

NO ZOMBIES ALLOWED

"HOW THE WORLD SHOULD BE"

Written by

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PAGE 1

**NOTE TO ARTIST: There will be a black space above the page, a header if you will, that will represent for the reader a time stamp.**

TIME STAMP

Day 795 A.Z.

1-one page splash. It's mid-day in a desolate party of an inner city. There are a few abandoned cars, some with broken windows and windshield. The sidewalks on either side of the street are littered with trash and wild weeds have broken through the asphalt and have slowly started to reclaim the city. In the foreground we find our main characters. Locke and Bruce. **Since you've done character designs I won't add any details unless necessary.** Locke has an arm around Bruce's neck as Bruce drags him along down the street because he has a broken ankle. Both boys look a bit scared as their faces are covered with sweat and their eyes are filled with terror, but at this point we don't know why.

PAGE 2

1-wide shot. Locke continues to have his arm around Bruce's neck as he hops along. Bruce has his head turned and is looking back over his shoulder.

LOCKE

I think it's broken.

BRUCE

There's no thinking about it, bro.  
I once had the same injury after  
trying to do a double half pike off  
the school stairs.

LOCKE

I need to rest.

BRUCE

We can't rest now. We stop and  
we're dead, bro, besides, where we  
gon' rest in this city?

2-wide shot. Bruce and Locke are standing in the foreground on the street next to an enclosed bus stop stall as Locke points to a grocery store that's far off in the background.

LOCKE

Look, there's a grocery store,  
maybe there's a cart.

BRUCE

Awww yeah I see where you're going.

LOCKE

Good, but I'm not going to make it.  
My ankle is seriously killing me.

BRUCE

Come on, bro, tough it out. We can  
make it.

LOCKE

**You** can make it. I can't. Just  
leave me on this bus bench over  
there and I'll wait for you here.

3-medium shot. Bruce is helping Locke sit down at the  
partially enclosed bus stop.

BRUCE

You sure about this?

LOCKE

Yeah, just leave me my apple juice  
and I'll be fine.

4-medium shot. Bruce hands Locke the apple juice box.

BRUCE

I can carry you.

LOCKE

That'll just waste time. Run and  
get the grocery cart and by time  
you make it back I'll be rested and  
ready to go.

BRUCE

Okay, I'll be right back.

5-wide shot. Locke sits along inside the partially enclosed  
bus stop looking down at the juice box. In the background we  
see Bruce running towards the grocery store.

PAGE 3

1-wide shot. Bruce is nearing the deserted grocery store  
parking lot where a lie of grocery carts are all lined up in  
one of those grocery cart collector bays. The exterior of  
the grocery store has been completely ravaged. The windows  
have been busted out and glass covers the ground. Maybe  
there's even a charred car parked in the lot.

2-medium shot. Bruce has arrived at the line of grocery carts and tries to pull one loose only to discover that they're all chained together due to a locking device in which a person would have to deposit a quarter in order for the cart to unlock.

BRUCE

Come on, come on. You gotta be kidding me. Who locks up grocery carts?

3-eye level shot. Bruce jam a quarter into the cart lock and finally finagles one of the carts loose.

BRUCE (CONT'D)

All right!!

4-inset panel. A close up on Bruce as he turns to look over his right shoulder. He's a bit surprised with an expression of fright falling over his face.

5-medium shot. Bruce is running with the cart as he waves his hand to Locke who is off panel.

BRUCE (CONT'D)

Locke! Get out of there! They're coming!!!

PAGE 4

1-a close up on Locke looking down at the juice box.

LOCKE

I always hoped I'd never have to use you.

2-A close up of the juice box in Locke's hands.

LOCKE (CONT'D)

(off panel)

But now I know it's the only way.

3-a close up of the juice box as Locke punctures the top of it with a plastic straw.

LOCKE (CONT'D)

You were always my little secret.

4-vertical panel. Eye level shot of Locke pouring the juice over the top of his head, drenching his entire body in apple juice.

5-vertical panel. Eye level shot of Locke completely drenched in juice as he sits on the bench with tears rolling down his cheek.

6-vertical panel. Eye level shot of Locke completely drenched in juice as a decomposing hand of a male slides down the front of the glass partition of the bus stall.

SFX  
Sccccccrech.

7-small, inset panel top left corner. A close up of a single match in Lock's hand.

8-wide shot. This panel takes up the remainder of the page. Zombies, that's right, the living dead in all shapes, races, and sizes are crowding around the bus stall, ready to devour Locke.

9-small. Bottom right hand corner. Inset panel. Locke strikes the match with his thumb.

PAGE 5

1-one page splash. The bus stall is completely engulfed in flames. Zombies are being burned to a crisp. To the left, in the distance is Bruce running with the cart.

LOCKE  
(from bus stall)  
Daddddy!!!!

PAGE 6

**NOTE TO ARTIST: There will be a black space above the page, a header if you will, that will represent for the reader a time stamp.**

TIME STAMP  
Day 15 B.Z.

1-inset panel. A close up on a digital clock radio. The voice of Joe Bullhorn, a radio personality is blasting from the speakers

JOE BULLHORN  
WAKE UP AMERICA!!!

2-wide shot. We're inside the bedroom of Shay. He's asleep and his head is covered with a sheet. He reaches a hand from under the sheet and smacks the clock radio, silencing it.

Shay's room is partially covered with clothes, three or four different pair of football cleats, and of course football pads. His walls are covered with posters of wide receivers.

3-vertical panel. Eye level shot of the bedroom door to Shay's room as seen from the inside. On the other side of the door is his mother off panel.

SFX

Knock, knock.

SHAY'S MOTHER

Shay are you up?

SHAY

Yeah.

SHAY'S MOTHER

I mean up out of bed?

SHAY

I'm rising.

SHAY'S MOTHER

Okay, good. And I don't want to hear anything about no time for breakfast. Tonight's the championship game you need your strength.

4-wide shot. Shay is sitting up on the side of his bed looking directly at the reader with a smile on his face as he holds a football in his hands.

PAGE 7

1-wide shot. Bruce walks into the modern kitchen of his suburban home. At the breakfast table sits his mother and father. Bruce is carrying his lucky skateboard, which we'll see him carry a lot throughout the tale. The usual breakfast of toast, eggs, bacon, and orange juice adorn the table.

BRUCE'S MOTHER

Morning, Bruce.

BRUCE

Morning.

BRUCE'S FATHER

What did your mother tell you about bringing that skateboard to the breakfast table?

BRUCE

Oh, totally forgot. Didn't even notice I had it with me.

BRUCE'S FATHER

You know, maybe it's time you started taking an interest in something else, like baseball.

BRUCE

Baseball? That's so boring.

2-wide shot. Bruce and his family are sitting at the breakfast table about to have breakfast.

BRUCE'S FATHER

It's only boring because you haven't tried to understand it.

BRUCE

Have you tried to understand skateboarding?

BRUCE'S MOTHER

All right toy two that's enough talk of sports. Lets have a nice breakfast.

BRUCE'S MOTHER (CONT'D)

Bruce eat up so you can catch your bus.

3-medium shot Bruce is busy eating while his father picks up the remote control to the television in the kitchen and turns it on.

BRUCE'S FATHER

Let's see what craziness is going on in the world today.

4-medium shot of a female reporter as if we're looking at her from the vantage point of watching her on the TV. She is standing in the white house press room. She is dressed in a business casual blouse and skirt. In the background we can see a podium covered with microphones. On the front of the podium is the Presidential seal of a bald eagle with arrows in it's right talon and an olive branch in it's left talon.

REPORTER

The President is just minutes away from addressing the nation.

(MORE)

REPORTER (CONT'D)

I have been told by sources close to the situation that the President will likely impose Marshall law in large metropolitan areas in order to ensure the public's safety and to discourage citizens from taking advantage of this drastic situation.

REPORTER (CONT'D)

The White House nor the CDC is calling this a epidemic, but the President's opponents such as Senator Miller of Michigan are calling this and I quote, "God's wrath, and the dawn of a new day for the nation if not the world".

PAGE 8

1-wide shot. It's morning. We're inside a car. The driver is a sandy haired white male. His wife, the passenger is black. From the POV we're looking at them as if we were in the back seat of the car. The father is concentrating on driving as his wife leads the parental charge.

HAILEY'S MOTHER

How could you be so reckless!

HAILEY'S MOTHER (CONT'D)

What were you thinking?

HAILEY'S MOTHER (CONT'D)

No, you weren't thinking! Having sex in school, is that what you call being rebellious?

HAILEY'S FATHER

Answer your mother, young lady.

2-wide shot. Hailey our resident Goth is sitting in the back seat of the car. She looks a bit timid, but as we'll learn later on that's just a ruse for the bad girl that's itching the be let loose.

HAILEY

I-I-I think I have Tourets or ADHD. I mean, I just did what the voices in my head told me to do. Like I knew it was wrong but at the same time I wanted to know what that experience might be like.

2-same as first panel. Hailey's mother is turning on the radio

HAILEY'S FATHER

God help me. My daughters starting to sound like those dumb asses on reality shows. See, this is why I didn't want her watching those shows.

HAILEY'S MOTHER

Those shows have no bearing. This is Hailey trying to show us that she's a rebel. Well I got a surprise for little miss rebel rouser. If the school decides to kick you out then you're going to military school

HAILEY

But-

HAILEY'S MOTHER

I don't want to hear it. Maybe next time you'll think before you act.

3- wide shot. We're looking at Hailey and her parents from a side view as the radio broadcast travels from left to right towards the back of the car where Hailey is sitting.

JOE

(off panel)

This is Joe "Bullhorn" with this mornings call out. Let's hear what our listeners have to say about the way the government has handled what they're calling an "Isolated incident" in regards to the Rochelle ten.

JOE (CONT'D)

First caller.

CALLER

(off panel)

Thanks, Joe, love your show. I just want to go on record and say that the government knows more than what they're saying. No one wants to say the dreaded word, "Epidemic" for fear of causing hysteria but the Rochelle Ten is just the first big case to hit the airwaves.

PAGE 9

1-eye level shot of Kimmie sitting at a small cubicle, like that which you might find at a library. We're looking at her as if looking over her shoulder as she stares at a computer screen.

2-eye level shot. We're staring at a computer screen from the user's POV. We're more focused on the message (**which the letterer will add**) on the screen. The title of the blog reads, "Conspiracy Meltdown" and it has a hazardous biological symbol as its logo.

SCREEN

The government has done a good job covering up the case in Austin, the couple in San Diego, the family in Miami. But those cases all fail in comparison to the Rochelle Ten because now hundreds may have come into contact with those infected.

KIMMIE'S MOM

Kimmie come on you're going to be late.

3-eye level shot. Kimmie's mother is handing her a bag lunch as she looks down into her face of her child.

KIMMIE'S MOM (CONT'D)

Here's your lunch.

KIMMIE

Is dad going to make the ceremony?

KIMMIE'S MOM

Of Course he will. He wouldn't miss it for the world. I'm sure the foreman of the new factory that he's at will let him off early.

4-eye level shot of Kimmie and her mother walking down a dim hall.

KIMMIE

Mom, one day when I'm a great scientist I'm going to buy you and Dad a new house for the one that you lost.

KIMMIE'S MOM

That's great, honey, just make sure to continue to study hard. That's all that matters.

5-wide shot. It's still morning and Kimmie and her mother are walking away from the entrance of a brick building, which is Shelter for the homeless.

KIMMIE'S MOM (CONT'D)

Now let's get you to that bus  
before you miss it.

PAGE 10

Note: six panel grid.

1-angle. A shot of a large house. Not quite a mansion but a bit bigger than a usual house.

2-eye level shot of Locke's father, a businessman/architect. We find him inside his study on a cell phone looking out a window at something we don't yet see.

LOCKE'S FATHER

Good evening Mr. Tukagawa. Yes,  
it's a pleasant morning here. Did  
you receive my plans for the new  
facility.

LOCKE'S FATHER (CONT'D)

Excellent.

3-eye level shot. We can see Locke's father's reflection in the window that he's looking out at.

LOCKE'S FATHER (CONT'D)

Yes, the project would require some  
significant resources but the  
savings that such a green building  
will generate will outweigh the  
resources spent now.

LOCKE'S FATHER (CONT'D)

Overseeing such a massive project  
would require me to relocate to  
Japan and I can't at this moment  
give you an answer. I have to talk  
with my son first, but I'll let you  
know in 24 hours. Thank you and  
good night.

4-over the shoulder shot. Locke's father continues to look out the window. Behind him we see Locke, two years younger, cleaner, and carefree, or least we'd think so from first appearances.

LOCKE  
So we're moving again?

5-medium shot. Locke's father has turned to speak to his son.

LOCKE'S FATHER  
So you heard, huh?

LOCKE  
You promised that we weren't going to move again.

LOCKE'S FATHER  
I didn't say we were.

LOCKE  
You said you'd give him an answer in 24 hours. The last time you said that we moved here.

6-same as last panel.

LOCKE'S FATHER  
Listen, Locke, that doesn't mean that we're moving. It just means that I have to give it some thought and really consider your feelings. You're growing up faster than I know what to do, soon you won't even want that house out back.

LOCKE  
I wanted the last house you built but then we moved.

LOCKE'S FATHER  
Yeah, but this move has been good for us hasn't it?

PAGE 11

1-An eye level shot of Locke's father.

LOCKE'S FATHER  
Hasn't it?....

2-a close up of Locke.

LOCKE  
I don't have any friends, Dad.

3-a semi-close up of Locke's father as he starts to realize what Locke is saying is the truth.

LOCKE'S FATHER

Sure you do, what  
about...ummm...ummm.. What's his  
name?

4-A close up on Locke.

LOCKE

I stopped making friends a long  
time because I knew sooner or later  
we'd be moving.

5-Medium shot. Locke is walking away from his father towards the exit of the study. He father stands there a bit dumbfounded and hurt by his son's words.

LOCKE'S FATHER

Well I'm sure if you start now you  
can make some at school.

LOCKE

Sure, Dad, whatever you say.