

GOOD COP, DEAD COP

by

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PAGE ONE

PANEL ONE: From the edge of Governor's Island.NY, we look over the heads of two ten year old kids - one black with an afro (MARK) and one white (ALBERT) - at the skyline of New York City. From this distance, the coastline appears to be swarming with people.

NARR
Governor's Island, New York City.

MARK
Zombies are so over.

ALBERT
Yeah?

MARK
(attached)
Yeah. They're so lame. Look at them...

PANEL TWO - Closer on the coastline - the people are ZOMBIES milling aimlessly. Only a few really stand out from the crowd. They've been zombies for a while and their flesh is rotting and their clothes are tattered.

MARK
...they just kind of mill around doing nothing. I mean they know we're here but they don't do anything -

ALBERT
Lucky for us.

MARK
(attached)
- they just stand over there moaning and grunting at us.

PANEL THREE - One of the zombies falls off the edge, its arms spinning comically.

ZOMBIE
Hurrrr-

PANEL FOUR - The zombie hits the water.

SFX
SPLASH!

ALBERT
 (off panel)
 Hell, they can't even swim.

PANEL FIVE - The kids turn to face each other.

MARK
 I am just so sick of them. They're everywhere, and I'm just sick of them. Damn zombies messed up everything!

ALBERT
 At least they're not here. That's the only reason we're still -

MARK
 Yeah, and if they were here, I'd kill 'em! I'd tear their heads off and -

ZOMBIE (OFFPANEL)
 HURRRRR...

PAGE TWO

Splash page with TWO INSET PANELS; one top right and one bottom left.

INSET ONE - Mark and Albert turn and look at us, eyes wide - not so tough now.

SPLASH: - From the kids' POV, looking up at - DAVID MARSH, ZOMBIE COP and TINA WESTON also a cop.

DAVID stands in the foreground of the panel. His decomposition isn't quite as advanced as the other zombies, but even in his uniform (slightly tattered) and hat, he's still clearly a zombie. His arms hang at his sides, his decaying hands almost making fists, and a line of drool hangs from the corner of his mouth. His uniform has a lopsided badge on it that reads 'MARSH'. Most obviously, he sports a metal collar round his neck. A chain hangs loosely from it, a chain held by...

...TINA WESTON, just behind him. She's petite and pretty, but her tired. She also wears a uniform, much neater than David's. She holds the chain loosely in her hand, and has a small smile on her face.

TINA
Lay off the 'Z' word, boys. My
partner here doesn't like it too-

INSET TWO - David's head whirls around in the direction of a
scream.

SFX (OFFPANEL)
HELP! HEL-

PAGE THREE

PANEL ONE - David BOLTS, tearing down the street, JERKING
Tina off balance as she lets go of the chain. He runs bent
low, his arms hanging loose.

TINA
David!

PANEL TWO - From behind the boys at the David's receding
figure in the distance, Tina closer.

PANEL THREE - Same shot; David's out of sight round a corner.
Tina's still running after him.

ALBERT
Well he ain't so slow...

PANEL FOUR - ROUND THE CORNER OF THE FORT. Three men stand
threateningly over a fourth, on the floor. The man on the
floor is in his late teens and black (FRANCIS). The man
standing over him (DANNY) points at him with a knife. Behind
him, THUG #1 of the guys looks off to the side.

DANNY
Shut your mouth, Francis. I know
you're holding out on me, I know
you're getting food from somewhere -

FRANCIS
I'm not man, I swear - I don't know
what you're talking -

THUG #1
Danny!

PANEL FIVE - David BARRELS towards them, snarling, chain
streaming behind him.

THUG #1
Oh fu-

PAGE FOUR - The big fight; go crazy! Danny hangs back as the other two rush David. David's almost animalistic, lashing out with brute force at them. By the end of the sequence, only Danny is left standing - and as David advances on him, we get to the final two panels on the page - (numbered as panels 1-2 here)

PANEL ONE - David advances on Danny, who brandishes the knife; behind Danny, Francis climbs to his feet.

PANEL TWO - Francis runs for it.

PAGE FIVE - Three horizontal rows of panels; four then three then two. If this feels too busy, condense it anyway you like.

PANEL ONE - Danny LUNGES forward with the blade, sinking it into David's stomach.

PANEL TWO - The blade is buried up to the hilt in David's stomach. Danny lets it go and they both look down at it. Knife looks kind of horrified; David looks kind of pissed.

PANEL THREE - David leans forward and ROARS in Danny's face - anger contorting every feature.

DAVID
RRAAARRRGH!!!

PANEL FOUR - Danny falls to the ground as he backs away; David LOOMS over him.

DANNY
Please...

PANELS FIVE-SEVEN- On David as he POUNDS at Danny, now off-panel. BLOOD spatters up, coats his fists. Each panel, he's splattered with progressively more and more blood.

PANEL EIGHT - David lifts the unconscious DANNY off the floor. His face is a bloody, pulped mess.

PANEL NINE - David leans in, his mouth open, going for the neck, drooling.

TINA (OFFPANEL)
DAVID, NO! NO!

PAGE SIX

PANEL ONE - David - still holding Knife - turns to see Tina coming towards him, hands out placating him.

TINA
David...put him down. Put him down.

TINA
(attached)
David, you don't want to do this.
Put him down...please...

PANEL TWO - David turns back at and stares at Danny's limp form. His face is still contorted with rage, his mouth open. Over his shoulder, Tina looks on, hand still outstretched.

DAVID
Huur...

PANEL THREE - Same shot; David's mouth closes and his face becomes almost human again - he's struggling to control what's inside him. Behind him, Tina drops her hands.

DAVID
Hrr...hrrr.

PANEL FOUR - Tight on the pair of them - David drops Knife to the floor and turns to Tina, his head bowed in shame. Tina embraces him carefully.

DAVID
Harr..harrdd...harrd...

TINA
I...I know it is, partner.

PANEL FIVE - Close on Tina's face - a tear runs down her cheek as her head rests on her partner's shoulder.

TINA
I know it is.

PAGE SEVEN

PANEL ONE - A large house, night (sending you picture referece). Candles burn in the windows; different people are silhouetted in different windows. The street is dilapidated but not dirty. There are no cars. In the foreground, a man leans against a tree, watching the house, a cigarette glow illuminating his silhouette.

PANEL TWO - Tina leads David - by the hand, not the chain - through the kitchen. In front of them, TAD holds a candle as he opens the door down to the cellar.

TINA
You did good today, partner. You
did really well.

DAVID
Hurr.

TINA
Yeah. Time to go to bed now.

PANEL THREE - Cellar - Tina leads David down the cellar stairs, Tad now behind them. The cellar has a single bulb illuminating it. There's a bed in the corner, and a table with photos on it.

TINA
You saved that woman.

PANEL FOUR - Tina attaches the chain to a bolt in the wall over the bed. David sits on the bed and looks at the photos. Tad hangs back warily.

TINA
You should be proud, David...

DAVID
...

TINA
(attached)
...yeah. Good night, David.

TAD
G'night buddy.

DAVID
Hrr.

PANEL FIVE - They had back up the stairs, Tina trailing behind and watching David.

TINA
We'll turn the lights off in a
minute, okay? Okay.

PAGE EIGHT

PANEL ONE - At the top of the stairs, Tina leans against the open door, exhausted, staring at the ceiling. Tad folds his arms and turns to her.

TAD
How bad was it today?

TINA
 ...Pretty bad. He nearly lost it.
 Nearly bit a collar. He was doing
 so well...

TAD
 Damn. What did Williams say?

PANEL TWO - Close on Tina; she's crying.

TINA
 He said that...he said that if I
 couldn't control him, he'd have to
 put him down.

TINA
 (attached)
Put him down. He actually said
 that. Like he's some kind of animal
 or something!

TAD (OFFPANEL)
 Tina...

TINA
 (attached)
 Don't say it, Tad. Don't...

PANEL THREE - He turns her face to his with a delicate touch
 on her chin with his left hand - there's a wedding band. He's
 sympathetic but forceful.

TAD
 Babe, we have to face it...he's not
 what he was. He's getting worse.
 Not quickly, but he's getting
 worse.

TINA
 I know...but he's different.
 There's something different about
 him. He didn't change like all the
 others. It's been six months and
 he's still David. If he can stay
 himself maybe...maybe...

TAD
 Maybe.

PANEL FOUR - Downstairs, David sits holding two photos. A
 single tear runs down his face.

TAD (CAP)
But maybe its just slower in him.
Maybe that's all. Maybe he's going
to end up like the others no matter
what we do.

PANEL FIVE - On the two photos in David's hands. One is of him and Tina, joking around, in uniform. The other is of David in civvies, with a beautiful woman and cute baby girl. They're happy and smiling at the camera. His family.

TAD (CAP)
And if he does, if he turns...we
can't have one of them loose on the
island. You know that - you know
that.

SFX
CLIK.

PANEL SIX - David sits in the dark, still holding the pictures and looks up the stairs at the light streaming in from the closing door.

TAD (CAP)
And you know what we'll have to do,
then right?

PANEL SEVEN - The door shuts. David's haggard face is just visible in the dark.

TINA (CAP)
Yeah, baby. I know.

TINA (CAP)
I know.