

SCRIPT TITLE

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FADE IN:

EXT. LOS ANGELES - DAY

A beautiful day... The sun is shining... The sky is a bright blue reflecting off the ocean like only an LA sky can... Barely a cloud in the sky.

Out in the distance, a roll of dark grey clouds float towards the city.

FOCUS ON CLOUDS

These clouds are a dark grey with something curious inside, a tinge of green and red swirling inside like bolts of electricity.

EXT. UCLA CAMPUS - DAY

The clouds close in on the campus but PEOPLE continue their lives as usual.

JAMES (O.S.)  
Okay. Let's get down to business.

A red strike of lightning explodes to the ground followed by a BOOM!

CUT TO:

INT. LECTURE HALL

A large, heavy, hardcover textbook is SLAMMED DOWN on top of a table with a thunderous BOOM!

A hand lays on top. The hand lifts up and WE FOLLOW IT revealing JAMES KELLER, early 40s. A tall, stern-looking, scientist type. He looks out at his class of about one hundred STUDENTS.

He grabs a piece of chalk and writes on the board the words: Stem Cells. He underlines it twice.

JAMES  
What is a stem cell?

He looks out at his class waiting. One student raises their hand.

JAMES (CONT'D)

Yes.

STUDENT

(reading from textbook)

An undifferentiated cell of a multicellular organism which is capable of giving rise to indefinitely more cells of the same type, and which certain other types of cells arise by differentiation.

James cracks a bit of a smile at the straight definition.

JAMES

Very scientific, thank you.

The class chuckles with him.

JAMES (CONT'D)

The more practical answer is... The future of mankind. Stem cells have the ability of developing and changing cells to combat various types of diseases. They can multiply brain cells or even help change a brain cell to adapt to other parts of the body. Extracted from placentas mostly a stem cell can...

The blue sky turns grey entrenching their classroom in darkness drawing everyone's attention.

A flash of red lightning scares James.

JAMES (CONT'D)

Oh no.

(to students)

Evacuate immediately!

The students don't move.

JAMES (CONT'D)

NOW! HAZMAT SUITS! IMMEDIATELY!

The students scramble to gather their things.

EXT. UCLA CAMPUS - SAME

The clouds move in almost in one swoop covering the entire place in darkness.

A loud WARNING SIREN blares. The entire campus enters a state of emergency and panic ensues.

EXT. LECTURE HALL - CONTINUOUS

James Keller runs out of the building in a hazmat suit. He stops in shock as he looks up at the sky. The green streaks glowing through the clouds puts him in a state of shock.

A student, not in a hazmat suit, drops to their knees next to him. James bends down trying to help the student up.

The student looks up at him, their eyes straining red, their veins popping out, visibly through their skin. Vomit dribbling from their bottom lip.

James tries to help them to their feet. He drapes one arm around his neck, dragging the person along.

EXT. PARKING LOT - CONTINUOUS

James drags the helpless student to the parking lot. James digs in his pocket and pulls out his car keys. He presses the unlock button on his car.

He looks at the student he's dragging. Blood coming from their eyes, nose and ears -- they didn't make it.

James refuses to let the person go, still dragging the student's dead body.

EEEEER! BOOM! A car crashes into a light pole, causing James to stumble and drop the student.

He tries to pick the dead student back up but hears the SCREAM of a child coming from the backseat of the crashed car.

He leaves the body and runs towards the crash.

DAMAGED CAR

Smoke comes from under the hood. The DRIVER is incapacitated, lying on the steering wheel, causing the horn to blow continuously.

James sprints to the car. Seeing in the backseat a CHILD, around 9, trying to unbuckle their seatbelt. They can't.

James runs to the backseat, trying to pull the door open but it's locked.

JAMES

No, no, no.

James slams his fist on the window, trying to break it. The child looks at him with tears in their eyes.

James slams his fist on the glass again.

A fire rises from the engine, catching James' attention. He tries with all his might to break the window. He SMASHES his elbow up against the window.

The window cracks. He tries again...

BOOM! The front of the car explodes into a fire ball. Forcing James to the ground. He scrambles to his feet, gathering his wits. He looks at the fireball that is the damaged car.

He looks around in a trance as the world collapses into chaos around him.

EXT. ELEMENTARY SCHOOL - PARKING LOT

The chaos rages as James SLAMS on his BREAKS of his SUV in front of the school.

BODIES sprawled out on the ground. Pools of vomit and blood everywhere. James runs out of his truck and into the school.

INT. ELEMENTARY SCHOOL - HALLWAY - CONTINUOUS

James scrambles down the hallway as a wave of children and teachers rush past him to the exit.

JAMES

Charlie! Charlie!

James sees a little boy lying unconscious on the ground, face down.

JAMES (CONT'D)

Oh god!

James kneels down next to the boy. He turns him over. The kid's dead but it's not who he was looking for. James sets the kid down, shaking from the ghastly sight. He looks down the hallway, fearing the worst.

JAMES (CONT'D)

CHARLIE!

CHARLIE (O.S.)

Dad!

James is renewed with energy as he rises to his feet. He looks at the boy's bathroom.

INT. BOY'S BATHROOM - CONTINUOUS

James bursts into the bathroom. He sees the feet of a little boy in the stall.

He tries to open the stall door but it's locked.

JAMES

Charlie!

CHARLIE (O.S.)

Dad!

JAMES

Open the door!

CHARLIE KELLER, an 8 year-old boy, opens the stall door. His skin pale, his eyes almost completely bloodshot.

He falls into James's arms crying. James holds him close.

JAMES (CONT'D)

Come on, son!

HALLWAY

James carries Charlie down the hallway and through the front door out into...

EXT. ELEMENTARY SCHOOL - CONTINUOUS

The darkness of grey clouds, red lightning, and green glow. Bodies and smashed cars lie all over the place.

James runs to his truck with Charlie in his arms.

INT/EXT. JAMES' SUV

James opens the back door. He places Charlie in the backseat SLAMMING the door. He runs to the driver's seat and hops in. He starts the car and drives off.

LATER

James drives furiously down the street. He looks back at Charlie. He can see him fading in and out of consciousness.

JAMES

Charlie! You hang in there! You hear me!? You stay awake now!

Charlie loses consciousness, passing out in the backseat.

INT. KELLER HOUSE - LIVING ROOM

James kicks the front door open! With Charlie's unconscious body limp in his arms.

JAMES

BEATRICE!

James staggers into the house, his energy fading.

JAMES (CONT'D)

BEATRICE!

He hears muffled screaming of a woman coming from somewhere in the house. He turns the corner, looking into the kitchen. Burning pancakes on the flat top.

He turns the other way to the bathroom.

BATHROOM

James walks into the bathroom. He looks down at the tub with the shower curtain closed around it. He reaches out and grabs the curtain. He whips it back, seeing his wife BEATRICE KELLER, Late 30s, a brunette, usually a strong, smart woman, now she's balled up in the tub, her eyes shut, tears pouring down her face.

She lies in the tub, weak but alive. She covers her mouth, keeping herself from crying, seeing Charlie lying lifeless in James' arms.

EXT. LOS ANGELES

The damage is done, the sky is a greenish red. The city is completely destroyed, electrical wires everywhere, light poles down, stores broken into, looted, bodies lying in the streets -- the beginning of the end of the world.

EXT. KELLER HOUSE

The door kicked in, the car parked wildly in the driveway. The street is quiet. A FIRE ALARM is coming from the house.

INT. KELLER HOUSE - LIVING ROOM

Smoke fills the house from the burnt pancakes. The fire alarm BLARES. No one's coming.

BATHROOM

Huddled together in the tub, is James, Beatrice, who is now wearing the hazmat suit, and Charles, their son who is now dead.

BLACK SCREEN.

FADE IN:

EXT. HIGHWAY - DAY

Abandoned cars lie sporadically on the road. The forest lining the highway is decayed leaving only tree stumps and dead grass in its place.

The sky is a reddish tint, covered lightly by grey clouds.

SUPER: EIGHT YEARS LATER

INT. CLASSROOM

The wooden floor is rotten. The desks and chair are neatly stacked up but it's been a long time since anyone has cleaned them, dirt and dust fly throughout the air.

EXT. SMALL TOWN

Under the same red sky, a town sits. Dead, rotting. The buildings falling apart, the windows smashed in. Each building crumbling at its foundation. From the library to the church nothing has survived.

EXT. PARK - DAY - NIGHTMARE - JAMES' POV

A children's park. Empty and long forgotten. The grass is dead.

The wind blows a breeze that pushes the swing set lightly through the air. The SQUEAK from the rusty iron of the swing is the only sound heard.

JAMES (V.O.)

Go play.

Charlie Keller, still the eight year-old kid, walks out into the playground. Charlie walks to the merry-go-round and grabs onto a bar. He pushes himself forward going around and around laughing.

CHARLIE

Dad, look at me! Dad, look at me!

A FLASH and suddenly it's night. A fierce WIND blows through the park. The swings fling back and forth SQUEAKING LOUDLY with every pass.

The merry-go-round whirls round and round but there's no kid on it, no Charlie.

JAMES (O.S.)

Charlie! CHARLIE!

A flash of red lightning comes down striking the ground forcing James to fall on his back.

CHARLIE (V.O.)

DAD!

ON JAMES

As he lies on the grass floor of the park looking for his son but unable to move.

END DREAM

INT. THE FACILITY - JAMES' QUARTER'S - NIGHT

James Keller, now in his late 40s, springs from his bed, throwing the covers off of him and runs into his bathroom.

BATHROOM

James hurls himself over the toilet and throws up. He flushes the toilet, walks over to the sink, looks into the mirror.

The passing years have not been kind to the chemistry professor turned survivor. He's frail and pale.

He coughs into the sink and blood splatters out of his mouth and onto the surface of the sink.

James spots the blood with a sense of realization. He looks down at the toilet to see the remanence of blood from his vomit as well.

JAMES (V.O.)  
It's getting worse.

INT. MEDICAL WING - INFIRMARY - EXAMINATION ROOM

James sits on an examination table. He looks up at DOCTOR MICHELLE DANIELS, mid 30s, skinny woman in a lab coat and glasses.

She holds up an X-Ray of his abdomen. There's black spots and marks all over his organs.

MICHELLE  
The radiation's spreading rapidly.

JAMES  
There has to be a way to slow it down.

MICHELLE  
Those pills I gave you only increase the white blood cell count. There's no guarantee that they will attack the disease or do any damage.

JAMES  
I need more time!

MICHELLE  
Most treatments will be ineffective now that the disease has spread.

James looks off with his urgency reaching its boiling point.

JAMES  
You don't understand.

Michelle walks over to him.

MICHELLE  
(speaking softly)  
You need to understand.

She places her hand on his shoulder.

MICHELLE (CONT'D)  
(softly)  
You're out of time, James.

James turns and looks at her, sorrow growing in his eyes.  
James shrugs her hand off. He pushes himself to his feet.

James storms towards the door. He stops with his hand on the doorknob. He looks back at her.

JAMES  
Some doctor.

He leaves the room.

INT. RESEARCH WING - THINK TANK

James stares at the chalkboard in front of him with an intensity in his eyes.

His eyes fall upon a large equation he's written on the board. He raises his hand with chalk in his fingers to write something but stops himself -- he's stuck.

BEATRICE (O.S.)  
I knew I'd find you here.

He looks to the door to see BEATRICE VELLOSA, her name formerly BEATRICE KELLER, now in her mid 40s, standing in the doorway. She walks in, examining the work he's done on the chalkboard.

James lowers his arm back down by his side.

BEATRICE (CONT'D)  
(walking)  
Some work you've put in here. Is this the same equation?

She stops walking next to James.

JAMES  
I've made some adjustments.

BEATRICE  
Any luck finding results?

JAMES  
I'm afraid not. The embryonic stem cells don't have enough time to differentiate in humans before the disease picks them up.

(MORE)

JAMES (CONT'D)

And the adult stem cells either won't adapt to a new body and stay dormant or fall victim spreading the disease.

BEATRICE

What about increasing the Potassium Iodide?

JAMES

I've calculated that but the results are inconclusive. The disease is set in too deep by the time the subjects get to us.

Beatrice picks up a piece of chalk from the ledge and steps to the board.

JAMES (CONT'D)

What are you doing!?

BEATRICE

If we increase the Iodide in the mixture with the colony stimulating factor...

She raises her hand to erase a part of the equation.

JAMES

Don't touch my equation!

Beatrice turns to James.

BEATRICE

I'm only trying to help!

JAMES

Your expertise is in neural surgery.

BEATRICE

Which is why I can help you--

JAMES

Not in chemistry.

Beatrice exhales deeply at the insult. James stares her down.

BEATRICE

Fine, James.

Beatrice slams the chalk down on the ledge of the board.

BEATRICE (CONT'D)  
I have something to show you.

Beatrice walks to the door. She stops and looks back to James.

BEATRICE (CONT'D)  
Well come on.

Beatrice exits the room.

James hesitates, looking at his equation one more time. He follows her out.

INT. MORTUARY

Standing in the freezing cold morgue, in front of dozens of dead bodies all covered in white sheets are MICHAEL CONROY, 55, a balding engineer, and CHLOE GRACE, 40, a nerdy neurologist.

MICHAEL  
Are you sure we should be showing them this?

CHLOE  
What are you blabbering on about now?

MICHAEL  
This isn't exactly the healthiest thing for either of them right now.

CHLOE  
You want to tell them we have to stall human testing because of some fear they have PTSD?

MICHAEL  
I just maintain the machines. I think that's more of a therapist thing.

CHLOE  
Too bad we don't have a therapist on call.

Beatrice leads James into the room. Michael and Chloe turn around to meet them.

BEATRICE  
We ready?

MICHAEL  
Oh I sure hope so.

James shuts the door behind them, rubbing his hands together to fight off the cold.

JAMES  
Michael... Chloe.

MICHAEL  
James.

CHLOE  
Doctor Keller.

JAMES  
Shall we?

Michael turns around to the body lying on the table in front of them.

MICHAEL  
We shall.

James, Beatrice, Michael, and Chloe all gather around the body, covered in a white sheet but one can see that it is of a shorter person, possibly a child.

No one moves a muscle or says a word. The tension rising in the room.

CHLOE  
I think a congratulations are in order.

All look at Chloe a bit confused.

CHLOE (CONT'D)  
Since we all started here at The Facility eight years ago we've done wonders to restore wildlife, plant-life, and now we are about to take the next step.

Chloe grabs the end of the sheet covering the dead body. She gives one look at Michael... He returns with a nod. She whips the sheet off of the body revealing...

The body of a LITTLE BOY much around the same age as Charlie Keller.

Michael and Chloe look up tentatively at James wondering how he's going to react.

Beatrice takes a deep breath, holding in her pain to crack a bit of a smile.

James stares down at the body not amused at all.

JAMES

Is this a joke?

James looks at Chloe growing irate.

CHLOE

Well--

BEATRICE

Actually it was my idea. We all thought that starting with a smaller child would be beneficial. Easier really.

JAMES

Easier? We didn't all join The Facility because it was easy. We joined it to revive populations of lost species, the human race included.

MICHAEL

I think the general consensus is that starting small would be the logical way to go.

JAMES

Thank you, Michael. The next time I want scientific advice, I'll be sure to ask the damn engineer.

BEATRICE

We're running the risk of a plethora of possibilities here including hundreds of possible dead ends. Starting with a child is just the logical route to take.

Michael bites his lower lip, trying not to respond. James takes a deep breath.

BEATRICE (CONT'D)

Basically, smaller test subject, less complicated, greater chance to succeed. How's that for an engineer?

James rolls his eyes.

JAMES

Fine. But harvest his organs. Let's get this over with.

James leaves them with that as he hurries out of the morgue.

MICHAEL

Well that went swell.

INT. THE FACILITY - ENTRANCE TUNNEL - MORNING

The tunnel is divided into sections. Each section is cut off by steel doors.

One set of steel doors opens and in steps KYLE NICKELS, late 20s, a scientist with a rougher exterior with scratches and cuts. Whatever he's been through was a tough experience.

He steps into the tunnel, the doors shut behind him. The BUZZ of an X-Ray blares throughout.

ENTRANCE - FRONT DOORS

Standing at the front door waiting for Kyle to get through the screening process is ROBERT LOWF, 50s, educated business man, wearing a hazmat suit.

The steel doors in front of Robert open and in steps Kyle. The two shake hands.

ROBERT

Kyle Nickles. Welcome back.

KYLE

Robert... Been a while.

INT. THE FACILITY - MAIN LOBBY

The lobby of the Facility is modest, a bit dim. Robert leads Kyle through it.

ROBERT

It's so good to see you. I'm sure the rest of the Re-life department will be so excited as well.

KYLE

I'm sure, Doctor Keller and his troops will be so happy to see the man they sent away.

ROBERT  
You do understand there's no hard  
feelings?

KYLE  
Of course not.

ROBERT  
Shall we take a detour?

Robert turns left, leading Kyle into a room labeled:  
generator room.

INT. GENERATOR ROOM

The powerful generators that run the Facility. A few  
ENGINEERS are there maintaining them. They HUM and BUZZ but  
not too loudly.

Robert stops in front of the generators. Kyle stops next to  
him.

KYLE  
Why did you bring me to the  
generators?

ROBERT  
A generator is only as helpful as  
the sum of its parts. Sometimes a  
part breaks down. The easy thing to  
do would be to simply replace it.

Robert turns to Kyle, driving his point home.

ROBERT (CONT'D)  
But when you lack resources, the  
logical thing to do is to repair  
that part. You understand what I'm  
trying to tell you?

KYLE  
I'm fully aware that I'm simply  
just a part in the machine you call  
the Facility, and you run it very  
well. But I regret to inform you  
that upon my return I do not wish  
to be an active part in any  
experiments of yours.

ROBERT  
And why not?

KYLE

My reasons are mine alone. After what I've seen... I think I've earned that much.

ROBERT

Can we make another detour?

INT. OBSERVATION WING - HALLWAY

Robert speeds down the hallway as Kyle trails, struggling to keep up with the old man.

Robert makes a right through double doors with the label: OBSERVATION DECK above on the wall.

Kyle follows him in.

INT. OBSERVATION DECK

The deck is more of a floor with a bubble of glass around it. It gives all who enter a look at the world around them.

The land around them is a barren desert. The sky is a light red color. The few clouds that are left are a dark grey, with a greenish tint.

Kyle enters the observation room. He's not fazed by the outside world. He's seen enough of it. He doesn't look around, he keeps his eyes locked on Robert.

Robert walks to the far edge of the bubble and stares out at the sky.

Kyle walks slowly towards Robert.

ROBERT

In the 1930s G.S. Callendar warned of global warming. No one listened. In the 1950s, the government reallocated funding to research into global warming, no one listened.

Kyle approaches him.

ROBERT (CONT'D)

2016, we warned them again. They didn't listen. Twenty years later the sky opened up with a roar. They listened to that.

Kyle walks up and stops a little behind Robert.

ROBERT (CONT'D)

The sky turned red, the trees wilted, people vomited and bled in the streets. Here we are ten years later trying to avenge a global tragedy.

KYLE

Rewriting our wrong. How ironic?

Kyle steps forward, walking next to Robert.

KYLE (CONT'D)

Invention after invention, discovery after discovery. Tell me what did we really do to stop it? A few solar panels and wind farms. Did we really think that would be enough?

Robert and Kyle face each other.

KYLE (CONT'D)

I'm sorry Robert but I can no longer play my part. I only came back here because I have no place else to go.

Robert examines the red sky.

ROBERT

I used to look at this sky and mourn what happened.

Robert points to the sky just in front of the horizon to a spot of blue shining through. Kyle follows his finger to the spot in the sky.

ROBERT (CONT'D)

But about a year ago I spotted that blue. It was just a small spot of course. I had to use a telescope to see it at first but everyday it grew.

KYLE

Why don't you show the remaining survivors, those who live in darkness everyday, your blue spot, and see if they care.

Kyle turns and leaves the deck.

INT. THE FACILITY - RELIFE WING - MAIN LAB A

A small heart sits on a operating table. Half of it is black and looks to be in poor condition.

Beatrice stands at the edge of the table dressed in her all white surgery garb, gloves, and disease mask. She reads the card attached to the leg of the table.

BEATRICE

David Baxter, nine, died last year  
of the disease. Been in cryo for a  
year.

James steps forward, also dressed in his surgery garb, holding his disease mask in his hand.

He examines the dead heart of David that lies before him.

JAMES

How bad was the infection?

Beatrice puts down the card.

BEATRICE

Pretty bad, could have been worse  
given his age. Most of his bone  
marrow has been rotted and--

JAMES

(rudely interrupting)  
And the heart?

Beatrice sighs, maintaining her composure.

BEATRICE

The heart was the least infected in  
the body but the disease is most  
potent in the right atrium and left  
ventricle.

James puts on his masks and steps closer to the table looking down at the small heart in front of him with eagerness.

JAMES

Let's begin.

Beatrice eyes James in his moment with the dead heart. She turns to the back of the room where Chloe and Michael stand near a machine.

The machine has three slots in it's front. One horizontal circular slot for a disk, one vertical bottle-shaped slot for testing tubes, and another circular vertical slot with a large tube already in it, sitting under a dispenser.

BEATRICE

Chloe, insert the stem cells.

Chloe nods and turns to her left to a small tray on wheels where sample disks sit. Each filled with a white, milky substance protected in a case.

She opens the case and pulls out one of the disks and inserts it into the disk-shaped slot in the machine.

CHLOE

Inserting stem cells.

The sample disk is swallowed up by the machine. Michael goes to the side of the machine where he slides a panel back, revealing a shelf filled with tubes. Each filled with a green liquid mixture.

He grabs one and closes the panel. He places the tube into the bottle-shaped slot in the front of the machine.

MICHAEL

Stimulating factor in.

The machine closes in around the tube. The machine LIGHTS UP and BEEPS until a new compound dispenses into the larger tube in the third slot.

Michael pulls the tube out and Chloe inserts a syringe in and sucks up enough of the compound to fill the syringe.

She brings the syringe over to James who takes it and steps closer to the heart.

JAMES

Injecting the chemical into subject two-zero-one's heart.

BEATRICE

(offended)

His name is David.

James looks up at her with a look in his eyes as if to say "Not the Time".

JAMES

I was stating for the record.

Michael looks up at the tinted two-way mirror, high on the far wall in the back of the room.

MICHAEL  
(aside to Chloe)  
Is there a record?

Chloe shakes her head. Both at his question and at Michael for making a smart joke at a time like this.

BEATRICE  
His name is David.

JAMES  
Actually this is just the heart of David.

BEATRICE  
Then call it the heart of David.

MICHAEL  
Can we not...? With the post-marital arguing.

INT. OBSERVATION ROOM

Behind that two-way mirror is Robert. He stands close, looking down on the lab, in an almost pitch-black room. The only light coming in from Lab A in front of him.

MAIN LAB A

James turns his attention back to the heart. He inserts the syringe. It's so quiet in the room as everyone watches on, one can even hear the unsettling sound of the syringe BREAKING the outer rim of the heart.

James injects the compound into the boy's heart. He pulls the syringe out. A little bit of blood trickles out of the tiny hole created in the boy's heart by the syringe.

Beatrice removes a cloth from her pocket and dabs the blood away.

All eyes on the heart as it remains still on the table.

MICHAEL  
(walking over)  
Should I go get the popcorn?

Beatrice and Chloe look back at him, disapproving of his joke. James pays him no mind, as he keeps his eyes locked on the body.

James and the team watch on as the heart doesn't move. He lets out a loud sigh as he shakes his head.

BEATRICE  
It takes time, James.

James stares down at the ground with a haunted look in his eyes.

JAMES  
We don't have time.

He looks up at Beatrice.

INT. THINK TANK - NIGHT

James stares up at his equation on the board. He clutches a piece of chalk in his hand that is tinier than a paperclip. He's stuck, dotting his eyes around the board looking for an answer then...

JAMES  
Dead end.

He gets an idea.

INT. JAMES' QUARTERS

James sits at his desk with his laptop and journal open. He scrolls down the laptop screen, his eyes locked on the screen as he jots down sloppy notes in his journal.

INT. ROBERT'S OFFICE

Robert sits at his desk. An open portfolio and papers scattered all over the top of the desk, a pen is placed on top, but his eyes are focused on a framed picture.

Three boys: 16, 13, and 9. All smiling wide. Robert's eyes are teary.

There's a KNOCK on the door. He quickly puts the picture in a drawer in his desk and closes it. He picks up his pen and pretends to work.

ROBERT  
Come in.

James opens the door and walks in, closing the door behind him.

Robert sees him and puts his pen down.

ROBERT (CONT'D)  
Ah! James Keller! My oldest friend  
and savior of the forest and  
animals. What do I owe the  
pleasure?

James walks over to Robert's desk. He cracks a smile at his over-the-top compliments but it doesn't last long.

Robert notices that James looks unwell.

ROBERT (CONT'D)  
Are you okay?

James sits down in a chair in front of Robert's desk. This is when James notices Robert's eyes are red.

JAMES  
I could ask you the same question.

Robert chuckles as he wipes a tear from his eyes.

ROBERT  
I was just looking at an old photo.

James and Robert share a moment of silence and reflection.

ROBERT (CONT'D)  
How many members of your family  
survived, James?

JAMES  
Just my sister and she went five  
years ago. My parents were too old,  
my brother was in China when the  
Event took place. So he got the  
worst of it.

James shifts in his chair, dealing with the uncomfortableness of the topic.

JAMES (CONT'D)  
Never have been able to track down  
anyone else. Cousins, aunts,  
uncles. All good as dead probably.  
Better off.

ROBERT  
Even your son?

JAMES

I think we're both better off not mentioning the past.

Robert stops, taking a breath.

ROBERT

I agree. So, what brings you here?

JAMES

I need to go in a different direction.

Robert is caught off-guard. The seriousness in James's eyes makes him uncomfortable.

INT. MORTUARY

James and Robert enter. Robert stops by the door, looking out at the bodies.

James trudges through, paying no attention to the body of the little boy from earlier.

ROBERT

It's always is freezing in here.

JAMES

We have to keep the bodies frozen.

ROBERT

I know. Just wish I'd brought a jacket.

Robert slowly follows James across the morgue.

JAMES

Have you ever heard of Chelation Therapy?

Robert becomes a bit suspicious.

ROBERT

Only in theory. It dilutes toxins, lead, mercury.

James stops and turns to Robert. Robert stops walking.

JAMES

There were tests, years ago, to use them in the body curing diseases.

(MORE)

JAMES (CONT'D)

They never were found conclusive  
and yet some found them very  
dangerous.

ROBERT

I can see why, introducing an agent  
like that into the body does run  
the possibility of doing more harm  
than good.

JAMES

It does. And that's why I need your  
permission to use them.

Robert is caught off-guard.

ROBERT

I thought we were using stem cells?

JAMES

The stem cells aren't strong  
enough. Not on their own. But if I  
can combine them with the chelaton  
agents we can create an unstoppable  
force no disease can defeat.

ROBERT

Or?

James takes breath, readying himself for the backlash.

JAMES

Or we could unleash a disease  
greater than anything we've ever  
seen before. A multiplying virus  
that could dilute entire cells into  
amoebas, hinder the brain of all  
basic functions.

ROBERT

A zombie? Are you telling me you  
could create a zombie?

JAMES

I'm telling you I could finish  
this. One way or another I could  
finish this! Send us all home!

ROBERT

Or to the morgue.

JAMES

Look around you, Robert.

Robert looks around the room. James steps in close to him.

JAMES (CONT'D)  
You're already there.

Robert ponders once more. He nods to James and leaves the morgue. James doesn't move. He looks around at the dead bodies. He spots a body that's similar to his build and size.

James walks over to the body. He picks up the tag. The name tag reads: Nick Tony, 45.

James walks over to the head of the covered body of Nick. He places his hand gently over the top of the body.

He reaches out, his arm shakes violently but he forces his way to the head. He grabs the sheet.

Shaking, James peels back the sheet revealing NICK TONY, a man similar to James in build.

James looks down at the body in a cold sweat.

#### MORTUARY - NIGHTMARE

James is standing right where he was, in front of Nick's dead body but the two are now alone. The rest of the room is dark and filled with a green mist.

BANG! A flash of red lightning strikes outside the window that has now appeared, coating the room in a light red for a second.

When the red clears James is horrified to be looking down at...

HIS OWN DEAD BODY, staring blankly up at him. James can't move, his breathing increases.

CHARLIE (O.S.)  
Dad!

James looks up to the front of the room and there has appeared the covered body of the dead kid.

James lifts up his foot, barely having enough energy to make it leave the ground. He drags it forward.

CHARLIE (O.S.) (CONT'D)  
Dad, over here!

James drags himself over to the kid's dead body. Quickly he removes the sheet from the kid's face.

Another flash of red lightning and there he is... CHARLIE KELLER. Lying there on the slab with his eyes open staring right back up at James.

James backs away in shock.

CHARLIE (CONT'D)  
Help me, Dad!

Without James noticing, DEAD JAMES sits up on the slab. He looks at James, then slides his feet over to the floor. He stands walking towards James.

James backs up from Charlie and right into DEAD JAMES. James quickly turns around, his breath catching in his throat as DEAD JAMES grabs him by the throat.

BANG! Another flash of red lightning and we're back in the morgue.

END NIGHTMARE

Surrounded by the dead bodies, James can't bring himself to move. He stares down at NICK TONY'S dead body lying in front of him scared out of his mind.

INT. NEUROLOGY WING - LAB

Kyle walks into the lab. A typical work space for a scientist. Multiple tables and equipment with specimen jars, sample disks, microscopes, and an arsenal of instruments.

Kyle walks slowly across the room, seemingly examining every inch of the work space. He turns his head to the left getting a glimpse at the emergency wash equipment up against the wall.

He makes his way over to a glass case up against the wall. The glass is fogged up not allowing anyone to see inside. The case is mechanically locked and separated into sections, squares, each the same size. Each separate square marked with a different specimen number.

Kyle walks along the case. He stops taking a deep breath. He takes his hand and wipes the glass, clearing away the fog. He leans in close getting a good look at what's inside.

His dark gaze falls on a diseased lung kept in cryogenic freeze. He's disappointed.

Beatrice walks into the lab. She stops at the door, seeing Kyle.

KYLE

This is all you've accomplished in  
the year I've been gone?

He stands up straight.

BEATRICE

Kyle? When did you get--

KYLE

I expected to come back to  
something close to progress.

BEATRICE

I... I'm not sure what you're  
getting at--

KYLE

The lung, Beatrice. It's still  
sick.

Kyle balls his right hand up into a fist, trying to hold in  
his anger built on frustration.

BEATRICE

We're making progress.

KYLE

Are we? Not from what I've seen.

BEATRICE

Kyle--

KYLE

Have you even been out there? To  
these refuge camps you call  
sanctuaries.

Beatrice goes solemn, knowing the answer is no.

KYLE (CONT'D)

A sanctuary is defined as a place  
of safety. There's no safety.

Kyle frantically wipes down the outside of the multiple glass  
cases.

BEATRICE

James sent you there because you  
were impeding our progress, not to  
scar you--

KYLE

Well you did more than that.

Kyle looks at the cases he's cleared the fog from. Looking at one sick organ after sick organ.

KYLE (CONT'D)

You've scarred me.

Michael opens the door and enters the lab. Beatrice stops him.

MICHAEL

James wants to see all of us. In the briefing room.

BEATRICE

We'll be there.

Michael nods and leaves the lab. Beatrice cautiously walks over to Kyle.

BEATRICE (CONT'D)

Assuming failure is the first step to achieving it.

She grabs his clinched fist and un-balls it.

BEATRICE (CONT'D)

These organs haven't been tested yet. Welcome back.

Beatrice leaves the room. Kyle looks back at the diseased lung.

INT. THINK TANK

James slams down an open bottle of wine on the top of a desk. Michael, Chloe, and Beatrice look down on the wine.

MICHAEL

Is that bottle open?

JAMES

It's an old bottle of wine. But wine only gets better with time.

James turns to the chalkboard at the front of the room, where his extremely long equation is written.

MICHAEL

Yes, but usually it has to be closed for that to happen.

JAMES

Are you claiming to know more about wine chemistry than me, Michael?

MICHAEL

This isn't rocket science, it's alcohol.

JAMES

I'm so glad you said that.

James grazes his fingers over a piece of chalk.

JAMES (CONT'D)

Take a look at it.

They look at the equation confused but not by the numbers and variables, more by James' behavior.

James' fingers fall on an eraser. He grabs it.

JAMES (CONT'D)

All my hard work, all of our accomplishments, lay right here on this board.

James takes the eraser and wipes out a good portion of his equation to the utter shock of the other three in the room.

He puts down the eraser. He picks up a piece of chalk and turns to them.

JAMES (CONT'D)

After reaching our dead end...

He glances over at Beatrice. She smirks.

JAMES (CONT'D)

I've come to find what I believe will help us steer through these murky waters.

He hands out the piece of chalk to Beatrice.

JAMES (CONT'D)

Please write down the chemical equation for chelation therapy.

Beatrice hesitates then takes the chalk. She writes down on the board:  $\text{CuC}_2\text{N}_2$ .

ANOTHER ANGLE:

Kyle walks to the doorway but does not enter the room.

Beatrice backs away from the board.

JAMES

We take the stem cells, we combine  
them with this equation and we  
create--

CHLOE

The most dangerous compound known  
to man.

JAMES

Don't over exaggerate.

CHLOE

Then you need to start explaining.

James picks up the chalk. He draws a brain under the chelaton  
compound to the left. He draws a heart next to the brain.

JAMES

First we combine the chelatons with  
the stem cells.

He draws an arrow between the chelaton compound and the  
brain.

JAMES (CONT'D)

And then restart the heart...

James draws a line from the brain to the heart.

JAMES (CONT'D)

And if everything is calculated  
correctly...

James finishes his triangle by connecting the brain to the  
chelaton equation.

JAMES (CONT'D)

We should able to fight off the  
disease.

KYLE

Wait a minute.

Kyle takes a step inside the think tank. All eyes turn to  
him, including the judgmental look of the less than pleased  
James Keller.

JAMES

Kyle Nickles. You all remember the young neural expert that was sent on a crucial mission to keep us updated on the outside world.

KYLE

In order to do this, you'll need the entire body, intact. Not just an organ or two.

JAMES

Correct.

MICHAEL

How's that possible? You want to cure the entire body just to harvest a few organs?

JAMES

The chelaton compound with the stem cells is too unpredictable to use in one body and transfer to another.

CHLOE

You want to test on an entire body and--

BEATRICE

Wait a minute! What use will it have if we cure a dead person!?

KYLE

Because if the test works, they won't be dead.

The air is taken out of the room.

JAMES

Everyone breathe!

BEATRICE

James, what are you doing?

JAMES

What's necessary. We're out of time. We need to make progress!

CHLOE

You want to play God?

JAMES

I want to help him. He gave us this technology, we have to use it!

BEATRICE

We are crossing a huge moral boundary here!

JAMES

Moral!?

James chuckles condescendingly.

JAMES (CONT'D)

Morals pertain to a societal standard. Morals change and warp through history. You have to have law to reinforce them! THE ONLY LAW OUT THERE IS NATURAL LAW! ASK, KYLE!

James points to Kyle. Kyle dips his head down, shaking it.

MICHAEL

You've lost it.

JAMES

There is NOTHING out there! It is our job to bring it BACK! And I will do that by any means necessary.

BEATRICE

You're not gonna bring it back acting like an idiot!

KYLE

You're not gonna bring it back period. Play god, James. See where it gets ya. We've already pissed him off. What's one more venial sin?

JAMES

What the fuck are you talking about!?

KYLE

It's over.

JAMES

If it's over, then why did you come back?

KYLE

Cause. I'd rather die in here on a bed, then die surrounded by the suffering and death of people who are clinging to some false hope.

Kyle leaves the room.

JAMES

OUT THERE! IN HERE! YOU'RE ALWAYS SURROUNDED BY DEATH! LOOK AROUND YOU!

James turns back to Beatrice, Michael, and Chloe.

JAMES (CONT'D)

You all share the same sentiment? You want to quit?

BEATRICE

You're talking about bringing someone back from the dead! This is not about quitting.

JAMES

You wanna play saint, you go out to those sanctuaries and pray with them but in here... in here is where we make change! No matter the cost.

James takes a breath. He examines his team.

JAMES (CONT'D)

If we're going to do this, we all need to come to grips with this now. I need full cooperation.

James grabs the bottle of wine off the table. He takes a swig from it.

JAMES (CONT'D)

Don't even need glasses. Let's finish this tonight and tomorrow begin anew.

Chloe, Michael, and Beatrice all eye the bottle of wine with trepidation.

MICHAEL

What the Hell? What has God done for me recently?

Michael takes the wine and takes a sip. He looks over at Chloe.

CHLOE

I'll do it. Because I have to.

Chloe takes the bottle and drinks from it. All eyes to Beatrice.

BEATRICE

I didn't help you finish that bottle when we got divorced, I'm not gonna help you finish it now.

Beatrice leaves the room.

MICHAEL

This bottle has been open for eight years?

OFF JAMES

BLACK VOID - POV JAMES - DREAM

We PUSH IN as we go through the darkness around us. A green mist fills the area around us.

CHARLIE (V.O.)

Dad!?

CHARLIE appears off to the side.

CHARLIE

Dad!

A flash of red lightning hits Charlie as he's gone.

BEATRICE appears.

BEATRICE

I didn't help you finish that bottle when we got divorced, I'm not gonna help you finish it now.

She turns her back to him as a bottle of wine floats across. They both disappear.

JAMES (O.C.)

No. Don't go.

Off in the distance is a slab with a body covered in a white sheet on it. We PUSH TOWARDS IT, stopping once it's directly in front of us.

EXIT POV JAMES

To see James standing in front of the slab. He reaches out for the body's tag. He grabs it. It turns to a tombstone in his hand reading:

Here lies James Keller.

END OF DREAM

DISSOLVE TO:

INT. MORGUE - DAY

James sits on a stool in front to a dead body, holding the tag, that reads: NICK TONY.

The top half of Nick's body is covered by the white sheet. James sticks a needle attached to an empty quart bag into Nick's arm.

The blood comes through the needle and drips into the bag. James looks down at the huge bag the blood he must fill and sighs out of frustration.

He digs into his pocket and pulls out a bottle of pills labeled: Granulocyte.

He twists the top off and pours two pills into his hand. He pops the pills into his mouth. He puts the cap back and twists it on.

Beatrice enters the lab. James quickly tucks the pills away. He swallows quickly, digesting the pills.

BEATRICE

What are you up to?

JAMES

Taking a blood sample. Getting ready for our first test. What brings you here?

BEATRICE

You.

JAMES

Me?

Beatrice approaches James and Nick.

BEATRICE  
You have to stop this.

JAMES  
Not this, Beatrice!

BEATRICE  
How did we go from curing a disease  
to bringing back the dead?

Beatrice stops on the opposite side of Nick.

JAMES  
It's called progress.

BEATRICE  
This isn't progress, James! This is  
a mad science experiment.

JAMES  
Welcome to the end of the world. We  
do things like this.

BEATRICE  
We found the cure--

JAMES  
We were curing monkey organs and  
plant specimens. That's not exactly  
human DNA.

BEATRICE  
What are you trying to prove,  
James?

Beatrice walks around Nick and pulls up another stool. She  
sits down next to James.

JAMES  
Why do I have to try and prove  
anything? I'm doing this for the  
betterment of the human race. The  
least you can do is understand  
that.

She examines Nick's body.

BEATRICE  
He looks like you.

JAMES  
Thanks.

BEATRICE

I mean in build. You do have one difference. You're alive. He's not.

JAMES

For now.

James gets up from his stool and walks over to a counter. He grabs a blood pressure strap and gives it a few pumps to test it.

BEATRICE

Don't talk like that.

JAMES

I want you on this project. I need your help.

BEATRICE

James--

James walks back over to Nick.

JAMES

You know stem cells better than anyone, including me. I can't believe you, a woman of science, will let some moral ambiguity keep you from making history.

James places the strap around the arm of Nick, right above the needle.

BEATRICE

I don't wanna make history this way. It isn't right.

James pumps the blood pressure strap, increasing the pressure on the arm. The blood starts to pour into the bag.

JAMES

Thanks for the vote of confidence.

He looks at Beatrice.

BEATRICE

You're only heading for disaster.

She places her hand on his arm.

BEATRICE (CONT'D)

Stop this.

JAMES

I can't.

BEATRICE

Why not!?

James is quiet he doesn't answer.

BEATRICE (CONT'D)

Nothing? Don't do this again,  
James! Don't shut me out!

JAMES

Beatrice--

BEATRICE

The last time you shut me out I  
ended up with divorce papers in my  
hand.

JAMES

There was nothing to talk about.

BEATRICE

We lost our son! Then I lost you!

The blood pops through the bag as it has overflowed. Pouring  
all over the floor and James' pants.

JAMES

Sonofabitch!

Beatrice hops up. James unstraps the blood pressure strap  
stopping the flow of blood.

JAMES (CONT'D)

Great! Now I have to clean this up!

The front door opens and Michael busts into the room. He  
looks them over, in a bit of a sweat.

MICHAEL

You guys are gonna want to see  
this.

James and Beatrice share a look of confusion. James walks  
from behind Nick's body revealing to Michael the blood all  
over his pants.

MICHAEL (CONT'D)

What the Hell were y'all doing in  
here?

JAMES

Enough with the wisecracks. Show me.

MICHAEL

Follow me.

Michael steps towards the door but turns around getting another look at the situation.

MICHAEL (CONT'D)

Y'all freaky.

Michael leads them out the morgue in a hurry.

INT. NEUROLOGY WING - LAB

Chloe sits at a desk in amazement with a microscope in front of her.

Michael leads James and Beatrice into the lab. Chloe turns to see them.

Chloe gets up from her seat. The first thing she notices is the blood stained on James' pants.

CHLOE

What happened to your pants?

JAMES

Don't worry about it. What's going on?

CHLOE

Take a look in the microscope.

James sits down at the desk and peers into the microscope.

BEATRICE

What is it?

James is astonished by what he sees.

CHLOE

We took some brain tissue--

MICHAEL

Diseased of course.

CHLOE

And we mixed it with the new compound with the chelators and stem cells and...

BEATRICE

It worked?

CHLOE

It didn't just work. It tripled the acceleration rate of the white blood cells.

JAMES

It's not just overpowering the disease. It's converting it.

BEATRICE

No shit!

James looks up from the microscope. He turns around to his team.

JAMES

Get Nick's body prepped. We're testing this tonight.

INT. MAIN LAB A

Beatrice and Chloe roll in an operating table. On top is a dead body covered with a white sheet. The tag hanging off the side of the table reads: NICK TONY.

They roll Nick to the center of the room where James stands in full garb, gloves, surgery mask, apron.

James whips the sheet completely off of Nick revealing his naked, cold, dead body.

James surveys the body, not with fear or disgust, but with hope and admiration.

Chloe and Beatrice finish putting on their protective gear.

JAMES

(to Beatrice)

You're helping us?

BEATRICE

I'm doing my job.

(to Chloe)

Insert stem cell-chelaton mixture.

Chloe hurries over to the machine where the mobile side table sits with the new chelaton-stem cell mixture sits in sample disks.

Michael stands by the machine, flipping switches, turning it on.

MICHAEL

Alright, let's load this bad boy.

Chloe takes one of the sample disks, removes the lid and loads it into the machine.

Michael takes a test tube filled with the stimulating agent and loads it into the machine. He presses the button.

The machine lights up and flashes, mixing the two mixtures into a compound that releases into the large tube.

Michael pulls the tube from the machine. Chloe is right there with a syringe and dips it inside the tube. She fills it up and takes the now filled syringe over to James.

She hands it to James. He marvels at the compound in his hand.

CHLOE

What are we calling it?

James glances at her, thinking. He surveys the syringe.

JAMES

Compound one nine nine seven.

MICHAEL

Catchy.

INT. OBSERVATION ROOM

Kyle stands in the room looking down at the team. Robert enters. Kyle looks back to see who it is, then turns back to the main lab.

Robert walks up next to Kyle.

ROBERT

Still sitting on the sideline, I see?

KYLE

Not my place.

ROBERT

You wouldn't be here if this wasn't your place.

They stare down at the lab. Kyle ponders what Robert just said.

MAIN LAB A

James rubs his hand over the surface of Nick's body looking for a place to inject it to his body.

CHLOE

You should inject it into his heart.

BEATRICE

The heart's too deep. There's no guarantee you inject deep enough into the arteries.

CHLOE

It's the best bet you got.

BEATRICE

The brain's the best bet you got.

CHLOE

The brain is nothing without the heart. I'm a brain surgeon, I know these things.

BEATRICE

Like I'm an idiot!?

MICHAEL

Just inject the man. The damn suspense is killing me.

James takes a breath. His eyes flash back and forth between Nick's head and chest as he decides -- brain or heart.

OBSERVATION ROOM

Kyle and Robert watch on in intense suspense.

MAIN LAB A

Michael, Chloe, and Beatrice watch James just as closely.

James places his hand on Nick's chin. He leans over Nick's body, trying to get his aim at the brain.

OBSERVATION ROOM

Kyle's eyes grow wide.

KYLE  
(to himself)  
That's the wrong spot.

Robert looks over at him concerned.

MAIN LAB A

James plunges the syringe through Nick's forehead. He digs the syringe deep until his hand is touching Nick's head. He injects the mixture into Nick's body and removes the syringe.

He steps back. Everyone turns to Nick's body lying lifeless on the table.

OBSERVATION ROOM

Kyle and Robert watch on.

MAIN LAB A

Nick doesn't move until...

...His chest palpates. Lightly at first, barely noticeable. Then the breathing becomes noticeable. His eyes flicker around under his eyelids.

MICHAEL  
Holy shit!

Chloe cracks a smile. Beatrice blinks her eyes hard trying to believe what she sees.

James finds himself unable to move. He watches on in wonder.

JAMES  
Ladies and gentlemen, we have found  
the cure.

They are marvel at the success of the injection. James' smile grows large until he realizes that something isn't right.

JAMES (CONT'D)  
Why isn't he opening his eyes?

BEATRICE

James?

James looks over at her to see Beatrice staring down at his arms. He looks down to see that his arms are shaking violently. The syringe falls out of his fingers.

MICHAEL

James? You okay, man?

James runs to Nick.

JAMES

Open your eyes! Open your eyes!

BEATRICE

James!

James grabs Nick and shakes him. Beatrice, Chloe, and Michael grab James trying to restrain him.

JAMES

OPEN YOUR EYES!

MICHAEL

Come on, James! James!

JAMES

OPEN YOUR FUCKING EYES!

Michael grabs James around the chest and neck and drags him away from Nick and to the door.

OBSERVATION ROOM

Robert and Kyle watch on in shock.

MAIN LAB A

Micheal forcefully drags James towards the front door as James fights and claws with his shaking body to get at Nick.

JAMES

YOU FUCK! OPEN YOUR EYES! OPEN YOUR  
FUCKING EYES! YOU SICK FUCK!

Michael pulls James out of the lab.

Chloe exhales deeply, trying to grasp what just happened. Beatrice lets out a sigh as she breaks into exhaustion.

Chloe watches her for a moment, then turns her attention to Nick, who's still breathing but eyes are not open.

MATCH CUT TO:

INT. INFIRMARY WING - MEDICAL ROOM - NIGHT

Nick lies in a vegetable state on life support. The machine he's plugged up to BEEPING at a steady pace. His eyes still closed, his chest expanding and contracting but that's the only movement on his body.

Chloe sits at his bed side, Beatrice stands behind him. Michelle stands on the opposite side of the bed, examining Nick's body.

MICHELLE

He's stable. Should be able to keep him alive for as long as we need to.

She looks over at Chloe and Beatrice. Beatrice just stares off at the wall in disgust. Chloe looks back up at Michelle with a nod.

CHLOE

Thank you.

MICHELLE

No problem.

CHLOE

Is there any chance he'll wake up.

MICHELLE

A patient in a vegetable-like state like this is unpredictable. His brain is functioning but his heart isn't pumping nearly as much oxygen as it needs to. So, I won't say no, but it'll be a miracle if he does.

Michelle can clearly see the sorrowful mood on the two doctors.

MICHELLE (CONT'D)

The machine can keep him alive for as long you want.

Michelle decides to leave the room. Beatrice walks over to Nick's body.

BEATRICE

Alive? This looks like alive to you?

CHLOE

Calm down.

BEATRICE

How can tell me to calm down!? I warned James about this! I told him this is too dangerous!

Beatrice grabs onto the bedside with a death grip.

CHLOE

You know James better than anyone. You think he would have done something like this under normal circumstances?

BEATRICE

What is that supposed to mean? Just because we're at the end or the world means we have the right to play God? We take organs from people to help others, we don't take dead bodies and leave them like... This!

CHLOE

Think, Beatrice!

Chloe stands up.

CHLOE (CONT'D)

The way he reacted... The way he broke down... Don't be blind to what's right in front of you.

Beatrice realizes what she's trying to say. She looks down at Nick in shock.

BEATRICE

(under breath)  
He's sick?

Chloe places her hand over top of Beatrice's.

INT. OBSERVATION DECK - SUNSET

Robert stands at the edge of the deck looking out at the sky. Kyle enters, stopping once he sees Kyle standing there.

KYLE

Robert?

Robert startles. Kyle heads over to him.

ROBERT

Oh! Kyle! I didn't hear you come in?

KYLE

What are you doing here?

ROBERT

I wanted to see the blue.

Kyle stops a foot behind Robert.

KYLE

I can't see it.

ROBERT

That's because it's sunset. You can't see it at sunset.

KYLE

So then how can you see it?

Robert turns and places his hand on Kyle's shoulder.

ROBERT

Because even though I can't see it physically, I know it's there.

Robert turns to leave the deck.

KYLE

How do you stay so positive?

Robert stops walking. He turns back to Kyle.

KYLE (CONT'D)

All this death... all this destruction... After what we just saw... how--

ROBERT

Can I keep going?

Kyle nods.

ROBERT (CONT'D)

Because I have to.

KYLE

But don't you ever feel like your soul has just been ripped out your body?

ROBERT

Of course. My father always told me there's a difference from what a man feels and what he knows. No matter how hopeless we may feel, we know we must go on.

Robert leaves the deck. Kyle turns back to the sky, trying to find the blue, he can't as the sun sets.

INT. JAMES' QUARTERS - NIGHT

James lies in bed. The bottle of pills spilled out on his desk, nearly empty.

There's a light KNOCK at his door. He doesn't respond to it.

The door opens and Beatrice pops her head in.

BEATRICE

Can I come in?

James lies on his back, staring up at the ceiling. He doesn't acknowledge her presence.

Beatrice steps into the room, taken aback by the mess. She holds something behind her back. She closes the door.

BEATRICE (CONT'D)

I brought something.

She pulls out a bottle of wine from behind her back.

James glances over at her, seeing the bottle of wine.

JAMES

I already have a bottle.

Beatrice looks around James' messy room.

BEATRICE

I'd figure this'll be fresher.

Beatrice walks forward to James.

BEATRICE (CONT'D)

You got glasses?

JAMES

No.

Beatrice pops the cork off the bottle.

BEATRICE

Then we'll drink out the bottle.

She reaches James' bed and pulls the chair from his desk. She sits down and holds out the bottle to him.

James doesn't take it.

JAMES

I can't drink. I'm on medication.

Beatrice looks at the spilled pills on his desk. She goes over to the bottle and picks it up. She reads the label.

BEATRICE

These are white blood cells pills.  
You can drink a little.

JAMES

You think I'm gonna drink a little?

Beatrice takes a swig of the wine.

BEATRICE

You're dying anyway, right?

James pushes himself to sit up with a struggle.

JAMES

So you figured it out?

Beatrice walks back over and sits down. She holds out the bottle with a smile.

BEATRICE

You've always been terrible at  
keeping secrets. Chloe figured it  
out before I did.

James takes it and chugs a good amount. He pulls the bottle away with a huge grimace.

BEATRICE (CONT'D)

Good, right?

JAMES

You always had terrible taste.

Beatrice chuckles as he hands her the bottle.

BEATRICE

At least I can keep a room clean.

Beatrice takes another swig of the wine. She hands it back to James.

JAMES

No one's gonna care how messy my room is when I'm dead.

James takes a drink from the bottle.

BEATRICE

They will when they have to clean it up. It's your mess. You clean it.

James cracks a smile.

JAMES

Still the same old Beatrice.

BEATRICE

I'll drink to that.

James hands her the bottle. She raises it for a toast then drinks.

INT. JAMES' QUARTERS - LATER

James and Beatrice have finished off the bottle in rather quick fashion. Beatrice leans on James' bed laughing. James lies on his back still, laughing as well.

JAMES

(laughing)  
I can't believe it!

BEATRICE

(laughing)  
I swear! I was just standing at the stove and then the fucking sky turned red.

They laugh even harder.

JAMES

(laughing)  
The world was ending and you were making pancakes!

Beatrice starts to laugh so hard, tears fall from her eyes.

BEATRICE  
I can't believe it either!

JAMES  
What did you do!?

BEATRICE  
I ran right to the tub and ducked  
down. I burned the pancakes.

Beatrice gets solemn.

BEATRICE (CONT'D)  
The smell of burning pancakes  
floated throughout the house for  
hours. Nothing compared to what  
came next.

James takes a breath, getting solemn with her.

JAMES  
The screaming...

BEATRICE  
Cars crashing... electrical lines  
snapping... the ground shaking.

JAMES  
And then silence. Just like that.

BEATRICE  
Then the worst came. The weeks and  
weeks of watching people suffer...  
dying.

JAMES  
Wondering why it isn't you. Why did  
all these people get sick and die  
but you survive?

BEATRICE  
Maybe it was to bring us here?

James turns onto his side, facing Beatrice.

JAMES  
What a joke? Bring us to the end of  
the world just to kill us off one  
by one.

BEATRICE  
Where's the other bottle of wine?

JAMES

Fridge in the corner.

Beatrice stands up from her seat. She trudges through the mess of white boards and papers to a small fridge. She opens it and pulls out the bottle of already opened wine, taking a sip.

BEATRICE

Tell me something, James. How did you get sick?

JAMES

(obviously)

How does anyone get sick? The radiation seeped into my body through the waves in the air.

Beatrice walks back over to James' bedside.

BEATRICE

(just as obvious)

The facility is a radiation proof structure. In the part of the world that the radiation affected the least.

She sits down on the side of his bed.

BEATRICE (CONT'D)

So... how did you get sick?

James exhales as he rolls over to his back.

JAMES

I get tired sometimes. Just like everyone else. I don't like being kept in one place. There's only so much one can see in the observation room.

BEATRICE

You went outside. So what? Kyle went outside. Didn't get him sick.

James let's out a weak chuckle.

JAMES

You honestly think I sent Kyle to an area with high radiation. No, it was a punishment. I sent him to a refugee sanctuary.

BEATRICE  
So where did you go?

James forces himself to sit up against the wall. He looks at Beatrice teary-eyed. He eyes the bottle of wine. Beatrice hands it to him.

He takes a long drink. Swallows.

JAMES  
Home.

INT. KELLER HOUSE - LIVING ROOM - DAY - FLASHBACK

JAMES KELLER, healthier-looking, enters the house through the broken front door.

He stops in the doorway looking around at the house.

JAMES (V.O.)  
It's not that far of a drive from  
Arizona to LA. Especially with no  
traffic.

James steps further into the house.

JAMES (V.O.)  
It's just as we left it. Broken,  
beaten up, but there. Still  
standing.

UPSTAIRS HALLWAY

James walks down the hallway. He looks at the old picture frames on the wall. Most of the pictures are so faded they're unrecognizable.

James walks to one picture, still in good condition. He unhitches it from the wall.

JAMES (V.O.)  
A lot of memories in that house. A  
lot of memories.

James holds in his hands, a picture of him, Beatrice, and Charles.

EXT. DECAYING HOUSE - BACK PORCH

James steps out in the backyard looking on an unfinished slide and swing set.

He looks down at the rusted grill. He shuts his eyes tight holding back the tears.

JAMES (V.O.)  
I remember it like it was  
yesterday. Where I found him.

INT. ELEMENTARY SCHOOL - HALLWAY

James saunters down the hallway. His steps, dragging against the floor. He turns into the boy's room.

INT. BOY'S BATHROOM

James walks into the bathroom. He faces the closed stall door.

He pushes the stall door open, seeing the disgusting rusted toilet.

JAMES (V.O.)  
And where he died.

EXT. JUNKYARD

James walks right up to an old, rusted, beaten up, SUV. He walks around it, taking in the sight of his old truck.

He peers through the broken backseat window. He opens the door to the backseat. Dried leather, tan, looking nearly the same as when his son died on it.

He breaks down, no longer able to contain his emotions. James drops to his knees crying hysterically.

END FLASHBACK

JAMES' QUARTERS - PRESENT DAY

James sits up against the wall. Beatrice sits next to him on the bed. Both with tears in their eyes.

Beatrice shakes her head and slides off the bed to her feet.

BEATRICE  
Why did you go back!?

JAMES  
I don't know.

BEATRICE  
Don't play dumb with me.

JAMES  
I never play dumb.

BEATRICE  
James!

JAMES  
Beatrice!

BEATRICE  
Why would you do something so stupid!? You purposefully went back to LA, the most radiated infected place in the US, and for what!? To visit a boy's bathroom--

JAMES  
IT'S THE REASON I'M HERE!

Beatrice can't believe what she's hearing.

JAMES (CONT'D)  
I want the world to be what it was again. I want my life back.

BEATRICE  
We can't get it back! And even if we got the house back, our jobs, we still wouldn't have him. He's gone, James! Charles is gone!

James looks down at the ground trying to come up with the words to say.

JAMES  
I guess it's like you said. It's my mess, I'll lay in it.

Beatrice chuckles in disbelief.

BEATRICE  
Did you ever think you were going through it alone? I lost a son too. And a husband.

JAMES  
I'm not as good at tossing aside my emotions as you.

BEATRICE

How dare you say that? You don't  
know how much I hurt. You can't  
even fathom the pain--

JAMES

Did you even cry for him?

Beatrice pauses in utter disbelief. She leaves the room.

INT. HALLWAY

Beatrice leaves James's room, overwhelmed with emotions. She walks forward, keeping a stern expression -- but she's cracking.

INT. NEUROLOGY WING - LAB

Beatrice enters the lab. She shuts the door behind her. She sees the desk with microscopes, and other instruments on top. She walks over to it, her rage boiling.

With a roar of a scream, she swipes all of the instruments off the top of the desk, sending it crashing to the floor. She slams her fists down on top of the desk.

Beatrice breathes heavy, intensely. Her breaths sliding out through her teeth. She flips over the desk. The desk makes THUNDEROUS SOUND as it slams against the ground.

Beatrice heads over to the cryogenic cases, holding the different organs. She enters in a code on the key pad. A container at the end of the case slides open, letting out the cryo-frost as it does.

Beatrice walks over to it. She reaches inside and pulls out...

...The heart of 8-year-old David. Black and diseased, the heart lies dormant in the palm of her hand. She places her other hand on top of it readying to squish it.

She tenses up, her eyes locking on the heart with disdain. She goes to press her hands together but stops...

She collapses to the floor, the heart falls out of her hands and rolls to a stop on the ground.

Beatrice cries uncontrollably, sprawled out on the floor.

INT. INFIRMARY - MICHELLE'S OFFICE

Michelle hangs a picture of three boys, 12, 15, 17, high up on the wall.

Robert cracks the door open and pokes his head in with a slight KNOCK. She looks back at him as she fixes the picture to go straight.

Robert gives her a hard look seeing her eyes are red and her cheeks are damp.

ROBERT

Bad time?

Michelle takes her hands off the picture frame and faces him.

MICHELLE

Not at all. Come in.

Robert shuts the door behind him as he walks up to her desk. He keeps his eyes on the picture of the three boys.

ROBERT

Your boys?

Michelle nods.

ROBERT (CONT'D)

Good looking. Good to see people can still grow strong in this environment.

MICHELLE

They can't. This is from before the event. They all died in the first wave of the disease.

Tears come back to Michelle's eyes. Robert takes a deep breath remembering his own boys.

MICHELLE (CONT'D)

I guess I just finally got the courage to hang it.

ROBERT

Courage? I'm seeing a lot less of that and a lot more stupidity in my facility.

MICHELLE

What are you talking about?

Robert walks around the desk, stepping closer to Michelle. He drags his fingers across the top of her desk, a dark look in his eyes as he stares at the ground, backing her up.

ROBERT

The matter in which I'm referring  
to is a rather serious one.

Robert stops as he picks up a keepsake off of her desk. He examines it... A snow globe, inside is the city of LA.

ROBERT (CONT'D)

You're from LA, aren't you?

MICHELLE

Yes, sir.

ROBERT

LA was the first US city to go  
wasn't it?

MICHELLE

It was.

ROBERT

Do you ever want to see it again?

He looks at her. His eyes scaring her back up against the wall.

MICHELLE

I want everyone to see home again  
if it's possible.

ROBERT

I long for home. Washington D.C.  
Our country's shining capitol.

Robert puts the snow globe back on her desk and steps towards her.

ROBERT (CONT'D)

None of us will ever see home again  
if James Keller doesn't find a way  
to cure this disease.

MICHELLE

I--

ROBERT

And you let him continue to work  
KNOWING...

He controls his boiling rage as he steps in close to her, squishing her up against the wall of her office.

ROBERT (CONT'D)  
Knowing he was sick and you told no one.

MICHELLE  
I can't tell my patient's diagnosis even if I wanted to. You know that.

ROBERT  
I KNOW THAT!?

Robert slams his fist up against the wall next to her, rattling her PhDs and other accolades and causing Michelle to shake.

ROBERT (CONT'D)  
You've just doomed us all.

Robert takes a few steps back. His rage turning to sorrow.

ROBERT (CONT'D)  
How could you not find this earlier?

Michelle steps off the wall.

MICHELLE  
I'm sorry about your friend. But I did my job the best I could. When he approached me about the disease, it was already too far gone.

She puts her hand on his shoulder.

MICHELLE (CONT'D)  
I wish there was more I can do.

Robert's emotions overcome him. He cries into her.

INT. OBSERVATION DECK

James stands looking out at the world around him. Robert walks in, stops, startled to see James.

ROBERT  
It's not often I catch you in here.

JAMES

You always said this was your favorite spot. I guess I get it. It's a peaceful sadness.

James turns around and walks over to him.

JAMES (CONT'D)

I need to keep going.

ROBERT

James!

JAMES

Listen to me. I have no other choice.

ROBERT

After what happened!?

JAMES

You of all people have to understand.

ROBERT

No I don't, James. Michelle tells me you were sick well before you came to her for medication. She said the only way for you to get that sick was for you to go outside, far away from any sanctuary zone. What's gotten into you.

JAMES

Look around! Look at it! This is what's gotten into me! I gave everything had to make this world a better place and look at it! It took everything from me! My wife... my kid! My health!

ROBERT

Stop and think about what you're doing. Think about Nick. He's lying on a slab in some limbo spot between life and death. Do you really want to do that someone else?

James huffs as he paces.

JAMES

I'm dying, Robert.

ROBERT

Let me show you something. I saw it  
about a year ago. It's right there--

Robert goes to point to the blue spot in the sky but James  
wants no part of it.

JAMES

I don't want to see anything. I to  
stay alive.

James storms out. Robert looks up at his blue spot sadly.

INT. BRIEFING ROOM - DAY

Chloe, Beatrice, Kyle, and Michael all sit the room. James  
walk in and goes to the front of the room.

JAMES

I called this meeting to discuss  
the procedure and to run by all of  
you the changes going forward.

CHLOE

Going forward?

JAMES

Are there any issues with that!?

They stay quiet. James goes to speak until...

KYLE

I have many issues with that.

Kyle stands from his seat in the back of the room.

KYLE (CONT'D)

(walking forward)

I doubt I'm the only one with  
concerns here, James.

JAMES

I can't wait to hear them!

KYLE

(walking)

Well why don't I tell them to you.  
First, we start with the man you've  
comatose and all of the moral  
issues regarding that, seeing you  
didn't have any consent to do that.

JAMES

He was dead, getting consent was kind of hard.

KYLE

Well then let's talk about the easy stuff, shall we?

Kyle reaches the front of the room and stops ten feet from James.

KYLE (CONT'D)

How about trying to cure a disease that everyone in this room, including yourself, knows can't be cured.

JAMES

We have cured it.

KYLE

Your organ transplants didn't go very well. Did they, James?

James is shocked by the news.

KYLE (CONT'D)

Robert didn't tell you? I caught him one night with a portfolio of what he called "financial papers". I had myself a little look.

INT. ROBERT'S OFFICE - NIGHT - FLASHBACK

An ID badge swipes down in between the door, unlocking the door. Kyle opens the door slowly entering the office.

He spots the portfolio spread out on the desk. He goes over to it with a flashlight. He examines it closely.

KYLE (V.O.)

Turns out it was the death toll of everything you fought so hard to cure.

END FLASHBACK

BEATRICE

Kyle, that's enough.

KYLE

No, I don't think it is! I honestly don't!

Kyle turns his attention back to James.

KYLE (CONT'D)

(walking to James)

And now you're sick!

Beatrice stands from her seat.

BEATRICE

That's enough, Kyle.

Kyle ignores her, continuing to walk forward. James balls his hands into fist.

KYLE

And because of your illness you are now finding yourself, content to play God and mess with the lives of people that are have already died, bringing them back just to kill them again. Ignoring the very people that are dying right now! Oh very clever Doctor James Keller!

Kyle gets too close to James. James swings at him clocking him in the jaw, knocking Kyle back.

Beatrice runs over to James and pushes him on the chest.

BEATRICE

Why would you do that!?

Michael runs over to Kyle to check on him. Kyle pushes him off of him.

KYLE

I'm fine!

JAMES

This is the reason I sent you away, you ignorant sonofabitch! Your negativity is what's gonna bring this whole operation down!

KYLE

Oh I'm the reason you're sick!?  
Bull shit! You're sick because you got careless!

MICHAEL  
 (to Kyle)  
 You should leave.

KYLE  
 (to Michael)  
 You should open your fucking eyes,  
 Michael! That man is gonna lead you  
 straight to Hell!

JAMES  
 I thought you were an atheist!  
 Turned on that too!?

KYLE  
 I was until you sent me out there.  
 And I saw him! I saw God in every  
 inch of that blood-laden VOMIT.  
 In all the suffering wails up to  
 the heavens for him to help. I saw  
 him then.

Kyle wiggles his jaw around, trying to get feeling back in it.

KYLE (CONT'D)  
 And you know what? He's laughing at  
 us. He gave us our minds and what  
 did we do with them? We built the  
 very tools we used to destroy  
 ourselves!

Michael nudges Kyle towards the door. Kyle pushes him back.  
 He stares Michael down.

KYLE (CONT'D)  
 (walking to door)  
 Technological advancements? We were  
 advancing alright. Invention after  
 invention and we just kept going.  
 Other scientists tried to warn us,  
 the environmentalist tried to warn  
 us. We called them crazy, called  
 them eco-nuts. And now look. The  
 sky's red, they're dead, and we're  
 fucked!

BEATRICE  
 At least we're trying to do  
 something about it!

KYLE  
 Yeah you're trying! You're trying  
 and he's laughing at you.

Kyle points to the ceiling.

JAMES

We're the survivors! We can't just sit around and do nothing!

KYLE

God didn't leave you here to cure this disease! He left us here for his own entertainment! You keep toiling away. I realized the real truth. You wanna know why I came back? To die, James. I came back here to simply die.

JAMES

You came back because you're lost and you're scared that's easy to see! You have no purpose, so you might as well put a knife to your throat and end it.

Kyle storms out of the room.

INT. THINK TANK - NIGHT

Michael stares down the wall in front of him as he throws a ball up against the wall, catching it as it bounces back.

CHLOE (O.C.)

Well?

He glances up at Chloe as he throws the ball once again. Then catches it as it bounces back to him, really trying not to answer her question.

MICHAEL

Well what?

She flashes him a "come on" look.

CHLOE

What do you think?

MICHAEL

About what?

CHLOE

Don't make me hurt you, Mike.

Michael throws the ball once again, trying his best to dodge this conversation.

MICHAEL

So the guy's sick? What's that got to do with us?

CHLOE

I can't believe you just said that.

Michael opens his hand readying himself to catch the ball on its way back but Chloe sticks her hand in the way and catches it instead.

He glances up at her like a kid who's toy just got taken.

MICHAEL

Give me my ball back.

CHLOE

Not until you answer my question.

MICHAEL

I already answered your question so give me my ball back.

CHLOE

James Keller is dying and you don't care?

Michael groans as he pushes himself to his feet.

MICHAEL

Did you forget what's happening? Maybe you need to go outside with Kyle.

CHLOE

At least I'm not the one blocking my emotions.

MICHAEL

People die every day. I tend not cry over that, I'm from Chicago. Now give me my ball back.

Michael holds out his hand for the ball. Chloe moves the ball behind her, keeping it out of his reach.

CHLOE

James Keller is the reason we're all here in the first place. He's our only chance at curing this disease.

MICHAEL

No, the reason we're here is because a huge blast went off in the sky and the world went to fucking shit and everyone we ever fucking knew or loved died right in front of our eyes! Or did you forget that!?

Chloe goes somber. Lowering the ball back down by her side.

MICHAEL (CONT'D)

James Keller is just another fool thinking he can fix the unfixable and he'll die just like the rest of them! Now my ball please!

CHLOE

How could you say--

MICHAEL

MY BALL...

He takes a deep breath trying his best not to yell anymore.

MICHAEL (CONT'D)

...Please.

Chloe places the ball in his outstretched hand. She walks out the room.

Michael squeezes the ball tightly. He does his best to try and control his emotions. He launches the ball at the wall. This time with no intention of catching it.

INT. HALLWAY

Beatrice storms down the hallway, heading for Robert's office.

Robert exits his office, shutting the door behind him.

BEATRICE

Why didn't you tell us?

Robert is caught off-guard.

ROBERT

I'm sorry?

Beatrice stops only inches from him, staring a hole through him.

BEATRICE

Don't play dumb! Why didn't you tell us the experiments weren't working!?

ROBERT

I don't know what you're talking about?

Robert turns to walk away.

BEATRICE

I quit.

He stops cold. He turns to face her.

ROBERT

Think about this very carefully, Beatrice.

BEATRICE

There's no point in continuing with these hopeless experiments, if nothing's happening because of them.

Robert walks back to his office door. He unlocks it.

ROBERT

Let's have a chat in my office.

BEATRICE

There's nothing you can say that will convince me to stay.

ROBERT

Then maybe there's something I can show you.

Robert opens the door. Beatrice hesitates... then enters.

INT. HALLWAY

Kyle walks down the hallway. Beatrice rounds the corner and spots him.

BEATRICE

Kyle!

Kyle doesn't stop walking. He glances back at her.

KYLE

You come to punch me too?

Beatrice runs up next to him. He stops, turning to her.

BEATRICE

No. I want to show you something.

Kyle hesitates. He nods.

INT. BRIEFING ROOM

Beatrice fiddles with the remote for the projector in the darkened room. Kyle sits down in one of the desks, irritated.

BEATRICE

This video came in through a secure feed. One of the last the government has working.

She presses play and a video of a medical camp in the forest shows up on screen. The video is from a handheld recorder. It shows a doctor dressed in her protective gear being filmed by another person.

The doctor exits her tent and does a little dance for the camera playfully.

Kyle glances at Beatrice, skeptically, before looking back at the video.

The video follows the doctor as she removes her protective gear and enters the forest. She's greeted by a monkey that wraps its arms around her.

Kyle sits up in his seat.

BEATRICE (CONT'D)

Turns out the papers you saw in Robert's portfolio only depicted the losses sustained in the Amazon Jungle eight years ago.

Kyle's eyes grow wide as he watches the video. The camera pans up in the video to show dozens of different species all living amongst the trees.

The video cuts to a different shot of lizards on the ground, there's birds flying in the sky.

BEATRICE (CONT'D)

These are from the Amazon, six weeks ago.

Beatrice shuts off the video. She turns on the lights and looks at Kyle.

KYLE

I...

He looks at her dumbfounded.

BEATRICE

I'm sorry is a good start.

INT. INFIRMARY - HOSPITAL ROOM - DAY

Nick Tony lies in a medical-induced coma on the hospital bed. Sitting next to him is James Keller.

James holds the lifeless hand of Nick Tony with both hands. He rubs and squeezes the hand as stares at Nick's face.

The look in James' eyes is a fraught one. The look of a man staring at his own dead body, because soon it'll be him lying on that table. A tube down his throat and someone holding his hand.

James shuts his eyes, a moment of reflection. He sighs as he opens his eyes.

Kyle walks to the doorway and stops.

KYLE

I knew you'd be here.

James turns and looks at him. He lets go of Nick's hand and sits up straight. Kyle enters the room and walks to the other side of the bed.

JAMES

Soon you'll have to check the morgue to find me.

KYLE

Putting yourself in the grave already?

JAMES

I have a week, less really.

KYLE

The James Keller I know wouldn't give up so easy.

JAMES

Yes well... desperate times.

Kyle doesn't respond. He examines Nick Tony's body.

KYLE  
He's real, James.

James looks up at Kyle, confused.

KYLE (CONT'D)  
God. I never believed in him before  
but... he's real. He's up there  
looking down at us, at all his  
creation laughing.

JAMES  
You paint a mean picture of our  
creator.

KYLE  
Well, he's a mean guy. The flood,  
the black plague....

Kyle chuckles.

KYLE (CONT'D)  
And now look... A brilliant  
scientist, soon to be killed by the  
very disease he tried to cure.

Kyle looks up at the ceiling.

KYLE (CONT'D)  
Yep... He's an ironic sonofabitch,  
ain't he?

JAMES  
You're telling me.

KYLE  
But I was wrong about one thing.  
(walking around bed)  
He's not laughing because we're  
struggling to find a cure.

Kyle walks over next to James and places his hand on James' shoulder.

KYLE (CONT'D)  
He's laughing because we're blinded  
to what's right in front of us.  
Clinging to hope that we can get  
the world back to what it was.  
That's just not true. There is no  
going back. But it doesn't mean  
it's the end.

James is perplexed.

KYLE (CONT'D)

The cure could work. You just have to place it in the right spot.

JAMES

Excuse me?

Kyle takes his hand off of James' shoulder and points to Nick's brain.

KYLE

You restarted the brain, impressive but that could have been done with a little bit of electricity.

JAMES

Can't cure the disease with electricity.

KYLE

I agree. But a body functioning with just a brainwave is a vegetable. You need to the brain and the heart working together.

Kyle moves his finger from Nick's brain to Nick's heart.

JAMES

Delivering more than one dose to the body at one time could overload it.

KYLE

Of course. That's why you need to find a center location that connects to both.

Kyle points to Nick's neck. James' eyes open wide.

JAMES

The nervous system!

KYLE

It would have to be calculated precisely, differing for body type, weight, height, etc. Like I said. It could work. You'd need a base subject, to base every calculation off of. There you only need to deviate slightly. A man around average build, nearing fifty.

Kyle walks to the door.

JAMES

I thought you were against this.  
Why did you help me?

Kyle stops. He looks back at James.

KYLE

Like you said, doctor... We're the  
survivors. We can't just do  
nothing.

INT. ROBERT'S OFFICE

Robert sits at his desk going through some paperwork. James opens the door and charges the desk, slamming the door shut behind him.

ROBERT

What is the meaning of this,  
James!?

James slams his hands down on Robert's desk and leans over, staring Robert right in his eyes.

JAMES

Did we fail?

ROBERT

I don't know what you're talking  
about?

JAMES

Now you don't know what I'm talking  
about!?

James reaches across the desk and grabs Robert by the collar and pulls him out of his seat.

JAMES (CONT'D)

Did we fail!?

Robert swallows. He looks James back in the eyes trying show some strength.

ROBERT

No.

James lets go of Robert and steps off, pacing around in frustration. Robert falls back into his chair, fixing his clothes.

JAMES

I don't understand this! Kyle said he saw your portfolio and it was filled with dead animals and plants.

ROBERT

I believe that Kyle broke into my office and saw only what he wanted to see. He saw the results from the Amazon, almost eight years ago. I was reviewing them so that I can put together a dossier for the government summit.

James stops cold, astonished.

JAMES

The tests worked?

ROBERT

Your tests worked beyond comprehension. The government is trying to reestablish a connection with the rest of the world and we're going to debut our findings.

Robert stands. James stops pacing and looks at him.

JAMES

I don't know what to say.

ROBERT

Well you better start writing your speech.

JAMES

I don't think I'll live long enough to give one.

Robert walks around his desk, fixing his clothes. He walks right up to James and looks him right in the eyes.

ROBERT

Then it looks like you better get to work.

INT. JAMES' QUARTERS - MONTAGE

- James hurries into his room. He picks a white board off the ground and puts it on the stand. He shuts the door behind him and runs over to the white board.

- He wipes the board clean with his sleeve and picks up a marker. He frantically writes on the white board with a passion in his eyes.

- James stands with his journal, eyeing the white board and jotting down notes.

- James vomits violently into the sink in his bathroom. He wipes his mouth clean and look at himself in the mirror... determined.

- James wipes something off the white board and rewrites something in its place.

- He eyes his journal that lies on his desk. James runs over to it and flips through it. He lands on a page and reads it.

- James stands in front of his white board, marker in hand. He doesn't write, he stares at it, marveling in his work.

END MONTAGE

INT. JAMES' QUARTERS - LATER

James sits at his desk writing in his journal. This time he's not frantic. He writes slow, intimate. Thinking about every word he writes down.

INT. INFIRMARY - HOSPITAL ROOM

Nick Tony lies lifeless in a coma being kept alive by life support.

James enters the room. He eyes the body of Nick. He stands in front of the bed, examining Nick's body with a stern expression.

NIGHTMARE

In a flash James is surrounded by the darkness again. The green mist flows through the room. James stares down at the bed but Nick Tony is no longer laying there.

It's a DEAD JAMES KELLER. Not too far off from how James looks now.

James walks to the side of his death bed. He runs his hands on top of his own dead body. He notices that DEAD JAMES KELLER has his eyes wide open, staring blankly up.

James takes a deep breath as he takes in the sight of his own dead body.

CHARLIE (O.S.)  
Come on, Dad!

James looks forward. Charlie walks into sight, smiling at his dad.

CHARLIE (CONT'D)  
You coming, Dad?

James smiles at his son.

JAMES  
I'm coming, son.

He reaches out to the face of his dead body. He slides down the eyelids, closing his eyes.

END NIGHTMARE

James is back in the hospital room with Nick Tony lying on the table. James is now standing at the side of Nick's bed, right next to the life support machine.

James reaches down for the cord to the life support machine. He pulls the plug.

BEEP! The machine flat lines showing no pulse. Nick's chest contracts once... the twice... then it doesn't. Nick Tony is now completely dead. Gone peacefully.

James takes one last look at him. Then leaves the room.

INT. OBSERVATION DECK - LATE NIGHT

Beatrice stands in the dim lighting of the observation deck staring out into the blackness of the world around her.

James enters the deck behind her with a bottle of wine in his hands.

JAMES  
Waiting for the sunrise?

BEATRICE  
I've never seen a sunrise before.  
Can you believe that?

JAMES  
(walking to her)  
It's a beautiful thing. Especially  
over the red sky.

James walks over and stops a little behind her.

BEATRICE  
Could we have made it? You and me  
together?

She looks into his eyes and him back at hers.

JAMES  
I don't know. Losing Charlie along  
with the rest of the world... Who  
could have survived that?

BEATRICE  
We did survive, didn't we?

JAMES  
One thing's for sure. I never  
stopped loving you, I never stopped  
missing you.

Beatrice spots the bottle of wine.

JAMES (CONT'D)  
(walking to her)  
It's the old bottle we never  
finished.

She chuckles at him. James stops a foot from Beatrice.

BEATRICE  
No glasses?

JAMES  
I thought we could drink it out the  
bottle.

James holds it out to her. Tears come to Beatrice's eyes as she reaches out to take the wine. James pulls it back from her.

JAMES (CONT'D)  
Actually... You can't drink.

James takes a swing of the wine. He grimaces as he swallows.

BEATRICE  
Why not?

JAMES

You're about to perform a very complex operation.

BEATRICE

Which is?

JAMES

Saving mankind.

BEATRICE

I'm sorry?

James takes another gulp of the wine.

JAMES

Don't be. Never apologize to a dead man.

BEATRICE

James, you're scaring me.

JAMES

I was scared too. Of dying... the darkness, the eternal pit of nothingness.

James turns his attention to the darkness outside the glass of the observation deck. He walks around Beatrice to the edge of the deck.

JAMES (CONT'D)

It's true, you know? Even the most skeptical people find God in the end.

BEATRICE

You need to explain to me what you're talking about before I beat it out of you.

JAMES

We didn't fail like Kyle said.

BEATRICE

I know. I was going to show you a video that came in...

James faces Beatrice. He takes another drink from the bottle.

JAMES

(walking to Beatrice)

The organ transplants worked. But they won't work on human bodies.

BEATRICE

The chelaton works. We just need to find the right combination.

JAMES

Sometimes we have to ask ourselves should we, instead of could we.

BEATRICE

Since when are the one to worry about the moral consequences of a situation?

James gets in close to Beatrice. He circles her to her back. He places his finger on the spinal cord in her back.

JAMES

We have to hit it here. In the back of the neck. That way both the heart and brain could be hit at the same time.

Beatrice spins around facing James. James takes another giant gulp from the bottle of wine. Beatrice snatches the bottle from his hand.

She holds it up to see it's empty. She looks at James. He gives her a smile.

JAMES (CONT'D)

Out of wine.

BEATRICE

You're telling me I can cure this. But you're telling me we shouldn't?

JAMES

There's a reason I married you. You truly are the brightest person in the world.

BEATRICE

There's not much to choose from.

JAMES

True that.

Something behind Beatrice catches James' eyes.

JAMES (CONT'D)

Ah-Ha! There it is!

Beatrice turns around to see the sun beginning to shine.

JAMES (CONT'D)

You know the thing they don't tell you about a sunrise is that it takes forever. And yet, you only remember a second of it. The moment you first see the sun rising over the horizon.

Beatrice turns back to James.

JAMES (CONT'D)

I'm giving you the project when I'm gone. Do what you want with it. All that I ask is that you honor my last wish.

BEATRICE

Which is?

JAMES

I want you to do one last test. On me.

BEATRICE

You think it could work?

James chuckles.

JAMES

I don't know.

James steps in close to Beatrice.

JAMES (CONT'D)

That's why I have to die. So that you can find out.

He puts his hand on the back of her head and brings her in close. The two kiss, long and passionate.

James pulls back from her. He looks at the sunrise. She turns around in his arms, and they watch it together. Tears in her eyes as they behold the beauty.

The glow from the sun illuminated in the red sky in a sparkling display that somehow makes the disastrous seem graceful.

Beatrice looks down at James' arms that are wrapped around her. They shake violently. She gazes down on them in fear. Then she places her hands on them.

James looks at her. He feels her placing her hands on his shaking arms. He smiles. As they watch the sunrise.

James arms weaken their grip around Beatrice's body. She grabs onto him harder. She realizes he's falling down. His arms go limp and James drops to the ground.

Beatrice turns around to see him lying flat on his back, motionless.

BEATRICE

JAMES!

She drops to her knees next to him.

INT. INFIRMARY - HOSPITAL ROOM - MORNING

James Keller lies on the hospital bed a tube down in his throat, a life support machine beeping next to him keeping him breathing shallow. Beatrice by his side, Kyle, Michael, Chloe, Robert, and Doctor MICHELLE all stand in the room.

The vibe in the room is somber and sad. They all stand around James' body in silence.

Michael shuts his eyes as a tear sprints down his face. Chloe puts her hand on his shoulder. She cries with him.

Robert takes a deep breath, holding back his emotions.

Kyle taps the edge of the bed with his fingertips. He swallows hard. He looks down at the ground before looking back up at James' dead body.

Michelle looks around at all of them crying together. A tear comes to her eyes as well.

Beatrice sits next to James' death bed. She holds his hand with both hands the way he once held Nick Tony's. She cries uncontrollably.

James Keller stops breathing, the machine flat lines, and he lies lifeless. His eyes shut, his body still. Humanity's last hope... gone and never to return. So they think.

INT. JAMES' QUARTERS

Beatrice walks into James' room. She's stopped at the doorway by the sight of a completely clean and organized room.

She looks around the room in amazement.

BEATRICE

He cleaned his mess.

This causes her to smirk. Then she sees the journal lying on the bed.

Beatrice walks over to the bed. She sits on the edge of the bed and grabs the journal. There's a post-it note on the front. She peels it off and reads it:

You can read the rest later. For now, skip to the last page.

She shakes her head with a smile. Beatrice opens the journal and flips to the last page. She reads it. As she gets deeper into the read, her eyes tear up.

JAMES (V.O.)

Oblivion. I always thought death was this black hole in which no life exists. I now know if that's the truth or not. Doesn't matter now. I used to think that life was about the dead...

INT. ROBERT'S OFFICE

Robert sits at his desk. He rubs his hands through his hair.

JAMES (V.O.)

Now I understand it's about the living.

Robert reaches into the drawer behind his desk and pulls out the framed picture of his sons. He stares at it, at there smiling faces and he breaks down, crying hysterically.

JAMES (V.O.)

Death is inevitable, unexplainable, and quite frankly scary. But two things are for sure.

Robert places the picture on his desk, facing out for everyone to see.

He sucks back his tears. He leans back in his chair and smiles through his tears.

INT. THINK TANK

Michael sits on the ground, throwing his ball up against the wall repeatedly, catching it as it bounces back.

JAMES (V.O.)

One... Death is uncontrollable.  
Whether it's meant to be that way  
by some divine creator is still up  
for debate.

Michael catches the ball. Chloe walks in the room. He stops  
and looks at her.

Michael bounces the ball to her. She catches it.

JAMES (V.O.)

And two...

INT. OBSERVATION DECK

Kyle walks into the observation room. He looks out at the red  
sky as he walks to the edge of the deck.

JAMES (V.O.)

Life is for the living. It's a  
journey with the same destination.

Kyle stops at the end of the deck and looks out at the sky  
but more importantly he looks out at the blue spot in the sky  
amongst all the red that Robert showed him earlier.

JAMES (V.O.)

We all have to travel different  
paths. We love, we lose, and we  
find our purpose.

Kyle takes a deep breath as he notices the blue spot in the  
sky has gotten bigger. At least to him.

JAMES (V.O.)

In the end life isn't about death,  
we don't live just to die. We live  
to live.

INT. JAMES' QUARTERS

Beatrice struggles to read through her tears as she smiles at  
the words in front of her.

JAMES (V.O.)

So to you, Beatrice, I leave this  
journal. My life. It's kind of like  
a sunrise if I do say so myself.

INT. OBSERVATION DECK - FLASHBACK

Not too long ago when James is holding Beatrice in his arms as they watch the sunrise with smiles on their faces and love in their eyes.

JAMES (V.O.)

It takes forever but we only truly remember a second of it. But the best part, is the person you spend it with. And I spent mine with you.

END FLASHBACK

Beatrice wipes her tears away as she continues reading.

JAMES (V.O.)

As you can see, I've cleaned my room. My room, my mess to clean.

She looks back at the clean room and nods. She turns back to the book.

JAMES (V.O.)

But I still have one more mess to clean. But for that. I'm gonna need your help. Turn the page.

She turns the page. And there, waiting for her is a calculation with a number circled. She closes the book in a hurry.

INT. HALLWAY

Beatrice sprints down the hallway with the journal in her hand.

INT. MORGUE

Beatrice runs into the morgue. She looks frantically amongst the dead bodies all covered with white sheets.

She hurries down the room until she stops at a body that resembles James'.

She flips the sheet back revealing: NICK TONY. She pauses for a split second realizing the plug has been pulled.

She covers Nick and continues on until she gets to another body who looks like James. She reads the tag. Then flips the white sheet back. This time she lays her eyes on James' body.

She pauses for one more moment. Realizing what she's about to do.

HALLWAY

Beatrice pushes James' dead body down the hallway. The journal lies right next James on the table.

Kyle rounds a corner and she nearly runs him over stopping both of them.

Beatrice stares him down, dreading the reaction he'll give her.

Kyle examines James' body. He looks at Beatrice.

KYLE  
Going somewhere?

BEATRICE  
Don't try to stop me.

KYLE  
You can't bring him back.

BEATRICE  
I have to try.

KYLE  
Why?

BEATRICE  
Because he told me too.

Kyle looks back at James' body. He sees the journal. He swallows hard.

KYLE  
I'm in.

INT. MAIN LAB A

Beatrice and Kyle roll James' body to the middle of the room. Kyle rushes over to the machine.

KYLE  
I'll get the machine going.

Beatrice holds out the journal to him.

BEATRICE  
Here!

Kyle takes it.

BEATRICE (CONT'D)  
The calculation's on the back page.

Kyle opens the journal to the back page. He nods.

KYLE  
Got it!

Kyle goes over to the machine and enters the calculations. He enters the stem cell-chelaton mixture. He enters the stimulating agent. He slams his hand on the button turning the machine on causing it to combine the mixture.

Beatrice preps James' body. She flips him over on his back. Kyle rushes over with a syringe filled with the new compound.

Kyle goes to inject James.

BEATRICE  
No. I'll do it.

He hands her the syringe. Beatrice takes a deep breath, composing herself. She sticks the syringe into the back of James' neck.

She injects him with the cure and pulls the syringe from his body.

Both Kyle and Beatrice take a step back.

BEATRICE (CONT'D)  
Maybe we should flip him back over.

They flip James back over on his back.

KYLE  
Shouldn't we give him clothes?

Beatrice looks around. She sees the protective gear they all wear. She runs over and grabs the apron. She places it around James.

BEATRICE  
That works, right?

KYLE  
Let's hope.

They watch James' body. No movement at first.

KYLE (CONT'D)  
How long is this supposed to take?

BEATRICE  
He didn't exactly leave me a  
timesheet, Kyle.

James' chest expands. Beatrice's jaw drops.

James breathing escalates until...

He opens his eyes.

Kyle and Beatrice are both in complete shock as James rises from the table and sits up.

James looks around. He spots them staring at him. He looks down at the apron he's wearing.

JAMES  
Clever choice for wardrobe I must  
say.

Beatrice and Kyle laugh. James gets down off the table, losing his balance as he gains his footing.

JAMES (CONT'D)  
I see my motor functions are still  
adjusting.

BEATRICE  
How did you...?

JAMES  
When you're on the brink of death  
you tend to think about things more  
clearly.

James looks at Kyle.

JAMES (CONT'D)  
And with a bit of help. It was only  
a matter of time.

KYLE  
You are insane.

JAMES  
You have to be in our line of work.

Beatrice touches James' face with her hands.

BEATRICE  
I can't believe this.

JAMES

Don't. I only gave you the calculations to bring me back for a couple of minutes.

The air is sucked out of Beatrice and Kyle.

BEATRICE

Why would you do that?

JAMES

Because anyone who dies from the cure can't be cured. The disease is too advanced. The living, however, can adapt to the disease.

BEATRICE

(realizing)

We were never meant to cure the disease. We were meant to survive it. So we can rebuild again.

JAMES

We can't go back. Only forwards.

James gives Kyle a smile as he's quoting him now.

KYLE

Why would you go through all this trouble just to tell us this?

JAMES

I was dead. The trouble was yours.  
(to Beatrice)  
With this calculation you could use it save our species.

BEATRICE

I don't want to save our species. I want to save you.

James takes her hand in his.

JAMES

I'm afraid I'm past that point.

BEATRICE

So what was the mess you had to clean up?

JAMES

I had to die and come back so that I could tell you one very important detail. Our boy... he's okay.

Beatrice is taken aback by the news.

BEATRICE

I... I don't...

JAMES

Charlie... He's okay, Beatrice.  
He's grown so much. And he's happy.

BEATRICE

James...

JAMES

And I'm gonna be with him. And  
we're gonna watch you save this  
world and we'll wait.

BEATRICE

(crying)  
Don't...

JAMES

And we'll wait for you.

Beatrice breaks down into tears.

James kisses her one last time. He looks at Kyle. He gives  
him a nod.

JAMES (CONT'D)

Thank you. For making me see.

Kyle nods, holding back his tears.

KYLE

You weren't the only one who was  
blinded.

James hands Beatrice off to Kyle. Kyle takes her and steps  
back.

James climbs back on the table. He gives them one last smile.  
He lays back down. James shuts his eyes, takes a couple of  
breaths.

DREAM

A FLASH of red lightning and James is alone in the room,  
surrounded by darkness with the green mist rolling through.

He sits up and steps off the slab, literally stepping out of  
his own body. He smiles at...

...A GROWN UP CHARLIE KELLER, 16.

JAMES

Let's go home, son.

James walks over to Charlie. They walk off together, disappearing into the green mist.

BACK TO SCENE

James lies lifeless once more, for good.

Kyle holds Beatrice in his arms as they stare on James.

EXT. SANCTUARY - DAY

SUPER: SIX MONTHS LATER

A small, thriving town. It doesn't look very modern. All the houses are made of woods and soot. There are fields beyond fields of farms and there are mills and water wheels.

MAIN STREET

A straight street, resembling that of an old frontier town, because it is. A store or two, saloon, amongst others such as a church and a library.

One of the buildings has the sign: James Keller Medical Center. There is a line out the door to get in.

INT. JAMES KELLER MEDICAL CENTER - LOBBY

Not much. Just a room with a desk, and a few chairs. It's packed with people.

Kyle stands behind the desk checking people in.

INT. MEDICAL ROOM

Beatrice injects a LITTLE GIRL around the age of 8, in the back of the neck. She pulls the needle out from her body.

The little girl looks up at her PARENTS. Beatrice looks up at the parents with a smile.

BEATRICE

She's all set.

LOBBY

Beatrice walks out into the crowded lobby. Seeing the line, she gives Kyle a playful look.

Kyle returns with a smile. They both laugh.

BEATRICE

Next.

EXT. CEMETERY

Beatrice and Kyle take a walk through a large cemetery packed with tombstones.

Beatrice carries a bag, filled with something. Kyle looks up at the blue sky above them.

KYLE

I think the world is fixing itself.

BEATRICE

What?

KYLE

Look.

Beatrice looks up at the blue sky.

BEATRICE

Oh yeah. Probably the lack of radiation we're pumping into it now.

KYLE

Will it ever go back to being the same?

BEATRICE

I don't think it's supposed to. But we'll find a normal again. I'm sure of it.

Kyle smiles as they walk on.

FURTHER

Kyle and Beatrice reach the tombstone inscribed: HERE LIES JAMES KELLER. Standing in front of it is Robert. His head bowed, eyes closed, and his hands together, like he's praying.

Beatrice and Kyle stop a few feet behind Robert.

Robert opens his eyes and looks up. He looks behind him seeing Kyle and Beatrice. They approach him.

KYLE

Didn't expect to see you out here.

ROBERT

Well I came to pay my respects. And to visit an old friend.

BEATRICE

It's good to see you, Robert.

Beatrice and Robert hug.

KYLE

Nice to see you again.

Kyle and Robert shake hands.

BEATRICE

How are the other towns?

ROBERT

Small but stable. I have Chloe and Michael leading a team on where to establish our next sanctuary. The East Coast is in desperate need of one. How are things here?

BEATRICE

Couldn't be better.

KYLE

Once we give everyone the cure we'll head out to the other sanctuaries.

BEATRICE

Actually I won't be going with you.

This catches both Kyle and Robert by surprise.

KYLE

Now why would you say that?

BEATRICE

Oh come on, that's a one way trip. If I leave I might never come back.

She looks down at the tombstone lovingly.

BEATRICE (CONT'D)  
And I have to stay here.

Robert and Kyle nod, understandably.

KYLE  
Well it looks like it'll just be me  
and you hitting the old trail, eh?

ROBERT  
Seems like it.

Kyle sees Beatrice eyeing the tombstone longingly.

KYLE  
(to Robert)  
Why don't I buy you a drink?

ROBERT  
Of course.

Robert touches Beatrice on the arm. She nods at him.

Kyle taps James' tombstone with his fingertips.

KYLE  
See you around, old man.

Kyle puts his arm around Robert as they walk away.

Once alone, Beatrice reaches into her bag and pulls out a bottle of wine, the very bottle that she and James love to drink.

BEATRICE  
I brought your favorite.

She places the bottle at the foot of the tombstone. She reaches back into the bag and pulls out two wine glasses.

BEATRICE (CONT'D)  
Got glasses this time.

She places the glasses next to the wine bottle.

She sits on the ground. She uncorks the bottle of wine and pours wine in both glasses. Beatrice then reaches back into the bag and pulls out James' journal.

She opens it up and flips to her bookmark in the middle of the book. She smiles wide as she looks at the tombstone.

BEATRICE (CONT'D)  
Now where were we?

She takes a sip of wine and reads the journal to James.

FADE OUT.

#### ONE PAGE SYNOPSIS

The Cure is a story set in a scientific establishment known only as The Facility after a radiation storm has destroyed most of the world and its population with it. Set eight years in the future the world's remaining scientist study how to cure the radiation disease that wiped out most of humanity. Most the tests have been subjected to small animals that are already dead, curing their diseased organs and transplanting them into sick animals. The scientist in charge of the project is James Keller, a former chemistry professor who lost his son during the radiation storm. This is a suspense thriller as we follow James Keller's actions in the most desperate time of his existence as in the very beginning of our story, he's told that he's dying from the very disease he's trying to cure. Slowly dying from the disease, James feels the pressure as their first human test subject, a boy resembling his lost son, is unsuccessful. James then calls upon immoral practices from the past to try and cure an entire dead body at once, bringing a dead person to life. This outrage and confuses everyone involved as they now find themselves walking a fine moral line not knowing that Keller is racing against the clock and is fighting for his life. We stay with James as he and his team including his ex-wife, Beatrice Velloso, and young scientist who feels scorned by James, Kyle Nickles, all find ways to cope with the end of the world and all the love ones they've lost along the way. James pushes them all to the limit, including his own guilt for the death of his son and the loss of marriage as the end of his life looms. Beatrice tries her best to stop James from doing this immoral act of bringing the dead to life. Through their interactions and the number one test subject, Nick Tony, a man who looks a lot like James, they are faced with the past death of their son and crumbled marriage and the impending future without one another. James's guilt plunges him into a depression fueled by anger and remorse that blinds him from seeing what's really at stake, the future of the human race. Kyle, on the other hand plays James' main opposition in the story, as he is totally in agreement that there is no future for humanity. These two polar opposites force the rest of the team to pick sides. James travels deeper and deeper down the rabbit hole as he tests Nick Tony only to bring him back from the dead as a vegetable. This throws everyone into a tailspin as of whether to test the next subject. With only days to live James has no choice but to keep going but the rest of the team is horrified of the consequences of their actions and blown away when they find out that James is dying. We start out fast with the initial attack of the radiation storm and follow James as he desperately tries to save his son but fails.

The pace slows just a bit as we delve into the crux of the story eight years later. The tone of the film will be dark as the team wrestles with the important questions of life and death but hopeful as they all find their own belief systems that keep them going. This reflects James as he is told he only has weeks to live in the beginning and dives into a depression but fights out of it soon being able to see the real reason they're all here. It's not to cure the disease in dead bodies and bring people back, it's not to get life back to the way it was. He discovers that they are all there to create a cure for the living and help humanity survive, adapt, and most importantly begin to rebuild. He does this by allowing himself to die and leaving the base of the cure with Beatrice. He leaves her with just enough to bring him back long enough to tell her that their son is okay and that she can keep humanity going.

#### ONE PARAGRAPH SYNOPSIS

The film opens on the UCLA campus as James Keller, a chemistry professor, gives a lecture right as a radiation storm moves in and devastates the entire area. James rushes to go find his son but is too late as he rushes home to his wife, Beatrice, with their dead son in his arms. There we cut to eight years later and the world lies in ruins with most of humanity gone. James Keller is told that he only has a few weeks to live due to the radiation disease, the very disease he's trying to cure as the head scientist of The Facility, the last scientific stronghold. As he tries desperately to perfect the cure, he's interrupted by his ex-wife Beatrice who brings him to the rest of his team and shows him a little boy that will be there first human test subject. James decides to cure him organ by organ but when the test doesn't work, he's faced with his own ticking clock and must hurry. He decides to research past practices that were deemed inconclusive and immoral and combine them with their current stem-cell serum to make a compound that could possibly restart the heart and the brain at the same time while curing the entire body of the disease bringing the subject back from the dead. His first full body test is Nick Tony, a man of similar build to James. The test is only half successful as Nick Tony's brain restarts but not his heart leaving him on life support. Coping with the morality of bringing a man half-back from the dead, the team splits. It's through a lot of help and convincing that James gets the idea to inject Nick in a different spot. Alas, he's out of time as the disease takes him but not before he leaves Beatrice the equation for the cure. She brings him back and he tells her that their son is okay and that she must use the cure not to bring people back from the dead but to cure the living and keep humanity going. James dies and Beatrice and the rest of the team go out to help rebuild humanity.

