

ZOMBIE: THE MUSICAL

In Partial Fulfillment of the Bachelor of Arts Degree

For the Department of Communications

Majors in Communications and Public Relations

Minor in Theatre

By:

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Zombie: The Musical

At Christmastime in 1944, war was raging in Europe and both soldiers and civilians were dying by the millions. In *Zombie: The Musical*, however, the war is not between the Allies and the Axis, but rather between the living and the dead. This film tells the story of those left behind as the war wages on and their struggle to build a new world.

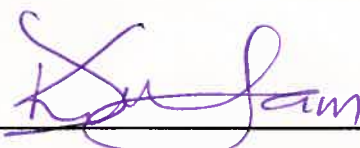
In this film, eight people struggle to survive as supplies dwindle, tempers flare and the zombies approach, but it's hard to tell what's more terrifying: the zombies or their own frayed nerves.

Zombie: the Musical examines several important concepts including the role of women in society and traditional gender roles, sexuality, war and its consequences for the human race, depression, grief, and the way a society battles through adversity.


This 40-minute film is musically, theatrically and cinematically unique to Carroll and is the beginning of a new program that will hopefully extend for years to come.

SIGNATURE PAGE


This thesis for honors recognition has been approved for the
Department of Communications.




Director 4/23/2014
Date



Reader 4/23/2014
Date



Reader 4/23/2014
Date



Reader 4/24/2014
Date

1. INT. COMMON AREA - NOON

BONNIE, ELLIE, MARILYN, JULIE AND NANCY sit in a common area. There is a radio in the corner and large windows overlooking the street. They sit quietly. JULIE seems to be sewing a skirt, BONNIE and ELLIE are flipping through a fashion magazine together, NANCY furiously flips through a textbook and MARILYN is scanning through the radio. For several moments there is only static on the radio, then a voice comes through. JULIE's head jerks up and she dashes to the radio. MARILYN and JULIE smile at each other. The other girls dash over to the radio to listen. They talk over top of DONNA's voice on the radio.

JULIE

It's on! Come on girls, get over here!

BONNIE

Do you think anyone else is hearing this?

ELLIE

There's gotta be somebody out there playing the ad, right? Maybe if we find the station, we can get some news.

MARILYN

Nah. The radio's have been on a loop for weeks now. But its still nice. A little bit of civilization, you know?

DONNA

(on the radio)

Welcome to our home: Brixburgh University for Women. Here on Brixburgh's campus, women learn about nutrition, decorum, art, hygiene, interior design, and child development. With the recent difficulties with the Zombie Holocaust, our women have had even more time to improve their skills, while our brave American soldiers are out fighting the war for liberty, justice and freedom from the undead hordes. On our campus, we strive everyday to make your experience the most enjoyable it can possibly be. But don't take my word for it, lets hear from the

(MORE)

(CONTINUED)

DONNA (cont'd)
 girls themselves. I think you'll
 find that Brixburgh is better than
 you could have ever imagined.

The music cues and the first song begins. As the song plays the camera shows a MONTAGE of scenes around campus. The girls gaily toss snowballs (or a tennis ball) on the snow (grass). A zombie stumbles through the snow and tries to bite a girl, but two other girls pull a trip wire at its feet. The girls take dancing lessons from DONNA. We see a man get attacked by a zombie through a window. JULIE takes some quiches out of the oven and DONNA bites into one, pleased. The girls get into bed. Outside a zombie wakes up.

GIRLS

(music)

Welcome to a place
 where the grass is always green
 So are the walking dead,
 But hey, at least it's clean

When Christmas comes along
 We'll hang up all the lights
 But watch out for the workmen,
 Sometimes they will bite

It's Zombieville, Zombieville
 The best place you'll ever be
 Zombieville, Zombieville
 Just wait and see

Some try and move away
 Try to find a better place,
 But you just can't beat the view
 Once you've gotten the first taste

So try a petite quiche
 They're sure to be delights
 But don't forget your gun,
 The dead come out at night

It's Zombieville, Zombieville
 Be careful when you go to bed
 Zombieville, Zombieville
 Cause you just might wake up dead

2. INT. HOUSE BEDROOM - MORNING

ELLIE, BONNIE and JULIE walk from the two bedrooms and the bathroom, getting ready in the morning. They get dressed and draw lines up the back of their legs to imitate nylons. They gather in ELLIE and BONNIE's bedroom. ELLIE sits in front of a mirror doing her makeup. BONNIE wanders in putting earrings in her ears.

BONNIE

Have you had a letter from Charlie yet?

ELLIE

Not lately, but you know how it is for those military boys. Probably off having a slice of New York pizza with his buddies instead of writing his poor fiancée.

BONNIE

Is he stationed in New York?

ELLIE

They won't say. Though I don't know why. Can't imagine there are zombie spies.

JULIE

Protocol, probably. Or maybe its all some German plot after all... But anyway, I hear they keep them quite busy on the front. There have been barely any letters coming in for more than a month now, so at least it's not just Charlie. I'm sure he'll write as soon as it calms down a bit more.

BONNIE

I wish I had someone to write to me.

JULIE

Marilyn says they could retake Seattle any day now... But I suppose it's not our place to speculate.

BONNIE

It's just all so romantic, you know.

(CONTINUED)

MARILYN enters through the doorway. Speaking as she approaches.

MARILYN

What part of waiting to see if your fiancé is dead or alive do you find romantic?

JULIE

Marilyn! I'm sure Charles is just fine, Elizabeth. Now hurry up, you two; Donna will be displeased if we're not down to set the table for breakfast.

JULIE and BONNIE exit.

MARILYN

Ellie - I'm sorry. I shouldn't have said that. Don't know what I was thinking. I'm sure Charlie will be home any day now.

ELLIE

(confident)

Oh, I know he will. He promised to be home for Christmas... There's only a couple weeks left to wait.

MARILYN looks at ELLIE, debating whether she should say something, then turns away and starts pinning up her hair.

The music cues and a MONTAGE shows each girl as they begin their day. MARILYN, ELLIE, BONNIE, and JULIE curl their hair, put on makeup, perfume and pearls. They strap guns to their thighs and put them in their purses.

MARILYN

(music)

I get ready for my day
Put a smile on my face
I walk with a certain grace
Never wear linen with lace

ELLIE

(music)

Cause I know just what to do
To be perfect for my man
I do everything I can
To be good for you

(CONTINUED)

BONNIE

(music)

Someday I'll meet the perfect boy
 I'll come walking on his arm
 All my learnin' I'll employ
 I'll disarm him with my charm

JULIE

(music)

And you know I want to be
 What they all want to see
 So I'll do my very best
 To stay away from you

MARILYN

(music)

Dontcha know we're all alone

BONNIE

(music)

We're trying hard to make *this* a
 home

ELLIE

(music)

It's harder than I've shown

JULIE

(music)

Fighting the urge to give up and
 moan

ALL

(music)

All alone!

DONNA

(shouted)

Ladies! Breakfast is nearly ready
 and this table has not been set!
 Chop, chop!

3. INT. KITCHEN CONTINUOUS

BONNIE, JULIE and ELLIE rush downstairs to start setting the table. They work as a group; everything has its proper place. NANCY and DONNA are already there as well as several extras.

The table has a lace tablecloth on it and in the corner there is a china cupboard. On the walls there is some framed embroidery.

(CONTINUED)

The camera zooms out one of the windows to reveal the house in which they live. It pans to reveal that they are on a campus. The camera moves backwards outside the front gate and beyond, through empty streets, all is quiet and a little creepy. It is then that we see the first zombie. It is quite at first, but then it moans. The sound almost carries the tune to silent night.

Back inside the campus, DONNA inspects the girl's table. JULIE tries to claim NANCY's attention in the background, but she seems fascinated by a glass of ice in front of her.

DONNA

Now tell me Bonnie, since when does the dessert fork go to the right-hand side of the table setting? Come on, Ladies! How are you supposed to fight off hordes of the undead when you can't even set a table? When the men come back from this godawful war, what do you think they're gonna wanna see? A bunch of worn out old maids who can't even sew a proper night-gown, or some sophisticated young women who have taken this opportunity away from their boys to learn to run the best house this side of Buckingham Palace? Now I want this table to look like its been set for President Roosevelt himself. Chop, Chop!

BONNIE

But I thought President Roosevelt was in a bunker in Virginia with the troops.

DONNA

(frustrated)

Yes. And?

BONNIE

Well it just doesn't seem like he'd be having a lot of elegant meals is all.

DONNA

Well then he's certainly going to have a hankering for one, now isn't he?

Alarm sounds. Marilyn runs in with a gun at her side. Several people talk at once.

(CONTINUED)

MARILYN

There's contact at the south gate, Donna. We might just get a proper horde this time. We need as many girls as you can spare.

JULIE

Long range or close?

BONNIE

This is so exciting!

MARILYN

I was thinking one or two of our best snipers on the roof and a group of hand-to-hand behind the gym.

MARILYN walks out as she's finishing her sentence. The breakfast table has dissolved into chaos. Weapons of all sorts are being unloaded from what appears to be a china cupboard.

JULIE

(she looks towards Donna)

You're taking the newbies?

DONNA shakes her head just as BONNIE goes to follow MARILYN. BONNIE's excitement disappears and the other girls push past her. They shove forks, dishes, napkins and drinks in BONNIE's direction, and she struggles to hold it all. DONNA goes to leave as well, but stops for a moment at the look on BONNIE's face.

DONNA

It's alright darlin'. We all know you do your best, you're just not... quite ready for combat.

WILLIAM rushes in, limping.

WILLIAM

Did I hear right? Is there an attack?

DONNA

Don't you worry one bit. Why don't you rest that leg and we'll be back in a jiffy.

DONNA rushes out. ELLIE hands her a gun as they rush out together. WILLIAM and BONNIE share a look. BONNIE smiles at him and he gives an uncomfortable smile back, then shuffles out of the room.

4. EXT. BATTLEFIELD - DAY

Two scenes are intermixed in a montage of battle sequences.

A. MONTAGE: The girls at the school fight the zombies. ELLIE uses her crossbow, MARILYN uses a small pistol, and DONNA a sword.

B. MONTAGE: CHARLIE sits in a trench. He is dirty and weary and scared. We see flashes of him fighting up above. On "mere mortals" we see him get bit in the neck before another soldier shoots the zombie attacking him. During the next verse we see he has a large wound in his neck which he has been covering as he sits in the trench. He stands and leaves the trench. He aims and shoots and then puts the gun to his chin on the last two lines. Before he pulls the trigger, he is tackled from the side. BLACKOUT.

The music has the feel of a marching song with a strong beat, trumpets and snare drums.

CHARLIE

(music)

When I was young, my mother said to
me,
"Be brave my son and never fear the
night,"
but in the night I need no bravery;
it is the day that brings this
quaking fright.

MEN

(music)

So take me home.
Take me home
Take me home
Please God, take me home

CHARLIE

(music)

Mock thunder breaks the air like
screaming wounds;
a thousand bodies soil the weeping
ground.
And all around me limbs of
comrades, strewn,
beneath the cries of braying
trumpets' sound.

MEN

(music)

So take me home
To the place I long to go

(MORE)

(CONTINUED)

MEN (cont'd)

Take me home
Please somebody, Take me home

CHARLIE

(music)

And 'bove it all the sun shines
joyfully,
triumphant in the horror that it
wreaks.
And all mere mortals doomed to die
like me,
as life blood down our throat and
arms does leak.

ALL

(music)

So take me home
Please don't leave me all alone
Take me home

CHARLIE

(music)

Tell my girl I'm coming home

When I was young, my mother said to
me,
"Be brave my son and never fear the
night,"
but in the night I need no bravery;
it is the day that brings this
quaking fright.
But sun in heaven glares less
fierce than here.
Perhaps a place where light means
nothing left to fear.

5. EXT. CAMPUS - NOON

ELLIE and BONNIE walk around campus. The weather is nice, if a bit cold. ELLIE carries her crossbow in the crook of her arm; she is skipping and kicking up snow. BONNIE is pouting over not being included in the fight.

BONNIE

What are you so happy about?

ELLIE

It's nearly Christmas!

(CONTINUED)

BONNIE

(grumpily)

Yeah, quite some Christmas it'll be, with no shops to buy presents, no family coming to town, and... oh, yeah: Zombies!

ELLIE

Speak for yourself. I have all the family I need coming for Christmas! Perhaps they'll even open up the theater and Charlie and I can go to a movie together. He always loved going to the movies. It's where we had our first date. I think I heard a few months ago they're releasing a new Judy Garland film.

BONNIE

Wait. Did you get another letter from Charlie? Is he ok? Why didn't you tell me?

ELLIE

No, no. He hasn't written. He's been too busy. But he's coming home for Christmas. He promised.

6. INT. ELLIE'S HOUSE - NIGHT

ELLIE and CHARLIE stand by the fireplace. They are in ELLIE's parents house. Family photos sit on the mantelpiece. A fire crackles in the grate. CHARLIE is trying to be cheerful.

CHARLIE

I've heard it's not even very dangerous anymore. They've cleared most of the land south of Missoula. Now its really just picking off strays. I'll be home by Christmas. Its you I'm worried about. They say whole hordes can come from just one mistake. I - I couldn't bear to think that my mistake got you hurt.

ELLIE

Oh, don't you worry about me. I just hope you're back in time to help me with some of the planning.

(CONTINUED)

CHARLIE

I-

ELLIE

Don't worry if you're not; I know
its not really your thing anyway.
Napkins and table settings and
colors and all that. Just make sure
you're there on the day, okay?
Don't leave me waiting for you at
the altar.

CHARLIE

I'll be home. I promise. You just
get everything ready and I'll be
there to see you walk down the
aisle.

ELLIE

I don't want you to get hurt.

CHARLIE

I won't. I promise.

He pulls her close and dances with her. He is a little goofy
trying to get her to smile.

CHARLIE

(sung)

I'll be home for Christmas,
You can plan on me,
There is nothing in the world
Can keep you away from me

Zombies climb the walls now,
They can dance all day,
But I'll be home for Christmas,
Nothing will stand in my way...

(spoken)

I love you, Elles... Blue, I think.
Blue and white. To match your eyes.
Those are the colors I want.

7. INT. HALLWAY - DAY

JULIE walks along, books in hand. She is in a long, nice
hallway with dark walls. MARILYN comes running up behind
her.

MARILYN

Hey.

(CONTINUED)

JULIE

Hey! There you are. Where have you been all day? I was worried one of those things had taken a chunk out of you. Are you all right?

MARILYN

I've been having to pick up more shifts at the border, with some of the injuries this morning. Thank God no one was bit. We're flying blind out there. There hasn't been a single letter - telegram, anything - in weeks now, and the hordes are getting bigger, and - But why am I talking about such dreadful things when I've got a perfectly lovely thing right here in front of me. You look positively wonderful. Cute and proper and just a little bit sexy. But that's not unusual. Is that a new dress?

JULIE

I'm glad you noticed. It was made with you in mind. Look: pockets. Where a girl like me might put some lipstick or a first-aid kit and a girl like you could stash a gun. I thought it was a perfect idea for the new age. And blue, because its your favorite.

MARILYN

My god, you are a genius. And you can't even tell its there. You could have anything stashed in those pockets of yours. Perfectly scandalous, just like you. Do you think you could make me a dress like that?

MARILYN reaches around JULIE's waist.

MARILYN

You're so small. You'll have to come and get my measurements sometime.

They are standing very close. JULIE smiles.

(CONTINUED)

JULIE

I think I could probably take a fair guess...

JULIE realizes how close they are and pulls away, embarrassed.

JULIE

I actually already started on one actually... but, um...
(changing the subject)
about the attacks... I thought you said things were starting to clear up.

MARILYN

They were, for a while. But the hordes are getting bigger now, and there's been no word. Something's not right - But that's not what I came to talk about. I had a moment of free time and I thought about all the wonderful things that I could be doing, and you know what I think? There's nothing in the world worth doing more than you - I mean spending time with you.

JULIE

I would love to... but, um, I should probably get back to the lab. Nancy needs me.

JULIE goes to walk away, but MARILYN reaches out and grabs her hand. MARILYN gives her doe eyes.

MARILYN

Come on. Stay with me. Entertain me. Make me laugh. You know you love making me laugh.

JULIE

You know how Nancy gets when I'm late-

MARILYN

We both know this isn't about Nancy. Come on, Jules. Enjoy your life, while you still can.

JULIE

I don't want - I love being with you. I truly do, but I - I don't

(MORE)

(CONTINUED)

JULIE (cont'd)
 think you realize how hard this is
 for me. It's unnatural. The things
 you say sometimes. I just... want
 to be normal. You understand that.

MARILYN
 What's not normal about us? We're
 absolutely ordinary.

JULIE
 There isn't a person on Earth who'd
 call you ordinary.

MARILYN
 Look at it this way. You went to
 school to find the perfect person
 for you, right? Someone to love and
 someone who'll love you. Someone
 who finds your beautiful brown
 locks enchanting and your love of
 fine china adorable? Well, you
 found her. She's right here. You
 may have come to this school
 fishing for the perfect man, but I
 think you underestimated your own
 skill.

MARILYN starts to dance merrily around JULIE. It is
 impromptu and a bit clumsy, but ultimately adorable. She
 gets JULIE smiling and laughing.

(music)

You threaded your hook
 And you threw out the line
 And you drew it back in
 to find something quite fine

But I look at you here
 and I see that you're stuck,
 can't quite figure out
 if it's good or bad luck

And I know that you're waiting
 For some lucky lad
 But I'm standing right here
 Is this really so bad?

So just answer a question
 I'll pose it to you
 Am I the sort of person
 you're happy you knew?

Cause you're the sort of person

(MORE)

(CONTINUED)

MARILYN (cont'd)

That I'm happy I knew

So I'll sing you this song,
sweep you off of you feet
Dance an awfully bad jig
As my heart skips a beat

And I know that you're scared
Being left on your own
But I'm standing right here
You're not standing alone

So forgive me my curves
and forgive me my face
and forgive how your smile
causes my heart to race

And just answer a question
I'll pose it to you
Am I the sort of person
that you're happy you knew?

Cause you're the sort of person
That I'm happy I knew

JULIE

(sung)

You're the sort of person that I'm
happy I knew

There is a pause. Then a voice from off screen.

WILLIAM

Hey! I've been looking all over for
you lovely ladies.

MARILYN and JULIE stay close for a half second longer before
JULIE suddenly seems to notice how close they are standing.
MARILYN seems perfectly content and confident.

MARILYN

Hey Will. How are you?

WILLIAM

Wonderful, now. I have spent all
afternoon looking for Miss Julie
here - fighting off hordes of
zombies and prospective suitors, of
course - and I had just about given
up in despair that I would ever see
her resplendent face again, and lo
and behold she appears like an

(MORE)

(CONTINUED)

WILLIAM (cont'd)
angel of Heaven... I was sent as
envoy by my beloved sister to tell
you she awaits you in the lab. Or
as she eloquently put it "There's a
girl here sometimes. I need her.
Now." I thought perhaps I could
escort you there.

JULIE
Um. I suppose.

WILLIAM
You look fantastic today, by the
way. That is definitely your color.

JULIE
Why, thank you, William. It's
actually...

MARILYN's smile sours as she watches the two of them. JULIE
notices her expression.

JULIE
Um. Did Nancy need something? Most
of the time she barely notices I'm
there.

WILLIAM
Frankly, I haven't the foggiest.
You know how she gets; the words
come out, but whether she's
speaking English or not is anyone's
guess. But she seemed agitated, so
I figured I'd come find you and
escort you there on the double.

JULIE
(to MARILYN)
Do you mind?

MARILYN
No. Do what you want.

JULIE
I - I'll see you later, alright?

JULIE and WILLIAM exit. MARILYN gives a halfhearted smile as
they

MARILYN
Yeah. Ok.
(sung)
(MORE)

(CONTINUED)

MARILYN (cont'd)

And I know you wanna be
What they all wanna see
But I love the way you smile
when I'm close to you.

8. INT. LAB - DAY

JULIE and WILLIAM enter a slapdash medical laboratory. There are a few stretchers and an old microscope and embroidery on the walls. The place is a mess. There are textbooks open all over and a toppled chair. WILLIAM straightens things up as he enters the room. Inside is NANCY. She is distant, frantic and strange. She is puttering around the laboratory, apparently searching for something.

WILLIAM

Um, Nancy? Julie's here. You were looking for her earlier remember?

NANCY

Huh.

WILLIAM

Was there perhaps something you wanted to tell her? Or maybe something you needed her to do?

NANCY

No.

WILLIAM

You seemed rather agitated about it earlier.

She looks up and shrugs.

WILLIAM

Something about singing?

NANCY

Oh. Right.... I found a cure for the Germanic Virus.

WILLIAM

You- You- What?!

She continues searching the lab, becoming more and more agitated. By the end of the paragraph she is throwing books and scrambling on the floor.

(CONTINUED)

NANCY

Well. I suppose cure isn't quite the right word since it is a very subjective term in most cases. While I could perhaps enable the infected to reclaim their former state of being, I cannot actually produce a viricide, as it is purely theoretical and entirely unattainable in this rudimentary lab. However, given that, I could potentially destroy the virus or render it inert, but that's years down the line if those simpletons in Washington have anything to say about it. Rather I've created a serum, which my research has lead me to believe may function somewhat like Selman Waksman's antibacterial substances. But, rather than fighting *bacteria*, will instead act as a sort of antiviral drug, which my experiments suggest could, in the right dosage, inhibit the reproduction of the virion - Oh there you are!

She finds a cookie in a corner under a desk and takes a bite before promptly tossing it over her shoulder. She then turns her attention to WILLIAM and JULIE.

NANCY

- Allowing the infected's own body to immunize itself against the viral infection, preventing further spread of the disease and perhaps even reversing some of the effects... But of course all of this is merely speculative.

There is a long moment of silence.

WILLIAM

A cure.

NANCY

(very judgmental)
...Yes. A cure.

JULIE

What do you need?

(CONTINUED)

NANCY

Well a couple of the infected would be a nice start. Do you realize how difficult it has been working from dead and dying tissue? A virus can only be kept alive for so long outside of its host. And it is nearly impossible to study its reproduction without a human body for it to infect. So unless you've changed your mind and want to give me someone to infect...

JULIE

No.

WILLIAM

(flabbergast)

You want to bring a zombie here? There's no way we can safely hold one of them here. They could burst through the restraints in a heartbeat, and who would be there to stop them?

JULIE

We could set guards. And besides, how do you expect to administer the antiviral if you can't even get near the infected?

WILLIAM

Guards!? We're at a girl's school.

JULIE

Yes. I realized that from the rudimentary equipment and the embroidery on the walls. What is your point?

WILLIAM

Someone could get hurt.

JULIE

Yes. They could. And this serum is how we stop that from happening.

WILLIAM

(to NANCY)

Perhaps you should send your serum in to Washington. Let them suss out whether it'll be of any use or not.

(CONTINUED)

JULIE

You're not serious. You really think those warmongers in DC should spend months debating over a possible cure, when Nancy has it right there in her hand? They're the ones that started this whole thing.

WILLIAM

They have been fighting for this country since long before the two of you thought you'd dress up and play scientist! Come on, sis, you really think they haven't got something better cooked up in DC anyway? We just need to wait.

JULIE

If they had something cooked up in Washington, half the country wouldn't be dead already!

NANCY

I want a sandwich.

DONNA, and MARILYN enter.

DONNA

What is going on here? I will not have shouting in my home. Julie, I am positively appalled at your behavior.

JULIE

I - I'm sorry. It's just - Nancy believes she may have found a serum capable of reversing some of the effects of the Germanic virus.

DONNA

(to NANCY)

Nancy?

NANCY

I'm hungry. I think I left a sandwich somewhere around here.

NANCY wanders around looking for her sandwich. She topples a chair and looks under books and bags. DONNA turns to JULIE.

(CONTINUED)

DONNA

What do you mean a serum? I thought they'd found the infection was non responsive to tests.

JULIE

That's because they were testing it for the wrong things. A virus is different from the standard bacteria that they've been researching for years. It is completely unique. So a completely unique cure has to be developed.

NANCY

And snow.

NANCY sits on the ground happily eating her sandwich.

JULIE

Snow?

NANCY

(with sandwich in her mouth)
The snow keeps the victims bodies cold and wet. While the virus has put the bodies in a sort of homeostasis enabling them to stay alive through the freezing temperatures, the temperature does seem to be affecting the virus itself. It's slowing down, parts of the host's own personalities seem to emerge in the freezing temperatures. It's why I haven't had any encouraging signs until just a few weeks ago when the first snow fell.

DONNA

The singing. The zombies have started singing. You're saying that's because of the snow?

MARILYN

Well, its a God damn Christmas miracle.

WILLIAM

Oh, for God's sake. Girls, I know you've gotten your hopes up about the whole thing, but there's no way this can work. We can't hold one of

(MORE)

(CONTINUED)

WILLIAM (cont'd)

those things here, let alone rely on something concocted in some second rate, poorly stocked chemistry lab.

MARILYN

What choice do we have? Sure we could send it off to someone who could test it in a real facility, but we have no guarantee that it would even make it to Washington. There hasn't been any news in weeks. We're on our own here.

WILLIAM

What if we go through all the trouble of getting one of them here

-

NANCY

Two or more preferably.

WILLIAM

- We get one of them here, somehow miraculously we manage to secure it, we're able to keep it alive and fed long enough for the cure to take effect, and it still fails? What happens then?

DONNA

Then we try again.

JULIE

And again, and again until it works. What part of this is not getting through to you? Every second we waste someone is being eaten alive, turned into one of them, or dying from the lack of resources. We can't just stand here bickering, someone has to go get a test subject. Now.

MARILYN

I'll go.

JULIE

What? Wait. It's going to be really dangerous, getting close enough to one of them to drag it back here, without killing it. Isn't there

(MORE)

(CONTINUED)

JULIE (cont'd)
someone more experienced we could
send?

DONNA
She's the best we've got. I'll go
with her, as I'm sure it'll take a
few of us to take one down, but I
think if anyone can do it, it's our
girl Marilyn. She's the best
stealth fighter we've got.

JULIE tries to come up with another argument against MARILYN
going but seems to come up blank.

MARILYN
(to DONNA)
This is a priority mission so I'll
rally a couple of the girls from
patrol, and we'll head out at
daybreak. They seem to be most
dormant just when the sun's coming
up.

DONNA
I'll meet you at the armory; we're
gonna want to completely overhaul
our usual weapons.

DONNA exits.

MARILYN
(to NANCY)
You got anything I can shoot at 'em
that might knock 'em out for a
while?

NANCY
Would you like some
tetramethylammonium iodide,
cyclopropane or perhaps just some
Intocostrin?

MARILYN
Uh... Let's go with the last one.

NANCY
One vial of Intocostrin... Do let
me know if it doesn't work on the
infected, will you? I find their
blood chemistry absolutely
fascinating.

(CONTINUED)

MARILYN
Uh, sure. Will do.

She exits and JULIE follows.

9. INT. HALLWAY - CONTINUOUS

JULIE hurries off after MARILYN , who walks with purpose down the hallway. It takes MARILYN a second to realize JULIE is behind her.

JULIE
What are you doing?

MARILYN
At the moment or in general?

JULIE
What are you doing going out beyond the barrier, into uncharted territory, to go chase down mindless cannibals?

MARILYN
I'm doing exactly what you suggested.

JULIE
I wasn't expecting that you'd go. I - you're head of the barrier watch. Someone else should be in charge of this mission.

MARILYN
Someone is. Donna. I'm just going along for the ride.

JULIE
Well... don't.

MARILYN
You're asking me to stay? To let someone else go in my place?

JULIE
I - yes. I don't want you to go.

MARILYN
And why exactly is that?

(CONTINUED)

JULIE

... You have important duties here. I don't think it's right for Donna to send you off on a suicide mission without proper planning.

MARILYN

You're the one that suggested this suicide mission, remember? And Donna's sending herself too, just as much as she's sending me. It's important. Now come on Jules, what's the real reason?... I know it's not because you feel anything for me, because that would be unnatural, right? So what is it?

JULIE

Of course I feel something for you. You're my best friend.

MARILYN

And that's it.... I'll tell you what. You tell me you want me to stay because of something more than friendship and I'll stay. I'll find someone else to go in my place.

There is a long silence.

JULIE

Please don't go.

MARILYN

(she sighs)

Sometimes I can't believe you...

She goes up to JULIE and grabs both her hands. She looks into her eyes.

MARILYN

I love you. You see? It's not so hard to say. Now you try.

JULIE

Please stop. Someone will see us.

MARILYN

So? So what if they see? What happens then? They've got more important things to deal with than us two idiots... I mean, hell, Nancy's curing the worst disease

(MORE)

(CONTINUED)

MARILYN (cont'd)

this world has ever seen, Donna's trying to raise us all to be proper young ladies despite the fact that we also have to learn how to hack off someone's head, and Ellie seems like she's two good slaps away from a full-on breakdown, so who the hell cares about about us? They've got their own problems. I love you. And I know you love me, but - that's not what matters. What matters is that you know. So tell me. Tell me you love me... we will have such a beautiful life together. Me hunting down zombies by day, you doing crazy molecular experiments all night. Tell me you don't want that. Tell me you don't want to move into that tiny little old house by the duck pond and grow daffodils in the window sill, just - just you and me. Tell me you don't love me. Tell me I'm wrong and I promise, you'll never have to put up with my ridiculousness again. I'll go become a proper lady and wear my petticoat and prance about and get supper on the table by six for my man. Tell me you don't get squiggly little butterflies whenever I'm around and I'll - I'll leave. I'll leave you alone. I will. But I need you to say it. Tell me if you don't love me because I - I need to hear it. I need to hear you say it.

JULIE

I - It - It doesn't matter... It doesn't matter if I love you or not. You're not - I can't. Please just don't go on this hunt. I - I can't do this anymore. I'm sorry. I think maybe this was all a bad idea.

JULIE turns as if to walk away and MARILYN reaches out to grab her hand.

MARILYN

Julie.

(CONTINUED)

JULIE jerks her hand out of MARILYN's grasp. She almost seems afraid, but masks it with anger.

JULIE

Stop! Just stop. Go or don't go,
just - just leave me alone. Please.

JULIE exits. MARILYN stares after her for a a moment, stunned. She wanders down the hall.

MARILYN

(music)

I been waitin' so long
To find someone like you
I just hope that I'm strong
To realize what I knew

You're all that I got
My bright star in the sky
If you don't know by now
Baby don't ask me why

Cause honey you know
Your eyes shine like the stars
So don't let me go
Come on take me to mars

Such pretty brown eyes
With such cruelty inside
Honey tell me the truth
Why do you gotta hide?

Don't tell me to leave
I can't take it no more
Baby please can't you see
You break me down to the floor

10. EXT. WOODS - DAY

DONNA and MARILYN trek along the road. A couple EXTRAS walk a few steps behind them. They pull a wheelbarrow behind them. In it is a sedated ZOMBIE GIRL.

MARILYN

I wouldn't have believed it, but
Nancy's little drought did wonders.
Look at her. Out cold - Kinda makes
you wonder why she didn't give any
to us earlier when we were fighting
the hordes at Halloween, but oh
well. I suppose we survived it. She
is one weird little girl though,
isn't she.

(CONTINUED)

DONNA

That's impolite. She obviously has some sort of disorder.

They continue talking, but the camera observes them from a more distant point. We lose their conversation and into the frame walks another zombie. This zombie looks familiar and we realize that it is CHARLIE. He walks along and we hear that the tune he grunts is "I'll Be Home for Christmas".

The camera goes back to focusing on DONNA and MARILYN.

MARILYN

I'm not saying that she shouldn't marry. All I'm saying is that William is a -

Donna grabs MARILYN's arm, quieting her. She puts her arm up to alert the other girls.

DONNA

(quietly)

Do you hear that?

They hear the grunting.

DONNA

I suppose Nancy did suggest we bring back more than one.

MARILYN

She did indeed.

MARILYN brings up her gun.

11. INT. COMMON ROOM - MORNING

BONNIE and ELLIE sit in the common room. BONNIE is trying to do needle point and ELLIE has a full wedding planning session set out in front of her. She has a variety of blue and white crafts and wedding magazines.

BONNIE

Do you think they're alright?
Marilyn and Donna I mean. They've
been gone for nearly a week

ELLIE

(not listening)

Oh, I'm sure they're fine. What do
you think? White roses or lilies?

(CONTINUED)

BONNIE

I don't know. I suppose white roses. They're supposed to symbolize true love right?

ELLIE

Yes. Yes, I suppose they are.
(she smiles)

Oh, Bonny, I just can't wait. I have the whole thing planned.

The music gets more and more frantic as ELLIE starts to sing. She is a flurry of activity and a crazed look starts to creep into her eyes.

ELLIE

(music)

Roses
For the flowers
And icing on the cake
We'll have crumpets, we'll have
honey
And never a mistake
Invitations with calligraphy
And many friends to greet
Charles will walk with dignity
As he shows them to their seats
And all my friends will come on
home
they'll see me down the aisle
they'll wonder to themselves
how I got this gorgeous smile
The whitest dress you've ever seen
And something made of blue
An old necklace from aunt Eileen
And a ribbon that's brand-new
Serving veal on crystal plates
Bridesmaid dressed in mounds of
lace
All the girls will bring their
dates
A smile will break upon his face
And everything will be just great
And the colors will be
blue and white

ELLIE takes a deep breath and then smiles. BONNIE is wide-eyed.

12. INT. LAB - DAY

MARILYN runs into the lab where WILLIAM sits on the counter eating a sandwich and NANCY looks into a microscope. JULIE flips through a textbook.

MARILYN

We got them. Come help me bring them in.

She dashes back out. WILLIAM and JULIE stare for a second before hurriedly going after her. NANCY doesn't look up.

JUMP CUT to them lifting the ZOMBIE GIRL onto the bed and strapping it down. NANCY takes its pulse and examines its eyes. They are white and creepy-looking.

MARILYN

Maybe we should give it another dose. It was starting to groan as we got it through the doors.

NANCY

No, it's perfect timing. The sedative may interfere with the antivirus. We should dose it now, since the Intocostrin seems to be mostly out of its system, but the creature hasn't woken up yet. There's a vial in that cupboard marked GPV vac. Bring it to me.

JULIE dashes to the cupboard.

NANCY

And there's a bucket attached to the line out there. Bring it in.

WILLIAM goes to the window to find a bucket of snow. He brings it over as NANCY fills a syringe with liquid from the vial.

NANCY

Spread the snow around her. Press it as close as you can.

WILLIAM and MARILYN do as she says. DONNA comes through the door with a wheelbarrow containing CHARLIE, the second zombie. NANCY injects the first zombie as WILLIAM and DONNA get CHARLIE up on another bed. The ZOMBIE GIRL jerks once and they all turn to look. NANCY takes its pulse again.

(CONTINUED)

NANCY

Bring me the other patient.

MARILYN

Wait. Shouldn't we wait to see if the other one works first, before we do this one.

WILLIAM

The longer it's here. The more dangerous it is for all of us.

MARILYN

We'll just tie it securely and it won't be able to move more than an inch, let alone attack anyone.

NANCY

We might as well do them both at once.

MARILYN

What if it doesn't work? We could kill it accidentally.

NANCY

So?

MARILYN

I- We might as well wait. See if we need to adjust the dose.

NANCY

Fine. But I get to stick the next one, too.

NANCY seems to feel a sort of anxious excitement upon observing the zombies and is disappointed she can't experiment on them all immediately.

WILLIAM

That thing better be tied up tighter than Houdini.

MARILYN pulls some rope from a backpack she brought in. They begin to tie up CHARLIE.

MARILYN

Sure thing. I don't want it loose any more than you do.

(CONTINUED)

WILLIAM

That is my sister there!

He points to NANCY, who ignores him, having gone back to the first zombie - poking her with a pen.

MARILYN

Well, that's my -

She points towards JULIE, but doesn't know what to call her. So she continues tying rope and moves on with the conversation.

MARILYN

Don't worry. It'll be tied up nice and tight. Here, get that bit around her wrist.

JULIE

Is there anything you'd like me to do?

NANCY

No. I suppose we will have to wait and see.

NANCY glares at MARILYN, angry that she can't experiment on both zombies at once. MARILYN does not look up, but speaks to JULIE.

MARILYN

Go. I don't need you for anything.

DONNA

I suppose I'll head out as well. Let me know if there's news.

DONNA exits. JULIE stays for a moment, looking at MARILYN, but then exits.

13. EXT. CAMPUS - AFTERNOON

JULIE walks out the door and across the campus lawn. She is upset. BONNIE comes running up to her.

BONNIE

Is it true? Are they back?

JULIE

Yeah.

(CONTINUED)

BONNIE

Well? How'd it go?

JULIE

They brought a couple back. Nancy's administering the cure now. Apparently she doesn't need any help.

BONNIE

Oh that's fantastic! How exciting!
A cure! I'm gonna go take a look!

JULIE

Bonnie, be careful! They're still dangerous. Bonnie!

BONNIE runs off, throwing a thumbs up over her shoulder.

JULIE

(sighing)

Yes. I suppose it is rather exciting.

14. INT. BEDROOM - AFTERNOON

DONNA sits in her bedroom looking at a photo in a frame. The bedroom is small with a single bed. It is neat. The camera pans and tilts to reveal a little girl in a white dress. A tear falls from DONNA's eye.

DONNA

(music)

A

cure
have a cure

We

The song continues, skipping between different people at the school. ELLIE is putting wedding decorations up in the chapel. MARILYN is pacing the lab looking down at the zombie girl. JULIE is sitting in the common room; she has a string of pearls that MARILYN sometimes wears in her hands. During BONNIE's bit she has found ELLIE and they are walking across the campus grounds together. WILLIAM is sharpening a knife in the lab. DONNA gets up and puts the picture down on the bedside table. As the song concludes, ELLIE and BONNIE walk into the lab to find CHARLIE tied to a lab table, obviously a zombie.

ELLIE

(music)

We've been waiting for so
long We have endured

(CONTINUED)

MARILYN

(music)

I can't wait to see my dad
Tell him all the dreams I've had
Of the way the world will
change when I go back

JULIE

(music)

I can't believe it's finally here
The day we've waited for is near
Great Lord in Heaven thank you so
For this great gift

ALL

(music)

Cause they'll be home for Christmas
The world will change today
They'll be home for Christmas
Once we save the day

BONNIE

(music)

Maybe this time will be good
I'll do the things I said I would
I'll have the fairytale romance
I've always dreamed

WILLIAM

(music)

I'll get to see all of my friends
This awful war will finally end
But I can't believe we actually
Have a cure

ALL

(music)

A cure
We have a cure
The day has finally come
And that's for sure
We've been biding all our time
We've been battling off the ghosts
We've been fighting for a world
We thought was toast

DONNA

(music)

My little girl returned to me
Oh what a Heaven that would be
I've near forgotten what her little
hands looked like

(CONTINUED)

ELLIE

(music)

My man will finally come on home
We'll plan a wedding of our own
We'll have a Christmas by the
fireside just us two

ALL

(music)

Christmas Eve will find me
Where the lovelight gleams
They'll be home for Christmas
If only...

ELLIE

(sung, no music)

...In my dreams

(spoken)

Charlie?

15. INT. LAB - CONTINUOUS

ELLIE is frozen in the doorway. BONNIE is looking between ELLIE and CHARLIE, trying to figure out what to do. As MARILYN crosses to ELLIE, ELLIE tries to get to CHARLIE. WILLIAM continues to sit in the corner and NANCY seems unperturbed, looking into a microscope, she mumbles the words to "A Cure" under her breath.

MARILYN

Ellie, Bonnie, you shouldn't be here. We've got plenty of people here already. We'll let you know if anything changes.

She tries to push them out of the room, but ELLIE pushes back. She runs to CHARLIE's bed.

ELLIE

That's Charlie!

MARILYN looks down at CHARLIE, then back up at ELLIE.

MARILYN

I hate to break it to you sweetheart, but if this used to be your Charlie, it certainly isn't now. At least not yet. Come on.

ELLIE

But - But what's going to happen to him?

(CONTINUED)

WILLIAM stands and walks towards the group.

WILLIAM

Come on Elles. Everything will be fine. Why don't you go wait in the hall?

MARILYN starts to push ELLIE slowly into the hall, with BONNIE trailing behind, unsure what to do.

ELLIE

(panicking)

You're sure he's going to be ok? Those wounds seem awfully substantial. I mean, do you think they'll heal in time? I wouldn't want him looking like this in the pictures. Oh, what would our grandchildren think? Absolutely preposterous. The wedding's only a week away. Do you think I should postpone? We're supposed to be getting married at Christmas. It's so romantic, you know. Married at Christmas. It's only a week away. What are we supposed to do? I already sent out the invitations! And I picked out the recipe for the cake. Though I admit it has been a nightmare trying to get a caterer this time of year, you wouldn't believe. And Christmas is only a week away. You think he'll be better by then? Charlie! Charlie, I did it all in blue and white. Just like you asked. Charlie?!

MARILYN roughly shoves her into the hall and locks the door behind ELLIE and BONNIE.

16. INT. HALLWAY - CONTINUOUS

BONNIE stares at ELLIE for a second, unsure what to do or say after seeing ELLIE's breakdown. ELLIE leans against the door, not listening to her. She mutters to herself as BONNIE talks.

BONNIE

I- I'm sure everything will be fine. He- He's in good hands...

There is a pause.

(CONTINUED)

BONNIE

Elles, I - I wonder if maybe...
just- don't make this all that
matters, you know? You do that and,
well, we've all lost people... You
just have to remember that people
love you... That there's still - a
world out there. Elles?

ELLIE does not respond. BONNIE looks at her for a moment longer.

BONNIE

(to herself)

We've all lost people.

She looks up at ELLIE, but it soon becomes clear that ELLIE doesn't even notice she's there.

BONNIE

We should head back to the room.
There's nothing else we can do
here.

She grabs ELLIE's arm, but ELLIE violently shakes her off. BONNIE sighs, angry at once again being ignored. BONNIE shakes her head and walks off alone.

17. INT. LAB - LATE AFTERNOON

MARILYN, NANCY and WILLIAM sit in the lab. MARILYN is looking down at CHARLIE, NANCY is napping in a corner and WILLIAM is still sharpening his knife. There is a sudden commotion from the ZOMBIE girl and they leap. The ZOMBIE GIRL is wildly thrashing about, jerking against her bindings as if in agony. MARILYN and WILLIAM go to hold it down and NANCY rushes to the cupboards to find something to sedate it. The zombie looks up at MARILYN with clear human eyes. She looks scared. Abruptly her eyes shut and her body stops thrashing. NANCY comes over and takes her pulse. She begins compressions on her chest, but after a minute, they realize that she's not coming back. MARILYN looks over at CHARLIE, grim.

DONNA

(from hallway)

What is going on in there?

WILLIAM and MARILYN look at each other for a moment and then MARILYN goes to the door and very carefully lets DONNA in, keeping ELLIE back.

(CONTINUED)

MARILYN

It's dead.

There is a long silence.

DONNA

Then we try again.

She begins walking toward the CHARLIE, but MARILYN reaches out her hand to stop her.

MARILYN

That's Charlie. Ellie's fiance.

DONNA

...No, he's not. Not anymore. Not unless this works.

MARILYN

Nevertheless. I think she has to be the one to decide.

WILLIAM

Decide what?

MARILYN

Whether she wants him to be an experiment.

NANCY

It's likely the dosage was just a bit off.

MARILYN

And how many times will the dosage be off before we get it right? Will, go get Ellie, please.

WILLIAM goes to the door and let's ELLIE in. DONNA goes to ELLIE and puts her ahnds on ELLIE's shoulders.

DONNA

It didn't work sweetheart. The cure.

ELLIE

(genuinely confused)

What do you mean? Of course it worked.

DONNA

No. Sweetheart. She died. The first patient. Now, we think we may be

(MORE)

(CONTINUED)

DONNA (cont'd)
able to get it next time, but I heard that this young man used to be your fiance, so we just thought we'd give you a moment to think it over and decide, before we give it a try. How does that sound?

ELLIE
But its going to work on him.

MARILYN
We don't know that.

ELLIE
But it has to. We're getting married at Christmas.

MARILYN
No, Ellie, you're not.

ELLIE stares at MARILYN for a long second. She doesn't seem to comprehend. Then she looks at CHARLIE, you can see she is trying to think it through. Her eyes dash from side to side.

ELLIE
I think- I think perhaps, I'd like a moment alone with him.

MARILYN
I don't think that's such a great idea, Elles.

ELLIE
Just for a minute. I just need a minute. Please.

DONNA
I- Sure sweetheart. You just be sure not to get too close, ok?

MARILYN
Donna, I don't think she should be left alone with him.

DONNA
He's her fiance. Besides, she's a smart girl. She can take care of herself. Come on everyone, let's give them a moment. Nancy, that means you as well, darlin'.

NANCY is prodding the dead ZOMBIE GIRL.

NANCY

I'm working on a very important-

DONNA

Now, girl!

(to Ellie)

Five minutes, love.

18. INT. LAB - CONTINUOUS

ELLIE nods and they all exit. She stares down at CHARLIE for a moment, then slumps on the ground next to his bed. As she starts to sing she leans against his bed for a moment, then goes to lock the door. As she locks it, MARILYN, DONNA and WILLIAM start pounding on it and yelling at her to open it. She then goes to the spot MARILYN was sitting and grabs a gun laying on the counter. She goes back to stand above CHARLIE.

ELLIE

(music)

Let's go to the picture show
We'll romp around the town
Let's go to the picture show
Where the people never frown

You took my hand and said to me
You're perfect as can be
So I'll go to the picture show
And you can come with me

Let's go to the picture show
Where we can see the world
Let's go to the picture show
And I can be your girl

You took my hand and said to me
Let's have a merry life
So let's go to the picture show
And you can be my wife.

She strokes his face once and then raises the gun to her chin.

19. INT. HALLWAY - CONTINUOUS

WILLIAM, MARILYN and DONNA's heads all jerk up at the sound of a gunshot from within the room. DONNA starts yanking harder on the door.

(CONTINUED)

DONNA
Dammit, girl. Open up!

WILLIAM
Stand back.

WILLIAM steps away from the door and kicks it in. ELLIE is on the floor, dead, next to CHARLIE's bed.

20. MONTAGE

All the school's inhabitants walk from various points on campus. They are headed to ELLIE's funeral. BONNIE is in tears. The church is decorated as if for a wedding in blue and white. ELLIE lies at the front of the church covered in white lace. As the song closes, DONNA steps to the front with a Bible in her hands. JULIE reaches over and seizes MARILYN's hand. They share a look.

MARILYN
(music)
I'm alive

DONNA/MARILYN
(MARILYN sings over DONNA)
I'm alive

ALL
(music)
Like a drowning man sucking down
air
Or two starving lads trying to
share
a small meal for a mouse

BONNIE
(music)
I'm alive

WILLIAM/BONNIE
(music)
I'm alive

ALL
(music)
Like the sting of a slap
Or the way that you snap
at the death of a spouse

WILLIAM/BONNIE
(music)
I'm Alive

(CONTINUED)

JULIE

(music)

I can feel my heart beat
As I admit defeat
I feel myself shout

DONNA

(music)

I'm alive

NANCY/DONNA

(music)

I'm alive

ALL

(music)

Like a fighter who's given up hope
Or a man that can no longer cope
with his own lonely lies

MARILYN

(music)

I'm alive

JULIE/MARILYN

(music)

I'm alive

ALL

(music)

Like a wound that won't heal
Or a killer's last meal
That reminds her that she's going
to die

JULIE/MARILYN

(music)

I'm alive

BONNIE

(music)

I no longer care
I no longer dare
I can't stand to try

DONNA

(music)

I'm alive

MARILYN/DONNA

(music)

I'm alive

(CONTINUED)

ALL

(music)

Like a prisoner trapped in a cage
 or a clergyman fighting down rage
 at a god that's not there

WILLIAM

(music)

I'm alive

NANCY/WILLIAM

(music)

I'm alive

ALL

(music)

Like these bars I can't break
 or the smile I can't fake
 I no longer care

NANCY/WILLIAM

(music)

I'm alive

DONNA

(music)

Please God let me be
 Please God let me flee
 I'm sucking down air

The church service ends with an image of JULIE and MARILYN holding hands and ELLIE's body through their hands.

The last line of the song takes place in the hospital as NANCY swabs CHARLIE's arm after giving him a shot and he sits up, sore but healthy.

CHARLIE

(sung)

I'm alive.