The Dead Walk Tonight

by Sean Elwood

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SPACE

Like salt on a piece of black construction paper, the stars shine and universe stretches for miles. The sun brightens up the empty space, but is soon eclipsed by the earth.

A few miles away, a large rock slowly rotates in all directions while heading in one direction. It silently glides through space like a silent predator.

EXT. CITY - DAY

The streets are crowded with all different varieties of vehicles. The drivers honk and scream at each other as they try to pull in front of others.

Those not in cars walk down the sidewalks. Most pass a Christianity stand, with a preacher, FATHER JOHN MICHAELS, and his helper lecturing the citizens.

# FATHER MICHAELS (Handing out flyers) Help build a better chapel by donating charity to the Lord! Help build a better place for the help of Lord forgiving your sins!

Again, most of those passing by ignore the stand, while others donate a bit of change; Father Michaels thanks them.

INT. TAXI - DAY

The seats are worn down and the windshield is cracked, while some of the cloth on the roof and the sides of the car tear down by each passing day.

BLAKE RASOR (27) sits in the back of the seat, staring out the window while he holds onto his messenger bag. The TAXI DRIVER switches on the radio.

The RADIO DJ crackles in.

RADIO DJ —And there are two collisions on 6th and Breckham. Traffic is backed all the way to the intersection of Haze and Huntress Rove. I suggest those heading downtown walk and get some fresh air.

Blake sits forward.

BLAKE Is there any way you can go around? I'm kind of in a hurry.

The taxi driver looks at Blake in the rearview mirror.

TAXI DRIVER You heard the radio. There's no way we can get in or out.

Blake slumps back in his seat. He looks at his watch and then back out the window.

BLAKE (Giving up) Okay, I'll walk.

He gets out. The taxi driver tries to stop him.

EXT. CITY - DAY

The taxi driver rolls down his window as Blake pulls out his wallet.

BLAKE

How much?

TAXI DRIVER

\$12.46

Blake hands him the money.

BLAKE

Thanks. Keep the change.

The taxi driver rolls his window up as Blake walks away. He walks down the sidewalk towards the preaching stand. He passes by, but Father Michaels stops him.

FATHER MICHAELS BLAKE "People who cover over their sins will not prosper. But if they confess and forsake them, they will receive mercy."

> BLAKE Look, I'm not a Christian.

FATHER MICHAELS I try not to convert those to Christianity. I try to help them help the religion itself. Blake sighs and pulls out a few dollars. He hands it to Father Michaels.

BLAKE Here. Are you happy?

Father Michaels takes the money.

FATHER MICHAELS May God bless you for all eternity.

BLAKE Yeah, well, unfortunately I don't believe in Him.

Blake begins to walk away.

FATHER MICHAELS If you ever get in any troubling problems, you're always able to turn to God for the answers!

INT. CLOTHING STORE - DAY

Only a few customers roam the store, studying the clothes they hold in their hands. Blake walks in and walks over to the check-out line.

SYDNEY RASOR (26) wears a headset while she tenders a customer's clothing. She stuffs it in a bag and hands it to the customer as Blake walks up her. The customer leaves.

SYDNEY

Blake! Hey!

BLAKE

Hey.

They kiss.

SYDNEY Happy birthday.

BLAKE

Thanks. (Beat) How's work?

SYDNEY Slow, but good nonetheless. BLAKE

That's good. So are we still up for dinner tonight?

SYDNEY You bet. Is that why you came here? To remind me?

BLAKE

Well, I also need to tell you that this weekend I have a meeting down in San Salvador.

SYDNEY Oh...Really, wow that's kind of late to know about, right?

# BLAKE

Yeah, I know, I'm sorry it's just that I've been so busy working and getting prepared and everything my mind has sort of drifted away from...telling you.

There's a moment of silence between them.

SYDNEY Okay, well, how long are you going to be there?

BLAKE

Only for a few days.

A customer walks up. Blake moves out of the way and Sydney greets her.

BLAKE I'll even get you a souvenir. Anything in mind?

SYDNEY Well, I don't know. What do they have in San Salvador?

BLAKE You know, I'm not really that sure either.

SYDNEY (To customer) \$7.32 (To Blake) Well, then you can just get me something you think I'd like. Then I might do that.

She bags the customer's clothes and hands it to her. The customer leaves and Blake gets back in place.

#### SYDNEY

Well, with such short notice of you going out of the country, I guess that means I can finally spend some time alone. Hang out with friends, get some things done...

## BLAKE

(Over-dramatic) Are you sure you're going to be find with me gone for four long, husband-less days?

## SYDNEY

(Playing along) Oh whatever am I to do?

Sydney giggles.

## SYDNEY

I'll be fine. I don't have to work this weekend either so I'll have a lot of time on my hands.

Blake nods. He searches around the store.

#### BLAKE

Where's Jeff? I thought you said he was working today.

SYDNEY

He's in the back. He'll be out here in a second. Why?

## BLAKE

We were going to go to the bar to watch some of the game.

#### SYDNEY

The bar? Please don't drink too much. You know how I hate---

BLAKE Yeah, you've told me a dozen times. I'll only have one or two bottles. Don't worry. He leans in for a kiss. Their lips barely touch when she pulls away.

SYDNEY Uh-uh. Let me get Jeff.

Blake smiles and straightens up.

SYDNEY (Into headset speaker) Jeff...? You're date's here...Yeah he's pretty sexy...

She lets out a girlish giggle. Blake smiles.

SYDNEY All right, I have to go hang up these clothes before my manager bites at my ass about it. Have fun.

BLAKE

Yeah...

She grabs a basket of clothes and walks away towards the back of the store. She passes JEFF BOLARSKY (25) who pats Sydney's shoulder as they pass each other.

JEFF What's up?

BLAKE Are you almost finished?

JEFF Just about. I need to clock out.

EXT. CITY - DAY

Blake and Jeff walk out of the store and onto the semicrowded sidewalk. They begin to walk in the direction of the Christianity stand.

Jeff smacks his gum.

JEFF So how's the wife? The job? The apartment? Life?

BLAKE Good, boring as hell, still standing, and like a box of chocolates. There's a brief moment of silence between them. They pass two sexy girls who look as if they could pose in a *Victoria's* Secrets magazine.

Jeff looks behind him and stares at their butts for a few good seconds. Blake catches him in the act.

## BLAKE

So how's the girlfriend?

#### JEFF

(Snapping out of daze) What? Oh, Bethany? We're done.

BLAKE

All ready? It's only been a few months.

JEFF She felt I was dating her for only her looks and not her personality.

BLAKE Dude, that's how you are with all your dates. Haven't you noticed that longest relationship you've

been in was only three months?

JEFF Really? They seem longer in my perspective. (Beat) I don't see why women don't like me more than they do with other guys. I mean, I have a funny personality and I buy stuff for them...

JEFF (CONT'D) BLAKE It's the thought that counts. It's the thought that counts.

> BLAKE Maybe if you spent less time trying to impress them with your "jokes" you can try and get to know them more. Women like that.

> > JEFF

Do they?

BLAKE Well, Sydney does at least. They near the Christianity stand. Father Michaels preaches to the pedestrians, shouting out verses from the Bible.

FATHER MICHAELS "It is not good that the man should be alone!"

BLAKE See, he knows what I'm talking about. You should listen to him, Jeff.

They walk past the stand. Father Michaels shouts another verse.

FATHER MICHAELS "Whatsoever thy hand findeth to do, do it with thy might."

Jeff turns around.

JEFF I'm way ahead of you, Father!

He does a jerking motion with his hand in front of his crotch and laughs. He turns around and continues to walk with Blake, who shakes his head in embarrassment.

## BLAKE

See, that's what I'm talking about.

Jeff stops and holds his hands out.

## JEFF

What?

He chuckles.

INT. BAR - DAY

Rock music plays overhead, partly drowned out by the talk and laughs of the customers inside the bar. A few people play pool while other converse with each other at tables.

Jeff and Blake sit at the bar watching the game. The bartender hands them their drinks.

JEFF So are you going to come hang with me and the gang tonight?

BLAKE Nah, Sydney and I have a date. JEFF Oh really? Where?

BLAKE Some Italian restaurant. I can't remember the name. (Beat) Sydney doesn't want me to drink too much so you can go ahead and start your second one without me.

JEFF Hey I can understand. You have your little date tonight...at a nice restaurant...you think tonight's gonna be the... (Nudges Blake's shoulder) ...big night?

BLAKE

Dude...

JEFF I'm just asking! Look, whether it is or not, I hope you have a good time.

Blake takes a sip of his beer while Jeff begins getting into the game. After a minute, Jeff's expression turns from excited to disappointed. He takes a gulp of his drink.

> BLAKE So what's happening with you this weekend?

JEFF Well, let's see... (Counts his fingers) Work, work, and...more work.

BLAKE

Sucks for you.

JEFF

Yeah but I'm thinking about having my first Poker night Friday.

BLAKE Do you even know how to play Poker?

JEFF

I've played a few games...I wasn't the best, but at least I've played it before. Are you able to come? BLAKE I can't. I'm leaving out of the country that day for a meeting.

JEFF

Damn. Where?

BLAKE

San Salvador.

## JEFF

You lucky bastard! You get to go to all the best places. And here I am stuck in a stuffy store almost every day giving selfish-ass people some clothes.

BLAKE Selfish? In what way?

JEFF

Okay maybe selfish isn't the right word, but you have to hear some of the conversations these people have.

Blake takes another sip.

BLAKE

Like?

JEFF Some exclaim about some raise they got at their job and told the others how they were going to spend it. Dude... (Jeff leans in) ...I've heard some stories from

some women about their sex the night before.

BLAKE I bet you got off at that, huh?

JEFF

Fuck off!

BLAKE Okay, okay but you do know that eaves dropping is kind of a turn off for some women.

He smiles and takes another drink of his beer. Jeff stares at him.

Blake frowns. He looks around him.

BLAKE Well I was kidding but they probably don't like it either way.

JEFF Well, what did you do to win Sydney's heart?

BLAKE Are you that desperate?

JEFF Blake, I'm always desperate.

Blake sighs and turns to him.

BLAKE All you need to do is be kind to them. Don't try to impress them with your stupid jokes, okay? You just need to be yourself.

JEFF But being funny *is* me being myself—

BLAKE Jeff, you're not funny. Sorry.

JEFF Okay so I'm not funny. I need to be myself and...?

#### BLAKE

I think you just need to meet the right woman. You'll know when you meet her. That's how I was with Sydney.

Blake points at a lonely, but pretty, woman down at the other side of the bar.

BLAKE Take her for example.

JEFF I don't know...

## Hey I was just suggesting.

He gulps down some more of his beer. Jeff slurps some down himself, but can't help but look at the woman.

JEFF Okay, I'll do it...

Blake smiles as he slowly makes his way towards the woman. A special news report interrupts the game, causing a ruckus in the bar.

A NEWS REPORTER sits at a desk in the news room.

NEWS REPORTER Just last month, astrologist Dr. Gary Ripley had reported seeing a large asteroid just passing Mars with a diameter of seven miles heading towards the direction of Earth. Fortunately, it was noticed in time to give the U.S. military enough time to construct a missile large enough to destroy the asteroid and prevent it from hitting Earth. The missile was finished just Tuesday and will be launched Friday afternoon by NASA. We'll have more information tonight.

Blake stares at the TV screen.

INT. ROOM - CHAD'S APARTMENT - DAY

A bed sits against the wall with the sheets pulled from underneath the mattress. Clothes are scattered along the floor, and a kitten purrs as it wrestles underneath a shirt.

Arguing comes from the bathroom next to the bedroom. CHAD TACKLE (30), unshaven and still in his shirt and boxers, walks out and sits on the unmade bed.

CHAD You're always going somewhere every day.

ERIN (O.S.) That's because I have a job and I have places to go. CHAD This isn't for a job though.

ERIN (0.S.) Does it bother you when I go visit my sister?

CHAD Do you have to visit her practically every month?

ERIN (O.S.) Practically.

ERIN TACKLE (29) walks out while snapping a necklace on. Her loose clothes hide her perfect body underneath.

CHAD You're always running around places. I feel as though I only talk to you for only ten minutes every day.

Erin turns to Chad as she puts her golden hair in a ponytail.

ERIN And where are you? Sitting here at the apartment watching TV while reading the classified section?

CHAD (Laying on the bed) Fuck you.

ERIN He can hear you!

CHAD He all ready hears enough when we argue at night, Erin! It doesn't matter, now, does it?

ERIN I can't believe this. I feel as if I'm talking to a five-year-old.

Erin pulls out a suitcase and begins throwing clothes into it. She stops and takes a deep breath.

ERIN Please don't do this to me, Chad. CHAD Do what? Let you argue with me? Don't blame it on me, I'm not the one who always starts them.

She throws her hands up and spins around.

ERIN

There we go again. Like talking to a five-year-old!

CHAD

What do you want me to do?

ERIN

I want you to help me. I want you to help us. You, me, and Nathan. All this arguing is going nowhere.

CHAD I know it is. I'm not blind.

ERIN

Then why do we keep doing it? Why do I wake up every morning and know the pain I'm going to go through when we begin another one?

There's a moment of silence. Faded sirens blare through the streets outside. Erin sighs and continues packing.

CHAD What does your sister do anyway?

ERIN I've told you before, Julie's a doctor. If you listened, I wouldn't have to tell you every time I leave.

CHAD (Blocking it out) What does she say about San Salvador?

ERIN It's nice...The beaches are perfect, the scenery is amazing... And it's true.

She throws the last of her clothes in the suitcase and shuts it.

## CHAD

Okay.

He gets up and walks over to her as she walks to the door.

ERIN While I'm gone, please consider some jobs around town, okay?

Chad lets out an angry sigh and walks back over to the bed.

CHAD Damn it, Erin, you treat me like a patient with Alzheimer's! I don't need to be reminded every five minutes!

Erin stares at him. She pulls the door open violently.

ERIN I can't take this anymore.

Chad watches her as she walks out. The kitten jumps on the bed and Chad grabs it. He sits up and pets it. As he pets it, he looks over at the bedstand.

A picture of NATHAN TACKLE (3) sits next to the telephone. He looks out from behind a tree as if he is playing hide-and-seek. His smile forces Chad to smile.

INT. KITCHEN - CHAD'S APARTMENT - DAY

Erin pours herself a cup of coffee and walks over to Nathan (6), who eats a large bowl of cereal. He's more matured now than in the picture.

She kisses the top of his head.

ERIN Mommy's going to be gone for a bit. Are you going to be fine?

He nods as he smacks on his cereal. Erin smiles and walks out the door. Chad walks out and sets the kitten on the table. He sits down and looks at Nathan. CHAD What are you eating?

NATHAN

Cocoa Puffs.

CHAD Are they good?

Nathan nods. Chad smiles and pets the kitten. He looks back.

CHAD

That's a pretty big bowl you got there. Are you sure you'll be able to drink the milk?

NATHAN The milk's the best part.

Chad smiles again.

CHAD Yeah...It is...

Nathan shoves another spoonful in his mouth. As he chews, Chad sets the kitten on the floor. It runs underneath the couch.

NATHAN

Dad?

# CHAD

Yeah?

NATHAN Do you still love Mommy?

CHAD Of course I do. Why wouldn't I?

Nathan shrugs. He gulps down the rest of the cereal.

NATHAN You and Mommy talk real loud at night. Gary can't sleep when you two are talking, sometimes.

Chad frowns. He sighs and looks over at the kitten, who bats at a loose stringing hanging from the couch.

CHAD So you decided to name him Gary? From Spongebob Squarepants.

CHAD (Leaning in) Oh really? Well, between you and me, that's the coolest name our cat can have.

Nathan giggles. Chad smiles at Nathan's laugh. Nathan gulps up the milk from the bowl. A bit of the chocolate milk slips out and trickles down his chin.

He finishes up and lets out a loud, satisfied "ahh!" He wipes his mouth with his shirt and leaves the table.

> NATHAN I'm going to go watch cartoons now.

> > CHAD

Okay...

Chad fumbles with the cereal box, obviously that he's thinking about *something*. Gary jumps onto the table and licks the rest of the chocolate milk from the bowl.

INT. MALL - JEWELRY STORE - DAY

ALEX HAYS (17) browses through the store, looking through the glass of the jewelry counters. Following him is MAY BRIX (17).

MAY So, why are we here again?

ALEX It's my mom's birthday.

MAY A jewelry store? Wouldn't a simple 'Happy Birthday!' card be sufficient enough?

ALEX No because that's what you would do.

They continue to browse.

MAY So what do you plan on getting her?

ALEX I don't know. I want to get her a necklace. Or maybe some earrings? What do you think she'd like? MAY Well, what does she like? ALEX No fucking clue. MAY But you live with her. You're practically the man of the family. ALEX I'm the only man in the family. But after my dad died, I've made a big commitment of helping my mom. (Beat) It's hard not having a dad, you know? May stares at him. MAY (Playing dumb) No, I don't... Alex rolls his eyes and smiles. He walks further ahead and looks at another jewelry case. Inside the case is a small golden heart necklace placed perfectly in a small black box. Alex stares at it, wide-eyed and a smile on his face. May walks over and sees it. MAY Wow, it's beautiful! ALEX It's perfect. (To clerk) Can I see that one right there? The jewelry clerk pulls it out, the necklace still in the box and everything. Alex holds it in his hands. MAY Are you going to get that for her?

Alex smiles.

# ALEX

Yeah.

He shuts the box.

INT. HOUSE - KITCHEN - DAY

The box is in his hand as he walks into the kitchen area. He sticks the box in his pocket.

## ALEX

Mom!

His yell echoes through the house. Alex walks over to the kitchen table and sits in one of the chairs. MADELINE HAYS (43) walks into the kitchen, frustrated.

MADELINE Good, you're home.

ALEX

Нарру—

MADELINE Why didn't you do anything I asked you to?

ALEX

What?

#### MADELINE

I asked you to mow the lawn, do your laundry, and clean your room. I come home and find that you're gone, the grass all ready half a foot tall, which I asked you to mow it before. Your room's a mess and you have clothes laying on the floor in the laundry room.

#### ALEX

I'm sorry, I was at the mall. I was-

## MADELINE

I don't care what you were doing! I asked you to do three things and you blow them off. And don't give me the excuse, "I'll do it tomorrow."

She walks over to the dishwasher and begins to unload it.

MADELINE

I've had a hard week all ready and I need some help around here and I expect you to do it. (Beat) You're grounded for two weeks, no TV, no phone, no computer.

## ALEX

What?!

## MADELINE

I've asked you to do things for me dozens of times and you've yet to do them!

ALEX Mom, that's not fair!

MADELINE Yeah, well I don't ask for much.

# ALEX

And I want to do the same! I'm sorry if we're both having a hard time keeping things as simple as possible, but with only a stressed mother and a failing son, it's not as easy as you think!

Madeline continues to unload the dishwasher.

ALEX

Since Dad died, we've both been working hard.

MADELINE For you it doesn't seem like it.

#### ALEX

Mom will you let me talk!? You're not the only one living here!

#### MADELINE

You know I don't deserve this, especially today. It'd be best if we didn't do this every day.

ALEX

Well I was in a happy mood until you walked in here yelling at me.

MADELINE Okay. Fine. What were you doing? ALEX Will you let me finish if I tell you?

Madeline glares at him.

ALEX I was at the mall getting your damn birthday present.

He pulls out the black box and tosses it onto the counter.

# ALEX (Coldly) Happy birthday.

He walks to his room. Madeline winces at the sound of his door slamming.

She walks over to the counter and picks up the black box. She opens it up and the necklace sparkles in her eyes.

INT. RESTAURANT - NIGHT

Dim lights make the interior of the restaurant glow a marvelous gold. Light classical music plays overhead, but can still be heard over the soft talking of those who eat there.

A waiter sits Blake and Sydney at a table near the middle of the restaurant. He hands them menus and walks away.

BLAKE So what's this place called again?

SYDNEY Camera di Pane. It means House of Bread.

# BLAKE

All right, gotta remember it whenever I feel like taking you out to dinner again.

SYDNEY

So what are you going to get?

BLAKE

You know me...Probably just some salad or a pasta...or whatever they serve here.

SYDNEY Italian food. It's not all pizza and pasta. There's breadsticks and—

BLAKE I think I'll just keep it at a salad and pasta. (Beat) So while I was at the bar today—

SYDNEY

Oh, who won?

BLAKE I don't know, I wasn't really paying attention.

SYDNEY What were you doing instead?

Blake smiles uncomfortably and looks around.

BLAKE Jeff made me give him tips about picking up women.

SYDNEY Oh God, not you too.

BLAKE He's asked you before?

SYDNEY Are you kidding me? Almost every day he asks me: (Mocking Jeff) "What kind of stuff interests women like you?" And I'd always say—

BLAKE Different women like different things.

SYDNEY I can't believe he's that desperate.

The waiter takes their order. Sydney goes first, then Blake. Once they finish, the waiter takes their menus up. Blake clears his throat.

## BLAKE

So anyway, while I was at the bar, this news report came on talking about some sort of asteroid heading towards earth.

#### SYDNEY

Oh yeah, that's been going on lately. Huge rock too!

## BLAKE

I just don't think it's too smart for them to send a missile to go... blow it up. (Beat) I'm just saying. Though, we'll probably think of something.

## SYDNEY

Can't they just...knock it out of its path or something?

BLAKE

They could, but if Earth's gravitational pull is too strong, that asteroid won't say no.

Sydney smiles at him.

BLAKE I don't watch the Discovery channel for nothing.

## SYDNEY

That's one thing you learn from watching too much TV.

BLAKE Okay, I don't watch that much.

## SYDNEY

I see you come home and turn on the TV right when you step in the living room.

BLAKE To watch the news...

SYDNEY You can also *read* the news.

BLAKE

Okay, okay, so maybe I do watch a little bit more TV than I should.

Sydney reaches into her purse and pulls out a box wrapped in wrapping paper with a bright blue bow. It sparkles, even with the dim lights.

# SYDNEY Happy birthday, Blake.

He looks at the present and smiles.

# BLAKE

(Taking it) Thanks! You know, this dinner is all ready enough.

SYDNEY Yeah, but where's the traditional "give a gift" birthday?

BLAKE The thing is, I don't like receiving gifts. It makes me feel...

He trails off. Sydney rolls her eyes.

SYDNEY

Just open it.

He peels the paper off. Underneath the wrapping paper is a black box. He sets the lid on the table and pulls out a golden watch. It glistens as he observes every side of it.

BLAKE

Wow!

SYDNEY Do you like it?

BLAKE (Baffled) I love it! (Beat) How much did it cost?

#### SYDNEY

It doesn't matter! Just put it on and enjoy it! You are never allowed to find out how much it costs. It's just a gift.

He slides it on his wrist and examines it.

BLAKE Wow, this is great. Thanks!

## SYDNEY

Come here.

They lean over the table and kiss.

# BLAKE

I love you.

INT. ROOM - BLAKE'S APARMENT - NIGHT

Blake and Sydney's dress clothes lay scattered on the floor. The windows are cracked open, and Blake's watch shines in the moonlight.

The room begins to brighten up as the sun rises and the moon disappears. The room is now engulfed by sunlight as it transfers from night to...

INT. ROOM - BLAKE'S APARMENT - DAY

Sydney and Blake lay in bed, holding each other. Blake opens his eyes and rolls over, yawning. Sydney wakes up just after. She puts her hand on his arm gently and begins to caress it.

BLAKE (Smiling)

Hey.

Sydney smiles back. Blake throws his legs over the edge of the bed and brushes Sydney's hair out of her face.

BLAKE I have to get ready to leave.

SYDNEY What time does the flight leave again?

BLAKE

11:30.

He leans down and kisses her.

INT. BEDROOM - DAY

Alex picks up dirty clothes from his floor. He talks on the telephone with May while in the process.

MAY (V.O.) Don't be too hard on yourself. ALEX Too hard on myself? I chucked her present in her face.

MAY (V.O.) Well she did sort of snap at you.

## ALEX

I know, but she's been having a hard time with her job and everything. I don't know, see, I just really care about her and everything and I hate to see her depressed or stressed out.

MAY (V.O.) Eh, I wouldn't know the feeling.

ALEX Seriously, how close are you and your mother? Really?

MAY (V.O.) To be honest with you, we're not that close.

Alex throws his clothes in a basket.

ALEX

Whatever.

MAY (V.O.) Are you going to apologize to her?

ALEX I want to, but if you really think about it, it really wasn't my fault.

MAY (V.O.) True, but still, you sort of did snap back at her.

#### ALEX

Okay, okay, I get it, I was being a bitch to her. Why did you even call me this early anyways?

MAY (V.O.) I told you, I was going to say my goodbye's to you. Plus, I sort of...couldn't sleep. ALEX You're still awake from yesterday?

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MAY (V.O.)
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Yeah...

There's a knock on Alex's door.

ALEX

Yeah?

MADELINE (O.S.)

It's me.

ALEX (To himself) No really...

MADELINE (O.S.) Can I come in?

MAY (V.O.) What is it?

ALEX I gotta go. Bye!

While May gives him her goodbye's, Alex hangs up.

ALEX

Come in.

Madeline attempts to open the door, but the door won't budge. Alex sighs and walks over. He unlocks it.

Alex continues to pick dirty clothes off his desk, bed, floor, etc. while Madeline shuts the door and sits on his bed.

MADELINE Are you all packed?

ALEX

Yes.

MADELINE We're going to be leaving in about an hour.

ALEX

Yeah. I know.

Madeline sighs and fumbles with an object taken off Alex's bed desk.

# MADELINE I'm...Sorry about yesterday.

Alex continues to pick up his clothes. Though he's listening, he doesn't show it.

## MADELINE

I wasn't in the best of moods and work has just been tough on me lately. I didn't mean to yell at you right when you got home... Though you should have done your chores like I told you to.

Alex stops for a second. He looks at her, and then picks his basket up and walks into his bathroom.

Madeline sets the object back down on the bed desk and holds onto her necklace. She smiles.

MADELINE Thank you so much. I couldn't have asked for anything else.

ALEX (O.S.) I thought you'd like it.

He walks out from the bathroom and stands at the doorway.

#### MADELINE

I'm sorry.

ALEX Yeah, I know.

Madeline stands up and walks over to him. She hugs him tightly.

MADELINE You excited for the trip?

#### ALEX

Yeah. What are we going to do when we get there?

#### MADELINE

Well, we're going to get everything unpacked at Aunt Bailey's condo, and then we're going to eat. Then we're going to hang out at the beach all day. How's that sound?

ALEX Sounds awesome!

## MADELINE

Good.

She smiles and pats him on the back. She walks towards the bedroom door.

MADELINE You have your camera? ALEX Yeah, Mom. MADELINE CD player? ALEX (Getting annoyed) Yes, Mom! MADELINE (Playing around)

Clean underwear?

# ALEX

Mom!

She laughs and shuts the door quickly to avoid a pillow thrown by Alex.

EXT. AIRPORT - PARKING GARAGE - DAY

Travelers rush across the street of the parking garage towards the doors. Cars pull around each other. Honks echo through the parking garage.

A truck pulls up to the drop-off section.

INT. TRUCK - DAY

Chad sits in the driver seat. Without anyone saying anything, Erin steps out of the truck. She pulls out her suitcase and walks over to Nathan's window.

She knocks on it and Chad rolls it down for her. She sticks her head in and kisses Nathan on his forehead. He smiles while he colors in his notebook.

> ERIN I want you to be good for daddy, okay?

#### NATHAN

Okay.

ERIN If you ever want to talk to me, just ask daddy. Make sure you keep the apartment clean.

Nathan nods.

Erin walks up to Chad's window. He rolls it down, and rolls up Nathan's in the process.

CHAD

Be safe.

ERIN I will. I'll call you when I get in to San Salvador.

CHAD

Okay.

Chad grabs her hand and holds it tightly in his. He looks up at her and gently lays a kiss on her hand.

CHAD I'm going to miss you.

She bends down and they squeeze each other with a hug. With a quick peck on the lips, Erin grabs her suitcase.

ERIN

I better go. The flight's going to leave in an hour and a half.

CHAD

Okay.

She leaves. Chad watches her stroll into the airport. For a few seconds, Chad closes his eyes and breathes.

There's a sudden blast of noise from behind the car as someone honks at him. Chad, startled, puts the car in drive and pulls out.

Chad looks up at the rearview mirror and watches Nathan.

CHAD You doing okay back there, Nathan?

NATHAN

Yep.

CHAD What are you drawing?

NATHAN A dinosaur.

CHAD Oh really? What kind?

NATHAN

A T-Rex.

CHAD Cool. Those are my favorite. You want to put it up on the refrigerator when we get home?

He looks in the rearview mirror and sees Nathan nodding.

EXT. AIRPORT - PARKING GARAGE - DAY

A car pulls up to the drop-off section.

INT. CAR - DAY

Sydney puts the car in park and faces Blake.

BLAKE I'll call you when we land.

SYDNEY You better. I want to make sure you get there okay.

BLAKE (Playing around) Are you sure you're going to be okay all by your lonesome self?

She gives him a playful smile. They give a goodbye kiss and he gets out of the truck. She watches him open up the back doors and pull his luggage out.

Sydney rolls down the window while he walks away.

SYDNEY Be careful!

BLAKE I'll see you Monday night!

# INT. COFFEE SHOP - DAY

Soft rock music emits from speakers in the corners of the buildings, hidden by fake trees and couches. Tables scattered in the area are half full, though, the place isn't too crowded.

Sydney sits at a table sipping her drink. Her Asian friend, MAGGIE TALE (23), sits across from her. Her hair is dyed a dark pink, and her outfit consists of a hundred colors, but yet, all seem to match.

SYDNEY I'm so glad you could hang out with me today.

#### MAGGIE

It's cool! I was bored stiff anyways. Off of work, on summer break...Trust me, I'd do anything to do, well, anything.

SYDNEY

Well with Blake now gone for the next four days, I don't know what *I'm* going to do.

MAGGIE Hey, at least you have someone to love.

SYDNEY You still haven't found anyone yet?

MAGGIE Unfortunately.

SYDNEY

Well, what are you looking for?

#### MAGGIE

I don't know...I want "him" to be sweet, flirty, cute, we can't forget that.

Sydney chuckles.

SYDNEY You've got a point there.

#### MAGGIE

I also want someone who will tell me he loves me once in a while, you know? MAGGIE I'm not that crazy.

Sydney lets out a "Right..." laugh and takes a sip from her drink.

MAGGIE

What?

SYDNEY Anyways, Maggie, I have this friend who works with me. He's funny...or tries to be funny...I guess you could say he's cute, but who am I to judge?

MAGGIE (Interested) Oh really? What's his name?

SYDNEY

Jeff.

SYDNEY Jeff...I like that name. What's he look like?

SYDNEY No, I cannot describe a person at all.

MAGGIE Well, do you think he'd like me?

SYDNEY Hey, you're desperate, he's desperate, you two'd go perfect with each other.

While Sydney finishes off the last of her coffee, Maggie fixes her hair using a handheld mirror.

MAGGIE So how was your and Blake's date last night?

#### SYDNEY

It was great...

Maggie stares at Sydney with and suspicious look.

MAGGIE Something happened ...! SYDNEY No, we just had dinner and that's it! MAGGIE Okay, okay... A few seconds pass by with no talking. MAGGIE You two had sex. SYDNEY What!? MAGGIE You did, didn't you! SYDNEY We had dinner and that's it. MAGGTE Look, you shouldn't be embarrassed to say anything. I mean, sex is a beautiful thing... It's part of nature— SYDNEY Okay, please, stop right there. MAGGIE (Leaning in) So what was it like? Shock overcomes Sydney's face. SYDNEY Maggie! MAGGIE What? I want to know! SYDNEY I think that's personal business right there. MAGGIE Can you just answer one question for me? Sydney sighs.

SYDNEY

What?

# MAGGIE Did it feel good?

SYDNEY

Oh my God...

Sydney hides her face in embarrassment and Maggie laughs.

## MAGGIE

Come one, just yes or no.

Maggie leans in to hear Sydney's answer. Before she can answer, Sydney looks past Maggie. She sees Jeff walk to the entrance of the coffee shop.

#### SYDNEY

Hold on.

# MAGGIE Oh my God, anything to steer away from a conversation like this.

Sydney walks over to the entrance when Jeff walks in.

SYDNEY What are you doing here?

JEFF

Sydney! Hey! Oh, I called in sick. I want to watch them send that missile on TV.

SYDNEY Oh, that's cool.

JEFF

Yeah I was just out and about and waiting for them to broadcast it. I thought I'd stop by here.

SYDNEY Oh cool. Hey I want you to meet someone. You'll like her.

Sydney walks towards the table. Jeff watches her and smiles.

JEFF I'll like her, eh?

Jeff walks up to the table.
Maggie stands up. Jeff holds out his hand and she grasps it firmly. They smile at each other while they shake hands.

JEFF I work with Sydney.

MAGGIE Yeah she told me some stuff about you.

JEFF Oh really? Like what?

SYDNEY That's for only us girls to know.

MAGGIE So when do they plan on sending the missile?

JEFF In about two hours. I can't wait.

INT. AIRPLANE CABIN - DAY

Most of the seats are filled up with passengers who are reading, sleeping, or watching and listening to electronics. The stewards and stewardesses walk down the aisles. They serve drinks to the passengers.

Blake sits on the right side of the plane in the aisle seat, while Erin sits in the window seat in the same row. She reads a *Skymall Magazine* as a stewardess asks them what they'd like to drink.

The two give their orders and the stewardess pours them their drinks. She walks off and Erin sighs, closes her magazine. Blake pulls out the book Jurassic Park.

ERIN (Referring to the book) I love the movie.

BLAKE

What?

ERIN Jurassic Park? I love the movie. Steven Spielberg is a great director. BLAKE

I heard the book was even better. The movie was great though.

ERIN Most people say that the books are better, but I prefer the movie, even if they do leave half of the stuff from the book out. I'm a visual person.

BLAKE

Yeah, all of his movies are great. Jurassic Park, Jaws, Indiana Jones...He's the kind of guy I'd like to sit down and have a drink with.

Erin smiles. She gazes out the window and watches the land morph into water as they begin to pass over the ocean.

ERIN It's so clear out. It's beautiful.

She turns to Blake, who is already reading the book.

ERIN Why are you going to San Salvador?

BLAKE

I have a business meeting I'm going to.

ERIN

Oh yeah?

BLAKE I usually go out of the country for my work every few months. What about you?

ERIN Visiting my sister...And a friend.

BLAKE

Oh, what's your sister doing there?

ERIN She's a doctor. She says she loves it there. I usually visit her every month. BLAKE Oh that's good. I've never been there before, but I've seen pictures and heard stuff about it. It sounds like a great place.

ERIN

It is.

They continue their conversation about San Salvador while a few seats behind them, Madeline pesters Alex.

Madeline messes with Alex's hair. She brushes his brown bangs out from his eyes. He brushes her hand off and leans away from her.

## ALEX

Mom, stop!

Madeline gives up and sits back in her seat.

MADELINE

Well if you're going to leave it long, at least brush it once in a while.

ALEX You're treating me like I'm seven.

MADELINE Whatever. I'm just trying to help.

ALEX

Oh, please, don't give me that depressed tone in your voice now. You know that never works.

Alex shakes his head and messes his hair up again. Madeline sighs and stares at it. She attempts to fix it again.

MADELINE Just let me fix it up-

ALEX

Mom!

MADELINE I want you to look at least halfway descent when we visit Aunt Bailey.

Annoyed, Alex gets up and stands in the aisle.

ALEX To the bathroom.

He walks down the aisle and Madeline watches him. A woman sitting in a row across from her looks at her. She takes off her headphones and brushes her brown hair behind her ears. This is AMY BLAIR (28).

Amy leans over.

AMY Don't worry. I had a little brother who acted the same way. Always fighting with my mom.

Madeline smiles but doesn't say anything. She pulls out a magazine and begins to read it.

AMY My mom one day finally let him dress himself up the way *he* liked it and they hadn't fought since. It's just a suggestion, but maybe if you tried—

MADELINE I'll parent him the way I want to.

She continues reading. Amy slowly turns her head and sinks in her chair. She puts her headphones on.

AMY Right. Sorry.

EXT. LAUNCH SITE - DAY

It's dark, and the sound of rushing air echoes through the site as wind blasts out of one of the jets of the missile.

A spark. Fire ignites through the black hole, and an explosion bursts from out of the end of the missile. It lifts off the ground and begins to ascend towards the bright, blue sky.

Smoke races across the site, spreading out and engulfing everything like a dust storm. A long streak of fire follows the machine, leaving a trail of dark, gray smoke. INT. JEFF'S APARTMENT - DAY

Jeff watches the television. The missile flies towards the sky and into the dark blue.

EXT. CITY - DAY

Hundreds of people stand on the sidewalk, while others sit on the roof, as they watch the missile fly up into the sky miles away.

Kids, awed by the sight, watch the missile with a pair of binoculars, their mouths agape. One of their dogs barks at the missile.

# EXT. EARTH

The missile nears the darkening sky, the jets roaring and the flames creating a brightness equal to a small sun.

Suddenly, the noise cuts out, and the flames shrink to a slightly smaller size as the missile enters...

EXT. SPACE

It glides silently through no gravity into the infinite blackness.

The asteroid nears Earth, gaining speed as it's pulled into the planet's gravity field.

The missile speeds towards the asteroid. The fire in the jets slowly burn out, but the missile maintains its normal speed. It's only a few yards away when the missile and the asteroid collide.

Without a sound, the asteroid crackles and explodes. The fiery explosion quickly dissipates but the fragments are thrown in all directions.

The fragments pummel towards earth as they, too, are pulled into Earth. As they hit the atmosphere, they begin to burn up, twinkling like Christmas lights seen from outer space.

EXT. CITY - DAY

The fragments rain down on Earth, smoke trailing their path. Like tiny light bulbs falling through the clouds, the fragments look as if they're going to burn before they hit the surface. A man takes pictures of the fragments, snapping dozens a minute with a professional, journalist-type camera. He stops and his smile fades into a frown.

One of the fragments extinguishes itself, the fire disappearing, only revealing rock.

The man's body is suddenly thrown back. He hits the ground, his body practically exploding as the fragment passes right through him.

Blood sprays on the streets and buildings surrounding where the man used to stand. Body parts and pieces of organs roll across the ground.

People scream. Others run. Nothing left but a puddle of blood lays inside a two foot long crater.

The fragments entering Earth smash into buildings and into the ground. Fire erupts from each impact. Cars toss into the air like tinker toys, and people are thrown back like rag dolls.

The nightmare continues as more and more fragments continue to enter Earth's atmosphere.

INT. JEFF'S APARTMENT - DAY

Jeff stares at the television screen as he sees a panicked reporter running through the streets. Screams emit from the background and explosions can bee seen in the distance.

> NEWS REPORTER The fragments are smashing into the ground...Oh shit! I advise anyone watching this...

Another explosion. The camera blacks out, but the news reporter's voice can still be heard.

NEWS REPORTER Fuck! Anyone watching this, I advise you to stay indoors and seek shelter immediately! Stay away from your windows...!

The picture comes back on. The reporter is covered with dust and the camera lens is cracked. The picture is fuzzy.

> NEWS REPORTER This is not good! Everyone! Get inside! (MORE)

NEWS REPORTER (CONT'D) (Beat) Oh fu--!

The camera goes out, and there's nothing left but fuzziness. Colored bars fill the screen, followed by a piercing beep.

The apartment shakes, and Jeff stands up. An explosion, a bit muffled by the windows, shakes the floors and walls of the apartment.

Jeff backs away from the windows as the light begins to darken. Suddenly, the windows shatter, and glass shoots into the apartment like flying weapons. Jeff covers his face.

Anything loose flies away from the windows. The curtains tear off the walls and anything made of glass shatters.

INT. CAR - DAY

A woman drives down a street, oblivious to what's happening behind her. A small fragment smashes the corner of her windshield.

Before the woman can stop her car, another rock shatters the glass, shooting through her chest. Blood sprays on the windows.

Her car goes into a swerve and flips over on its side. The car slides to a stop, sparks raining from behind it. Other cars come to a stop, and people run out to check on the woman.

INT. AIRPLANE CABIN - DAY

The plane is still quiet. Only whispers are heard from those having quiet conversations.

DING!

The PILOT rings in.

#### PILOT

We are beginning to descend as we near San Salvador. We should be there in about 20 minutes. The weather is beautiful, with no clouds, 90 degrees Fahrenheit, and a slight breeze blowing east. It's visible for 10 miles, so, visitors, pull out those cameras and sunglasses because today is going to be a perfect day for touring. Everyone straightens up and grunts. Those who were napping stretch and get comfortable.

Amy walks up to a STEWARDESS walking down the aisle.

AMY Excuse me, there are people who have been in both bathrooms for a while...Like a *while*.

STEWARDESS Okay, I'll check up on them. I need you to return to your seat for arrival until then, ma'am.

AMY

Yeah, no problem.

Amy lets the stewardess by and walks down the aisle back to her seat. Alex watches her sit back down. She buckles in when the plane begins to shake due to turbulence.

Amy grips the armrests, accidentally clutching to the person next to her's arm. The passenger stares at her and then down at their hand. Amy lets go and smiles.

AMY

Sorry...

Alex chuckles.

ALEX You're afraid of flying?

AMY I'm not too fond of it.

ALEX Don't worry. It's just the turbulence. If the plane was actually going down, the shaking would be a whole lot worse.

Amy fakes a smile, but shifts uncomfortably. Her breath is shaky.

AMY Thanks for that.

ALEX

No problem. Oh, and if it makes you feel any better, you have a better chance of dying on the way to an airport than dying—

AMY Yeah, yeah, the statistics...I'd rather not know.

One of the burning fragments of the asteroid whizzes past the plane a couple hundred yards away. Alex's eyes widen. He becomes amazed.

ALEX Did you see that?

Amy looks out her window.

More fragments begin to bursts out of the sky. All the passengers become hypnotized by them. They "Oooh" and "Ahh" at the sight.

INT. COCKPIT - DAY

The two pilots stare out the windows in front of them. The fragments burn through the atmosphere like fireworks.

EXT. AIRPLANE CABIN - DAY

The engines shriek as they maneuver the plane through the sky. But as a fragment of the asteroid collides with the left wing of the airliner, the shriek is no more.

The wing erupts into a fireball. Debris shoots out in all directions as only blurs.

INT. AIRPLANE CABIN - DAY

The shockwave of the explosion shatters the thick windows on the left side of the airplane as if they had a hundred baseballs thrown at them.

A burst of wind erupts in the cabin like a tornado had formed inside. Passengers' hair practically rip from their scalp, and before any could react, the wing tears from the rest of the machine.

The sound of the screeching metal being ripped apart overcomes the screams of the feared passengers.

A large hole where the wing used to be creates a suction so large, five rows of seats are immediately pulled out of place.

Those snatched and pulled into the afternoon sky have no chance to scream; the rushing air mutes them.

Another man is pulled out while still strapped to his seat. He attempts to cling on to the seat next to him, but his grip is too weak. He has no chance as he is sucked into the sky.

The stewardess who was checking the bathroom is yanked from her position.

She flies through the hole and out into the

SKY

She screams as gravity plummets her to the ground. The land they're over gets closer, and her screams continue. She flings her arms and legs in all directions, but there's nothing to grab on to.

The land continues to grow larger.

The stewardess lets out one final scream before it's cut out just as she smashes into the ground.

INT. AIRPLANE CABIN - DAY

Blake gasps for air, but yet, nothing fills his lungs. Whatever's left in his lungs is quickly escaping. As if punched in the gut, Blake suffocates.

He reaches up for an oxygen mask, but they have been ripped from their compartment. There's nothing left but the cords they were connected to.

Fire erupts in the cabin and spreads across the ceiling like a tidal wave.

Blake continues to gasp for breath. He looks around, his vision growing darker. Most of the passengers are either dead or unconscious. Some are severely burnt, others are a bloody mess.

He looks over at Erin, who has passed out.

Amy, who also doesn't have her oxygen mask, is finally able to breathe as the plane reaches a height compatible to breathe in.

Her breaths turn to screams as her feet dangle right next to the hole, which leads to ultimate death with one slip of her chair.

Sparks explode from the ceiling and are pulled out of the gaping hole. Anything loose was snatched by the immense pressure change from the outside.

EXT. AIRPLANE - DAY

The airplane nosedives quickly. It nears the island of San Salvador towards the mountains and valleys. Most of the fragments have disappeared.

INT. AIRPLANE CABIN - DAY

Blake, who can breathe again, looks out the hole. Mountains whoosh past the plane as blurs, but he watches in horror as the land gets closer.

INT. COCKPIT - DAY

The pilots hang on to the machinery. They know the plane is unable to be saved, and they hang on for their lives. The nose of the plane grazes across a mountaintop.

A large crack forms between the cockpit and the cabin, and the tear gets larger. More sparks and fire. The cockpit disconnects. The pilots are thrown from their seats as the plane snaps in half. They tumble down to their deaths at the bottom of the valley, along with the plane.

EXT. AIRPLANE - DAY

The back of the plane smashes into another part of a mountain, slightly getting hooked on it. The aircraft crashes into the slope of the mountain.

INT. AIRPLANE CABIN - DAY

All the bodies, dead or alive, slam into the seats in front of them. Blood sprays on the ceiling of the cabin, body parts disconnect from their main bodies and are thrown in and out about the cabin.

EXT. AIRPLANE - DAY

The plane slides down the mountain like a sled on a hill packed with snow. It smashes into trees and destroys anything in its path.

The tail of the plane explodes into a fireball, leaving a trail of flames.

The aircraft reaches the foot of the mountain, the right wing still intact. It prevents the plane from rolling over, the engine still working.

The aircraft slides across the muddy ground, bending trees like toothpicks, crushing rocks like they were peanut shells.

Another mountain is in the way. The left side of the airplane rides up it, sending the aircraft into a spin. The machine begins to slow down, flinging mud and dirt up into the air. It crashes into a very large tree, almost breaking it or knocking it over.

All becomes silent. The flames continue to rise up into the sky. There are no chirping birds, there is no creaking metal from what's left of the plane. There is no sound whatsoever.

The smoke rises up into the air. Any signs of the asteroid fragments have disappeared.

Suddenly, the right plane engine explodes. The engine blades and other pieces of metal fling into the forests, and the surrounding area is lit up by the fire.

FADE OUT.

EXT. CITY - DAY

Smoke rises from almost every block of the city. Police, fire truck, and ambulance sirens cause a ruckus that can be heard from outside city limits.

Frantic citizens scurry back and forth across the street. Fires explode from buildings, craters litter the streets, but soon, the people disappear, and the fires die down.

There's nothing left but an empty street. Trash floats about in the daily breeze.

REPORTER #1 (V.O.) We have just experienced a full impact of fragments that were created as the asteroid discovered about a month ago was destroyed. The fragments were mistakenly pulled in by the earth's atmosphere, causing damage in almost every part of the world...

DISSOLVE TO:

EXT. NEIGHBORHOOD - DAY

Just like the city, the neighborhood is abandoned also. There is no movement, except for tiny burning debris from a few destroyed houses.

REPORTER #2 (V.O.) ...the impact is the worst recorded in history, leaving more than hundreds homeless in this city alone. Hospitals are flooding with those injured during the disaster, and it doesn't help that some hospitals have been damaged by some of the fragments...

DISSOLVE TO:

EXT. SCHOOL - DAY

A bus is flipped over on it side, the windows shattered, the tires broken off.

Some of the windows are broken in the school, and backpacks, school supplies, and other school objects are scattered about the school parking lot.

At the top of the flagpole, partly burned America and Texas flag.

REPORTER #1 (V.O.) ...police have been informed of reports of public disturbances in not only the city but also the surrounding cities. Witnesses report seeing riots or fights concerning people who were severely injured during the disaster. Most say that they were biting those who they attacked...

DISSOLVE TO:

EXT. FARMLAND - DAY

A few burnt cars lay on their sides in a field of grass and wheat. Large trails of dirt and destroyed crops indicate they had gone off road and slid across the ground.

Cattle have been torn apart. They lay on the ground, partly eaten, their organs spread across the ground. Blood stains the grass.

A few people walk slowly, aimlessly, across the fields. They're too far away to be noticed as normal or "not-human." REPORTER #2 (V.O.) ...there are people attacking other people! More fires are erupting, the city is out of control! All hell is breaking loose! I can't figure out what is going on, but from what I can see, there are people literally feeding off of others! I advise you to stay indoors and keep your doors and windows locked! Do not try and find loved ones, do not try and find help...!

DISSOLVE TO:

EXT. WOODS - DAY

A cabin sits in the middle of nowhere. Mountains stretch to the tops of the skies. Snow sits undisturbed on the top of the giant rock.

The tip of a knife or spear juts from outside the cabin door. Blood drips from it.

Shadows move back and forth from inside the woods. They shamble slowly, oblivious to the others shadows around them.

REPORTER #1 (V.O.) ...there's no telling what these 'things' can do to you if you get near one. They aren't normal. They seem to need to feed on warm flesh, and can only be killed by shooting them in the head or blunt force trauma to the head. That's the only way they can be stopped! I repeat, damage to the head will put them down permanently...

FADE OUT.

Darkness. Like a black hole, not even light can penetrate it. One last report fades in.

> REPORTER #2 (V.O.) ...scientists have discovered that the radiation carried by the fragments due to the missile sent to destroy the asteroid has... caused...the dead to rise... (Beat) (MORE)

REPORTER #2 (V.O.) (CONT'D) They feel it's the only explanation. I repeat, radiation carried by the fragments from the missile sent to destroy the asteroid has caused the dead to rise...

FADE IN.

EXT. AIRPLANE/WOODS - DAY

The plane leans at a slant.

The fire still burns around the wreck. Trees have been uplifted from the ground, their roots like tangled spider webs.

A few birds chirp, and clouds begin to roll in over the island.

INT. AIRPLANE CABIN - DAY

Bodies lay in a tangled mess. Some are still strapped in their seats, others are on the ground, covered by seats torn from the floor.

Luggage is scattered through the area inside and outside of the plane. Clothes lay in a muddy and torn mess. Sparks spray from the ceiling and mud is sprayed along the inside of the cabin.

EXT. AIRPLANE - LATER

Blake and Amy lay Madeline, who's unconscious, on the muddy ground, while Erin and Alex watch. Erin has a bandage on her arm made from cloth.

Everyone is bruised and cut.

BLAKE Okay, just lay her down gently. Her leg's not too good.

They lay her down and stare at her, out of breath.

AMY Are we the only survivors?

ERIN We checked almost every row. There was no movement or breathing or anything. BLAKE

Shit. How far away is the town?

ERIN Just around the foot of those mountains over there.

BLAKE We need to get there.

## AMY

(Pointing at Madeline) What are we going to do about her? She's going to slow us down.

ALEX

Fuck you!

#### BLAKE

She's right. Your mom's going to slow us down. We can leave her here with someone else.

ALEX I'm not leaving her!

ERIN We can't just leave her here.

## BLAKE

Even if she was awake, she might be too hurt to move. We couldn't take her anywhere.

Alex kneels next to Madeline and brushes her hair out of her face. He looks back up at them.

ALEX Fuck you guys. Just go ahead.

ERIN

We can carry her. It won't be that hard.

BLAKE And what if we come to a cliff or have to climb over rocks.

ERIN We go around.

BLAKE

Fuck that!

### ERIN

We can't leave them here! Yeah, it'll take longer, but we'd at least get there! My sister's a doctor. She can fix her leg up! We wouldn't have to worry about sending a chopper or anything.

### BLAKE

We'd get there at nightfall, maybe even later. If there is anyone still in there who is alive, and you missed them while checking, it might be too late if any rescue comes to clean up this place.

#### AMY

Look, standing here isn't going to do anything. We need to make a choice now. We could either leave and find help, even if it's all ready on the way, or we can stay here and wait.

BLAKE How do we even know there could be help?

AMY Well a burning plane isn't really hard to miss.

## BLAKE

There were meteors everywhere. A burning plane can look similar to a rock burning up in the atmosphere. And considering how many there were outside, the city could have also been affected by them, too. There's a good chance that we weren't even noticed.

Amy throws her hands up in irritation.

AMY Great, so we're stranded.

Erin kneels down next to Alex.

ERIN What's your name?

# ALEX

Alex.

ALEX

Madeline.

ERIN

Okay, well, we need you to stay here and watch over her, just in case she wakes up. When she does, tell her that we're heading to the city to get help. Are you going to be okay by yourself?

ALEX

I'm not a little kid. I'm able to take care of myself. I just want my mom to wake up and we go home.

Erin stands up.

BLAKE Okay, so it's settled. He stays here with his mom while we go to the town. Let's get moving.

INT. SCHOOL - CLASSROOM - DAY

The lights are on, and desks are turn over from where they sat. One or two of the windows are broken, and books and papers are scattered across the floor.

Sydney and Maggie squat next to one of the windows, fumbling with a radio.

MAGGIE No, no turn it back. I heard something.

SYDNEY You didn't hear anything. Hold on.

Sydney stands up and holds the radio next to the window. She continues to turn the knobs.

MAGGIE We lost it. SYDNEY That's it. There's no working station whatsoever. They're all gone. MAGGIE We can't give up trying. Look, most schools have dead spots for cell phones. Maybe it's doing the same with the radio.

#### SYDNEY

Even if we do find something, how do we know it's not a recording or whatever. If it is, and we try finding it, it could lead us to a whole pack of those people out there.

Maggie sighs and sits down at a desk.

INT. SCHOOL - SCIENCE CLASSROOM - DAY

All the windows are intact and unbroken.

Duct tape stretches across each vent opening on the ceiling. All ducts are taped off.

A whistling sound pierces the air as an invisible, flammable gas sprays from four gas valves built on a lab table. There are about six lab tables.

EXT. SCHOOL - SCIENCE CLASSROOM - DAY

The door is taped shut: the bottom crack, the sides, and the top.

Jeff stares at it. He quickly runs back down the hallway.

INT. SCHOOL - CLASSROOM - DAY

Sydney still attempts to get a signal from the radio, but is yet unsuccessful. Jeff walks in.

MAGGIE What's going on?

JEFF Someone was here before we were.

MAGGIE

What?

JEFF There's a classroom just down the hallway that's taped off. I didn't bother looking in.

MAGGIE There could be someone in there who needs our help. Or better yet, who can help us.

#### JEFF

If it's taped off, I'm sure that whoever was in there didn't want anything to go in after they taped it off.

He sits down and rests. Maggie looks over at Sydney. She looks distressed.

MAGGIE You okay over there?

SYDNEY

I can't stop thinking about Blake.

### MAGGIE

He's fine. He's probably already relaxing in his hotel. No need to worry.

#### SYDNEY

Those fragments hit everywhere. What if some of them hit San Salvador? God, I hope he's okay.

JEFF Hopefully he's doing a lot better than we are.

MAGGIE

Is this thing happening everywhere?

Sydney sits down at a desk nearest to her.

## JEFF

The radio said those fragments were carrying some radiation or whatever the fuck it was. And that, right there, supposedly rose the dead. If it's happening here, then it's happening everywhere. Sydney stands up and walks over to the window.

Before she picks up the radio, Sydney looks out the window. A figure walks across the schoolyard towards the entrance of the school.

SYDNEY Hey, guys there's someone here.

Maggie and Jeff rush over to the window and see the figure. He's dressed in a preacher's outfit and walks rather quickly.

> MAGGIE How do we know it's not one of those things?

JEFF Only one way to find out.

He walks over to a broken window and sticks his head out.

JEFF

Hey!

The man looks up. It's Father Michaels. He has blood running down the side of his face.

JEFF Third floor, second door on the right!

INT. SCHOOL - CLASSROOM - LATER

Father Michaels quickly runs in. Sydney sits him down in a desk and he catches his breath.

SYDNEY Are you okay?

FATHER MICHAELS Yeah, yeah I'm fine. God...God bless you all.

Maggie brings him a water bottle filled halfway.

MAGGIE Here. Sorry it's not full. We found some bottles in a few backpacks. (MORE) MAGGIE (CONT'D) But hey, it's better than nothing, right?

He twists the cap off and chugs down the rest of the water. He puts the cap back on and sets it down on the desk.

> JEFF What happened to your head?

FATHER MICHAELS Oh, this? It's nothing. Just a bump on the head. I tripped in fell when I was running from a few of those demons.

JEFF

Demons?

FATHER MICHAELS Those people you've been running from too.

## SYDNEY

They're not demons. They're... crazed people.

FATHER MICHAELS You might as well call them demons. It's the apocalypse you know.

The other three look at each other. Father Michaels notices.

## FATHER MICHAELS

Well isn't it obvious? Uh... Revelation 8:7: "Hail and fire, mixed with blood, came pouring down on the earth. A third of the earth was burned up, a third of the trees, and every blade of green grass."

Jeff shakes his head and walks over to the window.

MAGGIE The asteroid fragments...

FATHER MICHAELS

"Then the sea gave up its dead. Death and the world of the dead also gave up the dead they were held."

#### JEFF

All of this can't be caused by God or the Bible or whatever. Didn't you hear? The radiation from the missile they sent up there caused the dead to rise, which is hard to believe all ready.

## SYDNEY

This was caused by us, not anything spiritual or religious.

FATHER MICHAELS What's your name?

#### SYDNEY

Sydney.

FATHER MICHAELS Everything has a purpose chosen by God, Sydney.

Jeff turns around.

JEFF

Let's try not turning this into a religious dispute or whatever okay? These things are after us and they're pretty dangerous.

MAGGIE

What are we going to do if they get inside the school?

JEFF What we need to do is find a way out of this city, maybe find a shelter that someone's made.

### SYDNEY

I don't know. News reports made these things seem to spread quickly. We could be the only one left here.

Maggie sits down in a desk next to Father Michaels'.

MAGGIE Why did you come here...?

FATHER MICHAELS Oh, sorry, John Michaels...Father John Michaels. (MORE) FATHER MICHAELS (CONT'D) I saw the light on and so I assumed that there were people still alive in the school. I'm glad I found you. I lost those chasing after me, and if I didn't come here, I'd for sure be dead.

SYDNEY Then there's a good chance you could have led them here!

FATHER MICHAELS (Chuckling) Oh, no, I lost them before I got here...I hope.

Jeff walks over to the door and cracks it open. The hallway is empty except for the school supplies scattered about.

JEFF We can't take any chances. Just in case they did follow you here, we're going to have to relocate somewhere else.

MAGGIE I don't want to leave this room. We've been here for almost a day and we're fine!

EXT. SCHOOL - DAY

A shadow stumbles onto school grounds. With a nasty, injured face, pieces of skin hanging off, and clothes stained with brown, dry blood, a man growls as he walks towards the school.

A group of other people who look the same follow him. They all have various wounds on their faces and necks. Some are so decayed or damaged, their faces are unrecognizable.

One of them looks up at the school and sees Sydney standing at the window talking to the others. The creature growls and runs towards the school. The others follow.

INT. SCHOOL - CLASSROOM - DAY

The four look over at the windows as they hear the zombies screech. They run over and see them run to the school.

EXT. SCHOOL - DAY

They slip through the broken door windows.

INT. SCHOOL - CLASSROOM - DAY

They back away. Jeff runs to the door.

JEFF

Shit!

SYDNEY They got in!

INT. SCHOOL - STAIRWAY - DAY

The zombies screech as they run up the stairs with unbelievable speed. They trample over backpacks and fall, but get up like nothing happened.

INT. SCHOOL -CLASSROOM - DAY

Jeff looks out the door while Maggie and Sydney fill up bags with water bottles. Father Michaels runs up to Jeff.

FATHER MICHAELS Where are we going to go?

JEFF Just go down the hallway to those stairs. There's a good chance they're coming up the ones you came up.

INT. SCHOOL - HALLWAY - DAY

Jeff opens the door and steps out. Father Michaels begins to quickly walk down the hallway towards the stairs. Jeff looks back at Maggie and Sydney. Maggie zips up her bag and walks to the door.

> JEFF Sydney hurry up!

> > SYDNEY

Wait!

Sydney runs over to the window and grabs the radio. She looks out and sees more zombies run to the school.

SYDNEY Shit! More are coming!

JEFF

Come on!

INT. SCHOOL - STAIRWAY - DAY

The zombies continue to run up the stairs. They push each other out of the way and viciously growl and scream as they near the third floor.

INT. SCHOOL - HALLWAY - DAY

Father Michaels power walks up to the stairway when he hears the screeching of the zombies. They reach the bottom of the staircase that leads up to the third floor and see him.

Father Michaels backs away. The zombies scream and run up the stairs.

Sydney walks out of the room as Father Michaels finds a room to run in. He sees the sealed off door.

Jeff watches him run to the door.

Father Michaels opens the door. A gust of the gas escapes from the room. It blows against Father Michaels. He runs in, hitting a trip line.

An extension cord sticks out loosely from the wall. As Father Michaels rips it from the socket, it creates a spark. The spark ignites the gas, and fire erupts in the room.

Father Michaels' skin is seared as the fire engulfs him. A fireball shoots out of the room and down the hallway. It engulfs the zombies near it.

All the lockers blast open as the shockwave is sent down the hallway. Jeff grabs Maggie and pulls her into the room as Sydney falls in also.

The fireball reaches the other end of the hallway, shattering the glass of the classroom door they fall in. The three cover their faces as glass flies at them.

The fireball slips into the classroom, creating a wave of flames that spread across the ceiling.

EXT. SCHOOL - DAY

A fireball erupts from science classroom windows. The fire rises up to the sky in a black cloud of smoke.

EXT. CITY - DAY

Other zombies turn their heads towards the fireball. They growl and begin to run towards the building.

ANOTHER PART OF THE CITY

A pick-up truck speeds down the street. Inside, Chad drives.

INT. SCHOOL - STAIRWAY - DAY

Zombies who got to the hallway late back away, covering their faces as the flames begin to roll down the staircase.

INT. SCHOOL - CLASSROOM - DAY

The three brush the glass off of them and get up. Jeff runs out into the hallway. He kicks burning objects out of his way.

# JEFF

Oh God...

There, laying in the middle of the hallway, is Father Michaels' burnt corpse. Other bodies lay on the ground, but his is noticeable.

Maggie and Sydney walk out into the hallway.

MAGGIE More are coming!

JEFF

There has to be a way out where we can't be seen by those things.

Sydney squats down and picks up a beautiful, silver cross necklace Father Michaels was wearing.

MAGGIE You got any ideas, Sydney?

JEFF I think we should just move into the building next to here---- No. Those things all ready know we're here...there's a good chance they'll find us if we bunk anywhere near here.

She drops the necklace and turns to them.

### SYDNEY

## We need to get out of this city.

Screeches echo through the hallway as more zombies race up the stairs. The fire all ready begins to die down. The zombies reach the top of the stairs.

JEFF

Run!

The zombies sprint down the hallway towards them extremely fast. Jeff pushes Maggie and Sydney ahead of him towards the staircase next to them.

INT. SCHOOL - STAIRWAY - DAY

They run down the steps, sometimes they skip a few. The zombies reach the entrance when the three haven't even reached the second floor.

Maggie looses her footing and slips. Sydney picks her up quickly, and Jeff pushes them ahead. The zombies sound only feet away.

INT. SCHOOL - FIRST FLOOR - HALLWAY - DAY

They burst out of the stairway and run down the hallway. The zombies are only a few yards behind them, and they're quickly catching up.

Jeff sees a door that leads to the backyard of the school.

JEFF Out that door! Now!

He looks behind him.

JEFF Hurry, God damn it!

They reach the door.

EXT. SCHOOL - DAY

Other zombies towards the other end of the school see the three survivors and begin to run to their meals.

The other zombies inside the school burst through the doors and follow them. Sydney begins to slow down, her breathing getting weaker. She begins to wheeze.

# SYDNEY I can't run any longer!

Jeff grabs her and pushes her ahead.

# JEFF

# Yes you can! Keep moving!

They run around the corner of the school, more and more zombies gather behind them.

The three survivors run across the front schoolyard towards the street. The pick-up truck screeches to a stop, the tires leaving marks, and creating smoke.

Chad sticks his head out.

### CHAD

Get in!

With the tailgate door down, Maggie jumps in. Sydney climbs in with the help of Jeff. The zombies surround the back of the truck and attempt to climb in also, but Jeff kicks them out.

Chad slams down on the pedal and the truck begins to fishtail as he takes off. The zombies chase down the truck. They lunge at the tailgate and cling on, but Jeff knocks them off.

Their bodies roll across the ground, limbs and blood litter the road.

The window behind Jeff slides open. The three look behind them. Nathan stares out the window at the three. He sits down and reveals Chad staring at the rear-view mirror.

> CHAD My name's Chad. Hold on, we're taking you back to the apartment.

INT. KITCHEN - CHAD'S APARTMENT - DAY

The room is a mess, but Maggie, Sydney, and Jeff don't notice.

They sit down on a couch while Chad pulls out a few water bottles. He sets them on the coffee table in front of them.

> MAGGIE Great, fresh water...

> > CHAD

Nathan and I, we were on our way back here from the convenient store gathering food and stuff. Most of it was gone, though. Those evacuating got to it first. And yet, they didn't even get to use any of it.

He sets bags of food in the fridge and canned foods on the counter.

CHAD

We saw the fire coming from the school and, well, that doesn't happen unless there are people who are actually alive. (To Nathan) Hey, buddy, can you go to your room for a bit? Us adults need to talk.

Nathan nods and runs down the hallway. Before he slips into his room, he picks up Gary and takes him with him. Chad waits for his door to shut.

> CHAD Those dead fuckers don't have enough brains to do shit. The only thing that could have caused that damn explosion was a person.

> > CHAD

So I drove there, keeping my distance just in case, and luckily enough, you guys came out. Gave me a reason to go there in the first place.

SYDNEY

Thanks.

JEFF So why are you two still here?

CHAD Well, we were going to leave, but the whole city was all ready under fucking chaos. (MORE) CHAD (CONT'D) I didn't want to risk the chance of getting out and accidentally losing Nathan.

Maggie stands up and walks over to the windows. The blinds are down. She pulls them a bit away from the window and looks out.

Outside of the apartment, it's quiet. Only a few of the creatures wobble side to side as they walk down the street.

MAGGIE Hey Jeff...?

JEFF

What?

MAGGIE If what you said was true, about the radiation and stuff, and how it's raising the dead...How come there hasn't been any effect on us?

INT. WOODS - DAY

It's darker, but just inside the woods. Even though Amy, Blake, and Erin are surrounded by the forest, it's strangely quiet.

Amy and Blake walk side by side while Erin slowly trails behind.

AMY You know, surviving this plane crash won't make me feel any better about flying in planes.

BLAKE

You're lucky to be alive. With a crash landing like that, I even find it hard to believe that we're able to walk away from it.

AMY

I've never liked riding in planes in the first place. My mom would always try and calm me down whenever we got on a plane, but I'd keep my head stuffed in the pillows. It beats driving, though. And sailing across the ocean. BLAKE How you holding up back there?

ERIN Just peachy....

INT. WOODS - RIVER - DAY

A few rocks submerge underwater a few times as the water rushes over them. The three walk up to the edge. They bend down and begin to wash off the mud and wash out their cuts.

> ERIN The town should be only a few more miles away. We should make it before sundown.

Blake nods.

EXT. PLANE - DAY

Alex leans against the side of the plane next to his mom, who is still unconscious. Alex stands up and looks into the woods.

He looks back at Madeline, and then back in the woods. Alex sighs and walks into the abyss.

Inside the plane, the bodies begin to shuffle slowly. Fingers move, eyes open, and noise escapes their open mouths.

INT. WOODS - DAY

Alex unzips his pants and relieves himself. A twig snaps from inside. He stares in the direction the noise came from. He finishes up and turns around.

ALEX

Hello?

Alex is oblivious to a shadow that passes behind him. Alex looks deep into the woods. He squints his eyes to see into the shadows.

A few figures zigzag through the trees. Alex becomes excited.

ALEX

He begins to run towards the figures.

ALEX I need help! There was a plane crash! We need your help!

He sees one of the figures run through shrubs. Alex runs after them. He bursts through the shrubs and into an open area still covered in trees. Beams of light slip through the cracks of the leaves.

The figure is nowhere to be seen. He spins around, a bit disoriented. It's silent. Only Alex's breathing can be heard.

He steps back and presses himself up against a tree. Alex takes a deep breath.

ALEX Hello? Is there anybody out here?

A grunt emits from the trees behind him. He turns around and slowly peeks through the bushes in front of him. He sees the trees, but nothing else. His breath becomes shaky.

He stands back up and backs away, his body revealing the partially destroyed face of a man. He bleeds from the eyes, and his neck is torn apart. The man screeches at Alex.

Alex gasps and stumbles back. The man pounces at him. He tackles Alex to the ground, blood and slobber dripping onto Alex's face.

Alex grabs the man by the neck. He squeezes the man's neck wound; the blood gushes from between his fingers and runs down his hand arm.

Alex pushes the man off and quickly scampers to his feet. The man rolls over onto his back and jumps up. He snarls at Alex. The sound attracts other creatures, who sprint through the woods towards the open area.

Before Alex has time to say anything, the man attempts to pounce on him again. He jumps back and books it. The creatures chase after him, screaming like wild animals and run like frantic, mad people.

Alex jumps over shrubs and pushes branches out of his way. He squeezes through trees and kicks dirt straight up into the air.

The creatures are close behind.

Alex jumps over a large root jutting from the ground. The creatures, who snap at his heels, hit the roots and are thrown into the ground. A pile up of bodies occurs, and Alex continues to run.

EXT. PLANE - DAY

Alex runs out of the woods and stops. His mom is gone. He jogs a bit further to the plane, and stops again.

ALEX

Mom?

A group of people walk out of the opening of the plane. They're oblivious to Alex until...

# ALEX

Hey!

The people stop and turn their attention to Alex. They sustain injuries like normal plane victims, but their skin is pale, and their eyes are empty and white.

They let out moans and screeches and begin to sprint towards him.

Alex backs away as they run towards him. They aren't going to stop. He turns and runs from them, but they're too close for comfort.

INT. WOODS - DAY

He runs past the plane and back into the woods. As he runs, he notices blood and organs spread along the ground and plants.

The creatures soon begin to get left behind, but Alex continues to run. He runs too fast, and trips over himself. He lands on the ground hard and slides a few feet.

EXT. CLIFF - DAY

Alex quickly gets on his hands and knees, but stops. In front of him, a large drop, about twenty feet, lays before him. Something glitters in front of him in the sunlight.

He picks it up. It's a beautiful golden heart necklace with the word "Mom" engraved in it. Alex's eyes widen, his mouth drops open.

# ALEX

Oh God...

He slowly stands up, staring at the necklace.

INT. WOODS - CREATURE P.O.V.

It drops to the ground from a rock, its vision a bit grainy. It speeds through the trees at an amazing speed towards the cliff.

EXT. CLIFF - DAY

Alex turns around to the sound of what seems to be wheezing. A zombie growls as it collides with Alex. He yelps and slips off the cliff. The zombie goes down with him.

At the bottom of the cliff, jagged rocks and sharp tree trunks. He smashes into the bottom of the cliff, his body distorted by the jagged rocks.

A broken tree trunk pierces through his stomach and slides through the other end. Blood rains down on Alex's face and body, and like a fountain, blood pours from his mouth.

He gurgles on his blood, and his eyes slowly turn back and close. His mother's heart necklace falls from his limp hand and jingles as it hits the ground.

INT. WOODS - DAY

Blake, Erin, and Amy run past the trees and push shrubs out of their faces.

ERIN Can't one of us continue to get to the town?

BLAKE No! We have to stick together.

AMY

What do you think happened to him?

Blake cups his hands around his mouth.

BLAKE

Alex!

No answer.

BLAKE

Damn it!

ERIN We've gone all this way! I don't want to turn around!

Amy stops and turns around. She stops Erin, and Blake continues forward, oblivious to Amy and Erin's stop.

AMY Alex is in trouble. If something happened, we need to be there to help him.

ERIN I know but if something did happen, one person could at least get back to the town and get help for all of us.

Amy shakes her head and runs after Blake.

ERIN We're just wasting time!

Blake slows down to a stop. He rests his hands on his knees and Amy runs up behind him.

> AMY (Out of breath) Do you remember where it is?

Erin walks in their direction. It begins to get darker the deeper she gets in the woods. The foliage begins to turn into shadows.

In front of her, a small shadow passes by from one shrub to another. Erin stops. Soft wheezing can be heard.

She takes a step forward; her shoe sinks into a small puddle of mud. She takes another step forward when a hand shoots from one of the shrubs and grabs at her ankle.

She quickly slips from the creature's grasp and turns around.

A person crawls out from out of the shrubs, except its legs and hips are missing. Strings of intestines slither behind the torso as the zombie inches towards Erin.

Erin screams.

Blake and Amy look behind them.

Erin's scream echoes through the forests, and soon, the scream drowns out under the commotion of many moans and screeches.
Blake and Amy run down the path they took back in Erin's direction.

## BLAKE

Erin!

They run further. Suddenly, they collide with Erin and all three are forced to the muddy ground. Erin quickly gets on her knees as Blake holds on to her.

> BLAKE Are you okay?

ERIN No! I'm not! I saw someone!

AMY You saw someone?

ERIN I saw someone, but it wasn't a person! I don't know what it was!

BLAKE You're not making any sense-

AMY

Wait...

Erin and Blake stop talking. They look at Amy, who looks around her. Faded sounds of moans and screams echo through the forest.

AMY

Do you hear that?

Blake looks back in the direction from where Erin came. Shadows move about the trees quickly, almost like blurs.

The three stand up just in time before a zombie tackles Amy to the ground. The two fall, but the zombie rolls away. They scream and Blake helps Amy back up.

Immediately, they begin to run.

BLAKE What the fuck was that?

ERIN I told you I saw someone!

BLAKE That wasn't a fucking person!

# AMY They're getting closer!

Blake looks behind them and sees the zombies running towards them at mind-blowing speeds.

## BLAKE

Shit! Run!

They jump over bushes and rocks and push themselves away from trees as they escape the chase from the oncoming creatures.

Blake pushes Amy further as she begins to lag behind.

A low branch creates an obstacle for the three, but Amy's able to dodge it. Blake reacts quickly and ducks under too. But with Erin right behind Blake, she doesn't see it come.

With a loud THUD, Erin falls face-flat into the ground. Blake hears her yelp as she falls and looks behind him.

The zombies race to their meal. They push past each other, their mouths open and ready, their eyes wide.

Blake snatches Erin just in time before the zombies dive down to tackle her. He pulls her back, and the zombies fall over each other. They get angry and growl at each other.

## BLAKE

(To Erin) Come on!

EXT. PLANE - DAY

Amy runs out into the open spot where the plane crashed. Debris still burns on the ground. She slowly comes to a stop.

AMY

Alex!

Erin and Blake burst from the woods.

AMY I can't find Alex or his mom—!

#### BLAKE

No time! Go!

Amy looks inside the plane and stops. She stares at it and cocks her head.

Erin runs into the woods and Blake looks back. He notices Amy looking in the plane.

## BLAKE

Amy!

He runs back and grabs her.

BLAKE What are you doing?

AMY Where are the bodies?

He pulls her away from the plane and they run towards the woods. Amy looks back and sees the zombies run out of the woods and sprint towards them.

More zombies run out from behind the plane. Their injuries are quite noticeable.

INT. WOODS - DAY

Erin gets further ahead of them. She pushes her way through low branches. Twigs and leaves get caught in her hair and on her clothes.

She focuses ahead of her, and her eyes get wide.

Ahead of them is a large hole. A cliff. It stretches down for what seems like hundreds of feet. It's about eight to nine feet across. She looks back at Amy and Blake.

## ERIN

Cliff!

Without stopping, she uses all of her energy to get ready and jump. She reaches the edge of the cliff and jumps.

EXT. CLIFF - DAY

Erin screams as she flies over the large crack. Below her is a large, running river.

Erin lands on the ground. Hard. Her ankle snaps as she rolls over a few times. She screams in pain and grabs at her ankle, but that only makes the pain worse.

Blake and Amy get closer to the cliff. Amy, ahead of Blake, stares at the cliff.

AMY

Oh fuck!

BLAKE Just jump! He looks behind him. The zombies are close behind them. They scream for their meal.

Amy reaches the edge and closes her eyes. She jumps. She looses her footing as the ground beneath her crumbles. Blake jumps after her.

Amy screams as she lands on the ground only halfway. Her legs dangle over the cliff, and she slides back. Blake hits the ground and rolls.

Blake gets up and sees Erin in trouble. Amy screams as she looses her grip and slides down the cliff. A few tree roots protrude from the inside of the cliff. She grabs on to one.

### BLAKE

Amy!

He scampers to her and attempts to reach her.

# BLAKE

Grab my hand!

The root begins to give. It loosens up and threatens to pull out.

## AMY

# It's slipping!

Blake looks up and sees the cannibalistic creatures run towards the cliff. He pushes himself closer to the edge of the cliff and gets closer to Amy.

## BLAKE

Come on!

The zombies reach the edge of the cliff. They skid to a stop as they see the drop. A few fall over and moan as gravity pulls them to their second death.

The creatures scream at the three on the other side. One zombie growls and sniffs the air. It sinks back into the shadows of the woods. Another zombie watches it and does the same.

Amy attempts to reach up and grab his hand. The root slips, and she drops another foot, grabbing on to the root with a full grip.

BLAKE

Amy!

AMY Get me up!

## BLAKE

# Hold on!

Blake stands up and looks around the area. He disappears from the edge of the cliff.

AMY Blake! Blake come back!

She begins to pull herself up, but only gets little progress done.

Blake appears at the edge of the cliff again, this time with large, long stick. He hands it to her.

## BLAKE

Grab it!

She uses on hand to snatch the stick while she holds on to the root with the other. Blake grunts as he pulls her up slowly.

As he pulls her up, Blake looks out in front of him. Almost visible in the shadows, two figures run towards the cliff. He squints to try and make them out.

It's the two zombies who snuck back into the woods before, and they're coming at full-force.

BLAKE Oh shit...Pull up! Now!

Amy looks behind her.

# BLAKE Don't look back!

Blake tries to pull her up faster. Amy slowly helps, digging her fingers into the muddy cliff. One of the zombies pushes reaches the cliff.

It attempts to jump, gives itself a bit of a boost. Blake pulls up. The creature screeches as it tries to grab at her feet, but it misses its mark.

The creature falls to the depths of the cliff.

Amy reaches the top of the cliff and pulls herself up. Blake helps. He looks up and sees the other zombie run closer to the cliff.

BLAKE

Come on!

He picks Amy up and forces her forward. Blake runs over to Erin and picks her up quickly, tries to be gently.

The zombie boosts itself up into the air as it reaches the edge of the cliff. It reaches the other end sort of how Amy did, but it climbs over the edge a lot quicker.

#### INT. WOODS - DAY

Blake carries Erin as quickly as possible. She screams as her ankle hits the ground each time. He looks behind them and sees the zombie run towards them.

#### BLAKE

Jesus!

Blake looks in front of him, but Amy is nowhere to be found. He falls forward onto the ground, dropping Erin on her back. He rolls over and sees the zombie close in.

The zombie screeches and prepares to pounce, but a large branch smashes in its face. It does a back flip and lands on its stomach.

Amy walks out from behind a tree with the branch in hand. She uses it as a club and holds it above her head.

The zombie rolls over on its back. Blood spews form its mouth and nose. Teeth and flesh flow out of the fountain of blood that pours from its mouth.

Amy is overcome with fear and sadness as she stares at what used to be human. The creature growls at her and attempts to get up.

She slams the club down on the zombie's face and quickly drops it. Amy falls to the ground and pushes herself up against the tree. She stares at the person and begins to cry.

# INT. KITCHEN - CHAD'S APARTMENT - NIGHT

Jeff and Maggie lay asleep on the couch at the back of the living room.

Chad opens up the fridge and pulls out a beer. He stares at it and sighs; he puts it back in the fridge. Instead, he pulls out a bottled water.

SYDNEY

Hey.

Chad turns around.

SYDNEY You have any Advil?

CHAD Does your head hurt?

SYDNEY Like a mother.

CHAD Yeah I think we have some around here.

He opens up a few cupboards and searches through each of them, but no such luck. Sydney checks the counters and finds a bottle.

## SYDNEY

I found it.

Chad smiles and nods. He closes the cupboards. Sydney pops the bottle open and pours two pills out. She shuts it and looks around.

# CHAD

Oh, here.

He hands his water bottle to her.

CHAD It's okay. I haven't opened it yet.

She takes it and swallows the pills. Chad walks over and grabs another bottle of water.

Sydney sits down at the kitchen table. Chad joins her.

SYDNEY So...How old is Nathan?

CHAD

Six.

SYDNEY He's so adorable.

CHAD Yeah, and he can be pretty imaginative, too. Every day he talks about these crazy ideas or dreams he's had. (Beat) He usually tells most of them to Erin, though. Sorry?

#### CHAD

Erin, she's my wife...Yeah, Nathan isn't as close to me as he is to his mother. I try and talk to him, try and play with him, but he doesn't seem too interested some times.

### SYDNEY

Well he did spend 9 months with her before he actually saw you.

He chuckles.

CHAD

I'd do anything to keep him safe. Especially during something like this. He never gets out of my sight.

SYDNEY (Smiling) I'll admit, that's pretty good parenting.

Chad smiles at her.

#### SYDNEY

I can't wait to have children. My husband, Blake, and I, we're waiting for the right moment to have kids. Saving up money, making everything perfect...

She trails off and stares at her bottle of water.

SYDNEY I'm going to get some sleep.

CHAD Yeah, you need to rest up.

SYDNEY Are you going to be okay staying up?

CHAD Yeah, I'll be fine.

Sydney walks over to a chair and sits down in it. She becomes comfortable and begins to sleep.

INT. WOODS - NIGHT

Blake and Amy hold Erin up and help her walk. She wheezes as she breathes.

Crickets chirp nearby in bushes and tall grass.

AMY

What were those things?

BLAKE They looked a lot like people to me---

AMY Those weren't people...Normal people, at least. What was wrong with them?

BLAKE I don't know! I don't know anything about what's happening!

ERIN They're dead. Those were the people who didn't survive the plane crash!

AMY That's impossible—!

ERIN Do you have a better explanation on

what's wrong with them?

Blake stops walking. The other stop too.

BLAKE

Look!

Ahead of them, down a hill, dim lights flicker from above the trees. Fires. They illuminate the smoke rising into the night sky.

AMY Is that it?

Erin squints her eyes.

ERIN

I think so!

BLAKE

Come on!

They quickly make their way down the hill towards what turns out to be a large town.

BLAKE Wait, hold on.

They stop and Blake carefully picks Erin up and holds her in his arms.

BLAKE We can move faster if those people are there.

They continue forward. The crickets' chirping gets louder, but suddenly, they stop. All sound cease. Any nighttime birds become quiet.

Blake moves forward, but Amy lags a bit behind. She looks around, the only one who notices the quiet.

AMY

Blake.

BLAKE

Yeah?

AMY Something doesn't feel right.

He turns around.

## BLAKE

What?

Yelling and screaming emits from deep inside the woods. The noises fade in slowly as the creatures near the survivors.

BLAKE

Shit.

AMY

Oh God...

They run through the woods. Erin holds on to Blake tightly. Amy runs past Blake and becomes a few feet ahead of him. Erin looks back and sees the creatures running through the trees.

> ERIN They're coming! Run faster!

EXT. TOWN - NIGHT

The three run onto a deserted street. Cars lay spread out between each other. Trash sits on the ground, wet and torn apart. A few buildings are crumbled with fires flaring from the insides.

They run down the street and deeper into the city. Amy looks back and sees the zombies run out of the woods and down the street. Their eyes glow.

The creatures' screams echo through the city.

INT. TOWN - ALLEY - NIGHT

Shadows move out from behind dumpsters and other objects. They slowly move out of the alley and onto the street.

A few zombies crawl out from cars and others run out of a building and figure where the sounds come from.

EXT. TOWN - NIGHT

They run up towards a corner.

BLAKE We need to find a place, now!

ERIN The hospital! It's only two blocks from here!

#### BLAKE

Where?!

ERIN Right! Turn right!

Amy, ahead of the other two, runs around the corner, but comes to a halt. Ahead of them, a group of zombies turn their attention to the group.

They let out screeches that morph into one loud alarm for any nearby zombie.

Blake turns the corner, but almost collides with Amy as she backs away.

BLAKE

Shit!

## AMY Down the street!

They get back on the street they were on before, but see more creatures run towards them. They look behind and sees the plane crash survivors run after them.

#### BLAKE

Shit! We need to think of something!

Suddenly, gunshots echo through the streets. One of the zombies in the group around the corner falls to the ground.

Another gunshot. Brain fragments and blood spray up into the air, and the zombie falls the opposite way.

A few zombies from the same group look behind them and stop. They growl and turn around. Just as they begin to run the opposite way, they, too, are mowed down by bullets.

Amy, Blake, and Erin look on and see two figures who hold guns. The last of the zombies falls to the ground. Blood is sprayed along the streets.

#### FIGURE 1 Come on! Move!

Amy looks at Blake and runs. Blake doesn't hesitate and follows. The zombies behind them follow, but aren't too close behind.

# EXT. HOSPITAL - NIGHT

The figures run towards the entrance of the hospital and open up the doors.

## FIGURE 1

Come on!

Amy runs up to the doors as Blake lags behind, his breath shortens and he tires out.

The second figure shoots past him at zombies that make their way towards the hospital. One of the zombie's faces explodes into chunks.

### INT. HOSPITAL - LOBBY - NIGHT

Blake collapses to the floor as Amy helps Erin to the ground. The two figures push as much furniture against the doors and glass as possible. The barricade it up as the zombies bounce against the glass. The figures turn on their flashlights and reveal their identities.

PARKER BREAKER (32) reveals himself with a buzz cut and a faded beard. He bends down and checks up on Erin.

Figure one, ZANE CAPE (30), with a well-built body that you'd probably see in a *Men's Fitness* magazine, pulls his gloves off and reloads his gun.

PARKER Are you guys okay?

BLAKE

Yeah.

AMY Her leg's hurt.

Parker looks up at Zane.

PARKER They all seem fine, Zane.

ZANE Have any of you been bitten?

BLAKE (Confused) What? No...Why—?

ZANE Are you sure? No bites, no scratches?

PARKER We should just get up to the room before too many of them get to the door.

Zane sighs.

ZANE All right. Come on.

INT. HOSPITAL - ROOM - DAY

The room is actually clean and looks untouched. The floor is clean, the counters have not been messed with.

JULIE MORRIS (31), a petite woman with her hair up in a bun, looks out the window of the room. The door opens and startles her.

Parker and Zane walk through first.

JULIE Are you guys okay?

PARKER We have a surprise.

Amy walks in first, then Blake. He carries Erin. Julie gasps and quickly walks over to her.

> JULIE Oh my God, Erin!

> > ERIN

Julie!

Erin attempts to hug Julie, but the way she's in Blake's arms, they can't really hug. The two cry over each other.

INT. BATHROOM - APARTMENT - DAY

Sydney rushes to the toilet, lifts the lid up, and gurgles as she throws up.

INT. APARTMENT - DAY

Maggie fits her foot in her shoe and ties it up. Sydney coughs from inside the bathroom while Jeff walks down the hallway. He listens in and knocks on the door.

> JEFF Are you okay?

SYDNEY (O.S.) I'm fine. I'll be out in a second.

Outside, zombies run towards the apartment complex. Chad, who looks out the window, backs away.

CHAD Bastards! They know we're here!

JEFF

What?

CHAD We have to get out now! Nathan! Nathan runs out of his room. He holds Gary in his arms.

MAGGIE What are we going to do?

CHAD

We need to get as much of the food as possible. We need to get to the truck before they get to us first. Come on!

Chad runs into his bedroom while Maggie finishes putting her shoes on quickly.

INT. BEDROOM - APARTMENT - DAY

Chad grabs sheets from his bed.

INT. KITCHEN - APARTMENT - DAY

Chad runs over to the fridge and begins to set everything on the sheet. Once he's grabbed the essentials, he picks the sheet up and slings it over his shoulder.

> CHAD Come on! Let's go!

Jeff runs over to the fireplace and grabs a fireplace poker. Maggie bangs on the bathroom door.

MAGGIE Sydney! We're leaving!

Sydney opens the door. Maggie grabs her by the arm and pulls her to the front door.

SYDNEY What's going on?

CHASE They know we're here. Come on!

INT. HALLWAY - APARTMENT - DAY

The five run out into the trashy hallway. The screams of the zombies echo through the building.

MAGGIE

Which way?

CHAD The elevator! Left!

Before they leave, Gary jumps out of Nathan's arms.

NATHAN

Gary!

Gary runs down the hallway and turns the corner. Nathan runs after him.

CHAD

Nathan!

JEFF

I got him!

Jeff runs after the boy. Chad tries to push through, but Sydney holds him back.

SYDNEY No! Please! You have to get us out of here!

CHAD

But my son-----

MAGGIE

Come on!

They force him down the hallway towards the elevator doors.

Jeff chases Nathan towards the end of the hallway that leads to the stairs. Gary runs up to the door and cowards in the corner.

EXT. ELEVATOR - DAY

The doors open and the three step in.

CHAD Wait! We have to wait for Nathan!

He tries to step out, but the elevator doors close. His hand gets caught in between the doors as the elevator begins to descend.

Sydney and Maggie pulls him back.

CHAD No! We have to go back! (Calming him down) Jeff went after him. He'll get him! But right now, you need to get us out of here!

INT. HALLWAY - APARTMENT - DAY

Jeff catches up to Nathan and snatches him.

## NATHAN No! Gary! I want Gary!

Jeff looks back and sees Gary still in the corner. He takes a step forward but stops. The door bursts open, and the zombies scramble into the hallway.

JEFF

Shit!

The zombies rumble down the hallway towards them. Jeff turns and runs.

EXT. ELEVATOR - DAY

Jeff pushes the down button and clings on to Nathan, who cries. Jeff pushes the button again. The shadows of the creatures get darker and smaller as they near the corner of the hallway.

JEFF

Come on!

He slams his fist on the button.

The zombies turn the corner and slow to a stop. They stare at Jeff with their white, cloudy eyes. The eyes with no soul and only paralyze with their stare.

Jeff backs up against the wall, holding Nathan's head against his shoulder.

The zombies screech, and there's a loud DING! One of the other elevators open and Jeff slips inside.

The zombies claw their way down the hallway and reach the elevators. Jeff drops Nathan to the ground as the hands reach in and claw at the two humans.

Nathan screams and Jeff kicks the zombies back. The doors begin to close, but the arms stay in. One zombie sticks its head in just as the doors shut.

The elevator begins to move down and the zombie goes down with it. One by one, the arms pop off and blood sprays on the floor and on Jeff and Nathan.

The zombie's head begins to crack, the neck snaps, and a fountain of blood sprays like a hose as the head drops to the floor.

EXT. ELEVATOR - FIRST FLOOR - DAY

The doors open, and it's suddenly quiet. The three step out quietly and look both ways before they make a choice.

INT. HALLWAY - FIRST FLOOR - DAY

The floor beneath them creeks as they walk towards the entrance of the apartment.

They pass a smaller hallway and look down it. Nothing there. They pass it. A shadow scampers across the hallway.

They breathe heavily as they near the door.

EXT. APARTMENT - DAY

They run down the stairs next to the garage. Chad runs over and presses in the code for the garage. It opens, creating quite a racket.

Sydney and Maggie watch it open. Behind them, a tiny boy runs up. He growls. Maggie turns around but can't react as the boy pounces on her.

She remains standing, and the boy holds on to her shoulders and keeps his footing by digging his feet into her stomach.

The boy chomps down on her neck and pulls away. Maggie gurgles on her blood as it pours out of her mouth and neck. Skin stretches from the boys mouth and his head rips back.

Blood flings through the air and Maggie's body falls to the ground. The boy lands next to her and chews on the skin and muscle.

#### SYDNEY

# Maggie!

Sydney runs over to Maggie's body, but Chad grabs her and pulls her back. Maggie coughs. Blood spews from her mouth.

The boy growls and attempts to attack her. Chad pulls her back and kicks the boy to the ground. He lands on the curb and his head breaks open. Thick, coagulated blood drips to the ground.

Sydney cries as she reaches for her dead friend, but pulls back. Chad grabs her and pulls her back towards the garage.

INT. HALLWAY - FIRST FLOOR - DAY

Jeff and Nathan run out of the elevator towards the entrance. He picks Nathan up and bursts through the door.

EXT. APARTMENT - DAY

Chad pulls the truck out of the garage. He stops when he sees Jeff and Nathan. Sydney rolls down the window. She is about to shout out something, but stops.

Next to Jeff stands Maggie. She faces away from the truck and apartment building.

## SYDNEY

Maggie!

Jeff stops and looks at Maggie.

JEFF

Maggie?

Maggie turns around, reveals her pale face and white eyes. Blood pumps from her wound.

She lets out a loud screech. Jeff jumps back and runs to the truck. Maggie chases after him.

Jeff drops Nathan in the back of the truck. He rolls to the other side and cries. Jeff climbs over the side when Maggie snatches his leg.

Jeff kicks her off and rolls into the truck. Maggie climbs up the side as Jeff gets the fireplace poker ready to be used. He stares at Maggie, and for a second, Maggie stares back, her eyes show a bit of care or compassion.

> JEFF I'm so sorry...

Maggie's face returns to an angered expression. Her mouth opens, blood pours out and a scream emits from deep inside her throat.

Jeff swings the fireplace poker at her face. Blood sprays from her mouth and she falls to the ground. She rolls a few feet before she stops on her stomach.

Maggie watches the truck drive away, and she lets out a growl. More zombies run out from behind the apartment. They see the truck and run after it.

INT. TRUCK - DAY

Sydney looks in the side-view mirror and sees Maggie on the ground. She looks away, covering her face. Sydney begins to cry.

Nathan crawls through the small window in the back of the truck.

#### NATHAN

Dad!

Nathan hugs Chad, and Chad uses one hand to hug back.

CHAD Oh God, Nathan. Are you okay?

#### NATHAN

I lost Gary!

Chad doesn't know what to say. He looks at Nathan in the eyes and nods.

## CHAD

I'm sure Gary is okay.

Sydney turns around and looks at Jeff. He looks up and stares at her. He sees a tear roll down her cheek.

Jeff looks behind him and sees the zombies get left behind in the dust.

INT. HOSPITAL - ROOM - DAY

It's quiet in the room. Erin sits up against the wall on the examination table next to Julie, who keeps herself warm with a hospital blanket.

Parker sits on the counter while Blake and Amy sit on the floor against the wall.

## BLAKE

So what's going on here?

PARKER You mean you don't know?

Blake, Amy, and Erin stare at him.

# PARKER

You're serious?

## BLAKE

We were in a plane crash on our way here.

ZANE Are there other survivors?

#### AMY

If there were, we would have
brought them with us.
 (Beat)
There were two others...But we lost
them.

Parker takes a deep breath and stands up.

#### PARKER

We heard reports on the radio about the fragments from the asteroid carrying radiation on their way back to Earth. They suspect that the radiation is what caused the dead to rise.

# AMY

What?

BLAKE That can't be possible.

## JULIE

A few of the doctors here did a test on one of the people outside. They're dead. They took out every single organ of another one...it was still alive.

## PARKER

So if you look at it, these "people" are actually fucking zombies.

AMY (To Zane) What happens if you're bitten by one?

Zane looks at Parker and Julie. He stands up.

ZANE

One bite—just one scratch—can kill you. And when you're dead, you become one too.

AMY

Are you sure?

ZANE We've seen it happen before.

JULIE

That's how it spread so quickly. A lot of people had all ready died after the fragments hit.

ZANE We were all ready too busy trying to help those injured in it, we couldn't stop the ones who died from it.

Thunder rumbles through the city.

EXT. CLIFF - DAY

Clouds roll in over the city. Lightning strikes somewhere on the land, and seconds later, the thunder rumbles the ground.

At the bottom of the cliff is the broken tree trunk Alex had fallen on. Except Alex isn't there. Laying next to the trunk is the golden heart necklace.

EXT. CITY - DAY

Rain pours down onto the city. A figure walks out of the woods and stops. It's Alex.

His hair is matted and gritty. Blood slowly continues to pour from his mouth, but is washed away by the rain.

Alex looks down and sees part of the tree trunk still protruding from his stomach.

He growls and rips it out of his stomach. A few strings of intestines spill out afterwards, a strand still connects to the tree trunk.

INT. HOSPITAL - ROOM - DAY

JULIE

All right, I'm going to get some sleep. I haven't gotten any rest in hours.

Zane sits up from a chair and walks over to the door.

ZANE I think we all should. I'm going to wait in the hallway and keep watch. Come on Parker.

PARKER Why should I?

ZANE Because I've served in the force longer than you so therefore I have more control over you. Now come on.

PARKER (Under his breath) Bastard.

Parker gets up and walks out of the room with Zane. Julie gets comfortable and closes her eyes.

BLAKE (To Julie) How long have they've been officers?

JULIE For about seven years. Well, Parker's been in it for five.

Erin sighs.

ERIN Hey, Julie.

JULIE

Yeah?

ERIN Have you heard from him yet? JULIE I've been here since this thing started. I don't know what's been going on around here.

Erin takes in a deep breath. Her hands are shaky. She nods and rubs her eyes.

ERIN

Okay. (Beat) I...I think Chase kind of knows all ready.

JULIE Has he said anything about it?

ERIN No...Julie, I feel terrible. I want to see Chase so bad. I want to apologize and start things over.

Erin begins to cry.

JULIE Shh, calm down. We'll find him. No need to worry.

Julie holds on to her and caresses her hair.

INT. TRUCK - DAY

The inside of the truck is quiet. Jeff holds on to Nathan in the back, while Sydney stares out her window. Chad looks down at the gas gauge. The needle is stuck to 'E'.

CHAD We have to get gas if we want to get out of here.

Jeff looks behind them. The street behind them is empty.

CHAD Jeff, are there gas containers back there?

JEFF Yeah. Two. Chad pulls the truck up to a gas tank and shuts the car off. Chad looks at Jeff and Sydney.

CHAD We have enough food to last us about a week or so. I don't want to stay here too long, grab whatever you can from inside as fast as possible.

The two nod and get out. Chad stares at the nozzles and then at the credit card slit.

CHAD

Fuck it.

He pulls out his credit card and slides the card in. He quickly pulls it out and begins to fill up his truck.

INT. GAS STATION - DAY

Jeff and Sydney walk in. Jeff immediately grabs a small basket and begins to stuff food into it.

Sydney walks over to the medical aisle and grabs each type of medicine and puts it in her basket.

She stops and picks up an item, stares at it. It's a pregnancy test. She hesitates and looks up at Jeff, who pulls milk and other drinks out of the fridge and puts them in another basket.

JEFF I'm surprised the power is still running here.

Sydney continues to stare at the product. Finally, she throws it in her basket and covers it up with the medicine.

SYDNEY Yeah. It's a good thing, huh?

EXT. GAS STATION - DAY

Chad finishes filling his truck up. Nathan walks around the truck to him.

CHAD Hey, buddy. Nathan smiles and clings onto Chad's leg affectionately. Chad looks down and ruffles Nathan's hair. He looks up and smiles. Chad smiles back.

> CHAD You want to get those two red gas containers and hand them to me?

Nathan nods excitedly and jumps into the back of the truck. He picks up one of the containers and hands it to Chad. He begins to fill it up.

### NATHAN

Daddy?

CHAD Yeah, Nathan?

NATHAN Have you talked to Mommy lately?

Chad stares at Nathan. He looks away at the gas container. It's very quiet. Chad takes a deep breath and looks at Nathan.

CHAD No, no I haven't.

NATHAN Is Mommy okay?

CHAD

I don't know.

Nathan sits on the edge of the truck and faces away from Chad.

#### NATHAN

I miss Mommy.

Chad stares at him. He hopes Nathan will turn around. But he doesn't.

CHAD Yeah. Dad misses her too.

He finishes filling up the first container and closes it.

CHAD You want to hand me the other container, buddy?

Nathan picks the container up and hands it over to Chad.

CHAD Wednesday night.

Sydney and Jeff walk out of the building. They stop when they see Chad and Nathan.

JEFF Must be a tough time for him, huh?

SYDNEY Who? Chad or Nathan?

JEFF Both...I guess.

Unnoticeable to everyone, a zombie runs up behind Sydney and tackles her to the ground.

Medicines and her pregnancy test are scattered about the ground. Jeff drops his baskets of food and drinks and whacks the zombie with his fireplace poker on its back.

Chad and Nathan look over. Chad, startled, drops the gas nozzle. The handle is stuck, and gas continues to pump out of the nozzle. A puddle forms in the parking lot.

#### CHAD

## Nathan get in the truck!

Nathan jumps out and runs to the door. Chad sticks the gas containers in the truck and shuts the tail gate door. He looks down the street and sees the a group of people.

They walk normally, but as they each take a glance at Chad and the action taking place at the gas station, they begin to run towards the station.

#### CHAD

## Fuck! Get in the truck!

Jeff brings the fireplace poker down on the zombie, but that doesn't do anything. Sydney holds onto the zombie's neck as it tries to snap at her face.

## JEFF Die, damn it!

He holds the fireplace poker vertically, the point facing downwards, and brings it into the zombie's back. It protrudes out of it's chest. Blood spews from the zombies mouth as it continues to attack Sydney like nothing happened to it. Blood sprays on her face.

Jeff throws the zombie off of her, the fireplace poker slipping out of the zombie. The zombie falls on its back.

Sydney scrambles to her hands and knees and picks up as many medicine boxes as possible She searches for her pregnancy test.

Jeff runs over to the zombie and spears the creature as it sits up. The fireplace poker slides through under the chine and out the top of its head. Brain connects to the point.

> CHAD (0.S.) Come on! They're coming!

Sydney scrambles to get almost every medicine. She sees her pregnancy test and crawls over to it. Jeff grabs her and pulls her away.

JEFF

Come on!

### SYDNEY

Wait! No!

She slips out of his grasp and falls in front of the test. Sydney grabs it just as Jeff grabs her again.

Sydney grabs the rest of the medicine and they run for the truck. The group of zombies are just yards away from the station.

Jeff and Sydney jump into the truck just as the zombies surround it. They stick their hands in and grab for the two. Nathan screams and Chad turns the car on.

JEFF

Go! Go!

A zombie crawls into the truck, but Jeff kicks it out. More zombies surround the sides of the trucks. They claw at the windows.

The passenger window bursts and dozens of zombie hands grab at Nathan. He screams as they pull at him. Jeff jumps to the front seat and pulls Nathan back.

Chad slams his foot on the gas pedal and the car shoots forward. The zombie hands disappear from the window. Scratches form along his arms.

Chad slams on his breaks as he runs into a parked truck. A large satellite tower sits on top of it. Inside the truck, the parking brake breaks.

Sydney shuts her door and crawls away from it.

Chad backs up and drives out of the parking lot.

The zombies group up around the gas station parking lot as the truck with the satellite tower begins to roll backwards. It rolls under the roof next to the gas tanks.

The satellite tower catches the lights at the roof of the gas station and shatters it. Sparks rain down on the ground and ignite the gas puddle.

A huge explosion engulfs all of the zombies in the parking lot. Bodies fly back and smash into buildings and cars.

EXT. CITY - DAY

The explosion grows bigger as it rises to the sky. Tiny figures, the zombies, run down the street. Chad's truck's headlights are visible, and the zombies chase after it.

INT. HOSPITAL - ROOM - DAY

Blake looks over at Amy.

BLAKE You want the chair?

AMY No I'm fine, thanks.

Blake chuckles.

BLAKE Finally, we have time to think.

Amy chuckles a bit also. Blake's chuckles soon turns into crying. Amy looks at him.

AMY Hey, hey it's okay. We're safe.

BLAKE No, I know, but, and I've been thinking about it ever since I've gain thought after the plane crash, but it's just now starting to hit me. AMY

What?

BLAKE I'm just thinking about my wife. I'm so worried about her, you have

no idea. I'm so scared about her.

He runs his fingers through his hair and buries his face in his hands.

BLAKE

I just wish I could be there with her. I don't want to think about her being alone, or have her think I'm dead or hurt or that we'll never see each other again.

Blake's emotions cause Amy to begin to tear up. She hugs him.

AMY It's going to be okay. She's going to be okay.

Blake wipes his eyes and takes a deep breath. He looks at Amy. They stare into each other's eyes.

Amy suddenly pulls Blake in and lays a big kiss on his lips. Blake's eyes are wide open, but when he realizes what is happening he closes them and goes with it.

Amy stops and pulls back. She realizes what she has just done and freaks out.

AMY I'm so sorry.

Amy stands up and rushes out of the room. Blake tries to say something, but it's too late.

INT. HOSPITAL - HALLWAY - DAY

Amy walks down the hallway, but Zane stops her.

ZANE Hey where are you going?

AMY I just need to go to the bathroom. I'll be fine. Blake stands up and runs out the door.

INT. HOSPITAL - HALLWAY - DAY

Blake watches Amy walk into the bathroom down the hallway. He sighs and turns around. He walks back to the room.

ZANE Is everything okay?

BLAKE Yeah. We're fine.

He walks in. Parker chuckles at Zane, who shakes his head.

ZANE Fucking weird....

PARKER Whatever. Hey I'm gonna go smoke on the second floor.

ZANE All right. Watch yourself, man.

PARKER

Will do.

INT. HOSPITAL - ROOM - DAY

Blake sits down in the chair and sighs.

INT. HOSPITAL - ELEVATOR - DAY

DING!

The doors open with a WHOOSH and Parker steps in. He clears his throat and scratches the back of his head as the elevator doors close.

Parker pulls out a cigarette and a lighter. He sticks the cigarette in his mouth and is about to light it, but something catches his eye.

A sticker sits below the floor buttons. It reads "NO SMOKING."

Parker "psh's" it off and lights the cigarette.

INT. HOSPITAL - SECOND FLOOR - DAY

The elevator DINGS! again. Parker steps out and blows smoke into the air.

The hallway is darker than the other hallways. Parker pulls out his flashlight and turns it on. His footsteps echo through the hallway.

Parker fumbles with his flashlight and holds on to it with the same hand he uses to hang on to his cigarette. With one free hand, he clicks on his walkie-talkie.

PARKER

Hey Zane.

ZANE (V.O.)

What?

PARKER It's pretty dark on this floor. Any reason why?

ZANE (V.O.) I haven't been down there at all since this thing started. Ever try looking at the lights?

Parker shines his flashlight at the fluorescent lights above him. They're shot out.

PARKER Looks like they've been shot at.

ZANE (V.O.) Fuck. Don't stay down there too long. I don't want any shit to happen to you.

PARKER Fuck off, I'm good with a gun. As long as I have plenty of fresh magazines.

ZANE (V.O.) You show-offy bastard.

PARKER Whatever, you know it's true.

Parker chuckles to himself. He stops and shines his light on the floor. A dark, thick liquid stains the floor. Parker sniffs the air. ZANE (V.O.) Just don't wander off into any rooms. This place hasn't been cleaned out.

PARKER Don't worry, all the doors are shut.

A loud bang echoes through the hallway. Parker jumps up. He stares down the dark hallway. His light only illuminates a little bit of the hallway.

INT. HOSPITAL - BATHROOM - DAY

The bathroom is small and looks a bit cramped.

Amy washes her face. She looks up in the mirror and stares at herself. She sniffs and dries her face off.

INT. HOSPITAL - LOBBY - DAY

The group of zombies has gotten larger. Most of them have all ready begun to decay. Some have missing limbs, others have their faces ripped apart.

Alex squeezes through the crowd of the undead and pounds on the doors. The creatures push against each other, and the glass begins to bend.

The doors explode, the furniture is thrown back. The glass finally shatters. The glass sprays along the floor.

The creatures make it through. They run down the hallway and scramble about. They look in every room, at the ceiling, down each hallway, like dogs after a small critter.

INT. HOSPITAL - SECOND FLOOR - DAY

Parker stops and listens. The zombies' screams can be heard everywhere.

PARKER Oh shit. (To Zane) Zane, they're in! ZANE (V.O.)

What?

PARKER You have to get down here quick!

INT. HOSPITAL - ROOM - DAY

Zane swings the door open. Blake and Erin jump. Julie groans as she wakes up.

ZANE Stay in here. Do not move!

JULIE What's going on?

ZANE Just stay in here!

He slams the door shut. Blake walks over to the door and holds on to the handle.

ERIN What are you doing?

BLAKE I'm getting Amy.

INT. HOSPITAL - SECOND FLOOR - DAY

Parker turns around and gets ready to run back to the elevators, but stops. He turns his head when more groans come from around the corner of the hallway.

## PARKER

Damn it!

Parker takes a step forward as he is about to run, but slips on the gooey blood. He falls flat on his face, and quickly gets back up, but the slippery blood prevents him from getting his footing.

He slips again on his stomach. The groans behind him get louder. He looks behind him. His flashlight illuminates the end of the hallway.

A zombie walks around the corner slowly. It's in a hospital gown, and it moves almost mechanically. More follow it.

PARKER

Oh fuck!

The zombies look up and see Parker. They let out loud screeches and race down the hallway.

Parker scrambles to get up. He pushes himself forward, his feet slipping on the floor.

INT. HOSPITAL - HALLWAY - DAY

Zane runs up to the elevator and presses the down button. He hears the door slam down the hallway and sees Blake run to the bathroom.

ZANE

Hey!

He looks up at the elevator.

ZANE

Shit!

Zane turns to the stairs and runs to them.

INT. HOSPITAL - SECOND FLOOR - DAY

Parker gets his footing and runs down the hallway to the elevators. He pulls out his gun and shoots aimlessly down the hallway.

The bullets bounce off the floors and walls. Others hit the zombies in the shoulders or chest and bring them down, only to have them get back up again.

Parker pushes the up button and the doors open. Before he slips in, he shoots at the zombies with actual aim.

Blood sprays on the walls and floors as the zombies are blown away onto the ground.

INT. HOSPITAL - STAIRWAY - DAY

The zombies that broke into the hospital rush up the stairs to the second floor. They burst through the door in front of the elevator.

INT. HOSPITAL - SECOND FLOOR - DAY

The zombies immediately rush into the elevator and bombard Parker. He shoots at them. They stumble back out of the elevator, and others take their place. The other zombies that run down the hallway reach the elevators. It's too much for Parker to take care of. The zombies squeeze into the elevator.

The elevator gets too crowded as the zombies force themselves inside. They claw at Parker. He screams.

Muscle and skin rip away as they chew on his arms and legs. He screams as they bite down on his chest and stomach. Blood begins to pour from his mouth.

Four zombies chew on the same arm. Soon, too much flesh and muscle has been ripped off to hold his left arm together. It rips apart from the rest of his body.

Parker screams in complete agony. One zombie pounces on him and bites down on his face.

The elevator doors shut. The elevator DINGS! and a red arrow points up.

INT. HOSPITAL - STAIRWAY - DAY

Zane stops and looks over the railing. He sees the zombies a floor down race up the stairs.

# ZANE

God damn it!

Zane turns around and runs back up the stairs.

ZANE (Into walkie-talkie) Parker! Parker are you there? There are too many of them!

No answer.

## ZANE

Parker!

He looks behind him. The zombies have amazingly reached the bottom of the stairs that he had just finished climbing up.

INT. HOSPITAL - HALLWAY - DAY

Blake pounds on the bathroom door.

BLAKE Amy! Amy we need to get back to the room now!
BLAKE Amy, please open the door!

Zane bursts from the stairway and slams the door shut. He presses all his weight on it. Zane looks down the hallway and sees Blake.

ZANE Get back in the room now!

Amy slowly opens the door. Blake grabs her.

AMY What's going on?

DING!

The elevator doors open.

Zane, with his gun drawn, fires. A zombie falls to the ground. More pile out of the elevator and on to the floor. Zane tries his best to shoot their heads.

The zombies at the stairs begin to bang and press against the door.

The zombies that pile out of the elevator spot Blake, Amy, and Julie. They scream and begin to run down the hallway. Julie gasps.

INT. HOSPITAL - ROOM - DAY

Julie picks Erin up. She yelps in pain.

JULIE Come on, we're getting out of here!

INT. HOSPITAL - HALLWAY - DAY

Julie jumps out of the room. Erin grasps her shoulders and tries her best to walk. Julie stares at the zombies who run towards her.

#### BLAKE Julie come on!

Julie runs down the hallway, the zombies sprint after her.

BLAKE (To Amy) Get to the end of the hallway! Now!

Blake runs towards Julie.

#### AMY Blake, wait!

She tries to stop him, but she does not succeed. Amy turns and sprints around the corner and down the hallway.

Blake grabs Erin and picks her up. He forces Julie forward.

JULIE What about Zane?!

# BLAKE

Just move!

Zane shoots at the last zombie that falls from the elevator. His magazine falls out, empty.

As he reloads, he looks down the hallway and sees Blake and Julie turn the corner. Three zombies chase after them.

Zane looks back in the elevator and sees Parker. Zane almost collapses. He stares at Parker's dead body.

## ZANE

Damn it, Parker.

He looks away, but can't help but look back and stare at him.

Suddenly, Parker's eyes open. Blood flows from his mouth like a fountain. He lets out a chilling moan and lifts his free arm up.

Zane points the gun at him and gets ready to shoot, but the elevator doors quickly shut.

INT. HOSPITAL/EXT. - STORAGE ROOM - DAY

Blake and Julie run to the end of the hallway. Amy sticks her head out of a storage room.

## AMY In here! Hurry!

Julie looks behind them. The zombies turn the corner and sprint towards them. They screech and growl like rabid animals. Slobber flings from their mouths.

They get inside the door just in time. Amy shuts the door just as the zombies throw themselves against it.

INT. HOSPITAL - HALLWAY - DAY

The door bounces in and out. The screeches grow louder and the clawing becomes unbearable.

Zane forces all of his weight against the door, but it's not enough to prevent the zombie horde on the other side.

He closes his eyes and grits his teeth. He takes a deep breath and quickly pulls himself away from the door.

The zombies burst through. Zane turns and runs down the hallway, the zombies all ready at his heels.

Zane turns the corner and sees the three zombies pounding on the door.

He holds up his gun and shoots at on. The bullet hits the zombie's back, but goes through, nailing another zombie in the head.

Zane shoots again, nailing the all ready wounded zombie in the back of the head. Brains, teeth, and skull fragments explode from the face of the creature.

Zane shoots at the last zombie. He nails it in the heart. The zombie stumbles back, but quickly regains attention and growls at Zane. He shoots it in the leg. The zombie falls to the ground.

Zane reaches the door and pounds on it.

ZANE Open the fucking door!

Zane looks back and sees the large zombie group run the corner. They race down the hallway, their arms ready to grab at him.

Just in time, Blake opens the door and Zane dives in. They shut the door and lock it as the zombies reach it. The creatures claw at the door.

INT. STORAGE ROOM - DAY

Julie and Amy help Zane up. All of them catch their breath.

BLAKE

You okay?

ZANE Yeah. These things are beginning to really piss me off.

Amy looks around the room.

AMY How do we get out of here?

The other three observe their surroundings. All that's in the room are shelves filled with boxes.

EXT. TRUCK - NIGHT

They are out of the city and in the country. Around them are large fields of tall grass and wheat. The road is empty and the countryside is very still.

A few zombies chase after the truck, but it flies by too fast for them to keep up.

INT. TRUCK - NIGHT

Jeff drives the truck while Sydney sits in the passenger seat. She looks in the back where Chad holds on to Nathan. He wheezes as his skin grows paler.

Nathan's cuts have gotten worse, and look more infected. His skin becomes translucent and his veins have become visible.

Sydney grabs a water bottle and some paper towels. She wets the paper towels and attempts to wash out Nathan's cuts. Chad snaps at her, pushes her hand away.

> CHAD Don't touch him!

SYDNEY (Shocked) I was just trying to clean out his cuts. I don't want them to get infected.

Chad holds on to Nathan. He tries not to cry, but can't help it.

CHAD It's no use. I've heard and seen what happens.

SYDNEY When what happens?

CHAD If you're bitten or scratched by these things, you become one of them. I...I just don't want to believe it. Sydney whirls back in her seat and faces forward. SYDNEY Oh my God... CHAD I don't want this to happen. Jeff takes a deep breath and grips the steering wheel. JEFF Are you sure he'll change? CHAD I've seen it happen before! You saw it happen to your friend back there! EXT. TRUCH - NIGHT A thick fog begins to roll over the road. It covers quite a distance of the road. INT. TRUCK - NIGHT Jeff looks on. He flips on the fog lights, but they help only a little. JEFF Damn it, I can't see a thing ... Nathan gurgles. He bends over and throws up on the floor of the truck. He begins to cry. CHAD It's going to be okay, Nathan.

You're going to be fine ...!

NATHAN It hurts! Dad...!

Nathan trails off as he chokes on his own saliva. He begins to convulse and stiffen up. Finally, he becomes still.

CHAD Oh no...No, no, Nathan! Sydney looks back with frightened, yet saddened, eyes.

CHAD Oh God...Stop the truck.

JEFF

What?

CHAD I said stop the truck!

SYDNEY Chad we can't—

CHAD Stop the God damn fucking truck!

Jeff looks over his shoulder at Nathan and Chad. Up ahead, two lights slowly break through the fog. Just as Jeff looks back in front of him, it's too late.

The truck smashes into what is another car, and the two lights were headlights.

Chad flies from his seat and through the windshield. Jeff's head smashes into the steering wheel, and the horn begins to blare from the car.

Nathan's body flies forward and onto the floor, while Sydney is held back by her seat belt.

EXT. TRUCK - NIGHT

The horn continues to blare from the truck as an ear piercing sound.

The fog clears up a bit, and it turns out Jeff has crashed into a large pile of cars stranded on the highway.

Chad's body is mangled up in the pile up of cars.

INT. TRUCK - NIGHT

Sydney wakes up. Her face is cut up by the shards of glass. As she comes to, she unbuckles and helps Jeff off the steering wheel. He seems to be unconscious.

The horn shuts off and all is quiet except for the chirping crickets.

EXT. TRUCK - NIGHT

Sydney opens up her door and stumbles out onto the ground. She falls on her hands and knees and crawls away from the truck.

She looks over at the pile of cars and sees Chad's mangled body. She shivers at the sight and continues to crawl away from the truck and to the side of the road.

The truck wiggles as a tiny figure slides out the truck. It's unnoticeable to Sydney.

INT. TRUCK - NIGHT

Jeff wakes up and grumbles. She rubs his head and looks at the blood on his hands.

Jeff looks over at the passenger seat, and sees Sydney at the side of the road. He looks behind him, but doesn't see Chad or Nathan.

He looks ahead of him. The lights shine on the pile of cars. They illuminate the cars in front of him, and there, in front of his, is Chad.

Chad's eyes are wide open, his mouth is agape, and a bit of blood trickles out the top of his mouth and cascades to his forehead.

JEFF (Dazed) Sydney?

EXT. TRUCK - NIGHT

Sydney looks over at the truck. Before she answers, something catches her attention in the field of tall grass. She looks in front of her.

Jeff opens the door, but doesn't step out.

NATHAN'S P.O.V

Nathan runs up towards the driver side door quietly.

EXT. TRUCK - NIGHT

Nathan pounces on Jeff and attempts to bite at his arm. Jeff quickly throws him off and on to the ground. He slams the door.

## JEFF Sydney come on!

Sydney turns around and runs back to the truck.

INT. TRUCK - NIGHT

Sydney jumps inside and slams the door shut just as Nathan throws himself against the door. He lets out an intense growl. Sydney looks at him with sad eyes.

SYDNEY

No...

Jeff looks ahead of him. Chad's body is missing. Zombies hop over cars and run towards the truck.

Jeff turns the keys, but the engine sputters. He continues to try and start the car.

Nathan jumps on to the door and sticks his arms in. Sydney holds him back. He snaps at her hands, but she keeps him from biting her.

SDYNEY Oh no! Start the car!

JEFF I'm trying!

SYDNEY Start it!

JEFF (Louder) I'm trying!

There are about twenty zombies racing towards the truck. They hop over the cars and zigzag around the parked vehicles.

SYDNEY They're coming!

## JEFF

I see that!

Nathan tries to climb in the window, but Sydney pushes him back. She screams.

SYDNEY

Hurry!

The zombies hop over the last of the cars and surround the truck. They press their faces against the windows.

A few jump in the back of the truck and hit the back windows.

The zombies stick their hands through the window and grab at Sydney. She screams and kicks at them.

The engine coughs and becomes active. Jeff immediately shifts it into reverse and slams his foot on the pedal.

The zombie on the hood rolls backwards on to the ground, while the zombies in the back slam forward into the windows.

Jeff shifts into drive and shoots forward. The zombies in the back fly out and smack their faces into the ground. Jeff drives into the field.

Jeff races through the field, tears up the grass and flings up dirt. He hits a bump and the truck begins to spin out of control.

Sydney flies against the door and Jeff tries to maintain control. He slams on the brakes and comes to a stop. Sydney and Jeff jolt forward.

EXT. TRUCK - NIGHT

Invisible creatures slowly make their way to the car, leaving a trail of stepped on grass behind them. The trails lead to the truck.

INT. TRUCK - NIGHT

Jeff bangs on the steering wheel. The truck has stopped working. He tries to start it again. While he does, he looks up at Sydney.

> JEFF Are you okay?

> > SYDNEY

Yeah...

It's dark outside and inside the truck. Jeff turns the keys once more and the truck's engine sputters to life. He lets out a relieved laugh.

Sydney pops open the glove compartment and pulls out a flashlight. She turns it on and faces it at Jeff.

The light reveals the bloody face of Chad. His eyes glow in the light. As the light hits his face, he presses up against the window.

Jeff jumps back. Sydney screams, when suddenly hands squeeze through the window and grab her. Jeff slams on the pedal and they begin moving again.

A zombie hangs on to the door and grabs at Sydney's hair. She hits it in the face and the zombie loses its grip. The creature falls off and gets its body crushed under the tires.

EXT. TRUCK - NIGHT

Jeff speeds through the field and gets back on the road. He drives down quickly. The zombies chase after the truck.

INT. STORAGE ROOM - NIGHT

The pounding continues outside the door. It keeps everyone awake. Julie and Erin sit on a few boxes, while Amy and Blake lean against the shelves.

Zane finishes pushing a shelf in front of the door.

ZANE These things never stop, do they?

He bangs on the door.

ZANE Shut up out there!

The noise riles up the zombies outside. They screech when they hear his voice.

ERIN Where are we going to go? There's no exit, no windows...

Blake looks over at the wall where the shelf Zane moved used to be. A large grid covering is bolted in to the wall.

Blake walks over and puts his hand up against it. His hair blows a bit in the breeze.

BLAKE Hey, I think I found our escape exit. Sydney stares out the window as they drive down the empty street. She winces at the pain on her temple.

Sydney pulls the visor down and looks at herself in the mirror. A streak of blood slithers down her cheek, beginning on a large cut on her temple.

She stops looking at it when she sees a photograph that's taped to the visor.

INSERT: PHOTOGRAPH

Chad and Erin stand happily together in front of the hospital with the newborn Nathan in Erin's arms.

INT. TRUCK

Sydney stares at the picture, depressed. Jeff looks over.

# JEFF

# What's that?

Sydney continues to look at it. She shakes her head and sticks the picture back on the visor. She slams the visor up.

SYDNEY

Nothing.

She sighs and rests her head on her hand. Jeff looks ahead of him.

#### JEFF

Hey, look...

Sydney looks up.

Ahead of them, a small town. There are no lights on, and there doesn't seem to be any movement. The only lights are small fires.

# INT. STORAGE ROOM - NIGHT

Everyone but Erin walks over to the air conditioning duct and stare at it. Zane backs away.

AMY (To Julie) Do you know your way around this place in the AC system? JULIE

No clue.

ZANE How hard can it be?

They look over at him. He holds a fire extinguisher in his arms. The three move out of the way and he walks up to it.

With four hard hits to the grid covering with the fire extinguisher, the bolts loosen up. Zane throws the fire extinguisher to the floor and pries the grid covering off.

The four stick their heads in and look up. The tunnel stretches upwards and then turns to an unknown destination.

JULIE Jesus Christ, that's a small fit.

They pull back and look at each other.

ZANE Are you ready?

ERIN You mean we're actually going in there?

ZANE So far it's the best way out of here.

BLAKE I think it's the only way. Let's do it.

Amy takes a deep breath and moves forward. Blake helps her into the hole.

INT. AIR CONDITIONING SYSTEM - NIGHT

Amy stands up and looks above her. The climb looks dozens of feet high. She takes another deep breath and pushes herself against the side of the AC wall.

She puts one foot against the wall across from her and scoots herself upward. She uses her other foot to position herself against the wall and move upward some more.

She continues to climb up while Zane watches below.

INT. STORAGE ROOM - NIGHT

Blake and Julie watch from behind Zane.

BLAKE How is she doing?

ZANE How are you doing up there?

AMY (0.S.) It's pretty small, but we'll all be able to make it.

Julie groans. Blake looks at her.

BLAKE All right, you're next.

JULIE I...I don't think I can do it.

BLAKE Why? What's wrong?

JULIE I'm claustrophobic. I can't do it.

BLAKE

You have to. It's our only way out. And if you get stuck or you begin to freak out on us, we'll be there to calm you down.

JULIE No, you see, it doesn't work that way. I can't...I don't know if I can...

BLAKE Julie, you can do it.

Julie closes her eyes. Her hands shake, and she holds them close to her body. She nods and walks over to the AC duct.

Julie looks up and sees Amy more than halfway to the top. Julie begins to squeeze in.

INT. AIR CONDITIONING SYSTEM - NIGHT

Julie stands up and looks up at Amy.

Amy reaches the top and climbs over on to the horizontal tunnel. The tunnel is much bigger than the climb up.

AMY No worries, you guys! This gets much more spacious.

Julie presses herself against the wall and begins to climb exactly like Amy did.

Zane climbs in and stands up. He turns around.

ZANE Okay. Hand me Erin.

Julie looks down and sees Erin slip in. He grabs her under the armpits and lifts her up.

ZANE

and hold on to me, okay?

# (To Erin) Okay, this may be uncomfortable in any way, but I'm going to need you to warp your legs around my waste

ERIN Oh, that's not uncomfortable at all, and it's not in the least bit awkward.

ZANE Well, you know it's not awkward until someone says it's awkward.

Zane helps Erin wrap her legs around his waist. She tries her best to bear the pain in her ankle and arm, but she lets out a few whimpers.

# ZANE

### Are you ready?

Erin nods.

Zane presses himself against the wall with his feet and begins to scoot up slowly. He presses his hands against the wall for gripping. They slip once in a while.

> ZANE Shit. This is a lot harder than I thought.

Amy looks down the drop and sees Julie pass the halfway mark.

All right, come on Julie. You're doing great.

Julie breathes heavily. Her hands are sweaty and makes them slippery. Suddenly, she slips a bit. Everyone stops as she drops at least a few inches. Julie breathes more heavily.

# ZANE What was that?

# JULIE

Shit.

AMY Julie are you okay?

JULIE

Fuck!

Julie slips some more. She gasps as she tries to grab on to the edges, but her hands are too slippery. Her feet stay in place though.

Julie's eyes begin to tear up. She tries to push herself up again, but she looses grip once again. Her body slides downwards except for her feet and legs.

Amy screams and Zane looks up. He sees Julie's body coming down.

## ZANE

Julie!

Julie comes to a stop. Now she's really stuck. Her feet are now higher than her head.

JULIE Oh fuck! I'm stuck! Get me out!

AMY Okay, Julie hold on!

JULIE

Oh my God!

Julie looks up and sees Amy get ready to climb down.

JULIE'S P.O.V

Everything grows even more dark. Her vision becomes distorted. Amy talks to her, but her voice gets deeper and slower as she talks.

AMY I'm coming down, Julie!

INT. AIR CONDITIONING SYSTEM - NIGHT

Julie begins to hyperventilate. She tries to push herself up, but it doesn't work. She scoots her body around, and suddenly, her hold body descends a few more inches.

The sudden drop of Julie's body startles Zane. He slips and almost falls himself. Erin squeezes to him tightly.

Blake looks up and sees Zane in distress.

BLAKE What's going on up there!

Julie claws at the walls. Her eyes dart in every direction as her breath becomes quicker and shorter. Amy reaches her.

> AMY Julie, Julie I'm here. I need you to calm down.

Julie acts as if she didn't listen. She claws at the walls, and then at her throat. She continues to hyperventilate.

AMY Julie, please, listen to me. You have to calm down, you have to breathe normally.

Julie stares at Amy, her breath slows down just a bit. Amy holds out her hand.

AMY Grab my hand. I'll pull you up.

Julie slowly grabs it. Amy begins to pull up. Julie uses her other hand and grabs Amy's arm.

Zane gathers his grip and sees Julie beginning to move upwards. He presses against her back and helps her up.

AMY All right, come on! We're almost there!

Julie regains normal breathing and begins to push herself up. Amy pulls herself over the edge of the horizontal tunnel and looks down. Julie reaches the top. Amy grabs her and pulls her over. Amy grabs her.

# AMY Are you okay?

Julie wipes her tears away. She shakes her head and frowns.

Zane looks up. He stops and pulls out a tiny flashlight and turns it on. He sticks the flashlight in his mouth and continues forward.

Zane reaches the top and stops.

ZANE All right, take her, take her.

Amy grabs Erin and gently pulls her off of Zane. Zane, now free, climbs over the edge and takes a breather. Amy looks over the edge and sees Blake at the halfway point.

> AMY Hurry, Blake!

BLAKE Slow and steady wins the race, Amy.

CRACKLE!

Everyone stop moving. Blake looks down below him.

INT. STORAGE ROOM - NIGHT

The door is splintered. The zombies pound at it again. The splintered part gets bigger. One more punch, and the piece breaks off.

A zombie looks through the hole and growls. It sticks its hand through and grabs at the shelf

INT. AIR CONDITIONING SYSTEM - NIGHT

Blake looks back up. He sees everyone else staring at him.

BLAKE All right, I'm coming.

He struggles to climb up as fast as possible. Amy holds out her hand in advance. She waits for him to reach the point of reach. The sounds of splintering wood echoes through the small AC tunnels. Then the sound of the shelf falling over.

AMY

Hurry!

Blake slips, but catches himself quickly. He looks up and takes a deep breath. He pulls himself up a great distance and grabs Amy's hand.

Zane hangs over the edge and grabs Blake's arm. He grits his teeth as he pulls himself up.

A head sticks in the tunnel from down below. The grotesque face growls and climbs in.

Everyone freaks out and Blake scrambles over the edge.

# ZANE All right! Go!

Amy passes through, first in line. Julie grabs Erin and Blake helps her. Zane passes by and follows Amy.

The zombie climbs up extremely fast and with less effort than the others. Other zombies begin to climb in and have no trouble climbing up.

Julie pulls Erin quickly across the floor of the tunnel while Blake holds on to her uninjured leg.

Zane and Amy are a distance away from the other three.

## ZANE Amy, slow down!

Amy races through the tunnels. She trips and falls. The tunnel rumbles. Zane stops as the tunnel begins to shake.

Suddenly, the floor beneath Zane collapses. He falls with it, but grabs on to a crack that connects one part of the floor to another.

He dangles over a hallway filled with undead creatures.

AMY

Zane!

She scampers over to him.

The zombies growl and jump up at Zane's legs. He begins to pull himself up with Amy's help.

Julie and Blake reach the edge of the other side of the broken tunnel. They stop and set Erin down.

BLAKE Are you guys okay?

JULIE How are we going to get across?

AMY

Jump!

JULIE I'm not fucking jumping!

BLAKE We can't get Erin across!

Julie and Blake look behind them. The tunnel shakes as the zombies begin to make their way through tunnel. They screech and moan.

JULIE

Oh my God, what are we going to do?

BLAKE

We can't leave her here!

The tunnel begins to shake again. The section Julie, Blake, and Erin are in collapses and they fall to the floor. The second their in crushes dozens of the zombies.

The creatures surround the three as they land. Julie screams and tries to protect Erin as Blake gets up and pushes them away.

#### AMY

Blake!

Zombies grab at Julie and pull her back. She hits them and pushes them back. They growl and grab at her.

Three nearby chair sit against the wall. Blake grabs one and bashes the zombies with it.

Erin tries to crawl away, but a group of zombies grab her. They chew on her arms and legs. They scratch at her face and body.

She screams as one chomps down at the bottom of her neck. It pulls away, rips away muscle. Blood spews from the bite and runs down her chest.

Julie pushes the zombies away from Erin and grabs her. Blake pushes the other zombies away and grabs for a door handle. He opens it and falls in.

Julie grabs Erin and pulls her in as the zombies surround them. They scratch at her legs and chew on them. Julie pulls her in and Blake slams the door shut.

Amy and Zane watch from above. Amy begins to cry and Zane pulls her away.

AMY

No!

ZANE

Come on!

They back away from the edge and scamper down the tunnel.

INT. HOSPITAL - ROOM - NIGHT

The room is small. An open door leads to a small office.

Erin coughs up blood. It rains over her face. Julie squats down beside her, crying.

JULIE Oh my God, Erin...

Blake pushes metal shelves and chairs in front of the door.

JULIE Erin...Oh God, no!

BLAKE Pull her away from the door!

Julie picks Erin up. Erin yelps. Julie sets her back down gently and stares at her. Tears cascade down her cheeks.

JULIE I'm so sorry, Erin!

Erin stares at her with sad, desperate eyes.

ERIN I want to see Chad so bad...

JULIE I know you do. And you will! ERIN I want to apologize. For everything.

JULIE Don't say that, Erin.

ERIN

I need to...

Julie tries to say something, but it won't come out. Erin holds up her arms and looks at the bites.

ERIN

Please...

Julie stares at Erin's wounds. Her hands shake as she examines them.

JULIE Oh no...I can help you. I promise!

Erin shakes her head.

ERIN Please make it stop. I don't want to be one of them...

Julie continues to cry. Her eyes become wide.

JULIE

No...

ERIN Don't let this happen to me.

JULIE No...No, I can't...I can't do that, Erin. I don't want to do that!

ERIN I don't want to become one of them. Make it stop!

Julie hugs Erin. Erin tries to hug, but just by moving, she whimpers in pain.

Erin begins to shake. Her whole body convulses. Julie tries to keep her still.

JULIE No, no! Erin! Don't go! Erin's body tightens up, her back arches, and slowly, she lays on the ground, her body limp. Julie cries over her.

Blake leans against the door. He watches Julie cry, and stares at Erin's body.

CLOSE UP:

Erin's eyes slowly grow white and cloudy. Her pupils disappear, and her eyes become bloodshot.

# BACK TO:

Blake walks away from the door and behind Julie. He sighs.

BLAKE She's going to come back.

Julie turns her head.

JULIE No, we can't.

Blake nods.

JULIE We can't do that! She's my sister...!

BLAKE She's not going to be in a few minutes.

Erin's right hand twitches.

#### BLAKE

We have to...

Julie rubs her eyes and wipes the tears away. She stands up and walks into the office. Blake looks in the office and sees a fire extinguisher.

He walks back into the room and stands over Erin.

Blake stares at her bloody face. Her cloudy eyes stare straight up at the ceiling. Blake grips the fire extinguisher tightly.

Erin's eyes move. They lock with his.

Blake quickly brings the extinguisher up over his head, and back down. The sound of a mushy impact. He does it again.

Sydney sits on the toilet. She waits impatiently as she stares at the pregnancy test on the sink.

Sydney looks at her watch and closes her eyes. She takes a deep breath and stands up.

#### EXT. HOSPITAL - NIGHT

Two large tubes connect to the side of the hospital and end at a large air ventilator. It rumbles as it turns on, the blades spinning as it collects air to cool the hospital.

A loud bang emits from inside one of the tubes. It shakes.

BANG! BANG! BANG!

Continuous bullets pierce the outside of the tube until one side is torn apart. Zane kicks apart an entire space that can fit a person.

He looks down below them where a full dumpster sits.

ZANE

Jump!

# AMY

What?!

Zane pushes Amy through the space. She screams as she lands in the dumpster. Zane follows after her.

Zane immediately jumps out of the dumpster and helps Amy out.

AMY We have to get the others!

ZANE We can't! We have to get out of here! The hallways to swarmed with those things!

INT. HOSPITAL - SMALL OFFICE - NIGHT

Blake shuts the door of the small room and walks over to the desk. He looks at the door entrance of the office, and then a row of chairs next to it.

Blake walks over and grabs the row of chairs. He pulls them in front of the door, along with any large object he could use to block the door. Julie watches from the back of the office. She sobs in a corner.

A hand breaks through the door and grabs Blake's hand. He screams as it is pulled through the whole. Julie screams, but remains in place.

Blake pulls his hand back, which reveals bites and scratches all over his hand and arm. His injuries bleed profusely.

INT. POLICE STATION - NIGHT

The entire building is a mess. The place looks as if has been looted. Papers are everywhere, computers hang from their cords or lay on the ground.

Jeff picks up a pistol. The magazine falls out into his hand. A full magazine. He stuffs it back in the pistol.

Sydney walks out of the bathroom and sits in a chair at one of the desks. Jeff walks over to her.

JEFF We have to leave.

Sydney doesn't listen. She pulls herself over to the other side of the desk with her roller chair.

SYDNEY

Look...

She points out a radio.

EXT. CITY - NIGHT

Zane and Amy run down the street. A zombie hops out of a car in front of them, but Zane is quick to react. He whips his pistol out and nails the creature in the head.

The zombie falls over. Brains and blood leak out of its head.

INT. HOSPITAL - SMALL OFFICE - NIGHT

Jeff collapses in a chair. He stares at his arm in disbelief. Julie continues to cry. She slides down the wall and into a sitting position. Zane and Amy run towards the ocean. Amy looks behind them and sees a crowd of zombies run towards them at an amazing speed.

Zane turns around and attempts to shoot, but his gun is, unfortunately, out of bullets.

INT. POLICE STATION - NIGHT

Jeff holds a receiver in hand while he twists a knob to every channel of the radio. He tries to contact anyone on each channel.

INT. HOSPITAL - SMALL OFFICE - NIGHT

A voice crackles in somewhere. Blake looks around and attempts to find where the sound comes from. He looks on the desk, and underneath a pile of papers, is another radio.

> JEFF (V.O.) Hello? Hello? Is there anyone there?

Blake scrambles over to the radio and picks up the receiver.

BLAKE

Hello!

JEFF (V.O.) Oh God! Oh finally! This is Jeff Bolarsky calling in from the—!

Blake's hands shake. He stares at the receiver. Quickly, he pulls it to his mouth.

BLAKE Jeff? Jeff! This is Blake!

INT. POLICE STATION - NIGHT

Both Jeff and Sydney are shocked.

SYDNEY Blake! Oh my God!

Sydney snatches the receiver from Jeff's hand.

SYDNEY Blake! Blake, sweetie, it's Sydney! INT. HOSPITAL - SMALL OFFICE - NIGHT

BLAKE

Sydney?

SYDNEY (V.O.) Oh my God, you're okay! I was so worried about you!

BLAKE Sydney! I'm so glad to hear your voice!

INT. POLICE STATION - NIGHT

Tears roll down Sydney's cheeks.

SYDNEY

Where are you?

BLAKE (V.O.) I'm in a hospital. I'm with someone else.

SYDNEY I miss you so much. I want to see you so bad. I was so scared about you!

BLAKE (V.O.) I know, I miss you, too, baby!

Sydney sniffs.

SYDNEY Are you okay? Are you hurt or anything?

INT. HOSPITAL - SMALL OFFICE - NIGHT

Blake looks at his arm. He sighs.

BLAKE Yeah, I'm fine.

He chuckles.

BLAKE I love you, Sydney. I love you so much. INT. POLICE STATION - NIGHT

SYDNEY I love you, too. And guess what?

More tears roll down her cheeks.

BLAKE (V.O.)

What?

SYDNEY I'm pregnant.

INT. HOSPITAL - SMALL OFFICE - NIGHT

Blake shows off a big smile. His eyes tear up and he too begins to cry.

BLAKE You're pregnant?

SYDNEY (V.O.) Yes! You're going to be a father!

Loud growls are a bit muffled on the other side of the door. The zombies outside punch at the door and create a bigger hole. Blake takes a deep, shaken breath.

BLAKE

Oh my God...I can't believe this. I...I can't believe this!

INT. POLICE STATION - NIGHT

SYDNEY I promise, as soon as we find any help, we're going to come get you. I promise!

INT. HOSPITAL - SMALL OFFICE - NIGHT

Blake looks at the door. The hole as gotten even bigger, and the hinges loosen up.

He begins to cry even more.

BLAKE I'm so sorry, Sydney.

SYDNEY (V.O.)

What?

BLAKE You can't...You can't help me. It's too late... INT. POLICE STATION - NIGHT Sydney stares at the radio. BLAKE (V.O.) I love you so much and I wish I could see you for one last time. Sydney shakes her head. Her lip quivers, her chin shakes. BLAKE (V.O.) I want to hold you in my arms one last time. It's obvious Blake has a hard time. BLAKE (V.O.) I want you to take real good care of our kid, no matter what happens. SYDNEY No... INT. HOSPITAL - SMALL OFFICE - NIGHT Blake hesitates as he holds the receiver. BLAKE I'll be watching over you. INT. POLICE STATION - NIGHT SYDNEY Don't say that, Blake! We're going to get help! We're going to get you! INT. HOSPITAL - SMALL OFFICE - NIGHT Blake gets ready to say something, but stops when the door crashes open. Julie screams and jumps up.

The zombies slowly make their way through the door and over the row of chairs. Blake runs around the desk as a few zombies jump over it. Alex walks in and grabs Julie's arm. He chomps down on it. She screams.

Alex pulls his head back. Skin and muscle stretch from his mouth. Blood sprays on Blake and Julie.

# INT. POLICE STATION - NIGHT

Sydney and Jeff stare at the radio as static emits from its speakers.

# SYDNEY Blake? Blake! No!

Jeff holds her. She falls in his arms and muffles her cries in his arms. He tries to calm her down.

INT. HOSPITAL - SMALL OFFICE - NIGHT

Blake grabs Julie and they run towards the door that leads to the hospital room.

INT. HOSPITAL - ROOM - NIGHT

Blake slams the door shut as the zombies reach the door. Julie screams as more zombies break through the door in the small room.

Julie runs over to Blake. He holds her close to him. The zombies begin to break through the door he pushes against.

The zombies growl as they get in. They see Julie and Blake and pounce.

EXT. CITY - NIGHT

Zane and Amy run towards the shore of the ocean. A small dock stretches out for meters. A small dingy sits at the side of the dock.

The crowd of zombies run on to the sand as Zane and Amy reach the dock.

They run up to the dingy and jump inside. Zane grabs the rope tied to the dock and begins to untie it.

The zombies race down the dock. Zane struggles with the rope.

AMY

Hurry!

ZANE

I'm trying!

The zombies screech as they near their prey. Zane fumbles with the rope.

Just as the zombies reach them, Zane gets the rope untied and he pushes the dingy away from the dock. Dozens of the zombies jump into the water and attempt to wade towards the dingy, but they trip or sink.

Zane pulls out two oars from inside the dingy and hands one to Amy.

INT. POLICE STATION - NIGHT

Sydney continues to cry into Jeff's arm. He caresses her hair and holds on to her.

Outside the building, a few shadows pass the windows.

EXT. EARTH

The blue planet slowly rotates around the sun.

A bright light explodes from behind the planet as the earth reveals the sun. Light begins to stretch across Earth.

EXT. TOWN - MORNING

The sun brightens up the buildings. The ocean glistens underneath the new morning sky.

A few zombies roam around the streets while others sit against buildings. They bob their heads like dazed, stoned humans.

Flies begin to swarm around them, and the buzzing becomes unbearable.

EXT. OCEAN - MORNING

The dingy floats in the middle of nowhere. Zane and Amy lay side by side. They face the sky with their eyes closed. They're out of breath. AMY Where are we going to go?

ZANE Where else can we go?

FADE OUT.