

Undead Heartache

an original screenplay by

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FADE IN:

EXT. GRAVEYARD - EVENING - 1875

GRFX - "Florida 1875"

Dusk, the sun is just beginning to dip beneath the horizon, casting long shadows over the headstones scattered almost haphazardly around a central ring.

A church sits in the background, the music from the choir practicing can barely be heard in the distance.

REV. HOWARD CARTIER (O.S.)
For your colluding with the devil
and practicing witchcraft on the
landowners and members of this church,
I hereby condemn you to death.

Opposite the church, REV. HOWARD CARTIER takes his lit torch and shoves it into the kindling propped up around the stake that ZAIDA FREISMAN stands bound to. She is a dark-haired woman with a fair complexion, with obvious Slavic features. She is in a black dress, wet and clinging to her lithe form. Several men stand around, in traditional 18th century church attire, witnessing the event, including JACOB COLLIER. As the flames take hold of the wood, Zaida glares at Collier and begins cursing in a foreign language (not translated), finishing with...

ZAIDA FREISMAN
You accuse me falsely, Jacob Collier.
So I curse your descendants. The
sins of the father are visited upon
the sons, to the third and fourth
generations.

REV. HOWARD CARTIER
Blasphemer! You would quote the
Holy Scriptures themselves in your
witchcraft? More proof of your
iniquity!

ZAIDA FREISMAN
Perhaps if you spent more time
listening to your God than your
largest contributor, you would know
the truth, Bathyushka!

REV. HOWARD CARTIER
I will hear no more of your lies!

Cartier again shoves his torch deep into the flickering flames. The flames quickly consume Zaida as she again resumes speaking in a foreign language.

The men watch, satisfied, as the flames reach into the rapidly darkening night sky

EXT. WOODS NEAR GRAVEYARD - NIGHT

A dark-haired woman, LACEY, runs past the trees, her figure illuminated by the flames, obviously being chased.

Behind her, another more grotesque FEMALE FIGURE lumbers after Lacey, moving slowly, but with purpose.

MATT (V.O.)
When does love begin?

Lacey continues running, checking behind her too often, slowing her down as she is pursued by the second woman who is slowly but surely gaining ground.

MATT (V.O.) (CONT'D)
Is it always at first sight?

The chase continues, Lacey stumbling over rocks and tree branches, losing her footing, but pushing on, frantic with fear.

MATT (V.O.) (CONT'D)
Or can it start as a flicker and
grow over time?

Lacey comes to a break in the trees, a clearing, dotted with old and decaying headstones. In the background stands the ruins of a once beautiful church. Looking back over her shoulder once again as she runs into the cemetery, Lacey trips over a broken off headstone and collapses to the ground, barely conscious. Her pursuer slowly approaches.

MATT (V.O.) (CONT'D)
Is it really for better or for worse?
In sickness and in health? All
sickness?

LACEY
Ashley, please... It's me, Lacey!
How can you not recognize me! I
know you know me; please stop!

ZOMBIE ASHLEY slows her approach, seeming to consider the words of her former friend.

LACEY (CONT'D)
Lacey. I'm Lacey. Of Ashley, Lacey
and Millie, the three of us!
Remember, Millie's not an -ey, but
we let her join our group anyways.
(MORE)

LACEY (CONT'D)
Copeland High School! You have to
remember! We are best friends!

Lacey struggles to her knees.

LACEY (CONT'D)
Please tell me you remember!
Everything, everything we've been
through, we've been friends forever!

Ashley stops a few feet from Lacey on the ground. Seeing the reaction, Lacey grasps at the necklace she wears, a half-moon chain, holding it up into the moonlight.

LACEY (CONT'D)
See... you gave me this! You have one
just like it!

Lacey points to Ashley's neck. Ashley looks at Lacey, then slowly raises her hand to her neck, pulling a chain from the diseased flesh, looking down at the matching half of the necklace Lacey is holding up.

LACEY (CONT'D)
Yes! You remember! Oh Ashley, what's
going on? What's happened to you?
What's happened to everybody?

Ashley doesn't respond to Lacey, just turns and lumbers away.

LACEY (CONT'D)
Ashley, wait! What do I do now?
I'm not sure where we are! Help me!

Lacey stands shakily to her feet, calling after her friend.

LACEY (CONT'D)
Ashley! Ashley! You're not going
leave me, are you Ash? Hel...

Suddenly a different zombie, ZOMBIE SHEMP, crashes into Lacey from her side, both of them toppling to the ground. This time, Lacey is knocked unconscious.

Zombie Shemp lifts Lacey up to his mouth, her neck exposed to his rotting teeth when a tree limb suddenly slams into his head, ripping skin and an ear off the side of his face. The make-shift club is wielded by Zombie Ashley. Startled by the attack, Zombie Shemp drops Lacey and rises to attack Zombie Ashley.

MATT (V.O.)

Is there a difference between the
love shared between two best
friends...

Zombie Shemp and Zombie Ashely square off, exchanging blows, kicks, swipes. Zombie Shemp pulls Zombie Ashley's hair, only to have it come off in his hand as Zombie Ashley pokes him in his eye sockets.

MATT (V.O.) (CONT'D)

And the love between a man and a
woman? Or when a man loves a woman?

MATT, a well-muscled young man with dirty blonde hair, a little scruff, with tired but alert eyes, dirt and grime caked and splattered on his face and hands, approaches the tangling zombies. He is wearing a dirty t-shirt, dark Bud's and a homemade utility belt. The belt holds various items, including railroad spikes, pepper-spray, a taser and a tactical holster. Across his chest there is a nylon strap and the barrel of a shotgun rises over his left shoulder.

He reaches down, unsnapping his tactical holster, ripping off the velcro, and bringing it to his hand as he pumps the Super Soaker® pistol. He moves with determination closer to the battle.

MATT (CONT'D)

Ashley!

Zombie Ashley, hearing her name, turns towards the sound, exposing Zombie Shemp who looks hungrily at Matt. Matt squirts his over and over with a yellowish liquid, his other hand expertly flipping open an older-style Zippo lighter, which he tosses at Zombie Shemp. Lacey regains consciousness just as Zombie Shemp is engulfed in flames. He begins screaming and her voice joins his.

MATT (CONT'D)

Come on, let's get the hell out of
here.

Matt reaches and helps Lacey to her feet, she stumbles, her right leg obviously in pain. Matt lets her lean on him as he pulls both girls away from the now smoldering re-dead corpse.

MATT (V.O.) (CONT'D)

Yes, there are many types of love...
Most of which I haven't had the
opportunity to experience.

(MORE)

MATT (V.O.) (CONT'D)

But I can say from experience, that when a man loves a woman, he will do anything to protect that woman, in any situation, in sickness and in health... Maybe, in my case, especially in sickness.

FADE TO:

EXT. MONTAGE OF CITY SCENES - MORNING

SFX: "Dry Bones Dance" by Mark Heard

GRFX: Main Credits

FADE TO:

EXT. MATT'S GARAGE - MORNING

GRFX: "THREE WEEKS EARLIER"

Matt is working on his motorcycle, tuning his air-fuel ratio with an electronic device. He is proud of his baby, having recently stripped the motorcycle down and rebuilt her from scratch. A TV is playing in the background, the channel on a 24-hour news show.

NEWS REPORTER (O.S.)

Police today are thanking the Colliers, attributing the locating and eventual rescue of little kidnapped Astor Hilton to her parent's wise decision to have her implanted with the latest model of the Collier CGPS device.

POLICE SPOKESPERSON (O.S.)

If not for the Collier GPS device and the company's commitment to cooperation with Law Enforcement, we might have never located little Astor, dead or alive. Thankfully, we not only found her, but apprehended her captors without incident.

NEWS REPORTER (O.S.)

Collier CEO and President Richard Collier spoke exclusively to the Collier News Network about the recent events.

Matt looks up at the TV as the report cuts to an interview with RICHARD COLLIER in his office.