SECTION 1

INT. BEDROOM(PRE-APOCALYPSE). MORNING
POV SHOT

P (O.S)
Breathing

The Protagonist (P) wakes up. A cat is lying on his neck. He grabs the cat and throws it away (the cat screams in anger).

INT. BATHROOM(POST-APOCALYPSE). MORNING

The protagonist (We also call him P, but in the post-apocalypse world he is in a beak-like gas mask. We don’t need to discuss whether he is the same person in the ordinary world) wakes up and sits up suddenly. He is sitting in a bathroom. P grips his hair.

P (O.S)
Moaning

INT. BEDROOM(PRE-APOCALYPSE). MORNING

P sits up and grips his hair.

INT. BATHROOM(POST-APOCALYPSE). MORNING

P sees his reflection in a broken mirror.

INT. BATHROOM(NEUTRAL SCENE). 6:30.AM

The clock shows it is currently 6:30am.

INT. BATHROOM(PRE-APOCALYPSE). 6:30.AM

Looking in the mirror, P is practicing ‘commercial smiling’. P smiles, becomes expressionless, then smiles again. Then he turns back to leave.

INT. BATHROOM(POST-APOCALYPSE). 6:30.AM

P leaves the ruined bathroom.
INT. STAIRWELL (PRE-APOCALYPSE). MORNING

P shuts the door, turns the key 3 times, then goes down the stairs.

EXT. ENTRANCE OF THE APARTMENT BUILDING (POST-APOCALYPSE). MORNING

P goes downstairs. A fallen telegraph pole lays in the foreground. Empty red cans (Harmony Cola/Milk) have been set on stairs one by one. P leaves the apartment building.

EXT. ENTRANCE OF A 7-11 (PRE-APOCALYPSE). MORNING

P enters the 7-11 to buy breakfast. Red empty cans lay beside the road.

INT. INNER OF A 7-11 (POST-APOCALYPSE). MORNING

P walks through piles of wreckage. Empty cans and electric appliances have been discarded and scattered on the ground.

EXT. COMMERCIAL STREET (PRE-APOCALYPSE). MORNING

P is walking through a commercial street. Buildings are traditional Chinese style. An artificial golden tree can be seen.

EXT. COMMERCIAL STREET (NEUTRAL SCENE). MORNING

SURROUNDING SHOT

The golden tree: artificial golden leaves, bronze coins and red strips of fabric hang from the tree branches.

EXT. A COMMERCIAL STREET (POST-APOCALYPSE). MORNING

P sits on a couch, beside a smiling Clown model. He stands up, touches the model’s head gently, as if the clown model is an old friend of his. This touch leaves an impression of his hand in the dust.

EXT. STREET (PRE-APOCALYPSE). MORNING

REARVIEW MIRROR PERSPECTIVE FROM A TRUCK

P is walking in the street. Many advertisements and pieces of trash are beside the road.
EXT. STREET(POST-APOCALYSE). MORNING

P is walking in the street. Many abandoned vehicles lie in the street, including a tip truck crashed in an ambulance. P walks toward an entrance of a metro station.

EXT. STREET(PRE-APOCALYSE). 8:30AM

P enters the entrance of the metro.

INT. PLATFORM(POST-APOCALYSE). MORNING

P is sitting on the platform of the metro. A train has been abandoned nearby.

INT. IN THE CARBINE OF METRO(PRE-APOCALYSE). MORNING

The train is full of people. The door opens, P and other passengers are pushed out.

EXT. RUIN OF CITY(POST-APOCALYSE). DAY

A crane falls in the same direction that the passengers are pushed out from the train in the previous shot.

INT. UNKNOWN(Neutral Scene). 8:58AM

A clock shows that the time is 8:58AM.

INT. LIFTROOM(PRE-APOCALYSE). DAY

The lift doors open. People rush in.

INT. RUIN OF A BOOKSTORE(POST-APOCALYSE). DAY

P walks through a bookstore. Some pictures lay on the floor: Skrik (The Scream) (Munch), the Persistence of Memory (Dali), the Raft of Medusa (Gericault). P stamps through these pictures.

A giant cross hanging on the wall collapses while P is passing by.

INT. OFFICE(PRE-APOCALYSE). 9:00AM

P sits in his unit and begins to work. A clock on the wall shows that the time is 9:00am.
INT. CORRIDOR OF THE BOOKSTORE(POST-APOCALYPSE). DAY

P is walking through the corridor. Many pipes can be seen on the ceiling. A pile of computer cases is in one side of the corridor. Photos have been stuck on them. Doodles can be found on the wall and floor. Some pieces of bones (maybe human or animal) are scattered on the ground, placed in a glass tank and in a suitcase.

INT. OFFICE(PRE-APOCALYPSE). DAY

A short animation is broadcasting on the screen of the computer in P’s unit. The animation is like an advertisement of a museum: silhouettes of animals in a corridor. The sequence of the shadows is based on evolution. The end of the corridor is the silhouette of a man.

INT. MUSEUM(POST-APOCALYPSE). DAY

P is walking in a corridor of a museum. Sculptures of the human body are set alongside the corridor.

INT. UNKNOWN(NEUTRAL SCENE). DAY

Photos of classic sculptures (David, Venus) and installation artifact Fountain (Duchamp).

INT. TOILET(PRE-APOCALYPSE). DAY

P is using toilet.

INT. TOILET(POST-APOCALYPSE). DAY

POV SHOT: APPROACHING THE DOOR OF THE TOILET

Outside the door of the toilet is the ruin of the museum (the exhibition hall of dinosaurs).

INT. MUSEUM(POST-APOCALYPSE). DAY

SPLIT SCREEN

P is wandering in the ruins of the museum.
A series of photos including four themes: 1. the images of the ruined museum; 2. the image of the museum in the pre-apocalypse world; 3. the conceptual extended images of the museum such as slaughtered animals and the pollution; 4. hints of scenes in later sections.

The photos are:

1. An octopus in a glass vessel filled with formalin
2. A broken deer specimen
3. A broken king crab specimen
4. A group of embryos (of human and other animals) in glass vessels filled with formalin
5. Specimens of breast-feeding animals in a broken showcase. The mother has lost her head. The glass reflects another group of skeleton
6. A moving pendulum
7. A group of monkey specimens
8. A blue peacock specimen
9. A dissected pigeon, with its organs hanging down
10. A microscope perspective of parasites (a dynamic scene)
11. Flayed animals in flooding blood
12. Collecting living bear’s bile (pictures on newspaper)
13. A mummy in a glass container
14. A Brahmin (cow with two heads)
15. An ugly ulcerated fish in formalin; its large open mouth with spike-like teeth (like the fish in story 4)
16. A carousel (likes that in story 5)
17. A worm in a dead broken tree. The worm is white, with blood around
18. Purple slender mushrooms (like those in story 2)
19. An empty beaker, anatomical cuts and drops of blood in a white tray
20. A big pale moon
21. A specimen of hammerhead shark (like those in story 4)
22. Sculptures in mud (like the scene in story 4)
23. A panoramic view of a factory; dark smoke floating from the chimneys. (like the photos in story 5);
24. A tree with altars from different cultures (The tree in story 4).

A clock. It is running in the opposite direction.
INT. RUIN (POST-APOCALYPSE). MID-DAY

CLOSE/CLOSE-UP SHOT

A worm is crawling. Suddenly a hand snatches it up. P stares at the struggling worm with greed and a hungry expression a few seconds.

INT. THE KITCHEN OF OFFICE (PRE-APOCALYPSE). MID-DAY

P is having his lunch.

INT. RUIN (POST-APOCALYPSE). MID-DAY

P lifts up his mask and swallows the worm.

INT. OFFICE (PRE-APOCALYPSE). MID-DAY (AFTER LUNCH)

A photo of leftovers.

EXT. RUINS OF THE CITY (POST-APOCALYPSE). MID-DAY

P is wandering in the ruins of the city.

EXT. A TUNNEL-LIKE STAIR (POST-APOCALYPSE). MID-DAY

P is going upstairs in a dark narrow tunnel.

EXT. THE TOP OF THE DAM. MID-DAY

P reaches the top of a great dam. He now can see the landscape outside the dam. The flooded city is displayed. A Ferris wheel and a broadcasting tower can be seen in a far distance. The wind becomes stronger. Sound of tidal wave.

SECTION 2

EXT. THE DAM. MID-DAY

This dam was used to protect the city from being submerged by the rising flood. It has been seriously damaged. The flood is now slowly withdrawing, and the dam is not functional. A ship crashed into the dam when the flood reached its peak. It has remained there.

P walks down from the dam.
EXT. THE FLOODED CITY. MID-DAY

P walks on a viaduct. Slender twisted mushrooms grow everywhere. The color of mushrooms mixes dark green, brown and purple. P pinches a piece of mushroom, ugly juice flows out from it. P throws the mushroom away.

EXT. THE FLOODED CITY. MID-DAY

The viaduct ahead collapses into deep water. With the descent of the terrain, buildings are submerged. Only a few tall buildings emerge from the water, including the broadcasting tower. The water is dark brown colored.

P stands at the edge of the fractured viaduct, sighs and goes back.

EXT. THE FLOODED CITY. MID-DAY

P goes down through the ramp of the viaduct. He probes the depth of water with a long stick, and the water is knee-high. He hesitates for a few seconds before he walks into the water. The water is incredibly dirty, and gray weathered rubbish and bubbles are floating. Plastic soup is the best term to describe this scene.

EXT. THE FLOODED CITY. MID-DAY

P walks toward a Ferris wheel. The Reclining Ferris wheel and facilities of the amusement park are reflected in the glass wall of the nearby building. The reflections are twisted.

INT. THE INDOOR AMUSEMENT PARK. MID-DAY

P enters an indoor amusement park. The building is full of wasted facilities, for example, a large clown’s head with a big mouth, hanging dolls, a Viking boat, sorts of personified objects, giant-sized tableware (P walks on the plates with forks and knives), and sunflower models. Mushrooms and tentacle-like plants can be seen. They are trembling slightly. Some silk-like plants (or maybe not plants but fungi) are hanging down from ceiling.

INT. THE INDOOR AMUSEMENT PARK. MID-DAY

P hears a man-made noise of a can. He notices that a stairway is blocked by a barrier. The barrier indicates maybe there are some people living here. P holds a crowbar and sneaks through the stairway. The shadow of large sunflower models fall upon the stairs.

(CONTINUED)
Human models along the way are intertwined with the tentacle-like plants, some of them are suspended by the plants.

P avoids triggering the alarm traps (empty cans on stairs or hung by wire) in his way. The cans are believed to be set as alarms.

INT. THE INDOOR AMUSEMENT PARK. MID-DAY

In a corridor, numerous plastic forks, knives and chopsticks are piled on the ground. Many of them are standing, looking like grass, or like spike traps. P goes through this corridor. He stamps and breaks the tableware.

INT. THE INDOOR AMUSEMENT PARK. MID-DAY

P sneaks toward a wall that is built from appliances, boxes and empty cans. P looks through the gaps of boxes and cans, and he sees a man (we call him B) in a gas mask. B’s clothes have many similar features to P’s. Many empty containers (cans and bottles) are around B. Some human models are in a corner. Posters and pictures are stuck on the wall. Finally P notices an unopened can that is on a desk behind B.

(* 2-a)

INT. THE INDOOR AMUSEMENT PARK. MID-DAY

P kicks the wall of piled rubbish and breaks in. Cans fall to the ground, and the wall collapses. B is frightened by P’s breaking in, however, he holds a knife in his right hand. Both of the men notice the can, and realize that the other is also focusing on the can. B moves to the can carefully, and switches the knife to his left hand. He plans to grab the can with his right hand.

INT. THE INDOOR AMUSEMENT PARK. MID-DAY

P dashes forward and attacks B fiercely, and finally kills him. B still holds the can after he dies. P steals the can from B’s hand.

REWIND EFFECT (REVERSE THIS SEQUENCE)
INT. THE INDOOR AMUSEMENT PARK. MID-DAY

P looks through the gaps of boxes and cans, and he sees a man (we call him B) in a gas mask. B’s clothes have many similar features to P’s. Many empty containers (cans and bottles) are around B. Some human models are in a corner. Posters and pictures are stuck on the wall. Finally P notices an unopened can that is on a desk behind B. (repeat the shot *2-a)

P takes a deep breath, and prepares for the assault.

INT. THE INDOOR AMUSEMENT PARK. MID-DAY

P kicks the wall of piled rubbish and breaks in. Cans are scattered and fall to the ground. He sees that B is lying on the ground. B holds a knife, and blood is pouring out from a wound on his neck. It looks like B has attempted a suicide. Through the lens of B’s gas mask, B sees P, and his eyes open bigger. But his pupils contract abruptly, and then extend slowly and tremble. His throat makes some unrecognizable sounds, as if he wants to say something. Finally B’s pupils spread. He dies.

INT. THE INDOOR AMUSEMENT PARK. MID-DAY

P gets the can from the desk. P notices the photo frame beside the can, and he stops for a few seconds. It is a photo of a common family in the ordinary world. He picks up the photo frame and looks at it. Then he puts it into B’s hand, picks up the knife, and wipes off blood with B’s clothing. The blade flickers in the darkness.

SECTION 3

INT. A ROOM OF WASTED BUILDING. NIGHT (3-1)

P sets empty cans on stairs one by one, and then he sleeps in a gorgeous bed without a mattress.

The scene is a shopping mall. Many beautiful but faded lanterns are hanging down from the ceiling. Body models are alongside the wall.

DIP

At midnight, P is awakened by the noise of the cans. He picks up his backpack and runs without hesitation.
EXT. THE TOP OF THE BUILDING. NIGHT

P is chased by some shadows. Those shadows look like B, and some of them are seemingly crippled. They don’t look like living things.

The backpack becomes heavier, which prevents P from running. An icon of 'overloaded' appears in the top right corner of the screen.

A shadow cracks the backpack, and all the things in it drop out. The things in the backpack are supposedly survival items, but they appear to be textbooks and examination papers. Without the backpack, P is able to run again.

The chasing continues. A shadow almost catches P. It snatches his gas mask. P tries to jump to another building but fails. He falls into the water.

EXT. IN WATER. NIGHT (3-2)

P falls into water, and keeps sinking into darkness. An enormous shadow is swimming slowly beneath him. The seaweed around P looks like claws and cages. Sharks can be seen.

EXT. BOTTOM OF THE SEA

P falls to the bottom of sea. Some odd creatures are surrounding him. They do not appear aggressive, instead they are curious. Chatting bubbles are above those creatures, but the contents in the bubbles can not be identified.

P finds that he can breathe. P stands up, and it appears that the water has gone.

INT. AN UNKNOWN CAVE

P enters a cave. A fresco on the theme of proliferation (Chinese pre-history/neolithic style) can be seen on the wall.

Eyes are peeping at P, and they close when P turns back.

THE CHARACTER OCCUPIES A TINY PROPORTION OF SCREEN, AND IT LOOKS LIKE THAT HE IS IN SPOTLIGHT.

P climbs up a pile of stones and rubbish, then he goes through the exit of the cave.
EXT. THE HOLE (3-3)

P now stands at the edge of a cliff (actually it is a broken viaduct). In front of him is a huge hole.

The viaduct goes down to the bottom of the hole. Sculptures of The Greats scatter in and around the hole. Alongside the sculptures there are wasted industrial productions and consumerist objects such as electrical appliances, satellites, and a McDonald’s Clown. The bottom of the hole is a mud swamp. Sculptures and rubbish in the mud are sinking. Bubbles rise from the mud. It looks as if the swamp is swallowing and devouring all things.

P goes forward a step. The viaduct collapses under him. P falls into the hole, together with plenty of pieces of rubbish. The empty cans make sharp noises.

SECTION 4

INT. A ROOM OF WASTED BUILDING. NIGHT (4-1)

The noise of empty cans wakes P up. He picks up his backpack and escapes.

EXT. THE TOP OF THE BUILDING. NIGHT

Shadows are chasing P. Those shadows move promptly. Probably they are mankind or human-like creatures. Tentacle-like shadows are shaking in the sky. The shapes of those shadows are similar to twisted trees or smoke. The blood-colored swirl-like clouds twist in the sky. Fireworks are launched from far away places.

One of the shadows cracks P’s backpack which is filled with photos. Photos of beautiful natural scenes scatter everywhere.

A shadow almost catches P. It snatches his mask.

EXT. THE VIADUCT. NIGHT (4-2)

P tries to jump to another building. But he fails and falls into the water. The surface of the water reflects P’s shape and the blood-colored swirl-like clouds in the sky. An eye opens in the center of the swirl.

POV SHOT
EXT. UNKNOWN PLAIN

P falls into a clump of bushes. It is totally a different world, and the shadows are gone. P stands up, and the leaves of the bushes behind him transform into peeping eyes.

P is in a vast, silent and dark plain. Sculptures are scattered in this area. A huge star is in the sky. The star is probably larger than the earth.

P keeps walking in bushes until he reaches an odd tree. Many religious buildings with distinctive styles of different cultures are on the altar-tree. The patterns on the bark look like eyes; these eyes are staring at P.

P touches the bark and he is sucked into the altar-tree.

EXT. IN THE TREE

RP, LIGHTEN EDGES EFFECT, CARTOON STYLE CHARACTER.

P finds a monkey tail on him. He pulls the tail out and throws it away. The tail transforms into a snake and runs away.

Different sorts of clocks are surrounding P; they are running in darkness. Some people are having a picnic under a tree. They eat colorful fruits. Most of the people are god-figures, but there are also representatives of mankind (e.g. Darwin, Marx). On the tree branches sit tiny spirits.

A fruit hangs on a strip of vine, the vine suddenly drops to the front of P with the fruit still on it. The fruit is guarded by the snake that is transformed from the tail, but P drives it away easily.

P picks the fruit off (with the sound effect of switching an old-style power switch), the light becomes dim. Leaves, buildings, and tiny spirits fall down from the tree.

Screaming and noise of the dropping empty cans.

P ignores the chaos, and eats the fruit. He picks up a fork and a knife, then disappointingly puts them down again. He picks the fruit by hand and puts it into his mouth.

ZOOM IN

The apple become the earth, and the camera moves into the sea.
EXT. IN OCEAN

P wakes up, and finds himself in water. Submerged buildings are around him.

THE VISUAL STYLE RETURNS TO PREVIOUS SECTIONS.

P is about to swim up, and a monstrous fish from beneath swallows him.

O.S. (swallowing)

SECTION 5

EXT. UNKNOWN PLAIN. DAY (THE SAME SCENE OF 4-2) (5-1)

P wakes up. He finds himself in front of the odd altar-tree.

He looks at the dark desert. Some sculptures, or dead trees are scattered in the vast plain (they are vague figures thus cannot be identified).

EXT. UNKNOWN PLAIN. DAY (5-2A)

P walks in the plain. P sees a person lying on the ground. A gas mask and an album lay beside him. The man is still breathing. The clothes of this man are similar to P’s.

EXT. STREET. DAY (5-2B)

O.S noise of a horn, braking and hitting.

P turns back. He is now unexpectedly in front of a modern office building.

EXT. A CROSS STREET. DAY (5-2C)

P turns back again, now he is at the center of a cross road. Stops signs are in every direction, and all traffic signals are red. A man in a suit is lying on the ground. P picks up the album aside the lying man and opens it. In the album there are photos of polluted landscapes.

EXT. A CROSS STREET. DAY (5-3)

P strangles the man to death. The man opens his eyes, and peacefully looks at P killing him. P then puts the album on the man’s chest.

(CONTINUED)
The surrounding buildings transform into roughcast, frameworks, and foundations, and they finally disappear (use dissolve effect).

Twigs grow up from the corpse. Green spreads out and covers the whole planet. His body becomes the earth. (zoom out)

EXT. THE NEW WORLD. DAY (5-4)

P wakes up (not in his mask but naked, and his face is not the same as that which previously shown). He opens his eyes and sits up. During the period of this action, the plants around him grow up. This is scene of blue and pure sky, gentle wind, and two rainbows shinning.

BLACK SCREEN

(O.S) Voice of alarm and empty cans.

EPILOGUE

INT. BEDROOM. MORNING (6-1)

A cat is lying upon the protagonist’s neck.

POV SHOT

INT. THE INDOOR AMUSEMENT PARK. MID-DAY (6-2)

POV SHOT, SHAKING

Empty cans are falling. A man in a beak shaped gas mask breaks in, with a blade-like weapon in his hand. The figure of the man is similar to P, however the light is too dim to identify him. There are some tiny differences between this invader and P.

The invader dashes toward the PCV character.

BLACK SCREEN