

TITLE CARD: - - - ATTENTION - - - The following film may contain one or more missing STORY REELS. Sorry for the inconvenience. - Theatre Management

TITLES: GRINDHOUSE: *PROJECT TERROR*

1 INT. SKIP'S GO-GO-GO DANCE CLUB - STAGE - NIGHT 1

Over titles, we are close on a pair of red go-go boots as the woman wearing them strides confidently onto the well worn stage.

This is CHERRY, a go go dancer. She's too good at what she does, meaning she should think about doing something else.

Oddly, tears run down her face throughout her dance.

Side note: The next time Cherry does this dance, people will die.

2 INT. SKIP'S GO-GO-GO DANCE CLUB - BACKSTAGE - NIGHT 2

We follow her boss, SKIP, as he walks through the backstage dressing area.

Girl's are getting dressed/undressed. He stops at two girls making out.

SKIP

Come on girls, if you're gonna do that shit, do it onstage.

He shakes his head as the girls move on. He continues through the room.

SKIP (cont'd)

(to himself)

Smoking hot...

He walks over to Cherry who is wiping her self down, cleaning the invisible layer of scum off her skin.

We can see Skip in the mirror reflection.

SKIP (cont'd)

Cherry, darling. I've told you too many fucking times, you can't be up there crying and all that shit. People don't wanna see that.

(MORE)

(CONTINUED)

CONTINUED:

SKIP (cont'd)

They just don't wanna see it.

Cherry puts her hair in a pony tail and slips on a guy's motorcycle jacket.

SKIP (cont'd)

You know what a go-go dance is?

CHERRY

(nods)

Useless talent #12.

SKIP

No. It's a happy dance. You get up there, you dance happy. Its' Go-Go, Not cry cry.

CHERRY

I'm quitting.

SKIP

(takes out money)

You say that at least one night a week.

CHERRY

This time I mean it. I need a dramatic change in my life.

Skip counts out her money.

SKIP

That's funny, cause...

(holds up her the money)

I'm the one who could do that for you.

CHERRY

If you could do that I'd work for free.

She takes her money.

SKIP

You've always been funny. Like that Chris Rock. Only prettier. Bring that on the stage. Laugh, and the world laughs with you. Cry, and you cry alone.

As Skip rambles on, Cherry stares at her reflection in the mirror. Doesn't like what she sees. She grabs her things...

(CONTINUED)

2 CONTINUED: (2)

CHERRY
Goodbye, Skip.

Cherry slams the door.

SKIP
Don't you need a ride?

Skip finds that odd.

SKIP (cont'd)
Never did that before.

3 EXT. HIGHWAY - NIGHT

3

Cherry is walking along the highway. Her heels click against the asphalt.

Closer on Cherry as she hears something. She scans the darkness behind her. Everything's quiet.

She walks. Suddenly a thunderous convoy of military vehicles brushes by her, splashing muddy water. She looks up and sees a TURBAN on one of the passengers.

Her foot hits a pothole and she falls over. Hitting the ground.

She tumbles to the side of the road, falling onto a broken bottle.

CHERRY
Asshat!

We follow the trucks past a worn sign that reads: "Military Base 2 miles."

4 EXT. OLD ARMY BASE - TARMAC - NIGHT

4

ROMEY is wheeling a military style holder with chemical tanks attached out in front of an abandoned biochemical division's hangar. He shields himself from the blinding headlights screeching his way. The army vehicles squeal to a halt around Romey.

ABBY, wearing a turban and a suit, steps out of the first vehicle. He speaks to an unseen person in the front seat. This person is MULDOON and right now he wears a gas mask.

(CONTINUED)

4 CONTINUED:

4

His eyes seem to glow a sick pale color. He takes a breath from his breather and his eyes go back to normal.

ABBY

Wait here, Lt., I'll handle this.

Abby steps out of the shadows to face Romey, his partner and the one in charge of tonight's exchange.

An empty cage is torn open nearby.

Romey's men are around him, but we sense their loyalty is with ABBY.

ROMEY

Hey, Abby.

ABBY

Heard you had some trouble, Romey. I just wanted to make sure you were alright.

Romey eyes the situation suspiciously. His own Henchmen have already surrounded him.

Abby just watches. If his face were a clock it'd read ZERO.

ABBY (cont'd)

You gonna tell me what happened?

ROMEY

They escaped.

Abby sees the torn open cage.

ABBY

All three?!

ROMEY

I don't know how, Abby, I'm serious. They got out before I could do anything. I couldn't do anything.

Abby's still on zero.

ABBY

Sorry, Romey. But I just don't trust you anymore. And you know the rules. Hell, you wrote 'em.

A Henchman hands Abby a strange clear GLASS JUG. It's full of SPHERICAL OBJECTS floating in a MURKY LIQUID.

(CONTINUED)

4 CONTINUED: (2)

4

Looks like pickled eggs.

ABBY (cont'd)
I want you out of the business.

ROMEY
I'm gone, Abby. You'll never see me again.

ABBY
Not so fast.

Romey is backing up...

ABBY (cont'd)
I also want your balls...

ROMEY
No, Abby, there was nothing i could do!

ABBY
I want 'em now, Romey!

Romey looks at the FLOATING SPHERICALS in the jar. TEARS stream down his face. He now knows those aren't pickled eggs.

ROMEY
I'm really kind of attached to em, Abby...

Abby tosses a mean looking blade at Romey. Romey catches it.

ABBY
I was real attached to my specimens, sweetheart. And now they're out roaming the countryside doing god knows what.

Romey looks at the sharp bladed thing in his hand. he cries.

ABBY (cont'd)
(lifting the lid off jar)
Whack 'em clean off and toss 'em over.

ROMEY
I can't Abby...

Abby NODS to the henchmen. They move in.

(CONTINUED)

ROMEY (cont'd)

Abby NO!!!!

(to the men in the vehicles)

There's more! A LOT MORE! You won't need
Abby! I can get you all you'll ever need!

The henchmen take Romey down. Hard.

Push in on Abby as he impassively watches Romey get cut from the team.

We hear the sounds of FLESH RIPPING, but it is suddenly drowned out by a screeching sound.

Abby turns.

We see the soldiers in the vehicles. They have masks on their faces. Their tanks turn red. They shut off their tanks, cutting off the sound. They remove their masks.

The main one steps forward... into the light. This is LT. MULDOON.

MULDOON

Where's the shit?

ABBY

(points to the tanks)

Right there. The deal's still good.

MULDOON

No. I want ALL of it now... All that he was talking about.

Abby pulls his popper and starts firing.

Muldoon dives out of the way taking out several of Abby's flankmen.

The military vehicles advance on Abby and his men. One of the vehicles hits Abby and sends him crashing into the henchman holding the goodie jar.

The Jar BREAKS wide open, SPILLING THE BALLS all over the asphalt. Abby tumbles into the mess on the ground. FACE DOWN.

Balls spread all around him in a pool. A few plump ones DANGLE from Abby's face.

(CONTINUED)

4 CONTINUED: (4)

4

Muldoon walks up, as his men kill more of Abby's henchmen.

MULDOON (cont'd)

Looks like I got you by the balls, Abby.

Abby coughs blood and struggles with the pain.

MULDOON (cont'd)

So I'll ask you one more time.

(leaning down)

Where's... the... *shit*...

We see Muldoon's face start to bubble and distort.

Abby pulls out his gun and fires at Romey's supply Rack... exploding it and sending a wave of gases everywhere.

Some of Abby's men are standing near it and immediately are affected. Becoming strange fleshy masses before falling over in a pile of blood and pus.

A few others run off like mutant freaks into the night. Screeching and hollering.

Muldoon's soldiers stop what they're doing and walk in front of the emitting gas. Like junkies they stand in front of it. Breathing it all in. As much as their lungs will hold. Muldoon follows them.

Abby sees this, and sees the gas going into the air.

ABBY

Oh fuck... (or, snappy British equivalent)

5 INT/EXT. MILITARY VEHICLE/HIGHWAY - NIGHT

5

Abby grabs a vehicle and drives away. Fast. Abby looks in his rear view mirror. Making sure he left everything behind. One of his comrades, not looking so hot, is climbing up his car behind him. He reacts and swerves his car trying to knock it off the back.

He almost sideswipes a SILVER VOLVO which swerves and pulls into:

6 EXT. JT's BONE SHACK - NIGHT

6

The overheated silver and rust VOLVO clatters its way to the gas pumps of a Gas station /BBQ joint called THE BONE SHACK.

(CONTINUED)

JT, proprietor, stands outside watching while he stirs something in a white kitchen bucket.

TAMMY steps out of the ragged car. She pops the hood as steam billows out.

JT

Get that thing away from the pumps!

Tammy grabs a bucket from her car and heads over.

TAMMY

It's just overheated.

Tammy starts pumping a bucket full of water from the faucet next to JT.

TAMMY (cont'd)

(looking at her watch)

Need to get to town. It's just a stripped radiator cap. Water leaks as soon as it heats up. No pressure.

JT nods his head and goes inside as Tammy finishes filling the bucket.

Tammy fills the radiator to the rim. She replaces the shoddy cap. Water spurts out almost immediately.

Cherry is walking up from the road. She passes Tammy at the pumps.

Tammy eyes her, sees her wounded leg.

TAMMY (cont'd)

Are you okay?

CHERRY

Oh, I'm just Cherry.

JT

(to Cherry)

I'll be right in, have a seat. Wherever you want.

Cherry goes into the building.

JT hands Tammy a gallon of locally produced drinking water.

(CONTINUED)

6 CONTINUED: (2)

6

JT (cont'd)

Take this with ya.

TAMMY

Aw, not your good spring water?

JT

Ain't nothing good about it. Bottle this
myself, sell it right here at the store.
I get it out of the hose, and if you can
taste the difference between this and the
toilet, you can eat my lunch.

Tammy accepts the jug and shuts the hood.

TAMMY

Thanks...

(reading label on water jug)

JT.

JT

We're serving inside tonight.

(off Tammy's look)

Best BBQ in Texas. Round the clock.

She peers inside the white bucket he's stirring. Looks like
blood.

TAMMY

I gotta go.

JT looks at her suspiciously. Untrusting....

She gets in her car and pulls away very fast. JT stares as
he pulls out a sloppy rib bone from his mixing bucket and
nibbles on it.

JT looks at his watch.

CLOSE UP on a digital read-out as it hits 8:00.

But it's not JT's watch. We are now in....

7 INT. BLOCK AND DAKOTA'S BEDROOM - NIGHT

7

The alarm clock blares. The night stand light clicks on.

WILLIAM BLOCK lifts his head from it's anchored position and
shuts the alarm off. Beside him, his wife DAKOTA does the
same.

(CONTINUED)

7 CONTINUED:

7

He throws his feet over the side of the bed. Her too.

Their backs face each other.

BLOCK

Open the shades would ya? Get some light
in here?

DAKOTA

Hmm.

Dakota stumbles over to the heavy shades, the kind that keep
all rays of light out. She whips them open.

The pale glow of the full moon bathes her face in light. She
squints at it's brightness.

We realize it's 8pm, not 8am.

DAKOTA (cont'd)

Nice night.

Dakota stares out into the night. Her day is just beginning.

BLOCK

Make some coffee.

Dakota turns as we see the HAZE OF THE CHEMICAL drift across
the MOON, as it sweeps through the town...

8 INT. DAKOTA KITCHEN - NIGHT

8

Dakota is in the kitchen on the phone talking to the
Babysitter and serving dinner to her son, TONY.

DAKOTA

I couldn't get off work this week, But
you only have to stay till ten.

(whispers)

A friend of mine will be here before ten
to pick up Tony.

Tony, 6 years old, sits at the kitchen table eating a frozen
dinner. He's playing with action figures: One alien, one
human. The Alien bites the human's head.

TONY

"I'm gonna eat your brains, and gain your
knowledge..."

(CONTINUED)

DAKOTA

(taking toys away)

What did I tell you? No playing with toys
at the table, didn't I tell you that?

While arguing with the babysitter, Dakota's typing into a
PDA. (We're in macro).

Her message says, "I THINK HE KNOWS. PLEASE HURRY, BABY."

DAKOTA (cont'd)

(into phone)

There's a packed suitcase under his bed.
Give it to Tony to take with him when my
friend picks him up.

Block walks in.

DAKOTA (cont'd)

I'll leave him watching TV, but you need
to be here in the next 20 minutes. Thank
you.

TONY

Good evening, dada...

BLOCK

Let's hope so, son.

A tense moment passes between Dakota and Block.

BLOCK (cont'd)

Say a prayer for your old man.
"No dead bodies for Dad tonight."

Tony clasps his hands together.

TONY

No dead bodies for Dad tonight. Amen.

BLOCK

Who was that you were talking to?

DAKOTA

Babysitter. She's on her way.

Block nods, then notices his wife slipping her Palm Pilot
back into her purse.

(CONTINUED)

8 CONTINUED: (2)

8

She reaches over to turn on a sink faucet.

CUT TO:

9 INT. JT'S DINER - WOMEN'S ROOM - NIGHT

9

CLOSE on a faucet turning on.

Cherry is in the bathroom washing off her bloody leg. She pulls a shard of glass out of it.

10 EXT. JT'S DINER - NIGHT

10

WRAY, early 30's, parks his WRAY'S WRECKAGE truck outside of JT's.

He walks up the stairs towards the Bone Shack.

He enters.

11 INT. JT'S DINER - NIGHT

11

WRAY

How's it going, JT? Still open I see.

JT

Oh yeah. All night.

Wray takes a seat at the counter. He's the only one there, it seems.

WRAY

(pointing behind JT)

Cup of coffee and some cigarettes.

JT tosses him an open pack.

JT

Free of charge. Tonight's a... *special*
nite.

The camera pushes in slowly on Wray. He doesn't know the weight of such words yet. Neither does JT.

WRAY

Yeah? What's so special about it..

JT

Been open 25 years.

(CONTINUED)

11 CONTINUED:

WRAY

Good things usually die.

JT passes Wray his coffee and they toast each other with their cups.

WRAY (cont'd)

Why didn't you throw a party?

JT

I did. See the balloons?

Wray looks around. A few misshapen balloons float above the empty seats.

JT (cont'd)

You're the second person to show up.

WRAY

Who's the first.

JT points behind Wray.

Wray turns around. Lights his cigarette.

In the booth, and partially obscured by the booth wall, sits Cherry. Just the sight of her hits Wray hard.

JT

(shrugs)

Don't know. Must be passing through.
Seems only outsiders eat here.

Wray takes his cup and walks over to the booth.

WRAY

I eat here, JT.

JT

Yeah, you sure do.

(re: His single cup of coffee)

Don't go choke on all that food you're eating.

Wray studies the girl at the booth. He smiles.

WRAY

Hello, Bonita...

(CONTINUED)

11 CONTINUED: (2)

Cherry doesn't turn around. She's staring out the window.

CHERRY

I don't go by that name anymore.

WRAY

Why not?

She turns to him.

CHERRY

Cause it's the name you gave me.

WRAY

Ever become that... fancy doctor?

CHERRY

Never did.

WRAY

Thought for sure you would. Talked about it enough.

CHERRY

That's the problem with goals. They become the thing you talk about, instead of the thing you do.

Wray sits at her table.

WRAY

Is that my jacket?

She realizes she's still wearing it.

CHERRY

Yes.

WRAY

I looked for it 2 weeks.

CHERRY

How long did you look for me?

WRAY

The jacket belonged to me. You didn't. So now what are you doing?

(CONTINUED)

11 CONTINUED: (3)

11

There's no reason she should tell him, which is probably why she does.

CHERRY

I'm going to be a stand up comedian.

WRAY

Really?

She nods. It's the truth.

WRAY (cont'd)

(confused beat)

You're not funny.

CHERRY

No *shit*. That's what I've been trying to tell everybody... but they all think I'm hysterical.

WRAY

But you're not.

CHERRY

(reminding herself)

You're such a fucking prick.

WRAY

I'm just the only person who would have the balls to tell you the truth.

CHERRY

Thanks, now what the fuck am I going to do. I believed everybody else and I've already booked shows in town.

WRAY

That sucks. Really.

CHERRY

Look fucko... There's a difference between being frank... and being *dick*.

WRAY

You say fuck a lot. Do you like "fuck?" Why do comedians have to say fuck all the time?

CHERRY

Fuck... OFF.

(CONTINUED)

11 CONTINUED: (4)

11

She turns back to the window. Wray nods. Stands.

WRAY

It was really good seeing you...

She FLIPS HIM THE BIRD without looking at him. We can only see her face in the window reflection now.

WRAY (cont'd)

What name do you go by now? In case... I want to catch your show.

CHERRY

Cherry. *Cherry Darling.*

WRAY

(nods)

Sounds like a stripper.

CHERRY

No, it sounds like a Go Go Dancer. There's a fucking difference.

WRAY

(smiling)

You'll always be *Bonita* to me.

That name is a knife in her heart.

CHERRY

(turns to him)

I need a ride. What do you say, *El Wray*...

Wray can see the tear in her eyes.

WRAY

I'll give you a ride.

Reaches for the door.

CUT TO:

12 INT. HOSPITAL INTRO - NIGHT

12

The auto doors open and Dr. Block and Dr. Dakota enter the hospital together.

(CONTINUED)

12 CONTINUED:

DAKOTA
(kissing her husband)
Goodbye, Bill.

BLOCK
Don't you mean, 'see you later.'

DAKOTA
Of course.

As they're greeted by staff they go their separate ways.

Block walks over to the ER. JOE, an old friend, stands in the doorway, clutching his arm.

Block puts a classic glass thermometer in his mouth like a toothpick. A ritual.

BLOCK
Joe? What are you doing here?

JOE
Wife's looking good there, Block.

Block realizes he's talking about Dakota.

BLOCK
She is, huh. What happened to your arm?

JOE
Got bit.

He lifts Joe's hand off the forearm revealing a gaping rip in the skin.

BLOCK
Bit? Bit by what?

JOE
You wouldn't believe me if I told you.

CUT TO:

13 INT. HOSPITAL - JOE'S EXAM ROOM - NIGHT

13

Block is running a test on the bite. Thermometer still in his mouth. DOC FELIX is in the room as well, looking up diseases on a computer.

(CONTINUED)

JOE

Can't you just sew it up?

BLOCK

Normally I would. I'd even be doing something to stop the bleeding.

He examines it closer by pulling a second light over.

BLOCK (cont'd)

Only problem is... this one doesn't bleed.

Doc Felix is not finding a match, but we're getting an eyeful of some pretty fucked up DISEASES.

DOC FELIX

Oh shit, check this out. When this place was still a military hospital, this one guy came back from Iraq with this.

Doc Felix shows them the computer screen. A horrific melted DICK. Sores all over it.

DOC FELIX (cont'd)

Chronic herpetic leision. When he urinated, it came out through all these holes here, like a fountain.

Joe wants to pass out.

JOE

How did you treat it?

Block and Doc Felix make the dreaded CHOP motion at the same time.

JOE (cont'd)

Well, fuck that, i was never in Iraq.

DOC FELIX

Good for you. The shit they spread around there... you wouldn't believe. Swear to God I've got these Iraqi eyeballs a friend of mine brought back to run tests on, but he never did. Completely milked over. Mustard gas, does that to the eyes. Crazy huh? They're still in my fridge, actually.

(CONTINUED)

13 CONTINUED: (2)

BLOCK
(to Felix)
Botts fly you think?

DOC FELIX
Viral coliform lesion.

BLOCK
With necrotizing fascitis over here.

Block examines it closer.

JOE
Well what is it?

BLOCK
It's fucked up, is what it is.

DOC FELIX
Can't find anything like it in the
system. It's almost an accelerated
combination of a variety of viral
infections. That looks like gout.

He clicks by a particularly gnarly disease foto. Joe reacts
with disgust.

Block takes out Joe's electronic thermometer. Reads it.

BLOCK
(to Felix)
He's running a temperature of 105.

JOE
Is that bad?

BLOCK
It's high.

DOC FELIX
Bad is 108. You could go into seizures,
become psychotic.... finally keel over
probably.

Doc Block goes back to Joe with a tongue stick.

BLOCK
Say ahhh.

(CONTINUED)

13 CONTINUED: (3)

Joe opens his mouth. An UGLY, DISEASED, SERRATED TONGUE sticks out. Block stumbles back out of his chair at the sight.

BLOCK (cont'd)

Ugh! Jesus!

DOC FELIX

Ooo, Black Tongue. Nice.

Block tugs on it and touches it... Then remembers his glove and puts his glove on.

DOC FELIX (cont'd)

All abcess's should be drained. Period.

Block presses around the pus ball. His glasses fall over his face.

JOE

Blah blah blahth.

BLOCK

Shut up, Joe.

Squeeze, pop, splat. The cyst hits his glasses. Spattering across the lens.

Block flinches, and then realizes the glasses kept his eyes clean. He calls Dakota.

BLOCK (cont'd)

Bring your needles, baby. Right now.

(CONTINUED)

A14 INT. HOSPITAL - DAKOTA'S PREP ROOM - NIGHT

A14

Dakota stops what she was doing and grabs her kit. She also puts an extra, dangerous looking silver metal syringe on a leg strap under her skirt.

13 CONTINUED:

13

DOC FELIX

We should quarantine the room.

Block nods. Joe can't believe his ears.

(CONTINUED)

13 CONTINUED:

BLOCK

When did you say you got this bite?

JOE

Just now.

BLOCK

(pointing to charred edges of
arm)

See this? It shows the advanced stages of
gangrene, and epidermal rot.

JOE

What do you mean advanced...

BLOCK

(interrupting)

And this.. over here... shows swelling of
the tissues and a lack of any type of
circulation. See you're telling me that
you just got this bite...

JOE

I did- 30 minutes ago.

BLOCK

Yet what I'm seeing here is a deep impact
wound with several virals and secondary
bacterials, and that by the accumulation
of denuded tissue around the incision
marks, indicates that you've had this
bite for over 14 days. Could that be
possible?

JOE

14 days? No way. I mean.

(confused)

What's today?

BLOCK

Today's Wednesday.

(beat)

The fifteenth.

Doc Felix is outside the door of the exam room, pulling a
curtain across it.

Joe tries to put pieces together. He's overwhelmed.

(CONTINUED)

13 CONTINUED: (2)

BLOCK (cont'd)
Of April.

JOE
Does this mean I'm gonna need a tetanus
shot?

Block looks to Doc Felix. Felix gives the nod.

BLOCK
We gotta lose the arm, Joe.

JOE
What? What do you mean... lose... the...
arm?

BLOCK
I'm sorry but this thing is spreading all
the way up to your shoulder. If we don't
sever it now it'll take over your chest,
and we can't very well cut that off.

Joe is perplexed. Dakota walks in and Doc Feliz whispers in
her ear what they'll have to do to Joe.

BLOCK (cont'd)
Joe, you know my wife, Dakota.

DAKOTA
Hi, Joe. Now I'm going to give you a very
strong anesthetic so you don't feel
anything during the procedure.

Joe is barely listening. He's still mouthing pathetic
protests to losing the arm.

Dakota sits and pets his hand.

She has a little pocket protector in her shirt, only instead
of holding pens, it holds three different hypodermic needles.
Yellow, Blue and Red.

DAKOTA (cont'd)
Now, these guys here-
(re: needles)
Are my friends.

She pulls out the yellow one and stabs it into his arm.

(CONTINUED)

13 CONTINUED: (3)

13

DAKOTA (cont'd)

This bad boy is just to take the sting
off... Feeling alright Joe?

Joe is so beyond this world he can't think.

Dakota tosses the needle in the red trash can and pulls out
number two: Blue.

DAKOTA (cont'd)

This one here... you'll barely feel.

(stab)

That means the first one's already taking
hold. See how fast my friends work?

Joe nods slowly.

DAKOTA (cont'd)

It's a heavy dose of vitamin K. It'll
clot your blood quickly so when we take
off the arm there's no messy cleanup
afterwards.

She tosses that one aside and then pulls out the third one,
RED.

DAKOTA (cont'd)

And after *this* one...

Stab. She looks to make sure Block isn't listening...

DAKOTA (cont'd)

(whispered)

You'll never see me again.

Joe's eyes are starting to close against his will. We see his
vision of Dakota blurring out and starting to spin and the
image BRIGHTENS.

CUT TO:

14 EXT. HIGHWAY - TAMMY'S CAR/SIDE OF ROAD - NIGHT

14

A BRIGHT HEADLIGHT, dimming at every turn of the cranky key.

That same silver and rust VOLVO sits dead on the side of the
road.

It's flickering headlights shining on a sign that says
"Military Base - 2 miles"

(CONTINUED)

14 CONTINUED:

The radio is still playing. JUNGLE JULIA on Austin Hot Wax 505. Her voice purrs over the speakers as she struggles to get the car started.

Tammy is inside the car trying to turn it over. It answers with a pathetic "Click."

TAMMY

Well I'll be god fucking damned.

She shuts off the radio.

She checks her Palm Pilot. It says, "*I THINK HE KNOWS. PLEASE HURRY, BABY.*" She breathes out a calming breath. Now what the fuck?

Shock cut to the POPPING HOOD. She checks the radiator. Cool to the touch.

Now her flashlight blinks on and off. On it's last legs.

TAMMY(cont'd)

Goddamn it...

The occasional passing car illuminates her world, then it's back to PITCH BLACK DEAD NIGHT.

She hits her flashlight again, then hears it's echo off in the woods. At least she thinks it's the echo.

She slams her door and walks hurriedly back up the highway, her dying flashlight barely a flicker as it lights the path for her feet.

She hears that echo again, only she didn't make a corresponding sound. She stops and listens.

Okay.

She walks a little faster.

Only now she's hearing mumblings. Maybe voices.

She begins a nice easy jog. Nothing but the wind she tells herself.

She trips over a ditch and falls face down in the gravel shoulder.

(CONTINUED)

14 CONTINUED: (2)

14

Her flashlight lies dead somewhere.

Another echo.

Fuck this.

A car approaches and Tammy runs out onto the highway, waving her arms.

The car lights are so bright in this pitch black night that all we see is Tammy's silhouette as it passes her up.

Tammy. Alone in the middle of the dark highway. Just her and those sounds that seem to be growing behind her.

She runs.

Another car in the far distance rushes toward her. The headlights again silhouette Tammy as she waves her arms more frantically than before.

This time the passing light reveals something behind her.

Tammy is running now. The next car's lights grow over her petrified and contorted face.

We SEE the SHAPES move in behind her as the car passes. Gone.

Pitch black screaming.

The next vehicle reveals nothing but the silhouette of several human looking shapes crouched over her prone body in the middle of the highway.

Now a TRUCK approaches. The headlights illuminate the SHAPES dragging the carcass off the highway.

We see this first in silhouette, then from the point of view of the passengers in the truck.

15 INT/EXT. WRAY'S TRUCK - NIGHT

15

We cut inside the passing TRUCK to find that it's Wray and Cherry, riding in his wrecker truck down the highway toward town.

WRAY

You see that?

(CONTINUED)

15 CONTINUED:

CHERRY

What was it?

WRAY

(shrugs)

Picking up roadkill. Probably to eat it.

CHERRY

They're gonna eat that?

WRAY

I read a statistic that said the eating of venison has risen 30 percent in the last few years. 60 percent of that is from roadkill. People hit a deer, they pick it up. We got a lot of them around here.

They pass several deer grazing at the side of the road.

WRAY (cont'd)

Hunting season opens up soon, that'll take care of some of this overpopulation. Otherwise they're just wandering out into the road and getting hit.

He turns on his PASSIVE INFRARED SYSTEM he added to his truck's dash. It projects an infrared readout onto a section of his windshield.

WRAY (cont'd)

That's why i got this passive infrared system... installed.

CHERRY

Have you ever hit a deer?

WRAY

No, but i sure as hell plan to. If you're driving out here at 70 miles an hour, and a deer darts out in front of you... you brake or swerve you'll just kill yourself.

CHERRY

So what do you do?

(CONTINUED)

15 CONTINUED: (2)

15

The infrared system can see several deer crossing the road way up ahead. He accelerates.

WRAY

You speed up. If the deer moves out of your way, no worries, but if it doesn't... what you do is-

(takes his hands off the wheel to demonstrate)

- you just pick it off, like this. Send it flying away from you. Might do a little damage to your front guard, but at least you're not spinning around out there on the shoulder.

CHERRY

That's awful.

He takes his foot off the gas. The Truck slows a little.

WRAY

Not really, it's a clear case of you or him.

CHERRY

(shaking head)

Or her.

Wray watches her instead of the road for a beat. That's all it takes.

A SHAPE darts out into the highway IN FRONT OF THEM.

Wray doesn't speed up or hit it. Instead he does EXACTLY what he just said he SHOULD NOT DO. He SWERVES. Violently.

They hit the shoulder and the tires eat gravel. He tries to control the wheel but he swerves back onto the highway. His wheels grab asphalt and they FLIP.

They spin and roll over and over, breaking through a deer crossing sign and finally coming to rest in a heap on the roadside.

16 INT/EXT. WRAY'S OVERTURNED TRUCK - NIGHT

16

Wray shakes himself. Blood streams down his brow. He has to rub it out of his eyes to check on Cherry.

She too is hanging upside down. Blood flowing down her face.

(CONTINUED)

16 CONTINUED:

16

Her OPEN EYES stare lifelessly at him.

Wray freezes with the realization that he just killed her.

Then she speaks, and relief washes over him.

CHERRY

I thought if you saw a deer you
shouldn't.. fucking... swerve!

WRAY

(struggling to get out)
That wasn't a deer...

He unsnaps his seatbelt and hits the ground. He tries to reach her belt.

Suddenly the glass SMASHES in on her side. Hands reach in and GRAB HER! Yanking her out of the truck.

WRAY (cont'd)

Cherry!

Wray unstraps himself and smashes through his window to get out.

He scrambles out of the truck and stares up at the pitch black that surrounds him. He hears sounds of struggling and Cherry's body being dragged along the gravel shoulder.

We hear god awful SCREAMS of BLOODY MURDER.

Wray leaps back into the truck and struggles to find his rifle. It's under his seat (now over his seat) and in two pieces. He snaps it together in the dark. He has a penlight in his mouth as he looks down at it, fitting it together expertly.

He grabs another TUBE LIKE contraption and fumbles over behind the truck.

He lifts the tube to his eye and clicks it on NIGHT VISION GREEN.

He scans the area with his night scope and sees Cherry on the ground. Three Hideous SHAPES are huddled over her, ripping at her clothes it seems. Gnawing on something, he can't make it out.

(CONTINUED)

16 CONTINUED: (2)

16

Wray slaps the scope on his rifle and starts FIRING away at the three shapes. A few direct hits and they disappear into the night carrying something with them.

Cherry lies writhing and in shock on the ground.

He runs over to her with his flashlight.

WRAY (cont'd)
Bonita, are you alright...

He sees her bloody body, and falls silent.

WRAY (cont'd)
Oh Jesus.

CUT TO:

17 INT. HOSPITAL - NIGHT

17

The outer hospital doors KICK IN as a gurney is shoved through.

Wray is walking beside the gurney that's bringing in what's left of Cherry. She's under heavy sedation.

Block is running in with an assistant.

WRAY
Don't let her die on me, Block.

BLOCK
Who do you got here, Wray?

WRAY
Cherry... Darling.

They follow the body through the ER, passing people of varying ailments.

PARAMEDIC
Car accident, heavy contusions about the torso, possible spinal trauma...

Block examines her. The paramedic lifts the lower half of the sheet.

PARAMEDIC (cont'd)
One severed limb.

(CONTINUED)

17 CONTINUED:

BLOCK
Where's the leg?

The paramedic shrugs.

BLOCK (cont'd)
You don't have the leg?

Wray just sweats it out as he walks.

BLOCK (cont'd)
What the hell's going on? It could be reattached!

WRAY
After the accident... three... "psychos"
attacked her. I got my rifle. I shot at
them.
(to Block)
I never miss. But somehow, they ran off
anyway.

Block gives him a look that says this is the second most unbelievable story he's heard tonight.

WRAY (cont'd)
They took the leg with them.

Low angle as SHERIFF HAGUE walks into the hospital, projecting confidence and control. His trusted deputy TOLO is at his side. Shotgun at the ready.

SHERIFF HAGUE
You have to come with us Wray, we need to talk about this, you know.

BLOCK
He has to sign her in. If he's with her, he's responsible for her.

Block hands them a clipboard.

SHERIFF HAGUE
(grabs board)
He'll fill it out after we talk. Let's go.

Block shakes his head.

(CONTINUED)

17 CONTINUED: (2)

DR. CRANE

Hey Block!

Block turns around to DR. CRANE, who has one hand on a curtain, the other on an ELECTRICAL SURGICAL SAW.

DR. CRANE (cont'd)

You want to be here for this?
Taking your friend's arm off.

Block peers over and sees Joe asleep on the table.

BLOCK

You do it.

Crane shrugs.

DR. CRANE

Suit yourself.

He whips the curtain closed. We see him and Joe behind the curtain in silhouette.

Block rejoins the legless Cherry behind another curtain.

CUT TO:

18 INT. HOSPITAL - GLASS CORNER - NIGHT

18

Sheriff Hague talks to Wray at the glass corner of the hospital wing.

SHERIFF HAGUE

What were you doing with a rifle, Wray?

WRAY

Nothing, I was... thinking about...

(shrugs)

Maybe doing some hunting when the season
breaks.

Sheriff shakes his head like he's been through this a thousand times.

SHERIFF HAGUE

Come on, Wray, you know you're not
supposed to be doing that stuff anymore.

(CONTINUED)

18 CONTINUED:

WRAY

Not even hunting?s

SHERIFF HAGUE

Not even hunting, and you **know** that. Not with your history.

He looks around, makes sure no one's listening.

SHERIFF HAGUE (cont'd)

Here I stick my neck out for you, stick it out far... and now you've got a girl in your wrecked truck, missing a leg. Missing a leg that's now missing, and here you're saying in front of everybody that someone up and snatched it. That you shot at em with a gun you shouldn't have and that now they're gone.

Wray has been watching a few patients go by with different ailments. Sores. Infections.

The sound design highlights anytime someone touches or scratches at one of their wounds. The sound of infection spreading.

WRAY

I know how it sounds, don't think I don't know.

SHERIFF HAGUE

It doesn't look good for you this time, Wray. You can see that, I hope.

Wray's got determination burning in his eyes.

WRAY

What if I find the leg?

Sheriff waits a beat.

SHERIFF HAGUE

So now you know where it is?

(beat)

You show us where it is and give us a full confession you're saying?

Wray sees another person wheeled by, scratching at strange sores on their face. That sound again. Crawling under our skin.

(CONTINUED)

18 CONTINUED: (2)

WRAY

Sheriff, can we finish this somewhere else?

SHERIFF HAGUE

My thought exactly.

Close on CUFFS snapped onto his wrist.

19 INT/EXT. JT'S DINER - NIGHT

19

JT's talking on the phone as he mixes up a new batch of sauce.

JT

I know it may be a little arrogant, putting up on the sign, "best BBQ in Texas Period. " But...who's gonna come in here and argue with that.

JT tastes it.. Drops in another chunk of bone and some brisket trimmings.

JT glances up.

Standing outside by the gas pumps is a new body. Standing and staring.

JT (cont'd)

Yeah, Big BBQ contest coming up this week. I'm working on the perfect recipe. Winning that'll get me on the Food Channel. Put this place back on the map.

JT walks over to the door and opens it.

JT (cont'd)

Hey there.

The shape does nothing. Just stands.

JT (cont'd)

We're open. All night, we'll be open.

And stares.

JT (cont'd)

You feel like getting some food, I'm open all night, alright? You just holler.

(CONTINUED)

19 CONTINUED:

JT goes back in all smiles.

20 INT. HOSPITAL - CHERRY'S ROOM/ER - NIGHT

20

Block finishes the last stapled touch on Cherry's leg. He pulls off his goggles and his mask as the Assistant Nurse cleans up. He looks at Cherry's peaceful sleeping face.

He exits, wiping his tired brow.

ATTENDANT

Dr. Block. Three fresh ones rolling in!

BLOCK

Christ, you're kidding.

ATTENDANT

Automobile accident off Highway 18.

Block reaches the bodies. One is alive the other two are getting sheets lifted over them.

BLOCK

DOA's? Get Andy to pick em up.

ATTENDANT

He's out on 620 picking up another two.
Won't be here for another hour or so.

BLOCK

Fucking Wednesday nights.

Block lifts the first sheet. Examines the dead man.

Attendant notices the thermometer in Blocks mouth.

ATTENDANT

That's unsanitary.

Block removes it. Looks at it, sticks it back in between his teeth.

BLOCK

Not if I'm the only one using it. Helps
me monitor my state of calmness.

ATTENDANT

If you get worked up enough to crack it,
could cut yourself pretty good.

(CONTINUED)

20 CONTINUED:

20

BLOCK

Then I'd know I was not calm.

Block lifts the sheet off the second body. He stares at it, studies it... can't quite make out what he's even seeing. Until...

His thermometer SHATTERS between his clenched teeth.

BLOCK (cont'd)

Somebody call my wife.

CUT TO:

21 EXT. SHERIFF STATION - NIGHT

21

A truck passes by right in front of camera on the cut. We see Wray being escorted into the police station.

22 INT. SHERIFF STATION - NIGHT

22

THEY HAVE FULL CUFFS on Wray. His ankles and wrists.

Sheriff Hauge and Wray walk into the precinct. EARL MCGRAW is picking up his jacket and hat and already packing it up for the night.

MCGRAW

I'll check on you all in the morning, I have to get back home, Sheriff.

SHERIFF HAGUE

Alright, then.

McGraw recognizes Wray.

MCGRAW

You in trouble again, Wray?

WRAY

Just passing through I hope. What's a Texas Ranger like you doing in a punk bitch place like this?

MCGRAW

Aw, office burned down. Sheriff was kind enough to let me temp here.

(CONTINUED)

22 CONTINUED:

WRAY

Yeah, he's a peach. How's the wife, Earl?

Hague gives Wray a look, wondering why they get on so well.

MCGRAW

Not so good. But it's her own doin in a way. All those cigarettes, and now she don't want nothing to do with the kemo. It's taking it's time, I tell ya.

(beat)

You don't smoke do ya, Wray?

Wray shakes his head "No."

MCGRAW (cont'd)

That's good. 'Night fellas.

McGraw is out the door.

Wray LIGHTS HIS CIGARETTE.

WRAY

I need to make my phone call.

CUT TO:

23 INT. HOSPITAL - CHERRY'S ROOM - NIGHT

23

She feels the stump where her knee should be. Tears start to pour down her face. A silent sufferer.

She touches the metal prong poking out of her bandaged stub.

She holds back her tears. She closes her eyes. She fights it.

Maybe even accepts.

24 EXT. JT'S DINER - LATER - NIGHT

24

Now there's TWO Bodies standing outside at the pumps.

JT opens the door with a plate of food.

JT

Can I interest you fellas in a plate of soon to be award winning BBQ?

The bodies outside don't move.

(CONTINUED)

24 CONTINUED:

JT (cont'd)

You from Dinky's BBQ? You tell that sum bitch he thinks you're gonna come in here and get my recipes, well, I've got a double barrel answer to your query right here.

No movement. JT starts eating the food himself, and fades back inside.

25 INT. SHERIFF'S OFFICE - NIGHT

25

Sheriff gets a call while he interviews Wray.

SHERIFF HAGUE

Sheriff Hague.

26 INT. JT'S DINER - NIGHT

26

JT

It's JT, Sheriff.

SHERIFF HAGUE

How's the barbeque business.

JT

Well, ever since my bastard landlord raised the rent to the sky, it's been shit.

SHERIFF HAGUE

Sorry to hear that. Wish there was something I could do.

JT

The last thing i want is to call you asking for anything. But I'm not calling my brother right now. I'm calling the sheriff.

JT is talking on a HOT DOG phone.

SHERIFF HAGUE

What's the trouble.

JT

Well, it's not trouble really, not yet anyway. Might need you to send someone over.

(MORE)

(CONTINUED)

26 CONTINUED:

JT (cont'd)

Two delinquents been hanging out here for
over an hour, won't leave, won't
purchase. They're just...

(beat)

Oh never mind, here they come.

We see that JT is looking at the two delinquent shapes
standing right outside the door. They just stand and stare.

SHERIFF HAGUE

You cook the meat at 250 degrees don't
ya?

He's cooking up a sauce while he talks.

JT

I don't know. Set the heat by my hand.

SHERIFF HAGUE

(beat)

Give me that recipe, or I'll raise your
rent even more.

JT

Brother, no Texan's ever gonna tell you
their bbq recipe, that's a fact. They
take it to their dying grave. I could be
bleeding like a stuck pig I aint' gonna
tell ya... I could be dying in your arms,
I ain't gonna tell ya...

JT hangs up.

We see the two shapes still at the door.

JT (cont'd)

Well? You gonna look? Or you gonna eat?

The shape pushes the door in.

CUT TO:

27 INT. HOSPITAL - TAMMY'S ROOM - NIGHT

27

Close on door opening and Dakota stepping into operations at
a clip.

Dakota joins the Paramedic and Block.

(CONTINUED)

27 CONTINUED:

DAKOTA
You called for me?

BLOCK
Yes, I need you to see this.

Block lifts the sheet off the body and we see the face. It's Tammy. Her face frozen in the shock of death.

BLOCK (cont'd)
Prepare yourself.

Dakota can't believe her eyes. She can't breathe.

Block looks at her closely for her reaction.

PARAMEDIC
(still talking to Block)
Looks like a no-brainer.

BLOCK
(eyes locked on Dakota)
What do you mean?

Paramedic turns Tammy's head to the side. We can see the brain is missing.

PARAMEDIC
No brain. Scooped clean out of her skull.

DOC FELIX
I know what that is... Liquifactive
necrosis.

Dakota walks to the corner. Containing her composure.

BLOCK
Thank you, that'll be all.

Block walks over to Dakota. She embraces him. He consoles her.

BLOCK (cont'd)
Did you know she was back in town?

DAKOTA
No. I didn't. What happened to her?

(CONTINUED)

27 CONTINUED: (2)

27

BLOCK

I don't know, baby.

His arm moves to her back. Squeezes. He's very calm. Too calm.

BLOCK (cont'd)

I thought you stopped seeing each other.

DAKOTA

We have.

BLOCK

Yes, you have NOW. She's fucking dead.

DAKOTA

I mean, we stopped before. I haven't talked to her in a while.

He moves his hand up to her neck. He kisses her forehead.

BLOCK

But you've written each other?

DAKOTA

Here and there, but nothing...

Block has pulled her Palm Pilot out of her pocket. She takes it away.

DAKOTA (cont'd)

What are you doing?

BLOCK

I want to see your last three messages.

DAKOTA

I can't.... You have no right to-

BLOCK

-I don't?

He takes one of her needles out of her pocket protector.

BLOCK (cont'd)

I don't have a right?

He bites off the protective top and spits it at her. Hits her face.

(CONTINUED)

27 CONTINUED: (3)

BLOCK (cont'd)

Let me see it.

She holds up her hand to protect herself.

BLOCK (cont'd)

Show it to me.

DAKOTA

No.

Block stabs her hand with the needle. She pulls her hand back. A small hole.

BLOCK

That's just to take the sting off....

SHOW IT TO ME.

She backs up into the wall. Worried she won't scream loud enough.

DAKOTA

No, please... I...

BLOCK

(stab) SHOW IT... (stab) to (stab) ME.

He's stabbing both her hands, as she protects her face.

He reaches for her palm pilot again. She keeps it from him. For now.

BLOCK (cont'd)

Now let's see how fast your friends work.

Dakota's hand goes numb. The pilot slides out of her hand and into Block's. By the way her hand is posed we realize they've been numbed by the needles.

BLOCK (cont'd)

(impressed)

Pretty fast!

He picks up the pilot. Clicks at it. A readout comes up:

"I THINK HE KNOWS. PLEASE HURRY BABY."

(CONTINUED)

27 CONTINUED: (4)

27

BLOCK (cont'd)

What do I know, exactly, my love... That
you're a cheating, lying, sack?

DAKOTA

I... didn't want to hurt you.

BLOCK

No... But you did.

He takes out her other needle. The BIG one.

DAKOTA

Because.. you're insane. And I'm afraid
of you. Afraid of what you might do. To
me...

He takes off the needle top with his teeth. Spits it at her.
Bounces off her face.

DAKOTA (cont'd)

And to our son...

She tries to stop him, but her hands are rubber.

BLOCK

And after *this* one...

A paramedic runs into the room. Block hides the needle.

PARAMEDIC

Doctor Block!

BLOCK

What?

PARAMEDIC

You've gotta see this.

BLOCK

Be right there.

The paramedic leaves.

DAKOTA is shoved into a small room. Block locks the door.

28 INT. HOSPITAL - ER - NIGHT

28

A curtain is pulled aside revealing 3 empty gurneys...

(CONTINUED)

28 CONTINUED:

BLOCK
WHERE ARE THE BODIES?

The other hospital personnel are dumbfounded...

BLOCK (cont'd)
Well they didn't just get up and walk
out, did they?

Block sees bloody foot prints. Follows them to the waiting
room, which is going nuts.

Doc Felix nods him over.

BLOCK (cont'd)
What the hell's going on out there.

DOC FELIX
Viral Infections. All of them. They came
pouring in.

We see the full waiting room. Patients scratching at their
infections. It's nasty.

DOC FELIX (cont'd)
You thinking what I'm thinking?

BLOCK
Self preservation?
(nods)
Let's get the hell out of here.

DOC FELIX
I'm with you.

They SPLIT!

BLOCK
I'll get my wife.

29 OMITTED

29

30 INT. HOSPITAL - ER HALLWAY - NIGHT

30

Block heads back to the elevator. He hears a BUZZ SAW start
up. He goes up to where Joe was getting his arm removed. He
hears the blade grinding into something.

Odd. That procedure should be done by now.

(CONTINUED)

30 CONTINUED:

30

Blood can be seen spraying onto the curtain from the other side.

Block tears open the curtain. ZOOM IN ON:

An ARMLESS JOE is standing above Doctor Crane. The saw is buried in the doctor's CHEST. Joe turns to Block. His face is unrecognizable. Joe lifts the saw and starts towards Block.

Block closes the flimsy curtain and backs up.

The blade slices through the bloody curtain. Joe approaches Block, with the blade held high...

The PLUG pulls out of the wall socket and the blade dies by the time it gets to Block's EYE.

Joe looks over Block and places his diseased hand onto Block's face. Squeezing it. Then rubs it all over Block's face and eyes.

Joe leaves him be. Block turns around, thinking this is odd as well.

We see that Block has instantly developed his own DISEASE ON HIS FACE.

31 EXT. SHERIFF STATION - NIGHT

31

We see the sheriff station and a few cops coming in and out of it.

CUT TO:

32 INT. SHERIFF STATION - NIGHT

32

Wray is finishing his phone call. Must be speaking in some kind of code, cause he's talking right in front of the Sheriff and Sheriff can't make heads or tails of it.

WRAY

DC2... what about countering with atropine? Gotcha.

Wray hangs up. He's got a lot on his mind.

SHERIFF HAGUE

(CONTINUED)

32 CONTINUED:

Start by telling me when you first started carrying this gun, and then we'll make our way up to when you first saw this girl. Cause right now I wanna stick you in the noose... that's right.. You're gonna take a walk down the HALL.

Sheriff points up to THE HALL.. It's right above Wray's seat.

A tower that leads up, a noose hanging straight down. Wray looks at it dangling above him. (shot from below and from above.)

SHERIFF HAGUE (cont'd)
Last time the hall was officially used?
1928. But unofficially.... on nights like
tonight? Only as far back as 1992.

Wray is eyeing the hall above him. A noose is hanging down right over his seat.

SHERIFF HAGUE (cont'd)
*...and I'm feeling reaaaal nostalgic
right about now.*

Just then DEPUTY GUY comes tearing into the Sheriff Station screaming.

GUY
Somebody take care of this perp for me
before I fucking kill him.

SHERIFF HAGUE
What the hell's going on?

GUY
Was causing a ruckus down at Skip's, so I
cuffed him and the son of a bitch just
bit my goddamn finger off.

SHERIFF HAGUE
So quit hollering and get yourself a
goddamn band-aid.

GUY
I'm not exaggerating, using colorful
speech, Sheriff, he bit my finger clean
OFF! Fucking... shit...

(holds up his hand)
(MORE)

(CONTINUED)

32 CONTINUED: (2)

32

GUY (cont'd)

Get him out of there and book him cause
I'll fucking kill him if I have to do it.
He's in the squad car.

SHERIFF HAGUE

Carlos, go get him. Wray, you stay put.

33 EXT. SHERIFF STATION - SQUAD CAR - NIGHT

33

Carlos goes up to the vehicle. The scene is shot from inside
the car... he's trying to see him.

CARLOS

You sure he's in there?

Unlocks it...

Looks inside. No one's there. Looks to the other window.

The window is smashed...

CARLOS (cont'd)

Holy shit.

Carlos runs around to the other side.

Picks up something on the ground.

Looks around. Looks under the car.

Pops back up.

ARRGH!

Sheriff is there.

SHERIFF HAGUE

What's taking you so fucking long?

CARLOS

He's gone. Broke out the window.

GUY

Where's my finger.

CARLOS

Found your ring.

Wray is at the steps.

(CONTINUED)

SHERIFF HAGUE

Could it have been the same guy as your
leg snatcher?

WRAY

I didn't get a good look at mine.

They turn around at the sound of rustling off camera.

SHERIFF HAGUE

Is that him over there?

Several THINGS come leaping out of the shadows.

Deputy Guy's entire ARM is torn from his body!

Several others attack Carlos and rip him in half! Sheriff
pulls out his gun and starts firing.

The bodies of the cops are tossed in the air, SMASHING into
their cars, destroying them!

Wray is attacked by one of them, he manages to kick his feet
around it's neck, the chain across his ankles choking the
creature. The creature opens it's mouth and some weird THING
shit starts vomiting out towards Wray.

Wray grabs Deputy Guy's gun from his severed arm and shoots
the creature in the face THROUGH his ankle cuffs. Killing two
birds with one bullet.

Sheriff runs over to the downed Creature. He tries to help
the poor thing by checking his vitals.

WRAY

No! Don't touch him!

Sheriff pulls his hands away, watches the person/creature
die.

WRAY (cont'd)

He's infected...

SHERIFF HAGUE

With what?

WRAY

Everything.

(CONTINUED)

33 CONTINUED: (2)

Deputy Guy grabs his walkie talkie and turns it up. Hears the pleas of what's going down at the hospital. Wray hears it as well.

DEPUTY

Shit's raining down at the hospital
Sheriff.

Sheriff is still firing at the freaks darting through the shadows.

Wray runs to his truck.

Sheriff turns and levels his gun at Wray.

SHERIFF HAGUE

Drop the fuckin' gun, Wray.

Wray flips the gun upside down so the barrel is pointing at himself. Sheriff takes the gun.

SHERIFF HAGUE (cont'd)

Where the fuck you think you're going!?

WRAY

I gotta get Cherry.

Sheriff keeps the gun on Wray, but sees that the scene is hopeless.

SHERIFF HAGUE

Fine. But we'll be taking my car.

Just then his car EXPLODES behind him. Through the flames he sees several other shapes running around in the shadows. Not all look human.

SHERIFF HAGUE (cont'd)

I'll ride with you. Don't you fucking
make any sudden moves.

A few other cops come aboard. Deputy Guy is dragged onto the back of Wray's truck. They take off. Some cops standing on the back like it's a fire engine.

They are firing at the shapes that keep coming after them.

(CONTINUED)

33 CONTINUED: (3)

33

We see the shapes gathering around Carlos' dead body. They rip Carlos' scalp off and they eat his brain.

CUT TO:

34 OMITTED

34

35 INT. EARL MCGRAW HOME - NIGHT

35

Earl McGraw is feeding his wife soup. She's not looking too good.

A foto is nearby. Earl McGraw on a motorcycle with his then young wife on back.

SHERIFF HAGUE

(over walkie talkie)

I hate to do this to you, Earl. But we need every man on the job. Shit's hit the fan and then some. Get us guns, ammo. Meet me at my brother's.

MCGRAW

Alright. I'm on my way. Ramona, you're gonna have to eat this kinda quick. There's an emergency back at the...

(Mcgraw's face twists and grimaces)

You passing gas, Ramona? Jesus H... that's the most horrible smell I've ever....Ramona?

Her eyes are lifeless.

MCGRAW (cont'd)

Ramona...

He puts his head on her chest.

Her eyes shift... and slowly look down at him. Her mouth opens... a fucked up tongue sticks out and lowers towards his head.

A36 INT. HOSPITAL

A36

Cherry tries to get out of bed, but can't. She rings the NURSE'S button. But no one answers. She rings it several times...

(CONTINUED)

A36 CONTINUED:

CHERRY

Hello? Someone? I need to pee!!

She looks through the open door into the hallway. A NURSE runs towards the room...

CHERRY (cont'd)

It's about time...

The Nurse is tackled by a group of SHADOWED figures. They rip her to pieces.

Cherry pulls the sheets up over her head.

One of the FIGURES looks up from the feeding. Stares right at Cherry's room.

36 EXT. HOSPITAL - PARKING LOT - NIGHT

36

Dakota crashes out of the 2nd story window and onto the ground in a pile of glass and window frame. She runs through the parking lot.

Her hands are numb from the meds, so fumbling for her keys becomes a sick comedy routine. She gets the ignition key into her teeth, but her car is an old 70's model with a push button handle.

Her hands flop uselessly onto the door, unable to grip the handle.

She jams one of her hands all the way THROUGH the door handle for leverage and uses her foot to push in the button.

She gets the door open...

But slips on the wet pavement. Her hand still stuck in the loop of the handle.

The fall breaks her hand and wrist IN THE DOOR HANDLE with an ugly SNAP.

She screams.

She pulls her broken jelly hand out. It flops around on her wrist, and we realize it's too numb for her to really feel. She holds it lifelessly under her arm.

(CONTINUED)

36 CONTINUED:

36

She puts the key in the ignition with her teeth and turns it in the ignition the same way. We hear a crack and she spits out a tooth with some blood.

She unsnaps her watch with her teeth and hooks the elongated band onto the stick shift and puts it in reverse. She tries to steer with her hands flopping like fish on the steering wheel.

High angle shot as she crashes into a couple of parked cars while she tears out of the parking lot, driving like a drunk.

She swerves, almost hitting WRAY'S WRECKER, which comes tearing INTO the hospital parking Lot.

37 INT. WRAY'S TRUCK - HOSPITAL - NIGHT

37

Sheriff rides bitch with his .357 still trained on Wray.

SHERIFF HAGUE

What the hell is going on?

38 EXT. HOSPITAL - PARKING LOT - NIGHT

38

We reveal the hospital, in flames.

Patients are flooding the parking lot, most walking slow, some still attached to their hospital gear.

They're walking not unlike Zombies, but most are just regular sick patients having to evacuate a burning building.

WRAY

I'm going in.

Sheriff knows he can't stop him.

WRAY (cont'd)

Are you gonna give me a gun?

SHERIFF HAGUE

(same voice pattern)

Are you fucking kidding?

Wray shakes his head and gets a scuba knife or cool Switchblade or cool blade in general out of his glove compartment.

Wray takes off running.

(CONTINUED)

38 CONTINUED:

38

As he does, Sheriff raises his gun, aims it at Wray's back. He cocks back the hammer, but...

A FIGURE stumbles up behind, reaches for the Sheriff. Sheriff BLASTS him one. Looks down to see...

PATIENT

Help me...

Sheriff looks down. Realizes he didn't shoot a zombie.. just an old man of a patient looking for help. Patient dies...

SHERIFF

Goddamn it..

(to his men)

Let's sort this shit out, boys!

Sheriff looks up towards the hospital - Wray's gone.

39 INT. HOSPITAL - NIGHT

39

Wray goes tearing into the hospital using his knife techniques on a few attacking Zombie things.

Fire has spread everywhere...

40 INT. HOSPITAL - CHERRY'S ROOM/ER - NIGHT

40

He finds Cherry still in her room. A sheet over her head. He reaches for it.

WRAY

Cherry? Bonita?

He slowly pulls it off her. She's lying there crying in her own private hell.

WRAY (cont'd)

Get up. We're leaving.

CHERRY

I can't walk.

WRAY

So what? Get up.

He grabs her, pulling into a sitting position. She yells in pain.

(CONTINUED)

40 CONTINUED:

40

CHERRY

Mother fucker, look at me! LOOK AT ME.

She's showing him her stub.

CHERRY (cont'd)

I was going to be a *stand up* comedian.
Who's gonna laugh now?

WRAY

Some of the best jokes are about
cripples, let's go.

CHERRY

(crying over leg)

It's not funny, it's pathetic.

WRAY

Stop crying over fucking... spilt milk.

CHERRY

I have NO LEG!!

Frustrated, Wray TEARS a leg off of a table. He JAMS it onto
the metal stud in her stump. He WHACKS it into place. Hard.

WRAY

Now you do. What do you think?

She holds her peg leg up in the air and looks at it.

WRAY (cont'd)

You could use it in your act.. Okay?

Cherry stops crying. Examines the leg. Holds the stub up in
the air.

CHERRY

(seeing the comic potential)

Maybe.

He pulls her out of the bed. She stumbles around on her new
leg.

He's pulling her by the arm. Making her walk awkwardly.

CHERRY (cont'd)

You could carry me, Wray.

(CONTINUED)

40 CONTINUED: (2)

40

WRAY

You never wanted that before. Why start now.

He stabs a Zombie Thing Attacker in a Cool WRAY move where he's finished and back up to support Cherry before she falls over. They continue on...

41 EXT. HOSPITAL - PARKING LOT - NIGHT

41

They exit. Many cars are on fire... the parking lamps flicker. Most are out.

It's dark out here. Wray's truck is empty. No sign of the cops.

WRAY

Sheriff must have taken the others to the rendezvous point. Get in.

42 INT/EXT. WRAY'S TRUCK - HOSPITAL - NIGHT

42

She gets in the Truck. Wray pushes her over to the driver's seat.

WRAY

You drive. I'll shoot.

He pulls a couple of rifles out from under his seat. Pieces em together expertly while kicking Zombies away. Cherry gets ready. Puts her peg leg on the gas.

CHERRY

I can't drive worth a shit like this.

WRAY

I don't need you to drive good.

(points)

I need you to crash into those motherfuckers.

He climbs up onto the top back of the truck. Cherry sees they are about to be attacked. She starts the truck as Wray gets his guns ready on top.

She looks out in front of her. Doesn't see much. A few bodies.

(CONTINUED)

42 CONTINUED:

42

She remembers the switch and hits the button on the dash that turns on the Passive Infrared screen.

We see all the shapes of people out in the night. There's at least 40. All moving towards the truck.

She hits the gas with her peg leg.

Wray picks them off in rapid succession, putting a bullet in each of their heads.

The Cherry SPLATTERS the creeps with the truck. Their faces smashing wet against the windshields.

43 INT. DAKOTA AND TONY HOME - NIGHT

43

The BABYSITTER TWINS, both aged 17, are sitting with their bare legs over the couch armrest, chewing gum and looking tarty as they talk on their cell phones and paint each other's toenails red.

Little Tony's talking about his tarantula and Scorpion pets as if there's no tomorrow. (there isn't)

BABYSITTER TWIN 1

(on her cell phone)

I'm only taking two classes this semester, and my BRAIN is BURNING...

BABYSITTER TWIN 2

(Says something in Spanish in her own cell phone.)

Tony resumes talking about his pets. Dakota enters the house.

DAKOTA

I'm... sorry... I'm...

BABYSITTER

(fuming, as usual)

Coño, chica., you said 10pm! We can't be watching your kid all goddamn night.

Dakota's not in the mood, but tries badly to apologize anyway. Babysitter #2 is acting like a bouncer, giving Dakota attitude, glare, and a puffed out chest.

BABYSITTER (cont'd)

Your friend never showed up, and I got shit to do.

(CONTINUED)

43 CONTINUED:

43

Dakota uses her arms to grab Babysitter by the hair and push her through the door.

DAKOTA

Then start doing it.

This takes Babysitter #2 by surprise, and she willingly leaves. Dakota kicks Babysitter #2 out into the sidewalk, then kicks the door closed.

DAKOTA (cont'd)

Tony, we're leaving.

Tony's carrying his bag.

TONY

(holding up container)

Wait! My turtle.

DAKOTA

Bring it, let's go.

TONY

And my scorpion. And my tarantula!

There's two more containers on the table.

DAKOTA

And we're not octopuses so we can't carry everything. Let's go, now!

44 INT/EXT. DAKOTA'S CAR - NIGHT

44

They get in the car. Tony is finishing dumping all his pets into the same container.

DAKOTA

Tony, what did I tell you? We're not bringing them all!

We see a closeup of the pets facing off with each other.

TONY

They can live in the same tank together.
Wait, what about my pocket-bike?

(CONTINUED)

44 CONTINUED:

44

DAKOTA
(trying to put car in gear)
It's in the trunk.

Shot on Dakota suddenly jumps to SLO MO as WHACK!

Her window cracks, spiderwebbing across it from the impact of the pick axe.

BABYSITTER
Where you going, bitch!?

The babysitters whack at the car with a shovel and pick axe, denting and cracking glass.

BABYSITTER (cont'd)
I'm gonna fucking kill you!

TONY
They're mad at you.

Dakota SLAMS ON THE GAS and RUNS OVER one of the BABYSITTERS.

But like a Venezuelan acrobat she leaps back to her feet and they both chase after Dakota while cursing. Dakota speeds away.

(By the way, these girls are not infected at all, they're just crazy.)

45 EXT. JT'S DINER - NIGHT

45

Cherry pulls up to JT's diner. Wray leaps off the back. Sheriff is there with a few of his officers. They are staking out JT's.

Some other civilians are with him.

WRAY
What do we got.

SHERIFF HAGUE
Something's wrong up there. JT always comes out and greets.

Deputy Tolo brings Sheriff a shoe box and guns. Sheriff dumps out the box of badges onto the car hood.

(CONTINUED)

45 CONTINUED:

SHERIFF HAGUE (cont'd)
Everybody grab a badge and a gun! You're
all deputies as of this moment forth!

Wray is the first to move on it.

SHERIFF HAGUE (cont'd)
Except you Wray.
(to the others)
LET'S GO!

He waves and they climb up to JT's Diner.

Creeping around the sides...

46 INT. JT'S DINER - NIGHT

46

They walk in to the diner...

JT is on the ground with his dog licking and chewing on JT's
intestines.

Wray tends to him.

Sheriff hauls the dog away.

SHERIFF HAGUE
Get the hell off him, Rusty!

JT sits up suddenly with his Shotgun aimed at Wray. He's in a
panic.

JT feels his intestines. Takes a bite.

JT
I must have passed out after killing
those things.

CHERRY
Over here.

We see what was once human laying on the ground with their
heads blown off.

JT holds up what we thought were his intestines to Wray.

JT
Barbeque?

(CONTINUED)

46 CONTINUED:

Wray takes it and bites off a link.

WRAY
(takes a bite)
Damn good link sausage.

JT
Best in Texas.

He stands.

We see the others gathering things from the store and putting them in boxes.

SHERIFF HAGUE
Get supplies.

JT eats some of the sauce off his shirt.

JT
I think I've nailed it. Holy shit.
Finally cracked it. An award winning
sauce...

Hague sees what he's licking...

SHERIFF HAGUE
There's blood in it.

JT notices...

JT
Well I'll be damned. There sure is, isn't
there.

CHERRY
I think you'd be disqualified for that.

JT
That's funny.

CHERRY
(looking at Wray)
Thank you.

SHERIFF HAGUE
Bottled water, good... get plenty of
that. We'll need good, clean,
uncontaminated water...

(CONTINUED)

46 CONTINUED: (2)

46

JT holds up a hand as if to make a confession, but then thinks better of it.

JT

So what, you call state of emergency and raid my place?

SHERIFF HAGUE

You catch on quick. Plus, it's half mine.

JT

You raised the rent on me, bastard... a brother don't do that to his kin. Now you're planning on giving up the badge, and picking up the brisket. Open your own BBQ joint. Well... ain't gonna happen. Not with this recipe anyway. Grandad passed that onto me. ME.

SHERIFF HAGUE

And he passed me ownership of this building. Checks and balances sort of deal.

JT

Well, you fucked me, so you don't get shit.

SHERIFF HAGUE

Right now, all I want are the supplies. We'll get out of here in a jiffy. And I'd advise you to come with us.

47 INT/EXT. DAKOTA'S CAR/MCGRAW'S HOUSE - NIGHT

47

Dakota pulls up to a house off the main highway.

She HITS the horn several long bursts. No one comes out. Porch light is out.

TONY

The tarantula killed my scorpion.

Dakota looks at his pet holder. The scorpion is dead. But so is the tarantula.

TONY (cont'd)

Then my turtle killed the tarantula.

(CONTINUED)

DAKOTA

I'm sorry.

She looks around frantically. Hits the horn again.

TONY

The turtle was the strongest.

DAKOTA

Can you open that for Mommy?

She points to the glove compartment. He opens it. A gun is inside.

DAKOTA (cont'd)

Take it, carefully... and if anyone comes to the door that isn't me... You shoot them. Okay?

Tony isn't sure if she's joking.

DAKOTA (cont'd)

I'm not kidding, Tony. Nothing is safe anymore. Shoot them. Shoot them In the head.

TONY

What if it's Dad?

DAKOTA

Especially if it's your dad.

She's crying as she cracks the door open and peeks out. She turns back and sees the gun pointed at her head, Tony studying it. Dakota lowers Tony's arm.

DAKOTA (cont'd)

Be careful where you point it, you'll blow your own face off! Okay? Be careful. Pray for me.

TONY

No dead bodies tonight. Amen.

She's looking around to make sure there's no one out there.

DAKOTA

I'll be right back.

She kisses him. She turns towards the house.

(CONTINUED)

47 CONTINUED: (2)

Takes a few steps... slow ones.

There's rustling out here. And wind.

She hears something out in the field. She starts towards the house and hears screams coming from inside. A man. Yelling. She hears something crashing and breaking. Then silence.

She hears a loud GUN SHOT. Turns back around. No one's outside the car.

She runs back to the car and peers in the frosty window.

Tony is slumped in the front seat. Shot.

A bloody mess where his face used to be.

She reacts as a hand reaches in from off camera and PULLS HER HAIR.

She screams at the pain and it turns her enough that we can see it's Block. His face is more fucked up now, but we can tell it's him.

He's got a giant needle in his hand. His face is full of sores.

DAKOTA (cont'd)

You bastard! Look what you did!! Look what you did to our son!!!

Dakota beats Block back with a mother's fury. Pummels him to the ground, but stops when..

Other INFECTED approach from down the street.

Dakota stumbles around to the passenger side of the car. She opens Tony's door with her key. He falls out into her arms.

BLOCK stands. Half his face is CAVED-IN from Dakota's beating, but this only makes him scarier... especially when he stands... and reaches for Dakota.

Dakota carries Tony to the house as the other Infected fall in-line behind Block.

Carrying Tony, Dakota can't run as fast as she wants. The infected walk towards her as if possessing the knowledge that she won't get very far, so why rush.

(CONTINUED)

47 CONTINUED: (3)

As she nears the front door, McGraw swings it open.

He's inside his house... holding a bloody axe. He can't believe his eyes.

MCRAW

I told you I never wanted to fucking see you again.

DAKOTA

Daddy, please...

He sees what's behind her and gets her inside. Slams the door.

48 INT. JT'S DINER/BACK ROOM AREA - NIGHT

48

JT leads them to the back to his living quarters by passing through the MEAT LOCKER. JT pokes at hanging slabs of beef as they pass through. Out of habit mostly.

JT

It's vehicles you need? Vehicles I got.
This way, please.

A tarp lays over a shape in the next room.

JT (cont'd)

Meet my wife.

JT pulls the tarp off.

We reveal his Custom Chopper in all it's awesome glory.

Sexy. Long, lean... mean machine.

JT (cont'd)

Jesse James custom Dominator. I served Jesse a plate of BBQ so good he made me this bike free of fuckin charge.

WRAY

Got anything that can transport more people?

JT unveils a primer black '56 chevy.

(CONTINUED)

48 CONTINUED:

48

JT
How bout this?

WRAY
Where's the top?

JT
(proud)
It's chopped. *Permanent* convertible.

JT (cont'd)
No roll bar, no chicken wire, non of that
shit.

WRAY
No protection. Forget it.

JT
She's fast. Nitrous injected... 350
horsepower engine...

Wray brushes by Sheriff, who grips his arm.

SHERIFF HAGUE
Who the hell are you Wray? I mean...
Really.... *Wray's Wreckage?* That's what
it says on your truck. You a wrecker,
Wray?

WRAY
I'm nobody. Easiest thing to remember. So
remember it.

Wray steps off.

49 INT. JT'S DINER - NIGHT

49

They're in the back, gathering their supplies and making a
plan.

Cherry is watching a TV set looking for the news update.

50 EXT. TRENCHES - NIGHT

50

GERALDO is on TV, he's on the move... reporting from the
trenches. Doing what he does best.

(CONTINUED)

50 CONTINUED:

GERALDO

We have confirmation that terrorists have unleashed a biological weapon here in a remote part of Texas. The few that are not affected by this airborne plague... are killed by the ones that are.

Just then, Geraldo is ATTACKED by plague victims. His cameraman goes next. The camera lands in a way that we see Geraldo's screaming as he tries to fight off the cannibalistic marauders.'

He gets killed... Blood splattering the camera lens.

51 INT. JT'S DINER - NIGHT

51

Cherry shuts off the TV.

CHERRY

Tool.

(shuts off the TV)

Doesn't make sense. Why would terrorists want to attack us? We're in the middle of nowhere.

JT

Who know's what they're thinking? They don't eat meat... Can't trust anybody who don't eat meat. Fucking soul-less. You eat meat?

CHERRY

Oh Yeah. That's all I eat.

JT

Good girl.

CHERRY

And shit. I eat a lot of shit, see this?

She smiles big, teathy.

JT

What's that?

CHERRY

Shit eating grin.

JT

You should be a comedienne.

(CONTINUED)

51 CONTINUED:

CHERRY
(looking at Wray)
Thank you, *I think I will*. What do you
think of my leg?

JT
It's funny.

CHERRY
Terrific.

Someone asks where the tools are. JT goes to show them. Wray
walks in the small bedroom and closes the door behind him.

52 INT. JT'S DINER - SMALL BEDROOM - NIGHT

52

Wray locks the door with the latch.

CHERRY
Is that to keep them out, or keep us in?

WRAY
How's your... stump?

CHERRY
They knocked it out something fierce.
Can't feel a thing.

Wray lays on the waterbed with Cherry. They bounce around a
bit.

Wray takes off his jacket.

WRAY
This must be real Bone Shack...
(eyeing the beads and tassles)
Ol' JT knows how to live.

CHERRY
Like FUCK he does. I'm sure to you this
is a class setup, but... no fucking way.

WRAY
You say fuck a lot. Do you like fuck?

CHERRY
Fuck you.

(CONTINUED)

52 CONTINUED:

Wray takes off his shirt. Wray is covered in tattoos and bullet wounds and other assorted scars. He's like Rambo times ten.

WRAY

Fuck me?

Wray starts undoing his pants.

CHERRY

Oh, now you're the comedian? Go ahead, drop your pants. I'll laugh.

WRAY

I highly doubt that.

He removes his belt and his wallet. He starts taking off his watch.

WRAY (cont'd)

That's my jacket.

CHERRY

Yes. I know.

WRAY

(nods)

I looked for it 2 weeks.

CHERRY

Yeah... You said that. Look, You were being an unbelievable *dick*. I was walking out on you. I was *cold*. I needed a jacket. I took yours.

Wray isn't upset as much as he's amused.

CHERRY (cont'd)

So If you're gonna start your fucking psycho-obsessive-controlling rant over a fucking *jacket*, then fucking TAKE IT. Cause, I'd rather fucking freeze... than hear your fucking *shit*.

WRAY

Did you find what was in the pocket?

CHERRY

NO! Fuck...

(CONTINUED)

52 CONTINUED: (2)

WRAY

Find it.

She searches a zippered compartment. Nothing.

WRAY (cont'd)

The other one.

She turns the jacket over... there in the back are 2 more zippered compartments. She undoes one and finds a small red box. She opens it.

WRAY (cont'd)

I was going to give it to you. But... you left me... and you took the jacket... and I

(speaking together)
looked for it for 2 weeks...

She pulls out a ring... An engagement ring.

WRAY (cont'd)

Read it.

CHERRY

(reading inscription)
"Two against the World..."

WRAY

(whispered)
Remember that?

CHERRY

I never forgot it.

They kiss. She lifts her shirt up. The film print gets shaky and grittier for a reel change. A few jump cuts and we can almost barely see what looks like it was originally a really hot love scene. It's so hot the film literally sizzles.

WRAY

Why did you leave?

CHERRY

You didn't believe in us... or me...

Her answer is practically inaudible for the film print is so screwed up it finally BURNS.

TITLE CARD reads: **MISSING REEL.** (plays for 10 seconds)

53 EXT. JT'S DINER - ALL HELL BREAKS LOOSE

53

We start the reel with a stinger, over an exterior shot of the Diner. IN FLAMES

HUNDREDS of zombie thing creatures are out here, walking up towards the now BURNING BUILDING...

We must have missed a good 20 minutes, so as an audience we're playing CATCH UP to the story... but basically..

ALL HELL HAS BROKEN LOOSE. Those that were infected before with skin diseases are now full blown FREAKS, with coliforms, necrosis, ulcerated lesions, staph infections, the works. They are in hordes outside the Diner.

We find Sheriff being pulled in from the outside... he's bleeding like a pig.

Chaos everywhere.

54 INT. JT'S DINER - NIGHT

54

Cherry drags Dakota and her child in from the outside. Earl McGraw helps the others re-board up the door.

(Everything has been reinforced since the last time we saw this place.)

CHERRY

She's a doctor.

A BLOODY, Battle worn Wray patches up Sheriff quickly and impressively.

WRAY

Maybe you could give me a hand.

DAKOTA

Actually, you did that pretty good...

Wray keeps working on Sheriff, and then notices that Dakota is talking to her dead child.

DAKOTA (cont'd)

(hushed tones)

What did I tell you, Tony? Don't point the gun at yourself. Didn't I tell you that?

(CONTINUED)

54 CONTINUED:

All the new faces are getting acquainted while in action. We see the twin Babysitters carrying in Skip, owner of the GO GO GO Club. He's got his arms all over the two girls. Pretending to be hurt more than he is. They tear open his shirt and start swabbing him.

Cherry rolls her eyes.

Hague knows he's dying, the others are wounded, and Wray's the only chance they've got. Wray looks determined to save Sheriff.

SHERIFF HAGUE

Thanks for telling me.

WRAY

Don't mention it.

(beat)

And that's an order.

SHERIFF HAGUE

Had I known you were...

(whispered)

El Wray...

(in pain)

I wouldn't have given you such a hard time.

WRAY

Didn't mean to be a prick about it. Need to know basis, that kinda shit.

Hague takes his peacemaker and hands it to Wray.

SHERIFF HAGUE

You take this Wray. You take this and do what you do best.

WRAY

All the way.

Tolo walks in on this scene and intercepts the gun exchange.

DEPUTY TOLO

No... no, you're not... Don't give HIM the gun. Not to Wray!

SHERIFF HAGUE

Give him that gun, Tolo. Give him that gun. Give him ALL the guns.

(CONTINUED)

54 CONTINUED: (2)

Tolo sees the look in Hague's dying eyes. He hands the guns to Wray.

A blood lust rises in Wray. His eyes go wild.

He does some insanely fast gun spins...

We push in on the twin babysitters and Skip. Eyes and mouths open wide.

We Push in on Tolo who whispers a "holy shit."

We Push in on JT. Serious as a heart attack.

JT

That boy's got the devil in him.

Wray puts the guns in his pant belt. More than he can almost carry. Just the way he likes it.

There's something about Wray and guns... information we'll never find out... cause it was all in the missing reel.

One thing is for certain. Wray loves guns and guns love Wray.

BOOM! A CREATURE suddenly breaks through the door!

Something comes through the door. It no longer looks human. The disease has caused total deformation, with bulbous cysts that when hit, pop like giant zits... sending bile and pus goop.

Then BOOM another splice cut and it's already eating Tolo.

Wray blasts it's head off and some other fancy gun stuff.

Tolo gets torn in half.

JT helps drag one of the dead creature bodies into the meat freezer. Same shot as before only now half the slabs of beef have been replaced by creatures. This must have all happened during the missing reel.

Wray scans all the new weary faces.

They must have made their way here during the missing reel.

WRAY

You. What's your name?

(CONTINUED)

54 CONTINUED: (3)

SKIP

Skip.

WRAY

Go out there and start the Kill Dozer,
I'll cover you.

SKIP

Are you fucking crazy? I'm not going out
there.

WRAY

Go.

SKIP

No.

CHERRY

Skip.

Skip looks to Cherry in a panic.

CHERRY (cont'd)

It's go go. Not cry cry.

Skips eyes narrow.

WRAY

I never miss.

SKIP

I'm not up to it.

CHERRY

I'll go.

She pushes by Skip, sees what she's up against... plots a
course...

WRAY

Cherry, no...

55 INT/EXT. JT'S DINER - NIGHT

55

Cherry hobbles/runs for the KillDozer.

Thrilling tracking shot as Wray has to FIRE REPEATEDLY,
picking off every charging zombie, the last one is
SHOT/RATCHETED away from Cherry mid lunge.

(CONTINUED)

Wray also fires at the GAS PUMPS causing FLAMES to rise to the sky.

Cherry gets in the KILLDOZER and drives it right up and through the front door.

They haul the wounded into the back, including Sheriff.

WRAY

I'll drive the Truck. JT, you take whoever you can fit in your convertible.

JT takes Skip and the twin Babysitters with them. Armed to the teeth.

BABYSITTER

We need guns!

They're handed a machine gun.

BABYSITTER #2

Chingon...

WRAY

You remember how to ride a bike?

CHERRY

Useless talent #325.

He looks at her leg.

WRAY

Use your front brake. If at all.

(to the others)

We need one more? Who else has a car.

You?

Dakota is standing there, still carrying dead Tony with the gun in his hand.

DAKOTA

The engine is shot... 3 blown tires...

But... i got his pocket bike in the trunk.

WRAY

Is it fast?

DAKOTA

0-50 in 4 seconds.

56 EXT. HIGHWAY - NIGHT

56

VROOOM VROOOM - We hear the start of engines revving up --

JT is in the convertible. He pulls a rib out of his jacket and nibbles on it.

Cherry is on her chopper... revving it up.

Dakota revs up the Killdozer, her son still slung over her shoulder.

Wray is at Dakota's dead car. He pulls the pocket bike out of the trunk. We see it land on the floor in full size. Looks normal until he sits on it and pulls out in front of the caravan.

It's smaller than a tricycle. He raises up his gun and fires it to signal.

They all speed off and crash into the Zombies... Wray zips around shooting zombies in the knee caps. When they drop, he zips back and shoots them in the head.

JT and the ones in the convertible fend off zombies that flood on top of them.

Cherry runs over as many as she can.

An accident happens when one of the zombies attacks JT.

He swerves, sending his poor dog out into the street.

JT

RUSTY!

The Dog tries to catch up but gets run over by the police van.

The Babysitters scream as blood sprays them.

57 EXT. HIGHWAY BRIDGE - NIGHT

57

They come to a stop because the bridge is blocked by a line up of zombies.

A momentary stand-off. The zombies raise their arms and begin their charge.

(CONTINUED)

57 CONTINUED:

57

But machine gun fire erupts. Mowing down the Zombies, and almost taking out the survivors as well.

WRAY

Hold your fire, we're not infected!

The zombies fall over dead and reveal MILITARY VEHICLES.

JT

(impressed)

Don't mess with Texas...

Soldiers level their guns at our heroes.

MULDOON steps out up from truck. Breathing into his apparatus.

MULDOON (P.A.)

All survivors must come with us.

Wray motions for them not to move. But two soldiers lower behind him on lines...

MULDOON (cont'd)

Including you... El Wray.

Close on his eyes. They glow that pale color again.

Cherry makes note of them knowing each other.

WHACK! Wray gets a rifle-butt to the head. He goes down...

CUT TO BLACK:

58 EXT. ARMY BASE - NIGHT

58

WRAY'S P.O.V.

As Wray drifts in and out of consciousness, he sees...

THE MILITARY BASE SIGN - As they drive in, a couple of helicopters land.

Fade... Soldiers carry a giant tank contraption. Fade...

(CONTINUED)

CONTINUED:

CHERRY hovers over him, tending to his wounds.

FADE TO BLACK:

59 INT. QUARANTINE CELL - CELL

59

We FADE UP on Abby, beat-up, his turban ragged. He looks like Wray feels. Wray sits up...

Other survivors are in here.

ABBY

(squints)

Is that you, El Wray?

CHERRY

He's with them. I saw him earlier tonight with the convoy.

ABBY

I'm a scientist... and a businessman. Not military.

JT

Note the diaper on Hadji. He's in on it.

ABBY

Don't judge a man by his scarf, sweetheart.

JT

Sim Sim sala Bim, asshole.

WRAY

It's alright, I know this guy. He's cool. I mean, he's kind of a dick, but... he's 'cool.' Which is why he's going to tell us what the fuck is going on.

ABBY

They're stealing biochemical weapons.

WRAY

DC2?

(CONTINUED)

59 CONTINUED:

ABBY

(nods)

Also known as... PROJECT TERROR. Designed to take out an entire populace in a controlled land locked area.

WRAY

And you were supplying it to them. So why'd they shut you out?

ABBY

They found my supply. Under our feet. 10 stories down.

WRAY

What about countering with atropine and PAM-2?

ABBY

Interferes with the neurotoxin delivery, sets off the cell-blaster and you're gushing blood and pus through every sacred hole in your body.

JT

Ugh.

ABBY

The only treatment is a regimented exposure to DC2. Delays the negative effects.

WRAY

They need it. Like a drug. Until they run out of it.

CHERRY

So we could all get infected.

ABBY

But we found that a small percentage of people are not affected by Project Terror. And within that small percentage lies the cure.

JT

So how do you find this small percentage?

Abby doesn't answer. Wray realizes...

(CONTINUED)

59 CONTINUED: (2)

WRAY

You release the gas into a population..
say, a small Texas town. Land-locked,
isolated. Someplace no one's heard of.
With no one or nothing around to miss.

JT

Nothing to miss? What about my Barbeque?
People sure as hell'd miss that.

ABBY

I don't eat meat.

JT narrows his eyes. He really doesn't like this guy.

ABBY (cont'd)

Clearly the secret to a cure is within
our bodies. The uninfected.

SHERIFF HAGUE

Then what do we do? We could get
infected.

WRAY

(nodding in agreement)

Mexico. Put our backs against the ocean
and defend ourselves from there.

ABBY

No! We have to get back to my lab. This
infection will spread all over the world
to every man, woman and child... unless
we create the antidote.

Just then two Soldiers appear. Two more are stationed
outside. They're wearing breathing masks.

DAKOTA

Daddy?

McGraw looks at her. She struggles with the words.

DAKOTA (cont'd)

You were right.

A moment passes between them. As if years of not speaking to
each other has officially come to an end.

(CONTINUED)

59 CONTINUED: (3)

MCGRAW

I've waited all this time for you to say
that to me...

She embraces him.

MCGRAW (cont'd)

And now that you've said it... i suddenly
wish to God i I'd been wrong... about
him. I'm sorry, angel.

RAPIST

You two... come with us.

Cherry and Dakota are escorted to the elevator. Wray tries to
intervene and is kicked in the gut for his trouble.

He falls to his knees, watching Cherry go...

He winks at her as the elevator doors close. She sees it.

60 INT. ELEVATOR - NIGHT

60

They ride down together. Rapist leans against the opposite
wall of Cherry. He pulls off his gas mask to speak.

RAPIST

Do you like Ava Gardner?

CHERRY

Huh?

RAPIST

Ava Gardner, do you like her?

CHERRY

Yeah.

RAPIST

Ya kinda look like Ava Gardner a little
bit.

Cherry doesn't say anything. She just scowls.

RAPIST (cont'd)

I just paid you a compliment.

Cherry doesn't answer, just looks at the floor.

(CONTINUED)

60 CONTINUED:

Rapist reaches over and shuts off the elevator. It Stops.
Cherry gives Rapist her full attention now.

RAPIST (cont'd)

You got something to say to me?

Cherry doesn't answer.

RAPIST (cont'd)

I'm not gonna ask you twice.

CHERRY

I don't got nothing to say to you.

RAPIST

Got nothin to say huh? That's funny. I
coulda swore you gave me a fuck you look.
You wanna say Fuck You?

His face is starting to blister.

CHERRY

(quietly)

Not right now.

RAPIST

You know what this is?

CHERRY

A gun?

RAPIST

(holds up his gun)

It's simplicity itself. You point it at
what you want to die.

(points at the trigger)

You pull the little trigger.

(points at the barrel.)

Little bullet comes out here.

(points right at Cherry's face)

Little bullet hits you there. And you
know what? You don't look like Ava
Gardner no more.

Cherry calms herself. His face is getting really ugly.

An ugly, fucked up hand reaches to pull her hair aside from
her face.

(CONTINUED)

60 CONTINUED: (2)

60

RAPIST (cont'd)

Don't taunt me. I'm not one to be
taunted. Ya got it?

Cherry shakes her head yes.

RAPIST (cont'd)

Let me hear you say, "I got it."

CHERRY

I got it.

RAPIST

Good.

He puts his mask back on and starts the elevator up again.
They ride in silence. His face goes back to normal.

CHERRY

Tool.

Rapist eyes her.

CUT TO:

61 INT. QUARANTINE CELL - NIGHT

61

JT eyes the soldiers... and goes up to Wray.

WRAY

(quiet)

What you doing JT.

JT

Figured it out. Salt. Blood is salty. My
sauce just needed more salt. Some
thickening agent... i add that, it'll be
just like what that blood gave it. I'm
telling you. That little bit of blood was
the trick.

JT looks a little off. Nervous like.

WRAY

Don't do nothing stupid, JT... I got it
covered.

JT

Already has my sweat and my tears in it,
all it needed was the *blood*...

(CONTINUED)

61 CONTINUED:

61

JT makes a move on one of the soldiers.

Wray quick maneuvers the gun away from the same soldier, but JT gets SHOT IN THE GUT by the second.

SOLDIER 2

Drop the gun.

JT doubles over in pain. Wray stops struggling.

WRAY

JT?

SOLDIER

Drop it. Now.

Wray stands and flips the gun so the barrel is pointing at himself. The gun is also upside down.

WRAY

Don't shoot. You alright JT?

Wray reaches over to hand the gun to the Soldier, his eyes never leaving JT.

The soldier reaches for the outstretched gun, and Wray suddenly does a DJANGO move and pulls the trigger, shooting the soldier in the face without changing the gun's position.

Wray and Abby work the guard right away and keep moving onto the next few guards.

JT crawls over and falls beside Sheriff.

SHERIFF HAGUE

JT... you all right, bro?

JT

Well.. I'm shot. My diner's burned to the ground... I'm not all right, brother. Not alright at all.

WRAY

Wait here.

Wray and Abby head down the elevator. Abby knows his way around.

(CONTINUED)

61 CONTINUED: (2)

JT

Yeah... we sure will.

SHERIFF HAGUE

Wray!

Wray looks up at Sheriff.

SHERIFF HAGUE (cont'd)

Go clean em up...

Wray nods as the elevator door closes.

62 INT. CHERRY AND DAKOTA'S CELL - NIGHT

62

The guards and Rapist watch the girls, who are huddled in the corner of this smaller cell.

RAPIST

She don't know it yet, but I dropped a couple of blues on her.

OTHER SOLDIER

She's got one leg, man.

RAPIST

(shrugs)

Easier access.

OTHER SOLDIER

You got a point there.

Cherry looks over at Dakota holding her child in this other cell they are in.

CHERRY

You're a doctor?

DAKOTA

Yes.

CHERRY

I wanted to be a doctor. Instead, I can do this.

She does a backbend on the floor.

CHERRY (cont'd)

Useless talent #66.

*

(CONTINUED)

62 CONTINUED:

Dakota smiles. Goes back to petting her dead son's hair.

DAKOTA

I have a theory that at some point in your life, you find a use for every useless thing you've ever learned. It's like... connecting the dots.

CHERRY

I don't know if I can be that optimistic right now. I'm spinning down that drain. No way out.

DAKOTA

When you're caught in that spiral... you reach up.

CHERRY

What if there's nothing up there.

DAKOTA

Just reach up.

Rapist comes forward to Cherry.

RAPIST

You're a dancer.

CHERRY

I'm retired.

Rapist GRABS her by the hair and LIFTS her to a standing position.

RAPIST

Well, I'm pulling you OUT of retirement.

The other soldier turns on a radio, and we hear Jungle Julia introduce a new old classic... and TOO DRUNK TO FUCK begins to play.

RAPIST (cont'd)

You're on stage, baby... Dance.

He chuckles and steps back. Gun aimed at her.

RAPIST (cont'd)

Dance!

She starts to dance. The first time since losing her leg.

(CONTINUED)

62 CONTINUED: (2)

62

Her lack of coordination kills her. She keeps falling and he keeps pulling her back up to go at it again.

She looks down at Dakota, who is pleading with her eyes for her to not give up.

RAPIST (cont'd)
Come on, now... "BREAK A LEG!!"

The Rapist laughs and howls.

Cherry gathers her strength and grits her teeth and leaps in the air, spinning her peg leg in a roundhouse, breaking the peg in half across his face.

He falls back to the ground.

Cherry screams a slo mo feral scream and like a banshee leaps in the air, twisting her body as she flies so that the POINTED STUB of her peg leg JAMS down into RAPIST'S EYE.

Blood JUTS out from the wound and he shrieks.

63 INT. TANK DEPOT - NIGHT

63

Muldoon and his men enter the room where the biggest stash of gasses are kept.

MULDOON
Two left. Get these upstairs and then
we'll detonate the entire floor.

The room is lined with devices. But something is wrong.

Muldoon's gas supply runs dry. So do the two other men.

MULDOON (cont'd)
Refill.

The two soldiers go to open one of the tanks. Then the other. Nothing happens.

MULDOON (cont'd)
They've been emptied...
Get Lewis the fuck down here.

64 INT. ARMY BASE/HALLWAY - NIGHT 64

The two soldiers run off. They get about halfway down the hall before they are taken out by SHAPES IN THE SHADOWS.

65 INT. TANK DEPOT - NIGHT 65

Muldoon hears this. He's alone in the chamber. He gets on his walkie and tries to call in more men. There's no answer from anyone he calls that should be in the immediate area.

Abby and Wray walk in. Abby carries something slung over his shoulder.

MULDOON
Where are my men?

ABBY
Right here.

Abby tosses Muldoon the bag. It's full and plump and squishy.

MULDOON
What the fuck is this?

ABBY
Their balls, sweetheart.

Abby sheaths his knife.

MULDOON
Let us go.

WRAY
Tell me why we should.

Muldoon removes his mask. Looks them over.

Note: This'll be the equivalent of the QUINT SPEECH in JAWS.

MULDOON
(to be re-written by QT)
We were on the trail of Bin Laden. We had his exact location. I put a bullet in his face. Two more in his heart.

ABBY
Wait, You killed Bin Laden?

(CONTINUED)

WRAY

So that was you.

Muldoon removes a severed finger necklace from under his shirt. Sitting pretty alongside his dogtags.

MULDOON

It was a surprise attack. But not just to their side. Ours, too. Turns out no one at the top really wanted him dead. Instead of medals of honor, we got a face full of DC2. There was no cure... until someone from the other side sold us a batch of this shit..... (bad film print splices throughout parts of the speech allow us to only hear what we really need to.) If we could infect a large enough populace... and experiment on it's survivors... we'd find a cure.

Muldoon pours the balls out from the bag and onto the floor.

Muldoon looks worse and worse.

MULDOON (cont'd)

I swore to keep my men alive... and that's exactly what I'll do. Understand...

(he gets to his final stage
makeup effect)

...that I had no other choice.

Wray nods. Raises his gun.

WRAY

Neither do I, sir. God Bless you and your service to this country.

In full creature mode, Muldoon/Thing just stands there. Then lunges forward.

Wray empties his gun in Muldoon's head.

66 INT. CHERRY AND DAKOTA'S CELL - NIGHT

66

The other soldier drags Cherry to the floor.

Rapist stands, blood pouring from his eye.

(CONTINUED)

66 CONTINUED:

He opens his pants up.

RAPIST

Hold that bitch down!

The other soldier puts his foot on her hair. Pinning her down, aiming the gun barrel at her face.

Rapist's face begins to blister and warp.

Rapist pulls his pants down around his thighs and stumbles slowly toward her. He's in agonizing pain and pissed as hell.

Cherry reacts to what's between his legs with horror.

Rapist stops and looks down to see what she's looking at.

His dick is MELTING. He reacts with a deep bellow.

OTHER SOLDIER

The gas! You need your gas!

Rapist doesn't listen, he's so pissed he keeps after Cherry... reaching out to her. Walking faster now...

Cherry starts struggling to get away. The other Soldier tries to keep her pinned, but he too is freaked out by what he's seeing...

He lets go of Cherry and runs for the discarded gas tank.

Cherry kicks and squirms.

We see the fully melted dick and then tilt up to Rapist whose face is melting off as well. He looks horrifying.

The soldier brings the gas tank over to Rapist but before he can reach him...

THUNK THUNK

Soldier gets two needles launched into his legs. He looks at it with a "what the fuck?" look on his face.

He looks up and sees that Dakota is holding a silver needle gun contraption someone put together for her. She fumbles for another needle reload from the band stretched around her thigh that was hidden under her skirt.

(CONTINUED)

CHERRY

Where'd you get that?

DAKOTA

Useless talent #37.

Dakota says that as she reloads and shoots Rapist in the eye. Her hands are much better.

DAKOTA (cont'd)

That's just to take the sting off!

Unable to see, Rapist's arms are flailing, looking for Cherry.

Dakota goes up to the other soldier with the deadened legs. He's so pissed he's cursing her and reaching for his gun.

DAKOTA (cont'd)

And after this one... you'll never see me again.

He looks up at her as she fires another needle into his forehead. He falls over dead.

Cherry and Dakota get out of there.

The door opens. Cherry runs into Wray.

She kisses him madly.

Abby storms in checks out the place. He shoots the flailing other soldier.

CHERRY

I broke my leg.

WRAY

(smiles)

I made you something.

He sits her down and rips off her BROKEN WOOD LEG.

WRAY (cont'd)

I need you to help me... help the them...

Kisses her as he clicks a GUN CONTRAPTION into place on her leg stump. He strokes it.

(CONTINUED)

66 CONTINUED: (3)

66

Gun Fetish close-ups as he arms it.

WRAY (cont'd)
..by becoming something.

She now has a sexy bad ass MACHINE GUN peg leg that also has a GRENADE LAUNCHER.

CHERRY
I don't know if I can.

WRAY
Well, I do.
(loads gun leg)
When nothing is certain, anything is possible. Stand.

She stands into her iconic pose from the POSTER.

Abby watches as Rapist fumbles for his gas mask. Abby kicks it over to him. Rapist grabs it and breathes into it deeply. Trying to control his deformation.

The gas gags him. He throws up a strange appendage that comes out of his mouth, and still attached somewhere down his throat, falls onto the ground in a grotesque THUD. He looks like something out of THE THING.

He turns towards Cherry, looking very pathetic, but still angry. He growls a horrid sound.

WRAY (cont'd)
(to Cherry)
Open that door, will ya baby?

Cherry kicks Rapist in the crotch. Her gun leg sticks there. She launches a rocket, blasting him backwards. It opens the back door that they needed to get into.

67 INT. BAD GUYS CELL - NIGHT

67

They walk in on the bad guys that are in an adjacent cell... surprising them.

BOOM!

She blasts the first soldier, does the double kick, first front, then back.

She then does a round house.

(CONTINUED)

67 CONTINUED:

67

Wray has some moves of his own. Takes one guy and holds him up.,

Cherry blows the smoke off her gun barrel.

WRAY

That will take you back upstairs with the others. We'll destroy the rest of the tanks and meet you up top.

68 INT. UNDERGROUND LOBBY - NIGHT

68

Wray follows Abby who leads the way. Cherry hits the elevator button with Dakota.

She hears voices as the elevator approaches.

They run and hide as quickly and as quietly as they can without making gun barrel noise on the metal grated flooring.

The elevator opens. Four big soldiers emerge.

Cherry quickly but quietly hides alongside an old fashioned coke machine.

Right across from her is a cigarette machine. On the other end of the hall is the elevator.

One of the soldiers, LEWIS, heads Cherry's way.

LEWIS

The girls are in holding cell 6. Primed, and ready. Dibs on the one with no leg. You boys can share the one with the broken hands.

They laugh heartily.

Lewis is now directly in front of Cherry with his back to her. Bending down buying a pack of cigarettes...

As the soldiers talk, Cherry notices something. The cigarette machine has a mirror on it, and she's reflected perfectly in the mirror.

Lewis is bending over.

Pulling the LEVER on the cigarette machine.

(CONTINUED)

68 CONTINUED:

Once Lewis rises he's going to see Cherry in the mirror.

The cigarettes drop.

Cherry starts to panic.

Lewis grabs the cigarettes and starts to straighten up.

We move into Cherry's face.

69 INT. PRISON VISITING AREA - DAY

69

Cherry visits Wray in Jail. Both are on opposite sides of chicken wire and glass. Wray is dressed in convict clothes. A few years earlier.

WRAY

So I slipped a bar of soap in a sock. I just lie cuddled up and the big fucking gorilla can't find me. So he turns to leave. I spring up and beat em four times on the back of the head. Knocked him down a few IQ POINTS.

CHERRY

Wait a minute. He's in the room, and you're in the room, how come he doesn't see you?

WRAY

Old Indian saying, Bonita... "Eyes find eyes." Everybody can feel somebody's eyes on em. Your eyes are your source of energy. What they're really feeling is your energy directed at them. Close your eyes... cut off your energy. If you can just shut down, not only will people not see you, they'll see *through* you. One of the greatest cat burglars in the history of cat burglars taught me that.

70 INT. UNDERGROUND LOBBY - NIGHT

70

CU of Cherry. She closes her eyes, and completely lets go of all tension.

Lewis raises his head eye to eye with the mirror, including Cherry's reflection, but he doesn't see a thing.

(CONTINUED)

70 CONTINUED:

70

In fact, as he continues a running dialog with the soldiers on the other side of the hall, he goes over and gets a coke from the coke machine, right next to Cherry, (who looks like a totem pole.) And he doesn't see her.

Lewis joins the other soldiers on their side of the lobby.

Cherry opens her eyes and lets out a quiet breath.

Right then they can come back in, cause they felt the energy...

The soldier begins to turn around...

She shuts her eyes...

The soldier stops his turn, feels the energy gone, and continues his walk.

Stops suddenly AGAIN, turns to go back and is face to face with Cherry. Her gun leg now trained on him. She fires into his gut, sending him crashing into the wall. She takes his gun and aims both guns at the other two soldiers.

Her back is now to the first guy she shot. She shoves her foot (barrel) against that guy's neck, pinning him.

She is now pointing three guns. Two in her hands and her leg.

The other leg keeps her in perfect balance.

She asks the two she's facing a question.

CHERRY

Which one of you has no problem showing
me the way out of here?

The first guy says nothing. The second, smaller wimpier one raises his meek hand and he nods.

CHERRY (cont'd)

Good.

She shoots the other soldier, and then machine gun blasts the one behind her before roundhouse kicking him away, spraying bullets as she does so.

(CONTINUED)

70 CONTINUED: (2)

CHERRY (cont'd)
(to the survivor)
Move.

He leads her.

71 EXT. ARMY BASE TARMAC- NIGHT

71

We see soldiers carrying tanks to carts with wheels for loading onto the choppers.

The camera dollies past vehicles to a grate being lifted. Wray's head pokes out. He looks over to reveal POCKET BIKE in foreground...

Close on soldiers as they hear the familiar whir of the tiny engine.

They turn in time to see a wheelie riding Wray, firing into their tanks as he goes past and even under them.

Abby is picking off Tanks from a sniper position up on a catwalk structure.

Gas emitted everywhere.

Wray zips around crazily, firing at everything. He destroys all visible tanks.

And heads back to the Quarantine Cell.

Abby joins him, firing at any other soldiers headed their way.

72 INT. QUARANTINE CELL - NIGHT

72

Cherry's elevator door opens and she leads the guide soldier out.

SKIP
Who's this?

CHERRY
Our tour guide. HEY!

The soldier tries to make a move, but Cherry handles him just fine. A gun leg KICK to the face, and then she shoves him into the elevator and sprays it with machine gun fire. The door closes as we get a glimpse of his bloody body.

(CONTINUED)

72 CONTINUED:

The front door opens and Wray and Abby slip back inside, shutting the door. Their prison is now their fortress.

WRAY

We've destroyed most of the tanks. Any that are left we'll get on our way to the helicopters. They have two. Big enough to take all of us. Who can fly?

Wray is holding up his own hand. No other answer.

CHERRY

(looking at Skip)

Can anyone else fly a helicopter?

SKIP

I... can fly... But no way in hell I'm gonna-

She lifts her machine gun leg up to his face.

SKIP (cont'd)

Okay. Cool. I'll fly.

He sits back down. A nervous wreck. Wray smiles.

WRAY

We've killed their supply. But right now the soldiers are turning. Once that happens they'll tear us apart whether they want to or not. We get out to our vehicles, and we drive hard across the base. Stop them from loading the gas. And then we fly ourselves to freedom. Any questions? Good. Get ready.

Wray goes over to JT. He's got Sheriff beside him.

JT

We're gonna stay here, Wray.

He shows Wray his gut wound. Wray hands him something.

WRAY

You'll take care of this for me then, JT?

JT

Yeah...

JT nods...

(CONTINUED)

72 CONTINUED: (2)

72

WRAY

3 minutes. You're a good man, JT.

JT nods.

JT

Best in Texas.

The two men lay dying there. Sheriff is coughing.

Cherry rolls the CHOPPER bike up to face the door. Where did this come from? Who cares....

Wray climbs aboard and starts the engine.

WRAY

Hop on.

Cherry leaps atop the bike, hugging him from behind.

WRAY (cont'd)

No, the other way.

She thinks a beat, then smoothly maneuvers herself onto his lap. Facing him. Legs wrapped around his waist.

WRAY (cont'd)

No... the other way.

CUT TO:

73 EXT. ARMY BASE TARMAC - NIGHT

73

The motorcycle tears out of the Quarantine Cell and onto the tarmac. All we see is Wray riding... then he spins and faces the rear tire towards the oncoming Soldiers.

As he skids we see that Cherry's sitting on the seat behind him, but she's facing away from him, aiming the gun leg at the baddies and letting it rip.

They go flying, chopped to pieces by her ruthless firepower.

Battle ensues...

The others exit the cell, firing their way out and following Wray's lead.

They see a wall beyond them they can't get to as easily.

(CONTINUED)

The others all take cover as the soldiers all seem to close themselves off behind the wall.

ABBY

The helicopters are on the other side.

WRAY

(racking a shotgun)

We make a run for it...

ABBY

No! If we all get killed, there's no stopping this plague. Don't you get it? We're the antidote. There's got to be another way.

(feeling heroic)

Wait here.

Abby takes two survivors with him to the wall sections. Bad ass ABBY music plays on the soundtrack as he takes control of the situation.

Abby peeks around one of the wall sections.

His head gets SHOT CLEAN OFF.

WRAY

Don't suppose any of you are biochemical engineers?

Wray looks at the ragged survivors. Clearly, none of them are. Wray looks down at Abby's body... and any hopes of finding a cure.

WRAY (cont'd)

We have to get over that wall.

Suddenly grenades and mortar fire erupt around them.

They take cover. Grenades explode all around them.

We see soldiers deteriorate into creatures. They are becoming featureless. Savage. Faces are melting.

74 INT. QUARANTINE CELL - NIGHT

74

The two men still lying in the quarantine cell. Side by side. It's quiet in here.

(CONTINUED)

SHERIFF HAGUE

I was thinking... We could build a new place.... Right there where the old one was. You cook... I run the back.

JT

Could work. Don't make the rent so high.

SHERIFF HAGUE

Share the recipe, we'll share the rent.

JT

Start at 250 degrees.

Sheriff can't believe his ears. He pulls out a pad and pen.

SHERIFF HAGUE

(scribbling it in his note pad)
I knew it. For how long.

JT

12 lbs?

SHERIFF HAGUE

Sure.

JT

12 pounds... twelve hours.

SHERIFF HAGUE

I'll be damned. Wrapped in tin foil, right?

JT

No... (cough...) no fucking foil.

SHERIFF HAGUE

Damn, okay. Tomatoes, fresh?

JT

From a can.

SHERIFF HAGUE

No shit? Well, then From Italy, right?
Best tomatoes come from Italy?

JT

Nope. They get half their shit from china.

(CONTINUED)

74 CONTINUED: (2)

74

SHERIFF HAGUE

What?

JT

Shhh. Didn't hear it from me. I get mine from right here in Texas. Canned. The best shit.

SHERIFF HAGUE

Score me some?

JT

Sure. Cause we're brothers.

SHERIFF HAGUE

Thank you for this JT.. Thank... you.

The pen falls from his bloody hand.

JT

Just remember... you gotta take it to your grave.

Sheriff's pen slows to a stop.

SHERIFF HAGUE

I think I can goddamn guarantee that.

Sheriff dies, pen and paper still in his hand.

JT holds Sheriff's hand.

JT reveals that he has a DETONATOR that Wray gave him. He PRESSES IT.

GIANT EXPLOSION TAKING OUT 1/4 of the BASE.

75 EXT. ARMY BASE - TARMAC - NIGHT

75

Wray watches the explosion light up the sky.

WRAY

That's our cue. Cherry, darling?

Cherry runs.

She is almost blown up with the bombs all around her...

(CONTINUED)

75 CONTINUED:

She cocks her leg and blasts a grenade into the ground, which LAUNCHES her entire body high into the air, catapulting her OVER the wall.

While in mid air, she assesses the area beyond the wall, spotting the main grenade tossers.

She re-cocks her leg and fires a grenade into them. Blowing them to shit.

They had a look of "oops" as she was in the air.

They tried to run even.

They didn't make it.

She lands face down and as the others run towards her she spins around, taking out all their knee caps, and as they fall to the ground she continues her circle of gunfire, taking off their heads as well.

She's out of ammo.

She drops the clip out of her leg. Plops a new clip standing up on the ground.

As a truck with a Gatlin gun on it rips towards her...

Firing... she lifts herself off the ground and drops her gun leg perfectly over the clip, jamming it inside.

She flips her body over, firing the leg into the truck. Blowing it up crazy and sending it launching over her.

She uses her leg to fire herself out of harms way, making her end up in a standing position. Again, another person is running up behind her.

She kicks backwards (while focusing on what's in front of her)

And then fires into the remaining tanks. Gas starts to seep out. As more soldiers approach, she tries to fire. All out of ammo.

CHERRY

Wray!

(CONTINUED)

75 CONTINUED: (2)

75

Wray appears on his pocket bike, gun scraping the ground making sparks. He lifts it and fires at several of the soldiers, taking them out.

The other survivors scale the wall. Or get around it.

One SOLDIER gets Cherry in his sights...

Cherry looks at her leg. Empty. She sees the knife. Raises her leg again, sideways. Flexes the knife fires outward.

HARD. CRUNCH. Knife pins soldier's head against a FUSE BOX. The entire thing blows up, sparks, igniting the soldier, then the gas tanks...

She grabs sunglasses from a dead nearby soldier and puts them on her face to shield her eyes... The shards go past her.

She doesn't flinch. We see the explosion in her glasses reflected...

She stands, her Go Go Girl Sunglasses... Her leg lowering to the ground. The poster image again... iconic.

She limps out to the open area where Wray made his last stand.

Wray's laying on the ground with huge chunks of shrapnel in him. It's over for him.

CHERRY (cont'd)
Goddammit Wray.

She goes to him.

76 EXT. ARMY BASE - CHOPPER - NIGHT

76

The survivors shoot their way to the choppers.

Dakota packs inside with her son.

She turns and sees Block, waiting inside...

BLOCK
They told me I'd find you here... I was
beginning to lose hope.

He tries to touch her face with his hand.

(CONTINUED)

She backs up and falls.

DAKOTA

I'm sorry... But I lied...

His face is deforming with every step.

DAKOTA (cont'd)

I *did* want to hurt you.

His face bubbles and distorts inhumanly.

Tight on a shiny pistol as quick hands pull the trigger and hammer back in succession.

BLAM BLAM BLAM BLAM.

Block falls to the ground in a heap.

DAKOTA (cont'd)

No more dead bodies for Daddy tonight.

Earl McGraw steps up from the shadows. Spits tobacco.

MCGRAW

Never liked that son of a bitch.

DAKOTA

(smiles)

Quick Draw McGraw...

Mcgraw holsters his gun with a fancy flourish.

The others climb inside. Skip makes his way to the pilot's seat.

The Twin babysitters are hassling him in their panic to hurry up and figure out the controls. One is even trying to fly the chopper herself.

SKIP

Shut up! Sit down, and don't fucking touch anything!

He starts up the copter.

We see Zombie Soldiers running towards them.

(CONTINUED)

76 CONTINUED: (2)

71

SKIP (cont'd)
Is everybody in?

The last survivor climbs aboard.

The copter hovers and then Skip dips it so that it's angled in a way that the blade chops up anyone that runs towards them.

Very effective.

He gives it gas and flies TOWARDS the retreating Zombie Soldiers with the copter at that same angle.

Side view SHOT as the Copter runs over the Zombie Soldiers, the blade chopping them into bloody pulps as it overtakes them all...

The blood and guts splat against the windshield of the chopper.

One of the babysitter's turns on the windshield wipers.

77 EXT. ARMY BASE - TARMAC - NIGHT

77

Cherry tries to pull out the shrapnel.

CHERRY
Hold still.

He knows this is the end.

WRAY
No... leave it.

CHERRY
I'm NOT leaving you like this.
Motherfuckers around here EAT roadkill...

Wray laughs. Coughs blood.

CHERRY (cont'd)
I finally made you laugh. See, I'm funny.
Now hold still.

CHERRY (cont'd)

He stops her.

(CONTINUED)

WRAY

It's the only thing keeping me warm.

CHERRY

Wray...

WRAY

You have to go on. You have to lead those who survived... Take the copter... Go to the sea. Put your backs to it. Protect yourselves there.

CHERRY

Two against the world, Wray... remember?
Two against the...

He covers her mouth.

WRAY

It will be. I promise.

His hand slides down to her belly.

WRAY (cont'd)

I never miss.

The flames from the destroyed vehicles are crawling towards them.

WRAY (cont'd)

Don't worry, baby. You'll find your way.

He dies in her arms.

DAKOTA (O.S.)

Reach up! Reach up!

The Copter hovers above her...

A line is lowered over her head.

She leans over and kisses him. Flames getting closer...

Cherry's eyes never leave Wray. She simply reaches up.

Close on her hand reaching and grabbing the line.

Dakota signals for Skip to take her up.

(CONTINUED)

77 CONTINUED: (2)

77

The copter lifts, taking Cherry up with it.

Her eyes stay on Wray as she floats up into the night sky.

We see her POV of Wray laying amongst the ruin...

The fire overtakes him.

78 EXT. SANDY DUNES - SUNSET

78

Close on Cherry as riding a horse.

Camera cranes up a sandy dune to reveal a caravan of survivors, mostly on foot, following behind Cherry, who is riding the only horse.

She rides in this barren desert of new Earth... a turban on her head...

She's leading this new batch of survivors somewhere.

CHERRY (V.O.)

It's like you said it would be, Wray. I'm like you said I'd be. I find the lost... the weary... Those who have no hope... I find them.. and I lead them.. To the land we have made for ourselves. The land by the sea...

We see the coast in the distance... beautiful... epic.

Kids are playing... off to the side of her horse. She watches them.

Then a ZOMBIE rises from the ground with a SHRIEK.

It was waiting for them.

She kicks her leg out and fires. FREEZE FRAME on her as she blows off it's head. Hold for a beat... Then the movie continues.

They cross over a sandy hill revealing a PRISTINE MEXICAN COASTLINE.

A BREATHTAKING SIGHT. All the survivors, and the gutted chopper used as the basis of a small fortress, live peacefully at the waters edge.

(CONTINUED)

78 CONTINUED:

78

The group with Cherry runs to join the other survivors.

CHERRY (cont'd)

It's beautiful Wray. She's beautiful. I
wish you could see us. Us two. It's just
like we said it would be.
Two against the world, baby.

Cherry is wearing a papoose on her back. A baby is in it,
facing out. Hood over her head.

CHERRY (cont'd)

Two against the world.

Cherry turns her head and we freeze on this image of the two
of them.

Slight post push in as the image fades.

END CREDITS