

Alex and Garrett:
Warlords of the Apocalypse

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"ON AUGUST 13, A STRAY METEORITE BROKE THROUGH THE EARTH'S ATMOSPHERE AND HEADED TOWARD A SMALL, BUT NUCLEAR CAPABLE COUNTRY IN SOUTH AMERICA. THE GENERAL OF THAT COUNTRY IMMEDIATELY BELIEVED THE METEORITE WAS AN ATTACK BY FOREIGN OPPRESSORS. HE STARTED A VERY SHORT WAR WITH THE WORLD."

CUT TO:

INT. MILITARY BUNKER -- LATER

A wall is covered with lights and various screens. Several soldiers sit before the screens, wearing headphones jacked into the walls and occasionally pushing buttons.

Behind a short wall, the General, dressed in a uniform with plenty of showy decorations, nervously watches one of the screens. He is in his mid-fifties, has sweat glistening on his head, and his eyes dart back and forth like a rabbit. When he talks, he speaks in Spanish and the audience understands it through subtitles.

GENERAL

Release the hounds of war!

The soldier turns and raises a questioning eyebrow.

GENERAL (CONT'D)

Launch the missiles!

The soldier flips up a toggle, inserts a key and pushes a button. The General collapses into a chair and looks smugly at the screen, expectantly.

CUT TO:

EXT. WORLD -- CONTINUOUS

Next shot is nuclear missiles flying through the air and striking various cities. Numerous shots of buildings being blown over, trees being decimated and mushroom clouds enveloping cities.

FADE OUT:

FADE IN:

EXT. HIGHWAY -- DAY

Two twenty-something guys are biking down a highway through the mountains, that is surrounded by a forest. One of the guys, ALEX, has blond hair cascading down his back. The other man, GARRETT, has short-cropped brown hair. Both have backpacks on.

There is absolutely no traffic on this road. The two guys are racing each other, cutting in front of each other and having a good time. Alex pulls in front of Garrett.

ALEX

I completely cut you off. You're slow as my grandma.

GARRETT

Your grandma wishes she was twice the man I am.

ALEX

She is twice the man you are.

They round a bend in the road and a cloud rolls in, covering the sky completely in moments. Garrett and Alex stop to observe the sky.

GARRETT

Woah! That is the fastest moving cloud I've ever seen.

ALEX

Remember that one in War of the Worlds? Maybe it's aliens.

GARRETT

You wish.

ALEX

No, you wish.

The boys start to rub their arms.

ALEX (CONT'D)

Man, it got cold.

GARRETT

Aliens. Always trying to change the weather.

Garrett and Alex take off again.

CUT TO:

EXT. HIGHWAY -- LATER

Alex and Garrett are still on the highway. The sun has been blocked off by the clouds and the boys can see their own breaths. Alex slows to a stop suddenly and Garrett shoots past him. Garrett looks back and stops as he sees Alex staring at the sky ahead of them.

GARRETT

What?

Alex points and Garrett turns his head to see a huge cloud with numerous lightning bolts cascading from it. A tornado breaks off from the cloud and heads west. Garrett pulls up next to Alex, who's still staring.

ALEX

Dude, where's my camera at a time like this?

GARRETT

I don't think I've ever seen anything like that...even on the Weather Channel. What is it?

ALEX

Maybe one of those super cells.

GARRETT

That's a super cell alright. Come on, let's get going.

ALEX

We're gonna bike right into it.

GARRETT

(yelling over wind)
We don't have a choice.

Alex nods his head and they both take off. They start to slow down, pushed back by the wind. Soon, they can't bike forward at all. They have to yell to be heard over the winds.

ALEX

We've got to get out of this. See anything?

They both look around. Garret points off to the right. There is a small farm house off the road about a hundred feet. Alex nods his head and they both take off toward it. They get to the driveway in front of the house and get off their bikes.

Alex gets to the door first. He opens the screen door and is about to knock when the door opens slightly and a shotgun is pointed into his face.

EARLE

(O.S.)
Are you Americans?

ALEX

What? Look...

The door opens a little bit more to reveal EARLE HOLLINGSWORTH holding the shotgun. Earle is a seventy-year old man in a wife-beater undershirt and suspenders attached to his underwear. He peers suspiciously at the two.

EARLE

What the hell are you two kids doin' out at a time like this?

ALEX

Look, this is a bad time. We can go
find shelter somewhere else.

GARRETT

Yeah, you probably need more sleep
or somethin'.

Earle puts the gun down and looks out the door. He sees the
super cloud and whistles slowly.

EARLE

You better get in here then.

Earle opens the door and the boys enter into his house.
There is food and clothes all over the floor. A television
is the corner and playing static. A recliner is in front of
the television with a tv dinner congealing on the tv tray
beside it.

GARRETT

Dude!

ALEX

And I thought my room was bad.

EARLE

You can always go back into the storm.

ALEX

We're good.

GARRETT

Yeah. Very tasteful.

EARLE

How did you boys survive?

GARRETT

Survive?

ALEX

We went campin' up at Mount Kristo
State Park last night.

EARLE

Mount Kristo, eh? Yeah, that makes
sense. They wouldn't send any over
by the park.

Garrett wanders over and picks up the television remote and
starts to thumb through the channels.

ALEX

What's with the cold?
(MORE)

ALEX (CONT'D)

It was like eighty degrees and then it was like forty. I've been around long enough to know that weather doesn't change that quick.

EARLE

Been around long enough, huh? Just how old are you boys?

GARRETT

Hey, you're reception's crap. Ever think about satellite tv?

EARLE

You're not gonna find anything on that. I tried.

ALEX

So, what's going on?

EARLE

What's going on? War.

ALEX

And how's war gonna make that weather out there?

EARLE

Ever hear of a little thing called nuclear winter? What do they teach you kids in school these days?

GARRETT throws the remote onto the recliner.

GARRETT

I sure as heck didn't learn anything about nuclear winter. Look, we need to get out of here and get back home. Did the weather guys say how long this was gonna last?

EARLE starts to laugh. GARRETT and ALEX look at each other.

ALEX

Look, if you're crazy or somethin', we'll go into the other room and wait this one out.

GARRETT

Yeah. I don't do crazy.

They wait for a moment until EARLE stops laughing.

EARLE

Man, you boys are thick. How do you think we get nuclear winter?

GARRETT and ALEX look at each other and shrug.

EARLE (CONT'D)

The key word is nuclear.

GARRETT

Nuclear reactors or something?

EARLE

How about nuclear bombs?

ALEX

You mean like mushroom clouds and that kinda stuff?

EARLE

Hey, you boys want somethin' to drink.

GARRETT and ALEX look around the room and quickly shake their heads "no".

ALEX

So, all the cities in the United States are...?

EARLE

I'd say there's probably not much left anywhere.

ALEX

That sucks.

GARRETT

This is way beyond suck, dude.

ALEX

Yeah. So, how do you know what happened?

EARLE

It was on tv until that went out. Then I picked up a little on my shortwave. Then that went out too.

GARRETT

So, how long before this weather lets up? I'm gonna get canned if I show up too late for work.

ALEX

Dude, I think Burger Browns can do without you for a day.

EARLE

What are you boys talking about? There may not be a Burger Browns left. Where was it?

GARRETT

Glendale.

EARLE

And where do you think that cloud
came from?

GARRETT and ALEX look at each other.

EARLE (CONT'D)

There's probably no Glendale left.
There's probably no civilization
left.

GARRETT looks around the room.

GARRETT

Well, I sure ain't hangin' around
here for eternity.

ALEX

Yeah, really.

EARLE

You boys are gonna need some help.
Do you two live on your own?

ALEX

I live with mom and dad.

GARRETT

Me too.

EARLE

And what happens if mom and dad aren't
around any more?

GARRETT

We'll take care of ourselves. Heck,
I did it for twenty years of my life
and I'm twenty-two.

ALEX

Me too.

EARLE

So, where are you going to go first?

ALEX

Glendale. I've got to see if there's
anything left.

GARRETT

Yeah, so when's this crazy weather
gonna blow over?

EARLE
(to himself)
Thirty years or so.

CUT TO:

EXT. HIGHWAY -- AFTERNOON

An old beat-up truck pulls into a suburban subdivision. Snow is starting to fall. Some of the houses have roofs blown off of them and some are completely missing. There are cars upside down and some are untouched. One house the truck passes is half destroyed and still burning. There is no sign of any people in any of the houses on the street.

The truck pulls up in front of a house that is relatively untouched. ALEX and GARRETT get out of the truck that EARLE is driving. They are bundled up in some old coats.

ALEX
Hey, thanks for the ride, Mr.
Hollingsworth.

GARRETT
Yeah, thanks a lot.

GARRETT heads toward the back of the truck and starts to unload the bikes and the backpacks, while ALEX stays up front and talks more with EARLE.

EARLE
Alex, don't forget what I told you
now.

ALEX
Yeah, I remember. There's only so
much gas at the station and we can
get some more gas from cars with a
hose. Oh, and don't drink the water.
And don't leave the generator running
indoors.

EARLE
Alex, if it comes down to it, can
you shoot and kill someone if you
need to?

ALEX
Aw, I told you, Mr. Hollingsworth.
I've shot a lot of zombies and stuff
on House of the Dead and Resident
Evil. I think I could handle a real
gun.

GARRETT pops his head in the door.

GARRETT

You don't think the radiation's gonna turn any of the survivors into zombies, do you? Cause that would rock.

ALEX

Yeah, we've got lots of practice wasting zombies. Maybe there'll be some mutants or something.

EARLE

Just try to stay alive boys.

EARLE coughs loudly.

GARRETT

Don't worry about us, Mr. Hollingsworth. You just take care of yourself.

EARLE

Don't worry about me, boys.

ALEX

See ya, Mr. Hollingsworth.

EARLE

Okay, boys. Take care.

GARRETT

See ya.

GARRETT shuts the truck door and they watch as EARLE pulls away and leaves the way he came. They walk their bikes up the driveway and leave them leaning against the garage door.

ALEX tries to open the front door, but it is locked. GARRETT taps ALEX on the shoulder and points at the front window, which is smashed open with a tree sticking into it. ALEX nods and climbs through the window.

ALEX pulls his hood off and looks around. Except for the smashed in front window, the living room is virtually untouched.

ALEX

(yelling)

Mom! Dad! Hey! Anybody home?

GARRETT pulls his hood off and looks around.

GARRETT

Man, your mom's gonna be pissed when she sees that front window.

ALEX

She's probably one of the first to go. She worked at the Federal building.

GARRETT

And doesn't your dad work for the military or something.

ALEX

No. He sells military surplus at this store in the city. He probably jumped in his car and headed toward the first mushroom cloud he could see.

GARRETT

Yeah, my parents are probably gone too. I wonder if anyone's left in my neighborhood.

ALEX

We could go check tomorrow.

GARRETT

Yeah, that'd be cool.

ALEX and GARRETT go into the kitchen and through a door in the kitchen to the garage. There is one window in the garage, which lets in enough light for them to see. There is an object covered with a tarp. ALEX goes up to the object and, with a flourish, removes the tarp to reveal the generator.

ALEX

Voila. And we've got a generator.

ALEX motions to several gas cans beside the generator.

ALEX (CONT'D)

And plenty of petrol, my good man.

GARRETT

Sweet! Won't have to steal gas any time soon.

ALEX

Yeah, I wasn't looking forward to sucking gas.

ALEX and GARRETT head back into the kitchen.

ALEX (CONT'D)

I've never been able to get in my dad's den downstairs because he keeps the key on him all the time.

GARRETT

And so now that he's gone...

ALEX

...Or probably gone and wouldn't mind even if he wasn't...

GARRETT

I think it's high time to find out what he's keeping such a big secret.

ALEX

My thought's exactly. Okay, downstairs we go.

Alex heads to another door in the kitchen, then stops and opens a drawer. He removes a couple of flashlights and hands one to Garrett. They head down a flight of stairs and into the basement. Alex's flashlight beam plays on the big screen and the couch, then illuminates a door down a short hall.

ALEX (CONT'D)

Bingo.

GARRETT

The Holy Grail of secret places. But what are we gonna use to open it?

ALEX

There's a tool box by the water heater.

Alex stops and opens another door in the short hall. A water heater is revealed as well as a toolbox at its base. Alex digs through the toolbox and locates a hand-held sledgehammer. They approach a lone door at the end of the hall.

ALEX (CONT'D)

Now, back up, dude. This could get rough.

Alex slams the sledge hammer down and knocks the door handle completely off. He pushes on the door, but it doesn't move.

ALEX (CONT'D)

Now what?

Garrett shrugs. Alex turns the sledge hammer sideways and rams the door with it.

The door is finally knocked open to reveal a room literally filled with automatic weapons and survivalist gear. While the boys shine their lights in the room, their eyes grow large and smiles creep across their faces.

ALEX (CONT'D)

Wow! My dad rocks.

GARRETT

We've got enough firepower to keep
an army off our backs.

ALEX

Dude, we are an army.

FADE OUT:

FADE IN:

INT. OFFICE -- AFTERNOON

A mental institution. Behind the desk is Dr. MONTOYA. In front of the desk is DARWIN, a heavy-set man on a four wheel mobility scooter. Darwin has thick glasses and slicked back hair. He also has a notebook, which he is constantly writing in. Montoya wipes his forehead and glances out the window.

DARWIN

My good doctor, if the world has
slipped away, it is hardly appropriate
to keep the poor mental patients of
this facility restrained.

Montoya looks furtively through the window and then at Darwin again.

MONTOYA

Darwin, we've had this discussion
several times.

DARWIN

And I told you several times, doctor,
the needs of these patients will
soon overcome your rather slim supply.
If you'd listen to me...

MONTOYA

Look Darwin, nuclear explosions or
not, I am still in charge at this
institution.

DARWIN

Well...yes and no.

The door slams open and in the doorway is Travis, a small man with amazingly long arms. In one of Travis' hands is a long summer sausage, and in the other hand is a large butcher knife. A wild look is in his eyes and a stocking cap is on top of his head. The stocking cap is full of something and sticks roughly a foot and a half above his head.

MONTOYA

Travis, what is the meaning of this?
Darwin and myself are in session.

Travis laughs menacingly and rather stupidly.

TRAVIS

Hur hur. I'm a chicken.

MONTOYA

Travis, why did Mr. Willows allow
you to leave the kitchen with a knife
and a full salami? We've got to
protect our food supply at a time
like this.

Darwin pulls forward and bumps into the desk.

DARWIN

Oh sorry. I don't think you
understand the seriousness of this
situation, Doctor Montoya. The
inmates want freedom. They want to
be able to make decisions for
themselves and not be ruled by the
pills you stuff down our throats.

MONTOYA

But, this is a minimum security mental
facility. You checked yourself in
here and can leave whenever you want.

Travis looks at Darwin questioningly. Darwin shrugs.

DARWIN

Look, Montoya, we've decided to leave
this institute for greener meadows.

Travis enters the room, followed by a tiny bald man, a man
with large, flaming-red hair, and a large bearded gentleman
dressed like a woman.

DARWIN (CONT'D)

We are on the cusp of a brave, new
world...

TRAVIS

Yeah, brave new world.

DARWIN

Yes. A world that demands that the
strong and only the strong will
survive. We are the strong, my good
doctor. The gentlemen of this
facility have been kept captive under
the foot of established society for
far too long.

Slowly, as Darwin is talking, the other inmates move toward Montoya. They are all carrying some form of weapon, although the man with large flaming-red hair has a toilet plunger. The inmates tie up Montoya, including gagging his mouth.

DARWIN (CONT'D)

These gentlemen have been the lowest common denominator in society. In this new world, we will be the ruling class.

Darwin raises his hands and the inmates raise up Montoya in his chair in response.

DARWIN (CONT'D)

Gentlemen...let's see if the good doctor can fly.

TRAVIS

Hur hur. Fly away birdie.

Cut to outside of the institution to show a window breaking outward and Montoya, still in his chair flying out and to the ground, where he lands in the back of a laundry truck on top of some laundry. Darwin drives up to the broken window and looks outside.

DARWIN

Oh, for crying out loud. Travis, go finish Skinner, will you? Drive the truck over him.

Darwin backs up his scooter and rams into the desk.

DARWIN (CONT'D)

I will not be happy until I get some decent scooting room. Gentlemen, from now on, we stick to the outside. We strike fast and often. Kill or be killed. Soon, this entire country will be ours.

Darwin and the inmates head to the door. Darwin turns toward the man in the dress.

DARWIN (CONT'D)

Jimmy, do you think I could get snow chains for my scooter?

CUT TO:

EXT. DESERTED STREET -- AFTERNOON

"Six Months Later"

Scene is a deserted business street. Snow and ice cover everything.

There is a burned out Denny's on one side of the road and some unintelligible buildings littering the right side of the street. There are a few burned out wrecks in the Denny's parking lot.

There is also a huge wreck in the middle of the street. There are a few skeletons mixed up in the cars and some bodies are partially sticking out of the snow. Heavy clouds still choke the sky and the occasional lightning bolt races across the sky.

Coming down the street slowly are seven people on snowmobiles. They are all armed, having small revolvers. They are all covered in winter gear. When they get to the massive wreck, they pause.

The leader gets off her snowmobile and gets up smoothly, approaching the wreck. The others turn off their engines as well. Suddenly, a booming voice, aided by a megaphone, sounds from the direction of the burned out Denny's.

GARRETT

Halt, Interlopers!

The group looks around for the origin of the voice, immediately drawing their weapons. Suddenly, Alex stands up in the midst of the Denny's. He has an M-16 in one hand, a rocket launcher in the other, crisscrossed bandoleers full of bullets on his chest and a Viking hat on his head.

GARRETT (CONT'D)

Bow to the combined might of Alex
and Garrett: warlords of the
apocalypse!

Garrett stands next to Alex. Garrett has a sawed off shotgun in one hand and an uzi in the other hand. He has a flack jacket with about twelve hand grenades attached to it. The leader of the group cocks her head to the side.

NINA

Like that's gonna happen. Aren't
you boys a little big to be playing
soldier?

Garrett peers at Nina for a second, then puts the uzi in the hand with the the shotgun and picks up the bullhorn at his feet.

GARRETT

Do you mock us, interloper? Do you
dare feel our might?

The leader, Nina, takes her goggles off and shakes out her hair. She is a striking, twenty-five year old African American girl. The other members of her party take off their goggles as well.

ALEX

Nina?

Nina smiles.

NINA

Well, warlords of the apocalypse,
imagine meeting you here.

Alex and Garrett both smile and lower their weapons. One of Nina's party, a middle-aged man named Trent, motions toward the boys with his pistol.

TRENT

Do you know these two?

NINA

In another life. I went to high
school with them.

Alex and Garrett have descended from the wreckage of Denny's and approached Nina and her group.

GARRETT

Hey, I thought you were away at
college or something.

NINA

I was. Boys, meet Trent. He's been
with me since all this started.

Trent, Alex and Garrett shake hands. The group walks toward Denny's.

NINA (CONT'D)

So, have you seen anyone else from
the neighborhood?

ALEX

No, not really. We just started
coming down here to see if we could
get some news.

GARRETT

Yeah, we've been hanging out.

NINA

This whole time?

ALEX

Yeah we've been playing games.

NINA

Video games?

GARRETT

Heck yeah.

NINA

So, the whole world's fighting to survive and you two have been chillin' out, playing video games?

ALEX

And that, my old friend, is the long and short of it.

GARRETT

Yeah. The whole world's gone to crap, but that doesn't mean we've got to quit our luscious lifestyle.

ALEX

Quite the opposite, my good man.

GARRETT

Hear, hear.

NINA

So, what's gonna happen when you can't find any more food.

GARRETT

Hasn't happened yet.

ALEX

True enough. What are you folks doin'?

NINA

We're going toward Mexico. I'm tired of this weather. I want to see the beach and the sun.

GARRETT

Well, we've been waiting for some Mad Max types to come through here, but it's always just a few here and a few there and never any cool fights on top of big rigs or anything.

ALEX

This apocalypse has been a complete disappointment.

GARRETT

Seconded.

NINA

So, you guys plan on hangin' out here for the rest of your lives then?

ALEX

Oh, I don't know.
(MORE)

ALEX (CONT'D)

I mean, we've got all these weapons and stuff. We need to use them sometime, but nothing's come up yet.

GARRETT

This mean lookin' Shih Tzu came down the street...

ALEX

The Harrison's dog, Mr. Tweezers.

GARRETT

Yeah, anyway, it started hangin' around the house and growlin' a lot. It looked half-starved and it was barkin' all night long. I got ticked and threw a can of beans at it.

ALEX

You pegged it right in the head.

GARRETT

Yeah, it stumbled around for a little bit, then it fell over. We were gonna leave it, but it started smellin' bad, so we tossed it in a trash bag and heaved it in the neighbor's house.

TRENT

Wow.

ALEX

It's true. I was there.

Alex points back to the Denny's sign.

ALEX (CONT'D)

I'd offer a Grand Slam, but we're fresh out.

GARRETT

Yeah. Ain't no more Rooty Tooty Fresh and Fruity's around here.

NINA

That's okay. We've got some stuff.

GARRETT

Hey, you guys want to stay with us tonight?

ALEX

Yeah, we'll set you up.

Trent looks at Nina, who shrugs.

NINA
Sure, why not.

GARRETT
Excellent.

CUT TO:

EXT. CITY GATES -- NIGHT

A small city, about twenty houses is surrounded by a gate made up of sharpened poles. There is a single gate that is heavily barred. On high poles at the four corners of the compound are flood lights shining out into the darkness. There are several sentries on the walls with rifles.

A solitary figure separates himself from the woods and heads toward the gate on a four-wheel mobility scooter, riding slowly. He has bandages covering half of his face and ragged clothing. Frightened, he continually looks over his shoulder as he heads toward the city.

When he reaches the gate, he knocks quickly on the gate and yells.

DARWIN
Let me in. Please!

One of the sentries on the wall hurries over to the gate.

SENTRY 1
Do you know what time of the night it is? Is that a scooter?

DARWIN
Let me in! I just got jumped by a bunch of guys a mile back and they're comin' this way!

SENTRY 1
And how exactly does a gang jump a guy driving a scooter?

DARWIN
Please. Don't let them kill me.

SENTRY 1
I mean, how can you even get around in the snow on a scooter?

DARWIN
I think I hear them.

SENTRY 1
Alright, keep yer pants on. We need to check you out first.

The Sentry yells down to the inside gate.

SENTRY 1 (CONT'D)

Hey Kevin.

KEVIN

(O.S.)

Yeah?

SENTRY 1

There's a guy outside the gate on a scooter. Looks beat up a little and wants to come in.

KEVIN

(O.S.)

A scooter? Have you authorized it with Chuck yet?

SENTRY 1

I can't leave my post. I was hopin' you could check with Chuck.

KEVIN

(O.S.)

Yeah, sure. Be right back.

The man looks behind him and then back up at the Sentry.

DARWIN

Hey! Are you gonna let me in or not?

SENTRY 1

Ya gotta wait a moment there, pal. I gotta check with my boss first.

Kevin yells back from the gate.

KEVIN

Hey! Chuck says to let him in!

SENTRY 1

So, why aren't you?

KEVIN

Oh yeah. Sorry!

Down at the front gate, Darwin hears the sound of a lock being opened and a latch being thrown back. There's a sound of something heavy being moved and the gate creaks open. Kevin, the gate guard appears in the open area.

KEVIN (CONT'D)

Okay. Come on, fella. Let's go.

Darwin quickly drives into the enclosure, only bumping into one wall. He looks around and doesn't see anyone in the open area.

Darwin moves forward and runs into Kevin, who is a middle-aged man holding a rifle and quickly jabs a knife in Kevin's ribs. Kevin tries to cry out, but his mouth is quickly covered by Darwin. Kevin falls to the ground.

Darwin looks around to see if anyone had heard the noise. Seeing no one, Darwin takes off the bandages on his face, revealing a slightly more weathered Darwin, with a scar across one side of his face. He smiles and picks up the rifle.

He shoulders the rifle and knocks a peg, which throws open the gate. The Sentry calls from the wall.

SENTRY 1

Hey Kevin! What are you doin'?

DARWIN

(in a false voice)

Lettin in a breeze!

Darwin pulls out an air horn from his coat and blows it. An echoing air horn blows from the woods and then from out of the woods streams about forty men armed with rifles, pistols, knives, a salami and a toilet brush. Some are on horses.

A man runs from inside the camp up to the front gate and Darwin shoots him. Darwin's people get to the front gate and swarm inside. Darwin laughs as they pass him.

CUT TO:

EXT. CINEMA -- NIGHT

Alex and Garrett pull up in the parking lot of a cinema on a zamboni. Following them are the seven visitors riding their snowmobiles. The boys park close to the entrance and the others park nearby. Nina strides up close to Alex and Garrett.

NINA

This doesn't look like your house.
When did you move to a theater?

ALEX

Well, we kinda ran outta room at my
parent's house.

NINA

You ran out of room?

GARRETT

Yeah. You'll see. We've been
collecting some stuff.

Alex pulls some keys out of his pocket and produces them with a flourish.

ALEX

You'd be surprised at what some of the people left behind.

Nina raises her eyebrow questioningly to Trent as Alex opens the front door of the cinema. He holds the door open for the rest to enter. As she enters, Nina pauses with her mouth wide open in amazement at the scene before her.

The massive front lobby is decorated with an amazing assortment of junk. In the middle of the lobby is a giant plastic gorilla. On the counter in front of the refreshments are littered numerous traffic signals and lights. Mannequins fill the lobby and are dressed in numerous costumes, from a native American with a full headdress to an astronaut, a Viking, and a Ninja. Hanging from the chandelier was a large disco ball and streamers of "Police Tape! Do Not Cross!" stretching to the corners of the room. There are also various Christmas lights all blazing.

Nina and the group take off their head gear and look around amazed. Alex and Garrett lean against the counter, beaming with pride.

NINA

This is very...

ALEX

Uh huh.

TRENT

Unique.

NINA

I was thinking...

ALEX

Awesome. Rockin'.

GARRETT

Sweet. Tight.

NINA

I don't know what I'm thinking. I'm overwhelmed.

GARRETT

Dude!

ALEX

And that's what I'm talkin' about.

NINA

Where did you get all of this stuff?

GARRETT

From out there. Nobody ever came back, so we just looked around and took what we found.

ALEX

Yeah. I don't think it's stealing cause they never came back. They're probably dead or somethin'.

Alex moves to one of the theater double doors and opens both doors at once. The open doors reveal a theater that is equally untastefully decorated with so many odds and ends.

For example, there is a six-foot novelty playing card nailed to one wall, a gigantic wooden bridge spanning from the entrance to the middle of the theater, a stereo with huge speakers on the stage directly in front of the screen, and two suits of armor adorning the sides of the stage. There are also pillows on the floor directly in front of the stage.

Alex grabs a remote that is hanging on the wall to the right of the entrance, and pushes a button. Suddenly the radio comes on, playing a loud rock song.

ALEX (CONT'D)

May I present Club Love Shack.

NINA

My goodness.

CUT TO:

INT. THEATER -- LATER

The group is in the large theater. Nina is talking with Garrett as they sit in a couple of the theater seats.

NINA

So, this place has a room full of generators in the basement?

GARRETT

Yeah. It must have been built as some kind of shelter of something.

NINA

Maybe it was built around the Cold War.

GARRETT

What's that?

NINA

Come on, Garrett. You sat right next to me in Mrs. Richards' History class. What were you doin'?

GARRETT

Maybe I was distracted or something.

NINA

Yeah. You were busy looking at my legs.

GARRETT

Yeah, well...Anyway, we got all this stuff from around town and tried to fit it all in Alex's house, but we ran out of room real quick.

NINA

I'm sure that giant gorilla had something to do with that.

GARRETT

Actually Kong came later. We found him in a used car lot on the other side of town.

Cut to Alex and Trent as they are attempting to talk in front of a speaker that is blaring music. They have to yell to be heard.

TRENT

Look, can you turn it down at all?

ALEX

Yeah, I can turn it down. I can turn it down, up, move from the back to the front speaker, raise the treble. I can do it all from the remote.

TRENT

Just turn it down.

ALEX

Okay, dude.

Alex pushes a button on the remote and the music fades by a fraction.

AARON

How's that?

Trent shrugs.

TRENT

So, Alex, where do ya think all the people in this town went to?

ALEX

Well, they mostly work in the city...

TRENT

Yeah, but what about the kids and the moms that work at home? Where did they all go?

ALEX

Dude, I don't know. Maybe it's somethin' we haven't seen yet, like an alien death ray.

TRENT

No, I don't think it's an alien death ray.

ALEX

Maybe they all took off.

TRENT

But you didn't.

ALEX

Maybe we were smarter than them.

TRENT

No, that can't be it.

ALEX

It's a mystery.

Cut back to Nina and Garrett.

GARRETT

So, where were you at when the nukes fell?

NINA

I was in my room at college when the sirens went off. We stayed until the food ran out and a few of the others got sick because of the radiation. We ran into Trent and a few others on the streets outside the campus. Some of our group fell to the cold. A couple bit it when we were attacked by these wolves or dogs or whatever they were. We couldn't run after them fast enough.

GARRETT

Dude!

NINA

Anyway, we found some snowmobiles and some weapons in one town and we've been movin' ever since.

(MORE)

NINA (CONT'D)

We ran into this group a couple of weeks ago. They said they were part of this outfit called the People's Alliance. A few of our people went with them, but I didn't trust them. They ended up trying to take our weapons and food, but we fought 'em off. Missy, who was with me all the way from college, got shot. If it wasn't for Trent, they would have killed more of us.

GARRETT

So, you're kinda sweet of him, huh?

NINA

What?

GARRETT

This Trent guy. You two got somethin' goin', huh?

NINA

We...no way. I mean, he's great, but he's old enough to be my dad.

Cut back to Alex and Trent.

TRENT

Yeah. Hey, I was wonderin'...you like Nina, right?

ALEX

Sure.

TRENT

Well, we're gonna be headin' off into some dangerous country and we don't know what we'll meet. Do you think we might be able to borrow a few of your weapons so I could take care of her better?

ALEX

Dude, I know Nina. She'll be the one taking care of you.

TRENT

Yeah.

ALEX

Sure, pal, we got plenty.

Alex sweeps his arm forward.

ALEX (CONT'D)
Follow me, bwana.

Alex leads Trent out into the main lobby and up the stairs to the office. Alex produces a ring of keys.

ALEX (CONT'D)
We keep 'em locked up.

TRENT
Yeah, they look real safe up here.

Alex gets the correct key and opens the door. It swings open revealing a room completely full of weapons. Trent's jaw drops and his eyes get large.

TRENT (CONT'D)
Wow!

ALEX
We added a few more since my dad's.

Trent walks in and passes a bazooka, a flame thrower, a rack of grenades, uzis, a rocket launcher and several more larger than life weapons.

TRENT
Wow!

ALEX
Yeah, you said that already.

Trent stops in front of a rack of weapons. He grabs about three of them, walks to the next rack and chooses a few more. Trent turns toward Alex with an armload of weapons.

TRENT
Do you mind if we have a couple?

FADE OUT:

FADE IN:

EXT. HIGHWAY -- DAY

Nina and her gang drive down a deserted highway on their snowmobiles. Trent is in the lead and looks back at Nina and nods his head. They slow down and stop gently. Nina removes her helmet and walks over to Trent.

NINA
What is it?

TRENT
We've been followed for the past mile.

Nina brings her head up, thinks better of it, then puts her head down again.

NINA
What is he on?

TRENT
I think he's on a horse.

NINA
A horse? I didn't think they would survive.

TRENT
Obviously one of them did. So, what do you want to do?

NINA
If it's just one man, then we don't have too much to worry about.

TRENT
But what if it's a scout or something bigger?

Nina shrugs.

NINA
We can't do much about it now.

TRENT
We can turn around.

NINA
And go where?

TRENT
We can find some cover somewhere. Hide out in a house for a little bit.

NINA
You worry too much, Trent. I think we'll be just fine.

TRENT
Well...you haven't been wrong yet.

NINA
We've got the weapons and we can handle ourselves. We have before.

TRENT
Okay. Whatever you say, boss.

They get their helmets back on, get back on their snowmobiles and disappear around a corner.

A few seconds later, two more men on horses, carrying rifles appear from the woods and enter the highway. They look after the snowmobiles, then slowly follow them.

The snowmobilers round a corner and stop quickly, due to a woman in the middle of the road. The woman is hunched over something and crying softly. Nina motions to the others, who turn off their engines and get off their snowmobiles. Nina gets off her snowmobile and removes her helmet. She glances over at Trent, who has his helmet removed as well.

Trent twists his head to the side, questioningly. Nina shrugs in reply and walks slowly toward the woman in the road.

NINA

Hey lady. Are you okay? Is there anything we can do for you?

Nina glances back over at Trent. Trent is looking around. Nina mouths "what?" back at him. Trent doesn't answer, but continues looking up at the hillside beside them.

Nina gets within arm shot of the lady when the lady suddenly turns around and lunges out at Nina, grabbing her by the ankle. Nina looks down to see that the woman is really a man dressed as a woman. The man grins at her.

MAN IN DRESS

Gotcha, baby.

Suddenly several shots ring out, knocking down several of Nina's group. A wave of crazies sweep down the hillside toward the remaining group. On cue, several men on horseback, brandishing rifles close off the highway Nina and company just came down.

TRENT

Get back on your vehicles!

Nina starts to run and falls onto the ground due to the hand on her ankle. The man in the dress laughs and raises an axe he was hiding.

MAN IN DRESS

Gotta do some choppin'.

NINA

Not on me you don't.

Nina kicks him in the face as she scrambles to his feet.

A bullet knocks the wind out of Trent and sends him sprawling next to his snowmobile. More of Nina's party fall to the onslaught as Nina gets off of the ground and heads toward her snowmobile.

Travis calls to the crazies from atop a horse.

TRAVIS

Don't shoot the women. Darwin wants
the women!

Trent gets up from the ground and shoots a few crazies. A
bullet hits him in the side and spins him around.

Nina sees Trent getting shot and runs toward him.

NINA

Trent!

The man in the dress swoops in behind Nina and picks her up
off the ground. Nina kicks her feet.

MAN IN DRESS

Now where you going?

The immediate action has died down. One other woman besides
Nina is being taunted by a group of men circling her. She
has a gun out and is waving at the men.

Travis gets off his horse and stands in front of Nina.

TRAVIS

So...

Nina kicks Travis in the mouth, knocking him over. She draws
her leg out and kicks backwards into the big man's groin.
The man in the dress falls to his knees but keeps his arms
surrounding Nina. She continues to struggle.

Meanwhile, the lady trapped within the circle of men is
confronted with a crazy who lunges toward him. She shoots
him in the head and the rest of the group temporarily backs
up. She takes this opportunity to shoot another one and
runs in the gap the dead crazy created. She runs and the
rest of the mob follows her.

Nina brings her head back sharply and busts the man in the
dress' nose.

NINA

Let go of me, freak.

Travis rises to his feet in front of Nina. He has some blood
running down the side of his head, which he rubs and winces
at.

TRAVIS

You're gonna pay for that. Oh, you're
gonna pay and pay.

NINA

Why don't you save it, nut sack?

TRAVIS

Nut sack? What's that supposed to mean?

NINA

Tell your buddy to let go of me and I'll tell you all about it.

TRAVIS

You're feisty.

NINA

And you're ugly. So let me go.

Two shots ring out in the background.

TRAVIS

Whoops. Looks like you're the last one.

Travis smiles wickedly and punches Nina in the face, knocking her to the side. She quickly sits back up.

NINA

You hit like my mom.

CUT TO:

EXT. DESERTED STREET -- AFTERNOON

Alex and Garrett are sitting in the burned out Denny's on top of some rubble, eating some sandwiches. The street remains deserted and quiet.

Garrett picks up a sandwich and looks at it, contemplating, as Alex wolfs his down.

GARRETT

Peanut butter sandwiches suck.

ALEX

So make your own next time.

GARRETT

No, it's not that. I think the peanut butter's going bad.

ALEX

Peanut butter doesn't go bad. It's like cockroaches. It can survive nuclear blasts and stuff.

GARRETT

Where'd you pick that little gem up at?

ALEX

I don't know. Maybe science class.

Garrett looks longingly down the street.

GARRETT

Maybe we should be moving on or something.

ALEX

Dude, are you out of it? We've got a sweet gig here. We can't throw it away just cause you got it bad for a chick.

GARRETT

What are you talking about? When have I talked about her at all?

ALEX

You don't have to. It shows in your big moon face all the time. Why do you think we're down here right now?

GARRETT

News.

ALEX

No, dude, that's what you said. But you keep looking down the street every couple of minutes waitin' for someone to come drivin' up and it sure ain't news.

GARRETT

Sure it is.

The boys are interrupted by the sounds of a snowmobile. They both look toward the sound as a lone snowmobile, carrying Trent, inches its way up the street.

Garrett and Alex look at each other.

ALEX

Why's he goin' so slow?

GARRETT

Maybe he's drunk. So what do we do?

ALEX

Citizen's arrest?

Trent's snowmobile strikes a wrecked car and Trent rolls off the side, laying in the street.

Alex and Garrett get up and walk toward Trent.

ALEX (CONT'D)
Trent, what will mom say about your
public intoxication?

GARRETT
She'll be shocked.

ALEX
Devastated is more like it.

Alex and Garrett reach Trent and turn him over to reveal
several bullet wounds in his arms and stomach.

ALEX (CONT'D)
Woah.

GARRETT
Yeah, I guess he wasn't drunk after
all.

Trent's eyes flutter open.

TRENT
Huh?

ALEX
Dude, you got shot up. Hey, what
happened to that sweet Smith and
Wesson 500 I loaned you?

GARRETT
Dude!

ALEX
What?

GARRETT
He's dying.

ALEX
But that was the world's most powerful
handgun. It can stop a rhino...

TRENT
They led us into a trap.

ALEX
What?

TRENT
They led us into a trap.

GARRETT
Who did?

TRENT
Lady in the road was a man. Guys on
horseback and some on foot.

GARRETT
Who were they?

ALEX
Like he knows.

TRENT
I don't know. They shot up most of
us and took Nina.

GARRETT
They took Nina?

ALEX
Yeah, but what about the 500?

GARRETT
Dude!

TRENT
They left me and the others for dead.
They took our weapons.

ALEX
Well, we're just gonna have to go
and take it back.

GARRETT
What!

ALEX
It was a Smith and Wesson X-Frame
Model 500 handgun. One of the world's
best and most powerful handguns. We
can't let some apocalyptic punks
take one of our best weapons without
a little retaliation.

GARRETT
And just what do you think we're
gonna do about it?

ALEX
Let's go all Mad Max on 'em.

GARRETT
Which one?

ALEX
Road Warrior was the coolest.

GARRETT
We need a big rig.

ALEX
Yeah, and some crossbows. I've got
some saved for a special occasion.

GARRETT
That would rock.

They both look down as Trent starts coughing up blood.

ALEX
Dude, that's gross. I'm gonna be
sick.

Trent stops coughing and his eyes roll back into his head.
His body goes limp.

GARRETT
He's dead.

Trent starts coughing again. Alex looks questioningly at
Garrett.

GARRETT (CONT'D)
What?

CUT TO:

EXT. TRUCK STOP -- AFTERNOON

Garrett and Alex drive up to the truck stop in their Zamboni.

The truck stop has several big rigs, a tanker, several cars
covered in snow and a VW bus. The truck stop is also missing
two walls and a roof.

ALEX
Do you think we buried him far enough?

GARRETT
I don't know. It was like digging
in rock.

ALEX
I hope the wolves don't dig him up.

GARRETT
Why? He's dead.

ALEX
Yeah, but they'll chew him.

GARRETT
True enough.

They stop the Zamboni and look around at their selection.

ALEX
Well, the tanker would be cool.

GARRETT
But where would we put the guns?

ALEX
Too true. Okay, what about that one?

Alex points to an 18-wheeler parked in front of what used to be a diner. It appears to be in good condition.

GARRETT
Looks good.

ALEX
You drive that one and I'll drive the VW bus as a recon vehicle.

GARRETT
You can't drive a VW bus as recon. It's not fast enough.

ALEX
Yeah, but it'd be like drivin' a bullet.

GARRETT
Yeah, if a bullet was shaped like a Coke can. We don't need a recon anyway.

ALEX
We can't just drive up into the middle of 'em, shoot 'em up and demand Nina back.

They walk over to the 18-wheeler and begin to examine it, looking at the outside.

GARRETT
Yeah, what would Lara Croft do?

ALEX
Probably run around in short shorts and a tank top and shoot things.

GARRETT
I'm not saying that's a bad idea.

ALEX
I'm not wearing a tank top.

GARRETT
How about boots?

ALEX

Knee highs? All the tires are in pretty good shape. Wonder if it has keys.

GARRETT

Only one way to find out.

Garrett opens the door to the cab and looks into the face of a skeleton behind the wheel. Garrett quickly falls out of the cab, onto the ground. Alex grabs his nose.

ALEX

Man, that reeks. We're gonna have to fumigate it to drive it anywhere. I'm not driving in that funk.

GARRETT

Well, we're gonna. We'll just let it air out a little.

ALEX

Well, it's not gonna air out at all until skinny's out.

GARRETT

Okay.

Garrett tries to cover his mouth and nose while opening the door, gives up and takes a huge breath. He reaches in, grabs the skeleton and throws it out of the cab, leaving the door open. Garrett leans against the side of the truck, breathing heavily.

ALEX

Maybe we should look inside the shop for an air freshener.

GARRETT

I don't think Vanillaroma's gonna cure that stench. Go open the other door and let the air circulate a little.

Alex goes to the other side of the truck and opens that door.

ALEX

Okay. Now what?

GARRETT

Look in. Do you see any keys?

ALEX

Why don't you look in? It still stinks in there.

GARRETT

Cause you got a straight shot. Just look.

Alex gets into the doorway and looks in.

ALEX

Man, this smells like a dog crapped, then the crap exploded. Okay. I see the keys in the ignition.

Garrett jumps into the truck.

ALEX (CONT'D)

Yuck. You're sittin' in dead guy juices.

GARRETT

Get in.

Alex jumps into the cab and immediately holds his nose.

ALEX

I wonder if Trent smells like that.

GARRETT

Probably not yet. Okay, let's fire this baby up.

Garrett grabs the keys.

GARRETT (CONT'D)

Prepare to be astonished.

Garrett turns the keys and the engine turns over but doesn't start.

ALEX

Astonishing.

GARRETT

Hey, it's probably been sittin' here for a few months. Gotta give it a little love.

ALEX

Did ya remember to give it a little clutch?

GARRETT

Huh?

ALEX

You know, it's a stick.

GARRETT

I knew that.

Garrett grabs the stick and throws it into first gear. He turns the keys and the truck sluggishly starts. Alex turns to Garrett and grins. Garrett grins back and nods his head. Garrett revs the engine.

GARRETT (CONT'D)

And that's what I'm talkin' about.
Gotta let it breathe a little.

ALEX

Uh huh.

Alex turns his attention to the curtain that separates the front of the cab from the rear. He reaches up and opens it quickly. A dog skeleton falls out and on top of him.

ALEX (CONT'D)

Ahhh! Get it off me!

Garrett looks over and screams.

GARRETT

Ahhhh!

Garrett lets his foot off the clutch and the truck jumps forward into the diner. Alex looks forward and screams. Another dog bone falls into his lap and he screams again. Garrett has never stopped screaming.

The truck continues to plow through the diner. It runs through the counter and into the kitchen area, where another skeleton is thrown onto the windshield.

ALEX

Aaaah!

GARRETT

Ahhh!

The skeleton is thrown from the windshield and the truck careens out of the kitchen and into the back of the diner, where it runs up the front of a car and stops at the top. The engine revs, but the truck goes nowhere.

ALEX

Dude, let off the gas.

Alex releases his foot from the gas pedal.

GARRETT

What happened?

ALEX

You freaked out.