

Pray For Dawn

Written

By

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FADE IN:

INT. GUARD SHACK (CEMETERY) - NIGHT

STEVE sits at his desk, feet up, drinking coffee and reading a book between sips.

A small television keeps him company from a chair in the corner of the room. Through the --

WINDOW

-- headlights approach, and light up the driveway and gate.

INT. GUARD SHACK (CEMETERY) - NIGHT

As Steve glances at the ever-worsening picture on the television, the same headlights light up his work station.

Annoyed, he switches off the television and walks to the window.

The sound of TRUCK DOORS OPENING, and the CRUNCH OF FOOTSTEPS on gravel.

Steve squints from the bright headlights, trying to make out who it is.

He shades his eyes, and peers closer.

The distinctive, but muted, sound of a METAL GATE being SHAKEN.

Steve grabs his flashlight and steps outside.

EXT. GUARD SHACK (CEMETERY) - NIGHT

A large removal truck is parked and two young men: BEN and TREVOR (20s) hover beside the gate.

STEVE

Cemetery closed at six.

BEN

Yeah, we know.

Ben reaches over, pulls at the lock, and grins.

BEN

Can we come in?

STEVE

No.

PETE

Open the gate.

Ben slowly coils his fingers around the bars.

PETE

Come on Steve. Open the gate.

STEVE

How do you know my name?

BEN

Steve, we don't have much time.
Come closer.

He glares at Steve. Steve takes a step forward.

BEN

Let us in, okay?

Steve unlocks and opens the gate.

PETE

That's a good man.

Pete grabs Steve by the arm.

PETE

I have someone that would like to
meet you.

They lead Steve to the rear of the truck, push him
inside, and SLAM the door shut.

INT. BACK OF TRUCK - NIGHT

In the darkness, six shadowy figures slowly close in on
Steve. As he backs himself up against the wall, a lone
figure moves in.

Steve's SCREAMS are drowned out as the truck RUMBLES to
life.

EXT. CEMETERY - NIGHT

Deep within the dark cemetery, the truck stops beside a
lone grave site.

The rear doors open, five MEN get out with pick-axes and shovels, and begin to dig.

A shovel swoops down and --

WIPES INTO A--

EXT. BRISBANE - MORNING

A sprawling mass of steel and glass.

INT. MARK'S APARTMENT (BEDROOM) - MORNING

A young woman, JAMI (22), puts on her clothes.

MARK (25), stirs next to her, half asleep.

MARK

You know, unless it's a one night stand, leaving before the other half wakes up could be considered rude.

JAMI

It's Monday.

MARK

Already? Sorry hun. Do you want me to come with you? I kind of get the feeling you don't want me to meet your Mother.

She playfully punches him in the arm.

Frenzied CLAWING SOUNDS come from somewhere near the front door.

Mark zips out into the --

SMALL HALLWAY

CALVIN, a totally freaked-out little Boxer, desperately tries to scratch his way out.

MARK

Calvin! Stop that!

Mark swats his rump.

Calvin continues clawing.

MARK

CALVIN!

As Mark reaches down to pull him away from the door, Calvin stops scratching, and GROWLS very softly.

MARK

Cal?

Calvin frantically claws at the door again. Mark quickly unbolts the door, and Calvin runs off.

Jami appears behind Mark.

JAMI

What was that all about?

MARK

I don't know. He's never done that before.

JAMI

Must have a hot date!

Jami looks at her watch.

JAMI

Okay, you have five minutes to get dressed if you want to come with me.

MARK

Really?

JAMI

Yes... But hurry, before I change my mind.

MARK

Do I need to wear anything special?

JAMI

Mark, she's been dead for a year now. She won't mind what you wear.

EXT. CEMETERY - MORNING

Mark sits next to Jami in her van, as she slowly drives through the cemetery. He yawns, still not fully awake yet.

INT. JAMI'S VAN (MOVING) - NIGHT

JAMI

I wonder where Steve is.

MARK

Maybe he's asleep.

JAMI

Probably. Let's not keep Mum waiting.

As they drive through the cemetery, the scenery becomes dominated by huge trees and bright green grass.

They both turn and check out the gravestones they pass.

Jami casually turns back to face the windshield.

JAMI

Shit!

Jami slams on the breaks, and the van skids to a halt.

MARK

What is that?

On the --

ROAD

-- in front of them lies a skeleton in a long dress.

Clumps of brownish hair cling to a shattered skull, and both legs and one arm are broken off.

On both sides of the road scattered across the neatly trimmed grass are strewn fragments of skulls, arms, legs, spines and hips.

CEMETERY

Many headstones turned over, graves dug up and mounds of earth everywhere.

INT. JAMI'S VAN - NIGHT

Mark recoils in horror.

MARK

Jesus!

Jami jumps out of the van --

EXT. CEMETERY - NIGHT

-- and takes off running through the cemetery.

MARK (V.O.)

Jami, wait.

Mark jumps out of the van and chases after her.

JAMI

Mum.

Jami's run slows to a staggered walk as she takes in what she is seeing.

JAMI

Mum?

A handful of graves have been dug up, and headstones tossed aside like cardboard props.

On the ground in front of her lies a corpse, that of an old woman.

She lies broken on the ground, with her elegant dress darkened by rotting flesh.

The corpse itself lies mouth agape with one eye open.

The flesh has been stripped from one arm.

JAMI

Mum?

MARK

Don't look!

Jami backs away, soundless, deep within the throes of a silent cry/scream.

Mark quickly grabs hold of her as her legs go weak.

Her eyes roll backwards, and she faints in shock.

INT. BROOKMAN HOUSE (BEDROOM) - DAY

ERIK (58), a police officer, stands at his bedroom window, soaking in the bright sunlight.

He slowly buttons his shirt, getting ready for the day, but seems distant, lost in thought.

He runs his hand along the window ledge, checking for dust.

The ledge is caked and the windows have been nailed shut with massive nails.

Erik stops what he's doing and sniffs the air.

He quickly rushes out of the bedroom, and downstairs into the --

KITCHEN

-- where he scrapes burnt eggs into the trash bin, on top of a pile of other burnt stuff.

Erik realizes the time, and looks at his watch.

ERIK

Oh shit.

He grabs his brief case, kisses his finger, and --

ERIK

(to photo)

I'll see you when I get home.

-- gently touches a picture of his beautiful wife. She appears carefree and youthful.

As Erik backs down the drive, two MONGREL DOGS run across the street.

INT. POLICE STATION - DAY

The usual frantic sounds of a busy police station as Erik plows through the crowd, coffee protectively in hand.

He comes to rest at his desk. His partner, REECE TRAVIS (40), is on the phone.

REECE

I've no idea. This reporter stopped a passing cruiser. Apparently the place is a mess, bodies everywhere. No, actually that's the weird part, no coffins...

Flicking through his paperwork for the day, Erik spits coffee all over the place when he hears this.

ERIK

Who was in the cruiser?

Reece looks up.

REECE

Um, hang on a second. Richards, I think.

Erik jumps on the phone.

INT. THE COURIER

Four large desks spread across the room in various stages of disarray.

Several people rush around as Jami enters the main doors. With a fake half-smile, she barges straight into the --

EDITOR'S OFFICE

-- where she takes a deep, cleansing breath to steel up her nerves.

WALTER STYLES, blue goatee, red ponytail and Joe 90 spec's.

WALTER

Jami. Heard about your mother. It's a pretty fucked situation I know but look, I find coffee fixes everything.

He hits the intercom, Sally answers.

SALLY (V.O.)

Yes Wally?

WALTER

Would you be a dear and bring in two coffees?

Walter turns off the intercom, cutting Sally off in mid-gripe.

A fresh copy of the Courier lays open on the desk in front of him.

He pops a couple of vitamin pills, and pushes the paper across to Jami.

WALTER

She's gonna kill me with all of this keep-fit-shit! Free word of advice: Never sleep with your secretary. Hey, you seen the front page yet? It's a grabber!

Jami spins the paper so it faces her.

INSERT - NEWSPAPER

It has skeletons on the page, plus the headline, "WHO IS THE BODY SNATCHER?" Beneath that, in smaller print: "Jami Yearwood's shocking reveal this weekend"

BACK TO SCENE

Jami looks shocked.

JAMI

The Body snatcher? Walter, what the hell--

WALTER

People who pick up a mag or tab look for someone to blame for all the crap in their lives. A bad guy: Bin Laden, Jack the Ripper...

JAMI

Do you think this, body snatcher' will strike again?

WALTER

He already has! I got interested in this before last night, I gave Google a work out. Over the last two months the same thing happened at the Dutton Park and Bald Hills cemeteries. Missing bodies... yada-yada.

Jami skims Walter's piece as she sips coffee.

JAMI

Christ. What's going on with this city?

WALTER

That's what you are going to tell me. Now it's gotten all fucked up and personal for you, I want you to go all out and find this bastard 'Body Snatcher'.

JAMI

Walt, you know this isn't just one guy. No one can rip a cemetery up like that overnight by themselves--

WALTER

Maybe he's really strong, like a superhero. Maybe he drives around in a Bobcat? Who the fuck knows! Anyway, by narrowing it down to just the one weirdo will sell us more papers. Evil, babe... pure fucking evil!

JAMI

Superhero's? You wish. Hey, do I get expenses?

WALTER

Yes full, whatever you need! This guy is going to be a total cash cow.

JAMI

I--

WALTER

The. Body. Snatcher. Now fuck the fuck off.

Jami turns and storms out of the office.

EXT. CEMETERY - NIGHT

Erik sits in his car in front of the locked gates of the Cemetery. He checks his watch.

His car is littered with old scrap books with newspaper clippings.

INSERT - NEWSPAPER CLIPPINGS

Headlines: "Child Missing" - "Family Missing" - "Town's Folk Disappear" - "Vampires... Trick or Treat?" - "Murders Plague Town"... The dates range from 40 years ago.

BACK TO SCENE

A torch shines in Erik's face.

GREG

Can I help you?

Erik shows his badge.

GREG

Oh. Sorry.

The torch beam lowers.

GREG

What can I do for you?

ERIK

I was here earlier investigating the vandalism incident.

GREG

The boss mentioned it when he called me in. I don't usually work Monday nights. My wife pitched a fit.

ERIK

I bet she did.

GREG

I heard the same thing happened at Dutton Park a few weeks ago... Crazy world.

ERIK

Crazy.

GREG

Do you want to take a look around? I've got an extra flashlight...

ERIK

No need for that.

Erik scans the area.

ERIK

Is there a lock on the door of your little house there?

GREG

Yeah, why?

ERIK

If anyone comes to the gate tonight, man woman or child doesn't matter who, don't open your door. And if they attempt to open the gate themselves, please don't try to stop them.

Greg takes a step away from Erik's car.

GREG

What is this, a joke?

ERIK

It's for your own safety sir,
these people are dangerous.

GREG

What's your name?

ERIK

Whoever comes tonight don't listen
to anything they say--

GREG

Officer, I think you should go.

He starts walking to the guard shack.

GREG

I'm calling your station!

ERIK

Please sir. Remember what I've
said.

Greg's flashlight shakes slightly as he speaks.

GREG

Yeah, yeah...

Greg disappears into his guard shack, and slams the door.

ERIK

Please, please... Let me be wrong.

Erik looks over, concerned. Starts his car and slowly
drives off.

EXT. STREET - DAY

A YOUNG COUPLE wander down a grubby street, the female is
pregnant, they both look underfed, and aged beyond their
years.

A man, CUTTER, smiles at them and signals toward a nearby
alley, the couple quickly enter it.

Cutter slowly gets to his feet and swaggers off down the
ally.

A LARGE MAN observes from the shadows across the street, when he sees them walk down the ally he slowly makes his way across the street towards them.

The man runs off with the woman following close behind. They almost run into the dark figure. They look shocked, then ashamed as they quickly scurry away.

CUTTER

Thank you, come again.

He laughs to himself, and gathers his stuff, about to leave.

The dark figure steps into the mouth of the ally. Cutter looks up, surprised.

He covers his eyes as the shadowed figure slowly strides toward him. FATHER ABEL STONESTREET (60).

CUTTER

This ain't your ally friend, best you turn around before I make you.

ABEL

How long have you been dealing heroin to Peter and his wife, Cutter?

CUTTER

Shit! Looks like I lost the bet.

ABEL

Bet?

CUTTER

The boys and I had a bet going, to see how long it would take you to stick your nose in. Want a piece of the action. Let's face it Stony, you couldn't protect your own family. Like you can't protect these losers--

ABEL

I'm going to give you one chance, if I find you dealing in my area to my people again I will-

CUTTER

You will what? You play by a new set of rules now. Do unto others or some such shit...

Abel grabs Cutters shoulders and smashes him with a head butt, splitting the dealer's nose, and covering his face with blood.

Cutter topples like a tree, and cracks the back of his head hard on the pavement.

ABEL

It's more of a guideline...

Abel kneels next to him, and wipes Cutter's fresh blood off his own forehead.

ABEL

If I ever see your scum-bag-ass around here again, friend, I will kill you.

LEON

Hey! Father Stonestreet!

A small boy in blue jeans, LEON (12), runs excitedly up to Abel, holding on to a large pizza box.

ABEL

Hey, Leon. What are you doing out of school?

Abel stands, dabbing at Cutters blood still on his forehead.

LEON

I have to take care of June. Dad didn't come home last night.

ABEL

Where did he go?

LEON

Out. He was playing cards for a little while with Aunt Mary... But that was last night.

ABEL

Did you go around to his work today?

Leon nods his head, glum. Abel ruffles his hair

ABEL

Are you and June okay?

LEON

Yes Father.

ABEL

Your Dad left some money for you?

LEON

There's some in the top drawer. I got pizza! Is that man okay?

Abel looks down at Cutter. He seems to be coming to.

ABEL

Yes, he just had a fall. I'm taking care of him. You'd better get back home and give June her pizza before it goes cold. Hurry now, I'll pop by later this evening... before it gets dark.

Leon skips off.

Abel drags the semi-conscious man to his feet.

ABEL

I don't want to see anyone dealing around here ever again. Got it?

CUTTER

Yes.

Cutter trembles like a leaf as he coughs up some blood.

ABEL

The only reason you're alive Cutter is so you can warn the others, do you understand?

Cutter spits at Abel as he gets into his car.

CUTTER

Watch your back.

INT. CHURCH - DAY

Abel sits in the rear of the church, inside his sparse, student-style living quarters. The only bit of colour comes from the crayon drawings on blank white walls.

Seemingly content, Abel drinks some water from the small sink.

The CREAK of an opening, then closing door emits from the church. Abel goes out to investigate. At the --

ALTAR

-- an eighteen year old man, JAKE, stares at the stained glass window.

ABEL

Jake? Jacob Harvey? Good God, how you've grown! Please sit down. Its been too long.

JAKE

I'd almost forgotten what it looked like.

Abel nods, and eyes the young man with intrigue.

ABEL

You came to see me for a reason?

JAKE

Maybe.

Both men share a silent moment as Jake tries to formulate.

JAKE

Has Kelly dropped by?

ABEL

Elliot? No... Why?

JAKE

She's pregnant, and now she's gone. Even her crazy mother doesn't know where she is.

Abel nods his head, listening.

JAKE

I went by the cops this morning and talked to the missing person's guy. He said she had to be gone for longer...

ABEL

Being pregnant, she's probably afraid to face her mother--

JAKE

Who wouldn't be! She's completely nuts and will totally kill me when she finds out.

ABEL

We'll pop by and see her together.
Maybe Mrs. Elliot will refrain
from bloody murder if I'm by your
side. But... Don't count on it...

EXT. APARTMENT BUILDING - DAY

On the front steps a thin brown mongrel dog sleeps.

Several windows are open, but the building seems
unnaturally silent.

Halfway up the steps, Jake turns to Abel.

ABEL

What is it?

JAKE

Something's wrong.

ABEL

Come on.

Abel takes another step and the dog's head instantly
raises. Its eyes burn.

JAKE

Father.

The dog stands and bares its teeth with a low, vibrating
growl.

ABEL

Who's dog is this?

Jake shrugs. Abel moves forward again, and the dog
crouches, like he's about to leap.

ABEL

He's not going to let us inside.
Come on, lets try another way.

They run out the door to an --

ALLEYWAY

-- and find a door that leads to the basement. Jake kicks
the door in.

Abel gives him an intense stare. He shrugs. They descend
the basement steps, and wind up in the basement.

INT. BASEMENT - DAY

Abel and Jake try to focus in the murky light.

Although, they can see vague shapes: Mounds of papers, old televisions, a few old chairs and what looks like rolled up carpets and shower curtains.

They cross the room, and climb some wooden stairs.

INT. ENTRANCE HALL - DAY

They come out of a doorway, and spot the sleeping dog on the steps.

The front door is behind the dog.

They quietly climb the main --

TENEMENT STAIRS

-- talking in low voices as they go.

JAKE

It's quiet in here.

ABEL

I was thinking the same thing.

INT. FOURTH FLOOR - DAY

Abel and Jake quietly step into the fourth floor hallway.

The light is dim, and they can barely make out some of the opened apartment doors - many have deep scratches on them.

INT. TENEMENT STAIRS - DAY

As they move up another floor to the fifth level, Abel stops to look at some new graffiti.

INSERT - GRAFFITI

"ALL FOR THE MASTER"

INT. TENEMENT STAIRS - DAY

Abel touches the big brown letters, rubbing between his thumb and fore finger he quickly sniffs it.

ABEL

This is blood.

They go another couple of steps, and exit onto the fifth floor landing.

INT. FIFTH FLOOR (HALLWAY) - DAY

They walk down the hall, and peer into one of the open --

APARTMENT

-- doors. It's a total wreck!

Bits of shattered mirror on the floor; on the wall above the bed, written in blood:

INSERT - GRAFFITI

"ALL FOR THE MASTER"

APARTMENT

Newspapers stuck all over the bedroom window reduce the light to a pale haze.

Jake and Abel enter. Jake rips the newspapers off. He opens a window for some much needed fresh air.

Something moves in the room. Jake and Abel share a puzzled look. The sound of cloth as it rubs against cloth rises again.

Jake stares at the bare mattress. The noise rises once again and he quickly figures out where it's coming from.

JAKE

Father.

Jake moves to the bed.

JAKE

Help me move this.

They push the bed aside and under it is an oddly shaped cocoon of bed sheets wrapped tightly around what might be a two headed man.

ABEL

I think we better call the police.

Jake continues to tear even more frantically at the sheet.

Gray hair and a pale forehead, plus a second scalp. This one, however, with dark hair.

Jake tears the sheet free from their faces. It's a man and his son. Their faces are white - drained.

Abel reaches down and feels for heartbeats.

JAKE

They're dead, aren't they? Why do they look like that?

ABEL

I don't know.

Jake stands. As he does, a shard of white sunlight falls across the mans face.

ABEL

What's happened here?

Behind them something rustles. They turn to see the man moves his legs within the sheet.

His feet push against the floor, his arms tightly locked around his son. His grey lipped mouth twitches, as if he were about to scream.

JAKE

He's not dead!

ABEL

Jake, get out! Now!

Abel watches the man open his mouth and make a hideous, anguished moan that sounds like a low wind blowing through trees.

His legs push frantic now and manages in a brief moment to squirm back under the bed.

They twitch a few times then lay still.

Abel crosses the room to the closet and opens it. At the bottom is a pile of old newspapers and clothes.

Abel stares for a few moments, and then prods it with his foot.

Something moves. He shifts uneasily, and slams the door shut.

Hurries out to where Jake waits.

ABEL

All right, now we get the police.

EXT. APARTMENT BUILDING - DAY

People cluster around the outside of the apartment building, police barriers already in place.

Erik and Reece pass two paramedics with a stretcher. On top, is a woman with a white sheet up to her chin, which matches the colour of her skin.

Her body writhes in agony as the sun hits her face. It contorts hideously, but no sound emits from her mouth.

The woman is quickly loaded into one of the waiting ambulances.

REECE

Aren't these supposed to be
corpses? God, what's wrong with
that woman?

INT. BUILDING ENTRANCE - DAY

Erik flashes his badge at a nearby officer.

ERIK

Where's Teal?

OFFICER

Third floor, captain.

A small form in the corner of the entrance hall catches his eye.

It's a dead dog, with a bullet hole in its head.

INT. APARTMENT BUILDING (THIRD FLOOR) - DAY

They enter an apartment where Teal is speaking with Abel and Jake.

ERIK

I'm Captain Brookman. What do you
have?

Teal motions them away from the civilians.

As Erik does so, his shoes crunch on glass. He looks down, and realizes he stepped on shards of a broken mirror.

TEAL

Father Abel Stonestreet and Jake Harvey found the first bodies. So far we've pulled thirty nine of them out of closets and from under beds. They were rolled up in shower curtains, rugs and sheets.

Teal double-checks to see if anyone is listening.

TEAL

Problem is, and this sounds crazy I know but...

ERIK

Go on.

TEAL

The Medics have confirmed there are no vitals... but the hell of it is they just keep on moving! Some kind of a freakish muscle reflex? Trick of rigor mortis?

Erik closes his eyes briefly, his hand rises up to his forehead.

ERIK

Any type of wound, trauma on their bodies?

TEAL

I checked a couple on my arrival, saw some cuts, bruises. That's about it.

ERIK

No. That's not all.

Another stretcher goes by. It's occupant has the same pale face as the first one.

TEAL

Sir?

ERIK

Nothing. I'm thinking out loud. Where are the bodies being taken?

TEAL

Royal Brisbane. It's the nearest with the facilities to handle this many stiffs. Probably going to have to get the SES, bring a cold truck in anyway. What do you think Captain? Disease? Poison? Or something really out there, cult-like?

ERIK

Not sure. Just keep it to yourself. We don't want to start a panic. Has the coroner arrived yet?

TEAL

Yes sir, upstairs... shall I go get her?

ERIK

Sure, I'd like a minute or two with your witnesses first.

Teal nods and leaves the apartment, closes the door behind him.

Erik surveys the room, then the two men on the other side.

ERIK

Gentlemen, I'm Captain Brookman. I have a few questions--

ABEL

We've already given our statements.

ERIK

I know, and I'm sorry to have to ask you to go over it again.

Erik walks past them, taking a quick look into the bedroom.

ERIK

What do you think happened here, Father?

ABEL

I have no idea. Jake and I came looking for Mrs. Elliot, who lives... lived on the fifth floor. We found the building just as it is now.

JAKE

I want to get out of here. I cant stand this place.

ERIK

A little longer okay? You saw the bodies. Are they dead or alive?

JAKE

Dead.

ERIK

Sergeant Teal tells me thirty nine bodies have been found. How many people lived in this building?

ABEL

I'd say a good fifty... sixty.

ERIK

Not all the apartments were occupied?

Abel shakes his head.

ERIK

Thank you.

ABEL

What do you think happened to these people, officer?

Erik leaves the room without saying a word.

In the --

HALLWAY

-- outside, Erik leans heavily against a wall, racks his brain. Teal and a female, DR. LADDY (45), approach.

TEAL

Captain? This is Dr. Laddy.

They shake hands as another stretcher goes past. Erik catches a glimpse of the bodies again but looks away quickly.

DR. LADDY

Captain, I've never seen or heard of anything like this there's no pooling of blood, no rigor mortis...

(MORE)

DR. LADDY (CONT'D)

But, somehow the bodies are completely cool. I pricked the finger of one of them, and do you know what came out? Nothing.

Erik listens. His worst fears realized.

DR. LADDY

They've been totally exsanguinated but there's no sign of haemorrhaging. I have called a colleague in from the North Side, to see if he can make any sense of it. A second perspective might help.

ERIK

Nothing can help. Its too late. We've got to leave all of them here and burn this whole building to the ground with them inside, right now.

Abel and Jake stand in the doorway and watch Erik start to lose it. Even a uniformed officer halfway down the corridor notices.

ERIK

What are you all looking at? You've seen the bodies! They're reacting to sunlight! They can sweep through a whole building in less than one night! How long do you think it will take them to do this to whole streets? We have to burn this building to the ground and kill them, because when these... these bodies wake up they're going to be thirsty! You can't take them to the Hospital! You can't let them get out into the streets!

A hand grips his shoulder and spins him around.

REECE

Captain, come with me. Lets go get some coffee, okay?

He jerks free and pushes Reece back. He turns to Abel.

ERIK

You! You of all people should recognise the evil that's creeping up on this city! God in heaven, cant you feel it in there? Tell them not to let these things wake up!

Abel is unsure at what he should say.

ERIK

Father, please don't let the vampire loose on the streets! Tell them we have to burn the bodies!

Reece tries to guide Erik toward the stairs.

ERIK

Don't take them to the hospital. Burn them. Burn them all.

REECE

Come on Erik, take it easy.

Abel stares at them as they head off down the stairs.

INT. HOSPITAL MORGUE - NIGHT

A frustrated doctor consults chart after chart, and shakes his weary head. He starts to prep yet another body for an autopsy.

In the background table after table of bodies covered in sheets.

He concentrates, about to make the first incision.

A noise startles him.

In the background every sheet covered body sits up.

EXT. MARK' APARTMENT - NIGHT

Jami Yearwood walks through the --

FRONT DOOR

-- which is open slightly.

JAMI

Mark? You home?

Silence - she steps into the dark room, feels along the wall until she finds the light-switch and turns it on.

The living room is a complete and utter wreck.

JAMI

Mark?

Jami quickly moves down the --

HALLWAY

-- to his bedroom. The door is closed. She opens the door, steps into the --

BEDROOM

-- and reaches around for the light-switch, but can't find it. On the other side of the half opened door, Mark's dog snarls at her.

Jami jumps back. The dog is hunched low to the floor, ready to leap.

JAMI

Calvin? It's me boy, it's Jami.
Where's Mark?

The dog tilts its head as if he hears something, and leaps right past her, and down the hallway.

Jami hears a muffled noise on the other side of the room.

She reaches for the light switch, and finds it this time. The bed sheets are missing, but everything else seems okay.

Something grips her around her ankle.

Startled she looks down and sees a claw-like hand.

Jami screams, and kicks like crazy, until she gets her ankle free.

The noise starts up again.

She staggers against the bedroom wall as a shape wrapped in bed sheets writhes its way out.

As it works itself free, she can see that's it's --

JAMI

Mark!

The sheet slips off. Mark stands with his eyes blazing. He licks his lips with a black tongue.

MARK

Jami...

As Mark steps toward her, a quick tongue flick across his thirsty lips.

Jami turns and runs for the door.

Mark's hand grabs her blouse, but the sleeve just tears.

EXT. MARK'S APARTMENT - NIGHT

Jami makes it out into the courtyard.

Over by Jami's car, other figures lurk amongst shadows.

Faces grin lit up by the spotlights outside.

Jami dares not look back.

Mark launches himself at her.

She hits the ground with a loud smack. Mark, on top of her now, grips her by the hair and forces her head back.

JAMI

No Mark! Please!

MARK

Ssshhhhh... It's okay.

Suddenly, Mark is lifted up and thrown off of her, only to be replaced by a very large man whose face is more terrifying than Mark's.

He leans over Jami. His fangs bare, and move closer to her throat.

Mark grips the man by his throat, and hauls him off.

Jami gets to her feet as the two vampires fight and snap at each other like rabid animals.

Jami turns and runs for her life. She turns her head toward a rustling sound in the bushes. It's a WOMAN in a glittery dress.

Jami dives into her car, and quickly rolls the windows up.

INT/EXT. CAR (MOVING) - DAY

As Jamie drives off, the woman claws at the windshield and hammers it with her fists.

Jami accelerates, and the woman rolls over the roof, off the back, and lands on her feet.

EXT. CAR (MOVING) - DAY

The woman chases after Jami, although she soon gives up.

Jami speeds through several blocks before she pulls over. Horns blow as cars swerve to miss her.

Jami is an emotional wreck. Suddenly a soft tap on the window. A face stares down at her.

JAMI

What the fuc--

POLICEMAN

License please, Miss.

INT. BROOKMAN HOUSE - LOUNGE - NIGHT

Erik picking at his dinner, his hands shaking slightly.

He looks at a picture of his wife, takes another small bite, then looks away again.

INT. DAN'S APARTMENT (BEDROOM) - NIGHT

KYEEMA OLIVER (33), reads in bed. Her husband, DAN, sleeps next to her. She puts her book down in mid-yawn.

Suddenly, the smash of glass, and a loud, piercing scream.

She leaps out of bed, and goes straight to the window. Tries to see what's going on.

There is another scream, but this time its cut short mid-scream.

She runs back to Dan and shakes him.

DAN

Jesus... What is it?

KYEEMA

Something serious is happening
next door, I heard screams.

Dan sits up in bed.

DAN

Probably just shagging. Remember
last week--

KYEEMA

I know what fucking shagging
sounds like. But I don't think
Reece and Tilly are playing kinky
cops tonight...

A SHRILL stops Kyeema in her tracks.

She rushes back to the --

WINDOW

-- and sees two shapes in the back yard, a MAN attacking
a SMALL GIRL.

KYEEMA (O.S.)

Dan, Dan! Someone's in our back
yard and he's hurting Megan!

EXT. DAN'S APARTMENT - NIGHT

We can't make out the facial features of the man, who is
all over the little girl.

The floodlights come on, and the back door flies open.

Dan rushes up with a baseball bat in his hands.

DAN

Get off her.

No response.

Kyeema looks down from the upstairs window, and
frantically bangs on it to get Dan's attention.

DAN

I'll crack your skull in if you
don't get the fuck off her now!

As Dan gets closer, the scene looks very wrong.

It's not the man who is attacking the girl. It's the girl who is attacking, and draining blood, from him.

She somehow manages to hold him up.

Dan realizes it's her father - Reece!

DAN

Reece? Megan? What in gods name...

Megan drops her father; he falls like the dead weight he is.

She turns and moves toward Dan at lightning speed. Before he can react, she brings him down hard on his back.

She squats on his chest, grabs the bat and throws it toward the house.

Megan hisses, and leans in for the kill.

DAN

Megan, no, no!

A scream tears through the night as Kyeema sprints out of the house like Usain Bolt.

Within seconds, she has the bat, and takes an almighty swing at Megan.

She connects beautifully with Megan's little head.

CRACK!

The same sound of a home run shot in the World Series.

Megan FLIES backwards off Dan, and hits the ground very hard.

Kyeema helps Dan to his feet and they scramble to the safety of the --

INTERCUT: COURTYARD / APARTMENT

Dan and Kyeema watch from inside as she clicks her dislocated neck back into place.

Dan creeps over to the door. Kyeema grabs a hold of him, and pulls him to the floor.

Megan is right at the back door.

She taps on the window, and slowly scratches on the door.

Kyeema looks up.

KYEEMA

Go away Megan. Please go away!

DAN

Go home, Megan! Now.

There are a few beats of silence.

Kyeema shakes with fear. Dan in shock. Both of them are too scared to even breathe.

They wait for another sound from Megan.

INT. LAIR - NIGHT

We slowly drift through a room softly lit by candles.

A thin shape sits in the semi darkness. ROLLAND MARMERCHANT. His frame is obscured by a robe and a hood.

Red eyes glow beneath the hood.

As a tall, bald, muscular man, STITCH, stands in the doorway. He bows and enters.

ROLLAND

Mr. Stitch.

STITCH

We grow stronger every night.

ROLLAND

Soon my name will be written in the history of a new world. Our world.

STITCH

Things are changing rapidly master. Our existence will not remain secret for too much longer.

ROLLAND

We no longer have anything to fear. It's time to step from out of shadows. Show these humans who the true dominant species on earth really are...

A grin spreads over Stitches face.

ROLLAND

We shall carve our legend into the
annals of the new race. In my
name.

STITCH

In your name.

Rolland's smile quickly fades.

ROLLAND

Do you have any more news from the
borders to the south?

STITCH

Nothing yet, but I don't predict
any threat. House Rancall are
governed by fools.

ROLLAND

Agreed but I hear rumours; a power
shift. We can't afford to
underestimate any thing, not now.

STITCH

I'll double the border patrols.

ROLLAND

Very well, I shall leave it in
your capable hands.

INT. JAMI'S APARTMENT (BEDROOM) - DAY

Jami tosses uneasily in the bed of her small, studio
apartment.

A packet of sleeping pills and bottle of vodka on the
bedside table tell her story.

She murmurs Mark's name, then lets out a faint whimper.

INT. ABEL'S ROOM - DAY

Abel splashes water onto his face, and goes to the single
window of his room. He opens it, and inhales a lung full
of air.

His eyes widen as he spots the alley wall across the way.

INSERT - ALLEY WALL

In blood red writing, the words, "FOLLOW THE MASTER."

BACK TO SCENE

Abel stares hard at the message for a few seconds.

Thoroughly shaken, he turns from the window, and gets dressed.

INT. ERIK'S HOUSE - DAY

Erik pulls a can of black spray paint out of a paper bag.

He shakes it and sprays on the front side of his open front door, a large black crucifix above the word:

"BEWARE - VAMPIRE KILLER!"

INT. JAKE'S APARTMENT (HALLWAY) - NIGHT

A young woman, KELLY (24), stands outside Jake's apartment door. She knocks.

Movement inside, but no one answers. She knocks even harder.

KELLY

Jake! Open the door! Its me!

JAKE

Kelly?

Jake steps to the door, unlocks and throws it open.

Instantly she leaps forward into his arms and buries her face into his shoulder.

JAKE

Kelly! I've been going crazy looking for you!

KELLY

Don't say anything, please. Just hold me. Tight. Tighter.

JAKE

You're freezing. Where have you been? God, I'm so glad to see you.

KELLY

Don't talk. Just make me warm.

She lifts her head back, her eyes an unnatural yellow.

KELLY

Make me warm.

Her mouth opens and her fangs slide out.

JAKE

NO!

He pushes her away and takes step backward. He trips and cracks his head on the edge of a table.

KELLY

Jake. I've come back for you. I've come back.

JAKE

Get away!

KELLY

We can be together forever.

JAKE

No!

KELLY

Yes, forever and ever.

Jake screams and thrusts his arms out trying to sustain his life for a few brief moments more.

Kelly catches his right arm, grins and sinks her teeth into a vein on his wrist.

When she is finished she lets his arm drop to the floor.

KELLY

Now we'll be together for always.
We'll always be young... And we'll
always be in love. Sleep my
precious, sleep.

She gathers the sheets off the unmade bed and wraps him up.

She then drags Jake into the closet, piles a few papers and card board boxes around him and closes the door.

INT. LAIR (ROOM) - NIGHT

Stitch stands in front of a large Fireplace.

His features can hardly be recognized from the blaze of the fire. Rolland enters.

ROLLAND

My favourite pupil. My army grows.
Yes?

STITCH

Close to one hundred and fifty
thousand, master.

ROLLAND

We need more. And quick, we only
have once chance before we lose
the element of surprise.

STITCH

Master, we double in strength
every night--

ROLLAND

I want an orgy of hunger! A
celebration of power unlike any
this or any planet in the history
of time has ever seen. Let them
run amok and take as many as they
can.

Rolland shuts his eyes. When he opens them again, they're
as bright as blast furnaces.

INT. JAMI'S APARTMENT - DAY

A gentle knock-knock on her front door.

The blinds are drawn and the door has a solid chair
propped up against it.

Half empty cups of coffee and bottles of alcohol are
spread everywhere.

Jami, wrapped in blankets on the couch, and watches white
noise on the TELEVISION.

Someone knocks on the front door. She ignores it and
turns down the hiss on her screen.

The knocks stop briefly, then starts up again.

JAMI

Damn it!

She jumps up and shouts through her closed door.

JAMI

Who is it?

ERIK (O.S.)

Erik. Captain Brookman from--

JAMI

What do you want?

A torn piece of paper slides under the door.

ERIK (O.S.)

Your help. Please, come round to my home later. I really need to speak to you.

EXT. ERIK'S HOUSE - DAY

Erik closes the door behind Jami, and locks it.

ERIK

Thank you. Please take a seat. Can I get you--

JAMI

Coffee, please.

Erik goes into the kitchen. Jami scans the room.

She raises an eyebrow at the clearly nailed shut windows.

JAMI

What's with the windows?

ERIK

I'll explain when the priest gets here.

JAMI

A priest? What is this, a shotgun wedding?

A knock at the door.

Erik re-enters the room, smirks at her humour, and opens the front door to father Abel Stonestreet.

ERIK

Come in, Father. Thank you for coming.

Jami stares at him as he enters.

ERIK

Father Stonestreet, this is reporter Jami Yearwood.

He shakes Jami's hand. She glances at the nailed shut windows.

ABEL

Please, call me Abel. Now Captain, I'd like to know why you called me. There must be a dozen Catholic churches within a twenty kilometre radius of here.

ERIK

I called because I thought you would understand the gravity of the situation. You were there. You saw the bodies.

ABEL

The vampires? There are many evils in the world. Drug dealers, child beaters, homicidal maniacs, rapists. I think we both have more than enough work Captain without inventing any more.

ERIK

Open your mind, Father.

JAMI

I've seen them too. He isn't crazy.

ABEL

Miss?

JAMI

I have seen them. The officer is right. They do exist.

ERIK

Please Father, sit.

ABEL

How can you be so sure?

ERIK

The signs are everywhere, this isn't the first time this has happened, just not on this scale.

ABEL

Why haven't we seen anything in the news?

ERIK

Because they are careful. This has been going on for decades; centuries, even. If a small country town disappears, who will notice, let alone care?

ABEL

Brisbane isn't a country town.

ERIK

Which means that something big is happening.

JAMI

How come you know all of this other stuff?

Erik drops a huge scrap book on the table in front of them.

ERIK

This was my mothers. For the longest time I thought my mother was crazy. She shot my father in the face the night we moved to the city.

ABEL

Good lord.

ERIK

When I got older I had her put in a home, she was always rambling about the shadows outside at night, and things coming to get her. She had even nailed the windows shut.

Abel and Jami swap glances.

ERIK

After she died I found this scrapbook, and six others like it, filled with news clippings about missing people, small townships where every resident just upped and apparently left... Plain disappeared.

JAMI

Can't we tell someone? My paper eats this type of stuff for breakfast, it would be a nice change for it to actually be real.

ERIK

We don't have time.

ABEL

So how do you kill a vampire?

ERIK

Stakes to the heart, sunlight and decapitation seem to be the only things that kill them.

ABEL

You've killed a vampire then?

ERIK

Yes... My wife.

Jamie and Abel exchange looks.

They are trapped in a house with a murderer who is clearly agitated, obsessive, and possibly psychotic.

ERIK

Father, Jami, we all know that evil remains constant, if they do exist and they feel strong enough to take us on. They could attack in the hope it will be too late for us to fight back.

JAMI

Jesus.

Erik tosses a small local map on the table along with a few photo's.

ERIK

There are a network of caves under these factories in and around this area. I've done some scouting. I believe they are using this factory and entering the caves from there. Would you be willing to go with me?

ABEL

If by some devilish way you are right, I have to stay and work out a way to protect the members of my parish.

Erik removes a cardboard box filled with short wooden stakes.

ERIK

You're a good man Father, you always have been. You have to do what you feel is the right thing to do, thank you for your time.

ABEL

I hope you're wrong. But if you're not, God be with you.

ERIK

And may he be with you too.

Erik opens the front door for him and he heads to his car without looking back. The wind whistles down the street.

A large German Shepherd sleeps on the front steps of the house directly opposite.

Erik eyes it nervously and shuts and locks his front door.

JAMI

I'd like to go with you.

ERIK

Thank you Miss Yearwood but I warn you, this is not for the weak hearted.

JAMI

I know. Now let's go!

INT/EXT. DAN'S CAR - DAY

Dan paces back and forth between his car and front door.

DAN

Damn it, Kyeema!

Kyeema charges out of the front door with bags in hand.

KYEEMA

What's the problem?

DAN

We're going to miss the plane.

KYEEMA

I'm going as fast as I can.

Dan grabs her bags and throws them into the back of the car. They both get inside the vehicle.

KYEEMA

I was making something for you.

She reaches into her pocket and pulls out something wrapped in tissue paper and tied with a rubber band.

DAN

What is it?

KYEEMA

It keeps evil away. You must always carry it in your pocket.

Dan nods, slips it inside his jacket, and starts the car.

DAN

How about yours?

Kyeema sits quietly as Dan drives off.

DAN

You did make one for yourself, didn't you?

KYEEMA

No. You wanted me to hurry.

Dan digs in his coat pocket.

DAN

Keep this one then.

Kyeema grabs his wrist firmly.

KYEEMA

No Daniel. It won't work for me. It has a few strands of your hair-- Watch where you're friggin-well-going!

Dan looks back to the road as a Porsche tears past him in the opposite direction.

They take the AIRPORT EXIT, and traffic slows to an almost stop.

DAN

We're going to be fine. We'll get ourselves a room at a nice resort on the beach and lay out in the sun for a week.

KYEEMA

What's going to happen to these people?

DAN

I don't know... Just want to get as far away from here, as soon as possible.

KYEEMA

How will we know if any place is ever far enough away?

Dan doesn't really hear, as he sees the highway become nothing but a parking lot.

DAN

No, no, no!

KYEEMA

What time is it?

DAN

Almost four. Shit! We're going to miss our plane.

KYEEMA

But... They come out when it's dark--

DAN

I know! You haven't shut up about them since last night!

Dan punches the steering wheel. Kyeema wells up.

DAN

I'm sorry...

Kyeema nods but doesn't look at him. Dan peers out a window.

DAN

Do you know where I'd like to be right now? A beach in Maldives. How would you like that?

KYEEMA

Yes...

INT/EXT. ERIK'S CAR - DAY

Now dusk, Jami and Erik sit in Erik's knackered car in a side street, neither one impressed with their current predicament.

ERIK

Damn. Had a service only last week.

JAMI

We could make a run for it.

ERIK

I don't know. We are a good seven, eight blocks. Is that a bit too far?

It grows steadily darker outside.

JAMI

What about the other houses?

ERIK

Maybe but do you see any lights on? How do we know we aren't stepping into a nest full of vampires? My house was protected. These are just inviting invasion.

JAMI

Are you suggesting we just sit here?

ERIK

We can't. It's nearly dark.

Jami makes their minds up, and hops out of the car.

Erik quickly joins her and they move toward some dark shapes on the right hand side of the street.

A two-story house with no lights on materializes through the darkness.

Erik almost steps on the corpse of a YOUNG GIRL, pushed into the gutter.

Erik pulls a horrified Jami along and they rush to the front door.

ERIK

Stay close.

INT/EXT. ABANDONED HOUSE - NIGHT

Erik turns the front door handle, it opens, and they quickly enter

And Erik slams the door shut, bolts it behind him.

ERIK

We should be safe here.

Erik scans the area.

JAMI

What if we're not alone?

Erik shouts up the stairs.

ERIK

Hello! Anyone home?

Erik takes his gun out of his holster and walks into a short --

HALLWAY

-- where a flight of stairs leads up to a --

SECOND FLOOR

They step into the landing, and huddle close.

ERIK

Anyone here?

No reply.

He puts his gun away and returns to the --

LIVING ROOM

Erik turns to Jami, a worried look on his face.

ERIK

I think we're alone. And that is exactly where they want us.

JAMI

What? In this house?

ERIK

Trapped. All of us. Everyone in
this cursed city.

INT. CHURCH - NIGHT

Many people huddle inside the church.

The Father stands guard at the front door, and looks for
more people.

Occasionally a figure moves way off in the distance. He
has a brainwave and turns to Leon.

ABEL

Leon.

Leon looks up. There is fear in his face.

LEON

Yes, Father.

ABEL

You know where the staircase to
the bell tower is, don't you?

LEON

Yes.

ABEL

I want you to climb to the tower,
and crack open the shutters up
there, you'll see the handles.
Then I want you to take the rope
that hangs down and pull on it as
hard as you can. The bell may lift
you off your feet, but that's all
right, you'll come down again.
Just don't let go of the rope, and
keep ringing the bell. Can you do
that?

Leon nods excitedly at the important mission.

INT. DAN OLIVER'S MERCEDES - NIGHT

Dan and Kyeema still stuck in a parking lot of a highway.

DAN

We can't stay here. I know it's dark, but we have to go.

KYEEMA

Go where?

DAN

Anywhere but here!

KYEEMA

You don't have to yell.

DAN

Kyeema, I'm sorry, but we can't just wait in the dark to die.

KYEEMA

What about all these other people?

DAN

They are not our problem. That exit leads back to town, we're close enough to walk.

INT. RED TENEMENT BUILDING - NIGHT

Abel enters the tenement, and he bangs on the first door.

ABEL

Charlie! Get your wife and children! You're going to have to come to the church with me!

EXT. HIGHWAY - NIGHT

As Dan and Kyeema move in and out of traffic, they find fewer and fewer cars running with less and less people in them.

DAN

I've got a bad feeling about this.

KYEEMA

Me too, let's run.

DAN

Can you hear that bell ringing?

They jog down an off ramp when Dan hears a rumble in the distance.

He looks over his shoulder and sees

Headlights move quickly toward them.

Motorcycles, fifteen or twenty of them. Dan waves them down.

DAN

Hey! Over here!

KYEEMA

Wait Dan. I don't think..

The bikers lights turn toward them and as they pass under the streetlights it shows the bikers pale faces, with a mouthful of killer fangs.

Dan grabs Kyeema to make their escape, but the bikers are on top of them.

One biker lashes out and lands a well-timed boot into Dan's rib cage and he hits the ground fighting for breath.

Kyeema is so petrified she cannot even scream.

STITCH

Hellloooo!

Dan rolls over in agony and he sees the blue goatee, red ponytail of Walter, who not only rides a Hog but is now a Vampire

WALTER

There isn't very much to this one.

BUTCH

Stitch! You said I get the next.

Walter jerks his head back and suddenly rubs and blinks his eyes.

WALTER

Holy shit, what is that! My eyes are fuckin' on fire!

Walter leaps off and backs away from Dan.

WALTER

He's got something on his clothes... garlic or something. Gaaaah, I can't see.

STITCH

Forget him. He will be dead soon enough.

WALTER

God, If I don't die first, I can see the front page now.

STITCH

Come on ladies, saddle up.

He turns to Dan.

STITCH

I'm taking your woman with me. I'll be keeping her nice and warm, you just lay there and think about that, okay?

As the glow from the bikers headlights fades into the darkness, Dan painfully gets to his feet.

The bell still sounds, as he slowly makes his way down the off ramp.

INT. RED TENEMENT BUILDING - NIGHT

Now a long human chain of people, all ages, shapes and sizes. Abel briefs before he leads them back to the church. Still the Bell chimes in the background.

ABEL

Listen, all of you! We're going to follow the sound of the bell back to the church. Everyone grab the shoulder of the person in front of you and hold on tight!

People look scared and mutter among themselves.

ABEL

Don't be afraid, just hold on tight! As long as we stay together we will be fine.

The line of people exit the front doors and out to the --

STREETS

A deathly scream pierces the night, and then fades away.

ABEL

Keep moving!

ALVIN

Mrs. Mandell is gone! Something
pulled her out of the chain!

ABEL

Holy God in heaven...

Another scream fades into the distance.

MARY

Fiona!? What happen' to my little
girl? FIOONNNAAAAAA!

The woman tries to leave the chain.

ABEL

Hold on to her! Keep going!

A female figure runs in front of him, and flashes a huge
set of fangs.

She grins, and just as quick as she appeared, she
disappears.

Suddenly another scream sounds out from the back of the
chain.

ABEL

Faster! Come on keep moving!

Movement and dark shapes seems to FLIT all around them.

ABEL

We're here!

Abel feels Alvin's hand let go of his shoulder.

Abel turns and sees that Alvin and his wife have gone.

Their daughter stands there shaking.

He grabs her hand and ushers the remaining people inside
the --

CHURCH

-- where he ushers them into a far corner.

ABEL

John, go up to the tower and take
over the bell from Leon. Keep
ringing until I send someone else
up.

He picks up a heavy brass crucifix and quickly walks back to the front door and out into the --

STREET

Abel is about to enter another building, when a voice cries out.

JUNE

Father Stonestreet! Help me!

He looks up at a grey building. On the second floor, a little girls face peers from a window pane.

A hand pulls her back away from the window.

INT. GREY BUILDING - NIGHT

Abel looks around, trying to get his bearings.

ABEL

June? Its Father Stonestreet! Where are you?

Muffled sobs come from behind a nearby door.

He busts in, crucifix still in hand, she is standing in the corner, bare feet and dark rings under her eyes.

ABEL

Oh my. Thank God I've found you.

He bends down and pick's her up. Her arms hang limply.

ABEL

Are you all right?

JUNE

Yes. Thank you Father.

ABEL

June, where is the bad man who took you?

Her eyes grow wide and she stares past Abel.

CUTTER

Behind you.

Abel places June down and turns to face him.

ABEL

Stay behind me, June.

Cutter grins, his fangs slide out of his upper and lower jaws.

CUTTER

Everything old is new again. Like
the new look?

Abel hoists the crucifix, Cutter raises his hands in mock fear.

ABEL

I warned you Cutter.

DEALER

You do realize crucifixes don't
hurt us?

Dealer moves very quickly toward Abel, who stands his ground.

Abel swings the crucifix in a large, vicious arc as though it were a bat.

It rips Cutter's head clean off, and rolls into a corner. His body crumples to the floor at Abel's feet.

ABEL

You were saying?

The body withers to a husk.

EXT. CHURCH - NIGHT

Abel carries June in his arms and rushes to the front door of the church.

A hand lunges out of the darkness grabbing Stonestreet's shoulder.

In one twisting fluid movement Stonestreet grabs the hand, sets June down and swings around pulling what's attached to the hand toward him for a beating.

The face of Dan Oliver appears in front of Stonestreet, tired, dazed and confused.

DAN

No, don't. Please... Help me!

INT. LAIR (ROOM)- NIGHT

Rolland surveys the map of the city, spread out over the large heavy table.

Stitch is on his right, and Hagen on his left.

STITCH

I've had reports from the north
and the south. They are all
panicking, trying to escape.

ROLLAND

Were they stopped?

STITCH

Mostly. But we--

ROLLAND

Were they stopped?

STITCH

We need more troops to patrol the
city.

ROLLAND

No escapes, no survivors, no
excuses. Do you understand? I want
those gaps filled.

STITCH

Immediately, Master.

ROLLAND

Good. And riders, how many do we
command now?

STITCH

Thirty five hundred. Another
fifteen hundred will be ready
tomorrow night.

ROLLAND

We are so close Mr. Stitch. It's
time to sleep, and sleep well.

Rolland watches Stitch leave but Hagen stays put.

ROLLAND

Yes?

HAGEN

Shall I feed the dogs?

ROLLAND

No, not yet. Just make sure
they're out at sunrise.

Rolland's attention falls back to the map, mesmerized.

INT. ABANDONED HOUSE - NIGHT

Erik sits at the kitchen table, a bowl of fruit in front of him. He chews on an apple.

Jami has her head in the fridge.

JAMI

So, what happens at dawn.

ERIK

What do you mean?

JAMI

The vampires go crawling to their coffins or whatever, what about us? What do we do?

Erik is silent for a moment.

ERIK

We must finish what we started.

JAMI

Why Brisbane? Why not somewhere important like Canberra?

ERIK

I'm not sure, but imagine a city of vampires. If they take Brisbane, what's to stop them taking the whole country, city by city... State by state.

JAMI

How are we going to get to the master?

ERIK

I don't know.

JAMI

I'm going to try to get some sleep. God knows I need it.

Jami gets up and heads for the stairs.

She makes her way up the stairs and opens the door of the first room on the top landing.

It is a bedroom. She spots a couple of pillows on the bed, but the blankets had been kicked off the bed.

She grabs both pillows and turns to walk back out. As she reaches the door of the bedroom, something clicks in her brain.

JAMI

(sotto)

Oh shit. The sheets are missing.

She turns back and scans the room, something shifts heavily, plus the noise of cloth being ripped.

JAMI

Oh no. Erik!

The wardrobe door slowly swings open and a cocoon shape writhes out from inside.

JAMI

Nooooo!

A body tumbles out of the wardrobe, a grey haired man, his legs still wrapped in a bed sheet.

He looks up at Jami, and gives her a warm grandfatherly smile.

Jami backs cautiously out of the bedroom.

A woman's head pops out of a cocoon under the bed. Jami screams.

She boogies down the stairs, but the grey haired vampire is just too quick.

He grabs her by the hair and jerks her back.

She loses her balance and falls back, lands at his feet.

Erik stands at the foot of the stairs.

The vampire crawls on top of Jami and has his fangs fractions from her throat.

The vampire looks up, seems to sense something isn't right.

Erik jams a stake through his mouth and the tip Breaches the very back of his skull.

The vampire reels back and struggles to rip the stake from his head.

The Female Vampire appears at the top of the stairs and helps her partner pull the stake out.

With a grunt she manages to dislodge it and drops it onto the floor. They share a look and run into the room they came from.

A crash as splintered wood and glass blast on to the street as they jump out the window and off into the night.

Erik and Jami watch as the two figures slip off into the night.

ERIK

Sorry, my fault. I should've checked more thoroughly. Are you all right?

JAMI

Let me get my breath back, okay?

Erik walks down the stairs.

ERIK

Good. Let's check the whole house.

They go toward the basement door.

JAMI

How long until sunrise?

ERIK

Five hours or so.

INT. CHURCH - DAY

Abel checks on Dan, huddled on a pew with a blanket wrapped around his shoulders.

DAN

Father, did a woman come in last night? Aboriginal, very beautiful?

ABEL

I am so sorry. No one came in after you.

Dan nods, half-smiles but is on the verge of tears. His wounds have been dressed.

DAN

They took her. It was my fault they took her.

ABEL

What's your name, son?

DAN

Dan. Dan Oliver.

ABEL

Dan, you need to rest.

Dan winces with pain.

DAN

How bad am I?

ABEL

Nothing serious. How do you feel?

DAN

Pretty fucked... Sorry Father.

Dan looks at a brightening window.

ABEL

Where do you think the riders went?

DAN

I don't know But I've got to do something. I've got to find my wife.

ABEL

You're not going anywhere. You need rest.

DAN

Father. You didn't see them. You don't know what they are, what they could do to her--

ABEL

How far do you think you'll get? How will you help her? You don't even know where you're going.

He can see the anger build in Dan's eyes and tries to calm.

ABEL

Would you like some water?

DAN

No. I should try to get some rest.

ABEL

All right. If you'll excuse me.

Abel moves quickly away from Dan.

INT. ABANDONED HOUSE (LOUNGE) - DAY

Jami suddenly jolts up and screams.

She looks all around, Erik stares out of the window.

ERIK

Good morning.

Erik turns back to the window and continues to look out.

JAMI

Morning... Bad dream. They were
all over me.

Erik acknowledges with a slight nod.

JAMI

How are we going to get there?

ERIK

Drive a few blocks west, then head
north.

JAMI

Drive? The car wouldn't start?

ERIK

Our lovely couple left us a car
with a full tank.

JAMI

Let's load up and move out before
they return with the rest of the
family.

Together, they head out.

INT. CHURCH - DAY

People tend to each other. Some still sleep, some cry.

Abel moves from group to group, tries his best to set
everyone at ease.

A few others help pass around water, and attend to the
injured.

Dan off to the side looks in deep thought.

An elderly lady comes by to check on him

Dan stands and moves to the front doors. He unbolts it as Abel appears right behind him.

ABEL

And where do you think you're going?

DAN

Just stay out of my way, Father. I appreciate your help, but I've got to help Kyeema.

Dan tries to move past Abel, but Abel grabs him by the collar.

ABEL

How do you expect to find her on foot?

DAN

I'm taking the Land Rover outside.

ABEL

Do you really think you can just drive in, kill the bad guys, save your wife and walk out?

DAN

I have to do something.

ABEL

Daniel, she may already be like them.

DAN

But maybe she's not... Maybe there's some reason why they didn't just kill her there and then. And if she is still alive... then she needs me.

ABEL

Wait here.

DAN

Why?

Abel speaks to the other helpers and they all hug him.

He returns to Dan and gives him a small nod.

ABEL

All right. Let's go.

DAN

Huh?

ABEL

I know where they might be keeping
her and the Land Rover's mine.

INT/EXT. LAND ROVER (MOVING) - DAY

Dan changes gears and they zip through a corner.

The dashboard is lit up like an aeroplane cockpit.

Abel scans the road up ahead.

DAN

Why are you helping me?

ABEL

It's the right thing to do.

DAN

Fine with me.

INT/EXT. CAR (MOVING)- DAY

Erik struggles to negotiate the many abandoned cars and
makes very slow progress.

He slams his hand down on the horn in total frustration.

ERIK

It's going to be sunset again
before we get there through this.

JAMI

Maybe it will clear further on
down the road.

ERIK

Maybe, maybe not. It would almost
be quicker to walk.

Erik and Jami share a thoughtful stare for a moment.

The car screeches to a halt and both get out. Erik grabs
the backpack and they carry on, at a slow jog.

They pass ditched cars, bikes and trucks.

They pass ditched cars, bikes trucks as they cross roads
and footpaths.

INT/EXT. LAND ROVER - DAY

The Land Rover slows to a crawl.

ABEL

Why are we stopping?

DAN

I'm not sure but I think I saw something back there. That warehouse on the right about fifty meters back. Looked like coffins, stacked upon the dock... least I think they were coffins.

Dan quickly reverses.

On the dock a pile is covered with a dark green tarpaulin. It flutters a few times and expose many coffins beneath.

DAN

There!

Dan points at the coffins.

DAN

I'm going in.

ABEL

Not on your own.

EXT. WAREHOUSE (LOADING DOCK) - DAY

The warehouse is the size of a football field.

On the dock, Dan pulls the tarpaulin off the caskets. The wind whips it away. He opens the lid. Empty.

ABEL

I wouldn't sleep outside. Would you?

Dan looks toward a large sliding door set in the wall. He opens it a few feet, and steps into the --

WAREHOUSE

A few forklift trucks, plus row after row, after row - absolutely thousands of coffins.

DAN

Jesus Christ. This is where they sleep. My God! How many warehouses like this do you think there are?

Dan leans over and opens the casket nearest him.

Inside is a young man, with a blood spotted shirt, his arms crossed over his chest.

Very softly, Dan hears a small voice whisper --

SOFT VOICE

Lean in just a little bit closer.

Dan quickly closes the coffin lid with his foot.

Abel opens a coffin. In it is a little black girl, her skin is faded to a sick pasty gray.

She shifts suddenly, grips the caskets sides, then lay still again.

Abel closes the lid, shaken.

DAN

Help me drag one into the light.

They get either end of the first casket Dan opened, and push and pull it back out onto the loading dock and into the bright sunlight.

DAN

Ready?

Dan flips the lid off and steps back. The vampire instantly writhes and claws at the sides of the casket.

Its mouth opens and screams like nothing you've ever heard before in your life!

The vampire sits up violently. Its gaze has fallen upon Abel and raises its head twisted at an angle away from the sunlight.

Dan shoves Abel back inside the warehouse, and slides the door shut.

The vampire hurtles forward and frantically tries to open the metal door.

Both men struggle to keep it out. The door shudders as the vampire hammers and then scratches at it like an animal.

The clawing stops. Abel looks behind him, thinks he can hear something.

DAN

It's a trick.

Dan slides the door slightly. The lid is back on the casket. As the door opens wider, Abel hears more noises as light streams into the warehouse.

Dan steps back out onto the loading dock and throws open the lid again.

The vampire, hideously bloated, sits up and snaps at Dan's face.

Fluids bubble beneath the things flesh.

It leaks from the mouth, eyes and nose. Just as it looks like it will explode, it rapidly shrivels into something as thin and frail as a dead leaf.

Dan vomits. Abel looks toward the warehouse again.

Abel rushes to the Land Rover and grabs stuff from the tailgate.

He returns with a can of fuel and a .45 jammed in his belt.

ABEL

Start the car.

DAN

Where did you get that gun? What are you going to do?

ABEL

What we are here to do.

Dan catches a wake up. Abel goes into the warehouse as he quickly jumps back inside the

INT/EXT. LAND ROVER (MOVING) - DAY

Dan turns on the ignition as a gunshot sounds out. He jumps.

Bloodcurdling screams sound out from inside the warehouse.

Thick black smoke fills the sky.

Abel hops into the Land Rover.

ABEL

Drive. Very, very fast.

Dan blasts the Land Rover through the front gates.

DAN

Do you think they will all burn?

ABEL

Some of them will. And if they do get out, the sunlight will finish them.

DAN

I didn't know there were so many.

ABEL

What if there are a hundred more places like this.

Abel takes the gun out of his pants and lays it on the floor.

ABEL

You never know when it might come in handy.

DAN

It's almost one. We have to hurry...

EXT. STREET - DAY

Erik stops to catch his breath. Jami looks him over.

JAMI

You okay?

ERIK

Yeah, it's been a while since I've had to run so much.

JAMI

I didn't think it would take so long.

ERIK

Not far now.

They take off again at a brisk walk.

They pass a shop that has all the windows blacked out with paper and various other items.

INT/EXT. LAND ROVER - DAY

A parking lot of abandoned cars and trucks force Dan and Abel to stop.

ABEL

We're going to have to make it on foot the rest of the way. How far is it?

DAN

I don't know.

ABEL

What you find may not be the person you knew.

DAN

I know.

ABEL

Then you also know that once we get in there, we may not be coming out.

Dan nods.

Abel and Dan gear up and start to hike up the road.

Abel sees something move up ahead, something quick and smaller than a man. He pulls the gun out.

There's another quick movement off to the right in the bushes.

Sudden a huge reddish brown mongrel, with bright yellow eyes leaps out at them.

The dog drops to the ground, his skull split open by a bullet.

Something strikes the back of Dan's knees he staggers and wrenches his leg away from a collie.

He turns and kicks the dog in the ribs. Abel shoots it in the head.

ABEL

We can't stop now.

Dogs come from out of everywhere and circle the two men.

Abel fires off a few rounds. A few yelps, and they all disperse.

ABEL

Hurry, they'll be back.

The road straightens with factories on all around.

Huge, dark and forbidding, the biggest of which has lights on inside, with trucks and bikes parked around it.

A metal fence surrounds it. Dan and Abel check it out.

ABEL

How do we get over that?

DAN

I'm not letting a fence stop me now.

They walk down the drive toward the large obstacle with a tangle of barbed wire six feet above.

Dan climbs over the fence as Abel boosts him up.

INT. LAIR (ROOM) - DAY

All we can see is a close up of a closed eyelid.

Slowly the camera pulls back to reveal Rolland's sleeping face.

Suddenly his eyes flick open.

Something is wrong. Something is out of place.

Dogs howl, but they are howls of fear and anger.

Rolland realizes something isn't right.

He moves to the door, unbolts it and stands in the long hallway.

ROLLAND

Hagen.

Rolland's voice echoes and moves throughout the lair.

There is chatter among other vampires, but it all silences as they hear their master call.

ROLLAND

Hagen!

Hurried steps thunder down the hallway as Hagen rushes to get to his master.

ROLLAND

Where were you?

HAGEN

Starting the fire in the council chamber. It is ready for you, Master.

ROLLAND

The dogs are disquieted. Someone may have gotten past them.

HAGEN

How? Who? Where are they?

ROLLAND

Come with me.

Rolland moves past Hagen along the cave like corridor to a narrow stairway that curves up to a double bolted door.

He unlocks it and steps into a

SECURITY ROOM

With a bank of glowing monitors. Security cameras covering every angle outside.

Dusk has taken hold on its journey toward darkness. The dogs howl off in the distance.

Rolland scans the monitors as Hagen looks on.

At first he can see nothing, everything seems normal.

Then he catches movement outside the main gate as he sees

Dan and Abel slink through the grounds.

Slowly he smiles and turns to Hagen.

ROLLAND

Find Mr. Stitch. You and he bring those two to the council chamber. And understand, I don't want them touched. Not yet.

Hagen nods and scurries out the door.

Rolland leans toward the monitor watching them.

He cracks up as he laughs his long fangs slide out of their sockets in his jaws.

INT. LAIR - DAY

Hagen rushes through narrow corridors, tunnels and stair cases. The cave system under the factory is a maze in its layout.

He reaches a solid door and bashes on it

HAGEN

Stitch! We have intruders and the master wants to see them.

A bolt slides across steel and wood then the Door swings inward.

The room is totally black and Hagen strains to see inside. Stitch gives him the creeps.

HAGEN

The master wants me to go with you to collect them.

He moves forward slightly, still trying to see into the black.

HAGEN

Hello? Mr. Stitch?

Hagen moves closer, strains his eyes even more.

Two red eyes open and look directly at him.

Hagen jumps back in fright as Stitch strides out of the room and laughs in a mean-spirited sort of way.

STITCH

How many and where?

EXT. LAIR - DAY

Dan and Abel hug the side of the factory as they make their way to the back of the old building, passing bikes, trucks and other items of equipment and vehicles.

They find a half open roller door and slowly approach it.

DAN

Okay, here we go. Are you ready?

ABEL

God help us.

INT. LAIR - DAY

Dan and Abel enter a loading dock type area the air is thick with the rotting stench of dog shit.

The pair try not to vomit as they start to gag on the smell.

ABEL

This must be where those dogs came from.

They quickly move to the back of the dock and into a small passage.

They cut through a large arch, and emerge on the factory floor. There is barely any light now. Rubbish is everywhere.

The inside of the old factory is empty, totally gutted. The pair begin to look worried until Dan spots a set of stairs leading down.

DAN

It looks like we go down there.

Abel freezes. He signals to Dan to be quiet.

ABEL

Did you hear that?

Abel and Dan move back to back and slowly head toward the stairs. Now night no more sunlight to save them as the vampires wake.

The sound of hundreds of vampires as they stir, begin to filter down to the factory floor: CRIES, CREAKS, LOUD BANGS, WHISPERS AND LAUGHTER.

DAN

You think they know we're here?

ABEL

Pretty damn sure of it.

They continue down to the --

FIRST LEVEL

-- where dark shapes move around on the cave floor.

The staircase for the next level down is on the opposite side of the large space, they set off at a quick pace.

Halfway to the staircase a grubby hungry looking vampire woman steps out of a dark recess.

Dan is directly in her line of sight as she leaps at him.

Dan lands flat on his back, which knocks the wind out of him.

She throws her head back, and prepares to strike. Then a flash of black as a massive boot cracks her in the face.

Abel helps Dan to his feet, and steps in front of him as the female vampire readies herself. She crouches on the ground like a spider, ready to jump.

Suddenly a look of fear washes over her face as she backs off, and scurries away like a cockroach.

A meaty punch and the sound of a dead weight hitting the floor makes Abel spin around.

Stitch, grins wickedly as Hagen scoops Dan up and throws him over his shoulder.

ABEL

Put him down.

STITCH

The master wants to see you.

Abel sees Dan is still alive, he can feel the anger of old washing over him again. He sinks his hands deep into his pockets.

ABEL

I told you, put him down. I won't tell you again.

Stitch finds Abel funny and laughs, he looks at Hagen, who smiles wildly.

Abel has the one chance he's prayed for, and pulls his brass-knuckle clad hands out of his pockets.

Hagen's expression drops as he sees what Stitch can't.

Abel takes a massive swing, as Stitch turns back toward him.

The mighty punch connects and spins Stitch around.

Stitch rides the momentum of the punch and spins with a body blow which lifts Abel off his feet and sends him

Flying down the walk way.

Stitch breaths heavy and bleeds from the mouth.

He stalks over Abel who lays there and groans on his back.

He stares at him for a moment, before he hoisting him over his shoulder.

EXT. STREET - NIGHT

Erik sees a small road that he recognizes as the one that leads to the street.

ERIK

We're close The factory's at the top of this road!

Erik turns to Jami.

ERIK

You okay?

JAMI

As good as can be expected.

ERIK

Then let's do what we came for.

They pass the Land Rover that Dan and Abel left, past a few dead dogs. A howling all around them but the dogs keep their distance.

As the old factory appears out of the gloom both stop in their tracks in awe.

ERIK

My God, help us.

A loud piercing whistle screeches through the night. The howling of the dogs stop as they all run off.

ERIK

Feeding time. Let's find out where they are going.

They follow the massive gate around to an opening where the dogs whine and bark.

The mechanical clatter of gears and chains as the barking dies down.

Jami runs ahead and sees the dogs scurry in where the driveway turns under an arch and into the factory's rear courtyard.

An internal gate has been hoisted open just enough for the dogs to get through.

HAGEN

Hurry, you bastards! Come on!
Inside!

Jami squeezes herself against a wall. She hears the gate slowly close.

As soon as everyone is gone, she slides over to the gate and peers in.

Some removal vans, a yellow bull dozer, and a black van.

Jami sees Hagen throw open a heavy wooden door, the dogs scramble over each other and try to get through.

A couple snarl and snap at Hagen, he picks up a huge wooden staff and whacks a few.

HAGEN

Get down there! You bastards!

When all the dogs are in, he steps through the door, and closes it behind him.

Erik appears over Jami's shoulder.

ERIK

He must be still human.

He curls his hands around the bars. He looks the gate up and down, and scrapes some of the dirt away from the bottom, it comes away quite easily.

ERIK

God bless those dogs.

The gap is still very small; Jami takes her Market off and squeezes through.

She runs over to the chain hanging down from a couple of iron pulleys along the wall, and gets the gate about two feet off the ground. Just enough for Erik to get through.

Together, they hurry to the heavy wooden door.

The door is locked, Erik gives it three hard blows with the hammer and it gives way.

INT. LAIR - NIGHT

ERIK

I don't think the vampires will
sleep with the dogs. Let's go in.

The sound of dogs is getting louder.

HAGEN (V.O.)

Get back! I'll knock your ribs in!

A dog growls, then there is a blow and several yelps.

They approach the half open door and see Hagen's back.

HAGEN

Get back, there! Here. You shit!

The dogs snap at the food Hagen throws to them.

Erik tightens his grip on the hammer then slips into the room.

Quickly and quietly he moves toward Hagen. Before he can reach him a few dogs begin to growl.

Erik runs headlong at Hagen who swings his staff around and

Clips Erik in the hand; they both fall to the ground.

Hagen has a vice like grip around Erik's hammer hand, the other hand around Erik's throat.

The dogs grab at cuffs and sleeves and snap at their faces.

Erik strikes Hagen square in the face. Blood streams from his nose but Hagen just grins madly as his grip on Erik's neck tighten.

Hagen rolls Erik onto his back and pins his hammer hand with his knee. He tightens his other hand around Erik's throat.

Dogs fight with each other and nip at Erik and Hagen.

Jami rushes into the room, picks up the staff and swings it into the back of Hagen's head.

JAMI

Get off him!

She strikes him again and when she strikes him for a third time the staff breaks in half.

Hagen pitches to the side; his head hits the cold stone floor with a solid thud.

Erik gasps for air as he stands and rubs his neck, he slowly backs away from the dogs.

JAMI

Is he dead? Did I kill him?

The dogs fight over the body, and try to drag the body all around the floor. They chew on his ears and fingers.

ERIK

No, Jami. You didn't, but I don't think they feed the dogs very well.

They close the door behind them as the dog's growl and yelp and the fighting reaches fever pitch.

The sound of flesh and material tearing and wet splatters as the door is shut.

Hammer in one hand, and torch in the other, Erik heads off into the darkness, with Jami at his side.

INT. LAIR - COUNCIL CHAMBER - NIGHT

Rolland stares at Dan and Abel.

ROLLAND

Mr. Stitch, have you ever considered just how clever these humans are.

Dan and Abel crouch on the floor near the fire place.

Rolland admires the .45 on the table picking it up.

ROLLAND

Imagine If Alexander the Great had possessed such toys, how long would it have been before the entire world fell at his feet? Could you imagine?

Rolland sits in a chair, crossing his legs under him.

ROLLAND

But then again. What he lacked in modern toys, he more than made up for with an unstoppable army. This city is about to witness Rolland Marmerchant's unstoppable army. And as it rolls across this retched land there will be nowhere to run.

He leans back, and looks from Dan to Abel. He stares at Abel's grimy white collar.

ROLLAND

So, we have a priest. You won't be the first to join us, I promise you. Nor the last.

Rolland's gaze turns to Dan.

DAN

Where is my wife!?

ROLLAND

Excuse me?

DAN

The woman he took from me.

Dan motions in Stitch's direction.

ROLLAND

You risked your life for a woman? Fascinating.

Rolland stares at Dan harder. Dan tries to look away, but cant.

ROLLAND

I have existed in the world long enough to forget such things as love. Mr Stitch do you know who he is referring to? Is she here?

STITCH

Yes Master. Upstairs, still sleeping.

ROLLAND

Then bring her down here! And find Hagen as well. He's taken too long.

Stitch nods and leaves the room.

ROLLAND

Both of you have shown great courage today. You will make worthy additions to my army.

He looks toward Abel.

ROLLAND

And you, preacher man, I'll show you just how much power a real God has.

Abel lifts his head, locking eyes with Rolland. Rolland laughs out loud, letting his fangs slide out.

ROLLAND

What were you planning to do? We have been around before your God ever existed. No man, no one, no thing can kill me!

Abel glares back at him, unafraid.

ABEL

You are an arrogant fool.

In one sweeping motion he leaps from his chair and lands right next to Abel.

One hand grips around his face, finger nails break his skin.

ROLLAND

With one hand I could twist the head from your body, so be very careful indeed!

Rolland's fingers tighten. Abel doesn't stop staring at Rolland.

Rolland loosens his grip and steps back. Dan crawls over to Abel to check on him.

The council chamber door bursts open as

Erik is pushed through with Jami following as they stagger through.

Stitch brings in Kyeema and closes the door behind him.

STITCH

I found these two in the factory.
They must have killed Hagen, the
woman had this.

Stitch throws the large staff Hagen used to work the dogs
with into the centre of the room

STITCH

The man was carrying a pack full
of stakes, a hammer. The whole
kit.

Rolland looks intensely at Erik.

Dan slowly rises from the floor.

DAN

Kyeema?

She looks at him with frightened eyes and takes a step
back.

Stitch grabs her neck and forces her to look at Dan, as
she struggles to look away from him.

STITCH

There's your lover. Like what you
see? Can you see the veins running
through his body? That's life,
your life from now on.

DAN

Leave her alone!

Dan tries to move over toward her.

ROLLAND

Sit down.

Dan's legs go dead and he drops instantly to the floor.

Erik notices Abel on the floor.

Rolland gets out of his seat and goes to Erik with great
interest.

ROLLAND

You know our kind, don't you? I
see it in your eyes.

ERIK

I know you well.

ROLLAND

How is that?

ERIK

My wife was turned by one of you.

ROLLAND

Your wife. And yet here you stand.
I'm assuming you killed her then.
Did you cut her head off? Or did
you burn her to death, maybe?

Erik tries not to look him in the eyes, but he can't stop.

ROLLAND

So, here you are. Ready to do it
again. I wonder if you will be as
lucky tonight?

ERIK

Why here? Why this city?

ROLLAND

Why? We no longer need you. Make
no mistake, this isn't a random
event. If you knew how long this
has taken. Not just this city or
this country. Every city. Every
country.

Rolland paces around the room, the conversation excites him.

ROLLAND

By now we will have control of
Sydney, Melbourne and Perth.
Brisbane is falling as I speak.
The true dominant species will
soon rule the whole planet.
Natural order, balance will be
restored, no longer will we hide
like animals.

DAN

You need our blood to survive.

ROLLAND

Do we?

Dan stands and looks at Kyeema, then back at Rolland.

Dan lunges for the .45 on the table. As his hand closes on the gun, Rolland lunges at him, knocking him on his back.

Rolland stands over him. Dan aims upward and fires twice, one goes through Rolland's throat and strikes the wall behind him, the second passes through his stomach.

Rolland picks Dan up by the throat, fingers breaking through the flesh as he squeezes.

He tosses him across the room to the feet of Stitch.

ROLLAND

He's all yours.

Stitch's eyes light up, and he kicks Dan square in his chest.

The crack of bones as he slides across the room and he crashes through chairs, and slams into a solid wall.

Stitch strides up to him, removes his gun from his jacket, and grins widely as he shoots Dan in the head three times.

Kyeema screams and sinks to her knees.

Rolland sweeps over to Abel and yanks him to his feet.

ROLLAND

You! I am going to enjoy turning you!

Someone knocks at the door.

ROLLAND

Enter!

A YOUNG BOY with blonde hair enters and eyes the damage.

ROLLAND

What is it?

YOUNG BOY

The trucks, Master. They're ready and loaded.

ROLLAND

Excellent. Go.

The boy looks at Dan's dead body, and hesitates.

ROLLAND

What else?

YOUNG BOY

Some of the others are talking, Master.

(MORE)

YOUNG BOY (CONT'D)

They say Hagen has been killed,
and we have infiltrated by humans.

ROLLAND

Tell them not to fear. As you
yourself can see, the humans are
in my possession. Tonight the city
falls. Now go.

He waits until the young vampire has left and turns to
his victims and flashes a sick smile.

ABEL

You'll be stopped.

ROLLAND

By you and your god? By them? By
the dead man on the floor?
Tomorrow night you will have
forgotten everything and everyone.

He looks toward Stitch.

ROLLAND

The priest is mine. You and the
female can have those two. When
you're finished, take that dead
filth and feed him to the dogs.

Rolland drags Abel across the room and throws him through
the open door into Rolland's private quarters. Rolland
quickly follows, the door slams after him.

Stitch slides his gun back into his jacket and sings.

STITCH

Nowhere to run baby. Nowhere to
hide.

Erik and Jami back up slowly, and step through a puddle
of blood that seeps from Dan's head.

STITCH

You! Kyeema! You can have the
woman. I'm taking the old man.

Erik stumbles over the remains of a broken chair. He
wrenches a leg off -- he now had a two-foot club, with a
deadly-looking splintered end.

Kyeema slowly walks toward the body of Dan, bends down
and touches his face, then touches the blood on the
floor.

She licks her fingers, shakes her head and lets out an ear-piercing scream.

Stitch looks around in surprise as Erik plunges the jagged end of the chair leg toward his heart.

It strikes, but is deflected by the gun in his jacket.

Stitch pulls the chair leg out of his chest.

STITCH

Close. But close doesn't really
cut it here.

In a move almost too quick to see, Erik's head is thrust back and throat exposed.

Jami grabs his Market and tries to pull him off Erik but Stitch just swats her to the floor.

Stitch's fangs slide out, suddenly from behind Kyeema grabs Stitch, her fingernails dig deep into his face and she rips away flesh.

Stitch throws himself backwards and tries to get Kyeema off his back. They Roll all over the floor.

Erik jumps to his feet as Kyeema plunges her fingers in Stitch's eye sockets.

Both eye balls burst. Black liquid leaks down his cheeks, and he howls and twists in agony.

He gets a grip on Kyeema and they thrash maniacally around on the floor and into the mouth of the raging --

FIREPLACE

Flames engulf them, and they quickly combust into hot ash. In the --

PRIVATE QUARTERS

-- Rolland has Abel thrust up against the wall.

ROLLAND

Oh priest. Tonight my army marches
the streets as your kind hides in
holes. The human race has had its
time. Tonight will be humanity's
last breath.

Abel tries to laugh in his face, but can only manage a pathetic gurgle as Rolland chokes him.

Abel grabs at Rolland's hands, and tries to get a breath. Rolland's grip loosens ever so slightly.

ABEL

All I have heard tonight are the ramblings of a madman, not a great leader.

Rolland laughs and drops Abel to the floor. He enjoys watching him gasping for air.

ROLLAND

Priest, I really don't know how to tell you this. But, it's already happened.

Abel's stare is cold like ice.

ROLLAND

Your city. Nay, your COUNTRY has fallen to creatures like me.

Abel leaps to his feet, plunges his hands into his pockets, and pulls out his brass-knuckles.

ROLLAND

I respect you for trying, but maybe I hit you too hard earlier. You're failing to comprehend the basic facts. You. Have. Lost.

Rolland waits for some sort of reaction from him.

ROLLAND

Everyone one you know and love will be like me by dawn. Have you got it in you to kill every single one of them, Priest?

Erik and Jami burst through the door, ragged splinters of wood in hand.

They both rush toward Rolland, screaming bloody murder.

Rolland turns to face them, his fangs bared.

Abel launches himself at the back of Rolland.

His left arm hooks around his neck as he delivers some huge body blows with his right.

A shocked Rolland flails for Abel as Erik plunges his stake through his right shoulder.

Rolland backhands Erik with his right hand and sends him reeling across the room.

Rolland struggles to pull the stake out of his shoulder.

Abel still hangs on for dear life and tries to push the stake deeper into his shoulder.

Jami's attack happens straight after Erik's, Rolland thrashes around so much it is hard for her to get a clear shot.

She lunges at him and strikes just below his heart.

Rolland roars in pain as he pulls the new stake out quickly.

Abel tightens his grip and uses the distraction to get him off balance and manages to get him off centre and tip him backwards.

As he feels Rolland stagger, Abel puts every last ounce of strength he has left to get him onto the ground.

Rolland hits the floor with a loud crack as his skull bounces on the floor.

Abel, as nimble as a cat, does not waste a second, and lands punch after punch into his face.

Erik holds Rolland's feet as Jami grabs her stake which Rolland discarded.

This time her aim is true as she drives the stake clean through his evil heart.

Rolland goes limp and quiet for a brief moment, starts to choke and goes into seizure.

Jami and Erik back way the hell off.

Abel stands over him, he watches him twitch and shake with cold angry eyes.

Abel raises a massive boot and stamps the stake all the way home!

Rolland instantly stops moving and withers to a husk.

JAMI

Jesus!

ABEL

I couldn't agree more.

ERIK

Are you okay?

ABEL

Depends on what you mean by okay.

Abel looks towards the door.

ABEL

How does it look? Can we get out
of here now?

JAMI

We are clear to go.

INT. LAIR (CORRIDOR) - NIGHT

The corridor is filled with screams. Vampires come out of the darkness and bump into them, then race away in a panicked frenzy.

VAMPIRE PUNK

The master has fallen!

VAMPIRE HOOKER

The humans killed the master!

A few vampires start toward the group but stop and sniff the blood of Rolland on Abel's hands.

A total look of fear washes all over them and they flee from the slayer.

The dogs bay behind the shut door.

The group retrace their steps to where they come in.

EXT. LAIR (COURTYARD) - NIGHT

Vampires run across the courtyard with dazed looks across their faces, some of them walk with their arms outstretched and scream for their master.

Walter, arms full of books, closely watches Jami exit in all the mayhem.

Erik hauls the gate up and ties it off. They run up the --

DRIVEWAY

-- and sprint for the Land Rover.

ABEL

Get in!

Everyone piles into the

INT. LAND ROVER (MOVING) - NIGHT

The key is still inside the ignition, and they tear off.

The night is still, apart from the odd wail of a distant vampire. Everyone is subdued in the car ride.

ABEL

This hasn't finished.

ERIK

I'd give it a few days before they realize what has happened here.

JAMI

We stopped him, didn't we? We rout the rest before they get organized and we finish them.

ERIK

What then? There are only three of us...

ABEL

We can't be the only survivors. There has got to be others? We'll find them. Make a stand.

Abel seems lost in his own thoughts.

ERIK

We'll need supplies.

ABEL

I know exactly where to go.

Erik nods and looks out over the city as they race by...

Amongst the surrounding bushes, nothing but RED EYES await an opportunity.

EXT. LAIR (COURT YARD) - NIGHT

Walter smiles as a headless chickens runs around without direction.

Several vampires hover around their motorbikes and he shouts out at them.

WALTER

Saddle up!

They turn and stare back at him.

Walter's receptionist Sally appears, and seductively wraps an arm around his waist.

Walter grins.

The bikers still seem a tad unsure what to do.

Walter exposes his fangs and increases in volume.

WALTER

I said. Saddle the fuck up!

They all look to each-other nervously. One by one they climb on to their bikes and do as commanded.

Sally gets on the back of Walter's bike.

Walter fires up his Hog, the rest do the same.

BIKER 1

Who the fuck are you?

WALTER

I'm the body snatcher. Lets ride.

EXT. BRISBANE (STREETS) - MONTAGE - NIGHT

A mass of headlights pour out from warehouses throughout the city, forming a massive group.

FADE TO BLACK.