

This is a copy of the 1st revised draft of Omega Man, back when it was still titled I Am Legend. This copy of this script from a charity auction for retired actors; the script was signed by Charlton Heston and Producer Walter Seltzer.

I AM LEGEND
Screenplay By
John William Corrington

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Revised: 7/18/70

I AM LEGEND

FADE IN:

WIDE ANGLE MED. LONG SHOT

WE SEE a palm-lined richly attractive street in a Los Angeles suburb. The houses are set back from the street; the street itself is quiet, empty -- except for a few cars parked in front of the houses. While the camera takes no notice, the tires are down on the parked cars, the lawns of the houses are uncut. A Ford experimental model convertible turns corner INTO VIEW. It drives at a medium speed.

MED. CLOSE SHOT - NEVILLE IN CAR - HEAD ON

ROBERT NEVILLE is driving car. He wears sunglasses, a sport shirt, a neckerchief, and looks altogether like a wealthy man out for a drive. CAMERA ALLOWS CAR TO PULL ABREAST, so that SHOT BECOMES SIDE ANGLE. As the CAMERA ENTERS passenger space of the car, we HEAR MUSIC, "Everybody's Out Of Town." Neville hums along with it. He seems at ease, unconcerned. We SEE the houses on his right side passing by. Then his humming stops, his jaw tightens. The car stops with vicious suddenness, and CAMERA PULLS BACK to MED. SHOT, as if aghast at the sight to follow. Neville, in a single motion of astonishing speed, comes up with a stun gun in his right hand, fires directly INTO CAMERA.

REVERSE SHOT - DARKENED BALCONY WINDOW OF HOUSE

CAMERA ZOOMS IN from MED. LONG to MED. CLOSE SHOT of a deeply shadowed window in one of the houses. Bullets smash into the frame of the window, tear out chunks of the stucco. We SEE, barely, a figure fall backward. We cannot see any details of the figure. Its presence is more intuited than seen.

CLOSE SHOT - NEVILLE'S FACE

IN F.G. is Neville's stun gun, almost obscuring his features. FREEZE-FRAME.

CUT TO:

CREDIT MONTAGE

A rapid series of SHOTS as titles begin. Title of film is not shown now but held to the last frame of the film. Titles begin with star names, etc. and are distributed over following scenes except where noted.

ALIEN MISSILE being raised to point toward sky.

FACE OF CHINESE SOLDIER twisted with anger, SCREAMING.

TV SCREEN - IN THE CLEAR - MATTHIAS READING NEWS

MATTHIAS

... the Sino-Russian border war
continues to escalate, according
to...

ANOTHER MISSILE RISING. Under this and subsequent FLASH CUTS
there should be the constant CRACKLING SOUND of RADIO
transmissions in Russian and Chinese.

MEETING ROOM with a small number of officials angry,
frightened. On the wall behind there are crossed red flags,
a portrait of Lenin.

ANOTHER MISSILE. We HEAR, overlapping one another, Chinese
and Russian VOICES counting down almost together from ten to
one like a chorus of doom. Missile is fired SOUND BREAKS
OFF.

FLASH CUTS OF SERIES OF ATOMIC BLASTS, one after another,
each one a slightly CLOSER SHOT, garbled RADIO TRANSMISSIONS
under SHOTS -- including French, Russian, Chinese, British
and American accents.

BRITISH

...total yes, total no survivor
(break)
The embassy terrible...

AMERICAN

Jesus, Jesus Christ...you never
(break)
...Vladivostok ... nothing ...
nothing...

INT. OMAHA SITUATION ROOM with giant illuminated wall-map of
world, various equipment, military personnel sitting at
consoles. In F.G. a YOUNG OFFICER is leaning across a desk,
speaking to OLDER OFFICER. In his face is real fear.

OFFICER

They've ... gone ape, Sir ... gone
ape...

As he speaks, WE HEAR the CRACKLING ground-bass of radio
TRANSMISSIONS, cut, broken. "Condition Yellow ... Yellow
Alert ... Attention ... Yellow Alert..."

ZOOM SHOT - PAST OFFICERS FACE TO ILLUMINATED WALL MAP

At edge, we begin to SEE RADAR-STYLE BLIPS approaching North
American continent from East. Radio transmissions increase
in intensity, volume, and in the GARBLED HYSTERIA, which is
just below the voices. "Condition Red ... Red... Red ...
Bogies on screen ... origin ... What is origin? What is
origin?... Asia ... no, Jesus, from all over. They're both
... we see... both of them are ...

PROCESS SHOT - MISSILES IN SPACE

SOUND is killed for this and similar SHOTS. Alien missiles
apparently motionless in space with the earth turning very
slowly below.

MED. CLOSE SHOT - ANTI-MISSILE MISSILES being raised, fired.

CLOSE SHOT - MILITARY TECHNICIAN

in Omaha Situation Room. He is monitoring anti-missiles as

they head for incoming missiles. Radio transmissions again:
"...two minutes thirty to initial intercept. Tracking
is...ninety seconds to initial...

PROCESS SHOT - ANTI-MISSILES IN SPACE

showing anti-missiles zeroing in on the much larger alien
missiles. SOUND OFF. WE SEE some of the small missiles about
to hit the larger ones.

MED. SHOT - MILITARY TECHNICIANS

at consoles. CAMERA PANS TO WALL MAP showing small blips
conjoining with the large ones6 SOUND SUDDENLY. "Abort anti-
... repeat abort.... configuration..."

MED. SHOT - MILITARY TECHNICIANS

They frown at one another, one shrugs. SOUND: another VOICE,
"Impact... Impact... score mounting. Impact on thirty
percent of incoming ... now fifty-one point six. Impact.."

PROCESS SHOT - MISSILES COLLIDING

MED. SHOT - MILITARY TECHNICIANS

as they hear the transmissions, their expression of
nonunderstanding turns to one of panic. SOUND: Initial
VOICE, "Abort firings. Missiles do not conform to nuclear-
configurations. Repeat, abort firings. Do not intercept.
Non-nuclear attack underway ... Repeat, non-nuclear attack
underway.

PROCESS SHOT - MISSILES EXPLODING

Color of explosions should be geared to the color of water
in the plaza fountain, which is perhaps illuminated by
CAMERA orange and red and yellow spots under the water.
IMAGE BLURS at explosion.

CAMERA MOVES DOWNWARD from explosion, picking up earth far
below, keeps going down more and more rapidly, finally
BLURRING In speed.

VERY HIGH SHOT - SHOPPING CENTER

CAMERA is still going DOWN, less rapidly. This SHOT seems to
follow out of preceding one. At first, we SEE the shopping
center, then SHOT CENTERS at the sidewalk In front of a
single store. It is a Saturday afternoon, hundreds of people
milling about, many oars moving. SHOT-finally NARROWS down
on a single man walking out of store. CAMERA MOVES TO CLOSE
SHOT. Man looks vaguely troubled, then panicked, grabs his
eyes, his head CAMERA MOVES IN for a VERY CLOSE SHOT of his
face, then his mouth alone as he opens It to give a blood
curdling HOWL of agony and fear.

VERY CLOSE SHOT - CAR STRIKING POLE

The driver is dead or dying. His car veers crazily into
another car, ends up striking pole.

TV ANNOUNCER - IN THE CLEAR MATTHIAS

MATTHIAS

... the entire Los Angeles area.
Already, hospital facilities have
begun to crack under the strain and
Civil Defense authorities state that
the situation is much the same...

MED. SHOT - TV SCREEN - IN THE CLEAR - MATTHIAS

from between heads of two people watching TV. We watch the screen and then, as fragment of news reporter's story is cut off, CAMERA REVERSES showing people watching are dead, eyes, mouths open.

MATTHIAS

... across the entire country.
Martial law is now nation-wide.
Whether a state of war between China
and Russia -still exists is not
important any longer. Our fellow
countrymen are dying. The very
foundations of civilization are
beginning to crumble...

CLOSE SHOT - RADIO

It is a small transistor on a counter in a filling station.
As CAMERA PULLS OUT showing station deserted, cars stopped
here and there, a man and woman dead in a convertible at the
gas pumps.

ANNOUNCER

... CONELRAD channel. This is a
class one emergency. All civilian
traffic is barred from streets and
highways. Stay in your homes...

CLOSE SHOT - RADIO IN POLICE CAR

We SEE the receiver, HEAR the emergency message as CAMERA
PULLS BACK revealing a policeman lying, eyes open, across
the steering wheel of the car.

ANNOUNCER

Those found without specific
military orders are subject to
summary execution ... Repeat This is
a...

LONG SHOT - DOWN A HOSPITAL CORRIDOR

As the CAMERA PANS HALLS, WARDS, ETC., there are, here and
there, a few bodies in the hallways, the beds are full.

MED. CLOSE SHOT - IN THE CLEAR - NEVILLE IN LABORATORY

Neville sits at his desk in white lab coat, sign on desk
says COLONEL ROBERT NEVILLE. He is watching a small TV on
his desk.

MATTHIAS

so now the question is survival. Is
this the end of technological man?
Is this the conclusion of all our
yesterdays, the boasts of science,
the superhuman conquests of space
and time... the age of the wheel?

Neville grimaces, shakes his head. At the end of next speech
PHONE RINGS.

MATTHIAS

We were warned of judgment. Well,
It's come now. This is the Judgment,
the weeping and gnashing of teeth...
Oh, God, where will it end...?

CLOSE SHOT - NEVILLE ON PHONE

nodding, face set.

NEVILLE

Yes. So it's airborne bacteria.
Let's try-vaccine 93-b-71. How the
hell do I know? I don't... It might.
I'll be there in an hour.

NEVILLE RUNNING DOWN CORRIDORS

with small satchel.

NEVILLE ON AIRSTRIP running toward waiting helicopter. He wears fatigue coveralls.

NEVILLE IN AIRBORNE HELICOPTER with satchel of vaccine in lap. PILOT next to-him.

ZOOM SHOT - TO PILOT

grabbing eyes, falling forward onto controls.

HELICOPTER GOING DOWN

Neville showing signs of illness too.

HELICOPTER CRASHED

Neville drags himself from wreck. Only one bottle of vaccine is unbroken. He injects himself, passes out.

LAST TITLE

FADE OUT.

FADE IN:

MED. LONG SHOT - INT. DARK TRAVEL AGENCY

from rear of office. There are posters on the walls: "See Mexico." "Visit London," "TWA to Hong Kong," etc. Dust is over everything, the floors are filthy and-, littered with paper. CAMERA points out OPEN DOOR to street. Suddenly we SEE Neville FLASH by in his car.

CUT TO:

LONG BOOM SHOT - DOWN ANGLE ON EMPTY STREET

from roof of building. In left F.G. WE SEE clothesline. Clothes hanging on it are bleached. have begun to fall apart. We HEAR in DISTANCE ' high-pitched ROAR of Neville's ENGINE. Then he races by in street below.

CUT TO:

MED. SHOT - DESERTED SCHOOL ROOM

CAMERA points out OPEN WINDOW- with a broken blind hanging alongside. In left frame, next window has Easter bunnies, eggs, etc. made by children. In right side of frame, teacher's desk with small flag, rotten apple. Again, SOUND of CAR, Neville passes outside.

CUT TO:

MED. SHOT - NEVILLE IN CAR

As he rounds corner, he sees things lying scattered in the street ahead. He tries to stop, but runs over them.

CLOSE SHOT - TIRE GOING FLAT

MED. SHOT - NEVILLE GETTING OUT OF CAR

He is irritated, looks around as if seeking a filling station attendant in order to get tire fixed. Glances down. He has run over a broken steel box, with US Mint markings. Its torn hinges have shredded the tire, and the gold ingots it contained are scattered under the wheels. He glances across street. A Brink's truck sits crashed into a fire hydrant, its rear doors open, swinging useless in breeze. Mint boxes and gold bullion lying unguarded.

MED. CLOSE SHOT - NEVILLE

His expression is one of total disgust. He speaks sardonically.

NEVILLE

Why don't they keep the goddamn street clean.

MED. SHOT - NEVILLE

He unloads car, hangs gun over his back, puts a few grenades in his belt, lifts gas can. As he walks away from car, he muses.

NEVILLE

There was a Mercedes agency on Sunset. Or was it Wilshire?

MED. LONG SHOT - NEVILLE WALKING

Ahead is the agency. Windows are broken. A 230SL convertible sits in the showroom. Neville walks through the broken window, walks around car.

NEVILLE

The color's not right, but ... how long did you say it takes to get a new one from Germany...?

He walks to another car.

NEVILLE

How about this one? One careful Pasadena driver in tennis shoes? What's her phone number?

MED. SHOT - NEVILLE SERVICING CAR

He has put in battery, gas, etc. He closes hood, gets in.

Glances at watch.

NEVILLE

My God, is it that late?

He guns the motor and drives out through the broken window.

CUT TO:

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WIDE ANGLE LONG SHOT - NEVILLE IN CAR

We see Neville speeding down an empty main thoroughfare, the car accelerating faster and faster. He makes an impossible turn, the car bottoming, righting itself, fishtailing, straightening out and zooming on.

CUT TO:

WIDE ANGLE SHOT - A DIFFERENT PERSPECTIVE

A long DOWN SHOT, which shows the car reaching speeds of over a hundred miles an hour.

CUT TO:

VERY CLOSE SHOT - NEVILLE IN CAR

This is HEAD ON. Neville's concentration, his tension must show. He looks like a master-driver in the ultimate test of his career. Meanwhile, it is getting darker, closer to night.

CUT TO:

WIDE ANGLE LONG SHOT - NEVILLE IN CAR

CAMERA RUSHES IN as SHOT OPENS, to MED. SHOT of the car careening down a deserted street in absolute recklessness. As Neville nears the end of the street, he slightly sideswipes a car parked out from the curb.

VERY CLOSE SHOT - TIRES AND LOWER SECTION OF CAR

Tires squeal as Neville turns corner. CAMERA MOVES OUT TO MEDIUM SHOT as car rights itself and shoots away.

MED. SHOT - NEVILLE IN CAR

The car lights are on now, and as Neville slows down, it is deep twilight. He turns into drive in front of a tall apartment building. CAMERA MOVES IN TO MED. CLOSE SHOT of Neville in car. He presses remote-control button and WE SEE garage door open ahead of him. CAMERA SWIEEPS to Neville's face. He shows relief, as if he has made, It through a very tough race indeed.

MED. SHOT - DOWN ANGLE FROM BEHIND CAR

As Neville guns motor and starts into garage, a figure detaches itself from growing darkness and leaps onto him. The figure seems simply to materialize) and it leaps high, landing almost in the car. Neville tries to fight back as the car drifts down the drive into garage.

MED. SHOT - INT. GARAGE

from within the garage. WE SEE the car drifting down the ramp into garage, Neville and the black-clad figure wrestle as the car, at low speed, crashes into a pillar or another car. Neville pushes the black figure away, hits him, hits him again, jumps from the car with his stun gun and fires a burst into the black figure. CAMERA RUSHES IN FOR CLOSE SHOT OF NEVILLE as he turns from the fallen figure. He looks outward at the still-open garage door, his face reflecting fear, horror.

REVERSE SHOT - GARAGE DOOR AREA

Two more black-clad figures are rushing in armed with clubs or spears.

CLOSE SHOT - NEVILLE

CAMERA JERKS as Neville fires his stun gun directly into LENS. Above the gun, his face is clenched in hatred, loathing.

MED. SHOT - GARAGE DOOR AREA

The door is lowering now. There is a body lying in a dark heap--just inside. WE can SEE one or two others scurrying away outside in the dark as the door closes4

MED. SHOT - NEVILLE

He has lowered his gun, holds the remote-control box, pressing the button to lower the door. He is exhausted, shoulders slumped. He walks through the garage stopping to check a large gasoline-powered generator that has been jury-rigged to a panel to distribute current. There are shelves full of oil and batteries and similar supplies. He walks through the low-lighted garage. There are several rows of bright automobiles, sports cars, jeeps, a few pick-up trucks, a single armored car. All are kept in good condition, brightly polished.

Neville walks back out into the open area of the garage, surveying the damage to the Mercedes, shaking his head.

NEVILLE

That's a shame. So hard to get a repairman these days, too.

MED. SHOT - NEVILLE AT ELEVATOR

Neville unlocks an elevator, gets in and pushes the button for the top floor.

NEVILLE

Penthouse, Robert. He's probably anxious to get on with the game.

He leans back against the side of the elevator, eyes closed, exhausted, but still on the verge of laughter.

NEVILLE

Some game...

CUT TO:

LONG SHOT - ELEVATOR DOOR OPENING - NEVILLE

The elevator opens directly into penthouse. Neville coming OUT into his fortress-apartment. In left F.G. of SHOT is silhouette of profile of what appears to be a man in a military--cap. Neville drops stun gun slowly to the floor, looks around room, his eyes light on figure.

NEVILLE

Okay, Okay, I'm ready.

CAMERA MOVES PAST SILHOUETTE, MOVES ACROSS LARGE ORNATE CHESSBOARD in middle F.G. to MED. SHOT on Neville-. He pulls off dirty shirt, tosses it aside, walks to his left. CAMERA STAYS ON HIM.

NEVILLE

Go ahead ... move.

Neville walks into what seems another world, as CAMERA TURNS to FOLLOW HIM. It is a very long gallery-like room with many mahogany bookcases, walls covered with major paintings, pieces of sculpture here and there. He walks to a beautiful and ornate bar-liquor-cabinet, takes down a bottle of fine scotch. He pauses and studies the label as he twists off the cap. He speaks back over his shoulder.

NEVILLE

Why don't you have a belt? It might improve your game.

He takes a long pull from the bottle, then moves on to the far end of the room where we can SEE a beautiful bed, armoire, old fashioned wash-basin, mirror, etc. These are perhaps screened off from the rest of the long gallery area by some bookcases set at right angles to the wall, forming a small chamber behind. CAMERA STAYS at ENTRANCE to SMALL CHAMBER. Neville rummages for a clean shirt, slips it on.

NEVILLE

But tonight you're going to lose.
Luck over skill...

CAMERA MOVES IN QUICKLY FOR CLOSE SHOT showing that beneath is sardonic humor, Neville's loneliness and isolation tell on him.

MED. CLOSE SHOT - NEVILLE

He still carries glass, and is rummaging again, this time in a storage cabinet. It is white, antiseptic, very large. It contains a multitude of canned goods. Neville gets out a can of beans. He moves to stainless steel refrigerator, also large, gets out a summer sausage, and ice cubes and a chilled glass for scotch.

NEVILLE

You hear all that downstairs? I let sundown catch me out. So he took the gambit and threw away a few pawns. I was lucky...

Neville opens can, cuts casing off one end of sausage. CAMERA moves OUT to MED. SHOT, showing this opposite end of apartment. It is as stark, barren and utilitarian as the other end is cultivated and civilized. In it are kitchen facilities, laboratory equipment, and a massive arsenal. (See Appendix for more on apartment)

NEVILLE

From time to time he gets nervous.
He smells the end game coming...

Neville is looking toward center of room as he talks. CAMERA MOVES BACK so as to place chessboard once more in middle F.G.

Neville is walking toward board, scotch bottle and glass in one hand, beans (with spoon in can) in other. Summer sausage is slung across his shoulder, held by string looped over finger of hand holding beans. He saunters to board, looks down studying situation. We now have time to SEE that the board, and its pieces, are both large and superb: a museum-quality set.

NEVILLE

But end games are full of surprises,
aren't they? Ummm. My move, and
discovered ... check!

He puts down beans and sausage on edge of table, and moves knight, revealing check from his queen on opponent's king. Neville smiles and sits down.

MED. SHOT - ACROSS BOARD - NEVILLE'S POINT OF VIEW

We find that his partner is a bust of Caesar propped in the

chair with an old and badly battered garrison cap on it. Cap bears eagle Insignia of colonel. CAMERA MOVES TO TWO SHOT. Neville studies board, absently presses a switch located under the table. After a moment, we HEAR MUSIC. It is Frankie Laine singing "We'll Be Together Again."

RECORD

No tears, no fears, we both have a
lifetime before us... So what if we
have to part, we'll be together
again...

Neville hits reject switch. Another tune, instrumental COMES ON. "Harlem Nocturne," Ted Heath's orchestra; alto sax solo.

MED. SHOT -NEVILLE AT CHESS BOARD

Neville makes a move on board. As he does, we HEAR NOISE, COMMOTION outside. Breaking glass, yells. Neville stands, studying board Intently. As the noise INCREASES, CAMERA MOVES to CLOSE SHOT of his FACE. His jaw tightens at he tries to Ignore the SOUNDS.

ZACHARY (O.S.)

Come out, Neville

Neville sighs, smiles at bust.

NEVILLE

Excuse me, won't you. Just for a
moment.

He walks quietly to window, reaches down and picks up a Springfield 1903 rifle with a Sniperscope attached. He steps to the window. The windows are full-length and open onto a narrow balcony. All along the balcony rail, spaced every thirty feet or so, are floodlights pointed down into plaza in front of building. Neville has knocked out partitions between portions of balcony so as to have access to flood lights all along building. Down below In plaza or courtyard, there Is a large and brightly illuminated fountain, water bubbling In it, cascading from level to another. Neville stares out over darkened city. In far distance, perhaps a mile away, we SEE a fire start up, blaze higher.

REVERSE SHOT - NEVILLE'S SILHOUETTE IN WINDOW

NEVILLE

They're at It again. Burning,
wrecking. I wonder what tonight? A
library? A laboratory? Maybe they've
found the Museum of Fine Art.
Goddamn those crazy bastards...

MED. CLOSE SHOT - NEVILLE AT WINDOW

He raises the rifle.

LONG SHOT - INFRA-RED TELESCOPIC SHOT

PANNING weird and unreal area outside range of floodlights. Passes a hunched, squatting figure. Stops, moves back Crosshairs glow as sight is given fine adjustment. IMAGE RECOILS as we HEAR REPEAT OF RIFLE. Figure slumps. MORE NOISE, CONFUSION, CRIES.

MED. CLOSE SHOT - NEVILLE

SHOT is across chessboard, through pieces from busts POINT OF VIEW. Neville is grinning sardonically. He raises the

rifle in salute.

NEVILLE

Hall Caesar! And what do you suppose
Brother Matthias is going to say
about that?

CUT TO:

MED. LONG BOOM SHOT - NEVILLE AT TABLE

SHOT is from outside window. CAMERA IMMEDIATELY PULLS BACK farther and farther until we SEE Neville's penthouse, a circle of brilliant light in an ocean of surrounding darkened buildings, no street lights. CAMERA HOLDS when penthouse is only a small glimmer of light. (Matte)

DISSOLVE TO:

CLOSE SHOT - FIRE IN FOG.

Fire flickers as CAMERA PULLS BACK to reveal that it is made 'up of burning books. CAMERA PANS titles: Molecular Biology, Astrophysics, etc. In B.G. we see many members of the Family systematically wrecking scientific and computer equipment.

MATTHIAS (O.S.)

Three? You're sure? Not three.

ZACHARY (O.S.)

Three, Brother. Two were inside the garage when he brought down the door, We heard the shooting. Then Joshua...

CAMERA TURNS RIGHT, bringing Matthias INTO FRAME, CLOSE SHOT, head and shoulders. Matthias has dead-white hair, complexion, wears enormous sunglasses with reflecting lenses.

MATTHIAS

The light, you have to stay clear of
the light...

CAMERA PULLS BACK, revealing Zachary. He is like Matthias, white with sunglasses. But his hair is natural and his features clearly African. Zachary speaks defensively.

ZACHARY

Brother, there wasn't no light...
That cat hit Joshua in pitch
black...

MATTHIAS

He can't see in the dark-...anymore
than we can in the light.

Zachary shrugs.

ZACHARY

Go tell him. Brother. He sees good
enough, dark or light.

Matthias walks in the glare of flames, wrecking continues in B.G. His dialogue is delivered sadly, reasonably at first.

MATTHIAS

One creature... caught in a place he
can't stir from in the dark. One
lone man...

ZACHARY

He ain't a man, Brother.

MATTHIAS

No, no, you're right. But he is alone, outnumbered hundreds to one, with nothing to live for but memories ...nothing to live with but his gimmicks and gadgetry, his guns and ears...and yet the whole Family cant bring him down out of that...that...

ZACHARY

Pig-paradise, Brother?

MED. CLOSE TWO SHOT - MATTHIAS AND ZACHARY

Matthias smiles sadly.

MATTHIAS

Forget the old ways, Brother, the old hatreds, the old pains. The Family is one...

Zachary nods, matching Matthias grin.

ZACHARY

Hog heaven, then...

But Matthias is getting worked up.

MATTHIAS

Its not a joke, Brother. Remember the word! That thing, that Neville, is a creature of the wheel! He uses forbidden weapons, to6.ls! He has the power of Hell In those evil things!

CLOSE SHOT - ZACHARY

He is agitated, tired of hearing this. He has told them before that he can bring Neville down. He tries again.

ZACHARY

Well, let me put the power on him. Look...

CAMERA FOLLOWS his pointing finger. In a glass-fronted refrigeration unit are flasks of nitroglycerin. CAMERA SNAPS BACK to ZACHARY.

ZACHARY

...or there's cannons. I can go to the old Guard armory. I could get a rocket-launcher ... Just turn me loose...

MED. SHOT - GROUP - MATTHIAS AND FAMILY

We SEE that a group of five or six others who are like Matthias have gathered around while others continue destruction in B.G. The group mumble amongst themselves, shake their heads. Matthias answers him, as if he were explaining to a child.

MATTHIAS

Oh, yes, Brother, you could do that. Any one of us could. But if we did,

the curse would begin once more,
don't you see that?

CLOSE SHOT - ZACHARY

Zachary is sullen.

ZACHARY

I see that bastard living In the
light like God whilst we rot and
hide down here like grubs ... What
do you reckon will happen if he
hunts as out while We sleep?

MED. GROUP SHOT MATTHIAS, ZACHARY, OTHERS

MATTHIAS

Put it out of mind, Brother. He will
be destroyed. But not by guns and
explosives. They are forbidden. They
are never to be used again. When we
have cleansed the word the flood of
our righteousness will sweep it all
away...

As Matthias speaks he picks up a book and hurls it toward
the fire, knocking elaborate glass structure down.

MATTHIAS

And Neville will be brought down...
down to the Family and judgment. For
blasphemy, for murder...

As he speaks SLOW DISSOLVE from fire, grown larger now,
engulfing whole building behind, to brightly lit top story
of Neville's apartment.'

VERY LONG SHOT TOP STORY OF NEVILLE'S APARTMENT

FADE OUT

FADE IN:

MED. LONG SHOT - EMPTY STREET, EARLY MORNING

The street is one of those with many apartment-hotels, etc.,
as on portions of Wilshire Blvd. SHOT is through trees,
grass is tall in the-lawns, etc. We HEAR NOTHING at first
but BIRDS. Then we HEAR the SOUND of someone RUNNING. CAMERA
TURNS, finds a LONE FIGURE RUNNING TOWARD IT. SHOT. should
be made INTO RISING SUN, sun rays refracted and diffused
around dark silhouette of figure.

MED. CLOSE SHOT - NEVILLE RUNNING

He is in sweat suit, the shirt has JOHNS HOPKINS in large
letters on front, his stun gun is on sling over shoulder,
canteen and pouches in utility belt at waist. Flashlight,
knife, etc. There is also a small tape recorder hung on
belt. Neville continues to run, looking from time to time at
numbers on buildings. At last he stops in front of a
building, inspects it. He is breathing hard.

NEVILLE

...And Big Bob Neville shakes off
the last of the tacklers and scores
with fifty thousand fans tearing up
the stands... Another six for
Hopkins...yea. Neville.

He squats, pulls map from pouch, studies it, speaks into small tape-mike. CAMERA MOVES OUT FOR MED. LONG SHOT OF NEVILLE, down ANGLE from building POINT OF VIEW.

NEVILLE

This is 6306 Rimini Boulevard,
sector two. The last six blocks have
been clean. In the 5500 block, some
signs they'd been foraging for food
in a small drive-in grocery.

(sardonically)

You'd think prices would keep them
in the super markets.

MED. CLOSE SHOT - NEVILLE

He unlimbers stun gun, checks it, sets it down, checks flashlight. Then he opens canteen, squats and drinks. Assumption is, it's whiskey. He gargles a little, spits it out, studies the building narrow-eyed. Talks into recorder.

NEVILLE

You've got to hand it to the
bastards. They cover their tracks.
It's been a damn year now.

Drinks again, lets mike-hang, eyes distant in thoughts

NEVILLE

If I could find the nest, find where
he stays there'd be an end-run, and
an end game, sure enough...

He gets up, closes canteen, picks up equipment.

NEVILLE

But what would I do then...?

CUT TO:

SERIES OF SHOTS - NEVILLE SEARCHING

He moves through dark corridors, into rooms. He is very efficient in his checking, spending only a few moments in each place.

MED. SHOT - INT. ROOM

Dark, dusty, light falling through half-closed blind. SHOT is ACROSS BED. Neville kicks open door, sees bed. There is someone or something apparently in it. Neville jerks back sheet, stun gun ready.

CLOSE SHOT - CORPSE IN BED

The body, left from plague-time, is not a skeleton, but simply a decayed and desiccated ruin, disgusting and piteous.

CLOSE SHOT - NEVILLE'S REACTION

He is sickened, his raised adrenaline draining away.

MED. SHOT - NEVILLE IN BASEMENT

He probes in comers, closets. Obviously is well practiced at this "search and destroy" technique.

.

MED. SHOT - NEVILLE IN OFFICE BUILDING

He is moving. rapidly through offices, dust everywhere, files, etc. scattered. He always checks closets, etc.

CLOSE SHOT - NEVILLE LOOKING DOWN

His eyes narrow, he leans over and reaches down into wastebasket.

REVERSE SHOT - UP ANGLE - NEVILLE ABOVE

MED. CLOSE SHOT - NEVILLE

He lifts up a sardine can, oil drips from it. Neville smiles viciously.

CLOSE SHOT - WASTE BASKET

In it are empty bottles, trash. It is not dusty or old looking.

MED. SHOT - NEVILLE AT DOOR OF OFFICE

Door is large, paneled. Obviously the entrance to very plush executive office. Neville puts ear against door, listens, stands back, kicks door open.

LONG SHOT - OFFICE - PAST NEVILLE'S SHOULDER

It is paneled. drapes, dark furniture, thick carpets, etc. It is very long with a huge ornate desk at the far end. Behind the desk, sitting in a large high-backed swivel chair is a body. Neville studies the figure in the chair for a moment. The figure wears a hood, and it is this which keys Neville's response. CAMERA DRIFTS DOWN ROOM toward figure. CAMERA now in Neville's POINT OF VIEW. CAMERA GLANCES FROM SIDE TO SIDE as it approaches figure, making sure there are no others lurking in corners. CAMERA STOPS on MED. SHOT, figure in chair, it stirs.

NEVILLE (O.S.),
All right, Dracula. Wake up. You've
got company.

Figure does not move. WE SEE BARREL of stun gun poked toward him from BOTTOM OF FRAME.

We cannot see eyes of figure.

NEVILLE (O.S.),
Where's Matthias? Where does he
stay?

Figure does not move.

MED. CLOSE SHOT - NEVILLE He shrugs, sighs.

NEVILLE
I always ask, and I always get the
same answer
(beat)
Once more: where's the hive? Where
does the king bee stay?

MED. CLOSE SHOT - FIGURE IN CHAIR

As Neville finishes speech, he pokes figure with barrel of gun. It falls forward, hood coming off. It is dead and Disintegrating. SHOT HOLDS. We HEAR Neville's VOICE into tape recorder.

NEVILLE (O.S.),

6806 Rimini Boulevard, sector two.
Found another. Matthias' crowd is
dying from the plague, one by one.
Sweep continues.

DISSOLVE TO:

FADE IN:

LONG SHOT - NEVILLE WALKING ALONG STREET

He walks, one hand in pocket, a stun gun in the other,
window-shopping. Some of the windows in the stores are
broken. Behind others, the displays are askew, dusty. A
liquor store is almost demolished. He reaches an expensive
looking clothing store, pauses, walks inside. Dialogue is
VOICE OVER. He pulls off sweatshirt, drops it on floor.

NEVILLE

You dumb bastard, why did you ever
bother to wash these things? You're
the only consumer left in town.

CUT TO:

MED. SHOT - NEVILLE IN MEN'S CLOTHING DEPARTMENT

He takes a garment from the rack, looks at it, drops it then
frowns, picks it up and re-hangs it on the rack. He draws
out a beautiful brocade tuxedo jacket, turns it, smiles,
hangs it back.

NEVILLE

The Officers club is closed, isn't
it?

Permanent undress is the correct uniform.

CUT TO:

LONG SHOT - NEVILLE WALKING THROUGH DARKENED STORE

Away from windows, it is shadowy in the store, and we watch
Neville walking, some clothes over his arm. SHOT is PAST
HEAD AND SHOULDER OF A MANIKIN.

CUT TO:

LONG SHOT - THE SAME - ANOTHER ANGLE

Again POINT OF VIEW of a manikin -- as if those inert
figures are watching Neville's progress past them. He seems
unconcerned, but his stun gun is in his right hand.

MED. LONG SHOT - ANOTHER ANGLE

THIS SHOT is from between the upraised arms of a manikin.

CLOSE SHOT - FACE OF MALE MANIKIN

CLOSE SHOT - ANOTHER MANIKIN

CLOSE SHOT - NEVILLE'S FACE

He has stopped in relatively light portion of store. He is
looking up, face filled almost with reverence.

MED. UP ANGLE SHOT - FEMALE MANIKIN

This manikin wears a very brief bikini. She is remarkably
life-like. Her hips jut forward provocatively, her eyes

point down toward Neville, and her long brown hair falls about her tanned shoulders. She wears the smallest of smiles.

MED. SHOT - NEVILLE LOOKING UP AT MANIKIN

This SHOT is past the head and shoulder of another manikin across the aisle from where Neville stands.

It is as if his moment of passion and remembrance is overseen.

MED. CLOSE SHOT - NEVILLE - SIDE VIEW

He is still looking upward. He puts out his hand to touch the almost-flesh of the manikin. Then, suddenly, there

is a small indefinite SOUND. He pauses, his jaw tightens. CAMERA RUSHES BACK TO MED. LONG SHOT

as Neville whirls, stuns gun up, clothing dropped. He is about to fire.

MED. SHOT - GROUP OF MANIKINS AND LISA

These are female manikins including some with Negro features, in various dress, various poses. CAMERA FINDS LISA AMONG THEM, MOVES IN SUDDENLY TO MED. CLOSE SHOT. WE SEE the "manikins" mouth open in horror.

MED. LONG SHOT - NEVILLE'S POINT OF VIEW - LISA

Lisa turns suddenly and vanishes into the shadows of the store.

CLOSE SHOT - NEVILLE

He is petrified. He cannot believe what he has seen. The gun hangs useless in his hand.

He stands thus for a long moment, then, finding his voice, he calls after her.

NEVILLE
Wait...come back...wait... You're
real! You're not...

LONG SHOT - NEVILLE RUNNING THROUGH STORE

Again, this SHOT is through a group of male manikins, well dressed, grinning at Neville as he runs.

MED. LONG SHOT - ANOTHER ANGLE - NEVILLE RUNNING

He gets another glimpse of the girl as she runs out a side door of the store.

MED. SHOT EXT. STORE

This store is across the street from a large park. Neville pauses outside the store, looking up and down. CAMERA RUSHES BACK TO VERY LONG SHOT, still focused on Neville. When CAMERA STOPS, the SHOT is FRAMED by the girl's hair and one shoulder. We do not see her face, but we can tell she is looking back at Neville from within the park. CAMERA ZOOMS IN on Neville again as he sees the girl. He begins running across the deserted street toward her.

SEQUENCE OF SHOTS - NEVILLE RUNNING THROUGH PARK

In none of these shots do we see the girl again. We see

Neville running through trees, past a lake or stream; pausing to get his breath ' looking in all directions. He is almost frenzied. It has been almost two years since he has seen a normal human being alive -- much less a lovely girl. As the sequence ends, he is obviously exhausted. The shadows are much longer now. It is afternoon.

MED. CLOSE SHOT - NEVILLE SEATED ON BENCH

He sits, head down, his gun beside him. He is beginning to wonder if he has hallucinated the girl, if at last he is slipping toward insanity.

NEVILLE

Does it begin this way? Is two years alone too much?

Then his head comes up. He has control again.

NEVILLE

No. you silly bastard, it doesn't begin this way, and two years alone is all right. The way it begins is asking yourself idiot questions. Now, let's find a drink before it's time to go home.

He stands up, stretches, looks refreshed.

DISSOLVE TO:

CLOSE SHOT - CANDLE GUTTERING IN HOLDER

CAMERA PULLS BACK, showing Neville in bar mirror. He drinks from glass, pours a little more from bottle, turns from-the bar. The room is dark, light coming only from candle and from windows at front. The door is open. Neville, stun gun in left hand, drink in right, walks through tables, stands at door. Across the street is a federal court building. His eyes go up its height as CAMERA TURNS for LONG SHOT of BUILDING, Neville in RIGHT SIDE of FRAME.

MED. CLOSE SHOT - NEVILLE BACK INSIDE

He puts down empty glass, starts to pick 'up his equipment. Suddenly pauses as he HEARS a CRASH from a breaking bottle. His jaw tightens, he becomes tense and turns toward sound.

CLOSE SHOT - WINE KEG DISPLAY

Sign reads "Visit Our Wine Cellar -- For the Experience of a Lifetime"

MED. SHOT - NEVILLE

He squints at sign, heads for the stairway with candle.

MED. SHOT - NEVILLE GOING DOWN STAIRS WITH CANDLE

MED. LONG SHOT - NEVILLE IN CELLAR

This should be a spooky and generally tense atmosphere. The cellar, like much contemporary commercial architecture is made to look like an "authentic" wine cellar, and two years' dust and cobwebs have improved on art. SHOT is from BEHIND wine rack, over bottles, showing Neville at foot of steps, looking about cautiously. He puts candle on hogshead for general lighting, pulls out flashlight to examine

MED. REVERSE SHOT - WINE RACKS, NEVILLE'S POINT OF VIEW

MED. LONG DOWN SHOT - NEVILLE LOOKING AT WINE RACKS

His flashlight probes here and there along walls. Stops on a particular area of one of the racks.

VERY CLOSE SHOT SIDE VIEW OF WINE BOTTLES IN RACK

Neville's light falls on bottle. Behind rack we SEE another HAND at back. CAMERA HOLDS. The hand is still when light first strikes it, then it comes to life, moves, clenches.

MEDIUM SHOT - BEHIND RACK OF BOTTLES

We SEE a FAMILY MEMBER who has apparently been sleeping in cellar and has knocked wine bottle over in sleep. He comes awake fully as Neville enters cellar.

NEVILLE - CLOSE SHOT

From the shadows to his left rear. Also made from behind wine rack. CAMERA RISES from near floor level to five feet or so, following POINT OF VIEW of Family member.

MED. WIDE ANGLE SHOT - WINE RACK

From behind Neville. As he approaches rack, the entire Rack tilts and slowly falls toward him.

MED. SHOT - NEVILLE

throws himself back, trying to avoid the rack, but as he does so, he looks up.

MED. CLOSE SHOT - UP ANGLE - CREATURE ON TOP OF WINE RACK

hood flaring behind, arms outstretched

CLOSE SHOT - NEVILLE'S REACTION

MED. SHOT - RACK FALLING ON NEVILLE

bottles falling out of rack and exploding on floor. Creature jumps free from top of rack,

MED. LONG SHOT - DOWN ANGLE FROM STAIRS

Three more of the creatures pile-out from behind barrels, wine racks, wherever they've been sleeping.

MED. SHOT NEVILLE UNCONSCIOUS UNDER WINE RACK

CLOSE SHOT CREATURE'S FACE

Shook as CAMERA SNAPS IN for very CLOSE SHOT: dead white face, Its mouth open, twisted with

hatred and anger, eyes still obscured by hood.

FADE OUT.

SLOW FADE IN:

As light begins to fill the SCREEN again, BLURRY, without FOCUS, WE HEAR, as from a great distance, TINY in sound, the VOICE of Matthias once more. He is preaching in away not much different from his last TV appearance in the credit montage. His voice has a peculiar mixture of the comforting and the sinister in it. As he goes on, his voice RISES, moves toward HYSTERIA.

MATTHIAS

...and, oh, brothers and sisters, I

ask you to look at him. Does he have the Marks? Do you see them?

(muffled answers of "no, no.")

You see him as we were before the Punishment, before we gained grace. You see lying there, the last of scientists and bankers and businessmen...the users of the wheel! Do we use the tools of the wheel, as he does?

("no, not.")

Is he of The Family?

("no, not")

Is he of the Sacred Society?

(no, not.)

Then ... what is he?

(confused mumbling, anger)

CAMERA CLEARS VERY SLOWLY TO AN UP SHOT NEVILLE'S POINT OF VIEW

WE SEE the vague image of someone in robes in a high pulpit, behind a high bench. CAMERA MOVES SLOWLY, APPEARING TO SEEK FOCUS. THEN IT SNAPS INTO FOCUS IN ZOOM - VERY CLOSE SHOT of large reflective sunglasses. It is Matthias. His hood is pushed back, and the rooms illumination is quite low.

He seems to float in the darkness with candle-flames flickering around and behind him.

LONG DOWN SHOT - NEVILLE TIED ON FLOOR MATTHIAS POINT OF VIEW

Neville is regaining consciousness. CAMERA MOVES SLOWLY DOWN on him as Matthias talks.

MATTHIAS (O.S.)

He is part of the dead...he has no place here. He has the stink of oil and electric circuitry about him. He is obsolete...

(...yes, yes.")

WIDE ANGLE SHOT CHAMBER IN FEDERAL COURT BUILDING

Its former function should still be evident, but it-now serves as the place where the Sacred Society governs the Family. It is courtroom, meetinghouse, church of the group. It is dark, hung with black cloth. The room is full of the hooded creatures that we have seen before. Only Matthias and perhaps half a dozen of his immediate followers do not wear hoods. Their hair and skin is dead white, their eyes are covered by an assortment of shields.

MATTHIAS

And what shall we do with old machinery...?

ZOOM CLOSE SHOT - MATTHIAS - NEVILLE'S POINT OF VIEW

He points at Neville.

MATTHIAS

... you are discarded. You are the rubbish of the past...

MED. CLOSE SHOT - NEVILLE

His initial horror and fear past, he LAUGHS aloud.

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NEVILLE

This is a bloody Halloween party...

You're all sick ... You need...

Those nearest, knock him back down, silence him.

MED. SHOT - MATTHIAS

He smiles, shakes his head. His voice becomes soft with false compassion. He leans down over his pulpit.

MATTHIAS

How hard it is to admit the truth.

(beat)

Take him to the little room. For the Questioning...

MED. SHOT - CREATURES DRAGGING NEVILLE CAMERA FOLLOWS as they take Neville into a smaller room.

MED. LONG SHOT - THE LITTLE ROOM - MATTHIAS AND NEVILLE

This room resembles the small chambers in which private questioning took place during the Inquisition. The table is long and there are candles and books on it. The scene should be Gothic and just this side of a put-on. Taste here, as elsewhere, must be exquisite so as to tread the line between the grotesque, the demented, and the Camp.

MATTHIAS

Well, now, Mr. Neville, we can talk for a little while. It's been a long time since you've talked -- except to yourself.

CLOSE SHOT - NEVILLE'S REACTION

Neville is surprised. He has assumed Matthias was truly and completely insane.

NEVILLE

So you don't rant all the time? Why bother with it at all?

MED. SHOT - MATTHIAS

He LAUGHS, walks around the dark room.

MATTHIAS

Yes, you were a scientist. The kind of man who understood nothing until there was almost nothing left to understand.

NEVILLE

(surly)

I'm getting along...

MATTHIAS

You're getting dead, Mr. Neville -- or doctor or colonel, whatever they called you. I have responsibility for the last tiny remnant of mankind ... I have that responsibility.

NEVILLE

Then why the hell don't you live up to it? Why don't you throw away the costumes and get these people

organized, try to work on a cure...

Matthias turns on him angrily.

MATTHIAS

Oh. we are organized. You know that well enough. A cure? There is none. In the early days ... Have you seen the ruins of the general hospital? Thousands of bodies littering the corridors, rooms jammed with the dead ... and finally... those pitiful few who were left, hopeless, going mad, lynching the doctors, the technicians who had betrayed them... By the way, why weren't you there... Doctor?

REACTION SHOT - NEVILLE

NEVILLE

I tried. There was a crash...

TWO SHOT - MATTHIAS AND NEVILLE,

MATTHIAS

It doesn't matter. There was no cure. Is none. The curse you people created, couldn't stop, is... forever. So I've turned that curse into a blessing.

CLOSE SHOT - NEVILLE'S REACTION

MATTHIAS (O.S.)

No. now the Family has found its way. It can bear the burden -- the only curse left is -- you.

NEVILLE

You are insane. And before very damn long, you'll be dead -- can't you see that?

CLOSE SHOT - MATTHIAS

MATTHIAS

(angrily)

last night you killed how many? Three of us? And today We don't know yet. And before that? You've killed dozens...You're the messenger of death, Doctor, not us.

TWO SHOT - NEVILLE AND MATTHIAS

OTHERS come INTO the room now, and Matthias manner changes. Once again he adopts the portentous pose of judge-prophet.

NEVILLE

I was defending myself ... You lunatics came after me...

MATTHIAS

He's confessed all, Brothers. Murder, use of forbidden tools, practice of proscribed rites. He admits 'science, medicine, weapons, machines, electricity. He has not shared the Punishment; he does not

bear the Marks...

CLOSE SHOT - NEVILLE

NEVILLE

What is the Punishment? The Marks?

WIDE ANGLE GROUP SHOT - MATTHIAS AND GROUP OF FAMILY

As Neville speaks, the group stares at him. This is the first group appearance of the Family. WE SEE that they are of both sexes and all races. Some seem fairly young, however there are no children. In addition to the hoods, we find some wearing goggles, some helmets with dark visors, etc. Obviously, all these forms of eye guards have been scavenged in the empty city.

SERIES OF CLOSE SHOTS - INDIVIDUAL FAMILY MEMBERS

As CAMERA PANS from one to another, each removes his or her glasses, goggles, etc. revealing blank white eyes. CAMERA completes pan, stops on Matthias. He removes glasses, shows his own white eyes. For the first time, WE SEE the OPAQUE EYES of the Family.

MATTHIAS

(quietly)

These are the Marks, Mr. Neville ...
The Punishment is what you and those
like you brought upon us...

CAMERA CLOSES on Matthias, closes slowly on his face, eyes, as he talks.

MATTHIAS

In the beginning, we tried to help
one another, those that were left.
We tried to clean things up, set
them straight. We buried and burned.
And it came to us that we were
spared for just that work...

PAN SHOT - FAMILY MEMBERS LISTENING TO MATTHIAS

MATTHIAS (O.S.)

... to bury what was dead, to burn
what was evil, dangerous...

Neville's VOICE breaks in harsh, angry.

NEVILLE (O.S.),

So you burned libraries,
laboratories...You wrecked computer
centers, engineering facilities ...
a herd of insane barbarians. Every
night you go on burning.

PAN SHOT ENDS ON MATTHIAS. He still speaks very quietly.

MATTHIAS

You call us barbarians, Neville'.
Very well, it's an honorable name.
We mean to cancel the world you
made. We will simply erase history
from the time that machinery and
weapons began to threaten more than
they offered.

CLOSE SHOT - NEVILLE

NEVILLE
You'll play hell...

CLOSE SHOT - MATTHIAS

MATTHIAS
No, you've played hell you and your
dead kinsmen of the car and the
plane and the tank and the bomb ...
and when you die, the-last living
reminder of hell will be gone ...
forever.

As he speaks, CAMERA PULLS OUT TO GROUP SHOT. The Family RS
assent.

Matthias turns to Zachary.

MATTHIAS
Brother Zachary?

ZACHARY
We got everything ready.

MED. SHOT - EXT. - NEVILLE, MATTHIAS, ETC.

An alley or narrow street. There, a cart has been brought.
It has high sides and two solid wooden wheels about five
feet in diameter. It is filled with old newspapers, books,
files, broken pieces of wooden furniture, etc. SHOT is made
BETWEEN Neville and Matthias. Matthias and Family have
glasses or shields back on. Zachary comes over, jerks
Neville roughly toward cart. Matthias stops him.

MATTHIAS
One thing, Neville, now that its
over...

Neville stares back at him.

MATTHIAS
why didn't you leave? Why didn't you
get out of the city...?

NEVILLE
I wasn't sure about that ... until
now.

MED. LONG SHOT - NEVILLE IN CART

On his head is a conical cap obviously made of computer
printout paper. This scene echoes the burning of heretics.
Again, if it is done tastefully, it will gather still
another fragment of the past which haunts us. Neville is
bound in the small cart. It is pulled by members of the
Family. HOWLING members of the Family throw rubbish at him -
- scientific debris -- and curse him. The cart is in the
midst of a dense crowd, each member of which carries a
candle. The lighting is weak, bizarre.

CLOSE SHOT OF OLD WOMAN in hood, eyes opaque, LAUGHING
insanely, throwing objects at Neville.

CLOSE SHOT - HANDS

trying to reach through the slats of the cart to scratch
Neville. They are dead white.

MED. CLOSE - NEVILLE

over a wave of candles, the flames flickering Insanely.

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LONG SHOT - THE CROWD

filling a narrow street from Neville's POINT OF VIEW.

CAMERA TRANSITION TO NEVILLE

who stands tied to the cart, wood and paper and books piled around him. CAMERA PULLS BACK to WIDE ANGLE LONG SHOT. We find that we are in a VAST EMPTY STADIUM. In the midst of the field, THE FAMILY, all

carrying candles, are gathered around the stand from which Matthias preaches. The cart has been turned upside-down

and the technological debris it contained is piled below one of the wheels, to which Neville is bound, spread-eagled. It stands in a large circular burned area. This is where Matthias and the Family have burned bodies after the plague's onslaught.

MED. LONG SHOT - MATTHIAS - NEVILLE'S POINT OF VIEW

MATTHIAS

Here is evil...

MATTHIAS past Neville's profile. As Matthias speaks, CAMERA FOCUS ALTERS FROM MATTHIAS to NEVILLE.

MATTHIAS

Is this not the place where all the dead burned? And this

(pointing to Neville)

Is the last of the dead...And what will we do with this corpse?

As Matthias asks his question and the Family HOWLS for Neville's death, CAMERA PULLS OUT VERY QUICKLY TO WIDE ANGLE LONG SHOT as stadium LIGHTS COME ON. At first flickeringly, then with a BURST of full power. All the lights do not come on. Some bulbs are burnt out or have failed over the past year or so, but still the field is flooded with light.

MED. SHOT - MATTHIAS AND OTHERS OF THE SOCIETY falling back from their stand, trying to cover their eyes despite their sunglasses.

MATTHIAS

(surprised)

What...?

NED. LONG - CROWD SCENE

Family members dropping their candles, falling, groping, trying to find a way out of the blazing arc lights.

CLOSE SHOT - FAMILY MEMBER

writhing on ground in agony.

MATTHIAS (O.S.)

Find the switch, get those lights off...! Give us the darkness again! More dark ... more dark!

NED. CLOSE - FAMILY MEMBER

stumbling blindly toward sidelines of stadium.

NED. CLOSE - FAMILY MEMBER

trying to stab Neville, missing him In his blindness.

WIDE ANGLE LONG SHOT - STADIUM

Neville still staked out in center of stadium. Last of the creatures Is crawling or hobbling away out of the light. After a long moment the are-lights begin to fade, wink, and finally go out. CAMERA ZOOMS DOWN TO CLOSE SHOT of Neville struggling, trying to get loose. Then he pauses, fear in his expression, He HEARS someone COMING.

NED. SHOT - BLURRED IMAGE OF SOMEONE MOVING ACROSS FIELD

walking swiftly across the empty field, Neville tries to twist his head around to see, but it is too dark down in the bowl of the stadium to see more than a shadowy figure.

CLOSE SHOT - HANDS UNTYING NEVILLE - SEMI-DARKNESS

WE SEE HANDS quickly loosening the ropes on Neville's ankles and hands.

MED. SHOT - NEVILLE'S POINT OF VIEW

Shadow of someone above him.

MED. SHOT'- NEVILLE FREEING SELF FROM ROPES

He pulls loose from the last rope.

NEVILLE

Who are you?

DUTCH (O.S.)

Shut up. Move, move, MOVE!

Neville begins to run, pushed by the shadowy figure.

SEQUENCE OF SHOTS:

MED. CLOSE - NEVILLE running to edge of field.

MED. LONG - NEVILLE AND FIGURE running into ramp area, disappearing under stands.

MED SHOT - NEVILLE Figure behind him pushes him along in the darkness, giving him no pause.

LONG SHOT MATTHIAS AND FAMILY RECOVERING FROM LIGHT Matthias and his people are re-grouped, looking for Neville.

CLOSE SHOT - MATTHIAS

MATTHIAS

Find him. Search the Corridors...
the storerooms...everywhere...

CLOSE SHOT NEVILLE

Figure behind pushes him through a door, slams it closed. Neville falls to his knees, shakes his head, trying to get his bearings. A beam of light from an electric torch sitting on a box dimly illuminates the room. He rises, starts to turn. Then, from shadows behind

him, between lockers he HEARS:

LISA (O.S.)

All right, son of a bitch. Just hold
tight...

(beat)

Uh-uh, don't turn. Stand. When I

want you turned, I'll turn you. on
or off or around.

Lisa's voice is low, smooth, sophisticated, but there is in
It the sound of a profound self-confidence.

MED. LONG SHOT - NEVILLE - REAR VIEW AGAINST LIGHT

Lisa slowly drifts INTO FRAME LEFT. FOCUS is on Neville.
Lisa's head, right shoulder are blurred. Her hand comes up
holding a .45 automatic. FOCUS MOVES TO GUN, Neville still
In B.G.

LISA
That's fine. Now put your hands
out... way out, shoulder high. Like
they were going to crucify you.

CLOSE - NEVILLE

looking AT CAMERA, his head and shoulders in LEFT HALF OF
FRAME. In shadows behind, WE SEE LISA vaguely, the .45 VIVID
in SHAFT OF LIGHT from torch.

NEVILLE
As a matter of fact, they were going
to roast me. Why did you stop them?

Lisa comes closer. We can SEE HER. She Is beautiful, and
black. She Is wearing a shirt, tails tied, and long shorts,
with cycle boots. Her face is composed, almost amused as she
moves up behind Neville.

LISA
We've got a reason,

Neville's eyebrows rise. He is setting himself to turn on
her.

NEVILLE
My name is Robert...

LISA
Your name's mud, Mister.

Neville whirls, CAMERA FOCUSES on Lisa who lifts the .45,
brings it chopping down with moderate force.

MED. TWO-SHOT - NEVILLE AND EISA

Lisa is breathing a little harder, but her composure is
fine. She cooks pistol. Neville is getting off floor staring
into muzzle of .45, rubbing his head, looking at the girl
with grudging respect.

LISA
...and you're not going to need a
name if you fool with me again.

She nudges Neville toward the door. He raises his hands
automatically. They walk.

NEVILLE
Where did you pick up that cute way
of saying stop?

WE SEE LISA still behind, looking from one side to the other
as they traverse corridors.

LISA
Oakland. I was a Raider. Anyhow, I

only said slow. You know how I say
stop?

The pistol nudges Neville's ribs. Neville keeps walking.

NEVILLE

You keep clowning around, and those
spooks out there are going to...

LISA

Shut up. Dutch is taking care of the
honks.

LONG SHOT - FROM CORRIDOR OF STADIUM LOOKING OUT ONTO FIELD

WE SEE MATTHIAS' PEOPLE running closer toward the corridor,
This shot, we discover, is from POINT OF VIEW of the shadowy
figure, Dutch, who now stands in darkness. WE HEAR Dutch
fumbling with something. CAMERA FOCUSES now on F.G. Dutch's
hand rises, holding cylindrical container. Matthias' people
still in B.G. reach corridor entrance. Dutch throws
container.

REVERSE SHOT - CORRIDOR FROM MATTHIAS' POINT OF VIEW

As they try to enter, there is a blinding explosion of
LIGHT, only moderate SOUND, as a phosphorus grenade
explodes. SHOT should capitalize on diffusion, refraction of
phosphorus blow-up, its brilliant blue-white glare.

MATTHIAS

No, no ... get back ... The next
entrance...

MEDIUM TWO SHOT - NEVILLE AND LISA

Neville is in F.G., Lisa behind with pistol. They are
trotting.

LISA

Okay... stop, Open it up.

They are standing near a utility room. Neville turns and
sees her for the first time.

NEVILLE

You're..!

LISA

Okay, you've seen me before. Pull it
out buster ... move!

Neville wheels out a small motorcycle,

NEVILLE

(admiringly)

You plan ahead...

LISA

We plan every which a way. Now look,
you're gonna ran this thing, but I'm
the ramrod, you know?

Neville says nothing, seating himself on the bike.

LISA

Do me a favor, will you? Don't screw
up. I know how to roll, Out It's
hard on the elbows ... and oh, yeah,
If you just have to play James Bond,
I'm gonna sift your brains All over

the walls,

Neville grins In spite of himself.

NEVILLE

Yes, ma'am...

CAMERA PULLS BACK as he, starts cycle and they move OFF down shadowy corridors.

LONG SHOT - MATTHIAS AND FAMILY IN CORRIDOR

They tan along corridor, seeking Neville. SOUND of bike can be heard

MED. CLOSE SHOT - CANISTER ROLLING INTO MATTHIAS' PATH

As we see another grenade appear, we HEAR Alts laughter from side corridor. Grenade explodes, spurting burning phosphorus onto one of Family. CAMERA PULLS OUT to MED. SHOT as Family member SHRIEKS in pain.

MATTHIAS

Down the other way. We'll catch them
at the main exit ...

The ramp.

SERIES OF SHOTS - NEVILLE AND LISA ON BIKE IN CORRIDORS

Lisa yells directions to him as Neville skids bike around corners, in and bat, around obstacles like heaps of cushions, piles of coke cases, etc, Shot should take advantage of bike light, refractions, shadows, veering off bike, near collisions.

LISA

Left, left, goddamn It.
(beat)
Another left and step on it.

LONG SHOT - RAMP OF STADIUM

Shot is from Dutch's POINT OF VIEW. CAMERA PULLS BACK, revealing Dutch, standing about ten yards from ramp. He holds a grenade In each hand. It is still dark, but the first signs of pre-dawn are APPEARING. We HEAR the roar of the Family as they run inside the corridor toward ramp. As they APPEAR, Dutch lofts the first one and then the other grenade, tossing one on each side of the exit, leaving a narrow passage directly in the middle, free of the phosphorous, though bathed in blinding LIGHT. Matthias and Family fall back in confusion. We HEAR sound of bike over their yells, Dutch's laughter.

MED. SHOT - NEVILLE AND LISA ON BIKE

They skid around final corner. Neville hits brakes, Leaves rubber.

REVERSE LONG SHOT - DOWN CORRIDOR, NEVILLVES POINT OF VIEW

Matthias and his people, turned and blinded by burning phosphorus, HEAR Neville coming. CAM8RA ZOOMS to MED. CLOSE SHOT, Matthias.

MATTHIAS

He is coming ... There...

MEDIUM CLOSE SHOT - NEVILLE AND LISA ON BIKE

LISA
What the hell you stopped for? Hit
It, you dumb honk!

NEVILLE
You want me to?

Lisa prods him with the pistol.

LISA
Right on, you lump. They're blinded.
Right on!

Neville shrugs, races engine.

NEVILLE
Okay, baby, hitch up your drawers...

He revs engine, kicks off straight toward Matthias and Family.

LONG SHOT - MATTHIAS AND FAMILY NEVILLES POINT OF VIEW

We see Matthias and the rest coming closer and closer as SOUND of bike becomes deafening Behind Family is burning phosphorus. Matthias Puts out his hands as If to wave Neville to a stop.

MATTHIAS
Stop them, stop them...

FLASH CUT - CLOSE SHOT - NEVILLE'S FACE.

LONG SHOT - MATTHIAS AND FAMILY NEVILLES POINT OF VIEW Shot MOVES RAPIDLY closer to Family.

FLASH CUT - CLOSE SHOT - LISA,'S FACE

LISA
Down the middle, right down he
middle!

MEDIUM SHOT - SIDE ANGLE - COLLISION OF BIKE AND FAMILY

As bike flashes through them, some of the Family try to stop Neville. Bike veers, rights, sails through, knocking Family members in all directions,

MEDIUM-SHOT - BIKE GOING BETWEEN PHOSPHORUS GRENADES

Neville manages to steer down slot between the two bombs Dutch has thrown. For a moment, the bike and its riders are bathed in weird glow of phosphorus. Howls of disappointed Family can be heard.

LONG SHOT - LISA AND NEVILLE ON BIKE DUTCHS POINT OF VIEW

They roar down ramp and into empty parking lot. CAMERA PULLS BACK showing Dutch in F.G. cranking up his own bike, laughing exultantly at the success of the escape. He watches Neville and Lisa race away, and after another look in the direction of the stadium where the grenades still burn, he follows them.

LONG SHOT - CYCLE ON FREEWAY - FRONT ANGLE

MED. SHOT - SIDE ANGLE - LISA WITH ARM AROUND NEVILLE

She has left arm around his middle, gun in right hand aimed into ribs. Yells Into his ear:

LISA
Take the next exit...

As they reach exit, Neville wheels the bike suddenly. Lisa has to grab him with both hands. He plucks gun from her hand, lowers the hammer as they speed down off-ramp. Lisa Yells:

LISA
You sneaky bastard

Neville LAUGHS, hands her back the gun. She sticks it into her belt and puts both arms around him as they go off onto country road.

DISSOLVE TO.

MED. LONG DOWN ANGLE SHOT - NEVILLE AND LISA

They pull up in front of an apparently deserted house perched on the edge of a canyon. Neville leans the bike on its stand, stretches, turns.

MED SHOT - LISA

She is holding gun on him again, smiling broadly.

MED. SHOT - NEVILLE

He scratches his head.

NEVILLE
Well, I'll be damned. I thought we'd gotten past that...

CAMERA PULLS OUT TO TWO SHOT

LISA
You're sweet. Now just walk on up to that house.

MED, LONG SHOT - LISA AND NEVILLE WALKING TO HOUSE

SHOT is THROUGH OPEN WINDOW next to door through which they will pass. Window looks dusty, drapes faded, torn. As Lisa and Neville approach door, CAMERA PULLS BACK across barrel of Thompson submachine gun and hands holding it, revealing that SHOT is from GUNMAN'S POINT OF VIEW.

MED. SHOT - LISA AND NEVILLE WALKING INTO HOUSE

It is moderately dark In house. Neville rubs his eyes. SHOT is still ACROSS GUN BARREL. Neville sees gunman. Lisa moves up beside him.

LISA
It's all right, Tommy. This is the Man.... I mean THE Man....

but he's tame.

REVERSE SHOT - TOMMY

He Is a small Chinese boy of about twelve who holds the machine gun nervously pointed at Neville, He smiles at Lisa, frowns at Neville.

TOMMY
What are you gonna do with him, Lisa?

GROUP SHOT - LISA, NEVILLE, TOMMY.

LISA
(to Neville)
Have you got any idea what Tom would
have done If you'd come up to this
house carrying my .45?

Neville nods.

NEVILLE
I'm beginning to get an idea.

CAMERA PULLS OUT as others walk into light. They have been
waiting to see what was happening.

LISA
This is the crop...

There are perhaps six or eight young people about evenly
divided between boys and girls. The others, except for Lisa
and her brother, are white.

LISA
All there is. At least that we know
of. There are others around, I
guess... If Matthias and his nuts
haven't killed them all.

Neville is astonished. The kids seem healthy, alert.

NEVILLE
I didn't know there were...any.

LISA
(sardonically)
Between Matthias and his goons at
night and you In the daytime
shooting anything that moved, we
stayed low,

NEVILLE
I was staying Alive,

The others exchange glances,

LISA
If you call that living.

Neville Is Irked. He did not come for a seminar In ethics.
Then there is the SOUND of a motorcycle outside, All turn,
toward the door,

TOMMY
Its Dutch...

He runs toward door, Lisa and the rest follow, Neville in
rear.

MED. SHOT -DUTCH

He climbs off cycle, drops kickstand. He wears a leather
jacket, a air of pearl-handled .45 automatics on his hips.
Saddlebags are staffed with grenades, a Thompson submachine
gun, etc. Dutch also wears goggles, an old World War I style
helmet, riding breeches and Jack-boots. His hair is long,
and on the back of his jacket is painted the upraised red
fist of revolution--with the middle finger extended. He is a
tough cookie, but very bright indeed. Tommy and Lisa WALK
into picture.

LISA

Hey, it's the mad bomber. Where you at, baby?

Dutch pulls off his helmet, smiles at Lisa, ruffles Tommy's hair. CAMERA MOVES OUT to include others in GROUP SHOT. Dutch looks at Neville.

DUTCH

I see you got my partner, the mad doctor, here all right.

CLOSE SHOT - NEVILLE'S REACTION

NEVILLE

You know who I am?

CAMERA MOVES OUT to GROUP SHOT

LISA

Dutch knew about you. He knew your work...

Neville looks astonished.

NEVILLE

My work...?

Dutch stares upward, hands in back of breeches, reciting from memory.

DUTCH

"Biowar Pathology Parameters in Urban and Semi-urban Environment" Journal of Military Medicine, June, 1974, "Incremental Effects Countermeasures to Toxic Agents in Liquid Systems Delivery" Microbiological Letters, January, 1975

LISA

God Almighty, Countermeasures to what...?

DUTCH

To somebody poisoning your well.

Neville grins.

NEVILLE

Where did you pick up on that?

DUTCH

Med school, I was a senior when they scratched the whole world. I was going to apply to Biowar Labs for a post-doc, but the next term never came.

Neville is surprised, touched.

NEVILLE

I'm sorry you didn't make it.

LISA

If you all are done with the mutual admiration, you reckon we can go on into Richie?

NEVILLE

Richie?

They walk toward house.

DUTCH

Lisa's brother. He looks like he's about to go over.

CLOSE SHOT NEVILLE

He frowns uncomprehendingly.

NEVILLE

Go over...?

TWO SHOT- DUTCH AND NEVILLE

They have reached house now head down hall into darkened bedroom.

DUTCH

Oh, that's right. You've only seen the tertiary cases ... We're primary, you see.

Neville is stunned. It simply has not occurred to him that the young people are also victims of the plague.

DUTCH

When it hit, the older people either died outright or went to the third stage pretty fast. You know: blindness in light, albinism, psychotic delusions, occasional stages of torpor: like Matthias and his gang.

NEVILLE

And you?

DUTCH

Some of the younger people had a kind of resistance. We...hold out. One or two of us are a little bit light sensitive, but otherwise all right. But Ritchie's going. He's advanced secondary.

GROUP SHOT - AT DOOR OF BEDROOM A girl comes out.

LISA

How is he?

GIRL

(shaking head)

No better. The color is gone from his skin, Lisa. He's almost white.

Lisa shakes her head.

LISA

If he wasn't out of his head already, that'd really blow his mind.

Dutch laughs without humor, lights a candle. They step INTO darkened room, close to bed. They look down to see a BOY lying on bed, tossing. His skin is light- not dead white, but very light--though his features are African. His hair is natural, but also light His eyes, when he opens them, are

white, but only iris is missing. Pupil is still visible.
Neville leans down over him, studying him. This is our first
chance to see Neville as Doctor.

LISA

Well...?

NEVILLE

Shut up.

SERIES OF SHOT - NEVILLE AND RICHIE

He goes over Richie carefully, checking vital signs, blood
pressure, reflexes, etc.

DUTCH (O.S.)

He could hold here for weeks and
then come up one of Matthias'
monsters--or he could go over in ten
minutes.

NEVILLE

(still examining Richie)

So they go through fever and
delirium passing from your state to
Matthias'? And then, At Matthias,
they hold again. Indefinitely.

CLOSE SHOT - DUTCH

DUTCH

I've seen them go over before. I
almost got killed last summer by a
friend. He went over without any
warning. When I looked away. he was
kind of pale and: his hair was
going. When I looked back he didn't
have any eyes.

MED. SHOT - GROUP

NEVILLE

(looking up)

What did you do...?

Dutch shrugs, looks At Neville steadily.

DUTCH

Why doctor, I did like you do. I
killed the son of a bitch.

LISA

(insistently)

Listen, if the Masonic rites are
over, how about Richie?

Neville rises and they walk INTO NEXT ROOM. Other KIDS sit
around reading, playing guitar, eating.

NEVILLE

We'll take him to my place. I've got
most of what I need there.

LISA

(scornfully)

Is there anything you can do,
Doctor? You've lost 200 million
patients already.

Neville studies her a moment.

NEVILLE
I don't have it.

LISA
Have what? Time, a care?

NEVILLE
I don't have the plague. I'm immune.

REACTION SHOT - GROUP OF YOUNGSTERS

Even Lisa looks awed. Dutch frowns, confused.

DUTCH
Everybody...has it

NEVILLE
(quietly)
Everybody but me. There was a
vaccine. Only an experimental batch.
We never thought...

PAN SHOT - YOUNGSTERS

They watch Neville expressionless

DUTCH
If' you're immune, then your...

NEVILLE
My blood could be a serum. At this
stage the antibodies might turn it
around ... stop it...

DISSOLVE TO:

LONG SHOT - OLD TRUCK ON FREEWAY

MED. SHOT - BACK OF TRUCK, NEVILLE, LISA, RICHIE, OTHERS

Richie is completely covered to keep him from the light.

MED SHOT - BACK OF TRUCK - TWO SHOT Neville and Dutch are
talking.

NEVILLE
...nothing with drugs. Its got to be
the serum.

DUTCH
Couldn't you reconstitute the
vaccine?

NEVILLE
I tried. Have you got any Idea how
many steps it takes to synthesize an
antibiotic specific to this bag?

SERIES OF FLASH CUTS INTERCUT DURING SPEECH

Showing Neville CAPTURING one of Matthias creatures,
RESTRAINING him, INJECTING him with various drugs. CLOSE
SHOTS of Neville's face, the creatures face. As Neville
INJECTS him again, the creature breaks loose, smashes a
flask over Neville's head, RUNS toward elevator, falls,
clutching throat, dies.

NEVILLE (CON'T)
I caught one of. Matthias creatures.
I used everything on the shelves

DUTCH

And...?

NEVILLE

He goddamned near killed me. And then he died very badly himself.

MED. SHOT - BACK OF TRUCK - ANOTHER ANGLE

DUTCH

So it's...

NEVILLE

Very tight, doctor. Very tight, Indeed.

LONG-SHOT - TRUCK IN CITY STREETS

MED. SHOT -TRUCK AT NEVILLE'S PLACE'

They are at garage door unloading Richie carefully.

MED. SHOT INT. APARTMENT

Elevator DOOR OPENS. Reaction of Lisa, Dutch, small girl, others to apartment. They STEP OUT, amazed at the art, the beauty of left side. Lisa turns, sees arsenal, lab.

LISA

I see where you do your heavy thinking.

MED. SHOT - NEVILLES ART, BOOKS IN B.G.

NEVILLE

That side keeps this side going. You can't have one without the other.

MED. CLOSE SHOT - LISA, ARSENAL, LAB IN B.G.

LISA

(sardonically)

Like love and marriage...?

CLOSE SHOT - NEVILLE

NEVILLE

(sardonically)

That's the way they used to sing the song.

GROUP SHOT

They take Richie down through lab side of apartment. At end is a door, OPENS, another room there. Bed, etc.

NEVILLE

The guest room.

Lisa looks at dust, cobwebs.

LISA

You weren't expecting us...

Neville pauses in helping put Richie in bed, looks up at Lisa.

NEVILLE

No, I wasn't expecting you.

MED. SHOT - NEVILLE AND DUTCH IN LAB AREA

We SEE Lisa still in B.G. through doorway looking after Richie, youngsters looking everywhere in apartment.

NEVILLE
I'll need some help.

DUTCH
This place spooks the kids. They're used to the country.

FLASH CUT OF SMALL GIRL AWED BY-LAB EQUIPMENT

MED. SHOT - NEVILLE AND DUTCH IN LAB AREA

DUTCH
Lisa is all the help you'll need.
You'll make out just fine.

They exchange glances.

NEVILLE
I'd almost forgotten how it was to have people that matter to you.

DUTCH
That's all the mattering there is.

MED. SHOT - EXT. PLAZA

As the youngsters climb back into truck, one, a little girl, comes to Neville who stands with Lisa. Dutch stands nearby. She looks up At Neville.

CLOSE SHOT - CHILD

CHILD
They come at night, the Family; they come in the dark, and some of the kids say they'll take Ritchie's soul and put it in a bag, and give it to the Devil! That's what some of the kids say

CLOSE SHOT - NEVILLE

NEVILLE
Oh, I won't let them do that, honey...

Maybe...

GROUP SHOT - CHILD

CHILD
Are you God?

Neville smiles. Lisa cuts in.

LISA
Let's find out if he's even a doctor before we go promoting him.

They laugh as Dutch picks up the child puts her in cab of truck.

MED. CLOSE SHOT - NEVILLE, LISA WAVING AT YOUNGSTERS

The fountain splashes In the B.G.

REVERSE SHOT TRUCK PULLING AWAY

CAMERA PULLS BACK. Truck in B.G. moving away. In F.G. on

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either side of frame in profile are Neville and Lisa looking at one Another.

DISSOLVE

MED. SHOT - INT. RICHIE'S ROOM

Neville has a glucose drip set up, and on a table beside the bed various equipment for blood samples, etc. He stands looking down at the boy who mumbles, twists, resting uneasily. Neville picks up a hypo, draws some fluid from a small phial, gives Richie a shot. After a moment or so, his restlessness abates. Lisa comes into room quietly, comes up behind Neville quite close. She is in shadow, only barely visible.

LISA

How about a break?

NEVILLE

Well need one. There's nothing more to do until tomorrow...

LISA

I mean for dinner.

Neville turns.

MED. CLOSE SHOT - LISA - NEVILLE'S POINT OF VIEW

In this shot, we discover for the first time since the very brief encounter in the clothing store that Lisa is an exceptionally beautiful woman. She is dressed in a white mini-skirt, completely feminine.

REVERSE SHOT - NEVILLE'S REACTION

MED. TWO SHOT

Lisa takes Neville's hand, pulls him toward other room.

MED. SHOT

In B.G. Lisa moves toward phonograph, Neville heads for liquor cabinet. As he passes bust of Caesar and chessboard, he glances down at, board.

NEVILLE

Your move

MED. CLOSE SHOT - LISA AT PHONOGRAPH

She looks up slightly puzzled.

LISA

What are we playing?

CLOSE SHOT - NEVILLE

taking gin and sherry down from cabinet. He turns, looks puzzled too. Then he LAUGHS.

NEVILLE

(pointing at bust)

My partner. Also my attorney executive officer, chief of staff...

Lisa takes cap off bust, perches it on her own head, grins at Neville.

LISA

You sure know how to pick 'em.

CLOSE SHOT -CANDELABRA, TABLE SET FOR DINNER

MUSIC is lush, insinuating The table setting Is expensive china and crystal. In B.G. the balcony, drapes parted, moon low in sky. SOUND of GLASS being filled, CAMERA PULLS BACK to reveal Lisa and Neville sitting at table. He has on a shirt, neckerchief, sports coat.

NEVILLE

How did you find the dress?

Lisa smiles.

LISA

The same way you found the jacket. I hustled it.

Neville looks thoughtful.

NEVILLE

I wonder why either of us bothered to pick them up.

Lisa finishes a mouthful of food.

LISA

No bother. The house-fuzz was on extended vacation. Anyhow, you never believe you're the only one left. There was a song: someday my prince will come...

Neville grins.

NEVILLE

Yeah. That was in Show White.

Lisa blushes, looks irritated, but goes on.

LISA

I kept thinking, someday something's got to come along ... and that's about what happened.

NEVILLE

What?

Lisa looks him over.

LISA

(sardonically)

Something,

MED. CLOSE - NEVILLE

smiles, pours wine,

NEVILLE

One question...

CLOSE - LISA

LISA

All right. What?

CLOSE - NEVILLE

NEVILLE

Those stadium lights... how did you

manage that? No power, no gas for
the emergency generator, the
patching...

CLOSE - LISA

looks smug, coy.

LISA
Oh, Massa Neville, this year chile's
gone to college. School of
electrical engineering at Berkeley.

TWO SHOT

Neville rolls wine on his tongue.

NEVILLE
I'm surprised you didn't barn the
stadium down.

Lisa, Angry slams down her fork.

LISA
Don't be a wise ass mister. I saved
your tail. Anyhow, if you'd been
listening to the kids at Berkeley
instead of fooling around in a lab
with your superbugs...

Suddenly, from outside, where it is now dark, we HEAR:

MATTHIAS (O.S.)
So you're back, Neville. That escape
was very clever very "scientific.

Neville goes on eating. Lisa looks up, her face frozen with
an old fear,

NEVILLE
What's wrong...

LISA
Nothing. Oh, it's his voice. I'll
never get used to it, to hearing it.
We were with him for a while, you
know

CLOSE SHOT - NEVILLE

He is surprised, Interested.

NEVILLE
With him?

CLOSE SHOT - LISAS PROFILE

LISA
When it happened when even the army
fell apart and there was nobody
left, Matthias would walk the
streets at night ringing a bell.
What people were left lived alone,
like animals. Richie and I had as a
place in the back of a furniture
store... We heard his bell, and we
came out to see... And there were
other people. We thought we were
alone...

MED. TWO SHOT

Neville shakes his head.

NEVILLE

There were weapons, cars, food

Lisa shakes her head almost angrily.

LISA

And there were two kids completely alone, with the ruins-of the whole world and six million corpses around them. Matthias gave us the Family, for a while,

CLOSE SHOT -NEVILLE

NEVILLE

What happened?

MED. SHOT - LI SA

She stands now, walking amidst the books and paintings of the left side of the room.

LISA

We helped with the burial, with the burning, but when it was done, when the worst was past...

TWO SHOT - LISA AND NEVILLE

MATTHIAS (O.S.)

We can hear the music, see the lights... it must be wonderful up there... everything a man could want.

Lisa has paused as Matthias' distant VOICE comes into the room. She shivers and continues.

LISA

They noticed how different we were. They hated our skin, our eyes, They resented us because we could still walk in the sunlight, enjoy the breeze and the flowers and the clouds rolling in from the oceans.

CLOSE SHOT - LISA

LISA

And one night, when they were awake and we slept, Matthias and the rest tried to kill all of us ... some of us got away and hid out.

LONG TWO SHOT - NEVILLE AND LISA

During conclusion of last speech, Neville has risen and walked across room to her.

MATTHIAS (O.S.)

Everything you could want except another like yourself

CAMERA ZOOMS IN ON LISA who looks at Neville. Her lips are moist, her eyes soft.

CAMERA TURNS, HOLDING LISA, to TWO SHOT: now two profiles.

MATTHIAS (O.S.)
It's an awful thing to be alone,
Neville, to be the last of
something...

Neville stretches out his hand. Lisa comes to meet it.

MED, SHOT - EXT. APARTMENT - MATTHIAS, FAMILY

It is quite dark and WE SEE MATTHIAS' FAMILY more as dark masses than as individual figures. CAMERA PANS FROM ONE FACE TO ANOTHER as dialogue goes on, pausing at each to show the horror and loneliness of these creatures - They are all looking up, some without glasses. INTERSPERSE WITH SHOTS of brightly lit penthouse, LONG SHOT - UP ANGLE.

LISA (O.S.)
I believe he's right, don't you?

NEVILLE (O.S.),
I don't have to believe. I know.

LISA (O.S.)
If all this hadn't happened, what do
you suppose you would have done.
Sooner or later.

NEVILLE (O.S.),
I don't know. Maybe I'd have stayed
out one night, or walked downstairs,
sooner or later.

LISA (O.S.)
It's different now, for me...

MED. SHOT - INT. APARTMENT, LISA AND NEVILLE

As Lisa speaks, we HEAR the GENERATOR, which is a constant sub-sound in all scenes in Neville's apartment, SPUTTER and FAIL, then START again, MUSIC LOSES SPEED, WHINES, COMES BACK to proper pitch, then power fails completely. Lisa rises as Neville springs from table. Candles now are only illumination.

NEVILLE
Those bastards ... how could they
get into the garage? No, no ... it's
out of gas. I haven't fueled it in
two days.

As he talks, Neville is getting stun guns, flashlight, grenades. He tosses a stun gun to Lisa.

NEVILLE
You stay here. You won't need that,
but still it'll make you more
comfortable.

Neville runs to elevator, pries open doors.

MED. SHOT - INT. ELEVATOR SHAFT - UP ANGLE

Neville's face, flashlight, peer into pitch dark. We HEAR in B.G., the SOUND of the Family POUNDING on the garage door.

CLOSE SHOT - NEVILLE

He climbs out trap door in roof of elevator, grabs elevator cables. SOUND of POUNDING grows LOUDER.

SERIES OF SHOTS - NEVILLE GOING DOWN CABLE

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scenes illuminated by flashlight at his belt.

CLOSE SHOT NEVILLE

Prying open bottom elevator door. This should be rather hard with only inches to stand on, as he works. SOUND of POUNDING is now deafening. As Neville finally stands in garage, resting against wall next to open elevator, he sees:

MED. SHOT GARAGE DOOR UNDER CLUBS, AXES

CLOSE SHOT - NEVILLE - SAME ANGLE

His expression does not change as he pulls gun from shoulder sling, cocks it, opens fire at door.

CLOSE SHOT - GARAGE DOOR SPLINTERING

The SOUND overrides POUNDING: SOUNDS of pain, SCREAMING from outside as the door is filled with scores of holes from Neville's gun.

MED. SHOT - NEVILLE WITH FLASHLIGHT

He has a large battery light and is hustling five-gallon gasoline cans over to tank on generator. Pours gasoline. It is deathly SILENT, except for CRIES, MOANS from outside.

CLOSE - LISA - UPSTAIRS

She has heard the shooting, walks back and forth in the candlelight, nervous,

CLOSE - EXT. APT. - MATTHIAS AND ZACHARY

They stand in the darkened plaza next to the now silent fountain. Zachary has a rope with a grapple on it. He throws it up to balcony of second floor.

MATTHIAS

You may not have time, Zachary. He's in there, working,

Zachary smiles.

ZACHARY

I got more time than he does. When he comes back up, I'll be waiting.

MATTHIAS

Don't be foolhardy. He has the devils luck.

During his speech Matthias hands a ZULU SPEAR to Zachary.

CLOSE SHOT - ZACHARY

As he speaks, CAMERA SHOWS him snaking a pistol out of his boot, covertly shoving it into his belt under the robe he wears.

ZACHARY

Sure he does, But this time, the luck's run out. Gimme ten minutes and it's Paradise lost. Hang In, Brother.

MED. LONG SHOT ZACHARY CLIMBING WITH SPEAR SLUNG OVER BACK with expert agility Zachary climbs the rope to the second floor balcony. Then he tosses grapple to next floor, climbs.

MED. SHOT - NEVILLE, POURING GASOLINE

He finishes, still in a sweat, Pauses for a moment to rest

CLOSE SHOT - ZACHARY CLIMBING

Side view, Zachary breathing heavily, going up from third to fourth floor, CAMERA MOVES UP for SHOT of his profile against the moon as he climbs rapidly.

CLOSE SHOT -DOWN ANGLE - ZACHARY CLIMBING

Straight down into Zachary's face and empty white eyes as he climbs. Below, B.G. of SHOT, we SEE PLAZA washed in pale moonlight, silent fountain He reaches fourth balcony, rests against rail.

MED. SHOT - LISA

stands, hands on back of chair, looking toward elevator. The doors are open. It is a dark hole. There is no sound.

MED. CLOSE - NEVILLE

He is pulling rope to start generator. It will not turn over, he curses and tries again. On the fourth pull, it connects, motor starts, lights, come on, flickering at first then steadily. Neville smiles, sighs with relief, looks toward garage door. There is only silence.

MED. LONG SHOT - EST. APT. PLAZA

DOWN ANGLE SHOT showing plaza, balconies, and area behind plaza, bushes where Family lurks. As SHOT OPENS, floodlights COME ON, all grab eyes, pull hoods over their faces. Some HOWL in pain, stumble, writhe on ground, crawling to bushes. CAMERA CLOSES, MED. CLOSE, on MATTHIAS who fumbles his sunglasses back in place and PLUNGES INTO the shrubbery.

ZOOM SHOT FROM VERY LONG TO CLOSE - ZACHARY

As SHOT CLOSES on him, Zachary, pulling hood close, is just tossing grapple to fifth floor balcony. He is well under floodlights which are spaced every thirty feet or so above him and pointing out. It is only the reflected and diffused light he must contend with.

CLOSE - LISA

She HEARS grapple land, reacts. Where did the sound come from? Was it close or distant? She stands now facing elevator, head turned. Then she hears ANOTHER SOUND (lights and MUSIC are on again Already), It is the elevator-doors CLOSING. Generator SOUND is also on again, She watches elevator doors, What is coming up? Neville--or something else?

CLOSE SHOT - ELEVATOR DOORS

REVRSE SHOT - LISA, BALCONY IN B.G.

We SEE in B.G. Zachary appear on balcony. toss spear aside, pull gun.

MED SHOT - ELEVATOR DOORS, LISA'S POINT OF VIEW

As she watches, they open, Dark FIGURE steps slowly INTO light. It is Neville. He smiles at her reassuringly. Then O.S. SOUND of pistol being cocked, Neville's face CHANGES, blazes with hatred. He swings stun gun up, seeming to aim directly at her.

CLOSE - LISA

LISA

Robert...?

She falls away OUT of line of fire.

MED LONG SHOT - BALCONY, NEVILLES POINT OF VIEW

Zachary is over balcony, covering his eyes with one arm. He is aiming pistol at Neville while covering eyes from light with left arm.

CLOSE SHOT - NEVILLE

He fires.

CLOSE SHOT ZACHARY

Bullets chew up drapery, wall. Bullets hit him, but he tries to come on. The short bursts hit him, knocking him backward like a fire hose. He stumbles, rises covered with blood, his face unveiled now, blood on the pale skin, running into his blank eyes. ANOTHER burst knocks him back onto balcony and over it. He falls without a sound.

REVERSE ZOOM SHOT - ZACHARY FALLING

back to bushes beyond floodlights where Matthias is, from his POINT OF VIEW.

CLOSE - MATTHIAS

His face is contorted in pain. Other Family members MURMUR, MOAN.

MATTHIAS

(whispers)

Oh, Brother, he won't be up there
forever, I promise you...I promise
You

MED. CLOSE - ZACHARY

He lies sprawled on cement of plaza, eyes open, frozen, At last unaffected by the floodlights. In his right hand, we see the pistol. CAMERA CLOSES on Pistol.

CLOSE - MATTHIAS

He sees pistol, mouth twitches. His voice is soft, sorrowful. CAMERA CLOSES CLOSER as he speaks,

MATTHIAS

Ah, so it wasn't Neville who brought
Brother Zachary down. No, look.
Neville was only an instrument of
punishment, wasn't he?
(murmurs of assent, Yes,
Brother)
Because Brother Zachary used
forbidden things, he sinned against
the night

Matthias STARES UP at Neville's apartment.

REVERSE ZOOM TO BALCONY

MED. LONG SHOT - BALCONY TO INT. APT.

Neville has dropped gun, walks slowly to Lisa who lies on

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floor, raised on one elbow.

MED. TWO SHOT

LISA

I... thought...

Neville does not smile.

NEVILLE

Sure you did. You thought, the honky's freaked out. Give 'em time, It always comes to this...

LISA

(considering)

No, no....

She stands up with his hand to help her.

CLOSE TWO-SHOT

LISA

(grinning)

I thought, it's got to be Matthias disguised in a Neville suit...

Neville embraces her.

CLOSE - LISA

Eyes closed she still grins, reacts to his touch. She finds she is covered with grease from Neville's slide down elevator cable. She smears some of the grease on his face.

LISA

But there's nobody else like you, is there...

(beat)

... you pale-face bastard.

VERY CLOSE SHOT - NEVILLE'S FACE

Even the touch of a beautiful woman after so long does not quite dull his edge.

NEVILLE

What -was the old joke? "If you were the only girl in the world, and I were the only boy, all right but until then, don't bother me." So I guess you're the only girl in the world.

(beat)

You pretty black bitch.

CAMERA MOVES TO CLOSE TWO-SHOT

They kiss, break, look at each other: two people who've been through a lot for a long time. If there is a God, they want to thank Him for this chance to be human again.

LONG SHOT - SUN RISING, FROM NEVILLES BALCONY

CLOSE SHOT - LISA SLEEPING IN RUMPLED BED

She is alone, reaches out for Neville. Sun strikes bed. She opens eyes, squints with more than normal reaction to sun.

MED. SHOT - LISA GOING TO DRAW DRAPES

She walks rapidly to balcony, draws blinds. She is nude. She rubs her eyes, looks at her hands. Stands in shadow, worried expression on her face.

LONG SHOT - NEVILLE AT OTHER END OF APT.

He is COMING THROUGH door to Ritchie's room. Neville does not see Lisa at first. He stands scratching head, considering how to proceed with Richie, walks over to laboratory facilities.

LISA (O.S.)
How is he...?

Neville does not glance up, is still studying.

NEVILLE
Stable. No loss of pigment since yesterday, vital signs steady. He's comfortable.

He looks up, sees Lisa, smiles.

NEVILLE
I'm sorry. I was thinking. It is been a long time since I had anyone to take care of...

CLOSE SHOT - LISA

She stands in the shadow, smiles.

LISA
You haven't lost your touch. You take very good care.

MED, SHOT - NEVILLE

CAMERA PANS as Neville walks over, CLOSE SHOT as he kisses her lightly. They exchange amused looks.

NEVILLE
Well, let's get on with it.

LISA
What?

NEVILLE
We take a ride. I need some things for the serum. Want to come...?

LISA
Richie...?

NEVILLE
He'll sleep for three or four hours. Well be back.

MED. SHOT - NEVILLE AND LISA IN DRUGSTORE

They are taking things from shelves.

CLOSE - LISA

STANDING before shelf, labeled PLANNED PARENTHOOD SUPPLIES. She reaches up, takes down a bottle of pills, tosses it from hand to hand, grins at Neville.

CLOSE NEVILLE'S REACTION

He returns the grin.

TWO-SHOT

Lisa tosses the bottle away. They walk from the drugstore hand in hand, Neville carrying a sack of supplies.

MED. LONG SHOT - NEVILLE, LISA IN CAR

pulling up in front of a hospital. It is surrounded by cars, an ambulance has crashed on the emergency ramp. The scene should take into account the awful final days of the plague, and how it must have been at the hospitals.

CLOSE TWO-SHOT - IN CAR

NEVILLE

Why don't you wait for me? There's no use your going in...

LISA

Save it. You might need some

help carrying things.

SERIES OF SHOTS - INT. HOSPITAL

These should be SHOCK SCENES recalling the actual dimensions of the city's final agony. Neville carries his stun gun, remains impassive as they walk. Lisa reacts to horrors despite her toughness.

MED. SHOT - CORRIDOR

corpses scattered-here and there. Some on stretchers, some on floors.

CLOSE SHOT - LISAS REACTION

LONG SHOT - LISA AND NEVILLE walking through ward.

PAN SHOT - BEDS IN WARD.

In each bed there is a corpse, desiccated, skeletal, some are lying, some sitting up. One is half out of bed. The horror is moderated by the darkness and shadows of the ward. There may be an ECHO in this SHOT of PAN SHOT on FAMILY when Zachary is killed.

CLOSE SHOT - NEVILLE AND LISA

Lisa looks straight ahead now. Neville, stun gun in right hand, keeps on lookout for Family members.

MED. SHOT - NURSES STATION

The dead nurses, desiccated, uniforms rotted, sit in various postures as death caught them.

CLOSE - LISA HOLDING ONTO NEVILLE'S ARM

MED. SHOT -- INT. OF LAB

it is light because of windows when Neville raises blinds. He looks around, spots a small centrifuge.

NEVILLE

That's it. I wonder if there's anything else.

Lisa stands staring blankly at a calendar, March 1975.

LISA

If there is, think about it. I don't

want to come back again.

Neville looks up with a small patronizing smile.

NEVILLE

It gets to you, does it?

LISA

I'm just fine, buddy. It would get to anybody who can feel...

NEVILLE

Look: it's over with. Make believe the dead are happy.

CLOSE - NEVILLE

He has centrifuge, spots a white lab coat hanging on a clothes tree. Takes it down, looks at it, bundles it up and sticks it into centrifuge.

NEVILLE

Come on. Let's go play doctor.

LISA

I never learned that kind of make-believe. I just keep wondering, why me? Why did I live...?

NEVILLE

Because you were young, strong and resistant. Thank your genes.

LISA

(bitter laugh)

That's the first thing I ever did have to thank them for.

MED. TWO-SHOT - INT. APT. - NEVILLE ON COT

He lies with blood device in his arm. Lisa holds bulb to draw blood.

NEVILLE

Just squeeze it gently. Keep squeezing 'till the bottle's full.

LISA

(uneasily)

Will one bottle ... be enough?

CAMERA PANS SLOWLY, SETTLING ON CLOSE SHOT OF PLASMA BOTTLE on left side of FRAME. It is empty. Neville and Lisa in B.G. Neville, Lisa in FOCUS.

NEVILLE

Its 160 proof Old Anglo-Saxon. One drop will ...

LISA

(trying to hide her queasiness)

Corrode your mind, send you running for the front of the bus...

NEVILLE

(LAUGHS)

Well ... there aren't any busses anymore. Go on. Start.

As he says last line, she begins. FOCUS CHANGES INSTANTLY TO

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BOTTLE. Blood gushes up, begins to fill the bottle.

CLOSE SHOT - BLOOD IN CENTRIFUGE

Centrifuge is turned on and begins to spin.

NEVILLE (O.S.),
I was a very peculiar doctor those
last years...

CLOSE SHOT WINE POURING INTO GLASS

NEVILLE (O.S.),
I looked for ways of treating
diseases that hadn't existed...

MED. TWO-SHOT - LISA AND NEVILLE

drinking wine over sandwiches on-work table.

NEVILLE
...until other doctors invented
them.

LISA
It was a peculiar world, wasn't it?

NEVILLE
It was what we made of it. Everybody
helped.

LISA
They paid for it.

CLOSE - NEVILLE

Examining Richie. Finishes examination begins drawing blood
with large syringe.

NEVILLE
But the last irony is Matthias. Look
who gets left behind to play Noah
after the flood.

LISA
Noah is up for grabs, Robert.
Matthias is only a contender.

CLOSE TWO - NEVILLE LOOKING UP

NEVILLE
UM...?

Lisa smiles at him. CAMERA MOVES OUT to show Richie coming
around. He looks up, suddenly terrified as he sees Neville.

RICHIE
(weakly)
Hey...

LISA
Easy, baby. Its all right...

RICHIE
Where are we? Did they get us...?

LISA
Nobody's got us, Richie. You
remember that place where there was
light? The place where the creeps
all came at night trying to bring it

down?

RICHIE

Yeah, sure...

LISA

This is it. This is Neville. He's
...the landlord, I guess.
(slyly)

Richie eases back, somewhat reassured.

RICHIE

How sick is he?

Lisa smiles sardonically at Neville.

LISA

He isn't hardly sick at all, honey.
Maybe just a little spooked once in
a while.

He's going to get you well.

RICHIE

Well, hell. You know there ain't no
way...

NEVILLE

I'm going to try. What have you got-
to loose?

Richie smiles up at him.

RICHIE

Nothin' man. Not a thing. You go it,
hear?

LISA

He will, baby. He will.

VERY CLOSE SHOT - MICROSCOPIC SLIDE

on the slide we SEE CELLS being attached and destroyed by
other cells.

NEVILLE (O.S.),

I don't know how much it will take.
I'll draw blood as often as I can.
Well just have to keep pumping it to
him.

LISA (O S.)

(tired)

How long do you think it will take?

NEVILLE (O.S.),

How do I know? Maybe it wont work at
all...

Who do you think I am, Louis Pasteur?

VERY CLOSE SHOT - LISAS FACE

WE NOTICE that she is a little lighter than in past scenes.
Streaking in her hair should now be somewhat noticeable.

LISA

But its a chance...

MED. CLOSE - NEVILLE

He looks up from microscope.

NEVILLE

Yeah, and it ought to be your chance. You need this stuff, too.

TWO-SHOT

LISA

Not as bad as he does. And anyhow, he's my brother...

Neville studies her a moment.

NEVILLE

That's why he is getting it first.

(beat)

And if it works, you understand what that should mean, don't you?

Lisa looks puzzled.

LISA

What?

NEVILLE

Hell be the source of more antibodies. The more people we can inject, the more we'll have serum for...the others. And when that's done, we'll pull out. We'll take what we need, and head for the mountains and the valleys ... think of what's out there...

MED. SHOT - LISA

She is listening, but her expression shows that she is preoccupied with other thoughts. Neville has left workbench and walks across apartment. Lisa walks with him. They stop near liquor cabinet.

NEVILLE (O.S.),

A whole world. Vines, fields that will grow anything we want to plant. Streams

full of fish again. Stands of timber...

LISA

You sound almost...

NEVILLE

Almost what?

LISA

Almost glad that it ... happened.

CAMERA PULLS OUT TO TWO SHOT

Neville pours a drink, mixes one for Lisa. He looks up coldly, almost angrily.

NEVILLE

I'm not glad, but I'm not moaning, either. I told them in Biowar, you people are crazy. This kind of research...

(breaks off)

...Ah, why do you think I was a

colonel instead of a lieutenant
general?

LISA

Now they know.

NEVILLE

No, they don't know a goddamned
thing. They're dead. We know.

(beat)

Forget it. Its not worth our time.

He takes off lab coat, climbs into coveralls, gets stun gun,
belt with flashlight, grenades, etc. He cocks stun gun,
checks pouch for ammo, checks flashlight.

CLOSE - LISA

LISA

Where are you 'going? Don't you need
some rest?

CLOSE - NEVILLE

NEVILLE

This is the way I rest...I'll be
back before sundown. Don't worry.

LISA

Robert...

NEVILLE

Later...

CLOSE SHOT - NEVILLE WAVING FROM ELEVATOR - LISA'S POV

REVERSE SHOT - LISA

She looks sad, subdued tears in her eyes.

EXT. PLAZA - DAY

empty and the fountain splashes untended. We SEE a small
FIGURE on a bicycle pedaling across the far side of the open
space. It is the child we met in the house with Al and
Richie and the Others. She conceals her bicycle at the edge
of the plaza and scurries fearfully across the open space to
the fountain. On the edge of its lowest basin, she lays out
a pitiful array of flowers and an apple or two from a paper
shopping bag she carries. She crouches, kneeling with her
hands clasped, hardly daring to look up at Neville's tower.

GIRL

Please...I brought you this stuff.
Don't let them take me either, and
put me in a bag. Please.

She HEARS the SOUND of an ENGINE roaring closer and races
terror-struck, for her bicycle. As she DISAPPEARS, Neville's
car crosses the plaza at speed, slowing only enough for the
garage doors to open and ENTER. The girl's offering lies
unheeded on the fountain.

VERY CLOSE HAND WITH HYPODERMIC NEEDLE

CAMERA PULLS OUT TO MED. CLOSE - NEVILLE is injecting Richie
with serum. The boy is unconscious, mumbling deliriously.

RICHIE

...got to move fast, keep on moving.
That Matthias, he wants you. All the

cops want' I you. They gonna get
you, boy, they gonna make you come
over, you hear?

This dialogue in background while Neville and Lisa (who is
O.S. in dressing room) talk.

CAMERA PULLS

OUT.TO MED. SHOT. INTERCUT CLOSE SHOT - LISA, looking in
mirror at a streak of silver in her hair.

LISA
What do you think...?

MED. SHOT - NEVILLE

NEVILLE
I don't. We'll have to see.

CLOSE - LISA

she uses mascara to cover the light streak in her hair.
Stares at herself in mirror.

LISA
He's all the brother I've got, all
the family...in this world.

NEVILLE
Don't sweat. This is his best
chance.

MED. SHOT - NEVILLE WALKING INTO MAIN APT.

NEVILLE
If there were time, I'd have trapped
one of Matthias' things and tried
the serum on it.

Lisa bristles at this.

LISA
What do you mean "things" Aren't
they human, too?

NEVILLE
Yeah ... I guess you could call them
that. How many are there? Forty? ...
Fifty? The last of those four
billion steamy bodies that were
crawling around last time somebody
took a count. They were a dandy
bunch weren't they?

LISA
They did the best they could. Who
the hell are you to put down the
human race?

NEVILLE
Me? I'm nobody, baby ... but at
least I know it. I was just part of
the crowd, and I didn't think much
of it.

LISA
Well I do! They made the
world...that's what it was all
about.

NEVILLE

No, honey...they RUINED it ... we're living in what they made of it, and God help us. Pretty soon those sick animals out there'll be gone, and then we will be too and all that'll be left is this

(points to his collection of cultural artifacts)

That one Rembrandt's worth more than everyone left alive in this stinking city! Maybe in a hundred years or so God'll get around to kicking through the ashes down here and read Shakespeare and say, "Well ... maybe it was worth it."

LISA

I've heard that kind of talk before, you uppity, honky pig...and I HATE IT!

NEVILLE

Ohhh, lovely! Yeah ... I've heard THAT kind of talk before, too, and that got everybody a hell of a long way, didn't it? There're just about enough of us here to go through all that again, right?

(more)

NEVILLE (CON'T)

You can found a Panther cell, and I can start up a White Citizens Council! Or shall I be the SDS and you can be the whole damn Harvard faculty?! Too bad we don't have enough folks around to do the United Nations over, isn't it!

CLOSE - LISA

She is boiling, but holds her control. She speaks quietly, matter-of-factly.

LISA

Neville, you are a bastard. A class-A bastard.

MED. SHOT - LISA WALKING TOWARD DOOR

NEVILLE (O.S.),

Where are you headed?

Lisa stops, turns.

LISA

I know it doesn't mean much to you, but it happens this is an anniversary. Two years ago today, all those no-good people you just wrote off, died in this town. I've got a mother and father Richie and I buried with our own hands out there, after the Army stopped burning the bodies. Id like to go visit them, if it's all right with you!

Neville studies her for a long moment.

NEVILLE
Sure, it's all right.

He tosses her something below CAMERA RANGE as he speaks.

NEVILLE
Take this with you.

CLOSE - LISA

catches a stun gun, stands holding it, looks down at it, back up toward Neville.

FADE OUT

FADE IN:

CLOSE - LISA WALKING

rapidly, purposefully. SHOT IS HEAD AND SHOULDERS. CAMERA PULLS OUT TO MED. SHOT. She is walking along a path with grass grown up on both sides. CAMERA PULLS OUT TO LONG SHOT, DOWN ANGLE. WE SEE now that she is walking in a cemetery. The graves are overgrown, some of the stones fallen. The place is in general disrepair.

MED. SHOT - LISA AND GRAVE

She pushes aside some tall weeds and stands before a place relatively cleared, where someone has put gravel to keep down the weeds and has carefully outlined a large grave-site with coke and seven-up bottles by burying them in the ground neck down. There is a faded plaque of wood, probably the bottom of an orange-crate or something more substantial. On it are the names and dates of her parents:

Richard and Lorena McNally

Born, Montgomery, Alabama

Died, Los Angeles, California

1977

In front of the marker are a couple of tin coffee cans with the remains of long-wilted flowers in them.

VERY CLOSE LISAS FACE

She stands for a moment, silent, near tears. Then she speaks in a low, almost conversational tone.

LISA
Listen, I know I don't come like I should. But it's hard times, momma, daddy. You never knew what hard times was. You only thought you did.

Suddenly, above her monologue, she HEARS a SOUND. A SOB. It .is not the sound of an animal, but a human sound, She whirls, a copy of Neville, the stun gun she is carrying ready to fire. She cocks it as she turns, and her face is hard. She sees nothing.

MED. LONG SHOT - CRYPT LISAS POV

Perhaps some thirty meters away through the weeds and grass, she sees a crypt. It, too, is overgrown with moss, ivy, and has not been cared for.

CLOSE - LISA

She slowly approaches crypt, gun ready, a little on edge, curious.

VOICE (O.S.)

Oh, God ... oh...

Lisa stops as she HEARS this MOAN, then moves cautiously around to front of crypt. The door is ajar slightly. Again, like Neville, after a pause, she kicks door OPEN, jumps past it, glancing inside.

MED. SHOT - LISA - FROM WITHIN CRYPT

Lisa is outlined against the bright summer sky, her shadow long, only her silhouette visible. She stands looking inside. her gun ready.

VERY CLOSE LISAS FACE

Her expression is one of astonishment, utter sorrow.

MED. SHOT - WOMAN KNEELING IN CRYPT LISAS POV

The woman, a hood over her head and shoulders like a shawl, kneels beside a tiny body laid out on rags. Her fingers touch its leg or arm. She faces the body as SHOT OPENS. Then she turns very slowly to her left, looks up at Lisa from the deep shadows.

MED. CLOSE - WOMAN'S FACE - SLIGHT DOWN ANGLE

Her face is dead white, white hair straggled around it. Her eyes are the blank white of all Matthias' people. And there are tears running down her cheeks. In B.G. but clearly visible, WE SEE THE FACE of the dead child, its eyes, too, are white, blank. It is obviously a newborn infant.

MED. CLOSE REVERSE SHOT - LISA - SLIGHT UP ANGLE

The gun falls to her side. She stands for a moment watching the woman.

LISA

I'm ... sorry...

MED. SHOT - LISA

She turns and RUNS AWAY from the crypt, back the way she has come.

LONG SHOT DOWN ANGLE LISA RUNNING THROUGH CEMETERY

CLOSE SHOT FOUNTAIN EXT. NEVILLE'S APT. - UP ANGLE

It is late afternoon. The fountain bubbles, its water spewing into the air and cascading down from one level to another, over the sides and into the bottom pool. CAMERA PULLS BACK, drawing Neville INTO FRAME, showing SHOT was NEVILLE'S POV. SHOT IS OF NEVILLE from BEHIND.

REVERSE SHOT - NEVILLE

Arms folded, he stands watching fountain splash. He enjoys watching it. SOUND OF CAR approaching in near distance.

MED. SHOT - LISA IN CAR

THE SHOT IS PAST NEVILLE IN F.G. Lisa pulls UP, parks the car, and gets out slowly, carrying her gun listlessly. She is absorbed in thought, stops a little behind Neville on the far side of fountain. She wears sunglasses and a scarf

though it is not bright. Her hair has a few subtle streaks in it and her skin has lightened also. Neville has glanced at the car as it arrived, is now turned back to fountain.

NEVILLE

It's an illusion, you know. It looks like a tapped spring, but there's nothing new ... the same water coming up over and over again...

Lisa says nothing.

NEVILLE

He's better. His skins a little darker; I can't tell about his eyes yet.

MED. SHOT - ANOTHER ANGLE

Lisa is restless. She walks around fountain, looks through at Neville from the far side.

LISA

He's got eyes like his momma, big and soft. Melting brown. I'll know when they're right. She always said held give the girls hell. And he would...if there were any girls.

CLOSE - NEVILLES PROFILE - LISA IN B.G. OUT OF FOCUS

He is looking past fountain.

NEVILLE

Did you find ... your people?

HOLD SHOT - Lisa in FOCUS, not looking at Neville.

LISA

Yes. Right where we put them down. We talked a while.

(beat)

And then something happened.

HOLD SHOT

FOCUS on Neville again. He glances through fountain at Lisa.

NEVILLE

Oh...?

MED. SHOT - LISA - NEVILLE IN B.G. OUT OF FOCUS FAR SIDE OF FOUNTAIN

Lisa walks slowly back and forth, not looking at Neville, profile to us.

LISA

A couple of Matthias' people were out there...

HOLD SHOT

Neville in FOCUS, looking at Lisa, interested.

NEVILLE

Did you take care of them?

REVERSE SHOT - LISA THROUGH FOUNTAIN NEVILLES POV

Lisa turns to fade him now, angrily.

LISA

NO. I did not. I didn't do a
goddamned thing but look and choke
and run.

MED. CLOSE - NEVILLE THROUGH FOUNTAIN - LISAS POV

He looks puzzled at her angry response. As she continues,
his expression changes to one of compassion.

LISA (O.S.)

Because one of them was a dead baby
Stillborn, like all of them. And the
other one was its mother. And
because I don't go around shooting
mothers and babies anyhow...

CLOSE SHOT - LISA

LISA

...and because In nine months I
could be on my knees right where she
was...

VERY CLOSE ZOOM SHOT - NEVILLE THROUGH FOUNTAIN

His reaction to Lisa's announcement of possible pregnancy.

NEVILLE

What are you talking about?

CLOSE SHOT - LISA - SITTING ON EDGE OF FOUNTAIN

She is turned away from Neville, looking INTO CAMERA, still
angry.

LISA

Well, now, man, I'm not sure. I
mean, I missed my appointment with
the obstetrician and he was out of
rabbits anyhow. But I was sick as a
hound dog this morning and right now
I feel like I've been eating weeds.

CLOSE NEVILLE'S REACTION

NEVILLE

Well I'll be damned...

CLOSE - LISA

turns toward him.

LISA

That is a damn good bet.

LONG TWO-SHOT - DOWN ANGLE

Neville walks around fountain to join Lisa. She turns, looks
up at him, rises. They embrace, kiss, walk toward garage
entrance together.

VERY CLOSE SHOT - PENLIGHT BEAM, DIRECTLY INTO CAMERA

FRAME is FILLED with LIGHT. It moves a little back and
forth.

NEVILLE (O.S.),

Does that hurt...?

RICHIE (O.S.)

A little ... yeah, it hurts. How about off man?

MED. GROUP SHOT - NEVILLE, LISA. RICHIE IS IN BED

Richie's color is now clearly returning. His hair is perhaps dark blond, light tan. Lisa is smiling. So is Neville.

NEVILLE
A week ago, that much light would have driven you crazy.

Richie LAUGHS, snaps his fingers. He is a tough young man, not easily impressed, but his recovery has made him demonstrative.

RICHIE
(sings)
...I'm beginning to see the light...

NEVILLE
(to Lisa)
He's doing fine. We can move him any-time now.
(to Richie)
Get some rest. You're going to need it.

MED. TWO SHOT - LISA AND NEVLLE WALKING INTO MAIN APT.

LISA
Move him...?

NEVILLE
Sure. I'll have another batch of the serum ready in a few hours, and that's It. We'll load up the Land Rover in the garage, meet Dutch and the others and head out. How about the Sierras? Maybe Washington...it doesn't matter.

CLOSE SHOT - LISA

who smiles with delight at the news.

MED. TWO SHOT - LISA AND NEVILLE

Neville goes to his laboratory workbench. Lisa calls back to Richie. CAMERA STAYS ON LISA.

LISA
What you want to eat, honey?

RICHIE (O.S.)
Gimme some more of that great chicken soup...Ugh!

Lisa LAUGHS, goes to cabinet for soup, takes it to stove.

LISA
(to Richie)
Listen, you feel like coming out here to eat it?

RICHIE (O.S.)
Sure. You better ask the man, though.

LISA

Hey...

CAMERA PANS TO NEVILLE, grinning.

NEVILLE

All right. Put on that robe I brought you. And walk easy. You may feel a little giddy.

Lisa WALKS INTO FRAME, kisses Neville.

LISA

He's been giddy for 18 years.

Lisa has a gun, wears her sunglasses and a shoulder purse.

NEVILLE

What are you up to?

LISA

You say we're going to leave. I'm going to hit the stores. What I pick up today, you're going to be seeing for a long time.

Neville pauses in his work, looks concerned.

NEVILLE

Why don't you skip it. In those stores, some of them...

LISA

(laughing)

The most dangerous thing I ever came across in those stores was ... you.

(seriously)

Look, I got my gun.

MED. SHOT - LISA AND NEVILLE - ANOTHER ANGLE

Neville shrugs, half-smiling.

NEVILLE

Watch yourself. Stay on the round floors, close to the doors in the light...and if you see anything, shoot.

LISA

(impatiently)

Sure. And honey...

Neville glances up questioningly.

LISA

Can I have your credit cards...?

CAMERA FOLLOWS LISA INTO ELEVATOR. On the way down, she takes off her glasses. Her expression is one of fatigue. Under her scarf, the streak in her hair is much more evident. Her complexion seems lighter than before.

LONG SHOT - LISA DRIVING DOWN EMPTY STREET

MED. CLOSE - LISA IN CAR

MED. LONG - LISA WALKING ALONG STREET

She pauses to look in the windows of various shops. Doors are frequently open, window displays fallen down, cars parked along street are rusted, flat tires, etc. In one or two

cars, one can SEE a hint of a decayed CORPSE.

CLOSE - RICHIE EATING SOUP

dressed In Neville's robe, many sizes too large for him. He eats slowly, reflectively. In B.G., Neville is preparing to draw more blood.

RICHIE
Is that going to be for me...?

NEVILLE
No, you don't need any more. This Is for Lisa. She has to get it before...

RICHIE
Before she goes bad like I did. Lemme ask you something. Would that stuff work on say Matthias?

MED. SHOT - NEVILLE ON BED, RICHIE BESIDE IT

Richie helps Neville, draw blood. Pint bottle on table.

NEVILLE
It might. There's no way to tell for sure.

TWO SHOT - NEVILLE AND RICHIE

RICHIE
There's one way...

MED. SHOT - NEVILLE ON BED, RICHIES POINT OF VIEW

NEVILLE
Forget It. We've got...what? Six, eight kids to look after including Dutch. I can't use any more of my blood till we're clear of this place and I can afford the weakness...

CLOSE - RICHIE

RICHIE
How about mine?

CLOSE - NEVILLE

NEVILLE
Later. In a month...if your blood count is good, if you gain weight...but not soon.

TWO SHOT - NEVILLE AND RICHIE

Neville pulls needle. Bottle is full. He wipes arm with cotton, stands up, stretches.

RICHIE
That's not all of it, Chief. If there was a cow that gave two quarts of that serum a day, you still wouldn't
(beat)
... go to Matthias,

As he says the last part of speech, it is clear that Richie is formulating for the first time what he thinks should be done,

MED. LONG TWO SHOT - ON ROOF

There Is a kind of pillbox on the roof formed of sandbags. Topside is mounted a light machine gun aimed toward the roof access way. Neville is sitting on sandbags, Richie standing.

NEVILLE

Okay, you're right. The hell with them.

RICHIE

But... they're part of the human

race

NEVILLE

You say. Your sister says. But when the wheel topped turning, I got left with the decisions and I say Matthias and his collection of loonies even cured...would ruin a fresh start.

CLOSE - RICHIE

He is angry in turn.

RICHIE

You come on real strong like You'd wipe out the whole Family If I told you where they hole up.

CLOSE - NEVILLE

His Interest is aroused. Does Richie know where the Family stays?

NEVILLE

The rat's nest? Just try me.

MED. LONG SHOT - RICHIE

He has walked away from Neville. Now he whirls.

RICHIE

All right. They're down In the Federal Court building. That's where they stay. Go, man, go.

CLOSE SHOT - NEVILLE

stands at pillbox, his arm over canvas coveted machine-gun. His expression changes from disbelief to astonishment.

SERIES OF FLASH CUTS:

Federal Court building, Neville drinking, looking out at building as on p. 26

NEVILLE

So that's where they were all the time,

CLOSE SHOT - RICHIE

Smiles wryly.

RICHIE

Well, what are you waiting for? Aren't you gonna go zap em? Kill, you got to kill

CLOSE SHOT - NEVILLE

He looks a little sheepish, between anger and laughter.

NEVILLE

There's no time now. I've got to go
set it up with Dutch for tomorrow...

CLOSE - RICHIE

He smiles at Neville, his liking and respect returned.

RICHIE

Gee, you really a mean ass, ain't
you?

MED. CLOSE TWO SHOT

Neville smiles at him.

NEVILLE

I was, you little bastard 'till I
got mixed up with you and your
sister and the rest of the
Katzenjammer kids.

They exchange looks of real affection.

DISSOLVE TO:

LONG SHOT - NEVILLE DRIVING

We SEE him DRIVE UP to the house in which Dutch and the
others live. Dutch COMES OUT to meet him. CAMERA CLOSSES TO
MED. TWO SHOT.

DUTCH

Richie...?

NEVILLE

Beautiful. The staff works. I've got
blood drawn to make up some for
Lisa. We'll start on the rest of you
in a week or so.

DUTCH

You're using a lot of Juice, Doc.
How do you feel?

NEVILLE

Fine. No problem.

They walk, looking into canyon.

DUTCH

It's a nice world. Somebody ought to
do something with It.

CAMERA MOVES TO CLOSE SHOT- NEVILLE

NEVILLE

Its all ours, Dutch. Can you be
ready to travel in the morning?

CLOSE SHOT - LISA IN STORE

In wine shop. She HUMS, smiles, reaches up and takes from
shelf a bottle of wine, examines it critically, puts it in
her large cloth shopping bag.

CLOSE - RICHIE - INT. NEVILLES APT.

He is talking earnestly.

RICHIE
not all that different from them,
man. You got to try. Right? You
can't walk away. Don't you see?
You're a good man...

CAMERA PULLS OUT showing Richie dressing, pulling on a
shirt, talking to the bust of Caesar now on a shelf, still
wearing the overseas cap,

RICHIE
But you don't listen. You go your
own way. Well, this time It's gonna
be my way, you know? My way

He is dressed now and walks purposefully toward elevator. He
pauses, looking at arsenal, goes over, picks up a
flashlight, finds a scrap of paper, writes something on it,
puts in gun barrel. ENTERS elevator. CAMERA FOLLOWS IN MED.
SHOT of Ritchie's FACE as ELEVATOR DOORS CLOSE.

MED. TWO SHOT - NEVILLE AND DUTCH

DUTCH
Sure. Where are we going?

CAMERA MOVES IN TO CLOSE SHOT - NEVILLE

NEVILLE
Away. Somewhere no one bothered with
before, on a river nobody dammed, in
mountains that were too far to build
highways to. Where everything we
do...

CAMERA PULLS OUT TO TWO SHOT WITH DUTCH

DUTCH
...will be the first time it's been
done there

Neville and Dutch LAUGH, exchange grins.

NEVILLE
You've got the idea.

DUTCH
Like we were the first people only
this time don't trust no snakes.

They LAUGH. CAMERA PULLS OUT TO MED. TWO SHOT. Neville and
Dutch walking back to his car.

DUTCH
You want as at your place, the crack
of dawn, huh?

Neville's reverie is interrupted.

NEVILLE
Huh? Oh, yes. Right.

CAMERA HOLDS as they shake hands then MOVES to LONG SHOT as
Neville drives away. Dutch waves, watches him go.

DUTCH
See you, tomorrow, Moses.

MED. CLOSE - LISA IN STORE

undressing, trying on dresses In front of a large, three-panel mirror. She stands nude in the shadow, changing to a new dress. She steps into medium light before mirror, sees that she is much lighter, her hair is heavily streaked.

SHOT - RICHIE- WALKING

in a fine mood, doing a dance step now and then, hands in pockets. He pauses in front of leather goods store.

MED. SHOT - RICHIE COMING OUT OF-STORE

He now wears an expensive leather jacket such as he could never have afforded In the past. He walks on.

MED. CLOSE SHOT - ELEVATOR DOOR - INT. NEVILLES APT

door opens as SHOT begins. Neville puts left toward liquor at blast of Caesar.

NEVILLE

Well, I wonder if we'll have room
for you

He strolls to balcony, looks out over plaza, fountain.

NEVILLE

Richie...
(beat)
Richie...

Neville frowns, turns back toward interior of apt.

ZOOM SHOT - PIECE OF PAPER - NEVILLES POINT OF VIEW

as CAMERA FOCUSES on the note, stuck in the barrel of the gun nearest Neville. Neville walks rapidly INTO FRAME, heading for note. CAMERA FOLLOWS TO MED. SHOT. Neville reads note.

NEVILLE

going to find out who's right: you
or me...

He frowns quizzically.

NEVILLE

Who's right? You or ... me...

CLOSE - NEVILLE

looks up, suddenly understanding the note's meaning.

NEVILLE

Matthias ... my God, that stupid
kid!

Neville rapidly begins loading up on equipment. He takes down grenades, a satchel-charge, extra clips for the stun gun, flashlight, etc.

MED. SHOT - NEVILLE

Slings stun gun over shoulder, turns, RUNS into elevator.

WIDE ANGLE SHOT - COURT BUILDING - RICHIES POINT OF VIEW

MED. REVERSE SHOT - RICHIE

Looks up at the imposing building, his eyes traveling along its front. He looks wary, as if he wishes he had not embarked on this particular venture. Then he shrugs, starts up steps.

MED. SHOT - RICHIE

going up steps. Pauses at the dark open door, then walks In quickly, impulsively.

MED. SHOT - NEVILLE PILING EQUIPMENT INTO CAR

CLOSE SHOT - LISA - IN STORE

sitting at cosmetics table now, SHOT over her shoulder, INTO MIRROR. Her face is light, hair blond, eyes green. She smears-dark pancake makeup on cheek, trying desperately to pretend to herself that she is not changing over. Her light hand slows down at she sees the hopelessness of it. Her face reflects fear and hopelessness.

MED. SHOT - RICHIE

walking into court building, CAMERA FOLLOWS as Richie walks down dark deserted corridors. They seem almost to form a maze,

CLOSE - RICHIE

as he rounds a corner, he stops, looks up, mouth open In horror. CAMERA PULLS OUT RAPIDLY UP ANGLE, past shoulder of SOMEONE or SOMETHING RICHIE is staring at.

MED. CLOSE REVRSE SHOT - UP ANGLE - STATUE

It is a very large statue of Justice, holding scales and sword. CAMERA moves up to VERY CLOSE SHOT on FACE, blinded eyes.

REVERSE SHOT - RICHIES REACTION

He is relieved, but still fearful, almost ready to run. He turns, about to retrace his steps, perhaps to give it up, to leave.

MED. SHOT RICHIE FROM DOWN CORRIDOR

as he turns back, he is grabbed on both sides from shadows.

CLOSE - RICHIE

CLOSE - ONE OF MATTHIAS' CREATUR3S

In this SHOT and following, the shook effect of their eyes and dead white faces should be maximized.

CLOSE SHOT - OTHER CREATURE

CLOSE - RICHIE

face paralyzed with fear, as they drag him OUT of CAMBRA FIELD OF FOCUS.

LONG SHOT - NEVILLE IN CAR

rounding corner suicidally, headed for court building. We notice for first time that it is well into the afternoon, the sun standing fairly low in the sky.

CLOSE - NEVILLE IN CAR - FRONT VIEW

Face grim, determined. He twists wheel viciously as he

rounds another corner.

CLOSE - RICHIE

held between his two captors. Matthias voice is soft, reassuring.

MATTHIAS

What is your name?

Richie tries to answer, but is near panic. CAMERA MOVES TO VERY CLOSE SHOT OF RICHIE.

MATTHIAS

What Is your name? Once you were among us...

MED. SHOT - NEVILLE IN CAR

arriving In front of court building, drives up on Sidewalk, up on steps if possible, piles out of car, gets equipment, runs into building.

CLOSE SHOT CANDLE - RICHIE IN B.G. OUT OF FOCUS

This scene is in courtroom where Neville was brought earlier. Candle gutters, focus goes to Richie.

MATTHIAS (O.S.)

All right, Richard. Why did you come back here?

Richie is getting a little control back, He is still terrified, but his belief in his mission has returned.

RICHIE

I came to help you. You know the man...

Matthias' voice is low, without inflection.

MATTHIAS (O.S.)

Neville...

RICHIE

That's him, yeah. Listen, he's got a serum for...

MATTHIAS (O.S.)

For...?

CAMERA MOVES IN FORCLOSE SHOT - RICHIE

RICHIE

...for what's wrong with you. If you could just talk to him, get with him ... then everybody could be

MATTHIAS (O.S.)

Yes, everybody could be..?

Richie swallows. He does not like to use the word.

RICHIE

... Everybody could be...normal again.

TRANSITION TO MED. LONG SHOT- RICHIES POV

Matthias behind table, a candle to one side of him. He wears his glasses.

MATTHIAS
We could be as we were before?

RICHIE (O.S.)
Yes. I guess so. The way we were...

His voice trails off. From this point on, with each successive speech, Matthias gets CLOSER, looms LARGER. ANGLE OF SHOT becomes slightly up. Matthias walks around table. CAMERA HOLDS ON HIM.

MATTHIAS
(wearily)
The way we were... Is that what Neville thinks we want? It that why he sent you...?

RICHIE
No, listen: he didn't send me...

Matthias removes his glasses as he approaches Richie.

MATTHIAS
(loader, irrationally)
Oh, yes. He did send you, One way or the other, you came back to offer us something from his world, to change us back, cripple us, destroy our dedication to what must be done.

RICHIE (O.S.)
I was almost like you, but he saved me ... brought me back. He wants as all to go away from here...

MATTHIAS
He damned you. Don't you see? If 'you had come over, if you had the marks, I wouldn't have to do...this!

Matthias looms huge, terrifying. His hands are below FRAME but as his speech concludes, he moves his arm, shoulder brutally.

VERY CLOSE REVERSE SHOT - RICHIE

His eyes stare, his mouth is open. He stands for a moment, strangling. Blood rushes out of his mouth and he falls. CAMERA FOLLOWS HIM DOWN, FOCUSES on his dead face.

MATTHIAS (O.S.)
Prepare the Family. Tonight I think Neville might come out.

MED. SHOT - NEVILLE IN CORRIDOR

At first we SEE the BEAM of his FLASHLIGHT as he moves INTO SHOT. He is looking for the courtroom he remembers.

NEVILLE
So many damn rooms ... it could take all day...

He glances at his watch, moves on. CAMERA TURNS, shows him moving away, beginning to trot.

CLOSE SHOT - MATTHIAS IN COURTROOM

talking as SHOT OPENS. CAMERA MOVES OUT quickly to LONG SHOT revealing Family gathered in their rags with spears, knives,

etc.

MATTHIAS

... so the time has come. Tonight we
must bring him down. If he leaves,
one day he will come back and
destroy us. Tonight, tonight,
tonight...

The Family picks up Matthias word like a CHANT "tonight,
tonight."

MED. LONG SHOT - LISA

It is dark now. She is walking out of store, arms filled
with bottles, packages. She wears glasses, scarf. We do not
see her face. CAMERA MOVES IN toward her slowly. O.S. we
HEAR the FAMILY moving down the street close by. Lisa stops,
freezes, turns toward SOUND.

LONG SHOT - THE FAMILY LISAS POV

They are marching down the street half a block away,
perpendicular to the street upon which Lisa stands.

MED. CLOSE - LISA - BACK VIEW

We see Lisa's back as she watches Family marching past in
B.G. They carry candles, chant.

FAMILY

...outside the Family, there is
nothing at all...

As we watch, Lisa stands frozen. Then she lets her packages
slowly slip from her arms.

VERY CLOSE SHOT - BOTTLE OF WINE SLIPPING FROM LISAS HAND

The bottle falls to the pavement, breaks. The red wine soaks
the sidewalk.

MED. CLOSE - LISA

This is still a BACK SHOT. She slowly reaches up, pulls off
her scarf, tosses away her sunglasses. As her hair is
revealed we SEE It is now almost pure silver (not white,
silver). She begins walking toward the street where the
Family marches. It is dusk now, almost dark. CAMERA HOLDS as
Lisa gets smaller, walking into distance,

MED. SHOT - DOOR IN CORRIDOR

Neville moves INTO FRAME approaching the door slowly,
carefully. He stands next to door, out of the way, opening
It with his fingertips When it is loose, he kicks It open
quickly. Inside it is pitch black. Neville stands in
corridor, next to door, back against the wall. He cannot see
inside.

CLOSE - NEVILLE

He is sweating now. In the darkness he cannot handle himself
as well as in the lights. He swings his penlight inside,
looks around quickly. He sees nothing but the table and a
few smoking candle stabs on It. He hears a sound, a
scuttling, as If someone were tip toeing from one place to
another.

Neville pulls a concussion grenade out of his satchel, pulls
the pin with his teeth, holds it in his left hand. He turns,

tosses the grenade into the room and covers his ears. The EXPLOSION is deafening, sounding down the corridors.

SEQUENCE OF FLASH CUTS:

This is very brief - DARKENED HALLWAYS AND CORRIDORS as the booming SOUND of the EXPLOSION moves along them.

MED. CLOSE - NEVILLE

From Inside room where grenade has gone off. In the dim light, bluish smoke drifts. We SEE NEVILLE at edge of door.

NEVILLE
Well, Matthias don't you have
anything to say?

There Is silence. Neville waits, then dives Into ROOM flashlight held out to one side, stun gun ready. He lies on his belly scanning room. It seems empty.

NEVILLE
Preach to me, brother...

CLOSE - NEVILLE ON FLOOR

He lies looking from side to side. It is still silent. Then his flashlight stops.

LONG SHOT - UP ANGLE - JUDGES BENCH AND SEAT

CAMERA ZOOMS IN ON RICHIE dead in judges seat. We SEE Ritchie's head thrown back, blood still oozing from his mouth, eyes open.

CLOSE SHOT NEVILLES REACTION

His expression is hard, bat it is obvious that the boys death has moved him.

NEVILLE
What a waste, Richie, what a stupid
waste.

He turns and walks slowly back toward CORRIDOR. CAMERA REVERSES TO DOWN ANGLE SHOT, from behind the bench, centered on Neville, across Ritchie's body.

MED. LONG SHOT - FOYER OF COURT BUILDING

Neville walks INTO SHOT, downcast. He looks up.

LONG SHOT- EXT. COURT BUILDING

It is night. Neville frowns.

NEVILLE (O.S.),
Lisa...I've got to get back...

MED. LONG SHOT -NEVILLE RUNNING DOWN STAIRS TO CAR

He runs, jumps INTO CAR, races AWAY, headlights on.

CLOSE SHOT - CAR HEADLIGHTS

MED. SHOT - STREET - NEVILLE'S POINT OF VIEW

We SEE EMPTY STREET ahead. Then, on one side, a dark FIGURE Avoiding Neville's headlights, throwing something. Move to CLOSE SHOT of windshield, as bricks hits, shatters it.

MED. SHOT - CAR FLASHING THROUGH STREETS

MED. SHOT - STREET - NEVILLE'S POV

As he rounds corner, we SEE DARK FORMS pushing a car out to block him. They scatter as Neville approaches.

CLOSE - NEVILLE IN CAR

He twists wheel to avoid collision.

MED. SHOT - NEVILLE'S CAR

He manages to avoid the car Matthias' creatures have pushed in front of him, but he sideswipes car at curb, goes out of control, crashes into storefront.

MED. SHOT - INT. WRECKED STORE - DOWN ANGLE

Neville's car amidst dust, smoke, debris inside wrecked toy store. SHOT is past HUGE HEAD of MICKEY MOUSE. Store is full of figures of clowns, animals, bizarre toys.

MED. CLOSE - MANIKIN

Another huge toy smashed by Neville's car. Neville rises INTO FRAME, stun gun ready, small cut on head. He rubs away blood, squints outside. CAMEA HOLDS as he steps over debris INTO STREET.

SEQUENCE OF SHOTS - NEVILLE RUNNING

We see him in CLOSE SHOTS, MED. SHOTS, DOWN AND UP ANGLES, running through silent empty street.

MED. SHOT - NEVILLE PAUSING TO REST

He stands against the side of a building, breathing deeply. He is weakened by the loss of blood in making serum. Then a spear or arrow STRIKES the bricks next to him. He whirls, shoots.

REVERSE SHOT - CREATURE FALLING

This SHOT is from beyond the creature who has tried to kill Neville. Neville is in far B.G., stun gun aimed at the creature. The creature lies on the pavement, bleeding, twitching. CAMERA HOLDS as Neville begins running again, this time directly TOWARD CAMERA, running over the body of the thing he has killed.

LONG DOWN SHOT - NEVILLE RUNNING

We see him running from VANTAGE POINT above the street. He is about a half-block from the apartment. We see his APT. from this VANTAGE POINT ALSO. We see SEVERAL of the FAMILY in the street running toward Neville. He FIRES, still running. Cuts them down.

MED. WIDE-ANGLE SHOT - PLAZA - NEVILLE'S POV

He stands before the apt. The fountain is running, floodlights on. He is dog-tired, but relieved. He smiles and walks carefully INTO PLAZA, glancing at the shrubs and shadows.

SEQUENCE OF SHOTS - NEVILLE WALKING ACROSS PLAZA

We see fleetingly the profile of one of Matthias CREATURES IN THE SHADOWS, thus suggesting that there are many watching his progress. He stops in front of garage, presses button on his remote control.

MED. SHOT - NEVILLE WALKING INTO ELEVATOR

CLOSE SHOT - NEVILLE IN ELEVATOR

exhausted downhearted from Ritchie's foolish death. His eyes are closed.

MED. SHOT - ELEVATOR DOOR

SHOT is across int. of apt. It is dark. One candle is lit on chess table. This candle is in left F.G., VERY CLOSE FOCUS on candle as SHOT OPENS. As elevator door opens, FOCUS SHIFTS TO DOOR. Neville steps out. CAMERA CLOSES TO CLOSE SHOT. He frowns. Why is the apartment dark, bathed by glow of floodlights and a single candle?

NEVILLE

Lisa ... Lisa...

Lisa's voice is strange and distant, and odd quality in It as if it were being heard through water.

LISA (O.S.)

Yes...Robert...

Neville relaxes, puts down his gun. He walks a step or two toward the SOUND of her VOICE - by the draperies, now pulled to cover the balcony windows.

NEVILLE

Richie ... went to Matthias ...
he's...

MED. SHOT - SILHOUETTE OF LISA - NEVILLE'S POV

We see her standing, three-quarter-rear view. She is illuminated by very weak, bluish light of outside floods coming through draperies. Her VOICE still has that peculiar mechanical SOUND.

LISA

Yes, Robert ... I...know...

NEVILLE (O.S.),

You know?...How...?

CAMERA.MOVES IN FOR EXTREME CLOSE SHOT ON LISA. As CAMERA CLOSES, she turns so that her face is now illuminated by the -candle. When SHOT completes, Lisa stands revealed. Her hair is white, face deadly pale, eyes completely blank. As she turns, she speaks. When her turn is complete, so is the speech.

LISA

Matthias told me. It was ...
necessary.

ZOOM SHOT - NEVILLE LISAS POV

Neville's reaction to Lisa's change.

WIDE ANGLE SHOT - LISA AND FAMILY

SHOT is from behind Neville so that his back is the central POINT IN FRAME. Lisa moves closer to circle of light from candle, and from all sides, so do members of the Family. Matthias stands next to Lisa.

MATTHIAS

(mocking tone)

Come In, Neville... (laughs)

That sounds strange, doesn't it?

Come In, Neville.

He LAUGHS. Others grab Neville.

MED. SHOT - NEVILLE

He is dragged to chair at chess table.

MATTHIAS (O.S.)

I thought we might arrange a little
entertainment before time
for...concluding our business. All
right, brothers

SEQUENCE OF SCENES - DESTRUCTION OF APARTMENT

The Family, free at last to revenge itself, destroys
Neville's treasures, SHOTS of books torn down, ripped apart,
paintings SLASHED, sculpture SMASHED, furniture BROKEN,
wine-cabinet SMASHED -- his scientific equipment, his
cabinets of food, his arsenal are WRECKED AND DESTROYED. It
is as if the remote past has come forth to revenge itself on
civilization. At the end of the sequence, se SEE some of the
FAMILY setting FIRE to the draperies, the books, the
kindling left of furniture. One of the creatures begins to
SMASH the lenses of the balcony floodlights. During this
sequence, Matthias VOICE COMES OVER

MATTHIAS (O.S.)

We waited for you, Neville. So you
could see this the end of everything
you've done. You see? None of it was
real. It was a dream. Your art, your
science it was all a nightmare. And
now its done. It's finished.

The SHOT SURVEYS ruined apartment, burned books, slashed
paintings, wrecked scientific equipment -- the bust of
Caesar smashed, deserves a CLOSE SHOT.

CLOSE NEVILLES FACE - REACTION SHOT ACROSS CHESS.PIECES

He has lost, In the space of a few hours, a surrogate son, a
woman, and all the treasures he so painstakingly saved from
the wreck of this civilization. Everything except the blood
with which to make more serum.

MED. CLOSE SHOT - MATTHIAS - PROFILE SHOT

watching the conclusion of the destruction, smiling. Lisa
stands in B.G., listless, paying no attention. He speaks to
the family.

MATTHIAS

Brothers and sisters, our task is
nearly complete He is the last of
those who brought the Punishment to
us. We have cleansed, rolled away
his World. We go back now to a good
time. We will build...

CLOSE - NEVILLE

cuts in loudly.

NEVILLE

Coffins Matthias. Build coffins.
That's all you're going to need

CLOSE - MATTHIAS

pauses, stung.

MATTHIAS
Bring Mr. Neville along.

MED. CLOSE - NEVILLE

As the creatures start to walk toward elevator, he breaks free, dives away from them into what is left of his arsenal section of apartment. He clubs first creature with the butt of a broken rifle, throws it at the next. He grabs up a Pistol, fires point blank at two more. Matthias comes at him, a knife raised. The pistol is empty. Neville dodges Matthias, skirts toward center of room. Matthias following. Neville reaches down, lifts the head of the broken bust of Caesar, throws it at Matthias, knocks him down and out.

NEVILLE
Lisa...

He grabs her arm. She does not respond. He pulls her along he opens the refrigerator takes out the pint bottle of blood and stuffs it into his coveralls. Lisa neither resists, or helps. Neville grabs up the broken rifle.

MED.SHOT - INT. - GARAGE NEVILLE S POINT OF VIEW

Lisa tries to speak in her peculiar new voice.

LISA
Robert...

NEVILLE
Shhh

CAMERA PULLS BACK to reveal Neville and Lisa in F.G. in darkness of garage. In B.G. we SEE, up the ramp, brightly-lighted plaza area. Neville holds broken rifle, is studying the situation. He looks at his watch,

NEVILLE
Half an hour till sunup. We'll have to try it.

CLOSE SHOT - NEVILLE

Behind him, he hears the elevator starting-up again.

NEVILLE
Hell, I should have wrecked it.

LISA (O.S.)
Robert...

CLOSE TWO SHOT - NEVILLE AND LISA

In the B.G., beyond the lights of the plaza, we see the sky Is beginning to lighten. It is dawn, In the distance the silence is broken by the faint sound of a track motor coming through the streets. Neville makes sure the blood is secure, prepares himself to run. As he bolts forward, he pulls Lisa along with him.

NEVILLE
Now, Lisa, now!

MED. LONG SHOT - EXT. PLAZA - LISA AND NEVILLE RUNNING

As Neville and Lisa come up out of the garage we SEE the Family beginning to drift away at the edges of the floodlights as the first signs of dawn begin to show. Sound of truck, previously very faint almost sub aural, now becomes a little louder. Neville is obviously pulling Lisa, while she does not resist him, does not cooperate. They slow down in middle of the Plaza, near the fountain, awaiting truck.

MATTHIAS (O.S.)

Lisa.

His voice is soft, almost caressing. It is the same voice in which he addressed Richie before stabbing him.

MED. CLOSE SHOT - LISA AND NEVILLE

They look back and up--toward balcony of Neville's apartment.

VERY CLOSE SHOT LISA

She recognizes Matthias voice. Her face, expressionless, rapt, gazes upward, seeing him. We hear sound of truck in distance.

CLOSE SHOT - NEVILLE

He stares up, trying to spot Matthias. His hands work bolt of broken rifle.

REVERSE UP ANGLE SHOT - MATTHIAS ON BALCONY - NEVILLE'S POV

This is a SLOW ZOOM SHOT. Matthias stands on balcony in area between floodlights broken out earlier as Family member wrecked apartment. He leans over balcony outlined against lurid red glow of fire in apartment behind.

MATTHIAS

Lisa...

REVERSE DOWN ANGLE SHOT - LISA BELOW

Again, SLOW ZOOM to Lisa who stands looking up, shaking off Neville's hands.

MED. SHOT - NEVILLE

He stands before fountains hands outstretched to Lisa.

NEVILLE

Lisa...

CLOSE SHOT - LISA

Her head turns from side to side as the voices call to her.

CLOSEUP SHOT - NEVILLE

NEVILLE

Lisa, for God's sake, come on

MED. SHOT - LISA

She shakes her head, looking at Neville and turning to look once more up at Matthias.

MED. SHOT - UP ANGLE - MATTHIAS

Matthias looks about, discovers the ZULU SPEAR, cast aside on balcony by Zachary earlier. He picks it up, raises it above his head, his face twisted with hatred.

CLOSE SHOT - MATTHIAS FROM BEHIND

This is down angle shot from behind Matthias with Lisa, Neville below. Matthias, In F.G. throws spear with all his strength.

CLOSE SHOT - SPEAR INTO CAMERA

CLOSE SHOT - NEVILLE

The spear strikes him In chest. He falls backward into fountain, the bottle of plasma falling from his coverall.

CLOSE SHOT - TOP OF FOUNTAIN

We see Matthias across jet of water at top of fountain. As Matthias speaks, the water at top of jet turns red,

MATTHIAS

The bad dream is over, Neville.

Now we can sleep in peace.

MED. CLOSE - NEVILLE

He has fallen against pillar In center of fountain, bleeding profusely, but still alive. Then he HEARS A VOICE O.S.

LISA (O.S.)

Robert...Robert...

NEVILLE

Lisa, where are you?

Her voice is odd, quaky. It is not the voice we know. She lurks at the edge of the FRAME.

LISA

I came to Matthias, he knows...

MED. LONG SHOT - LISA IN SHADOW

The SUN Is now beginning to come ONTO PLAZAI Lisa must retreat as It gradually narrows the area of the plaza still In shadow.

LISA

to see that you were...

NEVILLE

Yes?

LISA

Evil, that Brother Matthias was right...

NEVILLE

I... love you.

LISA

I have to be part of something else

the Family, I have to have...

CLOSE - NEVILLE

His head Is back as the sun strikes the fountain. His eyes are open. When the sun reaches his face, his eyes do not blink. He is dead still, we HEAR Lisa's voice going on and on.

LISA (O.S.)
have to have The Family, Robert, do
you understand? You understand,
don't you, Robert?

We HEAR SOUND of GENERATOR, which has been In B.G. all
during this sequence. It COUGHS, CUTS OUT, COMES.BACK ON.

LONG SHOT - DOWN ANGLE - PLAZA WITH FOUNTAIN CENTERED

Neville is motionless In center. Lisa flits along the edge
of the receding shadow as the sun eats away the area. She
retreats back toward the smoking building.

LISA (O.S.)
The Family is everything, Robert
...I came back to the ... Family...

Her voice gets more and more distant as It FADES completely.

CLOSE SHOT - TOP OF FOUNTAIN

Again we HEAR GENERATOR CUT OUTO COUGH, COME ON, AND STOP.
Water In fountain matches this rhythm, stopping at last,
lights go out.

CAMERA MOVES IN SLOWLY ON NEVILLE - HOLDS

In SOUND TRACK WE HEAR LOUDLY the SOUND of the MOTOR. It
becomes quite LOUD. While CAMERA DRIFTS AROUND FOMUTAIN
SLOWLY. We HEAR SOUNDS of people getting out of the truck.
We HEAR VOICES. CAMERA COMPLETES ITS CIRCUIT OF FOUNTAIN. In
B.G. beyond fountain and Neville's body, we SEE the YOUNG
PEOPLE HE HAS FREED. They wear protective clothing,
sunglasses. They see him, walk slowly toward the fountain.

MED. SHOT - YOUNG PEOPLE IN GROUP

They stand in mourning around him. Then Dutch steps forward,
sees something in fountain.

CLOSE SHOT - HANDS REACHING INTO FOUNTAIN

Dutch reaches down into the red waters of the fountain,
lifts from it the bottle of blood, holds it up so that the
sun stands just behind it.

MED. SHOT - GROUP OF YOUNGSTERS

They look at the bottle.

CLOSE - DUTCH

He is obviously the leader now. He turns to the others.

SLOW ZOOM SHOT - LISA

She sits huddled in the shadows next to the garage somewhere
at the edge of the plaza. She looks helpless and very old.
Broken. She tries to cover her eyes and face.

GROUP SHOT DUTCH IN B.G. NEVILLES BODY IN F.G.

Neville's body is OUT OF FOCUS.

DUTCH
It's Lisa! Go get her!

Several of the youngsters go to her while the rest move to
the silent fountain and untie Neville's body. CAMERA MOVES
to SHOOT OVER Shoulder-shoulder.

CLOSE SHOT - DUTCH

We see In Dutch's face the same confidence and determination we knew in Neville. He watches impassively as they take Neville's body to the shadowed area and arrange it.

CAMERA BEGINS SLOW RISING SHOT

Dutch in F.G. One of the youngsters has driven the old truck up into the plaza. Lisa kneels beside Neville's body, touching his face, arranging his hands, mumbling confusedly, recalling the tomb scene of mother with stillborn baby. Neville's body is carefully wrapped in a blanket. Lisa CRIES OUT.

DUTCH

All right, lets move. We've got a long way to go.

CAMERA RISES TO LONG SHOT DOWN ANGLE OF PLAZA as Neville and Lisa are put in back of truck with youngsters all-around them. Dutch takes one final look around, climbs in truck. CAMERA NOW COVERS ENTIRE PLAZA AREA. Truck STARTS, PULLS AWAY. Plaza is now empty. We HEAR trucks MOTOR FADING in distance. HOLD SHOT. Then title appears on screen:

I AM LEGEND

FADE OUT.

THE END