THE SAFE ZONE
"Blood Runs Deep"

By
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Season One, Episode Two

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FADE IN:

EXT. MIDTOWN EAST - DAY

Barren. A newspaper dated "November 10, 2018" floats across the road, right into the windshield of a -

- SPEEDING WHITE VAN with a smashed rear window. It rips off a parked car’s side mirror and veers around a corner.

HIGGINS, driving his SEDAN, pursues the van, SIREN FLASHING.

The van sends a trashcan flying as it weaves onto the path. It turns into a narrow alleyway.

The sedan SCREECHES to a halt. Reverses & enters the alley.

EXT. MIDTOWN EAST - NARROW ALLEY - DAY

The van pushes a dumpster forward. The sedan closes on it... and bumps it. The back doors fly open -

- inside; "STRANGLER" panics and pulls out a pistol. Shoots at the sedan.

Bullets CRACK the windshield. Higgins ducks, returns fire.

A bullet hits "Strangler" in the shoulder. He goes down. The DRIVER exits the van and makes a run for it.

Higgins steps out of the sedan, gun primed. He shoots -

- Driver scales a fence, a bullet tears through his side and he falls to the ground. He writhes in pain.

Strangler reaches for the gun. Higgins drags him out of the van, pins him to a wall and sticks the gun to his head.

STRANGLER

WHOA, WHOA, WHOA... WAIT! WAIT! I didn’t have a choice!

HIGGINS

TALK!

STRANGLER

OK! Alright... just... please don’t shoot me... please...

Higgins tears Strangler’s mask off, revealing - a TEENAGE BOY, 17, scared out of his wits.
Higgins shoves Strangler against the wall. Aims his gun...

HIGGINS
I said "talk", so start talking...
or I’ll put a round in your skull,
and get it out of HIM.

Higgins motions to the Driver.

STRANGLER
I didn’t have a choice-

Higgins pistol whips Strangler.

HIGGINS
(growling)
You already told me that! Now tell
me something I don’t know! FIVE!

STRANGLER
Wait...

HIGGINS
Four... three...
(CLICKS back hammer)
...two...

STRANGLER
ALRIGHT! Alright... look, man... I,
I didn’t wanna do this I swear, but
he said I had to or he’d... he said
he’d kill my sister if I didn’t.

HIGGINS
I hate riddles, give me a name.

STRANGLER
I don’t know his name.

Higgins takes aim at Strangler’s head.

STRANGLER
He didn’t say who he was! Just that
just that he wanted you dead...

HIGGINS
Why?

STRANGLER
I don’t know... he never said why,
he just said, I had to kill you or
he’d kill her.

Higgins weighs his thoughts.
STRANGLER
That’s all I know, man. I swear...
that’s all I know. Please...

HIGGINS
You know more. He has your sister,
right? Your sweet baby sis. Where
is he?

STRANGLER
If I tell you, will you let me go?

HIGGINS
If you don’t tell me I’ll kill you.

CUT TO BLACK:

RUN TITLE SEQUENCE

FADE IN:

EXT. UPPER WEST SIDE - DAY

Decimated and hellish. Burnt out vehicles. Charred CORPSES
and SKELETONS. Firebombed buildings barely standing.

SUPER: "EPISODE TWO: BLOOD RUNS DEEP"

WALKER, RIDLEY and TAYLOR walk the road.

WALKER
(discreetly)
Three o’clock.

TAYLOR
(discreetly)
I see them.

Walker leads them around a corner.

Two THUGS in the ALLEYWAY, one wields a BARBED BASEBALL BAT
and the other holds a HOOKED PIPE WRENCH.

ZOMBIES struggle on PIKES in the ground. A mound of ROTTING
CORPSES, DECAYED ZOMBIES reach out from within the pile.

Walker, Ridley and Taylor maneuver the trap zone.

WALKER
Do everything they say. Do not make
any sudden movements... and if they
ask you to hand over your weapons,
do so without question. Understand?
Ridley and Taylor nod "OK" as they approach –
- a MAKESHIFT JUNK-FORTRESS. CARS/TRUCKS make up the walls.
2 SCRAP TOWERS stand tall, ARMED SENTRIES on both towers.

SENTRY#1
That’s close enough!

Walker raises his hands.

WALKER
(to Taylor/Ridley)
Hands.

They raise their hands.

WALKER
(to Sentry#1)
My name is Alex Walker. I’m here to
talk to Eli. I have a deal to–

The gates open. TWENTY RAGTAG MILITIA exit, envelop the trio
and take aim with ASSAULT RIFLES.

Ridley grows anxious. Taylor coldly surveys the situation.

MITCHELL, mid 30s, stony, chiseled and hardened, assault
rifle in hand, approaches Walker.

MITCHELL
You got some kinda nerve showing
your face ’round here, "General".

WALKER
I just wanna talk to Eli.

MITCHELL
What you WANT and what you GET are
two different things.

Mitchell sticks the barrel of the assault rifle in Walker’s
face. Taylor reaches for her gun.

MITCHELL
(to Taylor)
I wouldn’t do that if I were you...

WALKER
(to Taylor)
Stand down, Captain.

Taylor stands down.
WALKER
We don’t have to make this anymore than it is, John.

MITCHELL
And what would that be? Hm?

WALKER
You know I wouldn’t come here if I had another choice.

Mitchell reads Walker’s face. Walker stares him in the eye.

Mitchell signals one of his men.

MITCHELL
Relieve them of their weapons.

A man takes Ridley’s gun and knife. Taylor reluctantly hands over her gun and knife. Walker gives up his weapons.

Mitchell chuckles... steps forward.

MITCHELL
I might be a lot of things, but I’m not an idiot.

Mitchell reaches out "give it to me". Walker reaches around back and pulls out another KNIFE. Hands it to Mitchell.

MITCHELL
I don’t forget, Alex.

EXT. THE COMPOUND – DAY

A small TRAILER with satellite dishes on top sits near the back, heavily guarded. GENERATORS next to it.

Mitchell leads Walker, Ridley and Taylor forward. The gates close. Militia fan out around the area.

Mitchell stops the trio.

MITCHELL
Wait here.

Mitchell heads inside the trailer.

TAYLOR
What’s his problem with you?

Ridley studies the satellite dishes... then the generators. Two VICIOUS DOGS stand guard, chained to the fence.
WALKER
It’s not important.

Taylor tries to get a read on him.

Mitchell emerges from the trailer.

MITCHELL
He’ll see you, but only you. You’re lapdogs can wait out here.

Walker approaches the trailer. Mitchell stops him.

MITCHELL
(whispering)
You try anything, it’ll be the LAST thing you do.

WALKER
After I’m done with Eli, me and you are gonna settle things.

MITCHELL
I’m looking forward to it, "sir".

INT. TRAILER - DAY

Military grade hardware all over. COMPUTERS at the front of the cab, dashboard, seats and such stripped out –

ELI, 35-38, receding hairline and hunched posture, third-degree burns on his arm, black veins, operates the computer.

NOTE: We never see Eli’s face.

Walker enters the trailer.

ELI
Close the door.

Walker closes the door.

ELI
So... what do you want? I doubt you came all the way into the dead zone for nothing.

WALKER
I need Valkyrie.

Eli CHUCKLES.
ELI
And I need a first-class ticket out of hell but do you see me packing for the Caribbean? No, you do not.

Eli taps away on the keyboard.

ELI
There’s a file on the counter. I’m sure the contents will be of some interest to you.

Walker picks up the file, opens and reads it.

WALKER
What does this have to do with-

ELI
Consider it a deal. You scratch my back, I’ll scratch yours. Valkyrie for the contents of that file.

WALKER
I’m not here to make a deal, Eli.

ELI
You get me what I want, I give you what you need. It’s a win-win.

WALKER
Why do you want it?

ELI
Why do you need Valkyrie?

Walker gets the point.

ELI
Do we have an arrangement?

EXT. THE COMPOUND - DAY

Walker exits the trailer and approaches Ridley & Taylor - - Mitchell blindsides him with a wicked right hook. Walker crashes to the ground.

Taylor and Ridley step forward.

WALKER
(to Taylor/Ridley)
Stand down!
Taylor and Ridley step back.

WALKER
This is between me and him.

MITCHELL
You're damn right it is.

Mitchell hands a Guard his assault rifle, sidearm and knife. He CRACKS his knuckles.

Walker hands the file to another Guard & confronts Mitchell.


Walker drives down his elbow into his back. Mitchell jerks forward, GROWLS and LAUGHS. He unleashes a flurry of fists.

Walker blocks, ducks - takes a right hook to the jaw - takes a wicked uppercut to the chin - staggers back.

Mitchell kicks Walker into a car. Drives his fist at him - Walker moves. Mitchell’s fist SMASHES the window. Walker tackles Mitchell into the car. They struggle.

Mitchell grabs Walker in a head-lock, bounces his head off the car and throws him to the ground.

Onlookers grow rowdy. Taylor and Ridley look on.

Walker defiantly pushes up. Mitchell kicks him in the ribs.

INT. CELLAR - DAY

Turned into a makeshift PRISON. Cells on either side filled with CIVILIANS, BISON and SPECTER soldiers.

SPECTER SNIPER/ALEX "LEXA" ANDERSON, 28-30, battle hardened and athletic, with a ponytail, anxiously paces in her cell.

The main door SQUEAKS open. Captives go to the bars of their cells and watch as -

- two LARGE MEN drag a BEATEN, BROKEN and BLOODY CARSON to an empty cell. They throw him inside and walk away.

LEXA
(to the men)
Hey!

The men leave the room.
**BISON#1/ANDY**, tests his cell’s bar integrity. The bars don’t give. He angrily SLAMS his hands into them.

**ANDY**

We gotta get the hell outta here...
I’m not dying in a damn basement.

Andy kicks the bars.

**NICK (O.S.)**

It’s better than the alternative.

**ANDY**

Oh yeah, and what’s that?

**NICK**, 30-35, chiseled with a strong jaw, scruffy beard and fractured eye socket, steps to the bars of his cell.

**NICK**

Getting torn apart by the undead. I consider THAT worse than THIS.

**ANDY**

No offense, buddy, but you can take your whole look at the bright side bullshit and shove it up your ass.

Andy RATTLES the cell door.

**NICK**

I wouldn’t do that if I were you.

Andy persists.

**ANDY**

(loudly)

OPEN THIS GODDAMN DOOR, GODDAMMIT!

**LEXA**

You’re not helping, sergeant!

Andy YELLS and kicks the door in frustration. He RATTLES the bars again. Everyone grows anxious.

**ANDY**

GODDAMN ASSHOLES!

**CAPTIVE#1**

You’re gonna piss ’em off!

**ANDY**

LET ME OUTTA HERE! LET ME OUT!
FEMALE CAPTIVE#1
He’s gonna get us all killed...

An argument breaks out. Andy YELLS at the top of his lungs.

Nick sits down and shakes his head.

NICK
Idiot...

The main door SQUEAKS open. Silence falls -
- methodical footsteps approach. Captives move away from the bars and recede deeper into their cells.

Andy remains at his cell door.

ANDY
About Goddamn time... open the door and let us go, asshole.

HADES steps from the shadows, REVOLVER in hand. He loads a single round and snaps the barrel shut.

Captives fearfully cower. Hades passes Lexa’s cell.

HADES
There’s an old saying; wise men know their limits, great men have no limits.
(beat)
But even great men have limits when it comes to patience. And mine just ran out.

Hades shoots Andy in the head. Captives CRY out in horror. Lexa GASPS. Nick closes his eyes.

LEXA
You son of a bitch...
(beat)
...why? You didn’t have to do that.

HADES
No, I didn’t, but he was giving me a headache.

Hades takes out the bullet casing and pockets it.

HADES
Anyone else feel like screaming?

No one says anything. Hades nods "OK".
HADES

Good.

Hades walks away. Lexa opens her mouth to talk.

NICK
(whispering)
Don’t.

Lexa looks over at Nick. The door SLAMS. Hades is gone...

LEXA
Why is he doing this?

NICK
Because he CAN.

INT. THE ACADEMY - SHOOTING RANGE - DAY

STUDENTS line up. SASHA and GREG enter the room. A gunshot POPS - PORTER shoots a pistol down range.

CHAINED ZOMBIES stand in the range. A bullet hits a zombie in the chest.

PORTER
Heart-shot. No kill.
(shoots)
Arm-shot. No kill.
(shoots again)
(faces students)
In the field of battle, you have a split-second to react. If you miss, it’s your ass. Always aim high, for the head. Hit ’em between the eyes. Precision is key.

Porter blind-shoots down range -
- a bullet tears through the zombie’s head. It falls like a sack of spuds.

GREG
(discreetly, to Sasha)
Feel like I’m in kindergarten.

Sasha smirks.

PORTER
Something on your mind, Shaw? Wanna share with the rest of us?
GREG
Just saying we know how to drop the dead, sir.

PORTER
Show me.

Porter hands Greg the gun. Greg takes position at booth 6 & aims down range. He pulls the trigger -
-a bullet rips through a zombie’s eye. It falls, DEAD.

Greg hands the gun to Porter.

GREG
If that’s all, sir.

PORTER
Back in line, cadet.

Greg returns to line. Sasha nudges him. He sighs "phew"...

PORTER
(to all)
Your gun is your best friend but in close-quarter combat situations you will not always have time to draw your firearm. In this case...
(pulls out combat knife)
...use your knife. Walker, Hill and Allen, over the wall.

Sasha, EMMA HILL, 17, slender/determined and JACK ALLEN, 17, large/rotund, climb over the wall.

PORTER
Danger close.

Porter nods to a RECRUIT. Recruit flips a switch -
-chains drop from 3 ZOMBIES. The zombies advance on Sasha, Hill and Allen.

Sasha and Hill pull their knives. Allen struggles with his as a zombie closes on him.

Sasha stabs a zombie in-between the eyes. Hill slashes her zombie’s throat, stabs it up through the neck.

Allen fumbles his knife. The third zombie grabs him. Allen falls to the floor. Zombie SNAPS its jaws around his arm.

Sasha stabs the zombie in the head, pulls it off Allen. He checks his arm - no bite.
PORTER
Out in the Red Zone, the dead have teeth. Fortunately for you, Allen, we removed ’em.

Sasha and Hill help Allen to his feet.

ALLEN
(to Sasha)
Thanks.

She nods "sure". She looks over to Porter. Porter nods to her "good job".

EXT. THE ACADEMY - COURTYARD - DAY

Sasha, Greg, Hill and Allen sit at a bench with their lunch. Allen stares at his uneaten food.

HILL
You not eating that?

ALLEN
Lost my appetite.

SASHA
You’re not the first person to mess up. Ask Greg about his first day... what was it you did? Uh... oh yeah, he shot the instructor.

Embarrassed, Greg scratches his head.

SASHA
In the knee, but... still, he shot the instructor.

GREG
I misfired. It happens.

Sasha laughs.

GREG
But she’s got a point, Jack. Don’t let it get to you.

ALLEN
It’s not just that... I coulda died in there. If that thing had teeth - look at me, I’m not a soldier.

Hill shakes her head "unbelievable".
HILL
You’re such a drama queen.

ALLEN
What does that mean?

HILL
You know exactly what it means. "Oh look at me, I’m so fat, I’m not cut out for this life", blah-blah-blah. None of us are cut out for it, but we don’t exactly have many options, do we? It’s either this or city w-

OWEN, in an grime/dirt covered overall, sits at the bench & plants his lunch tray down.

OWEN
You will not believe the SHIT I’ve had to deal with.

They all scrunch up their faces in disgust.

ALLEN
OK, now I’m definitely not eating.

OWEN
Hey, if you think the smell’s bad, try shoveling it for three hours... I was up to my damn waist IN waste. I smell like I just crawled outta Satan’s ass...

Sasha grimaces.

OWEN
Anyway, what’s up with you?

INT. APARTMENT - LOUNGE - DAY

Higgins loads a gun. Flips the safety on and holsters it. He shrugs on his coat.

STRANGLER (O.S.)
Is Eddy OK?

Higgins looks to - Strangler, handcuffed to an exposed pipe.

HIGGINS
He’ll be fine.

Strangler nods "thanks".
HIGGINS
Why did you drag him into this?

STRANGLER
He wanted to help.

HIGGINS
With what exactly? The getaway? You really didn’t think this through...
(beat)
...we’re smack dab in the middle of carnivore country in a city that might as well be a big ol’ lunchbox and you, what... thought you’d kill me then make a getaway from a crime scene no one will ever know about?

STRANGLER
Something like that.

HIGGINS
Shitty plan.

Higgins grabs his keys.

HIGGINS
Two beats one, kid. Next time, make sure you got the numbers.

Higgins opens the front door.

STRANGLER
That’s your advice, huh? Numbers... two on one beats one on one.

HIGGINS
Exactly.

STRANGLER
That what you’re gonna do? Take him on with a partner?

HIGGINS
I don’t play well with others.

EXT. THE COMPOUND - DAY

Walker towels his bloodied lip. Mitchell nurses his busted arm, clenches a weak fist.

Taylor and Ridley keeps an eye on things.

Walker wiggles his jaw, grips his chin. Ditches the towel.
MITCHELL
Why did you do it?

WALKER
I was following orders.

MITCHELL
All that blood, it’s on your hands.
Nothing’s gonna change that, and I
ain’t gonna forget it. If you think
THIS changed anything, you’re-

WALKER
I know what I did, John.
(beat)
I have to live with it.

MITCHELL
That’s just it, you get to live and
they don’t. I trusted you, Alex. We
trusted you, all those people, they
trusted YOU and YOU got all of them
killed because you were "following
orders" like a good little soldier.

Walker shamefully looks away.

MITCHELL
One of these days, it’s all gonna
catch up with you...
(disgusted)
...and when that day comes, you’re
gonna wish you were dead.

EXT. UPPER WEST SIDE - DAY

Walker, Taylor and Ridley leave the area.

TAYLOR
Did you get what we came for?

WALKER
Not exactly.

Walker hands Taylor the file. She checks it. Sighs "whoa".

WALKER
Contact Hub, I want any units still
available at base within the hour.

Taylor closes the file.
TAYLOR
That could be a problem, sir. There are none.

WALKER
What about the Blackjacks?

TAYLOR
In the field.

WALKER
Then recall them.

TAYLOR
I can’t do that, sir.
(beat)
Our network was hit with an EMP...
all of our systems went down.

Stressed, Walker stops and weighs his thoughts.

WALKER
(through gritted teeth)
Goddammit...
(sighs)
Do we have anyone?

TAYLOR
I could gather a few patrol units,
maybe some recruits, we could try-

RIDLEY
What about Delta squad?

Taylor snaps her gaze on Ridley.

TAYLOR
That is out of the question.

INT. OUTPOST - FOYER - NIGHT

Large and spacious. Computers, military grade hardware and lab equipment all over the place.

JONES monitors several "SCIENTISTS" and "TECH WORKERS" as they work at their stations.

LESTER, mid 30s, pudgy with glasses, synthesizes chemicals. He pours a vial of green liquid into a large beaker.

Two men push a CAGE of ZOMBIES through the room. One of them opens a side door, the other pushes the cage through.
Lester composes himself. He grabs a vial of purple liquid.

HADES (O.S.)
Jones!

Hades walks down the stairs.

JONES
Sir?

HADES
I need you to find Jewel, get her down to the interrogation room and tell her to bring her "tools". Got some heavy duty work for her.

JONES
Got it.

Jones heads out the front door. Hades consults Lester.

HADES
How’s that coming?

LESTER
Slowly. We’re still missing one of the key components... I just don’t know what that component is.

HADES
(intimidating)
If you can’t get the job done-

LESTER
No, no, I can. I can do it-

Hades grabs Lester by the throat and pulls him close.

HADES
Do not interrupt me. OK?

LESTER
(choking)
I’m sorry...

HADES
Now, can you do it? Yes, or no...

LESTER
(gasping)
Yes.

Hades releases Lester.
HADES
Then get to it or I’ll find someone who can. Do you understand me?

LESTER
I... I do, I understand.

Scientists and Tech Workers look at them. Hades notices.

HADES
Get back to work.

INT. OUTPOST - INTERROGATION ROOM - NIGHT

Another part of the cellar, dank walls, a workbench hosts a variety of bloodstained knives and torture devices.

Lexa, strapped into a "dentist" chair, eyes taped wide open, gagged, trembles in fear. A door OPENS and CLOSES.

JEWEL, mid 30s, a mentally broken sociopath with tattoos and piercings, sets a "doctor’s bag" on a nearby cart.

JEWEL
Boss didn’t say you were pretty.

Jewel gently caresses Lexa’s cheek. Lexa tries to pull away.

JEWEL
Nice bone structure. Beautiful eyes and... hm... I didn’t expect that.

Jewel reveals a small "LION’S CREST" tattoo with the words "MICHAEL" underneath, on the back of Lexa’s neck.

JEWEL
Michael. Who’s he?

LEXA
(gagged)
Get away from me.

JEWEL
Sorry, didn’t catch that.

Jewel opens the doctor’s bag, pulls out pliers... a set of thin finger-sized wooden stakes...

JEWEL
(pulling contents from bag)
Now, I know this all seems a little overwhelming. Trapped in a basement

(MORE)
JEWEL (cont’d)
with a woman you don’t know, and I
perfectly understand where you’re
coming from, I do. I mean, I’d be
pissing my pants too, if I were in
your predicament. It’s only natural
to feel... intimidated.

Jewel returns to Lexa.

JEWEL
But you don’t have to worry, ’cause
I’ll take good care of you. And I’m
a woman of my word. Trust me.

Jewel pulls up a knife. Lexa’s eyes tremble. Jewel cuts away
Lexa’s sleeve.

JEWEL
(slicing the sleeve)
Just between us girls, I don’t want
you thinking I enjoy this, because
I don’t. Before hell descended over
me I was an artist. Yeah, one of my
professors, he said I was like, the
modern day "Picasso".

Jewel tears Lexa’s sleeve away, bins it. Goes to the cart.
She grabs a blood-filled IV bag.

JEWEL
And maybe he was right. I mean, I’m
the only person from the old world
who successfully transitioned into
the new one without a hitch. It was
as if I was made for this world.

Jewel attaches a tube to the IV bag, hangs it on an IV stand
and gently grabs Lexa’s wrist.

JEWEL
Have you ever seen Picasso’s work?
It’s amazing, so many colors, a lot
of displacement. But that is what
makes it so great. You never really
appreciate something until you see
it with your own eyes.

Lexa shakes her head "no, no, please, no". Jewel dig the IV
needle into Lexa’s wrist.

Jewel activates the IV line. Blood flows down the tube into
Lexa’s arm. Lexa WINCES. A tear falls from her eye.
Jewel returns to the cart and studies her instruments.

JEWEL

And when I saw his work, I thought maybe, I could make art that people really appreciate.

Jewel grabs the pliers and slightly laughs.

JEWEL

It’s just a shame it took the end of the world before I found people, like Hades, who appreciate art when they see it.

Lexa grabs hold of the bed sheets.

JEWEL

Now...

(stops IV)

...I don’t want you to feel as if you’re obligated to tell me what I want to know, because you’re not... you don’t have to say a peep. It’s all optional, but because I’m fair, I’ll give you that chance to speak your mind. So...

Jewel removes Lexa’s gag. Lexa GASPS for air.

JEWEL

I’m gonna ask you a simple question and if you don’t wanna answer, it’s completely fine. I have no problem with it whatsoever.

Jewel clamps Lexa’s index finger with the pliers.

JEWEL

Question number one; how many units patrol the wall?

Lexa grits her teeth and tenses up.

JEWEL

No? OK.

Jewel pulls the pliers – Lexa’s fingernail peels away from the tip. Lexa GROWLS in pain. The fingernail separates.

Lexa’s other hand grabs the bedsheets. Pain shoots through her face. Jewel holds up the fingernail, smiles.

Jewel drops the nail in a pan.
JEWEL
You see, Lexa, mind if I call you "Lexa", or do you prefer "Alex"?
(no answer)
I’ll stick to Lexa, then. So as I was saying, Lexa, art, it’s not a skill that you just get, it’s a...
oh what’s the word... do you ever get that? Where you can’t find what it is you wanna say? I remember, in school, my English teacher, Mister, Jackson... Jefferson...
(beat)
Jacobs. Yeah, Mr. Jacobs. He used to grill me when I turned in essays he assigned. Said I didn’t use the correct words to describe certain things I was trying to convey. He said I had a "lack of vocabulary".

Jewel picks up a Swiss army knife, pulls the corkscrew out and returns to Lexa.

JEWEL
You see, English, it’s an art form too. All the writers back then were inspirational. They knew how things functioned, how to tell stories and write amazing novels. Characters...
oh wow. I remember back when I was a kid, a long long time ago, I read this book about a boy who went to a magic school and while he was there he fought beasts and monsters, only to discover that... through it all, he was chosen to save magic from an evil so vindictive that it not only killed his parents, and his mentor, and the man who saved his life, but also, tried to kill him when he was just an infant boy. It was horrific yet... so beautiful.

Lexa prepares herself. Jewel toys with the knife.

JEWEL
Some stories are created, but some come from the heart, the soul. And that is what makes it art.
(beat)
Don’t you agree?

Jewel holds the corkscrew over Lexa’s left eye.
JEWEL
How about we time travel a little, rewind a tiny bit, get back to the part where I ask you a question and again, you don’t have to answer.

(beat)
Question number one; how many units patrol the wall?

Jewel bobs her head from side to side "one, two, three".

JEWEL
OK.

Jewel drives the corkscrew into Lexa’s eye. Lexa SCREAMS out in agony. Jewel twists the corkscrew -
-Lexa arches slightly off the chair. Jewel pulls Lexa’s eye out - it detaches from the optic nerve. Blood spews out.

Lexa CRIES as blood fills her eye socket.

Jewel inspects the eyeball. Drops it into the pan and walks over to the cart. She sets the knife down.

JEWEL
Mature! That’s the word. The skill takes time to MATURE before it you can really start to see your work take its real form. You work at it over and over and over and over and over again until it just CLICKS.

Jewel grabs two finger-sized wooden stakes. Returns to Lexa.

JEWEL
Anyway, moving this along. There I was, end of the world at my door, chaos all over the neighborhood, fire raining down from the skies and the dead, oh the dead, they were eating, chewing, biting and tearing people apart. The screams, oh... it was harrowing, hearing all those people cry for help but none came. Seeing them as they got torn apart piece by piece until there was nothing left. I... oh it was a very, very emotional moment because that’s when I saw something that no one else did. I saw beauty.

Jewel grabs Lexa’s "nail-less" finger. Sets the sharp end of a stake to the tip.
JEWEL
In the mangled corpses of people I called friends, where others would see death and misery, I saw ART.

Jewel drives the stake into Lexa’s finger. Lexa GROWLS...

JEWEL
It opened my eyes to a world which I could, finally... after so long, be who I was born to be.

The stake pierces through Lexa’s finger-knuckle.

JEWEL
(realizing)
Oh, I’m sorry... I am so sorry, I forgot to ask you a question. Let’s take this back a bit, so sorry... I get ahead of myself sometimes. It’s a habit...
(beat)
Question number one...

INT. CELLAR - NIGHT
Lexa’s SCREAMS echo through the room. Some captives cover their ears. Specter and Bison soldiers look on.

SPECTER SOLDIER#1
They’re killing her in there...

NICK
(sickened)
No, it’s worse than that.
(beat)
Killing her would be merciful.

Carson, barely conscious, sits against the wall half slumped against the bars.

NICK
(to Carson)
You should’ve told them... because you didn’t, she’s gonna suffer and what they did to you... it’ll look like child’s play.

CARSON
(weakly)
They... did enough...
INT. SEDAN - NIGHT

The DOCKS overlooking QUEENS, NEW YORK, outside the window. Higgins smokes a cigarette and stakes out -
- a DILAPIDATED WAREHOUSE on the pier.

BEEP, BEEP, BEEP... Higgins checks his watch: "9:45pm". He deactivates the alarm, focuses on the warehouse.

LEANNA (O.S.)
You’re due your shot.

LEANNA sits in the passenger seat.

LEANNA
Harry.

HIGGINS
I know.

Higgins takes a drag, tosses the cigarette out the window and leans over to the glove compartment -
- Leanna’s gone. Higgins pulls out a box of Z-X-54, closes the glove compartment and opens the box.

He bites the cap off the syringe, holds it over his thigh & prepares to inject it. The driver’s window SMASHES -
- Higgins goes for his gun. A shotgun butts him in the face.

CUT TO BLACK:

Someone DRAGS a body across BROKEN GLASS. Beat. A steel door OPENS & SLAMS shut. A young girl SOBS/WINCES. Ropes CREAK.

HIGGINS P.O.V:

Blurry. Chains hang from the ceiling. Blackness. Blurry once more... a BLURRY GIRL sits tied to a chair.

CUT TO:

INT. DILAPIDATED WAREHOUSE - NIGHT

Higgins, wearing a bloody lip, slowly stirs.

HIGGINS
(mumbling)
What the...
He drowsily looks around... CHAINS hang and CLINK... a girl, BECKY, 11, gagged & tied to a chair directly ahead of him.

He tries to stand up - can’t move. Notices heavy duty duct tape around his wrists/torso and the arm of the chair.

Becky MUMBLES incoherently.

    HIGGINS
    I’m a little tied up here... don’t think I’m gonna be much help...

    BECKY
    (muffled)
    No shit...

    HIGGINS
    Language.

She GRUNTS.

Higgins wriggles his wrist, pulls his arm back. No luck...

    HIGGINS
    This ain’t gonna work...
    (to Becky)
    ...where is he?

Becky shrugs "I don’t know".

    HIGGINS
    That’s helpful.

Higgins adjusts his posture. The chair doesn’t budge. He "jumps". The chair doesn’t budge.

    HIGGINS
    (sighs)
    Dammit...
    (to Becky)
    ...I don’t suppose you got an idea?

She shakes her head "no". Higgins nods, then shakes his head and looks around.

BEEP, BEEP, BEEP, BEEP - Higgins’ watch reads: "9:55pm".

    HIGGINS
    Shit...

    BECKY
    (muffled)
    Language.
INT. OUTPOST - INTERROGATION ROOM - NIGHT

Lexa jolts upward and unleashing a horrific SCREAM -

- Jewel inspects a dismembered BIG TOE. She drops it in the pan with the eyeball, three fingernails and two teeth.

Lexa hyperventilates - blood pours from her toe-stub.

JEWEL
I always wanted to join the army...
before college, I met a recruitment officer at an open day and he, you know what an "open day" is, right?
Oh, of course you do. But yeah, he seemed nice, made some good points about why joining the military was a good career choice. You know, the typical schlock; be all you can be, and so on. So I thought about it...

Jewel grabs a curved knife from the cart.

JEWEL
Honestly, if I’d known then that my art would transition so well into a new world I might have taken him up on the offer. I would’ve been great in the military, don’t you think?

Jewel rips Lexa’s pants, exposing the knee.

JEWEL
I really enjoy talking to you. You are such a good listener, I feel as if I could say anything to you, and you’d understand me. I can’t begin to tell you how refreshing it is to have someone who gets exactly where I’m coming from, Lexa. Thank you...
I mean it, really.

Jewel sets the knife to the side of Lexa’s knee.

JEWEL
But I have to ask again, and if you want to answer this time I’ll be OK with it. So...
(beat, smiles)
How many units patrol the wall?

Lexa’s eye trembles. A tear rolls from it. She inhales...

Jewel nods "fair enough" and cuts into Lexa’s knee -
INT. CELLAR - NIGHT

- Lexa’s SCREAM pierces the air. Carson closes his eyes...

    SPECTER SOLDIER#1
Jesus Christ...
    (beat)
...we gotta do something.

    NICK
It’s too late for that.

    SPECTER SOLDIER#1
    (to Carson)
What do they want?!

Carson ignores him.

    SPECTER SOLDIER#1
Hey! What do they want?!

    NICK
Information on the Safe Zone.

    SPECTER SOLDIER#1
Like what?

    NICK
Patrols, defenses, where the wall’s the weakest, entry points...

    SPECTER SOLDIER#1
Why?

    NICK
Hell if I know...

Lexa SCREAMS again. Specter Soldier#1 RATTLES the bars. Nick furrows his brows "what is he doing".

    SPECTER SOLDIER#1
HEY! HEY, OPEN THE DOOR! YOU WANT INFORMATION?! I’LL GIVE IT TO YOU!
I’LL TELL YOU WHAT YOU WANNA KNOW!

    NICK
The hell are you doing?

    SPECTER SOLDIER#1
I’m not gonna let her suffer...
    (loudly)
...I’LL TELL YOU EVERYTHING! COME ON! I’LL TELL Y-
The door OPENS/CLOSES. Hades approaches, revolver in hand.

HADES
How many times do I have to-

SPECTER SOLDIER#1
I’ll tell you what you wanna know, just stop torturing HER.

Hades’ lip curls.

HADES
I’m listening.

SPECTER SOLDIER#1
Patrols run along the southern wall in shifts. Three men per unit with a rotation every twelve minutes. At night, walls are juiced, spotlights and sentries at guard towers A and B, Garment District overlook. Wall is weakest on the western port, one guard tower and guard house on the pier, five men, well organized and armed with one fifty cal. sniper equipped with a thermal scope, two M-four carbine rifles, shotguns and handguns within reach. Two patrols, one sniper.

HADES
Patrol routes, times, shifts, entry points?

SPECTER SOLDIER#1
Pier and street level. Rotation at zero hundred hours, a five minute window between twenty-three fifty five and two minutes past the hour. Sniper remains posted. The easiest access is a... sewer grate, heavily fortified with a turret.

HADES
Turret manual or sentry?

SPECTER SOLDIER#1
Sentry... with 5.56 armor-piercing rounds. Motion sensor detection...

Hades ingests all of this.

Nick shakes his head...
SPECTER SOLDIER#1
Pier two is also a possibility, but it’s heavily guarded by landmines and walled off by an electric fence that runs off an external generator housed in an old packing plant on the docks. Also guarded.

HADES
How many?

SPECTER SOLDIER#1
Two.

HADES
And how did you know what I wanted to know?

SPECTER SOLDIER#1
(RE: Nick)
He told me.

Hades looks at Nick, smirks.

HADES
Did he now...
(beat)
Tell me, what’s your name? I like to know who I’m talking to...

SPECTER SOLDIER#1
Brogan.

Hades shoots "Brogan" in the head.

HADES
Thank you, "Brogan".

Hades pockets the empty bullet casing.

HADES
(to Nick)
As for you...

Hades gently pulls the cage door open. Nick stands up.

HADES
How long did it take?

NICK
After he heard the bitch screaming, he cracked like an egg. Just had to tell him what we wanted to know and that was that.
Nick casually exits his cell.

    CARSON
    You bastard...

Carson grabs the bars as he stands.

    NICK
    What was that?
    CARSON
    You heard me.

Nick confronts Carson at the cell.

    NICK
    Look, it’s nothing personal. I was just following orders, same as you. You’ll thank me one d-

Carson spits in Nick’s face. Nick takes a step back & smirks as he wipes the saliva away.

    CARSON
    When I get outta here I’m gonna rip your Goddamn spine out...
    NICK
    Oh you’re getting OUT, but I really don’t think you’re gonna like where you’re going.

INT. OUTPOST - INTERROGATION ROOM - NIGHT

Jewel heats up a pair of tongs.

    JEWEL
    You should’ve seen the looks I got, Lexa. They all just stared at me as if I was a... freak. I was hurt and I’d never felt like that before. It struck me real deep, right here.

Jewel presses a hand to her "heart".

    JEWEL
    So I was all alone, in the cold and the dark, at the end of everything, and then came the rapture. He saved me, held me in his arms and told me everything would be alright, and do you know why that is?
The tongs REDDEN. Jewel picks them up and goes to—

- Lexa, barely conscious, knee-cap removed, muscles visible through the deep torn, ragged flesh.

  JEWEL
  Because Hades is a hero, and he is truly, a work of art. So beautiful. So benevolent. So—

  LEXA
  (weakly)
  Just... kill me...

  JEWEL
  Kill you? Now why would I do that? Silly goose... you’re my new best friend, I’d never do anything to hurt you. And I would never, ever, cross my heart, ever, kill you.

Jewel gently brushes Lexa’s hair away with her hand.

  JEWEL
  (RE: IV bag) Hell, we’re practically family...
  (beat)
  ...our blood runs deep. It connects us, like sisters. We’re gonna do so much together, Lexa. You don’t even know how much so much is.

Jewel gently strokes Lexa’s chin, then her lips.

  JEWEL
  So beautiful...

Jewel leans in to kiss Lexa... their lips almost touch—

- HISS, Lexa SCREAMS and lurches upward. Their lips connect. Jewel closes her eyes.

The tongs SIZZLE Lexa’s stomach like frying bacon.

Lexa falls back. Jewel licks her own lips, savor the taste and returns the tongs to the cart.

The door opens. Hades steps inside, notices Lexa. He walks to her—Jewel steps in front of him.

  JEWEL
  We’re still getting acquainted. I’m only at first base.
Hades pushes her aside and pulls out his revolver.

Jewel steps in front of Hades and pleads with him.

Jewel (hysterically)
She’s delusional, she doesn’t know what she’s saying. She doesn’t want to die, not really. Don’t hurt her!

Hades (disgusted, to Jewel)
You’re damaged...

Jewel
What are you saying?

Hades (through gritted teeth)
Look at her!

He forces Jewel to look at Lexa.

Jewel
Isn’t she beautiful? So beautiful. Like a piece of art.

Hades shamefully hangs his head, guilt takes over him. His eyes find Lexa. She looks at his revolver "please".
HADES
(to Jewel)
Get out.

JEWEL
No, I won’t leave her.

Hades viciously backhands Jewel. She collapses to the floor, hand to her cheek.

HADES
GET OUT!

Jewel bursts into tears and hurriedly leaves. She stops at the door, looks back –

- Hades CLICKS back the revolver’s hammer and remorsefully stares into Lexa’s eye. The door SLAMS shut. Jewel’s gone.

Hades points the gun at Lexa’s head. She closes her eye... a tear cascades down her face.

HADES
Why didn’t you answer the question, you stupid...

Hades lowers the gun and turns away. Emotions overthrow him. He runs a hand over his head, contemplating.

HADES
...Goddammit.

His gun hand shakes. His breathing quickens.

LEXA
Pleas...please...PLEASE...I...I...

Hades catches a glimpse of himself in a bloodstained knife’s shiny blade...

REFLECTION: Stares back at him. His face contorts in anger.

Hades turns to Lexa and shoots her in the head. Blood sprays across the wall. She falls dead, eye wide open.

INT. CELLAR - NIGHT

A gunshot POPS...

Carson slides against the wall to the floor. His eyes close.

Specter and Bison Soldiers hang their heads.
INT. OUTPOST - INTERROGATION ROOM - NIGHT

Hades looks at Lexa. He respectfully closes her eye. Steps back and looks at his gun.

He takes the bullet casing out and pulls out the rest of his bullet casings -
- 7 more. He sets Lexa’s casing with them & stares at them.

He reaches into his other pocket and pulls - a GOLDEN BULLET - factory new. His eyes angrily scrunch.

BULLET: Side of the casing engraved with the name "WALKER".

EXT. MIDTOWN WEST - THE WALL - NIGHT

Taylor smokes a cigarette & stands outside the communication tent. She weighs her thoughts.

Walker emerges from the tent with weighty eyes. He sighs...

   WALKER
   You got another one o’ those?

She hands him the cigarette pack, looks away & takes a drag.

Walker lights a cigarette, takes a seat on a military crate and tiredly GROANS. He notices her.

   WALKER
   What’s on your mind, Taylor?

   TAYLOR
   What are we doing? Delta squad. Are we really that desperate?

   WALKER
   I know it’s not the best option but it’s our only play.

She reluctantly accepts this.

   WALKER
   If we had anyone else...

   TAYLOR
   John Mitchell.
   (beat)
   I found his file.

Walker’s eyes find the ground.
WALKER
(quietly)
Yeah... so you know?

TAYLOR
I know you were his captain... and
that you led the Hounds.
(beat)
Is it true?

WALKER
It is.

TAYLOR
How could you do that?

Walker tiredly sighs...

WALKER
You weren’t there. I had to make a
call. I had to choose...
(beat)
...it was them, or everyone... so I
did what I had to do.

TAYLOR
All those people—

WALKER
You don’t think I know?! I have to
live with that choice every single
day. I wake up, and it’s the first
thing on my mind! I can’t even look
at my kids, my wife, without seeing
all of those...

Walker looks away...

WALKER
...faces... all of those people...
all the blood, all those screams...
(beat)
...I was backed into a corner, and
the only way out, was to make that
choice. I had to decide... them or
us... so I chose them.
(looks at her)
If that makes me a monster to you,
so be it. Because if I hadn’t made
that call, all of this, everything
we have... it wouldn’t exist.

She ingests this.
An old SCHOOL BUS with barred windows pulls into the yard & parks. A SOLDIER, AARON, 30s, with a rifle, steps off.

Walker crushes the cigarette with his boot and puts his game face on. Taylor remains rooted.

Walker meets Aaron.

WALKER
Lieutenant.

AARON
Sir.

Aaron hands over some documents. Walker signs them.

WALKER
Did you have any problems?

AARON
Miguel wasn’t too happy about being dragged away from his bunk-mate but other than that, no.

WALKER
Bunk-mate?

AARON
You don’t wanna know, sir.

WALKER
Then say no more.

Walker signs the last document and hands them to Aaron.

Taylor finishes her cigarette and meets Walker as Aaron gets on the bus.

AARON (O.S.)
Asses off the bus!

TAYLOR
(to Walker)
You’re not a monster.

Walker appreciates this.

TAYLOR
But them...
(beat)
...can we really trust them?

Aaron steps off the bus...
WALKER
Only one way to find out.

One by one, a shackled/cuffed DELTA SQUAD exits the bus:

MIGUEL, mid 30s, broad, Latin descent, sleeve tattoos with a GOLDEN GRILL and scar down his lip.

ALDRICH, mid 30s, buff and brutish. ROCK, late 30s, severely twisted with a Mohawk-flattop and -

- FENIX, early 40s, bulky, horrifically scarred down half of his face & a visible autopsy scar under his grimy tank top.

ROCK
No homecoming parade? I’m insulted.

Fenix confronts Walker, looks him up/down.

FENIX
I gotta say, feels good to breathe free air again, sir.
(to Taylor)
I don’t believe we’ve been properly introduced. Darius Fenix. Pleasure.

He extends his hand. Taylor ignores the gesture.

FENIX
I don’t bite.

AARON
Fenix, get in line.

Fenix smirks & steps in line with the rest of Delta Squad.

WALKER
I want you all to listen to me real carefully. You’re not here because you’re free, you’re here because I need a unit. If I had anyone else I’d leave you to rot in the dark...
(beat)
...just so we understand each other I want to make something clear: You even think about trying anything, I will put you six feet under. Do you understand me?

ROCK
So that’s all we are to you? A last resort. You’re digging real deep in the toy chest.
MIGUEL
We’re not your toys, "General". We ain’t here to cut your toenails for ya. So let us make something clear.

Miguel steps forward.

MIGUEL
You need US, we don’t need YOU. So if you want us to play ball, you’d best start being a team player. And you can start...
(extends hands)
...by taking our damn leashes off.

Walker and Miguel stare one another down.

WALKER
(eyes on Miguel)
Lieutenant, the keys.

Aaron hands Walker the keys.

WALKER
(to Miguel)
If that’s what it takes, I’m game.

INT. HOUSE - KITCHEN - NIGHT

A clock on the wall reads: "8:45pm". Eggs and bacon fry in a pan on the oven.

FRAN grabs four plates, four forks and four knives. Exits -

INT. HOUSE - DINING ROOM - NIGHT

- and sets the dining table. She returns to the kitchen. A beat. Sets down two wine glasses and two ordinary glasses.

INT. HOUSE - KITCHEN - NIGHT

Fran scoops eggs and bacon onto a tray. She opens the fridge and grabs butter.

The FRONT DOOR closes. Fran whisks butter and milk in a jug.

SASHA (O.S.)
Hi mom.

Sasha sets her bag on the counter.
FRAN
Hey, sweetie.

SASHA
Mom...

FRAN
What, I can’t call my own daughter "sweetie" anymore?

SASHA
I’m seventeen.

Sasha opens the fridge and browses.

FRAN
And you’re still my little pumpkin.

Sasha laughs. Fran chuckles.

FRAN
Can you do me a favor and tell your brother dinner’s almost ready?

Sasha pulls a can of soda from the fridge & closes the door. She CRACKS it open... slightly FIZZY.

SASHA
Yeah, sure.

INT. HOUSE - DOWNSTAIRS HALL - NIGHT
Sasha stands at the bottom of the stairs.

SASHA
DREW! DINNER’S ALMOST READY!

No answer.

SASHA
DREW?!

INT. HOUSE - UPSTAIRS LANDING - NIGHT
Sasha KNOCKS on a door plastered in KEEP OUT signs.

SASHA
Mom said dinner’s almost ready!
(no answer)
If you don’t want it, I’ll have it.

She pulls down the handle and enters...
INT. HOUSE - DREW’S ROOM - NIGHT

Typical TEENAGE BOY’S room. Stuff everywhere. Dark as hell, curtains drawn. Sasha steps inside.

SASHA
Get your butt outta b-

She switches on a bedside lamp - Drew’s not there.

FRAN (O.S.)
Is he coming down?!

INT. HOUSE - KITCHEN - NIGHT

Fran pours milk/butter from the jug into the pan. It SIZZLES and POPS. She adds eggs.

Sasha enters the room.

FRAN
He’s not sick again, is he?

SASHA
He’s not there.

FRAN
What? It’s almost nine o’clock...

Sasha heads out.

FRAN
Sasha?

EXT. HARLEM - QUADRANT 1 - NIGHT

Sasha knocks on someone’s front door. A beat. Knocks again.

IAN (O.S.)
(inside house)
Hold on, I’m coming...

The door opens - IAN, late 30s, tall/slender, greets her.

SASHA
Is Alice home?

IAN
Yes, why-

Sasha barges inside.
IAN
Excuse me!

INT. IAN’S HOUSE - LOUNGE - NIGHT

Well-kept and clean with a fireplace. CARA, late 30s, enjoys the fire. ALICE, 11, studies at a table.

Sasha enters the room. Cara notices. Ian steps in.

IAN
You can’t just barge in like that-

SASHA
Alice, have you seen Drew?

IAN
I am talking to you. You can’t just walk in uninvited. I did not give-

ALICE
Dad, it’s OK. She’s Drew’s sister.

IAN
I don’t care if she’s the Mayor’s daughter, she can’t just walk into my house like she owns the p-

SASHA
Have you see him or not?

ALICE
No, not since Monday. Why, is he...

SASHA
Do you know where he goes when he skips class?

INT. OUTPOST - INTERROGATION ROOM - NIGHT

Lexa’s body remains on the chair. Hades stands at her side.

The door OPENS - Nick and another GUARD drag Carson inside. They toss him to the floor.

HADES
(to Nick & Guard)
Leave.

They leave. The door LOCKS from the outside.

Hades keeps his back to Carson.
Carson weakly pulls himself up on the cart. KNIVES, PLIERS and TORTURE DEVICES within his reach.

HADES
I wouldn’t hold it against you...

Carson grabs a bloodstained knife.

HADES
...but if you kill me, you’ll never learn the truth.


HADES
Look at this! Look at her. Do you have any idea how much pain she was in?! LOOK AT HER!

CARSON
You... you did this... not me...

HADES
If you had told me what I wanted to know, she would still be alive.

Carson tries to look away. Hades forces him to look.

HADES
She begged me to end it. SHE BEGGED ME! She died, not even knowing what it was she died FOR...
(angrily)
...she didn’t even know why she was really here. Do you?

CARSON
To save... lives...

HADES
Is that what HE told you?

Carson squints "what?".

HADES
Your General. Alex Walker. Is that what HE told you?

CARSON
How do you know-

Hades increases his grip around Carson’s throat.
HADES
You don’t even know him. Not really
- no, no, no - you have no idea who
you’re dealing with.
(beat)
I thought I did... but I was wrong.

Carson turns purple, GURGLES for air.

HADES
Ssh... ssh... I was wrong. So were
you, so was she. You can’t trust a
man with two faces... never know
which side you’re gonna get. Ssh...
(coldly)
I never wanted this... and I’m not
a bad guy... but if push a good man
into a corner he will do bad things
in order to survive. Ssh...

Carson kicks out, grabs at Hades’ wrist.

HADES
He’s gonna pay, for all of it. For
every drop of blood, for every life
lost - for HER, for YOU. He WILL...
pay, I promise you.

Carson GASPS and turns red.

HADES
I promise.

Hades SNAPS Carson’s neck and releases him. Carson’s body
hits the floor, DEAD.

Hades looks at his SHAKY hands. Enters a trance-like state.

HADES
I promise...

INT. DILAPIDATED WAREHOUSE - NIGHT

Higgins wanes. Bloodshot eyes, blackened veins in his neck.
Becky panic-YELLS. Higgins stirs... looks over to her -
- his irises take on a PALE BLUE tone, the white parts take
on a YELLOW/ORANGE tone.

HIGGINS
(weakly)
Don’t worry, I ain’t going nowhere.
Higgins slips in/out of consciousness.
The main door OPENS/CLOSES. Fast footsteps pummel the hard floor and grow closer -
Becky motions with her eyes and MUMBLES incoherently.

HIGGINS
Don’t hurt... don’t hurt her... you son of a...

- STRANGLER removes Becky’s gag. She GASPS for air and takes a few hurried breaths.

STRANGLER
You’re gonna be fine, Becky...

Strangler frees Becky. She stands upright, rubs her wrists. He checks on her.

STRANGLER
Did he hurt you?

BECKY
No... no, he just... what’s going on? Why did he-

STRANGLER
That doesn’t matter now, you’re OK. We need to go...

HIGGINS
Yeah... tell me about it... (beat) ...get me out of... this chair...

Strangler drapes an arm around Becky’s shoulder and escorts her past Higgins.

HIGGINS
Hey... where are you-

STRANGLER
I’m sorry.

Strangler leaves with Becky.

Higgins SCOFFS... the main door SLAMS shut.

HIGGINS
...great... guess I’m dying alone.

He weakly LAUGHS...
GRUFF VOICE (O.S.)
I don’t think so.

Footsteps patter the hard floor and echo. Higgins tries to triangulate the "shadow man", can’t get a read on him.

GRUFF VOICE (O.S.)
Do you know what I find pointless? You. What you do, especially now... it’s worth nothing. So why?

HIGGINS
Because... it’s all I have...

GRUFF VOICE (O.S.)
Yet you treat it as if it doesn’t matter. You don’t care, not really.

Footsteps methodically pace.

GRUFF VOICE (O.S.)
But I understand you. We’re not so different, you and I. Might seem it at first, but deep down, we’re the same. You’re here because this is all you got left...
(behind Higgins)
...and I’m here because I ain’t got nothing left to lose.


"Shadow Man" drops the empty syringe on the floor.

Higgins writhes. His veins lose the blackness. His irises & the white parts return to normal. His breathing quickens...

GRUFF VOICE (O.S.)
You’re gonna do something for me... and for yourself...
(beat)
...you’re gonna back off and let me finish what I started. Or the next time we cross paths, I won’t be so forgiving. Am I clear?

HIGGINS
Who are you?

GRUFF VOICE (O.S.)
I’m just a man with nothing left...
"Shadow Man" slightly slashes the duct-tape around Higgins’ left wrist. Higgins notices...

    GRUFF VOICE (O.S.)
    (moving away)
    On the table by the door there’s an address. It’s where my trail ends.

    HIGGINS
    Wait...

The main door SLAMS shut.

Higgins grits his teeth. He wiggles his left wrist. The duct tape SNAPS. He frees his hand, peels his right hand free.

He reaches inside his coat, pulls out a butterfly knife and cuts the duct tape around his body. Then his legs...

Higgins approaches the door - stops near a table -
- on the table: his gun, badge and a FOLDED NOTE. He takes the note and reads it. His eyes say it all.

INT. OUTPOST - HADES’ OFFICE - NIGHT

A large, spacious study with a balcony. A bottle of bourbon sits on the desk next to an empty glass.

Hades sits in the chair and stares at a worn photograph...

He runs his finger down the photo -
- Hades’ finger brushes down the "face" of ROSIE, 7, cute as a button, still in pigtails.

A rogue tear rolls down Hades’ cheek...

    NICK (O.S.)
    Sir...?

Hades’ face turns stony.

    HADES
    What?

    NICK
    Lester asked for you.

    HADES
    I’ll be right down.

Nick nods "OK" and leaves.
Hades fits the photo in his jacket’s inside pocket, stands & walks over to the door. He stops -
- slowly turns and faces a tall mirror – WALKER stares back at him, dead bodies all around him.
Hades scowls... and punches the mirror, SMASH. Glass webs & reflects several distorted Hades’.

INT. OUTPOST – FOYER – NIGHT
Guards, Scientists and Tech Workers gather. Nick walks down the stairs. Lester notices him, composes himself...
Hades slowly walks downstairs.

HADES
This better be good.

Lester produces a vial of dark green liquid.

LESTER
The serum’s complete.

HADES
It works?

LESTER
I haven’t tested it but I’m certain it will.

HADES
You haven’t tested it... but you’re certain it’ll work...
(beat)
...forgive me if I don’t take your word on that, doc.

Hades gives a nod to a GUARD "now". Guard exits the manor.

HADES
You’d better hope you’re right...

Lester grows anxious.

Guard brings in a ZOMBIE in a dog restraining pole. Zombie GROWLS/GROANS & reaches for people.

HADES
(motions to Zombie)
Doc...

Lester cautiously approaches the zombie.
LESTER
Someone grab its arms...

Two Guards grab the zombie’s arms. It SNAPS its jaws...

Lester dips a syringe into the vial, draws the serum out and caps the vial. He moves closer to the zombie.

Zombie voraciously GROWLS like a rabid animal.

Lester jams the syringe into zombie’s neck and pumps liquid into it. The syringe empties...

A guard loses his grip - zombie gets an arm free and grabs Lester - pulls him close -
- and bites a chunk out of his cheek. Lester CRIES out...

No one helps. Lester pushes away from the zombie, grabs at his face and panics. Zombie chews on his severed flesh.

LESTER
OH... OH GOD... NO... no...

Hades squints and expresses "come on".

Zombie LURCHES. Its free hand reaches out. It CHOKES... its legs buckle. It drops to the floor.

Guards release the zombie & step back. The zombie manically convulses and spews from the mouth. It GASPS... and bloats.

Hades coldly smirks.

Zombie’s chest ERUPTS like a volcano. Flesh, blood and guts spray all over the place. Zombie lays motionless, DEAD.

NICK
Holy... shit...

Hades claps Lester on the shoulder.

HADES
I shoulda taken your word for it...
(RE: Lester’s face)
...and don’t worry about the beauty spot, we’ll clean it right up.
(beat)
Now... reverse it.

LESTER
What?!

Everyone looks on. Nick tilts his head slightly "what?".
HADES
Reverse the effects.

LESTER
You said this was about killing the virus, not recreating it.

HADES
Yeah, I said that... and now I want it reversed.

LESTER
No... forget it... I’m not doing-

Hades loads one bullet into his revolver, snaps the chamber shut and CLICKS back the hammer.

HADES
Yes or no?

Lester bravely looks Hades in the eyes.

LESTER
No.

Hades nods "OK". He shoots - a SCIENTIST in the head. Lester flinches/GASPS. Scientist falls DEAD.

HADES
Do you wanna know the worst thing that can happen to someone in this world, Lester?
(beat)
It’s knowing they’re gonna turn and that they can’t do anything to stop it. So here’s an idea...
(beat)
...either you reverse the serum, or you turn, and you turn...
(smirks)
...where your cubs lay their heads.

Lester’s face falls...

EXT. EAST HARLEM - NIGHT

Sasha arrives at the DECREPIT HOUSE. She KNOCKS on the front door. A beat. She KNOCKS again.

SASHA
Hello?!

She peers through the letterbox. Can’t see anything.
EXT. DECREPIT HOUSE - BACKYARD - NIGHT

A rusty swing-set, slide and kids’ toys all over. Overgrown. Sasha climbs over the fence and drops down. She heads to the back door, tries to open it, LOCKED.

SASHA
Shit...

EXT. EAST HARLEM - NIGHT

Higgins’ sedan pulls up to the curb. He steps out and heads up to the front door of the decrepit house - a window SMASHES. He draws his gun, heads around the back.

INT. DECREPIT HOUSE - KITCHEN - NIGHT

Sasha notices all the empty ammo crates and weapon racks...

SASHA
What the hell...

THUD. She looks at the ceiling.

SASHA
...hello?!

INT. DECREPIT HOUSE - UPSTAIRS - NIGHT

Sasha cautiously moves along the landing toward a door with a chair under the handle - the door THUMPS. Sasha pulls her combat knife. Closes in. She moves the chair and grips the handle.

INT. DECREPIT HOUSE - BATHROOM - NIGHT

The door opens - Sasha carefully peers inside -

SASHA (shaky)
Drew?

- the door hits something O.S. She budges it. ZOMBIE JESSICA ambushes her and drags her inside.

They fall to the floor, Jessica on top.
SASHA
OH SHIT... SHIT!
Sasha holds off Jessica with one hand and tries to stab her with the knife - Jessica SNAPS at her wrist.

SASHA
G-AAARGHHHHH!
A gunshot POPS - a bullet tears through Jessica’s head. She collapses on top of Sasha -
- Higgins stands in the doorway, gun in hand. He lowers it.
Sasha pushes Jessica off and pulls herself up on the sink. She checks her wrist, no bite.

HIGGINS
Oh Christ...
Sasha looks over at him - Higgins stares at -
- Drew’s ravaged body, torn apart, guts everywhere, face chewed to hell. Higgins turns away.
Sasha unleashes a gut-wrenching SCREAM, drops to her knees and covers her mouth in abject horror.
Higgins emotionally pinches the space between his eyes.

SASHA
Oh no, no, no... no... oh, oh no... n-n... no...
Higgins goes over to Sasha... he reaches out...

SASHA
(screaming)
DON’T TOUCH ME!!!!!
He consoles her.

SASHA
I SAID DON’T!!!! GET AWAY! GET AW-
A-AHHHAAAAHAAHAA...
She emotionally slaps at him. He takes it, kneels down. She loses the will to slap. He comforts her.
Sasha BAWLS... Higgins’ face cycles emotions: RAGE/SADNESS.

CUT TO BLACK.