

**SOMEWHERE INBETWEEN**

"R.I.P. Part I"

by  
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**TEASER**

FADE IN:

1 EXT. STREETS - NIGHT 1

The scene opens on a dark night, the moon a silvery crescent in the sky. We follow it as it casts rays through an open window in a building marked "ELYSIUM TOWN MORTUARY."

2 INT. MORTUARY HOME - MORGUE 2

A young dark-haired woman, ELIZA, looks at the moon through the window for a moment before turning away.

Eliza makes her way towards a work station with the metal meat lockers filling the wall around her. She picks up a file, opens it and flicks through it for a few moments.

ELIZA  
(flicking over pages)  
Done... done... done.

She drops the file and SIGHS, running a hand through her hair.

ELIZA (cont'd)  
I gotta stop being so efficient.

She leans against the lockers and fishes out her cell phone, starting to type a text message.

ANGLE ON: ELIZA

However, young Eliza is not alone - she's being watched by someone hiding just round the corner.

The camera approaches her, accompanied by HEAVY BREATHING, until a HAND reaches out and clamps down on her shoulder!

ELIZA (cont'd)  
Jesus!

Eliza spins round:

ON SCENE

The hand belongs to a young man, EDDIE, who grins at her as Eliza tries to regain her composure. She glares at him.

EDDIE  
Did I scare ya?

ELIZA  
Yeah, sure. This is my 'helpless  
with fear' face.

(CONTINUED)

Eddie nudges her shoulder playfully.

EDDIE  
C'mon, it was a little funny.

ELIZA  
(shakes head)  
One of these days, you'll make  
someone here drop down dead.

EDDIE  
It'll save on paperwork.

ELIZA  
(changes topic)  
Anyway, what are you doing here?  
Aren't you and Beverley meant to be  
going out?

EDDIE  
(hesitates)  
Actually, we, um, broke up.

ELIZA  
Oh! Oh. I'm sorry.

She's not sorry at all.

ELIZA (cont'd)  
How did you - I mean, um, what made  
you do it -

EDDIE  
Well, when I came back from soccer  
practice and caught her in bed with  
Coach O'Dell, it kind of cemented  
it. That, and I'm pretty sure I'm  
gonna need some expensive therapy  
after seeing what the coach was  
doing with my team flag.

Eliza gives Eddie a quick hug.

ELIZA  
Wanna come round Saturday? Me and  
Chloe are having a Keanu Reeves-a-  
thon and indulging in greasy pizza.  
(beat; waggles eyebrows)  
Come on. Two hot chicks, bad movies  
and muchas greasy...

EDDIE  
(laughs)  
Alright, alright. Sounds g-

Suddenly, there is a CLANG from somewhere off screen. The two of them turn, Eliza frowning as she tries to locate the sound.

EDDIE (cont'd)  
Did you hear...?

ELIZA  
C'mon, might be a hypo.

EDDIE  
A what?

ELIZA  
Hypothermic.  
(off his blank look)  
Long story short, came in dead but was just really, really cold. And if we end up having the first case of a hypothermic here, I'll buy you a beer.

EDDIE  
(grins)  
And just like that, I'm sold.

The two set off and round a corner of the workstation.

The two youngsters move towards a series of lockers. The camera stops in front of one with '013' on it - and the locker door is AJAR.

Eddie grabs a clipboard from the wall and reads it as Eliza looks all around for the source of the noise.

EDDIE  
(reads)  
Number thirteen. Mary Jane Lewis,  
unknown causes.

ELIZA  
Still, let's check it out. She might be a hypo or a shocker.

EDDIE  
A 'shocker'?  
(before she replies)  
Actually, no. I'll just leave the actual work to you for this one.

Eliza shoots him a look, and then after a beat SWINGS the door open, peering inside.

It's EMPTY.

ELIZA  
Where the--?

She stands up and turns around - and Eddie is gone.

ELIZA (cont'd)  
Eddie?

She looks up and down, but he's nowhere to be found. A little unnerved but trying not to show it, she sticks her hands in her pockets and calls out:

ELIZA (cont'd)  
Eddie, you've got two seconds to get back out here, or the offer of pizza is off the table?

A door SWINGS in its frame at the other end of the room. Eliza looks over, but there's no-one there.

ELIZA (cont'd)  
Hello?  
(less sure)  
Eddie?

She starts to pace towards the door, glancing round as if trying to see where Eddie could be hiding.

ELIZA (cont'd)  
This isn't funny, Eddie!  
(beat)  
Look, I know I work in a morgue, but that doesn't mean I like people creeping me out, so just stop it, okay?

She hears a muffled GASP from behind the doors up ahead. She freezes - and then hears the SCRAPING of slow, heavy footsteps.

Eliza backs up a step, pretty freaked by now, and as she reaches for her cell phone again she starts to turn around...

... into the face of a SNARLING CREATURE! It HOWLS at her, rotten skin hanging from its face, and she manages a SCREAM before we:

**BLACK OUT:**

**END OF TEASER**

ACT ONE

FADE IN:

4 EXT. ELYSIUM - SERVICE STATION - DAY 4

The doors of a service station open and CHRIS enters the frame, carrying an armful of food and supplies.

Glancing around the forecourt as he walks, he starts to head towards a rusty old VAN parked by one of the fuel pumps, where DIEGO is busy refueling the vehicle.

He knocks on the side door of the van, and as it SLIDES OPEN he quickly clambers into:

5 INT. VAN - CONTINUOUS 5

Chris hands the supplies to DANYAEL before getting in quickly and shutting the door so no sunlight enters.

The gang is sat around in the van - SYREN, TWIST, JULIE and NAOMI. It's not the old van, but it'll do for now.

CHRIS

You'd have thought that a town named Elysium would at least have a decent food counter.

TWIST

Was that a classical reference?

CHRIS

It was.

TWIST

(nods)

That'd be why I didn't get it.

She grabs a bag of cookies and tears them open, greedily shoving them into her mouth.

DANYAEL

God forbid we should die of lack of Oreos.

Twist nudges him playfully, offering him a cookie. A beat, and then he takes one, turning back to Chris.

DANYAEL (cont'd)

But seriously, this is it?

CHRIS

The clerk said that there'll be plenty more places to stop for supplies once we reach the city itself.

(CONTINUED)

Chris turns and looks out through the windscreen - something's clearly on his mind.

SYREN  
Can we go soon?

The gang turns to the previously silent Syren, who looks seriously SPOOKED. Naomi puts a comforting arm round her.

NAOMI  
Hey, what's wrong?

SYREN  
(cocks head)  
Can't you feel it?

JULIE  
Feel what?

CHRIS  
(sighs)  
She's right. There's something here.

TWIST  
Well, we're here...

SYREN  
Something evil.

A beat - and Twist shrugs.

TWIST  
Same diff. So what, now we have our own Tom-Tom for evil?

CHRIS  
I picked up on something a few miles back. Some kind of energy surrounding this place.

Julie frowns, reaching for her laptop.

NAOMI  
So what, does that mean we have to go?

DANYAEL  
As in 'leave'?  
(shakes head)  
We can't. We need water, food, medical supplies...

CHRIS  
(nods)  
I agree.  
(MORE)

5 CONTINUED: (2)

5

CHRIS (cont'd)  
 (to Syren)  
 I can feel it too... but we have no  
 choice. We need these supplies.

SYREN  
 (quietly)  
 If we all die...

TWIST  
 (interrupts)  
 Already dead, sweetie.

SYREN  
 ... don't say I didn't warn you.

DANYAEL  
 (beat)  
 And on that Stephen King, let's go.  
 The sooner we can get our stuff the  
 sooner we can leave.

Chris glances at Julie, who looks up from her computer with a  
 shake of her head - no intel yet.

Chris heads for the front seats as Diego climbs into the  
 passenger seat, and we cut to:

6 EXT. ELYSIUM - AFTERNOON

6

Elysium. A nice little city, with plenty of market stalls on  
 corners, selling trinkets and fruit, along with a TRAM going  
 past. There is a TOWN HALL ahead as the van drives past, but  
 our attention is drawn to a YOUNG MAN.

He walks along the sidewalk, talking into a CELL PHONE as he  
 ducks into:

7 EXT. ELYSIUM - SIDE STREET - NEXT

7

Leaning against the alley wall, he continues talking:

YOUNG MAN  
 (into phone)  
 No, I couldn't get them.  
 (beat)  
 Sorry honey, I'm still at the  
 office. I'll be at least an hour,  
 maybe more. It's the Linderman  
 account, and you know what a pain  
 that guy can be.  
 (listens)  
 Love you too, honey.

The man hangs up - and we PAN ROUND to see a BAR at the other  
 end of the side street, named "The Blue Lagoon."

(CONTINUED)

7 CONTINUED:

7

YOUNG MAN (cont'd)  
(smiles)  
God bless Mr. Linderman.

He smiles and starts across the street.

ANGLE ON MAN'S FEET:

He passes over a MANHOLE on his way - but doesn't notice the lid start to MOVE!

ON SCENE:

The man takes another two steps - and then TRIPS and falls flat on his face!

Stunned, he twists round - and sees a pair of grey, gnarled HANDS have grabbed his ankles!

The man SHOUTS in fear, trying to kick free, but he's held fast - and starts to get DRAGGED towards the open manhole!

Fighting every inch of the way, he tries to desperately grab hold of something, but it's no use.

A moment later and he disappears into the hole with a final YELL. A beat - and then the same pair of hands reach up and drag the manhole cover back into place.

8 EXT. MOTEL - EVENING

8

The brightly lit neon lights of a cheap motel shine out to us - there isn't much in the way of bright city lights in the surrounding streets. Small town.

9 INT. MOTEL ROOM - LATER

9

Twist is sat in a room with Syren. Syren has her headphones plugged into the MP3 PLAYER and is clearly enjoying what she's listening to, nodding and humming along.

Twist is trying to flick through a magazine, but is clearly getting annoyed with Syren's humming.

She manages a few more bars of whatever song it is before she shoots Syren a dirty look, HUFFS as she gets off the bed and then makes her way out of the room.

10 INT. MOTEL - HALLWAY - NEXT

10

Twist shuts the door carefully and then makes her way to another room, just as Danyaël, heading down the corridor with a plastic bag in one hand, BUMPS into Twist.

DANYAEL  
Oh. Sorry.

(CONTINUED)

TWIST

No, no, it's fine. I wasn't looking.

DANYAEL

You after some more food? 'Cause, if so, advance warning that the vending machine downstairs is kind of basic by your standards.

TWIST

Oh, no, I'm not hungry.  
(nods towards her room)  
Nelly Furtado in there was starting to bug me. I should never have shown her how my iPod works.

DANYAEL

I dunno, with your taste in music I'd have thought she'd given up by now.

TWIST

You'd think that, but I actually think she's taken a shine to my White Zombie back catalogue. Who knew?

They share a chuckle, but soon both lapse back into silence. Twist looks awkward.

TWIST (cont'd)

So, uh... how are you and Naomi?

DANYAEL

(eyes her)  
Since when did you care?

TWIST

Hey, I care! I'm just...

The indignant tone drops again, and Twist's eyes fall to the floor. Danyael still looks a little puzzled.

DANYAEL

Yeah, we're good. Still taking it slow. She's not used to all this, you know. What we do. I'm gonna let her get settled with that before anything else.

TWIST

Oh, so you two haven't... you know...

She starts to mime something with her hands, then stops when she realises she's got no idea how to do it.

DANYAEL

(perplexed)

Taken up sign language? Uh, no, not yet.

(beat)

Where's Diego?

TWIST

Out with Chris, buying some more stuff. You know, the humans among us need some real food, and I ate all the snacks already.

Twist shuffles from foot to foot. Danyael eyes her again - is there something else to say, or is that it?

TWIST (cont'd)

Listen, about Naomi...

DANYAEL

(rolls eyes)

Oh, God. This isn't an "I-think-she's-bad-for-you" speech is it? Cos I've had enough of them. I might even OD.

TWIST

No, it's about Kate-

The door is opened and Naomi, wearing nothing but a cotton bathrobe as she towel dries her hair, looks at the pair of them before turning her gaze, to Danyael.

NAOMI

Everything alright?

DANYAEL

We're good.

(to Twist)

Can we talk about this later?

TWIST

(impatient)

No, it can't--

DANYAEL

Look, I'm sure that Chris can help with whatever it is. I'm tired, we've been on the road the last few days, and I really need to just chill out.

Danyaël shifts on his feet, and the contents of the bag he's holding CLINK suspiciously.

DANYAEL (cont'd)

So... can I-

TWIST

(angry)

Do you ever listen to anything I say? It's like talking to a goddamn statue!

Danyaël blinks, taken aback, and Naomi steps forward.

NAOMI

Look, Twist, I'm sure whatever it is, you and Danny can talk about it tomorrow.

TWIST

Hey, Emos 'R' Us, back off.  
(to Danyaël)  
Please, just five minutes.

DANYAEL

(getting impatient)

Look, Twist, I may be nocturnal but I'm still really tired. So could we talk about this tomorrow?

TWIST

I-

DANYAEL

(not listening)

Thanks. Bye.

He enters the room quickly and shuts the door behind him. There's a beat, then a GIGGLE is heard from Naomi.

Twist sighs in frustration and anger, leaning against a wall. And then, after a beat, KICKS the drink dispenser nearby. A huge DENT is made and she freezes, looking up and down the corridor.

No-one saw that. Whew. Still tetchy, she turns and stomps back towards her room as we cut to:

Julie tosses and turns in bed, clearly having trouble sleeping. She turns on her side and we SMASH CUT TO:

A series of FLASHES illuminate the screen:

11 CONTINUED:

11

- A destroyed city, completely gutted and flaming, with broken bleeding bodies, SCREAMS littering the air.

- Danyael, his face streaming tears as he's STABBED in the chest. His eyes are shocked and desperate.

- Twist, HOWLING in agony as she's STAKED.

- A creature, facing away from her.

- Syren, her throat cut and bleeding out.

- A YOUNG MOTHER and her CHILD being brutally attacked.

- Diego being attacked with an AX again and again until the mysterious figure picks up his decapitated HEAD.

12 INT. MOTEL ROOM - SAME TIME

12

Julie writhes in seeming AGONY at the visions of death and destruction, the familiar and malignant BRIGHT BLUE LIGHT hovering above her.

We suddenly hear a PIERCING SCREAM and off that, we SMASH CUT TO:

13 INT. SKYSCRAPER - STAIRCASE - NIGHT

13

A brunette woman, KATHRYN, runs up a stairwell, her high heeled feet clattering against the stone steps.

She glances over her shoulder - SOMETHING is moving up the stairwell after her, hidden in the shadows!

She stumbles and falls, pausing to frantically tear her shoes off her feet.

She turns, ready to throw her shoes back down the stairwell, then pauses, looks at the shoes (and their designer label) and decides better of it.

Kathryn gets moving again, pounding back up the stairs as whatever's on her trail THUDS its way after her - it's something humanoid and well-built, but that's all we get.

Kathryn steps on a BROKEN BOTTLE and SHOUTS in pain, slowing to reach for her injured foot.

SOMETHING'S P.O.V:

The creature looks at Kathryn, with a diluted and blurry, almost green tint to its vision. It focuses on her as she backs away from it, limping on her bad foot.

(CONTINUED)

13 CONTINUED:

13

ON SCENE:

Kathryn backs up against the wall, the SHADOW of her pursuer falling over her.

KATHRYN

(sobs)

Oh, God, please, no... Please...

The creature takes a clumsy SWING at her with its grey-skinned arms, and with a YELP she drops to the floor.

Seeing an opening, Kathryn scrambles forward, passing under the thing's outstretched arm and back up the staircase.

The creature's head turns to watch her, and we PUSH IN on part of its face visible in the light as one baleful RED EYE glares at her.

14 EXT. SKYSCRAPER - ROOF

14

A FIRE DOOR bursts open as Kathryn rushes through, but her running speed's non-existent thanks to the glass in her foot.

She looks around the rooftop for some way down and spots a FIRE ESCAPE, turning and darting towards it.

As she passes the fire door again, the creature LUNGES from within, TACKLING her and knocking her to the floor.

She SCREAMS, swatting desperately at the creature's pallid skin, before spotting a pile of BRICKS sitting by a half-finished air vent.

Stretching as far as she can, she manages to grab hold of one of the bricks, turning and BASHING her attacker with it.

The creature GRUNTS in pain and Kathryn attacks again, smashing the brick down over and over until it finally CRUMBLES in her hands.

She pushes the creature's dead weight away, dragging herself out from beneath it and scrabbling backwards.

Breathing rapidly, she stares at the body - but whatever it was, it's not moving any more.

She gets to her feet, keeping her eyes on the fallen creature as she backs up towards the fire escape.

She finally breaks and runs, skidding to a halt as she reaches for the ladder, leaning over to check the distance to the ground.

And with an inhuman ROAR, another of the creatures LUNGES up from below, GRABBING her by the throat!

(CONTINUED)

CONTINUED:

Kathryn SHRIEKS again as she's PULLED OVER the roof in one quick motion!

And then, silence.

**BLACK OUT:**

**END OF ACT ONE**

ACT TWO

FADE IN:

15 EXT. MOTEL - MORNING 15

Three figures, draped in dark cloaks shielding them from the sun, run towards the van and jump in through the open side door:

16 INT. VAN - CONTINUOUS 16

Twist, Danyael and Naomi shrug off their cloaks, a light cloud of SMOKE drifting from them. Julie is waiting inside to quickly slide the door closed again.

NAOMI

There's got to be an easier way of doing that.

DANYAEL

(grins)

Where's the fun in that?

Naomi wrinkles her nose, SNIFFING at her arm.

NAOMI

The 'fun' would come from not smelling like cooked meat all day!

TWIST

(beat)

I could kill for a burger.

DANYAEL

Is that all you think about, food?

TWIST

No.

(beat)

Sex, too.

DIEGO (O.S)

Guys?

They turn to see Diego in the passenger's seat. He has a NEWSPAPER in his hands and looks mildly shocked at the front page. He turns the paper around and we see the headline 'SERIES OF OVERNIGHT MURDERS.'

TWIST

(sighs)

I don't suppose there's such a thing as 'a quiet day'?

Chris is next to Diego, turning round to address the vampires.

(CONTINUED)

CHRIS

That's three more since we arrived  
on Tuesday.

Julie looks up from her laptop, glasses perched on her nose. She turns the screen round to show the others - she's in the local newspaper archives.

JULIE

And that makes seven in the past  
week and thirteen all together.

NAOMI

I don't suppose this could all be a  
coincidence?

SYREN (O.S.)

Too many.

They turn - Syren is huddled in the corner of the van, rubbing her arms as though she was cold.

SYREN (cont'd)

I can feel it. So much destruction  
and so much death. Blood and bones.

The others exchange puzzled looks as Chris climbs into the back of the van, moving over to her.

He crouches down before her, and as she SHIVERS again he reaches out and takes her hands.

CHRIS

It's alright. When did this happen,  
Syren? What can you tell us?

SYREN

It hasn't happened yet.

A beat.

TWIST

And off that Nostradamus moment,  
let's be moving on.

DIEGO

Where are we going to start?

JULIE

Start at the top and work our way  
down?

CHRIS

Let's go.

Chris heads back into the drivers' seat as we CUT TO:

17

EXT. TOWN HALL - DAY

17

The town hall is illuminated with bright sunshine and as Chris and Julie step out of the van, Danyael at the wheel, they see a group of REPORTERS, gathered around a single person. It's the MAYOR, middle-aged, with a bad comb-over and as many wrinkles as an old man. He looks just plain tired.

The reporters are a babble of activity, with CAMERA FLASHES and dozens of questions all being shouted at once.

MAYOR

(continuing)

I understand your concern, but I can assure you that we have this under control.

REPORTER #1

But there have been three more-

MAYOR

(interrupts)

I have no further comments.

The Mayor leaves and the reporters begin dispersing, and we PULL BACK to the team watching from across the street.

DANYAEL

C'mon, what's happening?

CHRIS

The Mayor, he...

SYREN (O.S.)

Wait a moment.

Syren steps out of the van and stands on the pavement. She takes a glance up at the heavens and then begins HUMMING.

Heavy CLOUDS suddenly blanket the entire area, completely blocking out the sun in moments.

Danyael leans out of the van, grins and steps outside as Twist and Naomi join him.

DANYAEL

(to Syren)

Thanks.

TWIST

(looking at clouds)

No, sorry. Still freaks me out when she does that.

The group huddle together, Syren's clouds giving them plenty of cover.

(CONTINUED)

CHRIS

Here's what we do.

(to Twist)

You and Diego head off to the mortuary. Check on the bodies and see if there's anything strange about them.

TWIST

'Strange' by whose standards? Ours or the rest of the world's?

CHRIS

("moving on...")

Danyaël, Naomi, I want you to stay in the van and patrol around until we call you. Keep an eye on the residents, see if there's anything strange going on there that could explain the deaths. When it's dark, we'll meet back here.

JULIE

What about you?

CHRIS

You and me, we'll head to the Mayor's office, pose as some government officials sent to investigate the deaths.

TWIST

And I have just the thing!

Twist reaches into her jacket and passes a small leather wallet to Julie.

JULIE

What's this?

TWIST

My fake FBI ID. Feel free to use it, just, you know, switch the photo over.

JULIE

(opens wallet)

This card's in the name of 'Oprah Beavermeister.'

Twist just shrugs, and with a roll of her eyes Julie shoves the card into her pocket as Chris turns to Syren.

CHRIS

I think you should go with Twist and Diego.

TWIST

Why? I don't need a singing  
bodyguard.

A beat. Chris points to the sky.

TWIST (cont'd)

(penny drops)  
Oh, right.  
(to Syren)  
Come on, let's get going you,  
little weather-maker.

DANYAEL

(raises eyebrow)  
'Weather-maker'?

TWIST

What, you never saw 'Pocahontas'?  
(beat)  
Besides, I think I've used up all  
my puns.

DIEGO

Don't forget where we parked.

TWIST

Kinda hard to miss; we're the only  
people in Stepford who have  
something older than the residents.

The team disperse, and we CUT TO:

18 INT. TOWN HALL - HALLWAY - DAY

18

Chris and Julie, wearing smarter clothes than before, walk through a hallway and enter an office. They pass other smart-suited employees, but look perfectly at home.

19 INT. TOWN HALL - CORRIDOR - NEXT

19

The pair turn into the corridor leading to the Mayor's office and spot a CCTV camera in the corner, watching the area.

Julie carefully reaches into her blazer pocket and takes out a small black box. She clicks a switch on its side, and a small RED LIGHT starts flashing.

Just as the camera swivels around to face the two intruders, the red light beneath the lens goes out.

Chris glances at Julie, but with a smile she just nods towards the office doors, starting to head towards them.

The camera keeps on moving but we cut to:

20 INT. TOWN HALL - SECURITY BOOTH - NEXT 20

A security GUARD watches the scene, but with a big difference. Chris and Julie aren't even there!

He takes a bite of his meatball sub, sauce dripping onto his blue jumper as we cut to:

21 INT. TOWN HALL - MAYOR'S OFFICE - NEXT 21

Chris closes the door, making sure they weren't observed.

CHRIS

What was that?

Julie holds up the black box.

JULIE

Signal jammer. It'll keep us invisible to electronic visual devices for the next...

(checks watch)

... two minutes and thirty two seconds.

CHRIS

Dare I ask where you picked that up from?

With a grin, Julie heads over to a cabinet on one side of the desk and Chris heads to another. Soon, they have them opened and are scanning the files.

CHRIS (cont'd)

Found anything?

JULIE

Nope. You?

CHRIS

Not a sausage.

(beat)

And it's not very often I say that.

JULIE

I'll check the computer. Maybe we can find some e-mails or something.

The two head towards the flat screen computer on the desk and Julie starts typing hurriedly on it.

22 INT. TOWN HALL - CORRIDOR - NEXT 22

The Mayor and two of his security guards turn into the corridor, chatting as they head towards the office.

23

INT. TOWN HALL - MAYOR'S OFFICE - NEXT

23

ANGLE ON: SCREEN

We see several different folders, with such titles as 'Economy,' 'Tourism,' and 'Family Snaps,' before Julie opens one with a date on.

JULIE

Chris.

(indicates screen)

The date's from just over a week ago.

CHRIS

(nods)

When all this started.

Julie opens the file and we see lists and several photos. Julie clicks on a photo and she visibly grimaces - we don't get a clear look, but there's a body and lots of blood.

JULIE

Okay, that's gross.

She begins scanning the files.

JULIE (cont'd)

There's more than twenty... maybe thirty of these victims. Only a handful of these people have been in the news.

CHRIS

They're covering something up.

JULIE

Maybe they're -

Chris cocks his head suddenly.

JULIE (cont'd)

What is it?

CHRIS

Someone's coming.

JULIE

Oh, crap.

(hurriedly)

I'll try to print these off.

Julie hits the print button and as the printer begins doing what it does best, we cut to:

24 INT. TOWN HALL - HALLWAY - NEXT 24

The Mayor stops outside the door and TWISTS the handle - before pausing, heading over to opposite the door and the water cooler nearby.

He grabs a polythene cup and filling it to the brim with water, as we return to:

25 INT. TOWN HALL - MAYOR'S OFFICE - NEXT 25

The printer continues printing and Chris opens a window, already planning an escape route.

Julie hops from one foot to another - just as her watch BEEPS. Julie looks down at it, and then up at Chris.

JULIE

Time's up.

The printer stops and Julie grabs the files before moving towards the window and we cut to:

26 INT. TOWN HALL - HALLWAY - NEXT 26

Just as the Mayor enters the room:

27 INT. TOWN HALL - MAYOR'S OFFICE - CONTINUOUS 27

Nothing. Except an open window and the turned-off printer. The Mayor shrugs and we PUSH ON the open window as we cut to:

28 EXT. TOWN HALL - NEXT 28

Chris and Julie are standing on the fire escape leading past the office window, pressed flat against the wall.

JULIE

That was close. Too close.

CHRIS

(grins)

It's addictive, isn't it? The adrenaline.

JULIE

(sighs)

C'mon, little boy. Let's get back to the bus.

We cut to:

29 INT. MORGUE - DAY 29

Diego and Syren walk through the morgue we saw before, with Diego wheeling a metal trolley holding a zipped up BODY BAG.

(CONTINUED)

A MORGUE ATTENDANT walks towards them, clipboard in hand.

MORGUE ATTENDANT  
Who's this?

He reaches forward and UNZIPS the body bag - and inside is Twist!

DIEGO  
D.O.A. Her name is Clarice Burrows.

MORGUE ATTENDANT  
What's her cause of death?

DIEGO  
She, uh -

SYREN  
(quickly)  
She drowned. That's why the skin's so pale.

MORGUE ATTENDANT  
Okay, okay.  
(checks clipboard)  
Locker number twelve.

The two nod and then keep on pushing around a corner.

They stop in front of the locker and check to see if anyone's there.

DIEGO  
Twist?

Twist blinks her eyes and then grins up at them.

TWIST  
(teasing)  
I always knew you only wanted me for my body.

Diego grins as he unzips the body bag, and the fully-clothed Twist slips out.

Diego walks over to a mounted piece of paper on the wall. He flips it over and dismounts it.

DIEGO  
This says that lockers one to eight are currently full.

TWIST  
Then let's go shopping.

Twist spots a spare white lab coat and grabs it as we CUT TO:

30

INT. MORGUE - LOCKER - NEXT

30

MONTAGE:

A) Looking out from inside a locker as Twist opens it, sees the body inside and closes it again.

B) The same, as Diego opens and inspects the contents.

C) Twist opens another locker - but this one is empty.

TWIST

Aha! Paydirt.

Twist reaches in and draws the empty tray out, as we END MONTAGE.

ON SCENE:

The trio gather round the empty tray, with Diego still holding the register of which body should be where.

DIEGO

There's no one in four, seven or eight.

TWIST

There's a guy in number three but not six or two.

DIEGO

The girl who is supposed to be there in number one is, but not five.

TWIST

So, have we got a case of body-robbers?

SYREN

Maybe they...

TWIST

What, walked away? Even if they had the vampire touch, I hardly think that they wouldn't notice six people walking out of a place that no-one does.

DIEGO

What about people who work here?

TWIST

Don't be a smart-ass. That's my job.

(CONTINUED)

SYREN

Maybe they're not vampires.

TWIST

What?

SYREN

The victims. There are lots of creatures that can come back from the dead.

TWIST

Oh, yeah. Right. So... what are we dealing with, then?

The three share a look before we CUT TO:

Naomi and Danyael are in the van, Danyael driving as Naomi nods her head to the loud goth rock blasting from the stereo.

DANYAEL

I still don't know how you can stomach this stuff.

NAOMI

I don't care what you say, they're okay.

DANYAEL

It's pure faux Goth!

NAOMI

(laughs)

Oh, and you'd know all about that, right?

Danyael chuckles, then peers out of the window to look at something.

NAOMI (cont'd)

What is it?

DANYAEL

Look.

Naomi looks out and sees a series of ARMY TRUCKS driving along a road.

NAOMI

Don't tell me, your Spidey sense is tingling.

DANYAEL

Oh, it's a-tingling, alright.

31 CONTINUED:

31

Danyael turns the van round and follows the trucks as we  
DISSOLVE TO:

32 EXT. ELYSIUM - HILLSIDE - EVENING

32

With the sun rapidly setting, the van slows down and parks.  
It's standing at the top of a hill which overlooks:

A FACILITY, with several trucks parked outside. Officers in  
black and white medical suits move about, and the Army trucks  
Danyael was following are being waved through a tall security  
fence.

DANYAEL

(sniffs)

Can you smell that?

NAOMI

(sniffs)

Smells like rotting flesh.

(beat)

And an ex of mine.

DANYAEL

Dead?

NAOMI

Drummer.

DANYAEL

It's the dead. Very recent, I'd  
say.

(beat)

Why the hell would there be an army  
base here?

NAOMI

Looks like not all's right in the  
pedestrian paradise.

DANYAEL

Let's call the others in. Sun's  
setting and if you stay here, I can  
drive back in a couple of minutes.

Danyael pulls out his cell phone and dials.

33 INT. MORGUE - EVENING

33

Diego finishes a call on his cell phone, approaching the  
girls.

SYREN

Who was that?

(CONTINUED)

DIEGO

It was Danyael. Apparently he and Naomi have found some kind of military base, and they can smell dead bodies on the air.

TWIST

Okay, anyone else getting a major 'Soylent Green' vibe from this?

DIEGO

Come on, let's go.

The three of them move away. The female morgue attendant looks at them. Then double-takes at Twist.

MORGUE ATTENDANT

Hey, weren't you...

TWIST (O.S.)

Feeling much better. *Ciao.*

Twist tosses the lab coat back, and the bemused Attendant catches it, looks back up - but the trio are gone.

**BLACK OUT:**

**END OF ACT TWO**

ACT THREE

FADE IN:

34 EXT. ELYSIUM - HILLSIDE - NIGHT 34

All of the gang are there, kneeling as the full moon casts a silvery glow on the whole scene.

We see the last truck drawing away from the military complex, and the team duck down as it passes.

CHRIS

Is that the last of them?

JULIE

Looks like.

TWIST

So, are we going to sit here like idiots or do some investigating, Fred?

DANYAEL

Does that make you Daphne?

TWIST

(fluffs hair)

But of course. Syren can be the Mystery Machine or something, Diego can be Scooby, Julie's Velma, and you're Shaggy, so that makes Naomi...

Naomi, who's heard every word, shoots Twist a filthy look. Twist just grins sweetly back at her.

TWIST (cont'd)

Hey, some people liked Scrappy Doo.

Chris stands, and the others take the signal to follow his lead as we CUT TO:

35 INT. FACILITY - NEXT 35

The team stay low, approaching one wall of the tall, barbed-wire topped fence that surrounds the complex. They're all carrying their trademark weapons.

Chris clenches his fist, mutters an incantation, and his fingertips begin to GLOW. He reaches out and carefully draws a circle in the fence - which promptly falls away.

DANYAEL

Nice.

Chris turns to face the others.

(CONTINUED)

CHRIS

Normally I would say split up, but given our track record recently it's probably best to stay together this once.

DIEGO

(nods)

I agree. Especially since only half of us can see in the dark.

SYREN

Four sevenths.

CHRIS

Sorry?

SYREN

There are seven of us here. And four of us have amazing vision.

TWIST

20/20. All part of the vampire package.

CHRIS

If we could be moving on?  
(to Julie)  
Do you still have that jamming device?

Julie holds up the black box and nods.

JULIE

Should cover us all if we stay fairly close together.

CHRIS

Alright, then. Onwards and upwards.

Twist shrugs as we cut to:

Inside, the complex is all plain corridors and sealed swing doors, more like a hospital than an army base.

Two lab-coated SCIENTISTS walk past, turning and entering one doorway as we PUSH IN on an air vent grille up in the wall.

It POPS OPEN, Diego carefully sliding it back so he and the others can slide out.

Twist drops out into his arms with a smirk, followed by Syren and Danyael. Danyael waits to gently catch Naomi, not noticing Twist scowling at him.

CHRIS

Alright, we'll spread out a little  
but still stay in one group, so if  
we're rumbled we can-

DANYAEL

Uh, Chris?

He's looking down the corridor - and Syren has already headed  
off without them!

CHRIS

(hisses)  
Syren! Syren!

JULIE

Maybe we should follow her?

NAOMI

She's been getting bad vibes ever  
since we got here. Maybe she's  
sensing whatever she's been picking  
up?

Chris hesitates - not liking this plan - but with a resigned  
nod leads the others after Syren.

Chris pushes open a door and enters a large room, the soft  
background HUM of electronic equipment filling the air as the  
others follow him.

Twist casually leans against the wall, accidentally pushing a  
button which ILLUMINATES the room. The large laboratory is  
full of strange, beeping, glowing machines.

Twist heads over to one and bends down, examining it.

TWIST

'A biokinetic inducer'?  
(beat)  
Anybody know what the frick one of  
those is?

DANYAEL

If years of comic book training has  
taught me anything, isn't  
biokinesis like... I don't know,  
regenerating or something?

TWIST

Gee, nice thesis there, Stan Lee.  
Please God, if he mentions  
Christopher Eccleston, I will stick  
a TARDIS up his ass.

CHRIS

(to Julie)

Any ideas? Something you may have seen in Osbourne's labs, perhaps?

JULIE

Maybe it's a...

(beat; sighs)

I don't know. I need coffee.

NAOMI

Let's try and get all this twenty-first century stuff out of the way with before we go all caffeine jittery.

Danyaël looks at a machine which has a huge sphere on top.

DANYAEL

This just looks like a giant plasma ball or something.

CHRIS

Can you still pick up the scent of those dead bodies you had earlier?

Danyaël, Naomi and even Twist all nod.

TWIST

Smell bad.

CHRIS

Then it's logical to assume all of this equipment is being used with the bodies somehow, and most likely linked to the disappearances from the morgue.

The conversation fades away as we PUSH IN on Syren, who is standing by one of the machines which is bubbling green liquid.

She frowns, the sound of the machine obviously familiar to her, and as she reaches a tentative hand out to touch it, there's a sudden FLASH CUT TO:

- A menacing looking SCALPEL which slices through the air.
- A struggling figure lies strapped to a medical gurney who is revealed to be LIZZIE DUNCAN.
- DR. PARKER leans towards the screen, holding a strange device, before he whispers "Good girl."

ON SCENE:

Syren JERKS violently away from the machine and CRASHES backwards into a wall.

CHRIS (cont'd)  
Syren! What is it?

SYREN  
(gasping)  
Parker, he was... with a syringe  
and... I saw Lizzie.

JULIE  
You saw Lizzie?

CHRIS  
More importantly - Parker?

TWIST  
Isn't he dead?

SYREN  
I - I was over there, and I heard  
this noise, and it reminded me of  
something, and I... I... I've been  
in a place like this before.

Syren buries her face in her hands, clearly shaken by her vision, and Danyaël holds her close.

DANYAEL  
It's alright, you're safe. Just  
tell us what you saw.

Syren takes a moment, her voice timid and frail.

SYREN  
She was strapped down to a sort of  
chair, and there were needles in  
her hair, and... and...

CHRIS  
You're sure it was them?

SYREN  
(nods)  
I saw it.  
(beat; realises)  
I saw it! How could I have seen it?

DIEGO (O.S.)  
Chris?

Chris heads over to Diego, who is standing over a large chair surrounded by bulky monitors and equipment, a headpiece filled with needles and tach pads mounted above it.

DIEGO (cont'd)

I know I am far from being an expert, but could this be what Syren was talking about?

Chris peers closely at the device, joined by Julie.

JULIE

It's definitely Parker's.

CHRIS

Are you sure?

JULIE

Spent a few months in one of his labs, remember? I got to know the place pretty well.

CHRIS

So what would they be using one of these devices for?

JULIE

(beat)

I don't know. But it was Parker, so... nothing good.

CHRIS

Why would some science complex outside a town in the middle of nowhere be filled with Parker's old lab equipment?

DIEGO

The best place to hide something is in plain sight.

(beat)

What are we going to do?

NAOMI

Destroy it.

DANYAEL

What?

NAOMI

I'm serious. Whatever this is, if it's bad, destroy it.

CHRIS

I agree. Parker would never have created something for good.

(MORE)

(CONTINUED)

CONTINUED: (4)

CHRIS (cont'd)

And whatever all this is, it needs to be destroyed.

TWIST

How do we know that this won't do something to kill more people?

DIEGO

It's unlikely, Twist. It's just a chair, after all.

TWIST

Yeah, and I guess it was 'just a lamp' in Amityville, huh?

DANYAEL

I agree with Naomi.

TWIST

What? You-

DIEGO

(intervening)

That's it. We destroy this place.

A beat. Twist sighs, then hefts up her baseball bat.

TWIST

Ah, whatever.

Twist takes a SWING at a machine, which promptly causes it EXPLODE into flames!

TWIST (cont'd)

(beat; off their looks)

Hulk Smash.

Chris looks at her with amusement.

CHRIS

(grins)

Slightly less orthodox, I'll admit.

As the team begin to destroy various pieces of equipment, Julie moves towards a large one with a switch which pulsates delicately.

Syren stops by a computer terminal, before she stops. She opens her mouth and a SILENT NOTE hits the computer, causing it seize up and then be destroyed in several small explosions!

AN ALARM SOUNDS and red lights begin pulsing all over the place. At the entrance, a giant metal GATE starts to descend, sealing their way out!

(CONTINUED)

37 CONTINUED: (5)

37

Diego spots it first, KICKING a desk so it slides forward and JAMS under the descending door - but it won't hold for long.

Diego and Chris race over, bracing their shoulders underneath the gate to try and hold it up a little longer.

CHRIS (cont'd)  
(grits teeth)  
I think that's our cue to leave!

As Twist passes a machine, her jacket SNAGS on a lever. She hurriedly pulls it away, accidentally knocking it into the 'on' position.

The others all duck under the gate and get through to the other side, and Diego and Chris nod to each other before rolling at the same time, narrowly avoiding being crushed by the gate.

38 INT. FACILITY - CORRIDOR - NEXT

38

The team hurries along the corridor, running like there's a devil chasing them as the ALARMS still blare overhead.

TWIST  
I'd say that went pretty screwed up.

CHRIS  
I think that sums this...

They come to a stop as they run into a squad of ARMED GUARDS, guns raised.

CHRIS (cont'd)  
... up.

GUARD #1  
Nobody move! Lower your weapons and get down on the ground!

TWIST  
(innocent)  
I don't suppose this could all be sorted out with a promise never to do it again?

GUARD #1 looks at her and then SMACKS her in the face with the butt of his rifle. She falls, unconscious, to the floor.

DANYAEL  
Twist!

The guards lunge into the team, attempting to knock them out. One grabs Syren and SLUGS her in the face. She responds by KICKING him in his crotch! Chris looks impressed.

(CONTINUED)

CHRIS

Where did you learn that?

SYREN

Bar fight.

CHRIS

You were in a bar fight?

However one guard cracks his elbow into Syren's face and as she crumples, Chris SMACKS the guard in the face, following up with a vicious KICK to the stomach.

Danyael and Naomi are fighting vigorously but Julie is already out for the count. Diego has three guards piled on top of him and as Chris turns his head, a ROUNDHOUSE kick by a guard sends him flying into a wall.

CHRIS' P.O.V:

The world is much blurrier now and as he watches the others, we gradually:

WHITE OUT:

FADE IN:

INT. JAIL - CELL

Chris slowly wakes up, rubbing his face as he takes in his surroundings. Bars, a small window... Yep, they're in jail.

ON SCENE

Chris struggles to his feet and immediately clutches his forehead.

He moves around the cell, face to the ground as he deals with the incredible headache.

He looks up and sees Julie looking over at him from an opposite cell.

JULIE

I presume from the ass-whooping we received a couple of hours ago that we're in the slammer.

DANYAEL (O.S.)

Yep.

Chris and Julie turn their heads against the bars and see Danyael in a cell, an ugly bruise forming on his face. Naomi is asleep next to him.

CHRIS

Danyael?

DANYAEL

(mutters)

Someone get me an aspirin and a freakin' stripper. An aspirin for the headache and -

CHRIS

(interrupts)

How's Twist?

TWIST (O.S.)

I'm good.

Danyael moves to reveal Twist in the same cell as Julie.

CHRIS

And Syren?

JULIE

She's bunking in the one next to yours. Out cold.

Diego walks from behind Chris, having apparently not been noticed by Chris before.

DIEGO

So, *amigos*, how are we going to get out of this?

TWIST

Normally, I'd ramp us up to 'ludicrous' amounts of force, but given that we just had our asses gift-wrapped and handed to us, I... have no idea.

(beat)

Now, on to more pressing matters, such as the interchangeable use of the word "parsec" in the "Star Wars" universe as a unit of both time and distance.

JULIE

(off cell)

Never mind all this, we've gotten out of worse. Our concerns should be about the machines and the attacks.

We CUT TO:

40

INT. FACILITY - LAB

40

A guard moves away, turning the lights off from the lab. A beat later, we PUSH IN on the machine which Twist knocked. A small cylinder has filled to the top and the screen now reads 'Override Engaged'.

The lever moves downward even more and we hear a slow, high-pitched WAILING. The screen lights up green and then comes up with the words 'Biokinesis Extrapolation Activation 25% Complete'.

CHRIS (V.O.)

We could try jumping the first guard that comes to check on us.

TWIST (V.O.)

And what? Steal his keys?

JULIE (V.O.)

It might work.

DIEGO (V.O.)

Ever the optimist, *chica*.

(beat)

What if one of us faked a seizure?

TWIST (V.O.)

What is this, 'Prison Break'?

Enough with the lame plans already!

The meter is rising with forty nine percent. As it hits fifty, the words 'Target Area Selection: Initialisation' pop up on the screen.

A small GPS map of the local area appears on the screen next to the gauge and a blue circle pulses wildly around the area, before it finally settles on the city, in a perfect circle. The circle changes to red and 'Area Selected.'

The gauge reaches 100% and suddenly there's a HISSING and the entire lab begins to SHAKE!

TWIST (V.O.) (cont'd)

Like Julie said, we'll make it out of this. And besides, what's the worst that could happen?

We PUSH IN on the words 'Biokinesis Activated,' before we:

**BLACK OUT:**

**END OF ACT THREE**

ACT FOUR

FADE IN:

41 EXT. ELYSIUM - GRAVEYARD - NIGHT 41

As the moon hangs in the sky, we PAN DOWN to see a woman, BETTY, kneeling in front of a grave.

BETTY  
(tearful)  
I... I can't go on like this. I  
love you so much...

She SNIFFS and then lays down a bouquet of FLOWERS.

BETTY (cont'd)  
Lillies. Your favourites.

She pauses, letting a few tears roll down her cheeks before she KISSES her hand, holding it to the gravestone - and a HAND shoots out of the ground before her!

Betty SCREAMS, but the hand GRABS her round the throat and pulls her forward, BURYING her face first in the earth!

As Betty's body struggles to get free, we PAN OUT from this scene and see DOZENS more people bursting free from their graves!

Off this terrifying scene, we cut to:

42 INT. JAIL - CELL - NIGHT 42

A guard approaches the cells.

TWIST  
Hey! Any chance we could get  
something to eat down here?

GUARD  
You do realize that you're all  
under suspicion of multiple  
murders?

CHRIS  
Yes, we-  
(double-takes)  
What?

GUARD  
We have CCTV footage that shows  
that the same time you entered this  
city, the... suspicious deaths  
began.

(CONTINUED)

JULIE

You can't be serious.

GUARD

Look, we have -

There's a sudden CRASH from off screen, and the guard turns his head to look at the team.

CHRIS

Whoever's put us under suspicion of anything is either mistaken, or setting us up.

Another BANG - raised voices and RUNNING FEET can be heard from outside. The Guard tenses up, heading to the nearest window.

TWIST

What's going on?

SYREN

It's starting...

Julie looks across - Syren is coming round at last, but she's curling up into a small ball, clearly terrified.

The Guard stares out through the window, the colour draining from his face.

GUARD

My God...

ANGLE ON: WINDOW

People are fleeing down the streets - and HUNDREDS of the creatures from the graveyard are lumbering down the street after them!

FIRES rage, windows are SMASHED and people SCREAM as they're caught and pulled down by the creatures, who descend on them in packs.

ON SCENE:

The Guard backs away from the window, reaching for his radio - and a ROCK smashes through the glass, hitting him right in the forehead!

He capsizes and hits the floor, out for the count, as his radio starts to BUZZ with emergency calls:

RADIO

(filtered)

Somebody, anybody! Come in! We need assistance, repeat, we -

(CONTINUED)

There's a SCREAM and the radio cuts off.

TWIST

What the hell's going on?!?

DANYAEL

I think the party guests have arrived.

NAOMI

C'mon, we need to get out of here!

TWIST

(snaps)

You think?

They hear a door open, and several more GUARDS hustle into the cells area. They're all pulling on body armour and packing shotguns, and one pauses to firmly lock and bolt the door behind them.

As they rush past the cells, clearly in a hurry to find a better position, Twist calls out to them:

TWIST (cont'd)

Hey, let us out!

GUARD #2

Look, whatever's going on, you'll be much safer -

CHRIS

Trust me, we can help.

Chris locks eyes with the guard, trying to show him he means what he says. The Guard's colleagues call for him to keep up, but he stays with Chris.

CHRIS (cont'd)

Whatever those things are, you're going to need all hands on deck to hold them off. My friends and I can help you do that.

The guard hesitates - and then SLAMS down a lever next to him, which makes all of the jail doors slide open.

GUARD #3

What the hell are you doing?!?

GUARD #2

You heard him! You saw what those things out there can do, we need all the help we can get!

#3 glares at Chris and the others, then turns back to his colleague.

GUARD #3

They don't get guns.

TWIST

Never needed one so far.

GUARD #3

C'mon, we need to get to the-

There's a CRASH from the doors at the other end of the corridor, and the Guards spin round, raising their shotguns.

Chris and the others gather together as there's another BANG - something is trying to force its way inside!

CHRIS

We have to go.

GUARD #2

Go where? They're everywhere out there!

CHRIS

Where are our weapons?

#3 shoots him an incredulous look - just as the doors BUCKLE again. One more hit, and they're down.

CHRIS (cont'd)

We don't have time for this! If we stand and fight, we'll be overwhelmed and outnumbered!

GUARD #3

How the hell would you know?

JULIE

Because I think I've just figured out what those things are.

Chris turns to look at her - and the doors finally BURST OPEN with a CRASH!

GUARD #2

Here they come!

The team turn - and a horde of ZOMBIES pours down the corridor towards them!

Pale, rotting flesh, grisly wounds and slow, shuffling movements - several look a lot fresher, the casualties of the first wave come back to join the ranks.

(CONTINUED)

However, as they move into the light, every one had a strange HOLE in their chest, a green and grey coloured wound.

The Guards OPEN FIRE, shotgun blasts slamming into the advancing zombies, but for each one that falls, two more take their place!

TWIST

What in the name of Clive Barker  
are they? Zombies?

JULIE

I don't...  
(beat)  
They're not zombies.

TWIST

Either that, or everyone's copying  
Paris Hilton's "so-skinny-I'm-dead"  
look. Of course they're fricken  
zombies!

CHRIS

(narrows eyes)  
Julie's right.

As the first group of the creatures draw closer, the others see what Chris and Julie spotted - BLOOD RED eyes, but most importantly, FANGS bared from every zombie's mouth!

The Guards FIRE again, but they're not slowing down the zombie's advance.

CHRIS (cont'd)

We can't stay here! We have to fall  
back!

GUARD #3

Go! We'll hold them off!

NAOMI

But-

GUARD #3

(off shotgun)  
We've got these, remember?

CHRIS

Where are our weapons?

The Guard eyes him for a long beat - then relents, quickly pulling a key from a chain round his belt and pressing it into Chris' hand.

GUARD #3

Supply locker, room forty-seven.

CHRIS

Thank you.  
(beat)  
And good luck.

He RELOADS as Chris and the others pile round the corner and out of sight - but not before Julie lifts a HANDGUN from one of the guards. He doesn't notice.

The Guards exchange grim glances as they prepare for the next round of firing, then take aim and OPEN FIRE again.

43 INT. JAIL - CORRIDOR - NEXT

43

As Chris exits a door marked 'Room 47,' he has his arms full of the teams' WEAPONS and begins handing them back out.

The team can hear more GUNSHOTS echoing back round - shortly followed by agonised SCREAMS.

NAOMI

(horrified)  
Oh, no...

TWIST

But... they're vampires as well?  
(beat)  
They're vampire-zombies! Can... can you get those?

DANYAEL

(to Julie)  
You're the expert here. How do we kill 'em?

JULIE

Normal zombies? Take off the head, destroy the brain. These things? Damned if I know.

DIEGO

Look out!

Another of the VAMPIRE-ZOMBIES is waiting for them, and with a HISS it charges towards them!

As the vampire-zombie leaps towards the group, Diego swiftly GRABS Julie's gun from her holster and FIRES!

The creature doesn't stop moving, until a shot hits him in the chest, followed by a quick successive shot to the head. Then it stops.

TWIST

Bullet in the brainpan. Works for me.

(CONTINUED)

DIEGO

We'll need more guns.

JULIE

We're in a jail, they're bound to have an armoury somewhere.

CHRIS

(points)

That way. We need to loop back round to where we came in - that's where those guards came from when they were armed.

He leads the way, as Twist falls back to meet Danyael.

TWIST

Listen, I know this might not be the best time, but it's about Naomi...

DANYAEL

What about her?

TWIST

(awkward)

I saw her... with Kate, and I...

JULIE (O.S.)

Heads up!

Twist turns just a female creature flies towards her.

BOOM! BOOM!

Two rapid shots later and the creature falls to the floor, SMOKE rising from two HOLES in its head.

Twist looks up as Diego lowers his gun, and she gives him a relieved thumbs up - but then her smile drops.

SLOW MOTION:

Over Diego's shoulder, she sees the fire doors up ahead BURST OPEN and another wave of VAMPIRE-ZOMBIES start to surge through it!

RESUME SPEED:

They begin swarming and each of them has a fight on their hands:

Twist spins and KICKS one of the zombies in the face, downing it before three more attack her, teeth bared.

(CONTINUED)

Chris is busy PUNCHING as many as he can. He stops for a second, spots a CHAIR against the wall and SMASHES it with his boot, grabbing a makeshift STAKE from the wreckage.

He JAMS it into his nearest opponent's chest wound and then HEADBUTTS him.

The zombie staggers back, then looks at the stake for a long beat - before pulling it out and dropping it on the floor.

CHRIS

Oh.

The zombie lets out an evil GROWL before lunging forward again, TACKLING Chris to the floor.

Julie is busy fending off other zombies. She pulls a pale crystal from her pocket and blows into it. It glows a turquoise light...

... before a WAVE of light bursts from the crystal, BLINDING the zombies. Julie pulls out her handgun and FIRES, bringing down several more of the creatures.

Naomi is trying to defend herself from a group but is failing. She SWINGS with her sword, but a zombie LUNGES for her outstretched wrist outstretched wrist - just as Danyael leaps into frame, brandishing a sword.

He slices the head off of the zombie and puts himself between Naomi and the onslaught. Naomi looks at him for a beat as he fells two more zombies.

NAOMI

(grins)

My hero.

Syren looks the most scared, but she's putting up a brave fight, letting off short, piercing SHRIEKS at anything that gets too close.

One zombie takes a sonic blast right in the face, its head DETONATING messily as it collapses backwards. However, one of the zombies grabs her and grasps her arm, bending it painfully.

There's a THWACK and the zombie falls for a moment, an AX in its head. Syren turns around and sees Diego striding towards her.

DIEGO

Are you alright?

SYREN

I'll - I'll be okay.

(CONTINUED)

43 CONTINUED: (3)

43

The two get into the fray as we head back to:

Twist as she lays down a PUNCH onto a zombie. It doesn't do anything except make Twist grab her fist in pain.

TWIST

Ow! Son of a...

(angry)

Oh, you baumgartners are beyond doomed now!

Off Twist's angry leap into the group of zombies, we SMASH CUT TO:

44 INT. JAIL - NEXT

44

In another part of the jail, zombies are swarming the other PRISONERS, as more armed GUARDS try (and fail) to hold them off.

One of the guards fires helplessly at an oncoming zombie but is tackled by it. The zombie rips out the guard's throat, and a fountain of blood GUSHES from the body!

As the guard SCREAMS, we see a HOOKER scrambling away from three zombies, one missing both its legs as it drags itself along the floor.

HOOKER

Oh God, no!

As the zombies attack her, tearing into her, we SMASH CUT TO:

45 INT. JAIL - CORRIDOR - NEXT

45

Back with our heroes, we see even more of the zombies pouring into the jail.

CHRIS

There's too many of them!

DIEGO

What should we do?

CHRIS

Why does everyone keep asking me that?

TWIST

Cell! Get into a cell!

The seven of them scramble away, Twist and Chris leading the way and cutting a path through the undead. They SLAM into a wall, breathing heavily.

(CONTINUED)

TWIST (cont'd)  
Right, and the surviving part of  
this plan begins when?

DIEGO  
(looks around)  
To the left!

Chris spots an empty cell and nods to Diego.

CHRIS  
Now!

He runs over to the cell, slides the door even further open  
and then runs back.

Twist and Diego run, entering the cell, followed closely by  
Syren and Julie. Naomi enters, while Danyael and Chris hold  
off the zombies.

NAOMI  
Danny! C'mon!

Chris and Danyael leap towards the cell and Chris SNAPS the  
lever back down, which SLAMS the cell door shut, cutting them  
off from the zombies.

46 INT. JAIL - CELL - CONTINUOUS

46

The team back away from the bars as the creatures lumber  
towards them.

CHRIS  
We're safe... for now.

SYREN  
But what about the people outside?  
The civilians?

CHRIS  
(grim)  
There's nothing we can do for them.

The zombies start pressing themselves against the bars -  
which CREAK ominously under the pressure!

DANYAEL  
(gulps)  
Although maybe outside is better...

TWIST  
Yeah, but we're stuck in a cell.  
The only way is certain death. This  
place is like Miners... Mini Ass...  
whatever. Never was a LOTR fan.

(CONTINUED)

One of the zombies manages to get an arm in through the bars, but a quick shot from Julie knocks him backwards.

TWIST (cont'd)

Hey, I've got a name for them!

CHRIS

What is it?

TWIST

Vombies!

NAOMI

What the hell are 'vombies'?

TWIST

Vampire-zombies, dumbass.

CHRIS

We're not calling them 'vombies.'

TWIST

Aw! Why not?

CHRIS

Because it's ridiculous, that's why not!

TWIST

(pouts)

I bet if you named them, it'd stick. Diego?

DIEGO

(nods)

Vombies it is.

Chris just sighs and shakes his head as Twist grins sweetly at Diego - but a CRASH off screen reminds them, y'know - vombies!

Soon, all of the newly christened VOMBIES' attention is on the seven of the renegade hunters, and the cell bars start to BEND as the weight of the vombies pushes on!

NAOMI

Oh, God, they're coming through!

TWIST

We need a miracle!

At that moment, there is a low HUMMING which intensifies, forcing everyone to cover their ears.

Suddenly there is a bright FLASH OF LIGHT as something WARPS into view and when the light dims down, we see:

MICHELLE HAWKES! The black-clad necromancer shakes her head, clearing away the cobwebs with a JANGLE of bracelets.

MICHELLE

Bloody hell, I thought this was the right place.

CHRIS

Michelle?

MICHELLE

Last time I ended up in Nova Scotia and had a head cold for a week...

CHRIS

Michelle!

MICHELLE

What?

CHRIS

(indicates)

We could use a little help here.

She looks at last, and sees that a large chunk of the zombie horde is leering hungrily at her.

MICHELLE

Oh. Okay.

Michelle raises her cane into the air, and just as the cell doors finally COLLAPSE and the wave of zombies pours towards the team, she SLAMS her cane down.

There's a FLASH of BLACK LIGHT - and Michelle and the team are gone!

The most prominent of the zombies ROARS in frustration and anger, and off this we MATCH CUT TO:

A zombie who buries its gnarled fangs into a helpless man, lifting him into the air! He SNAPS the man's neck, before draining him completely.

As he drops him, we PULL BACK to see other attacks taking place. Hundreds of attacks as the panicked civilians try to escape the onslaught of attacks.

We see bodies littering the streets - and some of them are rising to become new zombies!

Men and women are SCREAMING in pure terror as they run for their lives. We see the burning wrecks of cars and vehicles as the drivers have been attacked by the zombies.

We see buildings, such as the skyscraper we have seen before, with huge holes in it, and smoke fills the air, making the sun impossible to be seen in the darkness.

We PULL even further back and see explosions and destruction all around the city. Then we see that the entire city has been cut off by an entire INVASION of the zombies.

As more and more pile into the city, we see a steady band of them around the city, ready to catch those who try to escape.

And off this terrifying scene of death and destruction, and the sounds of agony, screaming and death, we:

**BLACK OUT:**

TITLE OVER: 'To Be Continued...'

**END OF SHOW**