

THE CRAZIES

Current Revision by
Ray Wright

Previous Revisions by
Scott Kosar

Based on the film by
George Romero

SHOOTING SCRIPT

Property of Overture Films

1	EXT. HIGHWAY 50 - SUNDOWN	1
	A rural highway cuts through an open field. A sheriff's cruiser comes into view over a rise in the road.	
2	INT. SHERIFF'S CRUISER - SUNDOWN	2
	We're looking out the WINDSHIELD at the oncoming road. The field quietly drifting past in our periphery. Light CHATTER on the CB. It's the POV of	
	SHERIFF DAVID DUTTON	
	An easy-going, second-generation sheriff, who quietly scans the road ahead, a road he's driven all his life.	
3	EXT. BALL FIELD, OGDEN MARSH HIGH SCHOOL, IOWA - SUNDOWN	3
	A baseball game is being played behind the local high school. STUDENTS, FACULTY, TOWNSPEOPLE fill the wooden bleachers. It's opening day, everybody is here. The MAYOR, the PASTOR, the FIRE CHIEF, all the VIPs a small town has to offer.	
	The sheriff's cruiser turns in, parks in the overflow lot. David gets out and comes down the hill to the diamond.	
	Trading a few hellos, David comes around the backstop to the little CONCESSIONS TRAILER. Sets his hat on the counter.	*
	DAVID	
	I don't care what the calendar says. Opening Day, that's the first day of spring.	
	A 14-YEAR-OLD HIGH SCHOOL STUDENT, pours David a cup of coffee. David flips open his wallet to pay --	*
	PRICIPAL SANDBORN (O.C.)	*
	Sheriff never pays for coffee.	*
	Principal BEN SANDBORN shuffles over. Pats David on the back.	*
	DAVID	
	That's kind of you, Ben...	*
	Principal Sandborn smiles.	*
	DAVID (CONT'D)	
	But the principal still has to pay his parking tickets.	*
	The principal blinks.	*

PRICIPAL SANDBORN
(to the student)
Start him a tab.

*
*
*

We FOLLOW David as he walks over to the sideline fence where his DEPUTY RUSSELL CLANK, mid-twenties, is leaning on a Pierce County Sheriff Dept. four-wheeler.

Russell has his sunglasses on and his fingers gently tap his handcuffs as he weaves a tale of bravery for two impressionable LOCAL GIRLS.

RUSSELL
Anyway, it's so dark I can't see
five feet in front me. And the rain
is coming down in sheets. But I
can't think about that because he's
a bail jumper, a dangerous bail
jumper, and I'm the law.

Immersed in his own story, Russell doesn't notice David now leaning on the fence right next to him.

BECCA DARLING
You really weren't scared?

*

Russell takes off his sunglasses, wants to look them in eyes.

RUSSELL
I could stand here and say I
wasn't. But the truth is, when
you're in it, I mean really in it,
you don't have time to be scared.
Besides, it was just then that...

Russell suddenly realizes his boss is right next to him.

RUSSELL
That Sheriff Dutton arrived. A
Sheriff known for his keen sense of
timing. Anyway, uh, so then we...

Russell glances at David. David stares at him.

RUSSELL
He... the Sheriff apprehended the
bail jumper and took him...

Russell looks at David again. David's face is stone

RUSSELL
Her... back to her... mom.

The two girls walk off. Russell turns to David. Thanks.

DAVID

Don't look at me, I was gonna back
you up.

David laughs and sips his coffee as the star pitcher blows a
fastball past the batter. David lets out a howl.

RUSSELL

Kid throws fast.

*
*

DAVID

Just like he drives.
(yelling to field)
Nice, pitch Scotty!

*
*
*

No one has noticed the DARK FIGURE walking out of the woods
beyond the outfield. Weaving like a drunkard, he walks right
onto the playing field, oblivious to the game.

A man of fifty. Local pig farmer. His name is RORY HAMILL.
He is carrying a SHOTGUN.

Heads turn, mouths falling open in the bleachers and dugouts,
everybody staring in collective disbelief. It's surreal, a
guy with a gun just walked past Petey Jenkins in left field.

DAVID

Rory, what in God -- ?!

David drops his coffee and JUMPS the fence. Russell about to
follow suit until David tells him:

DAVID

Keep everybody back.

David cuts across the diamond to intercept the gunman,
hollering, waving his hands.

DAVID

Rory, whoa, Rory...

Rory gets as far as the infield before David, cutting in
front of him now, keeping ten feet of distance, gets his
attention.

DAVID

Rory, put the gun down.

Rory stops, glassy-eyed, a streak of DRIED BLOOD below his
nose. David keeps his gun holstered, tries to reason with
him. The players frozen at their positions on the field.

DAVID

The hell you doing, Rore? Hunh?
Got a ball game going on here.
We're playing ball, you come out
here with a gun? The goddamn hell
you doing?

Rory casts a glance around the field. A dizzying number of
faces out there. All eyes on him. He wobbles a little.

DAVID

Lay it down, Rory. You're drunk,
that's all. Now just lay it down.

His gaze floats back to David and it's different than it was
a moment ago. Harder. Deadly. David is not a man easily
spooked, but that look sends a chill right through him.

DAVID

Rory. Lay - the gun - down.

Rory takes a wavering step forward. David draws his weapon.
Rory responds in kind, leveling his. People gasp. David
retreats a step. Might be the first time in his life he's
had a gun pointed at him by someone ready to use it.

DAVID

Don't do it, Rory! Don't you do
it!

Rory brings his eye to the sights, draws back on the trigger
and - BANG! - David shoots first. A single shot, but a
deadly one. Rory Hamill collapses midfield.

SCREAMS from the bleachers and SOBS in the after silence as
the whole town registers the strange human tragedy that just
played out behind the high school.

A body facedown in the grass behind the pitcher's mound,
Sheriff David Dutton standing over it, astonished, holding in
his hand the gun he never uses.

CUT TO BLACK.

MAIN TITLE: THE CRAZIES

3A

EXT. TOWN CENTER, OGDEN MARSH, IOWA - NIGHT

3A

David's cruiser and Russell's truck among the cars outside
the Finley Funeral Home which doubles as the town morgue.

3B

INT. TOWN MORGUE - NIGHT

3B

The TIP OF A PEN writes: "Aorta ruptured - fatal wound: gunshot..."

MORTICIAN CHARLES FINLEY, who also doubles as the town Medical Examiner, makes autopsy notes as David circles the body sheeted in plastic. We see the tag on the toe: HAMILL, RORY C.

FINLEY

I'll have the blood alcohol for you
in the morning. The full tox-
screen will take about a week.

David nods. Finley puts a hand on David's shoulder.

FINLEY

How are you holding up?

David shrugs. Russell walks in with a fresh a cup of coffee for David. David nods - thanks.

DAVID

Peggy here yet?

Finley looks up from his work, studies David. Russell is a little reluctant but answers.

RUSSELL

Just walked in with the boys.

David nods. He excuses himself from the room.

3C

INT. FUNERAL HOME - PARLOR - NIGHT

3C *

Where PEGGY HAMILL, Rory's wife, is being comforted by the TOWN PASTOR. Her two sons, CURT and JAKE linger close by.

The room falls silent when David walks in. The Pastor crosses to David, offers kindly.

TOWN PASTOR

David, perhaps now is not the best
time.

But David walks towards Peggy. As he gets close, Peggy's two sons step forward, glaring at him.

PEGGY HAMILL

Boys, settle down.

The boys fall in behind their mother.

DAVID

Peggy, I... I am so sorry about
what happened. I liked Rory. I
liked him a lot.

Peggy nods, tries to keep a sudden rush of tears at bay.

PEGGY HAMILL (CONT'D)

What was he doin' out there?

David moves closer. Will do what he can to comfort her.

DAVID

Wasn't Rory did that.

Peggy seems to bristle.

PEGGY HAMILL

What's that suppose' to mean?

DAVID

He'd been drinking, that's all.

PEGGY HAMILL

Rory quit two years ago. You know
how proud he was of that.
(realizes)
Is that what you're saying? That
he was drunk?

David sees the pain in her eyes, knows not to press this.

PEGGY HAMILL

Is that what you're telling people?
That you had to do it. Had to
shoot the town drunk!

Peggy SLAPS David hard across the face and walks out of the
room, followed by her sons.

4

EXT. FIELD / DUTTON HOUSE - BEFORE SUNRISE

4

The stillness of prairie grass in the blue hush before dawn.
Beyond it, a traditional white clapboard house with an old
barn that needs painting.

5 INT. BEDROOM, SAME HOUSE - CONTINUOUS 5

A young woman, JUDY, awakens to find her husband's side of the bed empty. She runs a hand over the sheet, checking for body warmth.

6 INT. UPSTAIRS HALLWAY / STAIRS - CONTINUOUS 6

Judy ties her robe, heading for the staircase. We get a glimpse of a half finished Baby's Room.

Judy heads downstairs.

7 OMITTED 7

8 EXT. BACK YARD - CONTINUOUS 8

Judy finds David working quietly in the pre-dawn hours. He's fixing up the railing on the back porch. She watches him a beat before he realizes she's there.

JUDY

Don't mind me. I'm just going to
get started on the guest house.

One of the reasons he loves her -- she can always make him smile, even now.

DAVID

You have any particular guests in
mind?

JUDY

I was thinking about my parents.

DAVID

Take your time then.

Judy wraps her arms around him from behind. Watches for a moment as he sands part of the railing smooth. He wants to relax into her embrace. It should be easier. He looks out over the expanse of green grass. A NEW DAY is dawning. *

DAVID

There's not a day I remember my mom
wasn't complaining about this
busted up porch. *

(MORE) *

DAVID (cont'd)
(beat)
My dad always said he'd get to it.

*
*

JUDY
(reads him)
You did the right thing.

*
*

DAVID
Guess, I'm gonna need a new coping
saw.

*
*
*

JUDY
David, you did the right thing.

*
*

He turns to her - he wants to believe her, but her words
don't seem to reach him. After all, she wasn't there. His
hand gently touches her mid-section.

*

DAVID
You should be sleeping.

9, 10 OMITTED

9, 10

11 EXT. TOWN CENTER - MORNING

11

A lone street light flashes yellow on Main Street. It will
do that all day. An A & P, a post office, a bank. No
frills. No artifice. Like the people that live here.

David's cruiser and Russell's truck both parked outside the
police station.

12,13 OMITTED

12,13

14 INT. POLICE STATION - SAME

14

Small but functional. Russell is on the phone dealing with
out-of-town reporters. He sorta loves it. Even has an
"official voice".

RUSSELL
We can't comment on that, that's an
on going investigation. No, the
Sheriff is unavailable. But I can
see if the deputy will talk to you.

Russell frowns. Hangs up.

RUSSELL
Amateurs.

ACROSS THE ROOM

David gets a smile out of what his deputy is doing. Then returns his attention to the POLICE REPORT he is filling out.

THE PHONE RINGS

Russell clears his throat. Wants to get the voice right.

RUSSELL
Sheriff's department.
(puts it on hold, calls)
That's the Medical Examiner.

David nods, picks it up.

DAVID
Morning, Jim. What've we got?

*

A flicker of doubt flashes across David's face.

DAVID
Come again?
(listens)
No, I heard what you said Jim,
that's not right...
(listens)
And we're talking about the same
Rory?

*

*

*

*

*

*

David listens, scribbles down the number.

DAVID
Okay then. Thank you.

David hangs up and sits back in his chair. Off-screen Russell answers another call but we linger on David. Sitting. Thinking.

After a beat he looks up at the clock. He has somewhere he wants to go and he's going to have to hustle to make it. He grabs his jacket and hat, heads out the door.

Once David is gone, CAMERA finds the police report.

HAMILL, RORY -- BLOOD ALCOHOL -- 0.0

15 EXT. OGDEN MARSH HIGH SCHOOL - DAY 15 *

David's cruiser is parked outside a humble brick building with a sign out front. Home of the Tigers. *

16 OMITTED 16 *

17 OMITTED 17 *

18 EXT. BALL FIELD - AFTERNOON 18 *

David staring at the empty field, haunted. Looks around, like he isn't seeing something that is there for him to see. David takes a step and STEPS ON SOMETHING. He looks down.

It's the coffee cup he dropped when he jumped the fence. He reaches down to pick it up, and HEARS A NOISE high in sky.

TWO PLANES fly past - high overhead. Side by side. *

19 EXT. IOWA PRAIRIE - SAME (AERIAL VIEW) 19

Flying over the prairie at ten thousand feet. Beautiful view. Farms. Open fields. A sudden burst of HIGH-SPEED PHOTOGRAPHS rips the county into a GRID OF FREEZE FRAMES.

20 OMITTED 20

21 EXT. OGDEN MARSH MEDICAL CLINIC - DUSK 21

A single-story brick-and-mortar with two cars in the lot.

22 INT. RECEPTION AREA, MEDICAL CLINIC - DUSK 22

Typical slow night. Part-time office helper, BECCA DARLING, (seventeen, pretty, local honor student) is pulling out a few files from the cabinet.

She's also answering someone's off-screen question.

BECCA
Strep throat.

JUDY (O.S.)
Caused by?

Becca comes into Judy's office and places the files on her desk.

BECCA
Group A streptococcus--

And she moves back to the filing cabinet to continue her filing.

BECCA
-- A highly contagious bacteria
spread through airborne droplets or
contact with infected surfaces.

Becca's cell phone CHIRPS. She checks the message and breaks into a big smile. Becca begins to type a reply...

JUDY
Meaning?

Unaware that from her office, JUDY, in her traditional white doctor's coat, has looked up from her desk to why Becca has paused.

BECCA
Meaning it's gross.

Becca glances at her phone again and formulates what she's going to say.

BECCA
Say, Dr. Dutton? My Aunt is
visiting. And she's sick too--

JUDY
(plays it straight)
Actually, I'm going to need you to
stay late tonight.

BECCA
Oh... you are?

JUDY
Yeah... Really late.
(shakes her head)
I don't even know if I can give you
a time.
(lets it hang there)
You probably should text Aunt
(MORE)

JUDY (cont'd)
 "Scotty" and tell him you can't
 make it.

*

There's a beat as Becca realizes she's been caught.

BECCA
 Wait...? How did you...? Scotty
 and I, we aren't...

JUDY
 Becca, it's the worst kept secret
 in town and that is saying a lot.
 Go -- have a good time.

Becca lights up, grabs her things.

BECCA
 Thanks, Dr. Dutton!

Becca crosses to the door to exit-- pausing to hold it open
 for DEARDRA FARNUM, who enters the clinic with her husband
 BILL. Their twelve-year-old son NICHOLAS is a step behind.

JUDY
 Hey, Deardra. Hey, Bill.
 Nicholas. What's going on?

DEARDRA
 Would you mind taking a look at
 Bill?

*
 *
 *

JUDY
 What's wrong?

*
 *

DEARDRA
 I don't know, he's just... not
 right.

*
 *
 *

23 INT. EXAM ROOM, MEDICAL CLINIC - DUSK

23

Bill Farnum sits shirtless on the exam table as Judy checks
 his pupils with a pen light.

*

JUDY
 How you feeling, Bill? Any pain,
 discomfort?

He's slow to respond.

JUDY
 Bill...?

BILL FARNUM

She worries too much. I'm fine.
Just a little tired.

Judy wraps the blood pressure cuff around his arm. Pumps it up, timing his pulse.

JUDY

Any plans this weekend?

Bill looks at her, eerily vacant now, and gives the identical answer to an entirely different question.

BILL FARNUM

She worries too much. I'm fine.
Just a little tired.

Judy quietly holds his gaze as she lets the air drain from the blood pressure cuff -- WHISSH. *

24

EXT. MEDICAL CLINIC LOBBY - DUSK

24

Judy talks to Deardra in the parking lot, Bill waiting in the car with Nicholas.

JUDY

I've got to see a patient in Cedar Rapids on Monday. I'll take Bill to get a CT Scan -- make sure there's nothing serious.

DEARDRA

Monday?

Deardra looks scared. Judy registers that.

JUDY

If you need me before then you call me - day or night.

25

OMITTED

25

26

INT. DUTTON HOUSE - KITCHEN - NIGHT

26

Judy enters, pauses for a beat when she sees DAVID IS COOKING DINNER. Just about finished in fact.

DAVID

Sit.

She does. He's already set the table. She watches as he serves her -- and then himself. Pours some water for her -- and then himself. Takes a seat. Smiles. And starts to eat.

JUDY

So, imagine my confusion...

Judy doesn't touch her fork just yet.

JUDY

The last time you cooked for me,
you were trying to convince me to
runaway to.....

DAVID

Argentina.

JUDY

Argentina. Right.

David holds her gaze. His expression - enigmatic.

DAVID

It is still there.

JUDY

Yes it is.

He resumes eating. She watches him. It's almost a loving battle of wills. Her watching, motionless -- refusing to eat. His eating -- refusing to talk.

DAVID

I'll be a little insulted if you
don't even try it.

JUDY

(back at him)

Think how desperate a pregnant
woman must be if she's willing to
starve herself in order to find out
what her husband is stewing over.

DAVID

Rory Hamill wasn't drunk. He blood
alcohol was zero point zero.

David looks at her.

JUDY (CONT'D)

David, there's at least fifty drugs
he could've been on.

DAVID
Rory, on drugs?

*
*

JUDY
Sweetie, just because you know a
person doesn't mean they can't
surprise you.

*
*
*
*

DAVID
Thirty-one years my dad was
sheriff. He never once fired his
gun.

*
*
*
*

JUDY
David...

*
*

DAVID
Judy. I'm not the right guy for
this job.

*
*
*

27 EXT. FARNUM HOUSE - NIGHT

27

A hundred-year-old house on the outskirts of town. Cows moo
in a muddy holding pen behind the barn. It's after midnight.

28 INT. FARNUM HOUSE - NIGHT

28

We drift through the dark house, past the stairs, down the
hall into the kitchen, past an old woodstove to the sink
where we find Deardra in a nightgown looking out the window.
Nicholas enters in pajamas, holding an ever-present Gameboy.

NICHOLAS
What's going on?

Deardra shakes her head. Her eyes never leave the window.
Nicholas comes over, sees what she's staring at.

NICHOLAS
What's dad doin'?

Off in the distance, a COMBINE is going around in circles in
a field, its spotlights sweeping the prairie like a
lighthouse beacon. Deardra takes a flashlight from the top
of the fridge.

DEARDRA
Wait here.

29 EXT. FIELD - NIGHT 29

House in the b.g., Deardra crosses the field, spotlights whipping across her face.

Lit up like a nebula against the night sky, the billowing dust cloud gives the combine an otherworldly aura. A killing machine circling for prey, the thresher a gaping mouth of giant spinning teeth.

30 EXT. COMBINE - CONTINUOUS 30

Up close, the noise is deafening. Deardra strides into range. Cups her hands to her mouth and calls up to the darkened cab.

DEARDRA
William...?!

31 INT. COMBINE - CONTINUOUS 31

Through the windshield we can see her out there calling to us, disappearing from view as the combine goes around again.

32 EXT. COMBINE - CONTINUOUS 32

Deardra calls once more then jogs over and climbs the metal rungs to the cab. Opens the door.

DEARDRA
William Blaine Farnum, what in
heaven's --

EMPTY SEAT.

A haunted pause then Deardra slides in behind the wheel. Powers down the engine. Turns off the lights.

33 EXT. COMBINE / FIELD - CONTINUOUS 33

The big machine grinds to a halt and there's a hush. Deardra climbs down. Scans the dark, windswept fields.

DEARDRA
William...?

Her voice carries without answer. She turns on the flashlight and walks out into the field.

DEARDRA
William...?!

The swaying wheat. The pulse of cicadas. And then, from back at the house, a BLOOD-CURDLING SCREAM. Her son.

DEARDRA
Oh God...

Deardra takes off running for the house. Frantic. Elbows flying.

DEARDRA
NICHOLAS?!

Another SCREAM. Deardra, in full flight, screams back.

DEARDRA
NICHOLAS?!

She crosses the field at a dead sprint. And hears something worse than a scream as she reaches the house. SILENCE.

34 EXT. FARNUM HOUSE - CONTINUOUS 34

She runs up the steps. In the front door.

35 INT. FARNUM HOUSE - CONTINUOUS 35

She rushes down the dark hallway, searching the rooms. No sign of her son. No sign of her husband.

DEARDRA
Nicholas...?

She reverses direction and then suddenly FREEZES. Lying on the floor at the base of the stairs is --

NICHOLAS'S GAMEBOY, blinking and flashing, game still in progress.

At the top of the stairs -

A HANGING BULB SWINGS like a pendulum, casting eerie shifting shadows. No sane person would go up there, except a mother for a child. She hurries up the stairs. The bulb's shadows rocking back and forth across her face.

DEARDRA
Nicholas!!

36 INT. UPSTAIRS HALLWAY - CONTINUOUS

36

Topping the stairs, she comes down the hall, slowing slightly. Eyes wide with fear. Shadows dancing. The light is on in the BATHROOM. Door closed. Deardra reaches out a hand, pushes the door open -- CREEEEEEAK -- and sees...

EMPTY BATHROOM

She looks down the hall. Darkness at the other end. Voice trembling, she calls into it.

DEARDRA

Nicholas...?

As she takes her next step SOMEONE GRABS HER FROM BEHIND, throws a hand over her mouth and pulls her into the --

37 INT. CLOSET - CONTINUOUS

37

Nicholas. Terrified. He gestures for silence, takes his hand from Deardra's mouth. Their pale faces lit by the light coming through the crack.

DEARDRA

What happened?

NICHOLAS

(scared speechless)

D-dad, h-he's...

DEARDRA

What did he do? Nicholas, answer me.

NICHOLAS

He h-has a knife.

A chill runs through Deardra.

DEARDRA

(re: closet)

We can't stay here.

She cracks the door, peers out. Just then, a terrible sound. FOOTSTEPS coming heavily up the stairs.

And now they have no choice but the closet. Nicholas shuts the door and grips the handle with both hands, praying he's strong enough to keep his father out.

38 INT. STAIRS / HALLWAY - CONTINUOUS 38

Bill Farnum climbs the stairs into view. He is holding a KNIFE.

39 INT. CLOSET - CONTINUOUS 39

Deardra helps Nicholas hold the door as Bill's FOOTSTEPS come pounding down the hallway to the closet where they STOP ABRUPTLY.

Five seconds that feel like forever as Deardra and Nicholas listen to Bill's HOLLOW BREATHS on the other side of the door. Both clutching the door handle, expecting it to get ripped open any second.

Instead we hear a KEY go into the lock and turn - CLICK. The FOOTSTEPS head back downstairs. Nicholas tries the handle a couple of times before turning gravely to his mother.

NICHOLAS
He locked us in.

40 EXT. FARNUM HOUSE - MOMENTS LATER 40

Slinging gasoline everywhere, Farnum walks out the front door. Empties what's left in the five-gallon can onto the porch and lights it with a match.

He sits down in the yard and watches it burn. Devoid of emotion. His wife and son SCREAMING from within as blue flames scurry up the inside walls.

41 INT. DUTTON BEDROOM - NIGHT 41

A RINGING PHONE wakes up David and Judy. He gets it.

DAVID
Dutton...

He sits bolt upright, registering the news.

DAVID
I'm coming.

Jumps out of bed.

JUDY
What is it?

DAVID
Farnums'. The whole place is going
up.

*

On JUDY -- She registers that with HORROR.

42

EXT. FARNUM HOUSE - NIGHT

42

Engulfed. VOLUNTEER FIREMEN hose down what is left of the house. David's cruiser pulls up. He and Judy push through the crowd of onlookers to the FIRE CHIEF (TOM ELLIS).

*

JUDY
Deardra?!!

DAVID
Tom, did they get out?!

*

FIRE CHIEF
Just Bill.

The Fire Chief indicates the back bed of his Fire Department pick-up truck. BILL is sitting it, legs dangling off the back, whistling a happy tune, hands tied with baling twine.

FIRE CHIEF
When we got here, there was an
empty gas can just sitting out
front. And Bill, well...

*

The Fire Chief has the expression of a man who can't quite comprehend what he is about to say.

FIRE CHIEF
He was mowing the lawn.

It's a moment before David realizes Judy has started to walk towards Bill. Slowly, almost without thought.

JUDY
What did you do, Bill?

DAVID
Judy?

David goes to catch up with her. Her anger building.

JUDY
Bill, what the hell happened here!?

Bill just keeps WHISTLING -- A man who might as well be on a picnic on a Sunday afternoon in August.

43 EXT. FARNUM HOUSE - NIGHT (AERIAL VIEW) 43

The burning house from ten thousand feet. Tiny, almost beautiful. Fire engines flashing around it like a child's toy. A burst of FREEZE-FRAMES. The camera ZOOMS IN TIGHT. Another burst. *

44 INT. SHERIFF STATION - DAY 44

David is sitting at his desk, staring at a letter. We only get a glimpse of the content, but one phrase stands out : letter of resignation. *

He stares at it. Something about the Farnum tragedy has David reconsidering, at a gut level, whether or not his judgement is as off as Rory's 0.0 made him feel. *

David decides to put the letter away for now. He closes his desk drawer just as -- in the background -- Russell comes in. *

DAVID

Russ, you get in touch with Sheriff Burns in Cedar Rapids?

RUSSELL

State Troopers are coming this afternoon to pick him up for transfer.

Meaning BILL FARNUM -- who is now in their holding cell. Bizarrely, Bill is standing straight up in the dead center of the space. A streak of dried blood from his nose. A thousand yard stare.

David joins Russell. They look at Bill.

RUSSELL

How long's he been playing statue?

DAVID

Couple hours now.

(beat)

That's the same look Rory gave me. Same goddamn look.

45 EXT. FARNUM HOUSE - DAY 45

David studies the remains of the Farnum's place as a Fire Department Crew works on mopping up the place, collecting evidence of the arson.

His concentration broken only when one of the Fire Crew passes right by him, brushing against David's shoulder as he passes. *

DAVID

Hey Bob. *

But Bob doesn't respond. In fact, he doesn't even make eye contact. Just walks right past. *

No matter, David resumes his study of the scene. That is until a faint DRONING HUM draws his gaze skyward. Those SAME TWO PLANES flying over. David's eyes narrow with suspicion.

DAVID

What are you lookin' for?

46

EXT. OGDEN MARSH - DAY

46

THREE HUNTERS in hipwaders silently prowl the local wetlands. NATHAN, JESSE, and RED.

Nathan gives a QUACK-QUACK-QUACK on his duck caller before slowing and staring at something o.s.

NATHAN

The hell...?

The others turn. Twenty yards away, something white is billowing like an untrimmed mainsail. The hunters come over to investigate. Jesse touches the material. Ripstop nylon. Billowing again, it's clear what it is... A PARACHUTE.

NATHAN

(jokes)

Looks like Jesse finally did it.
He shot a person!

That gets a LAUGH. They follow the twisted cords over a rise in the marsh to where they settle in deeper water. Red gives the lines a tug and then staggers backwards in horror as -

A HUMAN BODY floats to the surface. Hideously discolored. Bloated from decomposition.

JESSE

Lord God...

A MILITARY PILOT. Oxygen mask on his face.

TIME CUT TO:

46a

EXT. OGDEN MARSH - DAY

46a

David and Russell eye the ROTTING CORPSE which lies half-submerged, head and torso on land, legs in the water. Nathan, Red, and Jesse looking on from a distance.

FINLEY

Been there at least a week by the looks of things.

David nods.

DAVID

I'll take your word on that.

Russell turns away, gagging at the stench. FINLEY snaps a few PHOTOS and then kneels to the body, unzipping the flightsuit.

FINLEY

I'll see if there's any identification.

DAVID

Yeah, do that.

Russell echoes David's sentiment with a discreet pointing gesture to Finley, 'yeah, do that' -- as in 'you, not me.' David coughs, the stench burning his lungs as he CROSSES to the hunters.

Behind him, Finley then WADES out into the bog. He stops and just STANDS THERE -- fully dressed in the waist deep water. *

DAVID

Boys, last I checked hunting season ended three months ago.

NATHAN

We was just out for a little taste of nature, fresh air is all.

DAVID

Guns away till next fall.

A bit of a stand-off, but the hunters acquiesce and clear out. David heads to Russell at the police cruiser.

DAVID

Got us a pilot, where's the plane?

Russell, entering the police cruiser, recollects:

RUSSELL

Last week Travis Quinn was going around saying he heard something crash out by Hopman Bog. I didn't think nothing of it on account of his being full of shit as a general rule.

*

DAVID

Maybe this is the exception.

David starts the ENGINE, the SOUND MERGES WITH --

47

EXT. HOPMAN BOG - DAY

47

The HUM of a flat-bottomed aluminum boat motoring across the bog with passengers David and Russell. TRAVIS QUINN drives in back.

RUSSELL

It sounded like a plane?

TRAVIS QUINN

How much's the reward?

RUSSELL

Big plane, little plane?

TRAVIS QUINN

You tell me the difference between what those sound like maybe I'll figure it out.

Russell leans forward, joins David.

RUSSELL

He's full of shit.

DAVID

People only ask for a reward when there's something to find.

David looks up at the trees. Notices something.

TRAVIS QUINN

Sheriff, about that reward.

DAVID

Travis.

TRAVIS QUINN

Yeah?

DAVID
Kill the engine.

A beat of silence as the engine dies and the boat slows.

DAVID
It was a big plane, Russ.

RUSSELL
Why's that?

DAVID
'Cause we're right on top of it.

Off Russell's look, we rise up above them, to the height of the treetops, and see what David sees -

THE MURKY CONTOUR OF A MILITARY TRANSPORT PLANE.

48

EXT. BOG SHORE - DAY

48

David and Russell head to the cruiser parked at the water's edge.

DAVID
Military plane that size goes down
and there's nothing in the paper,
nothing on the news? Make any
sense to you?

Russell shrugs.

RUSSELL
Depends what the payload is.

It's an off-hand remark -- but it starts David thinking.

DAVID
Hopman Bog, what's that drain into?

RUSSELL
Dwyer Creek.

DAVID
Which drains into...?

RUSSELL
Black Pond. Hey, you remember that
monster catfish I --

DAVID
Black Pond? Is that right?

*

49

INT. TOWN PLANNER'S OFFICE - DAY

49

TOPOGRAPHICAL MAP of the county on the wall. The Ogden Marsh watershed shaded in blue. David barges in, asking his question on the fly. KEVIN MILLER, the town planner is eating lunch. *

DAVID

Which way's the water flow through town?

KEVIN MILLER *

Nice to see you, too, Dave. Waste water or drinking?

DAVID

Drinking.

Kevin unfolds a chart. A SCHEMATIC DIAGRAM OF THE TOWN'S WATER SYSTEM, his finger tracing the main pipeline. *

KEVIN MILLER *

Comes in from Black Pond, breaks east west...

DAVID

Whose house does it get to first?

KEVIN MILLER *

Most outlying. Let's see, uh...

Runs his finger along a certain outlying route to a certain outlying farm. Looks up at David.

KEVIN MILLER *

Rory Hamill.

Hold on David's face.

50

INT. JUDY'S OFFICE - MEDICAL CLINIC - DAY

50

David showing Judy the water system schematic at her office desk. He points to the second most outlying farm.

DAVID

And the next house is Farnum's. Now, am I crazy here, or is it possible Bill and Rory reacted to something in the water? *

JUDY

If it's contaminated, if the concentration's high enough. But David, we're all drinking that water. If there's something in it...

David is already on his way out.

DAVID

Farnum's are a mile out, might not have made it to town yet. Tell everyone -- don't drink it.

He runs out. Judy - the schematic in CLOSEUP - runs her finger from 'FARNUM DAIRY' across town to the pipeline's end, five miles from Black Pond, a plot labelled 'DUTTON FARM'. She contemplates that distance, their safety buffer.

Then she steps out and sees her WAITING ROOM is now filled with patients.

51 EXT. POOL, MAYOR'S HOUSE - DAY

51

Russell and David wait for a white-bread bureaucrat to come up the steps of his in-ground pool. This is MAYOR HOBBS. He wraps himself in his towel, and resumes their conversation.

MAYOR HOBBS

You want to shut off the entire town's water supply on a hunch?

*
*

DAVID

Mayor, I've got three bodies in the morgue within the last 48 hours.

*
*
*

MAYOR HOBBS

David, you go around telling people there's something in the water, you know what's going to happen?

*
*
*
*

DAVID

Yeah. They won't drink it.

*
*

MAYOR HOBBS

David, look around you. We're a farming community. It's spring, planting season. You turn off the water, you kill the crops. You kill the crops, you bankrupt every family in Pierce county. That's not some hunch, that's a fact.

*
*
*
*
*
*
*
*

The Mayor stares at David. Just to be clear:

*

MAYOR HOBBS
The water stays on.

*

52 EXT. WATER TOWER - DAY

52

ECU. A HEAVY DUTY BOLT CUTTER SNAPPING OFF A LOCK.

REVEAL:

David pulling open the chain link gate under the town's water tower. He walks briskly, bolt cutters still in hand. Russell, trying to keep up with him, glances to the "GOVERNMENT PROPERTY - DO NOT TRESPASS" sign.

RUSSELL
Sheriff, I'm all for a little civil disobedience but I think this might cost you your job.

*

SNAP. David cuts off the WATER CONTROL VALVE lock. He twists that valve and shuts the main line OFF.

DAVID
That's all right, Russ.

Then he swings the bolt cutters like it was a sledge hammer until he BREAKS the WATER RELEASE LEVER clean off.

DAVID (CONT'D)
I was going to quit anyway.

53-54 OMITTED

53-54

55 INT. SHERIFF STATION - DAY

55 *

Russell and David enter -- David tosses the bolt cutters aside and heads for his desk.

We stay with Russell as he moves to the holding cell.

*

DAVID
Russ, get on the horn -- call Jennings White at cedar rapids -- tell him you're bringing him some water samples we need tested. ASAP.

*

*

*

*

*

Russell is staring at BILL FARNUM -- who is now lying motionless and prone in the center of the holding cell.

*

DAVID (O.S.) (CONT'D)

Russ?

Russell gets right up close to the cell. Trying to see if Farnum's breathing.

RUSSELL

I think he's dead.

By now Russell has his KEYS OUT and he puts them in the lock and is about to turn it when --

*

-- David's hand stops him.

*

DAVID

Now hang on a sec, Russ. If he's dead he won't mind waiting.

Russell leans in -- looking to see if Farnum's torso rises or falls with any breath at all. FARNUM SPRINGS TO LIFE -- LUNGING AT RUSSELL. SCREAMING.

RUSSELL

Holy shit! Holy shit! Holy shit!

DAVID

Did we or did we not request a transfer to Cedar Rapids this morning?

Rhetorical question. David moves to a desk and picks up the phone. Starts to dial. Toggles the receiver. Line's dead.

Pulls out his cell phone. David hits the first two digits then sees the viewscreen - "SEARCHING FOR SIGNAL..."

DAVID (CONT'D)

Even better.

He clicks the computer mouse. CANNOT FIND SERVER. Tries the police scanner. STATIC. Switches it off.

DAVID

You know what...

RUSSELL

What?

DAVID

We're in trouble.

*

56 OMITTED 56

57 EXT. SHERIFF STATION - DAY 57

David exits the building that sits at the end of main street.
He tries his cell phone again. NO SIGNAL.

For the middle of the day things seem remarkably quiet.
Sporadic traffic, few pedestrians.

David starts walking up Main Street. Looking at anyone and
everyone he sees -- wondering if he's going crazy -- or they
are.

The he hears something in the distance. He looks up as A
MIDDLE-AGED WOMAN pedals toward him on a girl's pink-tasseled
banana-seat bike, singing in eerie falsetto, an old hymnal.

WOMAN ON BIKE

...All things bright and beautiful,
all creatures great and small, all
things wise and wonderful, The Lord
God made them all...

She rides past David, lost in her own world, her haunting
song filling the silence.

ALTERNATE POV (through SLR camera) - From a block away, a
BURST OF PHOTOGRAPHS captures the woman on the bicycle, then,
panning to David, a second BURST captures him as he crosses
Main Street, still watching the woman. As the photos
continue snapping, David slowly turns, sensing he's being
watched, and looks straight into camera...

BACK TO SCENE

Tight on David's face as he stands in the center of Main
Street, staring at:

A BLACK CHEVY SUBURBAN WITH TINTED WINDOWS idling at the
corner by the bank. Not a car that belongs to Ogden Marsh.

David approaches, hand drifting instinctively toward his gun.
The SUV tears off down the road. Fantastic acceleration.
David stares for a moment, baffled when a panicked TEENAGE
GIRL jogs across the street from the pizza shop. *

TEENAGE GIRL *

Sheriff, we heard something from
the funeral home. *

DAVID
What'd you hear?

TEENAGE GIRL
Screamin'.

*

A frozen moment. David turns his gaze to the funeral home up the street. Instinctively grabs his cell phone, then remembers.

DAVID
Lizzie, run down the station, tell
Russell what you just told me, tell
him I need him now.

*

58 EXT. FINLEY FUNERAL HOME - DAY

58

Closed for business. David tries the front door. Locked. He goes around the back.

59 INT. REAR ENTRANCE, FINLEY FUNERAL HOME - DAY

59

Where the bodies are brought in. David enters, nervous, gun drawn. He stops and faces -

60 A WHITE TILED CORRIDOR

60

Sterile. Eerily silent. A few gurneys and unopened boxes of odorless body bags and cotton shrouds in the hall.

DAVID
Jim?

*

No reply. David comes slowly along, white-knuckled grip on his gun. The hall is lined on both sides with closed doors. David comes to a door, turns the knob, opens it to reveal -

61 THE EMBALMING ROOM

61

Stainless steel embalming tables. Sinks. Sluices. Rinse hoses dangling from the ceiling. No bodies. No Finley. David continues down the hall.

Comes through a door into the front of the shop. The FUNERAL HOME. Pink-hued walls. Liver-colored carpet. David pushes open another door.

62

A ROOM OF CASKETS

62

Darkly polished. On display. David steps in, scans the room. All the caskets are open except:

*

THAT ONE.

He crosses to it. With a silent two-count throws open the lid and takes aim at:

A SILKY WHITE PILLOW

Empty casket. David closes it. To his immediate left -

A CURTAINED ALCOVE

runs the length of the wall. Coming past it to the door, David suddenly steps back and levels his gun.

SOMEONE IS HIDING

behind that curtain. The tips of his shoes poking out underneath.

DAVID

Jim?

*

No reply. But there's definitely a man in black shoes standing there. David steps closer. Takes hold of the curtain. Whisks it open to reveal -

A ROW OF MANNEQUINS IN FUNERAL SUITS AND SHOES

David almost puts a bullet in one. Curses under his breath. Suddenly hears something. Very faint. Coming from behind him. Down the white-tiled hall he just exited...

Is someone WEEPING?

David cocks the hammer of his gun. Follows that FAINT MUFFLED WEEPING down the hall to a closed door.

Opens it.

63

THE MORGUE

63

No sign of Finley. Just sheet-covered CORPSES on autopsy tables. The weeping HAS STOPPED.

David enters. Autopsy scales hang beside the bodies. Closets and refrigerated shelves along the walls. David

yanks open a closet door, gun trained, expecting to find Finley. Nothing but medical supplies.

A faint WHIMPER turns his head. He stares at the FIVE COVERED BODIES.

DAVID

Jim, if that's you, say something!

*

No reply. Gun in hand, he steps closer to the bodies. Peels back the covers one by one:

RORY HAMILL'S CHALK WHITE CORPSE

THE DECOMPOSING PILOT

DEADRA FARNUM'S CHARRED CORPSE

HER SON'S.

David stares at the LAST COVERED BODY. We can see the outline of a face. The sheet expands and contracts at the nostrils. Slightly. As if from breath.

DAVID (CONT'D)

Jim?

*

No answer. Gun levelled, David takes the edge of the sheet and whisks it back to find-

THE TOWN PASTOR.

Weeping through sutured eyelids. The sutures on one eye have loosened, a ghastly eye peers out through the slit. His nostrils and lips are sewn shut, arms and legs bound to the table with gauze.

DAVID (CONT'D)

Jim - ?!

The Pastor goes into violent CONVULSIONS. David grabs a pair of surgical scissors from a tray and, pinning the writhing body with one hand, cuts the sutures sealing the mouth.

The Pastor's lips come apart like a deep fleshy wound, his convulsions subsiding only because death is imminent. In his last tortured breath:

TOWN PASTOR

Behind... you...

What? David turns.

WHIRRRRR!! - THE BLADE OF A BONE SAW coming right at his face. Finley swinging it at arm's length with psychotic calm.

David goes down and Finley pounces, driving the blade at his throat. David catches Finley's wrists, barely keeping the saw at bay, forces the spinning blade against the leg of the autopsy table. SPARKS FLY as it cuts into the steel.

Finley counters. Finding his knees, he brings the saw above his head for a final plunge. But David catches him with a thrusting kick to the gut. Sends Finley crashing into the storage cabinets.

As he jumps up for more - BANG! - David shoots him. Finley falls in a heap. But in death he has launched perhaps his most lethal attack, dropping the SAW.

Locked in the 'on' position, it COMES SKIP-BOUNCING ACROSS THE FLOOR AT DAVID, propelled by the spinning blade. David scrambles backwards on his haunches, but can't outrun it. Just as it's about to hit him in the face -

A BOOT

stomps on the saw's cord, leashing it like a wild dog. The deadly instrument hops and skips around at the end of its tether, inches from David's face. Until -

Russell, owner of the boot, yanks the plug from the wall. He comes over, helps David to his feet. And only then sees the Pastor's sad fate.

RUSSELL
Christ almighty.

A DEAD EYE staring back at them through the sutured slit.

64	OMITTED	64
64A	OMITTED	64A *
65-69	MOVED TO 70A-E	65-69 *
70	INT. MASTER BEDROOM - NIGHT	70 *

David is in the middle of packing Judy's suitcase for her.

JUDY

I'm not going to my parents'.

But David isn't having a conversation.

JUDY (CONT'D)

If this is really happening, the
last thing I can do is leave
everyone.

He zips up the bag.

JUDY (CONT'D)

I'm their doctor!

David grabs the bag and we follow him to the hall. *

JUDY (O.S.) *

David! *

Frustrated David turns. *

DAVID *

What! *

He sees fear in her face. Softens immediately. *

DAVID *

What?!

JUDY *

There's... someone outside. *

70A EXT. HIGHWAY 50 - NIGHT

70A

Russell's sheriff department PICKUP speeds down the fog-
cloaked highway toward Cedar Rapids.

70B INT. SHERIFF DEPT. PICKUP - CONTINUOUS

70B

Russell humming along at eighty miles an hour. MASON JARS OF
WATER in the passenger seat. He's listening to the radio...

...When suddenly the RADIO STATION fades out. Weird.

Russell tries another station. Then another. But they're
all STATIC. Suddenly, FOUR DEAFENING POPS AS --

70C EXT. SHERIFF DEPT. PICKUP / HIGHWAY 50 - CONTINUOUS 70C

-- ALL FOUR TIRES BLOW OUT!

A SPIKE STRIP lying across the road. The truck fishtails out of control, wobbling violently on its rims, threatening to roll...

70D INT. SHERIFF DEPT. PICKUP - CONTINUOUS 70D

Russell struggles, teeth-clenched, not to let it.

RUSSELL

Shit!

Ruptured treads fly off. The pickup careens off the shoulder and slams to a stop in an irrigation ditch.

70E INT./EXT. SHERIFF DEPT. PICKUP/ DITCH - CONTINUOUS 70E

Russell has barely righted himself when he looks up and sees SOMETHING that scares him.

71 EXT. DUTTON HOUSE - NIGHT 71

David stands at the edge of the property, eyeing the back field. It's eerily still.

DAVID

Somebody there?!

Silence. Turning, he sees the light is on inside the

BARN

He walks over, pushes open the door with the gun muzzle. He scans the interior. Nothing here but an old car that's up on blocks and covered by a tarp and some... *

LAWN TOOLS that CLATTER NOISILY to the floor. Scares the hell of out him. David switches off the light and then hears GLASS SHATTER inside the house. *

JUDY (O.S.)

Who are you?! Who are you?!

DAVID!!

He crosses the yard at a sprint, kicks open the screen door -

72 INT. DUTTON HOUSE - NIGHT 72

And freezes at what he sees. HALF A DOZEN BIOSUITED SOLDIERS
WITH M-4 MACHINE GUNS pointed at Judy. And now at him too. *

73 INT. SCHOOL BUS - NIGHT 73

David and Judy climb on board a school bus and join a dozen
of their fellow citizens. The side windows of the bus are
covered in a TRANSLUCENT PLASTIC.

RUSSELL (O.S.)
Funny thing happened on the way to
Cedar Rapids. *

David and Judy see Russell near the back. They take the seat
in front of him. *

RUSSELL
Bastards spike stripped my tires. *

A jerk of movement and the bus is on the move.

73A EXT. DUTTON HOUSE - NIGHT 73A

The PIERCE COUNTY school bus heads down the driveway leaving
the Dutton residence empty, the front door wide open.

INT./EXT. SCHOOL BUS, NEIGHBORHOOD - NIGHT *

Hurtling along under armed guard, David and Judy see a
shocking image out the window: A FAMILY BEING PULLED FROM A
HOUSE. The entire town being corralled onto buses like pigs
off to slaughter. *

74 INT. SCHOOL BUS, HIGH SCHOOL - NIGHT 74 *

Then the squeal of the brakes as the bus slows.

The darkness of the night outside the windows suddenly gives
way to bright illumination. David and Judy see they have
arrived at Ogden Marsh High. *

A recorded message plays over a booming portable P.A. system:

RECORDED FEMALE VOICE
...Please remain calm and do not
interfere with the work of the
(MORE)

RECORDED FEMALE VOICE (cont'd)
examiners. Information will be
provided to you as it becomes
available. Thank you for your
cooperation...

Repeating ad infinitum.

The bus comes to a stop.

Everyone on the bus is quickly and efficiently forced up and off. We stay with David, Judy and Russell as they exit the bus and find themselves:

75

EXT. OGDEN MARSH HIGH SCHOOL, PARKING LOT - NIGHT

75

Standing at a completely transformed place. A full military operation in action. Raised ten feet and topped with razor wire, a newly erected fence is patrolled by armed guards in hazmat suits.

A dozen other school busses are in the parking lot, BIOSUITED EXAMINERS lead townsfolk off of other busses that have arrived at the 'containment zone.'

As the people come off the bus they are formed into long lines. Everyone passes through FUMIGATION smoke, UV light banks, to finally have their temperature taken with a DIGITAL EAR THERMOMETER. A single BEEP means you're okay. A quick triple BEEP-BEEP-BEEP means you're not and prompts a swift response, which we see playing out across the parking lot.

Burly MEDTECHS loading the unlucky person into one of the many golf carts on the scene - pulling wives away from husbands, husbands away from wives, children from parents, parents from children - a coldly scientific process that ends with the golf carts speeding the outtakes to the high school while loved ones scream in vain for their return.

*

David, Judy and Russell are stunned and disoriented like everyone else, they move forward in the forced line. Judy is overwhelmed.

DAVID
Judy? Judy?!

She focuses on him. He indicates the MEDTECHS.

DAVID
What's going on - What does it
mean?

Having something to do calms Judy. She watches two MEDTECHS come down the line, jamming probes into people's ears.

JUDY

Checking for elevated temperature
means it could be anything from a
toxin to infection.

DAVID

(thinks)

Farnum was bleeding from the nose.
Rory too.

*
*

JUDY

If there's cerebral hemorrhaging
it's most likely a virus.

DAVID

Bad enough they round us up with
assault rifles.

*

Suddenly their conversation is interrupted as an EXAMINER
jams a thermometer in David's ear. Pushes the button.

DAVID

(to the examiner)

I'm the Sheriff, she's a doctor.
We know these people...

*
*

BEEP. The EXAMINER ignores David, moves on to Judy.

DAVID (CONT'D)

Let us help you!

*

Judy is preoccupied with one of her elderly patients who has
grown dizzy and is on the verge of passing out. Judy keeps
helping, even as they JAM A PROBE in her ear.

JUDY

This woman is asthmatic, she needs
her medicine!--

BEEP-BEEP-BEEP!!!!!!!!!!

*

Time stands still. Judy looks at David. 'Oh, God. Of course
I have a fever.'

DAVID

Get away from her! Leave her
alone!

They begin to drag Judy off. David jumps in to stop them.
Almost reaches Judy before they really clamp down on him.

DAVID

Leave her alone!

Then David is knocked to the ground by a rifle butt, kicked again, and again he tries to rise until his body no longer answers to his will.

Lying on the asphalt, he lifts his gaze just enough to see Judy being taken to the high school. By sheer stubbornness, he climbs to his feet once more. Takes a couple of wobbly steps.

A gun butt CRACKS him in the back of the head.

76 MOVED/COMBINED INTO 80 76

77 INT. ODGEN MARSH HIGH SCHOOL - NIGHT 77

POV of ceiling lights whipping by above as a masked examiner wheels us down the corridor.

It's Judy's POV, strapped to a gurney. The passing classrooms offer flashes of nightmare imagery:

PEOPLE ON GURNEYS GOING BERSERK. A TEENAGER RACKED BY WILD, TEETH-CLATTERING CONVULSIONS. OTHER PEOPLE SITTING IN STUPORS, DROOLING.

Suddenly, right in front of us -

THE SCREAMING FACE OF PRINCIPAL BEN SANDBORN smashes into the window of a classroom door. A BIO-SUITED GUARD beats him back with a baton. Turning the corner, we see-- *

78 INT. WET DECONTAMINATION ROOM - CONTINUOUS 78

A guard standing at the end of the hallway in front of a plastic sheeted wall. As Judy arrives, the guard pulls open the plastic partition and her gurney is handed off to two men in full re-breather BIO-CONTAINMENT gear. Judy looks back as the plastic is closed and she is trapped in a 'clean room'

Suddenly the two med techs start to cut her clothes away; leaving her in her undergarments. Then they turn on HIGH PRESSURE HOSES and aggressively scrub down her body. A few terrifying minutes before she is -

79 INT. DRY DECONTAMINATION ROOM - CONTINUOUS 79

-wheeled into the next room. An EXAMINER leans over her with an ANESTHESIA MASK. She tries to resist but her arms are

strapped and the mask fitted so quickly to her face that her scream of protest fogs the plastic.

79A

INT. CLASSROOM, ODGEN MARSH HIGH SCHOOL - NIGHT

79A

A CHALKBOARD dissolves into view. Yesterday's homework assignment. Reveal it is Judy's POV.

We find her, semi-conscious, strapped to a gurney in a social studies classroom. A dozen other townspeople are there as well.

An EXAMINER works from a field kit, not providing medical care, taking tissue and blood samples. A BIOSUITED SOLDIER stands guard.

We hear the APPROACHING ROAR of a car then a few BURSTS OF GUNFIRE. The examiner turns, watching out the window. Craning her neck, Judy can see --

THE BALLFIELD DOWN THE HILL, a makeshift holding zone for people waiting to be processed.

Where a SPEEDING FORD BRONCO comes CRASHING through the outfield fence, the DRIVER and THREE OTHER PASSENGERS exchanging gunfire with the guards. The driver jumps out and grabs his wife from the crowd. It's FIRE CHIEF Tom ELLIS. *

Husband and wife run to the Bronco under the hail of gunfire. They never had a chance. AUTOMATIC GUNFIRE SHREDS THE BRONCO, killing both of them. Pandemonium sweeps the ballfield.

The TOWNSPEOPLE, first cowering in fear, now erupt in SHOCKING VIOLENCE, overwhelming the guards and medtechs, shooting them with their own weapons.

THE OTHERS RUN SCREAMING INTO NIGHT LIKE LUNATICS FLEEING AN ASYLUM.

Seen through the haze of sedation, the horror is dreamlike for Judy. Helpless on her gurney.

80

INT. LIVESTOCK TRUCK - NIGHT (MOVING)

80

The SQUEAL OF BRAKES rouses David. He comes-to in darkness. Lifts his head, disoriented. *

He's lying in what appears to be a livestock trailer. Surrounded by FACES IN SHADOW -- Men, women, children. Faces we recognize from the ball game, the high school. *

The truck grinds to a stop. Lots of NOISE outside. *

A look of panic sweeps through the group. David rips a metal brace from the wall. A weapon. *

Parents shield their kids as the door is unlocked. It swings open. SHADOWY FIGURES rush through. David comes at them, ready to attack when he sees they are -

RESCUE WORKERS (in less severe bio-suits, faces visible) offering bottles of spring water. *

RESCUE WORKER

Quickly, people. We're getting you out of here.

81 EXT. QUIK PHIL'S TRUCKSTOP - NIGHT

81

David and the others step warily from the truck, take in their surroundings. A TRUCKSTOP that is being used as an operations staging area. Military trucks refueling. Transport helicopters coming and going.

In the fenced-in parking lot where the livestock truck is, a few HUNDRED SURVIVORS await evacuation, getting treatment in first aid tents. A SITE COORDINATOR stands on a military flatbed megaphoning instructions to a LINE OF SURVIVORS.

SITE COORDINATOR

As you board the buses you will each be given a dispensation card, it looks like this, do not lose it, you will not be allowed into the safe zone without your dispensation card...

GREEN PLASTIC BARCODED BRACELETS being snapped on wrists and hurriedly scanned into handheld computers. Temperatures taken one last time. Visible relief on people's faces as they look toward the EVACUATION BUSES idling nearby.

As David and the others take their place in line, a small miracle. A distraught mom spots her little girl.

DISTRAUGHT MOM

AMY!!

Hugs her, frantically relieved. The reunion only heightens David's loss. As he surveys the truckstop, plotting his escape:

KEVIN MILLER

Whatever you're thinking. There's
one way out of here and it's on
those buses.

*

DAVID

I'm coming back.

*

KEVIN MILLER

David. This might be your last
chance. Don't lose it running off
on some fool's errand.

DAVID

Judy's a fool's errand?

KEVIN MILLER

You know what I'm saying.

DAVID

Tell you what, Kev. You don't ask
me why I can't leave without my
wife and I won't ask you why you
can.

A bit harsh but right on the money. Kevin Miller is left to
nurse his guilty conscience as David takes off.

We run with him down the narrow passage between two big rigs.

Slows when he sees TWO ARMED GUARDS on patrol.

David ducks under the trailers, hiding until they're gone.
Squeezing through the temporary fencing, he jumps in the back
of a SUPPLY TRUCK headed back into town.

82 MOVED TO 79A 82

83 OMITTED 83

84 MOVED TO 86A 84

85 INT. CLASSROOM, OGDEN MARSH HIGH SCHOOL - NIGHT 85 *

A BIOSUITED SOLDIER guards the door. HYSTERICAL SHRIEKS and
SCREAMS echoing down the hall. Through a small glass window
in the door he can see violent chaos spilling into the

corridors. Inside the classroom, the EXAMINER is working frantically to draw the last few blood samples.

An EXAMINER runs by, fleeing the building. Seconds later a SHOCK BEAT as a half-dressed LUNATIC slams his face into the glass window.

The soldier at the door spins to the EXAMINER behind him.

SOLDIER
(screams through mask)
WE GOTTA MOVE! NOW!!

The Examiner grabs his things and runs out, accidentally leaving a needle embedded in the last victim's arm. Blood drips onto the floor.

PLIP. PLIP. PLIP.

We move up the arm to the face...

It's JUDY. She stares at the dripping blood. Hands strapped, she can't do anything to stop it.

86 EXT. OGDEN MARSH HIGH SCHOOL - NIGHT

86

EXAMINERS and MEDTECHS jump in helicopters. SOLDIERS into trucks. It's obvious what's happening. The military is pulling out, conceding town center to the lunatics.

86A INT. SHERIFF STATION - NIGHT

86A

TICKING clock. Pot of coffee on the coffeemaker. The door FLIES open. David races to the back, where he twists open the combination lock on a cabinet labeled "ARMORY", but finds it bare - ransacked by the military. *

Out of the corner of his eye, he catches sight of something horrific - BILL FARNUM HIDEOUSLY CONTORTED IN DEATH. His back arched high off the floor. Neck tendons, obscenely tight, practically tearing the jaw from his face. *

Thinking fast, David moves to his desk, pulls out his key ring, and opens the bottom drawer. Shoved to the back is an old, worn box, which he takes out and sets on his desk. *

Then he hears it. Someone tries to open the back door...locked. A shadow moves to the window...locked. David opens the box and takes out a vintage .357 police revolver. He moves to the front door, then swings it opens FAST. David gets the jump on the intruder - gun to his head. It's Russell, hunting rifle in hand. *

RUSSELL
Nice to see you too, Chief?!

DAVID
How did you get out?

The sound of a SPEEDING CAR interrupts them. They duck inside, avoiding the FLARE of its headlights. It's that same BLACK SUBURBAN TEARING PAST THE POLICE STATION at ninety miles an hour.

David gets back to loading his revolver while waiting for the Suburban to clear the area.

RUSSELL
They were holding most of us outside. Tom Ellis ran his pick-up through the fence. Military started shooting. Townsfolk going nuts, running off into the fields.
(beat)
Judy was still inside. I'm sorry, David.

DAVID
She's not sick Russ. She's been running a fever all month. She's pregnant.

Russ grins.

RUSSELL
It's about time.

David snaps the cylinder closed, grits his teeth.

DAVID
I'm going to get her.

RUSSELL
Hoo-fuckin'-yah, let's go to the high school.

87 OMITTED

87

88 INT. CLASSROOM - CONTINUOUS

88

PLIP. PLIP. PLIP. Judy watching herself bleed. She could die like this. One drip at a time. Gritting her teeth,

pronating her forearm, she manages to painfully scrape the needle from her arm on the side of the gurney.

In the aftermath of the military exodus there is an eerie calm filled with SHRIEKS and GROANS, the INSANE RANTINGS of the abandoned inmates. With those horrible sounds in her ears Judy scans the classroom. Her fellow townspeople. Varying degrees of madness on display:

A middle-aged WOMAN SNICKERING to herself. A teenage BOY BABBLING incoherently. A CATATONIC MAN with the same half dead, half twitching face Bill Farnum had. Others are unconscious, comatose, drooling.

Judy locks eyes, unexpectedly, with a high school girl strapped down on the other side of the room. Terrified, trembling, but otherwise asymptomatic. BECCA DARLING. Her office helper.

JUDY

Becca?! Becca, honey, are you hurt...?!

Becca, deep in shock, trembling in terror:

BECCA DARLING

Is this... really happening...?

Judy puts on a brave face, doctorly instincts taking over.

JUDY

Don't worry, it'll be okay. All right?

BECCA DARLING

You don't really believe that, do you?

Becca calls her bluff and suddenly it's Judy battling emotions. Near tears, she shakes her head no.

JUDY

Where's your mom and dad?

BECCA DARLING

We were hiding... we tried to get away...

The sentence ends in SOBS. Her parents are dead. Judy tugs at her restraints, wants to get over there to help but can't. And now they have bigger problems. A terrible sound draws their gaze to the door.

AN OMINOUS METALLIC SCRAPING NOISE COMING DOWN THE DARK HALLWAY.

Somebody's coming. You can hear their SHUFFLING STEPS. Judy shoots Becca a look. Be very quiet. Becca stifles her sobs as the creepy scraping noise comes CLOSER, CLOSER...

And now it stops. The classroom door swings open with a CREAK. A figure silhouetted in the doorway. Image from a nightmare:

A lunatic drenched in blood. School principal BEN SANDBORN. He is dragging a PITCHFORK.

Judy and Becca watch in mute terror, praying he'll leave. Instead he enters. Drags the pitchfork to the nearest gurney and looks down at the insane snickering woman.

He mumbles something nonsensical then raises the pitchfork and SPEARS HER in the chest. Becca SCREAMS. Ben extracts the pitchfork from his first victim and shuffles to his second. The babbling boy.

SPEARS HIM and continues his murderous ritual, heading straight for Becca who is thrashing wildly but will never escape. Judy fights to free her hands, to save Becca. She can't.

Stabbing everyone in his path, Ben arrives at Becca who closes her eyes as the lunatic raises his pitchfork. Just then, Judy from the other side of the room:

JUDY (O.S.)
NOOOOOO!!!!!!

The kind of scream even a lunatic can't ignore. Ben stops, turns. Sees Judy over there, strapped down by the blackboard, helpless. Nudging desks aside, he comes for her instead.

Hands pinned at her side, Judy stretches her fingertips just far enough to reach the blackboard chalk tray and, using it as a rail, gets the gurney rolling. Rolls herself right out the classroom door, gripping whatever's within reach.

Ben follows her out, dragging the pitchfork.

Judy rolls down the row of lockers, grabbing the PADLOCKS with that strapped hand, pulling herself along. The SOUND OF

THE PITCHFORK right behind her. Blind panic setting in. Her diversion play quickly shaping up as suicide.

Craning her neck she can see Ben coming. Quickens her pace, fingers grabbing frantically at the padlocks. And then tragedy strikes.

HER HAND

misses the next lock, the last one in this row, and as a result she misses the turn. And drifts helplessly into the center of the corridor...

The wheels of her gurney CREAK to a stop. Her EYES wide with terror. Her FINGERS still clutching at the air. STRANDED by a trophy case of old basketballs.

The STEEL PRONGS OF THE PITCHFORK dragging closer. And now -

BEN SANDBORN

shuffles into view. Stands above her, leering. The ROW OF PADLOCKS swinging behind him like a hundred little pendulums. As he raises the pitchfork -

A GUNSHOT

Catches him in the arm, spinning him fully around as a SECOND SHOT catches him in the chest -- and we see DAVID standing at the other end of the hall, holding his smoking .357. The Principal falls in a heap. David and Russell run to Judy, Russell standing guard as David unstraps her.

DAVID

You okay?

JUDY

Not really.

Unstrapped, she takes off down the hall.

DAVID

Where are you going?!

90

INT. CLASSROOM - NIGHT

90 *

Becca screams when she hears the classroom door open.

Then sobs in relief as David and Russell help Judy unstrap Becca. Becca sits up and cries in her arms. Safe.

David pulls Russell aside.

*

DAVID

We're going to Quik Phil's truck
stop out on 35. They're busing
people out from there.

*
*
*
*

90A

EXT. OGDEN MARSH HIGH SCHOOL, PARKING LOT - NIGHT

90A

Our group appears from out of school's front doors. For a
moment, Becca and Judy are stunned by what they see.

Gone is the chaos and the frenzy. Now all that's left is the
debris and detritus of the military operation and

A FIELD OF DEAD BODIES.

David hustles them along. The group slowing as they
encounter ONE LONE WOMAN who hunts around the area, repeating
ad infinitum:

*
*
*

LONE WOMAN

Did Peter call? Did Peter call?
Did Peter call? Did Peter call?

*
*
*

RUSSELL

That's gonna be me.

*

DAVID

Russ, we got enough problems
without you inventing 'em.

*

RUSSELL

Easy for you to say, you're at the
far end of the pipeline. I'm half
a mile from the Farnum's. And
you've met my family. Can you say
predisposed?

DAVID

Who's the sheriff?

RUSSELL

What?

DAVID

Who's the sheriff of Pierce County?

*

RUSSELL

You.

DAVID

I am. Who's the deputy?

RUSSELL

Me.

DAVID

You are. Deputy does what the sheriff tells him, that's the balance of power. Now I'm telling you you're not getting sick, understand?

Russell nods, appreciating the sentiment.

RUSSELL

Hope you're right, chief. I'm no world beater but I had plans.

David leads them off into the night.

91

EXT. MAIN STREET - NIGHT

91 *

A lone streetlight flashes yellow. Everything else is dark. There's an eerie stillness to the place. *

Our group walks down the street: *

A storefront in flames. Nearby a car overturned and burning. Broken glass litters the street. *

Half a block away, they see a parked car. Intact. Their pace quickens -- *

They arrive, only to discover that the tire is BOOTED TO PREVENT DRIVING. *

A quick glance at another nearby car reveals it's also been immobilized. *

They move on. Farther down the street. When -- *

A DULL METALLIC CLANK turns their heads. *

TWO TEENAGE BOYS punching the dumpster behind the pizza shop. A contest. Their hands are mutilated, missing fingers. Pure madness. *

They find more cars. None that can drive. *

DAVID

They're all booted. *

Russell points down the street. *

RUSSELL

Except that one --

They follow his line of sight to a RED 1970's PICK-UP TRUCK.
No boot. Russell sprints ahead. The other's follow.

Halfway to the truck, Judy spies a solitary figure sitting in
the shadows. It is MOLLY HUTCHINS, a young mother, sitting
on the side of the street -- nursing her baby.

DAVID

Judy, don't!

But it's too late. Judy approaches to see if the baby or the
mother need help.

JUDY

Molly?

MOLLY HUTCHINS

Dr. Dutton, you scared me.
Everything... scares me.

Judy tries to get a look at the baby. David is anxious,
keeping an eye on Russell. Seeing clearly that Molly is
beyond help.

JUDY

How's she doin'? She okay?

MOLLY

She's good, real good. But check
her, would ya?

DAVID

We need to keep moving.

Molly hands the baby to Judy. Judy finds that she is now
holding a PLASTIC BABY DOLL. Molly smiles up at her. Judy
fights to maintain composure.

JUDY

Molly, where is your baby?

Molly just stares back at her, confused.

DAVID

You can't help her.

JUDY

Molly, what happened to your
daughter?

With lightning fast speed Molly jumps up off of the curb in a flash of PURE RAGE and grabs the 'baby', knocking Judy to the ground. *

David helps Judy up. They continue on. Becca following like a puppy. *

Judy looking back over her shoulder at Molly. Wishing there was something she could do. *

As they approach -- *

RUSSELL
(from inside the truck)
I can get this started. Just give
me a couple seconds... *

David puts his hand out. Stopping Judy and Becca. *

He notices a DARK LIQUID dripping off the back of the truck. Blood. And something big laying in back. Covered by a tarp. *

DAVID
Russ. Get back. *

RUSSELL
I'm almost there, chief. *

BOOM! *

A shot-gun blast echoes from inside a nearby apartment building. Followed quickly by two more. *

David pulls Russell away from the truck. The group backs into shadow. Ducks down behind a burnt out car. *

As -- *

A flashlight beam becomes visible -- coming down from the second floor of the apartment building. *

The front door swings open -- revealing THE HUNTERS. *

Nathan and Red exit first, holding the door for Jesse -- who emerges with a OLD FARMER, dead, slung over his shoulder. *

Our group stays quiet. Clutching their guns. Watching as -- *

Red pulls up the tarp -- revealing a PILE OF FRESH CORPSES. *

Jesse throws the farmer on top. Red replaces the cover and they drive off. Accelerating into the night. *

David watches the tail lights disappear. Russell turns to him.

RUSSELL
It's a hell of a walk to Quik
Phil's.

David thinks.

DAVID
I got the old cruiser on blocks.

RUSSELL
That thing still works?

DAVID
Yeah, and you can't boot a car
without wheels.

RUSSELL
It's about five miles to your
place. If we cut through the
McGreggor farm.

David looks at his Judy, concerned about her walking this distance.

JUDY
I'm fine.

92

EXT. FIELD - NIGHT

92 *

Only a mile from the town center and here it's almost peaceful. The loudest noise is the pulse of the cicadas. Drowning out everything except the occasional burst of gunfire or the faint thump of helicopter blades.

They walk in pairs, they walk in silence. Russell keeping an eye on Becca. David and Judy side-by-side.

JUDY
They took my blood, ran at least
one test that I saw.

David seems to be ignoring this.

JUDY
What if the reason they didn't let
me go was because I have it.

Not spoken out of fear. Spoken like a doctor discussing a scientific possibility.

DAVID

You're pregnant. That's why you
have a fever--

JUDY

But we can't know that for sure.

David can feel Russell and Becca's attention on the two of
them now. He looks at Judy. He stops. Takes a stand.

DAVID

I can. And I do. If you're sick,
I'm sick -- we drank from the same
tap. And I'm not sick. None of us
are!

*

David resumes walking. For a beat everyone is silent again.

*

Then David reaches out with his hand -- and Judy takes it in
hers. She looks at him. She needs him to know she's not
being hysterical. He nods, he knows. But tells her softly:

*

*

*

DAVID

We are going to get through this.

*

*

They press on. In the distance, we see the silos and
buildings of the MCGregor FARM.

*

*

Suddenly, without warning -- Becca takes off running.

*

DAVID

What the fuck?

*

*

JUDY

Scotty McGregor.

*

*

David's not following.

*

JUDY

Her boyfriend.

*

*

DAVID

Russell, stop her!

*

*

Judy looks at him. Imploring.

*

JUDY

David.

*

*

DAVID

We don't have time.

*

*

JUDY
You had time for me.

*
*

93 EXT. THE MCGREGOR FARM - NIGHT

93 *

Carefully, the foursome skirts the perimeter of the grounds. The moonlight strikes pieces of farm equipment, silos, hay bales and throws all sorts of unsettling shadows.

They approach the house. Past the barn.

*

Becca looks around -- anxious for any sign that her boyfriend and his family are healthy and there.

*
*

RUSSELL
(quietly, to David)
Looks deserted.

*
*

Then, from behind the barn door -- the sound of a SHOTGUN CHAMBERING A ROUND. An unseen threat. David gets in a defensive position.

*
*
*

There's a figure in the shadows. Peering out at them. A figure with a shotgun. We hear a young man's voice -- scared but trying to be brave.

*
*
*

VOICE (O.S.)
GET OUT OF HERE OR I'LL BLOW YOUR
HEAD OFF! YA HEAR ME?

*
*
*

Becca breaks into a smile.

*

BECCA
Scotty, it's me!

*
*

She's about to run towards him but DAVID grabs her. The thing she hasn't thought about - Scotty could be sick. After all, no one can see his face while he's in the shadow.

*
*
*

And now a full beat has gone by. And he still hasn't moved or said anything.

*
*

BECCA
Scotty, don't be an asshole. We're
fine. Scotty?

*
*
*

Still no answer.

*

BECCA
Scotty?

*
*

Instinctively, David steps in front of his wife. His hand now hovers around his gun. Scotty steps into the light.

SCOTTY
Sorry, everybody. But I had to be sure you were all okay.

93A INT. BARN - NIGHT

93A *

Becca runs to him hugs him. Then hits him like the pissed girlfriend she is.

BECCA
Did it ever occur to you that's a two-way street?

A moment of relief. The others join them inside the barn.

DAVID
Where's your Mom?

SCOTTY
Back at the house. We were just getting some supplies before we started walking.

BECCA
The sheriff has a car. You two can come with us.

Then, amidst the relief, David HEARS something. For less than an instant. A tree branch? Where did it come from?

David SNAPS his fingers. Be silent. Listens.

DAVID
Get back, back!

They all fall back into the shadows of the barn. Hearts pounding. Listening. David and Russell draw their guns. David indicates the road. And now the enemy comes into view, moonshadowed and lethal -

A PLATOON OF BIOSUITED SOLDIERS wading through the tall grass. One of them is carrying a FLAMETHROWER.

Our group watches through slits of the barn door as the SOLDIERS storm the farmhouse.

Scotty moves to jump up. Becca grabs him.

BECCA
(whispers)
No don't.

*

Suddenly, a SHRIEK inside the house and moments later the soldiers emerge, dragging SCOTTY'S MOTHER into the yard.

*

They stand her up. Somebody jams a digital thermometer into her ear.

BEEP-BEEP-BEEP.

In a flash Scotty is up and out of the barn, and there's nothing Becca can do.

*

BECCA (CONT'D)
Scotty...

*

SCOTTY
(to the soldiers)
Wait, wait, wait, this is a private-

BANG!

Scotty is dead -- just like that. Becca stifles a SCREAM into Judy's embrace.

SCOTTY'S MOTHER
SCOTTY!

His mother's hysterical screams are instantly silenced when a soldier shoots her, point blank.

Judy pulls Becca into a tight embrace, shielding her from what comes next. The guy with the FLAMETHROWER steps up and torches the bodies.

*

David and Russell watch as the BIOSUITED SOLDIERS make a sweep of the area. ONE OF THEM starts to follow SCOTTY'S FOOTSTEPS... FOLLOWING THEM TO THE BARN WHERE DAVID'S GROUP HIDES.

*

*

*

*

DAVID
(quietly, to Judy)
Go, go! Get back.

*

*

*

Judy pulls Becca deep into the barn.

*

THE BARN DOOR CREAKS FURTHER OPEN.

*

The MUZZLE OF AN M-4 enters first. Then the soldier's GASMASKED FACE. To the left he sees nothing, to the right -

*

*

RUSSELL who smacks him in the head with his rifle butt, knocking him down. Russell grabs the soldier's weapon and the two of them drag the semi-conscious soldier into the back of the barn, past several COWS in STALLS.

DAVID (CONT'D)
(a whisper)
Judy?

JUDY
Over here.

A FARM EQUIPMENT STORAGE CORNER at the back of the barn. Judy and Becca are hiding there.

David and Russell pull the soldier inside.

93b INT. BARN, STORAGE CORNER - CONTINUED

93b

Russell yanks off the soldier's helmet, ready to crush his skull with the rifle butt. But the face behind the mask is not the face of an enemy but rather...

AN EIGHTEEN-YEAR-OLD BOY.

Scared as hell. Far from home.

BILLY BABCOCK
Don't kill me, please don't kill me.

DAVID
Aw, Jesus...

BECCA
How could you do it?! How could you?

Judy moves to her. Becca sobs.

JUDY
(softly)
It's ok.

David gets in Babcock's face.

DAVID
What the fuck was that?

PVT. BILLY BABCOCK
Orders, sir.

RUSSELL *
From who?! *

PVT. BILLY BABCOCK *
Whoever gives 'em, I dunno. *

DAVID *
Bullshit, what the fuck is going on *
here?! *

PVT. BILLY BABCOCK *
All's they said was there'd been *
some accident. My whole unit got *
flown in. We didn't even know what *
state we was in till we saw the *
license plates. *

OFF-SCREEN- A radio squawk as two soldiers ENTER THE BARN. *

DAVID *
(whisper) *
Shhhh! *

Through the tangle of farm equipment David watches the front *
door -- *

TWO BIOSUITED SOLDIERS enter the barn. One soldier begins to *
walk down the length of the barn carefully clearing the area. *

The other soldier remains at the front door. *

Billy notices his mask on the ground. Realizes they took it *
off him, hadn't thought about that. *

PVT. BILLY BABCOCK *
Am I gonna die without my mask? *

Judy's face flashes alarm. *

JUDY *
Is that what they said? If you *
took your mask off you were going *
to die. *

Billy nods yes. David and Judy share a look. *

PVT. BILLY BABCOCK *
Look, um, I know I don't deserve no *
favors from you people, but if you *
let me go I swear to God I won't *
say anything. I didn't sign up to *
shoot unarmed civilians. I'll just *
leave. Okay...? *

Testing the waters, he starts to stand up. Russell cocks the rifle.

RUSSELL
Sit down.

DAVID
Put the gun down, Russ.

Russell looks defiant for a moment.

RUSSELL
Chief?

Judy watches through the farm equipment as the soldier continues to move towards their hiding spot.

David inches closer to Billy. Keeping his voice low.

DAVID
I'm a sheriff. That's my deputy.
My wife's a doctor. She's
pregnant. Becca here's not even
eighteen.

Russell realizes what David is doing.

RUSSELL
When he blabs they'll find us.

DAVID
We don't let him go they find us
for sure.

David hands Babcock the mask. Russell still clutching Babcock's gun.

DAVID (CONT'D)
(to Billy)
Besides, he's not gonna blab.

BILLY
No sir.

A tense beat.

DAVID
Russ -- you gotta give it to him.

Russell relents and hands the soldier back his weapon.

PVT. BILLY BABCOCK
I'm really sorry 'bout your folks's
town.

And with that he's up and gone.

David and Russell turn to watch. From their vantage they can
see Billy exit the corner storage area. David and Russell
both take aim with their weapons.

The other soldier stops when he sees Billy.

SOLDIER
We clear back there Babcock?

A long, tense beat.

Russell's finger moves to the trigger. David lays a hand on
his back to signal 'hold on'.

BILLY
Yea, its clear.

And with that the soldier turns and walks back the way he
came. Billy follows.

Russell loosens his grip on the weapon as they watch Billy
Babcock walk out of the barn.

95 EXT. MCGREGOR FARM - DAWN

95 *

The soldiers are gone now. The four survivors - Russell now
carrying Scotty's shotgun as well as his own rifle - come out
to see the first rays of dawn. And the charred remains of
the MCGREGOR's.

Becca can't look -- can't be anywhere near this. She walks
several paces ahead of the group.

JUDY
If what he said is true -- this
disease has gone airborne.

DAVID
We just gotta keep going.

95a EXT. WIDE - FIELD - MORNING

95a *

The group of four cuts across a verdant field.

96 EXT. DUTTON HOUSE - LATE MORNING 96

They crest a slight hill and the Dutton House comes into view. From this distance, the house looks perfect, marred only by the scorched shell of what was once David's own police cruiser. *

But the picturesque view doesn't soften the impact for Judy. She stops for a moment -- as if she's unsure whether it would simply be better to never see it again. *

David looks at Russell and Becca. He reaches a hand to Judy - but she doesn't need it. She resumes walking resolutely. *

96a EXT. DUTTON HOUSE - MOMENTS LATER 96a *

Now on the property, David is inclined to stay with Judy, who is walking towards the back porch. He looks at Russell. *

RUSSELL *

Becca and I will get the cruiser up and running. *

David nods. Thanks. *

97 OMITTED 97

98 OMITTED 98 *

98a EXT. DUTTON HOUSE - MOMENTS LATER 98a *

David follows Judy to the house. She is approaching the back porch, but pauses at the clothesline to take down the laundry. *

JUDY *

It's perfect. It's a perfect, beautiful morning. And that's our home. That's where we were going to raise our children and... *

DAVID *

Hey, hey. We're still going to do all those things. *

JUDY

How, David. Everybody we know is
dead. This whole town - dead. And
it's not coming back, okay? It's
never coming back.

David has no response. Judy grabs one last piece off the
line.

JUDY

I'm going to change and get some
clothes for Becca. All the extra
medical supplies are on the third
shelf from the left in the pantry.

She breaks away, walks up the stairs and inside.

99	OMITTED	99	*
100	OMITTED	100	*
100a	INT. BARN - DUTTON HOUSE	100a	
	Russell and Becca whip off an old dusty tarp to reveal David's Dad's late-model LTD, the town's old police cruiser. No wheels, it is up on blocks.		* * *
101	INT. MASTER BEDROOM	101	
	Judy finishes changing -- tosses some clothes for Becca into a duffel bag.		
102	INT. PANTRY	102	
	David tosses anything he could possible need into his duffel bag. Flashlight. Band-Aids. Gauze.		
103	INT. MASTER BEDROOM	103	
	Judy finishes up and walks out into.		
103a	INT. HALLWAY/STAIRCASE	103a	
	She's about to walk downstairs when she realizes there is one thing she needs to do.		

She walks down the hall towards the baby's room.

103b INT. BABY'S ROOM

103b

Judy pushes open the already open door and steps into the empty room. She stares at the crib. She holds her abdomen. Speaks to her unborn child.

JUDY

This was going to be your room.

*

ANOTHER ANGLE

Standing right behind Judy is PEGGY HAMILL.

103c INT. PANTRY - DUTTON HOUSE

103c

David has just about finished up when he hears BABY'S MUSIC -- coming from the Baby's room. And he can hear, just faintly, Judy crying.

103d INT. HALLWAY/STAIRCASE - SECOND FLOOR

103d

David climbs the stairs and steps out onto the second floor. He puts his bag down and walks towards the Baby's room.

DAVID

I know this is hard...

104 INT. BABY'S ROOM

104

David enters and -- for one second -- sees CURT HAMILL has Judy.

THAT'S ALL DAVID GETS TO SEE.

Because Jake Hamill yanks a piece of wire TIGHT around David's neck and slams him to the ground.

DAVID'S POV

His entire world sideways as he's held down on the floor. Curt still has Judy. Jake keeps the wire tight. But no one is stopping David from grabbing his gun...

He reaches for it. But SLAM!

A knife is plunged through that hand, pinning it to the ground, by:

PEGGY HAMILL
You killed my husband.

Peggy walks over and casually picks up David's .357. Turns to Judy and aims it at her head.

*
*

David fights his binds, can't get loose. His situation is hopeless.

He suddenly gives up the physical battle. Calls out to Peggy.

DAVID
That's right, I fucking shot him.
You crazy bitch! I'm glad I did.

*
*

She glances at David then cocks the gun. Centers it on Judy's forehead.

*

DAVID
Everyone is!

*

Peggy's getting distracted.

*

PEGGY HAMILL
Shut up!

*

In ECU we see David carefully pulling the knife, that is imbedded in his hand, out of the floor.

*

DAVID
Hell, they outta give me a god
damned medal! Finally got rid of
the town drunk.

*
*
*

Peggy snaps. She whirls at David, brings the gun to bare on him when -- SLASH -- David slices her gun arm with the knife still embedded in his hand.

Peggy screams -- the gun slides across the floor. David then spins towards Jake, who is still choking him, and smashes him with his elbow.

Curt, distracted, is a beat slow as Judy dives for the gun. BLAM! Judy shoots Curt as he's diving toward her with a knife. His dead body falls onto her. Pinning her allowing...

Peggy to once again have the firearm.

Peggy picks it up and turns to David. She has him dead to rights. She raises the weapon and-

-- BLAM. Peggy explodes.

*

As what's left of her falls to the baby's room floor. David *
stands up to look out the WINDOW directly behind her, where *
Russell is standing with his rifle aiming right at him. *

David collapses with relief. Instantly, Judy is binding his *
wound, trying to stem the bleeding. *

JUDY
You're going to be okay. *

David nods. Stoic. *

Becca enters, first aid kit in hand. Gets to work helping *
Judy. *

No one notices that Russell, upon seeing David is okay, walks
over and STARES at the three Hamill bodies. Watches them.
Notices that Curt is still breathing, gravely injured and not
a threat, but still alive.

And then things get WEIRD: Russell chambers another round in *
his rifle and puts a bullets in Curt. *

DAVID
Russell?

Then he puts a bullet in Jake. *

DAVID
Russell?

Then he puts a bullet in Peggy. *

JUDY
STOP!!

Russell looks over at the three of them.

RUSSELL
(beat)
Just making sure.

It hangs there a long, long beat.

112 EXT. DUTTON HOUSE - DAY 112

The car sits, idling. Becca and Russell in back. David and Judy walking towards it -- carrying the last of the supplies. They speak in hushed tones. *

JUDY
He's sick, David.

DAVID
You don't know that.

JUDY
You saw what he did.

DAVID
He saved our lives, that's what I saw. *

JUDY
I love you for your loyalty, David.
But please acknowledge we all might die because of it.

113 EXT. HIGHWAY 50 - DAY 113

Through SHIMMERING HEAT WAVES we see the highway. The Crown Victoria going as fast as David can coax it into going without risking the engine.

113a OMITTED 113a *

113b OMITTED 113b *

113c OMITTED 113c *

113d OMITTED 113d *

114-120 OMITTED 114-120 *

121 INT. CROWN VICTORIA/ EXT. ROUTE 50. 121

They drive. Quite. David has one eye on the road and one eye on Russell. *

A long beat of tense silence. *

Broken by Becca -- who coughs a couple times. It registers with everyone. *

Russell looks at her sideways. *

RUSSELL *

You feeling okay? *

Judy turns. *

JUDY *

She's fine. *

David and Judy share a look. *

More silence. *

Russ taps the end of his rifle on the back of Judy's seat. Thunk. Thunk. Thunk. *

RUSSELL *

I'm just saying if she's getting sick we don't want to be in the car with her. *

DAVID *

Russ, don't lose your head. *

RUSSELL *

What do you mean by that? *

DAVID *

I mean -- don't lose your head. *

RUSSELL *

But, what do you mean by that? *

DAVID *

I mean, she's fine. Put the gun away. *

When -- *

A Military helicopter screams overhead. *

RUSSELL *

Holy, shit!!!! *

DAVID *

Did they see us? *

Judy watches as the chopper continues on -- moving fast. *

JUDY *
I don't know... Hold on... Shit, shit -- *
it's turning. *

She's right -- the chopper banks then turns back towards them *

David can see an intersection ahead. He does the mental *
route calculations.

HE TAKES THE TURN!

The car nearly doesn't make it... But it does. A building *
coming up fast.

122 EXT. ROUTE 50/CAR WASH 122

SCREEEECH!! A burst of acceleration followed by a sudden
stop as David pulls the car off the road -

- into the wash bay of an automated car wash.

123 INT. CROWN VICTORIA - CONTINUOUS 123

David kills the engine, everybody listening for the fast- *
approaching ROAR overheard -

VROOOM! - the Chopper comes screaming down the highway. *
Follows the road to its vanishing point. Gone.

For a moment there is silence, the car wash like a tomb.

JUDY
We can't stay on the highway.

DAVID *
No. *

JUDY
There's gotta be another road we
can take -- *

DAVID *
What road? Tell me! What road can *
they not see? What magic road can *
they not see? Judy -- tell me and *
I'll go. *

David takes a long beat. Calming down. *

DAVID

Sorry --

*

Now Becca SCREAMS. She's looking at a HIDEOUS HALF-DEAD FACE watching them from the car wash lobby.

BECCA DARLING

There's somebody in there.

(pointing)

I saw someone.

They all stare at the lobby. There's nobody there now. But David doesn't feel like waiting around to meet them. He reaches for the ignition, but before his hand gets there -

THE CAR WASH ROARS TO LIFE!

The tracks engage the front tires, yanking the car forward into the machine.

*

An overhead spray nozzle sprays its residual water and then, SPUTTERING DRY, pukes PINK LIQUID SOAP all over the windshield, blinding them.

JUDY

DAVID, GET US OUT OF HERE!!

He starts the engine, punches the gas, but the tires, covered in pink slime, JUST SPIN in the tracks.

DAVID

Fuck!

A HIDEOUS TWITCHING FACE

Judy catches a glimpse of it through the swirling machinery.

JUDY

Over there!!

David and Russell spin to look, but their view is obstructed as -

BIG SPINNING BRUSHES

swing into frame, whipping at the windows and body panels, flinging the pink soap off in gooey tendrils. And now Becca sees out the back -

ANOTHER SINISTER FACE

She loses it. David whips his head around to see, but the brush comes spinning down off the roof and across the back window, blinding him.

Heightened terror. All the windows covered in soap. The DEAFENING HUM of the MACHINERY. Becca, hysterical, crouching on the floor -

BECCA DARLING

I don't wanna die like this.

A DARK SHAPE zips past Russell's window. He freaks. Rolls it down and fires his shotgun, spraying bullets everywhere. David and the others cover their ears, the DEAFENING GUNFIRE only adding to the terror.

DAVID

RUSSELL!!!

BLAM! BLAM! Crazy, Russell keeps firing. He leans further out the window when -- SHOOP! A brush SNATCHES the shotgun out of his hands, tossing it away. He up the window. Turning to tell David: *

RUSSELL

I saw movement!

DAVID

EVERYTHING'S FUCKING MOVING!!

A momentary calm as the BRUSHES RETRACT. And then -

WHAM! - The SWAYING CHAMOIS DRYERS hit the windshield, making everybody jump. David fires a reflexive shot through the windshield, then steadies himself.

The LONG TENTACLES OF FABRIC engulf the car, shimmying across the windows like living creatures. It's creepy. God knows what they conceal. David tries the gas again -

WHIRRRRRRRRR. We hear the tires spinning. David keeps them going, inching the car forward by that small coefficient of friction.

DAVID

Come on, come on, come on...

Suddenly, as they clear the tentacles -

CRASH!

The driver's side window EXPLODES behind David's head, spraying the interior with glass fragments. Almost

simultaneously the rear window EXPLODES, a cinder block landing in the back seat.

A LUNATIC FACE flies in at David through his shattered window, teeth bared like a rabid dog. David deflects the bite to the steering wheel where it takes a chunk out of the rubber, exposing the steel below.

David counters with a vicious elbow that crushes the lunatic's nose and sends him reeling backwards against the wall. Another LUNATIC walks up onto the hood of the car, holding a cinder block above his head that is destined for the windshield. Judy screams, shielding her face.

JUDY

DAVID!!

CRASH! The windshield shatters. The car roof caves in as a THIRD LUNATIC jumps on top and trampolines. And now the first lunatic is back at the window, a human pit bull, David barely holding him off by the throat as he starts the engine with his other hand.

The first lunatic lashes out, loops a RINSE HOSE around David's neck. A noose. The lunatic on the roof yanks it taut using the overhead swing arm as a winch to pry David out of the car.

Choking, head jammed against the ceiling, David throws the car into the reverse, creating slack in the hose. Judy frantically unwinds it from his neck. Freed, David goes full throttle. The WHIRRRRRRR of the spinning tires becomes a piercing SCREEEEEEEECH as they catch the asphalt at the end of the tracks.

But at the last second, one of the lunatics loops the hose around

BECCA'S NECK

As the car peels out, the hose snaps taut and YANKS HER BACKWARDS OUT THE REAR WINDOW!

Judy whips around SCREAMING, jams her foot on the brake.

124

EXT. CAR WASH - CONTINUOUS

124

Jumps out and runs to Becca who is dangling from the swing arm. David and Russell jump out right behind her, dropping the attackers at close range. BANG! BANG! BANG! BANG! BANG!

Judy grabs Becca around the torso, supporting her weight as she tries to get the hose from around her neck. A desperate effort and a futile one. The hose is too tight and

BECCA IS DEAD. Neck snapped. Noosed by the high-pressure hose.

David comes over, turns Judy away. She fights it and then reality hits. She hammers her fists on his chest in anger and then collapses against him in grief, sobbing.

Meanwhile, in the b.g., the Crown Victoria, left idling in neutral, rolls across the lot and comes to a stop in the road. It sits there idling as Judy returns to Becca now, needing to get her down.

JUDY

Help me!

David pulls his knife and cuts the hose. Becca slumps into Judy's arms. Judy cradles her down into a seated position, weeping over the girl's body.

The scene would end on that image, but it's here that the APACHE revisits them. SCREAMING across the prairie to open fire on the exposed Crown Victoria. Bullets strafe the car lengthwise. It catches fire and burns.

They watch in silence. Russell nodding to himself like a man reveling in God's authority. Judy's expression edging toward doom. David's eyes shows the slow burn of impending rage. The smoke, blowing across their faces.

124A	OMITTED	124A	*
124B	EXT. HIGHWAY 50 - DAY	124B	*
	The three remaining members of our group walk on in silence.		*
	Miles of hot, dry asphalt ahead. The sun beats down.		*
124C	EXT. HIGHWAY 50 - LATER	124C	*
	They pass a BURNT OUT PICK-UP TRUCK, the small LIVESTOCK		*
	TRAILER it was pulling -- flipped in a ditch.		*
	Fifty yards ahead -- a single COW stands in the middle of the		*
	road. Looking dazed.		*
	They walk past in silence.		*

125 EXT. HIGHWAY 50 - LATER 125 *

Pressing on. No end in sight. Judy looks ready to give up. *

Ahead is a FAMILY STATION WAGON stopped by a spike strip. *

All four tires blown out. *

RUSSELL *

Spiked the tires. *

DAVID

It'll drive on the rims.

David checks the ignition. *

KEYS. *

He reaches in, tries to start the engine. It clicks, won't start. *

Judy looks in back. Sees remnants of family life, strewn about. A backpack with a child's books spilled on the seat. *

She rummages through, looking for anything that could be useful. *

JUDY *

We need water. *

Russell wanders back the way they came. Kicks a rock. *

David gets out -- pops the hood. All the SPARK PLUG CABLES HAVE BEEN CUT. *

DAVID

Son-of-a...!!

Slams the hood down. Moment of despair.

Russell looks up. Squints into the distance. Sees -- A CAR APPROACHING. *

RUSSELL *

Car coming. *

It's coming fast. *

RUSSELL *

Guys, car coming! *

David and Judy look up. Fuck. *

DAVID *
Judy, get back. *

As the vehicle nears we see that it's the BLACK SUBURBAN. *

Judy takes cover behind the station wagon. *

David has a different idea. He kneels down in the street. *
Draws his gun. *

Russell steps casually into the road. Stands there. Between *
David and the car. *

JUDY *
What are you doing? *

DAVID *
We're taking that car. *

David looks up, sees Russell. *

DAVID *
Russell. Get back. *

David checks his gun. ONE BULLET. One shot. He blows through *
the chamber. Checks the firing mechanism. Lines up his shot. *

To find that -- *

Russell is blocking his shot. The car almost upon them. Still *
speeding. *

David tries to aim around Russell. Doesn't have a clean shot. *

DAVID *
Fucking get back. *

The car is close now. Almost in range. *

RUSSELL *
I'll stop it. *

DAVID *
Move! Move! Move! *

Russell stands his ground -- as the onrushing car closes the *
distance. Increasing in speed. Heading straight for him. *

Just before impact- *

Russell leaps to the shoulder, pulling hard on a previously *
unseen tether cord. Held tight in his hand. *

The cord is attached to a second SPIKE STRIP. *

The strip -- unfurls across the blacktop. *

As -- *

THE SUBURBAN HITS IT AT A HUNDRED MILES AN HOUR, SKIDS
SIDEWAYS AND GOES INTO A BARREL ROLL

Heading straight for David. David -- dives to safety as the
suburban rolls by -- Pieces flying off as it tumbles. A
bumper. A door. It comes to rest on its side in the *

David gets up. Bruised but okay. *

Russell howls his approval before jumping up and racing
towards the destroyed vehicle, chambering a round in his
rifle as he moves. *

David is quick to follow. *

126 EXT. BLACK SUBURBAN WRECKAGE / FIELD - DAY 126 *

A nondescript man of fifty who crawls from the wreckage.
Buzzcut. Shattered gasmask hanging from his face. A
MILITARY INTELLIGENCE OFFICER. *

He's on his hands and knees, bleeding from the mouth, from a
gash in his hairline. *

RUSSELL
Welcome to Pierce County.
Friendliest Place on Earth!

David hustles over. Getting in front of Russell, looking him
right in the eyes. *

DAVID
Russ, I want to talk to him! *

Russell mulls it over, backs off. The Intelligence Officer
spits blood, looks up at David, dazed, angry. *

MILITARY INTELLIGENCE OFFICER
Who the fuck are you?

DAVID
The guy standing between you and a
bullet.

The Intelligence Officer spits more blood then shifts painfully into a seated position. Pulls off the shattered gasmask. Tosses it aside.

DAVID

What was on that plane?

After a moment, with a sigh of resignation:

MILITARY INTELLIGENCE OFFICER

Trixie.

Off David's look.

MILITARY INTELLIGENCE OFFICER (CONT'D)

Rhabdoviridea prototype. It was headed for an incinerator in Texas.

JUDY

A weapon? A biological weapon?

The officer nods.

DAVID

Whoa, whoa, whoa, wait a minute, you guys engineered this crap?!

MILITARY INTELLIGENCE OFFICER

Designed to destabilize a population. In this case, the wrong one.

(off their stunned looks)

We lost a plane, fellas, what do you want me to say?

DAVID

How about 'sorry for destroying your whole goddamn town'?!'

MILITARY INTELLIGENCE OFFICER

The alternative was a global pandemic. Take it up with the pilot, I came down here to help!

DAVID

Help who? Help us?

A silent beat.

JUDY

What's the incubation period?

He sighs -- happy for a question he can answer.

MILITARY INTELLIGENCE OFFICER
 Forty-eight hours. After that,
 you're either dead or you don't
 have it.

DAVID
 Fine. It's day three and we're
 still talking so get us the fuck
 out of--

BANG! - the MIO's head jerks back as a bullet rips through
 his forehead. Russell just shot him from behind David.

DAVID (CONT'D)
 NO!

Judy is SCREAMING. Falls down as she staggers backwards.
 David grabs Russell two-fisted by the shirt and walks him
 backwards into the field, yelling in his face.

DAVID
 WHAT THE FUCK'S MATTER WITH YOU?!
 I SAID I WANTED TO TALK TO HIM!!

Russell holds David's stare, coldly indifferent.

RUSSELL
 You talked.

Russell shoulders his rifle and walks off, picking up a
 portable MILITARY RADIO from the debris along the way. David
 watches him then helps Judy to her feet. As they turn away,
 what David doesn't see is Russell also picks up a GLOCK
 PISTOL off the dead body.

A DEAD INTELLIGENCE OFFICER IN AN IOWA CORNFIELD. Blood,
 sprayed across the Suburban's undercarriage, SIZZLING on the
 hot exhaust pipe.

127 EXT. HIGHWAY 50 - LATER

127

David and Judy walk the sun-scorched highway, eyes trained on
 Russell who walks fifty paces in front, a man to fear.

DAVID
 I'll get the guns from him.

JUDY
 What if he tries to stop you?

Russell, out of earshot, glances back at them as if knowing their private thoughts. Turns forward again. And we get David's reply:

DAVID
Look, I love the kid, but I'll kill
him if I have to.

*
*

Russell starts to jog. David and Judy match his stride, maintaining that fifty-pace separation.

128 EXT. BINGO HALL - DAY

128

A white peaked-roof bingo hall sits alone on the prairie like a church without a steeple.

Russell goes inside. David and Judy arrive moments later and follow him. Tense. Moment of truth. A haunting VOICE echoes inside the building, stops them dead in their tracks.

MAN'S VOICE
B-14...

129 INT. BINGO HALL - DAY

129

David and Judy enter. Framed pictures of happy winners on the wall.

MAN'S VOICE
(over PA system)
I-21.

Standing in the shadows at the far end, under the big illuminated Bingo flashboard, an OLD MAN IN A SHRINER'S HAT is reading the numbers off ping pong balls as they fly up the chute into his hand from an electric blower-tumbler.

RUSSELL
Hey, you guys got any bottled
water?

No reply, no acknowledgement whatsoever from the old man. He reads another ball.

OLD BINGO SHRINER
(over PA system)
N-32...

Russell approaches him.

RUSSELL
Where's the water at?

The old shriner holds out his hand, palm downturned, as if to offer Russell something. A beat then - FSSHHTUNK - a ping pong ball flies up into it.

OLD BINGO SHRINER
(over PA system)
I-29...

RUSSELL
(to himself)
Freak.

Russell looks around and spies a large refrigerator by the bar. He moves to it and pulls out several bottles of water.

He drinks deeply, the entire bottle in one gulp.

He tosses David and Judy bottles of water.

DAVID
Thanks.

They guzzle while watching Russell as he SCANS THE CHANNELS on the military radio. STATIC. Russell shrugs and puts his stuff down, heads for the men's room. David sees Russell's mistake. *

The radio and HIS RIFLE are all sitting on the floor. *

130 INT. MEN'S ROOM, BINGO HALL- DAY 130

Russell, at the urinal, flushes, zips, steps to the sink where he blows his nose into his handkerchief.

THE WHITE CLOTH TURNS DARK RED, FILLING WITH BLOOD.

He tucks it away, seemingly unaware. Stares at himself in the cracked mirror. Dead-eyed. Sweat rivering down his cheeks.

Madness.

130a INT. MAIN ROOM, BINGO HALL - CONTINUOUS 130a

Russell comes back and sees -- his stuff and David and Judy -- all gone.

131

EXT. BINGO HALL

131

David and Judy haven't left him though. They're waiting for him. Russell comes out, he heads straight for David, who has the rifle.

*

RUSSELL

I'm gonna need that back.

*

DAVID

I'll carry the guns for a while.
You've been carrying 'em the whole
time.

*

RUSSELL

Yeah, thanks anyway.

Russell reaches for the rifle. David shakes his head, stony.

*

DAVID

I got 'em.

RUSSELL

You sure about that?

DAVID

Yeah.

Russell nods, nods again, then draws from behind his back the Officer's GLOCK. David is hopelessly outdrawn. Judy white with terror.

*

*

JUDY

Russell, we're on your side...

RUSSELL

My side? I didn't even know there
was sides.

JUDY

There's not, I didn't --

RUSSELL

Tell her to shut up.

David gestures. Judy stops talking. Russell presses the gun to David's chest.

JUDY

RUSSELL, NO!

RUSSELL
TELL HER TO SHUT HER MOUTH OR I'LL
KILL HER TOO!

DAVID
(to Judy while looking at
Russell)
Stop talking. Let him think about
what he's doing.

Russell stares David in the face. Finger on the trigger.
Taps him bluntly on the chest with the barrel.

RUSSELL
One...
(taps him again)
Two...
(taps him again)
Three!

You're waiting for the gunshot but Russell just shakes his
head in reproach.

RUSSELL
That's how many times I saved your
life.

132 HIGHWAY 50 - LATER

132 *

Russell now has his hunting rifle, David's .357, and the
Glock. *

David and Judy start down the road, Russell behind them.
They talk under their breath.

JUDY
Let's just run.

DAVID
No. Give him a target, he'll hit
it every time. *

BLAM! BLAM! BLAM! David and Judy turn to see Russell
shooting the rifle in the air until it clicks empty. *

RUSSELL
Heavy. *

And with that he drops the spent rifle to the road. *

Nerves on edge, they continue to walk on, weighing their
options. David realizing - they have none. *

DAVID
(turns)
Fuck it, I'm gonna confront him.

JUDY
David, no -

DAVID
We don't get to that truck stop
we're dead anyway.

He walks back toward Russell. Russell raises the .357.

*

RUSSELL
Back off.

DAVID
I want to talk to you.

RUSSELL
BACK OFF!

Russell takes aim at David's face.

DAVID
Just wanna talk.

JUDY
DAVID, STOP!

DAVID
Put the gun down.

Russell tightens on the trigger.

RUSSELL
You better listen to me.

JUDY
DAVID!

DAVID
Put it down.

RUSSELL
FINAL WARNING, CHIEF!

DAVID
I just want to talk to you.

David walks right up to him. The gun pointed at his throat.
Russell staring down the barrel.

*

DAVID
Can we talk? Man to man?

A long tense moment then Russell lowers his weapon.

DAVID
Okay. Here's the deal --

David PUNCHES HIM square in the face, lays him out flat.
Russell, dazed, offers no resistance as David quietly disarms him, just stares at the sky like he's daydreaming:

RUSSELL
(hazy)
Remember that monster catfish I
caught last summer?

DAVID
(disarming him)
Yeah.

RUSSELL
(hazy)
What'd he weigh, you reckon?

DAVID
(disarming him)
Ten, fifteen pounds.

*

Faint smile from Russell.

RUSSELL
(hazy)
Big son of a bitch.

Judy arrives, her shadow falling across Russell who sits up now, semi-lucid, the suckerpunch helping clear his head.

RUSSELL
I'm not right, am I?

David shakes his head no. Russell nods in confirmation.
Unexpectedly, his voice cracks with emotion.

RUSSELL
Can I keep walking with you guys?
Little while longer?

David trades looks with Judy.

133 EXT. HIGHWAY 50 (CHECKPOINT) - LATER

133

They're jogging again. Russell struggling to keep up. Judy drinks from a water bottle, passes it to David. He finishes it, tosses it. And before the bottle hits the ground - he grabs her and pulls her into the tall grass. They peer through it. Both crouching.

TWO MILITARY TRUCKS butted together form a CHECKPOINT two hundred yards down the road. SIX HEAVILY ARMED SOLDIERS IN BIOSUITS. No way past.

Russell arrives beside them, huffing. Sizes up the checkpoint. Indicates a route through the adjoining field.

RUSSELL

Cut through there, you can pick up
the highway on the other side.

DAVID

They'll see us.

RUSSELL

They'll be focusin' on me.

David looks at Russell. He's offering to sacrifice himself.

RUSSELL

Deputy does what the sheriff tells
him. You're the sheriff.

Permission. David can't give it. Russell holds out his hand for a gun.

RUSSELL

I'm done, chief. I'm going to die
here no matter what. Let it mean
something. Let it mean you two
made it. Give me that.

Moment of deliberation then David puts the GLOCK in Russell's
hand, making sure it's fully loaded. Russell eyes the
checkpoint. Steeling himself. Looks at David one last time.

*
*

RUSSELL

Hoo-fuckin'-yah.

And takes off through the field toward the checkpoint. We
run with him, immersed in the sounds - the SWISHING GRASS,
his POUNDING STEPS.

He OPENS FIRE, veering out of the field in a dead sprint at the checkpoint. BANG BANG BANG -- Bullets find Russell's torso -- but he keeps going. BANG BANG BANG. He still doesn't stop. It takes more than a dozen before Russell falls to the ground. He feels the soil.

RUSSELL'S POV

Looks up at a beautiful sky. Then he's surrounded by SPACE-SUITED SOLDIERS looking down at him. One of them puts their M-4 to his forehead.

*

RUSSELL

Fuck you for what you did.

133a EXT. OTHER SIDE OF THE FIELD - DAY

133a

David and Judy now safely away. They hit the dirt -- hide. Breathless.

A SHOT rings out in the distance. The coup d'grace on Russell. David and Judy know it instantly. They are all that's left.

134 EXT. HIGHWAY 50 - LATE AFTERNOON

134 *

The sun is low on in the sky. David and Judy walking towards it. Neither is talking. Judy near the end of her rope.

134a EXT. HIGHWAY 35 - TWILIGHT

134a *

The sun is just a sliver, hugging the horizon. Ahead is a sign: Quik Phil's Truck-Stop 1/2 MILE.

*
*

DAVID

Come on. We're there.

*

David and Judy lengthen their strides. In the distance, the lights of the truck stop shine like a beacon, set against the vast Iowa sky and the coming night.

*
*

134b EXT. HIGHWAY 35 - APPROACHING QUIK PHIL'S - NIGHT

134b *

David and Judy are closer now. Walking through the dark.

*

They can make out the main building of the truck stop. An oasis of cool light. Almost glowing. And two or three trailers parked alongside it.

*
*
*

135 EXT. TRUCK STOP - NIGHT 135 *

David and Judy step from the road at the edge of the vast parking lot. *

They squint as their eyes adjust to the light. *

Their pace slows, anticipation turning to confusion and disillusionment. *

THE TRUCK STOP is ABANDONED. Strewn with litter like a state fairground at the end of the season. *

DAVID

No. This doesn't make any sense. It was Grand Central last night. *

His wife's face is vacant. Her worst fears confirmed. The cheery recorded voice of QUIK PHIL'S TRUCK STOP - part of an endless loop of promotions and music - echoes into the night. *

QUIK PHIL SPOKESPERSON (P.A.)

Been a long day and have a long night? Nothing makes the miles go faster than a Quik Phil's slushee. 32 ounces of energy. Buy one today and get a free 18-wheeler dog -- only at Quik Phil's! *

DAVID

(looks at Judy)
Wait here...

135a INT. TRUCK STOP - LOBBY - NIGHT 135a *

David searches the ghostly structure.

DAVID (PRE-LAP)

Hello?

135b INT. TRUCK STOP - SHOP - NIGHT 135b *

David crosses the shop floor. Aisles of snacks now strewn about as if there had been an earthquake.

DAVID

Hello!?

135c INT. TRUCK STOP - RESTAURANT - NIGHT 135c *

And the restaurant would be a great set for The Shining.

135d EXT. TRUCK STOP - NIGHT 135d *

Judy looks up at the night sky. A breeze picks up, and with it -- Judy hears a CA-CHUNK, CA-CHUNK from off-screen. Like a window shutter. *

It's not coming from inside. It's coming from the side lot. Where the trailers are parked. *

135e EXT. TRUCK STOP - SIDE LOT - NIGHT 135e *

Judy walks around the SIDE of the first trailer. She can see it's back door SWINGING OPEN AND SHUT. Ca-Chunk... She angles around towards the back, wants to see what's inside.

QUIK PHIL SPOKESPERSON (P.A.)
*Football fans show your support
this off-season with our University
of Iowa Hawkeyes Snack Pack. One
jar of Hot Sauce and one jar of
Salsa in a collectable Iowa
Hawkeyes' Helmet. Available while
supplies last - only at Quik
Phil's!*

Judy reaches the end of the trailer. She looks inside

DAVID (PRE-LAP)
Hello?

135f INT. TRUCK STOP - FRONT CAFE - NIGHT 135f *

David moving faster, fueled by anger and frustration.

DAVID
Is there anybody here...

135g INT. TRUCK STOP - TRUCK SERVICE BAY - NIGHT 135g *

David looking across the dimly lit service area.

DAVID
...who can give me a fucking
break?! *

At the end of his rope, David knocks over a chair and clears off a table of supplies. He exhales. STARES at the BIG RIG in the service bay. *

135h EXT. TRUCK STOP - NIGHT 135h *

David comes out, scans the pump area. Looking for Judy. *

DAVID
Judy? *

It's quiet. Still. He grows anxious. Cuts over to the side lot. *

Where -- *

He spots her. Sitting on the pavement facing the TRAILER. He sees that she's crying. *

DAVID (CONT'D)
What is it? *

David doesn't finish the question. Instead he stares at the sea OF M-4 SHELL CASINGS strewn about the lot where his wife is sitting... *

And then he sees A LIFELESS CHARRED ARM sticking out of the back of the trailer. There's A GREEN BARCODED BRACELET ON THE WRIST. *

David joins his wife. Looks into the trailer. It's too much. *

He closes his eyes. Dear God. Remains motionless as Quik Phil's Truck Stop Melody plays into the night. *

136 OMITTED 136 *

137 OMITTED 137 *

138 INT. TRUCK STOP - FRONT CAFE - NIGHT 138 *

Judy sits in the last booth along the window.

David walks over. Puts a WE LOVE IOWA sweatshirt over her shoulders. Taken from the gift shop. *

Beat. *

JUDY

They exterminated everyone. Not
just the sick.

DAVID (CONT'D)

Look, there's a rig we can take...

She looks up at him.

JUDY

What's the point. If we try to
leave they'll kill us too.

DAVID

If we get to Cedar Rapids...

JUDY (CONT'D)

Stop it! Stop pretending things are
going to be okay! They're not going
to be okay! For God's sake!

DAVID

All right. You want to give up? You
want to sit here and die? Tell me
and I'll sit here with you.

Long silent beat. Holding Eye contact.

DAVID

I'm going to get the rig.

He storms off towards the service area.

Judy traces a finger along the LAMINATED ROAD MAP OF IOWA
that serves as a Quik Phil's place-mat. She runs it across
Cedar Rapids... heading towards the little black dot the
represents Ogden Marsh.

She covers the dot. No dot. No name. No town.

138a INT. TRUCK STOP - SHOP - NIGHT

138a *

David moves quickly and with purpose.

Gathering supplies. Stuffing them into a QUIK PHIL'S
BACKPACK. Water, protein bars, a QUIK PIL'S LIGHTER, a
utility knife...

CUT TO:

DAVID'S IMAGE reflected in a security mirror --

We watch as he finishes filling the backpack. Zips it shut. *
 Completely unaware of a figure looming behind him. *

As David exits to the service area -- the figure steps from *
 the shadow. It's Nathan. ONE OF THE HUNTERS. Wearing *
 government issue night vision goggles. *

138b INT. TRUCK STOP - FRONT CAFE - NIGHT 138b *

Judy is still in the cafe. *

She walks to the fridge. Grabs a soda. Pops the top and leans *
 back against the wall. *

QUIK PHIL SPOKESPERSON (P.A.) *
Nothing satisfies hunger better *
than a Quik Phil's mega-burger. *

We stay with her for a long beat. *

Long enough to catch a glimpse of RED watching her from the *
 kitchen. *

He's wearing a one eyed gas mask. The second lens smashed by *
 a bullet. *

QUIK PHIL SPOKESPERSON (P.A.) (CONT'D) *
Take it to go or eat it here in one *
of our two panoramic dining areas. *

Red watches her through the pass-way between the prep-area *
 and the dining room. Just standing there. Motionless. A large *
 blood stained hunting knife in his hand. Taking long, shallow *
 breaths. *

Judy walks to the counter. Finds a glass, sits down and pours *
 her soda. Listens to it fizz. *

QUIK PHIL SPOKESPERSON (P.A.) (CONT'D) *
Quik Phil's - we know service. *

When she looks up -- *

Red is gone. Leaving her at the counter. Alone. *

138c INT. TRUCK STOP - SERVICE BAY - NIGHT 138c *

David finds four sets of keys, on a hook. He grabs them all. *
 One of them should start the truck. *

Then something catches his eye -- Footprints. *

He bends down. The prints are fresh. Made by a large work-
boot, outlined in a slick reflective liquid. *

He touches his finger to it. It's not oil. It's blood. *

David draws his gun. Heart racing. Eyes sharp. *

He takes cautious steps to the corner of the garage. His
stomach sinks upon seeing -- *

THE HUNTERS' TRUCK *

Parked next to the big rig. The body of MAYOR HOBBS tied
across it's hood. Naked. Feet and hands bound. Missing his
scalp. The truck's bed filled with bodies. Some military, some
civilian. *

David shivers at this latest horror. And that's when -- *

BOOM! *

The lights go out. *

DAVID
(under his breath)
Judy! *

138d INT. TRUCK STOP - FRONT CAFE - NIGHT

138d *

Judy catches a scream in her throat, as the cafe plunges into
darkness. *

Outside -- *

The fluorescents take a half a second to flicker off. Just
long enough for her to see the silhouette of a HUNTER walking
past. *

She ducks down behind the counter. Not sure if she's been
spotted. *

Keeping low, Judy rifles through drawers, looking for a
weapon. Desperate. *

She finds a CARVING KNIFE. Holds it in front of her.
Trembling. Listening. Waiting for her eyes to adjust. *

Above her is a WIDE-ANGLED MIRROR. She uses it to scan the
cafe. Nothing moves. The room appears empty. *

Slowly, quietly, she inches out from behind the counter. *

Judy takes a moment before, exiting into the open, one, two, three... Just to be safe, She peeks out -- *

And finds herself FACE TO FACE WITH RED! *

He's crouching at her level. Staring at her through the CRACKED AND BLOOD SPLATTERED EYE PIECE of the gas mask. His breathing raspy. *

She back-peddles. Knocking over stacks of plates. Scrambling frantically behind the counter -- *

Judy races for the door to the service bay. Trying to find David. *

Halfway there -- she spots Nathan -- coming for her -- she's not going to make it. *

Behind her -- Red is up. Moving toward her. *

Thinking fast she turns. Dashes into -- *

139-140 OMITTED

139-140 *

141 INT - TRUCK STOP - KITCHEN HALLWAY - NIGHT 141 *

The kitchen. *

She sprints. Running as fast as she can, until -- she sees light ahead. A flashlight beam cutting through the gloom. Another HUNTER closing in. *

No direction is safe. They have her cornered. She can hear the hunters coming up from behind. Seconds until they overtake her. *

Out of options -- *

Judy kicks at the swinging doors to the kitchen -- leaves them in motion as she crouches down. Taking refuge in a small crawl space under the metal counter. *

Holding her breath, Judy remains perfectly still as Jesse and Red converge, not two feet from where she is hiding. *

Their blood soaked legs and boots all she can see. *

Her plan works. Wordlessly they exit through the still swinging doors. *

She gives it a beat. Stands. Looks through the small window. *

They are nowhere to be seen. When -- *

WHAMM!!! *

A calloused hand whips into frame -- covering Judy's mouth. *

Stifling her scream. *

Using all her strength -- she turns -- raising her knife to -- *

DAVID'S THROAT. *

He stands there, clutching her, eyes wide with relief at *

finding her alive. *

141a INT. TRUCK STOP - RESTAURANT - NIGHT 141a *

Silently they cut through the empty restaurant, and out into *

the... *

141b INT. TRUCK STOP - SHOP - NIGHT 141b *

David and Judy hustle through the aisles staying low. *

David sees motion in his peripheral vision. Instincts take *

over. *

DAVID *

Get down. *

He pushes Judy to the floor, as -- *

A bullet whistles past -- THWAKING -- into a support column. *

Inches from her head. *

Crouching now they spy Nathan, at the register, using the *

night vision goggles to his advantage. *

They scramble for cover. Staying low. *

CRACK! A second round screams just overhead. SHATTERS the *

glass door of a nearby ice machine. *

David and Judy make it to the rear storage area. Out of the *

hunter's line of sight. *

141c INT. TRUCK STOP - STORAGE AREA - NIGHT 141c *

It's cramped. Almost pitch black. They feel their way to what *

appears to be an exit. Pass through a doorway, that hisses as *

it opens. *

142/143 OMITTED

142/143 *

144 INT. TRUCK STOP - DRINKS FRIDGE - NIGHT 144 *

David slams the door behind them. Judy grabs a LARGE SODA BOTTLE -- wedges it under the door handle. An improvised Jam. *

David brings his gun up into the only sliver of light he can find. Revealing exactly one bullet. Fuck. *

As -- *

Nathan pushes on the door from the outside. Jiggles the handle. Then slams his full weight into it. The door holds. *

While -- *

David and Judy retreat into the dark. Looking for a way out. *

They feel their way to the far end of the refrigerated room past a long wall of DRINK RACKS that open out to the store. *

They find another door. Locked. They push against it to no avail. *

David starts moving cartons of milk off the shelf. Quietly. Preparing to exit through the glass doors. *

When -- *

Judy stops him. Points though the rows of assorted beverages. *

JESSE is standing right there. On the other side of the glass. Searching. Listening intently. *

David's heart catches in his throat. He steadies his breathing. Raises his gun -- just in case. *

They stay frozen in place for an excruciatingly long beat -- before Jesse, spits on the floor -- and moves on. *

David tries the door again, putting all his weight into it. While Judy searches in the dark for something to pry it open with -- she finds a metal bar -- part of the shelving unit. That's when -- *

BOOM! *

Jesse opens fire with his shotgun. He's done looking. *

Jesse starts at the far end. Shattering one refrigerator door after another in quick succession. Moving closer. Spraying glass, beverages, and buck shot into the cramped space. *

Adrenaline pumping, David slips the metal bar under the door handle -- Pulls. Trying to wedge it open. *

As -- *

Jesse makes his way closer. Two doors to go -- BOOM! One door to go -- BOOM! *

Using all his strength -- the handle finally gives -- and the door snaps open. David and Judy dash into the next room, as - *

Jesse OBLITERATES the final glass panel. *

144a INT. TRUCK STOP - FREEZER - NIGHT 144a *

They enter a pitch black void. Stumbling forward. Always moving. *

David pulls the QUICK PHIL'S LIGHTER from his pocket flicks it on. *

The wavering light -- reveals that they are inside a freezer - filled with BODIES hanging from hooks. The hunters captured 'meat'. *

The sound of movement from behind -- propels them forward. *

They walk on a carpet of bodies. One of which -- SITS UP -- and lunges for Judy's leg. *

She screams. Even in the dark the figure is hideous -- half dead and fully insane. *

She knocks it back, with a well placed kick, as they exit the freezer. *

145 INT. TRUCK STOP - PARTS SHOP - NIGHT 145 *

David and Judy run flat out through the parts shop. Putting distance between themselves and the hunters, until they reach the service area. *

146 INT. TRUCK STOP - SERVICE BAY - NIGHT 146 *

David locks the door behind them and they race for the parked BIG RIG. *

David reaches for the drivers' side door. *

JUDY *

What about the garage door? *

DAVID *

We fucking drive right through it! *

He pulls the door open and -- Shit! The Truck's DEAD DRIVER, ALL 350 POUNDS OF HIM Comes tumbling out, knocking David to the floor. *

JUDY *

David! *

DAVID *

I'm okay, I'm okay. *

Judy climbs into the passenger seat, David recovers -- makes it up to the cab. *

Once inside, he hands Judy the gun and tries the first set of the keys. *

Nothing. He tosses them aside. *

Judy glances at the MOUND OF BODIES, piled in the hunter's truck. Her body trembles involuntarily. *

JUDY *

David, hurry! *

Another set -- another loser. Two down, two to go. *

JUDY (CONT'D) *

David? *

Third set is going to work -- No, fuck. *

David slips the fourth and final key into the ignition -- It doesn't turn. It's not possible. *

David is confused, everything spinning, then he looks down at the dead driver on the shop floor. *

DAVID *

Fuck me. *

And right on cue -- the world obliges. *

WHOMP! *

The lights come on in the Auto-Parts area -- revealing Nathan. Watching from behind the plate glass. Holding his rifle. *

David leaps out of the cab. Searches through the dead man's pockets. *

As -- *

Nathan smashes the butt of his rifle against large window. BOOM!! BOOM!! BOOM!! The glass holds. For now. *

Miraculously -- *

David's hand emerges from the trucker's pocket -- holding a set of keys. Half a second of feeling lucky -- is obliterated with the sound of breaking glass. *

David lunges for the truck -- opens the door -- but before he enters -- *

A HAND APPEARS from under the truck. Grabbing onto his ankles. *

Judy reaches for his outstretched arms, As -- *

David is pulled under the truck. Dropping the keys as he falls. Judy moves toward him, when -- *

BLAMM!!! *

Nathan opens fire. Raining bullets into the truck's cab. *

Judy stays low. Terrified. Taking cover. *

Under the truck -- *

David finds himself in a SERVICE TROUGH. Face to face with Jesse. Who -- besides being a raving fucking lunatic -- outweighs him by 100 pounds. *

Jesse charges -- knocks David down, and begins to pummel him. *

Above -- *

Nathan reaches the bullet strewn rig. He swings the driver's door open, revealing -- *

NOTHING. *

An empty cab. Judy vanished. *

Nathan notices that the passenger door is ajar. He pulls his head out -- then thinks better of it -- he's not gonna fall for that twice. *

Just then -- He hears something -- glances to his right and discovers that he is staring at Judy, her gun raised. Aimed. Cocked. *

Without hesitating -- *

She puts her last round to good use. Lodging it in Nathan's skull with a gentle squeeze of her finger. He falls. Dead. *

Bellow -- *

Bruised and beaten, David staggers to his feet -- reaching blindly, his hand latches onto an "oil cart" (a sliding metal tray on rails). *

He throws his weight behind it -- slamming the cart into Jesse. Connecting solidly with his chest. The impact resonates with a wet, hollow thud. *

The big man staggers back -- As David -- possessed by rage, fueled by adrenaline -- slams the cart into him over and over. *

Jesse is a sight to behold -- coated with blood and spilled motor oil. Somehow he stays on his feet. *

David goes in for the kill -- only to see -- Jesse draw a HANDGUN. Take aim. *

Thinking fast, David whips -- the QUIK PHIL's lighter from his pocket -- and in one motion -- tosses it and ignites the butane. *

The blue flame -- flutters though the air -- almost goes out - - but manages to stay alight until it lands at Jesse's feet. *

Jesse looks almost surprised -- as WHOOSH! HE GOES UP IN FLAMES. *

Covered in a wall of fire -- Jesse shoots wildly in David's general direction. *

Bullets fly everywhere. Sparking on impact with the underside of the truck and the metal rails of the trough. *

The flames spread quickly, engulfing the trough. Crackling and hissing. A cloud of oily black smoke rising. *

David finds the keys -- snatches them up - as THE FLAMES RACE *
TOWARDS HIM. *

At the last possible second, he manages to roll up and onto *
the shop floor. The WALL OF FIRE racing by. Singeing his *
clothes and the outer layer of his skin. He looks up -- *
catching his breath -- *

And there, standing above him -- *

Is Judy. *

She reaches down and helps him to his feet. *

JUDY *
Let's get the hell out of here. *

147/148 OMITTED 147/148 *

149 EXT. TRUCK STOP - NIGHT 149 *

The Big Rig comes CRASHING through the garage door. Leaving a *
trail of fire and black smoke behind -- as it THUNDERS out of *
the lot. *

150 INT. TRUCK CAB - MOMENTS LATER 150

Speeding down the highway. Pulses pounding. Judy unfolds a
map from the glovebox.

JUDY
The smallest straightest road to
Cedars Rapids.

DAVID
Perfect.

151 EXT. COUNTRY LANE - NIGHT 151

The truck races down a country lane, a big moonlit dust cloud
rising in its wake.

152 INT. TRUCK CAB - CONTINUOUS 152

Judy fiddles with the MILITARY RADIO, picks up a STATICKY
SIGNAL.

JUDY
What was that?

She fiddles some more. Snippets of MILITARY COMMUNICATIONS becoming audible through the STATIC:

MILITARY COM
...Fifty-nine...
(STATIC)
...fifty-five...fifty-four...
(STATIC)
...fifty-one...fifty...

Judy and David turn slowly to look at one another. Haunted by the same question.

JUDY
What happens at zero?

David floors the gas pedal.

MILITARY COM
...forty-five...forty-four...
(STATIC)
...forty-two...

153 EXT. COUNTRY LANE - CONTINUOUS

153

The truck barrels toward us down the quiet country road.

MILITARY COM (V.O.)
...thirty-six...thirty-five...

154 INT. TRUCK CAB - CONTINUOUS

154

David and Judy race on, rigid with fear. The dark countryside shooting past the windows.

MILITARY COM
...thirty...twenty-nine...twenty-eight...

Judy scrambles into the sleeper compartment, watching out the back window.

MILITARY COM (CONT'D)
...twenty five...twenty
four....twenty three...

JUDY'S POV - The road receding toward the black horizon.

JUDY

FASTER!

DAVID

(pedal to floor)

That's everything!

David glance to the rear view mirror. Can't see anything as its been knocked askew in the previous fight. He opens the window and reaches out to reposition the mirror. Just as he does - A HAND REACHES DOWN FROM ABOVE and grabs him.

Shocked David looks up to see NATHAN in his gas mask.

MILITARY COM

...twenty...nineteen...eighteen..

A short struggle ensues with Nathan trying to pull David out of the truck and Judy fighting to both keep David from falling out and fighting to keep the truck on the road.

Finally, David is able to pull Nathan off the top of the truck. Nathan goes falling to his death on the roadway below... Nearly taking David with him.

Judy grabs David and saves him from falling out of the truck.

155 EXT. COUNTRY LANE - CONTINUOUS

155

The WILD WHITE EYES of frightened horses jumping back from a roadside fence as the truck flies past.

MILITARY COM (V.O.)

...twelve...eleven...

156 INT. TRUCK CAB - CONTINUOUS

156

David's white-knuckled grip on the wheel. Judy's face pressed against the back window. That ominous STATIC-LACED VOICE on the radio:

MILITARY COM

...ten...nine...eight...

The road flying toward us out of darkness.

MILITARY COM (CONT'D)

...five...

David's face.

MILITARY COM (CONT'D)
...four...

Judy's face.

MILITARY COM (CONT'D)
...three...

Judy reaching over, gripping David's shoulder.

MILITARY COM (CONT'D)
...two...

David gripping her hand.

MILITARY COM (CONT'D)
...one...

Zero. Judy staring out. David craning his neck.

DAVID
Anything?

Judy silent, waiting, staring.

DAVID (CONT'D)
Anything?!

JUDY
No...

DAVID
Nothing?

Just the black horizon. Judy, baffled, meets eyes with David in the rear view mirror.

JUDY
Nothing.

And then it hits.

THE BLINDING WHITE DETONATION OF A MOAB VACUUM BOMB RIPS A HOLE IN THE NIGHT SKY.

Searing white light fills the cab. Judy watching the blast through her fingers.

JUDY (CONT'D)
Oh my God...

DAVID
WHAT THE HELL WAS THAT?!

David, bone-chilled, looks out his side window, sees -

A LUMINOUS SHOCKWAVE RACING ACROSS THE PRAIRIE BEHIND THEM, sweeping over eerily backlit barns and houses.

DAVID (CONT'D)

GET DOWN!

157 EXT. TRUCK - CONTINUOUS 157

The shockwave wallops the truck like a punch from God, pitching it forward on the front axle.

158 INT. TRUCK CAB - CONTINUOUS 158

Through the windshield we see the shockwave go shooting past us down the highway, Mach One, its vacuum sucking out the rig's side windows - BOOSH!

159 EXT. TRUCK - CONTINUOUS 159

The truck falls back onto its rear wheels, SNAPPING THE REAR AXLE.

160 INT. TRUCK CAB - CONTINUOUS 160

David wrestles the rig under control, steers it onto the shoulder, the axle GRINDING ON PAVEMENT. The initial blinding burst dims to an EERIE CRIMSON HALFLIGHT and we see the aftermath, a NETHERWORLD of fire and smoke and swirling ashes:

A mile-wide CORNFIELD engulfed in flames. The POSTS OF A WOODEN FENCE like a row of torches. A hellish BLACK-ORANGE FIRESTORM rising up from the prairie beyond.

David and Judy stare in speechless horror. STATIC crackling on the military radio like the countdown never happened.

161 EXT. KANSAS FIELD - DAYBREAK 161

David and Judy trudge through waist-high grass. Sun pinkening the sky in the east. Wichita on the near horizon. Looks of hope.

162 EXT. WICHITA, KANSAS - DAY 162

People. Traffic. Life as normal. David and Judy walk up a commercial street in the trucker hats and sunglasses they took from Quik Phil's.

163 EXT. DINER - DAY 163

Greasy spoon. Judy and David sit at the counter in sunglasses. Clothes stained. David's hand bloody and bandaged. They're drawing stares from the PATRONS. A WAITRESS comes over, uneasy smile on her face.

WAITRESS

What'll it be?

DAVID

Couple waters.

WAITRESS

That it?

JUDY

That's it, thanks.

David catches the waitress's hand as she turns:

DAVID

Bottled.

She nods okay. On a tv above the counter, LIVE NEWS plays under the breaking news banner 'CHEMICAL PLANT EXPLOSION.' A reporter's voice, at LOW VOLUME, narrates APOCALYPTIC IMAGES.

NEWS REPORTER

Authorities still aren't sure what triggered the blast, but sources tell us the Dakon-Pendrill facility had been cited for numerous safety violations in recent months...

*

David and Judy watch the 'official story' with disgust.

DAVID

That's not what happened.

He says it a little louder than he intended. Judy squeezes his elbow, meaning 'shut up'. Instead he turns to meet the furtive stares of the patrons. Out of nowhere he SCREAMS:

DAVID (CONT'D)
THAT'S NOT WHAT HAPPENED!

Judy turns David's stool around, turning his face back to the counter again, and does her best to cover for the outburst.

JUDY
We have family there, we can't
reach them...

Convincing. It seems to satisfy the curiosity of the patrons and staff. Judy returns to David with an angry whisper.

JUDY (CONT'D)
What are you doing?

Before he can answer the waitress brings the waters and the check. As David reaches for the bottles, he pauses, noticing something. There, on the check, by the waitress's smiley-face signature...

A BLACK SPOT

Strange. Like ink from a broken pen. He lifts his sunglasses and the spot turns it's natural color:

RED

Disbelief. He touches his fingers to his nose. They come back dripping. Judy sees the blood. Her look of horror is our final image.

JUDY (CONT'D)
No...

FADE OUT.