

• NUMBERS •
THE CHAOS

RACHEL WARD

Chicken
House

SCHOLASTIC INC • NEW YORK

Text copyright © 2011 Rachel Ward

All rights reserved. Published by Chicken House, an imprint of Scholastic Inc., *Publishers since 1920*. CHICKEN HOUSE, SCHOLASTIC, and associated logos are trademarks and/or registered trademarks of Scholastic Inc.

www.scholastic.com

First published in the United Kingdom in 2010 by Chicken House,
2 Palmer Street, Frome, Somerset BA11 1DS.

www.doublecluck.com

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without written permission of the publisher. For information regarding permission, write to Scholastic Inc., Attention: Permissions Department, 557 Broadway, New York, NY 10012.

"You Are Not Alone" lyrics by Robert S. Kelly (© R. Kelly Publishing Inc., 1994). Produced by Michael Jackson and R. Kelly, and released by Michael Jackson in August 1995 as the second single from his album *HIStory: Past, Present and Future, Book I* (© Epic Records, 1995).

Library of Congress Cataloging-in-Publication Data

Ward, Rachel, 1978—

Numbers 2 : the chaos / Rachel Ward. — 1st American ed.

p. cm.

Summary: Like his mother, Jem, when fifteen-year-old Adam looks in people's eyes he can see the dates of their deaths and now he sees the same date, six months in the future, in nearly everyone around him in the London of 2026.

ISBN 978-0-545-24269-1

[1. Psychic ability—Fiction. 2. Interpersonal relations—Fiction. 3. Grandmothers—Fiction. 4. Orphans—Fiction. 5. Death—Fiction. 6. Blacks—England—London—Fiction. 7. London (England)—Fiction.] I. Title. II. Title: Numbers two. III. Title: Chaos.

PZ7.W215576Nuf 2011

[Fic]—dc22

2010018294

10 9 8 7 6 5 4 3 2 1

11 12 13 14 15 16

Printed in the U.S.A.

23

First American edition, March 2011

The text type was set in Dante and Gothic 720 BT.

The display type was set in Trade Gothic Extended.

Book design by Christopher Stengel

JUNE 2026

ADAM

The knock on the door comes early in the morning, just as it's getting light.

"Open up! Open up! We've got an evacuation order on these flats. Moving out in five minutes. Five minutes, everybody!"

You can hear them going down the corridor, knocking on doors, repeating the same instructions over and over. I hadn't been asleep, but Nan nodded off in her chair, and now she jerks awake and curses.

"Bloody hell, Adam. What time is it?" Her face looks crumpled and old, too old to go with her purple hair.

"Half-six, Nan. They've come."

She looks at me, tired and wary.

"This is it, then," she says. "Better find your things."

I look back at her and I think, *I'm not going anywhere. Not with you.*

We've been expecting this. We've been camped out in the flat for four days, watching the floodwater rising in the street below. They'd warned everyone that the seawall was likely to go. It was built years ago, before the sea level rose, and it wasn't going to stand another storm with a spring tide to add to the swell.

We thought the water would come and then go, but it came and it stayed.

"S'pose this is what Venice looked like before it was washed away," Nan said gloomily. She flicked her cigarette butt out the window and down into the water below. It bobbed slowly along the street toward where the walkway had been. And she lit another cigarette.

The electricity was cut off that first night, then the water in the taps turned brown. People waded along the street outside, shouting through megaphones, warning us not to drink the water, saying they'd bring us food and water. They didn't. Instead we made do with what we'd got, but with no toaster and no microwave, and the milk going bad in the fridge, we were starting to get hungry after twelve hours. I knew things were bad when Nan peeled the cellophane off her last pack of smokes.

"Once these are gone we're going to have to get out of here, son," she said.

"I'm not going," I told her. This was my home. It was all I had left of Mum.

"We can't stay here, not like this."

"I'm not going." Statement of fact. "You can bugger off back to London if you like. You know you want to, anyway." It was true. She'd never felt comfortable here. She'd come when Mum got ill, and stayed to look after me, but she was like a fish out of water. The sea air made her cough. The big bright sky made

her squint. She'd scuttle back inside like a cockroach, fast as she could.

"Less of your language," she said, "and pack a bag."

"You can't tell me what to do. You're not my mum. I'm not packing," I said, and I didn't.

Now we have five minutes to get ready. Nan stirs herself and starts putting more things into her big plastic trash bag. She disappears into her room and comes out with an armful of clothes and a polished wooden box tucked under her arm. She moves around the flat surprisingly fast. I feel a tide of panic rising inside me. I can't leave here. I'm not ready. It's not fair.

I get one of the chairs from the kitchen and lean it up against the door handle. But it's not the right height to wedge the handle shut, so I just start grabbing whatever I can find and building a barricade. I push the sofa over, pile the kitchen chair on top, then the coffee table. I'm breathing hard, sweating between my shoulder blades.

"Adam, what the hell are you doing?"

Nan's tearing at my arm, trying to stop me. Her long yellow fingernails are digging in. I shrug her off.

"Get off, Nan. I'm not going!"

"Don't be stupid. Get some of your things. You'll want your things with you."

I ignore her.

"Adam, don't be so fucking stupid!" She's clawing at me again, and then someone's knocking on the door.

“Open up!”

I freeze, and look at Nan. Her eyes show me her number: 02202054. She's got another thirty years, near enough, but you'd never guess it. She looks like she could go any day.

“Open up!”

“Adam, please . . .”

“No, Nan.”

“Stand away from the door! Stand back!”

“Adam —”

A sledgehammer smashes the lock. Then the door itself is shredded. In the corridor there's two soldiers, one with the sledgehammer, the other one a gun. It's pointing straight into the apartment. It's pointing at us. The soldiers quickly scan the rest of the flat.

“All right, ma'am,” says the gunman. “I'll have to ask you to move that obstruction and evacuate the building.”

Nan nods.

“Adam,” she says, “move the sofa.”

I'm staring at the end of the rifle. I can't take my eyes off it. In the next second, maybe less than that, it could all be over. This could be it. All I have to do is make a move toward him. If it's my time, my day to go, that'll be it. *What is my number? Is it today?*

The barrel of the rifle is clean and smooth and straight. Will I see the bullet come out? Will there be smoke?

“Fuck off,” I say. “Take your fucking gun and fuck off.”

And then it all happens at once. The sledgehammer guy drops his hammer and shoves the sofa into the room like a

rugby player in a scrum, the guy with the gun tilts it up to the ceiling and follows him inside, and Nan smacks me, right across my face.

"Listen, you little bastard," she hisses at me, "I promised your mum I'd look after you, and I will. I'm your nan and you'll do what I say. Now stop playing silly buggers. We're leaving. And mind your fucking language—I told you about that."

My face is stinging but I'm not ready to give in yet. This is my home. They can't just take you away from your home, can they?

They can.

The soldiers grab an arm each and carry me out of the flat. I struggle, but they're big and there's two of them. It's all so quick. Before I know it, I'm at the end of the corridor and down the fire escape and they've put me in an inflatable boat at the bottom of the steps. Nan gets in beside me, dumps the bulging trash bag by her feet, puts her arm around my shoulders, and we're away, chugging slowly through the flooded streets.

"It's alright, Adam," she says. "It's going to be alright."

Some of the people in our boat are crying quietly. But most of their faces are blank. I'm still angry and humiliated. I can't understand what just happened.

I haven't got any of my stuff. I haven't got my book. Another wave of panic sweeps over me. I'll have to get out and go back. I can't go without my book. Where did I leave it? When did I last have it? Then I feel the edge of something hard against my hip and my hand goes down to my pocket. Of course, it's there. I haven't put it anywhere—I've kept it with me, like I always do.

I relax, just a little bit. And then it hits me. We're actually leaving. We're going. I might never see the flat again.

There's a big lump in my throat. I try to swallow it, but it won't go. I can feel the tears welling up. The soldier steering the boat is watching me. I'm not going to cry, not in front of him or Nan or any of these people. I won't give them the satisfaction. I dig my fingernails into the back of my hand. The tears are still there, threatening to spill out. I dig harder so the pain breaks through everything else. I'm not going to cry. I'm not going to. I won't.

At the transit center, we stand in line to register. There's one queue for people who have somewhere to go, and another one for people who haven't. Nan and I aren't chipped, so we have to show our ID cards, and Nan fills in forms for both of us requesting transport to London. They pin a piece of paper with a number onto our coats, like we're about to run a marathon, then they herd us into a hall and tell us to wait.

People are giving out hot food and drinks. We queue up again. My mouth waters when we get nearer the front and I can see and smell the food. We're four from the front when another soldier comes into the hall and starts barking out numbers, including ours. Our bus is ready. We have to leave now.

"Nan . . . ?" I'm so hungry. I can't go without getting something to eat, just something.

"Scuse me," I say, "can you let me through?"

There's no reaction. Everyone's pretending they haven't heard.

I try again, as the soldier repeats the numbers. Nothing. I'm desperate. I dart forward and shove my hand through a gap between two people and feel around blindly. My fingers find something—it feels like a piece of toast—and I pick it up. Someone grabs my wrist and holds on so tightly it hurts.

"There's a queue," he says firmly. "We're British. We know how to queue."

"I'm sorry," I say. "It's for my nan. She's hungry and we've got to go now."

I look up into the face of the man holding me. He's middle-aged, about fifty. Gray hair and a grim face, you can see how tired he is, but that's not what shocks me—it's his number. 01012027. Only six months to live. I get a flash of his death, too, and it's brutal, violent, a blow to the head, blood, brains . . .

I drop the toast back onto the plate and try to back away. The man lets go of my wrist, he thinks he's won, but he must have seen something in me, too, because his face softens and he reaches across, picks up the toast, and hands it to me.

"For your nan," he says. "Go on, son. Don't miss your bus."

"Thanks," I murmur.

I think about cramming down the whole piece there and then, but the man's watching me and so is Nan, so I carry the toast carefully outside, and when Nan and I are settled on the bus, I give it to her. She tears it in two and gives half back. We don't speak. I stuff mine in my mouth and it's gone in two bites, but Nan savors hers, making it last 'til we're out of town and heading east along the main road. The road's on a raised-up

strip of land with miles and miles of flooded fields all around it. The sun's come out at last and it's turned the water into a sheet of silver so bright you can't look at it.

"Nan," I say, "what if the whole world floods? What will we do then?"

She wipes a smudge of butter off her chin with her finger, and licks it.

"We'll build an ark, shall we, you and me? And invite all the animals?" She chuckles and picks up my hand with the one she's just licked. There are deep red crescents on my skin where I dug my nails in on the boat.

"What you done there?" she asks.

"Nothing."

She looks at me and frowns. Then she gives my hand a little squeeze.

"Don't worry, son. We'll be alright in London. There's flood defenses there and everything. They know how to do things properly there. We'll be fine. Good old London Town."

She puts her head back, closes her eyes, and sighs, happy to be heading home at last. But I can't relax. I have to write down the man in the queue's number before I forget it. It's shaken me up. You get a feeling for people's numbers, when you've seen them all your life. And his number didn't seem to match him. I'm feeling freaked out. I'll be better once I write it down.

I get my book out of my pocket, and record all the details I can remember: description (it's better when I know the names), today's date, the place, his number, how he's going to die. I write

it carefully, and every letter, every word, makes me calmer. It's all in there now, safe in my book. I can look at it later.

I put my notebook back. Nan's started to snore gently. She's well out of it. I look at the other passengers. Some of them are trying to sleep, but some are like me—anxious and watchful. From where I'm sitting I can see six or seven people who are still awake. We catch each other's eyes and then we look away again, without saying anything, like strangers do.

But just one moment of eye contact is all I need to see their numbers, a different number for each one—the different dates that mark the end of their lives.

Except these numbers aren't that different. Five of them begin in 01 and end in 2027 and two are exactly the same: 01012027.

My heart's pounding in my chest now, my breathing's gone shallow and fast. I reach into my pocket 'til my fingers find my notebook again. My hands are shaking, but I manage to get the book out and open it at the right page.

These people are like the man in the food line—they've only got six months left.

They're going to die in January next year.

They're going to die in London.