

VAMPIRE PRISON

by
PEGGY

FADE IN:

A small, sleepy seattle coastal town. Mist blows in from the sea.

A small group of people are milling about in front of the local grocery store.

REIVA, 25, a tall, slim woman dressed in a pants suit. She's carrying a small canvas bag, walks inside.

INT. STORE

The store is quaint, circa 1958, with local animals adorning the walls.

Canned goods stand along the shelves, dusty.

An old, white haired man stands silently behind the counter.

Reiva walks slowly down the aisles.

She stops in front of a display of miniature totem poles about 6 inches long. They are topped off with an eagles beak. The bottom is pointed.

Reiva picks one up, puts her index finger on the point.

She's startled by the store owner who walks up behind her.

STORE OWNER

That's authentic, you know.
Wanatazi tribe.

Reiva gives him a "look".

STORE OWNER

Sure it is. Local tribal women make them.

REIVA

How much do you pay them for it?

The store owner is offended. He takes the totem pole from her hands.

STORE OWNER

You don't have to buy it.

EXT. THE STORE

A gray van pulls up outside.

The store owner is distracted and walks to the door.

Out steps BRANDON OSSAM, 32, a local news reporter. He has a camera man, BILLY, 22.

A black sedan pulls up. MARTHA COLLINS, 46 and STANLEY KNOX, 32 get out.

Brandon walks up to Martha and Stanley.

BRANDON

Mrs. Collins, I just want to extend my sympathy to you for the loss of your son.

Martha stares at him.

STANLEY

(to Brandon)

I'm Stanley Knox, with the department of Prisons, I'll accompany you and Mrs. Collins to the prison. The warden is allowing you to film a documentary about the prison only. Anything having to do with the execution is off limits.

Stanley leads Martha to the pier. She makes a point to ignore the reporter.

Billy walks up to Brandon.

BRANDON

You'd think she'd be nicer, considering we helped get her son's killer the death penalty.

BILLY

Yeah, maybe she doesn't watch T.V.

Reiva walks outside and runs up to the van.

EXT. THE PIER

A crewman, WILSON, 20, of the tugboat helps the civilians onto its deck.

Manny is in the wheel house. He's wearing a black rain slicker as is the rest of his crew.

As the whole group steps onto the boat he comes out of the wheelhouse.

MANNY
(to the group)
Get inside, rough weather's a
com'in.

The group huddles inside the wheelhouse. Wilson unties the
tug from the pier.

The boat pulls off from the pier.

The water is very choppy, the sun is setting and the wind is
picking up.

INT. THE WHEELHOUSE OF THE TUG

Water is spraying across the front windows, blurring
visibility.

MANNY
God dammit! Wilson!

Wilson comes into the wheelhouse.

WILSON
Sir?

MANNY
Make sure the bow lines are lashed
down tight. The wind is blowing
like a son of a bitch.

WILSON
Yes, sir.

Wilson runs onto the deck.

Manny turns to his guests standing behind him.

MANNY
None of you get sea sick do ya?
Don't want no puking.

Stanley is looking very green.

STANLEY
Is it always this rough out here?

MANNY
It's the pacific ocean.

BRANDON
(motioning to the TV crew
to turn the camera on)
How long have you been on this tug?

MANNY
This is my tug. I loan her to the
state. I ferry people and supplies
out to the island.

BRANDON
How long have...?

MANNY
All my life, how long you been
stupid?

BRANDON
Uh...

MANNY
Do you know where you're going boy?
This is THE ISLAND.

BRANDON
Hawker's Island State Penitentiary,
built in 1887...

MANNY
...to hold the citizens of the
nearby town who got caught stealing
gold from the rich land
owners...yeah, I heard that story
too. I'm talking about what
happened on the island BEFORE that.

EXT. THE DECK OF THE TUG

The wind blows waves against the tug. Water sprays on the
windows of the wheelhouse.

INT. THE WHEELHOUSE OF THE TUG

MANNY wipes the inside of the window.

MANNY
Look at that.

EXT. THE ISLAND

Waves crash against the shoreline as fog and mist swirl around the craggy, tree strewn island.

INT. THE WHEELHOUSE OF THE TUG

MANNY

It sits there. Laughing at god.

MARTHA

Do you believe in god?

MANNY

God tests me every day, ma'am.

MARTHA

I believed in him. And he let that animal take my son from me. Tonight I'll see that animal sent to hell. This prison deserves to be where it is. The people locked up there, deserve to be there.

MANNY

Ma'am, nobody deserves to be THERE.

EXT. THE ISLAND

Shrouded in fog in the diminishing light. Waves crash against the rocky shore.

There are a few trees, dotted on cliffs that rise straight up to the walls of the prison.

EXT. THE PRISON

It looks like a medieval castle, heavy, thick, black stone bricks. Surrounded by a high, brick wall rising from the cliffs.

INT. CELL BLOCK A

The cell block is three levels high. Two man cells with thick, grey bars. There is a stairway at each end.

The inmates are milling around in front of their cells.

On the ground floor, the inmates sit on benches playing cards.

MANNY (V.O.)

Before the prison was built, in the late nineteenth hundreds, local townsmen would bring young Indian girls, out to the island. They'd have their way with them, then kill them...

INT. A CELL

A slim, effeminate young man washes his face in the sink, Pauley, 19. He looks up at the small, barred window high up in the back wall of the cell.

Rain blows in from the storm and peppers his face.

At the front of the cell, a very scary, big, tattooed inmate stands at the door. This is RAKE, 38. He smiles at Pauley, then walks towards him.

MANNY

(V.O.)

One night, during a storm, a ship returning from China with stolen art work, crashes near the island...

INT. THE GROUND FLOOR OF THE CELL BLOCK

Inmates are sitting on the ground, playing cards, milling about.

A SCREAM comes from Pauley's cell three tiers up.

The inmates shoot knowing glances at each other.

INT. THE CELL

The lights are out. Water blows in through the window.

MANNY

(V.O.)

...the next morning, the only thing found on the ship, were body parts...

INT. THE WHEELHOUSE OF THE TUG

BRANDON

There are no records of the
shipwreck.

Manny gives Brandon a "look".

EXT. THE TUG

A large wave crashes against the boat.

INT. THE WHEELHOUSE OF THE TUG

Everyone is thrown against one side.

Manny expertly manages the wheel.

MANNY

This is no ghost story. Soon after,
most people who went to that
island, never came back.

STANLEY

Which makes it a perfect place for
a prison.

BRANDON

...that has the highest rate of
inmate deaths in the country.

BILLY

When I was a kid. My older brothers
used to tell me stories about
vampires that roamed the island.

MARTHA

Enough! I don't understand evil but
I know it exists. An evil man took
my son away from me. And tonight,
he's gonna get what's coming to
him.

INT. THE CELL

Rake leaves the cell, pulling up his pants.

On the bed, Pauley wipes his face and stares after Rake.

MANNY

(V.O.)

Ma'am, if he's up there..he's got more than what's coming to him.

INT. THE CAFETERIA - LATER

Pauley is washing dishes in the empty kitchen.

Another inmate, MALIK 29, is with him.

MALIK

Pauley, what's wrong? Is it Rakes?

PAULEY

I've got to get out of here. He's gonna kill me.

MALIK

I'm sorry. The next time he does you...

Malik grabs a frying pan.

MALIK

You let him have it! Then you kick him right in the balls.

They both laugh.

Another inmate pokes his head into the kitchen.

INMATE

You gotta serve Wilson his last dinner.

Pauley and Malik stop laughing.

MALIK

That poor man.

INT. THE CEILING OF THE KITCHEN

Water begins to come through the ceiling, down the walls onto the floor.

MALIK

Damn it! This prison is gonna collapse one day. The water is going into pantry.

PAULEY
All the potatoes will get wet.

Pauley and Malik open the pantry door.

INT. THE PANTRY

The room is stuff with can goods, sacks of potatoes and meat hanging from the ceiling.

They follow the water to the back of the pantry. They move boxes and crates around and find a large hole where the floor has given away due to the water.

MALIK
Holy shit! Look at that!

Pauley gets down on his knees and looks into the hole.

PAULEY
Malik, it's a tunnel!

MALIK
What?

PAULEY
It's a tunnel! I can't see! Get a flashlight!

Malik runs back into the kitchen.

INT. THE KITCHEN

Malik ransacks a couple of drawers and finally pulls out a flashlight. He flicks the switch to see if it works.

He runs back into the pantry.

INT. THE PANTRY

Pauley jumps down into the hole. Malik hands him the flashlight.

INT. THE HOLE

Pauley is knee deep in water. He is inside a tunnel about five feet high.

MALIK
Can you see anything?

PAULEY
I think it's a way out, Malik!

MALIK
Pauley!

Pauley begins moving down the tunnel.

Malik jumps in after him.

EXT. THE PIER AT THE ISLAND

The tugboat docks.

Wilson ties her to the pier. He begins to help the passengers off.

Stanley staggers off.

Brandon helps Martha off.

INT. THE WHEELHOUSE OF THE TUG

Wilson charges into the wheelhouse pushing a woman with him.

The woman, REIVA 25, is wearing a black rain slicker like the crew.

WILSON
(to Manny)
I found her in the storage locker.

Reiva pulls away from Wilson.

REIVA
Hands off. I was just taking a tour
of your boat...see I like
tugboats...and I fell asleep...

MANNY
Crazy girl, I don't take to liars.

Reiva says nothing.

MANNY
(to Wilson)
We'll throw her overboard when we
head back.

REIVA

Hey!

MANNY

It's either that or you join my crew, to pay for your little pleasure cruise.

The lights begin to blink and the motor stops.

WILSON

Uh oh. Water in the motor.

MANNY

God damn it!

WILSON

No way we can cross back over with a banged up motor. We'll have to stay here if we can't fix it.

Manny and Wilson are not happy at the prospect of that.

WILSON

I'll start working on it, now.

Wilson leaves.

MANNY

(to Reiva)

I guess you're with me. Unless you can fix tugboat engines.

REIVA

Listen, the real reason I hid on your lovely boat, was that I wanted to get over here to stop that execution.

MANNY

You are crazy. I've never seen anybody fight to get TO this island.

REIVA

Executions are morally wrong! The state can't murder people! That makes us ALL murderers!

MANNY

I think I will throw you overboard.

EXT. THE END OF THE PIER AT THE ISLAND

Martha, Stanley, Brandon and Billy get into a waiting prison van.

Manny comes running up with Reiva.

MANNY
One more for ya.

STANLEY
Who's that?

MANNY
Uh, she's a member of my crew. She got a little seasick coming over. Our motor's out so we won't be returning to the mainland until the storm eases up.

BILLY
You mean we have to STAY here tonight?

MANNY
Me and Wilson will stay on the boat...I'd like her to go with y'all.

Manny pushes her into the van.

The van pulls off up the winding road.

MANNY
(to himself)
God himself will pray for them.

INT. THE WARDEN'S OFFICE

The Warden, VICTORIA GASSNER, 48, a small, officious woman sitting behind a huge wooden desk. The desk is empty except for a miniature wooden electric chair and an ink blotter and a phone.

Her assistant, PETER, 21, a lifer civil servant is sitting across from her.

PETER
The tug should be here in a few minutes, everything should start on time.

VICTORIA
What about the press?

PETER
Only the reporter from the local TV station. They're here to do a documentary.

VICTORIA
Clear my calendar, I'm giving them all my time.

PETER
It's better if you look busy.

VICTORIA
No, it will appear like I'm...organized. Like I run a very, efficient prison.

PETER
Which is why they're closing it down.

VICTORIA
(annoyed)
Everyone knows this place should have been closed fifty years ago. I'm just the last caretaker. I ran this place like a machine, there've been no escapes in the five years I've been here.

PETER
I just meant...

VICTORIA
Shut up. I'm lucky I'll be able to get in one execution in my term.

PETER
Yes, ma'am. I'm sure the people of the state of Washington will be very appreciative of you.

Victoria picks up the little electric chair and turns it around, gazing at it.

VICTORIA
They better be. After sitting in this hell hole for five years baby sitting psychos, I deserve the governor's mansion.

A corrections officer comes to the door.

OFFICER

Ma'am?

VICTORIA

Yes, what is it?

OFFICER

There's been a report of flooding because of the storm. The generator's acting up again...the pumps aren't working. Death row is under two inches already.

The warden gives Peter a bored look. Peter turns to the officer.

PETER

What about the diesel generators?

OFFICER

We only have about three hours worth of diesel if we crank them up. The diesel company didn't make their delivery last month, or the month before.

PETER

All right. We'll have to cut the power in the non-essential areas for now.

OFFICER

We're already strapped due to the storm...but with the execution...

Victoria snaps to attention.

VICTORIA

(menacingly)

Are you telling me we don't have enough juice for the execution tonight?

The officer jumps back two feet from the force of the question.

OFFICER

Uh, no, we'll have enough.

VICTORIA

If this execution doesn't go off as planned, I will place the blame on one person.

OFFICER

Ma'am, we'll have enough to fry him twice.

INT. DEATH ROW

The lowest part of the prison. The walls are dark and wet. Rain water is pouring into the hallway.

There is one prisoner in death row. JAMES WILSON. A slight, balding man. He is sitting in the center of his cell.

A corrections officer, RYAN VESSEY 26, is sitting outside the cell. He is sitting with his feet up on the desk because the water is rising in death row.

Another officer, BARNEY, 49 unlocks the main door and walks down the hallway.

BARNEY

What's a-matter boy? Never seen a little rain water before?

RYAN

This is crazy. Isn't the warden gonna do something about this?

BARNEY

Boy, how long you been here?

RYAN

Three days.

BARNEY

Then shut up until you get some hair on your balls.

Barney takes out his night stick and bangs on the cell door.

BARNEY

(to James)

Almost time, Child Killer.

Ryan is horrified by Barney.

BARNEY

(to Ryan)

You're a lucky boy, you're on death detail with me tonight. You get to walk the walk. Not many officers get to witness a frying. You're lucky.

RYAN

(sarcastically)

Yeah, that's why I left the wonderful world of retail to be a guard here.

Ryan rolls up his pants legs.

EXT. THE MAIN GATE OF THE PRISON

The prison van rolls through the main gate and up to the prison.

Everyone gets out of the van and runs inside to get out of the rain.

INT. THE PRISON MAIN LOBBY

Peter is waiting with Victoria

Everyone from the van is walked inside by a corrections officer.

VICTORIA

(to the group)

Welcome to Hawker's Island State Penitentiary. I'm Warden Victoria Gassner. Mrs. Collins, I extend my deepest sympathy to you over the death of your child.

MARTHA

Thank you.

VICTORIA

The staff and I will do everything possible to make this trying evening as painless as it can be.

REIVA

Ha!

The group turns and looks at Reiva.

VICTORIA
(to Reiva)
I'm sorry, who are you?

REIVA
I'm here to protest this murder!
You've got to stop it! You'll only
have blood on your hands! James
Wilson is an innocent man.

Corrections officers grab Reiva.

REIVA
All life is valuable! Even
criminals! We must not kill!

VICTORIA
(to the officers)
Put her in one of the holding
cells.

STANLEY
I'm sorry Warden. The captain of
the tugboat said she was a member
of his crew...

Victoria just gives him a "look".

VICTORIA
Mrs. Collins, I apologize.

Brandon motions for Billy to turn on his camera.

Victoria sees the camera and smiles.

VICTORIA
We have a waiting room all set up
for you. Please come this way.

The group walks down the hall.

INT. THE TUNNEL

Pauley and Malik have gone a long way down the tunnel. The
water is beginning to rise.

MALIK
We should go back. What's that
smell? It's god awful.

PAULEY

It's methane gas. The sewers must run into these tunnels.

MALIK

Pauley, it's not safe.

PAULEY

There's got to be a way out of this prison.

Pauley slips and grabs onto the side of the tunnel. He accidentally claws away some bricks and mud. A large hole is uncovered.

Pauley shines the flashlight into the hole but it's starting to go out.

MALIK

Oh my god, Pauley, the light! Don't let the light go out!

Pauley smacks the flashlight with his hand. The light slowly comes back on.

Suddenly, a white, human like arm comes out of the darkness and grabs Pauley. The hand has six inch, razor sharp nails.

PAULEY

(screaming)

Malik! Malik!

Malik slogs over to Pauley as the ghostly white inhuman face of a monster jumps out of the hole and bites into Pauley's shoulder with a crunch. This is GOWAN, the vampire.

Gowan lets Pauley go just as Malik reaches them. He takes Malik and drags him back into the hole.

Pauley, in shock runs back down the tunnel, holding onto his shoulder.

INT. THE CELL BLOCK

Rakes is on the main floor playing cards with three other inmates. They're playing for cigarettes.

INMATE #1

Rakes, I wanna trade with you.

RAKES

For what?

INMATE #1
Your bitch.

RAKES
Not done with her yet.

INMATE #2
He's been wearing that out for
weeks.

INMATE #3
Yeah, by the time you get her...her
hole will be this big.

The inmate makes a circle the size of a basketball.

They all laugh, except Rakes.

RAKES
Why you be looking at my bitch? Who
gave you permission?

INMATE #1
I was just saying...

Rakes, suddenly with a flick of his wrist, cuts the inmate
with a shank, slicing part of his ear off.

The inmate howls in pain and falls to the floor.

The corrections officers at the end of the hallway in a booth
look up, but do nothing.

The other two inmates pick up the first one and hustle him
away.

Rakes is still sitting at the table, looking at his cards. He
reaches over the table and takes everyone's cigarettes.

RAKES
(to no one in particular)
Who wants to play next?

Inmates back away from him.

INT. THE CELLS

The storm is getting worse, lighting flashes, we hear
thunder.

Rain has been pouring into the cells through the small
windows.

Inmates put blankets and mattresses up against the window to block the water but it still comes in.

All of a sudden into, one, two, now three or more cells, come birds, soggy and wet, blown into the prison by the horrible storm.

The inmates are startled. The birds flap helplessly onto the floor.

Some of the inmates pick up the birds and try to dry them off.

Others...

begin to toss the helpless birds from the top tiers down to the main floor where they land with a thud.

The inmates scream with laughter...

INT. DEATH ROW

Barney looks at his watch.

BARNEY

It's time for his meal. Where the hell are they?

RYAN

I'll go get them.

Ryan gets up and slogs through the water to the end of the corridor.

He unlocks the door and goes up a flight of stairs. At the top of the stairs is another door. An officer lets Ryan through.

INT. ANOTHER CELL IN DEATH ROW

A Native American inmate, WEEHAWK, 29, is smoking a hand made cigar.

Barney smells the smoke and bangs on his door.

BARNEY

Hey, what the fuck is that? There's no smoking in death row.

Weekhawk doesn't answer.

BARNEY

I said, no fucking smoking.

Barney bangs on the door again.

WEEKHAWK

Your laws have given me the right to practice the old ways. This is my religion.

BARNEY

Uh huh. Our laws put your ass behind bars.

WEEKHAWK

Only my physical body. My mind is free.

BARNEY

What the hell is it you're smoking anyway?

WEEKHAWK

Our people call it, "cellebras leaf".

Barney leans closer to the door and sniffs.

INT. CELL BLOCK A

Ryan walks past Cell Block A guard's station. A guard is yelling into the phone.

GUARD

What?? What?? Shit!

RYAN

What's wrong?

GUARD

The phones are down...I think. I don't know, they go in and out. The storm must have blown down some wires. Radios out too. Can't reach the mainland.

INT. A HOLDING CELL

Reiva is sitting on the bed.

Brandon walks up to the cell.

BRANDON

Hi sweetie.

REIVA

Go away. I don't do interviews.

BRANDON

I thought I recognized you. You're that anti-execution activist.

REIVA

Well, duh!

BRANDON

Raised in Texas, went to Harvard. The day you graduated, you were thrown in jail for inciting a riot at the ceremony. Daughter of privilege, of course, you hitch hiked around the country, joining whatever political cause that caught your fancy, stirred up a lot of shit, then moved on. Weren't you offered a book deal once?

REIVA

What are you? My groupie?

BRANDON

Cut the shit. You like the spotlight. You're a news whore. You could give a shit about all the people you protest for. Like Mrs. Collins. That poor woman lost her six year old child. James Wilson raped and killed him. You don't have the decency to show her any respect.

REIVA

I don't have time to be polite. Another person's life is at stake. Did you know that when James Wilson was arrested, he was beaten until he signed a confession? No? You're the reporter who broke this case. You should have.

BRANDON

Can you prove it?

REIVA

Mavis Thomas is the 911 operator at the police station. She was there the night he was arrested. She witnessed the beating, but was told she'd be out of a job if she said anything. She's got three kids to feed, she was afraid.

BRANDON

That's a lie.

REIVA

Is it? I know you've heard about her.

BRANDON

It was just a rumor.

REIVA

Don't tell me, let me guess, it wasn't sweeps week, wasn't exciting enough for the news. Oh yawn, an innocent man. Click, change the channel.

BRANDON

It was a rumor.

REIVA

And did you know that there were murders of children similar to the Collins boy, in each of the three months prior to his murder? All in small towns that had triple A baseball teams. And the murders happened during the summer when the teams were playing. James Wilson was home sick during that time with a heart murmur. He didn't have the strength to go to the bathroom, let alone travel from town to town, raping and killing young boys.

BRANDON

So the killer may have been a player in the league?

REIVA

Give the man a cookie. At one of the murder scenes, a blue baseball cap was found with dirt on it similar to the dirt found at baseball fields...

BRANDON

DNA testing?

REIVA

Like James's public defender could pay for that. People always want the easy way out. They gang up on the weakest, the helpless.

BRANDON

Your father was executed, wasn't he? In Texas. For killing his mistress?

REIVA

He was innocent.

BRANDON

They all are.

REIVA

He was. He wasn't capable of doing that. He was a kind, just, man. The people in our church used to always say I was just like him. So there's no way he was a killer.

BRANDON

So you've been going all over the country since then, trying to free killers from death row?

REIVA

Do you know how many innocent people have been put to death?

BRANDON

There's no sure number.

REIVA

But you admit there have been some?

BRANDON

I'm sure there have been.

REIVA
Isn't that murder?

BRANDON
The thought that James Wilson may
be innocent is what compelled you
to come all the way up here?

REIVA
Yes, of course.

Reiva hesitates.

REIVA
There was something else...

BRANDON
What?

REIVA
A feeling...something compelling
me...

BRANDON
Yeah, the TV cameras.

INT. THE KITCHEN

Pauley staggers, wet, dirty and bleeding into the kitchen. He struggles to a sink with a mirror and rinses the blood off his hands. He takes off his shirt and looks at his wound. There is a jagged bite mark in the front of his shoulder. Blood is pouring out of it.

Pauley attempts to wash the wound, as he does the area around the wound gets darker. He begins to vomit blood.

INT. THE CAFETERIA

An inmate is placing the plates of food for James on a tray.

Ryan walks in.

RYAN
(to the inmate)
It's time for his dinner.

The inmate calls back to the kitchen.

INMATE
Pauley! Pauley!

There's no answer.

INMATE
Hey, Pauley!

Pauley walks out from the back of the kitchen, in clean, dry clothes. He looks a little out of sorts, but tries to hide it.

He is favoring his shoulder.

INMATE
Take this tray to Death Row.

Pauley picks up the tray, gingerly, and follows Ryan out.

INT. THE WAITING ROOM

The room is sparsely furnished. It has a couch, a table and two chairs. There is a TV in the corner.

Mrs. Collins is talking to the prison chaplain, FATHER ZEKE. Billy is sitting in the corner.

FATHER ZEKE
It's hard to know in this life, if we've done all we could for those we love. But we have to have faith that God is watching over us and guiding us with his hand.

MARTHA
I know I didn't do right by my son. I should have watched him. I let him fall into the hands of a killer. I want to see that man dead. But I know it's wrong, Father. But I can't help it. The evil is in my heart, I can feel it.

FATHER ZEKE
It's not wrong to have these feelings. It's God's way of letting us know he's there for us because he allows us to feel all emotions, joy, sorrow, revenge, love.

BILLY
Father, what happens when someone confuses those feelings? Like love with something...malevolent?

Peter walks into the room and over to Billy.

PETER
Where's Brandon?

INT. THE HALLWAY OUTSIDE THE WAITING ROOM

Victoria is talking to a LT. SPIRELLI.

LT. SPIRELLI
(whispering)
It's getting out of control. The inmates are complaining about the water in their cells...we're losing power because of the flooding...

VICTORIA
I'm not hearing this...

LT. SPIRELLI
..and we've lost contact with the mainland. The execution can't go on...if the governor tried to call, he couldn't get through. We'll have to postpone.

VICTORIA
Over my dead body. Tell no one about the communications problems. As long as we have electricity, we go on. Lt. Spirelli, you've had a long and distinguished career...don't blow it now.

INT. THE STEPS TO DEATH ROW

Ryan and Pauley are walking down the steps. Pauley is barely holding on. He almost trips.

RYAN
Are you feeling ok?

PAULEY
Yes.

RYAN
Are you sure, you look a little, well...you look white as a ghost.

PAULEY
This is Seattle, there's no sun.

They walk up to Barney who is watching rats swimming in the two inch deep water.

BARNEY
Bought time you got back here.
(to Pauley)
Give it to him.

Barney opens the door and Pauley goes inside. Barney and Ryan stay outside.

PAULEY
(to James)
Here's what you ordered.

Pauley puts the tray down on a stool. He almost falls over.

James jumps up to help him.

JAMES
Are you ok?

PAULEY
I need to sit.

James helps Pauley to sit down. Pauley starts to cough uncontrollably.

James hands him some toilet paper.

Pauley coughs blood on the paper.

JAMES
Oh my god, you're sick.

Pauley coughs blood all over James' shirt.

Barney looks in.

BARNEY
What the hell is going on? Get out
of there!

Pauley gets up and staggers out.

BARNEY
Get back to your cell.

Pauley staggers down the hallway. Ryan looks after him, with concern.

RYAN
(yelling after Pauley)
Go see the Doctor.

BARNEY
You're too fucking sensitive. One
of these nuts is gonna bash your
head in.

INT. CELL BLOCK A

The inmates are milling around, trying to find a dry place to sit. Their cells are wet, the beds are wet, their clothes are getting wet.

The birds are still flying about.

Pauley walks through the cell block, shaking uncontrollably, staggering, coughing. Bumping into various inmates who angrily push him away. Especially after he puts a bloody hand on their shirts or exposed skin.

He slowly walks up the stairs at the end of the block and into his cell. He falls onto the bed.

INT. THE KITCHEN

The inmate that was fixing the food earlier is now mopping the floor in the kitchen. He notices the pantry door is open.

He walks inside, the floor is wet. The sacks of food are getting ruined.

Many of them are knocked to the floor. He moves them around.

He sees something move out of the corner of his eye. He turns around and sees nothing.

Then he hears a scratching noise. He moves to the back of the pantry. He hears the noise again, but it's louder.

He turns around quickly but as he does, he hits the lone hanging light bulb causing it to swing back and forth.

This makes the shadows move even more.

He turns around and in the swinging light, sees Gowan, a man-like creature, naked, translucent white, with long, straight black hair on it's head, slithering across the floor pulling itself by it's long claws.

A barbed tongue, darting in and out of it's mouth. Glowing, snake like green eyes watching him.

Just as the inmate screams, Gowan leaps up and smashes the light bulb and plunges the pantry into darkness.

We hear a loud CRUNCH.

INT. CELL BLOCK A

Two inmates, very effeminate, walk down the cell tier, into Pauley's cell.

The other inmates whistle at them as they go by.

BUDDY and GERALD, are shocked at his condition.

Pauley is lying on the bed, his clothes soaked in blood.

GERALD
Pauley, oh god! What happened?

BUDDY
That fucking Rakes!

GERALD
Did he do this to you?

Pauley doesn't answer.

Buddy and Gerald move closer to him. They reach out to shake him.

GERALD
Pauley, Pauley?

Pauley opens his eyes. They're GLOWING.

Gerald and Buddy gasp, but before they can move, Pauley grabs them both with his six inch claws and bites them both on the neck.

Buddy manages to scream a little, before Pauley snaps his neck.

Pauley knocks out the light in the cell.

EXT. THE CELL

Blood flows from Pauley's cell, mixing with the flood waters.

WE follow the blood as it goes down the tier, into the next cell, then the next and then over the front of the tier, dripping down onto the inmates below.

The inmates don't notice.

INT. THE WARDEN'S OFFICE

Billy is videotaping and interviewing Peter, who is sitting in the warden's chair.

PETER

Yes, this is my first execution. There has not been an execution at this prison in twelve years. The state has recently made executions legal. Warden Gassner was a supporter of that bill. She believes it's time to get tough with the criminals in this state.

BILLY

How old is this prison?

PETER

It was built in the late 1880's. The growing tensions between settlers and the local Indian tribes made it necessary to construct a new, larger prison.

BILLY

There was already a prison on the mainland?

PETER

Correct, but the state government felt that a larger, more substantial prison was needed. Hawker's Island was selected because of it's closeness to the mainland, and it's impregnable landscape. The rocky cliffs, the tides and cold water that make it impossible to swim away from.

BILLY

It's known as the Alcatraz of the north?

PETER

That's correct.

BILLY

What about the old stories about the vampires that roam the island...Japanese vampires or something?

PETER

Well, what better place to put a prison? A "vampire" island. Who would want to go there?

BILLY

So, you haven't seen any vampires?

PETER

No, no vampires. The inmates are scary enough.

Brandon walks in.

BRANDON

Can you wait until I'm dead before you take my job?

PETER

Sorry, I thought I'd just start the interviews.

Victoria walks in.

VICTORIA

It's time.

INT. DEATH ROW

Ryan and Barney are preparing to take James out of his cell.

Barney talks on the radio. He can barely hear anything.

BARNEY

Say again? What? Damn radios.

Static.

BARNEY

Get the handcuffs.

Ryan gets two sets of handcuffs.

RYAN

(to James)

Stand up.

James is sitting on the bed. His head is in his hands. When he looks up, his eyes are red. He is also shaking. Ryan places the cuffs on his hands and his legs. Father Zeke comes into Death Row. He's surprised by the water.

FATHER ZEKE
My god, I didn't know it was this bad.

Barney and Ryan walk James up the hallway.

BARNEY
Broken pipe or something.

Father Zeke starts to pray over James.

James is walking very slowly because of the cuffs on his legs.

But there is something else, he appears to be sick. He stares straight ahead.

As they walk up the steps out of Death Row, James stumbles.

Ryan helps him up. They continue to walk.

A tiny bit of blood trickles from James' nose.

INT. THE HOSPITAL

The hallways and the examining room are filled with inmates. They are sitting and standing in every available space. Most are sneezing, some coughing. Others are shaking.

The doctor, DR. WENDY HAVERS, is overwhelmed. There is one nurse helping her. The doctor runs from patient to patient.

The nurse is talking on the phone hung on the wall in the hallway. She calls over the doctor.

NURSE
Dr. Haver. It's the warden.

The doctor takes the phone.

DR. HAVERS
Vicky? Vicky? Can you hear me...?
(to the nurse)
(MORE)

DR. HAVERS(cont'd)

There's an awful lot of static.
Hello?

The nurse walks over to an inmate. He is passed out on the floor.

NURSE

Doctor? There's more coming in.

The doctor is still on the phone.

DR. HAVERS

Hello? Yes, it's Dr. Havers. Vicky, we've got a serious problem. I'm overwhelmed here...there is some sort of flu like virus going around...I think it's about thirty percent of the population...hello? Yes...I think it's the flu, however some of the patients are exhibiting symptoms that resemble hemorrhagic fever...hello?

She hangs up the phone.

DR. HAVERS

It's dead. I've got to get in contact with the mainland. This is serious.

She looks at her watch.

DR. HAVERS

Oh god. It's time for the execution. I can't leave here.

INT. THE HALLWAY OUTSIDE THE WAITING ROOM

More and more patients stagger in.

Dr. Haver stares, not believing what she's seeing.

INT. THE WARDEN'S OFFICE

Victoria hangs up the phone.

LT. SPIRELLI

What's going on?

VICTORIA

Nothing. Start the lockdown.

LT. Spirelli speaks into his radio.

LT. SPIRELLI
Condition yellow-three, repeat,
condition yellow-three. Lockdown.
Over.

INT. CELL BLOCK A

Alarm bells sound through the cell block. The inmates, who are shivering and generally pissed off don't want to go into their cells.

INT. THE GUARD'S BOOTH

Three guards watch the inmates on closed circuit TV.

GUARD #1
Shit. They ain't going.

GUARD #2
Hit the alarm again.

Guard #1 presses a button on a control panel and the alarm sounds again.

INT. CELL BLOCK A

The inmates move slowly into their cells. Blankets covering them. The cell doors close locking them in.

INT. THE GUARD'S BOOTH

Guard #3 unlocks a large cabinet behind him. Inside are five MP5 submachine guns, ammo, riot gear, flares and smoke bombs. There is also a tazer gun.

The guard takes out the tazer gun.

He hangs it on his belt and walks into the cell block.

INT. THE WITNESS ROOM

The witness room is a small room facing the execution chamber. It has one door and room for only eight chairs.

INT. THE WITNESS ROOM

Peter walks Martha and Stanley to the door of the witness room.

PETER

(to Mrs. Collins)

Ma'am, when we step into the room. The shades will be drawn. After we're seated, and the prisoner has been secured into the chair, the shades will be pulled back. The prisoner will be locked into the chair, his face will be visible. He will be asked if he wants to say anything. Then his sentence will be read to him, and the execution will begin. Do you understand?

MARTHA

Yes.

Peter signals a guard who opens the door. Martha walks in first followed by Stanley and then Peter. The door is shut behind them.

INT. THE HALLWAY OUTSIDE OF THE EXECUTION CHAMBER

Barney and Ryan have walked James to the door. A guard opens the door for them.

James can barely walk at this point. He must be helped into the room

FATHER ZEKE

James, can you hear me?

James stares silently.

FATHER ZEKE

(to Barney)

I think he's sick.

BARNEY

It really won't matter in a few minutes will it?

FATHER ZEKE

May god have mercy on YOUR soul.

BARNEY
Thank you, Father.

INT. THE EXECUTION CHAMBER

James is placed into the electric chair. The straps are buckled. Conducting fluid is sponged over his head and the cap is placed on his skull.

The warden walks into the room. She signals a guard who opens the curtains.

INT. THE WITNESS ROOM

Martha Collins gasps when she sees James.

INT. THE EXECUTION CHAMBER

James stares straight ahead. A thin stream of blood trickles from his mouth and nose.

Ryan notices.

Victoria reads the execution order.

VICTORIA
James Albee Wilson, the third
circuit court of the state of
Seattle does hereby serve notice
this date, that the defendant's
sentence of death be fulfilled.
James Albee Wilson, do you have
anything to say?

James' lips twitch slightly. He says nothing.

VICTORIA
We have not heard from the
governor?

Everyone turns to look at the red phone on the wall, next to Lt. Spirelli. He looks at the ground.

VICTORIA
I hereby order this execution to
begin.

The warden leaves the chamber and goes into the control booth.

A guard inside the room begins opening the circuits, flipping switches, charging the currents.

As he does, the lights begin to flicker slightly in the witness room.

INT. THE GENERATOR ROOM

Water is pouring onto the generators from the floors above. Sparks begin to fly.

INT. CELL BLOCK A

Guard #3 begins walking down the tiers, he stops at each cell and looks in.

The inmates are sullen, some defiant, all are cold and wet. They bitch and complain.

INT. THE HOLDING CELL

Reiva notices the lights flicker. She wraps the blanket around herself.

She looks up the ceiling.

REIVA
I'm sorry father.

INT. THE CONTROL BOOTH

The guard signals to the warden that the circuits are charged.

She nods back, and the guard hits a large red button.

INT. THE EXECUTION CHAMBER

James jerks upwards as the current hits him. His fingers dig into the arms of the chair. His eyes roll up into his head.

Smoke rises from his clothing.

INT. CELL BLOCK A

The lights flicker momentarily.

The inmates begin to bang on their cell bars and whistle.

Guard #3 walks up the steps to tier 3. As he walks down the tier, inmates watch him by holding mirrors outside their cell.

INT. THE VIEW IN AN INMATE'S MIRROR

WE see the guard as he walks down the tier.

INT. THE HALLWAY OUTSIDE THE EXECUTION CHAMBER

Dr. Havers runs down the hallway, she is carrying her bag. A stethoscope is around her neck.

When she gets to the door, the guard opens it and lets her in.

INT. THE CONTROL BOOTH

The guard removes his thumb from the button.

James' body relaxes and his eyes close.

Dr. Haver walks in and places her stethoscope on his chest, she begins to listen.

INT. OUTSIDE OF PAULEY'S CELL

Guard #3 can't see into the cell because the light is out. He stands closer to the bars. He looks down and sees what looks like a hand on the ground. He pulls out his radio.

GUARD #3
Control booth one, can you copy?

There's static on the radio.

GUARD #3
Control booth one, can you copy?
Open lock on door 3-12. Copy?

More static.

The guard hears something inside, he stands closer to the bars.

INT. THE GUARD'S LOCKER ROOM

Five guards are getting undressed. A short, fat guard walks in.

FAT GUARD

Did you see the lights flicker,
they're zapping that poor guy.

GUARD

He's a fucking child killer. He
deserves to fry.

INT. THE EXECUTION CHAMBER

Everyone is waiting for Dr. Havers to signal that James is dead. Victoria looks at her watch impatiently.

The doctor looks up and nods.

The warden smiles a slight smile and turns to Lt. Spirelli...

With a jerk, James takes a deep breath, wheezes and vomits blood.

The blood just misses Dr. Havers but hits Barney square in the face as he bent to uncuff James.

INT. THE WITNESS ROOM

Martha screams. Peter and Stanley gasp.

INT. THE CONTROL BOOTH

Lt. Spirelli runs into the control booth.

LT. SPIRELLI

Check the board! You didn't have
enough juice!

The guard controlling the board begins to panic.

Victoria walks over and calmly hits the red button again...sending tens of thousands of volts back into James.

INT. THE EXECUTION CHAMBER

Ryan, pulls Dr. Havers away from James just as the volts hit him again. They both fall onto the floor.

James jerks again as the volts course throughout his body.

Sparks fly out from under the skull cap. Smoke comes out of his mouth.

INT. VIEW FROM AN INMATES MIRROR

WE see the guard peering into Pauley's cell. As he raises his radio to call the control booth again, the lights begin to flicker.

Suddenly, two long white arms with razor like nails reach from inside the cell and grab the guard. He lets out a yell as he's pulled against the cell bars, hard.

For a moment he's held there. Then...

the arms pull harder and harder, squeezing him through the small bars, suddenly with a hard jerk, breaking every single bone in his body, he's pulled through the bars into the cell.

INT. INMATES'S CELL

The inmate holding the mirror jumps up.

INMATE
Holy shit! Holy Shit!

INT. RAKES CELL

He can hear the commotion in the next cell. He pulls out his mirror to see what's happening.

ANGLE: RAKES MIRROR

WE see nothing on the tier.

The lights flicker again.

INT. THE CONTROL BOOTH

Lt. Spirelli grabs the warden and tries to turn off the electricity.

LT. SPIRELLI

The generator can't take it. You're gonna burn it out.

She won't let go of the button.

VICTORIA

He's gotta die.

INT. THE EXECUTION CHAMBER

James' body explodes into a crimson rain of blood that showers everyone in the chamber.

Ryan shields Dr. Havers with his body.

Blood splatters the window of the Witness room.

INT. THE WITNESS ROOM

Stanley passes out.

All the lights in the prison go out.

INT. THE GUARD'S LOCKER ROOM

The lights go out.

FAT GUARD

What the hell?

Everyone fumbles into their locker and pull out flashlights. As they move the beams around the locker room, they see someone standing in the corner, their back to them.

Gowan, extremely white, with long, straight black hair. And naked.

GUARD

What the fuck?

Gowan turns slightly, and WE see that he is holding the body of a guard, the guard is quite dead, with a gaping hole in his neck. Gowan is sucking the blood from the guard.

As he does, we see the blood go into the Gowan's stomach, churning around. We see this because he's translucent.

Gowan drops the body, and turns fully around...

We see his hideous face, large distorted mouth full of sharp teeth, stained and dripping with blood.

The guards scream from fear as they drop their flashlights and fumble for their guns.

WE lose sight of Gowan, but we soon hear the familiar crunching noises as he goes through the guards.

INT. THE EXECUTION CHAMBER

Silence.

Now chaos. Lt. Spirelli runs from the control booth with a flashlight.

LT. SPIRELLI
(to Dr. Havers and Ryan)
Are you ok?

Ryan and Dr. Havers get up from the floor. They are covered with blood, but not on their faces.

Lt. Spirelli shines the flashlight on the electric chair. There is nothing left but some clothing in a puddle of blood.

Barney is standing against the wall. He is covered in blood from head to toe. He is in shock.

LT. SPIRELLI (CONT'D)
Barney? Barney?

Barney doesn't answer.

Dr. Havers finds her bag on the floor, opens it, takes out a pair of rubber gloves and puts them on.

She takes Barney's pulse.

DR. HAVERS
He's in shock. Get him to the infirmary.

The guard from the control booth takes Barney away.

DR. HAVERS

Why haven't the auxiliary lights
come on?

LT. SPIRELLI

That would require spending money
to replace the shitty generators we
already have.

They all turn and look at the warden, who is still standing
in the control booth.

Victoria is staring out through the blood stained window.

LT. SPIRELLI

My god!

RYAN

What?

LT. SPIRELLI

The cells! If the power goes
out...the door automatically
open..it's a safety feature...

INT. CELL BLOCK A

Chaos, all of the inmates are running around the cell block.
They are attacking the guards who try to subdue them.
They set fire to any dry mattresses for light.

INT. THE GUARD'S BOOTH

The inmates smash the control board and try to break into the
cabinets, they do and pull out the guns, raising them overhead
in triumph.

INT. RAKES CELL

Rakes sits in his cell, smoking a cigarette.

He walks out onto the tier and looks down at the chaos.

To his right, outside of Pauley's cell, Buddy and Gerald
stand together.

They are staring at Rakes.

He stares back at them, puts on a blue baseball cap, then turns and walks the opposite way down the terrace.

INT. THE MAIN FLOOR OF CELL BLOCK A

Inmates are running wild in the darkness but stand aside to let Rakes walk through.

Rakes walks up to a bleeding guard that has been beaten by the inmates.

RAKES
(to the other inmates)
We own this mutha.

The inmates yell and chant.

They run off towards the Guard's booth and out of the gate.

Rakes is still standing in front of the guard.

He reaches down and pats the guard on the head, then walks away.

Two inmates who were standing nearby run over and begin beating the guard again.

Behind them appear Buddy and Gerald. They stare blankly as the inmates beat the guard.

The inmates turn and see them.

INMATE #1
What the hell you looking at
faggot?

The other inmate laughs.

Suddenly, fangs grow out of the mouths of Gerald and Buddy. Razor like claws grow out of their fingers and their eyes begin to glow.

They zoom at super speed toward the inmates, grabbing them and dragging them into a cell.

The guard lies motionless on the ground.

INT. THE HOLDING CELL

Her cell door is open.

Reiva turns on a lighter.

REIVA
(to herself)
Thank god they didn't strip search
me. Who am I kidding? They wouldn't
have found this if they did.

Reiva smiles to herself.

She slowly walks out into the hallway. It's pitch black. No
sounds.

She feels her way around the office, trying doors. All of
them locked, except one.

When she opens it, a blast of white light hits her.

It's the light from Billy's camera.

BRANDON
Shit, you scared us!

REIVA
I scared you?

BILLY
Good thing I brought extra
batteries.

REIVA
What the hell happened?

BILLY
Power went out.

REIVA
Uh, ya think?

BILLY
I heard them talking about water in
the generator room. Maybe the
electrocution maxed out the system.

BRANDON
You'd think they'd plan for
something like this.

REIVA
Maybe they'll get better with
practice.

Reiva begins walking down the hallway.

REIVA
Where is everyone?

BRANDON
When the power went, the guards
scattered. They told us to stay
put.

REIVA
I'm gonna find the others. You can
stay here.

Billy and Brandon consider that. Then they follow Reiva.

REIVA
How long will those batteries hold
out?

BILLY
Four, five hours.

BRANDON
It shouldn't take that long to find
anyone, right?

BILLY
This place is scary enough with
lights.

BRANDON
Why don't they have executions at a
decent hour? Like noon?

Reiva stops and looks at Brandon. She continues on.

They come to another door. She turns the knob. It's locked.

REIVA
It's locked.

They hear a loud "click". They look at each other, then at
the door knob.

Reiva turns it again. This time it opens. She slowly opens
the door.

Before she can open the door all the way, something runs past
the door on the other side. They barely get a glimpse.

They all jump back.

BRANDON
What the hell was that?

REIVA
I don't know, but I think you
should go first. You know, cause,
I'm a woman and all.

BRANDON
Bullshit.

BILLY
I'll go, I have the light.

WE see the view through the video camera.

It's the prison library. The book stacks are in disarray.

Books are all over the floor, computers in pieces.

BRANDON
This doesn't look good.

They all walk into the room.

They hear a loud slurping sound.

BILLY
What's that?

BRANDON
It's coming from over there.

REIVA
Sounds like someone eating an ice
cream.

BILLY
Do they have ice cream in prison?

Reiva moves a chair. Billy shines a light in her direction.

Lying on the floor, is a guard, he's slurping up blood from a
puddle on the floor.

BRANDON
Jesus Christ!

The guard jerks his head up. His distorted fanged mouth
dripping with blood.

It leaps at Billy.

Reiva screams and falls backwards.

The light goes out.

INT. THE HALLWAY OUTSIDE OF THE EXECUTION CHAMBER

Ryan, Dr. Havers, Victoria and Lt. Spirelli are walking down the hall.

Dr. Havers takes off her lab coat because it's covered with blood.

VICTORIA

Why didn't he die the first time?

DR. HAVERS

Maybe there wasn't enough electricity, sometimes the heart will stop, but start up again due to the residual electricity in the body.

RYAN

You mean we killed him, then shocked him back to life?

DR. HAVERS

Maybe.

They make their way down the hall.

LT. SPIRELLI

The door to the witness room should be open.

They reach the door. It's wide open. The room is empty.

LT. SPIRELLI

They must have gone with the guards.

VICTORIA

Where?

They hear a scream from a woman, close by.

LT. SPIRELLI

What the hell?

RYAN

The inmates?

LT. SPIRELLI

We've got to get to the radio room. Try to get help from the mainland.

RYAN

With that storm still raging?

LT. SPIRELLI

They can get someone here by the morning.

They hear a crash and a male voice screaming.

DR. HAVERS

I'd prefer sooner.

INT. THE LIBRARY

The camera light flickers back on.

Reiva picks it up off the floor. She taps it and it comes back on fully.

She shines it around the room. She sees no one. She's holding the swing arm of a large paper cutter. She ripped it from its base.

She shines the light to the left.

The guard is lying on the floor, it's head severed from his body.

Reiva looks down at the paper cutter, covered in blood.

Next to her, Brandon walks up.

BRANDON

How the hell?

REIVA

I've been jailed in worse places. A girl's gotta learn a skill.

BRANDON

Where?

REIVA

Texas.

BRANDON

I thought you were against killing?

REIVA

I am. Against humans. Does that look like a human to you?

Reiva shines the light on the guards huge, sharp claws.

BRANDON

You chopped him up like a salad.

Billy is lying near the guard.

Reiva and Brandon run over.

REIVA

Are you ok?

BILLY

I think so. Where's the camera?

REIVA

It's over there. I think it still works, at least the light does.

BILLY

What the fuck was wrong with him?

BRANDON

I don't know where to begin.

REIVA

There is something really weird going on here.

BILLY

Vampire zombies.

BRANDON

What? Don't start with that shit again.

BILLY

How else do you explain it? Look at him. The fangs, the claws, the eyes?

BRANDON

Well, being locked up in jail can do strange things to people.

BILLY

He was a guard!

BRANDON

I don't know, shit! I just want outta here!

REIVA

This prison has one of the highest death rates for inmates...

BRANDON

I know, I know...I did that story.

BILLY

I grew up here, I heard the stories. I knew kids who snuck out to the island to goof around, and never came back.

REIVA

It started with the shipwreck, when?

BILLY

Eighteen something...a ship carrying cargo from a trade mission from Japan wrecked off the coast of the island. The crew was killed, their body parts scattered all over the ship. Blood everywhere.

They all three glance around the room.

REIVA

I want out of here, now. Prison is never a good place and that's without flesh eating zombies walking around.

BRANDON

In the dark.

REIVA

In the dark. Lets make our way out of here. Get back to the tug.

Billy picks up the camera, unseen by anyone else, there's blood on billy's hand.

INT. THE HOSPITAL

The hospital has been ripped apart. Inmates are milling around, some carrying flashlights, others home made torches.

Rakes walks in followed by a group of inmates.

RAKES

Where's that nurse? She's mine.

(to the inmates)

Get everybody together and take them to the cafeteria.

Inmates kick and beat the sick inmates lying on the beds forcing them to get up.

Rakes walks around to the nurses station, he looks around but can't find the nurse.

WE see her hiding in a storage closet.

Rakes looks in that direction, but walks out of the hospital with the other inmates.

The nurse steps out of the closet only to be pulled back in by a ghostly, long white arm with claws on its hands.

INT. CAFETERIA

Around fifty inmates are sitting or standing on the cafeteria tables.

Rakes is standing in the middle. He is lit by candlelight.

RAKES

Everybody shut the fuck up! We own this place.

Every one cheers.

RAKES

Shut up! I don't know about you, but I want off this shit pile.

RANDOM INMATE

We can swim.

RAKES

YOU, can swim. But you won't get far. You'll be slammed against the rocks, if you don't freeze to death.

ANOTHER INMATE

Boats?

RAKES

Bingo. The correction department keeps hidden two, large tugboats in a pier on the North side of the island.

ANOTHER INMATE

I thought that was just a rumor.

RAKES

No, it's true enough. We're gonna take those boats and get to the mainland.

ANOTHER INMATE

What about the storm?

RAKES

Fuck the storm.

The inmates cheer again.

RAKES

There's one catch. The only access to the boats is through an underground tunnel. That's probably flooded.

The inmates sound less sure now.

RAKES

You wanna wait here for the coast guard to show up? I'm not.

Rakes jumps down off the table.

He grabs a torch from one of the inmates and walks through the cafeteria.

Weehawk jumps up on one of the tables.

WEEKHAWK

Water isn't the only thing you have to worry about.

Rakes turns around.

WEEKHAWK

We're not alone.

A couple of Rakes' men move toward Weehawk. Rakes stops them.

RAKES

What are you talking about, chief?

Weehawk jumps down.

WEEKHAWK

There's evil here. Deep, dark evil.

RAKES

We're in a prison asshole.

WEEKHAWK

This evil is beyond human. It's stalking us.

RAKES

Is this some of your Native American mumbo jumbo religion shit? What you got smoking in that pipe, chief? Why don't you give us some?

Weehawk walk up to Rakes.

WEEKHAWK

You know better than all of us what I'm talking about.

An inmate swings a torch at Weehawk, he deftly steps aside and executes an Aikido move that sends the inmate headfirst into a wall.

RAKES

Impressive, I guess you've had a lot of time to practice while on death row. Look chief, you can stay here, I'm getting out.

(to the inmates)

Who's coming with me?

Everyone yells, "I will!"

RAKES

See ya, chief.

WEEKHAWK

(to the inmates)

He's leading you to your deaths!

The evil is controlling him.

Rakes leaves the cafeteria. All of the inmates follow except Weehawk.

INT. THE MAIN GATE OF THE PRISON

Ryan, Lt. Spirelli, the warden and the Doctor are looking through a barred door.

Lt. Spirelli tries to open the door, it won't move.

LT. SPIRELLI
This should be open.

RYAN
Let me try.

Ryan tries the door. It still won't move.

Ryan and Lt. Spirelli try together. It won't budge.

LT. SPIRELLI
Try the master key.

Ryan pulls out a key and tries it in the lock.

RYAN
It's not happening.

DR. HAVERS
It bothers me that we haven't seen anyone.

RYAN
Thanks doctor. I was trying not to think about that.

VICTORIA
We'll just have to go around and out through the laundry.

LT. SPIRELLI
Ma'am, there are only three egress points out of this prison that lead to the access roads, which lead down to the pier. One is the main door here, two, is the exercise yard and three, the sub basement.

RYAN
I'll bet the sub basement is flooded.

VICTORIA
You know what I mean.

LT. SPIRELLI
Ma'am. That way would take us
through the cell blocks.

VICTORIA
But it leads right to the boats.

RYAN
Which boats?

VICTORIA
There are two tugs in a small pier
on the north side of the island.

DR. HAVERS
I didn't know about those.

VICTORIA
They're supposed to be secret.

DR. HAVERS
A secret escape boat? For what? In
case the inmates took over?

VICTORIA
I plan for every contingency.

A scraping noise can be heard somewhere behind them.

DR. HAVERS
What was that?

Ryan and Lt. Spirelli point their flashlights down the
hallway.

They glimpse someone wearing a guard's uniform.

LT. SPIRELLI
Sgt. Thompson?

The person disappears.

DR. HAVERS
Why wouldn't he answer?

LT. SPIRELLI
Sgt. Thompson?

Ryan takes a step down the hallway.

Lt. Spirelli takes his gun out of his holster.

LT. SPIRELLI

Ryan.

Lt. Spirelli waves his gun at Ryan, who takes the hint and takes his out. He continues down the hallway.

There is a door at the end of the hallway. Just as Ryan is about to reach it, something makes him turn to his left.

There is a second hallway.

In the darkness he can see ten pairs of eyes, glowing eyes. It startles him. He shines the flashlight.

He sees ten guards, all zombies. Their uniforms, bloodied. Fangs sticking out of grotesque mouths. Razor sharp claws at the end of their fingers.

Before he can react, Lt. Spirelli begins firing from beside him.

The zombies don't even flinch.

Ryan and the Lt. run back to the cell door.

LT. SPIRELLI

We've got to get this door open.

Ryan tries to force the door again. It won't budge.

INT. THE HALLWAY

The zombie guards are getting closer. The doctor and the warden can see them.

VICTORIA

What in god's name...?

INT. THE CELL DOOR

RYAN

I thought you said all the doors would be open?

LT. SPIRELLI

Only the interior doors. This one leads to the outside. It LOCKS when the power goes out.

RYAN

Great. There's got to be some kind of manual release, right?

LT. SPIRELLI

Right, in the wall, we've got to break through the cement.

Ryan and the Lt. look around for something to bash the wall with.

The zombies are getting closer.

DR. HAVERS

My god! The virus...

VICTORIA

What the hell kind of virus does that to a person?

Lt. Spirelli feels for the part of the wall that holds the manual release. He knocks on various locations.

LT. SPIRELLI

I think this is it.

As he knocks, WE can here a hollow sound.

Ryan indicates that he can't find anything to break through the wall.

Then he pulls out his gun and begins to fire at the wall.

The first two bullets ricochet around the area.

The third bullet penetrates the wall and leaves a small opening.

Ryan and the Lt. begin grabbing at the wall with their hands.

Dr. Havers and Victoria look around for weapons to fight off the zombies.

The zombies come closer...

Ryan and Lt. Spirelli uncover the manual release. They begin to pull it.

Dr. Havers begins fighting with a zombie.

Lt. Spirelli runs to help her.

The zombie easily breaks Lt. Spirelli's neck like a carrot, exposing his throat.

The zombie begins to drink him like a soda pop.

Victoria screams.

The other zombies crowd around to get a taste, momentarily forgetting about the others.

Ryan finally frees the latch and the door slides open.

Ryan grabs the warden who's in shock and he and Dr. Havers run through the door.

Ryan closes the cell door behind them.

They run outside of the prison into the rain.

INT. THE ENGINE ROOM OF THE TUGBOAT

Wilson is working on the engine. He's surrounded by pieces.

Manny comes down.

MANNY

My grandmother could fix this engine faster than you.

WILSON

(mumbling)

Then why don't you call her?

MANNY

What'd you say boy?

WILSON

Nothing. Did you raise the mainland yet?

MANNY

No, can't get nothing on the radio. Too much electricity in the air or something.

The boat takes a violent roll to one side.

WILSON

I think we should go up to the prison.

MANNY

Boy, I ain't going nowhere near
that prison.

WILSON

What are you so afraid of?

The sound of footsteps can be heard on the deck.

MANNY

What the hell?

Wilson starts to get up from the hold.

MANNY

No, you stay there. Keep working on
that engine.

Manny leaves.

INT. THE HOSPITAL

Reiva, Billy and Brandon are lost.

BILLY

What are we going to do once we get
out of here?

BRANDON

Who cares? As long as we're out.

REIVA

Look at this place, they really
ransacked it.

BRANDON

Looking for drugs probably.

Billy stops to sit down, he looks very tired.

REIVA

Are you ok?

BILLY

Yeah, I think so.

REIVA

You want one of us to hold the
camera? It looks pretty heavy?

BILLY

I'm fine.

BRANDON

He never lets anyone touch that camera. Takes it home at night.

BILLY

It's my camera. I'm a freelancer.

BRANDON

Doesn't let anyone from the station touch it.

BILLY

I said, it's my camera. I paid for it myself.

BRANDON

You didn't happen to get any video of that thing, did you?

BILLY

I don't know. I think it was taping. I was too fucking busy to check.

BRANDON

No one would believe it.

REIVA

Yeah, maybe you'll get an award or something.

BRANDON

Look, this isn't just about me. This is news.

REIVA

No one is gonna see anything if we don't get out of here.

They come to the examining room. A body is lying on the table. It's torso is cut open from neck to groin. Its internal organs are exposed.

BRANDON

What the hell? Were they doing an autopsy on him?

Billy gets in close with the camera.

WE see the view from the video camera. The internal organs are glistening.

Reiva picks up the only bottle left in a cabinet. The label reads, "hydrochloric acid". She places it back in the cabinet.

Brandon is at the end of the room

BRANDON
Billy, shine the light over here.

Billy is still looking at the cadaver.

BILLY
The blood looks really fresh...

BRANDON
Billy....?

ANGLE: The view from the video camera.

Billy zooms in on the heart.

It starts to beat.

Billy jumps backwards.

BILLY
Holy shit!

BRANDON
What?

BILLY
It started beating.

Billy shines the light towards Brandon. He has just opened the door. He doesn't notice that the nurse is standing on the other side, looking quite dead.

Reiva notices.

REIVA
Brandon...

BRANDON
(to Billy)
What started beating?

REIVA
Brandon...

The nurse, still wearing her nurses hat, but with a big gaping wound that goes from her left shoulder to her right thigh, reaches out for Brandon.

Brandon turns around just in time to have her grab him by the throat.

Reiva runs towards Brandon.

The nurse picks him up off the floor, his feet dangle.

Reiva trips over a chair and falls dropping the paper cutter.

Billy tries to help Brandon, but the body on the table grabs his arm.

REIVA

Billy, shine the light over here, I
can't see!

Billy is busy fighting off the corpse.

The nurse rips open Brandon's stomach with her claws. His guts fall onto the floor.

Reiva gets up and goes back to the cabinet. She gets the bottle of acid.

She runs over and throws it into the face of the nurse, who drops Brandon.

The nurse scratches at her eyes, ripping the already burnt skin. She runs off.

Brandon falls onto the floor. Reiva tries to help him.

Billy beats the corpse with the camera, smashing his head in.

Billy goes to help Brandon who is dying.

BRANDON

Oh my god! Oh my god! I'm gonna
die!

REIVA

No you aren't.

BRANDON

Look at this...look!

REIVA

Calm down, we'll get some help.

BILLY

Yeah, buddy, we'll get some help.

Reiva finds a sheet on the floor and presses it against Brandon's stomach.

Brandon begins to fade away...

BRANDON
I can feel it...it's starting...my
body is leaving me...

BILLY
Hold on, man.

BRANDON
...it wants me.

BILLY
Who wants you?

BRANDON
The thing...

He's going fast...

BRANDON
it wants you...too...he's coming.

Brandon dies.

Reiva and Billy hear a crash in the next room.

Reiva places Brandon on the floor.

REIVA
We better get out of here.

The two of them get up and open the door Brandon opened a second before.

Behind them, in the other room, stands Gowan. He's wearing a guard's uniform. He still looks frightening.

GOWAN
(in an ungodly voice)
Reiva.

Reiva and Billy turn around.

REIVA
Oh my god!

BILLY
What the...?

GOWAN

Reiva. I've come for you.

Gowan raises one of his clawed, knarled hands and points at her.

Behind him stands Pauley, Gerald and Buddy their features change from inhuman to human and back again as Gowan speaks.

BILLY

Let's get out of here.

REIVA

(intrigued)

Who are you?

Gowan hisses.

GOWAN

Your father sent me.

BILLY

Reiva, lets GO!

Billy drags Reiva away.

INT. A HALLWAY

Billy drags Reiva down the hallway.

At the other end, a door opens.

They run smack into Rakes and the other inmates.

RAKES

Whoa there, lookey what I found!

BILLY

Man, there's a monster back there!

Some inmates grab Billy.

RAKES

(indicating his pants)

There's a monster right here.

Rakes grabs Reiva and holds her close.

RAKES

Yeah, baby, meet the monster...

At the other end of the hallway, Gowan is standing there.

BILLY
It's coming!

Rakes and the inmates look down the hallway.

Gowan, levitates off the ground a few feet, then wings appear. He flies up onto the ceiling about twenty feet up where he crawls along, toward the group.

AN INMATE
What the fuck?

Gowan leaps down in front of the inmate and chops off his head with his claws before he can say another word.

Another inmate runs up to Gowan. Gowan swats him away like a fly.

Rakes drags Reiva with him as he backs through the crowd of inmates.

RAKES
(to the inmates)
Get him!

Some more inmates run after Gowan. He dispatches each one.

Rakes runs off with Reiva.

EXT. THE PRISON

Dr. Haver and the warden are huddling in the rain while Ryan tries to start various cars in the parking lot.

RYAN
There are no keys in any of these.

VICTORIA
It's the rules, all car keys are kept in one place, a lock box near the main guard's booth.

DR. HAVERS
Can't you hot wire them?

RYAN
I don't know how to do that.

DR. HAVERS
I thought all men could do that?

RYAN

That's the movies. We'll have to walk to the pier from here.

VICTORIA

I told you, the pier is on the north side of the island. This is the south.

RYAN

Well, we're just walk around outside the walls.

VICTORIA

How long have you been working here?

RYAN

A few days.

VICTORIA

You can't walk around the prison walls, it's a sheer cliff. There's only three access points...

RYAN

We heard.

DR. HAVERS

So what do we do?

RYAN

We could still go down to the main pier, wait for help.

DR. HAVERS

That's a long walk.

RYAN

Would you rather wait here?

They start down the hill.

INT. THE TUGBOAT ENGINE ROOM

Wilson tries to start the engine. It fires, then dies.

WILSON

Almost.

He tries it again, this time it stays on.

WILSON
All right!

Wilson throttles the engine into neutral and climbs out of the engine pit.

WILSON
Captain!

No answer.

WILSON
Captain!

No answer.

WILSON
Must be the storm, can't hear me.

Wilson climbs up the stairs onto the deck.

EXT. THE TUGBOAT DECK

Three zombies are eating what's left of Manny.

WILSON
What the?....Shit!

Wilson looks for a weapon to fight with. He picks up an old fisherman's hook from off the side of the wheelhouse.

He begins swinging wildly at the zombies. He misses and hits a can of diesel fuel. It pours all over the deck from the pitching of the tug.

EXT. THE ROAD

Ryan, Dr. Havers and Victoria are running down the road.

They see the pier.

RYAN
There's a tug there!

DR. HAVERS
Hurry!

EXT. THE DECK OF THE TUG

One of the zombies has Wilson on his back. Wilson swings wildly at the zombie's head, misses and hits the metal rung of the steps leading to the top of the wheelhouse. A spark is created from the metal hitting metal. The diesel fuel on the deck ignites engulfing Wilson and the zombies.

EXT. THE ROAD

From the road, WE see the tug go up in flames.

Ryan and Dr. Havers and Victoria stop in their tracks.

INT. CELL BLOCK A

Rakes drags Reiva through the cell block.

REIVA

Let me go!

Rakes ignores her and takes her through the cell block to the door at the end.

They go through the door.

This is the area that leads to death row.

The guards booth is empty. They go through the door and down the steps.

They pass the cell where James Wilson was kept.

Reiva breaks free of his grasp and runs into the cell and closes the cell door.

Rakes begins laughing. He pushes on the cell door and it comes open easily.

RAKES

No lights, no locks.

He walks into the cell.

REIVA

What are you doing? Didn't you see that thing? We've got to get out of here!

RAKES
(mocking her)
Didn't you see that thing?

Rakes grabs her and begins kissing her.

RAKES
We'll have a little fun while we
wait for him...

Suddenly an arrow flies into the cell and hits Rakes in the back of his shoulder. He screams in pain and lets Reiva go.

Reiva runs out of the cell and right into Weehawk.

WEEKHAWK
(to Reiva)
Run!

Reiva runs to the far end of death row. There is another cell door, she pushes it open and runs in.

She falls immediately into neck high water.

This is the sub basement.

INT. DEATH ROW

Rakes can't reach the arrow to pull it out. He turns around and sees Weehawk.

RAKES
You!!

Weehawk pulls another homemade arrow from the satchel on his back, he puts it into the bow and prepares to fire.

WEEKHAWK
I know what you are.

At the top of the stairs, a group of inmates runs down the stairs.

AN INMATE
Rakes?

Weehawk runs to the other end of death row. He goes through the same door as Reiva, falls into the water.

INT. DEATH ROW

The inmates find Rakes in the cell.

ANOTHER INMATE
What happened man?

RAKES
That fucking indian.

ANOTHER INMATE
Did you see that thing back there?
It fucking flew!

RAKES
Don't worry about that.

ANOTHER INMATE
What? That thing was EATING us!

RAKES
Follow me.

Rakes walks out of the cell. As her turns to leave, an inmate yanks the arrow out of his shoulder. Rakes yowls in pain, turns and slugs the inmate in the jaw. The inmate falls, Rakes stomps him.

Rakes turns and runs to the same place Weehawk and Reiva ran to.

INT. THE SUB BASEMENT

Reiva and Weehawk swim to a ladder. This goes up to a higher level where the boiler room is.

They climb up the ladder. The boiler room door is in front of them.

Reiva stops and looks at Weehawk.

REIVA
Who are you?

WEEKHAWK
I'm the last of my tribe.

REIVA
Cut the crap.

WEEKHAWK

Ok, I'm Larry. Larry Weehawk. I was in death row here.

REIVA

Oh. Thanks for saving me.

WEEKHAWK

You know he's coming for you?

REIVA

I know. I can feel it. How did you know?

WEEKHAWK

I had a vision. When I was smoking my sacred herbs. Seriously.

REIVA

What is he?

WEEKHAWK

The old folks used to talk about the "coming". I didn't know what it meant. I thought it was about Jesus or something. But it wasn't. It was about what was on that cargo ship that wrecked on this island many years ago. They brought something back from China, something evil.

REIVA

It knew me.

WEEKHAWK

Evil is drawn to evil. It was drawn to this island. Like a moth to a flame. To agony of evil men.

REIVA

Why does it want me?

Weehawk looks at Reiva, deeply.

WEEKHAWK

I think you know why.

At the far end of the sub basement, they can hear the inmates coming.

WEEKHAWK

Lets get out of here.

They open the boiler room door and go in.

EXT. THE MAIN GATE OF THE PRISON

Ryan and Dr. Havers and Victoria are trying to open the main gate again to get back INTO the prison.

The gate won't open.

DR. HAVERS
Who knew it'd be so hard to break
into prison?

VICTORIA
We've got to get to the other side
of the island.

RYAN
Once we get in, where do we go?

VICTORIA
Through the exercise yard.

RYAN
What is jamming this door, the
latch is open?

Billy falls into the cell door from the other side.

Everyone is startled.

Billy is bleeding from stab wounds and cuts all over his body.

BILLY
Help me...

RYAN
Who is he?

VICTORIA
He's the camera guy that was with
the reporter.

Dr. Havers reaches through the door to try to help him.

RYAN
Don't touch him...the blood.

Billy begins coughing.

RYAN

Billy, we need you to hit the latch...over there in the wall. It will release the cell door.

Billy doesn't understand.

RYAN

Billy, the latch, over there.

Billy starts to understand, with his dwindling strength, he staggers over to the latch and pulls it.

The door slides open.

Everyone runs in.

Dr. Havers reaches Billy just before he dies.

BILLY

Save your souls...

RYAN

What?

Billy dies.

VICTORIA

Did he say "save your selves?"

DR. HAVERS

These look like stab wounds.

RYAN

I think he was the victim of a regular old prison attack.

VICTORIA

Lucky him. Lets get out of here.

INT. DEATH ROW

The inmates turn back from the sub basement.

AN INMATE

It's too deep. I'm not going in there.

RAKES

Go get HER!

AN INMATE
Fuck you, man. YOU go.

ANOTHER INMATE
You said you were gonna take us
outta here. Where are the boats?

The other inmates get restless and ask where the boats are?

RAKES
Ok! I'll take you to the boats.
Follow me.

INT. THE BOILER ROOM

Reiva and Weehawk slosh along in water that is ankle deep. It runs through the boiler room, back into the sub basement.

The boilers are silent.

REIVA
You didn't tell me what you were on
death row for.

WEEKHAWK
I killed a man for a can of beer.

REIVA
What?

WEEKHAWK
I was young, I wanted a can of
beer. The store owner didn't want
to sell it to me. I shot him.

REIVA
There has to be more to it than
that.

WEEKHAWK
Does there? I think the great
spirit left my body...and it was
replaced with evil.

REIVA
Temporary insanity?

WEEKHAWK
As the white man says.

REIVA
You weren't in your right mind.

WEEKHAWK

Were you?

REIVA

Was I what?

WEEKHAWK

In your right mind when you killed
your father's mistress.

Reiva stops.

WEEKHAWK

He called you here, Reiva.
Everything happens for a reason,
this storm that freed him...the
execution that brought you here...

REIVA

Are you saying, I'm evil? Like
these monsters? Like IT?

WEEKHAWK

I speak from the visions. I've come
to terms with what I've done.
You've got to fight the evil while
you're still alive, or ...

REIVA

Or what? Eternal damnation?

INT. THE EXERCISE YARD

The yard is quiet, empty, pitch black.

Ryan, Dr. Havers and Victoria stand at the edge.

DR. HAVERS

It's quiet.

RYAN

Too quiet.

DR. HAVERS

I can't see a thing.

RYAN

My flashlight is dimming.

VICTORIA

Stop wasting time. Follow me.

Victoria begins to walk across the yard.

RYAN

Wait!

EXT. THE YARD

A small flame flickers on the far right. Then another, then another.

A group of thirty inmates is illuminated.

A torch is thrown from the group towards the left.

When it falls, it illuminates about fifty zombies standing opposite the inmates. Pauley in the front.

Their eyes glowing.

Victoria stops in her tracks.

Rakes appears behind Ryan.

RAKES

Hello, warden.

The inmates are holding weapons, sticks, knives rocks.

The begin yelling and run towards the zombies.

The zombies move forward until both sides clash into each other and begin hacking away.

Bodies fly through the air as the zombies easily cut through the inmates.

Rakes hits Ryan over the head with something and knocks him out.

He grabs the warden and begins to wrestle with her.

Dr. Havers picks up a club from the ground and hits rakes with it.

Rakes turns around and smacks Dr. Havers.

Rakes turns back around and smacks the warden.

From behind him, Pauley, looking normal, grabs Rakes and breaks his neck with an ungodly swift turn of his hands.

Rakes falls into a heap.

Pauley then walks up to Victoria. He slowly pulls her to him and sensuously bites her on the neck. He slowly slurps her blood. She does not resist.

Ryan comes to and grabs Pauley.

Pauley bats Ryan to the ground.

Victoria falls down, dead.

Pauley turns towards Dr. Havers.

EXT. THE FAR WALL OF THE EXERCISE YARD

A flaming arrow soars over the fighting zombies and inmates and slams right between Pauley's eyes.

He catches fire and runs burning into the melee.

Weehawk puts down his bow and arrow.

WEEKHAWK
(to Ryan and Dr. Havers)
Over here!

Ryan and Dr. Havers run through the crowd.

All around them zombies and inmates are fighting, hacking away at each other, zombies sucking blood, limbs flying...

EXT. THE FAR END OF THE YARD

They make it through the crowd and reach Weehawk and Reiva.

WEEKHAWK
Follow me.

They run through a gate and across the basketball court.

INT. A SMALL ROOM

They run into another doorway and into a storage area with steps that lead down into darkness.

WEEKHAWK
Down here.

REIVA
Where are you taking us?

WEEKHAWK

To the piers. But we have to go
through the sub basement, again.

They run down a very old staircase, this has been there since
the construction of the prison.

It's very rickety and made of iron, pieces fall off as they
run down.

INT. THE BOTTOM OF THE STAIRCASE

Another door. Very old, wood.

It won't open.

Ryan kicks it open.

On the other side is a tunnel. It's dry.

RYAN

Good, its not flooded.

Ryan goes in.

INT. THE TUNNEL

The tunnel is totally dirt, all around. Six feet high. They
have to stoop.

They walk about fifty feet when they come to a large open
room.

INT. THE ROOM

Inside the room are boxes stacked to the roof, twenty feet
up.

The boxes are marked "explosives", "Dynamite".

REIVA

What the hell?

RYAN

This stuff is old.

REIVA

How do you know?

RYAN

Look at the boxes. They have dates on them.

DR. HAVERS

Looks like World War II.

RYAN

The US Army must have stored this here. It can still be set off.

DR. HAVERS

How?

RYAN

Any jolt, a spark. Its very unstable stuff. My father was in the army. Demolitions. He taught me a lot, when he wasn't beating me.

Behind them, down the tunnel, they hear a scream.

DR. HAVERS

Lets keep moving.

RYAN

Wait, there's enough here to blow the prison to the moon.

DR. HAVERS

And?

RYAN

Kill those things.

DR. HAVERS

How are you gonna set it off?

RYAN

Toss a torch into any box.

REIVA

You'd never get far enough away before it blew.

Another scream, closer.

WEEKHAWK

I'll stay.

RYAN

No, I will, you all run as far as you can. Get to the boats.

WEEKHAWK
No, I was meant to stay.

RYAN
Ok.

Ryan grabs Dr. Haver.

RYAN
Lets go.

WEEKHAWK
Follow the tunnel to the end.
You'll be right at the piers.

RYAN
Good luck.

Ryan and Dr. Havers run down the tunnel.

WEEKHAWK
Wait.

They stop.

Weekhawk reaches into his shirt and takes out a bag. He hands it to Ryan.

WEEKHAWK
These herbs are sacred to my tribe.
When you smoke them, you see
visions. When you leave here, smoke
them. It will cleanse you of the
evil of this place and send my
spirit to the other world.

Ryan takes the bag.

RYAN
I will.

They run down the tunnel.

Reiva stays put.

WEEKHAWK
(to Reiva)
You must go.

REIVA
I don't know what made me kill that
woman.

WEEKHAWK

You were a child. Evil took hold of you, it's not in you now.

REIVA

I was so angry at my father for betraying my mother...I...I...

WEEKHAWK

You must go.

REIVA

How did you know?

Gowan appears behind them.

GOWAN

I told him. In his vision.

Reiva and Weehawk are startled.

GOWAN (CONT'D)

I am evil made flesh. The evil in all. In you. Come with me, Reiva. We belong together.

REIVA

No!!!

WEEKHAWK

(to Reiva)

Run!

Reiva runs down the tunnel after Ryan and Dr. Havers.

Gowan turns toward Weehawk.

GOWAN

I was there when you killed that man for beer.

WEEKHAWK

You'll be here when I blow you to shit.

Weehawk takes his torch and moves towards the boxes.

Suddenly, the arm carrying the torch moves back towards him.

He can't control it.

The flame gets closer, closer...

He struggles to control it...

Until...he sets himself on fire.

INT. THE TUNNEL

Reiva catches up to Ryan and Dr. Havers.

They are at the end of the tunnel, they can see the outside.
Daylight is coming.

DR. HAVERS

We're here.

Reiva can hear Weehawk screaming at the other end of the tunnel.

REIVA

I'm going back.

RYAN

No!

REIVA

I have to. Believe me. Get on the
tug.

Ryan hands the torch to Reiva. They both look meaningfully
into each others eyes for a second...

RYAN

I don't even know you...

REIVA

You don't have to...

...Reiva turns and runs back into the tunnel.

INT. THE ROOM

Weehawk is a burnt pile of meat on the floor.

Reiva stands over him.

Rakes appears behind her. His head swings grotesquely to the
side.

He is still wearing the baseball cap.

RAKES

Reiva.

Reiva is startled.

RAKE

Reiva, you don't want to kill innocent people.

REIVA

What?

RAKES

Up there. In the yard. There are inmates still alive up there. If you blow up the prison, they'll die.

Rakes lunges for her.

She side steps him and he falls into a box of nitroglycerine. It doesn't explode.

Reiva, prepares for the explosion, but is shocked it didn't go off.

Rakes stands up.

RAKES

I was the one who killed the children.

Reiva looks at Rakes.

RAKES

All the little kiddies in the parks. They love to come to the games to watch me play.

Gowan appears. This time, he looks human. Gone are the glowing eyes, the claws, the teeth. He looks almost, handsome.

GOWAN

Reiva, your father sent me.

REIVA

No he didn't.

GOWAN

You killed him. He went to prison for what you did. You're a murderer.

REIVA

No!

Reiva begins to cry.

GOWAN

All those years, you kept it from
your mother. She suffered so much.
She thought your father was a
killer.

EXT. THE PIERS

Ryan and Dr. Havers reach a tugboat.

The storm is easing and the sun is coming up.

Ryan starts the boat.

INT. THE ROOM

Reiva is kneeling on the ground, crying.

GOWAN

We're one and the same...let me
taste you...you belong at my
side...here in our castle...

Rakes lunges after Reiva but Gowan waves him off.

GOWAN

I've always been with you...we
belong together...don't fight it.
Accept what you are. No one is
innocent.

Gowan reaches for her.

Reiva, suddenly stops crying and looks at Gowan.

REIVA

You talk too much for a vampire.

She tosses the torch into a box of dynamite.

Nothing happens.

Gowan changes back into the evil vampire and bites Reiva on
the neck with a sickening crunch.

EXT. THE OCEAN

The tug is pulling away from the island when suddenly there is a huge explosion at the prison.

It rips away part of a wall, sending huge bricks down towards the tugboat.

There's another explosion and more bricks and boulders rain down towards the boat.

EXT. THE TUGBOAT

A large boulder smashes into the wheelhouse of the tug.

Ryan dives out of the wheelhouse grabbing Dr. Havers with him.

Another boulder smashes a hole into the boat. Water begins to pour inside.

Ryan grabs Dr. Havers and they both jump overboard.

EXT. A BEACH ON THE MAINLAND - LATER

Ryan and Dr. Havers are sitting around a fire. They are soaked.

RYAN

When do you think the police will show up?

DR. HAVERS

Soon, someone must have heard that explosion.

RYAN

What should we tell them when they come?

DR. HAVERS

You mean how do we explain that we are the only survivors of an attack by an ancient chinese vampire?

RYAN

Yeah.

DR. HAVERS

There was a virus loose in the prison. Storm flooded the boilers, they exploded, killed everyone who didn't die from the virus. We were lucky.

Ryan considers that.

RYAN

Works for me.

Ryan pulls out the plastic bag with the herbs in it. He opens it and takes out a small, rolled cigarette. He lights it in the fire.

RYAN

Here's to Weehawk.

DR. HAVERS

And Reiva.

RYAN

And Reiva.

He takes a deep drawl.

He hands it to Dr. Havers. She takes a puff.

They both look at each other.

Ryan smells the bag.

RYAN

Can't be.

DR. HAVERS

It's cut with something to mask the smell, but...

RYAN

This is marijuana.

DR. HAVERS

It's very medicinal.

Ryan takes another deep drawl.

RYAN

Doctor's orders.

He hands the joint to the Dr. She takes a long slow drag on it.

DR. HAVERS

This will always be with me. Like a
bad hallucination.

RYAN

The past always is.

Off in the distance WE hear police sirens.

WE see Ryan and Dr. Havers staring off at the island, which
is again being surrounded by fog.

FADE OUT