine brings her satchel forward.

CHINESE PEASANT MAN (CONT'D)
(subtitled)
Do not take it out. Protect it.
(beat)
It is no longer safe here. They know you have it. They know you have the photos, too.

Séverine nods, understanding.

SÉVERINE
(subtitled)
I need to go back to the city in order to truly guarantee its protection. I need to go to Hong Kong.

CUT TO BLACK.

END TEASER

ACT IEXT. CHINESE VILLAGE - DAY

Crane down to see that

Walking along the streets are men armed with assault rifles and machine guns. Orders are being shouted. A carriage led by a donkey peacefully cruises by us, heading to the exit.

Suddenly --

Two men intervene, pointing their guns at the two people in the front: the old peasants that Séverine came across. They lift their glances toward the men --

CHINESE PEASANT MAN
(subtitled, re:)
Routine shopping.

ARMED MAN #1
(subtitled)
Routine inspection.

Our camera peeks from behind a blanket in the back, covering the entire carriage space. We see the same armed man, homing in. Sees through the flap.

ARMED MAN #1 (CONT'D)
What's in here?

CHINESE PEASANT MAN
Personal business, please --

The armed man turns to the peasant, then to his partner and scoffs.

CHINESE PEASANT MAN (CONT'D)
I urge you, please, not to --

The second armed man points his rifle directly into his face.

ARMED MAN #2
-- or what?

His wife sighs silently. *Not like this, please, god, not like this.* The peasant man lifts his hands, smiles peacefully. His aura is peace.

ARMED MAN #2 (CONT'D)
Back up.

The wife looks at her husband -- then at the covered cargo -- *this was a horrible idea* -- people maintain their distance, but manage a circle around the center of attention. We see a bicycle trying to cut through, see some of the action, too.

The first armed man immediately flaps the blanket from on top the carriage space and points his gun at it --

We see over their shoulder

It's their dog, laying down, looking sick.

Still pointing his gun at the man's face, semi-turning his neck to see his partner --

ARMED MAN #2 (CONT'D)

What the fuck is it?

ARMED MAN #1

A sick-looking pooch.

(to the wife)

What's wrong with it?

CHINESE PEASANT WOMAN

That's what we were trying to find out.

ARMED MAN #1

It fucking stinks.

CHINESE PEASANT MAN

It hasn't showered in a long time.

ARMED MAN #1

Neither have the two of you filth.

Now, get the hell out of our face.

Both of them bow their heads slightly at the unsympathetic men. The peasant man boards his carriage again and starts.

They exit the village and into a dusty trail amid a forest.

A tank *click-click-click's* past them.

Few more minutes and the same bicyclist from before appears from the side wearing a peasant's hood. It's Séverine. *Was there any doubt?* She drops her hood and bows her head in an unendingly respectful manner.

SÉVERINE

Thank you very much. I didn't mean to put any of you in harm's way --

CHINESE PEASANT MAN
Everywhere we turn---

CHINESE PEASANT WOMAN
---it's harm's way.

The dog -- looking energetic and no-longer sick -- wags his tail and joins the two of them by the front. Séverine looks at it, rubs under its ear --

SÉVERINE
(in English)
Good boy!

Stock footage of Hong Kong intercuts.

Gliding over the city.

The fucking overpopulation of both people and lights.

EXT. ALLEY - BETWEEN NEON-LIT BUILDINGS - ESTABLISHING

Tilt up from a muddy alley to see Séverine sprinting down.

INT. SMALL APARTMENT - HONG-KONG - NIGHT

The door locks snap open and the door creaks as its pushed.

Séverine slips in, her pistol drawn. Her entire arm is in a coat of perspiration. Her hair is plastered on the forehead but she quickly arms it away.

Small apartment. Not even a kitchen. Just a sink by her bed and a separate closet for her bathroom.

A flashing answering machine is by her bed. When she makes sure the entire coast is clear, she drops her bag on the bed and hits the play button with the butt of her pistol.

MALE'S VOICE
Goddammit Séverine, pick up your goddamn mutherfucking calls. Are you getting any of these messages? Or are you floating up-river in some godforsaken jungle? We received your photos and fuck. We're still trying to wrap our heads around it. We print this we might as well go to war with them.

Click. Beep.

Séverine stares out the only window in her apartment. The gloomy and wet neon lights of buildings in Hong Kong only glisten on the window, falling on her like damn moonlight.

Then she lets herself fall back -- *Plop*.

Lands on the stiff-ass bed.

Second click. Second beep.

MALE'S VOICE (CONT'D)

I got the first draft of your damn opus. Stick to snapping pic's, I'll handle the writing per usual okay? Also, pick up your fucking calls. I am not going to repeat it again. Oh, who am I kidding? I'll call back in two hours. Also, your train tickets are booked for tomorrow. Hurry up and come home. I mean it, Lois Lane.

Séverine reaches for her bag, propping it on her flat stomach as she reaches for something inside. Couple of files. Reports and photos. A newspaper with the headline: "Terrorizing Sicks Flood In." It's a British paper. Another is Chinese.

Groaning, Séverine lifts her upper torso and goes for the phone. Marks a number with super-human agility.

Ring.

Ring.

Click:

MALE'S VOICE (CONT'D)

I'm going to murder you.

She smiles before answering. Which she doesn't.

MALE'S VOICE (CONT'D)

Hello?

(beat)

Dammit, I know you're there, Sev. I just want to hear your voice, you tease.

SÉVERINE

(silky)

Do you?

MALE'S VOICE

Oh, there it is.

SÉVERINE

I fear I've been a bad girl, Simon.

MALE'S VOICE

Are we doing this right now?

INT. EDITOR'S OFFICE - THE MILLENIUM OFFICES - LONDON

The male voice belongs to SIMON BOYLE. We met this stylishly handsome fellow in the last episode, if you remember correctly. But in real-time, living at EDEN...

He turns away from a dimly lit after-dark office. He holds his office phone between his shoulder.

SIMON

I'd fancy it.

He looks at a silver watch in his wrist.

SIMON (CONT'D)

I got time.

SÉVERINE (O.S.)

Should I send you some photos then?

Simon does that face -- the one every male does when a girl says *those magic words*. He doesn't say anything. He doesn't need to. His gleeful expression's enough. Clears his throat.

SIMON

I think you should.

SÉVERINE (O.S.)

(sultry)

Snap. There goes one. Snap.

There goes two. Are you by your phone?

Oh, but of course. He's got his smart phone directly in front of his face. Waiting and anticipating for this moment
Insert his screen

"Receiving photos"

SIMON

I think I should send you to Hong Kong more often.

"Photo #1 received"

He opens it.

We see his expression first. It drops. His mouth opened just slightly, without his consent.

SIMON (CONT'D)

Oh, shit.

On his phone is Séverine holding a golden statue of a woman wearing a kimono. A second photos arrives. Different angle. Simon almost falls back in his coiled, leather office chair

SIMON (CONT'D)

Shit. Oh, shit.

He runs his fingers through his hair -- turns in his chair and then back, not knowing where exactly to turn -- and oh fuck is all his face says right now.

SIMON (CONT'D)

You were supposed to write a piece
on the oppressed culture, ya minx,
not steal the fucking thing!

INT. SMALL APARTMENT - HONG-KONG - CONTINUOUS

Séverine is back to lying on the bed. She's holding the beautiful statue up. The phone's in speaker. The statue gets in clear focus while Séverine and us stare at it.

SÉVERINE

Kinda just fell on my lap.

SIMON (V.O.)

Get your ass back here. Right
now. How are you not hanging off
some random bamboo tree at the
moment?

She smirks. She finds him absolutely adorable.

SÉVERINE

How're you feeling?

INTERCUT between the two during their phone conversation:

SIMON

What?

SÉVERINE

How are you feeling?

SIMON

Fucking nervous to my balls now. I
need you to come home, Sev. It's
gotten a bit outta'hand,...

Angle on the British paper in Sev's hands -- it's called The
Millenium -- to see that headline about the pouring sick.

SÉVERINE

I mean health-wise.

SIMON

Fuckin' fine, why?

SÉVERINE

I caught the morning issue on the
way back here---

SIMON

---speaking of which, how was the
train ride?

SÉVERINE

(smiling, an in-joke to
herself)

Smooth.

SIMON

Anyway, you were saying?

SÉVERINE

The morning issue.

SIMON

Oh, yeah, some aerobic, rubbish
disease that's having a go at a
bunch of us down 'ere.

SÉVERINE

Including you?

SIMON

God, no.

(beat)

If I did, I'd be stuck in a waiting
room like the rest of those poor
fucking sods. Don't you dare change
the damn subject, either. Come back
home tonight.

SÉVERINE

I'll try my best.

INT. EDITOR'S OFFICE - THE MILLENIUM OFFICES - LONDON

We're back in London, in the editor's room. The silhouette of a silent and thoughtful Simon can be seen as he takes a sigh.

SIMON

At least call me more often than
you have been doing, yeah?

SÉVERINE

I love you.

Another pause.

SIMON

I love you, too.

Click. Simon keeps the phone to his ear for a second longer and then gently puts it down on the receiver. Groans and abruptly kicks a trash bin near him with a hefty and angry:

SIMON (CONT'D)

Fuck!

INT. SMALL APARTMENT - HONG-KONG - CONTINUOUS

Séverine snaps into an alert mode when someone knocks on her door. A whip sound is heard as she snaps her pistol and points her arm directly at the door. She slowly creeps toward it. Places her back against, but not all the way --

Knock, *knock*, **knock**.

Each one harder than the last.

VOICE (O.S.)

(behind door, deep)

Ms. Bangalter --

Séverine frowns. She doesn't recognize the voice. Even worse.

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

If you're in there, please open the
door. This is my eleventh return --

Slowly, she unlocks the door -- then in a complete opposite, speeds up ridiculously and pulls the man in, flinging them on the bed. The man doesn't move, although he groans at how goddamn stiff the bed is.

Using her foot, Séverine slams the door shut. Keeps the gun pointed at the man. Beefy, black and with his arms up. It's a little miraculously Séverine was even able to throw him.

MAN

You sleep in this thing?

Séverine

I chose the floor, instead. Proved less stubborn for my back. Who are you?

The man reaches for the inside of his pocket -- slowly, of course -- eyes always with Séverine -- *I'm not going to do anything stupid.*

And Séverine's body language responds in a similar fashion: *you fucking better not.*

He pulls out a card. Lets Séverine reach for it. She takes it. Holds it up, not letting her eyes drift far from the stranger as she reads aloud:

SÉVERINE

Kilian Duncan.

She flings the card, not giving a fuck.

SÉVERINE (CONT'D)

Don't recognize the name nor who you represent.

Her fingers move, working off the safety with an astounding click. Kilian's hands move higher.

KILIAN

But Emiko Kochi, does.

Cue - "Water" - Jon Hopkins

A flash -- less than a second, almost half a frame -- of a young Chinese girl.

Almost immediately, Séverine drops her arms. Kilian does the same with his hands. Even slower, though.

SÉVERINE

How do you know her?

KILIAN

I'm working with her.

SÉVERINE

Are you now?

KILIAN
She sent me.

SÉVERINE
Did she now?

KILIAN
Yes.

Séverine ponders this over. Then, out of nowhere, lifts the pistol again.

SÉVERINE
(with venom)
She's been dead for over three
years. I think you better verify
your lies before you go ahead and
make 'em your last--

And god, she's ready to pull that trigger when --

KILIAN
(wincing)
Sacramento! UC Davis!

SÉVERINE
(under her breath, a gasp)
What did you just say?

KILIAN
Sacramento!
(beat)
There were two boys. One of them a
blonde. The other black hair.
Blacker than the night sky, right?

Intercut: with images of Séverine and a beautiful, young Chinese girl beside her. They're both in a hospital wing.

Images fade in and out, like a hazy dream we're trying to tell friends.

Shakily -- so shaky -- we pan down and see the face of a young boy. But its overshadowed by light, until it fades into view: his skin is burnt completely, his hair blonde.

Séverine kneels, shuffles his hair.

Standing behind the blonde boy, shy, holding on to his bear, is a smaller boy with pitch black hair. It's almost scary --

he slowly parts away from the blonde boy and looks at who we know is Séverine. She smiles at him. He does, too. His eyes, dark and piercing.

SÉVERINE
(echoey)
What's your name?

He doesn't respond, instead retreating to his shell of shy.

Séverine looks up at the Chinese girl. Her name is EMIKO KOCHI. She kneels beside Séverine.

EMIKO
Seraph.

He glances up from his thick eye-brows.

SÉVERINE
My name is Séverine.
(beat)
It kind of sounds like yours in the start. I'm here to interview you, okay? Going to write a paper on how strong and tough your brother and you are. Can you show me your, uh--

Séverine lifts her arms up, doing the cliched "muscle showing off" stance. Seraph smiles, but barely. Emiko gasps playfully.

EMIKO
Oh my.

Séverine looks over her shoulder ---

SÉVERINE
I'm good, aren't I?

And suddenly, a light pierces directly into our screen and we find ourselves in a hospital room. Séverine is with Seraph in his hospital bed, playing with a steel-cast airplane. Zooming it across his face, doing the sound effect as he smiles. From the door, Emiko watches.

While we see Séverine play with Seraph ---

SÉVERINE (O.S.) (CONT'D)
You have such beautiful hair.

SERAPH (O.S.)
It's too dark.

Seraph takes the plane and does the same.

SÉVERINE (O.S.)
That's what's so beautiful about it.

And now it's moments later, Séverine laying next to Seraph.

SERAPH

My mama used to say it was blacker
than the night skies.

SÉVERINE

And your mama would be absolutely
correct.

Emiko walks in, smiling, but we echo out of the scene and
into Séverine's apartment as we hear---

EMIKO (O.S.)

(echoing like a fucker)
You should come here more often.

Séverine is pouring tea into a cup of tea. One Kilian Duncan
picks up and sips into. *Clank!* Séverine props the pistol on
the table. She might have let him live, but that doesn't mean
she'll drop her guard.

SÉVERINE

So she resurrected.

She takes a chair, spins it around and then takes a seat.

Kilian sips his tea carefully.

KILIAN

In order for one to resurrect, one
first must die.

A gentle clink as he puts his cup down.

KILIAN (CONT'D)

And Ms. Emiko Kochi did not die.
She simply vanished.

Getting aggravated at the suddenness of all this:

SÉVERINE

I received a call that night, when
I was heading to the hospital, that
she was in a fatal crash---

KILIAN

You're a reporter, Ms. Bangalter.
You should know more than anybody
else that cover-up's are an every
day sort of thing in a world like
this.

Séverine picks up the pistol, lets it drag on the surface of the table.

SÉVERINE
Well, what the hell do you want
with me?

KILIAN
Cooperation.

SÉVERINE
(trying to remember)
Mr...?

KILIAN
Duncan.

SÉVERINE
Duncan. I just self-mutilated any
chance of ever visiting China ever
again. I should've been in a one-
way trip back to London eight hours
ago.

Kilian nods, hearing what she has to say. Looks at her
satchel. Séverine looks at it, too.

Tense beat.

He reaches for it -- *click*. She has the gun trained at him
again. He glances at her, still goes for it.

SÉVERINE (CONT'D)
I wouldn't do that.

KILIAN
Overtly-aggressive, don't you
think?

She frowns. Kilian continues for the satchel and pulls out
the Chinese newspaper that was tucked underneath it.

Séverine, feeling foolish, drops her arms again and stares
another way.

SÉVERINE
Never touch a lady's bag. It's
rude.

Kilian smirks.

KILIAN
(not falling for it)
Ah. Well, that explains it---

He eyes her before peering down at the paper.

KILIAN (CONT'D)
You've been keeping up with these
increase-in-diseased reports, yes?

SÉVERINE
Yeah.

KILIAN
There's a small port county off the
Guangxi Province named Yangshuo. An
astounding increase of sick folk
has spiked up. I'm talking chilling
numbers. It'll make your skin
crawl.

Séverine scoffs, putting the puzzle together. Little bit-by-bit.

SÉVERINE
Is that where Emiko's stationed?

KILIAN
For the last two years.

SÉVERINE
Must be one hell of a medical case.
Go through that hassle of making
someone simply vanish off the face
of the Earth.

KILIAN
Well, to be fair, they didn't just
vanish. They died.

SÉVERINE
But---

KILIAN
To everyone else.

SÉVERINE
What do you need me for? Drop in,
say hi?

KILIAN
Coverage.

SÉVERINE
You're fucking with me, right?
This is you giving me a scoop?

KILIAN
Ms. Bangalter...

Kilian walks by Séverine and to her door.

Cue - "Berlin Foot Chase" - John Powell

KILIAN (CONT'D)
If it was up to me, I wouldn't say
shit to anyone. Especially someone
like yourself.

SÉVERINE
(dryly)
I'm actually offended.

Kilian pauses by the door once he's opened it.

Beat.

KILIAN
The relic belongs with its people.

She pretends not to look completely surprised.

SÉVERINE
No, it doesn't. Not anymore. What
it needs it's protection.

KILIAN
If you decide to come, bring it
with you. It'll bring some hope.

SÉVERINE
What?

KILIAN
Good night.

But before Séverine can ask anymore questions, Duncan closes the door quietly. Séverine turns to the table. The pistol is there, and next to it is a napkin with information written--

Direction. Time. Date. The date being tomorrow. Although, tomorrow she's supposed to be heading to London. Like she promised someone. She growls.

INT. ABANDONED AIRPLANE RUNAWAY - EARLY MORNING

We're in ground-level, panning along with Séverine's worn out boots. Pan up to see her with the same satchel, another small bag with clothing and a camera.

Tilt further up to see a Cessna light craft parked by itself in the middle of the vacancy. Kilian Duncan and another man, Chinese this one, fills it up with gasoline. He warns Kilian.

Someone's coming.

He turns around.

KILIAN
Ms. Bangalter. We're late as it is.

SÉVERINE
Late?

KILIAN
Board the plane.

SÉVERINE
I'm not getting in until you prove
to me she's alive.

Suddenly, someone emerges out of the plane. Séverine quickly turns to them. Slim. Petite. Beautiful: if not a mess at the moment.

EMIKO
I am. I promise.

Séverine is left planted, in complete disbelief.

EXT. SOARING PLANE - SKIES (DAY)

The plane swiftly tilts up, through clouds.

INT. SOARING PLANE - CONTINUOUS

Séverine is staring out the window. Duncan sits beside her. Emiko in front.

There's no one else there. No one speaks.

Silent beat.

EMIKO
I --

SÉVERINE
Don't talk.

Emiko looks down, not quite sighting, but something along those lines.

SÉVERINE (CONT'D)

Just...

She shakes her head, struggles to find the words.

SÉVERINE (CONT'D)

Your father. He wept for days, you know? He'd call me in the middle of the night, drunk as hell, sobbing. You were all he had--

EMIKO

Don't do this, Séverine, you don't understand what I've had to --

SÉVERINE

What was so important that you had to abandon everything?

And this is Kilian's cue. He reaches beside him and pulls out a black briefcase. Click. Clack. Opens it. Takes out a manila folder. Hands it to Séverine -- she hesitates, but then grabs it.

EMIKO

I wouldn't sacrifice everything without a valid reason Sev, and you should be aware of that.

Séverine opens the folders and the first thing she sees is a deformed face. Just rearranged and putrid. Not easy, but Séverine takes it like a champ.

EMIKO (CONT'D)

A year ago, random villagers over China sprouted up with this unknown, strange deformations on, well, different sections of their bodies. The U.N. needed someone. They wanted to keep this isolated, so... I had to disappear.

She stops.

SÉVERINE

And the U.N., is that where he comes in?
(nods to Kilian)

KILIAN

How observant of you.

Séverine understands now. She keeps quiet.

Emiko doesn't want to look her way, her eyes watery. Now she feels this overwhelming sense of guilt, and it's pouring out.

EMIKO

I miss him.

Kilian looks at Séverine and gets up politely, leaving them be.

SÉVERINE

I'm sorry. I really am, I didn't mean to come off so damn boorish.

Grabbing Emiko's petite hands, Séverine smiles gently. Emiko nods. She knows.

SÉVERINE (CONT'D)

I don't know how I fit in with all this.

EMIKO

(gathering herself)

This was a phantom mission. Most of it was kept under wraps before I was deployed here. It was on a strict need-to-know basis, or so I was told. Upon arriving, I saw and god, it was horrific. An entire village falling to whatever it is.

SÉVERINE

You'd risk yourself?

EMIKO

That's the thing, it isn't exactly contagious. Which is odd, considering its dangerous symptoms: convulsions, diarrhea, chronic flu, constant vomiting. It seemed to be a distant relative of the ebola virus. But I was brought here with a group of medics to study them and see what could be treatable or not. We haven't made much progress.

SÉVERINE

I don't mean to sound rash, but---

EMIKO

---why did I call you?

She nods.

EMIKO (CONT'D)

It's time to raise awareness. Any longer we keep this a secret, the worse it'll get. I heard you were in Hong-Kong and well, I put one-and-one together.

Séverine looks out the window again. The left wing is cutting through the fluffy clouds. She seems transfixed on that. But, then:

SÉVERINE

I can only stay for a day at the most, Emi.

EMIKO

It's all I need. You need to see this on your own before you move forward with any writing, though.

SÉVERINE

How long?

EMIKO

I told you, only a day---

SÉVERINE

---no, no, I'm not talking about myself. You. How much longer.

Cue - "Baltar's Dream" - Bear McCreary

Emiko doesn't reply immediately.

EMIKO

For as long as it takes, I suppose.

Off her sad expression---

CUT TO BLACK.

END ACT I

ACT IIEXT. YANGSHUO -- DAY

On the skies, we see the PLANE fly off. Pan down and see Séverine, Emiko and Kilian walk into a hillside village with, as far as the eye can see, small markets and small houses. It is all nice and spaced out. But very empty. Desolated, even---

Séverine's wearing a simple face-mask, covering her nose and lower half of her mouth. Protocol.

SÉVERINE

Where is everyone?

She swings her bag and pulls out the camera. Snaps a photo of the empty village.

SÉVERINE (CONT'D)

Shit, I forget to ask. Is it okay
if I --

Séverine lifts the camera.

KILIAN

Just don't publish them until the
final word is cleared.

SÉVERINE

Got it.

EMIKO

Everyone's afraid.
(beat)
In here.

They deviate to a small house perched next to a fruit stand. Step inside, through a wooden door. We hear a woman singing, almost like a ritual in some dead-language. They're in front of a figure tucked in bed, trembling furiously.

SÉVERINE

(low whisper to Emiko)
What's wrong with him?

EMIKO

Started this morning. These are the
early symptoms.

And if these are the early symptoms, we don't want to see what waits later. Séverine gets closer, watching with a sturdy and unbroken focus.

The man's eyes are rolling back, his whole body is going this way and that.

The woman suddenly stops chanting.

Turns to Séverine and points an accusing finger --

OLDER CHINESE WOMAN
(subtitled)
What do you carry with you?

Kilian looks at Emiko. Emiko looks at Séverine. Séverine looks at the woman.

OLDER CHINESE WOMAN (CONT'D)
I repeat myself.

Beat.

OLDER CHINESE WOMAN (CONT'D)
What is it you carry with you?

Kilian knows. Séverine doesn't move. The Chinese woman, her stare, it's piercing and knowing.

OLDER CHINESE WOMAN (CONT'D)
Take it out.

EMIKO
Sev, what is she talking about?

But Séverine doesn't answer. Never breaking her glance from the woman, she slowly reaches into her satchel.

KILIAN
Séverine --

And Séverine pulls out the golden statue, revealing it to everyone in the room. The man thrusts even harder -- shit, he's about to die any minute it seems -- the woman extends her hands forward -- *give me the statue* --

Séverine doesn't do anything, she's frozen. This isn't like her, but --

She hands the statue to the woman, who closes her eyes and starts reciting something in that weird dialect. Continues to sing that song -- the man still convulses, even harder.

Emiko doesn't like whatever it is that's going on right now --

EMIKO
Stop it, Kauyo!

But she's trembling now, and her eyes are rolling back.

EMIKO (CONT'D)
Dammit, I said: stop!

And that's exactly what fucking happens. Everyone stops. The man stops trembling and seems to have fallen asleep. The Chinese woman falls on the floor, just out of breath. The statue does the same, falling heavily.

EMIKO (CONT'D)
(swallowing)
Séverine, I'm going to ask you one thing and one thing only.

Séverine kneels and picks up the statue.

EMIKO (CONT'D)
Where in the hell did you get that?

Angle on the statue, held by Séverine.

SÉVERINE
I came across it. It needed some form of rescuing.

Kilian doesn't say a single word, instead exiting the house and back out to the village. Slipping the thing back into the warm satchel, Séverine takes a photo of the woman and man. That *snap!* leads us to --

EXT. NOODLE BAR - NIGHT

Crickets ring out heavily. Séverine and Emiko are sitting, eating out of their noodle bowls. Séverine's writing on a notepad.

EMIKO
You're unstoppable.

SÉVERINE
I need to get this on paper before I somehow forget. God forbid that.

EMIKO
I was a little surprised to see Kilian arrive back that night---

SÉVERINE
He knew what to say.

EMIKO
I knew what to tell him.

SÉVERINE
Using Seraph was pretty ingenious.

EMIKO
I felt a little bad afterwards.

SÉVERINE
As you should've.

Emiko and Séverine share a quiet laugh.

EMIKO
(falling silent)
How did he fare, by the way?

SÉVERINE
Died about two weeks after you did.

EMIKO
Oh.

SÉVERINE
Your surprise makes me feel like
you haven't been using the U.N. to
keep tabs on everyone, after all.
If that's so, then how did you
know?

EMIKO
Know what?

SÉVERINE
When you died---

EMIKO
(quickly)
Stop saying that.

The guilt is eating at her.

EMIKO (CONT'D)
Please.

SÉVERINE
(hesitates)
Fine.
(beat)
---last you saw me, I was in
Sacramento after that explosion. I
was an archaeologist last you saw
of me, how did you have any idea
that I was working as a journalist
now? Wouldn't you have gone to
Simon?

EMIKO

(nods)

I did go to Simon first. My intention was not to drag you into this. But when Simon told Kilian about Iraq, about his injury, he told us you were his go-to, his... "ace reporter". You get the info, he writes the story? Seems a bit unfair.

SÉVERINE

I have a gift for capturing powerful imagery, he has a gift for writing it down, putting the two together pays the bills and that's all that matters at this point.

EMIKO

Simon's reports, I've been keeping up with it. I've found the rising sickness there, and what's happening here, a little strange to be coincidental.

SÉVERINE

You think they're correlated?

Emiko nods.

EMIKO

The timing is just... correct for us to expose this. I see you're still Lara Croft'ing. Busy schedule huh? Let's talk about that statue.

SÉVERINE

Do we have to?

EMIKO

After what I saw in the house -- yeah.

SÉVERINE

Dammit.

EMIKO

You ever heard of *Jiangshi*?

SÉVERINE

Jiang shi?

EMIKO

No, one word. Together.
(beat, slowly)
Jiangshi.

SÉVERINE

Whatever.

EMIKO

The word represents living monster,
loosely translated to living dead.
Your statue, it's a lost relic of a
protective god over villages. If I
hadn't seen so many things already,
I'd say I just witnessed a goddamn
miracle occur in that house today.

Séverine is now listening intently and starts. We pan closer
to her face, she saying:

SÉVERINE

I came to Hong-Kong to visit this
peasant town to the west of it --
purely journalistic, I swear that.
Rising tensions have been leading
to unjust deaths and, shit, Simon
just couldn't pass it. I arrived,
interviewed locals and I saw the
iron grip these and other villages
were being held under -- awful,
awful grief. One night, I see this
young couple getting beat up, just
disgusting. I tackle them down and
help these people on their feet.
They throw at me this satchel and
then I remember hearing them say in
an exasperated voice, "Take it.
Take it and don't look back." I
felt an electrifying chill fall
over me -- it isn't until much
later I realize what the fuck it is
they bestowed upon me.

She props up the satchel and lets it fall heavily on the bar.

Emiko is finished with her noodles, listening now. She looks
at the bag and then sighs deeply.

SÉVERINE (CONT'D)

It was in the wrong hands, Emiko,
and I wasn't going to allow that.

KILIAN (O.S.)

Emiko --

Both girls turn their heads around to see Kilian in scrubs, covered in blood.

KILIAN (CONT'D)

I'm sorry, but break's over. We got a body ready.

INT. VILLAGE HOUSE - NIGHT

Crane shot over a bed. Our frame is perfectly still, looking down at a body. It's chest has surgically been opened. Eight, including Séverine, Emiko and Kilian, form the medic team and surround the body.

It's lungs, intestines and other organs gleam in the open. It doesn't look healthy. The lungs are blackened, like some lifetime smoker.

Using a prong, Emiko pokes at it forcefully. A string of red sprouts on her eye gear.

Everyone recoils at the suddenness of it all.

EMIKO

Great.

She scoops the intestines out and splatters it on the metal slab next to the bed.

EMIKO (CONT'D)

Weigh them, Red.

A young man, no older than twenty-five, a medic that goes by the nickname RED, nods and does as he's told. The other four are divided equally: two men, two women.

Flash!

Everyone turns to Séverine, who doesn't seem apologetic about taking the photo. In fact: *flash!* A second one for good luck.

RED

Ten fucking pounds, this thing.

Kilian whistles.

KILIAN

That's a new record.

SÉVERINE

Ten pounds? Christ.

EMIKO

Highest one we've ever recorded was eight. Two weeks ago.

SÉVERINE

It's progressively getting worse.

KILIAN

Ladies and gentlemen --

Kilian turns to the medics, ready to introduce Séverine.

KILIAN (CONT'D)

Admiral Obvious.

Chuckles slip out of everyone. Séverine chuckles one hell of a sarcastic chuckle then looks at the body again. It's chest cavities ripped open.

The door's slammed open and a little Chinese boy walks in. He starts crying and talking at the same time. Emiko kneels, trying to get eye-to-eye with the little boy and calm down -- She listens, nodding, taking it in -- then to Séverine and Kilian:

EMIKO

The mother's in the final stages.

Séverine looks at the boy -- he's weeping furiously. *Damn it, there isn't anything she can do* -- Emiko runs out along with the boy.

KILIAN (O.S.)

I don't know where we'd be without her.

She looks at Kilian, who's eyeing the dead and ripped body on the bed.

KILIAN (CONT'D)

The leadership in that woman. It's inspiring...

Boom!

It's so abrupt, out of nowhere that everyone is caught off guard.

RED

What the hell was that?

He runs out, along with the rest. Kilian looks at Séverine, frowning. *Seriously, what the hell was that?*

Séverine is left alone with the dead body. She walks toward it. Slowly, we pan behind her, looking over her shoulder -- the glazed eyes. Its cold limbs. Everything that makes a dead corpse a dead corpse.

Gun fire erupts outside.

SÉVERINE

---the fuck?

Screaming now. Séverine peeks out the window to see---

---cars pulling in, men screaming out of them, shooting rounds in to the night sky.

SÉVERINE (CONT'D)

Oh no.

She runs back into the house, closing the door. But it's quickly kicked in and the same Chinese man that had his automatic rifle pointed at the peasant's man steps in to the house.

ARMED MAN #2

Jackpot.

Séverine swipes a medical knife by the slab, ready to fight.

The armed man laughs, dropping his rifle.

ARMED MAN #2 (CONT'D)

Let's make it a fair fight.

Screaming, Séverine swings with a blade. He moves out of the way, smiling. He has his fists up. Séverine doesn't drop her guard, poking here and there with the knife, hoping for something to pierce through.

And in the fighting, the man shoves Séverine -- she knocks the dead corpse from off the bed. Quickly, she scatters up. They circle each other again, when:

Suddenly --

ARMED MAN #2 (CONT'D)

I'm bored.

The man walks closer.

Séverine lifts her head and notices that -- wait a fucking minute -- did the corpse's hand just move? *Slap!* Brutal and a little surprising, Séverine takes the backhand slap.

ARMED MAN #2 (CONT'D)
 Snap out of it. Now we're looking
 for something that was rightfully
 stolen from us. Something shiny,
 golden. Very pretty to the eye, not
 much unlike you, ironically---

The armed man kneels, grabbing her chin tightly. Pulls it up.

ARMED MAN #2 (CONT'D)
 Where is it?

Now Séverine sees something that truly baffles the mind. The
 corpse is moving. And it's crawling toward them. She needs
 to buy time for herself, so she speaks:

SÉVERINE
 I'll give it to you. If you tell
 me why you need it.

And now that the corpse is crawling ever closer, Sev's eyes
 widen and she goes *pop!* with a head butt. Séverine sends the
 man back by a little and he trips over the corpse, which
 plunges its dead, rotting teeth on the man's neck. He starts
 screaming -- his mouth wide in utter pain.

The corpse's teeth break into his neck, puncturing his throat
 arteries and re-decorating the entire place with his blood --

Séverine doesn't understand -- this is registering much to
 slow -- *what the fuck did I just see -- I have to get the
 fucking hell out of here* -- and she does, running out into
 the village to see that it's even worse out here.

EXT. YANGSHUO - NIGHT

Cue - "Fuzeball" - Pfeifer Frankfort

And Séverine runs toward our frame, pausing in her step. Her
 mouth goes wide. Pan from behind her to see rotting corpses,
 alive and running. One of them had their chest surgically
 opened as well, and as it runs, has every organ spilling out.

A hand falls over her shoulder.

She jolts, screaming.

Its KILIAN, a thin blood stream down his forehead.

KILIAN
 We have to roll the fuck out now!

And our camera arms up until we're literally flying over the entire village to see blood spurt up like a geyser as one of the armed men that arrived gets eaten by another live corpse.

With Séverine

Running, holding her hand, blood flying out of it. She's kept herself behind Kilian, keeping up. As they run, she notices that sticking out of the ground are hands -- bony and rotting arms.

In fact, one of them pops in front of her.

She leaps over it.

VOICE (O.S.)

Wait for me!

While running, Séverine turns her head --

KILIAN

Don't look back! Don't stop running! Just go!

-- its one of the medic girls with them in the room. Séverine wants to stop -- she's gritting her teeth, but right then and there: wham!

One of the arms pops up, she trips over it. Some running corpses leap at her -- devouring this girl immediately.

That's when Séverine realizes: they're being chased by those dead corpses, too.

SÉVERINE

Oh, fuck.

Everyone is running as fast as their legs can carry them.

Gunfire erupts into the skies. Séverine is about to get jumped by an individual running at her, until its head explodes in a bloody pulp.

She runs, thankful, looking back to see a truck driven by her human pursuers. They're still firing their weapons, and although it was probably accidental, Séverine still gives a *thank you* nod to them. Respect.

She leaps, kicks one of these creatures right in the jaw. Its head goes spinning, like the cap to a pop bottle, as it makes a thudding, sudden collapse to the ground.

One of the running men pulls out a pistol tucked behind his waistline and *bam!*

Séverine screams, her hand exploding into a bloody mess. She falls on her knees, the pain burning... She's out of it as one of the biters POUNCES her. She's on her back, barely fighting it as its teeth clamp, trying to get a good bite out of her face.

The infected's head is blown right off, spraying Sev with blood. The rest of the infected run right past her. She throws the body off of her and watches in amazement as these things run past. She tries to crawl away, but is STEPPED on by a massive boot. She is GRABBED by her hair and wrenched onto her feet.

Sev fights, she struggles, her hair is coming out as the man's grip is air tight--- and then the last thing she sees is a rifle butt heading right for her face.

INT. TRUCK -- NIGHT

The back of a truck.

Séverine stirs awake. This is so unfamiliar. The bumping of the road bounces her about. She looks like someone suffering motion sickness. She holds onto her arm. The one with the bloody, fucked up hand.

A young Chinese man gets down on his knee. He looks her in the eyes. She sees compassion.

TSAI

My name is Tsai. I don't know who you are. None of us do. And quite frankly, we don't care. We just want the statue back. Do you have it?

SÉVERINE

I'm sure you already searched my pockets, my bag ---

TSAI

(nodding)
And nothing.

SÉVERINE

Which means I don't have it. Where are my friends? What the fuck was going on back there?

Tsai sighs... this isn't going to be easy. Another man, the brutal thug that shot Séverine's hand to bits, gets closer. Tsai puts a hand out --- stops him in his tracks.

TSAI
(subtitled)
Stop it. I'll handle this.

The seething man backs off. Tsai pulls out a first aid box.

TSAI (CONT'D)
(to Séverine)
I'm sorry about your hand.

He signals for her to hold her hand out. Séverine does so, and Tsai begins to wrap it up. He's oddly gentle, kind. Séverine swallows.

SÉVERINE
Why is this statue so important?

TSAI
I'll show you once we get there.

Off Tsai's friendly half-smile:

EXT. VILLAGE -- NIGHT

TSAI and the other armed men exit the truck. This village is the poorest of the poor, these people have little to live off of. Séverine is escorted out, her hands bound, by Tsai.

TSAI
You familiar with *Jiangshi*?

SÉVERINE
...Sort of. I heard very briefly about it.

TSAI
The legend dates back to the Qing Dynasty. When someone dies far from his home village, the family cannot usually afford to transport the body home. So they hire a Tao priest who has the power to reanimate the body and teach it to walk back to the village for a proper burial.

SÉVERINE
And you think one of these Jiang Shi decided to keep walking? That's what those things were back there?

TSAI
Jiangshi. One word.

SÉVERINE
Whatever.

TSAI
 It's the only reasonable
 explanation for what's going on.

Séverine mulls this over.

INT. SHACK -- CONTINUOUS

Tsai and Séverine enter a padlocked shack. People are shackled with ropes and chains to the walls. But these people are barely people anymore, they're like animals. Cold, dead eyes. Snapping tongues.

Sev's eyes widen at this sight.

SÉVERINE
 They're like... Like those things
 that attacked us back at Yangshuo.

TSAI
 We looked for a heartbeat. We
 couldn't find one.

SÉVERINE
 On any of them?

TSAI
 (shaking his head)
 None.

SÉVERINE
 And you really believe this
 supposed statue will save these
 people?

TSAI
 We can try, can't we?

The desperation in his voice saddens Séverine.

TSAI (CONT'D)
 It might look nice to you, but it
 means something to us. Your
 friends, I heard them shout
 something about London. Contact
 them. Get that statue here and
 we'll let you free.
 (MORE)

TSAI (CONT'D)
 Otherwise, you're staying here with
 us. I'm sorry.

Séverine looks throughout the room. It's disgusting.
 Putrid. And as one of them begins to rip away, Tsai grabs
 Sev's arm and yanks her out of the shack.

EXT. VILLAGE -- CONTINUOUS

Tsai SLAPS the padlock onto the door again. Séverine stands
 there, motionless. From the inside, the thing can be heard
 scratching and clawing.

Off Tsai's expression:

SÉVERINE
 Get me a phone.

LATER:

On a wooden bridge near the village lake, Séverine is on a
 cell phone, pacing. She holds in front of her KILIAN's
 business card. Once the phone clicks on, she puts the card
 away. He's answered

SÉVERINE (CONT'D)
 Kilian, are you there? What's
 going on ---

KILIAN
 Séverine?

SÉVERINE
 I'm at a tiny village about five
 kilometers north of New Dachang.
 Get your people out here and have
 them bring the statue.

INTERCUT BETWEEN THEM: KILIAN is stood in a helicopter.
 EMIKO stands beside him, curious at Séverine's name. Beside
 her is the young child from the village. They all survived
 the chaos.

SÉVERINE (CONT'D)
 Is... Is Emiko okay?

KILIAN
 Yes, she's fine. We thought you
 were dead. I'm... I'm grateful.
 I just... I need you to get out of
 there.

SÉVERINE

What?

KILIAN

If we are sending people over there, you need to leave. Protocol's have changed.

SÉVERINE

I don't understand what you mean. These people just want their statue, bring it and some doctors too, okay? They're sick. They're really sick. If you do that, they'll let me go...

KILIAN

(interjecting)

There are no doctors coming. No help. My people will be there in two hours, and protocol has changed. Do you understand me, Sev? If you want to live, get out of there. Get out of there right now.

Click.

Séverine looks on in a daze. She pulls the phone away from her face and quickly, one of the armed men stalks over and snatches his phone back. The other grabs Séverine by her arm and escorts her back to the village.

CUT TO BLACK.

END ACT II

ACT IIIINT. HOME -- NIGHT

TSAI sits with Séverine inside a tiny shack.

SÉVERINE

So this is home?

TSAI

To me, yes. It's small. Quiet.
We have a large family, so it's a
bit crowded but it's nice and ---
(waits)
--- simple, you know?

Sev nods. She looks on darkly. She wants to say something,
but doesn't.

SÉVERINE

Your English is perfect.

TSAI

I was top of my class in school.
Until my parents pulled me out. We
didn't always live here, you see.
We come from Shanghai, but the cost
was just --- too much for my
parents, so they brought us back
here to live with our grandparents.
Back to the simple way of life.

SÉVERINE

Oh. Quite the change of pace, yes?

TSAI

My English is good but ---
(laughs, embarrassed)
--- not that good. I don't
understand.

SÉVERINE

Like, um... it's a lot different
living here than it was in the
city, right?

TSAI

Oh.
(embarrassed)
Oh, oh yes! Change of pace. Yes.
Very much so.

SÉVERINE

Your family... are any of them infected?

TSAI

Thankfully, no. The other men that came with me, though... they haven't been so lucky. It's why they're so violent. They're only angry.

SÉVERINE

No need to apologize on their behalf. I understand completely.

(beat)

I think the best idea would be to take your family and leave. If they're not sick, if you're all fine, it'd be for the best if you left. Just to keep it that way.

TSAI

Why?

SÉVERINE

From what I've seen, it spreads. And it spreads fast. You don't want to end up a monster, do you?

Tsai shakes his head.

TSAI

No. I just--- where do I go? Others have fled, and we have found them in the jungle around us. Like them.

SÉVERINE

If you come with me, I'll protect you and your family.

TSAI

What? You want me to help you escape, is that it?

SÉVERINE

You've shown me nothing but kindness and hospitality. And based on my phone conversation, things aren't going to end pretty here.

Tsai is slowly, but surely, understanding what she's saying. And then he rises. Hands her the keys to his jeep.

SÉVERINE (CONT'D)
What's this?

TSAI
Get out. But my family isn't
coming with you. We're staying
here, no matter what. This is our
home.

Séverine hesitates. But she takes the keys. She nods.

SÉVERINE
I ---

They keep eye contact.

SÉVERINE (CONT'D)
(nodding)
Thank you. Please, for your own
sake, leave. If not with me, then
just go on your own.

She sees it in his eyes: he's going nowhere. Respecting
that, finally letting go, she slips out of the tiny home.

EXT. VILLAGE -- CONTINUOUS

Walking fast, then running, Séverine slips through the
village in the pitch blackness. She makes it to Tsai's jeep,
climbs in, starts the engine, and takes off into the night ---

EXT. ROAD -- LATER

Séverine is driving away, heading north, when a convoy of
military troop trucks pass by her. They head in the
direction she came. She watches them go, and as they
disappear from view, we see the hesitation in Séverine's
face.

And then she makes a dangerous U-turn, nearly flying off the
road, heading back toward the village.

EXT. VILLAGE -- LATER/DAWN

Dawn has settled over the village as Séverine finally
returns. She steps out of the truck, looking on in horror at
something we don't see.

COME AROUND to reveal that the village has been burned to the
ground and everyone has been killed, infected or not.

Charred bodies lay molded into the dirt, cut down by bullet holes that riddle everything in sight.

KILIAN is among the armed men that look at the mess, trying to clean up. They turn to face her. Some raise a weapon, Kilian stands them down. He approaches Séverine.

KILIAN

I told you not to be here.

SÉVERINE

I left. I was immediately ashamed of leaving. And now I'm ashamed to have come back.

KILIAN

I told you... protocol's changed.

(beat)

We're going back to London. Taking you home.

SÉVERINE

(softly)

Did you even bring the statue?

KILIAN

What?

SÉVERINE

The statue. Is it even here?

Kilian shakes his head grimly. No.

And Séverine stares at one of the charred bodies. It's Tsai. Barely recognizable. Bullet holes in his legs, chest, groin, and neck. But not the head.

And then she sees him move. Slowly, barely, he twitches. A molten infected body, slowly scrambling back to life. And then Kilian raises his weapon and fires. Right to the head.

KILIAN

The head. Hit 'em where it counts.

Horrificed, Séverine is escorted onto a helicopter with Kilian as we're left on what little is left of Tsai's charred body.

EXT. LONDON, ENGLAND -- DAY

The skyline of London. Fire burns in the distance. Oh no. What did we miss?

EXT. THE MILLENIUM OFFICES -- DAY

The helicopter lands on the roof of the MILLENIUM offices. Near the helipad stands SIMON, along with a few other reporters.

KILIAN, Séverine, EMIKO and the young boy TATSUMI exit along with a few other armed men. Séverine and Simon hug, it's a brief, emotional moment.

SÉVERINE

What in the hell happened here?

SIMON

There were bombs. Some sort of ridiculous bio-terrorism they think, but now the telly's off, radios are static, everything's just gone. Those things are every-fucking-where!

BLAM!!

Everyone is surprised as hell to hear a blast of gunfire so close.

It's Kilian. He's shooting down biters that have CLIMBED up the fucking side of the building. They begin to overwhelm everyone. Séverine, Emiko, Tatsumi, Simon, and a few others pile into the helicopter.

INT. HELICOPTER -- CONTINUOUS

On the rooftop, Kilian and the other armed men start getting overrun by infected. They begin climbing onboard as the pilot screams:

PILOT

We're heavy!!

Some of the men climbing aboard are bit, too. Shit.

Séverine takes action and kicks at them, trying to get them off of the helicopter. She keeps kicking and kicking until the helicopter is lifted off the helipad and the men are thrown backwards onto the helipad.

The chopper is lifted into the sky, and Séverine begins to settle into her seat and buckle up in relief, just as a hand grabs her by the foot...

She looks down and sees Kilian Duncan hanging on, one hand on the skids, the other on Sev's foot.

She sees an infected hanging onto his leg by its TEETH, slowly climbing up Kilian's body, pushed backwards by the force of the winds.

Séverine, quickly, surprisingly cold, lifts a dropped pistol from the floor of the chopper and shoots Kilian in the head. His body drops onto the helipad below along with the hungry infected.

Just as, she looks over to Emiko, Simon and the boy Tatsumi. She looks down at the one armed man left ---

SÉVERINE

Is everyone okay?

And she notices a bite. He's been unconscious on the floor for a while. As Séverine raises her gun, cautious,

The infected man leaps to his feet, knocking Séverine off balance. She nearly hangs out of the open helicopter door, having not had the chance to shut it yet. She goes for the handle and slides it shut, catching herself before she falls out.

Everyone's screaming, the other helicopter door wide open. Tatsumi is sat at the window. The armed man lunges for him.

Emiko screams.

EMIKO

Tatsumi!!

The boy screams. Séverine grabs for the gun, just as Emiko leaps onto Tatsumi's lap. The infected man bites right into Emiko's shoulder. She gives a horrific scream. Holding onto his collar as tight as she can, she stands on her feet, pulling the man up with her.

EMIKO (CONT'D)

Take care of him!

And then, she falls backwards, out the open sliding door of the helicopter, taking the infected man with her. Séverine, Simon and Tatsumi are all left in a state of shock. Simon reaches forward and slides the door shut. The boy is crying now.

SIMON

You're okay? You're not bit?

Tatsumi struggles through his tears. He shakes his head:

TATSUMI

No.

Simon keeps looking after the kid, holding him close. He looks at Sev, who's crying softly.

SIMON

Baby...

She opens up her arms and hugs him...

SÉVERINE

We need to go to Normandy. I just... I need to be with my parents.

Simon nods. He kisses her on the head.

SIMON

And he's got that big ass hotel too, maybe it'll be safe for us.

PILOT

We're not going to France, are you shittin' me!? We need to find somewhere small, something that's barely populated... a tropical fucking island or something. Going somewhere with a population as big as France is suicide...

Séverine lifts her gun and holds it to the back of his seat.

SÉVERINE

We go to France, or this bird falls out of the sky.

PILOT

You're gonna' threaten that with the kid in the chopper? Jesus Christ, you're a real bitch, ya know that---

Shoving the gun to the side of his head:

SÉVERINE

(I don't care)

Is that a yes or a no?

PILOT

Yes, okay? It's a yes. Now please take your seat, ma'am. Ya know, safety first an' all...

Séverine relaxes, sits down. The gun she has trained on the pilot quivers in her hand.

Simon reaches forward, pushes down on the top of the gun slowly until its turned to the floor...

He hugs her tightly.

EXT. PARIS, FRANCE -- NIGHT

ESTABLISHING SHOT.

Paris is pure fucking chaos. Sev's chopper flies over it.

INT. EIFFEL TOWER -- SAME TIME

People are inside the caged-in top area of the tower. They're screaming as INFECTED have crawled all over the fence around them. Gunfire erupts from a military helicopter nearby. The infected are sprayed with gunfire, STAINING the bars RED.

Someone is HIT from inside. The crowd panics. Try to help the woman up, but she's already dead. And then, moments later... her eyes SNAP open. A hellish yellow tint.

She leaps on her feet and starts MAULING anyone in sight. The crowd rushes for the lift, but it's pure chaos at this point. Infected are swarming the inside until they completely rip open the fence. Brainless, they wander off the top ---

EXT. EIFFEL TOWER -- SAME TIME

--- and plummet down.

More gunfire erupts and some of these bodies ADD on to the red paint.

We see more of the biters climbing animalistically up the side of the tower...

EXT. HOTEL -- SUNSET

ESTABLISHING SHOT: A massive hotel that's under construction inside the walls of a QUARRY.

A massive fence is being constructed around the area. Their helicopter descends nearby.

EXT. HELIPAD -- LATER

A red-haired man in a white dress shirt and black pants greets them. It's REGIS.

REGIS
Séverine? Oh, Séverine, welcome!
Your parents have been worried
sick... and you brought guests?
Excellent, excellent!

INT. HOTEL -- LATER

Séverine, SIMON, and TATSUMI enter the hotel with REGIS. It's safe, secure, beautiful. Regis's wife, and shockingly-red-haired-just-like-him daughter, greet him and they walk off together, hands linked lovingly.

Descending down the grand staircase of the hotel, are an elderly couple. A French man and his elegant Chinese wife. Their faces erupt in happiness at the sight of Séverine.

They run, run, run down the steps. And each of her jubilant parents greets their daughter with an immense hug and tears shed. It's a silent scene, but there need be no words to feel the emotion here.

CUT TO BLACK.

END ACT III

ACT IVINT. MASTER SUITE -- LATER

Séverine enters a MASTER SUITE. This place has an absolutely amazing view of the GARDEN outside.

Her father FREDERIC BANGALTER and mother ZAN enter behind her.

SÉVERINE

The garden... you planted this mom? It's beautiful.

ZAN

Every waking moment I smelt the burning bodies. It's all part of the clean-up I guess, but I had to plant those. At night, I used to go out there and lose myself in the aroma of the flowers. Now, I hardly notice the burning.

(beat)

And now I no longer go into my garden, in fear that I will soon lose that sense of smell as well.

Frederic hugs his wife, who's growing emotional.

FREDERIC

It's awful out there, none of us still completely understand. All we know is that there were bombs. Terrorists.

SÉVERINE

Have those things kept away from the hotel well enough?

FREDERIC

We managed to start building a fence... it's secure enough for now.

ZAN

Well, Frédéric, it's not us building the fence...

FREDERIC

If it weren't for Ed MacPherson from the United Nations, we'd be fucked.

SÉVERINE

(bitter)

The U.N.? What do they want with
your hotel?

FREDERIC

To turn it into a sanctuary. A bio-
dome.

He pulls a blueprint from his inside jacket pocket and
Séverine looks it over.

FREDERIC (CONT'D)

They call it "Eden".

SÉVERINE

This is... honestly, amazing.

FREDERIC

I'm just... so happy you're here.
How did you make it?

SÉVERINE

It's a... long, exhausting story.

SIMON knocks and enters.

SIMON

Sorry to er, interrupt, but can I
come in?

FREDERIC

Oh, Zan and I would hate to
interfere. We'll leave.

(to Séverine)

We'll talk more later okay?

Frederic gives his daughter a loving kiss on the forehead, he
and Zan exit. Simon joins Séverine on the bed. They sit and
look out at the garden.

SÉVERINE

Tatsumi...?

SIMON

He's eating downstairs. With that
flamboyant Regis's kid. Can you
believe he's married? To a woman,
I mean. Like my fuck...

Séverine laughs. She puts her head on his shoulder...

SÉVERINE
They're going to turn this hotel
into a sanctuary. The U.N.

She shows him the blueprints.

SÉVERINE (CONT'D)
He left the blueprint with me,
though, why...?

SIMON
Maybe he wants you to take it over
eventually. It'd be your legacy,
so to speak.
(beat)
Or I interrupted and he just
forgot. One of the two.

He pulls something from his bag.

The fucking statue.

He places it on the windowsill looking out to the garden.

SIMON (CONT'D)
You should keep it. For your
protection...

TIGHT on the STATUE... zoom in...

INT. MASTER SUITE -- NIGHT -- **PRESENT DAY**

...when we zoom out, the window no longer looks out to a tiny
outdoor garden, but to a massive GREENHOUSE.

We're back to present day.

CHIRON: **PRESENT DAY**

INT. MASTER SUITE, BATHROOM -- NIGHT

OPEN on an eye. The lids are completely covered by eyeshadow
and eyeliner.

The eye blinks.

We get a CLOSE UP of Séverine. She's all dolled up. She
looks absolutely breathtaking. She's sat on a stool in front
of a sink filled to the brim with water, and she's staring at
her reflection in the mirror. We see that her destroyed hand
has been removed in favor for a PROSTHETIC...

LUCY, who's doing Séverine's hair, pops up from behind her.

LUCY
Miss Bangalter, you look beautiful.

Séverine gives a pasty smile. Pulls out all of the pins in her hair. Pats her hands against her face spraying makeup in a cloud all around the room.

And then she shakes her head wildly. She looks a mess.

SÉVERINE
It looked awful. Too...
sophisticated. I want something
attractive, but natural. Can you
do that?

LUCY
Erm. I can try...

There's a knock.

INT. MASTER SUITE -- SAME TIME

Follow Lucy as she moves to the door. She opens it up.
There stands ED MACPHERSON.

MACPHERSON
Is she ready?

LUCY
Not... Quite.

MACPHERSON
The gala's in ten minutes.

LUCY
I know. I tried my best, but she
wasn't exactly impressed with the
makeup...

MACPHERSON
She's not in a mood like this
because you told her about Manila
disappearing is it? Because I
wanted you to wait...

LUCY
I know. I won't mention a thing
until after the event.

MACPHERSON

Thank you. She'll take it hard when she finds out. And she needs to focus on this gala right now. If the U.N. doesn't like her presentation, they might pull the plug on their sponsorship. No sponsorship from my bosses, no Touch Star. No Touch Star, no security.

LUCY

No security... no Eden. Yeah. I get the gist.

MacPherson nods.

ANGLE TO THE BATHROOM

Séverine is doing her eyeliner herself. She smiles into the mirror...

SÉVERINE

Don't talk about me like I'm not here!

Back to MacPherson and Lucy, as they exchange nods. MacPherson leaves and Lucy shuts the door behind him.

INT. UNDERGROUND EXHIBITION CENTER -- NIGHT

Séverine enters the exhibition center, swooping around the staircase gallantly. She looks absolutely gorgeous. And not too much makeup either. Definitely the natural she was looking for.

SÉVERINE

I met a young man in China, shortly before I came here. He claimed he knew how this all began, he was so serious about it. He told me the story of the Jiangshi... the "stiff corpse". It told that family members who could not afford wagons would hire Taoist priests to transport the corpses of loved ones who died far away from home.

(MORE)

SÉVERINE (CONT'D)

The story gets really bizarre here as he began to describe to me that they believed that these priests were lazy, they reanimated the corpses with dark magic and brought them home by teaching them to hop on their own feet back to their hometown for proper burial. This man claimed his brother was a Jiangshi, but instead of burying itself, things went wrong and he bit others in the village and they became devils too. Now this man felt that he and the rest of humanity are paying for toying with the souls of dead ones. Pick them up and carry them home, he said, for that's the proper way. And then, he proceeded to take a gun and blow his brains out right in front of me.

(BEAT)

Our world has come a long way since the beginning of this new age. I started to ask myself "Why would you want to stay alive on a planet that so obviously wants you dead?" And then my father worked effortlessly with the U.N. and together they turned his multi-million-dollar idea of a hotel into a sanctuary, and I was impressed, astounded... inspired. I promise I will take his dream, his... empire, and continue building great things. We will rise again, and not --- not --- as jiangshi. This is for you daddy, rest in peace.

The crowd in front of her erupts into applause. She smiles, raises her hand.

SÉVERINE (CONT'D)

Thank you.

LATER:

CHANDRA MACPHERSON --- beautiful, carrying a foreboding presence --- is arm-and-arm with her husband ED. She's chatting with Séverine.

CHANDRA

You did fabulously tonight, Sev.
Color me impressed.

(MORE)

CHANDRA (CONT'D)

Surprised, even. My husband told me you were being quite difficult earlier...

SÉVERINE

That's only because he urged perfection and it wasn't quite there yet. I had to fix his mess, the usual.

She laughs, it's a jokey laugh, but the MacPherson's aren't quite amused.

SÉVERINE (CONT'D)

You two have a good evening.

MACPHERSON

My mess?

Sev turns.

MACPHERSON (CONT'D)

According to official records, it was you, Séverine, who authorized the order of external operations for my company... a private security firm.

CHANDRA

And last I checked, private security firms don't run external ops.

SÉVERINE

(dryly)

Thank you for clearing that up Chandra.

(beat)

I authorized nothing, Ed. Your company is your business and I thank you for everything you've done...

MACPHERSON

Manila Shea, does that name ring a bell? She disappeared. She left an adopted son behind. Much like yourself and Tatsumi right? You should feel empathy for her, not sending her out to her death. You can't even run this place without secrets everywhere...

SÉVERINE

Oh, stop with the little hints, Ed. I know your little plots for taking over this place but this dome is my family's legacy. You're under contract with me. And if you continue to harass me or anyone on my staff, I will tear that contract to shreds and have you shoveling reindeer shit at the Christmas parade whilst I run your company into the ground. Do I make myself clear?

She looks between the MacPherson's and then---

SÉVERINE (CONT'D)

So you two have a good evening.

As she goes to leave, there's shouting from below. The entrance to the underground tunnel has people crowded around.

SÉVERINE (CONT'D)

The hell...?

Below:

DARLA stands at the entrance, carrying a gun, sprayed in blood.

Séverine pushes through the crowd, kneels at the girl's level.

SÉVERINE (CONT'D)

What happened out there...?

DARLA

We were jumped by the pirates. Ash and PJ were taken. I had to run, I had no choice, I...

Séverine looks up the staircase, at the MacPherson's, who stare down in horror. Séverine takes Darla's hand and escorts her away.

INT. MACPHERSON SUITE, BEDROOM -- NIGHT

CHANDRA MACPHERSON's lying on her master bed, eating chocolates.

At her feet, we hear a suckling noise that suddenly stops.

It's MACPHERSON.

MACPHERSON
Why do you want...?

CHANDRA
Shut up Ed, I'm thinking.

She shoves her foot back into Ed's mouth and he continues to suck on it and each of her toes.

Ed moves up her ankle, licking and kissing his way to her knee.

Ed licks along the inside of her thigh until she slaps him.

CHANDRA (CONT'D)
Oh no! Not you. Not yet. Here's
a chocolate. Here boy, open up!

She shoves a piece of candy in his mouth.

CHANDRA (CONT'D)
Perhaps you can go further when
you're the Director.

She smiles.

CHANDRA (CONT'D)
Right now I need something else Ed.
I need you to use that pretty
little brain for me. Your
operations, they've been used
outside I heard you mention?

Chandra reaches forward and grips Ed's chin as if he were her CHILD. It's sick.

CHANDRA (CONT'D)
As your wife, Ed, I feel it's
neccesary for me to know these
things. So I need you to tell me
everything, understand?

He nods, still gagged with the candy. And then she leans forward and begins to suck on the chocolate, moaning in great pleasure...

INT. DARK ROOM -- TIMELESS

Security cameras are everywhere. Overlooking all parts of Eden.

And then we PAN over ---

--- revealing a chair. Someone sits tied in it. Their hands and feet bound. Mouth gagged.

She looks up as a door creaks open.

Her blonde hair hangs in her face, but the face is unmistakable.

This is MANILA SHEA.

And strapped between her chair is a TICKING BOMB. The same BOMB we saw with LEIGH in the premiere's flashforwards.

We linger on her for a moment, the only thing we hear is her heavy breathing and the *tick, tick, tick* until ---

SMASH TO BLACK.

END EPISODE