# Genesis

Written by

Dale Trett

Copyright © 2013 Dale Trett All rights reserved.

Daletrett@gmail.com

EXT. TOWN - EVENING

A vast, remote town quiets down for the evening. A large grocery store is still open to customers.

INT. STORE - NIGHT

A pretty women, (30), walks into a grocery aisle, she pushes her child, (2), in a pram. She stops to check her list.

She notices a man across the aisle, he's hunched over, facing the shelves.

The women crosses items off her list.

The man SPLUTTERS and COUGHS violently.

The women looks to her child, grabs the pram and turns to leave the aisle.

A kid, (17), has blood oozing from his mouth and over his face and clothes. He lunges for the women. She SCREAMS.

INT. LIVING ROOM - NIGHT

Five attractive young adults, (22-24), drink beers and eat popcorn and pizza.

BRAD and EMMA cuddle together on one side of the sofa, on the other side, CHARLIE sits with pizza and beer.

KELLY lays over the arm's of a chair, and EVE sits on the floor, leaning against the chair.

Eve SHOUTS through to the next room.

EVE Come on, Adam. What are you doing?

ADAM (O.S.)

I got it.

ADAM enters the room holding a DVD case. He's handsome and the same age.

ADAM (CONT'D) (to Eve) I'll kick your ass.

Eve laughs to herself.

ADAM (CONT'D) I'll destroy you. You may be my sister on paper, but that won't hold me back.

EVE

Sadly, little brother, you would fail. My real parents were wrestlers. I think.

KELLY

Sumo?

EVE

I hope not.

Adam places the DVD in the player tray and grabs a beer from the table.

EMMA Brad, get me beer please.

Brad's reluctant. Emma kisses him.

BRAD

Okay.

Brad gets a beer from the table.

Charlie leans over and swaps his empty beer bottle for another.

EMMA You're the best.

BRAD And don't forget it.

ADAM Everybody ready for the movie?

CHARLIE What is it?

ADAM

I don't know, it's a horror-mystery type thing; it's band in most countries. Pretty twisted

KELLY Sounds like fun.

CHARLIE Why doesn't that surprise me, Kelly?

Charlie's pizza grease drips down his shirt.

KELLY Smooth. Real smooth.

## BRAD Go for it, Adam.

Adam swigs his beer and closes the tray.

# ADAM

# Here we go.

Adam switches off the light and sits in another chair.

The TV screen turns from snowy white to black.

There's an EXPLOSION outside.

# CHARLIE That's some surround.

### ADAM That wasn't the surround.

Adam runs to the window and the rest of the group follow. They gasp at the scene.

Infected people run after uninfected people.

They bite into anybody they grab.

Cars speed past. People SCREAM and cry out for HELP.

Brad puts his arm around Emma.

EVE

Adam.

Adam holds onto Eve's hand.

ADAM

I'm here.

CHARLIE

Fuck.

KELLY What the hell is happening?

Emma's frightened.

EMMA Brad, what do we do?

BRAD Stay calm, I won't let anything happen to you.

Brad kisses Emma's forehead and holds her close.

The infected scratches and repeatedly bangs its head into the glass.

Eve closes the curtains.

# LATER.

Kelly, Emma and Eve sit on the sofa.

Brad, Charlie and Adam stand and pace the room.

Everybody's tense and scared.

The infected BANG and SCRATCH on the window.

KELLY So they're infected with something, what the fuck do we do?

BRAD I knew I should've driven.

CHARLIE I've got to get my gun.

KELLY And I've got to get to my mom.

ADAM

No, you can't leave. You saw what was out there.

CHARLIE We'll take the gardens, then cross the park and we're there. Never even go near the road.

ADAM You don't know if it's safe.

KELLY I'm going with him. My mom's sick. She needs me.

ADAM Eve, say something.

EVE Charlie's right, we need weapons. And Kelly lives right by him, he can take her home.

CHARLIE I'll make sure she's safe. ADAM

BRAD I'm sorry, Adam, but we'll feel safer in my apartment.

ADAM You'd be trapped.

Brad?

BRAD It's high up, and you can't get in the building without the code.

Charlie breaks a chair leg and holds it like a bat.

CHARLIE Tell your parents I'm sorry about the chair.

EVE They're out of town. Not like it matters anymore.

The window CRACKS.

BRAD They're going to get in, we're got to go. Emma, come on.

Brad takes Emma's hand and they move for the back door.

CHARLIE Come on, Kelly.

Charlie and Kelly follow Brad and Emma to the door.

CHARLIE (CONT'D) What about you two?

BRAD

Come with us.

Eve looks to Adam.

EVE

Adam?

ADAM No, we'll go to our granddad's farmhouse.

Eve hugs Kelly.

EVE

Good luck.

KELLY

You too.

Eve hugs Emma.

EVE Be careful.

EMMA We'll be okay.

ADAM Look after them.

BRAD

We will.

CHARLIE They'll be okay.

Charlie, Brad, Emma and Kelly leave through the back door.

EXT. MAIN STREET - NIGHT

Brad and Emma creep out from beside a house and into the garden.

Emma stays close behind Brad as they move to the sidewalk. They hide behind a bench.

BRAD

Stay quiet.

Three infected eat what little remains of a corpse on the street.

A large bus has been abandoned on the street.

EMMA What do we do?

Brad looks to a church across the street.

BRAD

The apartment block is just behind the churchyard. It's not far.

EMMA

What about them?

BRAD If we stay quiet and keep low, they might not notice us.

EMMA

Might not?

BRAD I know. I'm sorry. They pause, looking into each others eyes for a moment. BRAD (CONT'D) Stay close to me. I want let them near you, I promise. EMMA Stay close. I got it. Brad makes sure it's safe. Emma grabs his hand. Brad turns to Emma, she kisses him, lovingly. They gaze into each others eyes. EMMA (CONT'D) I love you. Brad has a warm smile. BRAD I love you too. For so long. Emma's happy for a moment. Brad grabs her hand and they move into the street. They move slow and quietly across the street. The infected are oblivious. They reach the sidewalk. Behind the bus is a large horde of infected feeding on several corpses. The horde acknowledge Brad and Emma, they charge. BRAD (CONT'D) Run, Emma. Run. Brad pulls Emma toward the church yard. The yard is already full of infected. EMMA Brad. BRAD Go back. Go back. They move to the church doors. They heave the doors open and run inside.

INT. CHURCH - NIGHT

Brad and Emma close the doors and lower a wooden beam to lock it. They lean against the door, exhausted.

The infected BANG on the door.

Brad places his hand on Emma's. They look at each other, then turn around.

SANDRA and BETTY, (60s), sit in the third pew from the front. They're feeble, but frightful.

Barry, (40), chats to Paul, (40), both good build. They stand by the alter at the front.

FARTHER MICHAEL, (30), sits on the front pew deep in prayer. He's tall and handsome.

Everybody but Farther Michael turn and sinisterly stare at Brad and Emma, who stand in the central aisle.

BRAD

Hey.

Farther Michael in pulled from his prayer. He stands and gazes to the ceiling.

FARTHER MICHAEL

Amen.

Farther Michael turns to Brad and Emma. Emma grasps Brad's hand.

FARTHER MICHAEL (CONT'D) Welcome. We've been waiting for you.

BRAD

Excuse me?

BETTY Gee, I'm so happy you both arrived in one piece.

Betty shuffles into the aisle and stands uncomfortably close to them.

She's freakishly too friendly. She brushes Brad down and holds Emma's arm.

Emma pulls away.

EMMA We just need somewhere to hide for a while.

BETTY That's fine, sweetie. Betty uses hand gestures to the people she introduces. BETTY (CONT'D) My name is Betty, that's Sandra, Barry, Paul and that's Farther Michael. They only stare. BRAD I'm Brad and this is Emma. Sandra joins Betty. BETTY So young. SANDRA And beautiful. Are you to together? BRAD We're in a relationship, yes. Sandra and Betty seem very excited. SANDRA (to Betty) Ask them. BETTY And have you... ? EMMA Isn't that our business? SANDRA It's just, it's better if you were virgins. Brad and Emma are immediately concerned. BRAD Emma, we need to leave. Brad and Emma turn around. Barry and Paul grab and put a straw bag over their heads. INT. DUNGEON - NIGHT A dark, large dungeon is lit by dim candles.

Betty, Sandra, Paul, Barry and Farther Michael wear matching

black robes.

They're gathered around an open fire, deep in prayer.

Brad and Emma are unconscious and tied back to back on a crucifix.

They're wearing only rags to hide their private areas.

Brad gains consciousness. He struggles to move.

BRAD Emma? Emma, say something, please.

Emma comes to.

EMMA Brad? Where are you? What's happening?

BRAD

I'm here.

Brad's hand finds hers.

EMMA What's happening?

The group finish their prayer.

BRAD What the hell are you doing to us?

FARTHER MICHAEL What must be done.

BRAD We will all die if they get in here.

FARTHER MICHAEL We are all going to die, but not all of us are going to paradise.

BRAD Please, let Emma go.

FARTHER MICHAEL The gods are coming. The dead rising is a sign of there judgement being passed.

Emma begins to cry.

EMMA Please, don't do this to us. We're good people. FARTHER MICHAEL We prayed for you to come, and you were delivered to us.

Betty holds a bowl and walks around to everybody.

Each person cuts their hand and lets their blood flow into the bowl.

FARTHER MICHAEL (CONT'D) There must be a sacrifice to welcome the gods, they are almost among us.

BRAD You're crazy. You're all crazy.

Betty hands Farther Michael the bowl and knife.

FARTHER MICHAEL Thank you, Betty.

Farther Michael walks up to Brad.

BRAD Don't. Don't do this.

FARTHER MICHAEL It's considered an honour.

Farther Michael raises his knife to Brad's stomach.

BRAD Emma, no matter what happens, stay strong.

Emma's streaming with tears.

EMMA

Brad.

BRAD I love you, Emma. And I'm sorry.

EMMA Don't. I'll always love you.

Brad squeezes Emma's hand.

The Farther cuts deep into Brad's stomach and lets the blood pour into the bowl.

Brad tries to hold in the pain. He fails and SCREAMS.

EMMA (CONT'D) Brad. Brad.

### BRAD Emma, it's okay.

The Farther cuts Brad's chest. He SCREAMS again.

Brad grows dreary.

BRAD (CONT'D) Emma, remember, stay strong.

# EMMA

Brad. Brad.

Brad's weak and barely conscious.

Farther Michael moves around to Emma. Brad's hand drops from Emma's.

Farther Michael raises the blade to her stomach.

LATER.

Brad and Emma hang lifeless and bloody on the crucifix.

Farther Michael and his followers pray around the fire, the bowel sits in the fire. The blood boils.

EXT. GARDEN ONE - NIGHT

Charlie still holds the chair leg as a weapon. He helps Kelly off a garden fence.

They move quietly to the next fence.

KELLY Are you sure this is the right way?

CHARLIE I'm pretty sure. The next one should be the park.

An EXPLOSION echoes from afar, surprising Charlie and Kelly.

KELLY That one sounded close.

CHARLIE Come on, we're nearly home.

They reach the next fence. Charlie readies himself to climb.

KELLY Charlie, do you think she's okay?

They pause at the fence.

Your mom?

KELLY I'm really worried.

CHARLIE Your mom's going to be fine. She'll be fine.

#### KELLY

She can't even walk on her own, what if one of those things got inside the house?

CHARLIE

Stop. Kelly, she's fine. And they can't get in without a key, right?

KELLY

They could break through a window or something.

CHARLIE Once I get my gun, I'll come with you, and we'll make sure she's okay together.

Kelly relaxes a little.

KELLY I just can't stop thinking about her.

CHARLIE I understand. Guess I'm lucky to be alone.

Charlie's eyes tell you he's not lucky.

# KELLY

You've got me.

Charlie sincerely smiles.

# CHARLIE Thanks. Come on.

Charlie helps Kelly over the fence.

Kelly SCREAMS from the garden. Charlie immediately climbs the fence.

EXT. GARDEN TWO - NIGHT

Kelly sits on the ground, crawling backwards. An infected old man grapples at her feet.

Kelly SCREAMS again.

Charlie forces the chair leg through the infected's head. Kelly's still panicking.

> CHARLIE Shh, Kelly, shut up. Be quiet, be quiet.

Charlie helps her up.

MOANS, CHOKES and SNARLS come from the next fence.

Numerous infected converge behind the fence, causing it to sway.

CHARLIE (CONT'D) Shit. Come on.

Charlie and Kelly run for the open glass screened door to the house.

The fence collapses, the infected stumble and chase them.

INT. HOUSE - NIGHT

Kelly gets inside and Charlie slides the door shut.

The infected attack the glass with everything they've got.

KELLY I'm sorry, Charlie.

The glass screen cracks.

CHARLIE Don't be silly, come on.

They run through the house and out of the front door.

EXT. STREET - NIGHT

Charlie and Kelly burst out of the house and stop on the street.

Infected roam all around.

Charlie.

Charlie searches the street for a way out. The infected have become aware of their presence.

The infected scramble out of the house behind them.

KELLY

14.

Charlie grabs Kelly's arm and they sprint for an abandoned house.

They move for the door. Kelly hesitates.

KELLY (CONT'D) But the stories?

CHARLIE You want to stay out here?

INT. ABANDONED HOUSE - NIGHT

Charlie breaks the door open, they get inside and close the door.

The house is deserted, falling apart and decaying.

Kelly checks the window.

The infected number grows, and they head for the house.

### KELLY

Charlie.

Charlie's already looking out the window.

CHARLIE We need to find somewhere to hide.

They move deeper into the house.

INT. HALLWAY - NIGHT

Kelly closes the hallway door just as the front door gives way to the horde.

Charlie opens the nearest door.

CHARLIE Quickly, in here.

Once inside Charlie closes the door, just before the horde breaks into the hallway.

INT. BASEMENT - NIGHT

It's pitch black. Infected MOAN and MOVE in the hallway. They talk quietly.

KELLY Ar that smell. Where are we?

Charlie finds and flicks a light switch.

Charlie and Kelly stand at the top of a flight of stairs, they hold their noses.

The steps lead down into the basement.

Dim bulbs hang equally spaced down the stairs, and into the basement.

### CHARLIE

The basement.

# KELLY

We shouldn't be in here.

Charlie moves down the stairs.

KELLY (CONT'D) What are you doing? Don't go down there.

CHARLIE It's just a story. There might be another way out down here.

Kelly reluctantly follows Charlie down the stairs.

The basement floor is poorly lit and surrounded by dark spots.

KELLY

The whole town believes in the story.

#### CHARLIE

It was supposed to have happened forty years ago. Could an inbred brother and sister live down here for that long?

KELLY I guess not. But people knew the family. My mom knew them.

Charlie sees several newspaper clippings pinned to a board against the wall.

### CHARLIE Hey, check it out.

Charlie crosses the basement, he uses his cellphone as a light to read the clippings.

Kelly followers him closely.

The clippings are articles on Mutilated cattle, Missing persons rate and Unexplained lights in the sky.

They're coming has been crudely written above the clippings.

17.

CHARLIE (CONT'D) They're coming?

KELLY Somebody's been here. That one's from yesterday's paper.

Kelly's uncomfortable being where she is. Charlie begins to feel the same.

CHARLIE Somebody's pulling a prank for when people come down here.

KELLY You really think that?

#### CHARLIE

I have to.

### KELLY

Let's wait on the stairs.

Charlie sees a sparkle in one of the dark spots. He moves closer holding his cellphone for a flashlight.

Kelly catches a slight movement in the darkness across the room.

KELLY (CONT'D)

Charlie.

CHARLIE Wait, there's something over here.

### KELLY

Charlie.

The phone lights up a few small bones.

Charlie hesitates, but gets closer.

CHARLIE These are bones.

Kelly gets progressively anxious watching the dark.

KELLY Bones, Charlie. Somebody's down here.

Charlie closely investigates the bones.

Small animal and rodent bones gather into a larger pile.

The light hones in on the sparkle. A necklace sits around a human skull.

### CHARLIE What the fuck.

Charlie lifts the light slightly, lighting up a DEFORMED FACE hiding behind the bones.

The figure stabs a sharp bone into Charlie's leg.

Charlie SCREAMS and falls back. Kelly helps him.

KELLY

Charlie?

He stands with Kelly, his leg gushing with blood.

# CHARLIE

You were right.

Slowly, around the basement, two deformed kids, (13-17), and two large, strong deformed adults, both (40), creep out of the darkness holding sharp bones.

Kelly SCREAMS.

INT. HALLWAY - NIGHT

Kelly SCREAMS. The infected turn and POUND on the basement door.

INT. BASEMENT - NIGHT

Kelly helps a limping Charlie to the door. They hold onto each other.

The infected SCRATCH and BANG on the door.

The deformed family stand at the bottom of the steps.

### KELLY Leave us alone.

The deformed family shuffle up the stairs.

The man destroys the bulbs as they get higher on the stairs.

CHARLIE

Don't look at them, look at me.

Kelly faces Charlie.

CHARLIE (CONT'D) I'm so sorry, Kelly. I didn't know. Your mom--

Kelly holds Charlie's face to hers.

### CHARLIE What do you want to do?

Charlie and Kelly look into each others eyes.

### KELLY Open the door?

The darkness gets closer. One bulb remains between them. Kelly kisses Charlie. The last bulb goes out.

The basement door opens and the infected pour in.

EXT. FARMHOUSE - NIGHT

An infected loiters the road leading to the isolated farmhouse.

The house is surrounded by corn fields.

An axe slams through the infected's head. It falls to the floor.

Adam retrieves the axe from the corpse.

ADAM Eve, hurry up, let's go.

Eve runs out from hiding in the corn fields.

### EVE Go. Go. Go.

She and Adam run for the farmhouse.

A horde of thirty infected chase them out of the cornfield.

INT. FARMHOUSE - NIGHT

Adam and Eve run into the house. Adam slams and locks the door.

ADAM

Eve.

Adam gets behind a bookcase, Eve helps him tip it over, blocking the door.

EVE Granddad? It's Eve and Adam.

Nothing. Adam and Eve look concerned.

EVE (CONT'D) You don't think?

ADAM No. He's smart. He'd know how to survive.

Adam checks the window. The infected horde close in on the house. More escape from the corn fields.

ADAM (CONT'D) Check the kitchen.

Eve runs into the next room. Adam opens the basement door.

EVE (O.S.) Grandad?

Eve reunites with Adam.

EVE (CONT'D) There's nothing. He could have left.

ADAM His truck's still outside, and he wouldn't leave on foot.

Infected reach the house. They BANG and SCRATCH on the door, a window pane SHATTERS.

ADAM (CONT'D)

Come on.

Adam take Eve upstairs.

INT. HALLWAY - NIGHT

Eve checks the bedrooms. Adam watches the stairs.

EVE They're empty, he's not here.

INT. FARMHOUSE - NIGHT

The infected break through the door and windows.

INT. HALLWAY - NIGHT

The infected stumble up the stairs.

ADAM

Eve?

EVE The attic.

Adam grabs Eve, he runs up the attic stairs. The infected follow.

INT. ATTIC - NIGHT

Adam slams the door and searches for something to block it.

ADAM

Shit.

He leans against the door.

Eve runs and looks out of a small window at the far end of the room. She looks confused.

EVE Come take a look at this.

ADAM Eve, you need to help me with this door.

EVE Adam, look at this.

Adam knows there's no hope. He gives up with the door and joins Eve.

EVE (CONT'D) What does it mean?

The corn fields has crop circles burnt into them.

The infected burst through the door and charge toward Adam and Eve.

Adam holds Eve's head into his chest. They close their eyes.

The attic is blinded by a piercing white light.

INT. ADAM AND EVE'S HOME - NIGHT

Adam and Eve wake up on the sofa.

Everything is fine and back to normal. The DVD finishes on the TV screen.

They hug lovingly.

A MAN, (35), in a black suit enters and sits on the chair. Adam and Eve are confused. ADAM What are you doing in our house?

The man is calm and collective.

MAN

On the contrary, you are in my home.

ADAM Sure looks like our place.

MAN There's a reason for that.

EVE Who are you, and what the hell just happened?

MAN

Apologies, there was a miscalculation. You should never have witnessed that.

Adam and Eve stand. They're angry.

ADAM What the hell are talking about?

MAN You've been chosen.

EVE

Chosen?

MAN

To continue your species. Regulations state no species must be eradicated in retrieval of planetary resources. We needed your planet, and you've been chosen.

EVE You sound ridicules.

ADAM You're crazy.

MAN See for yourself.

The man gestures to the window.

Adam and Eve walk towards it.

MAN (CONT'D) We released the virus upon your people, to weaken your defence for when our armada reaches the planet.

### ADAM

Armada?

MAN Worldwide invasion is inevitable, this strategy has never failed.

Adam opens the shades. They're in a spacecraft traveling through space. A planet moves closer.

Adam and Eve hold hands.

MAN (CONT'D) We've chosen a nice new home for your kind. Earth.

FADE OUT.