

DAWN OF THE DEAD

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rewrite by

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Based on the original screenplay by

George Romero

FULL WHITE
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FADE IN:

1 INT. SAINT DOMINIC'S HOSPITAL EMERGENCY ROOM-LATE AFTERNOON 1

CLOSE UP: SOMETHING STRANGE, WHAT IS IT? A SUNSET? POLLUTION?
THERE'S LIGHT, BUT ONLY A MURKY PATTERN.

As the camera pulls back the image congeals: the X-RAY OF A
SKULL.

SOUND COMES UP and we know faster than can be described on
the page that we're in a hospital. DOCTOR ALAN ROSEN, 35, is
studying the x-ray while handling a cell phone while looking
at a chart held by a nurse, CORA WILLIAMS, 40's, kind of
worn, kind of sexy.

DR. ROSEN

No, no, not tomorrow, the day after
tomorrow, right... you, me, Gary,
Brad, we'll tee off at ... well I
like Gary...

CORA

Dr. Rosen?

DR. ROSEN

We're teeing off seven-thirty and
if you're not there because of
Gary, come on, you know? I gotta
go.

(puzzled by the X-ray)

Huh.

CORA

What?

DR. ROSEN

Radiology, how long?

CORA

Couple hours?

DR. ROSEN

You're the best.

He hands it to her, she leaves the room and goes into:

2

INT. HOSPITAL HALL - LATE AFTERNOON

2

An ordinary day at an ordinary well run hospital. Cora walks down the hall, turns a corridor and finds ANA CORTEZ, a sweetly attractive nurse in her 20's, organizing a meds wagon down the hall. Ana concentrates on what she's doing while they talk. We MIGHT HEAR an ambulance siren, nothing exceptional at a hospital, and down the hall we MIGHT SEE the entrance to the ER, and the ambulance arrive.

CORA

Ana?

ANA

Hmm?

CORA

Could you take my shift on Sunday afternoon?

ANA

(hadn't paid attention)

What?

CORA

If you take my shift on Sunday afternoon, I'll give you a three day weekend at the end of the month.

ANA

Saturday Sunday Monday?

CORA

Friday off Monday off. Whatever.

ANA

Monday off. Stores are empty. Lemme check with Luis, but I don't think we're doing anything Sunday.

CORA

S'okay if you can't, I'm like, stuff around the house, time to get it done. You know?

ANA

Don't worry about it.

CORA

You're the best.

3

EXT. SUBURBAN STREET - EVENING

3

VIVIAN, eight years old, rides a rusty red bicycle and stops at a driveway as Ana arrives in her Escort.

ANA

Watch the traffic, Vivian!

Ana pulls in and stops.

VIVIAN

Ana, when are we going to bake cookies?

ANA

Tomorrow afternoon? Later, around four?

VIVIAN

Okay.

ANA

Good. Watch out...

Vivian backs up a little as Ana pulls in all the way.

4

INT. CORTEZ LIVING ROOM - EVENING

4

LUIS CORTEZ, 30, Ana's husband, handsome and genial, watches American Idol and drinks a beer. Ana comes in and sits beside him. He puts his arm around her but continues watching the show. She sits down and they talk, in a distracted way, while they watch, so there are pauses between questions and answers, as the screen holds their attention.

ANA

How'd it go today?

LUIS

No complaints. You?

ANA

I'm trading shifts with Cora, if I take Sunday, I can have a three day weekend. Is it okay for Sunday?

LUIS

Sunday? Sure.

After a moment of the show.

(CONTINUED)

CONTINUED:

ANA

I think Cora has a date she doesn't want me to know about.

LUIS

That's Cora.

She takes a swig from his bottle. He grabs it back playfully. A sly look between them.

INT. SHOWER - NIGHT

And they're in the shower together, and happy about it.

FADE TO:

EXT. EVERETT, WISCONSIN - DAWN

A red sun peeks warily over the horizon.

O.S. A MECHANICAL HUM. It GETS LOUDER.

INT. THE CORTEZ'S BEDROOM - DAWN

The HUM emanates from a NOISY WINDOW AIR CONDITIONER. The first light of day slices around duct tape holding the machine in place.

PAN DOWN PAST an old digital clock on a nightstand -- the numbers flip to 6:37 a.m. -- and TO a double bed where Ana and Luis sleep, curled up like babies.

A bedroom door is near the foot of the bed. It slowly opens. And, as this is a horror film, it CREAKS.

Luis Cortez rouses at the sound. He squints at the doorway.

Vivian stands there in silhouette.

LUIS

Vivian?

Ana half-awakes. Vivian doesn't move and Luis shakes Ana awake.

ANA

(groggy, bewildered)

Wha?

CONTINUED:

LUIS
Vivian is here.

ANA
She's what?

Ana barely focuses.

ANA
What time is it?
(she looks, and then,
voice still groggy)
Vivian, I love you, go home.

Ana pulls the blanket up, as a punctuation mark. Vivian doesn't move. Luis is more alert now.

LUIS
(to Ana)
Maybe something's wrong. Vivian,
are you alright?

And then Vivian moves into a beam of sunlight. Her lips have been torn from her face, leaving a toothy death-grin. Her skin is bluish. A bloody gash runs along her neck. She opens her mouth and lets out a HIDEOUS MOAN. She raises her arms toward Luis as if to be lifted.

LUIS
Holy fucking shit.
(rousing Ana)
Call an ambulance!

Luis throws his covers aside. He grabs the little girl. She stares at him, dead-eyed. She clutches onto his face and shoulder. She opens her mouth wide.

LUIS
Ana!

Vivian bites into his neck. Luis tries to push her off, screaming, but she's strong, holding tight. She tears the flesh from his throat like a wolf.

LUIS
Aggh! Aggghh! No, Vivian... Agggh!
Ana, get her off of me, hehhhhlllp.

Ana SHRIEKS.

(CONTINUED)

CONTINUED:

ANA

Vivian, stop, now, stop it, stop it!

She wrenches the child from her husband and tosses her out the doorway.

Vivian tumbles back into the hall like a rag doll. But then she rises with eerie quickness. She cocks her head, looking at Ana with dim, hungry eyes. And sprints back toward the bedroom.

Ana slams the door in front of her. Locks it. The little girl CLAWS at the door. Ana runs toward her husband.

ANA

Luis! Luis... no, no, baby... no.

Luis clutches his neck. Blood spurts between his fingers. He knocks over a lamp as he topples to the bed. Vivian SLAMS on the door.

Luis heaves for breath. Ana does her best to remain calm. She holds her hands on his neck, attempting to stop the flow of blood.

ANA

Hold it there. Hold it tight. I'm calling help, all right?

Luis gazes into her eyes, full of fear. He nods lightly.

Ana crawls over the bed to the phone on her nightstand. She picks up the phone and dials 911. WE HEAR

PHONE VOICE (O.S.)

Due to the unusual volume of calls, your call cannot be completed at this time...

We see Luis and know that he's dead.

LUIS

God, no, no, please, Luis!

She hangs up the phone and dials 911 again. She doesn't see behind her:

Luis sits up, stiffly, dropping his hands from his neck. He turns toward her with the same dim eyes Vivian had.

(CONTINUED)

CONTINUED:

PHONE VOICE (O.S.)

Due to the unusual volume of calls,
your call cannot be completed at
this time. Please try again later.

She stands, turning toward Luis. Stares at him. He stares back. For a moment, we only hear Vivian SLAMMING on the door. Luis stands uneasily.

ANA

Luis?

He reaches towards her, as though for love, AND THEN HE LEAPS AT HER. He grabs her pajama top and rams her against the wall.

ANA

Luis! What are you doing?

He's about to bite her. Ana, shocked, yanks herself away from him. The lower buttons on her pajama top pop off.

ANA

Noooo! Noooo!

Luis adopts a crouching, predatory position. He makes a MOANING, WHISTLING NOISE through the hole in his throat. He watches Ana closely so that she can't escape on either side of him. Ana is crying now, unsure of what's happening, but realizing whatever is happening is terrible beyond words.

ANA

Why are you doing this? Luis, why
are you... please stop, Luis, it's
Ana, I'm Ana, Luis, stop, please...

She eyes car keys on the nightstand. She palms them as she steps slowly backward, toward a bathroom. She whispers, unsure:

ANA

Luis...I'm going to get help...You -

Luis springs toward her. Ana stumbles into...

INT. THE CORTEZ'S BATHROOM - DAWN

Ana slams the door shut and locks it. Luis SLAMS at the door. Ana is SOBBING.

(CONTINUED)

CONTINUED:

ANA

Luis, don't! No!

Ana runs to a small bathroom window. She tries to open the rusty lock.

Luis SMASHES through the plywood of the bathroom door head first. Splinters stick in his neck and face but he pushes through.

Ana unsticks the lock. She thrusts the window open. She crawls through the window. She can barely fit. Luis clutches onto her bare foot when she's halfway through. He brings it toward his mouth, about to take a bite.

EXT. THE CORTEZ'S FRONT YARD - DAWN

Ana dangles upside down. She yanks her foot free, just in time. She falls into some shrubs. She looks up at the bathroom window.

Luis is desperately trying to fit through, but he's far too large. Ana CRIES:

ANA

I'll get help, Luis! I just...

Ana dashes across her front yard. She gets to her Ford Escort in the driveway, when she hears:

MAN

Ana, get out of here! Now!

Across the street, a NEIGHBOR gets into his car and drives away.

It's quiet on the street.

A car is on its side.

ANA

Help! Help!... Help!

Suddenly, a GUY IN A ROBE comes around the side of the crashed car, pointing a handgun at Ana.

ANA

What's happening?

(CONTINUED)

CONTINUED:

9

ARMED MAN

Get back, get back, I told you to
get back!

He steadies the gun at her.

And then an ambulance comes down the street, hits the armed man, drags him, runs over him, and keeps on driving. Again, the street is quiet, but we hear distant sirens and a few helicopters.

INSERT TITLE:

DAWN OF THE DEAD

BEGIN CREDIT MONTAGE.

10

IMAGES CUT TOGETHER,

10

Footage of mayhem, tragedy, and Zombies on the move. The Zombies wreak havoc in the streets of New York; others tear apart a TV news room. Various NEWSPEOPLE and VOICE-OVERS issue CONFLICTING WARNINGS and REPORTS.

ON ONE TV:

REPORTER

... Center for Disease Control in
Atlanta does not yet know how this
is transmitted.

ON ONE TV: showing footage of Zombies pulling down stands in
a Bangladesh bazaar

ANNOUNCER

--officials said they are treating
this as both an international
health hazard and a military
concern --

ANOTHER TV

ANCHORMAN

- may have begun three days ago,
spreading rapidly-

A PRESS CONFERENCE with a SCIENTIST:

(CONTINUED)

CONTINUED:

SCIENTIST

Next question?

REPORTER

Are they living, or are they dead?

ON ONE TV a confused REPORTER argues with someone off camera.

REPORTER

What do you mean don't cause a panic? I'm going to read it, yes I am... I am... okay... listen to me... what we keep hearing... it's what it says... all across the world... If you're home, stay inside, and stay tuned.

FADE TO ANOTHER TV, showing American SOLDIERS shooting at a line of zombies outside a military base (like the battle in Dr. Strangelove).

NEWSMAN

- where they were met by Marines as they tried to invade Camp Pendleton. So far they have been unarmed --

FADE TO ANOTHER TV where a POLITICIAN stands on a rooftop beneath a helicopter, wind whirling around her. She's about to leave a group of Reporters.

POLITICIAN

I just talked to the President, and he has assured me that the situation should take no more than a few days to control. It's over.

CUT TO:

11 EXT. THE CORTEZ'S FRONT YARD - DAWN 11

Ana turns to see Luis running out of the house toward her. She unlocks the car door. Jumps inside.

Ana SCREAMS as she starts the car. Luis SLAMS on the windshield. The window CRACKS.

END CREDIT SEQUENCE.

Ana CRIES, shaking, beyond any fear she has ever known, as she jams the car into reverse, driving over the yard, and forward: leaving her undead husband behind.

12 EXT. COMMERCIAL STREET/INT. ANA'S CAR - MORNING 12

Ana drives past a sign that reads WELCOME TO EVERETT, WISCONSIN, with a cartoon of a smiling lakeboat character. She heads into this provincial commercial district.

Ana looks around at the city in shambles. She avoids crashed cars and PEOPLE FLEEING. Buildings are on fire.

Her fingers shake wildly as she turns on her radio. She hears the EMERGENCY BROADCAST SIGNAL, with a convincing but computerized voice like the marine weather report.

VOICE

This is the emergency broadcast system for the greater Milwaukee area. If you live in southern Milwaukee County, there is a shelter at Wilson High School, 1353 Neckerson Road. If you live in Waukesha County, there is a shelter at Saint Verbena Church, 22 Robin Lane. If there is no activity where you live, stay inside and lock all doors. If you live in Jefferson County, there is a shelter at Fort Pastor, Exit 22, Route 5. This is the emergency broadcast system for the greater Milwaukee area. If you live in Racine County...

She tries the dial, mostly the voice is on all channels, with these exceptions:

STATION

-in the cities. Stay inside and do not let any-

STATION

-at least fifty known incidents in Chicago-

(CONTINUED)

STATION

-three so far. All public events
have been-

Ana sees that she's passing on on-ramp for HIGHWAY 5. She makes a sharp right turn, SQUEALING her tires, and pulls onto the on-ramp. We hear a morning drive-time DJ like Ryan Seacrest.

DJ

-So if you want to come over and say 'hi', and I hope you do, we're headed over to Fort Pastor.

EXT. ON-RAMP/INT ANA'S CAR - MORNING

Ana breathes deeply. For a moment, it looks as if she's safe.

DJ

That's it until the situation is over, but meanwhile, this one's for my cousin Eddie, wherever you are.

And up comes Metallica. Ana moves onto...

EXT. HIGHWAY 5 - MORNING

The Escort stops at a standstill traffic jam. CARS HONK.

Ana steps out of her car to see what's happening.

THIS IS WHAT WE SEE:

This is an immense traffic jam, on both sides of the highway, including the shoulders.

In the distance, what might be a naked woman walks between the cars.

A SCREAMING MAN runs past Ana.

SCREAMING MAN

They got my children! They got my children!
children! They got my children!

She follows him with her eyes and sees a Volvo beside her. The windows of the Volvo are steamed up. There is an unseen violent struggle inside the car.

14

CONTINUED:

14

A FACE PRESSES up to the window, and then a BLOODY STUMP pulls it away from the glass. Ana is past screaming, she has no voice.

Ana gazes down a very steep, grassy incline by her side, close to fifty degrees, which heads into a wooded area. She has enough clarity to know that the highway is no place to be, forcing herself to make a decision, she gets into the Escort. Fastens her seat belt. She turns sharply, decisively, down the embankment.

15

EXT. EMBANKMENT - MORNING

15

The Escort bounces as it slides down this steep slope. Ana loses control of the wheel. The car skids across the grass and SLAMS into a tree. The air-bag is deployed. Ana tears it away, opens the door and stumbles out of the smoking, demolished Escort. Looking back at the highway and down into the woods, she chooses the forest. She's been on the highway.

16

EXT. WOODS - MORNING

16

Ana staggers forward. She hears:

KENNETH

Back up.

Ana turns to see KENNETH ROBESON (30's), a black man in a police uniform, aiming a Benelli 12 gauge shotgun at her.

She raises her arms, starting to break down. It's all too much for her, too much at once.

KENNETH

Say something!

ANA

(begging for her life, but
can only say:)

Please.

He considers this, and decides she passed the test. He lowers the gun, turns around, leaving her on the ground, and without a word, he walks away from her, into the woods.

Ana looks down at her feet. They're sliced up, bruised, and bleeding. Kenneth disappears into the woods and she gets up, following him, not calling after him, just following him, twenty feet behind. She might be able to catch up, but she keeps this distance. He's a cop. You have to follow a cop.

(CONTINUED)

CONTINUED:

As they move through the trees-- they see a large metal fence, and beyond it an empty parking lot surrounding an enormous mall. A towering sign rises over the structure: CROSSROADS MALL. The parking lot is empty.

Kenneth pays it no attention. Ana follows him.

SUDDENLY: Bullets EXPLODE around them. Kenneth turns, aiming his shotgun at...

RANDALL BRYANT (20's), holding a 9 mm pistol, steps out of the forest, followed by two others.

Kenneth has his gun pointed back at him. FACE OFF.

Focused more on the face off, WE SEE WHO ELSE IS THERE.

LUDMILA "LUDA" MARGOLEVSKY, a nervous, sickly Russian bleached-blonde, very pregnant, probably a former addict and prostitute, and MICHAEL SHAUNESSY (40's), wearing a short-sleeve white shirt spattered with blood. He's grasping a small crow bar, and looks harried.

A brief stand-off. Michael seems to have a connection to Randall.

MICHAEL

All right, okay. Put the guns down.
(to Randall)

What are you doing? Come on. He's a cop. Put the gun down.

Randall lowers his gun. Kenneth doesn't.

RANDALL

(to Kenneth)
I thought you were one of them.

KENNETH

No.

And he lowers the gun. He looks at the group, wants no part of them, and walks on. Ana-is torn, follow Kenneth or stay with the strangers? She follows the uniform.

MICHAEL

(speaks to Kenneth respectfully, as we do to the police)
Officer? Don't go that way.

(CONTINUED)

CONTINUED:

Kenneth looks over his shoulder, and then looks ahead again, and keeps going. Ana, silently, follows him.

MICHAEL

Officer, sir? Officer, you don't want to go that way.

(to Ana)

Hey! Excuse me, Miss? Tell him. That's where we came from. You really shouldn't... I'm telling you... it's really bad down there?

Kenneth stops. He looks at Michael.

MICHAEL

We're going to the mall.

EXT. MALL PARKING LOT - MOMENTS LATER

The whole gang -- Ana, Kenneth, Michael, Randall, and Luda -- arrive at the service entrance beside the loading dock. There's a heavy door, with a buzzer.

Michael presses the buzzer. No answer. Michael forces his crowbar into the door jamb.

Facing the door, they do not see a JOGGING ZOMBIE, wearing a red jogging suit, running toward them. Luda turns and screams. The zombie HOWLS. Randall and Kenneth aim at him. They start shooting. They hit him square in the chest, but he still keeps coming.

MICHAEL

Shoot the lock...

Kenneth keeps shooting at the zombie as Randall blows the lock. Michael throws open the door. They rush inside, and attempt to SLAM the door shut.

INT. THE GAP BACKROOM - MORNING

The Jogging Zombie arrives at the door, MOANING like a dying seal. He throws himself violently into the door before they can close it.

KENNETH

Hold him back.

(CONTINUED)

CONTINUED:

RANDALL

(amazed)

... so strong. Fuck.

Michael manages to kick the zombie backwards and give Randall just enough time to get the door closed. One lock is ruined, but there's a deadbolt, and Michael turns it. The lights come on. Ana has found the switch. The zombie outside continues to throw himself against the door.

A time-clock and work schedules are on the wall. Luda checks the phone, but there's nothing. Randall tries his cell, with no luck. He looks at Luda.

RANDALL

It's not the battery.

Kenneth turns on his belt radio, and there's static across the spectrum. He keeps looking for a station, and the sound of the radio is in the background. Occasionally a voice may flick across, but doesn't stay.

For the moment, they can breathe. There's a coffee maker, the Sparklett's bottle. Randall gives water to Luda as she sits down.

RANDALL

How you holding up?

LUDA

M'tired.

Michael cracks open the inside door, raising his crowbar.

INT. THE GAP - MORNING

Michael peeks into the Gap. Though the lights are off, we can see the lit mall through glass doors. They enter carefully.

Michael tries the glass door. It doesn't open. He looks at the crow bar; wrong tool.

INT. MALL 1ST LEVEL - CONTINUOUS

THE GAP WINDOW. A MANNEQUIN SMASHES THROUGH THE GLASS. The ALARM sounds.

(CONTINUED)

CONTINUED:

The group steps through, on their guard, weapons ready, walking over the shattered glass and into the mall. Ana tiptoes in her bare, bleeding feet.

They move through the shadowy and silent 1st level: a sort of consumerist haunted house. MUZAK is playing, soft, ambient music, familiar, calming but cheerful at the same time. THE ALARM STOPS. Why? It puts Michael on a sharper edge. He misses nothing. He looks up to the atrium, past a 2nd level to a huge skylight. The mall, an enormous temple to capitalism, is empty. The stores -- Victoria's Secret, The Bombay Company, the Gap, Houlihan's, Spencer Gifts, the Body Shop, the Limited, Sears, a Cinema, etc. -- are closed for the night, gated with metal or glass.

Food and merchandise carts are jammed upside down between the escalators' rails, blocking their path upstairs.

21

ANGLE ON FOUNTAIN

21

Ana, still in a state of shock, gazes at a spewing fountain. It's peaceful. She moves toward it. She throws the water on her face as if it's life itself. Luda collapses, CRYING.

Kenneth sets his shotgun against the fountain, sits down, puts his radio on the ledge and takes in his surroundings. Kenneth, too, washes his face.

MICHAEL

We need to make sure this place is safe. I'm going to see if the doors over this way are locked.

RANDALL

So I'll check down here.

MICHAEL

If you see something, call for help. You can't fight them alone.

RANDALL

(to Luda)
I'll be right back.

Randall heads off into the darkness beneath the balcony.

MICHAEL

Officer, could you go down in that direction and check for open doors? Sir?

(CONTINUED)

Kenneth looks at him and doesn't get up, but continues trying to raise a sound on his radio. Michael doesn't waste time trying to convince him to help.

MICHAEL

Maybe it's better, you stay here with the gun, and Randall and I'll check around. All right?

(to Ana: sees she might be the only one who understand what needs to be done)

Stay with them.

Ana nods.

Michael doesn't see a HEAD peer down at them from the railing overhead, and then disappear.

INT. MALL 1ST LEVEL - ENTRANCE - DAY

Randall, alone, moves into this short, wide hallway that leads to glass doors.

He walks carefully down the empty hallway, a gun in hand. He's alert as he looks at the various storefronts, making sure their doors are locked and closed.

He gets to the end of the hallway, where the glass doors are. He turns there, beside the glass, when, suddenly --

A ZOMBIE POPS INTO FRAME, leaping toward him.

It THUDS against the security glass. Randall SHOUTS, stumbles back. He points his gun at the glass, about to shoot in panic, but stops himself at the last moment.

The Zombie claws against the glass, trying to get at him.

INT. SPORTING GOODS STORE-MORNING

Michael walks into this store, one of the few with an open door. It is almost completely dark. He looks around, making sure it's safe. It seems to be at first, but then he sees...

A little scrap of paper, scooting along the floor, as if it's being blown by wind. Michael follows its path back, which leads to...

A door to the parking lot, cracked open.

23

CONTINUED:

23

MICHAEL

Shit.

He closes the door.

MICHAEL

(out, to others)

Open door! Watch out!

24

THE FOUNTAIN

24

At Michael's warning, Kenneth grabs his shotgun and reloads.

25

SPORTING GOODS STORE

25

Michael HEARS something and he raises the crow bar, it feels too small, and exchanges it for a CROQUET Mallet. THERE IS MOVEMENT IN THE DRESSING ROOM. Fluorescent light. Michael approaches the dressing room door, and adjusts his stance before opening the door.

He opens the door: Two zombie MAINTENANCE MEN, one eating the other, still alive, MOANING IN SPANISH. The eater stops and leaps at Michael. The eater is fast. Michael hits him over the head with the mallet, breaking it, but the zombie doesn't stop and knocks Michael down, and he crashes against a basketball display, sending balls everywhere.

26

THE FOUNTAIN

26

Kenneth, Ana, and Luda turn in slow circles, looking around the mall for any Zombies. They don't see anything.

But, then, a SECURITY GUARD ZOMBIE POPS into frame behind them. He MOANS.

A CLEANING WOMAN ZOMBIE runs toward them from the other side, grabs Luda from behind, bringing Luda's arm to her teeth.

Kenneth can't shoot it without hitting Luda so he butts the zombie in the face with his shotgun. The cleaning woman zombie goes down.

ANA

Watch out!

27 SPORTING GOODS STORE 27

Michael and the zombie are wrestling on the floor, Michael fighting with the bat handle.

28 THE FOUNTAIN 28

Kenneth shoots at the Woman Zombie, to protect Luda. But he misses. And the Security Guard Zombie grabs Kenneth, SLAMMING him back against the rim of the fountain. Kenneth's arm CRACKS. His head is pushed underwater.

Kenneth is barely holding back the hungry creature from biting him. As a result, Kenneth is holding himself underwater.

Ana grabs Kenneth's shotgun and aims it at the Guard as he holds down Kenneth. She tries to pull the trigger, but the safety's on. She doesn't know guns.

Randall runs out of the hallway. He sees Luda being attacked by the Woman.

He empties his pistol into the zombie Woman. One round strikes her between the eyes. She falls over, dead.

RANDALL

Shoot their fucking heads! Between the eyes. It's their brains. You have to get their brains.

29 SPORTING GOODS STORE 29

The Muscular Zombie is about to bite Michael.

Michael looks at the sharp end of the broken mallet. He shoves it under the Zombie's chin, all the way to its brain. The gunk from the creature's face spills into Michael's eyes, nose, and mouth. The Zombie falls limp.

30 THE FOUNTAIN 30

Ana finds the safety on the shotgun. She BLASTS the Guard in the side. He topples back from Kenneth into the fountain.

Ana pulls an injured, gasping Kenneth to an elevator. Michael comes running out of the Sporting Goods store. Ana smacks the elevator button. The others join her.

(CONTINUED)

30 CONTINUED: 30

The elevator doors open.

31 INT. ELEVATOR - MORNING 31

The doors close. For the moment, they're safe. Michael wipes the zombie gunk from his face. Kenneth coughs up water from his lungs.

ANA
(what a nurse would say to
Kenneth)
Can I see your arm?

Ana takes his arm and carefully, methodically, as she was taught, examines his forearm, bent at an awkward angle.

ANA
It feels broken.

The elevator doors open to REVEAL:

32 INT. MALL LEVEL 2 - MORNING 32

CJ, head security guard, a resolutely irresolute man in his 30's is pointing a pistol at them. Two other guards, the large, monolithic BUDDY, and the smaller TERRY, flank him.

CJ
Find someplace else.

MICHAEL
There is no place else.

CJ
You can't stay here. This is my place. More people come in here, more it gets out of control.

BUDDY
Yeah, and you already trashed the Gap.

RANDALL
My wife is pregnant, we can't run anymore.

ANA
(about Kenneth)
And he's got a broken arm.

(CONTINUED)

MICHAEL

We can't go back to those things
again.

CJ

These are your problems, not mine.

The elevator wants to close, and for the rest of the scene
the buzzer sounds and the door keeps banging.

TERRY

(about Kenneth)

He's a cop. CJ, he's a cop.

CJ

(the man hates a dilemma)

Oh, shit.

He keeps the gun pointed at them.

MICHAEL

It's a good thing to have a
policeman around, even with a bad
arm.

CJ

You think cops are the only guys
who protect people?

MICHAEL

(respectful, because he
knows how dangerous CJ
is)

Hey, you don't have to convince me
that you know what you're doing,
you're the ones who blocked the
escalators.

CJ

That's right. That's why there's
none of them fuckers is up here.

MICHAEL

And if they were, we're too wasted
to fight them.

(how a salesman starts to
close a deal)

I'm Michael. What's your name?

CJ

CJ.

(CONTINUED)

MICHAEL

CJ, we'll do what you want, we won't cause trouble, and we'll give you any help you need. We need to rest. And if you want us to go, we'll go. Please.

CJ thinks it over. It's a sorry looking group.

CJ

I don't need your help, Mikey, so this is how it's going down. Crossroads is mine. Not yours, not his.

(he means Kenneth)

You're lucky I was in here, because you'd be fucking lost in here without me. So you listen to me, and I never say anything twice.

RANDALL

Whatever you want.

CJ

Come out of there slowly, and give your weapons to Buddy and Terry. Buddy, Terry? Take the guns.

The shotgun and pistol are handed over.

Michael and Ana help Kenneth into the room. He's on the verge of passing out. They sit him against a wall. A few TV's have been on. CJ, Terry, and Buddy settle down where they had been; beer, ashtrays, some fast food. The guns are in CJ's lap.

CJ

You all just sit back there.

ON THE TV MONITOR -- EXT. FORT PASTOR - DAY

We watch FIGHTER JETS and HELICOPTERS destroying urban targets. It's like watching the war on TV, with the cameras overlooking the devastation.

(CONTINUED)

CONTINUED:

TV NEWSMAN (O.S.)

...destroyed an apartment block in East St. Louis that was part of the first quarantines. Residents of the building had stopped responding to...

BUDDY

Lookit that... ooh, an A10 Warthog. That is one superior aircraft.

CJ

Fuckers inside don't have a chance, not a fucking chance.

TERRY

I always wanted to join the air force.

CJ

Don't you have to know to read to be in the Air Force?

TERRY

Fuck you.

Michael watches his protectors with frustration.

LUDA

Excuse me...please...is there a rest room?

CJ

(put upon)
You're staying here.

RANDALL

You want us to piss in here?

CJ

All right, all right, around the corner, that way.

Randall gets up to go with her.

CJ

And where are you going?

RANDALL

I gotta take care of her. There's things a pregnant woman needs.

(CONTINUED)

CONTINUED:

CJ

Fucking nursery school. Get out of here.

TERRY

Right. Let's go.

Terry leads Luda and Randall away.

Ana tears Kenneth's sleeve. She examines his arm and he winces. He is clearly in great pain.

ANA

I need to make a splint and I need to give him something for his pain.

MICHAEL

You're a doctor?

ANA

Nurse.

(to CJ)

Can I go to the Rite Aid, please?

CJ

No.

ANA

Send someone with me, but we've got a broken arm, and if I don't set it and give him something for his pain, you're going to have a very sick man on your hands.

CJ

Buddy. In and out, medicine, no make-up.

He throws Buddy the keys.

BUDDY

S'go. Come on.

ANA

(to Kenneth)

I'll be right back.

Ana walks ahead of Buddy towards the shuttered drug store.

ON TV: hit by a bomb, another building EXPLODES.

(CONTINUED)

CONTINUED:

CJ

Holy moly! D'you see that? I told you America always sorts its shit out.

Michael is watching CJ, not the television.

34 INT. BATHROOM LEVEL 2 - DAY

34

In the mirror, Luda examines her arm. There a small gash where the zombie's teeth marked her. Randall is upset by this. The door is open, Terry is outside.

RANDALL

You're lucky. He could have bit it off.

LUDA

It's just a [RUSSIAN WORD FOR] scratch...

RANDALL

A scratch?

LUDA

That word, yes. Scratch.

Randall turns on the faucet. He pumps liquid soap into a paper towel and shoves Luda's arm under the water. He scrubs her arm, tenderly

RANDALL

How's that? Okay?

35 INT. PANASONIC STORE-LEVEL 2 - MOMENTS LATER

35

ON TV: A PRESS CONFERENCE with a GENERAL, a cool, sober man. Different REPORTERS.

GENERAL

-last night at approximately 0100, we lost contact with central command in Madison.

REPORTER

Who else are you in contact with?

(CONTINUED)

GENERAL

There are only three operational National Guard posts left in the state. If you can, there is still room here at Fort Pastor, where we're airlifting everyone we can outside of the line of contamination.

For the first time, Kenneth speaks.

KENNETH

That's where I'm going.

Michael is glad that Kenneth is awake.

MICHAEL

That's fifteen miles.

KENNETH

My brother's there. If I can get my gun back...

MICHAEL

Yeah.

INT. RITE AID - LEVEL 2 - MORNING

Buddy rolls the gate open and lets Ana in. He stays outside and smokes. Once inside, out of his view, she breaks down, CRYING. But she stops herself, regaining control of her emotions.

She looks around the empty, dangerous darkness. She finds the light box, turns on the fluorescent lights.

She sees a rack of slippers. She slides a pair on her bloody feet. She spots a pharmacy in the back.

Ana uses a fire extinguisher to smash the glass of the pharmacy. She opens the door. Ana flips various pharmaceuticals into a red plastic basket.

INT. PANASONIC STORE - LEVEL 2 - DAY

A NEEDLE. MORPHINE. KENNETH'S ARM.

Kenneth is dazed, passing out.

(CONTINUED)

CONTINUED:

KENNETH

That's better. Yeah...

He's out.

MICHAEL

What'd you put in him?

ANA

Morphine. Didn't break the skin, no infection.

MICHAEL

What's your name?

ANA

Ana.

MICHAEL

How are you doing?

ANA

(are you serious?)
How do you think?

Randall and Luda come back.

CJ

Field trip over? Sit down and shut up.

Beat as they watch TV. An image of chaos which prompts Michael:

MICHAEL

So, what are we doing? What's the plan?

CJ

The plan is that you drink a nice tall glass of shut the fuck up.

MICHAEL

Uh huh. But if it was my place, I'd lock it down and make it into Fort Crossroads, because they're going to get in here.

TERRY

Yeah, that's a good idea, there could be twenty of 'em out there by now.

(CONTINUED)

CONTINUED:

CJ

Jackass. I know how many there are.

MICHAEL

And we should make a big sign on the roof, there's still a lot of planes in the air. Let them know we're alive.

CJ seizes on what Michael is saying. Makes it his own.

CJ

I think there's going to be more than twenty of them out there. There's going to be fifty. Which means you need to do a little more than check the doors.

38

INT. MALL - LEVEL 2 - DAY

38

They're all on the balcony, about to go off on their work. Terry looks down at the Zombie Security Guard on level 1, thrashing in the pond.

BUDDY

Hey, CJ, look... Terry... take a look at Ben. Hey, Ben!

No response, of course.

TERRY

Lookit him.

CJ shoots Ben Cozine in the head.

CJ

Fuck the fucker. I told him not to go downstairs. All right. Let's divide into groups... uh... two, no, three groups. No one goes nowhere alone.

(to Michael)

You and the nurse do the roof.

(re: Randall)

You guys board up the windows.

RANDALL

I don't want her lifting anything heavy.

(CONTINUED)

38

CONTINUED:

38

LUDA

It's okay.

CJ

Terry, go with them. Come on, Buddy. We'll clean the cocksuckers out of here. And listen up, all of you. If anyone fucks with me, and you know what I fucking mean, I'll fucking kill you.

39 INT. SPORTING GOODS STORE - LEVEL 1 - LATER 39

CJ and Buddy walk through this darkened store, making sure it's clear. Muzzle flashes as they clean house.

40 INT. MALL ENTRANCE-LEVEL 1 - LATER 40

Randall moves a huge piece of furniture in front of the glass doors. In the windows just beyond them, a few Zombies MOAN insanely and claw at the windows, trying to get at them.

41 INT. SEARS - DAY 41

Michael and Ana put gallons of paint and paint supplies onto a dolly as they move through Sears. Michael is throwing paint and brushes into his cart.

ANA

What are you doing?

MICHAEL

Getting paint.

ANA

Don't use black paint for a black roof. Get a bright color.

MICHAEL

Well, uh, is orange better than red?

ANA

Yes, orange or yellow, either one. And not brushes, big rollers, and some spray cans.

Michael gets brushes and rollers.

(CONTINUED)

41

CONTINUED:

41

MICHAEL

We've got it. Let's go.

42

EXT. MALL - DUSK

42

OVERHEAD SHOT: Everyone is gathered on the roof, now painted bright colors. In huge letters the roof reads, "S.O.S." Banners hang on the sides of the mall reading, "ALIVE INSIDE" and "HELP."

Everyone is gathered near the edge. CJ has a pair of high-powered binoculars to his eyes.

BINOCULAR'S POV

Everett's big town/small city commercial district comes into view. Crossroads Mall is on a road with numerous other buildings. Much of it looks like a war zone. Some of the buildings are in flames. Kenneth, high on morphine, stares down at the Zombies.

Buddy recognizes a ZOMBIE.

BUDDY

Hey, I know that guy. He put my stereo in my car.

(yelling to guy)

Fuck you, man! You did a shitty job! And look at you now!

Ana shes zombies stumbling into the parking lot. There's a steady stream of arrivals.

ANA

Look up the road. They're coming here, aren't they? Why?

KENNETH

Because the mall was the most important place in their lives. It was the only place where they were happy, doing the only thing that made them happy.

BUDDY

If that was you down there, Terry, you'd be jerking off!

TERRY

Ha! I would!

(CONTINUED)

They HEAR loud GUNSHOTS.

LUDA

Over there. Someone is in the gun store.

CJ searches for the source with his binoculars.

DEERHEAD GUNS AND AMMO is across the street. ANDY, a gentle man with a mullet cut, stands on the roof of the three story building, shooting a gun into the air to get their attention. He lifts his own binoculars to his face and waves. Andy holds up a dry erase board, on which he has written:

I'M ANDY

CJ

His name is Andy. I think he's alone.

RANDALL

He might as well be on the moon.

The path between the mall and the gun store is filling with zombies.

RANDALL

Write back to him.

ANA

What?

Michael grabs a spray can and paints A LARGE QUESTION MARK.

RANDALL

Listen!

They turn, and they can see, in the distance, a NATIONAL GUARD HELICOPTER, whirring in the sky.

The whole gang SHOUTS. They jump up and down, waving their arms, trying to get the helicopter's attention. The chopper flies towards them. The doors are off. We see guardsmen and civilians. The helicopter does a lap around the roof. The pilot signals with his hand that they're coming back, and then the chopper flies away.

LUDA

They're coming back.

RANDALL

We're going to be okay.

(CONTINUED)

42

CONTINUED:

ANA

They'll take you to a doctor.

CJ

They'll take all of us away.
They're coming back with ten of
them motherfuckers.

43

INT. RESTORATION HARDWARE -LEVEL 1 - NIGHT

43

CJ locks the group into the bedroom/bathroom store. There are
model bathrooms to one side.

CJ

I don't want anyone sneaking around
and stealing shit.

He walks away, keys jingling.

Ana, Kenneth, Randall, Michael and Luda each find a different
bed, and each bed is in its own idea of a bedroom; hip hotel,
teenage girl pink, colonial four poster. They sit up, lie
down, stare at the ceiling or wall. Ana stares at the wall.

RANDALL

I'm Randall.

LUDA

Luda.

ANA

Ana.

MICHAEL

Michael.

Kenneth doesn't say his name.

MICHAEL

We have to get the guns back.

RANDALL

I'm not doing anything to create
problems for Luda and me. That
chopper is coming for us.

MICHAEL

I hope so.

RANDALL

What does that mean?

(CONTINUED)

MICHAEL

It means we want it to come back,
but that could be a week, maybe a
month. And maybe never.

LUDA

Never? No, no, they said they come
back, they said they're coming, now
you say never?

She's hysterical. Randall comforts her.

RANDALL

It's all right, baby, the pilot
says he's coming back, believe the
pilot.

(to Michael)

What makes you so fucking smart? We
need some positive attitude right
now, not this gloomy negative shit.
I don't see no fucking Marine
uniform on you. Are you military?

MICHAEL

I sell televisions at Best Buy.

RANDALL

(understands, and mocks)

"I'm Michael, what's your name?"
That's what you say to the suckers.
That's salesman psychology
bullshit, and it doesn't work on
me. Officer, how do you like
following a guy who sells TVs?

KENNETH

I'm not following a guy who sells
TVs and I'm not following a crack
dealer, either. I'm going to Fort
Pastor to be with my brother.

Things get quiet.

MICHAEL

Officer, Fort Pastor is fifteen
miles away. You'll never make it
there without your gun. You're a
cop, please, you have to help us.

KENNETH

All right General Best Buy, what
do you want me to do?

(MORE)

(CONTINUED)

CONTINUED:

KENNETH (cont'd)

Call for back up? I'm not in the
protect and serve business anymore.
That shit's over.

He turns on his radio and changes channels. Static.

KENNETH

We're all on our own now, and the
only guy I help is me.

This quiets everyone. Luda sobs.

ANA

When are you due?

LUDA

Two weeks.

ANA

Do you know what it is?

RANDALL

It's a girl. Her name is Darshann.

The room is quiet.

INT. PANASONIC STORE (2ND LEVEL) - NIGHT

Buddy, Terry, and CJ have pulled mattresses into the store.
Buddy and Terry are falling asleep. CJ is watching the lone
remaining TV station.

ON TV

The TV Reporter is reading the Bible out loud. STATION
EMPLOYEES walk back and forth behind her, unconcerned with
being filmed. One of them is nursing a bite wound.

TV REPORTER

'The sun will be turned into
darkness and the moon into blood
before the day of the Lord comes,
that great and terrible Day. And
all who call on the name of the
Lord will be saved --'

FADE TO:

45

INT. PANASONIC STORE (2ND LEVEL) - MORNING

45

CJ, Buddy, and Terry are sound asleep, looking almost gentle in their slumber. Suddenly, the lights go on. MUZAK STARTS PLAYING over the speakers. Buddy springs up, pointing his gun, paranoid. Terry and CJ also wake.

BUDDY

What the fuck?

CJ

It's the timers. Eight o' clock.
Terry, go shut 'em off.

TERRY

I wish someone was working Hallowed
Grounds.

CJ

How hard is it to make a cup of
coffee?

TERRY

I wanted a soy mocha latte with
foam.

BUDDY

Faggot.

Terry walks out, annoyed.

CJ looks over at the TV's. All reception is gone.

CJ

Fuck.

He picks up the remote control and tries to change channels:
no luck. Everything's snow.

46

INT. RESTORATION HARDWARE - LEVEL 1 - DAY

46

Terry is walking past the store. Ana goes to the gate.

ANA

Hey!

He stops.

(CONTINUED)

ANA

The bathrooms in here are all fake,
they don't work.

TERRY

I'll tell CJ.

ANA

I'm telling you.

Terry looks back but CJ is nowhere around. He opens the lock.
And Terry goes on his way. Ana lifts the gate.

Kenneth is in the bathroom, in his underwear, washing his
body with paper towels. There's a KNOCK at the door, and a
nervous Randall enters. He's dressed in plain pants and a
clean white shirt.

KENNETH

Morning.

Randall works up his nerve to say:

RANDALL

Listen. I was up all night, just
me and some long thoughts. Do you
go to church?

KENNETH

I've been.

RANDALL

Is this the end of times, like the
Bible says?

Kenneth shrugs.

RANDALL

If it is, I'm fucked. I made
mistakes, big ones.

KENNETH

Don't worry, I'm not going to
arrest you.

RANDALL

No, no. It's not the laws of man
that scare me. It's God.

(MORE)

47

CONTINUED:

47

RANDALL (cont'd)

The only thing in the whole world right now that feels like it could save my soul is that I can be a good father to my child. You think that can save my soul?

KENNETH

I don't know.

48

INT. THE GAP- LEVEL 1 - DAY

48

Michael, Ana, and Luda, are finding clothes for themselves.

49

INT. SECURITY OFFICE - LEVEL 1 - LATER

49

Terry walks in. He looks at the security monitors, seeing all the floors, the entrances, the loading dock, the parking lot.

He turns to the Muzak and flips the switch. The music stops. While his back is turned to the monitors, we see an EIGHTEEN-WHEELER TRUCK in the distance of one of the monitors.

Terry turns to leave and at the last moment sees the truck is barreling down the hill and toward the mall. The truck mows down small trees and bushes. It SLAMS through a giant gate, skidding onto the parking lot.

TERRY

Whoa.

50

EXT. MALL ROOF/MAIN AREA - MOMENTS LATER

50

CJ, Buddy, and Terry are on the roof. The EIGHTEEN-WHEELER TRUCK circles the mall. A Zombie runs by its side. It grabs onto the door and leaps onto the truck, trying to get in the cab. Someone in the cab shoots a rifle out the window.

Michael, Ana, Kenneth, Randall and Luda get to the roof, all in clean clothes now, faces washed.

CJ

How'd you get out and who gave you fucking permission to loot the fucking stores? Shit. I got this fucking truck and I got you, and I knew it, I knew I shouldn'ta let you in and goddamn if I'm going to let them in. No fucking way.

(CONTINUED)

MICHAEL

There're people in that truck.

CJ

How do you know they're not all
fucked up like everyone else out
there?

MICHAEL

They're driving and shooting.

The truck circles, but there are enough zombies now to give
it trouble.

ANA

If we don't let them in, they'll
die.

CJ

And I should care about this
because...?

RANDALL

There's plenty of room for all of
us.

CJ pulls a gun on them.

CJ

You can die if you want, but I
don't want to. If we let them in,
it's only a matter of time before
we let in the wrong ones, and then
I'm dead. And if anyone wants to
argue with me, argue with this.

(he means the gun)

Buddy? Terry? I think we have to
make a decision.

BUDDY

I'm with you.

Buddy points his gun at the group.

TERRY

CJ, that's murder.

CJ

It's self defense, Terry.

The truck is in trouble, shooting more. There's not a lot of time. CJ could do it, Buddy would if CJ does, and Terry won't.

TERRY

I'm not killing anybody.

CJ points the gun at Terry now.

CJ

I am.

ANA

Please, don't.

BUDDY

Maybe we'll kill them and keep you.

That's it. Michael punches Buddy in the face. Blood spills from Buddy's nostrils as he stumbles back, dropping his gun. Terry points his gun at CJ.

TERRY

Don't move.

Michael punches Buddy again. Everyone stares at this in shock. Kenneth grabs his gun and points at CJ from his other side.

CJ

(to Michael)

You asshole. You'll get us all killed.

KENNETH

Terry, is there a holding cell in here?

TERRY

Sure.

KENNETH

Take me there.

(to Michael)

I hope you have a good plan.

A few minutes later. Luda finishes writing on a huge piece of plasterboard. She looks down at the rear of the mall. There are very few zombies there.

(CONTINUED)

- 51 CONTINUED: 51
- Most have been distracted by the truck. Luda lifts her sign, propping it directly over a closed roll door at street level. The sign reads: ENTER BELOW, with an arrow pointing downward.
- 52 EXT. TRUCK CAB-DAY 52
- Seen through binoculars, NORMA (58), a tough, masculine looking broad, and TUCKER (40), a younger red-neck react to the sign. Tucker fires a rifle out the window at zombies that run alongside the truck.
- 53 EXT. MALL ROOF/SHIPPING & RECEIVING - DAY 53
- Reveal Ana watching through the binoculars as the big rig changes course and moves towards the door.
- 54 INT. SHIPPING AND RECEIVING - DAY 54
- Michael and Randall ready themselves. They hear the HORN of the approaching truck. They aim their guns at the door. Michael hits the button and the door begins to open. Randall notices something as the truck rushes towards them:
- RANDALL
That truck's too big for the door.
- 55 INT. EIGHTEEN WHEELER - DAY 55
- Norma and Tucker brace themselves.
- 56 INT. SHIPPING AND RECEIVING - DAY 56
- The big-rig SMASHES into the top of the garage, dragging across the ceiling. The garage door is torn off, as is part of the truck bed roof. Pipes burst. Water sprays.
- The truck skids toward Randall and Michael. They leap out of its path, in different directions.
- The truck comes to a stop. It's a tight fit, but not so tight that a couple thinner zombies can't squeak through.
- 57 EXT. MALL ROOF/SHIPPING & RECEIVING - DAY 57
- Ana and Luda watch as Zombies run to the rear of the mall.
- 58 INT. SHIPPING AND RECEIVING - DAY 58
- Tucker jumps out the passenger side of the cab, landing on an exposed piece of metal that cuts his ankle. He turns to see zombies approaching. He fires at them. Norma hops out of her side and runs for cover.

(CONTINUED)

58

CONTINUED:

58

Michael and Randall provide covering fire and back their way into the Storage Area, closing the door behind them.

59

INT. STORAGE AREA - DAY

59

They shut and lock the door. Breathing heavily and relieved, Michael introduces himself.

MICHAEL

I'm Michael.

NORMA

I'm Norma and there's still six people inside the truck.

CUT TO:

60

EXT. MALL PARKING LOT - DAY

60

The truck bed juts out into the parking lot. Zombies surround it, claw at it. There's no way our heroes would be able to get to it.

61

INT. STORAGE AREA - DAY

61

Michael snatches the rifle and ammo from the bleeding Tucker. He hands them to Randall, and heads toward the door.

MICHAEL

Come on.

RANDALL

Come where? We just did this shit.

Michael keeps going. Randall, reluctantly, follows.

RANDALL

Where are you going?!

MICHAEL

(to Norma)

The truck. When I honk, come out and open the trailer.

RANDALL

We're gonna get killed!

CUT TO:

62 INT. SHIPPING AND RECEIVING - DAY

62

The storage room door opens and Michael and Randall emerge. They drop a couple zombies as they run toward the cab. Once inside, the remaining zombies quickly surround them.

RANDALL

Great plan, What the fuck we gonna do now?!

Michael starts the engine and throws the truck into reverse. The bed is lodged against the ceiling. It SCREECHES as he reverses it out into the parking lot.

CUT TO:

63

EXT. MALL ROOF/SHIPPING & RECEIVING-DAY

63

Ana and Luda watch in awe as Michael backs the truck into the parking lot.

ANA

What's he doing?

The truck cranks a hard reverse turn, backing over a handful of zombies. It then sputters as Michael struggles to work the gears. Zombies quickly swarm the truck. One zombie jumps onto the passenger side running board.

CUT TO:

64

INT. TRUCK CAB-DAY

64

The zombie appears at the passenger window, hanging from the side. Randall notices him and shoots him in the face through the window glass. The GUNSHOT inside the cab is deafening.

MICHAEL

Jesus, that's loud!

RANDALL

What?

MICHAEL

Hang on!

Michael finds first gear and lurches forward.

65 EXT. MALL PARKING LOT - DAY 65

The truck SMASHES into a crowd of zombies. The truck bumps up as it runs over their bodies. The battered pieces of Zombies and Half-Zombies rise after the truck cuts them down.

66 INT. TRUCK CAB-DAY 66

Michael now calmly puts the truck into reverse, lining up the battered loading dock in his rear view mirror. He also sees a group of zombies behind the truck.

RANDALL

What the fuck are you waiting for?

Michael hits the gas and again runs over a group of zombies and wedges the rear of the truck into the loading dock. He HONKS the horn.

67 INT. SHIPPING AND RECEIVING - DAY 67

Norma emerges from the Storage Area and opens the rear door of the truck. Six frightened folks, who we'll call the Citizens, are huddled inside. They are STEVE MARCUS (30s), in an expensive suit; BRUCE CURTIS, a diminutive church organist; FRANK MILLER (50), who is nursing nasty bite wounds on his arm and hand; NICOLE MILLER (17), who is Frank's frightened daughter; MONICA FOREE (22), dressed in black Gothic style and make-up; and a BLOATED WOMAN (55), who is semiconscious and in very bad shape from a serious bite wound. They quickly exit the truck and enter the storage room. Steve pushes his way through the door first. The Bloated Woman is assisted by Bruce and Monica.

68 INT. TRUCK CAB-DAY 68

Michael turns the ignition key off. Michael and Randall blast a couple of zombies off the running board and hop out their respective windows and onto the roof of the cab.

69 EXT. MALL PARKING LOT-DAY 69

Michael and Randall run along the roof of the truck towards the mall roof where Ana and Luda wait to assist them. Michael boosts Randall onto the ledge, who then offers Michael a hand.

70 EXT. MALL ROOF/SHIPPING & RECEIVING - DAY 70

Michael and Randall catch their breathes. Luda grabs Randall in an tearful embrace.

RANDALL
I'm all right baby.

Ana looks at Michael with some relief. He smiles. She smiles.

MICHAEL
Let's see what we got downstairs.

CUT TO:

71 INT. MALL-HALLOWED GROUNDS - DAY 71

Michael, Randall, Ana, and Luda arrive at the common area outside Hallowed Grounds where the Citizens have gathered. They are a sorry looking bunch. Ana sees that some of the Citizens are injured. She springs into action.

ANA
Anybody who is injured, let's get you into Restoration Hardware. Can you help me with her? (refers to the Bloated Woman) What's your name?

BRUCE
Bruce. Sure.

He and Ana assist the Bloated Woman, followed by Frank and Nicole, and the limping Tucker into Restoration Hardware.

MICHAEL
Luda, why don't you find out what Ana needs from the pharmacy and get it for her?

Luda nods and follows the injured group into Restoration Hardware.

MICHAEL
The rest of you, we've got plenty of food and water. Help should be along soon.

(CONTINUED)

STEVE MARCUS

Help? Did you hear that from the same jackass that told us to go to St. Verbena?

MICHAEL

The church downtown?

STEVE MARKUS

Yeah. Some dipshit on the radio told me it was safe there. You know, this whole thing was handled really badly.

MICHAEL

How'd you end up in the truck?

NORMA

I heard a call on the CB that they were in trouble. I was in the neighborhood, so...

MICHAEL

...so you picked them up?

NORMA

Yup.

MICHAEL

Well done.

She accepts his praise with a nod.

NORMA

We were driving for a long time till we saw your sign. Don't know what we were going to do. Thanks.

Michael gives his own nod.

STEVE MARCUS

As soon as you two fellas are done blowing each other, maybe you can tell us the deal here.

Michael gives Steve Marcus a look. Sizing him up.

MICHAEL

Well, we haven't heard much since...

At this point Kenneth has arrived. He carries a backpack and a shot gun. He is dressed to leave the mall.

KENNETH

Excuse me. Who's rig is that?

NORMA

Mine.

KENNETH

Mind if I borrow it?

NORMA

I'm not using it.

Kenneth nods and turns to leave.

MICHAEL

Hey, If you make it to Fort Pastor,
send help.

Steve Marcus reacts to hearing Fort Pastor.

STEVE MARKUS

Fort Pastor? Man, we were just
there. That place is toast.
Bloodbath city, man.

Michael and particularly Kenneth react in stunned silence.

RANDALL

Are you sure? Did you go inside?

NORMA

It's true. It's gone.

KENNETH

Everybody there is dead?

STEVE MARKUS

Deadish.

This is bad news for Kenneth. He turns to leave.

MICHAEL

I'm sorry.

KENNETH

So am I.

He walks away.

(CONTINUED)

STEVE MARKUS

So, again I say, what's the plan?

Michael pauses as he gathers his thoughts.

MICHAEL

So it seems we're going to be here awhile. The mall is pretty secure, but we need to go around and check potential weak spots...

STEVE MARCUS

What's the point? You think we can just hold out here until we're all on social security?

MICHAEL

I'm Michael. What's your name?

STEVE MARCUS

Steve.

MICHAEL

Well, Steve, I'm glad you asked that question. If I were you, I'd be thinking the same thing.

(a beat)

What's the point? Well the point is this-

(serious)

-I'm not ready to die.

STEVE MARCUS

Ready or not, here it comes.

Kenneth goes up to the roof and sits alone, brooding. Gunshots draw his attention to Andy. He grabs the binoculars that had been left there and sees Andy holding a sign that reads, "INFO?" Kenneth takes a moment and then, on the poster board that Luda used for the truck rescue, writes back: FT. PASTOR GONE--NO HELP COMING.

He watches Andy consider this, and then Andy furiously writes something on his dry board, and then holds it up: SO WHAT'S THE BAD NEWS?

72

CONTINUED:

72

Kenneth almost smiles.

73

INT. MALL 1ST LEVEL - DAY

73

"Garfield" beach blankets are on the floor. An emotionally drained Norma places the few weapons they have on them: a shotgun, a pistol or two. Norma, Bruce and Monica bring up some weapons from the mall -- a few crossbows, baseball bats, an axe -- and place them on the blankets.

MICHAEL

Crossbow, maybe, axe, you don't want to get that close, baseball bats, blunt doesn't work.

Terry arrives with CJ's and Buddy's pistols and a box of pistol shells.

MICHAEL

Good man. Are they locked up?

TERRY

They're not very happy about it, but they can't get out.

MICHAEL

Cool. I think Ana can use your help.

74

INT. RESTORATION HARDWARE - DAY

74

Terry enters Restoration Hardware which has been turned into an infirmary. Frank lies on a chaise lounge, Nicole sits beside him. Tucker sits with his leg elevated. Ana tends to the Bloated Woman whose breathing is shallow. She is in very bad shape. Ana feels around the severe wounds on her arms, studying the way the infection spreads from the bites up her arms and down her back. She puts her hand on the woman's forehead as Terry approaches.

ANA

She's cold.

TERRY

So that's good? No fever?

ANA

I don't know. I've never seen an infection this bad that didn't come with a fever.

(CONTINUED)

She moves on to Frank who shows her a few deep bites on his arm. She feels around. In the background, Terry gets a luxurious blanket and covers the bloated woman.

ANA

Does it hurt?

FRANK

Not really.

ANA

Yes or no?

FRANK

Yes, but not very much. Nicole's fine.

In the background, the bloated woman begins to convulse. Terry calls to Ana.

TERRY

Ana, help.

Ana quickly crosses the room to the Bloated Woman who has stopped breathing. Ana checks her pulse. Nothing.

ANA

Damnit.

She covers her with a blanket and turns back to Frank.

ANA

Does anybody know her name?

They shake their heads. Nobody got it.

FRANK

Died without a name.

Ana starts back towards Nicole.

ANA

Nicole, do you want to...

Behind her we see the Bloated Woman, covered with the blanket, rise up on her bed. Frank and Nicole react. Ana turns to see the blanket fall from her head, and the snarling face of the Bloated Woman as she stares blank-eyed at Ana.

TERRY

Holy shit!

The Bloated Woman Zombie rushes toward Ana, letting forth a loud MOAN-GROWL. Ana stumbles back as the creature is inches from her face. Everyone around Ana screams and scatters. Ana pulls a rolling cart full of supplies in front of herself. The Bloated Woman knocks it out of the way.

Ana grabs a syringe full of morphine off another cart. She jabs it into the creature's cheek. The Bloated Woman is unaffected, and keeps coming toward her, the syringe dangling from her face. Ana has no time to look, she falls back onto a fireplace display and grabs a fire poker on a rack beside her. The creature leaps toward her.

Ana shoves the sharp end into the Bloated Woman's eye. The creature falls limp. Ana backs away, shocked that she's taken a life, even a life like this. She sees the shocked faces of the Citizens around her.

ANA

Was she already sick when you met her?

FRANK

She could walk. She got bit before she showed up.

ANA

How long ago was that?

FRANK

Four or five hours.

ANA

(thinks this through)
Let's get her out of here.

Michael, Randall, and Ana. Terry leads Kenneth into the room.

MICHAEL

Tell him.

ANA

(to Kenneth)
It's the bites. Frank told me that she was walking on her own when she got in the truck five hours ago. The bite killed her, and the bite brought her back.

A moment as they all react. The news hits Randall the hardest.

RANDALL

How do you know? How the fuck do you know?

ANA

I watched it happen. I felt her pulse. She was gone.

(she takes a beat)

I saw the same thing happen to my husband.

MICHAEL

All right, so who else is bitten?

ANA

Well Frank, for sure.

Unnoticed by the group, Randall has slipped out.

MICHAEL

What about the Redneck?

ANA

He says no. He fell.

MICHAEL

So it's Frank, the tall guy, right?

ANA

Right. So we have to quarantine him right away.

MICHAEL

No, we have to kill him right away.

Ana is shocked by this.

ANA

That's murder.

MICHAEL

You want to wait for him to die so we can kill him while he's trying to kill us?

He walks out, carrying the gun.

ANA
(to Kenneth)
Stop him.

KENNETH
He's right.

INT. MALL - LEVEL 1 - DAY

Ana follows Michael out into the mall. They're headed towards Restoration Hardware.

ANA
Michael, you can't do this. What
if I'm wrong?

Michael isn't hearing her. And so she runs ahead of him into-

INT. RESTORATION HARDWARE - LEVEL 1 - DAY

Her intensity tells the others in the store that she's coming with bad news. She goes straight to Frank as Michael comes in.

ANA
Frank, Michael's coming to shoot
you.

Frank and Nicole react.

FRANK
Why?

ANA
You're infected and eventually
you'll become one of them.

Michael arrives.

MICHAEL
Look....

FRANK
Is this true? Are you here to kill
me?

MICHAEL
Oh, Jesus.

CONTINUED:

NICOLE

NO!

She gets between her father and Michael.

NICOLE

Leave my father alone!

FRANK

Since yesterday, I'm the only person in the world she's got.

ANA

Go ahead Michael. Kill him. Kill Tucker too.

TUCKER

Wait a minute, I didn't get bit.

ANA

We can't be sure. Do it Michael.

Michael looks at Frank.

MICHAEL

What would you do if it was me that had the bite?

Nicole answers.

NICOLE

I'd let you live.

FRANK

(to Ana)

Are you sure it's the bite?

ANA

No.

MICHAEL

Yes she is.

Nicole is crying. She knows it's all true.

FRANK

How long do I have?

(CONTINUED)

NICOLE

Please Daddy, I don't want you to die.

He holds her.

ANA

I don't know. Your bites aren't that bad, but the infection is spreading. Maybe a few hours.

Frank accepts this news. He takes the sobbing Nicole's hand and walks into the cell phone store across the hall. He sits down surrounded by displays of a world that used to be connected. He's talking to her, we can't hear him, but she starts to sob.

CUT TO:

INT. CAROUSEL - LEVEL 1 - DAY

Randall enters, the pain of the truth in his eyes, but when he sees Luda he smiles.

RANDALL

Don't worry about Fort Pastor.

LUDA

I can't have a baby here.

RANDALL

Why not? It's quiet, it's pretty. You're comfortable. I got two books on home birth. People've been having babies for a million years on their own, no hospitals. We'll do fine.

He holds her tightly.

LUDA

You sure?

RANDALL

Let's practice our breathing. Come on.

They breathe together, Lamaze fashion.

79

INT. CELL PHONE STORE - LEVEL 1 - NIGHT

79

Kenneth stands outside the cell phone store. Nicole is still sobbing. Some time has passed. Frank is starting to look bad.

FRANK

Somewhere, you and I, and your mother, and your brother, and ... everyone... there's a better place... I believe this, I really do. And I want you to believe it, too.

His breathing is getting harder. His color is changing.

FRANK

Time to go honey.

NICOLE

No, please let me stay with you.

FRANK

No baby. You can't stay with me. You have to go now. I love you. Goodbye baby.

She is unable to respond. She won't move. Kenneth has moved inside the store.

KENNETH

Nicole, do what your Father says. He only wants the best for you.

Nicole runs out of the store. Frank smiles at her as she leaves.

80

INT. RESTORATION HARDWARE - LEVEL 1 - NIGHT

80

Ana cleans the infirmary. Michael enters. She sees him but says nothing.

MICHAEL

Ana? Can we talk?

She refuses to look at him while she works. Then:

ANA

You were right.

(CONTINUED)

80

CONTINUED:

80

The GUNSHOT ends the scene.

81

EXT. MALL ROOF - DAWN

81

Kenneth is on the roof, a chess board on a table beside him. He makes a move, writes the move on a dry erase board, and holds the board up.

TITLE CARD:

TWO WEEKS LATER

THE CAMERA RISES OVER HIS HEAD TO REVEAL thousands of Zombies surrounding the mall -- covering most of the parking lot.

Andy has a chess board beside him, too, and makes Kenneth's move. He nods, it was a good move.

82

INT. HALLOWED GROUNDS - LEVEL 1 - MORNING

82

Terry is behind the counter, working that espresso machine like a Starbucks manager. He grinds the coffee, taps it down into the espresso basket, makes the cup, and steams soy milk and milk in separate pitchers.

Ana is in one of the comfortable lounge chairs, reading.

TERRY

Two lattes! One soy, one milk!

Ana goes to the counter.

ANA

Which one's the soy?

TERRY

Here you go.

ANA

Thank you, Terry.

And she walks out.

We follow her to Michael's apartment.

83

INT. PANASONIC STORE -LEVEL 2 - DAY

83

Michael has now constructed a magnificent home entertainment center, with a plasma screen, surround sound, huge speakers. He's watching American Pie on DVD.

(CONTINUED)

ANA

Here you go.

He takes a sip. It doesn't agree with him.

MICHAEL

Ew.

ANA

Oh, Terry... he still doesn't mark them, you got the soy. Here.

She gives him the right cup. He takes a cautious sip. A beat.

MICHAEL

That's good, that's really good.

Steve Marcus sits behind the counter, reading an old sports section.

Monica is casually looking over the jewelry but hiding from Steve's gaze, she puts rings and watches in her handbag.

Like anyone who looks without buying or even saying a word to the salesman, she says:

MONICA

Thank you.

And just as she hits the door...

STEVE MARCUS

Miss?

MONICA

Yes?

STEVE MARCUS

I think you forgot something.

MONICA

I don't know what you're talking about.

STEVE MARKUS

I think you do, and I'm afraid I'm going to have to search you.

84

CONTINUED:

84

MONICA

Here?

STEVE MARCUS

No, in my office.

She smiles. They disappear in a back room.

85 INT. SPORTING GOODS STORE - LEVEL 1 - DAY 85

Kenneth is in the Sporting Goods Store exercise department, bench pressing large weights.

86 INT. SECURITY OFFICE - LEVEL 1 - DAY 86

Norma brings food to CJ and Buddy in their cell, while Bruce watches them.

87 INT. HELZBERG JEWELERS - LEVEL 1 - DAY 87

Steve and Monica are fucking with animalistic abandon.

88 INT. CAROUSEL - LEVEL 1 - DAY 88

A very pale-looking Luda lies on a bed. Randall rolls up her sleeve and exposes the Zombie's scratches. The scratches look infected, purple and green. Her arm is covered with bulging veins. Randall uses some hydrogen peroxide to clean it. Luda grimaces -- it stings.

LUDA

It is getting better, yes?

Randall nods, lying.

RANDALL

Every day.

89 INT. RECORD STORE - LEVEL 2 - DAY 89

Nicole, alone, has turned the record store into a teenager's bedroom. She listens to music through headphones. She doesn't look happy. We fade out on this.

90

EXT. MALL ROOF/MAIN AREA - LATE AFTERNOON

90

PARKING LOT

A DISTINCTIVE LOOKING ZOMBIE, sort of like Jay Leno: shot in the head. We hear laughter and catcalls.

STEVE MARCUS

He got him.

We see Andy on his roof, with a high power rifle set up on a tripod, braced by sandbags.

TERRY

Who else do we got?

Steve and Kenneth scan the horde of zombies with their binoculars. Steve is dressed in a beautiful suit, expensive shirt, just the right tie, perfectly polished shoes. He wears a gold Rolex. Beside him on the wall is a martini shaker and a martini glass.

STEVE MARCUS

Burt Reynolds! Tell him to get Burt Reynolds!

Kenneth writes BURT REYNOLDS on the board. Andy sees it, and scans the crowd.

Ana, standing nearby, has her own binoculars. She finds a zombie with a crooked silver toupee, a moustache, a Members Only jacket and a faint resemblance to Mr. Reynolds. The top of his head comes off.

TERRY

Got him! Damn he's good. That guy barely even looked like him.

Ana looks at them sadly. She walks away towards the stairwell. Behind her we hear.

TERRY

Oooh... Rosie O'Donnell, tell him to get Rosie O'Donnell.

KENNETH

That's too easy. Give him a hard one.

(CONTINUED)

STEVE MARCUS
Yeah, but I really hated her.

91 INT. STAIRWELL TO ROOF - LATE AFTERNOON 91

She comes down the stairs and finds Michael coming up.

MICHAEL
Hollywood Squares again?

ANA
It's sick.

MICHAEL
I'll talk to them.

ANA
Andy's the only one left out there.
They got into Beckett's last night.

MICHAEL
Basement door didn't look good.

ANA
That's the one.

He thinks about this.

MICHAEL
I want to have a meeting in fifteen
minutes, I want to see everyone.
There's something I have to say.

ANA
What?

MICHAEL
I'll tell you in fifteen minutes.

ANA
(a little annoyed at his
secrecy)
You're getting a little full of
yourself, do you know that?

92 INT. HALLOWED GROUNDS - LEVEL 1 - LATE AFTERNOON 92

Monica sits in a massage chair while Norma gives her a
massage.

(CONTINUED)

NORMA

But I did get to Paris, at least I got that much. I won the lottery for ten thousand dollars and I said, I can fix the roof, or I can see the world, and I said, I got plenty of buckets and I'm used to the rain, but I've never seen Paris. So I took my mom.

MONICA

You have fun?

NORMA

Spent every dime. I even drank a two hundred dollar bottle of wine.

Randall comes in and goes behind the coffee counter. He's looking for something. He's on a mission and pays little attention to the others.

MONICA

Was it good?

NORMA

What do I know about wine?

NORMA

Hey Randall. How's Luda doing?

RANDALL

She's fine. Have you seen that lemon stuff?

MONICA

It's gone. Steve puts it in his booze. Try the vanilla.

NORMA

I'd like to stop by and see Luda. Do you think she's up for visitors?

RANDALL

No, she's still throwing up a lot. You know that morning thing and all. But she's gonna want lots of visitors when the baby comes.

NORMA

Well, give her our best.

Norma watches Randall leave, a small suspicion grows.

92A EXT. MALL ROOF/MAIN AREA - DUSK

92A

Kenneth is now alone on the roof. He holds up a sign to Andy: SEE YOU LATER. GREAT SHOOTING.

Andy gives him a thumbs up.

93 INT. HALLOWED GROUNDS - LEVEL 1 - DUSK

93

The group is already gathered when Kenneth arrives.

MICHAEL
Everybody here?

All except Randall, Luda, and Nicole.

STEVE MARCUS
If this is about target practice, I don't want to hear it.

TERRY
You can't tell us we're not working hard enough.

MONICA
What did we do wrong?

MICHAEL
Nothing. That's why we're having a party.

NORMA
Is there a reason?

MICHAEL
Why do we need a reason?

94 INT. MALL - LEVEL 1 - NIGHT

94

The group, all of them beautifully dressed, sits at a long table, the best table, chairs, linen, best china, silver, lamps and candles. They've made the fast food as attractive as possible. Bruce plays the piano and sings a show tune.

Terry gets up from the table and carries a plate of food to the record store.

95

INT. RECORD STORE - LEVEL 2 - NIGHT

95

Nicole, not dressed for a party, sits on her bed, reading PEOPLE.

Terry brings the food in.

TERRY
Everyone misses you.

NICOLE
I hate those songs.

TERRY
Come on in and we'll sing something else.

NICOLE
Thank you, but no thank you.

TERRY
You just going to stay in here?

She looks down at the magazine.

NICOLE
Look at all these people. Winona Ryder, dead, Tommy Lee, dead, Shaquille O'Neal, dead.

Terry points at Keith Richards at his most wasted.

TERRY
Keith Richards, he may have of started this thing.

Nicole points to a picture of the BACK STREET BOYS.

NICOLE
You know what these guys are?

Terry shakes his head.

NICOLE
Dead.

They GIGGLE. It's morbid, but sweet. He sits down beside her. She makes room for him.

TERRY
So I guess it's not all bad.

96

INT. MALL - LEVEL 1 - NIGHT

96

Ana and Michael take a walk. She's dressed elegantly. She looks beautiful.

MICHAEL

... I always wanted to be a baseball player. You know, it seems like something I was suited for. Good hand-eye coordination. I liked the idea of being on a team.

ANA

Did you play?

MICHAEL

Never. I think that was the problem.

ANA

Are you a good salesman?

MICHAEL

Really good.

They walk a bit.

MICHAEL

What was he like?

ANA

Who?

MICHAEL

The man you never talk about.

ANA

He was... ummm...

MICHAEL

He wasn't ummm. Not your husband.

ANA

He was the best. He could build anything, fix anything, he never took things too seriously, he was a bad cook, but he was the best bad cook I've ever known. He was a good lover.

(MORE)

(CONTINUED)

CONTINUED:

ANA (cont'd)

But maybe there's no such thing as a good lover, maybe there's only love, and showing it. He showed me love.

MICHAEL

Did he have a name?

Ana can't say it.

MICHAEL

I'm sorry, Jesus, I don't know where these questions... I'm just... I'm asking too many questions.

ANA

Luis. And he's gone. He's not here. I'll never see him again. Don't apologize for asking me questions. I need them. I need what you're giving me. And I know...

MICHAEL

What?

ANA

How... it's so... it's so complicated. It feels like we've been here for ten years, I feel like I've known you for my whole life.

She takes his hand.

MICHAEL

Me too.

A moment's silence, and then... they look at each other, and know how they feel about each other, and they take the risk of leaning towards each other. Are they about to kiss?

WITHOUT WARNING, the mall room goes black except for emergency lights and Exit signs.

INT. MALL - LEVEL 1 - NIGHT

AT THE TABLE. Everyone is scared. Everyone is quiet.

STEVE MARCUS

They're not inside, are they?

(CONTINUED)

97

CONTINUED:

97

NORMA

I think it's just the power.

BRUCE

Do you know or you think?

NORMA

I hope.

98

INT. CAROUSEL - LEVEL 1 - NIGHT

98

By the light of Emergency Lamps and the Exit sign, Randall talks to Luda. She is breathing hard, she's dying.

RANDALL

Don't worry baby.

He finds a flashlight, turns it on, brings it to Luda's face. Now we see that he has already tied her to the table so she can't get up. He has the area set up for birthing: water, towels, a receiving blanket.

RANDALL

Baby's on the way, Luda. Baby's on the way.

99

INT. SECURITY OFFICE - LEVEL 1 - NIGHT - MOMENTS LATER

99

Holding flashlights, Michael and Ana stand in front of CJ and Buddy, who are in the jail cell. They have a map of the building.

MICHAEL

Where are the generators?

CJ

Why the fuck should I tell you?

ANA

All of our food is in the freezers. Do you want to starve to death asshole?

CJ

Do I want to spend the rest of my life in this fucking cell and if I do, do I give a shit about the rest of you? Let me out, and I'll show you the way.

(CONTINUED)

Michael opens the cell.

MICHAEL

But let me tell you something
someone once told me: "If you
fucking fuck with me, and you know
what I mean, I'll fucking kill
you."

BUDDY

(still a dim bulb)
Hey, CJ, that's just the kind of
thing you used to say.

100

INT. GARAGE STAIRWELL LANDING - MOMENTS LATER

100

CJ leads Michael and Buddy down stairs and to a landing.
There is a door that claims to lead to the garage. It's been
covered with wooden planks.

CJ

It's in employee parking. Level 5.
They keep it in a pen near the
trams. Why'd you fucking board it
up?

MICHAEL

Because I wanted insurance.

Michael points to another door. This one is a steel door
with the words EMPLOYEES ONLY written on it.

MICHAEL

Where does that lead?

CJ

That goes to the sewage tunnel.
Under the parking lot. Leads you
right into Indian country.

Michael clocks this. Just then Kenneth appears behind them,
shotgun in hand.

KENNETH

We ready to roll?

Michael looks at him.

MICHAEL

You coming with us?

(CONTINUED)

100

CONTINUED:

100

KENNETH

Figured you could use me. I've
done this before.

Michael smiles. Then starts tearing off planks to get into
the parking garage stairwell.

101 INT. MALL - LEVEL 1 -NIGHT 101

In the darkened mall, Ana supervises Bruce, Steve, Monica,
Norma, and Nicole as they move frozen food into one
refrigerator.

102 INT. CAROUSEL - LEVEL 1 - NIGHT 102

Close on Luda's face as she comes back from the dead. She
struggles against her restraints. Her stomach buckles and
convulses as if the child struggles to be born. Randall
sticks a gag, a leather belt with fabric around it, into her
mouth. He accidentally bumps a baby mobile, which begins
PLAYING "this old man".

103 INT. GARAGE STAIRWELL LANDING- NIGHT 103

Kenneth, Michael, CJ and Buddy have torn all the planks away
from the door. As they ready themselves to enter, Michael
and Kenneth check their shotguns.

CJ

What about us?! What if we need to
protect ourselves?!

Michael pulls a rake off the wall. Tosses it to him.

MICHAEL

Have at em' cowboy.

104 INT. GARAGE STAIRWELL - NIGHT 104

Michael, CJ, Kenneth, and Buddy move into the dark stairwell.
They each have a flashlight. We HEAR only WATER DRIPPING.

The flashlights aren't strong enough to erase the darkness.

The men are scared. They should be. They travel cautiously
down a few flights of narrow stairs in complete darkness.
They emerge into a subterranean parking garage.

105 INT. PARKING GARAGE LEVEL 3 - NIGHT 105

Emerging from the stairwell, the group scans the garage with flashlights.

MICHAEL

CJ, what level is this?

CJ

This is three. As far as these stairs go. We have to walk the ramp down to five.

Just then we see a shadow, or maybe eyes, in a distant corner.

BUDDY

What the fuck was that? I just saw something.

MICHAEL

We all saw it. Something is down here.

KENNETH

Stay close. You know how to use that thing.

MICHAEL

(points at barrel)
This is the dangerous end right?

KENNETH

They're hunting us.

A sound, a panting sound, a sound of something alive, breathing heavily coming towards them. The flashlights scan the darkness.

BUDDY

Oh shit here it comes.

MICHAEL

Quiet.

The panting continues and gets closer. The light picks up a fast moving form. Michael takes aim and pulls the trigger, but Kenneth sees that it is a dog and knocks the shot away.

CJ

It's a fucking dog.

(CONTINUED)

They shine the lights. The dog peeks out at them from around the corner.

BUDDY
Jesus Christ.

MICHAEL
Here boy.

Everyone turns their lights to him: and a big, very happy lab/shepherd mix comes up to Michael and smells his hand and wags his tale.

MICHAEL
That's good news. Nothing down here or it would have eaten him.

CJ
Told you guys were idiots for boarding this place up.

The group relaxes.

INT. THE CAROUSEL - LEVEL 1 - NIGHT

Luda, undead. Her body is heaving and bucking.

RANDALL
The baby is coming, Luda, push harder, breathe, breathe, in, out, in, out... all the way out...

Luda is groaning, her body shakes more violently.

INT. PARKING LEVEL 4 - NIGHT

Buddy checks out a pristine 1966 Mustang.

BUDDY
Hey, it's Ben's car. I call it.
It's mine.

CJ
Stop fucking around.

Kenneth and Michael are ready to move on. But something catches the dogs attention. It begins to growl.

MICHAEL
What's wrong boy?

BUDDY

There's nothing wrong. There's
nothing down here.

Behind Buddy we see a LEGLESS ZOMBIE scrambles along the pipes above using only its arms. It moves like a monkey. Before anyone can react the Legless Zombie drops down onto Buddy. Kenneth moves quick and shoots the Legless Zombie as it falls. But it still manages to grab hold of Buddy and take a big bite out of his neck.

BUDDY

Awwwwwww!!!!

Buddy spins and the Legless Zombie falls. Before Kenneth can finish it, it rises onto its hands and scrambles quickly into the shadows.

MICHAEL

Run!

They turn to run the way they came, but their exit is blocked by emerging zombies drawn by the action. CJ takes over.

CJ

This way, to the pen!

They follow him, full-tilt, down the ramp. The wounded Buddy struggles to keep up.

CUT TO:

108 INT. THE CAROUSEL - LEVEL 1 - NIGHT

108

Randall holds up a lantern, and he sees what he's been waiting for.

RANDALL

Oh my God, here she is, there's her
head, there it is, just like the
books, oh.... baby...

109 INT. MALL - LEVEL 1 - DAY

109

Ana and Norma have finished with the freezers.

NORMA

I think I'll go check on Randall
and Luda. See if they need some
candles.

(CONTINUED)

ANA

Ok. Let me know if they need me.

CUT TO:

110 INT. PARKING LEVEL 5 - NIGHT

110

As the group reaches level five they can see the pen, a chain-link enclosed box about 12 feet by 12 feet. Inside is a gas pump and some tools. They run for the pen. Zombies block their path. Kenneth and Michael blast away. From behind, Buddy is spun by one of his pursuers. It slows him down enough to separate him from the group. The zombies pounce and tear him apart. This allows CJ, Michael, and Kenneth to reach the pen. They blow the lock, and enter, slamming the gate behind them. They are able to watch the tail end of Buddy's death. The Legless Zombie slams into the cage and scales it. Kenneth blasts him off with a shotgun.

111 INT. CAROUSEL - LEVEL 1 - DAY

111

For the first time we see the horror: the baby is undead.

RANDALL

Look at the baby, Luda, look at your baby girl.

He brings the baby around to Luda, shaking in her straps, ready to break them. At this point Norma enters. She's carrying some candles.

NORMA

Randall? What's happening?

But she sees what no one should have ever had to see, and she understands immediately what has happened.

NORMA

No... no... Randall.... oh my God...

RANDALL

I'm a father.

She drops the candles and draws her pistol.

NORMA

Put the baby down, Randall, put the baby on the table now! Get out of the way!

Randall whips out his pistol, aiming it at Norma.

(CONTINUED)

111 CONTINUED:

111

RANDALL

You don't understand.

And he fires, hitting Norma in the chest. Norma fires back, wounding him.

112 INT. MALL - LEVEL 1 - DAY

112

Terry runs out beside the fountain. Steve Marcus and Bruce appear on the 2nd level, calling down to him.

STEVE MARCUS

Where'd the shots come from?!

Terry shrugs.

STEVE MARCUS

We'll look down at this end.

Steve Marcus and Bruce run toward the other side of the mall. Terry, alone, looks down the first level. Ana waves him down. She is loading her pistol.

113 INT. PARKING GARAGE LEVEL 5 - NIGHT

113

The zombies are tearing the pen apart.

114 INT. CAROUSEL -LEVEL 1 - NIGHT

114

Norma, bullet-ridden, turns onto her side. She sees Randall, bleeding, leaning down to Luda.

RANDALL

Luda, kiss me.

And Luda reaches up and bites Randall on the face. This is what he wants.

115 INT. PARKING GARAGE LEVEL 5 - NIGHT

115

Kenneth, Michael, and CJ look around as Zombies jump on the pen all around them, tearing at it. They start pulling the fencing away from the ceiling.

116 INT. MALL 1ST LEVEL (OUTSIDE CAROUSEL) - DAY

116

Terry moves with Ana. The rest of the crowd stay a few feet behind them.

(CONTINUED)

ANA

Open the door. Slowly.

Terry opens the door to Carousel.

ZOMBIE RANDALL stands over Luda, who is still tied to the bed. Terry and Ana riddle them with bullets. They go down.

Norma is dying nearby. Ana rushes to her.

NORMA

Don't let me become one of them.

ANA

I'm here, I won't.

NORMA

Thank...

And she's dead.

TERRY

Get away from her.

Terry points his gun at Norma's head.

ANA

Wait.

Ana checks Norma.

ANA

She died from the gunshot. She wasn't bitten.

TERRY

Why take chances.

ANA

Don't shoot her! Don't!

Ana protects Norma.

TERRY

She's going to wake up.

ANA

No! They didn't bite her. She just died. She's really dead. Look.

116A CONTINUED:

116A

Ana gets up.

ANA

If she was one of them, she'd be up by now. You can die. You can just die. I don't know why that makes me feel better, but it does. We can die.

117 INT. PARKING GARAGE LEVEL 5 - NIGHT

117

The Zombies pull even more fencing away from the ceiling. Michael grabs the gas nozzle and flicks on the pump. Michael douses the Zombies with gas, covering them.

MICHAEL

CJ, matches!

CJ feels his pockets, struggles to find them. He does. CJ lights a match and throws it at the Zombies. They all burst into flames, stumbling and MOANING. Our heroes watch them burn.

118 INT. MALL - LEVEL 1 - DAY

118

The power is back on. All the surviving characters stand around the corpses of Luda, Norma, Randall, and Buddy. They are wrapped in sheets. We see that Nicole has instantly bonded with the dog.

TERRY

Maybe we should say something. Michael?

MICHAEL

I don't know, I mean... I'm... I sell things...

STEVE MARCUS

Bruce.

BRUCE

Not me.

ANA

You worked in the church. You're a religious man.

(CONTINUED)

BRUCE

No, no, no... I played the organ there, it was a job, like being the organist in a skating rink.

STEVE MARCUS

You must have heard the priest say something about life and death, right, it wasn't all bingo, was it?

BRUCE

It was a job. I don't believe in God.

CJ

Hey. You played music and people prayed to God, right?

BRUCE

Yes.

CJ

So? That makes you a religious person and you're going to say something religious. Now. Say it.

BRUCE

(after a pause)

A priest didn't tell this to me, my music teacher did, my first good music teacher. He said, don't play the notes. Play the spaces between the notes. That's where the music is, that's where you are, and that's where infinity is. The vibration of the note fills in that space. That's what I thought about when I played in the church, the space between the notes as the time when everyone's prayers went to God.

NICOLE

You said you didn't believe in God.

BRUCE

I believe in eternity. Whatever we do here, somehow, like a note that dies before the next note, there's this space where the note vibrates, and that's ... that's eternity.

(MORE)

(CONTINUED)

BRUCE (cont'd)

All of these people, the people here, the people outside, they used to be alive. We loved them, we hated them, but they were alive, the way we're alive now. And after this, there's eternity. It's a mystery, but we'll get there.

ANA

That was nice, that was really nice, Bruce, thank you.

The others murmur, yes, thank you Bruce, beautiful.

MICHAEL

Well, right now our eternity starts in about two weeks, when we run out of gas, the generators quit, and the freezers die, and all the frozen food goes bad after twenty-four hours. After that, maybe another two or three weeks of dried food. If you want to wait here.

MONICA

You want us to leave?

MICHAEL

There's the buses in the garage, two buses, with good tires. We can fix them up, reinforce them, and then drive the fuck out of here at top speed, and get as far from the city as possible, maybe we've got two hundred, maybe three hundred miles before the gas gives out. I don't know what we'll find out there, but I don't want to wait to find out what's going to happen here.

The group weighs this idea.

STEVE MARCUS

Well, I have a good idea. While we're at it, why don't stop by the marina and hop on my sail boat.

Ana ignores the sarcasm.

ANA

Wait a minute. That could work. There are islands out there, in the lakes. Some of them are not that populated. A finite number we can deal with.

STEVE MARCUS

I was kidding.

ANA

How far is the marina?

STEVE MARCUS

Fifteen minutes in no traffic.

MICHAEL

That's a better plan than mine. What do we think?

Everyone agrees.

STEVE MARCUS

One thing. If we do this, it's my boat, I'm the captain.

MICHAEL

Aye, aye.

KENNETH

We have to stop for Andy, he's part of the group and he's got guns and ammunition. We tell him what we're doing, we pull up to the door, we don't even have to get out, he's on top of the building, jumps on the roof, he comes in through the window, and we're gone.

MICHAEL

Done. Everybody, okay?

They all nod, yes, it's what they have to do, except for CJ.

CJ

Just a fucking second. Let me get this right;

(MORE)

(CONTINUED)

118

CONTINUED:

118

CJ (cont'd)

we're gonna take some fucking parking shuttles, we're going to cover them with armor, we're going to play some kind of cowboy movie jump on the covered wagon scene, then we're going to drive across a ruined city through a welcome committee of a hundred thousand dead cannibals, to sail away on a boat that for all we know doesn't even exist anymore?

(beat, thinks it over)

I'm in.

BEGIN ARK BUILDING MONTAGE

119

INT. PARKING GARAGE-LEVEL 5 -DAY

119

Kenneth and Michael affix sheet metal to the exterior of one of the shuttles in a shower of sparks.

CUT TO:

120

INT. SEARS - DAY

120

CJ and Terry load propane tanks onto a dolly and wheel it out of the store. Terry puts one two many tanks on the cart and has to steady it.

CJ

I told you that was too much.

TERRY

I got it. I got it.

CUT TO:

121

INT. STORE ROOM - DAY

121

Monica takes inventory of dry food while Nicole plays with the dog. Monica is not thrilled with being paired with Nicole.

MONICA

Enough with the dog.

NICOLE

He just wants to help, don't you Chips?

CUT TO:

122 INT. HALLOWED GROUNDS - LEVEL 1 - DAY 122

Ana and Tucker sit at the coffee bar counting out ammunition. They don't have much left.

TUCKER

We got 12 shotgun shells, 16 .45
Cal, and 25 9 mil.

ANA

That's not much, but it will have
to do.

At this point an unshaven Steve Marcus walks up in a bathrobe and slippers looking for coffee.

STEVE MARCUS

If those things are on the dock
than we're dead. Seriously dead.

CUT TO:

123 INT. PARKING GARAGE - LEVEL 5 - DAY 123

CJ, Michael, Kenneth, and Bruce struggle to affix a huge snowplow to the front of the second ark. Terry installs fog lights on the roof of almost completed first ark. He clicks them on and off.

CUT TO:

124 INT. HALLOWED GROUNDS - LEVEL 1 - DAY 124

Ana packs dry food into pelican cases as Monica and Nicole arrive with more food. Behind Nicole comes Chips, who now carries a doggie backpack filled with food.

NICOLE

See? Chips can help. Good boy.

Ana smiles.

CUT TO:

125 EXT. MALL ROOF/MAIN AREA - DAY 125

It's late in the day. Kenneth holds a sign up to Andy that says: FIVE MORE DAYS

(CONTINUED)

THROUGH BINOCULARS

Kenneth can see that Andy is not looking good. He is very thin and looks tired. He struggles to respond on his dry erase board. His sign says: HUNGRY.

END MONTAGE

INT. PARKING GARAGE LEVEL 5 - DAY

Michael works to free a recalcitrant part, which resists him. He doesn't know that Ana is watching him. Frustrated, he kicks it or bangs it with a hammer. Still no movement.

ANA

You have to swear, you can't just kick, you have to use really bad language if you want that thing to move.

MICHAEL

Oh.

He hits again but this time:

MICHAEL

(theatrically dramatic)
God damn you to hell!

And the thing moves. They're both surprised.

MICHAEL

Can you do that again?

ANA

I don't know, if I can do it again I'm going to be really scared of myself.

She comes to him. She admires the work he's done. She pulls on the bars over the window.

ANA

Really good, Michael. Really, just, really good. Well done.

MICHAEL

(getting awkward)
You know... we've all been... you know.

(CONTINUED)

ANA

Mmmm.

They really don't want to talk. They really just want to hold each other.

MICHAEL

Everything fine upstairs?

ANA

Fine.

Another pause.

MICHAEL

Want to see the inside?

ANA

Sure.

127 INT. ARK (PINTA) - DAY

127

Once inside they kiss, and it's lovely and profound. They make love.

CUT TO:

128 INT. HALLOWED GROUNDS - LEVEL 1 - DAY

128

The group is having a heated discussion about Andy. Nicole is the only missing group member.

ANA

...it's not just about him starving Steve, he's got to have his strength when we pick him up. Otherwise we'll be carrying him.

TUCKER

She's right. He's a hell of a shot too. We need him.

STEVE MARKUS

I'm not saying we don't need him Tucker...

MICHAEL

Look, arguing about it isn't going to help. We need a solution. We need to get some food over there.

(CONTINUED)

STEVE MARCUS

Why don't we draw straws and the loser runs across the lot with a ham sandwich.

ANA

Why are you such a dick?

The meeting degenerates into an argument. Kenneth is deep in thought. Nicole arrives and takes a seat. She calls for Chips who comes immediately. He is wearing his backpack. Kenneth watches the girl and her dog.

KENNETH

I have an idea.

CUT TO:

The group is assembled on the roof. Kenneth has Chips and he ties a harness around him, preparing to lower him down to the parking lot. Nicole has to be restrained by Ana and Monica.

NICOLE

Give me back my dog!

KENNETH

Look Nicole, I promise you they're not interested in him.

MICHAEL

They only want us Nicole. Chips will be fine.

Kenneth grabs the binoculars. Terry prepares to lower Chips over the side of the roof. Bruce works on a sign.

KENNETH

Give Andy the sign as soon as he hits the ground. Terry, start lowering.

As Chips is lowered he looks around innocently at the sea of zombies. He barks at them. Once he reaches the ground Terry pulls the guide wire which disconnects Chips from his harness. The zombies completely ignore him. He yaps at them.

KENNETH

Bruce. Now.

(CONTINUED)

Bruce holds up the sign that reads: BLOW THE WHISTLE.

POV BINOCULARS

Andy nods and blows the whistle.

Chips hears the whistle and, after a few anxious moments, he starts off toward the gun shop through a sea of zombies.

TERRY

See Nicole, they don't want him.

Nicole breaks free from Ana and Monica and grabs Kenneth's binoculars.

NICOLE

Let me see. Let me see.

The binoculars are still attached to Kenneth's neck. He leans awkwardly while she looks through them. He wriggles out of the straps.

NICOLE

I don't see him, I don't see him.
I see him! Good boy. Good boy.
He's almost there.

POV BINOCULARS

Chips is now in front of the gun store. He barks

BACK ON ROOF

ANA

What's happening?

NICOLE

Just a second. He's going in.

POV BINOCULARS

A jerry-rigged dog door slides open. Andy's hand can be seen through the door. Chips enters the door.

BACK ON ROOF

Nicole turns away from the binoculars.

NICOLE

He better not eat my fucking dog.

(CONTINUED)

KENNETH
Just keep watching.

Nicole returns to the binoculars.

NICOLE
Oh god.

KENNETH
What?

NICOLE
Something's wrong. They've got
him.

We HEAR gunshots coming from the store.

POV BINOCULARS

There is a struggle at the dog door. Zombies have somehow dragged Andy's lower half out the dog door. He fires a pistol through the door. Zombies maul his legs as he kicks and fights.

BACK ON ROOF

Kenneth roughly grabs the binoculars away from Nicole. He quickly lifts them to his face.

POV BINOCULARS

By the time Kenneth has a bead on the store Andy is gone and the dog-door is closed. Frenzied Zombies claw at the dog door.

BACK TO ROOF

KENNETH
What happened? Did anyone see him
get in?

MICHAEL
I'll try him on the walkie.

Michael uses the walkie talkie to call Andy.

MICHAEL
Andy? Andy? Do you copy?

There is no reply.

(CONTINUED)

MICHAEL

Andy? Are you there?

Again there is a pause. But then Andy answers.

ANDY (O.S.)

I'm here. I'm here. I can't move so good and the damn dog wouldn't come to me.

The gang is relieved.

NICOLE

Ask him how my dog is?

Michael holds up a hand to Nicole.

MICHAEL

Are you hurt?

ANDY (O.S.)

Yeah. I'm dinged up pretty bad. Those bastards bite hard, but I think I'll be ok. Just have to stop the bleeding. It's really going.

The gang reacts to the news that Andy has been bitten.

ANDY (O.S.)

Hey, is this Ken?

Michael looks at Kenneth. Kenneth reaches for the walkie. He gathers himself.

KENNETH

This is me, brother.

ANDY (O.S.)

Hey man, good to hear your voice. Hang on one second. Damn, he got me good.

KENNETH

Hold tight man. You got the food right? You going to be fine.

Andy takes a little longer to answer.

ANDY (O.S.)
...yeah. I'm just trying to
stop...this bleeding...

CUT TO:

130

EXT. ROOF OF NORMA'S TRUCK - DUSK

130

We see a pair of feet land on the roof of Norma's truck. We reveal Nicole running along the trailer on the way to the cab.

CUT TO:

131

EXT. MALL ROOF/MAIN AREA - DUSK

131

Back to the group.

ANA
Should we tell him?

Before anyone can answer we HEAR the sound of the 18 wheeler's engine coming to life. Black smoke rising from the truck's smokestack. Gears grind as the group turns quickly to the sound.

MICHAEL
What the hell is that?

ANA
Nicole.

TERRY
Nicole! Stop! What is she doing?

They are helpless as they watch the truck lurching and grinding across the parking lot. The slow moving truck is an easy target for the creatures. Kenneth brings the binoculars up to his eyes.

POV BINOCULARS

We see the truck smash through scores of creatures as it nears the gun store.

ON THE ROOF

The group watches anxiously. In the distance the truck jumps a curb, crushing a couple zombies, and ends up stopping a few feet in front of the store.

(CONTINUED)

CONTINUED:

POV BINOCULARS

As zombies scale the driver side of the cab, Nicole scampers out the passenger side window and drops to the ground next to the dog door. She quickly lifts the door and crawls inside.

ON THE ROOF

KENNETH

She's in.

Over the walkie comes Nicole's voice.

NICOLE (O.S.)

I'm OK. I found Chips.

Everybody is relieved.

MICHAEL

Nicole, how's Andy looking?

NICOLE (O.S.)

I don't see him anywhere. Ew, there's a lot of blood in here.

KENNETH

What a minute. I see him. He's on the roof. I think he's writing something.

POV BINOCULARS

We see Andy, his back to us, working on a dry erase board. He turns and holds it up. The board is smeared with blood. His eyes dead. Andy has turned.

ON THE ROOF

MICHAEL

What does the sign say?

KENNETH

Tell her to get out of there, now.

TERRY

What's wrong?

MICHAEL

Nicole baby, how's the truck?

NICOLE (O.S.)

I think I broke it.

(CONTINUED)

CONTINUED:

Through the walkie we can hear Chips barking.

NICOLE (CONT'D)

Chips be quiet.

POV BINOCULARS

Over on his rooftop, Andy reacts to the sound of the girl and her dog. He drops the board and heads towards the stairs leading down to the store.

ON THE ROOF

KENNETH

Listen, she needs to get the fuck out. He's going down.

MICHAEL

(into walkie)

Honey, you have to find a place to hide. Can you do that?

NICOLE (V.O.)

Why? Wait here comes Andy.

She screams into the walkie. It then goes dead. Kenneth drops the binoculars.

ANA

We need to do something.

CUT TO:

INT. ENTRANCE TO SEWAGE TUNNEL - NIGHT

We are inside, at a distance, watching a acetylene torch cut through the steel bars at the mouth of the tunnel. The bars fall away and CJ, Kenneth, Michael, Steve, and Tucker are revealed. They have to crouch down to peer into the four foot tunnel.

MICHAEL

Tucker, listen. When we come back through here, we're liable to have company. You need to stay here and make sure that this fire door stays open.

Steve Marcus has a problem with this.

(CONTINUED)

STEVE MARCUS

Wait a minute. He gets to stay here while I go on some suicide mission to rescue Terry's dipshit, dog loving girlfriend? No fucking way.

TUCKER

Michael, it's ok. Let him stay.

Michael reluctantly agrees.

MICHAEL

Steve. Don't fuck this up.

STEVE MARCUS

Yeah. Yeah.

They enter the tunnel.

KENNETH

Everybody, stay close. Don't waste ammo.

Their flashlight beams bounce off the walls as they make their way down the small tunnel.

They arrive at a ladder leading up to the manhole.

MICHAEL

Are you sure this is the right one?

CJ

Do I look like a fucking plumber?

Kenneth climbs the ladder.

KENNETH

We'll know soon enough.

He prepares to lift the heavy manhole cover with his back.

MICHAEL

(into walkie)
Ana, how are we looking?

CUT TO:

134 EXT. MALL ROOF/MAIN AREA - NIGHT 134

Ana is scanning the parking lot with the binoculars.

ANA
(into walkie)
You're looking pretty good. But
you won't have much time.

POV BINOCULARS

We can see the manhole cover, positioned about twenty feet from the ruined truck and Andy's front door. Zombies are nearby, but there is definitely room to move.

CUT TO:

135 EXT. MALL PARKING LOT-NIGHT 135

On the manhole cover as it is lifted aside. Kenneth is revealed. He stealthily climbs out of the hole. There are zombies nearby, but they have not see him. He keeps his shotgun trained on the nearest zombies. He is about thirty feet from the gun store and the smoking truck. Michael is next, weapon also trained. Tucker follows, but he is spotted by a nearby zombie who HOWLS at the three men. The zombie horde turns its attention on them and charges. The men fire shotguns and pistol, leap-frogging on their way to the truck driver-side door. Michael is first in the truck. The other men follow. Kenneth fires his last shotgun shell, drops his shotgun and scrambles into the cab of truck.

136 EXT. ANDY'S GUN STORE-NIGHT 136

Michael exits the passenger side of the truck cab into the space between the truck and the door of Andy's store. He gets through the doggie door. Tucker follows. Then Kenneth, who has to really squeeze to get through.

CUT TO:

137 INT. ANDY'S GUN STORE - NIGHT 137

It's dark in Andy's store. Weapons line the shelves. The store looks very lived in. Blood is everywhere. Andy is not in sight. But we hear POUNDING coming from somewhere in the store. NOTE: THIS POUNDING CONTINUES THROUGHOUT THE SCENE.

(CONTINUED)

Michael, Tucker, and CJ scan the darkness with their flashlights. Kenneth moves to a nearby shelf and grabs a high-tech shotgun. He finds a box of shells, dumping them out on the counter. He loads his shotgun. Michael keys his walkie.

MICHAEL
(whispering)
Nicole?

They HEAR Michael's voice on the walkie coming back at them. It startles them. It's coming from behind the counter.

CJ
Over there!

He starts moving toward the counter. Their flashlight beams illuminate Nicole's walkie, but Nicole is nowhere to be found. Michael motions towards the back room, from which emanates the pounding. They steel themselves to round the corner.

AROUND THE CORNER

The pounding is now at its loudest. In their flashlight beams they find Zombie Andy, throwing himself with great force at a steel door, over and over again. He doesn't notice that the four men have come into the room. Michael, CJ, and Tucker keep their weapons trained on his back, but none of them will take the shot.

KENNETH
Hey Andy.

Andy responds to noise. He stops pounding and quickly turns on the men. His eyes lock on Kenneth. There is a beat where he seems to recognize him. But then instinct takes over and he lunges at Kenneth, who lets him have it, point blank, in the face. Andy falls dead. It is quiet for a moment. From the other side of the door we hear the dog bark.

MICHAEL
Nicole! Are you in there?

NICOLE
(Through the door)
I'm here, I'm here!

MICHAEL
Open the door.

(CONTINUED)

138

CONTINUED:

138

She does and is relieved to see them. She is unharmed. Michael holds her. The dog wags his tail happily.

CJ and Tucker start grabbing weapons and ammo off the shelves. CJ shines his light on a propane tank. Michael keys the walkie.

MICHAEL

Ana, how we looking?

139

EXT. MALL ROOF/MAIN AREA - NIGHT

139

Ana watches through binoculars at the outside of the store, now teeming with zombies. Hundreds of zombies mill about between the store and the manhole.

ANA

You guys are attracting a lot of attention. The truck might be your best bet.

140

INT. ANDY'S GUN STORE - STEEL SAFE - NIGHT

140

Michael processes this info. Kenneth has heard it too.

KENNETH

You got a plan?

MICHAEL

Nope. You?

CJ holds up a propane tank and a road flare.

CJ

How about a barbecue?

CUT TO:

141

EXT. MALL PARKING LOT

141

We see the propane tank, a burning flare duct taped to it, as it rolls through the sea of zombies towards the manhole. It comes to rest about five feet from the manhole.

CUT TO:

142 EXT. ROOF OF ANDY'S GUNSTORE 142

Tucker looks through the scope of Andy's hunting rifle.

POV HUNTING RIFLE SCOPE

We see the glowing propane tank in the cross hairs of the scope

ON TUCKER

His finger tenses on the trigger.

CUT TO:

143 INT. ANDY'S GUN STORE-NIGHT 143

Michael, Kenneth, CJ, Nicole, and Chips wait by the front door of the gunstore. The men have removed most of the wood that reenforced the door.

NICOLE

How do we know if he hits it?

At that moment, a massive fireball illuminate the interior of the store.

CUT TO:

144 EXT. MALL ROOF/MAIN AREA - NIGHT 144

Ana watches from afar as the fireball erupts from the propane tank. Zombies are thrown by the blast, clearing a path between the store and the man hole.

CUT TO:

145 EXT./INT ANDY'S GUN STORE/PARKING LOT -DAY 145

Tucker squints from the flash of light. He drops the rifle and charges hard to the stairs leading down to the gun store. We follow him through the store, out the front door, through the cab, and into the street. Once he hits the street we see Nicole disappear down the manhole, followed closely by Chips, Michael, and Kenneth. CJ waits for Tucker at the manhole. He fires a few rounds at the zombies who are beginning to regroup from the explosion. Some of the them still burn.

(CONTINUED)

145

CONTINUED:

145

Tucker must run through the parted sea of zombies before it closing on him. CJ waves him on as he ducks down the hole. Tucker barely makes it, as a smoldering zombie briefly takes hold of him. He leaps into the hole.

CUT TO:

146

INT. SEWAGE TUNNEL - NIGHT

146

We see Tucker fall past CJ, who is still on the ladder. Tucker lands hard in a heap next to Nicole, Chips, Kenneth, and Michael. He is injured. CJ hits the ground, and he and Kenneth help drag the injured Tucker towards the mouth of the tunnel as the first of many zombies drop down the manhole behind them.

Michael, Nicole, and Chips lead the group down the tunnel. They run as fast as the four foot height of the tunnel allows. Kenneth is behind them. CJ brings up the rear, dragging Tucker behind him. Tucker faces backwards, firing two pistols at the pursuing horde. The muzzle flashes illuminate the writhing mass of the undead.

147

INT. ENTRANCE TO SEWAGE TUNNEL -NIGHT

147

Michael, Nicole, and Chips reach the mouth of the tunnel. They exit through the mouth of the tunnel to find that the fire door has been closed. There is no exit.

MICHAEL

God damn Steve Marcus!

148

BACK IN THE TUNNEL

148

The zombies have caught up with Tucker and one of them clings to Tucker's injured leg. CJ is in a tug of war with the horde. Tucker knows it is over.

TUCKER

Let me go! Run!

CJ

No!

But the horde yanks Tucker free and begins to tear him apart. They pause for a violent group feeding, giving CJ just enough time to put some distance between himself and the horde.

149

BACK AT THE ENTRANCE OF THE TUNNEL

149

CJ catches up with the rest of the group.

(CONTINUED)

CJ

We lost him.

CJ sees that they are sealed in. Kenneth aims his shotgun at the door. He fires, but to little effect. They pound on the door.

ALL

Steve! Open the door!

Behind them the horde is approaching. Kenneth and CJ turn and fire on them. The only thing that keeps them alive is that the tunnel is too narrow to allow more than a couple zombies through at a time. Zombie bodies pile up. Michael and Nicole continue to bang on the door. Michael pushes Nicole out of the way. He is going to blast the door again. When it opens. Ana stands there. Terry is behind her. Michael almost shoots them. Michael and Nicole get through the door. CJ and Kenneth back through firing. They struggle to close the door, but the horde is on them. CJ shoots a zombie with a pistol. The zombie falls in the doorway. There is no way to close the door now.

MICHAEL

Get to the buses!

They abandon the door, which swings open. Zombies flood into the hallway as they make their escape.

The group rushes past the coffee bar. Monica and Bruce are there.

MONICA

What's going on?

ANA

We're leaving now!

Monica and Bruce join them as they run for the elevator. Zombies flood into the mall. They get to the elevator and hurriedly press the door close button.

151 INT. ELEVATOR - NIGHT

151

The doors close on the approaching zombies. We HEAR a muzak version of the Girl from Ipanema as the characters catch their breath. Ana presses the P5 button.

CUT TO:

152 INT. PARKING GARAGE LEVEL 5 - NIGHT

152

The door opens and the group emerges. Steve Marcus is already waiting by the arks. Steve has a weak excuse.

STEVE MARCUS

Hey, I waited for you guys...But I had to go get my keys...for the boat.

CJ

I'll deal with you later motherfucker.

MICHAEL

Everybody in!

They run for the arks. Michael, Ana, and CJ run to one ark, THE PINTA. In the confusion the dog follows them. Kenneth, Terry, Monica, Bruce, and Nicole run for THE SANTA MARIA. Nicole sees that her dog has gone into the Pinta and she follows.

TERRY

Nicole!

But Steve Marcus has pushed Terry into the ark. The doors close.

153 INT. PINTA - NIGHT

153

Michael shuts the rear doors. CJ locks the locks. Ana clicks on a little light bulb overhead. The reinforced interior is ugly and uncomfortable. There are no seats, only handles on the walls. A large map is pasted beside the dashboard. Michael takes the driver's seat. Ana yells into a walkie-talkie:

ANA

Kenneth, you ready?!

- 154 INT. SANTA MARIA - NIGHT 154
Kenneth sits in the driver's seat. Steve Marcus stands behind him.
- KENNETH
We're cool.
- 155 INT. PINTA - NIGHT 155
Ana speaks yells into walkie-talkie.
- ANA
Go, go, go!
- 156 INT. PARKING LEVEL 5 - NIGHT 156
The arks' engines rev up. Their headlights turn on: first one, then the other. They begin winding up the ramp, level by level, headed for the surface.
- 157 INT. PINTA - NIGHT 157
Ana grabs a garage door opener from a Velcro patch on the wall. She pushes the button.
- 158 EXT. MALL PARKING LOT -NIGHT 158
A garage door rises, revealing the metal arks fully for the first time. Both have their names painted on: "The Pinta" and "The Santa Maria." They pull into the sea of zombies.
- 159 INT. PINTA - NIGHT 159
Michael peers through the metal blinds and chain-link.
Thousands of creatures rush the arks only to be lifted and thrown aside by the snowplow. Others hit the ark from the side and rock in violently.
- 160 EXT. MALL PARKING LOT - NIGHT 160
The snowplow punches through this quicksand of the Living Dead, sifting through it. Some zombies attempt to climb the sides of the arks.
The Santa Maria gets the worst of it. A flood of creatures attack it from one side, SLAMMING it, ROCKING it. They cover the vehicle.

161 INT. SANTA MARIA - NIGHT 161

The ark ROCKS violently. Steve Marcus, Bruce, Monica, and Terry are thrown around the ark interior. Bruce struggles to start the chain saw.

KENNETH

They're trying to turn us over!
Hit'em with the saw!

Steve Marcus gets his chain saw going, and slams the spinning blade through the slot.

162 EXT. MALL PARKING LOT - NIGHT 162

Steve's blade comes through the slot on the side of the Santa Maria. It cuts through the clinging Zombies, bisecting them, and knocking some of them to the pavement.

163 INT. PINTA - NIGHT 163

Ana peers out the slot and sees the Zombies massing before them. She calls to CJ.

ANA

CJ, now!

Standing on a step ladder, CJ pops open the hatch in the roof of the ark. He grabs a mini-propane tank from the floor. He sparks the flare attached to it. He tosses it out the top of ark. It rolls down the nose, like a depth charge, and into the zombies before them. He motions to Nicole.

CJ

Nicole, shotgun!

She hands him the shotgun and he climbs up the hatch.

164 EXT. ROOF OF THE PINTA - NIGHT 164

CJ emerges on the roof of the ark. He takes a moment to blast a zombie who is entangled in the barbed wire that rings the roof. Through the darkness he can make out the glowing propane tank. He takes aim and fires. The tank explodes in a fire ball, briefly clearing the path for the Pinta to proceed. CJ drops back down and pulls the hatch shut.

165 INT. PINTA - NIGHT 165

Michael floors it.

166 EXT. MALL PARKING LOT - NIGHT 166

The Pinta powerfully SMASHES through the remaining creatures.

The Santa Maria follows in the Pinta's wake, smashing through other Zombies. The arks gain speed. Faster, faster. The Pinta rushes toward the curb.

167 INT. PINTA - NIGHT 167

MICHAEL

Hold on!

The passengers grasp onto the wall-handles.

168 EXT. MALL STREET - NIGHT 168

The Pinta POPS up over the curb and lands roughly on the street. The ark makes a hard right turn.

The Santa Maria pops up over the curb, hot on the Pinta's tail. This street is less populated with Zombies than the mall parking lot.

The two arks speed up, swerving around cars and wreckage.

169 INT. PINTA - NIGHT 169

Ana crouches up front with Michael. She traces her finger along the map on the wall, then looks out the front slot.

ANA

Franklin Street. Here! Turn left!

170 EXT. DOWNTOWN STREET - NIGHT 170

The Pinta turns sharply, followed by the Santa Maria. The structures that line the street are in shambles, burnt down and shattered. It's a ghost town.

The street is littered with vehicles and other debris and Zombie stragglers. The Pinta and the Santa Maria swerve back and forth between the objects. We can see that some zombies still cling to the outside of the Santa Maria.

171 INT. SANTA MARIA - NIGHT 171

Everyone in the ark is thrown back and forth with the force of the swerving. Monica goes to look out the slot in the rear of the ark.

(CONTINUED)

KENNETH

Steve, they're still hanging on!

STEVE MARKUS

Which fucking side?

KENNETH

Right side!

Bruce has just started his chain saw.

BRUCE

I got 'em.

POV THROUGH REAR SLOT

Illuminated by the lights at the rear of the truck we can make out the pursuing hordes, running full-tilt, after the arks.

MONICA

They're chasing us! Drive faster!

CUT TO:

INT. PINTA - NIGHT

Michael drives furiously. Ana sees something on the map.

ANA

Hard left, and we're almost there!

Michael turns sharply. The passengers are thrown off balance.

CUT TO:

INT. SANTA MARIA - NIGHT

Kenneth turns sharply to follow Michael. As he does, Bruce loses his balance with the chain saw, which connects with Monica who is making her way to the front of the ark.

MONICA

They're chasing...awwwwwwwww!

The blade cuts deep into her, tearing her almost in half. Blood covers the interior of the ark, including the windshield. Terry screams.

174 EXT. DOWNTOWN STREET - NIGHT 174

The Santa Maria loses control, smashing into a parked car, flipping on it's side, and sliding towards a glass storefront.

CUT TO:

175 INT. SANTA MARIA - NIGHT 175

The bloody passengers are tossed like clothes in a dryer.

176 EXT. DOWNTOWN STREET - NIGHT 176

The Santa Maria has come to rest in the ruins of a storefront window.

CUT TO:

177 INT. SANTA MARIA - NIGHT 177

It's quiet inside the ark. Kenneth moves slowly. Terry and Bruce appear unconscious. Steve Marcus is injured, but still has his wits about him.

KENNETH

Steve, help me.

Steve looks at him. And then moves to the roof hatch, which is now on the wall of the ark. He opens it and prepares to exit into the street.

178 INT. PINTA - NIGHT 178

Ana sees the Santa Maria has gone down.

ANA

Michael stop. We lost them!

As he throws it into reverse, Ana speaks into the walkie-talkie.

ANA

Steve, are you there? Kenneth?

179 INT. SANTA MARIA - NIGHT 179

Steve Marcus is about to exit the ark, leaving the others behind. The moment he does a creature who had been hanging on the roof of the ark leaps on him.

180 INT. PINTA - NIGHT 180

The ark moves in reverse. Ana continues to try and raise the Santa Maria on the walkie.

ANA
Kenneth? Come in.

CJ
If we pull in close, we can let them in through the back doors.

CJ peers out a slot and sees the Santa Maria on its side.

CJ
Can't get to 'em. There's a car between us.

Nicole looks out a slot and sees Zombies in the distance, coming up the street.

NICOLE
Here they come! We have to get Terry!

Ana HEARS a CLAMPING NOISE. CJ is loading up his shot-gun. He is getting ready to go out and get them.

ANA
We gotta get them!

CJ
Fucking nursery school, man.

CJ throws open the rear doors and exits. Ana follows with a pistol.

181 EXT. DOWNTOWN STREET - NIGHT 181

CJ leaps to the ground, we see Zombies approaching in the distance. He runs towards the fallen ark. Ana follows. When they reach the ark they find Kenneth, who has pulled the injured Terry out of the ark.

(CONTINUED)

KENNETH

Bruce is dead.

ANA

Where's Steve?

KENNETH

He got out.

CJ

Let's get the fuck out of here.
They're almost on us.

They turn to run. But from around the corner comes an UNDEAD STEVEN MARCUS. Ana moves quick and shoots him in the face. He drops. They are already half-way to the ark when Ana stops and runs back to Steve Marcus. The zombies are almost on her as she rifles through the dead man's pockets. Just as the horde nears here she runs for the ark.

Nicole waits by the door. She hears CJ on the other side.

CJ

Open the fucking door.

She does. She sees CJ, Kenneth, and the injured Terry. Michael comes to the rear of the ark.

MICHAEL

Where's Ana?

Michael looks out the back door and sees Ana running away from the prone figure of Steve Marcus, thousands of zombies behind her.

MICHAEL

Run Ana!

CJ and Michael fire on the zombies behind her. A zombie gets a hold of her. Michael rushes out to pry him off of her. He scuffles briefly with the zombie, but manages to get him off Ana. Michael and Ana fall into the ark. CJ pulls the door shut behind her. The wave of zombies hits the outside of the truck.

Kenneth slams the gas. Ana lays half on top of Michael.

183

CONTINUED:

183

MICHAEL

What the hell were you doing?

In answer, the breathless Ana opens her hand to reveal: Steve Marcus' keys.

TERRY

Hey, Nicole. We're still alive.

Nicole embraces him, SOBBING. Dog leaps on him, too.

TERRY

Hey, Dog.

184

INT. PINTA - DAWN

184

Kenneth peers out the front slot. He can see the marina appear, the rising sun and blue sky behind it.

KENNETH

There it is! I can see it.

Ana looks at a map on the wall.

ANA

Steve's yacht is at the end of Dock D, a red mast. It's called the Davey.

Kenneth sees dock D. A red mast rises at the end of it.

MICHAEL

There's our girl.

185

EXT. MARINA ENTRANCE - DAWN

185

The battered Pinta scrapes quickly along on the wheel rims, toward the harbor and docks. It drives over a parking lot, then up onto a curb and toward Dock D.

186

INT. PINTA - DAWN

186

MICHAEL

Everybody -- !

CJ

Let me guess. Hold on?

187 EXT. MARINA - DOCK D - DAWN 187

Thick log poles jut up at the entry-way to Dock D, meant to block vehicles from entering. The Pinta RAMS over them. As it does, its chassis is torn to shreds.

188 EXT. MARINA - DOCK D - DAWN 188

Finally, it stops. The Pinta rests there a moment, smoke billowing from it. The back doors fly open and the battered group emerges. First Nicole and Terry. Their dog. Ana and Michael, and Kenneth. CJ is last. He looks at the approaching hordes.

CJ

Keep going. All the way to the end
of the dock!

Kenneth hesitates.

CJ

Do it.

Kenneth leaves. CJ makes his stand at the back of the truck. The first zombies are approaching fast. CJ fires a whole mag at them. He changes mags. He watches some zombies pass by him on the way after the departed group. He backs himself into the truck. Zombies close in on him. He blows himself up using the last big propane tank.

189 EXT. DOCK D - DAWN 189

Kenneth and Ana sprint. Terry and Michael are in front of them, already running down the long dock. CJ and the bomb EXPLODE behind them. Terry, Michael, Ana, and Kenneth are thrown forward, skidding across the dock. And then everything is quiet.

190 EXT. DOCK D - YACHT - DAWN 190

All of them are burnt and bruised from the explosion. They look over at Steve Marcus's yacht, The Davey, which is, remarkably, unscathed.

Kenneth notices a few Zombies on part of a demolished boat, helplessly drifting toward them. The Davey is parked backwards in the slip, facing out, with an open transom. They step onto the boat.

(CONTINUED)

Kenneth hands the keys to Terry, who moves to bridge of the boat.

Nicole collapses on the rear seat. Chips hops in with her.

NICOLE

Chips...

Everybody is on the boat except for Michael. He unties the boat from the dock and hands the ropes over to Ana, who stands in the bow. She offers her hand to Michael. He doesn't take it.

MICHAEL

I can't go.

ANA

What? Why not?

Michael pulls back his sleeve to reveal a zombie's bite on his arm. He is matter of fact as the boat begins to drift away.

MICHAEL

Downtown, when they jumped on us.

ANA

Oh, no. No, Michael... no. Not you, no.

MICHAEL

I have to stay here.

She moves to get off the boat.

ANA

I'm staying with you.

Michael motions to Kenneth.

MICHAEL

Kenneth.

(to Ana)

You can't Ana.

Kenneth, standing nearby, has heard this. He comes over and gently pulls Ana back into the boat. Kenneth is not sure what to say. Before he can say anything Michael says.

MICHAEL

Look after everyone, Kenneth. It's up to you.

KENNETH

Don't sweat it, man. I will.

Michael looks at Ana. The boat starts to drift away.

MICHAEL

It's going to be all right Ana.

ANA

No it won't.

MICHAEL

(firmly)
Yes it will.

Michael looks up at Terry, at the controls. He waves him on. Terry starts the engine and the boat slowly pulls away.

MICHAELS POV

The boat begins to recede. The figures of Ana and the other survivors grow smaller.

ANGLE ON THE BOAT

We move closer and closer on Ana's face as she watches Michael recede. There is a long beat. Suddenly, there's the loud BLAST of a twelve gauge shot gun. She looks away in pain, and then turns with great resolve to the rising sun.

FADE TO BLACK.

THE END