



NOT A MEMORY

Written by

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Based on, my dreams.

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OVER BLACK:

"No matter how much suffering you went through, you never wanted to let go of those memories."

Anonymous.

FADE IN:

EXT. SNOW-CAPPED MOUNTAIN PASS - DAY

Snowflakes wave in the **furious wind**, creating a curtain of ice that renders the outline of all things invisible.

Camera motions into the dept of the frame, and the VIOLENT ROAR of a man competes with the tempest.

Following the camera movement, the **first corpse** is revealed on top of the thick layer of snow.

This body is highly **decomposed**, parts of the hair missing, eyes white and empty, a hole where the cheek should be.

SWOOSH!

A SHARP BLOW, followed by another ROAR of the man, perhaps less energetic than the first.

Exhausted.

A second corpse on the ground, and a third, and a fourth.

A **trail of dead and blood** on the whiteness of the snow.

Yet one of the corpses moves, a **half body of a man**, burying its claws in the snow to crawl forward.

ROARING towards the depth next to the camera motion.

The curtain of snow opens wide enough to reveal the **outline of the man** swinging the **sword** against the other figures surrounding him.

SWOOSH!

A swift movement of the sword and the **head** of one of these figures flies through the air.

The other two individuals **raise their arms** and roar as they hurl themselves at the man.

He manages to **bury the sword** in the torso of his assailant and kick him backwards.

But the other clings on top of the man.

ROAAAR!

Tries to bite him, yet the man drops and both of them fall into the snow.

The man spins violently on the ground to free himself from his attacker.

At the same time, the **half-body** crawling through the snow almost reaches him.

Not only that, but the individual with the **sword buried in her torso** gets up from the ground again, struggling.

The WIND BLOWS even stronger, snowflakes like **aggressive lines** all around.

The half-body stretches out his arms, his fingers bony, pointed.

But the man **breaks free** of the grip and gets up just in time, gripping the sword tightly and out of the woman's torso.

SWING!

The blade lands on her face, **split in two now**, tongue still wagging.

Her corpse falls lifeless as the man struggles to pull out the sword from her.

He notices that the individual on the floor is **getting up** once again.

Sword won't come out.

Yet, at the last second...

SWOOSH!

A new swing of the blade and the **individual's head** roll on the snow.

Another body down.

The wind blows strong again and snow swirls like a million bees storming the beehive.

The man GASPS FOR AIR and his knee falls to the ground, as a **hand stretches** to reach him.

A strong grip on the hilt and the sword is buried in the middle of the half-body skull.

It stops moving.

Only the HEAVY BREATHING defies the storm now. He's REN (47), a mid-sized, gray-bearded, scared by time, man.

He wears raged winter clothes, perhaps more so than he needs to.

REN (V.O.)

It's done, son.

(beat)

I kept my promise.

Ren rests his forehead on the hilt of the sword for a moment, a prayer.

REN (V.O.)

No spring fields for us, the judged ones.
We won't be able to forget, but the soil
may forget about us in time.

He raises his sight again, into the unknown.

REN (V.O.)

I'm coming Uryu. I can go to you now,
just wait for me a little longer. I went
as far as I could but...

(beat)

I'm so tired.

Ren collapses on the snow, his breathing gets slower.

Camera pans up to take Ren's face on the ground, while the snow covers him almost completely.

Unexpectedly, arms grab him and drag him out of the snow, leaving a bloody trail on the snow as they do so.

CUT TO BLACK:

Snow falling from the clouds in the sky.

CUT TO BLACK:

Snow falls still.

The sound of laughter.

A child's voice.

Snow.

CUT TO:

TITLE: "NOT A MEMORY".

INT. INSIDE THE WOODEN CABIN - DAY

The **exit door is open** and outside the sun shines on the green grass, under a clear blue sky.

In the grass, away but still visible, a woman and a girl play chase.

They LAUGH WITH JOY as they do.

Ren sees them, lying on the worn couch in the middle of the room.

His body and face **covered with bandages** and he just lies there, watching.

REN (V.O.)
 What are you doing?
 (beat)
 You can't do that, we can't...

Suddenly, shadows are cast on the walls of the cabin. They are the **silhouettes** of individuals walking strangely.

Creeping.

REN (V.O.)
 We have to go.
 (beat)
 You have to listen to me!

The sound of BROKEN GLASS and FALLING BODIES echoes inside the cabin.

MOANING, GRUMBLING, SNARLING...

Ren tries to move, but can't. It's the bandages, it's his body that doesn't move.

REN (V.O.)
 Listen to me!
 (beat)
 Please...

The **walking corpses** fill the threshold of the door while the woman and the child keep playing as if unaware of them.

REN (V.O.)
(desperate)
Listen to me!!!

Desperate, Ren struggles to move, and the **hands of the dead** grab him, piercing his flesh and tearing him apart.

INT. INSIDE THE WOODEN CABIN - NIGHT

Ren opens his eyes in fright, his body shaking violently.

He's sweating profusely and his chest expands and retracts fast.

A nightmare.

A woman forcefully holds him not to fall from the couch.

The cabin in orange, dimly illuminated by the **little bonfire** near them.

WOMAN
It's okay, you're safe. Try to relax.

REN
(trying to move away)
Where am I? I have to go.

WOMAN
(holding him by the forehead)
You're burning with fever.

REN
I have to go!

Ren shakes violently one last time and loses consciousness. The last thing he sees is the **cold stare** of this woman.

CUT TO:

INT. INSIDE THE WOODEN CABIN - DAY

OVER BLACK:

A child voice sings:

"All the children get together at the gates of Arcadia and together build the future, the rebirth of the world".

Ren opens his eyes and the pale light coming from the side window fills him too.

There's a girl standing next to him, looking at him.

WOMAN (O.S.)
Let him rest, Frieda.

FRIEDA
Is he dying?

WOMAN (O.S.)
I don't know. What do you think?

FRIEDA (13), a curly hair, almond-shaped eyes, african american girl turns back to meet her companion.

FRIEDA
He looks like he's dying.

WOMAN (O.S.)
Is that so?
(beat)
What do you think we should do about him?

FRIEDA
(thinks, then)
Everything we can.

A moment of silence.

WOMAN (O.S.)
Dinner is ready, come.

Ren follows Frieda up to the woman's side. She's preparing a stew in a little pot, on top of the CRACKING TWIGS of the bonfire.

The woman mutters words to Frieda that Ren cannot hear.

He turns his gaze to the window, the **snow still falling**, now slowly, from above.

He closes his eyes again.

CUT TO:

TRANSITION SHOT:

Camera centers on the window and the storm outside. Snow falls and **swirls violently** in the RAGING WIND and then subsides, gets calmer and calmer.

INT. INSIDE THE WOODEN CABIN - DAY

Snow now falls slow, almost suspended in the air and camera goes back inside of the cabin, where Ren removes the bandages off his forehead, sited in the old couch.

In front of him, the bonfire is no more than a **black stain** on the floor.

The place is empty.

He gets up still hurting, yet able to stand he moves to the exit door.

OUTSIDE WOODEN CABIN

The **swollen door** barely closes onto the frame and opens SQUEALING as Ren walks out.

The void winter landscape of white receives him and coldness makes his breathing turn into steam.

WOMAN

You heal fast.

Ren turns, searching for the origin of the voice. The woman leans against the wooden wall of the cabin.

She assembles a tobacco cigarette and bites off the excess paper before lighting it.

REN

I wasn't suppose to heal.

Takes a long puff of smoke.

WOMAN

It was trouble enough to take care of you.

REN

I didn't /ask...

WOMAN

(straight to his eyes)
/No, you didn't.

She takes another puff in.

WOMAN (CONT'D)

If we hold the cabin we could last the winter.

(beat)

After that...

REN

(nodding negatively)

No.

(beat)

I can't stay.

WOMAN

(sarcastic)

Have some place to go?

REN

(tearful eyes)

I can't stay.

Ren evades **the eyes of the woman** as he limps away from the cabin.

His feet burying themselves in the snow, CRUNCHING.

They become heavy and the pain that runs through his body leads him to squeeze his eyes shut.

Silently, without stopping moving forward.

Towards nothingness.

Yet suddenly, the ROARING SHRIEK that echoes all around leads him to look to the left.

Towards the **line of blue-green trees** at the beginning of the forest.

It's Frieda coming out of the darkness, barely holding Ren's sword.

She's worn out and she falls into the snow, the sword escapes from her hands.

Ren stops for a moment, he stays to see. And no longer after, another figure comes out of the woods.

MOANING, dragging its feet.

A **walking corpse**.

Frieda moves fast to **hold on to the sword** again and she gets back up fast, pointing the blade at her foe.

Ren looks at her, he looks at the woman still leaning against the wall of the cabin.

Still smoking.

He nods negatively, and again, fast.

Resumes walking.

ARRRGH!!

Frieda charges against the walking corpse and tries to hit it with the sword, yet the blade **slips out** of her hands.

Ren doesn't look at her this time, he walks away, keeps walking away.

Frieda reaches for the sword but the corpse now charges against her, forcing her to fall into the snow.

ARRRGH!!

A new scream, a courageous one, yet fearful.

Ren stops moving, his eyes filled with anger.

Frieda wrestles to get back up while avoiding the attacks from the walking corpse, manages to **kick it** in the middle of the right knee.

CRACK! The corpse falls to the snow.

Frieda takes the chance to go for the sword, but the corpse holds on to her leg, pushes her back to it.

To its **bite**.

AAAAAAH! A desperate Frieda screams in terror.

SWOOSH! Yet the sword falls fast in between the head and the shoulders of the corpse, severing its head.

As Frieda raises her eyes, she meets **Ren's furious gaze**. Steam pouring out from his agitated breathing.

FRIEDA

/Thanks.

REN
(firm)
/Get up!

EXT. DARK FOREST INTERIOR - DAY (CONTINUOUS)

The spaces between the **dense line of the trees** is so thick that empty spaces take on a bluish tone.

Snow seems to float in the air around, as if time had stop between the trees.

Ren walks in first, followed closely by Frieda.

She steps on a twig which brakes.

CRUNCH!

Ren looks back at her with the index finger between his lips. He then points forward.

Forward, where there between the trees **silhouettes** stand in silence.

More walking corpses.

They're still and quiet, as if sleeping.

There's one, two, three, maybe twenty or more. Some of them barely visible, camouflaged among the **strange shapes** of the forest.

REN
We're still deep into winter days.

FRIEDA
What are they doing?

Ren nods negatively.

REN
Cold days affects them too I guess.

Ren stops and bends down to pick up a stone from the ground.

REN (CONT'D)
Let's wake one up.

He looks at Frieda one more time before tossing it at one of the corpses.

The stone hits the corpse on the chest, makes it wake up.
The corpse moans and sees Ren and Frieda.

It immediately **charges** against them.

Ren takes a step back and then offers the sword at Frieda.

REN (CONT'D)
Listen to me, don't take your eyes off
its eyes, ever.

Frieda nods.

REN (CONT'D)
Okay, go.
(beat)
Aim for the neck and don't hesitate.
(looking at the walking
corpse)
They won't.

AAAAAAH!! Frieda **presses the hilt of the sword** and lunges
at the walking corpse.

CUT TO:

INT. INSIDE THE WOODEN CABIN - NIGHT

The **flame dances** atop the incandescent sticks of the
bonfire, giving orange tones to the walls.

A spark flies up from the fire and explodes, as Ren
raises his eyes to meet the woman's.

She's been looking at him for some time.

WOMAN
What is your name?

REN
Ren.

WOMAN
I'm Lucia.
(a moment of silence)
And what are you looking for in this
place, Ren?

Ren looks to the couch, where Frieda is sleeping.

REN
Why didn't you help her?

LUCIA

I did.

Ren looks at LUCIA (38), a blond long hair and beautiful expressive eyes woman, with a disproving gaze.

LUCIA (CONT'D)

You don't approve?

REN

What does it matter if I approve or not.

LUCIA

It doesn't. But let me ask, why did you?

Ren moves his eyes away and into the fire again.

REN

Seemed like the right thing to do.

Lucia chuckles.

LUCIA

I see.

(beat)

I guess we do what is right but then again, why are we the ones being judged?

She tosses another stick into the flames, fire rises.

REN

So, you're looking for it too.

Lucia searches for Ren's eyes.

LUCIA

Yes.

(beat)

ARCADIA.

(beat)

But I don't have to kill them to get there.

REN

Kill them?

(beat)

They're already dead. All of them.

LUCIA

How can we save the world by hurting others, Ren?

REN

I don't know. I don't care about this world anymore.

(beat)

Maybe the next.

Ren lies down on the floor and prepares to sleep.

LUCIA

What happened to you?

REN

Why do you think something happened to me?

LUCIA

I saw you that day.

A flash image of Ren fighting against the walking corpses in the middle of the snow storm.

LUCIA (CONT'D)

You were hunting them.

Ren doesn't respond to that.

LUCIA (CONT'D)

We have been judged Ren. They told us to accept it.

REN

(turns to face her)

Then why did you save me?

LUCIA

(stops, then)

I guess I'm still human.

Ren leans on his back again, in silence. He moves his attention to the shadows swirling on the ceiling.

He stays there.

A flash image of Ren, sitting in a bonfire in the wilderness, near a forest. There's another person with him, a young man.

REN (V.O.)

I promise you...

A flash image of two hands reaching each other in the wild daylight.

YOUNG MAN
 (desperate)
 Dad!!! Daaad!!!

The one on the right gets pulled back by a set of walking
 corpses hands.

LUCIA
 Ren?

Out of his trance, Ren looks back at Lucia and the
 bonfire's light extinguishes.

CUT TO:

FADE IN:

EXT. RIVER BANK NEAR THE CABIN - DAY

The blue sky, bright and immaculate, and the **stillness of
 the frozen tree line** is interrupted by the FALL OF LOOSE
 SNOW from the branches.

Echoing enough to catch the attention of Ren, standing in
 the middle of the **crystalline river**.

He aims the **branch turned spear** for the fish swimming at
 his feet, clearly seen through transparent waters.

He shoots, misses.

FRIEDA (O.S.)
 How much more do we need?

Frieda sits on the shore of the river, a **pile of fish**
 next to her.

REN
 We don't aim to get what we want, Frieda.
 We aim to act.

FRIEDA
 (somehow annoyed)
 I don't get it.

Ren looks at her, he smiles.

REN
 It means the objective is not the end,
 but to find out who we are.

FRIEDA
 You're inventing.

Ren strikes the waters one more time. He raises the top of the spear, a caught fish.

Frieda smiles back.

EXT. PATH THROUGH THE FOREST - DAY (CONTINUOUS)

Ren and Frieda walk together and through the trees, he carries the fish in his back, kept in a **worn-out cloth**.

Next to his sword.

She carries the spear in her arms, struggling a bit about carrying it around.

REN
Are you okay there, Frieda?

FRIEDA
(struggling)
Yes, don't worry, I have this.

She says this but the spear almost falls from her hands.

REN
I can see that.

Frieda gives him an annoyed look, he gazes away.

FRIEDA
What are you even gonna do with so much fish?

REN
It has to last me for some time.

Frieda stops walking.

REN (CONT'D)
(looks back)
Frieda?

FRIEDA
I don't want you to go.

REN
Frieda...

FRIEDA
You don't care about us anymore?

REN

No. Frieda, is not that. Winter is finally ending.

FRIEDA

I don't get it.

REN

I think you do.

(beat)

Soon, this place will be filled with walking corpses. We can't stay here.

FRIEDA

Yeah I understand that, but...

Frieda reaches Ren's eyes, he looks away.

FRIEDA (CONT'D)

It doesn't matter.

Frieda walks past Ren and **keeps walking away**, she has a hard time carrying that spear.

Ren stays there for a while, seeing her go.

He smiles and sighs.

INT. INSIDE THE WOODEN CABIN - DAY (CONTINUOUS)

Lucia picks up **metal glasses** from the floor, spilling the contents before stowing them inside her backpack.

She goes to take the last one, but the tremor stops her.

The WINDOW GLASS VIBRATES as the sound of a heavy thing gets near the cabin.

She stands up and walks to the door, opens it and walks--

OUTSIDE WOODEN CABIN

--where she comes face to face with **a long line of vehicles** moving toward the cabin, breaking the ice and storming the place.

A caravan.

Sofia stands her ground as **a large truck** stops not too far away from her. It's the head of the caravan.

BANG!

The truck's metal door opens and a man comes out of it, Lucia can't move as the driver hasn't let his eyes from her.

The man jumps to the ground and walks up to Lucia.

MAN
Hello there, miss?

Lucia doesn't respond to that.

MAN (CONT'D)
(noting she looks at the driver)
Oh, don't mind him. He's just being cautious.

LUCIA
What do you want?

MAN
I'm sorry, I'll present myself. My name is Christian.
(beat)
People call me, THE REBUILDER.

LUCIA
(serious gaze)
I said what do you want.

As Lucia makes the effort to keep her courage, other people start descending from the cars of the caravan.

They women and men, all **holding firearms**.

THE REBUILDER
Yes, I would love to explain to you the reason of our sudden interruption.
(beat)
Do you think it's okay if we talk inside the house?

Before Lucia can answer, another vehicle stops by the side of the truck.

It's a battered **Chevy Nova**. A woman comes out of it and walks towards The Rebuilder.

WOMAN
They're too close from here, is not safe to stay.

THE REBUILDER

(turning to meet her)

Oh, yes my dear Debora. Time is not by our side it seems.

(beat)

Secure the perimeter, this won't take long.

DEBORA (36), a curly haired brown skin stylized features and sexy figure woman, sporting all terrain clothes walks back to the caravan, delivering the orders.

The Rebuilder takes his time to watch Debora walk away before turning back to Lucia again.

THE REBUILDER (CONT'D)

Shall we?

He points at the--

CABIN INTERIOR

--where Lucia walks in first, her controlled pacing designed to keep his foe out of the loop of her being nervous.

But THE REBUILDER (48), a man of gray hair and trimmed beard, who has not stopped smiling at any moment, walks in with confidence and even points kindly to the couch.

THE REBUILDER

Sit, please.

For Lucia to sit, and she does.

He pulls a **dirty chair** from the corner and moves it right next to the couch, sits in front of her.

THE REBUILDER (CONT'D)

(looking around)

Isn't this better?

(beat)

All that noise outside, makes it hard to talk.

LUCIA

I don't understand what you want to talk about.

THE REBUILDER

Of course you don't, sweetie. I haven't told you yet.

(MORE)

THE REBUILDER (CONT'D)

(beat)

But don't worry, we'll get to that.

LUCIA

As you can see I don't have anything.
There's nothing here that has any /val-

THE REBUILDER

/Oh no, no. We're not thieves miss...

LUCIA

Lucia.

THE REBUILDER

Lucia. What a beautiful name.

(beat)

You see Lucia, I don't want to waste your
time any more than you want to waste
mine.

LUCIA

Okay.

THE REBUILDER

And I think you and I know what people
come to this place to find.

Lucia doesn't respond to that.

THE REBUILDER (CONT'D)

Oh yes. ARCADIA.

(beat)

The place of legend. Our only hope
through these days of such unfair
judgment.

(beat)

We've found it.

Lucia does her best effort to maintain her **stoic face**
through this revelation.

THE REBUILDER (CONT'D)

(standing up)

As you must know, our judgment was to
never forget. To pay for the sins of our
past we were punished.

(beat)

And no memory left the face of this
planet, right? They keep walking among
us, our mistakes.

LUCIA

We deserved it.

THE REBUILDER

Oh yes, maybe you're right. But we're humans you see, we're disobedient by nature.

(beat)

This is who we are. Even if we have to knock on heaven's door to let us pass.

(beat)

To escape from this nightmare.

LUCIA

I still don't understand what you want from me.

THE REBUILDER

Oh yes.

(comes back to sit in the chair)

You see, Lucia. The elders say that only the future can open the path to Arcadia.

(beat)

How does the song goes?

(beat)

"All the children get together at the gates of Arcadia..."

LUCIA

There are no children here.

THE REBUILDER

I see. I was told that one of our children went missing about three months ago. They saw a woman take this child into the night.

(beat)

But I wonder, which type of person would do such a thing? To deprive humanity from the last strain of hope we have left.

LUCIA

I can't imagine.

THE REBUILDER

(looks at her intently)

Yes.

(beat)

Well, we can only keep searching.

The Rebuilder sighs a long breath and then pats his knees. He stands up again.

THE REBUILDER (CONT'D)

Thank you for your time miss Lucia.

LUCIA

I hope you find what you're looking for.

THE REBUILDER

I will, rest assure.

Still keeping his expressionless smile, The Rebuilder turns away from Lucia and walks back to the door, he opens it to walk away.

Lucia sighs nervously.

OUTSIDE WOODEN CABIN

The Rebuilder walks past the doorway and **back to the truck.**

On his way, he gazes at the two men waiting outside.

They both nod and, holding their firearms, go--

INSIDE THE WOODEN CABIN

--where they take Lucia by force and drag her--

OUTSIDE WOODEN CABIN

-- as she tries to let go of them.

LUCIA

Let me go you fuckers!

She struggles to let go and in doing so trips, as one of the men looses his grip on her arm.

LUCIA (CONT'D)

Let me go!

Lucia takes advantage of this to **punch the guy** and move fast to take the **gun** from his belt.

She immediately points it at The Rebuilder.

People around freaks out as Lucia pulls the trigger, but not before one of the men holding her manages to toss her to the ground.

BANG! The bullet fires but hits the front of the truck, just by the side of The Rebuilder.

THE REBUILDER
Jesus Christ!

LUCIA
(being held up on the floor)
Fuckin' die you bastard!

THE REBUILDER
(to both men)
Would it kill you to restrain her before
she shoots us all?

MAN
Sorry, sir.

MAN
Sorry, sir.

THE REBUILDER
Fuckin' unbelievable.
(to lucia)
Take her with us, let's not waste her
spirit.

The two men take Lucia out of the ground and drag her
away from the truck and into a **red lined trailer**.

EXT. VIEWPOINT OF THE HILL - DAY (CONTINUOUS)

Hidden high up on the hillside, Ren and Frieda watch the
situation unfold.

FRIEDA
They shot her!

REN
Calm down, Frieda.

FRIEDA
We have to go and help her.

Ren keeps his eyes fixed on Lucia in the distance.

FRIEDA (CONT'D)
Ren!

But Ren doesn't respond to that, he moves away and takes
Frieda **by her hand**.

He drags her away.

FRIEDA (CONT'D)
No, no, no! We have to go!

REN
And do what?

FRIEDA
 (gasping nervous)
 We can't lea... we can't leave!

Frieda tries to let go from Ren's hand. He stops and takes her by her shoulders.

REN
 You want to go there and get yourself killed? What will that solve!

FRIEDA
 They're gonna hurt her!

REN
 Killing yourself will not save her.

Ren pushes Frieda to follow him to the side of the hill, yet they both stop on their tracks as they meet a **horde of walking corpses** right in front of them.

REN (CONT'D)
 Shit!

There' **hundreds** of them, some even coming from the tree line.

REN (CONT'D)
 Fuck! Go back, go back!

Ren steps back as fast as he can, yet one of the walking corpses lunges at him, forcing him to push Frieda away to save her.

The corpse falls on top of Ren on the floor, he coves and grabs it by the head to stop it **from biting him**.

AAAAAAAH!

Frieda screams in fright.

The scream is so loud it is heard--

OUTSIDE WOODEN CABIN

-- where The Rebuilder raises his gaze up to the hill. He moves fast to signal that position to the men.

THE REBUILDER
 Go, now!

ENGINES REV as three men on **motorcycles** are the first ones to follow the order, as they furiously drive--

UP HILL

-- where Ren struggles to keep the walking corpse from biting him, while other corpses almost reach his position.

REN

Run!

(beat)

Fuckin' run now!

But Frieda doesn't run, she walks towards Ren on the floor.

REN (CONT'D)

No! No, Frieda!

(beat)

What are you doing!?

Using both hands, she **lifts the sword** from the snow and swings it with all of her strength.

Right into the **walking corpse neck**, releasing Ren from it's grapple.

Surprised, Ren tosses the corpse away from him and sees Frieda's glassy eyes.

FRIEDA

(crying)

Don't tell me to go, okay?

Ren raises fast from the floor and **takes the sword** from Frieda's hands.

They're **surrounded by walking corpses** now.

REN

We're gonna survive this, I promise.

Ren pushes Frieda to his back, to protect her as the walking corpses approach them.

Yet suddenly...

BANG! BANG! Corpses fall, shot straight to their heads.

The ROARING OF THE MOTORCYCLES floods the place as The Rebuilder's men storm the scene.

MOTORCYCLE MAN #1

C'mon, let's go!

REN
 (pointing the sword at them)
 Stay back!

BANG! BANG! The Motorcycle men shot their rifles again to keep the walking corpses at bay.

Yet a couple of corpses manage to move towards Ren and Frieda.

Ren **turns to meet his foes**, but can't avoid exposing Frieda, moment seized by Motorcycle man #2, who grabs her away.

FRIEDA
 (desperate)
 REEEEN!!!

REN
 Fuck!

Ren moves fast to catch Motorcycle man #1 as Motorcycle man #2 drives away with Frieda.

He takes the **rifle** away from Motorcycle Man #1, but receives a kick up front and **falls to the side**, away from the hilltop but in the middle of the horde.

Falling from heights he **hits the floor hard**, losing the air in his lungs.

But there's no time to rest and Ren holds on to the rifle, to point it at the corpses and hit the trigger.

BANG! BANG! BANG! BANG!

Pieces of **brain and skull** scatter in the snow, clearing the way for at least a second.

Ren seizes the opportunity and **charges** towards the opening between the walking corpses.

Escapes by a miracle.

But the motorcycle men are far away now, and beyond, the caravan is already leaving the cabin.

REN (CONT'D)
 Fuck!

Without thinking, Ren **raises the rifle** and aims at the motorcycle men.

He hesitates.

BANG! He shoots.

Motorcycle man #1 receives the impact of the bullet **on his shoulder**, the motorcycle turns and he falls to the snow.

Ren runs as fast as he can as Motorcycle Man #1 starts to recover.

Manages to get to him before he can escape again and **kicks him hard** and out of the motorcycle.

Ren lifts the motorcycle up from the snow and mounts it, he **presses the accelerator** hard and drives against the caravan.

Leaving Motorcycle man #1 behind for the walking corpses to feast and getting into the--

MAIN ROAD

-- cruising fast on the **frozen asphalt** and getting closer to the caravan.

Ren looks up ahead and can see the **red lined trailer** in the distance.

He turns the accelerator even further, the motorcycle REVS AGGRESSIVELY, moving now between the vehicles of the caravan.

Yet, as he does so, the CO-PILOT aboard one of the vehicles, a **gray minivan**, sees him passing.

CO-PILOT
(to the driver)
Shit! That's not one of us!

DRIVER
What?

CO-PILOT
The fuckin' guy in the motorcycle.
(beat)
Not one of us.

DRIVER
Let's fuck him up, then.

The DRIVER presses the accelerator hard. The minivan moves straight for Ren.

He notices this.

Takes **the rifle** out of his back and points, while keeping the motorcycle steady.

He throws it right at the **minivan's windshield**.

CRASH! The rifle buries itself in the glass.

The DRIVER loses control of the vehicle and the van moves **from one side and the other**, still accelerating.

Ren moves to the side as the minivan **rampages forward**, moving straight into the red lined trailer's rear end.

And CRASH! The minivan crashes against the back of the trailer, destroying **the back door** before turning over.

The motorcycle moves agile to evade the **wrecked minivan** and drives closer to the now opened rear door of the trailer.

Getting close to it, Ren prepares to jump off the motorcycle, **reaches out** to grab the open door.

He jumps!

And grabs the **door frame** to keep himself from falling, the motorcycle falls and disappears in the snow.

Ren makes an effort to move to the trailer's interior, but the door squeals and starts bending down.

It's breaking.

REN

Fuck!

Ren moves his legs to **propel himself** and manages to jump before the door bends completely, getting --

INSIDE THE TRAILER

-- where he finds Lucia and ANOTHER MAN at her side.

Ren **smiles at her** if only for a fleeting moment, but Another Man lunges at him.

Ren meets him half way and both **punch each other** hard, tossing themselves to either side of the trailer, then **falling both** into the floor.

Neither of them stops hitting the other at any time.

Yet Ren beats the side of Another Man's torso.

ONCE!

AND AGAIN!

Managing to **break free** from his grapple and getting back up first.

As Another Man struggles to get up himself, Ren leans forward and **kicks him hard**, tossing him out of the trailer.

Yet, Another Man manages to get ahold of the bent door and **hangs from the trailer** outside.

Ren doesn't know this.

He moves fast towards Lucia.

REN

Are you okay?

LUCIA

I'm fine, where's Frieda?

Ren notices Lucia is **handcuffed** to the side of the trailer, he takes the handcuffs to inspect them.

REN

They have her.

(beat)

There has to be something in here...

He looks around, looking for something to break the handcuffs.

Finds nothing.

LUCIA

You have to go to her. She must be scared right now.

REN

Let's focus on getting you out of those handcuffs first, okay?

TRAILER DRIVER (O.S.)

Hey! What's going on in there!?

Ren looks at the **trailer window** on the side, he notices part of the caravan is breaking formation, going to another direction.

The Rebuilder's truck is head first in the branching party.

REN
Fuck!

LUCIA
What!?

REN
They're getting away.

DRIVER (O.S.)
I said what's going on there!

LUCIA
(nervous)
You have to go, Ren. Go!
(beat)
You have to save her, please.

REN
Stop! There has to be something we can do. I'm not leaving you alone, you hear me!?

LUCIA
(desperate)
Ren!

Ren barely manages to react as Another Man **grabs him forcefully** and pushes him back.

Yet Ren grabs him too before falling, both rolling uncontrolled and falling--

OUTSIDE OF THE TRAILER

-- and Ren raises his arms towards Lucia, suspended in the air and still trying to hold on to her.

Their eyes meet one last time before Ren and Another Man fall completely off the trailer and **hit the snow** hard.

They both roll violently before coming to a stop.

The trailer moving away from them.

Ren remains still, just as Another Man, as the ENGINE OF ANOTHER CAR comes close to them.

This car, an old **Chevrolet Luv**, stops near Another Man. Three men get off from it.

They walk towards Another Man.

MAN #1

He's pretty fucked up.

MAN #2

Let's get him up fast, before the others
get too far away.

MAN #3

Nah, we're supposed to take the wounded
back to town.

(beat)

Not our lucky day.

MAN #2

And Arcadia?

Man #1 kneels to grab Another Man from the floor.

MAN #1

Let's hope the mission is successful.

(beat)

Help me out, c'mon.

Man #2 kneels too and grabs Another Man by his feet, Man
#1 takes him by his arms and between both of them, they
carry him back to the Chevrolet Luv.

While they do so, Man #3 walks towards Ren.

MAN #3

What do we do with this one?

Getting to his side, Man #3 looks at Ren, seems he's
unconscious.

MAN #3 (CONT'D)

I think he's dead.

Man #3 goes to kick Ren to move him. Yet suddenly, Ren
grabs his leg and throws him to the ground.

Ren moves fast to **take the rifle** away from Man #3, and
hits him with it.

Seeing this, Man #1 and #2 hurry to leave Another Man
inside the car.

Too late.

Ren points at them with the rifle.

REN

Get away from the car!

MAN #2

Listen, man...

REN

Get away, now!

Man #1 and #2 raise their hands and walk away from the car. Ren moves **to the driver side** and opens the door.

He points the rifle at the men one more time.

REN (CONT'D)

Further!

They do as he says.

Ren moves fast--

INSIDE OF THE CAR

-- where he finds Another Man in the passenger seat. He kicks him **out of the car** before STARTING THE ENGINE.

But he immediately receives a BURST OF BULLETS coming from the men outside.

REN

Fucking go!

Ren **presses the accelerator** as he ducks to evade the bullets.

The Chevrolet Luv moves away, with the men outside trying and failing to get to it.

Looking ahead, he can see **the trailer's tracks** in the snow, moving farther away to the left.

But Ren can also see **The Rebuilder's truck** far in the distance to the right.

He hits the steering wheel furiously.

REN (CONT'D)

Fuck!! Fuck, fuck!!

And pauses for a moment, before turning hard to the right and accelerating even more, with the sun hitting the line of the horizon.

URYU (V.O.)

We can't let them die, dad!

REN (V.O.)
Is not up to us.

HARD CUT TO:

EXT. SNOW-CAPPED MOUNTAIN PASS - DAY (FLASHBACK)

Ren and Uryu sit at the edge of the cliff and look down towards **the frozen lake**, where a group of people run and scream.

They're being followed by a set of walking corpses.

Snow falling slow all around.

REN
It's too dangerous, we can't risk our lives for them.

URYU
And for what, then? They need us!

REN
Think Uryu, the lives of them against the future of this world?

URYU
We don't even know if the legends are real!

REN
(firm)
We keep moving, understood?

Ren gets up and walks away from the cliff.

REN (CONT'D)
Now, Uryu!

URYU
(to himself)
Fuck!

Uryu gets back up and walks following his father.

As he does so, he can see his silhouette fading in the increasingly thick layer of snow in the air.

More SCREAMING ECHOES around them, SHOTS are fired.

Uryu stops walking.

The distance between him and Ren getting larger and larger.

EXT. THE FROZEN LAKE - DAY (CONTINUOUS)

It's two women and a man escaping a **horde of walking corpses** through the frozen waters.

The women fight with sticks, fending off the attackers surrounding them.

The man holds his gun and shoots.

BANG! BANG! BANG! Until he runs out of bullets, yet the walking corpses keep coming close to them.

But a new shot pierces the air and impacts the head of a corpse full on.

It's Uryu.

URYU

C'mon, hurry!

He points at them to run in his direction, and they do so but getting to him they stop.

A **new horde** appears behind Uryu.

URYU (CONT'D)

Shit!

He points the gun and shoots again, but soon he's out of bullets too.

The women and the man look left and right, they're surrounded.

Uryu tosses the gun and reaches his back, **takes out a sword** (the same one Ren has later on) and backs up with the corpses in front of him.

Suddenly, the ice CRACKS and BREAKS and Uryu can't stand on his feet, he falls **into the water**.

The **sword slipping** from his hands.

He struggles to get back up.

URYU (CONT'D)

Hey! Help!! Help!!

The women and the man look at him but don't move in his direction.

MAN (O.S.)

We can reach the tree line, c'mon!

Instead, they run to the side, leaving Uryu behind. And he can see them running away before **submerging himself** in the cold water.

Uryu makes an effort to swim back to the surface and tries to hold on to the **crackling edge of the ice**, but the walking corpses lunge at him.

Trying to bite him.

He's forced to get back into the water, and down there, he sees around, sees nothing but **darkness below the lake**.

Air is running out.

Until a hand reaches out to him from the surface.

Uryu holds on to the hand as hard as he can and he's pulled **out of the water**, coughing and spitting out on the ice.

Trying to catch his breath.

It is Ren who has saved him.

Yet there's no time to rest as Ren pushes Uryu to move forward.

URYU

(freezing)

Dad... I can't...

REN

Don't think, Uryu. Just keep moving!!

But they're both **run over by the horde** of walking corpses.

Ren's head **hits the ice** hard on the ground, yet he focuses not to lose consciousness.

He can see his son not far from him, amongst a pile of walking corpses legs around.

He can also see **the sword** not far from him.

He grabs it fast and goes to attack, to push away the corpses trying to eat him alive.

He keeps slicing, kicking and hustling until being able to stand up again.

At this point, Ren is covered in blood and can barely keep up with his respiration.

For a moment, he raises his eyes and can **see something in the distance**.

But this vision is interrupted by screaming.

URYU

DAAAAAD!!!

Ren looks back and finds his son **surrounded** by the walking corpses.

Uryu's **bloody hand** escapes through the horde to reach for his father, but it is pushed back by them.

END OF FLASHBACK.

HARD CUT TO:

INT. INSIDE THE CAR - EVENING

Ren hits the steering wheel harder, hits it and screams in despair.

REN

(angry)

Fuuuuuuck!!

He cries as the sun's light extinguishes in the distance.

CUT TO:

EXT. END OF THE FOREST, THE CRATER - NIGHT

The **vastness of the crater** beyond the edge of the forest encompasses more space than the gaze can reach.

Testament of a violent impact in the past, as a scar that time can't heal.

And the brightness of the full moon barely reveals **the outline** of the walking bodies filling the void in the earth.

Reaching as far as the **huge hole** on the center of the crater.

The open gates.

The truck at the beginning of the caravan stops at the **edge of the forest**, its lights perpetuating themselves into the vast of the night.

The heavy metal door opens and The Rebuilder is the first to descend.

The other cars of the caravan reach the same spot and stop.

People get out of their cars and walk towards The Rebuilder's position.

Excitement is in the air.

The Rebuilder climbs onto the hood of the truck and faces his audience.

THE REBUILDER

They said it was a myth, a tale of the old folks to put our hearts at ease.

(beat)

They laughed at us for even trying.

People nod, agreeing with this statement.

THE REBUILDER (CONT'D)

Yet here we are my brothers, here we are at the gates of destiny. Our final step into paradise.

(beat)

Us! The judged ones. Yet have we not suffered enough? I think we have, I think we know what's important now.

(beat)

Cause when they came they took everything from us, all of the precious wonders of our so called civilization.

(beat)

They made us remember the nightmares of the past, and still do as we all know.

(beat)

These nightmares walking among us, never resting, a constant reminder to all of us.

(beat)

But our judges gave us a chance at redemption, and we took it. Give us your future the said, and the gates will open.

(beat)

Well, tonight the gates will open!.

(beat)

(MORE)

THE REBUILDER (CONT'D)

So I tell you, each and every one of you here tonight. Arcadia is ours, paradise is our!

(beat)

Let's show them what being a human really means! Let's show them that we will never give up!

The audience goes nuts with this last statement, they all SCREAM and APPLAUD at The Rebuilder, as he gets down from the truck and walks forward, followed by two men.

THE REBUILDER (CONT'D)

(at the crowd)

Let's get ready!

From the distance, Motorcycle man#2 drives towards them, stops near The Rebuilder and takes his helmet off.

MOTORCYCLE MAN #2

I've found a way down, sir.

THE REBUILDER

Excellent job.

(to the two men)

Let's go!

The Rebuilder jumps back at the truck's passenger side.

THE REBUILDER (CONT'D)

(to the men)

And get the children ready.

The Rebuilder gets back inside of the truck, which then REVS AGGRESSIVELY and moves to the left, following Motorcycle Man #2.

The rest of the people get inside of their cars and hurry to follow the truck's path.

They all get to a depression on the edge of the forest, a natural path into the crater.

The motorcycle stops to let the truck pass to the first position.

INSIDE THE TRUCK'S CABIN

The Rebuilder and the Driver look up ahead and they can see the huge horde of walking bodies standing in their way to the open gates.

THE REBUILDER

Full speed ahead.

DRIVER

Yes sir!

The driver shifts through **the gearbox** and the truck drives forward, gaining speed every moment, closer and closer to the walking corpses.

SPLASH! The bodies explode against the windshield.

A bloody mess.

EXT. AT THE EDGE OF THE FOREST - NIGHT (CONTINUOUS)

The Chevrolet Luv stops at the edge as Ren looks ahead **through the side window**, he can see the caravan descending.

He drives following **the path on the floor** until reaching the depression, to enter the crater and accelerates straight towards them.

EXT. THE CRATER OF JUDGMENT - NIGHT (CONTINUOUS)

The truck slows down because of **all the corpses** on its path --

INSIDE THE TRUCK'S CABIN

-- as the driver makes an effort to keep control of the truck.

DRIVER

We're not gonna be able to pass through, sir!

The Rebuilder turn to face the men in the rear part of the cabin.

THE REBUILDER

Clear the path!

SOLDIER #1 nods and gets up, he **lower a ladder** and uses it to climb up to the roof of the truck, where he opens a hatch to get --

OUTSIDE OF THE TRUCK'S CABIN

-- as he **receives a bazooka** from SOLDIER #2 and points it straight at the center of the horde in front.

He presses the trigger.

SWOOOOOSH! The **missile flies fast** through the air and...

BOOM! It sends pieces of corpses flying through the night sky.

INT. CHEVROLET LUV'S CABIN - NIGHT (CONTINUOUS)

Through the windshield, Ren can **see the explosion** illuminating the horde at the center of darkness, as he descends fast.

I/E. DEBORA'S CAR - NIGHT (CONTINUOUS)

Debora sees the Chevrolet Luv descending towards the caravan through **her rearview mirror**, can see the front lights of it.

Her car turns to approach the truck and Debora takes the radio.

DEBORA

Was Romero supposed to follow us?

INSIDE THE TRUCK'S CABIN

The Rebuilder picks up the radio.

THE REBUILDER

I thought he was taking care of the wounded.

DEBORA (O.S.)

(over radio)

I thought so too.

The Rebuilder sees the Chevrolet's lights reflecting on the bloody right side rearview mirror.

INSIDE DEBORA'S CAR

Debora looks up at the truck's passenger side, she can see The Rebuilder there.

DEBORA
I'll take care of it.

They both look at each other, they smile and nod.

Debora **grips the steering wheel** firmly and turns around, away from the caravan. She drives towards Ren.

I/E. CHEVROLET LUV'S CABIN

Ren notices Debora's car and presses the accelerator to meet her, both hands on the steering wheel.

A voice comes through the **car's radio**.

DEBORA (O.S.)
(over radio)
Romero, pick up. What da fuck are you
doing coming to us?
(beat)
Did something happen?

Ren stares at the radio yet doesn't answer.

I/E DEBORA'S CAR

Debora notices the Chevrolet coming straight at her.

DEBORA
Romero, pick up! What the hell are you
doing!?

But the Chevrolet doesn't slow down and at the last moment, she can see Ren at the driver seat.

She **tosses the radio** to take the wheel with both hands.

DEBORA (CONT'D)
Shit!

Turning at the last second, avoiding impact and for a moment she loses control of the car, but regains it.

DEBORA (CONT'D)
Shit! Fuck!
(beat)
That is not Romero.

Debora's car gains speed as she gets closer to Ren's car.

BANG! She **hits it from the side**, and looks at Ren with aggressive eyes through the side window.

I/E. CHEVROLET LUV'S CABIN

Ren returns the gaze while he struggles to keep the car in a straight path and turns to the side, **smashing a walking corpse** full on.

But, he takes advantage of the space to turn and **dive into Debora's car**.

Yet Debora reads the move and she turns too, both cars **slamming violently** into each other.

Ren takes the worst part as his car swerves to the left, **into the horde of walking corpses** on the side.

Ren turns to evade the bodies and maintain control of the vehicle, at the same time, he can see Debora's car coming straight at him once again.

He smiles.

Then presses **the break pedal** to the metal, almost evading Debora's car, but hitting it on the rear.

Her car hits the corpses and **rolls violently in the air**, before hitting the floor hard.

With an already out of control vehicle, Ren can't avoid to **hit the back of Debora's car** and drives straight into the rocks ahead.

Ren hits his head on the steering wheel.

I/E. THE REBUILDER'S TRUCK - NIGHT (CONTINUOUS)

SOLDIER #1 can see Debora's car wrecked in the distance. He gets inside of the cabin and approaches The Rebuilder.

SOLDIER #1

Sir, Debora's car...

THE REBUILDER

I saw it.

DRIVER

We're here, sir.

The Rebuilder looks up ahead, he can see **the huge hole in the earth** just ahead, through the windshield.

THE REBUILDER

The gates...

SOLDIER #1

Sir, Debora.

The Rebuilder takes his time before answering.

THE REBUILDER

She'll be missed.

The he takes the radio.

THE REBUILDER (CONT'D)

Prepare to descend!

The Rebuilder gets out of the truck and faces --

THE HOLE IN THE EARTH

-- in front of him.

Other men get out of their cars and walk up to him.

SOLDIER #1 lights a flare.

Red light burning, expelling red smoke as he tosses it into the hole.

The flare shines into the deep, falling at the bottom of the hole, revealing a **swarm of walking corpses** inside.

Right next to huge stone carved walls.

The entrance of Arcadia.

SOLDIER #1

What do we do now, sir?

THE REBUILDER

What do you think?

(beat)

We burst in.

The Rebuilder turns to the men waiting behind him.

THE REBUILDER (CONT'D)

This is our final sacrifice, our last effort.

(beat)

Let's show them who we are!

(beat)

And bring the kids!

Some of the men **pull the children** out from inside one of the trailers.

The rest of them get in formation.

THE REBUILDER (CONT'D)

Kids in the center, the rest protects them at all cost.

(beat)

Understood?

YES SIR!!

I/E. CHEVROLET LUV'S CABIN - NIGHT (CONTINUOUS)

Ren wakes up and finds himself **bleeding** from a profound cut on his forehead. Still dizzy, he tries to move, but there's a **metal spike** stuck in his torso.

Outside, the car is surrounded by walking corpses. They're trying to get inside the car.

Ren struggles to free himself while evading the **hands trying to grab him**, yet feeling intense pain with every movement he takes.

AAAAARGGH!!!

One hard pull and he manages to get free, **blood pouring** from the wound.

Nervous, he puts his hand in it and tries to stop the bleeding, but the hands reach him.

Ren moves to the side and uses the rifle to **open fire** against the windshield.

CRASH! The glass breaks into a million pieces.

He then **shoots at the corpses** until the bullets run out and jumps into the front of the car to get out of the cabin.

Falling hard on the ground.

Ren breathes hard, he blows the dust off the ground. Trying to get back up makes **the wound bleed** even more.

But he gets back up anyway.

REN

Move...

One foot after the other, Ren walks forward as the walking corpses get closer to him.

He presses the wound with his hand as he does so.

REN (CONT'D)
 Move...
 (beat)
 Don't think, just move.

Ren walks faster now, but steps on uneven ground and almost falls.

A vision of the horde on top of Uryu pierces his mind.

REN (CONT'D)
 Fuck it hurts...
 (beat)
 Move!

He regains equilibrium and moves faster now, as **the whole horde** closes in on him.

A vision of Uryu's hand reaching in between the corpses eating him alive.

Ren's hand gets to him, holds on to him, pushes him away from them.

REN (CONT'D)
 Move!!!

Ren is running now, **the hole in the earth** in front of him
 --

INSIDE THE HOLE IN THE EARTH

-- And moving away from Ren, and **into the darkness** inside of the hole, **flashing lights** spark and reveal the interior walls.

SCREAMING echoing around.

They're GUNSHOTS coming from the bottom, where the Rebuilder's men fend off against the horde of walking corpses.

The men **shoot their rifles** against the swarming enemies as they defend a circular formation, protecting the children inside.

AAAAARGH!!!

Some of them fall to their deaths, bitten and teared apart by the corpses.

Amongst the children inside of the circle, Frieda witness the carnage in front of her eyes and she looks to her back.

There, The Rebuilder and Soldier #1 inspect the huge **stone walled gates**.

There's an inscription carved in the stone. Children's hands all around and on the top of the gates, paradise.

Soldier #1 places the last of the detonation charges next to the gates, then walks towards The Rebuilder.

SOLDIER #1

Detonation charges are ready, sir.

(seeing what the rebuilder is watching)

It must be some kind of instruction.

THE REBUILDER

(touching the carved hand)

It's the children. So, it was true.

(beat)

The legends.

(beat)

No need for an explosion this time.

The Rebuilder touches the stone and it cracks. The crackling expands fast, covering the whole wall.

The stone **breaks and collapses** on itself.

The Rebuilder and Soldier #1 step back to avoid the falling rock and dust covers them.

To their surprise and as the dust settles, a huge smooth and grey **metal gate** appears in front of them.

Frieda raises her gaze but can't see the top of the gates.

The AGONIZING SCREAMING forces her to look at the men behind her.

The walking corpses win ground against the even fewer men holding the circle around the children.

The kids are scared, they step back in fright.

FRIEDA

C'mon! Follow me!

Frieda signals for the children to follow her up to the gates and they reach that place.

The Rebuilder receives them with open arms.

THE REBUILDER
 Children, come!
 (beat)
 It's time for you to save us all.

MAN #4
 (from the distance)
 Sir, we can't hold them off anymore!!

THE REBUILDER
 Fuck.

The Rebuilder **takes out his gun** and starts shooting at the rampaging horde.

Soldier #1 follows.

As this happens, Frieda faces the metal in front of her.

The sound surrounding her extinguishes, it is replaced by a DIM VIBRATION.

It's coming from inside the gates.

The vibration GETS LOUDER and louder and she raises her hand into the gates.

She touches them with her palm. A glow, pale light shines in the metal.

Drawing the contour of Frieda's hand.

It is not only her, all of the children **have their palms on the wall** now.

A TREMOR REVS the place around them.

The walls start opening, revealing an **inner path** leading to an **inner metal gate** at the far end, which also opens.

SOLDIER #1
 Sir, the walls are opening!

THE REBUILDER
 (still shooting)
 It's done! Let's go...

But as The Rebuilder raises his gaze to his men, he can see the last of them **falling into the corpses hands**.

They're all dead now.

The full force of the **horde of walking corpses** comes for them.

Terrified by this, the Rebuilder runs back and crashes into Soldier #1, he **pushes him** towards the horde to escape from them.

He even pushes the children to the side as he moves towards the inner path.

BANG! A shot impacts The Rebuilder's leg, he falls into the floor in pain.

THE REBUILDER (CONT'D)

Fuuuuuuck!

And from between the walking corpses, Ren bursts out **slicing back and forth** to open his way into the metal gates.

In doing so he grabs the **detonation charges** from the floor and throws them at the horde, rolling forward to evade the incoming explosion.

KABOOM!

The children look at the **raising fire** in awe and the horde gets pushed back by the detonation.

REN

(to the children)

Go! Move into the gates, now!

The children run into the **inner path**, all except Frieda.

FRIEDA

Ren!

Ren takes the sword from the floor and walks towards The Rebuilder, stops in front of him.

THE REBUILDER

(from the ground)

Fuck! Fuck!

(leg bleeding)

You have to take me with you. You have to...

The Rebuilder looks at Ren, they face each other.

HARD CUT TO:

EXT. THE FROZEN LAKE - DAY (FLASHBACK)

The horde of walking corpses **rampages** against Ren and Uryu.

Ren hits **his head on the ice** as he falls to the floor, but manages to grab the sword and uses it to cut his way up again.

Yet as he does so, he gazes at the distance and can see...

He can see **the man** running into the tree line, pushing the women next to him into the corpses.

Using them as shields to escape.

He's The Rebuilder.

For a fleeting moment, The Rebuilder looks back and faces Ren.

END OF FLASHBACK

HARD CUT TO:

EXT. OUTSIDE OF THE INNER PATH - NIGHT

The Rebuilder still looks at Ren, **still bleeding** on the floor.

THE REBUILDER

No... no... you have to understand. I had to escape, I had /to...

REN

/I know.

(beat)

Don't worry, I'm not gonna kill you.

THE REBUILDER

You understand, right? The mission was more important, the future for all of us.

REN

Sure, you can keep telling yourself that.

Ren walks pass The Rebuilder , leaving him behind.

THE REBUILDER (O.S.)

Hey, where are you going!? You have to help me, c'mon!

(MORE)

THE REBUILDER (O.S.)
(beat)

Hey!

But Ren keeps walking towards the --

INNER PATH

-- where Frieda awaits.

She comes to hug him.

FRIEDA

Ren!

REN

(hurting from the hug)

Ouch!

Frieda notices her hands are **stained with blood** from hugging Ren.

FRIEDA

Ren...

REN

Don't worry, let's keep walking. Okay?

As the Rebuilder keeps screaming at them, Frieda nods and takes Ren's hand, both walk further inside of the inner path.

Towards the light at the other side.

The rest of the children already passing the light, further in, out of sight.

Ren breathes in as he makes an effort to keep walking.

A vision of a **bonfire** in the middle of the night is in his mind.

He keeps walking, but loses balance and leans towards the wall on the side.

The vision persists, it's him next to Uryu, by the bonfire.

Uryu agonizes in his arms.

URYU

I'm scared, dad. I don't want to go, I don't want to die.

REN

Just hold on okay? We'll find a way to
heal you. You have to trust me, okay?
(holding back tears)
Just trust me.

URYU

Dad...

REN

I'm here Uryu, listen to my voice. Stay
with me, okay? Stay.

Ren tries to keep standing but his hand slips from the
wall, leaving a **trail of blood** while falling.

FRIEDA

Ren! Wait!

Frieda tries but can't stop Ren from collapsing on the
floor.

REN

I'm okay, I'm okay. Just... I need to
rest for a moment.

FRIEDA

Don't scare me.

And suddenly, the **inner gate** at the far end of the inner
path starts closing, slowly and heavy, making everything
around tremble.

REN

(looking at the closing gate)
Frieda, listen...

FRIEDA

No.

Ren looks at her.

FRIEDA (CONT'D)

I know what you're going to say.
(beat)
Don't.

REN

You have to go, you have to leave before
the gates close.

FRIEDA

(emotional)
I told you not to say.

REN
There's no time, please.

FRIEDA
No! I want to stay with you, with Lucia.
Why can't we go back and be together
again?

REN
Frieda...

AAAAARGGH!!

The screaming of the Rebuilder interrupts them.

He's **crawling through the floor** as the walking corpses
get near him.

They get to him.

REN (CONT'D)
You have to go, now!

FRIEDA
No!

Ren pushes Frieda away from him.

REN
Go!

She cries, she can't move away from him and the door
keeps closing behind her.

Ren looks at Frieda, right into her eyes.

REN (CONT'D)
Listen, Frieda. I have to go find Lucia
so we can be together, okay? So don't
worry.
(beat)
We'll find you.

A vision of Ren hugging a dying Uryu.

REN (V.O.)
Everything will be okay, I promise.

Frieda cleans the tears from her eyes and nods. She gives
one step back.

She walks away into the light and looks at Ren one last
time before **passing through to the other side.**

They smile at each other.

The gates close.

Ren presses his eyes shut and tears fall from them. He keeps them shut, even if the walking corpses have almost reached him.

A vision of him, waking up with the cold morning sun, next to **the extinguished bonfire.**

Uryu is no longer in his arms.

Ren gets up in fright as he sees **Uryu's back** in front of him.

REN
Uryu...
(beat)
Son?

But, as Uryu turns around, Ren can see he's no longer his son.

He's a **walking corpse.**

REN (CONT'D)
No...

Uryu walks towards Ren, **limping and moaning** with a dead gaze.

REN (CONT'D)
(crying)
Noooo!

As Uryu gets closer, Ren takes the sword and presses the hilt, points the blade forward.

The vision ends.

THE END?