Tweeking Zombie of Vegas Land

Ву

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INT. VEHICLE - NIGHT - POV

Ted drives as a dark desert highway passes quickly in a blur of hypnotic motion ahead. Headlights approach from behind with a blinding refection in the reviewer mirror.

FADE TO WHITE

PULL BACK TO REVEAL WE ARE--

INT. MASTER BEDROOM HOME - DAY - POV

Ted is staring at a white closed door.

TED

(sardonic tone) Honey I'm sorry,I'm sorry, god dammit! What else can I say, I'm fucked up alright. (Pleading tone) Look, Can't we just move on. Remember what the therapist said if we're going to make this work we need to just let it be, can't we just go on vacation and put this behind us.

WIFE (O.S.)

We're not on vacation yet! I'm not going anywhere with you!!!

TED

OK fine lets just sit & rehash it all over again! I know, I fucked up and I'm an asshole, it's all my fault, I know...I know!

WIFE (O.S.) Just go away, leave me alone already, I said I'm not going.

TED

(sincere)

Honey, please I'm sorry, you know all the stress and pressure I'm under at work, would you please just come out so we can talk, you don't have to go if you don't want to. Our marriage is what is. important to me. I mean that, hun that's why we're taking the holiday right? Ted turns from the door in resignation. The room is in shadow and stark contrasts as the bright sun shines through the thin cracks in the blinds. Ted begins unpacking a suitcase sitting on the bed when in the refection of a large armoire mirror the bathroom door opens and WIFE a plain woman in her 30tys steps into the door way.

> WIFE I'm sorry I know...its just difficult

Without turning from the refection Ted interrupts.

TED Honey if we're going to go we really do need to get on the road.

INT. HOME - CONTINUOUS - POV

Ted is pouring cream in a cup of coffee while Ashly a pre-teen girl is sitting in the living room too engrossed in a video game to turn away. Her only recognition of his presences is her smile in the television refection.

> TED Hey, are you packed yet? (beat) Hey! Are you ready to go?

ASHLEY Yes Dad! my bags on my bed.

MONTAGE INT. HOME- LEAVING - POV

Teds coffee is finished and cup is put in empty sink, stairs to bathroom with mirror refection of wife finish packing and zipping up suit case, splash water on screen. picking up suite case, stairs again, loading trunk, passing living room, Ashley is gone TV is off, Ashley room getting suitcase seeing her outside second story window

END MONTAGE

EXT. HOME - CONTINUOUS

Ashley blows pedals off a puff flower and the pedals float across to the car as the door slams shut.

INT. VEHICLE - CONTINUOUS -POV

Ted adjust the rear view mirror seeing Ashly pulls out her GameBoy in the back seat and Wife in the passengers seat pulling a book from her purse. Ted pulls out of the driveway and soon the hypnotic speed blurs the world around as he focuses on the black top.

MONTAGE INT. VEHICLE - POV

Daylight fades to night as Teds focus on the road only falters as they pass highway signs and landmarks... wind mill farms, bobs big boy, Las Vegas 100 miles, huge thermometer, Extraterrestrial highway sign, Hover Dam, TURN AHEAD sign

END MONTAGE

INT. VEHICLE - NIGHT - POV

Ted slows suddenly as the road ends sliding slightly in the gravel up to a fenced area with a large sign reading "AREA CLOSED for environmental investigation" with a radio active symbol on it.

WIFE I think we took a wrong turn dear?

Ted rolls his eyes in the car mirror and turns the car around as the bright neon lights of a remote gas station flash in the distance.

> ASHLEY (O.S.) Daddy will you get me a slushy?

Ted winks at Ashley in the rear view mirror as she is siting up. They come to a stop and his focus turns to the clerk inside staring back at them from behind the window.

INT. GAS STATION - NIGHT - POV

Ted turns from the clerk to fill a Slurpee cup setting it on the front counter noticing the various alien and Area 51 merchandise as the clerk comes over.

> TED Hi, me and the family here.. (nods out the widow to car)

> > (MORE)

TED (cont'd) ...are trying to get to Las Vegas but seem to have taken a wrong turn.

CLERK

Yep you sure did. Miss' the turn off there a few mile back, just turn around and the second left. Not your first one now that roads had been closed for years. Military did that Nuke-ular test'n down that way back in the 50tys whole areas off limits now...

Clerk points to a postcard of a nuclear explosion, drawing Teds attention to it.

MONTAGE -NUCLEAR TEST- 19050TYS

B roll of nuclear test done near Las Vegas. The images of the tourism ads inviting hotel guest to come come out to watch the atomic explosions.

END MONTAGE

CLERK ...they say its radio active but you asks me its where their hiding that alien craft.

TED OK? thanks, what do I owe you for the slushy?

CLERK

\$2.75

Ted holds the Slurpee up to Ashley who is outside watching from the car as he turns to leave.

INT. VEHICLE - NIGHT - POV

Ted turns to see Ashley in the rear view mirror take the Slurpee from his hand and shuts the car door.

The hypnotic speed on the road slows as the casino & lights of the Vegas strip come into focus, coming to a stop in a parking garage over looking CIRCUS CASINO. Ted opens the car door.

INT. CIRCUS CASINO -LATER -POV

The elevator doors open on the casino floor as Ted sees the hotel check in sign. Pushing his way through the crowd with the luggage, Ted notices a man playing cards at one of the dimly lit tables who has the look of the recently dead. A man who appears to have been on drugs for many years with his arm around a skeleton looking woman bump into Ted as they are exiting a night club. As he waits in line for check in he notices a couple in the line next to him for check out. They are dressed as typical tourist yet their clothing is ragged and a skew. they just stand there gap jawed staring at the wall front desk. The hotel clerk waves Ted froward. She hands Ted a casino floor map and points to the elevators. Ted Is looking at the map when he looks up he is in front of a hotel room door. Ted slides a card key in and opens the door.

INT. CIRCUS CASINO ROOM -LATER -POV

The room is tacky in its decor with contrasting vertical striped curtains and patterned carpets. Ashley runs by him and jumps under the covers of the larger of the two beds. Ted brings the luggage in and stacks it in the closet.

> WIFE (O.S.) I'm taking a shower.

Ted grabs the remote and starts flipping channels.

MONTAGE - LATE NIGHT TV

Scientist is dissecting a zombie.

SCIENTIST There for seemingly little or no reasoning power, but basic skills remain a more remembered behavior from normal life. There are reports of these creatures using tools... (zombie groan) ...these creatures are nothing but pure, motorized instinct... (zombie groan) ...these are our family members or our friends. They are not. They will not respond to such emotions.

Channel Flip Escort Service Ad "GIRLS, GIRLS, GIRLS Direct to your hotel room"

BIKINI GIRL I'm ready right now!!

CHANNEL FLIP Las Vegas tourism ad "what happens in Vegas stays in Vegas"

Power Off

END MONTAGE

Ted looks over to see WIFE and Ashley a sleep in the next bed and turns the bed side lamp out. He slips his pants on without and opens the room door carefully.

INT. CIRCUS CASINO -LATER -POV

The elevator doors open on the gaming floor. Ted heads for an empty black jack table near the bar and takes a seat. Ted puts down a few bills and receives a small stack of chips. Ted passes a few back and picks up his cards. Pushing a few more chips forward the dealer tosses a card face up in front of Ted. Looking to for the dealers reaction to the card he notices the dealers attention is fixated on Sasha an attractive woman in her 20tys sitting at the bar. Ted snaps his fingers to read the dealers name tag "Billy.

> TED Billy... what'cha got I'm all in.

BILLY Apologies sir.

Billy draws another card for him self even though any card play would know statistically not too. Billy busts allowing Ted to win a substantial sum. In his excitement he notices the woman at the bar is watching him, she winks.

TED

Its my lucky night.

Ted pushes his winning back to the dealer and collects a stack of cash. Ted stuffs money in his now bugging pocket as he approaches the bar.

SASHA Looks like to night is your lucky night. You wanna buy a girl a drink?

TED Sure! bartender can I get'a vodka tonic and... (Turning to Sasha) what'll you have?

SASHA Vampires Kiss.

TED (quizzically) Vampires Kiss!

Waving to get the bartenders attention Ted notices his wedding ring and is distracted with pulling it off to hide.

SASHA So where are your from... here on business or pleasure?

TED Oh, you know around here, there, a little of this some of that, and you?

The bartender brings their drinks and as Ted is fumbling with the cash to pay in a large mirror behind the bar Sasha slips a powder in his drink, siring it with her finger.

> SASHA (Mocking Ted slightly) Oh. you know around a little of this little of that. (beat) So Mr. Lucky you looking for a party tonight?

TED (Sarcastically) Well I'm always looking for a party, why you know where one is?

SASHA Love we're in Vegas, I am the party but I know a better place to have it.

TED Lead the way! Ted follows Sasha down a dark alley way with a single street lamp at the opposite end. Something stand up from the shadows off in the distance and slowly creeps towards them. Ted slows as Sasha gets a few steps ahead of him a vagrant laying in the ally at his feet reaches out for his leg. Ted rushes forward narrowing missing his grasp as the ragged silhouette in the distance lurches ever closer to them. Just as Sasha reaches to open the door, the silhouette approaching them is revealed in the light of a flashing neon sign above the door.

VAGRANT

Just a quarter?

Ted rushes in backing out of reach the grotesque rotting out stretched arm.

INT. ADULT CLUB - CONTINUOUS -POV

The room is filled with woman in various stages of undress. Memorized Ted pauses and scans the room. In the corner of the room a woman giving a lap dance tilts her head back looking right at Ted when her lips pull back and fangs come out. The dancer leans forward and bites as a single dip of blood fall down the patrons neck. Ted rubs his eyes as his focus falters and he looks again as the woman is giving a lap dance to an unharmed patron who is paying her.

SASHA (O.S.)

This way.

Sasha takes Teds arm and leads him to a back room. Ted falls easy in to a small booth with a playful push from Sasha. She straddles him and begins to strip. Ted is having trouble focusing causing him to blink. Just as she removes her bra Ted looses consciousness.

FADE TO BLACK

Sasha is standing up faceting her bra as Ted try's to stand up.

TED I should go I'm not feeling so good...

Sasha slightly pushes Ted and he falls back.

FADE TO BLACK

(CONTINUED)

One arm of Teds is around Sasha she she drags out the club door toward a car in the distance.

FADE TO BLACK

INT. VEHICLE BACK SEAT - LATER -POV

The Circus Hotel, Las Vegas lights in the distance, remote gas station, Sasha rolling back the gate marked radio active area, all fade in and out of focus in oblique view as Ted struggles with consciousness.

Headlights of a van in the distance are blinding as the silhouettes of two men in suits approach up side down.

EXT. DESERT - NIGHT -POV

Teds head hangs out the back seat as he is dragged from the car he sees Sasha standing behind the door.

SASHA Sorry Mr. lucky nothing personal.

Ted turns to see dirt piled next to a shallow grave that Sasha is starring at. Vince a well built man in his mid 20tys pulls out a gun.

> VINCE How much does he have on him?

SASHA

I don't know.. I haven't checked

Lou a slightly over weight man in his late 40tys pulls out a gun.

LOU What! This cat better have something or you going back fishing tonight! call me out here for bullshit...

SASHA

I know he's got at least a few thousand I saw him win it on the tables with Billy.

VINCE You still dealing with that rat! SASHA No I wouldn't let him deal for me, but if I'm the bait he's the current.

Lou pistol whips Ted as he tries to push him away struggling with the cash from his pocket. Lou picks up the fallen bills as blood drips into the corner of Teds view.

> LOU You did good, a few more like this and you'll be all paid up.

Vincent slaps Sasha on the butt as shes getting in the car. Sasha pulls out spinning dust into headlights of the van leaving Ted. Ted turns as the silhouette of both Lou and Vince point guns at him.

> TED Please don't!

LOU It is possible to provide security against other ills, but as far as death is concerned, we men live in

VINCE Hold up, What was that crap?

a city without walls.

Vince turn to Lou lowering his gun with his own.

LOU

What?

VINCE What do you mean what "as far as death is concerned, we men live without walls" where'd you get that shit?

LOU that's Epicurus.

VINCE who? Epa what?

LOU Epicurus was this antico Greek philosopher, the god father of Epicureanism.

VINCE

Ain't that some makeup or something?

LOU

No, Epicurus believed that the greatest good was to seek modest pleasures in order to attain a state of tranquillità.

VINCE

The only tranquility to find in this world is to understand its absurdity. The struggle itself is enough to fill a man's heart. One must imagine Sisyphus happy, or become the Stranger.

LOU

The Stranger?

VINCE

Albert Camus? Killing at Arab? you never heard the Cure?... never mind I got another one for you "I hit him to get his attention. I shot him to calm him down, I killed him to reason with him - Henry Rollins. Now can I reason with this mother fucker all ready!

Vince and Lou both raise their guns & fire.

DRIP TO BLACK

THREE MONTHS LATER

EXT. DESERT - DAY

Following a lizard crawling a cross the undistributed desert floor, it stops for a moment and runs off. A beautiful sun is setting in the distant hills as a hand burst from the ground obscuring its light. Zombie Ted(Zed) crawls from the dirt with his dried, decomposing, nearly mummified body from the desert heat and lurches forward to reveal Las Vegas in the distance.

MONTAGE - BACK TO CITY

Day fades to night as Zed stumbles through the desert past the radio active sign on the ground. The few clouds pass high above as he lurches through the decrepit ghost town buildings of Rhyolite and Nelsons in the distance. A lizard crawls at his feet as he passes the abandon casino signs of the neon bone yard and other various desert landscapes,rusted out vehicles, ect.

END MONTAGE

EXT. ALLEY WAY - NIGHT

Zed stumbles out of the shadows in the distance. His silhouette is unnoticed by the vagrant cooking a spoon of white rock with his lighter. Zed approaches as the vagrant is filling a syringe. The neon above flashes as the vagrant tie's his arm up in preparation and Zed attacks. In the struggle Zed is injected just as he begins to feed. He soon looses interest as the crowd in the distance gets louder.

MONTAGE - EXT. LAS VEGAS - CONTINUOUS

Zed is stationary however the ally around him fades away. His jaw is tightened as the bight lights of Las Vegas marquees behind him begin to move very quickly.

INTERCUT Flash The surging being filled.

Zed is frantically grinding his teeth and raising his eye browns awkwardly.

INTERCUT Flash Zed is being injected.

His bug eyes dart back and fourth with the passing crowd around him.

INTERCUT Flash Zed attacking the vagrant.

As the lights of downtown pass around him a bug crawls from scab he's picking at. The world begin to slow around him as he stares into the Circus Casino entrance.

END MONTAGE

EXT. CIRCUS HOTEL ENTRANCE - CONTINUOUS

Zed cocks his head to the side as he is staring at something quizzically. In the distance Zed is standing in front of the open entrance to the casino and walks in.

INT. CIRCUS CASINO - CONTINUOUS

Zed approaches people sitting at the slot machines. They take no notice with their blank faces and dead eyes the continue placing coins in the machines. He then turn to the groans coming from the people in the buffet line slowly lurching forward. A security guard approaches and his mouth is moving however the noise of the casino is drowning him out. He points and when Zed doesn't move he grabs him by the shoulders. The security escorts Zed to the entrance and toss him out.

SECURITY

Come back when you've got some money!

EXT. CIRCUS HOTEL ENTRANCE - CONTINUOUS

Zed getting up from the street picks up a quarter from the gutter. Ted holds it up in the light examining it. Still holding it up he heads back towards the casino.

INT. CIRCUS CASINO - CONTINUOUS

The Security is walking away from the door when Zed enters. Security turns heading towards Zed when he waves the quarter. The Security shakes his head and walks away as Zed takes a seat at the slot machines. Zed looks at the quarter and then the machine. He puts the quarter in and pulls the arm. The wheels spin as focus adjust to Zeds refection in the glass. The wheels on the slot are spinning in the refection of Zeds dead eyes. Down the row of machines there are zombies playing them and beyond that zombies fill the entire casino floor.

THE END