

SHADOWWARS: TOWN OF THE DEAD
2ND DRAFT

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1 ACT ONE

FADE IN:

2 EXT. TOWN OF FRICK'S HALLOW EARLY MORNING

It is a foggy morning and human shapes can be seen shambling
around. The camera pans to the bullet riddled sign that says *
"Welcome to Fricks Hallow". Underneath the sign can be seen *
another newer warning sign that reads "This area has been *
placed in quarantine deadly force has been authorized." As *
the camera comes closer to the sign a figure comes into
frame. The figure is clearly a zombie. The scene fades out
to the title and credits with a dark ominous music..

TITLE AND CREDITS

4 INT. COLLEGE PROFESSOR STEVENSON'S JOURNALISM CLASS -- DAY
(ABIGAIL, JAY, KEVIN, KRISTINE, MARK, PROFESSOR STEVENSON,
SUSAN)

ABIGAIL Winters listens intently as a bored MARK continually
tries to get her attention. Meanwhile SUSAN shakes her head
and laughs to herself as she leans on KEVIN. The Professor
sees this and gets frustrated.

PROFESSOR STEVENSON

Mr. Romero, What sources would you
use to gather information for a
story? *

MARK is startled at the attention he has gained from his
Professor and sits upright. The class all laughs at MARK's
expense. Before MARK can answer the class bell rings
denoting the end of class. Professor Stevenson returns his
attention to the rest of the class.

PROFESSOR STEVENSON (CONT'D)

Okay people, remember that your
class project is due in two weeks.
I expect outlines and synopses by
the end of this week.

The students groan as they shuffle out of the classroom.
ABIGAIL, MARK, KEVIN and SUSAN make their way out of the
classroom.

6 EXT. WALKWAY TO THE QUAD

SUSAN

So have you two figured out what you want to do for your project?

MARK grabs Abby and playfully kisses her.

ABIGAIL

Me and Mark still haven't decided yet.

*

MARK continues with his antics as Abby tries to answer the question.

ABIGAIL (CONT'D)

I thought about doing a piece on the Forseti Corporation and how their cops have been caught violating the rights of suspects. Though I think Professor Stevenson will shoot it down.

*

*

MARK

That's my girl corporate muckraker extraordinaire.

7 EXT. COLLEGE QUAD

The group comes to a stop in the quad where they are joined by JAY and KRISTINE. Around the group the hustle and bustle of college life continues as they sit and continue the conversation.

SUSAN

You'd be better off anyway if you did something else. The Forseti Corp plays hardball and you'd dig too deep knowing you. It wouldn't end well. I really think you'd be better off with a different topic.

*

*

*

*

KEVIN

Honestly, I'd lose respect for Professor Stevenson if he shot your project down. We're here to learn how to be journalists and that means being willing to expose corruption despite the risks.

*

*

*

ABIGAIL

From what I've heard so far the
Forseti Corp has no problem
disappearing people that speak out
against them. Things like this need
to be brought out into the open.

*
*
*

SUSAN

And yet you want to investigate
them? Isn't that a bit risky.

ABIGAIL

It's all part of the job if you
want to be a reporter. Can't be
the voice for social change and
justice if you're afraid to report
the truth.

JAY

Fuck that, I'd rather stick with
making movies. Besides there is
more bootay to be had there.

KRISTINE

Booty eh? And what the fuck does
that mean?

(KRISTINE punches JAY in
the arm and pulls away
from him.)

Jay rubs his arm as the group laughs.

ABIGAIL

Anyways what are you two going to
do for your project?

*
*

KEVIN

Thinking of doing a piece on the
further privatization of essential
government services. Rumor has it
that all emergency medical services
will be handled by Life Saver
Incorporated.

SUSAN

More like life taker. 30 minute
wait times before they respond to a
call.

*

ABIGAIL

Willing to bet they take their time
going to the poorer neighborhoods.
Not to mention there are rumors of
them organ harvesting as well.

*

KEVIN

Exactly, and this has to be stopped. All it does is letting the Megacorps get richer as the poor keep getting the shaft.

JAY

Just like the man to stick it to the little guy. So you peeps coming out tonight?

ABIGAIL

Sorry Jay, I need to finish this outline for the class project so me and Mark are staying in tonight to work on it.

MARK

(With a look of confusion)
Wait we are doing what?

ABIGAIL

(scowls at MARK)
WE are going to work on our project. My grade is tied in with yours. You may not take this seriously but I do. I love you but sometimes you drive me batshit.

MARK

(With a look of guilt)
Sorry babe, just wanted to go out and have some fun.

ABIGAIL

Well we can stop and get some beer and Chinese food. Also no trying to give Tasha any beer.

MARK

(A smile returns to his face))
Hey, that was only once and I didn't think she would actually try drinking it.

The group all laughs and the scene ends

8

INT. ABIGAIL AND MARK'S APARTMENT -- NIGHT
(ABIGAIL. MARK)

*

ABIGAIL and MARK are working on the project in their apartment.

ABIGAIL is sitting at her laptop reading various bits of information and taking notes as MARK doing the same with his own. Take out Chinese food containers sit on the table In the background the stereo plays an energetic techno mix. *

9 INT. COLLEGE PROFESSOR STEVENSON'S JOURNALISM CLASS -- DAY
(ABIGAIL, KEVIN, MARK, PROFESSOR STEVENSON, SUSAN)

It is the following day and the bell has just rung for the end of class. The class is slowly exiting the room. Professor STEVENSON points towards ABIGAIL and MARK and beckons them over.

PROFESSOR STEVENSON
Ms. Winters and Mr. Romero can I speak with you for a minute.

Abby and MARK walk down to the desk where Professor Stevenson is standing.

PROFESSOR STEVENSON (CONT'D) *

Ms. Winters, I know the idea of the story on the Forseti Industries was your idea.

(Looks over at Mark) *

While it has merit I'd rather you did it on something less controversial. Especially since they do provide security for our fine school.

ABIGAIL
(crosses her arms across her chest)

I see, so I am expected to look the other way and not expose a fascist mega-corporation for what it is then? I thought you wanted us to be journalists and not corporate lackeys. *

PROFESSOR STEVENSON

Ms. Winters, need I remind you that as your professor it is I who gets final approval over your class project. I do respect that you want to expose society's ills but you are too young to have your career destroyed before it begins. You have a lot of promise Ms. Winters and by far my best student. Don't burn yourself out before you start.

ABIGAIL

But...

PROFESSOR STEVENSON

This is not up for discussion Ms. Winters. You and your mute boyfriend will have to come up with another assignment. I am truly sorry.

11 EXT. COLLEGE QUAD -- MOMENTS LATER

ABIGAIL and MARK walk over to the group that sits waiting at the quad. Abby quietly sits down and stares down at the ground crestfallen. Obviously upset that her beloved project has been canceled. SUSAN sits down next to her and puts a comforting arm around her. Everyone else gathers close. With sympathetic faces they look towards ABIGAIL.

SUSAN

He shot down your project didn't he?

ABIGAIL

(turns and nods)

Yeah, totally shot my idea down. Now I need to fucking come up with a new one.

KEVIN

I fucking knew it! I knew he would bitch out like that. So much for having faith in your educators.

SUSAN

I am sure he is just looking out for Abby and his job. Can't really blame him for not wanting to lose his job. *

ABIGAIL

So we learn that our integrity is not as important as career aspirations.

MARK

Don't worry Babe, we can come up with something.

ABIGAIL

That's just it. I am the one coming up with the ideas.

(MORE)

ABIGAIL (CONT'D)

What have you done so far on this project other than sit on your ass and watch me work!

MARK

Baby...

*

ABIGAIL

Baby nothing, you know what! Fuck this I am out of here!
(ABIGAIL stands up and stalks off.)

*

12 INT. SCHOOL LIBRARY -- NIGHT
(JAY, MARK)

The library is virtually empty and only a handful of people remain. In a dimly lit corner MARK and JAY can be seen going over various news articles. An article regarding a military quarantine in a small town catches JAY's eye. Poking MARK in the shoulder he gets his attention.

JAY

Yo Bro, this is your ticket to winning back your lady fair.

JAY shows MARK the article titles "Dragon Corp Military issues quarantine of Frick's Hallow.". MARK looks closer at the article and points to the date.

MARK

Dude, this article is like 3 years old. How is it going to help?

JAY

Simple, we all take a road trip out there. You can interview the people in the town about what happened.

MARK

(still reading the article)

Jay, the town was abandoned after the quarantine and the area is restricted. There is no townspeople there to interview. So what the hell do we do about that?

JAY

Simple we go to the neighboring towns since more than likely anyone that survived relocated to them.
(MORE)

*

JAY (CONT'D)

After that we then sneak into the town for some pics and video. Besides Abby hates the Dracs more than she hates the Mega-Corporations.

*

MARK

Good point, let's get some more info and then I can take it to Abby and see what she thinks.

13 INT. ABIGAIL AND MARK'S APARTMENT -- EVENING
(ABIGAIL, KEVIN, MARK, SUSAN)

The group with the exception of MARK and JAY are gathered around the apartment. ABIGAIL sits at her laptop furiously searching for something to do her project on. KRISTINE watches the television where music videos are playing. SUSAN and KEVIN sit on the couch kissing and occasionally looking over to the TV.

SUSAN

So where is Mark and Jay?

ABIGAIL

MIA and more than likely goofing off somewhere. Meanwhile I've been busy scrambling to figure out what to do about this project. Just wish Mark took the class as serious as I did.

*
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*

KEVIN

Abby you have to remember Mark is in the class because he is a film major and needed this class as an elective. Can't be too hard on him.

ABIGAIL

I know, I snapped at him and I shouldn't have. Just really frustrated with the class now.

A triumphant MARK and JAY come into the apartment. MARK has a huge beaming smile on his face and walks with a cocky swagger. JAY moseys calmly into the living room with a case of beer.

MARK

What up party people!

MARK gives ABIGAIL a big hug and kiss

MARK (CONT'D)

Babe I got the perfect project.
Right up your alley.

ABIGAIL

(With a quizzical look)
And what is that Hon?

MARK

We do a piece on Frick's Hallow. A
town the Dragon Corp military
quarantined and later abandoned due
to a Lazarus Syndrome outbreak.

MARK hands the papers he has gathered on the subject to
ABIGAIL. ABIGAIL Starts to read through the papers and gains
interest. Everyone's attention is now on ABIGAIL as she
intently continues to read the material that has been given
to her.

ABIGAIL

This happened 3 years ago so what
do you have in mind?

MARK

We can interview the people in the
outlying towns. See what they know
and for the final piece we sneak
into the zone. I got the GPS
coordinates from MapIt.

ABIGAIL

(Kisses MARK)
You just made me so happy! Now we
just need to make some plans and
get out there.

MARK

The question is what do we do about
Tasha?

ABIGAIL

We can go up on a weekend and she
can stay over one of her friends'
places. We can do this overnight
really.

*

MARK

Well how about this weekend?
Weather is supposed to be nice. We
have to hike to the town since the
roads will be barricaded with
military troops.

SUSAN

Okay now this is starting to sound like a bad idea. Do we really have to go into the town? Can't we just talk to the people in the towns?

KEVIN

Don't worry Boo, we can slip in snap a few pics and then head back out. If we see any military inside the town we split.

SUSAN

Still think going to the town is a bad idea. What if it's for real?

MARK

From the news reports we read the Dracs purged the area completely. Hell we saw the videos of the Dracs stacking bodies and burning them. Also from the satellite pics from MapIt show the buildings still standing.

MARK inserts a thumb drive into Abigail's laptop and pulls up a Satellite image photo of Frick's Hollow. Using the mouse he draws a circle around the town.

SUSAN

What about fences or walls? Didn't they block off the area?

MARK

That's the weird thing. We didn't see anything on the satellite images showing anything like that. The only thing we saw was the roadblocks and even those don't look to be manned.

KEVIN

See Boo, nothing to worry about at all. We go help Abby and Mark film their project and spend the weekend in the countryside.

*

SUSAN

Still sounds like a bad idea but I have to help my girl.

*

The rest of the class has filtered out leaving an anxious ABIGAIL and MARK waiting as Professor STEVENSON looks over the outline for their proposed project. Stevenson pours over the material shakes his head and smiles. *

PROFESSOR STEVENSON

Well it seems I can't keep you from wanting to do risky pieces, Ms. Winters. All I ask is you refrain from breaking any laws while doing this. *

ABIGAIL

All I can promise is that I will bring back a great story. I can't wait till this is shown at the school's Senior Project showcase.

PROFESSOR STEVENSON

Ah yes your ticket to the big time. Just remember Ms. Winters, be careful what you wish for. You may get it. Your style of journalism leads to a very interesting lifestyle to say the least. I just hope you are ready to make the sacrifices that come with it. *

ABIGAIL

I know what's involved. I have wanted this since I was a little girl. *

PROFESSOR STEVENSON

Well Ms. Winters and Mr. Romero and good luck to you both on this endeavor.

INT. ABIGAIL AND MARK'S APARTMENT -- MORNING
(ABIGAIL, JAY, KEVIN, KRISTINE, MARK) *

In the apartment the group is going over last minute checks of their gear. Coolers with food and containers of spring water are stacked neatly at the door. MARK fiddles with some gear for a camera while ABIGAIL and SUSAN double check the coolers. KEVIN puts some last minute items into a rucksack and stands up.

KEVIN

Okay peoples, equipment check. *

MARK

We got the camera batteries charged up. GPS units are programmed and we got plenty of munchies. I would say we are ready to go.

*

SUSAN

So where do we go first?

*

ABIGAIL

We need to go and get hotel rooms first. After that we can do some interviews in Leesville and in Freeport. Then we pop back to the hotel for the night and then tomorrow go to Frick's Hallow. How much film do we have?

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KEVIN fumbles around in the camera bag and pulls out a number of cartridges.

KEVIN

We can get about 12 hours of footage per cartridge and we have 6 of them.

KEVIN (CONT'D)

Also with the terabyte drives for the Nakajitsu about another 48 hours of footage.

MARK

So we have plenty of film for us to do this Babe.

ABIGAIL

I am so excited. I love you guys so much for making this happen.

KRISTINE

We have to look out for our girl. You're going to be the hotshot reporter just remember us when you get there.

*

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*

ABIGAIL

Of course how can I forget my nearest and dearest friends.

JAY

So what's with this sitting around shit lets get on the road.

The group gather up their gear and load up the van. Once the gear is loaded they pile into the van begin the long drive out to Leesville. Everyone is in good spirits and laughing. JAY pulls out one of the camcorders and begins to play around with it.

19 INT. MARK'S VAN -- MORNING
(ABIGAIL, JAY, KEVIN, KRISTINE)

JAY
(Pointing the Camera at
ABIGAIL)
So what is your name and why are
you here.

ABIGAIL
JAY, what are you doing?

JAY
Just trying to get our bios out of
the way for the dvd.

ABIGAIL
DVD? Okay never mind. My name is
Abigail Winters and this is my
final project for my journalism
course and hopefully my ticket to
becoming a career reporter. My
boyfriend Mark

*
*
*
*
*
*

ABIGAIL (CONT'D)
(camera pans to MARK who
waves.)
Is the one who came up with this
story idea.

JAY
(Panning the camera over
to KEVIN)
And you sir, what about you?

KEVIN
My name Kevin Hasting and I am a
journalism major as well. I am
here to help with the interviews
and filming. And also to spend a
romantic weekend with my lady love
Susan.

*
*
*
*

Camera pans over to SUSAN who is asleep. JAY then pans the camera over to KRISTINE.

JAY

And who are you and why are you
here sexy?

KRISTINE

My name is Kristine Long and I'm a
drama major. And I am here with my
boyfriend and friends to have some
fun.

*
*

21 EXT. OUTSIDE THE HOTEL -- AFTERNOON
(ABIGAIL, KRISTINE, MARK, SUSAN)

The van pulls into the Leesville hotel parking lot. The
hotel reflects the sleepy nature of the town. Very little
activity can be seen in the immediate area. Once the van
comes to a stop the group gets out and stretch and look
around taking in the overall feel of the area.

*

MARK

I'll go in and get our rooms. Be
right back out.
(MARK walks OC)

*

SUSAN

So where are we going to start out?

ABIGAIL

I figure we can go into town and
hit the local diner. That's always
a good place to get gossip. Then
mainly do some on the street
interviews. From there we can hit
Freeport and do the same.

*

KRISTINE

Then when can we begin the parr-
tay?

ABIGAIL

I am not up here to get drunk. I
came here to work on my Final
project. Sorry to be a killjoy.

*
*

MARK walks into the the shot tossing a set of keys to KEVIN
and then to JAY.

MARK

Alright people lets toss our gear
into the rooms and get started.

The group begins to unload the vehicles going into their respective hotel rooms. They horse around as they do so everyone is having fun and enjoying themselves.

23 EXT. LEESVILLE DINER -- AFTERNOON
(ABIGAIL, KEVIN, MARK)

MARK works the camera as ABIGAIL stands in front of the old diner. Some of the customers can be seen in the windows eyeing up the newcomers. ABIGAIL's back faces the Diner. The others watch as MARK films the entire proceedings.

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ABIGAIL

Hello, this is Abigail Winters and I am standing outside the Leesville Diner. Leesville is roughly 5 miles from the town of Frick's Hallow. Frick's Hallow was the scene of an alleged outbreak of Lazarus Syndrome. For those who are unaware the LS virus causes it's victims to rise from the dead as zombies. According to records and news reports the Dragon Corp 1st Division responded to this outbreak with it's typical iron handed tactics. We are here to uncover the truth of what happened there... cut

*

MARK lowers the camera for a minute and ABIGAIL looks around.

ABIGAIL (CONT'D)

Was that too much? Did I come off too pretentious.

*

KEVIN

I think you were spot on.

MARK

You were perfect Babe.

25 INT. LEESVILLE DINER -- CONTINUOUS
(ABIGAIL, KEVIN, MARK, SUSAN, KRISTINE, WOLFE WAITRESS)

*

As the group walks into the diner they are eyed with suspicion from the local patrons. ABIGAIL tries to approach some of the patrons who ignore her attempts to speak to them. Not to be discouraged the group sits down and waits for a Waitress. The Waitress an older woman comes up with order tablet in hand. She glances at the group with a slight bit of interest.

WAITRESS

What will it be for you folks?

The group tells the Waitress their order and ABIGAIL raises a hand indication she should wait.

ABIGAIL

If you don't mind I'd like to ask you some questions for a school project.

WAITRESS

Let me put your orders in, Sugar and I will be happy to.

The Waitress heads to the back and comes out with the drinks ordered by the gang. ABIGAIL holds a notepad and pencil waiting.

WAITRESS (CONT'D)

Here y'all go. Now what is it you want to ask me?

ABIGAIL

How long have you been in this area?

WAITRESS

I've lived here all my life.

ABIGAIL

What can you tell me about the events that took place over in the neighboring town of Frick's Hollow?

WAITRESS

(Making the sign of the cross)

You kids aren't thinking going up to that place? God cursed that town he did. All those poor people that died up there.

(makes the sign of the cross once more.)

ABIGAIL

We weren't thinking of going up there but we wanted to interview people that might have seen what actually happened.

WAITRESS

I can tell you what happened. It started with Bobby McGee.

(MORE)

WAITRESS (CONT'D)

The McGee family had a farm on the outskirts of the town. Little Bobby was playing around in the backwoods at the old Witches' mound.

ABIGAIL

Witches' Mound?

WAITRESS

Yes the backwoods of the Hallow are cursed. Witches had their rituals back in them woods and sacrificed people to the Devil. Either way Bobby had brought back something with him. It made him real sick. The McGees took him to the town doc. Well Billy ended up biting the Doc and one of the other patients. His parents snatched him up and rushed him home.

*

ABIGAIL

So that is how the disease allegedly spread from the bites?

WAITRESS

That is what they say. From what was said the Patient is the one that spread it further in town. He had gone back to his home and by the time he got there he turned and murdered his family. When Officer Dan got there they were all zombies. They came out of the house ate him and then attacked everyone in sight.

ABIGAIL

How long did it take for the military to get involved.

WAITRESS

Well John the local State Trooper was the one that alerted the Dragon Corps to what was going on.

*

WAITRESS (CONT'D)

Also by the way you might want to talk to him. He was there for the entire ordeal. John lives in Freeport these days. He retired from the state police shortly after what happened over there.

(MORE)

WAITRESS (CONT'D)

(looks over to the owner
of the diner who shakes
his head.)

I have get back to work but if you
kids want I can give you his home
address.

ABIGAIL hands over the notepad and pencil to the Waitress who
proceeds to jot down the address of the trooper. The
Waitress hands ABIGAIL the notepad back and shakes her head.

WAITRESS (CONT'D)

I really hope you kids are not
thinking of going up there. God
protect you if you do.

The Waitress walks to the back of the Diner where the owner
can be see berating her presumably over talking to the
newcomers.

ABIGAIL

(Watches the proceedings
in the back of the Diner
with interest.)

So what do you guys think? I smell
cover-up.

KEVIN

Well something is up. You can see
by the way they look at us and how
our Waitress suddenly had to stop
talking to us and now she is
getting reamed by that guy.

MARK

This story is creeping me out
though. I mean what is the deal
with the Witches Mound. We didn't
see any of mention of i in the
stuff me and Jay dug up.

ABIGAIL

You have to remember this is an old
farm community. Stories and
legends have been handed down for
generations. I say we head over
and talk to that State Trooper and
get his story.

MARK

It's your call Babe.

The Waitress brings over the rest of their order and the
group eats while ABIGAIL looks at the trooper's address.

27

EXT. FORMER STATE TROOPER JOHN DARCY'S HOME -- AFTERNOON
(ABIGAIL, JOHN DARCY)

The group pulls up in the van to the address scabbled down on the notepad. They look over the DARCY property with ill ease. JOHN DARCY's home is run down and shows it's age. The dilapidated siding is in bad need of attention and the porch on which John drinking a bottle of beer is warped and boards have popped loose. ABIGAIL slowly approaches him while MARK films.

ABIGAIL

Excuse me mister Darcy, my name is
Abigail Winters and I'd like to ask
you some questions.

*
*

JOHN DARCY

What's this in regards to?

JOHN DARCY stands up slowly with a guarded expression on his face. Undaunted ABIGAIL continues to move forward. MARK continues to follow behind ABIGAIL as the rest of the group watches on.

*

ABIGAIL

It is in regards to the incident in
Frick's Hallow. I was told you
were the one that called the
military in.

JOHN DARCY

I got nothing to say about what
happened. You hear me nothing!
(Starts for the door)

ABIGAIL

I guess maybe we should just go up
to the town to investigate.
(Slowly starts to turn.)

JOHN DARCY

Damn you kids better not go to that
town! There is a quarantine there
for a reason!

ABIGAIL

(looking back to John)
And what reason is that? The
walking dead still roaming the
town?

JOHN DARCY

I am warning you that place is
dangerous.

(MORE)

JOHN DARCY (CONT'D)

They quarantined it because no one knows where the virus came from!

ABIGAIL

So why not tell me what really happened up there.

JOHN DARCY

I relive what happened up there every night in my dreams. It's those nightmares that keep me from sleeping. Seeing a person all chewed up walking like nothing is wrong. Seeing a mother chewing on her own child like a dog on a steak. All the while the poor kid is screaming like a banshee. You have no idea what hell is like until you have been there. Now go the fuck away!

DARCY turns around abruptly and walks into the house slamming the door. ABIGAIL stands there for a few moments before walking back to the van. As they pull off DARCY can be seen staring out the window of the house shaking his head.

29

INT. HOTEL ROOM -- EVENING

(ABIGAIL, JAY, KEVIN, SUSAN, MARK, JOHN DARCY, KRISTINE)

The group is gathered in ABIGAIL and Mark's hotel room. Backpacks and other assorted equipment lay in neat piles. KEVIN and MARK are working on the cameras as SUSAN and KRISTINE wrap food for the hike tomorrow. ABIGAIL is sitting on at her laptop typing notes for her story. A knock at the door gets the group's attention.

ABIGAIL

Jay since you are sitting there doing nothing why don't you get the door.

With a sigh JAY puts down his bottle of beer and walks over to the door. As he opens the door he is shocked to see John DARCY standing there.

JAY

Ah can I help you, Sir?

JOHN DARCY

I need to speak to your lady friend about Frick's Hallow.

JAY looks back to ABIGAIL who nods. JAY opens the door and John DARCY looks around seeing the assorted hiking gear and shakes his head.

JOHN DARCY (CONT'D)

You fool kids are seriously going to sneak into that ghost town. Are you fucking idiots?

ABIGAIL stands up and walks over to DARCY

ABIGAIL

Are you here to tell us what really happened or are you going to lecture us on what we should or should not be doing? Or were you paid off to cover-up what really happened?

JOHN DARCY

Young lady, you want to know what happened and what I saw then fine I will tell you. On one condition, you don't go into that fucking town.

ABIGAIL

Kev, get that camera ready. And Mr. Darcy if you tell me the truth then sure we won't go into the town. So lets get started. When did you actually get involved with the situation?

JOHN DARCY

How about you give me a beer.

DARCY sits down and JAY hands him a beer. After taking a long draw he looks around.

JOHN DARCY (CONT'D)

I came onto the scene about an hour after the police officer was killed. By this time there was about 20 or so zombies attacking people. I pulled up and saw a mother chewing on her child and the kid was screaming. I shot both the mother and the baby. Every night I re-live that scene in my dreams.

ABIGAIL

So what else happened? When was the military called in?

JOHN DARCY

I called in to headquarters with the situation. I was ordered to pull back to the outskirts of the town. But I couldn't just leave so I did my best to get people into my cruiser and to safety. All hell had broken loose at this point. The zombies were spreading all over the town like a cancer. They were drawn by the screams of the dying. To make matters worse the townies were breaking out their own guns shooting anything that moved.

(taking another drink.)

It was total chaos. The only other town cop was holed up in his office with a handful of people.

The rest of the group slowly takes an interest in the story and gathers round.

JOHN DARCY (CONT'D)

I couldn't just leave people to die. I gave one of the men my shotgun so he could defend the group and drove back into town. I did my best to shuttle people out town but it was rough going. There were wrecks all over the place. Some of the vehicles were burning. Bodies were everywhere, and those pusbags were all over as well. I had to run a few over that came at the cruiser.

DARCY pauses to let the imagery sink in and takes another long draw from his bottle. Reading the faces of the others he continues on with his story.

JOHN DARCY (CONT'D)

I got a call over the radio that military support by way of Dragon Corp 1st Division were en route. I had just setup a barricade just outside of town using my cruiser and two other vehicles when I heard the helicopters. They never landed they just dropped ropes and a shitload of Dracs came out. I told them the situation and they left 3 of them behind with me and the rest took off into town.

ABIGAIL

You didn't go in with them?

JOHN DARCY

Hell no! I did all I could.

ABIGAIL

So you just stood back as a death squad went into town.

JOHN DARCY

What part of this story don't you understand? THE FUCKING ZOMBIES TOOK OVER THE DAMN TOWN! They were killing everyone in sight. Those Dracs had to have balls of steel to go into that meat grinder. It was not long before I heard automatic gunfire. The Dracs at the check point told me that their boys were engaged by the zombies. It was only a handful of them that went into town that I saw. So I asked them about reinforcements. They told me they would be here shortly.

ABIGAIL

And then what happened?

DARCY looks up to the ceiling and sighs. He takes another long drink from the bottle.

JOHN DARCY

About a half hour later the Dracs come rolling up in trucks. We moved the vehicles out of the way and they set up a barrier as the convoy moved into town. The Major in charge of the unit asked me to accompany him into town.

ABIGAIL

Did you go?

JOHN DARCY

Yes and I wish to god that I didn't. The town looked like hell itself. Bodies everywhere, the worst was the massacre in the police station itself. One of the people inside died of a bite. Once they turned they attacked others inside causing a panic.

(MORE)

JOHN DARCY (CONT'D)
 There was blood and chunks of
 bodies everywhere.

JOHN DARCY (CONT'D)
 (Pausing to collect
 himself.)
 You kids have no clue what the hell
 it was like. Especially seeing the
 bodies of the kids. That is what
 killed me inside. Believe what you
 want but that is all I can really
 tell you. After I left the police
 station I never looked back. That
 place is a graveyard now. Leave
 the dead rest in peace.

DARCY stands up slowly and finishes the beer. He glances
 around making everyone uncomfortable. MARK, JAY and KRISTINE
 all fidget and look away from DARCY.

JOHN DARCY (CONT'D)
 You'd best listen to me when I tell
 you don't go to that town. But I
 got a feeling you are going anyway.

DARCY exits the hotel room leaving the group to ponder what
 he said. JAY stands up and starts to imitate DARCY.

JAY
 You kids best listen to me I saw
 hell in Frick's Hallow. Leave the
 dead people alone.

SUSAN tosses a pillow at JAY.

SUSAN
 Jay that's not funny.

ABIGAIL
 Hey guys, I am going to call it a
 night. We have a big day ahead of
 us tomorrow.

The group gathers up their trash and exchange hugs before
 leaving ABIGAIL and MARK in the room alone.

31 INT. ABIGAIL AND MARK'S HOTEL ROOM -- LATER
 (ABIGAIL, MARK)

In the darkness of the room Mark lays next to a sleeping
 Abigail in deep thought. He tosses and turns desperately
 trying to fall asleep. His movements wake up Abigail.
 Groggily she sits up and rubs her eyes glancing over at Mark.

ABIGAIL
What is wrong Hon?

MARK
Just having second thoughts on
this.

ABIGAIL
Why what's the problem?

MARK
Just what if this is all real? I
mean what if there are zombies
still up there?

ABIGAIL
I don't buy that drunk's story.
Something happened up there and I
intend on finding out. Even if he
wasn't lying the Dracs would have
wiped out all the zombies before
moving out.

MARK
And what about the disease?

ABIGAIL
LS? Come on while we live in a
world with Vampires and other
supernatural beasties I find it
hard to believe a disease exists
that can resurrect the dead.

MARK
But how can you be sure?

ABIGAIL
Have you ever seen a zombie? I
mean on TV other than in a horror
vid? We will be fine. If you
don't want to go then you can stay
here in the hotel.

MARK
No I'll go just kinda spooked at
the moment just afraid of something
bad happening that's all.

ABIGAIL
(Kissing MARK on the
cheek)
Don't worry, Hon. It will be okay.

32 INT. LEESVILLE DINER -- MORNING
(ABIGAIL, KEVIN, MARK, SUSAN, WOLFE) *

The group is sitting in the diner eating breakfast. From the rear of the diner WOLFE can be seen sitting with his back to the wall. *

He watches the group with a special interest.

KEVIN

Okay did some checking it is going to take us about 2 hours to get to the area. I used Maplink to get the estimates plus I have the route uploaded to the GPSes.

SUSAN

Hours? Is that are your pace or at a normal person?

KEVIN

That is a conservative estimate. Also did you ladies remember to bring hiking shoes?

The girls collectively groan and roll their eyes.

ABIGAIL

No Kev, I brought my stripper boots.

MARK

Wait stripper boots how come I didn't see them.

The group laughs for a little bit and they pay for the check and head out to the Van.

34 EXT. NOCKAMIXON STATE PARK PARKING LOT -- MORNING
(ABIGAIL, JAY, KEVIN, MARK, SUSAN)

The van pulls up into the deserted parking lot. The morning sun shines brightly and a slight breeze blows. The group gets out of the van and strap on their assorted gear. The guys strap on rucksacks as the girls get ready for the hike. KEVIN double checks the GPS and then picks up a camcorder.

KEVIN

Okay everyone are we ready to go?

ABIGAIL
(While checking out a
camera)
I am ready to go.

SUSAN
I'm ready!

JAY and KRISTINE are horsing around and flirting. ABIGAIL clears her throat to get their attention and the two laughing suddenly look over.

JAY
We're ready let's get this show on
the road.

The group proceeds to penetrate the dense maze of the woods. Sunlight peeks through openings in the canopy. The sounds of birds and insects can be heard over the trudging of the group. MARK leads the group forward periodically checking the GPS. As the group moves further and further in the woods a shadow can be seen following them. * *

ANGLE ON THE GROUP

From the POV of WOLFE you see the group moving forward towards their goal. WOLFE moves ever so slowly and methodically through the brush. Never taking his eyes off the group. During this shot you do not see anything of WOLFE. The entire shot is purely from his POV.

BACK TO SCENE

After walking for a short distance ABIGAIL turns and stops. Looking in the general direction of Wolfe. The rest of the group does not notice initially. ABIGAIL continues to stare off in the direction of WOLFE when MARK notices and doubles back. ABIGAIL does not hear MARK approach her and is startled when he places his hand on her shoulder.

ABIGAIL
What the fuck!

MARK
Sorry Babe, just wanted to see what
is wrong.

ABIGAIL
(pointing OC in the
direction she was
looking.)
There is something out there.

MARK

(looking OC)

I don't see anything are you sure
you just didn't see a deer or
something.

ABIGAIL

I am telling you there is something
out there. And no it is not a
deer.

MARK

Look you stay here and I will go
check it out.

MARK cautiously walks In the direction that ABIGAIL was looking. Slowly he makes his way. The Camera is focused on MARK's approach and you can see the everyone else gathering around ABIGAIL curiously watching the proceedings. MARK gets closer and closer to the area and hears movement In the bushes. Looking around he grabs a branch. Inching every so slowly poking the brush with the stick nothing happens. He turns with a smile and looks at the rest of the gang.

MARK (CONT'D)

See Babe, nothing to worry bout.

Out of the brush a deer bursts out scaring MARK. The deer runs off leaving a startled MARK.

MARK (CONT'D)

Jesus fucking Christ!

The group laughs at MARK as he makes his way back to the others.

JAY

Dude do you need to change your
pants or something now?

Everyone laughs at Mark's expense causing him to flip everyone off.

MARK

You know what fuck you guys.

ABIGAIL gives MARK a hug and kiss causing Mark's demeanor to go back to normal.

ABIGAIL

Thanks Hon, for showing me that it
was really a deer after all.

KEVIN

Maybe we should all get moving we
still got another hour or so of
hiking till we get to the outskirts
of the town.

JAY

Forward ho!

ANGLE ON THE GROUP POV OF WOLFE

The group begins to move again along the path that MARK has
programmed into the GPS. As the group fades into the forest. *
Wolfe checks an old military style compass. Black armored
gloves cover WOLFE's hands and all that can be seen of the
arms are the camouflaged sleeves.

38 EXT. DEEPER INTO THE WOODS -- DAY

(ABIGAIL, JAY, KEVIN, KRISTINE, MARK, SUSAN)

The groups makes good progress towards their goals. JAY is
fooling around with KRISTINE when he trips and falls over an
oddly marked stone. He slowly stands up and glances at the
originator of his fall. Meanwhile the rest of the gang looks
on in perplexed amusement.

JAY

(dusting himself off)
What the fuck is this?
(pointing towards the
stone with the markings.)

KEVIN stoops down and looks at the stone. The stone is a
small obelisk shape with arcane markings on opposite sides.
The stone looks fairly new despite being left to the elements
unprotected. ABIGAIL takes pictures of it with her camera
as she scrutinizes the stone as well.

MARK

You don't think that we are heading
across that Witches' mound place
that the Waitress mentioned do you?
I mean that looks like some funky
kind of marking you see in the
movies.

KEVIN looks closer at the stone and goes to touch it. SUSAN
grabs his hand and shakes her head.

SUSAN

I don't think that is a good idea
remember what the Waitress said.

KEVIN

I don't believe everything she said
but this is as good as any place to
take a break though.

KRISTINE is looking around and notices another stone in the
distance.

KRISTINE

Hey guys! Look there is another
one.

MARK walks over to the newly spotted stone and notices that
it has the same marking runes.

MARK

This stone has the same markings as
the one over by you guys.

KEVIN

(Looking down at the
stone)

Yeah that is odd. Which way are
they facing?

MARK gestures that the stones point towards the direction
they were traveling.

KEVIN (CONT'D)

This is odd. I wonder who put
these there and why.

MARK makes his way back to the group as they all sit around
drinking from their canteens and eating snacks.

KEVIN (CONT'D)

You guys wait here a minute going
to go and check and see if there is
another one of these stones on the
other side.

KEVIN walks off in the direction of what he thinks is another
Stone. As he walks off in the distance he finds what he is
looking for. Another stone facing towards the town of
Frick's Hallow. After finding the stone he trots back to the
group.

KEVIN (CONT'D)

There is another one over there as
well. Pointing towards the town
also.

ABIGAIL

This is weird we know these are not something the Dracs would put up. So if not them who did?

KRISTINE

No idea but they are creeping me out. I mean what are these symbols supposed to mean?

ABIGAIL

No idea. Though they seem to be purposely put here for a reason. What remains to be determined is the actual reason. I wish we'd brought the laptop out with us so we could research this.

MARK pulls out his cell phone and looks at it quizzically. Shaking his head he puts it back into it's pouch.

MARK

No good, Babe. Gonna have to wait till we get back to the motel. I can't get a signal out here so even if we brought the laptop out we'd never get on the web.

KEVIN

Cell towers are probably down. Since no one lives in the area anymore they probably don't get power supplied to them or they were damaged during the quarantine.

ABIGAIL

First thing the Dracs would have taken out is the cell towers to prevent people from communicating to the outside world.

SUSAN

It also means that we can't get help if something bad happens. Let's get the hell out of here.

KEVIN

Why? Just because a few rocks with stuff carved on them? Come on we are not to far from the site.

*

ABIGAIL

Kev, is right. All we need to do
is go to the site and take a few
pics. Once we do that we can
split.

*

SUSAN

So we get a few pictures and then
we leave, promise?

ABIGAIL

I promise, how far out are we now,
Babe?

*

*

MARK

(looking at the GPS.)
About a half hour from the
outskirts. We should get moving
the faster we get there the faster
we can head back to the hotel. So
let's get moving.

*

*

The group cleans up their trash and gather up their gear.
They once again start moving towards their goal.

As they walk off into the distance the shot changes to the
view of WOLFE as WOLFE stops and takes notice of the marking
stones as well. You see WOLFE do a function and ammunition
check on a wicked looking Assault rifle. Satisfied the
weapon is ready WOLFE moves off once more following the group
towards their goal.

ACT TWO

41

EXT. DEEPER INTO THE WOODS -- DAY
(ABIGAIL, JAY, KEVIN, KRISTINE, MARK, SUSAN)

The group penetrates the dense brush of the woods. The only
sounds that can be heard is that of the group trudging
through the woods. They come to a clearing and slowly make
their way across the tall grass. KRISTINE halts for a moment
causing the others to stop.

KRISTINE

What is that awful smell?

SUSAN

Yeah that is some major funk.

JAY walks towards what he thinks is the location of the
smell. He pauses and motions for KEVIN and MARK to come
over.

JAY

Hey Kev, Mark? You guys might want to look at this.

KEVIN and MARK join JAY who points to an object that lays on the ground before them. The camera pans down to show what appears to be a human body. The body is horribly mauled and appears to be eaten by animals. Flies buzz around the corpse and swarm around the guys. KEVIN takes a few quick snap shots of the body and the girls start moving towards them and MARK puts up a warning hand. Confused they stop and wait with growing concern on their faces.

KEVIN

Holy fuck how did that get here?

MARK

No idea but this is fucking bad news.

ABIGAIL

What are you guys looking at?

MARK

(turning towards ABIGAIL)
Just stay over there!

KRISTINE

Guys this isn't funny you're scaring the shit out of me.

JAY

Krissy stay over there you don't want to see this.

KEVIN begins to take pictures of the corpse and motions for MARK to turn on the cam-corder.

KEVIN

We need to film this as proof of what is going on out here. Mark get that camera on so we can get this.

*
*

ABIGAIL

Get what? What is it over there!

Angered by the hesitation of the guys, ABIGAIL storms over to where they are despite MARK's protests. Upon seeing the corpse she stands there in shock. MARK puts an arm around her. SUSAN and KRISTINE inch their way over. Upon seeing the corpse KRISTINE vomits causing SUSAN to jump back. JAY immediately runs over to KRISTINE and takes her away from the remains.

MARK

So what are we going to do?

KEVIN

This body looks pretty fresh for something that happened a few years ago.

ABIGAIL

Precisely why we are going to keep going.

MARK

Wait what?

ABIGAIL

There is something going on here and I am going to find out.

KEVIN

Abby this is kind of serious. Coming across this body changes the equation. This could end badly.

ABIGAIL

Well if you guys want to head back fine. Give me the camcorder and I will do this myself.

MARK

Babe, Kev is right. We can't keep going. What if there are Dracs out here looking to shoot people.

ABIGAIL

If they had snipers in the woods we'd be dead by now. Now how far are we from the town? *

MARK *

(Looking at the GPS)
We should be about a mile away from the outskirts of the town. I need to put this location into the GPS. I think we need to report this to the police as well. *

SUSAN *

Report this to the police? Are you nuts? They'll lock us up.

MARK *

It's not like we fucking killed the guy! We found him like this.

(MORE)

MARK (CONT'D)

We can't just leave the body like this.

ABIGAIL

Enough, we can film this. Then go to the town do our report. We call the police and give them the location of the body. Problem solved now let's get this done. MARK get ready to do the shot.

ABIGAIL stands near the corpse and MARK backs up to begin filming. A nauseous KRISTINE stands off to the side with JAY. KEVIN turns on the other camcorder and begins filming as SUSAN stands nearby.

ANGLE ON ABIGAIL

ABIGAIL (CONT'D)

On our trek to the town of Frick's Hallow we have made a most disturbing discovery.

Motioning towards the corpse the camera pans down showing the mangled remains before coming back up to ABIGAIL.

ABIGAIL (CONT'D)

Roughly one mile from the edge of the town we have come across this body.

ABIGAIL (CONT'D)

We are not sure what the cause of death was for this individual however we are undeterred and will continue in our quest for the truth. Cut

MARK and KEVIN shutdown the cameras and the group moves a respectable distance from the body.

ABIGAIL (CONT'D)

Okay people, this is the moment of truth who is going with me and who is going back to the van?

Everyone exchanges glances with the each other and finally MARK steps forward.

MARK

Well won't say I am not about to shit my pants but I am in.

SUSAN

I am getting my girl's back.

KEVIN

I'm game. *

JAY

I'll go as long as Kristine is. *
Gotta make sure my Boo is safe and
I can't leave her to walk back
alone.

Everyone looks to KRISTINE. KRISTINE looks down at her feet and hesitates. After a brief pause she looks up with apprehension.

KRISTINE

Sure, I will do it.

Everyone comes together for a group hug. The gang then moves forward once more towards the town.

44

EXT. FURTHER IN THE WOODS -- AFTERNOON
(ABIGAIL, JAY, KEVIN, KRISTINE, MARK, SUSAN)

The group is cautiously moving forward now. The shot bounces from each individuals foot. It goes through the group and cycle back to JAY. The shot then shows a bear trap and Jays foot descending into it. With a loud snap and sickening crunch. JAY screams in agony and falls face first. MARK and KRISTINE run over to him. KEVIN drops his rucksack and runs to Jay's side.

JAY

Fuck!!! Oh god!

JAY (CONT'D)

(crying)

MARK

Stay with me buddy, we are gonna
get you out of this. Just relax
and me and Kev are gonna open this
and free you.

KEVIN runs back to the rucksack and pulls out a towel. Using the towel to protect their hands they pry open the trap. Jay's pant leg is soaked with warm red blood.

KEVIN

Jay, pull your leg out now just be
careful. *

JAY cries in agony as he drags his mangled leg out of the trap. KRISTINE sits down next to him and holds him. Once Jay's leg is out of the trap KEVIN and MARK both let go causing the trap to shut with a resounding snap. KEVIN goes straight to work unlacing Jay's boot and carefully rolling up his pants' leg. A bone juts out of the skin and blood pours from the wound.

KEVIN (CONT'D)

Jay, I need to put a tourniquet on this. I am not going to lie to you. It is bad, You got a compound fracture and we need to immobilize it. Everyone we need to get some sticks to brace his leg. Just be careful and watch where you step. No telling if there is any more of these fucking things laying around.

*

*

JAY continues screaming as KRISTINE does her best to calm him. SUSAN, MARK and ABIGAIL carefully move around looking for decent size branches. After gathering some up suitable branches they come back and hand them to KEVIN. KRISTINE continues to talk to JAY trying to prevent him from going into shock.

KEVIN (CONT'D)

Stay with me, Jay. I know it hurts but need you to stay awake and with me.

*

KEVIN applies the tourniquet and then used the stronger of the branches to brace the leg so it will not be damaged further. Carefully he uses napkins and another towel as a pressure bandage to protect the wound. Jay's eyes roll back into his head and he mercifully passes out from the pain.

MARK

Fuck, what do we do now!

KEVIN

(Smacking JAY trying to bring him to.)

Jay, Jay come on buddy wake up. Wake up man. We need you to come back to us.

*

KRISTINE

Jay, come on Jay. I need you!
Don't leave me.
(now sobbing)

*

*

KEVIN

Okay we need to make a plan here
people.

MARK

Yeah but what? We can't move him
like this. He is hurt fucking bad
and needs a fucking doctor!

KRISTINE

We can't just leave him here!

KEVIN

We need to get help for Jay. Our
only choice is to head into town
and hope there are military troops
there. *

ABIGAIL

And what if there is no one there?
We need to head back to the van.

KEVIN

The Van is easily an hour from
here!

ABIGAIL

Yeah and if there is no one there
we will have to waste even more
time getting to it!

MARK

Kev, she has a point. We need to
split up.

SUSAN

Split up? Are you serious?

MARK

It's the only way to do it.
Kristine can stay with Jay. *

MARK (CONT'D)

You and Kev can head to the town
and me and Abby will head to the
van.

KEVIN

Fuck! I'll take one of the GPSes
with me. I'll mark Jay's location.
You need to call the Police ASAP
once you get to the Van. *

MARK

Fuck yeah, we will be back as soon
as possible.

ABIGAIL

(kneeling next to
KRISTINE)

Kristy you need to stay here with
Jay. Keep talking to him and try
and wake him up. *

ABIGAIL and SUSAN both hug KRISTINE. KEVIN checks the
bandages and tourniquet one more time.

KEVIN

Also Kristy, in an hour you need to
open the tourniquet and then retie
it. We will be back as soon as we
can.

The two teams split up and go their separate ways. The
camera pans out to follow them as they move away from JAY and
KRISTINE. As they disappear from the frame a hand can be
seen grasping a branch. The hand is obviously rotting and
the camera now cuts.

46 TO KEVIN AND SUSAN HEADING TOWARDS TOWN

Kevin's strides make it difficult for SUSAN to keep up. She
struggles as KEVIN moves with a purpose. They come to a
clearing in which they can see a farm house and the outskirts
of the town.

SUSAN

Kev, slow down! I can't keep up.

KEVIN

Come on the town is right there!

SUSAN pauses for a moment as she looks around.

SUSAN

Kev, something is wrong.

SUSAN (CONT'D)

I don't see anyone. Don't you
think we'd see something I mean
where is the military?

KEVIN stops and looks around as well. He notices the silence
in the town.

SUSAN (CONT'D)
HELLO!!!! ANYONE HERE!!!!!!
(Turning around and
shouting.)

KEVIN notices movement in a window of the farmhouse.

KEVIN
HEY OVER HERE!!! Sue, I just saw
someone over in that building.
Let's go see if we can get them to
help.

SUSAN
(With hesitation in her
voice)
Not sure this is a good idea.
Maybe we should head back to JAY
and KRISTINE.

KEVIN
No we need to find out if anyone is
here so let's go. Besides there is
a generator running. So someone
has to be in there.

KEVIN grabs Susan's wrist and they head towards the
farmhouse. The final shot is from the window of the
townhouse as a hand closes the curtain from where it was
peeking through.

47 EXT. TO KRISTINE AND JAY -- MOMENTS LATER
(KRISTINE, JAY)

*

KRISTINE sits next to the passed out JAY. She caresses his
head softly with tears in her eyes. She does not see the
approaching zombies slowly making their way towards her.
Ever so slowly they move towards her. A twig snapping gets
Kristine's attention.

KRISTINE
Guys? I don't think Jay is doing
so hot. He won't wake up.

*

The zombies keep moving towards KRISTINE with no sound other
than their movements.

KRISTINE (CONT'D)
Guys? Guys?!

KRISTINE (CONT'D)
 (Looking up and seeing the
 zombies finally)
 HELP!!!!!!!!!!!!!!

KRISTINE torn between the defenseless JAY and running for her life screams at the top of her lungs. Finally panic takes over and KRISTINE jumps up and runs. The zombies stop at JAY looking at him quizzically a few of the zombies move forward after KRISTINE and two stay next to Jay's passed out form. They look up at the running KRISTINE and JAY stirs in his stupor. Seeing his movement they descend upon him and tear into his flesh. JAY still in shock mercifully never awakes to the horror of being devoured by the ghouls. The shot ends

48 EXT. TO ABIGAIL AND MARK -- CONTINUOUS
 (ABIGAIL, MARK)

MARK and ABIGAIL are making good time through the woods. They do this despite constantly watching the ground for further traps. MARK pauses from time to time to check the GPS to make sure that they are still on the right course. After checking the GPS MARK then checks his cell phone for a signal. They start moving through the silent forest once more continually looking around.

ABIGAIL
 DAMN IT! Because of me Jay is hurt. I should have listened to you all instead of pushing the issue. *

MARK
 We will get help and Jay will be fine. He will have a few scars to brag about and when we get back home we can all relax and have a few beers and forget the whole thing. *

ABIGAIL
 This is all my fault I was stupid. We should have just headed back when we found that body. Now Jay is laying in some field bleeding to death. *

MARK
 Hey it is not your fault. We all knew the risks coming out here And he is not going to die. He will be fine.

ABIGAIL

I am the one that wanted to push on despite finding the body!

MARK

Yeah and why did you want to keep going?

ABIGAIL

Because of my own vanity. Thinking I alone can change the world!

MARK

No because you actually care enough to try and change the world. These days not many people are interested in that.

ABIGAIL

Still doesn't help me not feel responsible for poor Jay. Now he is...

*

MARK

(cutting Abby off)

Nonsense it wasn't your fault. Either way we need to keep moving. Faster we get there the faster we can get help for Jay.

*

They continue to keep walking ABIGAIL continues to contemplate the situation. As they move further ABIGAIL catches a scent of something in the air. She looks around curiously trying to discern it but can not see anything. The camera changes POV to that of the zombies. They follow along with the movements of Abby and MARK. Hungry eyes watch the pair as they continue their long trek. The zombies show surprising restraint in their shadowing of the pair. The camera goes back to Abby and MARK. Abby stops and looks around like a deer sensing a predator.

ABIGAIL

MARK, do you smell that?

MARK

Smell what?

ABIGAIL

(sniffing the air)

It smells almost like that body we found.

MARK looks around slowly. He finally detects the faint whiff of the smell that ABIGAIL mentions. *

At this moment a pair of zombies appear out of the brush. With silent hungry sneers on their faces they run towards the pair.

MARK
 ABBY RUN!!!!!!!!!!!!!!

MARK yanks Abby's arm and pulling her along. The zombies continue to pursue the pair. The camera changes POV to another group of zombies lying in wait along their path. The zombies burst out of their hiding place surprising the duo.

MARK (CONT'D)
 OH FUCK!

MARK shoves the zombie into the other one causing the two to tumble backward. The pair now change directions and unaware that they are being deliberately herded. Abby and MARK run blindly through the forest. Abby stumbles and falls onto the ground. MARK turns and forcibly yanks Abby up causing her to yelp in pain. After getting Abby back to her feet he grabs a thick nearby branch and shoves Abby forward. They continue their flight from the zombies.

49 EXT. TO KEVIN AND SUSAN -- CONTINUOUS
 (KEVIN, SUSAN)

KEVIN and SUSAN timidly approach the farm house. The dilapidated building gives a foreboding appearance. KEVIN does his best to try and look for signs of life in the building. SUSAN shivers as if she is cold and stops moving.

SUSAN
 Kev, there is no one here. No one
 in the building let's get the fuck
 out of here. I'm fucking scared.
 I want to go back to JAY and
 KRISTINE!

KEVIN keeps walking and comes to the edge of a silo near the house. He stop and turns to SUSAN.

KEVIN
 We don't have a choice we need to
 do this!

As he finishes the sentence a zombie comes around the side of the silo. SUSAN screams in terror and KEVIN spins around the face the zombie. In one swift motion he swings the backpack off of his back and it swings around up and into the zombie's chest knocking it off it's feet. From the treeline more zombies can be seen heading towards KEVIN and SUSAN. KEVIN grabs SUSAN by the arm and pulls her towards the barn.

A few zombies come running from around the farmhouse and make a beeline straight for the pair. KEVIN stumbles over an old handle from an ax and picks it up while urging SUSAN to keep moving. As they near the barn two of the running zombies catch up. KEVIN spins around and swings the axe handle at the closest zombie hitting in it dead in the chest the zombie flies backwards and lands on the ground with a thud. The second Zombie grabs for KEVIN but he shoves the handle forward with both hands bouncing the zombie back.

Swiftly changing his grip he swings the handle like a baseball bat down onto the shoulder of the zombie knocking it to it's knees. KEVIN then boots the zombie onto it's back and runs to catch up with SUSAN. SUSAN reaches the barn but hesitates to open the door.

KEVIN (CONT'D)
GO!!!! GET INSIDE!!!! DO IT
NOW!!!!

SUSAN opens the door and runs inside. Seeing nothing inside she runs back to the door. KEVIN is almost to the barn door when more zombies intercept him.

KEVIN (CONT'D)
Get inside and shut the god damn
door!

*

Before he can say anything more the zombies are on him. Once again swinging the handle like a bat he connects with the head of a zombie caving in it's skull dropping it to the ground. Another zombie reaches for Kevin's arm and he elbows the zombie knocking it back. Now 5 zombies surround him as he desperately tries to keep them at a distance. Every now and then a zombie lunges for KEVIN and he attempts to hit with a butt of the handle as if he was holding a rifle. SUSAN peers out the doorway in shock and horror as she is unable to help the man she loves.

Without warning the zombies rush KEVIN. KEVIN knocks one out of the way and makes a hole through the mob. He looks to the barn where SUSAN is and decides to run away from it not out of cowardice but in a vain attempt to draw the zombies away from the barn. As he makes some distance he jumps up and down waving his arms hollering at the zombies. The zombies pause for a moment looking at KEVIN and then to SUSAN in the barn doorway.

KEVIN (CONT'D)
SUE SHUT THE FUCKING DOOR NOW!!!!!!

SUSAN shuts the door quickly and the zombies now turn their undivided attention to KEVIN. They make their way towards KEVIN and he braces himself for the rush.

He swings at the lead zombie and with a sickening crack breaks it's arm. Swinging again he hits it mid-chest knocking it down. Another zombie lunges for KEVIN and he brings the axe handle down onto it's head taking it out of the action. Now the other zombies are on KEVIN. He takes a wild swing at a zombie throwing himself off balance. A zombie tackles KEVIN knocking him to the ground. Pushing the zombie up with the axe handle he tries to fend off the disease filled jaws.

The other zombies now descend on the helpless KEVIN. They claw and bite at him tearing him to pieces as he screams in agony. The zombies gorge themselves on chunks of his flesh as his eyes roll back into his head and he mercifully dies.

SUSAN hearing Kevin's death screams collapses down into a sitting position with her back to the door. Her head falls down as she begins to sob out loud.

Minutes later Kevin's body becomes reanimated. With vacant eyes he stares around him. The other zombies seemingly lose interest in him and turn towards the direction of the barn. They move to their feet and amble toward the barn. KEVIN robotlike sits up and gazes to the barn before stumbling to his feet. He staggers forward towards the barn. SUSAN hears the approaching zombies and locks the barn door. Looking around for something to block the door with. She struggles to push a barrel in front of the door. Outside the zombies have reached the barndoor and bang on it. SUSAN leans against the barrel and begins to cry.

50 EXT. BACK TO KRISTINE -- MOMENTS LATER
(JOHN TUCKER, KRISTINE)

KRISTINE falls to her knees to catch her breath. Scratches are all over her face and arms. Tears streak her face as she struggles desperately to recover. She slowly gets back on her feet. She looks around trying to see if her pursuers are still around. Seeing no one around she tries to discern which way to continue moving. Taking a chance she chooses her direction and moves forward. The terror shows on her face as she walks. Constantly looking around KRISTINE holds herself tightly her lips quivering.

As she walks a sudden noise in front of her causes her to stop. She staggers backwards away from the sound cautiously peering ahead. A man steps into view.

KRISTINE
Hello can you please help me! My
boyfriend he's dead!
(MORE)

KRISTINE (CONT'D)

Zombies, zombies attacked us and I had to run. I had to leave him there. I couldn't help it!

KRISTINE walks up to the stranger who places a comforting hand onto Kristine's shoulder.

JOHN TUCKER

Don't worry I will be happy to help you. Now what is this about zombies?

KRISTINE

(choking back tears)

My boyfriend Jay got hurt. He stepped on some kind of trap. My friends went to get help and I stayed with him.

*

KRISTINE begins to sob uncontrollably at this point and John does his best to comfort her. Shadows can be seen behind him moving slowly.

JOHN TUCKER

And then what happened Child?

KRISTINE calms down under the soothing spell of Tucker's voice. All the time not noticing the zombies approaching from behind the two.

KRISTINE

Jay was passed out laying there and I heard someone coming towards us. At first I thought it was Kevin and Susan. When I looked it was these zombies. It was horrible they were rotting and just coming towards us. I couldn't move Jay and he wouldn't wake up. I had to run.

*

*

*

*

(begins to sob once more.)

I left him to die! I couldn't do anything to help him. I just ran!

A smile slowly forms on Tucker's face as the zombies are now beside him. KRISTINE finally notices this and backs away from TUCKER. With an evil smile he walks towards KRISTINE. As he does so the zombies stay by his side as if awaiting for a command like patient attack dogs.

KRISTINE (CONT'D)

Oh my god! Why aren't they attacking you!

JOHN TUCKER

Oh these fellows are my friends.
Let me introduce them to you.

TUCKER motions with his hand towards KRISTINE and the zombies advance towards her. Arms outstretched they stumble for her. Reaching out to her in unholy desire. KRISTINE continues to move backwards.

KRISTINE

You're fucking insane! WHY!

JOHN TUCKER

Simple dear, we can't have you
telling anyone about us. Don't
want the Dracs coming back to
finish what they started now do we.
(looking at the zombies)

KRISTINE turns to run but stumbles and falls onto the ground. She tries to scramble to her feet but the zombies are on her. She shoves the one zombie causes it to lose balance and fall over to the side. The second zombie bites into her arm causing her to scream as TUCKER laughs. KRISTINE grabs a rock and slams it against the zombies head. With a sickening crunch the zombie goes limp on top of her. The second ghoul recovers from the shove and crawls on top of her and bites into her throat. A gurgling scream is all KRISTINE can get out as she bleeds out onto the forest floor. JOHN TUCKER motions the zombie to back away as he rolls the inactive zombie off Kristine's remains. Within a few minutes Kristine's eyes open up and sits up stiffly.

JOHN TUCKER (CONT'D)

Welcome to the family my child.
Now come we have to find the rest
of your friends.

KRISTINE awkwardly gets to her feet and stands besides TUCKER along with the other zombie. TUCKER closes his eyes for a brief moment and then turns and moves off with KRISTINE and the zombie in tow.

51 EXT. TO MARK AND ABIGAIL -- MOMENTS LATER
(ABIGAIL, MARK)

MARK and ABIGAIL pause from running as they no longer see or hear any of the zombies. Looking around carefully as they walk MARK takes a chance to look at the GPS to see how far they are from the Van.

MARK

Oh shit we are closer to the town than to the van.

ABIGAIL

Wait? What do you mean?

MARK

Those fucking things herded us towards the town!

ABIGAIL

How can they do that? They're zombies they aren't intelligent.

MARK

How else do we explain it? They deliberately came out at certain places. The only logical explanation is that they were guiding us. The question is why.

ABIGAIL

This can't be right. Zombies are supposed to be just mindless automatons. Unless perhaps someone figured how to control them. Maybe that is what this is all about. Someone figured out how to control the zombies it got out of hand and then the military stepped in.

MARK

Well let's worry about getting to the van and less about what is going on here. According to the GPS we need to head that way
(pointing in a direction)
Problem is we are about 2 hours away from the van due to all our running. So we need to get moving and fast. No telling how long Jay has and with these zombies wandering around Kristine is in just as much danger.

*
*
*

ABIGAIL

Then we need to go back to her!

MARK

We need to get to the van so we can get the police out here.

ABIGAIL

And what are they going to do?

MARK

Abby, we don't have time to debate this. We need to get help.

MARK starts to walk off in the direction of the van leaving ABIGAIL standing there. ABIGAIL quickly decides to follow MARK and catches up with him. Once again the forest goes silent and ABIGAIL grasps MARK's arm and looks around cautiously waiting for the next attack by the hungry dead. MARK continues to move forward taking big strides making it difficult for her to keep up. As they move forward once again a few zombies pop out in front of them. This time MARK stops keeping ABIGAIL behind him. The zombies slowly move forward and MARK guides ABIGAIL as he tries to circle the zombies. The zombies however shadow their movements keeping them from getting around them.

MARK (CONT'D)

Abby I got an idea. You keep their attention I am gonna try to take them down.

ABIGAIL

Are you fucking serious?!?

MARK

Do you have a better idea. We need to get past them somehow.

ABIGAIL

(nervously looking at MARK.)

Just be careful, Mark. I love you. *

ABIGAIL jumps up and down to attract the attention of the zombies. The zombies pause for a minute looking towards MARK and then back to ABIGAIL. ABIGAIL runs in the direction of the van and the zombies immediately turn and move towards her. MARK uses this moment to come running behind the pair of zombies and bashes the first one in the skull causing it to go down with a sickening crunch of the skull. The 2nd zombie spins around and MARK swings the branch up and into the zombies jaw connecting with it knocking the zombie up and backwards. When the zombie lands on the ground MARK repeatedly bashes the zombie till it is no longer moving. Breathing heavily MARK stands over the remains of the zombie. ABIGAIL puts a hand on his shoulder. Recovering he stands upright. Still clutching the gore covered branch he takes Abby by the arm and moves out.

52 EXT. BARN WHERE SUSAN IS TRAPPED -- AFTERNOON
(SUSAN, VIKTOR HALSTEED)

The zombies stop banging on the door of the barn and turn and walk away as if called by some unseen master. A figure can be seen walking from the farmhouse up to the barn where SUSAN is hiding. The figure knocks calmly on the door causing SUSAN to jump up startled.

SUSAN
Who is there?

VIKTOR HALSTEED
Hello, my name is Victor and you are safe now.

SUSAN
What about those things? Where are they?

VIKTOR HALSTEED
The zombies are gone now. You're safe.

SUSAN stares at the door as Victor tries the knob. This causes SUSAN to jump back.

VIKTOR HALSTEED (CONT'D)
You can open the door. As I said the zombies are no longer around. You can come out now.

SUSAN stares at the door pondering what she should do. Hesitantly she moves the obstruction from the door. Carefully she opens the door and sees VIKTOR standing there with an almost paternal visage on his face. With her guard lowered she opens the door and looks around for zombies before coming out the door.

VIKTOR HALSTEED (CONT'D)
Come on with me to the house. You look like you had a horrifying experience.

SUSAN
Those things murdered my boyfriend. I'm just worried about my friends

VIKTOR HALSTEED
Friends? How many of you are here?

SUSAN

There was six of us that came. Jay stepped in a trap of some kind and needs help .

*

VIKTOR HALSTEED

What kind of help?

SUSAN

Medical help, the trap broke his leg and his bone was sticking out. He was bleeding really bad.

VIKTOR HALSTEED

And what about the others?

SUSAN

Krissy stayed with Jay to keep an eye on him and Abby and Mark went back to our van to see if they could get help.

*

*

VIKTOR HALSTEED

So there are two others left then. I see. Come let's get you to the house and cleaned up.

SUSAN

But what about Jay?

*

VIKTOR HALSTEED

My assistant John is out in the woods. He should have found them by now.

SUSAN

Wait what?

SUSAN pauses for a minute and Victor grabs her and gives her a gentle tug.

VIKTOR HALSTEED

Come now let's get you inside where you will be safe. John will bring your friends here as soon as he finds them.

SUSAN

Are you sure? What about the zombies?

VIKTOR HALSTEED

They won't be a problem. Come, Come let's go into the house.

VIKTOR and SUSAN move towards the foreboding house. As they enter SUSAN takes one last look outside as if to make sure there are no zombies coming up behind them. Once inside SUSAN notices the run down nature of the house. The scent of decay fills Susan's nostrils. VIKTOR leads SUSAN into the living room and motions for her to sit.

VIKTOR HALSTEED (CONT'D)

Now my dear can I get you anything to drink or eat?

SUSAN

No thanks, I am more concerned about my friends. I am really worried.

VIKTOR HALSTEED

Relax my dear. John shall find your friends and bring them here. Now how about that drink.

SUSAN

Ummmmmm sure, could I have a glass of water?

VIKTOR HALSTEED

But of course my Dear. I shall be right back.

VIKTOR wanders off into the kitchen. SUSAN shivers as if she is chilled. Looking around she has a growing sense of dread. SUSAN pulls out her cell phone and notices that she has a signal. At this moment VIKTOR comes back into the room with a glass. SUSAN swiftly puts the cell away before VIKTOR notices. VIKTOR offers SUSAN that glass and then sits down in a chair smiling at SUSAN.

SUSAN

Thanks, I appreciate it.

SUSAN takes a deep drink from the glass and VIKTOR continues to smile. SUSAN rubs her eyes as the smile on Viktor's face gets broader. SUSAN pulls out her cell phone and tries to dial. Susan's fingers futilely attempt to press buttons as she groggily staggers backwards. Her eyes light up in terror as VIKTOR walks towards her.

VIKTOR HALSTEED

Sorry my dear. I cant risk you exposing my work here. Sadly the same holds true for your friends. However consider it small consolation that you will further my work.

SUSAN incoherently mumbles as the phone falls from her useless fingers. Falling to her knees she looks up shakily at VIKTOR one last time before passing out. VIKTOR looks down at Susan's body and shakes his head.

VIKTOR HALSTEED (CONT'D)
Such a waste really.

53 EXT. TO ABIGAIL AND MARK -- LATER
(ABIGAIL, MARK)

Cautiously MARK and ABIGAIL head through the forest. Once more in the direction of the van. MARK keeps ABIGAIL just behind him using his body as a shield. They keep walking and MARK hands ABIGAIL the GPS and the keys to the van.

MARK
Abby, I need you to do me a favor.

ABIGAIL
What? What do you need?

MARK
Do you know how to use the GPS?

ABIGAIL
Kinda, I guess.

MARK
This is really important. I want you to hold onto this. It'll tell you exactly which way to go.

MARK (CONT'D)
If we get separated you head for the van and don't stop for anything.

ABIGAIL
I am not leaving you.

MARK
You might not have a choice. If we get attacked again I want you to keep running. Don't stop I am serious about this. Promise me you will keep running.

ABIGAIL shakes her head and bites her lip.

MARK (CONT'D)
Promise me!

ABIGAIL

I promise.

MARK

I love you, Abby.

ABIGAIL

I love you.

They kiss briefly and then once more rush through the woods. *
The pair jump at shadows as they do their best to make good
time. A pack of zombies appears in front of them blocking
their progress. MARK looks to ABIGAIL.

MARK

Abby, when I charge these pusbags
you run and don't stop. I mean it.

ABIGAIL

Mark no don't do it! *

MARK

Abby no discussion just do it.

ABIGAIL

But

MARK

Abby! GO!!!!

MARK charges the approaching ghouls swinging the branch
wildly. ABIGAIL hesitates not sure what to do.

MARK (CONT'D)

Abby I said fucking go!!!!!!

ABIGAIL finally begins run around the zombies whose attention
is fixed on MARK. The pack tries to surround MARK who swings
the branch at zombies that approach. MARK swings the branch
low connecting with a zombies leg causing it to snap with a
sickening crunch. Swiftly he backs up as a pair of zombies
rush him. Swinging the branch overhead he lands the branch
square on the skull of one of the zombies knocking it out of
action. Before the other can grab him he boots it in the
chest knocking it onto it's back.

Two of the other zombies suddenly turn and begin to follow
ABIGAIL. The 3 remaining zombies attempt to close with MARK.
Panic fills Mark's eyes as he sees the zombies chasing after
ABIGAIL. With a scream he charges the zombies. He barrels
in the middle zombie bowling it over and breaks past the
remaining two. MARK rushes up on the two zombies. Swinging
the branch once more he connected with the side of the one
zombie's head knocking it sideways.

The other zombie turns to face MARK who punches the zombie square in the face dazing it.

The other zombies make their way towards MARK who is now engaged with Abigail's former pursuers. The zombie that MARK had punched recovers from the blow and grabs at Mark's arm. Before it can bite down MARK punches the zombie's face once more dazing it again. The other zombies are now close to MARK. ABIGAIL shouts a warning to MARK who turns and faces them. Once again MARK shouts for Abby to run as he holds the branch like a baseball bat. Abby watches from a distance as MARK fights for his life.

As MARK swings the branch once more into the chest of the right zombie. It makes a sickening crunch as the zombie's ribs crack. The zombie staggers back barely phased by the blow. Stepping back MARK swings again this time hitting another zombie across the side of the head snapping it's neck and caving in the skull. The zombie falls to the ground with a resounding thud. MARK looks shocked at the branch as it hangs limply nearly falling apart.

The other zombie moves toward to MARK. Unbeknownst to MARK the zombie he had knocked on the ground is slowly crawling behind him. MARK throws the remains of the branch at the zombie to little effect. As he turns to run he stumbles over the zombie that was behind him. Falling over the zombie MARK rolls along the ground. As he staggers to his feet the zombie he hit with branch falls on top of him. MARK desperately wrestles with the zombie. Cursing as he pushes the zombie away from him as it claws at him snapping it's jaws.

Punching the zombie repeatedly in the face MARK struggles to keep the snapping jaws away from him. As he continues to fight the other zombie crawls up and grabs his leg.

MARK tries to kick the zombie in the head but the zombie bites into his leg cause MARK to scream in agony. Kicking with his other leg he knocks the zombie off him. Using his good leg for leverage he rolls the zombie that is on top of him over and bashes it's skull in with a rock. Struggling to get to his feet He risks a glance over to the other zombie which lunges for him knocking him face down to the ground. The zombie bites into Mark's neck tearing a chunk of flesh. MARK struggles briefly and finally dies.

ABIGAIL screams in horror at the scene before her attracting the attention of the remaining Zombie. Stumbling to it's feet the zombie staggers towards ABIGAIL. ABIGAIL blindly turns and runs off crying uncontrollably.

55 EXT. MARK'S CORPSE -- MOMENTS LATER

LOW ANGLE FROM MARK'S CORPSE

A pair of boots with camouflaged pants walk into the shot. The muzzle of a weapon pushes Mark's head to the side and suddenly Mark's eyes look up in a dazed fashion. The shot ends with the sound of a single gunshot.

57 EXT. TO ABIGAIL -- MOMENTS LATER
(ABIGAIL, JOHN TUCKER, WOLFE)

ABIGAIL stops and collapses. Out of breath she sits on the ground trying to regain her composure. Checking around to make sure there are no zombies nearby she cries. ABIGAIL jumps to her feet at the sound of an approaching zombie. Breaking off into a run she realizes after the fact she dropped the GPS. She turns and runs and scrambling for the GPS unit. Snatching it up she sprints off narrowly avoiding being grabbed by the zombie. As she runs further along she runs into John TUCKER who is just standing there.

JOHN TUCKER

My don't you look flustered,
Beautiful.

ABIGAIL

(suspiciously)
Who are you? What are you doing
out here?

JOHN TUCKER

I have been out here looking for
you and your friends.

ABIGAIL

And how did you know we were out
here?

JOHN TUCKER

We have our ways my Dear.

ABIGAIL

(stepping back)
Who is this we?

JOHN TUCKER

That would be my master and myself.

ABIGAIL

And why were you tracking us?

JOHN TUCKER

Because you are in my Master's woods.

ABIGAIL

I thought this area was quarantined?

JOHN TUCKER

It is, this is what makes it a perfect place for our studies.

ABIGAIL

And what fucking studies is that?

JOHN TUCKER

Necromancy my Child.

ABIGAIL

What the hell is that?

From the bushes a few zombies appear flanking TUCKER. Abigail's eyes grow wide as she steps backwards. The camera swings around to show Kristine's zombified form coming up behind ABIGAIL. KRISTINE bumps into ABIGAIL causing her to spin startled and horrified by the sight.

ABIGAIL (CONT'D)

Nooooo not you Kristy.

JOHN TUCKER

Now dear come to me and I will make this transition painless I promise.

Swallowing ABIGAIL turns to face TUCKER. With her head down she submissively walks towards him. TUCKER stands with open arms and a sick smile on his face. Without warning ABIGAIL kicks him square in the crotch dropping TUCKER like a poleaxed steer.

ABIGAIL

Unlucky for you your cock didn't rot off like your fucking friends!

ABIGAIL runs past the zombies leaving TUCKER writhing on the ground in agony. The zombies stand idly awaiting for Tucker's commands. Abby runs for about 50 yards before tripping and falling. She looks in front of her and sees a pair of combat boots and slowly looks up to see a uniformed figure looming over her with a wicked looking rifle. An armored glove reaches down and yanks ABIGAIL up and then flings her behind the figure.

WOLFE

You stay here.

ABIGAIL

Wait who the fuck are you!?

WOLFE

Shut up and stay put.

WOLFE walks forward calmly towards where JOHN TUCKER is slowly coming to his feet. Looking around at the zombies still awaiting orders he shakes his head. *

JOHN TUCKER

What the fuck are you idiots waiting for go kill that fucking whore!

The zombies turn and start moving in the direction of Abby and coming up over a small rise WOLFE stands between them and their goal. JOHN TUCKER sees WOLFE coming towards him and his eyes grow wide. *

JOHN TUCKER (CONT'D)

Oh fuck! Kill him! Kill him!

The zombies move towards WOLFE and he simply shakes his head. Two of the zombies break into a lumbering run. Without a second thought WOLFE casually lifts his rifle and fires two precise shots taking down both of the running zombies. ABIGAIL comes running up behind him causing WOLFE to wheel around and point the rifle in her face. *

WOLFE

Are you fucking deaf! I told you to stay back there!

TUCKER sensing an opportunity breaks and runs for safety. With the zombies close to WOLFE who is distracted TUCKER gets into the clear. WOLFE turns to see TUCKER sprinting out of view and shakes his head. Once again with a casual body language he raises the rifle and starts to shoot the rest of the on coming zombies. Before WOLFE can fire at KRISTINE who is the sole remaining zombie ABIGAIL knocks the rifle in the air throwing off the shot.

ABIGAIL

NO! YOU ARE NOT KILLING HER!

WOLFE

Maybe you haven't figured this out but your friend is dead. That is a walking corpse. Not your friend.

WOLFE once more aims this rifle at KRISTINE who is now close by. ABIGAIL runs forward to KRISTINE blocking WOLFE's line of fire. WOLFE curses in a foreign tongue and runs up to ABIGAIL.

ABIGAIL

(To KRISTINE)

Kristy, it's me Abby! Your girl remember?!

The zombie KRISTINE just walks forward no expression on her face. ABIGAIL continues to close with her but not before WOLFE overtakes her. Shoving her back he stands between KRISTINE and ABIGAIL. As KRISTINE gets closer he knocks her legs from under her driving her to the ground. He then places a boot on her chest Keeping her pin. Futilely KRISTINE grabs at his leg her jaws snapping in frustration

WOLFE

See this is not your friend. She is just a mindless automaton. The last orders it received was kill me. Now are you going to let me do what I need to do here?

Wolfe lowers his rifle and points it at Kristine's head. ABIGAIL grabs rifle once more causing Wolfe to curse.

ABIGAIL

I am not going to let you kill my friend you Drac asshole!

WOLFE

What part of your friend is no longer with us don't you understand? Look at the bites on her. She is dead. There is nothing we can do but shoot this zombie and put her body to rest. Also for the record I am not a fucking Dragon Corps Trooper.

*
*

ABIGAIL looks down at her former friend and tears run down her eyes. Meanwhile KRISTINE still vainly attempts to get up.

WOLFE (CONT'D)

Tell you what, why don't you walk away so you don't have to see this. Go on I will make this quick.

ABIGAIL reluctantly turns and walks away. WOLFE watches Abby walk away.

Once she is on the other side of the rise he takes a large knife from it's sheath and stabs KRISTINE through the head. Cleaning off the blade WOLFE then walks back towards ABIGAIL. WOLFE finds her sitting with her head on her knees crying softly.

ABIGAIL

It's all my fault. They wanted to go back but I wanted to keep going. Now they are dead and it's my fucking fault.

WOLFE looks over his weapon as ABIGAIL continues to cry. Satisfied that it is in good working order he turns his attention back to ABIGAIL.

WOLFE

We need to get you back to the van.

ABIGAIL

And what about Suzy and Kevin?

WOLFE

You mean the two that went into town?

ABIGAIL

Yes? What are we going to do about them?

WOLFE

You are going to do nothing. You are going to go to the van and drive back to the town. Now get your ass up and we need to get moving.

WOLFE offers ABIGAIL his hand and helps her up. Once Abigail is on her feet they begin to walk off towards the van.

58

INT. FARMHOUSE -- LATER
(JOHN TUCKER, VIKTOR HALSTEED)

JOHN TUCKER cowers on his knees as VIKTOR stands over him furiously. VIKTOR flips a table knocking various objects across the floor.

VIKTOR HALSTEED

You let her get away!

JOHN TUCKER

Master, you don't understand.

VIKTOR HALSTEED

Understand what? That you let a college girl get away from you and your flock? How incompetent are you! Maybe I should look for a new assistant.

JOHN TUCKER

But Master, there was a man. I think he was a Dragon Corp Trooper.

Panic grips VIKTOR's face and his expression grows serious.

VIKTOR HALSTEED

Dragon Corp Trooper? Are you sure?

JOHN TUCKER

Yes..I mean no. He was wearing a different uniform than they normally wear.

VIKTOR HALSTEED

What do you mean? This is important!

JOHN TUCKER

Just it looked different. Even the rifle he carried. It was not like anything I have ever seen them using.

VIKTOR starts pacing the room deep in thought.

JOHN TUCKER (CONT'D)

He was not even wearing the body armor they wear. No helmet either.

VIKTOR HALSTEED

Curious if this person is not with the Dragon Corp then who is he with and why is he in these woods.

JOHN TUCKER

I don't know Master but we may want to call in the flock to protect us.

VIKTOR wheels around and looks at TUCKER.

VIKTOR HALSTEED

You have a point. We need numbers take this individual down preferably alive. I want to know who he is and what he is doing in my woods.

VIKTOR walks towards the window and looks out. TUCKER still on his knees looks towards his master.

VIKTOR HALSTEED (CONT'D)
Come with me. There are
preparations we must make before
our guest arrives.

TUCKER hesitantly stands up and both he and VIKTOR walk off camera.

60 EXT. WOLFE AND ABIGAIL -- MOMENTS LATER
(ABIGAIL, VIKTOR HALSTEED, WOLFE)

WOLFE continues to escort ABIGAIL who is having trouble keeping up with his quick pace. ABIGAIL finally frustrated stops and leans against a tree. With an annoyed sigh WOLFE turns and looks at ABIGAIL

WOLFE
We need to keep moving we are
almost clear.

ABIGAIL
Oh so now you talk! We have been
walking for the last half hour and
you haven't said shit to me but now
you speak and once again you are
giving me orders. Just like a damn
soldier.

WOLFE
Well excuse me. I just saved your
pretty little ass back there. If
this is your idea of a thanks just
keep your trap shut till I get you
out of here. Also once again I am
not a fucking Drac.

ABIGAIL
Okay if you aren't a Dragon Corps
Trooper then who are you? What the
hell are you doing out here?

WOLFE
First off see that stone over
there?
(pointing off camera)
Let's get you past that then we can
take a break and chit chat.

ABIGAIL

You know what those things are?
With the weird markings?

WOLFE walks over and gently pushes ABIGAIL towards the stone.
He keeps pushing gradually harder and harder till she starts walking.

ABIGAIL (CONT'D)

Christ, okay I'll move. You could
have asked nicely. Now what are
those stones for?

WOLFE

Sorry, just trying to get you out
of harm's way so I can get back to
work. The stones here are boundary
markers for the zombies. The guy
the you saw works for Viktor
Halsted. Old Viktor is a
Necromancer. This Quarantine zone
was the perfect location for him to
set up shop.

*
*

ABIGAIL

So what the whole story about the
virus and the zombies is true?

WOLFE

Are you dense? I mean didn't you
see the sacks of rotting meat that
I put down?

ABIGAIL

Yes.

WOLFE

That is why Halsted set up shop
here. No one is normally that
stupid to come into an area that is
quarantined. Well except for you
and your friends.

*

ABIGAIL

And you.

WOLFE

I am here for a contract. I
wouldn't be here otherwise.

*

ABIGAIL

Contract? If you are not military
than what are you?

WOLFE

I am a freelancer. I picked this contract up off the Shadowweb.

ABIGAIL

So you are a street samurai?

WOLFE

Fuck no, I am not some chipped up side of beef. I can do much more than simply kill people. However that is neither here nor there.

ABIGAIL

Well what is your contract?

WOLFE

That is not your concern. However what your concern is that you head back to the van and go to town for help. Meanwhile I am going to go and do what I was paid for.

ABIGAIL

Which is?

WOLFE

You are fucking dense. What I am doing here is not a topic for conversation. However what the hell were you all doing out here?

ABIGAIL

We were doing a story on the town of Frick's Hallow and the Quarantine. I thought it sounded like a military cover up. Now because of my mistake all my friends are dead.

WOLFE

Hey with any luck the other two saw the zombies and took off. Look I promise you if I see them I will try to send them back this way. You need to go to the van and get out of here.

ABIGAIL

I hope you're right. I'm really worried about Kev and Suzie. Also what did you mean by boundary stones?

*
*

WOLFE

Ah yes, these stones you see right here are what keeps the zombies from leaving Halsteed's range of control.

ABIGAIL

Range of control?

WOLFE

Yes, necromancers can see what their zombies see up to a certain distance. Obviously the more powerful a necromancer the longer the distance. Halsteed did not want any of his pets leaving the reservation. If that happened the Dracs would be back in here with a purge team and this time they'd burn the whole rutting town to the ground.

*

ABIGAIL

So how do the stones keep the zombies inside the area?

WOLFE

The stones are charged with magical energy from what I gather. As long as the ring is not broken the barrier keeps the zombies inside.

ABIGAIL

So I am safe on this side of the stones?

WOLFE

Yes and if and when I see your friends I will tell them to make their way to them. I will leave a marker on the tree over there so they know the right direction to go to where you were parked. All you need to do is go into town and alert the authorities.

ABIGAIL

Why shouldn't I just call the police from the Van?

WOLFE

That reminds me. Let me see your cell phone for a minute.

ABIGAIL hesitantly hands over the phone to WOLFE. WOLFE quizzically looks at the cell phone. Finding what he was looking for he prepares to pop out the battery. ABIGAIL snatches the phone from him angrily

ABIGAIL

What the fuck are you doing!

WOLFE

Taking the battery out so you can't call the police. Need to make sure I got plenty of time to do what I need to and bug out. Now give me back the phone.

ABIGAIL takes the phone and prepares to drop it into her shorts. WOLFE simply shakes his head.

WOLFE (CONT'D)

Please don't think that just because I saved your life I won't kill you to stop you from interfering with my job. It'd be a shame if I had to. *

ABIGAIL

You'd kill me?

WOLFE

If I had to yes. I'd get no joy from it but I would put a bullet in your thick skull in a heartbeat if I had to.

Defeated Abigail's shoulders slump as she goes to hand over the phone. Without warning the phone begins to ring catching both Wolfe and ABIGAIL by surprise.

ABIGAIL

Wait how is this possible? Mark checked his cell out here and it wasn't working. *

WOLFE

Do you have the same provider?

ABIGAIL

No I use GlobalTel Services...Oh god, My phone uses a satellite link as a backup.

ABIGAIL starts crying and Wolfe snatches the phone out of her hand without warning. Looking at it he turns the display to ABIGAIL so she can see.

WOLFE

Your friend Suzy is calling.

ABIGAIL snatches the phone back from Wolfe and looks at him.

WOLFE (CONT'D)

Well you might want to answer that.

ABIGAIL

Suzy are you alright?

62 CUT TO VIKTOR HALSTEED HOLDING SUSAN'S CELL

VIKTOR HALSTEED

I am afraid Suzy can not come to the phone right now my dear. She is otherwise indisposed.

ABIGAIL

You sick fuck what did you do to her! Where is Kevin!

*

VIKTOR HALSTEED

Calm down now my dear. I wish to talk to you and your friend.

ABIGAIL

Your fucking zombies killed my boyfriend!

VIKTOR HALSTEED

My apologies, my flock does tend to get carried away but he is not the friend I was talking about.

WOLFE

Who are you talking to?

ABIGAIL

(With hand over receiver)
To that asshole with the zombies.

WOLFE

What does he want?

ABIGAIL

He wants to talk me.

*

WOLFE

Don't believe a word he says.

ABIGAIL

Okay

(takes her hand off the receiver.)

Then who the hell are you talking about?

VIKTOR HALSTEED

I was referring to your friend in the camouflage carrying the rifle.

ABIGAIL

(hand over the receiver again)

He wants to talk to you also.

WOLFE

Well as soon as you get on your way to the van I will be dropping by for a chat with him.

ABIGAIL

(taking hand off receiver)

He says he will be there to talk to you in person.

VIKTOR HALSTEED

Well my dear, I want to see you both.

ABIGAIL

And why should I go with him?

VIKTOR HALSTEED

Simple if you want to see your friends alive then you will come.

ABIGAIL

I want to speak to Kevin and Susan right now.

*

VIKTOR HALSTEED

If you want to speak to them come to the town and then you can. Till then I bid thee adieu.

The line goes dead abruptly causing ABIGAIL to look at the cell in a stunned manner. Wolfe swiftly grabs the cell phone from Abby and tucks it into a pouch on his uniform. ABIGAIL uselessly flails on Wolfe's chest to no effect.

ABIGAIL

Give me that the phone back you prick. I swear I'll kill you!

WOLFE

You aren't going to do anything but go back to the van and get the authorities.

ABIGAIL

I am going with you to the town.

WOLFE

I can't let you do that. Now get moving.

ABIGAIL folds her arms across her chest.

ABIGAIL

And what if I decide not to? What if I follow you. What are you going to do tough guy?

Wolfe reaches down and pulls out a pistol. ABIGAIL does her best not to flinch as he raises the pistol up towards her head. ABIGAIL stares at Wolfe determined not to back down.

ABIGAIL (CONT'D)

If you are going to do it go ahead. I don't think you have the balls to do it.

WOLFE

Are you really that desperate to die?

Raising the pistol up and away from her head Wolfe shakes his head. Double checking the pistol to make sure it is loaded he flips the pistol and offers it to ABIGAIL.

WOLFE (CONT'D)

Do you know how to use one of these?

ABIGAIL takes the pistol and checks the chamber and looks down the sights. Wolfe chuckles as he watches her look over the pistol.

ABIGAIL

My Dad was a Major in the marines and he used to take me shooting all the time.

WOLFE

Well that pistol is a 13 shot .45 cal with reactive mass tips. Here is two more magazines.

(MORE)

WOLFE (CONT'D)

Stay behind me and let me worry
about the zombies.

ABIGAIL

Reactive mass rounds? What's that?

WOLFE

Simple the round goes in and then
the charge inside explodes. Make
sure if you do have to shoot any of
the zombies you hit them in the
head. You can't kill them any
other way.

ABIGAIL

Isn't that a military round?

WOLFE

Let's just say I have connections
with suppliers. Are you ready to
go or what?

*

ABIGAIL

If you say so. Let's go, we need
to save Kev and Suzy.

WOLFE

Well follow me then.

Wolfe checks his rifle one more time and he and Abby walk off
camera.

63 INT. FARMHOUSE -- CONTINUOUS
(JOHN TUCKER, VIKTOR HALSTEED)

VIKTOR HALSTEED paces about the living room of the farmhouse.
Lost in thought he is oblivious to JOHN TUCKER standing
patiently nearby like a puppy. Standing silently off to the
side are small number of zombies. VIKTOR HALSTEED continues
to pace furiously halting suddenly.

VIKTOR HALSTEED

Who is the person with the girl. I
want to know damn it! This is
vexing me!

JOHN TUCKER

Master, it doesn't matter. He is
one man and we have the flock to
take him down.

VIKTOR HALSTEED

You said yourself he was not phased by the children. That's not a good sign for us.

JOHN TUCKER

He will fear the flock. There is no way one man can handle them all.

VIKTOR HALSTEED

Regardless I want you to go into the town and greet our guests. I will watch from a distance to direct the flock. You are to keep him distracted long enough that once the trap is set he will be unable to escape.

JOHN TUCKER

And the woman?

VIKTOR HALSTEED

She is of no consequence to us. My concern is this man.

JOHN TUCKER

Yes my Master, I will do as you command.

*

VIKTOR HALSTEED

From the children in the forest I surmise we have a few hours to prepare and position the flock. So let us go and make ready.

VIKTOR and TUCKER depart the farmhouse with zombies in tow.

65 EXT. TO WOLFE AND ABIGAIL -- LATER
(ABIGAIL, WOLFE)

Wolfe and ABIGAIL make their way towards the town. Every so often Wolfe sniffs at the air like a dog. ABIGAIL looks on with curiosity. With a warding hand Wolfe stops ABIGAIL.

ABIGAIL

What is it?

WOLFE

A zombie off to our right.

ABIGAIL looks around and shakes her head.

ABIGAIL

I don't see anything. Are you telling me that you smell them or something.

WOLFE

Yes, and I am tell you that there is a zombie off to our right about 50 yards.

Raising his rifle he glances through the scope and fires off a quick shot.

CUT TO ZOMBIE

The Zombie watching WOLFE and ABIGAIL falls to the ground with a single well placed shot on the center of it's head. Afterwards you hear the crack of the round and the rifle being fired.

BACK TO SCENE

ABIGAIL sees the zombie fall and stares in disbelief. WOLFE simply shrugs and lowers the rifle to a patrol carry and motions to move on.

ABIGAIL

How did you, where did you learn to do that?

WOLFE

I was born into this line of work.

ABIGAIL

Born into it?

WOLFE

Rather not talk about it. What about you? Do you always go around violating military quarantines?

ABIGAIL

I was doing it for a project for my journalism class.

WOLFE

Let me get this straight you risk life and limb for a school project?

ABIGAIL

I didn't believe the zombie story, okay! I thought we'd come here and just see that it was all a lie.

WOLFE

I take it you have something
against the Dragon Corp.

ABIGAIL

Yes and no, my parents were killed
in a crossfire between Dragon Corp
troopers and a slicer gang.

WOLFE

Sounds like a right place wrong
time scenario. Hard to hold the
Dracs accountable there.

ABIGAIL

Maybe if they weren't so trigger
happy I would not have had to raise
my 10 year old sister at age 18 by
myself. *

WOLFE

And what about your other family?

ABIGAIL

Tasha is the only family I have.

WOLFE

Sorry to hear.

ABIGAIL

What would you know about being
sorry. You kill people for a
living.

WOLFE

And does that mean I can't be
empathetic towards someone?

ABIGAIL

Doesn't strike me as something that
someone in your line of work would
do.

WOLFE

How nice of you to totally ignore
the fact that I saved your life and
I am in the process of helping you
save your friends.

ABIGAIL

I'm sorry guess I struck a nerve.
I do appreciate it though that you
are helping us. Just not used to
being around someone like you.

(MORE)

ABIGAIL (CONT'D)

All I ever heard about Solos is from Vids and Newscasts. And it is not normally anything good.

WOLFE

Well I can tell you this much. I only take contracts that fit my own moral standards. Sadly, however a lot of the others in my profession are not as discriminating.

ABIGAIL

A killer with morals interesting. Still I'm curious as to how you got into this line of work. *

WOLFE

I told you, we're not going to discuss that. The less you know about me the better off you are.

Once again WOLFE puts up a warning hand. ABIGAIL stops without question this time watching WOLFE go to work. Looking through the scope he fires off two quick shots dropping an additional two zombies.

WOLFE (CONT'D)

Beginning to wonder how many zombies this guy has around here. My intel suggested that his flunkie was bringing corpses into the zone.

ABIGAIL

So he killed people and brought their bodies here?

WOLFE

No, that would draw attention. The Flunkie purchased unclaimed corpses from various morgues. Those bodies are not tracked carefully since no one cares about them. Either way remember follow my lead and stay close.

66 EXT. TO VIKTOR HALSTEED AND JOHN TUCKER IN THE TOWN. --
MOMENTS LATER
(JOHN TUCKER, VIKTOR HALSTEED)

VIKTOR and TUCKER walk around the town center. Behind the pair are a group of zombies. VIKTOR stops from time to time to call forth some zombies and conceal them in doorways and behind buildings. *

With a calculating eye VIKTOR places the zombies for the best strategic advantage. Satisfied that his preparations are in proper order he turns to face JOHN TUCKER.

VIKTOR HALSTEED

All is in readiness. Now we just need to wait for our guests to arrive.

JOHN TUCKER

Master, are you sure the flock can take this man?

VIKTOR HALSTEED

I would like to take him alive but if we have to kill him so be it. I will learn his secrets from his entrails.

JOHN TUCKER

Of course, Master. I also have this just in case.

(holds up a submachine
gun)

I will shoot him while he is distracted by the flock. That should make it easier for us to capture him.

VIKTOR HALSTEED

Yes it will however be careful of the flock. I don't want you hitting them while trying to get our new friend.

JOHN TUCKER

And the girl?

VIKTOR HALSTEED

The flock can easily handle one girl. My concern is for the man.

JOHN TUCKER

Aye my Master, and where do you want me to be for the trap.

VIKTOR glances around the area with an appraising eye. Finally he settles on a location and points to it.

VIKTOR HALSTEED

Over there by that building. You should have a clear shot. Only take the shot when it is clear.

(MORE)

VIKTOR HALSTEED (CONT'D)
 Something tells me you will get one
 chance to take him down.

JOHN TUCKER
 I won't fail you, Master.

VIKTOR HALSTEED
 This man is dangerous. So far he
 has killed all of our eyes in the
 forest. I can not stress this
 enough that we are in danger.

JOHN TUCKER
 You fear this man, Master?

VIKTOR HALSTEED
 Not fear as so much as respect this
 man's abilities. Now go get ready
 they will be here soon.

TUCKER runs off into the building and can be seen peeking
 over a trashcan in the alleyway next to the building
 clutching the smg. With a deep breath VIKTOR looks around
 what will soon be a battlefield. From behind him the a pair
 of zombies are holding the unconscious form of SUSAN.
 Turning toward her VIKTOR smiles and caresses her face.

VIKTOR HALSTEED (CONT'D)
 You my dear will be the bait of the
 trap. With you I shall lure your
 friends to their doom.

VIKTOR walks to what used to be the town square and sits down
 followed by the zombies dragging SUSAN. Closing his eyes he
 concentrates on finding his prey.

68 EXT. TO WOLFE AND ABIGAIL -- MOMENTS LATER
 (ABIGAIL, WOLFE)

WOLFE and ABIGAIL drew ever closer to the town. Once again
 WOLFE puts up a warning hand and points off to the a zombie
 standing motionless staring at the pair.

ABIGAIL
 Why are we stopping? Isn't this
 where you shoot the zombie and we
 keep going.

WOLFE
 Well you are up that's why.

ABIGAIL

Wait what the fuck do you mean I'm up?

WOLFE

I need to see that you are able to shoot these things. So we are going to walk up to it and you are going to shoot it.

ABIGAIL

Walk up to it? Are you nuts?

WOLFE

We are just going to walk up to pistol range. If we get to close our friend might have his pet attack. Right now he is using them as cameras. Trust me I won't let it bite you.

ABIGAIL

Okay if you say so.

The pair walks up to the lone zombie which continues to watch their progress. As they draw near WOLFE puts out his hand to stop ABIGAIL. ABIGAIL looks at WOLFE who simply nods. Lining up the pistol with the zombie she fires striking the zombie in the chest knocking it backward. Shaking his head WOLFE mutters something unintelligible.

WOLFE

Don't you remember what I told you?

The zombie recovering from the shot starts to move forward towards the duo. WOLFE simply crosses his arms over his chest and looks at ABIGAIL.

WOLFE (CONT'D)

Anytime you are ready.

ABIGAIL

Are you fucking serious?

WOLFE

You want to play hero you have to be able to do the dirty work.

ABIGAIL

You know what fuck you!

ABIGAIL takes aim at the approaching zombie once more. Firing two quick shots once more into the chest of the zombie knocking it down.

Shaking his head once more WOLFE sighs as the zombie crawls towards them. ABIGAIL walks over to the zombie causing WOLFE to take notice. ABIGAIL aims at the zombie once again this time firing a single round into the skull of the zombie putting it down for good.

WOLFE

Now why didn't you do that in the first place?

ABIGAIL

I wanted to see what this pistol could do.

WOLFE

Well keep in mind we don't have time to do that. When we get to town Halsted is going to send everything he has at us. That means you need to make every round count. No playing around.

*

ABIGAIL

Okay I got it!

WOLFE

This isn't a fucking game. You need to pay attention to what I told you.

Without a further word WOLFE moves forward with ABIGAIL in tow.

*

69 EXT. WOLFE AND ABIGAIL ARRIVE AT THE OUTSKIRTS OF TOWN
(ABIGAIL, WOLFE)

As they see the outskirts of the town WOLFE pauses once more. Raising his rifle he scans the area. Lowering the weapon he turns to ABIGAIL who stands impatiently.

WOLFE

(chuckling)

It seems Halsted has a party prepared for us.

*

ABIGAIL

What do you mean?

WOLFE

He has zeds concealed in some of the buildings.

(MORE)

WOLFE (CONT'D)

I guess he thinks we'd be dumb enough to waltz right in. Still didn't see any signs of your friends though.

ABIGAIL

They're dead aren't they?

WOLFE

Well I won't lie. They probably are. Halsted has no intentions on letting us just walk out of here.

*

ABIGAIL lowers her head sadly as the reality of her situation sinks in. WOLFE gently places a hand on her shoulder. ABIGAIL looks up into the mask of WOLFE as tears flow down her cheeks.

WOLFE (CONT'D)

Look I can take you back to the van. This is something I don't think you are going to be able to handle. What is about to happen is gonna be messy and violent.

ABIGAIL

(swallowing)

No, I want this fucker to suffer. He killed my friends.

WOLFE

It's your choice. Now I need you to stick with me and do exactly as I say.

ABIGAIL nods and WOLFE moves forward with ABIGAIL standing off to the side and slightly behind him. As they reach the town from out of seemingly no where mobs of zombies attack. Quickly and efficiently WOLFE engages the zombies. Zombies stream out of nearby buildings some running some shambling. In a well timed and precise manner WOLFE picks off the running zombies before they can close. The bark of the rifle echoing in the air. WOLFE motions for ABIGAIL to back up slowly as he continues to engage the oncoming zombies.

WOLFE (CONT'D)

Now this certainly sucks. A bit more zeds than I expected.

ABIGAIL

(while firing at the on rushing horde of zombies.)

Don't tell me you're scared.

WOLFE

Scared no, worried about your
safety yes.

ABIGAIL

I can take care of myself.

WOLFE

So you say, but reality is I need
to thin this herd a bit before we
go in.

ABIGAIL

So what do you want me to do!

WOLFE

I need you to stay put. I am going
to move forward and take these
fuckers down. Watch my back and
remember head shots only.

Without saying anything further WOLFE moves forward to engage the oncoming horde. With each shot a zombie goes down. Slowly but surely the accuracy of WOLFE's rifle diminishes the size of the group. ABIGAIL watches WOLFE do his work unbeknownst to her a small group of zombies is slowly approaching. WOLFE continues to engage the zombies and in a brief moment he turns to see the approaching zombies.

WOLFE (CONT'D)

BEHIND YOU!

ABIGAIL whips around and sees the small group of approaching zombies and immediately engages them. The pistol bucks in her hand as it roars angrily. WOLFE fires a few quick rounds into them as well. In a brief moment a zombie manages to close enough to grab onto him. Spinning around to engage the threat WOLFE slams the zombie in the chest with a palm strike knocking it backwards. Immediately WOLFE brings the weapon back up and fires point blank into the zombie's face. ABIGAIL runs towards WOLFE.

ABIGAIL

(Coming abreast to Wolfe
and firing at the
remaining zombies)

You okay?

WOLFE

(reloading his rifle)

I am fine. You just need to be
more careful. Now just watch our
back and let me take out the bad
guys.

ABIGAIL

Nervous?

WOLFE

Not really. Either way that is the last of them for now.

Scanning the area for further zombies WOLFE slowly edges forward. He motions for ABIGAIL to follow him as she grips the pistol with both hands tightly. Nervously she looks around as she steps over the corpses.

70 EXT. VIKTOR HALSTEED AND JOHN TUCKER BEHIND A BUILDING --
MOMENTS LATER
(ABIGAIL, JOHN TUCKER, VIKTOR HALSTEED, WOLFE)

A furious HALSTEED shudders in rage as TUCKER fidgets with his smg. A pack of zombies stands mutely nearby

VIKTOR HALSTEED

I want you to stay here. Kill that son of a bitch!

JOHN TUCKER

But Master, where will you be?

VIKTOR HALSTEED

(Slapping TUCKER angrily
across the face)

Don't worry about me, idiot. Worry about killing our enemy.

VIKTOR walks off camera with the zombies dragging SUSAN. TUCKER now even more nervously fidgets with the SMG. The sounds of WOLFE rifle can be heard getting closer and TUCKER looks for a place to take cover. Cowering behind a trash barrel he lines up the sights of the SMG on where he thinks WOLFE and ABIGAIL will appear. A pack of zombies immediately surges forward rushing towards the pair as they come into sight. TUCKER carefully lines up the sights of the SMG onto WOLFE.

JOHN TUCKER

Die you fucker!

The muzzle of the submachine gun roars to life. WOLFE turns just in time to catch a burst of rounds in the abdomen before shoving ABIGAIL out of the way. WOLFE uses his body to shield ABIGAIL as rounds from the Submachine gun whiz overhead. Going into a crouch WOLFE fires his rifle into the oncoming zombies dropping them easily. TUCKER losing sight of his quarry slinks forward trying to reacquire his foe.

ABIGAIL recovers from being shoved to the ground and kneels and fires into the mass of zombies. WOLFE sees TUCKER moving up and immediately fires a quick burst of rounds. Chips fly off the wall and spray across TUCKER's face causing him to scream in agony clutching his face in one hand and the submachine gun in the other. A wounded TUCKER staggers back out of Wolfe's line of sight. Standing up WOLFE moves in the direction that TUCKER ran off to.

WOLFE

Follow me, we need to chase after that fucktard!

ABIGAIL

But, but you're bleeding. *

WOLFE

I've had worse trust me. Come on!

Moving ahead WOLFE continues to engage the zombies who are now but a fraction of their original number. With each shot a zombie falls. ABIGAIL trails behind him her face a mask of awe at the prowess he displays. Meanwhile TUCKER continues to scurry away from the sounds of gunfire in the direction of the farmhouse. Finally the last of the zombies falls to the ground never to stand again. WOLFE reloads a magazine and looks to Abigail.

WOLFE (CONT'D)

How much ammo do you have left?

ABIGAIL

I have about a half a clip and 1 spare.

WOLFE

Okay, make every shot count from here on out. Stay behind me. I don't want to risk you getting hit when that jackass shoots again.

ABIGAIL

But what about you? You're hurt.

WOLFE

I'll be alright. Once I take down this guy I will patch myself up. Don't worry about me just do what I tell you.

ABIGAIL simply nods and the pair move again looking for the elusive TUCKER. As they come around the corner of the building once more TUCKER is waiting and opens fire shooting wide due to his injury.

Immediately WOLFE opens fire hitting TUCKER in both legs. With an anguished cry of pain TUCKER drops the weapon and writhes on the ground. Scanning the area WOLFE swiftly covers the ground and kicks the weapon away from TUCKER's grasp.

WOLFE (CONT'D)

Well hello there handsome. We need to talk.

(Grabbing TUCKER by the leg sticking a thumb into the bullet wound.)

*

TUCKER screams in agony and WOLFE grabs him by the throat. ABIGAIL turns her head away in disgust.

*

*

WOLFE (CONT'D)

Now where the fuck is your boss Viktor?

*

JOHN TUCKER

Fuck you!

WOLFE

(Digging his thumb deeper into the wound.)

Sorry but fuck you was not the answer I was looking for let's try this again.

(Pulling out a knife and placing it up to TUCKER's crotch.)

Now where the fuck is VIKTOR skulking at?

TUCKER notices the wounds on WOLFE and attempts to stuff his dirty fingers into the wounds only to have Wolfe grab his hand snapping it at the wrist.

WOLFE (CONT'D)

Now now now that was not very nice.

(As he cuts upward into TUCKER's crotch.)

TUCKER screams in agony and Wolfe applies more pressure onto the wound. Writhing in pain TUCKER is powerless to resist WOLFE's superior strength.

WOLFE (CONT'D)

Now answer my fucking question or I am going to get really nasty.

Where the fuck is VIKTOR?

TUCKER looking into the featureless mask of WOLFE and his eyes grow wide with fear.

WOLFE (CONT'D)

Don't make me fucking ask you again!

JOHN TUCKER

I'll talk! I'll talk stop please I'm begging you.

ABIGAIL

Christ sake he said he'll talk!

WOLFE simply gives ABIGAIL a glance and shakes his head ruefully. Turning his attention once more to TUCKER he releases pressure on the wound.

JOHN TUCKER

He is in a farmhouse just north of here. He is there by himself.

WOLFE

How many more zombies does he have there?

JOHN TUCKER

I don't know.

WOLFE once more stabs his thumb into the wound. Pain lances through TUCKER and he screams.

JOHN TUCKER (CONT'D)

I'm telling you the fucking truth! I don't know how many of the children are left!

ABIGAIL

What the fuck! He said he is telling you the truth!

WOLFE

Listen to me and I will say this once. Shut the fuck up and let me work here. If you don't want to watch then walk away other than that keep your fucking trap shut.

ABIGAIL stands with her mouth agape in shock at the tone of WOLFE's voice. Meanwhile TUCKER continues to moan and scream.

WOLFE (CONT'D)

Where was I? Oh that's right. How many more fucking zombies are at the farmhouse.

JOHN TUCKER

I told you I don't know. Please I'm telling you the truth!

WOLFE

Also what bout the young lady's friends?

JOHN TUCKER

The one girl is alive. Viktor wanted to test a new way of creating necro-reanimates.

*

ABIGAIL

SUZY IS ALIVE!

*

JOHN TUCKER

Yes she is though not for long.

WOLFE

And what is Viktor looking to do to her exactly?

*

JOHN TUCKER

Viktor thinks that by injecting a living host with a modified Lazarus syndrome virus the necro-reanimate will retain its fresh state for a longer period of time.

*
*
*
*
*

ABIGAIL

Fresh State?

JOHN TUCKER

Necro-reanimates tend to break down over time. They are unable to move as swiftly as the flesh rots and in the course of a year they are usually unable to move at all.

WOLFE

Anything else I should about the farmhouse like traps?

JOHN TUCKER

(Sobbing)

No there isn't any traps at the house.

JOHN TUCKER (CONT'D)

I told you everything I know. Now please I need help I'm going to bleed to death if I don't get help.

WOLFE

Funny for a guy that has a thing for playing with corpses I find it interesting you are afraid to die.

(turning to ABIGAIL)

Well here is your chance. You said you wanted to make them pay for your dead friends here is your chance.

ABIGAIL

Wait what are the hell are you saying?

WOLFE stands up and crosses his arms over his chest as TUCKER's eyes light up in fear.

WOLFE

Once more you are up. Here is your chance to shoot the guy that turned your one friend into a zombie.

WOLFE grabs ABIGAIL's weapon arm and forcibly levels the pistol at the protesting TUCKER. ABIGAIL struggles against the iron grip of WOLFE but to no avail.

ABIGAIL

Let go!

WOLFE

Now is the time to make the choice. You can either kill him or he crawls out of here.

ABIGAIL

Why can't we report him to the police or the Dragon Corps.

*

WOLFE

Well because I am not dragging his ass to the farmhouse and keeping and eye on him while dealing with his boss. So what is it going to be.

WOLFE releases his grip on ABIGAIL's arm and steps slightly to the side. Abigail trembles as she holds the pistol aimed at TUCKER's chest.

ABIGAIL

I can't do it!

Without warning WOLFE shoulders the rifle and fires a quick burst into the chest of TUCKER stitching rounds across his chest. ABIGAIL staggers back in shock at the callous nature of WOLFE. With a shrug WOLFE kneels down and checks TUCKER for a pulse. Satisfied that TUCKER is dead he stands back up and looks at ABIGAIL.

WOLFE

Congratulations you are still a human being.

ABIGAIL

What is that supposed to mean?

WOLFE

You haven't changed who you are. Despite everything that has happened you haven't crossed that line.

ABIGAIL

What line is that?

WOLFE

Killing for revenge. You aren't the type to be handle that well. You'd never live with yourself if you killed this son of a bitch.

ABIGAIL

How'd you know that?

*

WOLFE

I know basic human psychology. From our time together I mentally compiled a psych profile.

ABIGAIL

You've been testing me! What the fuck!

WOLFE

I like to know the person I am dealing with. Now let's get moving. We still have to save your friend.

ABIGAIL

(swallows)

Okay we need to get to Suzy.

*

WOLFE

First I need to take care of these wounds. So give me a few minutes to and then we are off.

WOLFE takes off his rucksack and pulls out a medical kit. Taking off his combat vest and blouse he lifts up the T-shirt and looks at the wounds. Opening the medical kit he takes an instrument out and goes about pulling out the bullets. Abigail stands watching unsure of what to do next. Taking out a patch WOLFE opens it and pouring the white powder on the wounds he shakes his head. *

WOLFE (CONT'D)

That tends to smart a bit. Almost done though.

WOLFE puts a bandage over the wounds and ties the dressing off. Putting the gear back on WOLFE double checks the fit and out of well practiced routine he checks his rifle. With a nod he turns to ABIGAIL. *

WOLFE (CONT'D)

Follow me then and stay close behind me.

ABIGAIL nods and obediently follows behind Wolfe as they move off in direction of the farmhouse.

72

INT. FARMHOUSE -- MOMENTS LATER
(ABIGAIL, VIKTOR HALSTEED, WOLFE)

VIKTOR paces the floor of the farmhouse as the chained form of SUSAN can be seen laying on the floor unconscious. From time to time VIKTOR peers out the window looking for any sign of TUCKER. A pair of zombies stand silently off to the side waiting patiently for orders.

VIKTOR HALSTEED

Where is that incompetent fool!
It's been over a half hour. Where the hell is he!

VIKTOR walks away from the window and over to SUSAN. VIKTOR looks at SUSAN and leans down and strokes her hair.

VIKTOR HALSTEED (CONT'D)

You my dear will be my greatest creation. When I give you my gift you will stay young and beautiful forever.

The sounds of gunfire distract VIKTOR from his musing. Immediately he rushes to the window. Shock of what he sees registers on his face as he continues to watch the events unfolding before. WOLFE can be seen with ABIGAIL in tow effortlessly shooting zombies as they surge forward in an attempt to kill the pair. Ducking back from the window VIKTOR panics.

VIKTOR HALSTEED (CONT'D)

That fool failed! Now I have to deal with those two myself. Maybe I can bargain with him. If I offer him money he will walk away.

VIKTOR walks over to a cabinet and pulls out a small case. He begins to open it and swiftly shuts it.

VIKTOR HALSTEED (CONT'D)

What if he just decides to kill me and take the money anyway? I need to get out of here.

VIKTOR snatches a small gym bag from the floor and begins to stuff it full of materials that are strewn about the table as he cringes with the sound of each shot. Quickly he zips up the bag and grabs the small case and makes his way to the back door. Staggering out the door the sounds of weapons fire can be heard extremely close as he opens the door and runs out OFF CAMERA. The front door crashes open violently and WOLFE immediately comes into frame. The two remaining zombies that VIKTOR had left behind bowl into him knocking him backwards.

Unable to use his rifle WOLFE uses his forearm to hold back the snapping jaws of the one zombie. The other zombie tries to reach for WOLFE's legs but WOLFE kicks the zombie knocking it sideways. ABIGAIL tries to aim at the zombie but it thrashes violently as WOLFE does his best to gain control of the zombie.

ABIGAIL

I can't get a shot!

WOLFE

Just shoot the other one then damn it!

ABIGAIL fires a quick secession of shots into the zombie causing it to fly backwards into the building. Meanwhile WOLFE reaches down to his waist and unsheathes a knife. Sliding the knife upwards he stabs the zombie under the neck forcing the blade into the zombie's brain. The zombie immediately goes slack and WOLFE shoves the body off and immediately rolls over and gets to his knees.

As the remaining zombie tries to get to it's feet WOLFE immediately raises his rifle and fires a shot off taking the back of the Zombie's head off. Getting to his feet WOLFE turns to ABIGAIL.

WOLFE (CONT'D)

Viktor must have run out the
backdoor! *

WOLFE (CONT'D)

You stay here and board the place
up. Keep an eye on your friend and
I am going to go get that asshole.

ABIGAIL

Are you coming back?

WOLFE

(Pausing to give Abigail
an incredulous look)

Yes now do what I told you and wait
here.

WOLFE trots out the door that VIKTOR had previously exited. ABIGAIL immediately goes through the process of shutting the doors and putting furniture in front of them. As she finishes she immediately sits down next to Susan and puts her head in her lap.

ABIGAIL

It's okay Suzy. It's me Abby. You
are gonna be okay. So please wake
up.

(ABIGAIL strokes SUSAN's
hair in a vain attempt to
wake her up.)

74 EXT. IN THE WOODS SOME DISTANCE FROM THE FARMHOUSE. --
MOMENTS LATER
(VIKTOR HALSTEED, WOLFE)

VIKTOR stumbles along through the woods with his case in hand and the gym bag slung over his shoulder. Out of breath he pauses and leans against a tree. With a gulp he stumbles forward once more through the woods. Constantly he scans for any sign of WOLFE. In his panic to run he falls multiple times cursing as he does so.

76 CUT TO WOLFE AS HE MOVES THROUGH THE FOREST.

Carefully WOLFE moves through the woods pausing from time to time checking for signs of which way VIKTOR had went.

As he swiftly moves forward he looks for any potential threats from zombies.

ANGLE ON BEAR TRAP CONCEALED IN THE TALL GRASS

VICTOR keeps moving and with a sickening crunch the bear trap snaps on his unprotected leg. With a scream of pain VIKTOR falls to the ground. He struggles to open the trap and free his mangled leg. He tries gingerly to get to his feet but as he does so he falls back to the ground when he puts pressure on the leg. Realizing that he is unable to walk he crawls as fast as he can despite the agonizing pain.

78 CUT TO WOLFE AS HE MOVES THROUGH THE FOREST.

WOLFE hears the scream of pain and pauses momentarily swinging the muzzles of the rifle in the direction of the cry. Seeing no zombies in the area he immediately moves forward picking up speed. As stops briefly when he sees the bloody bear trap. Touching the blood with a gloved hand he sniffs it furtively. Scanning the ground he see the blood trail left by VIKTOR. Walking along the blood trail WOLFE pauses when he sees the tall grass moving in the distance. Shouldering the rifle he cautiously makes his way along the trail.

79 ANGLE ON VIKTOR AS HE CRAWLS.

Hearing the sound of WOLFE closing VIKTOR pauses and does his best to keep quiet. Fear washes over VIKTOR's face when he sees the looming form of WOLFE standing over him. Chuckling WOLFE points the rifle at VIKTOR.

WOLFE

Hello Viktor, I suppose you know why I am here.

VIKTOR HALSTEED

Who sent you! Was it House Dracul?

WOLFE

Well they did not give a name but they did mention stolen property that they wanted recovered.

VIKTOR HALSTEED

You can have it all! Take whatever you want.

WOLFE

Well thank you for being agreeable. Now where is the material.

VIKTOR HALSTEED
 Right here in the bag.
 (Holding the bag towards
 WOLFE)

WOLFE
 (Takes the bag and slowly
 opens it keeping the
 rifle trained on VIKTOR)
 Let's see what we have. Von
 Juntz's Buch der Toten, Alhazred's
 notes and Thulsa Ulnar's
 manuscript. There is something
 missing here however.

VIKTOR HALSTEED
 It's all there! I swear!

WOLFE
 I was told that you had a gem stone
 of some considerable value. Now
 where the hell is it?

VIKTOR HALSTEED
 I don't know what you are talking
 about.

WOLFE
 I am quite sure you do. Purple
 shiny and a bit bigger than the
 fist that is about to pummel your
 face.

VIKTOR attempts to crawl backwards and WOLFE simply grabs his
 injured leg and pulls it back towards him causing VIKTOR to
 howl in pain.

WOLFE (CONT'D)
 Now where the fuck do you think you
 are going? I mean really are you
 fucking stupid?

VIKTOR HALSTEED
 I don't have it with me!

WOLFE
 Then where is it?

VIKTOR HALSTEED
 I left it back in the farmhouse! I
 swear!

WOLFE

Well then it looks like you are going to go back and show me where it is at.

VIKTOR HALSTEED

But my leg!

WOLFE

I can fix that easily.

WOLFE grabs a stick and cuts strips off VIKTOR's shirt. Tying the stick in a crude brace he hoist VIKTOR up and nudges him with the muzzle of the rifle.

WOLFE (CONT'D)

Now walk. Don't get any silly ideas because the first zombie I see coming our direction wins you a bullet to the back of the head.

With a reluctant nod VIKTOR limps forward with the look of agonizing pain on this face. WOLFE stays a few short paces behind with the muzzle of the rifle pointed at VIKTOR. WOLFE casually sings a song as he herds VIKTOR back to the farmhouse.

80

INT. FARMHOUSE -- LATER

(ABIGAIL, SUSAN, VIKTOR HALSTEED, WOLFE)

ABIGAIL continues to sit with SUSAN who slowly starts to stir into consciousness. Seeing SUSAN awake a smile forms on ABIGAIL's face.

ABIGAIL

How are you feeling Suzy?

SUSAN

Abby! Oh my god he got you too?

ABIGAIL

No no no, it's okay. There is someone that's helping us. He went after that Viktor guy. He should be back soon.

SUSAN

Who is he?

ABIGAIL

He is a freelancer. Someone sent him here to get that Viktor asshole.

SUSAN

What about the zombies?

ABIGAIL

I think we killed them all. This guy was pretty bad ass.

SUSAN

And you are sure he is coming back?

ABIGAIL

He saved my life. He also seems to have some bizarre sense of honor. He'll be back I am sure of it.

SUSAN

How long do you think he will be?

ABIGAIL

Don't know he left ran off about a half hour ago. He should be back soon.

ABIGAIL slowly stands up and looks out the window. Satisfied there are no zombies she walks back to Susan who is now pacing nervously.

ABIGAIL (CONT'D)

No sign of him or the zombies. We need to find some flashlights or something. If he doesn't show up in an hour we will have to leave without him. He left me a pistol with a spare clip.

SUSAN

You think it is safe for us to do that?

ABIGAIL

We won't have a choice.

82 CUT TO WOLFE AND VIKTOR COMING UP ON THE FARMHOUSE

WOLFE grabs VIKTOR abruptly stopping him in his tracks. With an appraising eye he looks for signs of life in the house.

WOLFE

Abby! Are you in there still?

83 CUT TO ABIGAIL AND SUSAN INSIDE THE FARMHOUSE

ABIGAIL

Wait a minute, there is someone is outside.

SUSAN

Are you sure?

ABIGAIL

(Making her way to the window and cautiously peers outside)

Holy shit! It's him and he has that Viktor guy.

(Opens pushes the furniture out the way and opens the door)

HEY WE ARE IN HERE!

WOLFE taps VIKTOR on the shoulder and motions for him to start moving once more. Limping along VIKTOR comes up to the door the house and ABIGAIL levels a pistol at him.

WOLFE

Now now Abby, you better be nice to our friend here. Now let's get him inside.

ABIGAIL steps back and VIKTOR stumbles into the building. WOLFE walks into the building and shoves VIKTOR knocking him into the kitchen table.

WOLFE (CONT'D)

So Vik my boy. Where is this thing I am looking for. Now be quick about it. *

VIKTOR HALSTEED

Let me think for a second.

WOLFE

I am afraid time is not on your side here Viktor.

VIKTOR HALSTEED

Okay, Okay I think I remember where it is.

VIKTOR limps towards a shelf that contains a small wooden box. A smile forms on his face as he notices a small knife. Carefully he slides the knife under the box as he lifts it up. Walking back to towards WOLFE he suddenly drops the box and it opens to reveal the jewel.

As the box drops he lunges for SUSAN and grabs her by the arm. Yanking her towards him. VIKTOR presses the blade of the knife against SUSAN's neck.

VIKTOR HALSTEED (CONT'D)

Okay, we are going to walk out of here don't try following me. If you do I swear I will slice this bitch's throat open.

*

WOLFE simply raises the rifle and aims it at VIKTOR's head. ABIGAIL follow's WOLFE's lead. VIKTOR presses the knife harder against SUSAN's throat and a trickle of blood drips.

VIKTOR HALSTEED (CONT'D)

DON'T FUCK WITH ME ON THIS!

ABIGAIL

DO SOMETHING!

WOLFE

Viktor, going to say this once. Let the girl go or I swear I what I do to you will pale in comparison to your worst nightmares.

VIKTOR HALSTEED

I hold the cards here asshole. You have nothing to threaten me with.

WOLFE

(Taking careful aim at VIKTOR's weapon arm)
Okay too bad so sad.
(Fires a round through VIKTOR's arm)

VIKTOR drops the knife as his arm goes limp and he screams. VIKTOR falls backwards and SUSAN runs to ABIGAIL's side. WOLFE stomps a boot onto VIKTOR's chest pinning him to the ground.

WOLFE (CONT'D)

Warned you Vik. Now you have to pay for it.

(Turning to ABIGAIL and SUSAN)

If you ladies would please step outside for a few seconds. This won't take long.

ABIGAIL and SUSAN reluctantly step outside. Once outside WOLFE pulls out his knife and kneels over VIKTOR.

84 ANGLE ON ABIGAIL AND SUSAN OUTSIDE

SUSAN

What should we do?

ABIGAIL

We wait out here. I don't think we want to see what is happening in there.

ABIGAIL and SUSAN continue to stand outside waiting nervously. A piercing scream breaks the silence causing both ABIGAIL and SUSAN to jump. Looking towards the door they stand together unsure of what to do. Screams continue to come from the building until final a gurgled cry and then silence. A blood stained WOLFE comes out of the building with his backpack looking fuller. As he walks out he is wiping the blade of his knife clean. The girls look at WOLFE in shock and he simply shrugs.

WOLFE

Okay ladies, are we ready to head back to your van?

ABIGAIL

Hell yes!

WOLFE

Well then stay behind me and I will get you out of here.

SUSAN

But what about Kevin and the others!

ABIGAIL

Suzy wait...

SUSAN

Wait nothing! This guy is supposed to be helping us!

WOLFE

First off shut up. Second I am taking you both to the van. From there you can go into town and bring the police here. However I am not going to go looking around for your deceased friends. The police will come in here with Dragon Corp support and they can find them. No disrespect to your deceased friends.

ABIGAIL

Suzy, he's right. It's going to be dark soon. We will be stumbling around in the dark and there may be more traps out there still. So let's listen to him.

SUSAN

You don't even know his name for Christ's sake.

*

WOLFE

And that is not important. Now can we get moving?

ABIGAIL

Yeah let's get moving come on Suzy.

85 EXT. THE WOODS HEADING BACK TOWARDS THE VAN -- LATER
(ABIGAIL, SUSAN, WOLFE)

Reluctantly SUSAN nods and the trio move forward through the forest. SUSAN clings tightly to ABIGAIL as they jump at shadows and sounds. WOLFE confidently moves forward and casually carries the rifle. ABIGAIL grabs WOLFE by the arm causing him to spin around.

WOLFE

What's wrong?

ABIGAIL

Are there any more zombies out here?

WOLFE

They're out there however they won't react unless they see us. With Viktor being dead they are just going to be roaming aimlessly. So we are fairly safe since more than likely they will be concentrated around the town itself.

*

SUSAN

How many more of them are out there?

WOLFE

Look we need to keep moving. So less yap more movement.

Gently WOLFE pushes ABIGAIL and then SUSAN. Once again ABIGAIL stands here place forcing WOLFE to push her again.

ABIGAIL

Not this shit again!

WOLFE

Well you either move or I start shoving harder. We have about a mile to get to your van. The faster we get you there the safer you both will be.

WOLFE (CONT'D)

Not sure of the marker stones will stop the zombies now. Now fucking move!

ABIGAIL

Okay okay we'll move!

With an annoyed look both the ladies start walking with WOLFE in the lead.

EXT NOCKAMIXON STATE PARK PARKING LOT -- EVENING

*

The trio finally get clear of the forest and the van is in sight. As they get near the van ABIGAIL notices a shape shambling towards the van.

*

*

ABIGAIL

Oh my god! It's Kevin!

SUSAN immediately pushes from behind WOLFE who raises up the rifle to take aim at KEVIN's zombified form.

WOLFE

GET THE FUCK OUT OF THE WAY!

ABIGAIL

Suzy no!

SUSAN runs to KEVIN and embraces him. WOLFE runs up but it is too late. KEVIN bites savagely into SUSAN's neck and blood spurts from the open wound. SUSAN gurgles in shock.

WOLFE

FUCK ME SIDEWAYS!

WOLFE's head hangs low and then quickly snaps up the rifle. Firing two precise shots WOLFE puts rounds into both KEVIN and SUSAN's heads dropping them like bags of rotting meat.

ABIGAIL runs forward sobbing as she looks at her deceased friends. WOLFE pulls off the hood and kneels down besides ABIGAIL and puts a hand on her shoulder.

WOLFE (CONT'D)

Sorry, I had to do it. Nothing else could be done. Once she was bitten she is infected as far I know there is no known cure for Lazarus Syndrome.

ABIGAIL

I know.

(turning to Wolfe's and being shocked at seeing his face for the first time.)

Let me guess now that I've seen what you look like you're going to kill me aren't you?

WOLFE

Told you before I am not that type of freelancer. Now get in the van and go back to town. Tell the police what happened they will come back and clean up the mess.

ABIGAIL

And what do I tell them about you?

WOLFE

Tell them what you like. I'll be out of here before they get here. Though I have feeling you won't say you saw my face.

ABIGAIL

I owe you my life so I won't. So now your contract is complete and you move on to the next job.

WOLFE

It's what I do. Hopefully next time you decide to do an investigation you pick something a bit safer. But somehow I doubt that.

ABIGAIL

You're probably right.

(Hugging WOLFE tightly)

Just want to say thank you.

(MORE)

ABIGAIL (CONT'D)

Don't even know your name yet you saved my life.

WOLFE

The name is Wolfe. Now get in the van and get out of here. You need to tell the police what happened here and then you need to get back and take care of that little sister of yours.

ABIGAIL slowly gets to her feet and climbs into the van. Looking at WOLFE one more time she rolls down the window as he slides his hood back on.

ABIGAIL

Bye Wolfe, be careful and thanks again.

WOLFE simply crosses his arms over his chest with his fist touching the opposite shoulders and bows slightly at the waist. ABIGAIL puts the van into gear and drives off looking into the review mirror as the figure of WOLFE gets smaller and smaller.

THE END

*