

Halloween for the Dead

by

Timothy Del Hamilton

(913) 342-4350

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INT. GORDON HOUSE - LIVING ROOM - DAY

SUSAN GORDON has sewing pins in her mouth finishing the last hem for her six year old daughter MOLLY who stands motionless watching the television news.

TV ANCHOR LISA (O.C. OVER SPEAKER)
Breaking news only on channel seven. A chemical tanker has tipped over on Highway five next to Alcott township. Viewers are advised to use Highway one twenty one as an alternate route.

SUSAN
One twenty one is closed, Airhead.

MOLLY
(mimicking Susan)
Airhead.

ALLIE GORDON, a mid 20's professional opens the door. Molly runs to Allie taking her mother's thread with her. Susan's arms try to follow her daughter.

MOLLY (CONT'D)
We're going trick or treating aren't we...aren't we?

ALLIE
Yes sirree. Princess Pea.

MOLLY
I'm a Fairy Princess.

ALLIE picks up Molly, hugs her and sets her back in front of the television.

SUSAN
I was worried you might not make it.

ALLIE
I barely did. A Haz-mat crew was closing the road. Some experimental insecticide.

INT. VENTILATION SHAFT - DAY

Room light spills in through a large ventilation grate. The grate is removed by a pair of gloved hands. Four bags of blood plasma are placed in the shaft and shoved forward by a broom. A small live goat is placed into the shaft and pushed forward by the broom.

INT. CONCRETE VAULT - DAY

FIFTY ZOMBIES dressed in army fatigues feverishly rip apart the goat devouring it while TEN OTHER ZOMBIES tear into the plasma bags sucking every drop out. HUNDREDS OF ZOMBIES lie asleep on the floor. Numbers are tattooed on their foreheads. SEVERAL ZOMBIES awaken as they are splattered with the blood.

INT. VENTILATION SHAFT - DAY

Three cats are placed into the shaft by the gloved hands.

EXT. PARKER HOUSE - FRONT YARD - DAY

Technician ZEEK hands television Reporter CLYDE a microphone while KATHY powders Clyde with make-up. Behind him ten-year old BILLY PARKER is pulling up his Zombie costume pants up over his new prosthetic legs.

CLYDE

Test....One two three four. Got it?

INT. CHANNEL SEVEN REMOTE VAN - TECH COMPARTMENT - DAY

Crew member JASON gives the thumbs up sign through the open back door. Zeek jumps in the back and types on a computer keyboard while chuckling.

JASON

You always do that joke in code?

ZEEK

It's my trademark. He he.

EXT. PARKER HOUSE - FRONT YARD - DAY

Clyde touches his earpiece.

CLYDE

We're going live in twenty minutes when the kid gets out here.

EXT. CARTER HOUSE - DRIVEWAY - DAY

MARCY tacks a "MISSING CAT" notice on the pole next to her driveway. Her ten year old son KENNY walks to the car. Kenny is dressed as a pirate and walks with his head down.

MARCY

Honey. Daddy's neighborhood has more houses in it.

(CONTINUED)

CONTINUED:

KENNY

Whatever.

Kenny enters the car and slams the door.

INT. MARCY'S CAR - DRIVEWAY DAY

Kenny sits in the passenger's seat and folds his arms as Marcy reaches in her purse for keys.

KENNY

Where are you gonna be?

INT. HOT TONIGHT STRIP CLUB - BOOTH - DAY

ROXY, a 24 year dancer in skimpy apparel is providing a lap dance to J.D., a businessman.

ROXY

Would you like a VIP dance, Sweetie?

J.D.

I would but I only have a twenty. Can you get freaky for twenty?

Roxy rubs her body over J.D.

ROXY

Oh. That's too bad. You look so tasty.

Roxy licks J.D.'s face then sucks on one of his fingers.

J.D.

Let me check. There might be another in my pocket.Yep, Yeah, there is. I got fifty bucks.

ROXY

Mmmmmm. Let's go.

INT./EXT. OFFICER HERNANDEZ'S CAR - SHERIFF'S OFFICE - DAY

Officer TONY HERNANDEZ is writing on a clipboard. GEORGE walks out the front door buttoning his Hawaiian shirt and holding his Sheriff's uniform in his arm. George waves at Tony. Tony waves back.

TONY

(to himself)

Everyone gets the frickin night off but me. Like I got no life.

Tony tosses the clipboard onto the seat next to him.

INT. BUCKY BURGER - COUNTER - DAY

Nerdy Assistant Manager MILTON stares at TRAVIS, a twenty something black man who dresses himself while hurrying in the front door past CUSTOMER HARRY and CUSTOMER DONNA.

MILTON

A six o'clock shift begins at six
Johnson.

TRAVIS

I know. I had transportation problems.

Employees SHARON, KATIE and JAMAL watch from the kitchen.

MILTON

You think you can't be replaced?

TRAVIS

Don't even go there, okay.

INT. EDMONDS DRUG STORE - COUNTER - DAY

Lendell, a 29 year old pharmacy student finishes the last of a mass taping of his eight year old brother WILLY who resembles a Mummy in medical tape and gauze.

LENDELL

Wait. What happened to Willy? He was
here a minute ago.

Lendell begins to look around the room.

WILLY

I'm here! I'm here!

LENDELL

Oh. That's you. I thought you were a
mummy.

WILLY

NOO. Mummy's at the house. Ha ha.

LENDELL

(facing Willy face to face)
Muuu Ha Ha Ha Ha.

Lendell is busy making funny faces at Willy who returns the favor.

INT. HOT TONIGHT STRIP CLUB - FRONT VESTIBULE - DAY

MAX, an overweight long haired ex-hippie stares at Roxy as she cashes out. She picks up her purse and jacket.

ROXY
See you Wednesday.

MAX
Hey, my buddy Charlie's in from out of town and he's, you know. Looking for a date. So I told him about you and-

ROXY
How much?

MAX
What're you charging?

ROXY
Three hundred.

MAX
Little steep.

ROXY
It's my night to party, not work.

MAX
Hey, it's all good.

ROXY
Have him call my pager if he gets some cash.

EXT. HOT TONIGHT STRIP CLUB - PARKING LOT - DAY

Roxy unlocks the driver's door to her economy car.

SOUND OF: LARGE EXPLOSION REVERBERATING

Roxy looks at the horizon.

INT. GORDON HOUSE - LIVING ROOM - DAY

Allie bounces the magic wand on Molly's head while Molly laughs and tries to grab it.

SOUND OF: LARGE EXPLOSION REVERBERATING

Sally stops, Molly stops.

INT. OFFICER HERNANDEZ'S POLICE CAR - DAY

SOUND OF: LARGE EXPLOSION REVERBERATING

Tony looks out his car window.

TONY
What the hell?

INT. BUCKY BURGER - DRIVE THRU WINDOW COUNTER - DAY

Travis has on the headset taking orders.

CUSTOMER (O.C.)
....and an onion ring.

SOUND OF: LARGE EXPLOSION REVERBERATING

CUSTOMER (CONT'D) (O.C.)
What was that?

TRAVIS
We droppin in new grease.... Hell I don't know.

EXT. MAIN STREET - SIDEWALK - DAY

Lendell and Willy turn the corner. Willy has a large sack in his hand.

LENDELL
Okay, we get Grandma's neighborhood first, then if that sack ain't full-

SOUND OF: LARGE EXPLOSION REVERBERATING

Lendell looks off in the distance.

WILLY
Then what?

LENDELL
Uh..Then we go over to Mom and Dad's.

WILLY
Why don't we do every street?

INT. GORDON HOUSE - LIVING ROOM - DAY

TV ANCHOR LISA (O.C. OVER SPEAKER)
A correction regarding the alternate route to Alcott, I am told that Highway one twenty one is down for bridge repair.
(MORE)

(CONTINUED)

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TV ANCHOR LISA (O.C. OVER SPEAKER)
 Travelers are advised that the toxic
 clean up may take until tomorrow. Channel
 Seven's own Clyde Simmons is in Alcott
 where a long awaited Halloween is taking
 place for a determined little boy.

EXT. PARKER HOUSE - DAY

Clyde is standing next to ten year old BILLY PARKER and his
 father OLIVER.

CLYDE
 Lisa. I'm here for a very special
 occasion, the first Trick or Treating for
 Billy Parker since his horrible accident
 two years ago. His father Ollie Parker
 says he's all set to go.

Clyde shoves the microphone under Oliver's face while Billy
 paces around in the background.

OLIVER
 Yeah. He's completed his therapy and
 he's been on his new synthetic legs for
 about two weeks now.

CLYDE
 How long do you expect Billy to be
 ringing doorbells?

Billy walks toward the camera dressed as a zombie. In the
 distance behind Billy are TEN ZOMBIES walking in unison.

OLIVER
 Well, the Doc said this new design is a
 lot more cushion, so he can go probably
shoot longer'n me I bet. Ha, ha.

CLYDE
 And what is Billy's costume for tonight?

BILLY
 (walking by)
 Zombie.

CLYDE
 (looking over his shoulder)
 Ha. Ha. I can see that Billy has some
 supporters going door to door with him
 and they sure look hungry, Ha Ha.
 Reporting live at Alcott this is Clyde
 Simmons, Channel Seven news.

Clyde tosses the microphone to Zeek.

(CONTINUED)

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CLYDE (CONT'D)

Good luck to you Mr. Parker, thanks for
the time.

INT. CHANNEL SEVEN REMOTE VAN - TECH COMPARTMENT - DAY

The monitors in the van turn to static. Zeek scratches his
head and checks a cable connection.

EXT. PARKER HOUSE - DAY

TWELVE NEW ZOMBIES march down the street.

SOUND OF: GLASS BREAKING and SCREAMS.

The camera crew begins to break down the equipment and
camera. Kathy and Jason wave like zombies as the Zombies
march by.

JASON

Hi.

KATHY

Hey.

ZOMBIE #1 and ZOMBIE #2 stop marching. Billy Parker is
walking like a Zombie, slightly ahead of them. Clyde and
Zeek enter into the front seat of the van.

INT. TELEVISION VAN - DAY

Zeek sits in the driver's seat

CLYDE

I'm ready for some candy of my own.

ZOMBIE #3 and ZOMBIE #4 turn from the middle of the street
and march toward the van.

EXT. NORTHERN STREET - SIDEWALK - DAY

EDDIE, an eighteen year old rides on a spider bike along side
MRS. ROJAS, STEVIE SPACEMAN, VERNON VAMPIRE, CHELSEA
CHEERLEADER and BRITTANY ROCK STAR who walk down the
sidewalk. Allie escorts Molly who runs up to the door
carrying a pillowcase and rings the door bell.

ALLIES POV:

Mr. Smith opens the door.

MOLLY

Trick or Treat.

(CONTINUED)

CONTINUED:

MR. SMITH
Looky there, it's tinkerbelle.

MOLLY
I'm a Fairy Princess.

Mr. Smith drops some candy into Molly's pillowcase.

MR. SMITH
Ha, ha. Here ya go Fairy Princess.

Molly runs back toward Allie.

ALLIE
What do you say?

BACK ON SCENE

Molly stops immediately.

MOLLY
Sorry.
(at Mr. Smith)
Thank you.

Mr. Smith waves, and Allie waves back. BARRY, a sixteen year old dressed like a superhero with a cape and six year old brother, DILL, dressed as a fireman walk up behind them.

ALLIE
Oh Hi.

BARRY
Oh hey, Miss Gordon.

ALLIE
You're kinda big for this aren't you.

Barry sign languages to Dill. Dill signs back.

BARRY
I consider this my fee for baby sitting.

Barry jogs up to Mr. Smith's door with Dill following.

EXT. SMITH HOUSE FRONT PORCH - DAY

Trick or treaters HARRY HOBO and LARRY LIZARD ring the doorbell. ZOMBIE #5 and ZOMBIE #6 step in behind them.

EXT. HARTMAN HOUSE - FRONT PORCH - DAY

Roxy pulls up to the house in her car.

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CONTINUED:

SOUND OF: GLASS BREAKING, DOG BARKING and SCREAMS.

SIX ZOMBIES walk by her house on the street. Roxy sees them but pays no attention. She tries to open the door, then fishes out a key, unlocks the door and walks in.

INT. HARTMAN HOUSE - LIVING ROOM - DAY

Roxy 's boyfriend WALTER is sitting on the couch smoking a joint. Roxy grabs the joint from Walter and takes a puff.

ROXY

Hey.

WALTER

Hey.

ROXY

You got the door locked and lights off?

WALTER

Don't want em to know I'm here.

Roxy turns on a lamp.

ROXY

It's just kids. Give me a break. Didn't you get any candy?

WALTER

Uhhhh.....No.

Roxy hands him back the joint and heads for the stairs.

ROXY

You are such a loser.

WALTER (CONT'D)

Think they'll be pissed. Ha ha.

The front door glass and side glass breaks. Roxy freezes.

WALTER (CONT'D)

What the hell?

ZOMBIE #7 enters through the front door and ZOMBIE #8 through the side window into the living room.

WALTER (CONT'D)

Okay. You all need to stay back. We can get some candy. That was a joke okay?

(CONTINUED)

CONTINUED:

The Zombies overtake Walter and rip his body apart and begin to eat it.

ROXY
(screaming)
IIIIIAaaaaaaa.

The Zombies look at Roxy and start toward her. ZOMBIE #8 enters through the front door. Roxy sprints up the staircase to a

HALLWAY,

then

BEDROOM

and pulls out a shotgun from under the bed.

EXT. THOMAS HOUSE - STREET - DAY

Kenny shuts his door as MR. THOMAS walks toward Marcy's car. Marcy rolls down the passenger window.

MARCY
Try to make sure he eats something other than candy, alright?

MR. THOMAS
Oh. You're giving me tips on parenting. Well let me tell you something-

KENNY
Will you guys not fight. Sheeze.

INT. TELEVISION VAN - DAY

A scream is heard. Zeek looks in the outside rear view mirror to see Kathy's head being chewed off by ZOMBIE #5.

ZEEK
Oh My God.

Zombie #6 busts the glass out of the passenger's window and grabs Clyde by the head.

CLYDE
Aaaaaaaa.

Clyde opens the door and kicks it open knocking the Zombie to the ground. He turns toward Zeek to display his nose eaten off and bleeding. Zombie #6 reaches into the cab through the open door and grabs Clyde pulling him through the window.

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CONTINUED:

Jason sprints past the van down the sidewalk as fast as he can screaming with a portion of his right arm missing. ZOMBIE #1 and ZOMBIE #2 march after him. Zeek is terrified and frozen in place. He closes his eyes and grabs the crucifix on his necklace.

INT./EXT. JONES HOUSE - FRONT PORCH - DAY

MRS. JONES responds to pounding on the door by picking up a bowl of candy.

MRS. JONES
Coming...coming.

She opens the door to ZOMBIE #9 and ZOMBIE #10 who maul her.

EXT. NORTHERN STREET - SIDEWALK - NIGHT

The sun is beginning to set. Allie waits at the sidewalk for Molly who is getting candy on the porch of the green house. ZOMBIE #11, ZOMBIE #12 and ZOMBIE #13 march side by side down the street. Eddie circles around them on his bike. They lunge for him, but are too slow. Barry and Dill return to the sidewalk from Mr. Smith's house. Eddie parks his bike and walks behind the Zombies mocking the way they walk. Molly laughs. The Zombies turn toward Molly and come in her direction. Dill signs to Barry who signs back. Dill and Barry stand one house closer to the Zombies than Molly. The zombies are fifteen feet from Dill and Barry.

EDDIE
I am going to eat you. Ahhhh. Ha ha.

Zombie #11 and Zombie #13 turn around and each grab an arm of Eddie.

EDDIE
Ah. Oh no. They got me. They got me.
Ha ha.....Hey....hey.

Zombie #12 turns and grabs Eddie's head.

EDDIE (CONT'D)
Aaaaaaeeeeee. GET OFF ME. Aaaaaaeeeeee.

Molly screams and grabs a hold of Allie's legs. Zombie #12 looks up from his meal and walks in Molly's direction holding Eddie's head by the hair like a bowling ball.

BARRY
Let's get out of here.

(CONTINUED)

CONTINUED:

Barry begins to run. Allie and Molly run also. They stop and turn to see Dill staring straight at Zombie #12 who walks past him. ZOMBIE #13 and ZOMBIE #14 walk out of the darkness toward Molly, Allie and Barry and past Dill who watches in wide-eyed amazement.

EXT. MAPLE STREET - NIGHT

Tony cruises the patrol car slowly down the road. TWELVE TRICK OR TREATORS joke and laugh as they walk in three groups on the sidewalk. Tony turns the corner.

INT. HARTMAN HOUSE - BEDROOM - NIGHT

Roxy takes the safety off the shotgun. She returns to the HALLWAY

Zombie #7 stands at the top of the stairs facing her.

ROXY (CONT'D)

Okay hold it. This has gone far enough.

Zombie #7 walks toward her. Roxy points the shotgun at him while pumping it.

ROXY (CONT'D)

I mean it. Hold it right there.

Zombie #7 walks on. Roxy closes her eyes and fires. The shotgun blasts the head off of Zombie #7. The kickback of the gunshot knocks Roxy to the ground. Zombie #8 reaches the top of the stairs. Roxy pumps the shotgun again and steadies it.

ROXY (CONT'D)

Stop right there or you're gonna be just like your friend.

Zombie #8 marches on toward her. Roxy aims at the leg and shoots into the leg of the Zombie #8. Zombie #8 growls loudly and continues on toward Roxy with a limp. Roxy aims directly at Zombie #8 shooting him in the chest. He staggers back, then comes at her again. When Zombie #8 is an arm's length away Roxy pulls the trigger and shoots into the head of Zombie #8 dropping him to the ground.

INT. OFFICER HERNANDEZ'S POLICE CAR - MAPLE STREET - NIGHT

Tony stops his car, positions the car's spotlight and jumps out at hearing Roxy's shotgun.

EXT. MAPLE STREET - NIGHT

SOUND OF: GLASS BREAKING and SCREAMS.

In the car spot light are ZOMBIE #15 and ZOMBIE #16 eating the flesh of a mangled human body.

TONY
Real cute guys.

Zombie #15 and Zombie #16 raise up from their meal, growl and walk toward Tony. Zombie #16 carries a detached arm like a club swinging it spraying blood. Some drops of blood hit Tony. Tony examines it. ZOMBIE #17 from across the street and ZOMBIE #18 from the house behind him march toward Tony.

TONY (CONT'D)
Okay. Joke's over. FREEZE right there.

Officer Tony unholsters his handgun and points.

TONY (CONT'D)
I mean it.

Tony fires into the air with no influence on the marching Zombies. Officer Tony fires into the thigh of Zombie #15 who continues unaffected by the wound.

TONY (CONT'D)
(to himself)
What in the world?

Tony shoots into the other leg which has no effect. ZOMBIE #19 and ZOMBIE #20 begin to march toward Tony from across the street. Tony squares his gun to take aim and shoots into the chest of Zombie #15 who drops backward for a second then continues.

TONY (CONT'D)
No way.

Tony shoots into the forehead of Zombie #15 killing him. Zombie #16 marches toward him while eating on the arm like a kid with a sno-cone. Tony shoots Zombie #16 in the head dropping him then looks to his right where Zombie #17 is near his police car.

TONY (CONT'D)
You. Hands in the air!

Zombie #17 marches toward Tony. Tony hears the sound of a shotgun firing from a nearby house.

EXT. MR. HELTON'S HOUSE - FRONT YARD - NIGHT

Willy rings the doorbell. Lendell stays back a few steps.
MR. HELTON answers the door.

WILLY
Trick or Treat.

MR. HELTON
Well well. We have a Mummy. Ha. Ha.

Mr. Helton drops a couple of candy bars into Willy's sack.

MR. HELTON (CONT'D)
You kids be careful out there. South
side of town's out of power.

Lendell waves. Willy runs ahead to the next house.

LENDELL
Will do.

We hear the sound of a siren and a gunshot. Nine year old
FRANK in cape with sword and twelve year old CARLA in a witch
costume pass by on the sidewalk with their father ROGER.

LENDELL (CONT'D)
Hi.

ROGER
Hey.

LENDELL
Wonder why they're aren't more people
out?

Willy sprints to the porch of the next house and rings the
doorbell.

INT. BUCKY BURGER - DRIVE THRU WINDOW COUNTER - NIGHT

A vehicle pulls up to the window. MARY and FREDDIE, two
adults sit in the front seats. Their children MIKEY and
BONNIE look at Travis from the back seat of the vehicle.

TRAVIS
Your total is twelve seventy three.

Mary hands over a twenty dollar bill.

TRAVIS (CONT'D)
Out of twenty.

(CONTINUED)

CONTINUED:

MARY

Is there some radio station promotion going on?

Travis makes change from the register.

TRAVIS

Not that I know of. Why?

SHARON arrives with the sodas for Mary's order. Travis tilts the microphone on his headset to his mouth.

TRAVIS (CONT'D)

Welcome to Bucky Burger may I take your order.

MARY

There are bunches of people dressed like Zombies.

TRAVIS

(toward the back of the kitchen)

I need more quarters.

(to Mary)

Seven twenty seven is your change.

Travis hands over the change followed quickly by two drinks, then two more drinks.

BOB (O.C. OVER SPEAKER)

Let me have two double cheeseburger combos, one with extra pickles and...hold on....

Sharon hands Travis a sack which he hands over to Mary.

BOB (O.C. OVER SPEAKER)

Okay, and let me have. Hey, no thanks man. Hey let go of me. HEY. YOU SON OF A BITCH. EEEAIIIIIIWWW.

SOUND OF: SCREAMING AND CAR HORN BLOWING.

Mary looks in her rear view and speeds off. Travis and Sharon look at each other. Bob's truck pulls up the drive thru window with BOB at the wheel and a ZOMBIE #21 in the cab of the truck in his lap. The Zombie #21 looks up at Travis. The truck speeds off out of control.

EXT. BUCKY BURGER - DRIVE THRU LANE - NIGHT

Bob's truck drives into a lamp post in the parking lot.

INT. BUCKY BURGER - DRIVE THRU WINDOW COUNTER - NIGHT

TRAVIS

Whoaaa!

Sharon and Travis lean their heads out the window to look at the wrecked truck. ZOMBIE #22 appears out of nowhere and grabs a hold of both of them. Travis pulls away. Zombie #22 keeps a hold of Sharon and rips Travis's headset off.

EXT. THIRD STREET - NIGHT

Billy walks ahead of several zombies and trips to the ground.

BILLY

Owww.

Billy lies on his back and looks up at ZOMBIE #23 and ZOMBIE #24 who each grab a hold of a leg and take a bite. They look up at each other and grimace a sour look. They let go of Billy's legs and march on.

INT. BUCKY BURGER - DINING AREA - NIGHT

DINING AREA

CUSTOMER PAUL and CUSTOMER SALLY are eating and talking at a table. Katie is mopping the floor near them humming a song. ZOMBIE #25 breaks through the plate glass and marches toward them.

SALLY

Eeeeeiiii. Oh my god.

PAUL

Holy shit.

ZOMBIE #26 breaks through the other side of the dining area attacking Katie. Katie uses the mop to keep him at bay. Zombie #25 grabs Sally and begins to eat her. Paul jumps on the Zombie and tries to pull him off.

FRONT COUNTER

JAMAL

Hey Mother Fucker. That ain't funny.

Jamal reaches under the counter and grabs a baseball bat, then jumps over the counter and runs at Zombie #26 taking a full swing and smacks Zombie #26 in the head causing fluid to come out the Zombie's nose. Zombie #26 goes down to the ground. Jamal relaxes for a second.

(CONTINUED)

CONTINUED:

JAMAL (CONT'D)

That's right. You want some of this.

Zombie #25 comes from behind and begins to rip Jamal apart.

DRIVE THRU COUNTER

Travis is watching everything. He quietly backs up on his tip toes to the back of the kitchen area.

EXT. GRANDMA'S HOUSE - STREET - NIGHT

Lendell and Willy walk around the corner where the lights go dark for the entire block.

SOUND OF: SCREAMING, CAR HORN and GLASS BREAKING.

Lendell and Willy walk up to the

PORCH

Willy rings the doorbell.

LENDELL

You need to knock. Doorbell must be broke.

Willy knocks. A curtain in the window moves to the side. GRANDMA quickly opens the door.

GRANDMA

Get inside now!

Willy and Lendell enter.

INT. GRANDMA'S HOUSE - LIVING ROOM - NIGHT

Grandma closes the door quickly, then grabs Willy and gives him a tight hug.

LENDELL

What's up Grandma? Power's out.

GRANDMA

Well something more than that. I got a call from Tom and he said looters are tearing up downtown.

LENDELL

Looters?

GRANDMA

Then the phone went dead.

(CONTINUED)

CONTINUED:

LENDELL

Who'd be looting? I'd better call Jake on his cell. He's closing the shop.

Lendell pulls out a cell phone and dials.

GRANDMA

(to Willy)

Want some hot chocolate?

WILLY

Yeah.

We hear a loud horrifying scream.

GRANDMA

We'd better get to the cellar.

LENDELL

That's strange. Let me try the other line.

EXT. MAPLE STREET - NIGHT

Tony shoots ZOMBIE #19 and points his gun at ZOMBIE #20 who is a few feet from him. He aims and the gun merely clicks. He ejects the empty clip and reaches for the spare clip from his belt when Zombie #20 grabs him. Tony judo flips the Zombie to the ground when ZOMBIE #25 grabs him. Tony spins away falling backwards onto the ground. He looks up to see Zombie #20 above him. Zombie #20 growls and reaches down when Roxy discharges a shot from her shotgun shooting his head off. Roxy pumps the gun and shoots Zombie #25 in the head.

TONY

Thanks.

ROXY

That your car?

TONY

Yeah.

ROXY

Let's get out of here.

INT. BUCKY BURGER - KITCHEN AREA - NIGHT

Travis reaches up for the telephone. He taps on the receiver several times, then hangs up. Travis looks at the ground and sighs. He sees Zombie feet marching toward him. He slides behind the steel prep table.

(CONTINUED)

CONTINUED:

TRAVIS
 (whispering to himself)
 Please. Sweet Jesus.

EXT. LIQUOR STORE - PARKING LOT - NIGHT

Marcy exits her car with her purse and keys in hand. She steps onto the curb and sees glass at her feet. She looks up to see the front glass window and door shattered, then cautiously opens the door.

INT. LIQUOR STORE - FRONT DISPLAY AREA - NIGHT

Marcy enters and quickly puts her hand over her mouth.

MARCY
 Oh my god.

Three bloody mangled bodies lie in front of her. She reaches in her purse and pulls out a cell phone, dials 911 then puts the phone to her ear.

A beat.

Marcy looks at her cell phone.

MARCY (CONT'D)
 What?

She tries dialing again as she walks to the counter. She finds a bloody headless attendant behind the counter

MARCY (CONT'D)
 Eeeww.

Marcy reaches for the phone on the counter. She clicks the receiver.

EXT. NORTHERN STREET - SIDEWALK - NIGHT

Barry, Allie and Molly are thirty feet ahead of Zombie #26, Zombie #27 and Zombie #28.

BARRY
 You think that's enough room?

ALLIE
 Yeah. Good thing they aren't fast.

BARRY
 Meet you at St. Paul's....the midnight
 Mass. At least I know that place will be
 safe.

(CONTINUED)

CONTINUED:

ALLIE
Okay. Be careful.

Barry runs wide to the other side of the street and claps his hands.

BARRY
Over here guys.

The Zombies turn towards him. Barry then sprints toward Dill who is still frozen in place and wraps him in his arms; he continues running down the street away from the Zombies.

INT. OFFICER HERNANDEZ'S POLICE CAR - MAPLE STREET - NIGHT

Officer Tony starts his car, picks up the radio mic.

TONY
Unit two zero one, I need back up at
Maple and eighth. Copy?

Tony only hears radio static.

TONY (CONT'D)
Copy? Rose, you there?

ROXY
We need to get moving!

Tony turns the knob to another frequency and cues the mic.

TONY (CONT'D)
Matt? Rose? Anyone? Anyone copy?

We hear radio static.

ZOMBIE #29, ZOMBIE #30 and ZOMBIE #31 arrive at the car.
Tony hits the gas.

EXT. MAPLE STREET - NIGHT

Officer Hernandez spins his car around and kicks on the emergency lights.

EXT. BUCKY BURGER - DRIVE THRU LANE - NIGHT

Travis opens the back door and carefully walks out into the drive thru lane. The parking lot is desolate. Bob's truck engine is still idling at the end of the parking lot. Travis walks up to it and opens the driver's door. The remains of Bob's eaten human carcass falls out of the truck. Travis carefully avoids Bob's dead body and climbs in.

INT. GRANDMA'S HOUSE - LIVING ROOM - NIGHT

SOUND OF: SCREAMS and GLASS BREAKING.

LENDELL

Mom and Dad's phone is out also. I need to check at the shop.

Lendell extends the cell phone.

LENDELL (CONT'D)

Keep this so I can get a hold of you. Go on to the basement.

GRANDMA

You should stay here with us.

LENDELL

I'll call you when I get there.

GRANDMA

But-

LENDELL

If everything's okay, then I'll be right back.

Lendell hugs Grandma then picks up Willy and hugs him.

INT. HOT TONIGHT STRIP CLUB - FRONT VESTIBULE - NIGHT

MAX opens the door for ZOMBIE #32 and ZOMBIE #33 to enter.

MAX

Great costumes guys but I need a club card or twenty-five dollars. Oh, and there's a two drink minimum.

The Zombies maul and eat Max.

EXT. GRANDMA'S HOUSE - STREET - NIGHT

Lendell jogs out the front door and down the sidewalk. Grandma shuts the door behind him with her hand on the lock.

EXT. BUCKY BURGER - STREET - NIGHT

Travis speeds the truck past the front of Bucky's drive in.

INT. TELEVISION VAN - NIGHT

SOUND OF: STUCK CAR HORN IN THE DISTANCE AND A CAR ALARM

(CONTINUED)

CONTINUED:

Zeek still clutches his crucifix as he opens his eyes. The sound of an animal eating draws Zeek's focus. Through the broken passenger window he sees ZOMBIE #34, a female Zombie eating a carcass. Zeek gasps. Zombie #34 looks up to see Zeek, smiles and rises to her feet. Zeek tries to start the van, but the motor barely turns.

ZEEK

Come on... Come on!

Zombie #34 is at the edge of his door. The van starts and Zeek floors it.

INT. BOB'S TRUCK - ELM STREET - NIGHT

Travis shifts gears of the pick-up and continues down Elm Street. He sees FIVE ZOMBIES walking aimlessly away from him in the middle of the road.

TRAVIS

(to himself)

What the hell are these guys.

(yelling out the cab)

Man, you guys need to get out of the road!

The Zombies turn around and march toward Travis into the headlights of the truck. Travis revs the motor.

TRAVIS (CONT'D)

(yelling)

I ain't kidding.

The Zombies march on. Travis engages the truck into first gear, then second and drives full speed into Zombie #35, Zombie #36 and Zombie #37. Travis stops the truck and looks out the back window.

TRAVIS (CONT'D)

If we keeping score. That's three for me and zero for the walking dead. Ha. Ha.

Seemingly out of nowhere Zombie #38 paws at the passenger door and Zombie #39 reaches into the cab through the driver side window and grabs Travis for a second.

TRAVIS (CONT'D)

Oh Shit!

Travis pops the clutch and begins moving the truck down the road. Zombie #39 holds onto the truck. He starts to pull himself into the cab, when Travis shifts to another gear.

(CONTINUED)

CONTINUED:

Zombie #39 falls back from the shifting momentum then pulls back into the cab again.

CLOSE ON: ZOMBIE #39'S FACE AND TEETH COMING FOR TRAVIS THROUGH THE DRIVER'S WINDOW

BACK ON SCENE

Travis steers the drivers side up against a parked flatbed truck scraping Zombie #39 off the cab of the truck.

EXT. NORTHERN STREET - NIGHT

A pack of EIGHT TRICK OR TREATORS exit a house.

EXT. VFW CLUB - NIGHT

ADULT FRANKENSTEIN and ADULT FRENCH MAID walk briskly to the front door while laughing. They push the buzzer. The door opens and they disappear inside to a loud party. ZOMBIE #40, ZOMBIE #41 and ZOMBIE #42 march toward the door.

INT. VFW CLUB - NIGHT

SOUND OF: PARTY MUSIC AND CONVERSATIONS

A costume party is in full swing. A pounding at the door draws EB to the door keyhole.

EB'S KEYHOLE POV - Zombie #40, Zombie #41 and Zombie #42 paw at the door.

EB

Ha ha. I think it's Charlie.

(to the crowd)

You all gotta see this. Buzz em in.

A door buzzer releases the lock on the door. Zombie #40, Zombie #41 and Zombie #42 enter.

EXT. STREET - NIGHT

Travis drives off in the truck as Zombie #39 lays in the ground behind him. He passes a house that has a large inflatable ghost with TWO ZOMBIES trapped in the plastic ghost trying to rip it apart.

INT. OFFICER HERNANDEZ'S POLICE CAR - MAPLE STREET - NIGHT

Officer Tony stops at an intersection and puts the car in park. He removes his pistol and reloads ammunition.

TONY

I don't know what to tell you, Maam.

(CONTINUED)

CONTINUED:

His hands shake as he loads the bullets in his gun.

ROXY

Roxy . You can call me Roxy .

Tony holsters his gun, then extends his hand.

TONY

Nice to meet you Roxy , I'm Hernandez.

ROXY

Yeah. I can see your name tag.

TONY

You got a last name?

ROXY

Hartman. You got a first name?

TONY

Anthony. Actually...Tony.

Tony puts the car in drive and looks both ways.

TONY (CONT'D)

Wait a minute. Roxy Hartman? Didn't you get booked in last year for....

Roxy smiles sarcastically.

ROXY

A cop with a memory.

EXT. TWELFTH STREET - NIGHT

Lendell jogs down the sidewalk passing ten year old Race car Driver, KYLE, and his mother TRACY who run towards him.

TRACY

You don't want to go that way, they're all over!

Tracy and Kyle keep running.

LENDELL

Who? Who's all over?

Lendell resumes his jog to the corner and darts up Green street toward a "dead end" sign.

INT. MARCY'S CAR - LIQUOR STORE - PARKING LOT - NIGHT

Marcy chugs a drink from a liquor bottle.

(CONTINUED)

CONTINUED:

MARCY

This could be a long night.

She sets the bottle down in the passenger seat, looks both ways then backs up to a thud as her car drives over a lump.

MARCY (CONT'D)

Now what?

Marcy exits her car.

EXT. LIQUOR STORE - PARKING LOT - NIGHT

Marcy sees the boots and pants of ZOMBIE #43 from the driver's side of her car.

MARCY

Oh my god.

She hurries to the passenger's side where she hears a soft growl. Marcy bends down to look. Zombie #43 reaches out from under the car and manages to grab her dangling necklace. Marcy pulls back. The tug of war continues until the necklace breaks.

MARCY (CONT'D)

Hey. That was given to me by my grandmother.

Marcy reaches down for the jewels on the pavement and sees Zombie #43 face to face. Zombie #43 growls and tries to reach for her as he wiggles out from under the car. She jumps back. ZOMBIE #44, ZOMBIE #45 and ZOMBIE #46 advance toward her from down the street. Marcy runs back to the drivers side, enters the car and starts it.

INT. MARCY'S CAR - LIQUOR STORE - PARKING LOT - NIGHT

Zombie #43 is now standing and opens the passenger door. Marcy throws the gear into reverse and backs out sling-shooting Zombie #43 into the road. She then puts the car in drive and accelerates down the road.

EXT. GREEN STREET - NIGHT

Lendell reaches the end of the block where a park sets. He jogs into the

PARK

Lendell rests his hands on his knees to catch his breath.

(CONTINUED)

CONTINUED:

LENDELL

I thought I was in better shape.

A growl lures Lendell to look to his left where he sees ZOMBIE #47 and ZOMBIE #48 advancing toward him from the playground area thirty feet away. Lendell spins around at the groan from ZOMBIE #49 who has tried to walk toward him but is caught by the chain holding the seat on the swingset. Zombie #49 roars and breaks the chain in half.

LENDELL (CONT'D)

Whoa. That is a little too realistic on the acting job, Partner.

ZOMBIE #50 and ZOMBIE #51 appear in front of Lendell forty feet away.

LENDELL (CONT'D)

Okay. I get it. Some practical joke or promotion. Where's the camera at?

Lendell rotates around in a circle to see another TEN ZOMBIES marching toward him from the street where he was just jogging. Zombie #47 and Zombie #48 are now a few feet away to his left and Zombie #49 to his right.

LENDELL (CONT'D)

Wow. You guys are really doing this up. I would love to hang around, but I have a shop I've got to check on.

Zombie #47 and Zombie #48 reach for Lendell at the same time Zombie #49 does and Lendell jumps forward like a football quarterback avoiding a sack. Lendell turns back to see the Zombies collide into each other. Zombie #48 rips the arm off of Zombie #49.

LENDELL (CONT'D)

What in the hell!

Zombie #50 lunges for Lendell who jumps at the very last second. Zombie #51 reaches and gets a grip on his jacket. Lendell pulls back and Zombie #51 responds by pulling and swinging Lendell air born. Lendell lands on all fours.

LENDELL (CONT'D)

You guys are nuts! I'm outta here.

Lendell jumps to his feet and begins to run, faking Zombie #48 causing him to miss, then another fake on Zombie #49.

INT. BOB'S TRUCK - TWELFTH STREET - NIGHT

Travis drives down the street.

EXT. HUDSON PARK - NIGHT

Lendell stiff-arms Zombie #47 and runs around Zombie #50. Travis waves while honking. He drives toward Lendell plowing into the pack of marching Zombies from behind. Lendell runs in his direction.

INT. BOB'S TRUCK - GREEN STREET - NIGHT

TRAVIS

Hang on. I got your back.

EXT. GREEN STREET - NIGHT

Travis turns the truck sideways screeching it to a stop. Lendell opens the passenger door, climbs in and slams it behind him.

TRAVIS

You're in luck. I'm picking up Heisman trophy winners today. Ha ha.

ZOMBIE #52 grabs for the truck. Travis hits the gas.

INT. BOB'S TRUCK - GREEN STREET - NIGHT

Zombie #52 holds on to the mirror. Travis accelerates and Zombie #52 climbs on the hood of the truck.

TRAVIS (CONT'D)

Here we go again. Y'all ain't learned your lesson yet.

Travis stands on the brakes lunging Lendell forward into the dash and launching the Zombie off the hood into the center of the street. Zombie #52 stands as Travis revs the motor on the truck. Zombie #52 motions as if to say "come on." Travis pops the clutch and floors the gas.

LENDELL

LOOK OUT. What are you-

The truck smashes Zombie #52, running over him.

LENDELL (CONT'D)

What the hell are these things?

(CONTINUED)

CONTINUED:

TRAVIS

I don't know, but if they catch you, they eat you.

LENDELL

Eat you? No way. It must be some weird-

TRAVIS

Trust me. I seen it first hand. About four inches from my face.

LENDELL

They look like something out of a bad Zombie movie.

TRAVIS

Or a good Zombie movie.

INT./EXT. OFFICER HERNANDEZ'S CAR - SHERIFF'S OFFICE - NIGHT

Tony shuts off the motor. The building is dark. Another police car is parked outside.

TONY

That's Matt's car. I thought he was patrolling.

ROXY

Looks pretty empty in there.

TONY

Yeah. That's weird. Even without power there's back up generators and an officer on duty.

ROXY

The jail's in there as I recall.

TONY

The holding cell.

Tony removes the brace from the car's shotgun mount and lifts the gun out.

TONY (CONT'D)

Wait here.

ROXY

Like it's safer here? No way.

They both exit.

EXT. SHERIFF'S OFFICE - NIGHT

Tony and Roxy cautiously approach Matt's patrol car. A bloodied and chewed Officer Matt sits in the driver's seat.

TONY

Oh my God.

Tony reaches in for a second then pulls his hand back. He rests on a knee and closes his eyes.

ROXY

I'm sorry.

Tony stands and regains his composure. They walk up the steps to the entrance where the glass door is shattered and shards of glass litter the area. Tony opens what is left of the frame of the door. They step inside.

INT. SHERIFF'S OFFICE - NIGHT

Tony walks quickly into the

INTAKE AREA.

He removes his flashlight and lights the way. The thick glass separating the intake area from the secured area has a crack. The door to the secured area is open.

TONY

Rose! Rose?

Tony pushes the door open and enters the secured area with Roxy resting a hand on his shoulder following closely. A desk with a large assortment of radios and telephones has a trail of blood. Tony and Roxy walk down the

HALLWAY

following the trail of blood to a door. Roxy points to the metal door on the opposite side.

ROXY

That's the holding cell right?

TONY

Yeah.

ROXY

Thought I remembered that.

Tony opens the door to the

RADIO DISPATCH ROOM

His flashlight reveals a dead Zombie slumped in the corner in a pool of blood. The main radio console is riddled with bullet holes.

ROXY

Ohhhh!

TONY

Looks like someone took him out.

Tony and Roxy relax for a second. From the other side of the room ZOMBIE ROSE charges at Tony.

TONY (CONT'D)

Ahhhhh. Get off. Get off.

Tony uses the shotgun to shove Zombie Rose against the wall behind the cafeteria table.

TONY (CONT'D)

Rose? Is that you?

Zombie Rose growls and hisses as she rises to her feet. Roxy jumps behind Tony in the doorway

TONY (CONT'D)

Rose. Just hold on. We'll get you help.

ROXY

Your friend's beyond help.

Zombie Rose advances toward Tony. Tony uses the butt of his shotgun to shove Zombie Rose back as he retreats.

TONY

Open that cell door. Let's see if we can get her in there.

Roxy tries to open it. Tony barely is able to keep Zombie Rose at bay.

ROXY

It's stuck.

Zombie Rose grips the butt of the shotgun.

TONY

There's a latch at the top.

Roxy unlatches the top and cracks open the door. Immediately ZOMBIE #53 lunges out from inside the cell.

(CONTINUED)

CONTINUED:

Roxy screams and shoves the door sandwiching Zombie #53's arm between the door and the frame.

ROXY
No more room at the inn!

Zombie Rose pulls the shotgun away from Tony when he is distracted by Roxy 's scream. Roxy slides low to the ground and applies her back to the door in an attempt to close it. Zombie Rose grips the trigger and hisses at Roxy.

ROXY
OH, SHIT!

Roxy ducks to the side allowing Zombie #53 to march out of the cell as Zombie Rose discharges the shotgun into Zombie #53's face. Zombie Rose points the gun at Roxy who is scrambling to pick up her shotgun. Tony removes his handgun and points it at Zombie Rose.

TONY
No! Rose you can't do that!

Zombie Rose growls at Tony. Roxy retrieves her shotgun and fires a shell into Zombie Rose's head. Zombie Rose's gun discharges a shell into the ceiling.

TONY (CONT'D)
You just shot a law enforcement officer!

Tony bends down to examine Rose.

ROXY
Yeah, the cops around here are way too stiff.

EXT. SIXTH STREET - MARCY'S CAR - NIGHT

Marcy speeds down the road a woman on a mission.

INT. MARCY'S CAR - SIXTH STREET - MOVING SHOT - NIGHT

Marcy dials her cell phone again as she drives.

MARCY
You better have him inside off the streets.

She puts her cell phone to her ear.

EXT. WALNUT STREET - TELEVISION VAN - NIGHT

Zeek drives by at a very high speed.

EXT. INTERSECTION OF WALNUT AND SIXTH STREET - NIGHT

The intersection is dark and deserted until "BLAM!" Marcy's car slams full speed into the side of the television van. Both vehicles spin and come to rest at the curb. Marcy's car bursts steam from the radiator. Zeek opens his door stumbles out and over to Marcy's door,

ZEEK
I had the green.

Zeek points at the traffic light which is dark.

ZEEK (CONT'D)
Oh... I guess we both had the green.

Zeek taps on the window.

ZEEK (CONT'D)
Hey. You okay in there?

INT/EXT. CAR - INTERSECTION - NIGHT

Marcy is draped over the steering wheel. She rises up to reveal a bloody nose and cut on her face.

INT/EXT. BOB'S TRUCK - MAIN STREET - SAINT PAUL'S CATHEDRAL - NIGHT

Travis drives slowly by the church.

LENDELL
Nice to meet you too Travis. The shop is just up ahead on the right.

TRAVIS
What's going on at that church?

A crowd of TWENTY TRICK OR TREATORS and FIFTEEN PARENTS run toward the entrance to St. Paul's. FATHER PETER is ushering them inside.

LENDELL
Looks like they're running for cover.

TRAVIS
What're you doing at your shop?

LENDELL
Making sure it's still in one piece.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

MELVIN, a 50's something vigilante sports a scruffy beard and long graying hair; he overlooks the pavilion at St. Paul's through a pair of binoculars while holding a rifle in his other hand. Melvin wears a Rambo-style bandana and hunter's vest with military patches.

INT. SHERIFF'S OFFICE - EQUIPMENT ROOM - NIGHT

Roxy tries on a a bullet proof vest while Tony takes out a large box of shells from a cabinet. Tony sets more ammo on the nearby counter and looks through the doorway to view a heavy metal door which has been mangled.

TONY

Here. Twelve gage.

Roxy reaches into the box, grabs some shells and begins to load her vest, then shotgun. Tony loads his shotgun.

ROXY

Got any extra guns around here?

TONY

It doesn't work that way. Weapons are issued.

Tony grabs another box containing bullets and proceeds to load his gun belt. Roxy grabs extra shells and stuffs her pockets. Tony grabs an extra flashlight from the rack in front of him and hands it to Roxy.

TONY (CONT'D)

Come on.

He walks into the

HALLWAY

to the bent metal door. The door has been shoved by brute force ripping the lock and door jam apart.

ROXY

Wow. Someone wanted out of there really bad. Is that a cell?

TONY

It's an old stairwell that leads to the tunnels.

ROXY

Tunnels?

(CONTINUED)

CONTINUED:

Tony points his flashlight into the dark stairwell.

TONY

Yeah. Years ago, they used to transport prisoners from the jail to the courthouse via this old train track.

ROXY

Are you thinking what I'm thinking?

TONY

Considering the glass outside was knocked out from the inside, I think this is where they came from.

Tony moves into the stairwell.

ROXY

That doesn't mean we have to go there.

TONY (O.C.)

You can wait right there.

ROXY

Okay. I'll be right here.

Roxy looks around the hallway.

ROXY (CONT'D)

Like hell I will.

Roxy enters the stairwell.

INT. MARCY'S CAR - NIGHT

Zeek is in the passenger seat with a handkerchief over Marcy's nose trying to stop the bleeding. Marcy looks over at him.

MARCY

Thanks.

ZEEK

You're going to be alright.

Zeek sees ZOMBIE #54 several feet away walking down the street. Marcy notices Zeek's diverted attention and looks in the same direction. Marcy gasps. Zeek gives her the shsss sign with his finger to his lips. He reclines her seat down so she is not visible. He is awkwardly on top of her. Zombie #54 walks by the car and past it. Zeek returns to the passenger seat. ZOMBIE #55, ZOMBIE #56 and Zombie #57 walk by. Zeek and Marcy are motionless as the Zombies pass.

INT. EDMONDS DRUG STORE - CHECK OUT AREA - NIGHT

Lendell steps over a mangled human body, then a clerk with an "Edmonds Drug" smock on. He turns the body over to see the chewed face of store employee LYNN.

LENDELL

Oh, my God.

Lendell steps to the side and bends over to throw up. He regains his composure and walks quickly to the

PHARMACY AREA

Lendell looks quickly at materials and drugs on the shelves.

LENDELL

They didn't take anything?

He looks under the counter at the safe and spins the dial to the combination. He opens the safe.

LENDELL (CONT'D)

It's all here.

Lendell grabs some items off the shelf and tosses them in the safe. He shuts the safe and spins the dial.

LENDELL (CONT'D)

Jake just took off?

Lendell comes from behind the counter and enters the

STORE AREA

Lendell reaches under a register and fishes out a flashlight.

INT/EXT. BOB'S TRUCK - MAIN STREET - NIGHT

Travis looks in all directions and taps on the steering wheel.

TRAVIS

Come on. Where's my boy? Where's my boy?

INT. EDMONDS DRUG STORE - LAST AISLE - NIGHT

Lendell walks down the last aisle to the very back corner of the store where he see the legs and feet of a male person protruding into the aisle.

EXT. MAIN STREET - EDMONDS DRUG STORE - NIGHT

ZOMBIE #58, ZOMBIE #59, ZOMBIE #60 and ZOMBIE #61 march toward Travis about 80 feet in front of him. ZOMBIE #62, ZOMBIE #63, ZOMBIE #64 and ZOMBIE #65 are another 20 feet behind them. Travis revs the motor of the truck.

TRAVIS
Looks like it's game on.

INT. EDMONDS DRUG STORE - LAST AISLE - NIGHT

Lendell arrives at the body of JAKE who has had his throat chewed and drained of blood.

LENDELL
Jake! Nooooo. Nooooo.

Lendell grabs his body and hugs him. A honk of the truck's horn interrupts him. Lendell raises up. He searches Jake's pockets and pulls out a cell phone. He quickly dials as he walks toward the front door.

EXT. MAIN STREET - EDMONDS DRUG STORE - NIGHT

Travis accelerates plowing directly into Zombie #58. Zombie #59 and Zombie #60 march toward the drug store.

INT./EXT. BOB'S TRUCK - STREET -NIGHT

Zombie #58's face smacks the windshield spewing green liquid from his nose and eyes as he tumbles off the truck. Travis turns the windshield wipers on.

INT. EDMONDS DRUG STORE - ENTRANCE - NIGHT

Zombie #59 and Zombie #60 march through the front door and past the cash registers.

LENDELL
I have had it with you guys whatever the hell you are.

Lendell picks up some cans from a display and throws them hard at the Zombies. They are direct hits but merely bounce off their heads as they march on. Lendell retreats into the

MIDDLE STORE AREA

The Zombies march towards him. Lendell shoves a display at them which causes them to trip.

EXT. MAIN STREET - NIGHT

Travis drives to the end of the street where he sees an ARMY OF FIFTY ZOMBIES. Billy Parker is marching Zombie style ahead of them. Travis screeches the truck to a stop.

TRAVIS
Holy shit.

Travis turns the truck around and heads back up Main Street.

INT. EDMONDS DRUG STORE - MIDDLE AISLE - NIGHT

Lendell grabs a can of bug spray and sprays Zombie #59's eyes. Zombie #59 is disoriented. Lendell looks at the merchandise on the shelf and grabs a can of boric acid.

CLOSE ON: CAN OF BORIC ACID

BACK ON SCENE.

Lendell opens the can and spews the acid on the face of Zombie #60. Zombie #60 is disoriented.

ZOMBIE #60
Ahhhh.

ENTRANCE - NIGHT

Zombie #61 marches through the front door.

MIDDLE AISLE

Lendell runs up the side aisle to the

PHARMACY AREA

Lendell reaches under the counter tossing items as he looks. He finds a revolver and comes up from under the counter just as Zombie #61 reaches for him. He shoots the Zombie in the chest knocking him back. Zombie #61 comes back again toward him. He takes aim and shoots Zombie #61 in the head killing him. Zombie #59 and Zombie #60 are still disoriented bouncing between the aisles. Lendell runs for the door.

EXT. MAIN STREET - EDMONDS DRUG STORE - NIGHT

Lendell sprints. Travis finishes running over a Zombie, then drives toward Lendell. Lendell opens the door and jumps in. Zombie #65 grabs a hold of Lendell's foot. Travis pops the clutch. Lendell struggles to stay in the truck. He aims and shoots the gun at Zombie #65's head killing him.

EXT. INTERSECTION OF WALNUT AND SIXTH STREET - NIGHT

Marcy hobbles along side Zeek up sixth street. She has her arm around his neck.

ZEEK
(soft spoken)
This street's clear. Just remember to
keep your voice down.

MARCY
(softly)
Okay.

INT. TUNNEL - SHERIFF'S OFFICE - NIGHT

A railroad track runs in the center of the tunnel. Hundreds of muddy footprints lead from their right to their left as they walk forward. Some footprints lead toward the stairwell they just exited and others continuing into the dark.

TONY
Well, now we know.

ROXY
(pointing)
What's down that way?

TONY
The middle of town. The Courthouse.

ROXY
The other way?

TONY
Ummmm. Not sure exactly. I think Fort
Oliver. I've never been that way.

ROXY
Which way now?

TONY
Depends. You want to go after them, or
find out where they came from.

EXT. MAIN STREET - SAINT PAUL'S - PAVILION - NIGHT

THIRTY ZOMBIES march toward the church. TEN TRICK OR TREATORS run for the door with Allie and Molly. Father Peter holds the door open. Allie sees Barry and Dill running from the other side of the pavilion. Barry's cape gets caught on the edge of a park bench and it yanks Barry backwards on his back. Dill continues toward the Church.

(CONTINUED)

CONTINUED:

Barry tries to untangle his cape. ZOMBIE #66 and ZOMBIE #61 approach Barry closely. Allie runs toward him.

FATHER PETER

No my child. We have to close the doors.
They are close.

Several of the thirty Zombies approach the entrance. Allie arrives at the bench and pulls on the cape.

ALLIE

Can't you just unhook it?

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

MELVIN'S POV - BARRY

unhooks his cape just as Zombie #66 grabs it.

EXT. MAIN STREET - SAINT PAUL'S - NIGHT

They sprint toward the church and see Zombies close off that entrance. A resounding metallic "thud" solidifies the church doors locking.

MELVIN (O.C.)

HEY. OVER HERE!

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

MELVIN

OVER HERE! The ladder at the side!

EXT. MAIN STREET - SAINT PAUL'S - NIGHT

Allie and Barry run toward the Courthouse Building. Zombies come from everyplace nearby to try to capture them.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

Melvin extends the fire escape ladder down. Allie jumps up and grabs the bottom rung. Barry helps her up to the next rung; Allie climbs to the roof. Barry grabs the bottom rung and hoists himself up until ZOMBIE #67 grabs him by the ankles. Barry pulls away and tries to climb again. Allie reaches the top where Melvin helps her.

ALLIE

Come on Barry!

Zombie #67 takes a bite out of Barry's foot.

BARRY

Ahhhhhhh.

(CONTINUED)

CONTINUED:

ZOMBIE #68 grabs Barry's other foot and pulls him down.
ZOMBIE #69 joins in on the meal of Barry. Allie screams.

ALLIE
Can't you do something?

MELVIN
If I shoot at em, I kill him at the same
time. No. I take that back.

ZOMBIE #70 and ZOMBIE #71 have joined in as Barry is torn
apart.

MELVIN (CONT'D)
I think he's already gone.

EXT. SIXTH STREET - NIGHT

ZEEK
Earlier this town was loud and crazy.
Now it's as quiet as a church mouse.

MARCY
I need to get to Kenny, my little boy,
and make sure he's all right.

Marcy walks along side Zeek with her arm around his neck.

MARCY (CONT'D)
Wait.

Marcy lets go of Zeek and hobbles on her own.

MARCY (CONT'D)
I think I'm okay. Just a little sore and
dizzy.

EXT. MAIN STREET - SAINT PAUL'S - NIGHT

Travis and Lendell drive slowly up the street. Several
Zombies are clawing at the large church doors but unable to
open them.

INT. BOB'S TRUCK - SAINT PAUL'S - STREET -NIGHT

TRAVIS
That's some wild shit there.

Zombie #66 and Zombie #67 march toward Bob's truck.

LENDELL
Looks like they heard you.

(CONTINUED)

CONTINUED:

ZOMBIE #70 and ZOMBIE #71 begin their methodical march from the sidewalk to the truck. ZOMBIE #72 and ZOMBIE #73 march toward the truck from the street ahead.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

MELVIN'S POV : ZOMBIES MARCHING TOWARD BOB'S TRUCK FROM ALL DIRECTIONS

INT. BOB'S TRUCK - SAINT PAUL'S - STREET - NIGHT

LENDELL

You got a preference on direction?

TRAVIS

Well I know what is coming at us from behind.

LENDELL

Oh Yeah? A bunch of em?

TRAVIS

An Army.

INT. BASEMENT TUNNEL - NIGHT

Tony and Roxy walk in the center of the tracks.

TONY

So why do you? Ya know, why do-

ROXY

Why do I get paid for fucking?

TONY

Uh....well...yeah.

ROXY

Cause it pays more than selling dope.

TONY

Oh. Well there's other ways to make money.

ROXY

I know that! Hell, I work fifty hours at that shithole club. You think I don't know that? Here's the deal. I'm good at it, I'm paid well, and I love to fuck.

(CONTINUED)

CONTINUED:

TONY
(humbled)
Oh.

A beat.

ROXY
Go ahead and let those fantasies roam,
Officer Friendly.

EXT. MAIN STREET - NIGHT

Travis pops over two Zombies then hits the brakes to look in his rear view.

LENDELL
I get the feeling that you're enjoying
this.

TRAVIS
They haven't learned Travis' Rule of the
Road.

LENDELL
Which is?

TRAVIS
On Halloween, Travis has the right of
way.

EXT. SIXTH STREET - NIGHT

Marcy and Zeek see Bob's truck up ahead at Main street. They wave their arms frantically.

ZEEK
HEY.

MARCY
HEY. OVER HERE.

INT. BOB'S TRUCK - MAIN STREET - NIGHT

Lendell and Travis spot Zeek and Marcy. Travis turns the truck in their direction. ZOMBIE #74 and ZOMBIE #75 march toward Zeek and Marcy each from an opposite side.

EXT. SIXTH STREET - NIGHT

Marcy and Zeek run toward Bob's truck. Marcy has trouble running and hobbles quickly.

(CONTINUED)

CONTINUED:

The Zombies fold in behind them marching as quickly as they can. Travis and Lendell wave their arms motioning Marcy and Zeek to "step aside."

INT. BOB'S TRUCK - STREET - NIGHT

LENDELL
JUMP OUT OF THE WAY!

Zeek pulls Marcy to the curb as Travis plows the truck into both Zombies. Travis spins a U-turn.

TRAVIS
I put my count at twenty now.

EXT. SIXTH STREET - NIGHT

Travis pulls up over the Zombies.

TRAVIS
You folks needing a ride?

ZEEK
Definitely.

Zeek unlatches the tailgate and sits on the tail gate swinging the rest of his body in. Marcy sits on the tailgate and begins to scoot further in when Zombie #75 grabs her leg from under the truck. Zombie #75 pulls her out of the truck at the same time Travis pulls forward.

ZEEK (CONT'D)
HEY. Stop!

INT. BOB'S TRUCK - SIXTH STREET - NIGHT

Travis looks in his rear view mirror, then hits the brakes.

EXT. SIXTH STREET - NIGHT

Lendell jumps out of the cab of the truck and Zeek jumps out of the back of the truck. They run toward Marcy who struggles with Zombie #75. Zombie #75 lies on the ground and is biting all over Marcy's calf. Zeek arrives and kicks Zombie #75 in the head then pulls Marcy away. Lendell points the gun at Zombie #75's head and fires a shot point blank killing him. Marcy limps back to the truck with one arm each over the neck of Zeek and Lendell. Zeek and Marcy climb into the back of the truck.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

MELVIN'S POV - Lendell

(CONTINUED)

CONTINUED:

slams the tailgate up on the truck.

BACK ON SCENE

Allie wave her arms at Travis and Lendell .

ALLIE
HEY. UP HERE!

MELVIN
They can't here you. Too far away.

ALLIE
Can't we make some noise with something.

MELVIN
I don't want too waste too much ammo but
let's see if they hear this.

Melvin shoots his rifle in the air.

EXT. SIXTH STREET - NIGHT

Travis and Lendell have just opened their doors to the cab.

LENDELL
Did you hear that?

TRAVIS
Sure did. A gunshot and those things
ain't smart enough to use a gun.

Melvin fires another shot. Zeek looks over the cab of the truck from the back. He points.

ZEEK
Hey. Look. Up there.

Zombie #74 picks himself up from the street and hobbles toward the rear of the truck. ZOMBIE #76 and ZOMBIE #77 march toward Bob's truck down Sixth Street from Main Street.

LENDELL
We got more visitors.

Lendell and Travis jump in and Travis starts the truck and pulls forward just as Zombie #74 reaches for the tailgate.

INT. BOB'S TRUCK - SIXTH STREET - NIGHT

TRAVIS
Approaching ramming speed Captain.

(CONTINUED)

CONTINUED:

Travis shifts gears and smacks into Zombie #76 and Zombie #77. Travis and Lendell look behind them as the truck slows.

TRAVIS (CONT'D)
Should have been in the crosswalk. He
he.

About a HUNDRED ZOMBIES Marching down Main Street begin to maul the truck.

LENDELL
LOOK OUT.

TRAVIS (CONT'D)
OH SHIT.

EXT. MAIN STREET - NIGHT

Zeek and Marcy kick at the Zombies to keep them out of the back.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

ALLIE
GO! GO!

Melvin takes aim and shoots at ZOMBIE #77 who is wrestling with Zeek.

EXT. MAIN STREET - NIGHT

Zombie #77's head bloodies and he drops to the ground.

INT. BOB'S TRUCK - MAIN STREET - NIGHT

TRAVIS
Hold On!

Travis pops the clutch again while turning the truck down Main street in the opposite direction from the Zombies.

EXT. MAIN STREET - NIGHT

ZOMBIE #78 has a grip on the mirror. Zombie #79 has a hold of the tailgate. Travis hits the brakes launching Zombie #78 ahead of them in the road and launching Zombie #79 into the truck bed where he sits between Marcy and Zeek.

INT. BOB'S TRUCK - MAIN STREET - NIGHT

Lendell looks in the truck bed and motions to Travis.

(CONTINUED)

CONTINUED:

TRAVIS

This is my favorite part.

EXT. MAIN STREET - BOB'S TRUCK BED - NIGHT

Marcy and Zeek crawl to the edge of the tailgate on their butts like crabs away from Zombie #79 who stands. Travis Revs the motor and pops the clutch as Zombie #79 is about to reach Zeek. The momentum throws Zombie #79 out of the back of the truck. Travis jams another gear and runs over Zombie #78 in front of him.

INT. BOB'S TRUCK - MAIN STREET - NIGHT

TRAVIS

Captain Heisman, how many is that now?

LENDELL

Hmmm. I think twenty two...no three.

TRAVIS

And the night is young.

INT. BASEMENT TUNNEL - NIGHT

ROXY

Hey, what if everyone in the world is dead and we're the only ones left alive? Like in that one movie.

TONY

I don't know what you're talking about.

ROXY

Omega man....with Charlton Heston.

TONY

The National Guard must be mobilizing.
....Something.

ROXY

Sorry, Mister Serious.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

Allie extends her hand.

ALLIE

I'm sorry. My name's Allie Gordon.

Melvin shakes her hand.

(CONTINUED)

CONTINUED:

MELVIN

Melvin Belzer. Nice to meet you.

INT. SAINT PAUL'S CATHEDRAL - NIGHT

Persons fill the pews. Father Peter stands at the podium.

FATHER PETER

I realize we may have many who are not of the Catholic faith. Nonetheless, we are all God's children and I invite you to join me in prayer.

INT. BASEMENT TUNNEL - COURTHOUSE DOCK - NIGHT

Tony and Roxy arrive at a concrete dock. A damaged aluminum door shows that this was an entry point for the visitors. Above the door is a sign that reads "Alcott Municipal Building."

TONY

Come on. There's a radio inside that has about a hundred frequencies.

Tony jumps onto the dock and extends a hand to Roxy pulling her up and into his arms. They look at each other closely for a second. Tony leads through the doorway into the

COURTHOUSE - SHIPPING AREA

A freight elevator and a door marked "Electrical Room" are on one side. On the other side, a metal door to a stairwell has been shoved from its hinges. A small communication office with large glass windows sets in one corner. Tony moves quickly toward the office then snaps his fingers.

TONY (CONT'D)

Power! I bet the back up generators are over there.

Tony jogs to the electrical room and tries to turn the door knob but it's locked.

TONY (CONT'D)

Stand back.

Tony pulls out his hand gun and shoots the lock.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

Allie and Melvin react to the gunshot.

(CONTINUED)

CONTINUED:

ALLIE

Hear that? It was underneath us.

MELVIN'S POV - Several Zombies march toward the Courthouse from the street.

MELVIN

The boys still have their hearing.

BACK ON SCENE

ALLIE

What? What did you say?

Melvin pulls out a water bottle from a backpack and extends it to Allie.

MELVIN

Water?

ALLIE

Thanks. How did you end up on this roof?
If you don't mind my asking.

INT. COURTHOUSE - SHIPPING AREA - NIGHT

The generator hums as light bulbs flicker above Roxy's head, then stay on. Tony emerges and jogs into the

COMMUNICATION OFFICE

TONY

Let's see about that radio.

Tony grabs the microphone and turns the dial.

EXT. MAIN STREET - BOB'S TRUCK - NIGHT

Marcy is noticeably pale and has blood dripping from her ears.

MARCY

Thirsty. I'm thirsty.

Travis looks back at Marcy.

LENDELL

When they reach the fire hydrant, punch it.

(CONTINUED)

CONTINUED:

TRAVIS

Yo, Heismann.
 (pointing at the truck bed)
 She ain't right, Man.

INT. COURTHOUSE - SHIPPING AREA - OFFICE - NIGHT

Tony cues the Microphone.

TONY

May Day! May Day!

After hearing only static, Tony turns the dial to another frequency. Tony hears a faint voice, then static.

SPEAKER (V.O.)

May Day! Does anyone copy?

TONY

(into the microphone)
 I copy. This is a May Day. I am in
 Alcott at the County Courthouse basement.

SPEAKER (V.O.)

Ten four. This is Leon Stanley....*static*
 I'm at the Stanley Ranch at the edge
 of Highway five and Brenner Road. Do you
 copy?....*static..*

We hear a loud noise in the direction of the stairwell. Roxy steps out to the

SHIPPING AREA

Roxy pumps the shotgun and steadies her aim as she approaches the doorway.

OFFICE

TONY

You're breaking up. Have you seen any
 National Guard? Copy?

SPEAKER (V.O.)

Ten four....*static....*They're here. No
 wait....*static... .That's not*
them....Gunshots...static

Tony frantically turns the dial on the radio.

TONY

Do you copy? Over. Do you copy?

(CONTINUED)

CONTINUED:

TONY'S POV - Roxy shoots ZOMBIE #80 who falls forward dead into the doorway.

ROXY
Time to go!

BACK ON SCENE

Tony turns the dial again. Roxy blasts another shot while backing up. Roxy pops her head in the office doorway.

ROXY
Hey Tony! Time to go!

Tony turns the dial on the radio.

TONY
Anyone copy? Anyone?

We hear faint voices on the speaker.

ROXY
HERNANDEZ! TIME TO GO! LOOK!

Roxy'S POV - ZOMBIE #81, ZOMBIE #82 and ZOMBIE #83 march through the stairwell door with ZOMBIE #84 and ZOMBIE #85 behind them.

BACK ON SCENE

TONY
Oh! Shit!

Tony grabs his shotgun from the desk and jumps to the

SHIPPING AREA

Tony stands next to Roxy. They both take aim and in a fury blast the heads of Zombie #81, Zombie #82 and Zombie #83. Zombies #84 and #85 march on. Tony and Roxy pump their shotguns, take aim and shoot in unison dropping Zombies #84 and Zombie #85.

TONY
You're pretty good with that.

ROXY
My Grandpa taught me.

FOUR NEW ZOMBIES appear at the edge of the stairwell and move in.

(CONTINUED)

CONTINUED:

ROXY (CONT'D)
An endless supply.

Roxy and Tony retreat a corner near a freight elevator.
THREE NEW ZOMBIES appear at the doorway.

TONY
What do you think about going up?

ROXY
What the hell.

Tony shoots Zombie #86, then pumps and shoots Zombie #87 as
Roxy opens the gate to the freight elevator.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

ALLIE
More gunshots?

MELVIN'S POV - Zombies split with several entering the
Courthouse and several marching toward Bob's Truck.

INT./EXT. BOB'S TRUCK - MAIN STREET - NIGHT

Travis rev's the motor on truck facing the oncoming wall of
Zombies. Zeek pounds on the back glass.

ZEEK
What are we doing?

TRAVIS
Well, you know the shortest distance
between two points?

Travis pops the clutch.

EXT. BOB'S TRUCK - MAIN STREET - TRUCK BED - NIGHT

ZEEK
Oh Great.

Zeek braces himself against the back of the cab and holds
onto Marcy. Travis shifts gears and plows into the wall of
Zombies.

LENDELL'S POV - ZOMBIES grab at the truck as it passes.

BACK ON SCENE

The truck is slowed by the mass of bodies but grinds on.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

ALLIE
That guy's crazy.

MELVIN
Crazy but effective. He's coming this way.

Allie waves from the edge of the roof pointing to the side.

ALLIE
Over Here! The ladder is over here!

INT. COURTHOUSE - SHIPPING ELEVATOR - NIGHT

Zombie #88's face and arms reach in through the bars of the elevator gate. Tony shoots Zombie #88 in the head dropping him. Roxy pulls the old lever toward her and the elevator jumps downward. Zombie #89 puts his head through the bars trying to bite Roxy 's feet. She swings the lever in the other direction and the elevator goes up. Several Zombie arms reach in through the bars as the elevator goes up. Zombie #89's head gets ripped from his body and rolls on the floor in front of them.

ROXY
As you can see. I give really mean head.

The elevator continues to climb.

EXT. BOB'S TRUCK - MAIN STREET - TRUCK BED - NIGHT

The truck clears the last of the Zombies and breaks into free space. Travis pulls the truck to the side of the building at

SIXTH STREET

LENDELL
There! There's the ladder.

Melvin is positioned on the ladder and extends the bottom of the ladder. Travis parks the truck bed under it.

TRAVIS
How's that Captain? Room Service.

LENDELL
Perfect.

Zeek lifts Marcy climb the ladder. Melvin and Allie pull her up. Lendell is immediately behind Zeek. Travis stands on the driver's floorboard of the truck watching.

(CONTINUED)

CONTINUED:

LENDELL (CONT'D)

Come on. Ditch the truck.

TRAVIS

I don't know, Man. This is my ride.

Zombie #90 walks toward Travis from the street ahead.

ZEEK

Come on, Kid.

LENDELL

We've come this far. Don't be stupid.

Travis slides behind the wheel and slams his door.

TRAVIS

I still got business to do!

Travis burns rubber blasting Zombie #90, then continues up Sixth Street.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

Allie pours some water into Marcy's mouth from the water bottle. Melvin paces with his rifle. Marcy moans.

MELVIN

Hey. Did you feel that? That was the elevator.

ZEEK

I felt that.

LENDELL

Me too.

INT. COURTHOUSE - SHIPPING ELEVATOR - NIGHT

The elevator jolts up then down and stops. Roxy opens the gate. The floor is dark. They step out to the

FOURTH FLOOR

TONY

This one looks safe.

They walk out into the

HALLWAY

Tony and Roxy open doors to offices and poke their flashlights in. A noise causes Roxy to stop moving.

(CONTINUED)

CONTINUED:

ROXY
Hey! Did you hear something?

TONY
No. Not Really.

ROXY
There! There it is again.

Tony positions his gun over his flashlight and walks cautiously. Roxy is a step behind. The rumbling metallic sound intensifies as they approach the stairwell door.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

LENDELL
The creatures attacked her.

ZEEK
And she was in a car accident, so she's been pretty shaken.

MELVIN
Has she got any bite marks?

ALLIE
No, not that I have seen?

LENDELL
They'd be on her legs.

Zeek helps Allie roll up a pant leg of Marcy's slacks to reveal a green and red fleshy wound. Melvin grimaces.

ALLIE
Ewww.

LENDELL
If that was the elevator, then the electric company has the power back up.

Melvin moves to the door on the roof and opens it slightly putting his ear to the doorway.

INT. COURTHOUSE - SIXTH FLOOR - HALLWAY - NIGHT

Roxy grips the doorknob.

ROXY
Ready?

Roxy opens the door quickly. Tony jumps forward into the stairwell, then pauses to listen.

(CONTINUED)

CONTINUED:

TONY
It's a rhythmic noise.

ROXY
Metallic.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

ALLIE
That was a voice.

MELVIN
Shhss. Something else too.

INT. COURTHOUSE - SIXTH FLOOR - STAIRWELL - NIGHT

Roxy steps into the stairwell with Tony.

TONY
It's a device. Some kind of machine.

ROXY
It's getting louder.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

ALLIE
Those are definitely people.

Allie pokes her head into the doorway.

ALLIE (CONT'D)
HELLOO. Is anybody there?

INT. COURTHOUSE - STAIRWELL - NIGHT

ROXY
HEY. WE HEAR YOU! We're on the fourth floor!

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

ALLIE
WE'RE ON THE ROOF.

LENDELL
Alright! More people.

MELVIN
THE ROOF IS ABOVE THE SIXTH FLOOR. COME ON UP!

INT. COURTHOUSE - STAIRWELL - NIGHT

ROXY
WE'RE COMING YOUR WAY.

Tony and Roxy walk up the steps at a fast pace, then Tony stops.

TONY
Wait!

ROXY
What.

TONY
These steps are metal. That's the sound.

ROXY
Oh Shit.

They look over the handrail into the center of the stairwell to reveal an endless moving trail of Zombies marching up.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

Zeek covers Marcie with his coat. He looks over the edge of the roof.

ZEEK
Hey. What happened to all the creatures
that were out there?

Melvin and Lendell walk to the edge of the roof to look.

INT. COURTHOUSE - STAIRWELL - NIGHT

TONY
On the roof there's no where else to go.

The rhythmic sound grows louder.

ROXY
Can't go down. Never thought you'd hear
me say that, huh?

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

LENDELL
Look there's a couple of them.

Lendell's POV: TWO ZOMBIES in an empty intersection.

INT. COURTHOUSE - STAIRWELL - NIGHT

TONY

I got an idea. What if we get on the elevator and ride it down past these things.

ROXY

Okay. It beats being cornered on the roof.

TONY

Take the elevator to the sixth floor. I'll run ahead and warn them.

Tony jogs up and Roxy heads for the stairwell door.

INT. COURTHOUSE - STAIRWELL - NIGHT

Zombies march slowly and methodically up the stairs past a door that reads, "Floor 2."

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

Marcie turns over and vomits a green substance. She sits upright; her face is completely white with green blood coming from her eyes and nose.

ALLIE

She's.....she's really sick.

Lendell opens the stairwell door.

INT. COURTHOUSE - SHIPPING ELEVATOR - NIGHT

Roxy steps into the freight elevator and shuts the gate.

INT. COURTHOUSE - STAIRWELL - NIGHT

Zombies march slowly and in unison up the stairs past a door that reads, "Floor 3."

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

Tony emerges from the stairs.

TONY

Hey folks.

Melvin, Allie, Zeek and Lendell ad lib greetings.

(CONTINUED)

CONTINUED:

TONY (CONT'D)
I'm Deputy Tony Hernandez.

LENDELL
We're glad to see you.

ALLIE
Yeah. At least we know the police are on their way.

TONY
Come here for a second and listen.

Allie, Lendell and Melvin step into the doorway.

ALLIE
What is that? Some kind of machine?

MELVIN
It's them.

LENDELL
Them? You mean-

TONY
Yeah look.

Tony taps his feet on the metal steps.

TONY (CONT'D)
They attacked us in the basement. Somehow they know we're up here.

INT. COURTHOUSE - SIXTH FLOOR - SHIPPING ELEVATOR - NIGHT

Roxy steps out onto the sixth floor. The lights in the elevator flicker.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

LENDELL
We can't stay up here. There's no where to go.

ALLIE
We can't go down....not if they're coming up.

TONY
My...uh partner is at the freight elevator. We could ride down past them.

(CONTINUED)

CONTINUED:

ZEEK

I thought you said they were in the basement.

MELVIN

He's right. If they're coming up here. They're coming toward our voices. We lure them up here and head down.

ROXY (O.C.)

HELLO! You guys up there?

TONY

(into the stairwell)

We're on our way!

(pointing at Marcy)

Hey, I didn't know you had one up here.

Marcy is now standing and walking slowly toward the group. Tony raises his shotgun.

ZEEK

Wait.

INT. COURTHOUSE - SIXTH FLOOR - SHIPPING ELEVATOR - NIGHT

ROXY

COME ON! COME ON!

STAIRWELL

Zombies march up the stairs.

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

MELVIN

She's become infected. We can't take her with us.

ZEEK

It's my doing. I'll take care of her.

INT. COURTHOUSE - NINTH FLOOR - SHIPPING ELEVATOR - NIGHT

ROXY

HEY! WHAT'S GOING ON?

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

TONY

You guys go on. I'll take care of this. Go on.

(CONTINUED)

CONTINUED:

Lendell and Allie proceed down the staircase. Melvin steps in behind them and stands in the doorway.

MELVIN

Son, you've got no choice. Meet you downstairs.

INT. COURTHOUSE - SIXTH FLOOR - HALLWAY - NIGHT

Allie and Lendell emerge from the stairway. Roxy tries to lead them with her voice.

ROXY

Hey. In here.

Allie and Lendell jog toward Roxy. Melvin emerges from the stairway.

STAIRWELL

Zombies march methodically up the stairs past a door that reads, "Floor 4."

EXT. MAIN STREET - COURTHOUSE - ROOF - NIGHT

Marcy grabs a hold of Zeek's arm.

MARCY

Do....do I look bad?

ZEEK

See. She's still conscious. Surely we can do something for her.

Tony lowers his gun.

TONY

Alright, but let's hurry.

Tony gets under one arm and Zeek under the other and they help move Marcy down the stairs.

INT. COURTHOUSE - STAIRWELL - NIGHT

Tony and Zeek struggle to get Marcy down the stairs as the marching sound of the Zombies grows louder.

TONY'S POV: Over the edge of the handrail into the center of the stairwell Zombies line up like an endless centipede.

BACK ON SCENE

(CONTINUED)

CONTINUED:

Zombies march slowly and methodically up the stairs past a door that reads, "Floor 5."

SIXTH FLOOR - SHIPPING ELEVATOR

Lendell , Allie and Roxy wait in the elevator.

HALLWAY

Tony and Zeek emerge from the stairwell dragging Marcy's feet as they walk. Marcy convulses abruptly and falls to the ground. Zeek reaches down to pick her up. She hisses and grabs Zeek's arm pulling him close to bite. Zeek pulls his arm away at the last minute.

TONY

That's it. Come on.

Zeek backs up slowly still facing Marcy. Marcy crawls towards him.

TONY (CONT'D)

Let her go.

TWENTY ZOMBIES emerge from the stairwell and march toward Tony and Zeek. Zeek freezes in place still staring at Marcy. Zombies march past her. She stands and joins in their march. Tony and Melvin grab Zeek and pull him to the elevator.

ROXY

Basement, sporting goods, lawn furniture,
escape routes.

ELEVATOR

Tony closes the freight door. Roxy turns the lever. The elevator begins to go down about six feet then the lights flicker and it stalls. About one foot of the elevator door is matched to the sixth floor. Zombies force their arms through the doorway grasping at the humans who have moved to the far back edge of the elevator. Lendell raises his revolver to shoot.

MELVIN

Save your ammo.

LENDELL

For what? We're stuck.

More Zombie arms reach through the doorway. Roxy moves the lever again and again. The lights flicker and the elevator begins to move again but stops because Zombie arms wedge at the top of the elevator to stop the progress.

(CONTINUED)

CONTINUED:

Tony and Melvin use the butts of their guns to push the arms back. Finally the elevator moves downward. They see Zombies walking the halls as they pass the fifth and fourth floors. At the second floor the elevator jerks, then stumbles and stops leaving only a four foot gap for access to the floor.

ROXY

Oh great.

MELVIN

Shhssss.

(whispering)

The quieter we are the less likely we'll be followed.

Tony and Lendell crawl out to the

SECOND FLOOR HALLWAY

They pull Zeek, Allie, Melvin and Roxy out of the elevator. The group walks quietly down the hallway. They hear a noise coming from an office. ZOMBIE #91 is eating a human carcass which he drops and charges for Zeek. Tony takes aim and shoots him in the head killing him. They hear the sound of footsteps from the floors above.

ROXY

They're onto us.

They hurry down the hall only to find ZOMBIE #92, ZOMBIE #93, ZOMBIE #94 and ZOMBIE #95 burst through a door and march toward them.

TONY

Okay. Back up.

ZOMBIE #96 and ZOMBIE #97 emerge from other offices. Roxy takes aim and shoots Zombie #92 while Lendel shoots Zombie #93.

TONY

The front corridor leads to the Post Office next door.

MELVIN

Yeah. We can cross over and back down.

Tony takes aim and shoots ZOMBIE #95.

TONY

This way.

(CONTINUED)

CONTINUED:

Tony leads the other five to the end of the hallway and makes a turn to a

LONG CORRIDOR

They run down the corridor to a large metal door. Tony aims the shotgun and shoots the lock. He pushes the door open. They enter into the

POST OFFICE

ZEEK

Let's secure this.

Zeek grabs a large metal mail case and shoves it toward the door. Allie grabs another one and begins to pull it; Roxy grabs the other side of it and pushes it toward the door. Melvin and Tony grab some furniture and shove it against the door. Lendell breaks off a furniture leg and shoves it through the handles on the door.

TONY

Come on.

Tony jogs ahead and the five follow down a

HALLWAY.

MELVIN

Shhssss.

They jog quickly and quietly. They turn the corner near a

CONCESSION BREAK ROOM

ALLIE

(whispering)

Wait up. I need to catch my breath.

INT. SAINT PAUL'S CATHEDRAL - NIGHT

Father Peter, LESLIE and GAIL are covering people with blankets as they bunk down in the pews. Molly is staring through the crack between the two large doors.

MOLLY

Everyone outside is gone.

FATHER PETER

We're staying here til we're absolutely sure.

INT. GRANDMA'S HOUSE - BASEMENT - NIGHT

A scratching noise at the top of the stairs causes Grandma to take Willy into her arms.

WILLY
Do you think-

GRANDMA
(whispering)
Shhsss. Let's be quiet, Honey.

The scratching resumes then stops. The sound of the door's rusty hinge causes Grandma to clutch Willy tighter. Grandma's cat Snowball creeps down the stairs and meows.

WILLY
Snowball!

Willy breaks free of Grandma and picks up Snowball who instantly begins to pur.

INT. POST OFFICE - CONCESSION BREAK ROOM - NIGHT

Lendell pulls the door closed behind him. Zeek walks over to the vending machine. He pulls out some change and puts it in the machine. The machine does not work.

MELVIN
(whispering)
No electricity.

ROXY
(whispering)
Well, let's buy them on credit?

Roxy takes the butt of her shotgun and bashes the glass on the machine.

TONY
That's looting.

ROXY
Shsssss.

ZEEK
Go arrest them. They seem to be breaking plenty of laws.

MELVIN
(whispering)
Keep your voices down.

(CONTINUED)

CONTINUED:

Roxy takes out a few candy bars and tosses them to Allie, Melvin and Zeek. She is about to toss one to Tony and he nods negatively. Zeek tries the water fountain.

ZEEK
(whispering)
Still got water pressure.

Zeek gets a drink of water. Lendell opens the door to peek out then takes out his cell phone and dials.

MATCH CUT TO:

CLOSE ON: CELL PHONE ON A WOODEN BENCH

INT. GRANDMA'S HOUSE - BASEMENT - NIGHT

WILLY
Do you think everything's alright
Grandma?

GRANDMA
I don't know, Honey. But we're going to
wait right here until the phone rings.

INT. POST OFFICE - CONCESSION BREAK ROOM - NIGHT

All persons speak softly.

ZEEK
Reach anyone?

LENDELL
No. Still not working.

ZEEK
Must be something screwy with the
satellites. We had some weird stuff
happen on our signals earlier.

LENDELL
We?

ZEEK
Yeah. I work on a TV news crew. We had
a phase down at about five thirty.

ALLIE
(while chewing)
How long do you think we can holdup here?

(CONTINUED)

CONTINUED:

LENDELL

I say all night at least. We got food and water.

MELVIN

How did you guys get into the Courthouse?

TONY

The tunnels underneath.

LENDELL

They got tunnels under there?

TONY

Yeah. It connects the government buildings. There's one under this one too.

ZEEK

How come we haven't seen any Police or National Guard?

Lendell shuts his cell phone and folds his arms.

LENDELL

How come the cell phones don't work?

TONY

My radio doesn't work and there's a tower less than ten miles away.

ZEEK

These creatures must have used a electromagnetic pulse to knock out communications.

ALLIE

How could they do that? They're not smart enough to get out of the road.

ZEEK

They knocked out the power didn't they?

ROXY

What if there isn't anyone coming because there isn't any one else.

ALLIE

That's what I was thinking.

LENDELL

Well, any more deputies on duty?

(CONTINUED)

CONTINUED: (2)

TONY

Uh....No. The schedule got rearranged.
There were only two of us for tonight.

ROXY

We saw the other one at the station
and....

(looking at Tony)

He didn't make it.

Lendell peaks out the door, then tiptoes to the vending machine and grabs a granola bar. Zeek points and Lendell grabs an extra one and tosses it to him. Lendell grabs another bar and gestures a "Want one?" at Melvin.

MELVIN

No thanks kid. It's not on my diet.

ALLIE

What was that explosion earlier? Maybe that knocked out communications.

TONY

The explosion was the chemical spill.

ALLIE

No. I was already past that when I heard it.

ROXY

The explosion was from the north end of town.

MELVIN

The old Base.

ROXY

Wait a minute. Isn't that where you said the tunnels led to.

TONY

That's right. These things must have came from the base. They used the tunnels to come into town.

A crash and breaking glass draws Lendell back to the door.

LENDELL

Looks like it's time to move again.

HALLWAY

Zombies are pushing on the door.

CONCESSION AREA BREAK ROOM

Zeek jogs over to the vending machine.

ZEEK
Better stock up.

ALLIE
Toss me a few.

ROXY
Same here.

MELVIN
I have an idea folks. If you're up for
it that is.

ROXY
A man with a plan.

MELVIN
Since they came from the base. What do
you say we take em back there?

ROXY
Do what?

LENDELL
He means lure them back. Like we did
with the truck.

ZEEK
Pied Piper style.

MELVIN
Exactly.

ALLIE
How do you want to do that?

MELVIN
The tunnels. Same way they got here.

LENDELL
They respond to sound and they're slow.
We just get some distance on them and
make noise.

ZEEK
Making noise at the base should be easy.
They have Civil defense horns and
speakers...and emergency power.

(CONTINUED)

CONTINUED:

ROXY

What do we do once we get them there?

A loud crash in the hallway diverts Lendell 's attention.

LENDELL

Time to roll.

MELVIN

There's a stairwell at the end of this hall.

Melvin opens the door. All persons follow Melvin into the

HALLWAY

Tony remains until the last person jogs past and shoots a round to slow down the approaching Zombies. Melvin and Lendell arrive at the stairwell door and hold it open for the rest who run by.

MELVIN (CONT'D)

It should go all the way to the basement.

When Tony arrives Melvin runs behind her

STAIRWELL

Tony enters and Melvin pulls the door behind him. They jog quickly to the bottom.

BASEMENT

Lendell , Allie, Zeek and Roxy exit the stairwell. The room is cluttered with old Post Office equipment including mail trays, canvas sacks and carts. At one edge of the room is an extra wide wooden door with top and bottom sections split. Debris rests against it. Roxy jogs in and points.

ROXY

That must be the door to the tunnels.

Melvin and Tony emerge from the stairwell. Lendell unlocks the wood door as others move the clutter out of the way.

TONY

Okay. They're at least a minute behind us.

TUNNEL - POST OFFICE LOADING DOCK

(CONTINUED)

CONTINUED:

Lendell and Melvin walk from the shattered door into the dock area. Melvin pulls out a flashlight and lights up the area. Tony and others follow suit with their flashlights.

TONY
(pointing)
That way. That's where we came from.

LENDELL
What's the other way?

MELVIN
Old Train Station.

ALLIE
How far is the base?

MELVIN
A little over two miles.

ROXY
You never answered my question. What then?

MELVIN
There's a large area at the base where we can trap them.

TONY
How do you know that?

MELVIN
Same reason I know about this. I used to work there....and here.

ZEEK
You were in the service?

MELVIN
Yeah. Eight years as a Medic. Army Rangers. But the last few years...
(Reluctantly)
... doing sanitation.

A crash from the Courthouse side of the dock draws their attention. Roxy patrols along the dock to the

COURTHOUSE LOADING DOCK

ALLIE
Sanitation?

(CONTINUED)

CONTINUED: (2)

MELVIN

I own the cleaning service that cleans
the base and
(pointing to the Courthouse)
this.

ROXY

Well soldier, it's the boys next door.

Zeek joins her on the Courthouse side.

ZEEK

If we want them to follow us, we need to
make some noise, right

LENDELL

Definitely. Let's do it.

Tony and Lendell walk near Roxy on the Courthouse side of
the dock.

ROXY

HEY DEAD MOTHER FUCKERS! IN HEEEEEEERREE.

All Five persons begins screaming and pounding on the doors
and bars to make noise. Soon a crash from the Post Office
Room diverts their attention.

ZEEK

Time to move. You leading the way?

MELVIN

Come on.

Melvin steps off of the dock, Zeek jumps off and helps Allie
step down. Roxy, Tony and Lendell jump to ground level.

BASEMENT TUNNEL

They begin jogging in the direction of the base.

POST OFFICE LOADING DOCK

TEN ZOMBIES march through the doorway toward the tunnel and
off the edge of the dock.

COURTHOUSE LOADING DOCK

TWENTY ZOMBIES emerge from the Courthouse basement and march
toward the tunnel and off the edge of the dock.

TUNNEL

(CONTINUED)

CONTINUED:

Tony and Lendell are jogging at the front of the pack.

TONY
Watch your steps on these tracks.

ROXY
Those dead fuckers sure move slow.

ZEEK
Must be union.

MELVIN
They're not exactly dead.

ZEEK
I know dead when I see it. And the smell
of those. Definitely dead.

MELVIN
Deteriorating flesh yes, but dead, No.

ALLIE
What's it matter? Whatever they are,
they're not human.

MELVIN
They were at one time.

LENDELL
What do you mean?

ROXY
Yeah, what do you mean *at one time*.

MELVIN
They're better described as mutants.

TONY
Mutants from what?

MELVIN
From.....soldiers.

TONY
Soldiers? Soldiers for who?

MELVIN
Us.

Tony and Lendell stop and turn. The others stop also. The
Zombies walk in the distance behind them.

(CONTINUED)

CONTINUED: (3)

LENDELL

Selectively kill humans....based on their DNA...like race or sex or...pick a chromozone.

MELVIN

Exactly.

LENDELL

Pretty advanced technology.

MELVIN

They didn't have control of it.

A clanking noise is heard ahead.

TONY

We may have more visitors.

All six persons jog ahead cautiously. They pass the Sheriff's Office Dock. Tony and Melvin shine their flashlights on the edge of the Sheriff's Office Dock to reveal the bent steel gates.

ALLIE

Wow. That's where they came into town?

ROXY

That's it.

They continue jogging. They see a dead Zombie lying on the ground in front of them. He has been shot in the side of the head by a bullet which neatly pierced his temple.

ZEEK

One of your Mutants.

MELVIN

Yeah.

Melvin jogs on. Tony stops and aims his flashlight beam on the Zombie corpse. Roxy and Lendell add their lights. Lendell hands his to Zeek.

LENDELL

Here.

Lendell turns the head and unbuttons the Zombie's shirt to reveal a set of dog tags. Lendell pulls the tags from around the Zombie's head and tosses them to Zeek.

ZEEK

That's army issued alright.

(CONTINUED)

CONTINUED: (4)

LENDELL

What is this?

CLOSE ON: TATOED NUMBER ON FOREHEAD "3533"

BACK ON SCENE

MELVIN

We need to keep on the move.

ZEEK

Corporal Thomas Brown. Number five one six six three five three three.

TONY

So these things we've been killing....
were our own soldiers.

Lendell opens the shirt a little further and notices that the chest of the Zombie is black like a bruise.

ALLIE

Wow. Look at that.

ROXY

What's that about?

ZEEK

(to Melvin)

Well answer man. Got an answer for this one.

MELVIN

I don't know. It has something to do with how the cardiovascular system.

LENDELL

Looks like it's bruised from the inside out.

A clamoring noise behind them reminds them to move on.

MELVIN

No side shows. We need to keep moving.

Zeek puts the dog tag in his pocket. Lendell folds the Zombie's arms across his chest.

LENDELL (CONT'D)

Rest in peace Corporal Brown.

Zeek leads the jog as the five fall in behind. They pass a large concrete cave with a clanking noise.

(CONTINUED)

CONTINUED: (5)

ROXY
Wonder what that is?

LENDELL
Looks like a sewer pipe maybe.

TONY
Must be an air tube. Ventilation.

A loud clanking noise is followed by several more. Zeek walks closer and points his flashlight up the air tube. Lendell, Tony and Allie jog ahead with Melvin.

ZEEK
So what is that noise?

CLOSE ON: IRON MANHOLE COVER AT THE TOP OF THE TUNNEL TWENTY FEET IN THE AIR WITH SEVERAL ZOMBIE'S MOVING IT AROUND.

TONY
That answers that.

BACK ON SCENE

ROXY
Typical. A a man doesn't know when to pull out.
(toward the ventilation grate)
TRY PULLING NOT PUSHING! ha ha.

A beat.

The clanking noise intensifies until ZOMBIE #98, ZOMBIE #99, ZOMBIE #100, ZOMBIE #101, ZOMBIE #102 and ZOMBIE #103 fall through to the ground shoving Roxy backward onto her back. Her shotgun is knocked several feet away.

ROXY (CONT'D)
Ahhhhh.

Zombie #98 and Zombie #99 crawl toward her. Roxy stands and tries to run but her boot is caught in the railroad ties.

ROXY (CONT'D)
Oh Shit.

Zombie #98 reaches for Roxy and gets a punch in the face. Zombie #99 grabs her and tries to bite but is smacked back at the last second. Tony runs back and takes aim at Zombie #98; The Zombie is too close, so he shoots Zombie #100 instead, then pumps the shotgun again.

(CONTINUED)

CONTINUED: (6)

The army of Zombies to the rear approaches. Zeek retrieves Roxy's shotgun, aims and pulls the trigger, but the gun will not fire. Roxy throws an elbow at Zombie #99. Lendell reaches Roxy and shoots twice at Zombie #98 hitting him in the shoulder and side of the face killing him. Tony shoots Zombie #101 in the head. Lendell shoots quickly killing Zombie #102 then again missing Zombie #103 then hitting him with the next shot. Lendell takes careful aim at Zombie #99.

LENDELL

No more for you soldier.

Lendell pulls the trigger but the gun merely clicks. Zombie #99 grabs Roxy and has her head in a grip. She struggles. Lendell tries to pull Zombie #99's head backward. Zombie #99 is nose to nose with Roxy. Zombie #99 growls and opens his mouth wide revealing his disgusting rotted teeth. Roxy closes her eyes as he opens wider to bite her face. A gunshot rings out. Zombie #99 drops into Roxy's arms dead. Smoke steams out of Melvin's rifle. Lendell and Zeek help Roxy free her boot from the railroad tie.

MELVIN

No sideshows! Let's keep moving.

The six persons begin jogging again. Zeek runs along side Roxy. Lendell pulls bullets from his pocket and reloads.

ZEEK

Here's your gun. I don't know what's wrong with it.

ROXY

Ever shot one before?

Roxy takes the gun from Zeek.

ZEEK

Uh...No. Not really.

LENDELL

And you live in Kansas?

ZEEK

I'm techie, not a gun nut. I can rewire a satellite but-

ROXY

You have to take the safety off.

Roxy lifts the gun up to show Zeek the safety.

(CONTINUED)

CONTINUED: (7)

ZEEK
What's a safety?

ROXY
Figures.

DISSOLVE TO:

The tunnel comes to an end at the

FORT OLIVER - DOCK

A "FORT OLIVER" sign sets above a trampled security gate. Behind the gate a large metal door has been shoved to the ground. All six persons jump onto the dock. Melvin motions them into the doorway. A camera mounted near the ceiling in the corner moves slightly.

BASEMENT - LONG HALLWAY

They walk behind Tony. The noise of a door closing noise surprises them. Tony readies his shotgun. Allie bumps into Lendell accidentally causing a noise. Lendell gives her a "shsss" sign. Tony turns the corner to find two doors. One door hangs by one hinge and is marked "BUNKER." A door on the opposite side is marked "FACILITY." Tony and Lendell hear footsteps behind that door. Lendell opens it as Tony jumps into the

FACILITY HALLWAY

with Lendell close behind. Tony points his gun at Travis who points his gun at Tony. Travis instinctively pulls the trigger. The empty gun merely clicks. Tony holds his fire with the barrel of his gun inches from Travis' forehead. Travis barely has his eyes open expecting to be shot.

LENDELL
Speed Racer!

TRAVIS
He...Heey Heisman.

Tony lowers his gun.

LENDELL
I know him he's cool.

TONY
Cool? Is that because he's out of ammo.

(CONTINUED)

CONTINUED:

TRAVIS

I found the gun down there. Hey man.
I'm sorry, I thought-

TONY

Save it.

ZEEK

How'd you get here?

TRAVIS

I thought I heard some helicopters, so I
went for it.

The noise of a chain rattling summons them back to the bent
Bunker door. A growl followed by a clinking chain noise
emits from behind the door. Melvin opens the door to the

BUNKER ROOM

The room is a windowless concrete cube with large concrete
chunks scattered about. A huge ten foot by ten foot blast
hole penetrates into one wall. This was obviously ground zero
for a huge blast. From the side, ZOMBIE AARON grabs at Zeek.
Aaron is handcuffed to a bar and unable to escape. Zeek
jumps out of the way.

LENDELL

Looks like someone neutralized this one.

ALLIE

He's not dressed like the others.

ROXY

She's right. He's got regular clothes
on. Actually. Clothes like you.

Roxy points at Melvin. Roxy raises her shotgun to her
shoulder the barrel aimed at Aaron.

MELVIN

Don't. Please.

TRAVIS

Hell why not?

LENDELL

These are human beings.....Mutant
soldiers actually.

TRAVIS

They cannibal mother fuckers.

(CONTINUED)

CONTINUED:

MELVIN

Yeah. Okay. You....You're right. This one is dressed like me because he is... This is Private Aaron. He was here to help and he....got bit.

TONY

Wait. You were here before?

LENDELL

Explains that head shot on Corporal Brown in the tunnel. You shot him.

MELVIN

Yeah. That was me. I got down here as fast as I could. They fled the base and Aaron was hiding, until...that one....he attacked Aaron. I didn't know what to do with him. I figured he could stay here until....

ROXY

We ran into a bitten one at the police station.

MELVIN

Oh? Did she retain any mental functions?

ROXY

Yeah. The bitch tried to shoot me.

TRAVIS

She used a gun?

Lendell reaches into his pocket and hands some bullets to Travis.

LENDELL (CONT'D)

Speaking of which. Here. These look like they'll fit that.

MELVIN

When the mutants were first being cared for, a few of the medical personnel were bitten and we noticed that the second generation...those bitten...retained more mental function.

Tony is looking in the hole.

TONY

You got a story on this too?

(CONTINUED)

CONTINUED: (2)

MELVIN

Okay. You deserve to know, I guess.

ROXY

You guess?

MELVIN

This was.....our blow up.

LENDELL

OUR Blow-up?

ALLIE

OUR Blow-up?

ROXY

You're responsible for that explosion?

TRAVIS

Where'd you find this guy? He's crazy.

FLASHBACK BEGIN

INT. WAREHOUSE - DAY

Melvin is lying on the floor of the warehouse running a wire from a drilled hole. He talks into a walkie talkie.

MELVIN (V.O.)

Our plan was to blow just the top off.
That way the site would be visible for
the whole world to see.

INT. BUNKER ROOM - DAY

Aaron removes a large drill from a hole in the side of the wall and packs a stick of dynamite into the hole. He talks into his walkie-talkie.

MELVIN (V.O.)

Aaron was part of it. He was former
demolitions....a specialist in plastics.

END FLASHBACK

MELVIN

Something happened and Aaron blew too
much of the side. They took off down the
tunnels.... and I've been thinking of
that. Something must have lured them.

TRAVIS

Whatever. You killed our whole town.
You know what I'm sayin? The whole damn
town.

(CONTINUED)

CONTINUED:

ZEEK

He's right. I don't know why we're even listening to you.

Tony leads the way through the hole into the

VAULT

All persons follow. Tony pans the flashlight beam to the top where a large hole is visible and the roof of the building above that.

TONY

You sure blew the top off alright.

Tony then pans his flashlight beam to the ground to reveal a sea of small bones and empty plasma bags.

ROXY

Ewwww.

ALLIE

Oh my God.

Lendell bends down and picks up a few bones.

LENDELL

I don't think these are human.

TRAVIS

What do you mean? That's what these things eat.

LENDELL

They're too small. The bones.

TONY

Unless they ate....you know...

ALLIE

Don't even say it.

Tony picks up an empty plasma bag. Lendell picks up a dog's skull.

LENDELL

Well this is obviously not human.

TRAVIS

So what did you blow this open with? These are some thick ass walls.

(CONTINUED)

CONTINUED: (2)

MELVIN

C thirty-two plastic explosives with additional tnt.

TONY

You just happened to have that lying around?

ROXY

Always the cop.

LENDELL

I hate to remind everybody, but we got about three more minutes until that door gets knocked down again.

ZEEK

So this is where we want to trap them?

MELVIN

Exactly.

ALLIE

Like a box they can't climb out of.

MELVIN

That's the plan. From up top
(pointing)
We can yell to lure them into this area.

TONY

You still have explosives?

Melvin smiles.

MELVIN

As a matter of fact, enough to blow this whole base if we wanted. This way.

TRAVIS

I don't like it or trust him.

TONY

Like it or not it's the best plan we got.

LENDELL

It's the only plan we got.

ROXY

If pyro-man has his shit together.

Melvin walks quickly out of the vault and through the

BUNKER ROOM

Melvin pats on some concrete columns.

MELVIN

These. We blow these and collapse the room. Seal them back in the vault.

Melvin enters into the

HALLWAY, then to a

STAIRWELL

All persons follow behind Melvin who climbs to the level marked "G."

LENDELL

Where was the experiment at?

MELVIN

The original detonation was at Hamilton flats....about three hundred miles away.

Two doors are in opposite alignment. One is labeled "WAREHOUSE" and the other "ADMINISTRATION." Melvin opens the warehouse door.

WAREHOUSE

Melvin leads the way with the group close behind. The warehouse is a very large open area resembling an aircraft hanger. Broken rubble from the explosion is scattered around and a large twelve foot hole sets in the center of the room. A video camera in a corner moves slightly.

ALLIE

Hey. Did you see that?

LENDELL

What?

ALLIE

(pointing)

That camera moved.

MELVIN

That's not possible.

ZEEK

Get back to the experiment, "why'd they take the wounded here?"

(CONTINUED)

CONTINUED:

LENDELL

Probably because this base had a medical unit.

ALLIE

So you're saying these Zombies were once Guinea Pigs?

FLASHBACK

EXT. HAMILTON FLATS - DAY

Hundreds of servicemen walk to the edge of a concrete block wall and put on sunglasses. A bomb detonates.

MELVIN (V.O. CONT'D)

Exactly. They were led out like sheep to slaughter. Hundreds of them. But the effect was not as expected. Everything went wrong.

ALLIE (V.O.)

Sounds like you were there.

TONY (V.O.)

Yeah. How come you know so much?

END FLASHBACK

ROXY

Go on. I want to hear it.

TRAVIS

Me too.

MELVIN

The soldiers showed immediate effects.... vomiting, bleeding from their ears and respiratory system.

Melvin leads the group to the edge of the vault top. They look into the hole below.

ALLIE

You were there.

MELVIN

Yeah. When they arrived at the base....I was in the first responders unit. Later, I re-enlisted and worked in the lab. We were determined to find an antidote.

(MORE)

(CONTINUED)

CONTINUED:

MELVIN (CONT'D)

Eventually, the whole project was abandoned and with it, the soldiers that made up the experiment.

(pointing into the vault)

They were put here.

TRAVIS

How'd you end up back here?

MELVIN

After our last tour of duty, Private Aaron and me bought the Janitorial company that contracted with the base.

TONY

They just let you in like that, no questions asked.

MELVIN

I had the security clearance.

ROXY

You were saying. After the bomb...

FLASHBACK

INT. WAREHOUSE - MILITARY BEDS - DAY

Several soldiers lie in rows of cots. They begin to awaken one at a time and grab the blood bottles hanging above them.

MELVIN (V.O.)

We....we did all we couldit was no use.

LENDELL (V.O.)

Didn't they quarantine patients?

MELVIN (V.O.)

Yes.....at first. The facility was never prepared for what would happen.

Nurses try to stop them and they grab the nurses and maul them, eating them like cannibals. M.P.s on duty fire shots in the air, then as the soldiers march toward the M.P.s, the M.P.s fire at the soldiers. Chaos continues.

MELVIN (V.O.)

Their bodies had mutated. They gained incredible strength, so the ones that hadn't awakened, were kept sedated. But the tranquilizers only lasted so long. They converted the bomb shelter to a containment vault.

(CONTINUED)

CONTINUED:

END FLASHBACK

TONY

You mean a dungeon.

MELVIN

There's the last of the explosives.
We'll only need two packs.

Melvin points to three large drums. Tony and Zeek lift up a bag out of one. They struggle to lift it.

TONY

Why expose them? What was the point?

MELVIN

After....what I saw....it changes you
...makes you question things. I wanted
the newspapers, the television...the
whole world to see it. To see what was
buried.

ROXY

How could they still be alive after all
that time?

LENDELL

There must have been a sort of long term
hibernation.

MELVIN

Their metabolism changed.

TRAVIS

Why didn't they eat themselves?

MELVIN

They need fresh blood. In fact, we
discovered that's what wakes them up.

ROXY

Vampire Mutant Zombies.

TRAVIS

Let's get these moved.

Lendell , Travis and Roxy grab one bag while Allie helps Zeek and Tony with the other bag.

DISSOLVE TO:

BUNKER ROOM

Melvin positions a yellow pack next to a column.

MELVIN (CONT'D)

I got the detonator upstairs.

Melvin runs a wire out of the yellow pack, then hands it to Allie. He takes the other wire from the other pack that Lendell had placed. Zombie Aaron reaches out while moaning. They all exit to the

LONG HALLWAY

LENDELL

It seems weird that we haven't seen our boys yet.

ZEEK

Yeah. They should have been here five minutes ago.

TONY

I'll go check it out.

ROXY

Me too. You might need back-up.

Lendell, Allie, Zeek and Melvin run the wire to the stairwell. Tony and Roxy exit to

FT. OLIVER DOCK

ROXY

They're gone!

Tony is frozen in place. Roxy begins to leave. Tony continues to stare straight ahead.

TONY

Do you think that some time after all this is over, you might.....you know.

ROXY

Might what?

Tony turns to face her.

TONY

Want to go out sometime?

ROXY

Oh come on. You too?

(CONTINUED)

CONTINUED:

TONY

What?

ROXY

You think it might be fun to tag an easy piece of ass.

TONY

Hey. Hold on now I-

ROXY

Get a little something on the side between patrols.

TONY

No. No. Nothing like that.

ROXY

Why me then? I ain't stupid.

TONY

I don't know. Bunch of reasons.

ROXY

Oh yeah? Name one.

TONY

Well...cause you're nice, real nice...and you got guts....and you're real pretty too.

A beat.

Roxy grabs Tony and passionately kisses him. After the kiss she straightens up and regains her composure for a second, then grabs him again and kisses him.

ROXY

You're real nice too.

ALLIE (O.C.)

Come on guys!

Tony and Roxy walks into the building.

FACILITY HALLWAY - ENTRANCE TO STAIRWELL

TONY

They're not there.

ROXY

What?

(CONTINUED)

CONTINUED:

TONY

They're gone....somewhere.

Tony and Roxy look up at Lendell , Travis and Allie. Tony shrugs his shoulders.

TONY (CONT'D)

They're gone.

LENDELL

Where'd they go?

ROXY

I swear I saw that camera move.

TRAVIS

I thought I saw one move outside too.

ZEEK

It's probably automated for security.

Melvin stands in the doorway.

MELVIN

No reason for that. Just a skeleton crew here....for security I mean.

ALLIE

So what's the plan now?

TRAVIS

I say we make ourselves at home here.

Zeek walks under a Public Address horn and points up.

ZEEK

There must be a media room for the P. A.

ROXY

Yeah, the loudspeakers! We need to get some sound down here.

ZEEK

It's probably the same place where the cameras link up.

(to Melvin)

Any ideas where that might be?

Zeek walks back into the

STAIRWELL

They all re-enter and climb up. Melvin releases detonation wire as he walks.

MELVIN

It's no place I've cleaned.

ZEEK

It's probably a secure room. I'm guessing it's connected to those satellite dishes on top.

ALLIE

How do you find out where?

ZEEK

Follow the wires. There was a network connector in that big room.

ALLIE

I'll go with you. You might need help.

MELVIN

There must have been an alternative source of sound. A diversion.

G LEVEL

ZEEK

In here. I got a couple of ideas of where to look.

LENDELL

You might need this in case you run into one.

Lendell extends his handgun to Zeek.

MELVIN

The detonator is in this hallway.

Zeek and Allie enter the warehouse door. Melvin opens the door labeled "Administration."

ADMINISTRATION HALLWAY

Tony, Roxy, Travis and Lendell enter behind Melvin who continues to unroll wire. They walk further into the hallway past a door with the title "Laboratory" above it. Lendell stops; he is curious.

(CONTINUED)

CONTINUED:

MELVIN

That's where we experimented with
antidotes before they abandoned the
project.

LENDELL

Mind if I check this out?

Lendell opens the door with Travis, Tony, Roxy and Melvin
following into the

LABORATORY

Melvin, Roxy, Tony and Travis walk around the room looking at
various items. Tony lays his shotgun down and picks up a
test tube. Lendell opens a large refrigerator door.

LENDELL

Little light over here.

Roxy and Tony light up the area for Lendell.

LENDELL (CONT'D)

This is where they played with antidotes
eh?

TONY

An antidote to do what?

MELVIN

Make them normal again. More human.

TRAVIS

Hey, I know they your buddies and all,
but them things ain't human. Not even
close.

ROXY

No shit. They need a brain to be human.

MELVIN

That's where we were close....to finding
out what happened with their neurons when
they mutated.

TRAVIS

I know what happened. They became crazy
mother fuckers.

Lendell takes a tray of tubes out of the refrigerators.

(CONTINUED)

CONTINUED:

TONY

The creatures I've seen have no brain function.

MELVIN

They can walk can't they?

TONY

Yeah

ROXY

Yeah, I guess.

MELVIN

And they hear quite well. They navigate around buildings right?

Lendell sets out more trays from the refrigerator.

ROXY

Yeah. They navigated into my front room to kill my boyfriend.

TRAVIS

That's why you a single gal. Hear that Sheriff?

ROXY

Hey fuck off.

Roxy flips Travis the finger.

LENDELL

Give it a rest. Must be only certain portions of the brain then.

TONY

So what was the antidote supposed to do?

ROXY

Yeah. I thought they needed blood to survive.

MELVIN

As I understand it, it was to rebalance their immune systems so that their bodies would again produce red blood cells.

LENDELL

(into the refrigerator)

Eliminate the blood cravings and begin a normal regulation.

MELVIN

And restimulate normal brain activity.

(CONTINUED)

CONTINUED: (2)

LENDELL

Hey, what is this?

Lendell pulls out a foam tray of vials with turquoise labels. Melvin sets his rifle on the counter and helps Lendell carry the large tray to the counter obviously being over-cautious.

WAREHOUSE

ZEEK

(pointing upward)

There. That is a network splice.

Zeek follows the wires with the flashlight. Zeek and Allie walk around the edge of the hole. Zeek turns his flashlight overhead and spots a network of wires which lead to the corner of the room.

ZEEK

Hmmmmmm.

Zeek walks toward the corner of the room. Allie follows with her eyes still focused on the giant hole.

ZEEK (CONT'D)

(pointing)

That way.

LABORATORY

LENDELL

When did you say these ended?

MELVIN

When the base shut down.

TONY

Which makes me wonder.....why tonight?
Why blow the top off this vault tonight?

MELVIN

Opportunity. What's left of base security was at the chemical spill. We saw the TV van in town. Aaron and I figured this was our shot.

TRAVIS

You know, someone been feeding them things. We saw the bones.

(CONTINUED)

CONTINUED:

ROXY

Yeah. That wouldn't have been...
 (pointing with her shotgun)
you, would it?

MELVIN

Okay. Only used a few strays. We needed to wake them. Besides, we only used ones set for extermination.

ROXY

Disgusting.

MELVIN

Why let them go to waste?

TRAVIS

Thank You!

LENDELL

You said they shut this down seven years ago.

Travis picks up a feather duster that lays on the counter next to Melvin's rifle.

TRAVIS

My question is, if they ain't using this lab, then why's the door open and why you still cleaning it?

WAREHOUSE - SMALL METAL STAIRWELL

Zeek and Allie carefully walk up a metal stairwell in the corner of the room. They stop. Voices prompt Zeek to pull the gun from his pants waistband. They proceed to a door at the top of the stairs.

LABORATORY

LENDELL

Can we see your forehead?

MELVIN

See my forehead? What are you talking about?

Melvin begins to walk backwards toward a side door. Tony removes his gun from his holster.

TONY

Where are you going?

(CONTINUED)

CONTINUED:

MELVIN
You have this all wrong.

LENDELL
Do I? Then take off the bandana.

Tony aims and pulls the hammer back on the gun.

TONY
I don't want to, but you don't leave this room without us seeing under that wrap.

MELVIN
Okay.

Melvin exhales a deep breath, reaches above him and begins to untie the bandana. All of a sudden Melvin grabs a glass beaker and throws it at Tony, then makes a break for the door. Travis tackles him at the door and ends up with his forehead inches from Melvin's face. Melvin cannot resist and growls, then bites at Travis. Travis fights him back. Melvin growls and bites Travis's arm. Tony fires a shot into Melvin's shoulder knocking him back. Melvin slumps away from Travis. Travis staggers to his feet and rips the bandana off Melvin's head revealing a tattooed number.

LENDELL
It's these green one's isn't it?

A beat.

Tony points the gun and cocks the hammer.

LENDELL (CONT'D)
ISN'T IT?

MEDIA ROOM

Zeek kicks the door in to reveal a room with two rows of five monitors each, stacked one on top of another. Zeek and Allie enter and focus on a monitor that displays the Laboratory.

ALLIE
Wow! This has every room under surveillance.

MONITOR ONE VAULT

MONITOR TWO LABORATORY

MONITOR THREE HALLWAY

MONITOR FOUR STAIRWAY

(CONTINUED)

CONTINUED: (2)

MONITOR FIVE WAREHOUSE

MONITOR SIX TUNNEL

MONITOR SEVEN EXTERNAL AREA - SOUTH

MONITOR EIGHT EXTERNAL AREA - NORTH

MONITOR NINE DOCK AT TUNNEL

MONITOR TEN MEDIA ROOM

Allie turns on a light switch. The room lights up.

ALLIE (CONT'D)

Wow. Electricity.

A small motor hums. One of the monitors shows Zeek and Allie coming into focus. They look up to see a camera turning.

CLOSE ON: Monitor Ten shows Zeek and Allie.

BACK ON SCENE

Zeek points at a large metal box in the corner of the room. Red lights on the box blink.

ZEEK

Hmmm....it should go through this.

Zeek begins to flick switches. Monitor Four goes dark.

ZEEK

Hmmm.

He flicks another switch and Monitor Ten goes dark.

LABORATORY

MELVIN

Yeah.....yeah. It's the green ones.

TONY

How'd you know?

LENDELL

For starters someone has been keeping this fridge running. But the biggest thing is the tops on these bottles. They are a synthetic rubber that only was invented about two or three years ago.

(CONTINUED)

CONTINUED:

ROXY

What?

MELVIN

No. That's old stuff. Aaron found it tucked away in some old MASH gear that was in storage.

Travis begins coughing and rubbing his chest. Lendell frantically opens drawers and finds a packaged syringe.

MEDIA ROOM

Two large metal computers are pulled out from the wall. Zeek is crouched behind them sorting through a mesh of wires. Allie assists by holding several wires.

ZEEK

These are omni-optic feeds in triple parallel alignment.

ALLIE

Which means what? You're really smart?

ZEEK

It means one feed is receiving data and the other...

Zeek steps to a large computer that is mounted sideways next to the monitors. He turns the computer to reveal an LED display with constantly changing numbers.

ZEEK

Someone has off site access to the cameras....Ah...We are sending to someone.

He points to a metal ladder welded into the wall.

ZEEK (CONT'D)

Must be access to the dishes.

Allie walks to a desk which has several telephones and a table microphone with a cable leading to an amplifier. She clicks the amplifier power button to "on." A static pop resonates through the room. Zeek climbs up the ladder.

LABORATORY

Lendell draws the syringe into one of the green bottles. A static pop emits from an old speaker.

(CONTINUED)

CONTINUED:

ROXY

They found the sound system.

LENDELL

What's your dose? Or are you still experimenting with that also.

MELVIN

One CC. That should last at least a week. It's potent stuff.

LENDELL

Looking at how many of these are missing, I'd say you've been on this for quite awhile.

Lendell walks over to Travis and pulls his shirt down from his neck and sticks the needle into Travis.

MELVIN

Yeah. Before we found this one, I used to mix three injections in sequence. This seems to work better.

TONY

You were one of those that were bitten?

MELVIN

I kept it a secret.... treated myself. You have no idea what it's like. The hunger...the temptation.

TONY

Sounds like he needs one of those.

Lendell finds another needle and loads up a second dose. He steps close to Melvin and points. Travis tilts his head to the side as Lendell sticks him in the neck. Lendell removes the needle and tosses a spare needle and bottle to Melvin.

LENDELL

Here's one for your buddy on the chain gang.

Travis immediately sits upright and stops coughing.

MEDIA ROOM

Allie plays with the buttons on the Amplifier. Zeek comes down from the wall ladder.

(CONTINUED)

CONTINUED:

ZEEK
 (pointing)
 Those probably cue up different sections
 of the base.

ALLIE
 Oh.

Allie flips all ten buttons to the "up" position. She cues
 the microphone. Her voice resonates throughout the base.

ALLIE (CONT'D)
 Testing....One...Two. Calling all
 Zombies. All walking dead. Come and get
 it. Hey Mr. Science. I can see you.

LABORATORY

Travis stands up with Lendell's help.

LENDELL
 You back with us?

TRAVIS
 Yeah. I think so. It's hot in here.

MEDIA ROOM

Monitor number six shows Zombies on the march.

ZEEK (CONT'D)
 Those digits tell us where each dish is
 pointed. If I can re-position
 the....HEY.

Zeek points at Monitor six.

ALLIE
 Advertising works.
 (while cuing the mic)
 I can see many of you are.

LABORATORY

ALLIE (O.C. OVER SPEAKER)
on the move. Yes, on the move to
 take advantage of our incredible one day
 only head banging special.

TONY
 That's our cue.

(CONTINUED)

CONTINUED:

LENDELL
They must be coming.

Melvin stands. He holds a hand over his wounded shoulder.

MELVIN
We need toah...lure them to the vault.

Roxy pumps her shotgun.

ROXY
It's showtime.

Lendell picks up Melvin's rifle.

LENDELL
If you don't mind, I'll keep a hold of this.

Travis grabs some bottles of antidote and shoves them in his pocket.

TRAVIS
And I'll keep a hold of these.

MEDIA ROOM

Zeek stares at Monitor Two.

ZEEK
Something went wrong. That guy's been shot.

Allie steps around the desk to get a closer look at the monitor, then leans back to cue the mic.

ALLIE
We see you lab rats are on the move.

MONITOR SEVEN

Thirty Zombies march forward into the gate outside the base. The monitor then clicks to a view of an empty doorway, then an empty entrance.

INT. TUNNELS - NIGHT

FIFTY ZOMBIES march toward the dock at the base.

(CONTINUED)

CONTINUED:

ALLIE (O.C. OVER SPEAKER)
Don't be left out. Everyone's welcome.
Dead men, dead women, dead heads.

INT. - MILITARY BASE - ADMINISTRATION HALLWAY - NIGHT

The group moves toward the stairwell when Travis stumbles.
Roxie gives him a shoulder to rest on.

LENDELL
We're going to need a quick escape, Speed
Racer. Which way's your ride?

TRAVIS
Down the basement hallway then left.

ROXY
I can help him.

TRAVIS
I'll pull it out front.

TUNNELS

SOUND OF: Allie talking ad libs.

THIRTY ZOMBIES march closer to the Ft. Oliver dock.

EXT. FORT OLIVER - CHAIN LINK FENCE - NIGHT

SOUND OF: Allie talking ad libs.

THIRTY ZOMBIES claw at the fence.

INT. FORT OLIVER - STAIRWELL - G LEVEL - NIGHT

Melvin finishes feeding the wires into the igniter. Lendell,
Melvin and Tony proceed through the Warehouse door. Travis
and Roxy tiptoe down the stairwell.

MEDIA ROOM

Zeek is rummaging through some tools in a small toolbox in
the corner of the room. Allie stares at a monitor.

ALLIE
They're splitting up.

ZEEK
I'm going to reposition that satellite
dish. I think I can hit my station's
frequency.

(CONTINUED)

CONTINUED:

ALLIE
That's what I call real publicity.

Zeek grabs a pair of pliers and heads for the ladder.

ZEEK
You got it.

STAIRWELL

SOUND OF: Zombie Feet marching.

TRAVIS
(whispering and pointing)
They're almost here.

Roxy nods okay.

WAREHOUSE - AREA ABOVE THE VAULT

MELVIN
To guide them we need to make noise here.

Melvin sits at the edge of the vault.

LENDELL
What about any that aren't in the tunnel?
How do we get them into this hole?

COLONEL TAYLOR and TWELVE SOLDIERS step out from behind pieces of equipment.

COLONEL TAYLOR
An excellent question. Looks like we will need some volunteers for that.

MELVIN
Colonel Taylor Sir.

TONY
Who the hell are-

COLONEL TAYLOR
Deputy, we'd appreciate it if you'd set your weapon on the ground slowly, same for you, Sir.

EXT. MILITARY BASE - ROOF - NIGHT

Zeek bends down next to a satellite dish. He is tinkering with the open electrical box. The motor rotates the dish. Zeek moves the cables in a rhythm.

INT. CHANNEL SEVEN NEWS CONTROL ROOM - NIGHT

TED and DEANNA sit at consoles flipping buttons. Ted has his headphone half on his head. A monitor marked "Satellite Remote A" flashes on. That monitor shows the Zombies in the tunnel marching to a rhythmic beep.

TED
Hear that?

DEANNA
Yeah. That's Zeek's code isn't it?

TED
We haven't heard from the van in about ten hours andwhoa look at that.

A second monitor marked "Satellite Remote B" flashes on. On the monitor is Colonel Taylor walking behind Lendell .

DEANNA
Record that!

Ted begins to flip knobs.

INT. MILITARY BASE - MEDIA ROOM - NIGHT

ALLIE
Whoa! Who are those guys?

The door opens and SOLDIER DAN and SOLDIER GLEN enter with rifles pointed.

EXT. MILITARY BASE - ROOF - NIGHT

Zeek finishes tightening the bolts on the electrical box. He stands and stretches. A gunshot rings out. Zeek turns. Another shot. Zeek looks down at his stomach to see blood. Zeek drops.

INT. WAREHOUSE - AREA ABOVE THE VAULT - NIGHT

Melvin, Tony and Lendell sit at the edge of the vault with their legs dangling over the edge. Colonel Taylor paces at the opposite side of the vault. He points his gun at Tony.

COLONEL TAYLOR
If you'd be so kind as to assist us by dropping down a level.

SOLDIER FRANK and SOLDIER RAY move forward toward Tony and Lendell.

(CONTINUED)

CONTINUED:

Tony slides to the edge, then turns, grabs the edge and lowers himself into the vault. He hangs by his grip, then drops the last six feet.

LENDELL
(to Melvin)
So our whole military is in on this?

MELVIN
Not exactly. We're a forgotten unit.

COLONEL TAYLOR
A very special unit. Aren't we Corporal Belzer?

MELVIN
Sorry Kid. I didn't figure on this.
Uhhh.

Melvin clutches his shoulder. Soldier Dan and Soldier Glenn arrive with Allie.

COLONEL TAYLOR
Another volunteer. Splendid.

Soldier Dan motions Allie to the vault's edge by Lendell.

ALLIE
Who are these guys?

LENDELL
Zombie special forces.

TONY
These are civilians, Sir.

STAIRWELL - U-2 LEVEL

ROXY
Wait. Hear that? That's Tony.

TRAVIS
Our cop?

ROXY
Yeah.

Roxy and Travis tiptoe down the last few steps to the door.

WAREHOUSE - AREA ABOVE THE VAULT - NIGHT

Allie sits. Melvin walks around the edge of the vault toward Colonel Taylor.

(CONTINUED)

CONTINUED:

MELVIN

Sir. I know this didn't go like Private Aaron and I planned. But we have a plan to get them back and if there's enough antidote-

COLONEL TAYLOR

It went exactly like Private Aaron was ordered.

MELVIN

Sir? We just wanted-

COLONEL TAYLOR

And like a good soldier, you've done your duty keeping the test subjects intact.

ALLIE

You blew the side of the vault.

LENDELL

Our whole town was an experiment.

Melvin steps in front of Colonel Taylor

MELVIN

That's not true is it, Sir?

COLONEL TAYLOR

Corporal don't you think it's time to re-join your platoon?

Colonel Taylor shoves Melvin backwards.

COLONEL TAYLOR (CONT'D)

For Good!

Melvin teeters at the edge then falls backwards into the

VAULT

Tony wades through the bones to help Melvin up. Private Aaron moves toward them but is restrained by the handcuff.

STAIRWELL - U-2 LEVEL

Travis and Roxy have the door open observing. Tony makes eye contact with them as he helps Melvin to his feet.

WAREHOUSE

TEN ZOMBIES break down the door and march in. Soldiers turn and take aim.

(CONTINUED)

CONTINUED:

COLONEL TAYLOR

Step aside. Hold your positions. Our guests here will help direct our subjects.

Soldiers back up to the edge of the walls. Colonel Taylor steps to one side while unstrapping his side arm. EIGHT ZOMBIES break down a side door and enter.

BUNKER ROOM

THIRTY ZOMBIES march up the dock toward the stairway door.

BUNKER ROOM

Roxy opens the door wider so Travis can toss his handgun toward Tony, but it falls short landing in the bed of bones.

VAULT

Melvin sees it and fakes his side hurting to fall close to the gun. Tony walks to the opposite corner to distract Colonel Taylor.

TONY

What about the casualties in town? How do you plan to explain that?

Melvin stretches and reaches the handgun.

WAREHOUSE

COLONEL TAYLOR

The Chemical spill. You know chemicals do nasty things to people.

INT. CHANNEL SEVEN NEWS CONTROL ROOM - NIGHT

DEANNA

You getting all this?

TED

Yeah. Yeah. Every word.

DEANNA

Patch it through to the network.

Ted flips more knobs.

INT. WAREHOUSE - AREA ABOVE THE VAULT - NIGHT

Colonel Taylor points his gun at Lendell and shoots near his leg.

(CONTINUED)

CONTINUED:

COLONEL TAYLOR
Make a little noise.

Zombies march toward Colonel Taylor.

COLONEL TAYLOR (CONT'D)
Or your girl makes an early departure.

Colonel Taylor aims at Allie.

LENDELL
HEY HEY GUYS! OVER HERE!

Zombies turn and march toward Lendell. A gunshot rings out from the vault.

COLONEL TAYLOR
Owww. Son of a Bitch.

Colonel Taylor drops his gun and grabs his shoulder. Zombies turn towards him.

VAULT

Melvin lowers his gun and motions toward Tony.

MELVIN
Go. I can hit the explosives from here.

TONY
But you-

MELVIN
GET OUT OF HERE.

Tony runs toward the hole in the vault wall to the stairwell door.

WAREHOUSE

COLONEL TAYLOR
Stop him. Shoot them!

Soldiers open fire into the vault. Tony makes it though the hole to the open door.

VAULT

Several bullets riddle through Melvin's body. He is slumped over at the edge of the hole in the vault. He looks through the hole at Tony, Roxy and Travis who stand in the doorway.

POV: TONY, ROXY AND TRAVIS

(CONTINUED)

CONTINUED:

MELVIN

It's....it's hard to kill a man in my position. When they're in here, I blow that charge. Give it aboutthirty seconds.

WAREHOUSE

Several soldiers take aim and fire at Zombies who are about to reach Colonel Taylor. ZOMBIE #104, ZOMBIE #105, and ZOMBIE #106 are shot and killed.

COLONEL TAYLOR

Looks like it's time for you to replace your friend.

ZEEK

I don't think so.

A bloody Zeek hobbles to the edge of the vault, plops down on the yellow bags, then reaches in to grab a couple of sticks of dynamite. He waives the sticks with one hand while pointing the revolver at the yellow bag.

ZEEK (CONT'D)

What's the matter guys? Don't want to finish the job?

Zeek taps on the explosive with the barrel his gun.

ZEEK (CONT'D)

Or are you worried about this?

A soldier shoots ZOMBIE #107 as he nears. TEN NEW ZOMBIES enter from outside.

ZEEK

You don't need them for bait. You have meeeeee.

COLONEL TAYLOR

Now don't do anything hasty. We can get you help.

Lendell and Allie lift their legs up from the ledge and scoot backwards on their hands and feet as Zombies march to the ledge and into the

VAULT

TWENTY ZOMBIES enter into the Vault through the hole walking past Melvin.

STAIRWELL - U-3 LEVEL

TWENTY ZOMBIES march up from the dock.

U-2 LEVEL

The facility door quietly closes unnoticed by the Zombies.

WAREHOUSE

TEN NEW ZOMBIES march in from the side door. Several soldiers take aim and fire at other Zombies who are about to reach them.

SOLDIER DAN

Sir, we are being surrounded.

Lendell and Allie scoot to the edge of the Zombies and curl up as balls on the floor. The Zombies march past them.

ZEEK

OVER HERE! GUYS! WHO WANTS A LITTLE
SNACK ON OLD ZEEK.

Zeek raises his hand from his stomach and lifts a bloody finger.

ZEEK (CONT'D)

FRESH!

Zombies march toward Zeek and drop off the edge into the vault. Soldiers continue to fire at approaching Zombies.

EXT. MILITARY BASE - GROUND LEVEL DOOR - DAY

The Sun is beginning to rise. Travis, Roxy and Tony emerge from a door. They look across the lot to see FOUR ZOMBIES marching toward the front door.

TRAVIS

(whispering)

The Truck's over there.

ROXY

(whispering)

Okay.

TONY

(whispering)

Okay.

Roxy grabs Tony's face and kisses him. Travis smiles.

WAREHOUSE

Lendell and Allie crawl on hands and knees against the flow of marching Zombies.

EXT. MILITARY BASE - SMALL AIRFIELD - DAY

Pilot PHIL, Pilot RALPH, Airman CHUCK and Airman ART patrol around two Helicopters.

HELICOPTER RADIO (O.C. OVER SPEAKER)
Prepare for emergency evac....*gunfire*....
Repeat emergency evac.

CHUCK
Looks like we got some live rounds.

PHIL
Time to fire up.

The men run to their helicopters and see ZOMBIE #108, ZOMBIE #109, ZOMBIE #110, ZOMBIE #111 approaching. Airman Art pulls his service side arm and takes aim.

CHUCK
The Colonel said to shoot only on his order.

Art puts his gun away in disgust as the motors to the two helicopters are started. The blades of the copter strike Zombie #108 and Zombie #109 chopping their heads off. Zombie #110, Zombie #111 and Zombie #112 march on under the blades.

WAREHOUSE

Zombies continue to pour over the edge into the vault. Colonel Taylor has his gun pointed at Zeek. Lendell and Allie are on the ground near the door. ZOMBIE #113 and Zombie #114 have walked around the vault and are a few feet from Zeek. Zeek sticks the barrel of his gun into the explosives and pulls the hammer back.

EXT. MILITARY BASE - SMALL AIRFIELD - DAY

Zombies eat the bodies of Phil, Ralph, and Chuck. Art is fires his gun into the chest of Zombie #115 who marches on.

INT. BOB'S TRUCK - MILITARY BASE - DAY

Travis and Roxy sit in the cab ducked low. Tony is crouched on the ground by the rear wheel.

EXT. MILITARY BASE - BOB'S TRUCK- DAY

Lendell and Allie sprint for the truck. When they arrive, Tony jumps out and lowers the tailgate. Lendell and Allie dive into the truck bed. Bullets ricochet off the side of the truck. Tony slams the tailgate and jumps into the back.

(CONTINUED)

CONTINUED:

LENDELL

GO!

TRAVIS

What about our other boy?

ALLIE

He didn't make it.

A bullet shatters the back window of the truck. Travis accelerates the truck running over the trampled gate and continuing down the road.

EXT. MILITARY BASE - DAY

A huge explosion blows-up behind them.

INT. BOB'S TRUCK - MILITARY BASE - DAY

Travis shifts gears.

TRAVIS

WOOO HOOO!

ROXY

YEAH! No more creapos.

EXT. BOB'S TRUCK - MILITARY BASE - DAY

Lendell high fives Tony.

LENDELL

Allright!

TONY

We got em!

Allie hugs both Lendell and Tony as a second explosion blows much of the base away.

INT. MILITARY BASE - HALLWAY - DAY

Aaron shoves concrete debris off his head. The handcuff formerly attached to the metal railing that is now dislodged from the concrete wall. Colonel Taylor is moving dust and debris off of him about five feet from Aaron. Aaron stands and smiles.

FADE OUT.

THE END