

"The Immortals"

By

Christopher Sarabia

FADE IN:

EXT. SAL'S PIZZERIA - DAY

It's a hole-in-the-wall pizza joint that doubles as a mob hangout. TWO muscle-bound WISEGUYS loiter at the entrance, and black Escalade is parked at the curb.

SAL CAMMARA, 56, steps out the pizzeria. He is mob royalty: Armani suit and pinkie ring. Flanking him is LITTLE TONY: sturdy like a linebacker and oozing palmade.

The two wiseguys respectfully nod to Sal, one of them opening the passenger door of the Escalade --

The scene FREEZES for a second... as the camera's lens shutters. Taking a picture. Sal gets into the SUV and the scene FREEZES, again. Another picture taken.

TWO BLOCKS AWAY

on the fourth floor of a tenement building sit two FBI AGENTS: HARLIN, 31, and LARSON, 45. Harlin is staring through the end of a long-lens camera, taking pictures.

Larson turns to an empty cupcake box.

LARSON

We're out.

Harlin's eyes shift to Larson.

HARLIN

I went last time.

They both raise their fists: rock, paper, scissors...

GUNSHOTS reverberate in the distance. They whip their heads to the window.

THE ESCALADE

idles on the street, the driver's door ajar: Little Tony strewn on the pavement, his torso blooming crimson. Sal is slumped forward, a bullet hole in his forehead.

Tires are heard TEARING pavement, a non-descriptive car hauling away. The two wiseguys, pistols out, run hellbent for leather after it, but the car SLEWS around the corner, and is gone.

(CONTINUED)

Sal's eyes flutter open, and he slowly pulls himself from the SUV. The two wiseguys turn to Sal --

Little Tony picks himself up, his eyes studying the wound on his chest. The wiseguys just stare at the two as if waiting for Rod Sterling's voice.

WISEGUY #1
You okay, Sal?

SAL
Why?

WISEGUY #1
You have a hole in your head.

MALE VOICE
(prelap)
William Holden.

OLDER MALE VOICE
(prelap)
HORSE SOLDERS.

INT. KITCHEN - HELENE'S CHOCOLATE - DAY

CALLUM SUTTON, 25, is in the kitchen, removing a tray of cupcakes from the oven. Sitting on a bar stool behind the counter, parallel to the kitchen, is IRVING BRANFORD, 69. They are the VOICES.

CALLUM
STALOG 17.

IRVING
(sips coffee)
Robert Mitchum.

Callum begins applying frosting to the cupcakes.

CALLUM
NIGHT OF THE HUNTER.

IRVING
THUNDER ROAD.

CALLUM
Lee Marvin.

IRVING
THE BIG RED ONE.

(CONTINUED)

CALLUM
POINT BLANK.

Irving's eyes go to the clock hanging on the wall: It's five minutes till three.

IRVING
Think he'll show today?

CALLUM
We'll know in five minutes.

IRVING
You can set your watch to him. Three p.m. on the dot. Same cupcake, same bar stool.

CALLUM
Keeping the powder fresh?

IRVING
I'm retired.

CALLUM
You said, 'A writer never retires. They die a prince or pauper.'

IRVING
I was actually quoting Walsh.

CALLUM
Where is your partner in crime?

IRVING
Probably crawled in a bottle this week.

TYNE JENNINGS, 50, possessing a soldier's combat-ready physique that could pass for early forties, enters from the backroom with a notebook of company checks. She places the notebook in front of Callum.

TYNE
First of the month.

Callum finishes frosting the last cupcake, and begins to write a check. Tyne pours a cup of coffee, setting it aside.

Irving glances at the clock, again.

IRVING
Don't think he's gonna show.

MISSY (O.S.)
Who?

MISSY HENDERSON, 39, a burly woman with an infectious smile, enters from the lobby. She sees the cup of coffee waiting for her.

MISSY
(to Tyne)
Bless you, darling.

She takes a huge sip of coffee.

IRVING
Chaplin.

Tyne begins to place chocolate chip cookies on a plate.

MISSY
The guy that dresses like a
pallbearer? Chaplin's his name?

IRVING
It's what I call him... because of
his bowler.

MISSY
You writing again?

CALLUM
He's 'retired.'

He hands her the check.

CALLUM
For Thomas.

IRVING
One day you'll tell me why you foot
that kid's daycare bill.

MISSY
It's an after school program, you
old coot.

A GROUP OF CHILDREN, ages five to nine, enter the shop. Tyne's demeanor switches to that of den mother. She approaches the children with the plate of chocolate chip cookies.

TYNE
Hello, children.

The children surround her, little hands grabbing the cookies. Tyne stands there TALKING to the children -- How was your day? What did you learn? How was lunch? Etc.

Missy gulps down the rest of her coffee, and joins Tyne. Irving slides off his bar stool and walks over, too.

Callum approaches THOMAS, 7. Thomas is hearing impaired.

CALLUM
(signing)
"How was your day?"

Thomas signs: "Okay." Callum notices a pair of pants sticking out of Thomas' book bag.

CALLUM
(signing)
"Doing laundry?"

Before Thomas can reply, FREDDIE, 7, answers with a mouthful of cookies:

FREDDIE
He's sleepin' over my house.

TYNE
(over hears)
On a school night?

CALLUM
(signing)
"Everything okay at home?"

Freddie is about to answer, but Tyne sticks a cookie in his mouth. Thomas signs: "Car accident."

CALLUM
Car accident?!

Missy and Irving turn their attention to Thomas.

CALLUM
(signing)
"Your mom alright?"

Thomas nods.

FREDDIE
Towed it back this
mornin'. Shoulda seen it...

He punches his fist into his palm, making a crash SOUND.

MISSY
(changing the subject)
Let's go children.

She ushers the children through the lobby. Tyne gently pushes Freddie with the rest of the children.

CALLUM
(signing)
"You're sure you're okay?"

Thomas puts on a brave face and nods. He runs to the rest of the children, exiting through the lobby doors held open by Missy.

IRVING
Watch the moving vans.

Through the windows, we SEE three moving vans move past the store, followed by a Mini Cooper.

MISSY
(re: Mini Cooper)
I met our new neighbor
yesterday. Nice girl. Opening an
anime store at the old flower shop.
(to Callum)
And she's single. You're welcome.

Callum rolls his eyes. Freddie makes kissing NOISES as he snatches one last cookie and races to the lobby door. Missy and the children disappear from the store.

Irving turns to the clock.

IRVING
(re: Chaplin)
He's a no-show, again.

Tyne ignores him. She begins to sniff the air, smelling something. She walks past the tables in the lobby, her nose leading. Callum and Irving follow. Tyne leads them --

EXT. LOBBY DOOR - CONTINUOUS

-- outside, past the delivery zone... near two dumpsters...
to a sewer grate in the ground.

IRVING
Smells like a dead animal.

TYNE
I'll call the gas company.

Callum turns around and sees across the street: MOVERS
unloading boxes. Coordinating the movers is ZOOEY, 21,
pixie haircut and pale complexion, but even at this distance
one can tell she is easy on the eyes.

Zoey sees Callum and politely waves.

TYNE
Callum, there's a pretty girl
waving at you...

Callum quickly waves once, then heads for the lobby door.

TYNE
You could bring over some chocolate
to welcome her --

CALLUM
(curt)
I'll call the gas company.

He disappears through the lobby door. Disappointment
registers on Tyne's face.

INT. SAL'S PIZZERIA - MORNING

Harlin and Larson enter; in Larson's hand is a manila
folder. Four WISEGUYS, including the two from yesterday,
sit at a table. Their game of dominoes interrupted,
nostrils flaring at the two agents.

Harlin and Larson ignore them, moving toward a table in the
back where FRANCIS CAMMARA, 24, sits. Sitting next to him
are RALPHIE and RICHIE DePLAYA, two brothers with faces like
seasoned boxers, lips like knife blades.

Francis stares at his crossword puzzle, not acknowledging
the two agents. Larson opens the folder, dropping photos on
the table.

(CONTINUED)

LARSON

We've had your establishment under surveillance.

HARLIN

How's your father?

RALPHIE

How's yours, jag-off?

HARLIN

Bangin' your mother.

Like a coiled springs, Ralphie and Richie are on their feet, their jaws tightened like Allen wrenches. Francis raises his hand to stop them.

RICHIE

You got somethin' to say?!

HARLIN

I just said it, punchy.

FRANCIS

(to Ralphie and Richie)

Sit down.

His voice commanding obedience, they reclaim their seats. Francis looks up from his crossword puzzle, and says in the uncertain, stagy voice of a bad liar:

FRANCIS

My father is fine.

HARLIN

The photos say otherwise.

LARSON

Don't want blood spillin' on the streets.

SAL (O.S.)

There ain't blood.

He enters, a bandage wrapped over his forehead. He greets Harlin and Larson with a smile like an aspiring saint.

SAL

Just some kids joyridin', throwin' firecrackers. Gave my driver a scare, and I bumped my head. We're both fine -- thank you for your concern.

(CONTINUED)

The two agents stare at Sal as if he had tarantulas resting in his eyes.

SAL
Anythin' else?

LARSON
(defeated)
Keep the photos.

Harlin and Larson reluctantly leave.

SAL
I need to talk to my son alone.

His voice commanding respect, everyone leaves the room.

SAL
Set up a meetin'.

Francis is angry, but can't meet his father's eyes. Can't bear to see his forehead.

FRANCIS
Where?

SAL
Callum's.

With disbelief in his eyes, he finally looks at his father.

FRANCIS
He just as soon kill us.

SAL
Ask him as a favor to me.

He leaves the room before Francis can protest.

EXT. SEWER GRATE - MORNING

Callum and Tyne are staring down the sewer hole, the sewer grate canted against the tire of a PNI Gas Company van.

PNI SERVICEMAN (O.S.)
... most of the time it's a dead
raccoon or cat. Five percent or
more gas concentration and we're in
trouble.

PNI SERVICEMAN, a portly man wearing the company uniform, descends into the sewer with a UEI Gas Leak Detector in his hand. He reaches the bottom and glances at the detector.

(CONTINUED)

PNI SERVICEMAN
Nothin'. But I'll check this grid
to make sure.

CALLUM
Thanks.

Tyne sees Zooley removing boxes from her Mini Cooper. She
cat-call WHISTLES. Zooley turns to Callum -- he turns to
point at Tyne, but she is gone. He whips around to see the
lobby door close, Tyne inside. Slicker than snot.

Callum turns back to Zooley. She is still staring at
him. He opens his mouth, trying to formulate words --

ZOOEY
Wanna help me with these boxes?

INT. ANIME OTAKU - MORNING

Zooley leads Callum to the front counter.

ZOOEY
Set 'em here, thanks.

He places the boxes on the counter. There is an awkward
beat, then Zooley extends her hand out --

ZOOEY
Introductions -- Zooley.

Callum manages a polite smile as he shakes her hand.

CALLUM
Callum.

ZOOEY
Named after any famous literary
characters?

CALLUM
'Fraid not.

ZOOEY
My mother had an unhealthy
obsession with the Glass family.
(beat)
Well, Callum, what was the last lie
you told?

(CONTINUED)

CALLUM
(confused)
I'm sorry?

ZOOEY
You can tell a lot 'bout a person
based on the last lie they
told. I'll go first -- 'The check
is in the mail.' Now your turn.

CALLUM
I can't remember.

ZOOEY
You 'can't remember' is the last
lie you told, or you lie so often
that you can't remember?

Callum politely smiles, again. Not offering an answer. She smiles back.

ZOOEY
Fair enough. Welcome to Anime
Otaku.

Callum glances around the store: Wire shelves line the walls, filled with anime DVDs and Blurays; above the shelves are posters of various anime characters; in the center aisles are bookshelves filled with comics and graphic novels; a glass case filled with anime figurines lead to a cash register; behind the register, hanging on the wall, is a tachi samurai sword.

Zoey follows Callum's eyes to the samurai sword.

ZOOEY
It's Sakura's blade.

CALLUM
Who?

Zoey reaches behind the counter and produces a comic, handing it to him.

ZOOEY
Sakura. She's only the baddest
chick this side of Rukia Kuchiki.

Callum looks through the comic.

ZOOEY
She was bit by a habu snake while
visiting grandparents in
(MORE)

(CONTINUED)

ZOOEY (cont'd)
Okinawa. Rather than dying, she slipped into the *yume* -- a dream reality where she has to fight *tengu*, monsters that attack people in their sleep for their chi-energy. By day she's a normal fourth grader, but at night she is a nocturnal samurai.

CALLUM
(impressed)
You did this?

ZOOEY
I went to Tokyo to get a degree in business, left with an education in anime. I self published in Japan, and the money I made I sunk into this place... didn't know Stovall, Vermont was a resort town till I wired the down payment. Is it always this quiet?

CALLUM
We're five miles on the outskirts of Stovall -- geographically isolated. You can land a fleet of 747s outside and the rest of the town wouldn't hear it.

ZOOEY
Not good for business.

CALLUM
During the mad season, when the tourists are here, you should make ninety percent of your year's revenue -- let's you skate by during the slow months.

ZOOEY
Give me the tour?

CALLUM
Sure.

They go to the window. Callum points to the four-story hotel in the distance, beyond a wall of trees.

CALLUM
That's the Delancey Hotel, the first building built in Carpenter's Park.

(CONTINUED)

ZOOEY
Carpenter's Park?

CALLUM
It's the area composed of the
Delancey, your store, Missy's next
door, my store, and the elementary
school...

He points, beyond his store, to the two-story elementary
school, then to a mile long two lane bridge.

CALLUM
... all connected by the Blood
Bridge five miles to the rest of
Stovall. During prohibition, they
would run booze from Canada using
the bridge. Two families raged war
for control of it -- hence its
name.

ZOOEY
The mob was here?

CALLUM
Still are.

Zoey notices a graveyard next door to the elementary
school.

ZOOEY
Kind of ominous for a graveyard to
be next to a school.

CALLUM
The school was an infirmary. This
was a mining town... there was an
incident with a gas and fire --
half the miners in the mine were
burned, the other half died from
carbon monoxide poison.

ZOOEY
This town's torrid history kinda
gives it character.

CALLUM
Sometimes, too much character is
dangerous.

ZOOEY
I have Sakura and her sister to
protect me.

(CONTINUED)

CALLUM
Her sister?

She removes the samurai sword from the wall. She clicks its handle two clicks to the right -- revealing a dagger with a six-inch blade in the handle.

ZOOEY
(re:dagger)
Seri.

She hands him the sword. He unsheathes the blade, his eyes falling on the inscription at its base.

CALLUM
(reads)
"What we do for ourselves dies with us...

He stops, recognizing the quote.

ZOOEY
"... what we do for others and the world remains and is immortal." It's from the poet --

CALLUM
Albert Pine.

ZOOEY
You know it?

TYNE (O.S.)
Of course he knows it.

Tyne is inside, standing at the door's threshold, holding a welcome basket filled with chocolates.

TYNE
It's on his mother's tombstone.

He hands the sword back to Zooley. He's uncomfortable, his eyes shifting to the door.

TYNE
I came to welcome the new girl to Carpenter's Park.

She hands Zooley the welcome basket. Zooley smiles in appreciation.

ZOOEY
That's nice of you.

Callum goes to the door, then turns to Zoey, offering a sincere smile.

CALLUM
I do like you store.

ZOOEY
Thank you.

He exits the store.

INT. FRONT DOOR - HOUSE - DAY

Irving enters Walsh's house: An untidy bachelor pad decorated in negative taste. He tosses the spare keys on a cluttered table.

He moves through the house, checking rooms -- it's empty.

INT. OFFICE - CONTINUOUS

He enters, passing a framed picture on the wall: Irving and Walsh pose in tuxedos; Walsh is tall with wavy hair; in their hands are Emmy Awards.

Irving goes to Walsh's computer. Next to the keyboard is a screenplay entitled "Tunstall's War." Irving recognizes the script. He picks it up, accidentally moving the computer's mouse -- the screen comes ALIVE.

He glances at the screen: It's Mapquest -- showing directions to the abandoned mine on the outskirts of town.

He prints the directions.

INT. CAR - DRIVING - LATER

Irving is behind the wheel, the printed directions on his lap.

EXT. ABANDONED MINE - DAY

Irving's car pulls into a wooded area, slewing to a stop in front of a chain-link fence topped with rolled barbed wire. On its gate is a warning sign: NO TRESPASSING.

(CONTINUED)

Irving slides out of his car. The lock on the gate has been CUT, the gate slightly ajar. He slips through, and sees Walsh's Cadillac parked near the mine.

He immediately moves to the car, inspecting it: It's empty. Unbeknown to him, a FIGURE approaches from behind -- as quick as a snake's tongue, wraps its hands around Irving's head and SNAPS his neck.

INT. SEWER TUNNEL - DAY

PNI Serviceman trudges through the shin-deep sludge. The Gas Leak Detector in one hand, a flashlight in the other. Something moves in the light, the beam playing over it --

His radio CRACKLES. Startled, he drops the flash light in the sludge.

DISPATCH (V.O.)
Bernie, what the hell?

PNI SERVICEMAN
(into radio)
Just checkin' the grid.

DISPATCH (V.O.)
It don't take that long. Quit
bleedin' the clock and get your ass
back.

PNI SERVICEMAN
Ass waffle.

He grimaces as he dips his hand in the sludge, pulling out the flashlight. A CORPSE rises from the sludge as if on a spring -- burned flesh peeling of its bones, its teeth arching for the flashlight.

PNI Serviceman SCREAMS, yanking his hand back. He whirls around, and darts away -- glancing over his shoulder to see the corpse on its feet, HOBBLING after him.

He TRIPS and CRASHES into the sludge, his face covered with grime. He's back on his feet, but something has GRABBED his leg --

He jerks his leg free to see a KID CORPSE, its flesh rotting and eyes as empty as a Halloween mask. It snarls, reaching for his leg again.

He SLAMS his boot into the kid's face -- KICKING its head OFF its body.

(CONTINUED)

A MANGLED HAND grabs at him, followed by ANOTHER. He loses the power of speech and locomotion because he is SURROUNDED by the undead -- ZOMBIES.

They CLAW and BITE into his flesh. His scream is stifled by the gurgling of blood. He's dragged away.

EXT. FRONT DOOR - HOUSE - DAY

It is a modest single-story house with garage. Callum rings the doorbell, a wrapped plate of cupcakes in his hand.

The door opens slightly, and SARA, 18, peaks her head out. Callum smiles, presenting the plate of cupcakes.

CALLUM

Black Forest Chocolate Truffle.

Sara smiles but it comes out broken. Her face is pale, eyes red from fatigue. She takes the plate.

CALLUM

How's your mother?

She freezes, staring at him as if he had just suggested instrumental rape. She forces a smile.

SARA

She's fine.

The SOUND of a table tipping over and glass BREAKING is HEARD. She nervously turns to the noise.

SARA

She's on pain medication -- I better help her.

She closes the door, double-locking it. Callum glances into the garage's window: A mangled car sits inside.

He turns around, and his eyes groan -- Ralphie and Richie are leaning against his car. Callum continues to his car.

CALLUM

The answer is 'no.'

RICHIE

You don't know the question.

CALLUM

Don't need to.

(CONTINUED)

They approach him. Callum knows what's going to happen next.

CALLUM
(sighs)
Just make it fast.

Ralphie looks to the house. Changing tactics.

RALPHIE
(re: Sara)
She just turned eighteen, didn't she?

Callum blocks his path. He gives Ralphie a look that can break glass. Ralphie smiles, quickly THROWING a punch --

-- but Callum dodges it. He BELTS Ralphie hard in an uppercut. The goon release a noise like a punctured tire, sagging to his knees.

Callum spins, DUCKING as Richie's fist narrowly misses his face. He pile-drives a PUNCH into Richie's kidney -- he unleashes a YELP as he collides into some bushes.

Callum sidesteps Ralphie who comes at him with two clumsy JABS. Callum CATCHES his wrist, pulling it back and SNAPPING it. Ralphie CRIES in agony. Callum KICKS his knee and Ralphie kisses pavement.

Richie angrily SWINGS, but Callum dips and DRIVES a punch into Richie's gut, followed by a quick UPPERCUT to his face. Richie CRASHES to the ground, eyes fluttering as blood torrents from his nose.

Richie's cell VIBRATES from within his blazer. He slowly pulls it at, but Callum SNATCHES it out of his hand, answering it:

FRANCIS (V.O.)
Did you get him to say 'yes?'

CALLUM
He didn't.

FRANCIS (V.O.)
(sighs)
Callum, my father needs a neutral place for a sit-down with Dante. He's asking as a personal favor for him and --

CALLUM
(curt)
Don't say her name.

He closes his eyes for a beat, then:

CALLUM
Seven p.m. Things go south and I
shoot you first.

He ends the call, tossing the cell back to Richie. He gets in his car and drives away.

Richie regains motor skills, and pulls himself from the ground. He kicks Ralphie --

RICHIE
Get up, cheese dick.

INT. RESTROOM - SAL'S PIZZERIA - DAY

It's a small one-sink-one-toilet restroom. Francis puts his cell back in his trouser pocket. He immediately vomits in the toilet.

INT. BACKROOM - SAL'S PIZZERIA

Boxes of liquor line the wall, a desk in the corner -- sitting in the center of the room is Sal. The MAFIA DOCTOR, an elderly man with steady hands, is changing the bandages on Sal's forehead.

Francis exits the restroom. He avoids looking at his father.

SAL
Callum agree?

FRANCIS
Helene's at seven.

SAL
I always liked him. Never blamed
him for her --

FRANIS
Who's to blame for this?! Look at
you.

Sal says something in Italian to the Mafia Doctor, and the doctor exits the backroom.

(CONTINUED)

SAL
What is this? D'you know?

FRANCIS
More of a reason to strike back at Dante! We can't afford to give him a pass!

SAL
Take a seat.

Francis reluctantly takes a seat facing his father.

SAL
Last couple of hours I've begun to take account of things... and I've realized I've failed more than I've succeeded. I failed at being a son... a husband... a father... but I don't wanna fail my soul. Not anymore.

He places his hand on Francis' shoulder.

SAL
Look what this life cost us... what it makes us pay.
(beat)
Make the call.

He kisses Francis on his forehead, then exits the room.

Francis pulls out his cell, about to make the call... but he removes a FN Five-seven from a holster under his blazer, and places the barrel under his chin. He tries to squeeze the trigger with grit teeth. But he can't kill himself. His eyes fall back to his cell.

INT. MEAT LOCKER - WAREHOUSE - DAY

DANTE STEFANELLI, 60, looking like a well-fed drill sergeant with a face that is all horizontal, wears a rubber apron -- CUTTING meat with a titanium cleaver.

ROCCO, 35, enters. Behind the expensive suit, he has a probing manner of a lawyer and the heart of a killer.

ROCCO
Seven at Helene's. I've made all the preparations.

(CONTINUED)

Dante SLAMS the cleaver down -- and only now do WE see the meat he was CUTTING was a human arm. He lifts the SEVERED hand, removing a ring from its finger, and tosses it to Rocco.

DANTE

For the collection plate. And get me a new doctor. I want a second opinion.

Wiping the blood from his hands, he walks to an intercom on the wall.

INT. GARAGE - WAREHOUSE

LEAH, 25, possessing a quiet beauty that takes a second to appreciate, is staring at SIX HITTERS load FIREARMS and EXPLOSIVES into the back of a van with a PNI logo.

Standing next to her is VALENTINE, 25 -- Leah's fraternal twin. There is a sharpness to his features from the cut of his hair to the knot on his tie.

VALENTINE

Do you know what he is planning?

The intercom BUZZES:

DANTE (V.O.)

Leah, Valentine... family meeting.

LEAH

We're 'bout to find out.

INT. HALLWAY - WAREHOUSE

The elevator slides open, and Leah steps into the hallway followed by Valentine. Rocco, eating an apple with a switchblade, is waiting.

ROCCO

Your father is not pleased.

LEAH

He's never pleased.

She tries to brush past him, but he subtly keeps pace with her stride.

(CONTINUED)

ROCCO

My new plan will rectify the situation.

LEAH

A big word for such a small man.

ROCCO

You keep treatin' me like the ugly girl at the dance. Like I have rabies.

LEAH

Rabies only occurs in warm-blooded animals.

ROCCO

You sayin' I'm cold-blooded?

LEAH

You have a dollar sign where most people have a heart.

ROCCO

If my plan is a success, I get the weekend off.

LEAH

Good for you --

They approach a door, Rocco blocks her path with his arm.

ROCCO

Can be good for you, too --

LEAH

Not even for practice.

She brushes past his arm, and enters the room. Rocco turns to Valentine.

VALENTINE

You are not my type, big boy.

He enters the room after Leah. Rocco tosses the apple in the trash, and enters.

INT. WINE CELLAR - CONTINUOUS

It's an active wine cellar. Tall wine racks line the walls like bookshelves. In the center of the cellar is a small dining table where Dante is eating his meal.

Leah and Valentine approach the table. Rocco stands behind Dante, who continues to eat -- not acknowledging his children.

VALENTINE

The hitters do not admit
culpability for the failed attempt
on Sal --

ROCCO

They've agreed to a second attempt
at half their fee.

Dante continues to eat -- his eyes have not left his food. Leah turns to Valentine: What's going on?

ROCCO

Within the hour, the hitters will
be rigging the sewer underneath
Helene's with explosives.

Leah and Valentine exchange glances: What the hell?

MONTAGE - ROCCO'S PLAN

-- FOUR of the six hitters are in the sewer. They are strategically placing C-4 explosives on the walls, using a GPS Locator for accuracy.

-- The other TWO are dressed in PNI uniforms. They stand outside the van at the sewer main, before the Blood Bridge. They pretend to be working, but have MP5k's under their coats. Ready to sling lead.

ROCCO (V.O.)

We'll go to the meet, let Sal say
his piece.

-- Two black Escalades IDLE in front of Helene's Chocolate. FOUR BODYGUARDS stand outside the SUVs. Sal and his entourage EXIT Helene's Chocolate, piling into the Escalades; Sal and Francis are in the first Escalade. The SUVs slew out of the parking lot.

(CONTINUED)

ROCCO (V.O.)
And that's when we'll hit 'em.

-- An EXPLOSION collapses the street, SWALLOWING the second SUV. A second EXPLOSION engulfs the SUV.

ROCCO (V.O.)
Leah you'll be our eyes and call
the game.

-- Leah is in a sniper position on the roof of the Delancey Hotel. She squeezes the trigger of her Barrett M82 sniper rifle. With a soft SPIT of sound, she KILLS the DRIVER of the first SUV.

-- Francis pushes the driver aside, and takes control of the SUV. He guns it toward the Blood Bridge. The six hitters, each with MP5ks, await at the mouth of the bridge, releasing a BARRAGE of bullets into the SUV. Killing everyone inside.

ROCCO (V.O.)
And that's when we'll hit 'em,
again.

-- The hitters load into the van, and burn rubber over the bridge. A bullet from Leah's sniper rifle KILLS the driver. The van loses control... and Valentine emerges from the opposite end of the bridge, FIRING his Keltek KSG shotgun at the van's tires. The van CRASHES, and Valentine approaches, KILLING the hitters.

END MONTAGE

ROCCO
Then we retire the hitters.

LEAH
Promise them silver, but deliver
them lead.

ROCCO
They deserve worse, but it ain't a
perfect world.

LEAH
This is bullshit! Your plan's
gonna leave a paper trail Helen
Keller could follow.

ROCCO
And there lies the beauty of it:
The Feds'll trace the C-4 to our
friends outta Boston --

(MORE)

(CONTINUED)

ROCCO (cont'd)
coincidentally, three weeks ago
they boosted C-4 from a demolition
crew in Rochester. The Feds'll
shine light on their shadows and
not ours. That is how we 'rectify
the situation.'

VALENTINE
You wanted big?

Dante finishes his meal, rising out of his seat.

DANTE
I wanted personal.

VALENTINE
We gave you 'personal.'

DANTE
No, you gave me incompetence.

He exits the room, followed by Rocco.

LEAH
This is bullshit!

VALENTINE
Leah...

LEAH
Don't defend him!

VALENTINE
He is our father.

LEAH
You're such a tool.

She goes to the door, stopping at it's threshold. She turns
to Valentine.

LEAH
You keep auditioning for the role
of favorite son -- that part's
already been filled by the walkin'
hard-on.

She exits the room. Valentine angrily KICKS the table over.

INT. COFFIN - UNKNOWN

It's pitch black. We HEAR breathing. Frantic. We HEAR scraping: Fingernails against wood. Also frantic.

And then a VOICE:

IRVING

Help! Can anyone hear me! Help!

There's a THUMP -- the SOUND of metal hitting wood.

IRVING

I'm in here! I'm in here!

The wood CRACKS, splintering. A sliver of light pours inside. A hand peels off the splintered wood, revealing a face --

IRVING

Walsh?!

WALSH

Irv, I screwed up! I screwed up severely!

He hears something, lifting his head to the noise. His face tense. He tosses the shovel aside.

WALSH

Shit! They're back!

(to Irving)

Stay there! Don't make any noise!

IRVING

Walsh?!

But, Walsh is gone. Irving cranes his neck, trying desperately to see through the splintered opening. He sees: Walsh arguing with TWO INDIVIDUALS, their silhouettes in shadow.

Walsh is THROWN against the wall by the first individual... a THIRD SILHOUETTE emerges from the shadows and ATTACKS the two individuals with the shovel.

Irving PUNCHES the wood, CRACKING it. He PUNCHES it again and again like a crazed boxer. His fist SMASHES through, spitting wood chips. He RIPS the frame apart, pulling himself out of the coffin.

INT. MINE SHAFT - ABANDONED MINE - CONTINUOUS

The coffin is partially buried in a grave. A mound of fresh dirt nearby. Irving climbs out of the grave.

Walsh is already on his feet, unhurt. He helps the third silhouette WRAP IRON CHAINS around the two bloodied individuals. Walsh REMOVES a nickel-plated 1911 Colt .45 pistol from the waistband of one of the bloodied individuals.

IRVING
What's goin' on?

Walsh turns to him. The third silhouette also turns -- Irving recognizes him.

IRVING
Chaplin?!

Chaplin's face is weathered, indomitable black eyes burn in a face gray with sickness. His clothes are wrinkled and bloodied, his hair a mess -- looking like an unkept bed.

Chaplin immediately VOMITS a long stream of blood. Irving jerks backward, startled.

Walsh goes to help Chaplin, but he waves him away.

IRVING
What's wrong with him?

WALSH
I'll explain everything... just not now. We don't have time. You don't have time.

IRVING
Why?

CHAPLIN
You're dead.

Irving quickly takes inventory of himself -- his fingers go to his neck. No pulse.

WALSH
(solemnly)
I'm sorry.

IRVING
This have something to do with the script you wrote for John Wayne?

(CONTINUED)

WALSH
You know 'bout that?

IRVING
How d'you think I found you?!
(points to Chaplin)
Never thought you'd be stupid
enough to sell your soul to him!

WALSH
Who do you think he is?

Chaplin sniffs the air, ignoring Walsh and Irving. He turns to the tunnel behind them. He sniffs the air, again. His eyes focus on the blackness of the tunnel -- something is coming.

Walsh and Irving continue to argue:

IRVING
Who buys souls, Faust?

WALSH
He ain't him.

In the b.g., Chaplin has a gas container -- pouring a line of gasoline at the mouth of the tunnel.

IRVING
Who is he, then?

WALSH
Death.

Chaplin tosses the gas container aside, and grabs the shovel. With its business end, he carves Latin words into the dirt.

IRVING
Sweet baby Jesus and the
orphans! How'd you find Death?!

WALSH
Remember when Warner commissioned
us to write the sequel to THE
EXORCIST?

IRVING
They went with Boorman's script --

WALSH
Doesn't mean ours was weak. We did
the research --

(CONTINUED)

IRVING
You did the research.

WALSH
I'm much better at exposition than
you are --

IRVING
That's why we're here! Because of
you're freakin' exposition --

Chaplin drops the shovel.

CHAPLIN
(to Walsh)
Your lighter...

Without a pause in the argument, Walsh blindly hands him the
lighter.

WALSH
I'm sorry if I don't wanna live in
WGA obscurity!

IRVING
You need not worry 'bout
obscurity! You'll be remembered
for startin' the apocalypse!
(beat)
Why'd he want your lighter?

They turn to see Chaplin toss the lighter to the
ground. Flames SHOOT waist-high -- keeping the stampeding
ZOMBIES behind it. The zombies GROWL, their hands futilely
paw at the flames.

Chaplin speaks LATIN. The flames grow higher. The zombies
HOWL as they are PULLED into the darkness by an UNSEEN
FORCE.

IRVING
Where'd they go?

CHAPLIN
Back to the hole they crawled out
of.

IRVING
What were they?

CHAPLIN
The dead's dead.

(CONTINUED)

Chaplin turns to the two bound in the iron chains. They wear twin grey double-breasted suits.

CHAPLIN

We need to interrogate them.

IRVING

(realizing)

You're not thinking --

WALSH

She's done it before.

IRVING

She's retired.

WALSH

We're all retired -- but we're outta options.

INT. MAIN - HELENE'S CHOCOLATE - DAY

Callum enters, pulling a dolly carrying a large metal steamer trunk. Tyne is removing cupcakes from the oven. Her face tightens when she sees the trunk.

TYNE

What're you doing with Maurice?

CALLUM

We're closing early today.

TYNE

Do you think that's wise?

CALLUM

Just doing a favor...

He makes his way to the backroom.

TYNE

(realizing)

You don't owe Sal anything --

CALLUM

I'm not doing it for him.

TYNE

Of course.

Zoey exits the backroom with a tape measure in her hand. Callum freezes as if he hit an invisible wall. She smiles a "hello" to him, then turns to Tyne:

(CONTINUED)

ZOOEY

Your backroom isn't big enough for the projection screen. We'll just do it at my store.

Tyne sees Callum's quizzical expression.

TYNE

We're having movie night for the kids, tomorrow. I'm making anime cupcakes.

ZOOEY

I have a rare 35mm print of PORCO ROSSO.

Callum opens his mouth to protest --

TYNE

Already sent the permission slips home with the kids.

ZOOEY

I'll let you two be.

Zoey and Tyne share a quick smile as Zoey exits the store.

CALLUM

What're you doin'?

TYNE

Just trying to help out the parents. Give 'em a night off without the kids -- date night. You remember what that was like, don't you?

CALLUM

Meddling in my personal life?

Tyne takes the dolly from him.

TYNE

Someone has to.

She pushes the dolly to the backroom. Callum goes to the front door: He sees a PNI van slew to a stop across the street. The six hitters, dressed in PNI uniforms, exit the van with equipment.

Callum ignores them. He locks the door, and switches off the "OPEN" sign.

EXT. SAL'S PIZZERIA - DAY

Two black Escalades idle at the street. Ralphie and Richie, limping and bandaged, flank Francis as he exits the pizzeria. They all get into the first SUV.

FOUR BODYGUARDS surround Sal and Little Tony as they exit the pizzeria and enter the second SUV. The two Escalades pitch forward and drive away.

EXT. ROOFTOP - DELANCEY - DAY

Leah is assembling her Barrett M82 Sniper Rifle.

EXT. BLOOD BRIDGE - DAY

Valentine is under the bridge, near the river. He is loading shells into a Keltek KSG shotgun.

INT. RANGE ROVER - DRIVING - DAY

Rocco and Dante are in the back seats. Rocco loads a clip into his Glock 22. Dante begins to violently COUGH, covering his mouth with a pocket handkerchief. There's blood in the handkerchief.

INT. BACKROOM - HELENE'S CHOCOLATE - DAY

Callum stares at a SIG-Sauer pistol. He doesn't want to pick it up... but he finally does, sliding the pistol underneath his shirt.

EXT. ROOFTOP - DELANCEY - DAY

Leah puts a receiver in her ear. She's in a sniper position, her left eye staring through the Barrett's scope.

INT. MAIN - HELENE'S CHOCOLATE - DAY

Callum exits the backroom. Francis, flanked by Ralphie and Richie, is at the front door. Tapping on the glass. Callum goes to the door, and unlocks it.

They cautiously enter. Ralphie and Richie glare at Callum with eyes like daggers. Callum ignores them.

(CONTINUED)

FRANCIS
Where's Tyne?

CALLUM
Out.

Francis nods to Ralpie who waves at the second Escalade. Its doors open, Sal and Little Tony slide out. Sal is wearing a golfer's cap that covers his forehead.

They enter. Sal warmly smiles at Callum.

SAL
Thank you for doin' this.

Callum politely nods.

CALLUM
Coffee?

SAL
Please.

Sal and his entourage continue to the lobby.

EXT. PARKING LOT - HELENE'S CHOCOLATE - DAY

Two Range Rovers pull next to the Escalades. Rocco and Dante step out of the first Range Rover. FIVE BODYGUARDS step out of the second Range Rover. Dante surreptitiously glances at the Delancey as he enters Helene's.

INT. MAIN - HELENE'S CHOCOLATE - CONTINUOUS

Dante and his entourage of bodyguards continue to the lobby without as much as a glance to Callum. But Rocco stays behind and locks eyes with Callum. They glare at each other for a beat -- there's no love lost.

ROCCO
Where's Tyne?

CALLUM
Where's Leah?

Rocco smirks, then proceeds to the lobby.

INT. LOBBY - CONTINUOUS

Dante takes a seat across the table from Sal. Francis is seated behind his father, and Rocco takes a seat behind Dante. The bodyguards stand strategically around the room, each glaring at their counterpart.

CLOSE-UP: The receiver inside Dante's ear.

LEAH (V.O.)
You're on the air.

DANTE
(to Sal)
I'm here.

SAL
Surprised to see me?

DANTE
You have a habit of startin' a conversation that ends conversations.

SAL
It comes from swimmin' upstream.

DANTE
Speak your piece.

SAL
Why do we do this?

DANTE
Y is a letter that never got straight.

SAL
At what cost? This war --

DANTE
My father always said 'first is first... and second is nobody.'

SAL
Aren't you tired of shovelin' shit against the tide?

DANTE
It appears the only one 'tired' here is you. You wanna a pauper's grave that's your choice.

(CONTINUED)

SAL

But there has always been a line in
the sand -- you walk around like
butter wouldn't melt in your mouth.

Callum appears with two trays of coffee. He sets two cups
in front of Sal and Dante. He notices: The receiver in
Dante's ear.

Dante takes a sip from his coffee. Sal follows.

DANTE

You're fishing for the moon in the
pond.

SAL

There's more than enough to go
around.

Francis turns to his father, surprised.

Callum finishes placing cups of coffees at a nearby
table. Sal and Dante are the only ones drinking, everyone
else is giving each other the stink eye.

DANTE

There was a time I coulda pulled
your cock before I pulled a quarter
outta your pocket... now, you're
talkin' 'bout sharin' the wealth?

SAL

Old too soon, smart too late.

Sal and Dante continue to argue. Callum slips around the
corner, his cell to his ear.

EXT. ROOFTOP - DELANCEY - DAY

Leah, still in sniper position, recognizes the number on her
VIBRATING cell.

LEAH

(into cell)
What's up, stud?

INTERCUT between the two.

CALLUM

What's your plan?

(CONTINUED)

LEAH

Don't know what you're talking
'bout.

CALLUM

There's still kids in the area...

Leah flinches, grimacing in pain as she yanks the receiver from her ear. YELLING is heard from the receiver.

LEAH

I'll call you back...

She ends the call. She lowers the volume on her com radio, and sticks the receiver back in her ear.

INT. LOBBY - HELENE'S CHOCOLATE

SAL

What's the alternative? We kill
each other? Guns blazin'?

Dante flinches, palming his ear as if it just exploded. He immediately pulls out the receiver.

FRANCIS

(re: receiver)

He's playing us!

He whips out his Five-seven pistol, leveling it at Dante. Rocco levels his Glock at Francis. The bodyguards level their weapons at each other in a Mexican standoff.

FRANCIS

Where are your kids?!

ROCCO

You picked the place! How do we
know we weren't walking into a
buzz-saw!

Sal just sits there with a look of frustration.

FRANCIS

(cocks his pistol)

I got your buzz-saw!

Callum enters, his hands in the air. Pistols are pointed at him.

(CONTINUED)

CALLUM

Dante...

Dante glances at him.

CALLUM

Your son is calling your cell.

Everyone's eyes go to Dante. He cautiously digs his cell out of his coat, and places it to his ear.

DANTE

(into cell)

Yes?

EXT. BLOOD BRIDGE - DAY

Valentine is on his knees, one hand in the air, the other hand holding his cell to his ear. Tyne stands a few feet behind him, the barrel of the Keltek pointed at him.

VALENTINE

(into cell)

I'm collateral...

INTERCUT between the two.

DANTE

I see.

He expressionless to the news.

VALENTINE

If she hears gunshots she is putting one in my back.

Dante ENDS the call.

VALENTINE

Hello?... Dad?

TYNE

Ouch.

Dante puts the cell back in his coat pocket. He sticks the receiver back in his ear.

DANTE

Leah, the plan is still good to go.

(CONTINUED)

LEAH (V.O.)

There's something wrong! They were screaming!

DANTE

(ignores her)

If there are shots fired, I want you to be the first one shootin'.

Francis's eyes shift to the window. He's at a disadvantage.

LEAH (V.O.)

Are you not listening?! The plan has gone to shit! The hitters are in the sewers screaming!

(beat)

Oh shit.

CALLUM

Oh shit.

Everyone turns to Callum. He's looking off. We PAN to the direction he is looking: Larson and Harlin have gotten out of their sedan, walking toward the front door. They enter...

... and we PAN back to the lobby: Everyone is sitting at the tables. Their pistols gone. Cordially drinking coffee. Hiding the fact that seconds ago they were in the middle of a Mexican standoff.

Larson and Harlin enter the lobby.

LARSON

It's a like a scene out of THE GODFATHER.

HARLIN

What we have here is conspiracy to commit an overt act.

ROCCO

There's no crime being committed.

LARSON

Your presence here, alone, lends to the conspiracy charge -- we have jackets on each of you.

HARLIN

(to Callum)

Consorting with known criminals.

(CONTINUED)

Callum is sitting across from Rocco's THUG. They both politely sip their coffee.

CALLUM
We're just having coffee.

HARLIN
If you had said cupcakes I would have believed you -- because those are damn good cupcakes.

Larson and Harlin move toward Sal and Dante.

LARSON
Making nice after what happened the other day?

Dante stands, dropping money on the table.

DANTE
Nothin' happened, then. And nothin' is happenin' now.

LARSON
The bureau believes otherwise --

ROCCO
If you're gonna charge us, charge us. But, you're bark ain't backing up your bite -- there's only two of you. And Darwin always wins.

Sal loses his patience, and RIPS off his golf cap to reveal the bullet hole on his forehead.

SAL
Darwin can't explain this!

Everyone stares at Sal.

DANTE
What the hell?!

As soon as the last word rolls off his tongue, an EXPLOSION rattles the windows.

OUTSIDE

Part of the street COLLAPSES in a crater, as if hit by an earthquake... followed by another EXPLOSION -- the manhole covers fly into the air like oversize pennies, coughing smoke. GUNFIRE reverberates from within the sewer.

From the manhole, TWO hitters, PNI uniforms burned and tattered, crawl out with their MP5ks. They frantically go to their feet, spinning around to UNLEASH lead into the hole.

FROM THE CRATER,

a FIGURE pulls itself out... followed by ANOTHER... and ANOTHER. They are ZOMBIES. They move in a stagger limp, their mouths open, with arms outstretched, rotting flesh jutting from their bones. (AUTHOR'S NOTE: The zombies move with a purpose, but their stride is limited to a limp -- as if all their muscles are not working in conjunction. Their arms sway like a drunken boxer, their hands claw, grab, and scratch).

INT. LOBBY - HELENE'S CHOCOLATE

Another EXPLOSION, distant, SHAKES the walls. Through the glass door we SEE: The original PNI van slews backwards from the force of the explosion, its hood and grill on fire. The sewer grate CRASHING on its windshield.

An alarm SOUNDS. Callum turns to the backroom. Francis turns to Callum:

FRANCIS
What's that noise?!

CALLUM
The alarm to the back...

A GROUP of zombies stumble through the backroom's swinging doors.

CALLUM
... door.

He instinctively whips out his SIG, FIRING. The approaching zombies take the hot slugs to their chest, but continue unaffected.

Francis and Sal are at Callum's side, FIRING their pistols. Bullets STITCHING the zombies.

The lobby door SHATTERS. Gunfire ERUPTS. MORE zombies stagger inside. Everyone EMPTYING their weapons. Bullets TEARING into every part of the undead... except their heads.

(CONTINUED)

There is a BANG at the front door. Callum pivots around, his SIG leveled: The first hitter's body is PUSHED against the door, a ghoul BITING into his neck. Blood spraying. The second hitter is TACKLED to the ground, flesh RIPPED apart.

An bullet STRIKES a zombie's head, and the ghoul drops, releasing the first hitter's lifeless body. Another bullet HITS the second ghoul's head. Leah, from her firing position, FIRES another silent round into a third ghoul's head.

Callum sees the zombies drop by Leah's hand. He aims at the heads of two approaching ghouls, FIRING two shots so fast they sound like one. The ghouls collapse like sheared trees.

CALLUM
Aim for their heads!

Everyone begins to SHOOT at the zombies' heads.

Callum's cell VIBRATES: It's Leah.

CALLUM
(into cell)
Yeah?!

LEAH (V.O.)
Some of 'em went to the
daycare! I'll cover you!

Callum races through the lobby, past the melee of GUNFIRE --

EXT. HELENE'S CHOCOLATE - CONTINUOUS

-- and outside. A zombie grabs him, its teeth arching for his neck. With a soft spit of sound, a bullet SNAPS the zombie's head back.

Callum continues running hellbent for leather. Another ghoul reaches for him. A bullet WHIZZES by Callum's ear, and the ghoul's head EXPLODES in a cloud of pink mist.

Ahead, SIX more zombies drop. Leah creating a swath for Callum.

He dips around the corner of Anime Otaku, and is met with Sakura's blade inches from his neck. He freezes --

-- Zoey pulls back the blade. Behind her are the decapitated bodies of two ghouls.

(CONTINUED)

CALLUM
The kids?

ZOOEY
Got almost everyone. They're in my
panic room.

CALLUM
Who's missing?

ZOOEY
The deaf one.

CALLUM
(to himself)
Thomas.

He crosses the courtyard to the building that houses the after school program.

CALLUM
Get back to your panic room.

ZOOEY
(insulted)
I can handle myself. Can you?

Callum ignores her. He opens the side door.

INT. HENDERSON'S KID ZONE - CONTINUOUS

Callum and Zoey quietly enter. The classroom is dark, the only light streaming through Venetian blinds. It's empty. Quiet.

A toilet is HEARD flushing. Their eyes go to the bathroom door at the end of the classroom --

-- A RUMBLE of footsteps echoes from the hallway. Getting LOUDER. Their eyes shift from the bathroom door to the opened hallway door: Frantic shadows play against the hallway wall -- the zombies are coming.

Thomas steps out of the bathroom, the Manga comic "I Am a Hero" tucked under his arm, oblivious to Callum and Zoey rushing at him.

Zoey tosses Sakura to Callum, and snatches Thomas, covering his eyes --

-- just as the NINE zombies BARGE into the classroom. Running with Zoey, Callum blindly FIRES at the ghouls.

(CONTINUED)

Zoey crosses the door's threshold with Thomas tucked under her arm, her free hand still covering his eyes. Callum slews to a stop, CLOSING the door behind her.

He whirls around to face the stampeding undead. He lowers Sakura behind his back, and levels his SIG. Squeezing its trigger.

OUTSIDE

Zoey hears the gunshots, whirling around to find Callum gone. She continues to her store.

BACK TO CALLUM

He drops the SIG. Five dead ghouls splayed on the ground, four continue to charge. He raises Sakura over his head like a Ronin.

He CHARGES at the zombies, SWINGING the blade. A zombie LOSES its head. Callum spins and parries, the sword an extension of his hand. Blood sprays, limbs fly, and heads roll. The remaining ghouls pitch to the ground. Callum is very effective with the sword.

EXT. HENDERSON'S KID ZONE

Callum exits with the SIG under his belt, and Sakura at his side. Zoey races out of her store, and stops when she sees him: He's covered in blood.

ZOEY

Didn't know you were good with the blade.

He hands the sword back to her.

CALLUM

I'm not.

ZOEY

Is that another lie?

Callum ignore her. Tyne approaches in a sprint.

TYNE

He wants to speak to you.

INT. LOBBY - HELENE'S CHOCOLATE - DAY

Callum enters, walking over the BODIES of zombies. Smoke hangs in the air. Bullet holes pockmark the walls.

Ralphie and Richie are slumped at a table, taking turns pouring Jack from a silver flask into their coffee. Bodyguards and goons stand around in various states of shock.

INT. MAIN - CONTINUOUS

Callum finds Chaplin sitting in his usual seat at the counter, enjoying a cupcake and coffee. Behind him: Dante, Sal, Larson, Harlin, Irving, and Walsh are ENGAGED in an argument. Leah and Valentine stand against the wall, sharing a plate of truffles. Rocco is seated in the back, cleaning his Glock.

CHAPLIN

This Chocolate Mousse cupcake was her favorite.

The argument stops, all eyes on Chaplin.

CHAPLIN

You always think of her when you make a batch. I can taste your sorrow... anger... regret.

Callum pushes the plate off the counter, placing his SIG in its place.

CALLUM

I'm gonna start counting to five, but may lose patience at three...

IRVING

You can't kill Death.

Everyone is silent, exchanging stares... then:

SAL

Given what's transpired here, I think all of us are inclined to believe that... Why ain't I dead?

Chaplin takes a sip of his coffee.

CHAPLIN

I've lost my ability to reap.

(CONTINUED)

CALLUM

How?

CHAPLIN

Ask the writer.

Everyone's eyes shift to Irving and Walsh.

IRVING

(to Walsh)

Your show, ace.

WALSH

(takes a deep breath)

I summoned two revenants to help me kidnap Death so I could make a deal to resurrect John Wayne from the dead so he can act in a passion project of mine. I was double-crossed by said revenants, and in the process, Death lost his ability to reap.

Everyone stares at Walsh for a beat... then:

LARSON

Oh.

HARLIN

The world's not dyin'?

CHAPLIN

Not quite. Everything's energy -- you, him, this coffee. I'm no different. To use an analogy: I am like water flowing through a hose... turn off the faucet, and the water continues to trickle out... but, it will eventually stop. This town has gone dark -- people have stopped dying...

He dips his finger in the coffee, creating a ripple.

CHAPLIN

... and, like a ripple, the rest of the world will follow.

CALLUM

Why the zombies?

(CONTINUED)

CHAPLIN

I have two jobs: Reap the living,
and keep the dead from rising. At
present, I cannot do either.

Rocco whips the barrel of his Glock to Sal's temple.

ROCCO

A shot to the head still ends it.

Francis and Valentine immediately level their pistol's at Rocco's head. Rocco's eyes trickle down to see the barrel of Leah's Baretta aimed at his crotch.

ROCCO

Mutiny at last.

DANTE

We need everyone's help.

Rocco slowly lifts his pistol, placing it back in its holster. Everyone else does the same.

SAL

How much time do I have before I
turn into these things?

CHAPLIN

Don't think in terms of
time. Think in terms of energy --
and everyone's is different.

Callum races out of the store. He gets into his vehicle,
and PEELS out of the parking lot.

HARLIN

Where's he going?

TYNE (O.S.)

(to Chaplin)

How do we stop it?

Everyone turns to her.

CHAPLIN

You need to kill the one that is
now in possession of my sickle.

LARSON

You're what?

(CONTINUED)

CHAPLIN

My hat.

TYNE

Who is he?

INT. HOUSE - DAY

Callum enters, his SIG leading.

INT. KITCHEN - CONTINUOUS

Callum moves into the kitchen. He sees: A chair canted on its side, broken dishes on the floor.

CHAPLIN (V.O.)

He is the king of Wormwood, the ruler of the dead.

INT. LIVING ROOM - CONTINUOUS

Sara is kneeling, silently crying over her mother's BODY. Her fist wound tightly around a 9mm. Callum surreptitiously slides his SIG under his shirt, and kneels next to her.

CALLUM

(softly)

Sara?

SARA

She didn't come home. I tried to put on a brave face for Thomas, but after the second day -- I was worried. Then, she just showed up one morning... she was different, though. Her skin was cold... she didn't eat... didn't sleep. This morning she came at me...

Callum gently pulls the 9mm from Sara's fist, and helps her to her feet. They exit the room.

INT. MAIN - HELENE'S CHOCOLATE - DAY

TYNE

Just tell me how to kill him.

Chaplin takes another sip from his coffee.

(CONTINUED)

CHAPLIN

In his underworld he is just as vulnerable as you are in this world. But, to get to his world, you're going to need directions. I do not know the way, so therefore, I cannot guide you.

INT. MINE SHAFT - ABANDONED MINE - LATER

Virgil and Bran are still bound tightly with iron chains.

CHAPLIN (V.O.)

But, there are two that can.

Tyne moves toward them. She is carrying a duffel bag.

INT. MAIN - HELENE'S CHOCOLATE - DAY

LARSON

(re: zombies)

There's a mess here. I gotta call this in.

TYNE

And tell them what?

LARSON

There was gunfire, explosions -- I can't just keep this quiet. You worked for the bureau --

TYNE

And I knew when to keep somethin' quiet... if it meant lives were at stake.

Harlin and Larson exchange glances: They know she is right.

SAL

I can help with the clean-up.

EXT. HELENE'S CHOCOLATE - LATER

THREE dump trucks, CAMMARA CONSTRUCTION printed on their sides, IDLE next to the lobby door. CREWS load the bodies into the trucks's open-box beds.

INT. ANIME OTAKU - LATER

Thomas and Freddie are engaged in activities. Missy and Zoey keep them occupied during the zombie clean-up.

Sara enters. She immediately wraps her arms around Thomas, crying. Zoey's eyes shift from Sara to Callum -- he's standing at the door. His eyes meet her, and he walks away.

INT. MAIN - HELENE'S CHOCOLATE - DAY

Missy enters, standing next to Tyne.

TYNE

We have to keep the status quo. Everything normal.

MISSY

What 'bout tomorrow night -- movie night?

HARLIN

We'll be here.

LEAH

So will we.

MISSY

You're not thinkin' --

TYNE

I'm thinking: It's easier to protect children under one roof --

MISSY

This is insane!

TYNE

Insane is what we'll have if we fail.

HARLIN

If you fail, we'll get the kids outta here.

Missy doesn't like it, but she knows everyone is right.

TYNE

(to Chaplin)

Let's get this over with.

INT. EQUIPMENT ROOM - ABANDONED MINE - NIGHT

There is a one-way mirror in the room that overlooks the mine shaft: Virgil and Bran are still bound to their chairs.

Tyne stares at the revenants. Behind her, Chaplin stands -- his nose starts bleeding. He wipes it, curiously looking at the blood as if this were the first time he's seen it.

Tyne glances at him, noticing the blood.

TYNE

You're dying?

CHAPLIN

I'm becoming... nothing.

She turns back to the window.

TYNE

What are revenants?

CHAPLIN

They are deceased entities that have avoided the second death. They are the gate keepers -- born in death, defined by war. They're residual energy, nothing more.

TYNE

It won't be as simple as askin' them for directions?

CHAPLIN

They'll want something in return...

Tyne picks up the duffel bag at her feet. She places it on a nearby table and begins to inventory its items: Brass knuckles, a steel paddle, a sledge hammer, barbed wire, and a box cutter.

TYNE

Will it be as simple as beatin' it out of 'em...

CHAPLIN

It'll be as simple as death. They are at the mercy of what caused their demise. They're tortured by it -- we all are. Get them to remember their death.

Tyne's eyes go from the duffel to the window. Staring at Virgil and Bran. A plan formulating.

INT. MINE SHAFT - ABANDONED MINE

The door opens and Tyne enters. She walks toward Virgil and Bran, placing the duffel on the table.

VIRGIL

Are you here to play the game that never ends?

INT. EQUIPMENT ROOM - ABANDONED MINE

Callum, Irving, Walsh, Dante, Rocco, Francis, and Sal are now in the room. Chaplin is sitting in a chair, he wipes more blood from his nose. They all watch Tyne through the window.

INT. MINE SHAFT - ABANDONED MINE

Tyne removes a stopwatch from her pocket. She starts its clock.

TYNE

My best time is three hours and forty-two minutes.

VIRGIL

I can smell it on you -- you bake cakes for a living.

TYNE

But I haven't quite buffed the blood from my nails.

She dumps the duffel's contents on the table. Virgil and Bran smirk as they see the items. Tyne picks up the box cutter, moving closer to the two.

TYNE

Tailored suits, grey. Collars and cuffs ironed. Starched. Gladiator academy. Folsom your alma mater?

With the box cutter, she SLICES the sleeve off Virgil's blazer, EXPOSING the prison TATTOO on his bicep.

(CONTINUED)

TYNE
Pelican Bay.

Her eyes shift to his wrists.

TYNE
Ligature marks on your wrists.

She lifts Bran's pant leg, pushing down his silk socks to EXPOSE his ankles. Ligature scars on his ankles.

TYNE
You both were loyal to your bosses,
but you heard or saw somethin' you
shouldn't have -- and dead men
don't tell tales.

She nods to the equipment room's window. Callum and Francis enter, carrying two buckets of water. Draped over their shoulders are two towels.

Virgil and Bran's faces have hardened, nostrils flaring. Cold stares at the buckets of water.

TYNE
The scars around your ankles
indicate you were weighed
down. You both died suckin' water.

INT. EQUIPMENT ROOM - ABANDONED MINE

SAL
She's good.

DANTE
(to Walsh)
How did you get 'em to play cards?

WALSH
All they wanted was my father's
pistol.

Irving turns to Walsh. He knows the story behind Walsh's father's pistol.

INT. MINE SHAFT - ABANDONED MINE

Callum tosses Tyne a towel. She wraps it around Virgil's face -- he struggles against the chains. Callum and Francis lift the first bucket, POURING the water over Virgil's wrapped face.

(CONTINUED)

Virgil GASPS panic breaths. He frantically writhers against the chains. Tyne turns to Bran: His eyes wide, face frozen in horror.

TYNE

You're next... or not. It's up to you.

BRAN

Flight 107, March 18, 1997...

TYNE

What 'bout it?

INT. EQUIPMENT ROOM - ABANDONED MINE

Harlin is already on his cell:

HARLIN

(reading)

Flight 107 crashed ten minutes after take off, in a field outside Naperville, Illinois, on March 18, 1997. All passengers on crew survived...

CHAPLIN

It was an anomaly, a glitch -- often referred as 'a miracle.'

INT. MINE SHAFT - ABANDONED MINE

Callum and Francis are POURING the second bucket of water. Virgil is CHOKING -- gasping at air, his body fighting against the chains.

BRAN

The gates opened, but no one died!

TYNE

(losing patience)

You're gonna be suckin' water soon...

BRAN

Bring a piece of the wreckage here... it's Charon's obol.

(CONTINUED)

TYNE

And?..

BRAN

That wreckage is your entrance fee
when the gates reopen.

Tyne nods to Callum and Francis -- they drop the second bucket. Virgil is coughing and gasping, his body shaking. Callum places a sack over Virgil's head.

BRAN

You can't defeat him.

TYNE

That isn't your problem.

She puts a sack over his head.

INT. EQUIPMENT ROOM - ABANDONED MINE

Everyone, except for Dante and Chaplin, are on their cells.

LARSON

Amazon doesn't have it...

WALSH

Try ebay...

HARLIN

They don't have it either...

Dante leans next to Chaplin -- they're as close as lovers.

DANTE

A pistol? Plane wreckage?

CHAPLIN

Think of 'em as spiritual currency.

He wipes the blood from his nose.

DANTE

You're dyin'.

Chaplin turns to Dante.

CHAPLIN

I'm not the only one.

Dante's face hardens. He abruptly exits the room.

(CONTINUED)

SAL

Found it -- private collector out of Telluride, who was one of the survivors... wants twenty grand for a piece of the engine... for an extra ten grand -- can have it here tomorrow, before six pm. Who's gonna foot the bill?

He looks up, and everyone is looking at him.

SAL

Thought so.

INT. LIFT - ABANDONED MINE

Dante and Rocco are alone in the metal lift, ascending to ground level.

DANTE

Get me the Wild Bunch.

ROCCO

(surprised)

That ain't gonna be cheap.

DANTE

Double their fees if they arrive tomorrow.

ROCCO

What're you thinkin'?

DANTE

I'm thinkin' it's an opportunity.

Rocco is hesitant. Dante can see it in his face.

DANTE

What d'you want?

ROCCO

(beat)

Your daughter.

Dante slowly nods -- terms accepted.

INT. EQUIPMENT ROOM - ABANDONED MINE

Tyne enters, followed by Callum and Francis.

HARLIN

We're ordering a piece of the plane... it'll be here tomorrow.

TYNE

Who goes, then?

IRVING

Walsh and I volunteer.

CALLUM

I'm going.

Tyne whips her head to Callum.

TYNE

If you're going, I'm going.

CALLUM

You were already going.

SAL

I'll go.

CHAPLIN

Four have already volunteered. The greater the number in your group, the greater chance he'll succeed in his attacks --

WALSH

(alarmed)

Attacks?!

CHAPLIN

He'll know you're coming, and unleash the dead's dead.

IRVING

Thought you sent 'em back to the hole they crawled out of?

HARLIN

Dead's dead?

WALSH

Zombies.

(CONTINUED)

CHAPLIN

In this realm, their energy manifested zombies, but in the underworld they can manifest into any nightmare --

FRANCIS

Wait, I'm confused -- is that what came outta the sewers?

CHAPLIN

No, those were locals -- from town graveyard. The dead's dead will have greater numbers.

TYNE

They can't come back, correct?

CHAPLIN

And as long as the gatekeepers are chained, the dead's dead will stay bound to the underworld.

Chaplin slowly stands, but his body sways like a clothesline in high wind; Irving steadies him.

CHAPLIN

Bury me in the soil... it'll slow my degradation.

Callum surreptitiously exits the room... no one notices, except for Tyne -- she stares after Callum for a beat, then exits the room, too.

SAL

Why does the king of the underworld want you gone?

CHAPLIN

There's no rhyme or reason behind his motive...

INT. ELEVATOR SHAFT - ABANDONED MINE

Callum is opening the lift's caged door. Tyne is at his heels -- she SLAMS the door shut before he can enter.

TYNE

I hope you're not going for another reason.

Callum doesn't respond or make eye contact.

(CONTINUED)

TYNE

If you're gonna bring anyone back,
bring back your mother!

Callum ignores her, opening the caged door --

CALLUM

She's not dead because of me.

Tyne SLAMS the door shut, again.

TYNE

Your mother found out she had
cancer the same day she found out
she was pregnant. She declined
treatment -- treatment that would
have saved her life, but end yours.

Callum doesn't know what to say -- this is the first time he
has heard this.

TYNE

She believed your life was more
important than hers...

She leans closer, her gaze meeting his.

TYNE

Prove her right.

She walks away, leaving Callum staring at the lift.

INT. BACKROOM - HELENE'S CHOCOLATE - MORNING

Maurice is next to a table, its trunk lid open. An arsenal
of WEAPONS rests neatly on the table. Tyne and Callum
METHODICALLY inventory and clean the weapons.

TYNE

Did you get any sleep?

She begins to field strip an M-4 assault rifle.

CALLUM

Some... you?

He finishes cleaning the barrel of his SIG.

TYNE

Some?

Beat.

(CONTINUED)

CALLUM

Why didn't you tell me she could've saved herself?

TYNE

Your mother made a choice. Besides, you don't like talkin' about her.

CALLUM

(guilty)

Can you tell me 'bout the day she died?

TYNE

I got the phone call. I brought you to her room -- you were ten months old.

(beat)

I was too late... she passed away before I got there.

Irving and Walsh enter, breaking the moment. Tyne gestures with her nose to the array of weapons on the table.

TYNE

Choose your date.

Irving grabs a H&K P30 pistol, but Walsh removes the nickle-plated .45 from his waistband.

WALSH

It's my father's.

TYNE

May I?

He hands her the pistol. She ejects the clip, bringing the pistol to her ear and repeatedly dry-fires -- listening to the coils and springs.

TYNE

Your father ever use it?

WALSH

Only on himself.

Tyne glances at him. She understands.

TYNE

I'm going to add an inch of torque to the trigger.

EXT. FOREST - MORNING

FIVE PAPER TARGETS, displaying the black silhouettes of a head and torso, hang from the trunks of five trees. Bullets TEAR into the head and chest of a target with sniper-like precision.

Twenty-five yards away, Tyne engages the safety on her SIG.

TYNE

Don't pull the trigger... squeeze.

Standing next to her, Irving and Walsh raise their pistols, drawing a bead on their targets. They SPIT a round each -- the two bullets MISSING the targets completely.

TYNE

Aim at the triangle between the chin and nipples.

They FIRE again... and again. The bullets CHEWING up everything EXCEPT the targets. Tyne sighs: This is going to be a long day.

EXT. STREET - HELENE'S PARKING LOT - MORNING

Francis is standing next to the crater, an iPad in his hands, a Bluetooth in his ear. A concrete transport truck reverses to the edge of the crater, and from its concrete mixer, unloads the gravel into the hole.

CONSTRUCTION GUYS are repairing Helene's exterior and interior (replacing windows, repairing bullet blemished walls).

FRANCIS

(into Bluetooth)

ETA on the job?

(checks his watch)

Get more guys down there if you gotta.

A purple Chevy SS slews to a stop nearby, and Leah and Valentine step out.

LEAH

We're here to help.

Francis gives them a stare that can break glass.

(CONTINUED)

VALENTINE

We're not standing here
hat-in-hand. You're going to need
help.

It's going to taste like a bar of shit, but Francis knows
Valentine's right.

FRANCIS

It's only on pause.

LEAH

Fair enough. We'll kill each other
later.

He reluctantly shows them the iPad: Which shows a map of
Carpenter's Park.

FRANCIS

I got guys pluggin' the
tunnels: Here, here, and here.

He points to the areas on the map.

MONTAGE

-- In the sewers: CREWS are WELDING metal bars and beams,
BLOCKING the tunnels.

LEAH (V.O.)

If we do get hit, it forces them to
a ground assault.

-- VARIOUS SHOTS of LOOKOUT GOONS, in different areas of the
forest. Patrolling like sentries.

FRANCIS (V.O.)

Got guys all over the forest.

-- Leah stands before a steel door, similar to a bank
vault. She enters a code in the keypad lock, and the door
OPENS to reveal a room filled with an arsenal of WEAPONS.

LEAH (V.O.)

They're gonna need some firepower.

-- Francis, Valentine, and Leah stand at the mouth of Blood
Bridge.

VALENTINE

What's Plan B, if the bridge's
compromised?

(CONTINUED)

FRANCIS

The girl has a safe room in her store.

-- Leah is on the roof of the Delancey Hotel, again. She stares through the scope of her sniper rifle.

LEAH (V.O.)

Fall back to Delancey. It's surrounded by a six-foot fence with rolled barbed wire.

-- Francis, Valentine, and Leah have joined Irving and Walsh SHOOTING the paper targets.

TYNE (V.O.)

How's Death?

-- FIVE WISEGUYS are sitting at a table playing dominoes. They are in the equipment room in the abandoned mine. One of the wiseguys gets up from the game, and opens the door to the mine shaft: Virgil and Bran are still tied up... and next to them is an undisturbed fresh grave.

END MONTAGE

EXT. FOREST - DAY

FRANCIS

Still in the ground.

They are at the table where an array of weapons are spread out. Francis is loading a clip into his Five-seven. Leah opens a metal gun case, pulling out a Baretta Model 93R with the name "Mario" engrave on the barrel. Everyone stares at Mario -- even Tyne is impressed.

LEAH

This is Mario -- Baretta Model 93R, only nine thousand were ever made.

Zoey approaches the group with Sakura in her grip.

ZOEY

I was looking for Callum.

Leah and Valentine share a secret smile: Zoey likes Callum.

ZOEY

(re: Sakura)

Thought he could use it.

Tyne smiles as she takes the sword.

(CONTINUED)

ZOOEY

Did you teach him to use the blade?

Francis's face tightens. He leaves the table, and angrily FIRES his weapon in the distance.

TYNE

(re: Francis)

His sister did.

ZOOEY

Where is she?

EXT. CEMETERY - DAY

Callum is pulling weeds from a particular grave. He waters the flowers surrounding the headstone.

TYNE (V.O.)

She passed away.

EXT. FOREST - DAY

ZOOEY

He still loves her.

LEAH

We all do.

Francis continues to angrily FIRE his weapon.

EXT. RUNWAY - PRIVATE AIRPORT - DAY

A black Escalade idles next to a small cargo plane.

Little Tony is at the rear of the cargo plane, the PILOT handing him a large cardboard box.

INSIDE THE ESCALADE: Sal brings his cell to his ear.

SAL

(into cell)

It's here.

INT. EQUIPMENT ROOM - ABANDONED MINE - DAY

A severed portion of an engine, the size of a car battery, sits on the table. Larson and Harlin stare at it, unimpressed. Tyne approaches with an empty duffel.

LARSON

Don't look like much.

Tyne slides the engine into the duffel, and makes her way to the door.

HARLIN

D'you know what you're gettin' yourself into?

Tyne doesn't answer.

HARLIN

That's what I thought.

INT. MINE SHAFT - ABANDONED MINE - CONTINUOUS

They enter. Callum is doing a last minute weapons check. Irving and Walsh are loading bullets into the magazines of their weapons. Sal is sitting in the corner, drawing on a sketchpad. Francis and Valentine are cleaning their pistols while sitting across from Virgil and Bran.

Tyne drops the duffel at Virgil's feet, and removes the sack from his head. She points with her eyes to the duffel: Well?

VIRGIL

Just walk into the darkness.

His eyes shift to the tunnel.

TYNE

That simple?

VIRGIL

(smirks)

Getting there is easy, coming back is another story.

TYNE

I'll bring back his hat.

Virgil's smirk disappears, his face hardening. Tyne pulls the sack back over his head.

(CONTINUED)

LARSON
(to Valentine)
Where's your father?

VALENTINE
Don't know.

Francis glances at him with eyes of distrust.

TYNE
(to Harlin)
You better get going... the kids'll
be showing up.

HARLIN
I don't have the words.

TYNE
Me neither.

HARLIN
Good luck.

Harlin and Larson leave the mine shaft, passing Zoey as she enters with Sakura in her grasp. Callum immediately goes to her, not wanting others to overhear.

ZOEY
(re: Sakura)
You didn't take her.

CALLUM
I didn't want...

He doesn't know how to finish that sentence.

ZOEY
You'll bring her back.

Callum tries to smile but it comes out broken. He takes the samurai sword.

ZOEY
We're all broken. Like jigsaw
pieces. My favorite book is "The
Fountainhead." My favorite movie
is MALLRATS. I'm emotionally
vulnerable when I see babies and
puppies. And a good night for me
is a bottle of wine while listening
to Tegan and Sara.
(beat)
What's your jigsaw piece?

(CONTINUED)

He looks away, unable to meet her gaze.

CALLUM

I don't know what you want from me,
but I don't have it.

Zoey's about to say something --

CALLUM

Please leave me alone.

He turns around and walks away. Zoey stands there for a beat, then slowly exits the room.

Callum approaches Tyne, Irving, and Walsh -- they're ready.

CALLUM

Let's get this over with.

Sal, Francis, and Valentine stand.

SAL

Good luck.

FRANCIS

Good luck.

VALENTINE

Good luck.

Callum turns to them and nods. Tyne turns to Callum, urgency in her voice:

TYNE

Use the Center Axis Relock stance
during close-quarter, and moving
and shooting at longer ranges --

CALLUM

Use Weaver.

TYNE

You shouldn't have been playing
with weapons -- you should have
been playing Nintendo or
Playstation.

Callum offers her a smile.

CALLUM

I did okay.

(CONTINUED)

IRVING
We'll meet at the bar.

WALSH
We'll meet at the bar.

The four walk into the tunnel. The darkness becomes thick, engulfing them... until they disappear.

INT. WAREHOUSE - DAY

The WILD BUNCH, twelve contract killers, enter the empty warehouse. They are: HAZELTON, POLLOK, HOOK, TULL, COFFEY, JESUP, CREGAN, HAUTE, MCCREARY, GILMORE, ATWATER, and BEAUMONT.

Dante and Rocco stand twenty yards across from them. Rocco's hands are hidden behind his back.

DANTE
I wanna thank all of you for comin'
on such short notice.

HAZELTON
We were told money was no object.

DANTE
What I offer is greater than money.

Rocco's hands emerge from behind his back, holding a Mac-10 semi-auto -- UNLEASHING a barrage of gunfire. The Wild Bunch's bodies jerk like puppets, the force of the bullets THROWING the bodies to the ground --

-- But their bodies move. Stirring. Alive. They pull themselves up, eyes washed with disbelief. Dante stands before them with a smile that cuts like a razor blade.

DANTE
In the business of death, why be
servants when we can be gods.

INT. MINE SHAFT - ABANDONED MINE - NIGHT

Sal and Valentine are alone with Virgil and Bran. Sal continues to draw on his sketchpad. Valentine sits nearby, bored.

VALENTINE
What're you drawing?

(CONTINUED)

Sal displays the sketchpad: It's a drawing of his daughter, Sophie.

VALENTINE

(slowly)

Is that why you wanted Leah and myself killed?

SAL

What?

VALENTINE

Because you think we had something to do with her death?

SAL

I never wanted you or your sister dead.

(beat)

You were her friends, too.

INT. EQUIPMENT ROOM - ABANDONED MINE

MUSIC is played. The room occupied by SAL'S MEN, playing dominoes. Francis jokes around with them. He eventually exits the room.

INT. ELEVATOR SHAFT - ABANDONED MINE

The metal lift opens, and Dante, Rocco, and the Wild Bunch step out.

DANTE

Aim for their heads.

INT. MINE SHAFT - ABANDONED MINE

Sal, Valentine, and Francis hear the GUNSHOTS. Francis instinctively whips out his pistol, leveling the barrel at Valentine.

FRANCIS

What d'you have planned?!

VALENTINE

I don't know what's going on!

FRANCIS

What d'you have planned?!

(CONTINUED)

VALENTINE

I don't know!

SAL

Francis! Put the gun away!

Francis reluctantly trains the barrel at the door, his hand reaching for the door handle --

-- But the door BURSTS open, and Rocco HITS him across the face with the butt end of a shotgun. Francis CRUMPLES to the ground, unconscious.

Dante strolls in after Rocco. He scoops up a nearby shovel.

VALENTINE

What's going on, dad?

Dante ignores his son. He moves toward Sal, raising the shovel.

SAL

I can't die...

DANTE

But, can you still feel pain?

He repeatedly HITS Sal across his body with the shovel. Sal goes to the ground in a fetal position.

VALENTINE

(angry)

Dad!

Dante stops, angrily tossing the shovel to Valentine. Rocco drags Francis next to Sal, handcuffing the two together.

Dante rips the sack off Virgil's head. Virgil already has a smile on his face.

VIRGIL

Been expecting you.

(sniffs)

I can smell it on you.

DANTE

It's stage four -- there isn't a stage five.

VIRGIL

Which is why you don't want them to succeed and return everything back to status quo.

(CONTINUED)

DANTE

I don't want to turn into a ghoul,
either.

VIRGIL

Want your cake and eat it, too.

DANTE

I wanna speak to your boss.

VIRGIL

You got to make the journey like
they did.

DANTE

What's my incentive for cuttin' you
loose?

The Wild Bunch trickle into the room.

VIRGIL

Time -- arriving at the exact same
time they did.

He glances at the Wild Bunch.

VIRGIL

Your professionals can easily take
out the four of 'em.

DANTE

And your ghouls need to attack --
and you know where to send 'em.

VIRGIL

Ah, dead men don't tell tales.

They both nod in agreement. Rocco hands Dante bolt cutters.

VALENTINE

Dad, what're you doing?!

Dante continues to ignore him as he CUTS the chains that
bind Virgil and Bran.

The revenants stand, and walk toward the tunnel. Rocco and
the Wild Bunch follow, all carrying enough firepower to
start a small war. They disappear into the darkness.

DANTE

(into cell)

Leah?! Get your ass back to the
mine. No! Now! Don't
think! Just get over here!

(CONTINUED)

He ends the call.

VALENTINE

You can't do this! There are children!

Dante turns away -- he doesn't want to hear it.

VALENTINE

How can you do that?!

Dante whips around, PUNCHING Valentine. Anger boiling, nostrils wide.

DANTE

Because I can!

He PUNCHES Valentine, again. Knocking him to the ground.

SAL

Leave him alone!

DANTE

(to Valentine)

I have to lead this family! Protect it! Me! I have to make all the hard decisions you can't! You and your sister can't play at this man's game!

(beat)

I don't see myself in you at all.

SAL

Why did you kill her? Why did you kill my daughter?

Dante turns to Sal.

DANTE

(shrugs)

She was an accident -- meant to kill Callum.

SAL

You did... you killed both of us that night.

WHACK! Dante CRASHES to the ground, unconscious. Valentine stands over him with the shovel in his hands.

VALENTINE

I don't see myself in you, either.

(CONTINUED)

He quickly uses the bolt cutters to CUT Sal and Francis's handcuffs. Sal turns to Francis, lightly slapping his face to wake him.

VALENTINE
(into cell)
Leah!

INT. CHEVY SS - DRIVING - NIGHT

Leah's cell is to her ear. She slews the car to a halt.

LEAH
What?

INTERCUT between them.

VALENTINE
They're coming!

LEAH
Whoa! Slow down -- who's coming?

VALENTINE
The goddamn zombies!

LEAH
Where's dad?

VALENTINE
He cut the ghouls loose!

Leah glances at her rear-view mirror: Carpenter's Park, lights glimmering in the distance.

LEAH
I'm going back.

She SLAMS on the gas, throwing the steering wheel -- the Chevy SPINS its wheels as it does a u-turn over the Blood Bridge.

LEAH
We're gonna need more firepower! I need you to go to the vault --

VALENTINE
Leah?! Hello?!

He looks at his cell: CALL ENDED.

(CONTINUED)

LEAH

Did you get that? Hello?

She glances at her cell: NO SERVICE.

A BODY SLAMS onto the hood, BOUNCING off the vehicle. Leah STOMPS on the breaks, the Chevy skidding to a stop --

-- Before she has time to react, a TALL ZOMBIE PUNCHES through her driver's side window. Leah pulls her Baretta from her waistband, but Tall Zombie thrusts his upper body through the window -- causing her to MISFIRE into the floor.

Leah KICKS open the door -- Tall Zombie swings out and she FIRES a round into its head. Three MORE zombies appear, lunging at her. With precision, she FIRES two shots so fast they sound like one. Two zombies collapse like sheared trees.

SHORT ZOMBIE grabs her hair. She SMACKS its face with the back of the Baretta causing her to drop the pistol.

LEAH

Mario!

She leans out of the car, her left arm outstretched for the Baretta -- she sees fuel LEAKING underneath the Chevy. The misfire had ruptured the fuel line.

Short Zombie reaches for her, again. She crawls to the backseats, the ghoul GRABBING her ankle, but with a forceful KICK she makes it lose its grip. In the b.g., MORE zombies approach the Chevy.

She pulls down the backseats, crawling into the trunk. She straps her sniper-rifle case around her neck, then opens the metal gun case and removes two Glocks. She scoops the ammunition magazines, shoving them in her pockets.

LEAH

I loved this car.

She picks up a roadside flare, sticking it between her teeth. She POPS the trunk --

EXT. CHEVY SS - CONTINUOUS

-- And leaps out. WE MOVE underneath the vehicle like WE are a snake. WE SEE: Her legs as she swiftly moves along the driver's side. Muzzle FLASHES. GUNSHOTS. Multiple bodies DROP to the ground. She scoops up Mario. A different caliber GUNSHOT. Another body drops. She moves

(CONTINUED)

along the front of the vehicle. More GUNSHOTS. More bodies fall. She makes her way to the passenger's side. The LIT flare drops onto the puddle of leaking fuel, IGNITING a flame. In the b.g., we see Leah's silhouette running away as the flame SNAKES toward us.

The Chevy SS EXPLODES, consuming some zombies.

EXT. PARKING LOT - HELENE'S CHOCOLATE - NIGHT

Harlin and Larson whip around to the Blood Bridge, seeing the flame and smoke of the Chevy's explosion. Harlin has his cell already out.

HARLIN
(re:cell)
I'm not gettin' any service.

Larson looks at his cell.

LARSON
Same here.

GUNSHOTS are HEARD in the distance. They turn to the forest behind Missy's. A KALEIDOSCOPE of muzzle flashes, like a wave of summer lightning, is seen in the forest. SCARED GOON melts out of the darkness, running hellbent for leather.

SCARED GOON
They're comin'!

Harlin and Larson are already running.

HARLIN
Get the kids into the panic room!

Larson races into Anime Otaku. Harlin goes to his Tahoe, pulling out a gun case from the backseat. He opens the case and begins to assemble an M-4 Carbine. He jams a magazine in and raises the assault rifle, drawing a bead on THREE ZOMBIES. He FIRES -- the zombies's heads EXPLODE in a cloud of pink mist.

More GUNSHOTS are HEARD. Its panic fire. More GOONS are retreating from the forest.

INT. PANIC ROOM - ANIME OTAKU - NIGHT

TWENTY-TWO CHILDREN are filing into the room. Zoey puts on a brave face, trying to keep them calm. Missy and Larson are doing a headcount.

LARSON

Two short.

Sara frantically searches the children, realizing who is missing.

SARA

Thomas!

EXT. FOREST - NIGHT

Thomas and Freddie stop at a secluded area. Thomas glances at his cell phone.

FREDDIE

(signing)

Working?

Thomas shakes his head.

Freddie surveys the forest. Thomas still focuses on the cell phone, trying to send a text --

-- Oblivious to OLD ZOMBIE emerging from behind. Its mangled arms outstretched, fists ready to grab Thomas.

Freddie turns and sees Old Zombie. He screams MOS, but obviously Thomas cannot hear him. Old Zombie GRABS Thomas's neck, but before the boy can react, the ghoul pitches forward with a bullet hole smoking from its head.

Leah races to the boys with Mario, the Baretta, in her fist.

LEAH

The hell are you doin' out here?!

FREDDIE

Trying to find cell service.

LEAH

Forget that! Got zombies crawlin' all over this place. You wanna stay alive -- follow me.

EXT. PARKING LOT - HELENE'S CHOCOLATE - NIGHT

Ralphie and Richie have joined Harlin at the Tahoe. Scattered GUNSHOTS continue to RING throughout the forest.

HARLIN
... they need to hold their lines.

RALPHIE
They'll do what they can, but
unless we get the phones workin'
we're dead in the water.

Larson races out of Anime Otaku.

LARSON
We're two kids short!

Little Tony is on Helene's roof with a pair of binoculars. He's the lookout.

LITTLE TONY
(shouting)
Hold your fire! Three comin'
eastbound!

They all turn to see Leah lead Freddie and Thomas out of the forest.

RALPHIE
Found the two kids.

LEAH
We're gonna be in a world of shit
soon!

HARLIN
We're already there.

LEAH
Not like this --

As soon as the last word rolls off her tongue, a black Escalade speeds from the Blood Bridge. Tires SCREECHING. Sal's behind the wheel, Francis is out the sunroof with an AR-15 in his arms, and Valentine is seated in the back with the nozzle of a flame-thrower hanging out the window.

The Escalade slews to a stop in front of everyone. Francis and Valentine pull out a trunk the size of a coffin, filled with an armament of weapons.

(CONTINUED)

SAL
They're comin' -- we barely escaped
the bridge.

HARLIN
How many?

SAL
Fifty, maybe more.

HARLIN
Did you get help, at least?

Sal, Francis, and Valentine exchange looks: That would have
been a better idea.

FRANCIS
(sheepishly)
We brought the weapons.

VALENTINE
(to Leah)
Did you tell them?

LEAH
Was 'bout to until you blew in here
like the ghost of Mad Max.

HARLIN
Tell us, what?

VALENTINE
Our dad unchained the two in the
tunnel.

LARSON
So, what's attackin' us ain't the
locals from the cemetary, but
monsters from the underworld?

LEAH
It gets worse...

HARLIN
How can it get any worse?

VALENTINE
He also sent the Wild Bunch in
pursuit of Tyne and Callum.

LARSON
The shit has buried the fan.

(CONTINUED)

SAL

It doesn't change the fact that we have to protect the kids.

FREDDIE (O.S)

We wanna help.

They all look at Thomas and Freddie. Harlin stares at them for a beat:

HARLIN

Alright, you two are on ammo detail.

LITTLE TONY

Incomin'!

They whip their heads to the Blood Bridge: A HORDE of zombies cross its threshold, stomping in a stagger limp towards them. Another ARMY of the undead emerges from the forest behind Helene's. One hundred zombies in total.

SAL

Get the flame-thrower to Little Tony.

Leah looks to the roof of Anime Otaku.

LEAH

I'm goin' up, too.

Harlin surveys the armed participants: Himself, Larson, Ralphie, Richie, Sal, Francis, Valentine, and TWELVE of SAL'S GOONS. He turns his attention to the Escalade.

HARLIN

How many grenades do we have?

Valentine opens a crate of twenty apple grenades. Harlin snatches five grenades as he makes his way to the Escalade.

Ralphie and Richie have separated the ammunition into piles. Freddie and Thomas are standing next to them.

RALPHIE

(pointing)

M-4... AR-15... Mac-10... SIG
P220... Glock-18... Glock-22...
Desert Eagle. Two cartons of
grenades behind you.

INT. PANIC ROOM - ANIME OTAKU - NIGHT

The children are frightened. Missy and Sara are cradling some of them. Zooley turns on the radio. She sits next to a FRIGHTENED LITTLE GIRL.

FRIGHTENED LITTLE GIRL
I'm scared.

Zooley holds her.

ZOOEY
Me, too.

Radiohead's "Creep" begins to PLAY. Zooley begins to SING along. Missy and Sara join her. The singing calms the children.

AUTHOR'S NOTE: Radiohead's "Creep" should be played over the next series of shots.

SERIES OF SHOTS

-- Harlin reverse the Escalade. Picking up speed. He pulls the pins from all the grenades, then leaps out of the SUV as it CAREENS into the zombies approaching from the bridge. Running over them like a bowling bowl to pins. The Escalade EXPLODES.

-- Little Tony uses the flame-thrower to lay a carpet of fire on the zombies approaching from the forest.

-- Forming a defensive line, the armed participants UNLEASH a barrage of GUNFIRE at the ghouls that continue to advance. Bullets STITCHING their legs, causing the zombies to topple over. Other zombies trip over their fallen brethren. A pile of bodies is formed BLOCKING the other ghouls from advancing.

-- Leah FIRES her Barrett sniper rifle at straggler zombies that manage to overcome the pile.

-- Freddie helps Thomas with the ammo by pointing to the pile then to the person that needs the magazine. The boys are efficient in keeping the ammo flowing.

-- The zombies are stuck behind the pile of fallen ghouls. Becoming an easy target. Bullets TEAR into their heads.

END SERIES OF SHOTS

The first wave of zombies have been successfully killed.

(CONTINUED)

RALPHIE

It's up to Tyne and Callum. D'you think they have a chance?

HARLIN

When Tyne was with the bureau, her nickname was "Iron Lady." I believe they have a good chance.

CUT TO:

BLACKNESS

The SOUND of ice CRACKING, BREAKING...

TYNE

Callum?!

IRVING

Can't see a goddamn thing!

TYNE

Callum?!

CALLUM

On your left. Something is in her with us!

There is a FLASH of lightning, followed by a CRACKLE of thunder. In the brief flash all WE can SEE is a hallway.

Callum produces a flare, illuminating the hallway with artificial light: The floor is linoleum, leading to double-swing doors at the end. The walls billow like waves in the ocean.

Callum brings the flare closer to the wall -- there are FACES, frozen in torment, protruding from the wall, their mouths open, teeth sharp.

CALLUM

Away from the walls!

There is another FLASH of lightning and CRACKLE of thunder. They quickly move towards the double-swing doors and EXIT --

-- Onto the BOW of a steamship STUCK in an ocean of ice. It is NIGHT and there is a storm in the distance, a swell of dark clouds wrapped around a ball of fire, flames licking the air like streaks of lightning. It's approaching fast.

(CONTINUED)

Two hundred yards away is land: A jagged mountain with a castle on top.

There is another FLASH of lightning -- and then do WE SEE that the lightning is NOT coming from the sky, but from underneath the ice, illuminating WRAITHS: Mangled CORPSES that swim underwater like grotesque piranhas. The crackle of thunder causes the ice to CRACK and JUT outward like spikes.

Tyne ties rope to the ship's hull. Walsh is the first to propel down, followed by Irving. The ship BUCKLES, its hull slowly rising, its stern SINKING. The approaching fire-storm is MELTING the ice.

Tyne quickly propels down. The hull lifts higher, the ship sinking faster. Callum propels down --

-- Just as ANOTHER STEAMSHIP rises from the ice, a hundred yards to the right. Rocco emerges from its doors, followed by the Wild Bunch.

They see Callum, and OPEN FIRE. Bullets STRIKE the hull as Callum drops to the ice. Tyne grabs him, returning FIRE. They race for land using the juttled spikes as cover.

The fire-storm sweeps closer, fire licking outward like mangled fingers. The melting ice swells toward the second ship. Rocco and the Wild Bunch propel the ship with multiple ropes.

Rocco sees the approaching storm, his eyes shifting to the sinking ship. Pollok, the last man propelling down, is swallowed by the melting ice. Lightning illuminates the water -- the wraiths WHIRL around him, TEARING at his flesh until there is NOTHING left but bubbles.

Rocco and the Wild Bunch race towards the shore -- there is a cave at the base of the mountain.

A hundred yards away, Tyne is in the lead with Callum bringing up the rear. A wraith EXPLODES out of the ice like a geyser -- its flesh scarred, arms GRABBING at Walsh's leg. It unleashes an ear-piercing SQUEAL as it attempts to drag him under --

-- Callum whip-draws his SIG with the flashpoint speed of thought, FIRING. The wraith HOWLS in pain as the bullets RIP into its flesh. It RELEASES Walsh, disappearing back under the ice.

Irving helps Walsh to his feet, his leg bleeding. Callum is at their side and they help the limping Walsh cross the ice. Another wraith LEAPS out in front of them, but bullets STITCH its side as Tyne, already at shore in a crouch position, releases cover-fire.

Callum TACKLES Irving and Walsh to the ground as a BARRAGE of bullets explode around them.

Haute and McCreary EMPTY an entire clip at them. They dip behind a juttred spike, reloading their weapons. Bullets chew the ice around them -- Tyne FIRING on their position.

Rocco and the rest of the Wild Bunch reach the shore. The ground leading to the mountain is a landscape of jagged obsidian rock, the exterior dark and smooth like glass.

Tyne injects another clip into her M-4 Carbine, and unleashes another VOLLEY at Haute and McCreary. Callum and Irving, arms wrapped around Walsh, make it to shore. Behind them, the ice CRACKS, melting --

-- Haute and McCreary SCREAM. Flames dancing all over them. Their bodies INCINERATED by the fire-storm.

Tyne leads the three to the base of the mountain where a second cave is visible. The heat from the fire-storm exhales on them. The ground beginning to sizzle and smoke.

They ENTER the cave. The fire-storm CRASHING against the mountain in a cacophonous THUNDERCLAP. Fire licking the mouth of the cave.

They continue further, then stop. Walsh is in pain, his leg slicked with blood. Tyne cuts his pants, revealing the wound: The skin is purple, and swollen, the cut is deep and glazed with blood, blisters forming around the muscle.

She glances at Walsh: This is not good.

IRVING

You should sit this out.

WALSH

It ain't time to meet at the bar.

Tyne begins to bandage his leg. Callum and Irving begin to examine the cave: The ground is slick and leathery like the skin of a snake, and the walls have cracks and crevices that resemble blood veins. They see a tunnel in the distance.

(CONTINUED)

CALLUM

(re: 'meet at the bar')
What did he mean by that?

IRVING

The first time we went to the Emmys, if we got separated, we said we'd meet at the bar... for last call.

Tyne has finished bandaging Walsh.

TYNE

It's become a race, now.

They enter the tunnel, moving with purposeful strides. Walsh keeps up, limping and in pain, but determined.

The tunnel winds like a spiral staircase, and the ceiling is a reflective surface like a mirror. Callum touches the ceiling, dipping his fingers in mercury-like liquid.

GUNSHOTS reverberate in the distance. Everyone turns to the noise --

FIRST TUNNEL

Atwater is PULLED into the mercury ceiling by LIQUID CLAWS. He FIRES his MP-5 wildly, bullets dancing, as he's swallowed by the ceiling.

Rocco and the Wild Bunch stare cautiously at the ceiling, weapons raised, fingers poised on the triggers.

The MP-5 drops with Atwater's hand still gripping it --

-- Multiple CLAWS swoop from the ceiling, SWIPING at them. They all UNLEASH a volley of GUNFIRE, but it is like shooting water.

SECOND TUNNEL

Tyne and company reach a INTERSECTION where the two tunnels combine to form a SINGLE TUNNEL. They glance in the first tunnel, a kaleidoscope of muzzle flashes are seen, playing against the shadows of Rocco and the Wild Bunch.

Tyne leads her company into the SINGLE TUNNEL. The gunfire is behind them, but getting LOUDER.

FIRST TUNNEL

Rocco and the Wild Bunch DODGE the claws that continue to rain down. Gilmore is SWIPED across his back -- he crumbles to his knees, burbling blood. Another claw SNATCHES him into the ceiling.

Another claw dives into Hazelton's chest like a spear, SCOOPING him into the ceiling. Rocco leads the rest into the SINGLE TUNNEL.

SINGLE TUNNEL

Tyne and company slew to stop at the tunnel's end: A wall of reflective mercury. They stare at it -- unsure of the next course of action.

IRVING

What now?

A bullet SLAMS into his side. He COLLAPSES like a sack of bricks. Tyne releases a STREAM from her M-4 while Callum pulls Irving out of the line of fire.

Rocco and the Wild Bunch continue their charge under the veil of GUNFIRE.

Walsh looks at his leg: The wound is getting bigger, blood oozing through his pants. His eyes shift to Irving, his shirt blooming crimson over his ribs. His eyes find the bag of grenades.

WALSH

We'll hold 'em off.

Tyne ejects a spent clip, and loads a fresh one. She looks at Irving and Walsh, and nods in agreement.

CALLUM

No, no, no! We all leave together!

IRVING

You're wasting time.

Bullets EXPLODE around them, the Wild Bunch approaching, guns BLAZING. Tyne grabs Callum's wrist, yanking him to the wall of mercury. Callum turns, locking eyes with Irving and Walsh... for the last time. Tyne and Callum DISAPPEAR into the wall.

(CONTINUED)

WALSH

A writing credit here, a story by
credit there -- but, never the
gold.

IRVING

Wasn't in the cards.

WALSH

Weren't you disappointed? Didn't
you want more?

Irving smiles and shakes his head.

IRVING

I was with my best friend. Doin'
what I loved.

WALSH

You're still with your best friend.

Irving and Walsh pull themselves to their feet. Irving
takes aim with the Kel-Tec KSG and FIRES at the approaching
shadows. He PUMPS and FIRES, again.

IRVING

Make 'em sing for their supper.

Walsh pulls a pin from a grenade and tosses it at the
shadows. It EXPLODES. Irving FIRES another round.

The Wild Bunch, bathed in shadows, return FIRE. Bullets
SWIRL around Irving and Walsh -- a round STRIKING Irving in
the stomach, spinning him in a cut-spring sprawl.

Anger fuels Walsh. He scoops the Kel-Tec, squeezing its
trigger --

-- Jesup is BLASTED in the chest. His body bounces across
the ground like a ragged doll.

Walsh grimaces in pain as he drags Irving out of the line of
fire... but, a bullet SLAMS into his back. He COLLAPSES
next to Irving, the Kel-Tec dropping from his hands.

Irving slides the bag of grenades between them. They each
grab a grenade, pulling its pin --

IRVING

"You're gonna need a bigger boat."

He tosses the grenade.

(CONTINUED)

WALSH
"Coffee's for closers."

He tosses the grenade.

Beaumont and Coffey are on point, their MP-5s leading. Through the smoke, they see: Two grenades bouncing towards them.

The grenades EXPLODE -- CONSUMING the two with its hellfire.

IRVING
"Great kid. Don't get cocky."

He tosses another grenade.

WALSH
"No one puts Baby in the corner."

He tosses his grenade.

The tunnel is alive -- EXPLOSIONS RATTLING the air, breathing fire. Tull is thrown to the ground, his body broken from the blast.

IRVING
"Get to the choppa!"

Another grenade is thrown.

WALSH
"They mostly come out at night. Mostly."

And another grenade.

EXPLOSIONS choke the tunnel. Fire everywhere.

Walsh's eyes are heavy. His movements sluggish. He turns to Irving -- his eyes are closed, his face serene. He is dead.

WALSH
We'll meet at the bar.

He closes his eyes for the last time.

Rocco emerges from the smoke like an apparition. He is the last one alive, the Wild Bunch dead. He steps over Irving and Walsh, stopping at the wall of mercury. He injects a fresh clip into his Glock, then crosses the mercury --

-- And enters a LARGE ROOM. It is dimly lit -- the only light coming from lit torches scattered around the room.

(CONTINUED)

He sees Tyne and Callum, thirty yards away. Tyne also sees him -- they both level their weapons like shadows, FIRING instinctively at each other. Bullets WHIZ by like tiny jets in a dogfight.

At both ends of the room, doors open to reveal the inside of metal elevators that resemble large iron maidens. Rocco spins his heels, racing for the elevator.

Tyne whips to the elevator at her end. She shoves Callum toward it.

TYNE

Prove your mother right.

Callum is about to protest, but Tyne is already after Rocco. The SIG in her fist, pumping bullets. Rocco slews into the elevator, bullets STITCHING its interior. Missing him by inches. He slinks behind its door as it closes --

-- Tyne SLIDES inside just as it closes. She levels her pistol at Rocco, but he SLAPS it OUT of her fist. He YANKS out a Balisong Knife with a six-inch blade, THRUSTING it at her. She dodges it, WHIPPING out her Beck Knife.

They ENGAGE each other in a martial art, dealing exclusively with knives in extreme close-quarter combat, called Sayoc Kali.

The elevator begins its ascension.

CALLUM

is in the opposite elevator, also ascending. He does a weapons check: M-4 with three clips, SIG-Sauer with two clips, and Sakura the sword. He COCKS the M-4, and DISENGAGES the safety on the SIG.

The elevator STOPS, and its door slides OPEN.

EXT. GATEHOUSE - CASTLE - NIGHT

Callum steps out of the elevator. He moves past the stone curtain walls. Its snowing.

EXT. BAILEY - CASTLE - NIGHT

There is CARNAGE everywhere. The aftermath of a massacre. Callum moves past the BODIES and PIECES OF FLESH splayed on the snow, on his way to the castle's keep.

INT. ELEVATOR SHAFT

Tyne and Rocco continue to FIGHT. Both are bruised and bleeding. The elevator STOPS, its door sliding OPEN.

Rocco KICKS Tyne in the ribs, and she CRASHES against the wall. She lifts her head, nostrils flaring -- but Rocco is gone.

She slides the knife in her belt, scoops up her pistol, and exits the elevator.

INT. ROOM - CONTINUOUS

It is filled with six-foot mirrors. A labyrinth of mirrors. Her reflection everywhere.

There is a VOICE, soft and soothing:

VOICE (V.O.)
You loved him...

Tyne whips her head to the voice. But there is no one there.

VOICE (V.O.)
After all, you took a bullet for
him...

She stops. She stares at her reflection: Below her stomach, her shirt begins to bloom crimson. She turns away from the mirror, looking at her shirt, but it isn't stained. She turns back to her reflection.

VOICE (V.O.)
That's what partners do... but,
that bullet went through your
uterus... and all the king's horses
and all the king's men couldn't put
you back together again.

Tyne's face becomes pained.

(CONTINUED)

VOICE (V.O.)

And he repays you by falling in love with another. And when it was last call, you were left with the check -- a constant reminder of what you can never give yourself.

The mirror's reflection puts the SIG's barrel to its temple.

VOICE (V.O.)

End the regret.

The reflection pulls the trigger. The bullet exits the temple in a cloud of pink mist, the reflection crumbling to the ground.

Tyne closes her eyes, lowering her head.

VOICE (V.O.)

Head shot.

Tyne lifts her head, her eyes fixed and hard like a gunfighter's resolve.

TYNE

The only regret I have is I can only kill you once! And I'm coming for you!

She raises her SIG and FIRES at the mirrors. They all crumble to the ground, revealing a door at the end. She runs to it.

INT. ROOM

Callum enters the room of mirrors. It's the same labyrinth.

VOICE (V.O.)

'Why?' -- That's what you ask yourself every morning.

Callum stops. He taps one of the mirrors with the barrel of the M-4. His reflection mimics his action.

VOICE (V.O.)

You keep looking for the carrot, but you've stopped seeing the stick.

His reflection disappears and in its place is a car that is ON FIRE. Startled, Callum drops the M-4 and unsheathes Sakura, raising its blade. Frightened.

(CONTINUED)

VOICE (V.O.)

You fell in love with a mobster's
daughter...

Callum looks away. He drops Sakura, hunching over as if he
were punched in the gut. Pain in his face.

VOICE (V.O.)

If you've forgotten the song, I'll
sing it for you...

EXT. ALLEY - NIGHT - FLASHBACK SEQUENCE

It's raining. A plain-clothes COP is BEATING two
PROSTITUTES. He takes their money.

VOICE (V.O.)

A corrupt cop targeted a mobster's
daughter, using her as leverage to
get her father to pay... that was
what you were told.

Two bullets STRIKE the cop's chest. He death-dances
backwards, collapsing in the mud. The prostitutes run away.

VOICE (V.O.)

You would do anything to protect
her... and you did.

Callum emerges from the darkness, 9mm in his fist, barrel
smoking. He removes the dead cop's wallet, and sees his
police shield... and his family pictures. Callum staggers
back as if punched, and runs away with the wallet.

In a car across the street, Rocco lights a cigarette,
illuminating his face.

VOICE (V.O.)

But, you were part of their scheme.
Used only to kill a dirty cop
trying to muscle in on Dante's
whores. Sophie was never in any
trouble.

INT. KITCHEN - NIGHT - FLASHBACK SEQUENCE

Callum is sitting in a chair, soaking wet. His face is a
mask of stone. SOPHIE CAMMARA, 22, has a towel, trying to
dry Callum's face. He takes the towel. They have a heated
conversation MOS.

(CONTINUED)

VOICE (V.O.)

She wanted to talk. You didn't.

Sophie becomes angry. Callum ignores her.

VOICE (V.O.)

You couldn't tell her what you did.

Sophie grabs the car keys, storming out of the room.

INT. CAR - NIGHT - FLASHBACK SEQUENCE

Sophie gets into the car. She repeatedly SLAMS her fists against the steering wheel. Frustrated and angry.

She dips the key into the ignition...

INT. KITCHEN - FLASHBACK SEQUENCE

There is an EXPLOSION. The house shakes, the windows blow glass. The room lights up orange. Callum is thrown across the kitchen like a ragged doll.

INT. ANOTHER CAR - NIGHT - FLASHBACK SEQUENCE

The explosion illuminates Rocco's face.

END FLASHBACK SEQUENCE

Callum is on his knees, eyes pink, tears streaming down his cheeks.

VOICE (V.O.)

Her death has calloused your
ability to commit yourself to
anything emotionally. You're dead
inside. But, I can bring her back.

Callum lifts his head -- his reflection disappears, and Sophie's appears. His hand touches the mirror -- wanting to touch her.

VOICE (V.O.)

That is what you want, what you
need.

Callum's eyes never leave Sophie. He does want her back.

(CONTINUED)

VOICE (V.O.)
Just say, 'yes.'

Callum looks away, contemplating. He catches a quick reflection of himself in Sakura's blade -- seeing the inscription, the quote from Albert Pine.

His face hardens. He closes his eyes.

CALLUM
I won't.

He opens his eyes. Sophie is gone. He sadly stares at his reflection.

VOICE (V.O.)
We'll do it the hard way.

Callum's reflection FLINCHES with a quick smile, BREAKING through the mirror. TWO more reflections BREAK out of mirrors in an explosion of glass shards. AUTHOR'S NOTE: The reflections will be known as #2, #3, and #4.

Callum reaches for Sakura, but #2 KICKS the sword away. Callum counter-attacks: Using the fighting style of Krav Maga -- targeting their neck, face, solar plexus, and ribs. But they match his moves like shadows, BLOCKING and PUNCHING.

Callum goes to the ground, whipping the SIG free from his belt -- #3 PUNCHES the pistol out of his fist. #4 lands a BLOW to Callum's solar plexus as #2 KICKS his knee.

Callum kisses the ground. #2 and #4 grab Callum, holding him on his knees, his chin out. #3 scoops up Sakura --

VOICE (V.O.)
This is a good death. Silence the pain.

-- And stands before Callum, raising the blade. Time SLOWS to molasses: Callum locks eyes with #3. With himself. He sees the pain and anger behind the eyes.

CALLUM
I forgive you.

He closes his eyes. Time goes back to normal.

CALLUM
I forgive you.

He opens his eyes -- he's not dead. #3 has TURNED to stone. Callum glances at #2 and #4 -- they have also turned to stone.

In a grit-teeth-grimace, Callum stands causing #2 and #4 to CRUMBLE to ash. He pulls Sakura from #3's grip, and #3 also crumbles to ash. The rest of the mirrors crumble, revealing a door.

He picks up the SIG and limps toward the door with determined strides.

EXT. ANIME OTAKU - NIGHT

Three SUVs idle at the entrance. Missy and Zoey usher the children into the SUVs. Harlin and Larson are in the driver's seats of the first two SUVs. Leah and Valentine slide into the passenger seats.

LITTLE TONY (O.S.)

Incoming!

Another wave of the undead approach from the bridge.

Sal turns to Francis.

SAL

I need you to go with 'em.

FRANCIS

(surprised)

What?

SAL

We'll hold 'em off.

FRANCIS

I'm not going anywhere --

SAL

There's no time to argue --

FRANCIS

I've done everything you've asked.

SAL

Except for right now. If you go, those kids'll have a fighting chance. You'll have a fighting chance.

(CONTINUED)

FRANCIS

I don't care 'bout surviving.

SAL

But, I do.

Sal walks away before Francis can protest.

With all the children in the SUVs, Francis slides into the third SUV; Zoey in the driver's seat. The caravan of SUVs lurch forward -- picking up speed as they enter the forest.

INT. FIRST SUV - DRIVING - NIGHT

Harlin grips the steering wheel tightly as the SUV rolls over choppy terrain. A zombie SMACKS into the grill... followed by another ghoul.

Harlin SLAMS on the breaks. Directly ahead are HUNDREDS of zombies -- moving through the forest fast. Hungry.

Harlin reverses, stomping on the gas. The other SUVs follow.

HARLIN

Plan B.

INT. LOBBY - DELANCEY HOTEL - NIGHT

It is dark. There's a flicker of light as bullets EXPLODE through the front door's dead-bolt. The door is KICKED open, revealing Harlin with the M-4 in his arms.

Behind him, Zoey and Missy usher the children inside. Valentine appears with a duffel bag, and hands flashlights and water bottles to the children.

HARLIN

Get to the top floor and barricade yourselves in the suite.

He hands Zoey the M-4, and Valentine puts a Glock in Missy's hand. They reluctantly take the weapons.

HARLIN

Don't come out -- especially if you stop hearing gunfire.

Zoey and Missy nod. They lead the children into the hotel.

EXT. PARKING LOT - HELENE'S CHOCOLATE - NIGHT

It's a war zone. Zombies litter the ground, but more ghouls melt out of the darkness.

Sal, Francis, Little Tony, and TEN GOONS have taken defensive positions, using automobiles as barricades -- creating an echelon formation. They unleash streams of GUNFIRE. Freddie runs between them, handing magazine clips.

EXT. ROOF - ANIME OTAKU - NIGHT

Leah is on one side, STRAFING bullets at the zombies. Sara is on the opposite side, releasing a carpet of BULLETS from her AR-15. Thomas, also, runs back and forth with magazine clips.

EXT. FOREST - NIGHT

Larson, Ralphie, Richie, and TWO of Sal's Goons are scattered along the trees, forming a defensive battle line. They release GUNFIRE at the zombies appearing from the darkness like apparitions.

EXT. PARKING LOT - HELENE'S CHOCOLATE - NIGHT

Sal and company continue their defensive assault, but the undead continue to advance -- hundreds of them, all in their staggered limp.

LITTLE TONY
Three grenades!

Freddie tosses him three grenades --

LITTLE TONY
Frag out!

He sees TWO SKINNY ZOMBIES break the line, flanking Sal -- reaching for him.

Little Tony DIVES at the two ghouls, using his girth to drive them back. Other zombies GRAB him --

SAL
Tony!

Little Tony smiles at Sal, accepting his fate. He pulls the pins from the grenades.

(CONTINUED)

SAL

No, Tony!

Francis tackles Freddie, using his body to protect the boy from the EXPLOSION.

Through the smoke, Sal slumps to the ground. Emotionally broken, tears glazing his eyes.

Harlin and Valentine arrive. Harlin takes up a firing position near Sal, picking up his slack. Valentine helps Freddie to his feet.

Francis is at Sal's side.

FRANCIS

Let's finish this.

SAL

(scoffs)

They're gonna keep comin' and comin'. It doesn't matter anymore.

Francis kneels next to his father.

FRANCIS

After what happened to you... I tried to kill myself.

Sal looks at Francis -- what?

FRANCIS

I didn't want you to be alone.

Sal grabs his son, hugging him.

SAL

I've never been alone because you've always been there. I love, son.

FRANCIS

Love you, dad.

SAL

Promise me you'll live a life you don't regret.

FRANCIS

I promise.

They get to their feet.

(CONTINUED)

SAL
Let's finish this.

They both FIRE their weapons at the approaching zombies.

INT. DUNGEON - CASTLE

Tyne moves past the empty cells. Her SIG leading. From the darkness of a cell, Rocco leaps at her. His knife ARCHING for her throat --

-- She BLOCKS the blade with her forearm while leveling the SIG with her other hand. Rocco SLAPS the pistol away, and SWAYS the knife at her face. She BLOCKS with her fist, THROWING an uppercut to his chin.

He flies back. She removes the Beck from her belt, glaring at Rocco -- death in her hand, rage in her eyes.

He lunges at her. They ENGAGE in a whirl of blades and a blur of fists. Rocco SLASHES at Tyne's cheek while PUNCHING the Beck out of her fist. He continues with the offensive, THRUSTING the blade with one hand and RAINING jabs with the other --

-- Tyne BLOCKS with her arms, GRABBING his wrist. Their faces as close as lovers. She PUNCHES the Balisong out of his hand, whirling around and CATCHING the knife mid-air -- THRUSTING it into his chest and TWISTING.

Rocco coughs blood, disbelief in his dying eyes. He falls to his knees, his eyes shifting to the knife. He attempts to pull it out... but, pitches forward. Dead.

She picks up the Beck and SIG. She moves toward the door at the end. VOICES are heard. WHISPERING. She stops at the door, checking the pistol's chamber -- a bullet ready to spit.

She KICKS open the door --

INT. THRONE ROOM - CASTLE - CONTINUOUS

-- And enters. The room is large, lit by torches. In the center is a twenty step dais where a SILHOUETTE, hidden in the shadows, sits on a throne made of bones.

Standing like stone gargoyles on each side of the throne are Virgil and Bran. Whispering is still HEARD. Movement on the walls -- FACES contorted in agony stare at Tyne.

(CONTINUED)

The silhouette speaks, it is the voice from the mirrored rooms:

MR. DARK

Abandon all hope, ye who enter
here.

He does jazz hands, and like a magician, he does a slight of hand trick that produces Chaplin's bowler. He tosses it to the bottom of the dais.

He stands and unsheathes two swords -- their blades made of stone that do not conform to the laws of physics. He descends the stairs. Virgil and Bran follow, their eyes never leaving Tyne.

MR. DARK has no eyes, nose, or ears -- his face featureless except for a mouth. His skin is onyx, like a shadow in winter. He's naked, but without genitalia. His physique is perfect as if carved from Rodin's thinker. His hands are normal, but his feet are hooves.

Tyne stands her ground. The Beck in one hand, the SIG in the other.

MR. DARK

Introductions?

TYNE

Who gives a shit?

MR. DARK

Here is the goddess that will
subjugate me.

Tyne levels her SIG with the flashpoint speed of lightning, FIRING. With super-lightning reflexes of his own, Mr. Dark has the swords in the air, SMASHING the bullets.

Tyne shows the first hint of fear.

MR. DARK

The more a thing is perfect, the
more it feels pleasure and pain. I
will enjoy you.

He raises the swords in an attack stance, a taunting grin curling his lips --

-- A barrage of bullets STITCH his chest. He staggers backwards, dropping one of his swords.

(CONTINUED)

Callum ejects the spent clip from his M-4. Virgil and Bran CHARGE at Callum, producing swords of their own. Callum tosses the M-4 and WIELDS Sakura at the two -- they FIGHT, blades CLASHING.

Tyne snatches Mr. Dark's sword from the ground, dropping her SIG in the process. MR. Dark looks down, blood oozing from his wounds. He HISSES, blaring his teeth. Pissed.

Tyne comes at him, and they ENGAGE in a swordfight. But, MR. Dark is no longer fast. He coughs blood -- the wounds making him weak.

Bran STABS the business end of his sword at Callum's torso, but he DODGES the blade. He SLASHES at Bran's wrist with Sakura -- Bran's hand flies into the air, fist still gripping the blade.

A look of disbelief occupies Bran's face as he stares at his new stump. Callum DIVES Sakura into Bran's chest -- he folds to ground, his last breath hung on his lips.

Virgil ATTACKS Callum with everything he has. Callum, fighting with a limp, does the best to fend off the attack. Virgil KICKS his knee -- Callum SCREAMS.

Tyne whips her head to Callum -- Mr. Dark SLICES across her ribs. She GASPS in pain, clutching the wound.

Virgil KICKS Callum's knee, again. He drops to the ground, Sakura sliding out of his hand. Virgil kicks the sword away as he stalks behind Callum. He raises his sword, about to drive it into Callum's skull --

-- Callum yanks the SIG from his belt and whirls around, jamming the barrel into Virgil's chest -- PUMPING four rounds. Virgil's body jerks, he burbles blood. Callum is already on his feet, tugging the sword from Virgil's dying hands. Callum scoops up Sakura as Virgil pitches dead behind him.

Mr. Dark KICKS Tyne in the chest. His hoof TEARING at her fresh wound. She drops to her knees. He pulls the sword from her hand. He RAISES the blade, bringing it down --

-- But Sakura BLOCKS it from connecting with Tyne's neck. Mr. Dark spins around to face Callum. Tyne picks herself up in a painful grimace. Callum tosses her Virgil's sword.

Callum and Tyne raise their blades in an attack stance. Mr. Dark does the same, blood dripping from the corner of his mouth.

Callum and Tyne ATTACK -- Mr. Dark twists and whirls his body, FENDING off their swords. The fight is painful and staggered, everyone cradling an injury.

Mr. Dark SLASHES at Tyne's hip with his hooves. She loses her footing. He SLICES her back with the end of the blade. Tyne collapses, spitting blood.

Callum SWINGS his blade at Mr. Dark -- but he BLOCKS Sakura with his two blades. Tyne attempts to pull herself up, but Mr. Dark, eyes still trained on Callum, KICKS her across the face. She flies backwards, her face slicked with blood.

Callum angrily WHIRLS Sakura at Mr. Dark. The two BATTLE blades in fierce combat. Pirouetting, dipping, CLASHING steel against stone -- they STRIKE at one another, matching moves like shadows.

Mr. Dark THRUSTS his first sword forward, using his upper body as momentum --

-- Callum twists his torso, DODGING the blade, and STABS Sakura into Mr. Dark's stomach. The king of the underworld SCREAMS in pain and anger. The faces on the walls do the same.

Mr. Dark stumbles back, Sakura still in his stomach.

TYNE (O.S.)

Callum!

She slides Virgil's sword to him. Mr. Dark raises both of his swords over his head, CHARGING. Callum snatches Virgil's sword and bring's it over his head -- BLOCKING the two swords from entering his skull.

He sees: Sakura, still lodge in Mr. Dark's stomach. With his free hand, he grabs its handle, twisting it two clicks to the right, REMOVING Seri.

Callum quickly sidesteps, Mr. Dark falling forward, and SLASHES Seri across his throat. SPRAYING blood. Mr. Dark drops his swords, his hands going to his kneck. Blood oozing through his fingers.

Callum reaches for Sakura, but Mr. Dark's hands go from his throat to Callum -- pulling him closer. He repeatedly HEADBUTTS Callum.

Callum hits the ground, his face swollen and bleeding. Mr. Dark GROWLS in pain, pulling Sakura out of his stomach. He turns to Callum, blade in the air --

(CONTINUED)

-- Tyne stands in front of Callum, Walsh's nickle-plated .45 leveled at Mr. Dark's face. A small grin on her lips.

TYNE

Head shot.

She FIRES.

The faces on the wall WAIL in misery. Mr. Dark is lifeless on the ground, forehead smoking, a halo of blood around his head.

EXT. PARKING LOT - HELENE'S CHOCOLATE - NIGHT

The gun smoke clears. The zombies have disappeared, swallowed into the night.

The survivors glance at one another. Shell shocked. Too exhausted to celebrate.

Leah has come down from the roof, walking among the debris and bodies -- surveying the damage.

She hears CRYING, following the noise to: Francis kneeling over Sal's body. Sal's face is serene, peaceful -- a small smile curled on his dead lips.

Francis continues to cry. Leah kneels next to him, and hugs him. Francis accepts her embrace, and hugs her back.

INT. THRONE ROOM - CASTLE

Callum scoops up Sakura and Seri, Tyne grabs Mr. Dark's sword. The wailing becomes LOUDER.

A BLACK FOG roils over the throne room. Callum and Tyne race out of the room --

INT. TUNNEL - CONTINUOUS

-- Entering a long tunnel: Decrepit, rustic, ominous. The black fog ENGULFS them. They become SEPARATED.

CALLUM

whips his head back and forth -- searching for Tyne.

(CONTINUED)

CALLUM

Tyne?!

He looks at his hand: It's grey, in fact, his entire body -- clothes and skin -- are grey. He's turned into a greyscale image.

His expression changes... he becomes confused and disorientated.

TYNE

frantically moves through the fog. Searching.

TYNE

Callum?!

She sees her hands: They are both grey. She is turning into a greyscale image, too.

CHAPLIN (V.O.)

It's the abyss...

Tyne falls to her knees.

CHAPLIN (V.O.)

You're being erased into nothingness. Remember...

Tyne's expression is blank, her eyes vacant.

CHAPLIN (V.O.)

Remember home.

INT. ROOM - HOSPITAL - DAY

HELENE, 30, skin grey and body frail with illness, lies on a hospital bed. Her eyes fight to stay open -- wanting to close forever.

Tyne (twenty-five years younger) enters with an INFANT in her arms. A small smile curls Helene's dying lips as she sees Callum.

Chaplin is standing against the wall watching. Invisible to everyone in the room. His hand reaches for the brim of his bowler --

-- Helene kisses Callum's forehead. Chaplin TUGS the brim of his bowler. Everything FREEZES as if in freeze frame... except for Helene and Chaplin.

(CONTINUED)

Helene NOW sees Chaplin. She's startled, wide-eyed. But, Chaplin warmly smiles.

CHAPLIN
You know who I am.

Helene's eyes are glazed with tears.

HELENE
No, no... I didn't get to say --

CHAPLIN
You can still tell him. Tell them both.

Helene tenderly looks at Callum.

HELENE
You're going to do wonderful things, my little immortal. You'll make me proud. As a parent, that's all I can ask.
(to Tyne)
You're his mother now. You're his protector... his home.

INT. TUNNEL

Tyne lifts her head. Color returning to her person. She gets up, confidence in her eyes, determination in her stride.

TYNE
Callum?!

She walks further, seeing Callum on the ground. She picks him up, but his eyes are vacant -- he doesn't recognize her.

TYNE
Wake up!

She SLAPS him. Callum's eyes are still vacant, his face void of expression.

TYNE
(pleading)
Please!

She SLAPS him harder. He's still expressionless.

(CONTINUED)

TYNE

I'm not leaving you.

She hugs him, holding him tight.

TYNE

I've wiped away your tears, but
you've also wiped away
mine. You're strong -- stronger
than this! Wake up, my little
immortal.

CALLUM (O.S.)

Tyne?

She releases him -- his color has returned.

CALLUM

Let's go home.

She smiles, grabbing his hand. They race through the
tunnel.

INT. MINE SHAFT - ABANDONED MINE - NIGHT

A fist PUNCHES through the dirt, followed by another
fist. Chaplin emerges, pulling himself out of the soil.

Dante frantically fights against the chains that bound him.
Chaplin stands before him -- his body BLOCKING our view of
Dante.

Dante SCREAMS, then becomes silent.

Chaplin stands there for a beat, then walks away to reveal
that Dante is NO LONGER flesh and blood -- he is mummified,
his life sucked out of him.

Chaplin goes to a broken mirror, and begins to straighten
his tie and brushing off the soil from his suit.

Callum and Tyne melt out of the darkness of the
tunnel. Chaplin turns to them, a smile on his face.

CHAPLIN

I'm glad to see you both.

He holds out his hand.

CHAPLIN

My hat, please.

(CONTINUED)

CALLUM

We want someone returned, first.

CHAPLIN

This isn't a bar and you don't have
a tab.

(angry)

My hat, please.

His face goes ashen as he sees Mr. Dark's sword in Tyne's fist.

TYNE

I thought it strange that its blade
was made of stone.

Chaplin stares at the sword like an arachnophobe would stare at a spider.

TYNE

You are at the mercy of what cause
your demise.

CALLUM

You were the first person ever
murdered -- of course, you would
become Death.

CHAPLIN

Who do you want
returned? Sophie? Your mother?

CALLUM

Thomas's mother.

CHAPLIN

Done.

Callum tosses the bowler to Chaplin. Tyne drops the sword.

CHAPLIN

(scoffs)

You grew up without a mother.

CALLUM

No, I didn't.

Tears glaze Tyne's eyes, but she is too strong to cry.

Chaplin puts on the bowler. He is Death, again. He picks up Mr. Dark's sword.

(CONTINUED)

CHAPLIN

See you both in the funny pages.

He disappears into the darkness of the tunnel.

INT. ROOM - HOSPITAL - DAY

THOMAS'S MOTHER opens her eyes. She is on a bed covered by a blanket to her chest. She looks around the room, disorientated.

Sitting next to her is Callum. Her eyes fall on him. He tries to smile but it comes out broken.

THOMAS'S MOTHER

Thomas and Sara?!

CALLUM

Tyne's bringing them.

THOMAS'S MOTHER

I remember drivin'... I lost control -- How long have I been here?

CALLUM

Not long.

He looks away -- his eyes can no longer meet hers.

CALLUM

I killed your husband. I didn't know who he was at the time. I didn't care. My intent was real, my bullets were real.

He gently takes her hand and places her husband's wallet in her palm.

CALLUM

I can't ask for your forgiveness. But, I am sorry for hurting you and yours.

Thomas's Mother studies the wallet, then takes out the family pictures, and chucks the wallet in the trash. Surprised, Callum's eyes meet hers.

THOMAS'S MOTHER

The man you killed that night was not the man I married. He was abusive, consumed by drugs. I

(MORE)

(CONTINUED)

THOMAS'S MOTHER (cont'd)
can't say if your actions are right
and wrong, but they did save me and
my children. And, I can forgive
you if you can forgive yourself,
Callum.

Callum slowly nods.

THOMAS'S MOTHER
Thanks for bringing me back to my
children.

Callum looks at her strangely -- does she know?

Thomas and Sara enter the room, rushing to their mother's
side. She opens her arms to embrace them. There are
smiles, laughter, and tears.

Callum falls back to the door where Tyne stands.

CALLUM
What do I do now?

She turns to him.

TYNE
I'm gonna tell you the same thing I
told your father: Go get her, you
idiot.

A smile crosses Callum's lips so fast it might have been a
nervous twitch. He exits the room.

INT. ANIME OTAKU - DAY

Zoey is busy cleaning up. Her store a mess.

CALLUM (O.S.)
My favorite movie is BIG TROUBLE IN
LITTLE CHINA.

Zoey turns to find Callum at her door's threshold. Sakura
is sheathed under his arm.

CALLUM
My favorite book is "Bright Lights,
Big City." I listen to the
Backstreet Boys -- own every
CD. And the last lie I told was to
myself.

He moves toward her.

(CONTINUED)

CALLUM

But, I'm not dead inside. I'm just broken.

Zoey slowly smiles. She takes Sakura from him.

ZOOEY

Did she help?

CALLUM

She did.

ZOOEY

I knew she would.

She puts Sakura down, taking his hand.

CHAPLIN (O.S.)

How sweet.

They turn to find Chaplin in the corner of the store, eating a cupcake.

CHAPLIN

I suppose these cupcakes will no longer taste this way.

CALLUM

Why are you here?

CHAPLIN

I've released some zombies in the world -- not a lot, but enough.

CALLUM

Why would you do that?

CHAPLIN

There is a viking proverb: A burnt child learns of fire.

ZOOEY

Let them hate so long as they fear.

CHAPLIN

She's a keeper.

He finishes the cupcake.

CHAPLIN

Don't fret -- it's not all bad news. I gave your writer friends new jobs -- kings of the underworld.

(CONTINUED)

(winks)
I'll be seeing you both...
eventually.

He exits the store.

ZOOEY
He had a traumatic childhood.

CALLUM
Can I make you a cupcake?

ZOOEY
I'd like that.

They exit the store, hand in hand.

EXT. HOUSE - NIGHT

It's an ordinary house in an ordinary suburban neighborhood. It can be anywhere in the United States.

There is SHOUTING from within the house:

ANGRY FATHER (O.S.)
You stole from your mother! Used
her credit card without permission!

INT. LIVING ROOM - HOUSE - NIGHT

An ANGRY FATHER paces back and forth. A TEN YEAR-OLD BOY sits on a sofa. Next to the boy is his the BOY'S MOTHER, in her hand is a comic book.

BOY'S MOTHER
Honey, if you needed the money all
you had to do was ask.

TEN YEAR-OLD BOY
I only needed it as a
retainer. It'll be refunded when
they find the zombies.

ANGRY FATHER
Zombies?! Zombies?!

BOY'S MOTHER
Did you get the number to call from
this comic?

(CONTINUED)

She flashes the comic book: The title is "The Immortals," and its front page is a graphic art illustration of Callum and Tyne fighting zombies.

Angry Father snatches the comic.

ANGRY FATHER
It's crap like this...

BOY'S MOTHER
There's no such things as zombies.

TEN YEAR-OLD BOY
Billy and I saw them at Romero
Creek.

EXT. HOUSE - NIGHT

A black Chevy Tahoe slews to a stop in front of the house. The driver and passenger, hidden in the shadows, get out and walk to the front door.

From the back of the Tahoe, Ralphie, Richie, and Valentine are removing Maurice. They open the steamer trunk, removing infrared goggles.

INT. LIVING ROOM - HOUSE - NIGHT

ANGRY FATHER
You're grounded -- no iPhone, no
iPad, no TV!

The doorbell is HEARD. Angry Father skulks to the door.

TEN YEAR-OLD BOY
Mom, you have to believe me.

Angry Father opens the door to reveal Leah and Francis.

LEAH
Does Harry Cooper live here?

ANGRY FATHER
Who are you?!

Leah and Francis brush past him. Angry Father loses the power of speech.

The Boy's Mother is already on her feet, pushing her son behind her.

(CONTINUED)

LEAH

Are you Harry Cooper?

Harry steps from behind his mother. He nods.

FRANCIS

Alright, kid. Tell us where the
zombies are.

FADE TO BLACK.