Preylogy

Ву

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-and-

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BLACK SCREEN

SUPER: Ripped Hyde Entertainment Presents

SUPER: A Two Tall Pictures Production

SUPER: Chapter One: The Fallen

FADE INTO

INT. EMERGENCY ROOM - NIGHT

AN EMERGENCY ROOM. Nurses run frantically back and forth in the room, while DR KIM HANNIGAN stands calmly over the dying body of RICHARD LOGAN. There isn't anything she can do at this point. She shakes her head no, pulls an IV out of his arm, and then checks her watch.

CUT TO

INT. WAITING ROOM - NIGHT

THE FAMILY paces restlessly in the waiting room. Sitting with them are SAM CHASE, Richard's best friend, and AMANDA BENNETT, Richard's girlfriend. Dr. Hannigan walks through the door, removing the mask from her face. The family rushes over. Dr. Hannigan speaks, but her words cannot be heard. The message is clear, however, as the family breaks down. Amanda buries her head in Sam's shoulder and he holds her.

FADE TO BLACK

FADE INTO

EXT. GRAVEYARD - DAY

A FUNERAL. A Priest stands over the open grave, reciting passages from the bible. His words cannot be heard. Within the crowd of mourning family members, five young people stand out. Next to the priest rests a photo of the late Richard.

FADE TO BLACK

FADE INTO

EXT. CLEARING - DAY

A WHITE STATION WAGON pulls into a gravel covered clearing. The driver's door opens, and out steps Sam. He stretches. The other doors open. From the back emerges BRENDA MORRIS; STEVE WALKER, tall and awkward; and JOE SIMMS, a perpetual look of boredom on his face. From the front steps Amanda.

SUPER: One Year Later...

SAM Man, am I glad to be standing again.

Steve bends down and kisses the ground, always the goofball.

STEVE

Terra firma!

The others laugh. Sam walks over and opens the trunk. Inside are two backpacks, a cooler, and five sleeping bags. He pulls them out, revealing an axe lying on the floor. He closes the hatch.

> SAM Follow me, everybody.

The group walks into the forest, via a narrow path. They walk in silence for a moment, until Amanda breaks the still.

AMANDA

So, how'd you guys find this place?

JOE That's a funny story. It's so funny in fact, that I'm going to let Steve tell it.

Joe pats his friend on the shoulder.

STEVE

Me, Joe and Sam were walking through the woods one day, when we just stumbled across it.

AMANDA You got lost, didn't you?

STEVE

No.

Yup.

Amanda laughs. The banter is easy, relaxed. These five have known each other a long time.

BRENDA How did you find your way back?

JOE

Breadcrumbs.

SAM

We're here.

The woods part. There is a small clearing, just big enough for two tents, and a campfire. Just beyond that, is a log, in front of a cliff, looking out over the city. The view is beautiful. The girls are stunned.

> BRENDA This is beautiful.

SAM Isn't it? No one comes out here, either, so we've got it all to ourselves.

JOE It's going to be one hell of a graduation bash!

BRENDA

Hell yeah!

SAM You ladies check it out. Help me with the tents, here, guys.

CUT TO

EXT. CAMP - NIGHT

NIGHTFALL. Sam pulls two beers from the cooler, and walks back to the group sitting around a blazing campfire. Steve is playing his guitar softly, serenading the girls with a silly song. They laugh at his antics. Sam smiles, and sits down. Joe disturbs the peace.

> JOE Alright, listen up. I just wanted to say, man, am I glad that's over. (MORE)

> > (CONTINUED)

JOE (cont'd) I though it'd never end. But congratulations everyone on making it. Let's take this moment to remember those that aren't graduating.

The group looks down at the ground, remembering...

JOE (CONT'D) Steve. Don't feel bad. There have been plenty of successful people without a high school diploma.

The group laugh, surprised. Steve pretends to be ashamed.

SAM Everyone got a drink? Okay, I'm not very good at this, but I'll give it a go.

He stands up and salutes the air with his beer.

SAM (CONT'D) We all can't help but think of Richard out here. I think he was more excited about it coming to an end than any of us. But I think I speak for everyone here when I say that he's not forgotten. I feel like he's right here with us. Watching over us from... somewhere.

The others bow their heads, each remembering fond times spent with Richard. The night wears on.

DISSOLVE INTO

EXT. CAMP - LATER

JOE finishes taking a leak off to the side of the clearing, and walks back.

JOE I'm going to bed. We'll have to continue this bash in the morning.

BRENDA

Me too. I'm beat.

Sam begins putting out the fire.

You guys go ahead, I'll just finish this up. See you in the morning.

Steve, Joe and Brenda go into one of the tents. Amanda waits in silence until she hears the zipper close.

AMANDA

Hey.

Sam looks up from dousing the flames.

SAM

Hey.

AMANDA Let it burn a little longer.

She walks over to the log on the cliff and looks out over the city, lights burning brightly. Sam stops his fire extinguishing, and walks over to her. He wraps his arms around her waist and kisses her neck. She smiles.

AMANDA

It's so beautiful.

SAM

I know.

They stand in silence for a moment.

AMANDA

It's our six month anniversary

today.

Sam looks flustered for a moment, but quickly regains his composure.

SAM I know.

Amanda laughs.

AMANDA You're so full of shit.

SAM I didn't get you anything, I'm sorry.

AMANDA It's okay. Just promise to get me a rose for our one year.

Okay.

AMANDA I've never gotten one of those.

SAM That's a damn shame.

Amanda turns around in his arms, and looks into his eyes.

AMANDA

It's cold.

She kisses him, passionately. She breaks it off after a moment, and takes him by the hand.

AMANDA Come with me.

They walk away.

CUT TO

INT. STATION WAGON - NIGHT

SAM and AMANDA continue their sexual endeavors in the car, as clothes start to fly. As their steamy sex occurs, a man peers from the bushes watching their actions. It is Richard.

CUT TO

INT. STATION WAGON - DAY

AMANDA wakes. Amanda and Sam are wrapped up in each other's arms in the car. She quietly extracts herself from him, and begins getting dressed. Sam stirs.

SAM Good morning.

She turns and smiles at him.

AMANDA Morning. I'm going back to the tent, okay?

Sam reaches out and grabs Amanda before she is able to get out of the car.

б.

Hey.

Sam rolls her back on top of him and gives her a sweet good morning kiss. She smiles.

AMANDA They're going to worry about us.

SAM

Let them.

Sam smiles as he pulls her back in and kisses her again. Amanda pulls back after a moment and looks at him, warmly. She smiles and steals one last kiss. She takes off, leaving him to collect himself.

CUT TO

INT. TENT - DAY

JOE is sound asleep in the tent and snoring. SOMEONE'S ARM flops down over his chest. Joe smiles in his sleep and rolls over, snuggling with the body next to his. He slowly opens his eyes...

PULL BACK TO REVEAL

STEVE has his arm around Joe, and is looking at him, sleepily.

STEVE Good morning.

Joe freaks out and tosses the arm off himself. Steve stretches.

STEVE What a night.

CUT TO

EXT. PATH - DAY

AMANDA walks along a forest path, clearly a bit groggy still, but with a smile of satisfaction on her face. She looks up to see a MAN walking along the path towards her.

> AMANDA Oh... good morning.

> > (CONTINUED)

The man does not answer, but continues his shuffle towards her. He limps as if wounded. Amanda is a little unnerved, and moves to one side of the path. He moves with her.

AMANDA

Are you alright?

The man lunges at her, but she jumps clear, yelling. She takes off running for the campsite. The man finds his feet and growls, running after her.

CUT TO

EXT. CAMP - DAY

AMANDA bursts through into the clearing. The man flies through after her, screaming like an animal in pain. He tackles her to the ground and bites her shoulder. She yelps, as Joe leaps out of the tent.

> JOE Amanda... what-?

He takes it in quickly, and rushes over to help. He hauls the man off of her, and gives him a few solid punches to the face. The man falls down, momentarily, but gets up again, seemingly unperturbed.

> STEVE(OS) Get out of the way, Joe!

As Amanda and Brenda huddle close together, Steve has a BURGER FLIPPER in his hand. He aims, brings his arm back, and hurls it like in the movies. Joe ducks, fearing for his life, narrowly missing the wild spatula. It doesn't go anywhere near the man. Instead, it imbeds itself in a tree stump. Joe looks at the burger flipper, and then back at Steve.

> JOE You really are an idiot, do you know that?

The man turns towards Joe for the last time, and charges him. Joe grabs the burger flipper from the stump, and swings it menacingly at the man. The man is unfazed, so Joe tackles him to the ground. The man hits his head on a rock, and goes limp. Joe gets up, stunned.

> BRENDA Oh, my god.

AMANDA

Is he dead.

JOE

I think so.

STEVE

Hey guys.

BRENDA Oh my god!

AMANDA You killed him?

JOE He should have let up!

STEVE

Hey, guys!

JOE Your shoulder's bleeding.

STEVE HEY, GUYS!!

All three turn towards him, and speak in unison.

ALL (except Steve) WHAT!?!

Steve points into the woods. Branches are shaking, and through the clear spots, they can see more people crashing through the trees towards them.

STEVE Looks like this one had friends.

JOE Sam, get up, we've got to go.

AMANDA Sam's already at the car.

The others looks at her, surprised.

AMANDA He forgot something there.

Joe shrugs, and they run from the campsite.

INT. STATION WAGON - DAY

SAM pulls his shirt on over his head. As he finishes, a loud bump startles him. He looks out the window to see a man pressed up against his car, slobbering over the window.

SAM What the...?

The man goes to the door handle and frantically tries to open the door, causing Sam to jump back from it. The man is trying to get in when Sam opens the window a half inch to speak through it.

> SAM Please get off my door, sir...

The man sees the open window and tries to jab his hands through, startling Sam once again. Sam yelps and opens the door into the man, sending him crashing to the ground. Sam closes the door and locks it again.

SAM

Huh.

CUT TO

EXT. WOODS - DAY

THE GROUP run through the woods when a man jumps out and attacks Joe; jumping on his back, knocking the spatula from his hand. Joe reaches back and flips the man onto the ground in front of him, smashing his boot down on his head. He picks up the spatula and looks around.

> JOE Maybe someone should call Sam and have him keep the car warm.

Brenda pulls out her phone.

BRENDA I'm on it. (beat) There's no answer. We'll have to run.

She hangs up the phone, and they begin running again.

CUT TO

EXT. STATION WAGON - DAY

SAM sits in the car, recovering when the man gets up outside. Sam looks over, more with surprise than fear, as the man tries again to get into the window. Sam has an idea. He lets the window down a bit and the man squeezes his hands in. Sam then forcibly rolls the window back up, trapping the man's hands. Sam goes to the other door and lets himself out, going to the trunk and getting his AXE. He walks around the car, and glares menacingly at the man.

SAM

I'm warning you, man, lay off.

The man snarls and screams at him. Sam takes a step back, confident that the window will hold the man. It doesn't. With a jerky movement, the man rams his head through the window, shattering it. Glass fragments are embedded in his skin, his face and neck are bleeding, but he's free. He lunges at Sam. Sam screams in terror and swings the axe, connecting solidly and full on with the man's skull. The man falls like a sack of bricks. Sam sags against the car, breathing heavily. He drops the axe over top of the man's still quivering body. He runs a hand through his hair, visibly shaken.

CUT TO

EXT. WOODS - DAY

THE GROUP are running like hell through the woods. Another person lunges out, missing Brenda but it falls directly into Amanda and the two fall to the ground with a crash and land in a heap.

AMANDA

HELP ME!

Joe, Steve and Brenda abruptly turn and rush back to help. The woman, is frantically grabbing for Amanda. Brenda grabs it by the hair and tosses it aside.

BRENDA

Bitch!

STEVE What's going on, here.

JOE I don't know, but I don't like it.

CUT TO

EXT. STATION WAGON - DAY

SAM pulls out his phone and looks at it. One missed call. He begins dialing.

CUT TO

EXT. RIVERBED - DAY

THE GROUP runs through a riverbed, on stepping-stones, Brenda holding up the rear. She trips over a buried root, and falls into the shallow water. A woman immediately follows and jumps on her. Steve hears her scream and turns and runs back to help. Steve kicks the woman in the face and bludgeons it with a rock. Brenda's phone has fallen from her pocket and rings in the stream, unheard by the escaping teens.

CUT TO

EXT. STATION WAGON - DAY

SAM hangs up his phone in frustration, pocketing it. He grabs the axe, standing in the open driver's door. He hears screams from the distance.

CUT TO

EXT. CLEARING - DAY

THE GROUP emerges from the woods, not 100 yards away from Sam and the car. Amanda, Brenda, Joe and Steve are jumped. Sam runs forward, brandishing his Axe and screaming like a banshee. Sam runs in killing the man that Steve has knocked off his back immediately. Joe throws his attacker away. Joe and Steve assist Brenda with the woman on her back and all three help Amanda. They begin to run from the scene. Sam turns and becomes trapped apart from the group. Two people stand between him and safety.

> SAM Help the girls.

STEVE

Fat chance.

The group stays to help Sam dispatch the remaining attackers quickly. When they are dead, more are approaching, so Sam gestures to the car.

Lets get the fuck out of here.

Joe, Brenda and Steve run from the scene, quickly followed by Sam, and Amanda close behind him. But it is obvious she's been affected by the bite she received, and she falters. She stumbles to the ground and the following people leap on top of her. Sam turns to help her, but it's clear he has no chance. Joe and Steve stop him from giving up his life to save her. They pull him back towards the car, kicking and screaming. They force him into the passenger's seat.

CUT TO

INT. STATION WAGON - DAY

SAM gets in unhappily, and looks back at Steve and Brenda. Someone is missing, it seems. Joe starts the car, and the tires screech as they speed away. Behind the car, Amanda is being torn apart.

CUT TO

INT. STATION WAGON - DAY

STEVE looks out the back window watching for any signs of pursuit. Brenda is to his side. She leans forward and gives him a look.

A ZOMBIE LOOK.

SMASH TO BLACK

SUPER: Ripped Hyde Entertainment Presents

SUPER: A Two Tall Pictures Production

SUPER: Chapter Two: Nest of Angels

FADE INTO

EXT. GRAVEYARD - DAY

A FUNERAL. FATHER JOHN MACKENZIE stands over the open grave, reciting passages from the bible. His words cannot be heard. Within the crowd of mourning family members, five young people stand out. Next to the priest rests a photo of the late Richard. The priest crosses himself, the funeral at an end. The crowd begins to disperse. One woman stays behind with the priest. It is DR. KIM HANNIGAN. HANNIGAN You haven't returned my phone calls.

MACKENZIE There's nothing more to say at this point.

He begins packing his bag, doing his best to ignore her. She rests her hand gently on his arm.

HANNIGAN We found the mistake, John.

He looks up, hopeful.

HANNIGAN(CONT'D) We're sure we can have a working treatment by the end of the week.

MACKENZIE And you're sure it will work this time?

She smiles at him.

FADE TO BLACK

FADE INTO

INT. OFFICE - NIGHT

SAM sits alone at a desk in an office. Fletcher comes in the room, folders in hand. He sits down opposite Sam.

FLETCHER

Hello, Sam.

SAM You want to tell me what I'm doing here?

FLETCHER Amanda Bennett, Brenda Morris, Steven Walker, Joseph Simms. You know them, don't you?

SAM I went to high school with them.

FLETCHER You went camping with them three days ago! A trip from which you returned, and they are nowhere to be found. Four missing persons, four different blood types in your car. You see where I'm headed with this, Sam? Fletcher settles down. Sam doesn't respond. FLETCHER Where are the bodies, Sam? Sam doesn't say a word. FLETCHER Where are the bodies!? SAM You won't find them. They'll find you. Just before Fletcher loses it, the door opens and another cop, KATE, pops her head in. KATE Fletcher, can I have a moment? Fletcher turns back to Sam. FLETCHER We're not through, here. He follows her out the door. CUT TO INT. HALLWAY - NIGHT IN THE HALLWAY, officers and desk people move around

frantically.

FLETCHER What's going on, Kate?

KATE There's major civil unrest on the North end of town.

FLETCHER The Woodlands?

KATE nods.

KATE

They're sending in the SWAT guys. There's people rioting. Fletcher, people are dying. But...

She pauses.

FLETCHER

But what?

Kate looks uneasy, not sure how to say this. Finally she speaks, in a voice barely a whisper.

KATE They're not staying dead.

Fletcher takes this in and nods.

FLETCHER Keep me posted.

He turns to go back in his office, but is interrupted again.

KATE I'd like to go up there. My family's in the Woodlands.

Fletcher nods.

FLETCHER Mind dropping this prisoner off for me? He needs to be processed at Kent.

KATE My pleasure.

Kate walks back towards the office.

CUT TO

INT. OFFICE - NIGHT

SAM sits at the desk, peeking at the files in front of him. A folder reads his name. Inside is his personal information: address, physical description. He also sees Amanda, Brenda, Steve and Joe; four different pictures of his friends, all

16.

(CONTINUED)

dead. Not dead. As he reads some of the report, he remembers the night they had. Was it only two nights ago? He gets up and looks out the window. He then looks at the clock. 9:43. The door opens and Kate walks in.

KATE

Up.

SAM I kinda like where I am.

Kate rests her hand on the nightstick holstered in her belt.

KATE I won't ask three times.

Sam stands up. Kate handcuffs him and roughly shoves him towards the door.

SAM Where are we going?

KATE

Prison.

They walk out the door.

CUT TO

INT. SQUAD CAR - NIGHT

SAM and KATE sit motionless in her squad car. Kate drives with a cool caution. Sam sits, handcuffed, in the back seat, smart enough to keep his mouth shut. Kate peers out the window into the dark night. Something steps out into the street, and she swerves the car. Right into a pole.

KATE

Damn it.

She unbuckles her seatbelt and gets out.

CUT TO

EXT. ROAD - NIGHT

KATE slams her door shut, and then roughly pulls Sam from the car. She presses him back up against the door.

KATE What the hell is happening here?

SAM It's a little much to take in, I know.

Kate squints in the darkness, trying to see in between the raindrops.

KATE There's a light on up there.

Sam turns his head to see what she's talking about.

CUT TO

A CHURCH, off in the distance. The lights are indeed burning bright.

SAM Let's go there.

Kate hesitates for a moment, unsure. Then, decisively, she uncuffs him and together, they run towards the church.

CUT TO

EXT. CHURCH - NIGHT

Two men-- Mackenzie, the priest of the church, and GRANT, his deacon--stand there at the door as they arrive.

MACKENZIE Get in. Now.

CUT TO

INT. STATION WAGON - DAY

SAM drives the station wagon. Amanda sits next to him in the front, her face riddled with bite marks. She speaks only a single word: "Why?"

CUT TO

INT. BEDROOM - DAY

SAM wakes up in a cold sweat. He has no clue where he is. He looks around the room, and suddenly remembers what's going on. He gets out of bed and storms out of the room.

CUT TO

INT. DINING ROOM - DAY

SAM storms into a dining room. Already there are Mackenzie, Grant and Kate. With them however are several more.

MACKENZIE Sam. We thought you'd never join us.

SAM Sorry, I guess I must have been a little tired.

MACKENZIE Allow me to introduce myself. I'm Father John Mackenzie. This is my deacon, Grant.

Grant nods, politely.

MACKENZIE(CONT'D) To your left is David.

He gestures to a young man, younger than Sam, even. DAVID waves.

DAVID

Hi.

Mackenzie smiles warmly and continues.

MACKENZIE And to your right is Luke,

In his mid-forties, LUKE wears a suit, crinkled as if worn for too long. Finally, Mackenzie gestures to another man.

MACKENZIE(CONT'D) And this is--

SAM

Peter.

Mackenzie keeps his cool.

MACKENZIE You've met, I gather.

PETER is dressed in the traditional manner of a school teacher.

SAM He was my teacher.

PETER Good to see you again, Sam. It's been a while.

Sam nods.

SAM

Yeah.

Talk turns to business.

LUKE So what's your story, Sam?

SAM

I don't have much of one.

DAVID That's not what she told us.

He gestures towards Kate. Sam gives her a look, and she shrugs.

SAM I didn't kill my friends, if that's what you think.

Mackenzie laughs, light-heartedly, in spite of the dark subject matter.

MACKENZIE I assure you, Sam, that's not what we think.

KATE I know you didn't kill them. It's become far too obvious now.

SAM Thanks for the confidence.

PETER But they are dead? All four?

Sam nods, and Peter closes his eyes.

PETER They had such bright futures ahead of them.

LUKE

I'm afraid none of us have bright futures to look forward to if we can't get out of here. We need to get out of the city.

MACKENZIE

Oh, I'm afraid that's quite impossible. The church is surrounded. The doors are barricaded. This must be our sanctuary until our rescue.

SAM We can't just stay here forever, waiting.

GRANT Did you hear what he just said? We aren't leaving. The doors will not be opened until it is safe.

SAM Well, while you guys wait for that day to come, I'm going to find a way out of here.

He leaves the room.

INT. BEDROOM - NIGHT

SAM stands at a window, looking out over the town. Kate walks in and sees him.

KATE

Sam?

SAM

Hey.

KATE You want to talk?

SAM What is there to talk about? Hmmm. I've lost everything. I've lost everyone. Sam turns back to the window. Kate walks back to him.

KATE It's not over, Sam. We're still alive.

SAM I wish that were true.

KATE Is this about your friends?

Sam doesn't answer.

KATE How you couldn't save them?

SAM My friends were my life! We all got fucked over. And for what? I wish it had been me that had died back there.

KATE This is your second chance to make things right, Sam.

She leaves the room.

SAM There shouldn't be a second chance. I should have saved her the first time.

CUT TO

INT. STATION WAGON - DAY

SAM and AMANDA lay in each others arms, content with silence, as long as they're close to one another.

CUT TO

EXT. GRAVEYARD - DAY

SAM stands over an open grave, looking down into it. We follow his gaze into the gaping hole, only to see an open casket, with nothing in it.

CUT TO

INT. STATION WAGON - NIGHT

SAM and AMANDA are kissing each other aggressively, hungering with desperation, as though they know already that they don't have much time. Outside, something is watching from the bushes. It's Richard, but we can only barely make him out in the shadow. He doesn't look pleased. Inside, Sam and Amanda make love, not knowing what will be triggered by their act of forbidden desire.

CUT TO

INT. DINING ROOM - NIGHT

SAM walks into the dining room. The others are already all there. He sits down at the table in between Peter and Kate.

DAVID That Grant guy is a little weird, eh?

SAM

What?

DAVID It's like he's clinging to the priest all the time. It's just...I dunno, kinda weird. Even creepy.

PETER How can that possibly be creepy?

DAVID I'm just saying: It's kinda weird.

An ear-splitting scream echoes into the dining room. Everyone jumps up and runs from the room.

CUT TO

INT. STUDY - NIGHT

MACKENZIE stands outside a locked door. Screams of rage and bangs on the door come from the other side as the others run up.

SAM What's happened? LUKE The deacon's flipped.

MACKENZIE You don't understand. It's his medication. He only has a limited amount and...

SAM What exactly is wrong with him?

MACKENZIE He was terminally ill. He had to undergo a lot of treatments; most of them experimental.

They look at the door. Grant is screaming and banging at the door with something heavy.

SAM That doesn't answer my question.

MACKENZIE He has to take medication to keep his functions running properly...we only have a limited supply.

LUKE Is this gonna be a risk to us?

MACKENZIE What do you mean?

LUKE Is this contagious?

MACKENZIE

I...

Sam steps forward.

SAM Father, this is important. You need to tell us if he's like one of those things out there.

MACKENZIE I don't know...he needs his medicine.

PETER Let me have a look at his medical records. Maybe we can figure something out.

MACKENZIE I can't let you do that.

SAM

Look, Father, if he gets out and... infects one of us with what he has...none of us will make it out of here. If there's a chance we can help him, we need to know now!

MACKENZIE

NO! JUST LEAVE US!

At this, Mackenzie shoves Sam backward with surprising force. Sam is surprised, but does not move to act.

LUKE What the hell is wrong with you, man?

MACKENZIE Just leave us. Let me deal with him in private.

Sam looks at Kate who has the same perplexed look that he has. But she nods to him.

KATE

Let's go.

They leave the area, leaving Mackenzie standing there by the door.

CUT TO

INT. HALL - NIGHT

LUKE sits in the hall with the others.

LUKE I don't like this.

DAVID He sounded like he was dying.

LUKE We'd be better off leaving than staying here with him.

PETER We need to see the medical records. Even if it violates his privacy. KATE He could have them hidden anywhere.

DAVID I don't understand why we're talking about this. If he's a danger to us all, then the choice is clear. We eliminate the problem.

KATE Don't be ridiculous. We can't just-

LUKE No, he's right. We thought we were safe in here. We aren't. We need to rectify the situation and ensure our safety.

KATE You are talking about murdering someone.

LUKE No, I'm talking about pre-emptive self-defense.

DAVID You a lawyer?

LUKE

A judge.

SAM Let me see what I can dig up, first.

CUT TO

INT. STUDY - NIGHT

SAM and PETER quietly enter one of the private studies in the back of the church and start looking around through the desk. Sam pulls out a series of files, while Peter keeps an eye on the door. He sees several files marked "GRANT". He picks them up and flips through some of the pages. Photos and medical journals fill the folder. Sam is aghast at what he finds.

> SAM Holy shit...

> > CUT TO

INT. HALL - NIGHT

SAM and PETER return to the others.

SAM So, we did some investigating. He's way more sick then Mackenzie wants us to know.

The others look on with piqued interest.

SAM(CONT'D)

He was suffering from cancer, believe it or not when he was given an experimental form of drug therapy.

PETER It lengthens your lifespan by rejuvenating dead cells.

KATE Are you implying...

DAVID ...that the treatment may be what's caused all this?

SAM

It says here there were two test subjects. The first is just referred to by numbers, but they said the project was a disaster. Completely brainless, unable to understand basic functions, and very violent.

PETER

But with Grant, they went back to the drawing board, and it seems to have worked. Except the process breaks down without the constant administration of the drug.

LUKE So the choice is clear.

SAM Definitely clearer.

KATE

How do we convince Mackenzie?

David and Luke look at each other and smile.

DAVID Leave that to us.

CUT TO

INT. HALLWAY - NIGHT

GRANT no longer looks so perfect; his hair is matted to his head with sweat. He walks through the hallway, using the wall for support.

GRANT (slurring) Father...

Mackenzie takes notice and moves to his side.

MACKENZIE

What is it?

GRANT I need...my medicine.

MACKENZIE Already? It's too soon.

GRANT Now, Father... I need it... now.

Mackenzie helps Grant down the hall and out of sight. From behind a corner, David and Luke peep out. They look both ways and then quietly follow them.

CUT TO:

INT. HALLWAY - NIGHT

DAVID and LUKE slowly creep down the hallway. We can hear hushed voices--Grant and Mackenzie. Mackenzie is clearly agitated, and Grant sounds very bizarre indeed. The spies get closer and strain to hear.

MACKENZIE(OS)

This is bad... it means you need more to sustain yourself. We can't keep this hidden from the others for long.

GRANT(OS) Then kill the others! Father! You can't let me rot away. MACKENZIE(OS) Grant, calm yourself. We're not going to kill the others. There's still plenty of it around. I'll just go get some.

CUT TO

INT. STUDY - NIGHT

David peeks through the door to see Grant on his knees. Mackenzie goes over to a case and unlocks it with a key. He brings over a hypodermic needle and a small vial filled with a violet liquid. He fill the syringe, and injects it into Grant's neck. David backs up and trips over Luke's feet. Grant and Mackenzie's heads snap around.

MACKENZIE

Hello, David.

For a second, David looks torn between running and staying. Luke backs up silently.

> GRANT We don't have a choice, Father.

MACKENZIE

Grant, wait!

Grant lunges forward at David. David slams the door on Grant's outstretched arm and starts to run but Grant flies through the door and tackles David. He bites into his shoulder and David screams, whipping around, elbowing Grant in the head. Luke runs back and helps David to his feet, but Grant grabs Luke's shirt and twists his neck, breaking it. He turns back to David and approaches, menacingly. David screams.

MACKENZIE GRANT, STOP THIS!

GRANT

HE HAS TO DIE!

Grant bites again, ripping into David's throat. He tears away a huge chunk of flesh and David hits the ground, spasming and sending blood everywhere.

MACKENZIE

Oh no...

Grant turns, thoroughly soaked in blood.

GRANT Get ahold of yourself, father.

MACKENZIE I... I... you just killed two innocent men! You murdered them!

Grant looks down at David and Luke who are now motionless.

GRANT

Would you prefer I were exposed? Sam and the police officer would have killed me. They wouldn't have understood.

MACKENZIE

What do we do?

David suddenly gets to his feet, looking around wildly. He has become a zombie. Grant looks at him and David looks back.

GRANT We stage a break-in.

MACKENZIE Grant, please...we can't kill the others.

GRANT It's them or us, father. They have given us the tools to keep my secret.

CUT TO

INT. HALLWAY - NIGHT

KATE is walking down a hallway when she hears screams and yells. She draws her gun and starts to move--when two zombies burst into the hall. They see her and run for her. She fires two headshots and they drop to the ground. We can hear Mackenzie yelling over the mayhem.

KATE

FATHER MACKENZIE!

Kate runs forward. Another zombie rushes out at her and she dodges it, kicking it to the ground. She steps over Luke's lifeless body, scarcely recognizing him, and enters the study.

CUT TO

INT. STUDY - NIGHT

KATE enters the room to find Mackenzie beating zombies away with a huge wooden cross. Grant is trying to keep a door shut behind him. David is laying on the ground, covered in blood.

GRANT

Officer! Help us!

Kate quickly shoots the other zombies and rushes to the door to help. Together with Grant and Mackenzie, they close it.

> KATE What the hell happened here?

GRANT They broke in... they broke... Luke...

MACKENZIE

David...

Kate drops to his side.

KATE Oh God, David...

Grant looks at David who suddenly springs to life, reaching for Kate. She wastes no time and fires between the eyes, dropping him to the ground.

> KATE Fuck. Fuck. FUCK!

She stands up and kicks a prone zombie, sending it rolling with surprising force.

MACKENZIE They died...trying to save us.

Mackenzie drops to his knees and performs a quick prayer over David's body. Grant stands looking at Kate who runs her hair through her hands.

KATE

I guess we should move him.

GRANT

Yes.

Grant looks at Mackenzie, who shakes his head sternly. Grant tries to give him a meaningful glare, but Mackenzie mouths "No".

(CONTINUED)

KATE Do you think--?

She looks at them to see this silent exchange.

KATE

What?

MACKENZIE It's nothing, officer.

Kate looks back and forth between the two.

KATE How did those zombies get in, anyway? I thought that door was barricaded.

Mackenzie and Grant trade a glance. Grant moves forward, but Kate has her gun out.

KATE Stop right there. Come one inch closer, and you lose a kneecap.

MACKENZIE Kate, let me explain--

KATE

Shut up, Father. There's something really fucked up going on between you two, and I want to know what it is. NOW.

Grant steps forward and Kate fires, hitting him in the knee. Grant looks down and laughs. Kate blinks, confused.

> GRANT Come on, officer. You can do better than that.

MACKENZIE Grant, please don't.

GRANT Be silent, Father. She knows too much.

He takes another step forward and Kate fires into his chest. He laughs again. GRANT Hard to kill something that's already dead, isn't it?

Grant grabs her around the throat and thrusts her up against the wall. She raises her arm to fire but he bats the gun aside.

KATE

What're you gonna do? Kill me?

Grant looks at her for a second.

GRANT No. I've got something better.

He looks at Mackenzie.

GRANT Get me my medicine.

CUT TO

INT. STUDY - NIGHT

KATE sits upright in a chair. She's been tied into it. She appears to be drugged.

KATE What...where...where am I?

GRANT Quite safe. Do you remember anything?

KATE Who are you?

GRANT I am the Deacon of the Church. My name is Grant. Do you remember anything?

KATE

No.

GRANT It will come with time.

KATE Why... why am I so dizzy? GRANT We had to give you medicine. For the pain. To stop your suffering. Your struggles.

KATE What kind of medicine?

GRANT It is not important.

Kate is struggling to remember. She has patchy memories of Grant, Mackenzie, David, Luke, Peter, Fletcher, and Sam. She struggles against her bonds as Grant steps into the light; pale, bullet holes oozing blood.

GRANT What is important... is you are one of us.

Kate screams: she screams Sam's name.

CUT TO

INT. HALL - NIGHT

SAM and PETER run into the hall, looking around desperately. Mackenzie enters the room.

PETER Hey! Where are the others?

Mackenzie goes over to the stained glass windows.

MACKENZIE Mary was chosen by God to bear his child. It was an awesome responsibility to bear. But perhaps the responsibility was God's...knowing that he was giving up his child to death. A father willing to sacrifice his son for the good of others.

SAM Mackenzie? What are you talking about?

MACKENZIE He is testing me. I know...what I must do. But I can't.

Mackenzie looks up at Sam. Tears are coming down his face.

MACKENZIE I just CAN'T SAM!

SAM Father, calm down.

MACKENZIE

He wants me to give up my son. He wants me to save humanity by destroying my son. I can't do it.

PETER

Your...son?

MACKENZIE He is my son. Grant...is my son.

Sam and Peter look at each other in surprise.

MACKENZIE If...if the original dies...the others will follow.

SAM What are you talking about, father?

MACKENZIE Killing Grant...would kill them all... but I can't do it, Sam!

SAM Father, listen to yourself! You're willing to kill possibly millions of people to protect your child?

MACKENZIE HE IS MY SON! I WILL NOT LET HIM DIE!

Mackenzie breaks the barricade off the door. It flies open, allowing zombies into the church.

MACKENZIE

I am sorry.

SAM

Fuck me.

He turns and runs as zombies pour in. The image we have is of Mackenzie is standing in the middle, the zombies flowing around him, not touching him. Peter is the first to fall. Sam can't help him. He runs into the hallway and slams the door behind him, locking it. It will not hold for long. INT. HALLWAY - NIGHT

SAM runs through the hall, anxiously calling out for Kate.

SAM Kate! KATE WHERE ARE YOU!

KATE(OS)

SAM!

Sam gets to a door and tries to open it, but it is locked. He kicks at it and busts it open.

CUT TO

INT. STUDY - NIGHT

SAM rushes through the door.

SAM You alright?

KATE Get me out of this chair.

SAM What happened?

KATE Grant and Mackenzie...they've fucking flipped.

Sam unties her and she gets to her feet, a little shaky.

SAM The zombies are in the church. Kate...if we kill Grant, they'll all die.

Kate nods.

KATE He left. He ran out a few minutes before you got here.

There are huge thumps coming against the door to their room.

CONTINUED:

SAM

Is there another way out of here?

Kate gestures to a door along the other side of the room.

KATE

Grant went that way.

Sam shoves her towards it.

SAM

Go!

CUT TO

INT. WORSHIP CHAMBER - NIGHT

SAM and KATE emerge into a small worship chamber.

GRANT(OS) Hello, children.

They look up. On a pedestal underneath a crucifix, Grant stands with his arms spread out.

GRANT Drop the gun, Sam.

SAM Or you'll what?

Grant laughs.

GRANT I control them, Sam. I can make them rip you apart by particles of skin if I wish. Your death could take months if I so desired. Drop it!

Sam stands his ground.

SAM Why did you do it?

GRANT You'd be surprised what you'll agree to when in intense agony. It was an experimental procedure, but at the time, I would have tried anything. 37.

SAM You made a deal with the devil.

GRANT Not the devil, Sam. Only God can create life.

SAM Those things aren't alive.

GRANT You think that killing me will solve your problems? I'm not the only carrier, Sam. Killing me will only delay the inevitable.

KATE Shoot him, Sam.

SAM What are you talking about?

KATE Ignore him, just shoot him!

GRANT What do you think we did to Kate, Sam? She's the same as me.

Sam's eyes widen in shock. He looks at Kate. Kate stares at the ground.

SAM You're bluffing.

GRANT Try me. Kill me and I guarantee, they'll still be here.

Sam grinds his teeth. He turns back to Grant.

SAM

Okay.

He fires. He's shot Grant in the head. Grant falls backwards off the pedestal, a look of surprise on his face. THUMPS are still coming from the door. Sam looks back at it, Kate is still staring at the ground.

> SAM They're not dead...they're not FUCKING DEAD!

He grabs Kate and shoves her towards the altar.

SAM Come on, we're getting out of here.

KATE I can't go, Sam.

SAM What the fuck are you talking about?

KATE I'm the carrier now. If...if I die, they all die.

Sam chews his lip and shakes his head.

SAM

Kate, he was talking shit. No one controls them. We can get away, we can be safe.

KATE Sam! Billions of people could die! I don't want the deaths of 6 billion people on me! If I can stop this now, I will!

She grabs his gun arm and points it at herself.

KATE

Shoot me.

SAM

No!

KATE SAM, FUCKING SHOOT ME.

SAM I can't do this...not again...

KATE

I'm not one of your friends, Sam. I'm just a cop. I'm someone you just met. Just fucking shoot me!

SAM

I CAN'T! I'VE KILLED TOO MANY PEOPLE I KNOW! TOO MANY PEOPLE I CARED ABOUT! YOU'RE ASKING ME TO DO SOMETHING I JUST CAN'T DO! Sam is crying now. He drops the gun and sinks to his knees. Kate walks over and crouches in front of him, resting her forehead against his.

> KATE Sam...there are some choices we have to make that...that really suck. It's part of life. It's what separates us from them. Our ability to choose.

Sam looks at her. She is crying too.

KATE I'm asking you...I'm begging you. End this.

Sam grabs the gun and stands up. She stands up too. He wipes his arm across his mouth and points it at her.

KATE

Please.

Sam lowers his arm.

SAM

Fuck...

Kate offers her hand. Sam takes it and they shake hands. They then pull each other into an embrace--a hug. They are both crying as the pounding on the door becomes louder--it starts to splinter.

KATE

It's time.

They back apart and Sam raises the gun.

KATE Good luck, Sam.

Sam grits his teeth.

SAM ...oh fuck...God forgive me.

He fires. Kate hits the ground. All sound stops--not because there is no sound, but Sam can't hear anything. Nothing. But slowly, sound fades back in. They are STILL COMING THROUGH THE DOOR. Sam looks at them, confused. SAM Why? WHY? WHY THE FUCK AREN'T YOU ALL DEAD YET?!?

He fires a shot, killing the closest one and jumps up on the altar. He fires all his bullets and then throws the gun.

SAM WHY AREN'T YOU ALL FUCKING DEAD?

RICHARD(OS) Because there's still one left, Sam.

Sam's blood runs cold. The creatures part and Richard walks in.

RICHARD How are you?

SAM It's not possible.

RICHARD

Oh, it is. You read the file, didn't you? Their first test subject? The "unmitigated disaster"?

SAM It was you?

RICHARD Oh yes. You stole my girlfriend, Sam. That pisses me off.

SAM You were dead! You ARE dead!

RICHARD

I'm not... well, not really. You're going to have to kill me, Sam. But I'm not going to let that happen. There's a whole world out there...you think it's yours. I'm going to take it from you. Brick by brick, person by person. And there's nothing you can do to stop me.

SAM What...can I have possibly done... to make you hate me so much? RICHARD You took something from me. She wasn't yours.

SAM

Richard--

RICHARD Enough. I just want you to know...that this is all on you, Sam. It's all your fault.

He looks down at Kate's dead body.

RICHARD Good luck finding me.

Richard steps out, leaving an army of zombies surrounding Sam on the altar.

SAM Here we go...

SMASH TO BLACK

SUPER: Ripped Hyde Entertainment Presents

SUPER: A Two Tall Pictures Production

SUPER: Chapter Three: The Cure

FADE INTO

EXT. GRAVEYARD - DAY

MACKENZIE begins packing his bag. DR HANNIGAN places her hand on his arm.

HANNIGAN We found the mistake, John.

He looks up, hopeful.

HANNIGAN(CONT'D) We're sure we can have a working treatment by the end of the week.

MACKENZIE And you're sure it will work this time?

She smiles at him.

CUT TO

INT. EMERGENCY ROOM - NIGHT

GRANT lies, unconscious, strapped to a gurney. Dr. Hannigan stands over him, a syringe of violet liquid in her hand. She takes a deep breath, as if praying, and then injects him with it. Grant's body seems to sigh in its sleep. Hannigan turns to one of the nurses, and pulls off her mask.

> HANNIGAN Now, all we can do is wait.

> > FADE TO BLACK

FADE INTO

INT. STATION WAGON - DAY

STEVE. He sits next to BRENDA in the back seat of SAM's station wagon. He's looking out the back window for any signs of pursuit.

Brenda leans in towards him, looking at him hungrily. She pounces on him, biting his neck. Steve yells into the front seat.

SAM spins around to help Steve from the passenger seat. He reaches down and opens the back door. Brenda leans forward and bites Joe's shoulder hard. Joe yelps and the station wagon begins to swerve. Brenda is ejected from the car.

CUT TO

EXT. ROAD - DAY

THE STATION WAGON. Brenda falls out of the speeding vehicle and bounces along the pavement. Two hundred yards later, the vehicle comes to a screeching halt and the passenger's door opens. SAM steps out, still clutching OTIS, his axe.

> SAM What the hell just happened?

Joe steps out from the driver's door. Steve joins them, clutching his bleeding neck. Sam turns to him.

SAM Are you okay? JOE Brenda just turned on him.

Sam glances at Joe's shoulder.

SAM What happened to your shoulder, Joe?

JOE I must have cut it.

SAM What happened to your shoulder?

JOE She bit me.

Sam closes his eyes in quiet resignation. He's put two and two together, and it's adding up to four. Brenda was bitten as well, and she turned very quickly indeed. His fingers tighten around the axe handle. Joe catches the movement.

> JOE What are you thinking, Sam?

SAM I'm trying not to.

JOE

Look. It doesn't have to be like this. Me and Steve, we can walk into the forest. Whatever happens happens. Don't do what we both know will destroy you.

Steves's knees go weak, and he collapses against the car. He quickly steadies himself.

STEVE Get in the car, Sam. Go.

Sam looks troubled.

STEVE Go, get out of here!

Sam takes one last look at Joe, then at Steve. He gets in the car, and drives away. Joe looks at Steve.

JOE Well, buddy. Looks like it's just you and me now. Steve smiles, weakly. They begin their long walk down the highway.

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STEVE
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Joe.

JOE Yeah, bud.

STEVE Promise me something.

JOE Sure thing.

STEVE I don't want to end up like that. Let's try and get to a hospital, but at the first sign that I'm not going to make it...

He falters, unable to finish it. He doesn't need to.

JOE As long as you've got the guts to return the favor.

They shake on it, grimly. They walk on.

STEVE

Joe.

JOE Yeah, Steve.

STEVE Did you think Brenda was sexy?

JOE I did. But she liked it way too rough.

He shows off his bleeding shoulder. They laugh, all tension gone for now.

CUT TO

THE ALTAR of the church. Richard stands looking at Sam.

SAM What...can I have possibly done... to make you hate me so much?

RICHARD You took something from me. She wasn't yours.

SAM

Richard--

RICHARD Enough. I just want you to know...that this is all on you, Sam. It's all your fault. Good luck finding me.

Richard steps out, leaving an army of zombies surrounding Sam on the altar.

SAM

Here we go...

Sam squares off against the zombies, ready to fight. But thankfully, he doesn't have to. Not a moment too soon, and with a "Yee-haw", a rusted, old, but very sturdy pickup truck comes through the stone wall, rocks crushing the zombies. The driver looks sternly at Sam.

TRIMMER

Get in.

Sam obliges, quickly, jumping into the bed of the truck.

CUT TO

INT. PICKUP TRUCK - NIGHT

TRIMMER speeds backwards out of the hole he created, and then drives off. Sam watches with grim satisfaction as the church crumbles behind him. He turns to the open back window and speaks to his rescuer.

> SAM Thank you. I'm Sam.

TRIMMER The names Kelly Donovan, but I don't much care for it. Barber by trade, so you can call me Trimmer. Even my mother does.

Sam smiles at the irony. The man doesn't have a single hair on his head. Trimmer continues.

TRIMMER(CONT'D) I was out hunting moose when those things started showing up. Saw an opportunity and started hunting them. I been out looking for survivors, and saw them all coming this way, as if drawn to that church. If I were a religious man, I'd be expecting judgment day or something. Unholy things going on in that church, I'd say.

SAM

And I'd agree with you.

As if remembering something, Sam reaches into his pocket. He pulls out a folded piece of paper, and opens it up to look. It's a sheet from Grant's file.

SAM I have some information that should get to the authorities.

TRIMMER

Well, only one authority that I know of now that the police have been taken. We got one of the only cops left. I'll take you there.

He drives.

CUT TO

EXT. GAS STATION - DAY

TRIMMER pulls the truck over outside of a gas station convenience store.

TRIMMER It's not much, but it's safe. Come on in, the others will want to meet you.

He walks in, Sam on his heels.

INT. GAS STATION - DAY

TRIMMER walks in the door, followed by Sam. He barricades the door behind them. A man stands behind the counter, reading a paper. He looks up as the bell rings, recognition in his eyes.

FLETCHER

Sam?

Sam looks over and sees the man.

SAM Detective Fletcher. So nice to see you again.

FLETCHER I'm sorry I doubted you, Sam.

SAM

I would have doubted me, too.

He smiles in spite of the circumstances of their re-acquaintance.

FLETCHER

Kate's not with you.

He says it more as a statement of grim fact, rather than as a question. Sam shakes his head no, sadly.

TRIMMER I see you've already met Fletcher. Let me introduce you to the prettiest little thing you ever met.

He wolf-whistles, and the sound of running footsteps comes towards them. From behind a shelf comes CINDY, four years old and as cute as a button. She runs to Trimmer and leaps into his arms for a giant hug.

> TRIMMER This here is my daughter, Cindy. She looks just like her mama did, but has twice the brains. Cindy, this is Sam.

Sam smiles as she tries to hide behind Trimmer, shyly.

TRIMMER She's a little shy, that's all, aren't you, pumpkin?

Sam turns back to Fletcher.

SAM What happened after I left you?

FLETCHER Shortly after you guys took off, the station was overrun. We ordered a full lockdown, but some asshole opened a door. He went down in a real quick hurry, and we had no choice but to fight. A few of us got out, but as far as I know, I'm the only one left.

SAM You guys have been here since then?

Fletcher nods. A woman walks out from the back room. She seems to be in a rush.

TRIMMER Dr Kim, I want you to meet someone.

For the first time, DR. KIM HANNIGAN looks up and notices the new arrival.

HANNIGAN

Who's this?

SAM

I'm Sam.

Hannigan barely acknowledges his response and continues to talk to Trimmer.

HANNIGAN Has he been bit?

SAM

No, ma'am.

She turns and glares at him.

SAM Scout's honor, honest.

She accepts this for the moment, and offers her hand.

HANNIGAN I'm Dr. Kim Hannigan.

The name rings a bell for Sam.

SAM The oncologist... I think you treated my friend. Richard. Richard Logan.

Hannigan frowns.

HANNIGAN Logan... Don't really remember.

SAM He died a little over a year ago.

HANNIGAN I'm sure I'd remember him. Perhaps someone else treated him. If you'll excuse me.

She grabs a cola out of a nearby cooler, and heads back to the rooms in the back.

TRIMMER Oh, don't mind her, she's got a lot on her mind.

SAM

Such as?

TRIMMER

She thinks she can come up with a cure for this... well, whatever this is. I hope for all our sakes that she's right.

FLETCHER She mostly keeps to herself back there.

SAM I'm sure that's the doctor that treated my friend. Something strange is going on.

TRIMMER Lot's of strange things going on lately, you ask me.

He puts Cindy on the floor, and she runs off to play.

TRIMMER(CONT'D) I just hope we get through this.

Sam smiles, and pats his shoulder.

SAM

You know, Trimmer, I think we just might.

Trimmer smiles, not quite believing his new ally.

CUT TO

INT. GAS STATION - DAY

SAM sits at the counter with Fletcher, doing a crossword puzzle.

SAM This is appropriate... a six letter word for the walking dead. Who comes up with these things?

Fletcher laughs, at ease with the young man he arrested not three days earlier.

FLETCHER

Lively?

SAM These ones are.

FLETCHER I've been meaning to ask you. What happened? Out there, I mean... camping.

SAM Oh, you know. A party, beers, uninvited guests that show up and trash the place. The usual.

FLETCHER Your friends. Did they... turn?

SAM Of course they did.

He hangs his head in his hands, ruffling his hair.

FLETCHER

You shouldn't blame yourself. Once they turned, there was nothing you could do.

SAM

I should have done something differently. We shouldn't have been out there. Not on that day. And now... Now they're all dead. And I'm alive. I almost wonder who's better off.

Fletcher grimaces, unsure of how to console this man. The large plate glass window shatters, and they look up in time to see a zombie, bleeding from the face, step through. Sam looks at Fletcher. Fletcher looks at his gun, on the other side of the store.

SAM

Showtime.

Sam leaps over the counter before Fletcher has a chance to stop him. He tackles the zombie into the ground, rolling over him, and getting up once more. He anxiously looks around for a weapon. The zombie lunges for Sam's face, but Sam easily ducks underneath his outstretched arms. Sam opens a cooler and pulls out a glass jug of milk. He winds up and throws it at the zombie. The glass shatters on his head, hard, spilling milk all over the floor.

SAM

Does the body good, asshole.

The zombie falters for a moment, as Fletcher grabs his gun behind him, and shoots the zombie in the head. The zombie goes down permanently, as Dr. Hannigan comes rushing out to see what the commotion is.

> HANNIGAN What is going on out here.

SAM Housewarming party. Got a little out of control.

HANNIGAN Well, if you could try to keep it down out here, I'm trying to work.

SAM How about next time we just lead them into talk to you, first? Then you can end up like my friends! HANNIGAN The worst thing a living man can do is to dwell on the memories of the dead.

SAM

I don't know if you noticed, doctor, but the dead don't seem to have much to do but to dwell on the memories of the living.

Hannigan returns to her office in a huff.

SAM Something is seriously wrong with that woman.

FLETCHER We need to get this window barricaded.

Sam nods.

CUT TO

INT. GAS STATION - DAY

HANNIGAN rushes out of her back room, again, frantically searching the aisles for something. Sam intercepts her this time.

SAM Dr. Hannigan, can I have a word?

HANNIGAN If you're quick.

She continues searching the shelves.

SAM I was just wondering if you could explain to me the significance of this.

He pulls out the paper from Grant's file. She glances at it, and then does a double take. Her search comes to an abrupt end. She sighs.

> HANNIGAN I suppose it would have come out sooner or later. Yes I treated your friend. And yes, I treated Grant. (MORE)

53.

HANNIGAN (cont'd) And yes, I failed, and regret it and all of that good stuff.

SAM I'm not trying to weasel out a confession, doctor, I'm only trying to see if I can help.

HANNIGAN

I'm close. I'm really close to finding our how to stop this. I've been developing a serum that should stop the change from happening. According to my research, the serum destroys the decaying cells once and for all by letting itself in through a back door and erupting.

SAM How are you gathering your research?

She leans in conspiratorially.

HANNIGAN

I have one.

SAM You have one? Here? In the store with us?

HANNIGAN Keep your voice down.

Joe walks around the corner, and Sam sees him approaching. In a fit of fear-driven panic, Sam reaches for the nearest weapon he can find.

CUT TO

EXT. ROAD - DAY

JOE AND STEVE walk down the highway in silence. Steve stumbles. Joe stops and helps prop him up.

JOE Easy there, buddy.

STEVE Joe, it's time. JOE Nonsense. You're just tired, that's all.

STEVE You need to end this.

JOE Don't be ridiculous. Just keep walking, we're almost there.

Steve trips again, this time falling to the ground. Joe clutches his spatula firmly.

JOE Quit fooling around, Steve.

Steve sits up quickly, turns to Joe, and then lunges. He bites Joe's arm. With a quick apology, Joe swings the burger flipper.

CUT TO

EXT. ROAD - NIGHT

JOE walks down the highway alone.

CUT TO

EXT. GAS STATION - NIGHT

A LIGHT BURNS brightly in the convenience store window, in sharp contrast to the darkening sky. He steels himself, and walks through the door.

CUT TO

INT. GAS STATION - DAY

SAM wields his umbrella, breathing hard.

JOE Sam! It's okay. I'm clean!

SAM

I saw you... I saw you get bitten!

Hannigan holds Sam back with a single hand on his chest. Sam doesn't understand; his friend was almost certainly dead. He left him behind.

(CONTINUED)

HANNIGAN He's clean, I tested him myself.

SAM But how? I saw him...

Hannigan smiles patiently.

HANNIGAN

I know what you saw. Joe told me. He seems to be... immune, I would say. We're working together to find a cure.

Sam tries to slow his heart.

SAM

Steve?

Joe shakes his head.

JOE Before I got here.

Sam begins shaking. Joe rushes up and holds him.

JOE It's okay Sam. We're going to find a solution. Dr. Kim is close.

He pushes Sam back, and looks him square in the face.

JOE Sam. I need to tell you. She's here...

CUT TO

EXT. CLEARING - DAY

JOE, BRENDA and STEVE run from the zombies, quickly followed by Sam, and Amanda close behind him. But it is obvious she's been affected by the bite she received, and she falters. She stumbles to the ground and the following zombies leap on top of her. Sam turns to help her, but it's clear he has no chance. Joe and Steve stop him from giving up his life to save her. They pull him back towards the car, kicking and screaming. They force him into the passenger's seat.

CUT TO

INT. STATION WAGON - DAY

SAM gets in unhappily, and looks back at Steve and Brenda. Someone is missing, it seems. Joe starts the car, and the tires screech as they speed away. Behind the car, Amanda is being torn apart by the zombies.

CUT TO

EXT. CLEARING - DAY

AMANDA struggles underneath the dogpile on top of her. A shot rings out. A zombie falls. Another shot, another zombie. And another. Amanda looks up, squinting into the sun, her face, and body bloodied, her shirt ripped wide open. She sees an angel, standing over her. A bald angel with a rifle.

TRIMMER

I know someone who can help.

He gingerly picks her up, and she doesn't resist. He gently places her in the cab of his waiting pickup truck, and drives away.

CUT TO

INT. BACK ROOM - DAY

SAM looks down sadly at the bed in the back room. Hannigan and Joe stand off to one side, but he doesn't notice them. All his attention is fixated on Amanda, lying unconscious, and strapped to the bed.

> SAM Let her go.

JOE You know we can't do that, Sam.

SAM

I know.

He turns to Dr. Hannigan.

SAM You fix her. You got me? You find a cure. Whatever it takes you bring her back to me. HANNIGAN I'll try, Sam. We're close. I know we are.

Sam leaves the room.

CUT TO

INT. GAS STATION - DAY

SAM sleeps on the counter. He awakens with a start, as Joe shakes him.

JOE We did it, Sam.

Sam doesn't waste a moment. He hops off the counter, and begins to rush towards the back, when Richard steps into the room.

RICHARD Hello, Sam.

Sam stops, and without turning, speaks.

SAM

Richard...

Joe cocks his head to one side.

JOE You knew he was coming?

SAM

I suspected.

Joe assumes a battle ready stance.

JOE Well let's bring this on, chum.

RICHARD Sam, control your crony.

Joe looks insulted.

JOE I'm his crony? I'm hurt, Richard.

RICHARD I'm going to enjoy killing you Sam. SAM I'm going to enjoy re-killing you, Richard.

Out of nowhere, a rifle butt comes crashing down on Richard's head. He falls to the ground, revealing Trimmer behind him.

TRIMMER Thought you boys might need some help. I'm out of bullets though.

Joe heaves a sigh of relief, and smiles.

JOE You can have my back any day, Trimmer. Here.

He hands Trimmer his most prized possession, his burger flipper.

JOE(CONT'D) I want you to have this.

Trimmer accepts it graciously.

TRIMMER Why thank you, kindly, Joe.

SAM

Help me get him in to the back.

Joe, Trimmer and Sam lift Richard and carry him into the back room.

CUT TO

INT. BACK ROOM - DAY

RICHARD lies unconscious on the table. Dr. Hannigan holds her breath and injects him with the blue liquid. Richard's body seems to sigh in its sleep.

> HANNIGAN That's it. Now we wait and see.

SAM And if it doesn't work?

HANNIGAN Then we're history, my young friend. INT. BACK ROOM - DAY

SAM sits next to Amanda's bed, dozing in the chair. She opens her eyes, and sees him there. She smiles.

AMANDA

Hey.

Sam wakes up with a start. He rushes to her side and kisses her.

AMANDA

I missed you.

Sam begins to cry with shame.

SAM I'm sorry.

AMANDA It wasn't your fault. You had no choice. I forgive you.

Sam hugs her hard.

SAM Let's end this, and go home.

Amanda nods in agreement.

SAM You get some rest. I'm going to go check out the carnage.

Amanda smiles.

AMANDA See you soon.

They kiss again, and then Sam rushes from the room.

CUT TO

INT. GAS STATION - DAY

SAM emerges into the hallway to find Dr. Hannigan lying on the floor, a single gunshot wound to the head.

(CONTINUED)

SAM

No...

Sam looks around. Fletcher is dead, too. His gun is missing. A noise startles Sam, and he spins around. A toppled shelf is moving. Sam rushes over to examine it.

JOE

Get this off of me.

Sam helps Joe lift the shelf, and then sees Cindy lying next to him unconscious, knocked out by a fallen can of ravioli.

SAM What happened in here?

Joe sighs.

JOE

Everything out there was dead. They fell to the ground and we let our guard down. When we opened the doors, they swarmed us. They bit Trimmer. And then Richard... Richard killed Fletcher and Hannigan.

Sam closes his eyes.

SAM

Richard?

Joe nods.

JOE He wants you bad, Sam.

SAM

I know.

A noise startles them. They look out the window, and see Trimmer shuffling towards them, carrying a glimmering piece of metal in his hand.

> JOE Son of a bitch. That's mine!

Sam picks up Cindy, and they run up the stairs.

CUT TO

EXT. GAS STATION - DAY

SAM holds Cindy, and Joe stands next to him. They peer over the edge of the roof. A horde of zombies has surrounded the place.

> JOE I envisioned being a rock star looking somewhat like this. Minus the flesh-eating part, of course.

Sam casts a withering stare at Joe.

JOE Wanna go crowd surfing?

SAM We have to jump.

JOE Yeah, great strategy, Napoleon.

Just then, Trimmer emerges from behind them, wielding Joe's spatula. Joe looks at Sam.

JOE

Shotgun!

Joe takes a running leap off the roof, and Sam only hesitates for a second before leaping off after him, carrying the young girl protectively. They land on top of the zombies, knocking some to the ground. Trimmer rushes to the edge, reaches back and flings the burger flipper at Joe. In a deft move, Joe catches it inches from his face. He calls up.

JOE

Thanks!

Sam and Joe extract themselves from the crowd. Sam puts Cindy down.

SAM Take her, and run. I'm going back in.

Joe nods, understanding. He picks up Cindy, and sprints away. Sam turns back to the store. He walks through the door.

CUT TO

INT. BACK ROOM - DAY

AMANDA sits up groggily as Sam enters the room.

SAM We have to go, now. Come on.

She understands quickly, and begins to walk towards the door.

CUT TO

INT. GAS STATION - DAY

SAM is the first out the door. Amanda is not far behind, but the door slams behind him. Richard stands there, a gun in his hand.

RICHARD I'm afraid I can't let you leave.

SAM You son of a bitch, you killed them all.

RICHARD Out of necessity.

SAM Necessity? Whose necessity?

RICHARD

Mistakes were made. I am merely correcting them. In any war, a few must die so that many can live.

SAM That wasn't for you to decide!

RICHARD These were events put into place a long time ago.

SAM Just let us go. We'll walk out of here, and you'll never hear from us again.

RICHARD Oh I'm afraid that's quite impossible. SAM

Why?

RICHARD Because Amanda's not going anywhere.

Sam looks through the window in time to see three zombies in there with Amanda. Sam pulls desperately at the handles of the door. It's no use, and he watches helplessly as Amanda is once more taken from him.

Sam turns back to Richard.

SAM Where is the key?

RICHARD In a safe place,

SAM Where is the goddamn key??

RICHARD Temper, temper, Sam.

Sam lunges at him in a fit of rage. A gunshot rings out, and Sam crumples to the floor. Richard is surprised, but quickly regains his composure, and runs from the room.

Sam lies on the floor, unmoving. After a few agonizingly long moments, he gets up and checks himself. He's bleeding from the shoulder. He takes off after Richard.

CUT TO

INT. GAS STATION UPSTAIRS - DAY

RICHARD stands by the window, watching his army below. Next to him lies the gun; beside it, the key. Sam looks longingly at them.

RICHARD You can't stop them, you know.

Sam looks at the key and the gun. Is he fast enough? His question is answered soon enough.

RICHARD You think you're faster than me? Try it. Sam lunges for the gun, but Richard is ready. He has a syringe in his hands, and as Sam draws near, he spins and plunges it into Sam's side. Sam deflates like a balloon. He steps back, stunned. Richard speaks softly, solemnly.

RICHARD There's no stopping them now. I've

lost control over them.

Sam growls and takes a step towards Richard, reaching for him. Richard takes a step back and trips over the gun on the floor. He falls out the window. Sam lunges and grabs a hold of his wrist. Richard dangles two stories above the hungry mob below.

> RICHARD I'm dying already Sam. There's no point in delaying the inevitable.

SAM I wish this could be more satisfying.

With decisiveness, Sam lets go of Richard and he falls twenty feet into the crowd, an expression of resignation on his face. They pounce on him and begin to feast.

Sam watches for perhaps a moment longer than he has the right to. Then he remembers Amanda, and bolts from the room.

CUT TO

INT. BACK ROOM - DAY

SAM runs back into the room. Amanda lies alone, her body and face covered in blood. Sam kneels beside her, lifts her head up on to his lap. He whispers her name. He leans down and kisses her, hoping against hope that it will wake her. It doesn't. He throws his head back and screams a scream that can only come from the very bottom of the most tortured souls. He gently places her head back down on the ground, and stands up. He walks over to the counter where the vials still lie in their box. He pulls out a syringe, and fills it with the blue liquid. He doesn't hesitate, but plunges the drug into his arm. He closes his eyes, hoping against hope.

CUT TO

THE ZOMBIES outside begin dropping, their link cut off.

CUT TO

INT. BACK ROOM - DAY

SAM walks back over and picks up Amanda. He walks with her out the door, knee deep in the dead.

FADE TO BLACK

FADE INTO

EXT. GRAVEYARD - DAY

THE PASSENGER DOOR opens, and Sam steps out. His arm is in a sling. He carries a rose. Joe is waiting for him already on the side of the road.

SUPER: One month later

JOE

You ready?

Sam nods. Together they walk through the graveyard. Sam kneels in front of one gravestone in particular, while Joe stands off to one side.

SAM

Hi. It's Sam. God, this sounds stupid. I know I haven't been out here yet, but I was in the hospital. I'm sorry I failed you. Twice, I wasn't fast enough to save you. Twice I let you die. And that's something that I'm going to have to live with for a long while.

Sam looks down at the rose in his hand.

SAM

This is for you. I thought you might like it. You said that night that nobody ever gave you one. I only wish I could have given it to you sooner. Goodbye, Amanda. I sure am going to miss you.

He stands up, and takes a step back.

JOE Did you tell her?

SAM

Oh yeah.

He leans back in to the grave.

SAM Joe says hey.

He turns around as Joe grins. They put their arms over each other's shoulders and walk back to the car. And walk back to their lives.

FADE TO BLACK

THE END