ALL THAT REMAINS

Ву

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Episode 1/8: Outbreak

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FADE IN:

INT. STUDIO APARTMENT - NIGHT

A luxurious space with wooden floors and a gorgeous view.

DING-DONG.

CAL MCNAMARA, 39, a scholastic individual with an apron around his midriff, exits the kitchen through an archway.

DING-DONG.

CAL

Hold your horses, I'm coming.

Cal reaches for the door handle. Someone kicks the door in, which nails Cal and knocks him down.

MACK, 38, a disheveled wreck with the weight of the world in his cold, ruthless eyes, grabs Cal and pins him to a wall.

They lock eyes. Fear in Cal's. Anger in Mack's.

MACK

Do you know who I am? DO YOU KNOW?!

CAL

What do you want?!

Mack pulls Cal down. Knees him in the gut. Elbows him in the back. Throws him through a glass coffee table.

Cal spills to the ground, crawls to a couch.

Mack punts him in the ribs. Cal flips to his back.

CAL

Please...

Mack unloads heavy punches on Cal's face, bloodying the man, breaking his nose.

He rises, takes a few steps back.

Cal spits blood, scoots back against a wall, trembling.

Mack brandishes a 9mm pistol. Takes aim at Cal's head.

CAL

No, no, I'm begging-

Mack pulls the trigger.

INT. PRISON BUS - DAY

A PRISON GUARD walks an aisle littered with shackles and chains. Cons lurk in seats wearing numbered jumpsuits.

MAX "TEX" THOMPSON, 25, an on edge and shady con, in need of a swift fix, scratches his syringe-speckled wrist.

Mack, in the window seat beside Tex, gazes out at the woods.

EXT. PRISON - DAY

Enveloped by barbed-wire chain-link. A watchtower sits on every corner.

EXT. PRISON - WATCHTOWER - DAY

NIGEL, 38, rough and ragged, stands watch with a sniper rifle nearby, leaning against the railing.

The prison bus makes its way up a narrow dirt road.

NIGEL

Fresh meat's here.

STU, 35, rugged and worn down, steps out of the tower room.

STU

I wonder what's on the menu...

NIGEL

Hear we got us a lifer. It's been all over the news. Guy breaks into some dude's apartment, shoots him in the head, execution style.

STU

He'll fit right in.

NIGEL

Ain't that the truth.

EXT. PRISON - DAY

The prison bus grinds up shingle as it stops outside the Administration Building.

ADDISON TAYLOR, 37, a cool as ice C.O in shades with a dark look about him, exits the building.

Behind, LIAM WILSHIRE, 22, a clear as day first-time guard with a nervous edge to him, carries a clipboard.

Guards stand in line and usher the cons off the bus one at a time. Tex shows fear immediately.

Mack is last, cuffed and shackled more than others, and he does not waver at the sights.

Inmates wait by the fences WHISTLING and HOWLING.

Addison fits his shades into his breast pocket. Sizes up the new cons as they line up side-by-side.

Mack admires the sights. Countryside, woodland, fences. He takes everything into account.

ADDISON

If you think what you did to get here means anything, you're wrong. Street cred means nothing inside these walls. Who you were on the outside no longer matters, for the world beyond those gates no longer considers you part of it.

He walks the line.

ADDISON

I'm not your friend. I'm your boss. And you will treat me and every C.O in this prison with due respect. If you fail to abide by the rules then you will receive equal punishment. Do I make myself clear?

Cons look to one another.

TEX

What rules?

ADDISON

Keep a lid on it, 4-4-2-8.

Confused, Tex looks down at his jumpsuit. "4-4-2-8" etched into the fabric above the breast. He gets it.

ADDISON

Any questions?

He looks down the line. No one raises a concern. Tex raises his hand.

ADDISON

4-4-2-8?

TEX

What rules, sir?

A few cons SCOFF at Tex.

ADDISON

Just three. No fighting. No groups. And no attacking officers.

Tex nods.

Addison looks down the line to Mack, who surveys the fences with cold eyes.

ADDISON

4-4-2-9, something you wanna share with everyone else?

Mack's eyes meet Addison. A beat.

MACK

No.

Addison steps to Mack.

ADDISON

There ain't nothing outside those fences that matters to you anymore.

MACK

That's where you're wrong.

ADDISON

Am I now?

Mack's facial muscles tense up. His chains rattle.

ADDISON

We gonna have a problem, 4-4-2-9?

Mack scowls.

ADDISON

You threw away your freedom. Those people you left behind are better off without you in their lives.

Mack steps forward. A few guards reach for their batons. Addison holds up a hand. They stand down.

Mack considers the situation. Stands back in line.

ADDISON

Glad you know where you stand.

INT. PRISON - CELL BLOCK C - DAY

Inmates stand outside their cells. Cons line up with their bedding and spare jumpsuits.

Liam calls off numbers from the clipboard.

LIAM

4-4-2-6, you're with 3-9-9-1.

4426 enters 3991's cell. 3991 stands by, sneering.

LIAM

4-4-2-7...

A guard ushers 4427 up to the second level.

LIAM

4-4-2-8, you're with...

ROVER, 41, a big burly man with tats and piercings, puckers up for Tex, who trembles fearfully.

LIAM

...Rover.

Tex reluctantly enters Rover's cell.

LIAM

4-4-2-9-

INT. CELL BLOCK C - CELL - DAY

Mack stands at the bars as the cell door slides shut.

TERRENCE "TINY" ADAMS, 37, a large man with a big gut and stocky design, kneels by the toilet with a sickly look.

Mack acquires the top bunk. Notices Tiny.

TINY

Hey...

Mack ignores him, climbs onto the bunk.

Tiny rubs his stomach, groans. His cheeks puff. He upchucks in the toilet.

Mack lays back, hands behind his head, eyes to the ceiling.

INT. HOUSE - BEDROOM - DAY

A laptop on a makeup cluttered desk plays pop music.

ELLIE, 17, sassy in her looks and dress sense, checks her sexy ensemble in a standing mirror at the foot of her bed.

The laptop BEEPS. A Skype Call. Ellie answers the call.

JACKIE, 18, sexy and classy in both looks and dress sense, appears on the other end.

JACKIE

Hey slut.

Ellie peruses jewelery, looks over.

ELLIE

Are you talking to me?

JACKIE

What is this, Taxi Driver? Yeah, I'm talking to you, there's no one else standing there.

Ellie fits on a gold necklace with a pendant attached.

JACKIE

So what happened with you and Trent behind the bleachers on Saturday?

ELLIE

Nothing.

JACKIE

That's not what he said.

ELLIE

Oh, and what did he say?

Ellie settles on her computer chair.

ELLIE

Jackie, what's he saying about me?

JACKIE

That you gave him a Jay-Z.

ELLIE

What?! That's horse shit. I never touched him. He tried it on, I said no and that's what happened. If he says anything else then he's lying.

Ellie applies lipstick.

JACKIE

(laughing)

Only kidding. He didn't say squat.

ELLIE

Troll.

(beat)

So, did you get it?

Jackie holds up a FAKE ID to the camera. Ellie squints to see it, but the camera quality is terrible.

JACKIE

We're on for a night of the mystic wonders of the twenty-one and over, one we'll never forget.

ELLIE

Depends on how much I drink.

They share a laugh.

JACKIE

Alright, gotta bounce. I'll swing by in half, scoop you up. LOVE YA!

ELLIE

LOVE YA!

EXT. PRISON - NIGHT

Storm clouds hang ominously over the prison bringing thunder with them.

PAUL, 56, a man with a convicted stare and tired expression, smokes a cigarette outside the Administration Building.

ADDISON (O.S.)

Thought you quit?

Paul jumps, takes a breath. Addison shakes his head.

ADDISON

What was it you said? If Gwen finds out I've been smoking she'll fillet my ass. So, got a death wish?

PAUL

Working here will kill me before the smoke, Addy.

Addison leans against the wall beside Paul.

ADDISON

You're probably right. It's not the most secure job in the world. Gated in with a bunch of psychopaths on a daily basis ain't exactly my idea of a healthy lifestyle. But it does pay the mortgage.

PAUL

You're still paying that?

ADDISON

Oh yeah. I'll be paying it off 'til the day I die, which in this job, might be tomorrow.

Paul chuckles. Addison smiles, admires the countryside.

PAUL

How's Fiona?

ADDISON

Doc says she's fighting through it. I tell you, Paul, after what she's been through I'm... I'm just proud of her. She never gave in. Got more strength than me, that's for sure.

Paul smiles.

ADDISON

Don't tell her I said that though. I'll never hear the end of it.

PAUL

My lips are zipped, kid.

Paul tosses the cigarette butt.

PAUL

Hope the favor is returned.

ADDISON

As if I need to tell her. She'll smell it on you the second you walk through the d-

Paul sprays breath mint into his mouth.

ADDISON

Now that's cheating.

Paul claps Addison on the shoulder and walks inside.

Addison shakes his head, smirking.

EXT. PRISON - WATCHTOWER - NIGHT

Nigel walks the battlements. Something catches his eye. He pulls up the rifle.

SCOPE P.O.V: A woman shambles across the fields.

Nigel lowers the rifle. Turns inside the tower.

INT. PRISON - WATCHTOWER - NIGHT

A small boom-box sits on a table alongside poker chips and a pack of beer.

Nigel sets his rifle against the wall.

Stu, sitting at the table, hands Nigel a beer.

STU

Ready to lose your cash?

NIGEL

Whatever you say, man. Deal.

INT. HOUSE - LOUNGE - NIGHT

A cartoon plays on the TV.

CHARLIE, 9, a charming lad with worry lines in his face, sits on the couch somewhat emotionless.

Ellie enters, shrugging on her coat. She sets her clutch on the arm of the chair.

A funny animation on the TV causes Ellie to laugh. Charlie does not share the enthusiasm. He switches the channel.

Ellie takes a seat next to him. She reaches out. He recoils.

ELLIE

Charlie, I'm not gonna hurt you.

Charlie slightly moves away from her, scared.

ELLIE

You can trust me.

He looks at her with fearful eyes.

DING-DONG. Ellie sighs and exits the lounge.

INT. HOUSE - DOWNSTAIRS HALL - NIGHT

Ellie opens the door. GEORGIA, 19, bubbly and gorgeous, on the porch.

GEORGIA

Hey. Sorry I'm late.

Ellie welcomes her in. Georgia hangs up her coat.

GEORGIA

Traffic was a nightmare. Everyone seems to be going out tonight.

Ellie reconsiders.

ELLIE

You know, maybe you should go home. I'm gonna stay in.

GEORGIA

I just drove all the way-

ELLIE

I'll pay for the gas. It's just. I don't think he's ready yet. After what he went through-

Georgia looks in on Charlie.

ELLIE

-I can't leave him alone.

GEORGIA

I'll be here. You go out. Get some air or whatever. And I'll make sure he's alright. This isn't my first rodeo, Ellie. I have experience.

ELLIE

Not in the psychology department.

GEORGIA

No. But I can keep him occupied. He likes me. He's a good kid. Besides, you look like you need a night out.

Ellie agrees there.

GEORGIA

He'll be fine. You have my word.

ELLIE

I don't-

HONK-HONK outside.

ELLIE

Shit...

GEORGIA

Go. I've got this.

ELLIE

Are you sure?

Georgia slightly nods.

ELLIE

Okay, you've got my number. If you need me, call. I'll come straight back.

HONK-HONK-HONK.

JACKIE (V.O.)

ELLIE! MOVE YOUR BODY WHEELS!

GEORGIA

Best not keep her waiting.

EXT. SUBURBAN CUL-DE-SAC - NIGHT

Manicured lawns, white picket fences, the works.

Jackie, smoking like a poser in her bright pink convertible, dressed in her sluttiest outfit, honks the horn impatiently.

Ellie exits a house with blue window shutters.

Jackie WOLF WHISTLES.

INT. PINK CONVERTIBLE - NIGHT

Jackie checks out Ellie as she straps in.

JACKIE

If I were a lesbian... I'd take you back to my place.

ELLIE

You're not my type.

JACKIE

Ouch.

INT. HOUSE - LOUNGE - NIGHT

Georgia takes a seat on the couch, one leg over the other.

GEORGIA

So what's on the agenda tonight? We could watch some TV. Order a pizza. Maybe go play knock n' run? Or...

Georgia pulls a comic book from her bag.

GEORGIA

...maybe read a few comics. You did say you liked-

Charlie walks out of the lounge.

GEORGIA

Charlie, wait.

INT. HOUSE - DOWNSTAIRS HALL - NIGHT

George grips hold of the railing. Charlie's at the top.

GEORGIA

You know you can talk to me. We're friends, remember?

CHARLIE

No we're not.

Hurt, Georgia's face falls.

CHARLIE

I don't have any friends.

INT. PRISON - CELL BLOCK C - NIGHT

Liam's flashlight plays along cell bars and into cells as he makes his rounds.

COUGHING in various cells irk some INMATES.

INT. CELL BLOCK C - CELL - NIGHT

Tiny leans over the toilet bowl. Eyes swollen. A sweat patch on his white under-vest.

Mack, frowning, sits up and takes a look at Tiny.

MACK

How long you been feeling it?

TINY

What are you, a doctor?

Mack drops off the bunk to his feet.

MACK

Not even close.

Mack checks Tiny's temperature. Then his pulse.

MACK

Any dizziness?

TINY

Head's spinning like a top. It's the food they feed us. Gotta be.

MACK

Headaches?

TINY

Y-

Tiny upchucks bile spliced with blood in the toilet bowl.

Mack strides to the bars on a mission.

MACK

Guard.

Liam shines his flashlight up from the ground floor.

MACK

I need to talk to you. Now.

INT. PRISON - CELL BLOCK C - NIGHT

Liam passes a cell with an INMATE leaning over another one laying in his bed.

LIAM

What's wrong?

MACK

Open the door.

LIAM

Why?

Mack motions to the toilet. Liam's flashlight finds it.

MACK

'Cause he's infect-

Tiny tackles Mack into the bars. Liam jerks backward.

INT. CELL BLOCK C - CELL - NIGHT

Tiny and Mack spill to the ground.

Mack holds off Tiny's enormous weight. Stares into cold, black and bloodshot eyes.

MACK

Get the door open!

Tiny ravenously tries to bite Mack.

MACK

NOW!

INT. PRISON - CELL BLOCK C - NIGHT

Liam slams his hand on an alarm. It rings out.

Prisoners wake in their cells. Tex's hands find the bars and he gazes out and around with fear in his eyes.

CESAR, 31, a cliche stereotypical Mexican with a dangerous edge to him, groans at the bars.

CESAR

You gotta be friggin kidding me!

Rover approaches the bars beside Tex.

Addison and Paul rush through the cell block doors. Addison bolts up the staircase.

ROVER

The hell is going on?!

INT. CELL BLOCK C - CELL - NIGHT

Mack grabs Tiny around the throat. Uses his knee to hold him back and pushes with one hand. Tiny GROWLS inhumanely.

Liam stands frozen outside the cell. Addison arrives, spots the situation and pulls up his keys.

ADDISON

Adams! Get off him!

MACK

Hurry up!

Addison unlocks the door. Mack YELLS. Tiny's close.

Addison tackles Tiny off Mack and they spill to the ground. Tiny goes for Addison.

Mack pulls Tiny off the C.O by the legs. Addison scoots back a few inches. Tiny reaches for him.

Mack drives Tiny head first into the sink. CLUNK.

MACK

You wanna be lunch? Get out. Now.

Addison exits the cell, followed by Mack.

Tiny, one of his eyes dangling from its socket, rises off the ground and lunges at the door.

Addison closes and locks the door.

INT. PRISON - CELL BLOCK C - NIGHT

Addison and Mack step back as Tiny hits the bars, reaching out for them like a voracious beast.

Liam shakes his head, turns away in abject horror.

PAUL

(fraught with concern) Addy... we got a problem.

ADDISON

Think it can wait, Paul.

Paul shakes his head down the walkway. Eyes wide.

PAUL

No. It can't.

Addison and Mack join Paul at the cell he's near. Mack's face says it all.

The inmate Liam passed EATS the other one's intestines.

Addison's face scrunches.

ADDISON

What the f-

EXT. PRISON - WATCHTOWER - NIGHT

The alarm RINGS out. Nigel and Stu exit the watchtower. The alarm stops.

STU

Here I was thinking tonight would be event-

Something rattles the chain-link fence.

Stu heads to the other side of the watchtower. Looks around.

The SAME WOMAN from the FIELDS is at the fence.

NIGEL

Can't she read?

STU

Probably one o' those backwater types. I'll handle it. I know you hate getting your hands dirty.

Stu proceeds down the steps.

NIGEL

Well, I cleaned you out.

STU

You got lucky.

NIGEL

Four times?

STU

You won't be boasting in a second. (discreetly)

I got an ace up my sleeve.

EXT. PRISON - NIGHT

Stu walks the fence-line, flashlight beaming.

STU

Excuse me, ma'am? You can't be this close to the fence at night. We got rules for your safety. No one in or out after dark. Head on home now.

Her hair drapes her face and forehead scrapes the fence.

STU

Ma'am, I'm gonna have to insist.

He shines his flashlight in her face.

In a heartbeat, her head snaps upward and the hair parts to reveal her bloody, ripped off lips and bulging eyeballs.

Stu takes a step back as her remaining two fingers, others bitten off, reach through the chain-link.

STU

Holy sh- Nigel! Call 9-1-1!

Nigel looks down from the tower.

NIGEL

What's the problem?!

STU

Hell if I know. Just call 'em.

Nigel retreats into the tower.

Stu closes on the fence, shining the flashlight in the woman's black and bloodshot eyes.

Close enough for her to grab his wrist and pull forcibly.

STU

Hey-

His face grinds against the chain-link.

She bites a huge chunk out of his wrist. Stu CRIES out, and kicks the fence hard enough to tumble her backwards.

Her head CRACKS off a rock. She lays motionless. Dead.

Stu nurses his wrist. Pain shoots down his face.

Nigel runs to his support, rifle slung over his shoulder.

NIGEL

The hell happened?!

STU

Crazy bitch bit me, man. She took a chunk outta me.

Nigel scoops up Stu's dropped flashlight.

STU

I'm gonna need stitches.

NIGEL

Oh shit...

Stu looks. Nigel turns away from the fence, concerned.

NIGEL

She's dead.

STU

What?

Stu looks. His face falls. He and Nigel exchange looks.

MORE Infected people shamble out of the trees. Some stumble and fall. Others crawl, too mutilated to walk.

Nigel shines the flashlight on the oncoming Infected.

Black and bloodshot eyes. Missing limbs. Torn faces. Blood smeared around their mouths.

They reach the fence. Claw and MOAN in unison. ZOMBIES.

INT. PRISON - CELL BLOCK C - NIGHT

Tiny GROWLS voraciously, reaching out of his cell.

Paul opens Rover and Tex's cell door. Motions to Mack, who stares across at Addison and Liam talking in the corner.

MACK

This is a bad choice.

PAUL

Don't make this harder than it needs to be.

Mack nods, enters the cell. Paul closes and locks it.

Addison reassures Liam.

ADDISON

...you did good raising the alarm.

LIAM

I froze. I didn't know what to do. Thought it was a ruse or-

ADDISON

Hey, it's alright. No one got hurt.

LIAM

Someone got eaten. I walked right past it, didn't even notice.

Paul arrives.

PAUL

I put Abernathy with Rover and the new kid.

ADDISON

Alright. Thanks.

PAUL

I've never seen anything like that in my life, and I've been around a while. Have you called the cops?

ADDISON

Signal's dead.

Paul plucks his cell phone, checks. Same.

PAUL

What about the payphones?

ADDISON

Lines are dead.

GUNSHOTS outside draw their attention.

Prisoners step to the cell doors. Cesar is first on scene.

Liam, a few feet from Paul and Addison, grows anxious.

ADDISON

Stay here.

EXT. PRISON - NIGHT

Zombies, a dozen or more, piles hard into the fence bending the poles and mesh.

Nigel and Stu back up, firing on the horde.

Bullets riddle their bodies, vital organs, but they keep on coming. The fence gives.

Addison rushes out of the administration building.

ADDISON

What are you doing?!

NIGEL

They just keep coming!

Zombies spill onto the fence, flood the yard.

Stu and Nigel back toward Addison. The zombies pursue them. The more there are, the faster they get.

NIGEL

Get inside. Get inside!

Nigel shoots a zombie in the heart. It barely reacts.

STU

What the shit are these things?!

INT. PRISON - ADMINISTRATION BUILDING - NIGHT

No bleaker than the rest of the place.

Stu staggers into a wall favoring his bitten wrist. Addison grips the door handle. Nigel pops shots off outside.

Nigel backs inside. Addison pulls the door.

A zombie reaches through the gap, blocking it. More hands grip the frame, pull. Addison commits to a tug of war.

Nigel kicks zombie hands and the arm repeatedly. He shoots through the gap.

Stu sinks into a chair. His arm shakes ferociously. Skin sizzles like frying bacon.

Nigel runs out of ammo. Flips the gun. Uses the butt of it against the hands. Bones crunch on impact.

Addison loses his grip on the handle. Zombies flood inside.

ADDISON

Dammit... go, go, go...

Nigel collects Stu.

Addison flings chairs in oncoming zombies' paths. They trip and fall.

Nigel pushes against a barred door.

Addison shields himself with a chair, using the legs to prod the zombies away.

A zombie grabs the chair, pulls. Addison lets go.

NIGEL

I need the keys!

Addison tosses the keys. Pulls another chair in front. A zombie maneuvers around it.

Nigel flicks through keys, trying to find the right one.

Stu wanes. His facial muscles intensify. Eyes drip blood. Teeth grind together.

A zombie grabs Addison by the shoulders. They struggle.

Nigel unlocks the door.

NIGEL

Add! Come on!

Addison shoves the zombie into the horde. Backpedals and twists into a run.

Nigel assists Stu through the door. Looks back. Addison runs through, slamming the gate.

Zombies pile up at the bars.

Addison reaches for the keys on the other side. A zombie grabs the keys. Addison loses his grip on them.

ADDISON

No, no, no!

INT. NIGHTCLUB - NIGHT

Techno music plays and people dance the night away.

JACKIE

Yes, yes, yes!

She sips on a vodka martini, Ellie trailing behind, and acquires a seat in an empty booth.

JACKIE

You gotta have a little more faith in me, Elle.

ELLIE

Sorry to have doubted you, Angie Pitt. The guy's like fifty.

JACKIE

Brad's got style and culture and Angie's got nothing on me. He'll bite if I keep tweeting him sexy graphs.

FLLTE

So will 4Chan.

Jackie cases the joint, oblivious to the remark.

JACKIE

Hm... see anything?

ELLIE

Other than seizure inducing lights, no. Can't we just have a few drinks and leave it at that?

JACKIE

Please. I didn't get a fake ID so we could sip martinis like a couple of dry old prunes. I'm wet and I intend to stay that way.

ELLIE

Gross.

Jackie takes a sip, raises her eyebrows.

JACKIE

Two o'clock.

Ellie peruses the club.

JACKIE

Two boys in the VIP booth. Looks like we're on like Donkey Kong. You can have the younger one. I like my guys with some experience.

Jackie swings out of the booth. Extends her hand.

JACKIE

Let's go shake our pompoms at them.

ELLIE

I just want a quiet night out.

JACKIE

Oh stop being such a prude. You got one life, make the best of it. Show your moves, Head Cheer.

Jackie persuades Ellie onto the dance floor.

CHET, 23, the handsome and chiseled womanizer and SCOTT, 21, the charming and refined shy young adult, look over.

Jackie swings her hips sexily. Ellie uncomfortably stands.

Chet claps Scott on the chest and proceeds to the girls. Scott bucks up the courage, takes a breath and follows.

Chet mingles with Jackie, who immediately dances with him.

Scott nervously approaches Ellie.

SCOTT

Uh... hi.

ELLIE

Hi.

SCOTT

So uh... you...

(scratches head)

...you wanna dance... with me?

ELLIE

Nervous much?

SCOTT

Yeah, I just... I don't do this a helluva lot. But Chet insisted... Birthday and all.

ELLIE

Happy Birthday.

SCOTT

Thanks.

Scott extends his hand.

SCOTT

I'm Scott.

She shakes his hand, smiles.

ELLIE

Ellie.

INT. HOUSE - UPSTAIRS HALL - NIGHT

Georgia knocks on a door peppered in cartoon posters.

GEORGIA

Charlie, dinner's ready.

No response. She tries the handle. Door's locked.

GEORGIA

Charlie, open the door. Charlie, I said open the door.

She knocks, panicked

GEORGIA

Charlie, open the-

The door CLICKS, unlocking. Charlie opens it.

CHARLIE

I'm not hungry.

GEORGIA

It's mac n' cheese, your favorite.

CHARLIE

I said I'm not hungry. Go away.

He closes the door. She stops it slamming.

GEORGIA

Hey-

CHARLIE

Leave me alone.

She pushes inside.

CHARLIE

Get out.

INT. HOUSE - CHARLIE'S BEDROOM - NIGHT

Georgia enters. Charlie backpedals, panicking.

GEORGIA

I'm not going to hurt-

He grabs a pair of scissors, holds them to her. She holds up her hands.

GEORGIA

Put the scissors down.

CHARLIE

Why won't you just leave me alone?! No one listens! No one ever listens to me! Get out! GET OUT!

GEORGIA

Okay, alright, calm down. Just put down the scissors, and I'll go. I promise. Charlie, I promise.

He fights angry emotions.

GEORGIA

It's me.

She sets a knee on the carpet.

GEORGIA

Look at me. It's Georgia. You know I won't hurt you.

CHARLIE

That's what he said... and he did!

GEORGIA

Give me the scissors, Charlie. You don't need them. They're dangerous.

Charlie contemplates.

GEORGIA

Come on.

Charlie winces, drops the scissors and cries.

CHARLIE

I just want my daddy...

She gingerly approaches. He looks up, eyes watering.

CHARLIE

I'm sorry...

She comforts him with a hug. He cries, head buried against her chest.

GEORGIA

It's okay. Hey... you're gonna be okay. You're gonna get through it.

CHARLIE

How?

The lights flicker.

CHARLIE

What was that?

BUZZ. POP. The light bulb blows. Darkness falls.

They proceed to the window, look outside. The entire street has plunged into darkness.

Charlie grips her hand.

INT. NIGHTCLUB - VIP BOOTH - NIGHT

Chet and Jackie make out passionately. Scott and Ellie sit across, not paying attention.

SCOTT

So what do you do?

ELLIE

I go to school.

Scott nearly chokes on his drink. Sets his glass down. Kicks Chet in the knee.

CHET

Dude, seriously.

SCOTT

They're schoolgirls.

CHET

What?!

Chet scoots aside from Jackie.

JACKIE

I'm eighteen next month.

CHET

You're not eighteen now. What the hell is wrong with you? You know how much shit I could get in...

JACKIE

Relax. No one's gonna care.

CHET

You're a minor.

JACKIE

Not like you gave a shit a few seconds ago when you were sticking your tongue down my neck.

Chet grabs his jacket.

CHET

We're leaving.

Chet slides out of the booth. Ellie allows Scott room.

Jackie sinks back in the booth, unimpressed and annoyed with Ellie, who sits back down.

JACKIE

Thanks. You just had to open your mouth, didn't you? I was in.

Jackie polishes off her martini, grabs her bag and leaves.

JACKIE

Chet, wait a sec.

Ellie collects her clutch and coat, follows.

A man on the dance floor vomits bile spliced with blood on a woman's shoes.

An Infected woman shambles out of the woman's toilets...

EXT. DOWNTOWN ODESSA - NIGHTCLUB - NIGHT

People wait in-line to get in. A BOUNCER stands at the door.

Ellie exits. Witnesses Jackie hailing Chet and Scott over in a nearby car park.

EXT. DOWNTOWN ODESSA - CAR PARK - NIGHT

Chet opens his MUSCLE CAR driver's door.

JACKIE

Hey, let me explain.

CHET

Explain what, that you're underage in a club trying to get me to slip you my snake?

JACKIE

I'm sorry. I was gonna tell you.

Chet slams his door, storms over.

CHET

When, after we screwed? Jackie, you don't get it. You're a kid, I'm an adult. We can't do that kinda shit. We get caught, it's my ass.

Scott squints at something off screen.

SCOTT

What the...

Ellie arrives.

CHET

Just go home, Jackie. Before you do anymore damage.

JACKIE

Fine, if that's how it is.

CHET

That's how it is.

A woman SCREAMS nearby. Chet looks back.

A MAN has a WOMAN pinned to the ground near Jackie's pink convertible. He viciously assaults her, GROWLING.

Woman kicks Man against the rear of Jackie's convertible, setting off the ALARM. He falls back toward her, SNARLING.

CHET

Hey!

JACKIE

Get away from my car, asshole!

Jackie and Chet rush to the situation.

CHET

Stay there.

Jackie stops in her tracks.

Scott pulls out his phone, dials. BEEP, BEEP. No signal. He looks to Ellie.

SCOTT

You got a phone, my signal's dead.

Ellie fishes her cell phone out of her clutch. No signal.

ELLIE

Ditto.

Chet grabs the Man around the neck, peels him off the Woman, who scoots back nursing a massive bite on her arm.

Chet loses his footing, stumbles back into Jackie's car. The Man wriggles, GARGLES.

CHET

Get help!

Scott heads for the street, stops dead.

Chaos at the nightclub. The Bouncer pins an Infected Man to the wall. Infected attack the people in-line.

SCREAMS. SNARLS. GROWLS. CRIES.

ELLIE

Oh my God...

A female zombie across the street notices Ellie and Scott. She gets up, shambles quickly toward them.

Scott grabs Ellie and pulls her behind him.

A CAR slams into the zombie, who goes head over foot and lands in a crumpled heap on the asphalt.

The car SCREECHES into a turn, wrapping around a lamppost.

Woman convulses manically. Bile and blood spew from her mouth. She stops... dies...

Man bites Chet on the arm. He YELLS out.

INT. PRISON - CELL BLOCK C - NIGHT

Paul looks out of the barred door. No movement.

Liam sits back against a wall, collecting his thoughts and shaking something rotten.

PAUL

They should've been back by now. I'm gonna go-

LIAM

No... no, don't leave me here with those things. I can't, I won't-

PAUL

They're locked up. You'll be fine. I'll be back in a-

BANG. Paul flinches.

Addison, at the gate with blood smeared over him.

ADDISON

Open the gate...

Nigel, helping Stu, arrives a few moments later. He looks back the way they came.

NIGEL

Hurry. Hurry!

Paul unlocks the gate. Addison, Nigel and Stu rush inside.

ADDISON

Close it!

Paul closes the gate. Just before the HORDE arrives. Locks it and backpedals.

Zombies rattle the bars voraciously growling at their prey.

LIAM

Oh no...

Liam backs away in abject terror.

PAUL

Addy... talk to me.

Addison runs his hand through his hair, stressed.

Stu sits back against a wall looking like death. Nigel stays by his side.

Addison procures Paul's set of keys. Heads to the cells.

ADDISON

(to various inmates)

Against the wall.

Reaches Rover's cell. Unlocks it. Mack bursts out, grabbing Addison's baton and steals for Stu.

Nigel stands. Mack knocks him down.

Mack raises the baton. Stu's eyes widen. Paul and Addison jump him, try to restrain him.

MACK

He's infected!

Tex looks on in disbelief.

ADDISON

Let it qo!

MACK

Same as Tiny. Same as the two up there. Same as them!

Paul wrestles the baton from Mack's grip.

Addison pins the man to the wall face first. Pulls his arms behind his back and fits on cuffs.

MACK

You're making a big mistake!

ADDISON

Shut it!

MACK

You gotta put him down!

Addison breaks free, cuffs still on. Goes at Stu. Nigel tackles him against the steps.

Stu's eyes blacken. His body trembles.

Nigel and Mack fall. Nigel slices open his elbow on a rail.

Zombies grow restless as the entrance. Reaching. Growling.

Rover studies them a safe distance away.

Addison and Nigel wrestle Mack to Rover's empty cell. Toss him inside and close/lock the door.

Mack bumps against the bars angrily.

MACK

He's gonna turn you stupid bastard. You want more blood on your hands?!

ADDISON

Sit down and shut up.

Nigel grips his split elbow, hisses painfully.

ADDISON

You good?

NIGEL

Fine. The hell was that? What did he mean, he's gonna turn?

PAUL

Addy, I don't wanna interrupt here, but we're in a real bad situation. We need to think about what we're gonna do. We gotta go. Can't leave Abernathy behind-

ADDISON

You want me to let him out so he can kill one of us? The guy's lost it, Paul. He's nuts.

LIAM

He said that before.

They acknowledge Liam.

LIAM

About the infection. Before Tiny tried to kill him.

Paul looks to Addison who looks at Mack.

PAUL

Kid's got a point. We need to deal with the problem. Contain it.

Nigel tends to Stu.

ROVER

The hell's with their eyes?

ADDISON

Back away from the bars, Rover.

ROVER

Nah man, they got the devil in 'em. Look at 'em.

Addison and Paul join Rover near the bars.

Black and bloodshot eyes reflect their woeful expressions.

Paul and Addison exchange looks. Then look over at Stu.

INT. HOUSE - KITCHEN - NIGHT

Georgia and Charlie eat mac n' cheese under candlelight.

GEORGIA

How is it?

CHARLIE

Good.

GEORGIA

You're lying. Your nostrils flare when you lie. It's okay, you can tell me the truth.

CHARLIE

The macaroni's a bit crispy.

GEORGIA

Pizza? Extra large, cheese in the crust. Sound good?

Charlie nods.

Georgia plucks a phone from a holder on the counter, sets it to her ear. A long, dead beep hits her hearing.

She tries her cell phone. No signal.

GEORGIA

Hm...

CHARLIE

What?

GEORGIA

Signal's out.

CHARLIE

It's the kitchen. Mom's always complaining about it.

Georgia goes to the backdoor.

GEORGIA

Back in a jiff-

She opens it. A MAN in DRESSING ROBES barges inside and takes her to the ground.

Charlie slides off his seat, which tumbles to the floor.

The man ROARS and bites Georgia's neck. She SCREAMS.

CHARLIE

NO!

GEORGIA

Run!

Man's gaze snaps onto Charlie. He GROWLS voraciously.

Charlie bolts out of the kitchen.

INT. HOUSE - DOWNSTAIRS HALL - NIGHT

Charlie turns at the stairs, runs up. The man pursues, to the stairs, grabs and trips Charlie.

Man claws at Charlie's legs. Charlie kicks and flails. Boots the man in the face, getting free.

Charlie scrambles upstairs. The Man chases him.

INT. MUSCLE CAR - NIGHT

Jackie applies pressure to Chet's ripped open arm in the backseat. Scott drives. Ellie rides shotgun.

GUNFIRE outside. Mass SCREAMS. Chaos in the streets.

Scott rips the wheel to avoid an oncoming semi. Looks in the side mirror.

The semi WHACKS an SUV onto its side.

FILLE

What is happening?

SCOTT

Hell's breaking loose, what does it look like?! SHIT!

Scott turns the wheel, blindsiding a ZOMBIE, which rolls over the hood, cracks the windshield and hits the asphalt.

Chet wanes. His body shakes. Eyes grow blacker. Blood runs like tears down his cheeks.

SCOTT

How's he doing?!

JACKIE

I don't know. He's bad. I...

SCOTT

Just hang on, Chet!

EXT. DOWNTOWN ODESSA - NIGHT

Cars backed up for miles. Zombies tear into people all over the place. An overturned TANKER spills gasoline.

A man runs for his life. A zombie takes him down. More pile onto him. Tear, claw and rip away.

The muscle car comes to a SCREECHING halt.

INT. MUSCLE CAR - NIGHT

Scott WHACKS the wheel.

SCOTT

Goddammit! Is there another way?! Ellie, is there another way?

JACKIE

He's losing a lot of blood.

Scott rips the gearstick into reverse. Stomps on the gas.

Chet spews bile and blood. Chokes on his own vomit. Jackie panics, trembles fearfully.

Ellie looks around. Explosions, fire, flailing zombies on fire, carnage everywhere, reflect in her eyes.

Chet spasms, clocks Jackie hard in the face.

JACKIE

He's convulsing, we gotta stop.

SCOTT

I can't. We're in the middle of-

JACKIE

He'll choke on his own tongue if I can't clamp it. I can't do that if we're bumping around. Stop the car!

Scott contemplates.

JACKIE

Stop the car!

Scott slams on the brakes.

Jackie goes to work. Grabs hold of Chet's tongue. He shakes uncontrollably, eyes roll back in his head.

JACKIE

Ellie, I need you. Right now.

ELLIE

They're everywhere.

JACKIE

Ellie, please.

Chet stops moving.

SCOTT

Chet?

Jackie listens for a heartbeat. Dread befalls her face.

SCOTT

No. No, you gotta do something. You gotta... no... it's just a bite. It can't of...

Jackie sighs, releases Chet's tongue.

SCOTT

Oh God... oh...

JACKIE

I... I'm sorry-

Chet's eyes burst open. Black as night. He instantly goes for Jackie, taking a chunk out of her neck.

Ellie SCREAMS.

Chet pulls Jackie back, bites her jugular. Blood sprays out. He rips and tears at her like a ravenous dog.

Ellie grabs the door handle, pulls. A zombie hand reaches through, grabs a handful of her hair.

EXT. DOWNTOWN ODESSA - NIGHT

Zombies converge on the muscle car. Zombies feasting on human remains notice and rise to their feet.

Scott runs around the front, kicks a zombie back.

Ellie struggles. Zombie pulls her out of the car. It goes for her.

Scott kicks it in the face, knocking it down. Helps her up.

SCOTT

Come on, we gotta go!

Ellie looks back at the car.

Jackie's bloody hand swipes the back window. Blood splatters all over the glass inside.

Scott drags Ellie by the hand toward an alleyway.

EXT. DOWNTOWN ODESSA - ALLEYWAY - NIGHT

Scott and Ellie run. Zombies pursue them.

ELLIE

We can't leave them!

SCOTT

They're dead!

Ellie fights her emotions.

SCOTT

Keep running!

INT. PRISON - CELL BLOCK C - NIGHT

Zombie weight against the bars increases exponentially as more "OUTSIDERS" join the assault.

Rover, Tex and Cesar huddle with other inmates a safe distance from zombie hands.

INT. CELL BLOCK C - CELL 2 - NIGHT

Addison cuffs Stu, lying down, to the bunk.

NIGEL

Is this completely necessary?

ADDISON

Precautionary. I wanna know what we're dealing with here.

NIGEL

Handcuffs? Man, in case you went blind all of a sudden, there's a dozen or more drooling creeps at the door trying to get in. Cuffed to the bed, he's like a pig on a spit over a campfire. May as well put an apple in his mouth.

PAUL

He's got a plan to keep them out, isn't that right, Addy?

ADDISON

Yeah. Yeah, I do.

Stu coughs a chesty cough of blood.

STU

(hoarsely)

I... could do with some... water. Throat's drier than... my wife...

Nigel feigns a chuckle and smile.

STU

Look at all of you... standing there, dumb looks... on your faces. You look... like a bunch of sad... old pensioners... kinda like Paul.

PAUL

Hey, I might have a few years on ya but I'm not an old coot.

Stu exhales painfully, laughing and coughing simultaneously.

STU

Keep... telling yourself... that.

INT. CELL BLOCK C - ROVER'S CELL - NIGHT

Mack paces back and forth, overhearing the guards next door.

NIGEL (O.S.)

We're gonna get you through this. Don't you worry about a thing.

STU (0.S.)

You... should go... before they... get in here.

Tex and Rover arrive outside the cell.

ROVER

Hey, got a minute?

Mack scowls at Rover.

TEX

Do you know what this thing is? We overheard the guard talking about you saying Tiny was infected.

INT. PRISON - CELL BLOCK C - NIGHT

Addison and Paul exit cell 2. Addison rubs his brow.

ADDISON

Those things broke through the bars like they were made of paper. And I don't have a plan, Paul.

PAUL

You'd better come up with one, and fast. If Abernathy's right then Stu ain't got much time left.

Cesar admires bars on the windows with keen eyes.

PAUL

We gotta think of something.

Cesar grips the window bars. Hops up, feet placed against the wall and pulls. The bars RATTLE as he yanks.

Addison and Paul notice him.

PAUL

Or we could ask a con for an idea. He seems suitable.

ADDISON

Mendez...

Cesar drops from the bars, nods to Addison.

ADDISON

...what's going through your head?

CESAR

Leverage.

EXT. SUBURBAN CUL-DE-SAC - NIGHT

Scott and Ellie flee from a horde.

ELLIE

There!

Ellie points out her house. Scott pulls garbage cans in the way. Grips her hand.

Zombies avoid the garbage cans. Pick up the pace.

Ellie fishes through her clutch, plucks her door keys.

EXT. SUBURBAN CUL-DE-SAC - HOUSE - NIGHT

Scott notices a SEDAN in the driveway.

SCOTT

Please tell me you got the keys.

Ellie unlocks the front door.

Zombies pile up at the fence. One reaches over, unlatches it. The horde floods the yard.

The MAN in the ROBES blindsides Ellie. She SCREAMS. Scott grabs him, throws him down the pavement.

ELLIE

Charlie?!?!

INT. HOUSE - DOWNSTAIRS HALL - NIGHT

Ellie checks the lounge, then the hall, to the kitchen.

Scott slams the front door. Pushes a small bureau against it. Zombies bang on the door from outside.

He backpedals. Ellie barges past, darts upstairs.

SCOTT

Ellie, where are the keys?!

ELLIE

Georgia has them!

SCOTT

And where is she?!

INT. HOUSE - UPSTAIRS HALL - NIGHT

Ellie reaches the top of the stairs. Georgia arrives.

FLUTE

Georgia, thank-

Georgia GROWLS, blood drips down her face.

ELLIE

Oh...

Georgia grabs Ellie. Leans in to bite. They struggle. Ellie loses her footing, tumbles, taking Georgia with her.

Ellie cracks her head on the step, knocking herself out.

Scott leaps back as the two CRASH hard into the floor. Bone SNAPS. A beat. Georgia, neck lopsided, pushes up.

SCOTT

You gotta be kidding me...

Georgia lunges, pins Scott to the wall.

Zombie hands PLUNGE through the door. They reach around. One finds the latch, tugs at it.

Georgia and Scott spill to the ground. She mounts him. Goes for his face. He holds her back, struggling.

The door unlatches. Pushes against the bureau.

INT. PRISON - CELL BLOCK C - NIGHT

A makeshift rope made of sheets tied to the bars on the window. Inmates, Paul and Addison pull with immense effort.

Rover makes his way into Cell 2 with a jagged bed frame.

Cesar fits his feet against the wall, pulls.

Tex stands by nervously, biting his fingernails.

INT. CELL BLOCK C - ROVER'S CELL - NIGHT

Mack watches the effort intently with steely eyes.

NIGEL (O.S.)

What the hell are you doing?!

ROVER (O.S.)

Surviving!

A struggle next door.

NIGEL (O.S.)

Addison! I need help in here!

INT. PRISON - CELL BLOCK C - NIGHT

Addison releases his grip, heads to Cell 2.

Zombie pressure on the gate increases. Bars give out. Some CLANG to the ground.

CESAR

Come on!

INT. CELL BLOCK C - CELL 2 - NIGHT

Rover decks Nigel with a wicked right hook. Raises the bed frame over Stu.

Addison cracks Rover in the ribs with his baton. Rover keels over. Addison knees him in the face, knocking him out.

Nigel wipes blood from his lip. Addison lends him a hand.

ADDISON

You alright?

Nigel gives a slight nod.

Stu is dead. Motionless on the bed.

ADDISON

Stu...

Addison and Nigel stand over the dead man.

ADDISON

How long?

NIGEL

He was talking to me before...

INT. PRISON - CELL BLOCK C - NIGHT

The window bars remain.

PAUL

Liam... could use an extra pair of hands about now, kid.

Liam stands frozen in fear.

PAUL

LIAM! Snap out of it.

More bars break. A zombie squeezes through.

CESAR

They're in!

Inmates give up, run for the stairs, knocking one to the ground. The zombie pounces on him instantly.

Paul and Cesar back away as zombie tears into inmate.

MORE squeeze through the bars. Two, three, eight...

Liam remains rooted to the spot, shaking.

Tex ducks into a cell, slamming the door behind him.

Paul and Cesar steal for an empty cell.

A zombie advances on Liam.

INT. CELL BLOCK C - CELL 2 - NIGHT

Addison notices the invasion.

NIGEL

We're screwed.

Addison grabs Liam, pulls him inside and closes the door.

Zombies reach cell 2. Pile up at the bars, reaching in and growling voraciously.

ADDISON

Back up, back up.

INT. HOUSE - DOWNSTAIRS HALL - NIGHT

Zombie hands protrude through the gap in the door.

Georgia snaps her jaws at Scott. Ellie remains unconscious.

SQUELCH. Georgia's head snaps back. Scott's eyes widen. Her limp body falls on top of him, scissors in her skull.

Charlie stands there, mortified.

Scott pushes Georgia's carcass off and sits up, locking eyes with Charlie.

Scott rummages through Georgia's pockets, finds the keys.

SCOTT

You must be Charlie. Your sister's told me a lot about you. How about you help me get her outta here?

CHARLIE

I killed her... I killed her...

Scott lifts Ellie into a fireman's carry.

SCOTT

We have to go.

Charlie shakes Georgia. She doesn't wake up.

CHARLIE

I didn't want to. I didn't mean it.

SCOTT

Charlie.

Charlie tearfully looks up.

SCOTT

You did what you had to do. If you didn't, she would've killed us, do you understand? You did what you had to do.

CHARLIE

Why?

Zombies break through. The bureau scrapes across the floor.

SCOTT

Come on! COME ON!

INT. HOUSE - KITCHEN - NIGHT

Scott carries Ellie through the broken doors, Charlie not far behind, the horde not far away.

EXT. SUBURBAN CUL-DE-SAC - HOUSE - NIGHT

Scott loads Ellie into the back. Charlie climbs in the passenger seat.

Zombies shamble out of the back garden gate.

Scott kicks one of them back, enters the sedan.

The engine ROARS. It speeds backwards, breaking through the gate. Zombies GROAN and GROWL, pursuing.

EXT. SUBURBAN CUL-DE-SAC - NIGHT

The sedan's taillights shrink into the distance. The car rounds a corner, out of sight.

INT. CELL BLOCK C - CELL 2 - NIGHT

Addison, Liam and Nigel watch on helplessly as zombies pile at their cell door, reaching through.

INT. CELL BLOCK C - ROVER'S CELL - NIGHT

Mack sits on the bottom bunk, staring at the zombies outside his cell. He bows his head, closes his eyes.

INT. SEDAN - NIGHT

Scott slams on the brakes. The car jerks to a dead stop.

The windshield boasts an ENTIRE TOWN of zombies.

INT. CELL BLOCK C - CELL 2 - NIGHT

Stu's eyes burst open, black and bloodshot.

A nearby hand meets his teeth. A YELL of agony erupts.

CUT TO BLACK.