

THE PACK

Written by

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INT. COUNTY SHERIFF'S OFFICE - NIGHT

A 911 call center phones, computers, logs, and a headset sitting on an empty chair. The computer screen indicates 8:18 p.m. on October 12th. There is a TONE and the system light's up. Someone is calling in. TONE repeats as multiple calls are coming in, but there is no one there answering.

MCLACKEY (V.O.)

I've gotten together all the information I could about what happened. Some from the official accounts, some from people I talked to, some because I was there. (MORE)

INT. MCLACKEY'S APARTMENT - EVENING

JIM MCLACKEY, 19, male, 100% geek, is in his apartment with all the lights on. He pauses handwriting in a journal and looks at the computer reading a website from the City Police Department. There are several tabs open on the screen. An iPod and his cell phone are on the desk. He continues writing

EXT. CITY DOWNTOWN - NIGHT

It's a mid-sized mid-west city. The stores are closed, the lights are off, and the streets are empty. The clock tower reads 8:30 p.m.

There is WHISTLING from JOHN HARRIMAN, 20, bookish, walking down the street.

MCLACKEY (V.O.) (CONT'D)

October 12th, 8:00 p.m., John Harriman had spent most of the day studying for his trigonometry exam the next morning. He had been so engrossed in memorizing that $c^2 = a^2 + b^2$ he hadn't noticed the Crimson Alert broadcast on his cell phone. (MORE)

He is listening to music on earphones and looking at equations on his cell phone. He is totally oblivious to the empty streets. He is being followed by something. It is getting closer.

MCLACKEY (V.O.) (CONT'D)

He'd been so caught up in comparing the three formulas for figuring the area of a triangle he didn't notice that he was the only one on the street as he went out for a late snack. He really wanted, and needed, to pass this test. Unfortunately, he wouldn't survive long enough to take it. (MORE)

At the last second, he senses something is close by and is horrified by what he sees.

BLACK

TITLE OVER: MORNING

INT. EMILY'S APARTMENT - MORNING

An alarm CHIMES at 7:00 a.m. and EMILY DAYRISE female, 19, bright and cheerful, gets out of bed.

MCLACKEY (V.O.) (CONT'D)

Emily Dayrise started October 12th like every day of the week. She started with her faith.

Emily brushes pure white teeth, breakfast, and stuffing her backpack. Her apartment is filled with religious symbols. Before heading out she stops by a display stand with a bible and a cross on it, prays to it, then exits.

EXT. STREET - MORNING

Emily comes down the porch of the house she lives in and is cheerfully heading to class as she walks down the street.

MANDY (O.S.)

Emily! Emily, hold up!

Emily looks back and smiles as MANDY, female, 20, looking a bit ruffled, joins her and they walk toward university buildings.

EMILY

Good morning, sunshine!

MANDY

Not so much sunshine today.

EMILY

Oh, no.

MANDY

Oh, yes. There was a new band last night at the Nest. They were awesome. Australian group from one of the frats. They were called Dingo's Kidneys.

EMILY

You have got to be kidding me?

MANDY

Seriously, they were Australian. All Bruce's and Sheila's.

EMILY

No, no, no. Not that part. Dingo's Kidneys? What in the world kind of name is that? I'm almost afraid to ask what kind of songs they played.

MANDY

They were really good. Sort of a country, hip-hop, rap type band.

EMILY

That's frightening. I think that combination is illegal in most states.

MANDY

Really, their big song, the one they wrote themselves, was called

EMILY

No, stop! Trust me. I really don't want to know.

MANDY

They were great! So, what did you do?

EMILY

I've got research papers due in a few days.

MANDY

Boring.

EMILY

This is important. Have to do one on migrating habits. Tracking bison trails through the Midwest. Sadly, there were never any wild bison in this part of the country.

MANDY

I don't know about that. There was one guy last night.

(winks)

Were there any dingoes?

EMILY

(giggles)

No, never. Going to look for some other facts about them. Something little known or out of the ordinary. Professor Totalis loves that kind of detailed research.

MANDY

Totalis! Does he still have the nickname?

Emily, guilty, tries not to giggle as they walk.

EMILY

It took a week before I could keep a straight face in class.

MANDY

Did you try ARSENAL? It's just a few blocks from here.

EMILY

I'll take a look.

Emily looks off. They are passing a church. She pauses for a moment, as FATHER BRIAN, male, 50's crosses their path headed into the church. They smile at each other politely and move on.

MANDY

You should come out and have some fun. Just once. See what it's like.

EMILY

You look a little worn. How late were you out last night?

MANDY

Well, they were good, played late, got home about...2:30ish.

EMILY

You'll never stay awake in class.

MANDY

Sure, I will.

EMILY

Really? I worry about you sometimes, Mandy. You're going to get yourself into trouble if you keep it up.

MANDY

Just having some fun.

EMILY

Well, be careful.

MANDY

I worry about you sometimes.

EMILY

Why me?

They are approaching a university building.

MANDY

You really need to get yourself into trouble once.

EMILY

I really don't know how to do that.

MANDY

Hang with me, kid. I'll teach you how to get into trouble in style.

EMILY

I will.

MANDY

Trust me on this. You should come out with us. It's a lot of fun.

EMILY

As fun as a dingo's kidney?

They are approaching the main entrance.

MANDY

Just try it. Besides, some really cool things can happen at night.

They arrive at the main door at the same time as LYNDA BLANE, 21, party girl, hung over. Mandy and Emily head off in one direction and Lynda takes a deep breath and heads to class.

INT. BUILDING HALLWAY - MORNING

Lynda is traveling slowly, unsteady, pauses, then takes a sharp turn into a restroom. A moment later she comes out looking a bit better. She quickly downs some aspirin.

MCLACKEY (V.O.)

Lynda Blane barely made it to her first class on time that day. It was only the second time that week she'd made it.

Lynda checks a clock, is surprised at the time, and walks slowly down a hall. She stops when she sees NICK, male, 20, a jock, smiling at her.

LYNDA

Not a word.

NICK

My lips are sealed. Sort of like yours weren't.

LYNDA

Not a word.

NICK

OK. Glad you made it home okay.

LYNDA

Well, it was only a couple of blocks.

NICK

You were already on your knees anyway.

He shuts up after her glare cuts him up.

LYNDA

What was that stuff we drank?

NICK

Sort of smorgasbord of booze. Some of this, some of that. We just call it "The Dip."

LYNDA

I just hope next time you have something to dip in it.

NICK

Next time?

LYNDA

If you're lucky.

NICK

You should be okay. You made it to class today.

LYNDA

Well, you're forgetting one important thing.

NICK

What's that?

LYNDA

Making it to class and making it through class are two different things.

INT. CLASSROOM - MORNING

They enter the classroom and Lynda goes to her usual seat. She sits down and takes a deep breath. She is directly in the sun light so she moves her chair a few inches away from the window. She pulls some more aspirin from a pocket and downs two tablets.

A hand reaches in holding a crumpled paper and taps her on the shoulder. She looks back, smiles, then opens the paper. It reads "You look like shit."

She looks back and CONNIE LANDON, a black female, 20, straight A student, shaking her head yet giving her a caring wink. Lynda nods back to her.

INT. BUILDING HALLWAY - MORNING

After class the students exit into the hall. Lynda and Connie walk out and find a place to sit for a moment. Lynda is looking a bit better.

CONNIE

You've got two more classes to get through today.

LYNDA

I'll make it.

CONNIE

You sure?

LYNDA

Yeah.

CONNIE

Why don't you just take a night off and relax?

LYNDA

That's not a bad idea. I can't tonight, there is a party at The Nest. I can't tomorrow night cause there's karaoke night at City Sound. The night after that night-

CONNIE

Tonight!

LYNDA

A party at the Nest.

CONNIE

There's always a party at the Nest.

LYNDA

Tonight is Jeff and Barry's birthday party. I promised.

CONNIE

Let's do something. Just you and me.

LYNDA

Sure. We'll meet up with Jeff and Barry. I'm sure the four of us-.

CONNIE

Not the four of us. Just you and me.

LYNDA

Chili's?

CONNIE

No. Tyco's?

LYNDA

An LGBTQRST bar?

(rolls her eyes)

Maybe some other night. The
Pub is good?

CONNIE

Can't afford there. I'll take
you out, we can have dinner,
someplace we can talk. Someplace
different. Some place fun.
Trust me.

LYNDA

I didn't think any new bars or
taverns opened in town.

CONNIE

You know this town! New places
open all the time. Trust me.

LYNDA

OK, where should I meet you?

CONNIE

I'll pick you up at your place
about 6:00.

LYNDA

6:00? That's before sundown? All
the exciting things in this town
happen at night.

Connie looks at her a long time. She obviously has something she
needs to say.

CONNIE

Trust me. Some place nice.

LYNDA

OK, 6:00 at my place.

Connie checks her phone.

CONNIE

Not long before class.

Lynda steadies herself, rises, and comes face to face with Joe. They walk to the elevator together. Connie sadly shakes her head.

NICK

Looking forward to seeing
you at the Nest tonight.

LYNDA

Ain't going.

NICK

Sure, you are.

LYNDA

Nope. Made a promise.

NICK

Going to be a blow out.

They are at the elevator.

LYNDA

Got other plans.

NICK

Not like you to miss a party.

Lynda's defense is fading. The elevator door opens and Nick escorts her in. As the doors close, he grabs her ass. Connie is at a bench, and she has seen what happened and is hurting.

EXT. RIVERBANK - MORNING

A jogger, JOE REAGAN, male, 19, out for a morning run.

He is approaching a cement viaduct with several benches around it.

MCLACKEY (V.O.)

October 12, 12:42 P.M., Joe
Reagan was out for his twice
weekly run. He preferred

(MORE)

MCLACKEY (V.O.) (CONT'D)
running at this time of day,
even scheduled his classes
around the free time, because
most of the rest of the campus
was in class so he rarely saw
anybody.

(MORE)

Joe slows a bit when he gets to the viaduct, stops, takes a breather, and stretches his muscles.

MCLACKEY (V.O.) (CONT'D)
This day he saw somebody
he'd never forget.

Joe bends over to stretch and something in the water below catches his attention. He sees something floating in the shadows.

He goes to the bank to get closer and sees the body of a girl floating in the water. He jumps back in shock, breathing heavily he crawls away and pulls out his cell phone.

INT. EXERCISE ROOM - MORNING

SCOTT and JACK, both male, 18, beefy, JERRY, 21, tall, a basketball player, and HAIDER, 21, Asian, muscular but thin and small, are exercising. There are other people in the area including FRANK ZUND, 20, likable, the center of attention. They are having a debate a football game., Monday morning quarterback style.

SCOTT
Who throws a pass at the
1-yard line on first down
with a minute to play?

Haider whistles in shock

JACK
Quick thinking. Had to make
a move!

JERRY

They'd been shoving it down
their throats all day - and
then...why an f'ng pass?

VAN CLEAVE (O.S.)

Language!

SCOTT

That's what I'm asking.

JACK

Probably thought they could
surprise them.

Haider gives Jack a thumbs up.

JERRY

Maybe they should surprise
somebody by winning a game
every once in a f-ing while.

VAN CLEAVE (O.S.)

Hush up! No talk like that here.

Haider frowns at Jerry.

JACK

Hey now, don't be getting
down on my team!

SCOTT

They gave them that game -
but that's what? One win for
you in how long?

JACK

We went to a bowl game last
year!

JERRY

Like, when is the last time
you won a real bowl game?

JACK

It was a bowl game.

JERRY

A bowl game held by a restaurant! Not even a good restaurant. Might as well have been the Salad Bowl.

Haider nods at Jerry.

JACK

Shut up. If we would have run the ball just one more time instead of getting picked off we wouldn't be having this conversation.

Haider gives Jack a thumbs up.

JERRY

Your guy probably would have fumbled.

JACK

How about you fumble your ass out of my way...

VAN CLEAVE (O.S.)

Final warning!

SCOTT

That doesn't even make any sense.

Haider shakes his head at Jack.

JACK

I don't care. Just stop being stupid all the time.

JERRY

You mean, like throwing a pass at the one-yard line?

Haider taps on Jack's shoulder. Haider points off, Jack looks.

JACK

All right, there's only one way to settle it.

They see FRANK ZUND, male, 21, black football player, handsome, working out at a machine.

TOGETHER

ZUND!

MCLACKEY (V.O.)

Frank Zund started out his day just like any other as well. He was used to all the attention he got even when he was off the football field.

They run to him and explain their side of the debate at once.

JERRY

Final play? Good call?

JACK

Final pass? Dumb?

SCOTT

A Hail Mary pass?

Finally, Zund raises his hand and they all go silent.

ZUND

Remember, I didn't just see the game. I was there on the field when it happened. From the field it looked a lot more crowded than it did from the camera. I think it was the right move.

End of debate. They all take his word for it. Scott, Jack and Jerry exit but Haider stays with Zund. They sit at a bench and dry off with a towel.

HAIDER

Good call.

ZUND

Thanks.

HAIDER

Seriously. We'd spent an hour going over that. Would have done an hour more if you didn't answer it.

ZUND

It was easy. I saw the play, just like you did.

HAIDER

Well, you are my go-to guy.

ZUND

OK

(pauses, giggles)

I'm everybody's go to guy.

HAIDER

I asked Jennifer out.

ZUND

And?

HAIDER

She said yes.

ZUND

(pats Haider on the back)

Congratulations, buddy.

TRUMPER, burly, hairy white, male, 20, gets off his treadmill. He grabs his towel and looks for a place to sit. He sees Zund and Haider at the nearest bench. Despite there being plenty of room he shakes his head in disgust and walks to a bench further away,

HAIDER

We're catching a movie tonight. Not sure which one. I was thinking about grabbing a bite to eat first.

ZUND

Movie first. Then a bite. That way you can talk about the movie to break the ice.

HAIDER

I hope she doesn't want to go
to the roof top screening.

ZUND

What's showing?

HAIDER

The Lost Boys. Worried it'll be
too scary

ZUND

Well, if it's too scary for her
you can hold her hand.

HAIDER

I meant for me. Vampire movies
scare the hell out of me.

ZUND

Might be a problem, yes.

HAIDER

Well, thanks, Zund, you're
just brilliant.

Haider smiles and runs off. Zund watches him go and fondly
shakes his head and laughs to himself. His smile fades, he seems
troubled for a moment, when someone reaches out and taps him on
the shoulder to get his attention.

It is COACH BARTO, male, 45, mustache.

BARTO

Hey, Frank.

ZUND

What's up coach?

BARTO

I'm glad I ran into you here.
We need to chat.

ZUND

OK, over there?

Barto looks in the direction of a break room. Zund nods and they head off.

Trumper sighs and relief and moves to the bench they left, wiping it clean before sitting down.

INT. BREAK ROOM - MORNING

The break room is small and compact with a few tables and chairs. Three ATHLETES, various, are at one table. Barto and Zund sit at another table,

BARTO

Look, I've talked to Hughes about you and he likes your progress this year.

ZUND

Really?

BARTO

As head coach there's a good chance he's going to want you on the first team next year. Keep confident and work hard and it's almost, almost, a guarantee.

Zund wants to cheer but checks himself as it sinks in.

ZUND

Almost?

BARTO

Almost.

ZUND

What's the catch?

BARTO

How are your grades?

ZUND

OK, I guess.

BARTO

Yes, I guess. You really need to concentrate more on grades for now. There's a lot of pressure on Bob and the staff to keep an eye on grades this year. After the disaster with Carter last year there's lots of attention on the team. Accusations of grade fixing are damaging.

ZUND

But they found nothing.

BARTO

But they haven't stopped looking. We have to be very careful. Work on your grades. Get them better, not just okay, and be absolutely sure about it.

ZUND

Sure, coach.

BARTO

Seriously. This could be very good for you. Top ranked players look good for scholarships. They can make life a lot easier. We can help you with mentoring, etc., but it's going to come down to you.

ZUND

Sure. I understand. I'll start today with some extra reading.

BARTO

Good way to start. We'll talk at the end of this season.

Barto gets up and leaves. Zund thinks about it, looks into his backpack and there are very few books in there. He frowns. Packs up his stuff and heads out.

EXT. CITY STREETS - NIGHT

CCTV footage of city locations at night, creatures moving past cameras, very fast, blurs, hard to see.

MCLACKEY (V.O.)

No one is sure just how many victims there were or how many times packs came into cities at first. It wasn't until they started showing up on CCTV camera's that agencies started connecting the incidents and counting the bodies.

Two POLICE OFFICERS, various, staring in shock at a mangled body.

EXT. CITY STREETS - MORNING

Various locations with footage of covered bodies on stretchers, police lines, ambulances.

OFFICER #1

You ever seen anything as bad as that?

OFFICER #2

4 hours ago over on Bowerman Avenue on the southwest side.

MCLACKEY (V.O.)

Once the existence of the packs was confirmed and the governmental task force was officially established there had been very little resistance to their actions.

INT. MORGUE - MORNING

A MEDICAL EXAMINER, a POLICE DETECTIVE, a CITY MAYOR and a COUNTY SHERIFF, various, are looking at a wall of cold chambers.

MEDICAL EXAMINER

I've contacted Gerard County
to see if they can handle
some of the extras.

COUNTY SHERIFF

Was it some kind of wild animal?

POLICE DETECTIVE

We suspected that at first but
the bites in the throat didn't
seem right. Then CCTV footage
proved us wrong.

CITY MAYOR

But those look like claw marks.

MEDICAL EXAMINER

They are.

EXT. CITY PEDESTRIAN MALL - LATE MORNING

STUDENTS and SHOPPERS, various, walking along an outdoor mall.
It all seems very normal and ordinary to them.

In the distance there is a SIREN but no one appears to notice.

MCLACKEY (V.O.)

We'd seen plenty of proof of
what could happen when a pack
came into town to feed. After
a few months Crimson Alerts
were well established and
very effective. Despite that
there were still many people
who just didn't believe.
Didn't believe that it could
ever happen here.

(MORE)

EXT. RIVERBANK - LATE MORNING

A police car comes to a sudden stop and two officers get out.
Officer MARTIN ROMNEY, male, 30ish, and Officer KEILA GRANDE,
female, 25ish, carefully work their way along the bank.

MCLACKEY (V.O.) (CONT'D)
October 12th, 12:54 a.m.. Officers
Romey and Grande responded to the
report that had been called in
to 911. There wasn't one body,
there were two.

They are flagged down by Joe Reagan who points under the
aqueduct.

The bodies float into sight and there are pieces of flesh torn
from them.

EXT. CITY PEDESTRIAN MALL - LATE MORNING

Zund is deep in thought as he walks through the Pedestrian Mall.
He stops and looks around, sees a small restaurant and decides
to go for lunch.

He gets to the door just as ALLY JAKOBI, 21, attractive, always
wears purple and is the center of the known universe, and her
court, KRIS, TONI, KIMM and CATHY SHERMAN, all female, 18-20,
brush past him as if he were there just to open the door for
them and go inside.

INT. CAFE - LATE MORNING

A busy cafe. Two dozen tables, twenty of them populated, 5
waitresses, lots of people moving around.

Zund follows them in, then walks off to a table and sits down
with someone. Ally leads them to a booth, and they sit around
her.

MCLACKEY (V.O.)
Ally Jakobi was surrounded by
her court that day as well.
She always got the attention
she wanted.

ALLY
I contacted one of my sources
about Shelly last night. They
were in Burge Hall together,
last year. Shelly is very
popular amongst most of her
(MORE)

ALLY (CONT'D)
peers. Smart, outgoing,
oriented to succeed. I think
we'll have to keep an eye on her.

KRIS
Ally, she's in South Quad this
year but there hasn't been much
talk about her.

ALLY
Good work. Keep your ears open.

The WAITRESS, female, 21, comes over.

WAITRESS
May I take your order?

Ally looks her up and down and is not at all impressed.

ALLY
Chicken sandwich, mayo, chips
and water.

KRIS
Chicken sandwich, mayo, chips
and water.

TONI
Chicken sandwich, mayo, chips
and water.

CATHY
Chicken sandwich, mayo, chips
and water.

KIMM
Chicken sandwich, mayo, chips
and water.

WAITRESS
(cheerful)
Hope I don't get them mixed up.

The waitress exits. Cathy starts to smile but hides it when Ally rolls her eyes.

CATHY

Ally, I hope the sandwich is better than the service.

Everyone looks back at Ally.

KIMM

Ally, have you made any decisions about homecoming?

ALLY

Yes, we should make appearances at several parties. First on the list will be at Shelly McKenera's party. We can start there and take anyone we want within ten minutes. We'll need a few extra's to give us a bigger presence. When we go to first-class parties we'll be a sizable force.

KIMM

No prisoners, Ally?

ALLY

No prisoners. We'll get rid of them faster than a Crimson Alert.

The girls give her a round of applause. Zund hears it, glances from the table he's at, then ignores it.

TONI

What about hangers, Ally?

ALLY

I'll pick a few of the higher quality hangers and dump the
(MORE)

ALLY (CONT'D)

rest. If we can't get rid of them in Frat Row or the PEDESTRIAN MALL, we'll send them back to Shelly's. That cow will suffer before the night is over.

They are all suitably impressed

TONI

Dump her!

KIMM

Ally, it'll take her a week
to show her face again!

KRIS

Kick her to the curb.

CATHY

Ally, waste the bitch.

The waitress returns.

WAITRESS

(cheerful)

Which one of you had chicken?

They all point to Ally, who gets served first, then the others.

WAITRESS

Is there anything else I can
get you?

Ally stares at her, the waitress smiles, and they watch her when
she leaves.

ALLY

Anyone know her?

CATHY

I have a history class with her.

ALLY

Anything I need to know?

CATHY

She's a homer, a math major.

They all sigh.

ALLY

Three strikes already. Keep
your distance.

CATHY

Of course.

They go about their planning and, despite occasional outbursts and "oohs" and "aahhs" from the court.

Zund tries hard to ignore them as he sits across the room talking to someone.

ZUND

I remember him from class.
Whatever happened with that?
Did Totalis ever figure it out?

Finally, they get their bills and there is a minor tussle for Ally's.

CATHY

My treat.

Cathy gets it and rushes off to the counter to pay. The Waitress rings up her money.

WAITRESS

\$14.87

CATHY

This.

Cathy hands her debit card over and the waitress rings it up.

WAITRESS

Ready for the test tomorrow?
(Cathy is unsure)
Covering the depression?

CATHY

(makes sure Ally's
not looking)
Oh, yes, of course.

WAITRESS

Plenty of dates to remember.

CATHY

I hope I can keep them.

Ally and the rest are getting up and headed for the door. Cathy takes the receipt, no tip, then walks off quickly.

The waitress feels it. Ally doesn't see it, but she drops a notebook from her coat pocket and walks off.

EXT. CITY PEDESTRIAN MALL - NOON

Ally leads her court into the mall when she searches her coat pockets. Someone holding the notebook offers it to her. She takes the book and puts it back into her coat pocket but completely ignores the person who returned it, she marches off, her head held high, with her court behind her.

McLackey, who has exiting the cafe with Zund, watches her with a flash of resentment on his face. Zund exits the cafe and joins him.

ZUND

Hey?

MCLACKEY

I just don't understand people like that.

ZUND

I have to get to class. I'll see you at ARSENAL, OK?

MCLACKEY

Sure. I'll see what we got for you.

They walk off in different directions. McLackey takes one last look, but Ally is out of sight. He shakes his head and heads off down the mall.

MCLACKEY (V.O.)

That was the first time I ever saw Ally Jakobi. I didn't know I was going to meet her later under much worse circumstances.

EXT. CITY NEIGHBORHOOD - NIGHT

Several houses on a very ordinary street. It's quiet and dark, all the window curtains are closed, there are no porch lights on except for one.

DOROTHY TRUMPOLD, female, 80+, the proverbial little old lady, cautiously opens the inner door and looks out.

MCLACKEY (V.O.)

October 12th, 10 p.m., Dorothy Trumpold didn't know about the Crimson Alert but still had no intention of going outside.

(MORE)

Slowly the door opens, cautiously Dorothy lets her dog out on a leash. Tentatively, the puppy walks out into the dark lawn.

MCLACKEY (V.O.) (CONT'D)

Unfortunately, Sugar, her pup, had different plans. Thinking it should be okay she let her best friend go out for some quick relief before bedtime.

(MORE)

Sugar sees something interesting in the dark and goes off to investigate.

MCLACKEY (V.O.) (CONT'D)

Sugar's bedtime would be forever.

There is a bark, a growl, then suddenly the leash goes tight, stretches, and goes limp on the ground. Unsure, Dorothy slowly pulls the leash back to the door. At the end is nothing but a torn and blood-stained collar.

BLACK

TITLE OVER: DAY

EXT. ARSENAL - DAY

ARSENAL is a multi-story building that has been and turned into a used bookstore.

INT. ARSENAL LOBBY - DAY

At a table in the lobby there are two men, EMPIRE and FEDERATION, mid 40's, in the middle of a debate. They talk and there are shelves of used books around them.

FEDERATION

No way.

EMPIRE

You have no defenses for that type of attack.

FEDERATION

I can outnumber you with just the torpedoes. You won't be able to see our locations. The torpedoes will be everywhere and follow your every move.

EMPIRE

You don't have near enough to outnumber my fleet.

FEDERATION

Of course, we do.

EMPIRE

Of course, you don't! We still have the ultimate weapon.

FEDERATION

You also have no cloaking devices.

EMPIRE

Seriously? We don't need a cloaking device.

FEDERATION

We'll spot you light years away.

EMPIRE

It'll be too late. Two words. Death Star.

FEDERATION

Two words. One torpedo.

EMPIRE

Won't help you.

FEDERATION

Why not?

EMPIRE

That was not a design flaw,
that was sabotage that no
one in the Federation would
know about.

FEDERATION

It still leaves an opening
in your ultimate weapon.

EMPIRE

How would you know? You have no
connections with Jyn Erso or
anyone else on Rogue One.

FEDERATION

Black ops could intercept them.

EMPIRE

No way.

FEDERATION

Klingon attack teams would be
pounding you.

EMPIRE

Compared to the elite pilots
in TIE fighters the Klingons
wouldn't stand a chance. Even
the Birds of Prey are
unprepared for fighters.

McLackey enters the lobby, making sure everything is in place,
and smiles at them knowing this debate has been going on for
decades.

FEDERATION

McLackey, here, help us out.
More technological power?
Empire or Federation?

MCLACKEY

Neither.

FEDERATION

Huh?

MCLACKEY

Five words.

EMPIRE

What?

MCLACKEY

Bigger on the inside.

McLackey smiles as their shoulders drop and he walks off victorious.

EMPIRE/FEDERATION

That's not five words!

McLackey walks through the building checking the shelves. A cover catches his eyes, and he looks at it when he hears a bell ring.

He looks around the corner and sees someone at the main counter ready to buy.

The buyer, BRENDA, 20, female recognizes him as they chat through the transaction. He rings up her purchase.

MCLACKEY

Hey, how's it going? Huh,
oh, hey, Brenda.

BRENDA

How's it going?

She hands him cash.

MCLACKEY

Okay, how's Tech 2 going?

BRENDA

Oh, man, it's rough.

MCLACKEY

Which prof did you get?

He gives her change and puts her book in bag.

BRENDA

Tucket.

She takes the bag.

MCLACKEY

Rhymes with--

BRENDA

Yes.

DEBORAH, female, mid-40's, owner of the store enters and works behind the counter. She is not spying on them but is close enough she can't help but hear them.

MCLACKEY

I've heard lots of bad things about him. Is he as strict as they say?

BRENDA

No, he's worse than they say he is.

MCLACKEY

Seriously?

BRENDA

Pretty unforgiving. He gets riled if we don't sit in the same place every day. Seriously, not in the same chair but the same place. Luckily, Taylor goes in early and makes sure the chairs are arranged in the right spot.

MCLACKEY

How nice of her.

BRENDA

Him.

MCLACKEY

Him?

BRENDA

Him.

MCLACKEY

Him.

BRENDA

Tucket started going over Milgrim.

MCLACKEY

Huh? Doesn't he know Tech 1 covered that?

BRENDA

I don't know. Sometimes it seems like he's trying to test how good we remember the first round.

MCLACKEY

I remember a lot of that.

BRENDA

I wish I did. I've gone over that project again. Thanks for all your help.

MCLACKEY

Sure.

BRENDA

No, really, you saved my butt on that.

MCLACKEY

It was a team project.

BRENDA

Yeah, and you really made the team a success. The certificate is great.

MCLACKEY

You've told me.

BRENDA

Thanks for making me look
so good, lackey.

McLackey's shoulders fall as he watches her exit. He has a moment, lots of emotions going through him. Deborah comes over and puts a hand on his shoulder.

DEBORAH

Good job.

MCLACKEY

Just an ordinary sale

DEBORAH

I meant helping the team.

MCLACKEY

Oh, yeah, well, someone needed
to keep an eye on things. We
all got the grade.

DEBORAH

But she got the credit for it?

MCLACKEY

Well, there's always someone
who gets the attention.

DEBORAH

Whether they deserve it or not.

MCLACKEY

My life in 5 words.

DEBORAH

Six. Really, the way you
help people here. If someone's
looking for something you'd
go through every book in the
building to find what somebody
wants or needs.

MCLACKEY

That's the way things should work.

DEBORAH

It's the way things should be.

MCLACKEY

Maybe someday.

DEBORAH

Soon. I think you're going to get the credit you deserve. The thing is you just may have to go for it to get it. Confidence.

MCLACKEY

I'll try.

DEBORAH

Do, or do not, there is no try.

He looks at her in surprise as she giggles and walks off as the main door opens and a customer enters the store. He looks at his reflection on the countertop, there is a flash of something across his face. Something painful.

INT. COUNTY MORGUE - DAY

County Medical Examiner, Doctor BELLSHOP, male, mid 50's, walking down a long, clean and unspectacular hallway. Everything here looks sanitary.

MCLACKEY (V.O.)

October 12th, 3:12 p.m., Medical Examiner Bellshop had been in the midst of a very busy day when he got the call that two dead bodies had been found and needed examined.

(MORE)

Bellshop enters the examining room to find two gurneys in the room with bodies covered by pure white sheets. Officers Romey and Grande are also attending.

MCLACKEY (V.O.) (CONT'D)

To his surprise these bodies weren't quite dead.

BELLSHOP

Officers.

ROMEY

Doctor.

GRANDE

Doctor.

BELLSHOP

Any estimates?

GRANDE

Two students reported hearing screams in the area last night after midnight but nobody saw anything happening.

ROMEY

They were in the water along the river. Their cell phones were soaked so we couldn't get anything from them. We guess about 12 hours, maybe 15.

BELLSHOP

You have any photos?

GRANDE

Hundreds. Marshall will have them on the hard drive.

BELLSHOP

Any identification?

GRANDE

A lot. Driver's license, student registration, debit and credit cards. Everything. One of them even had a passport.

BELLSHOP

Oh, young students, so sad. You are suspecting foul play?

ROMEY

Not exactly.

GRANDE

The attack was pretty brutal.

BELLSHOP

Well, okay, I'll take a look but at 12 hours, at this point, rigor should be set in pretty good. I'll have to put them in the chambers until it passes.

Bellshop gasps in shock and looks at them. They nod and confirm what he was told.

ROMEY

There is no rigor mortis. Honestly. They are both completely limp.

Bellshop shakes his head disbelief. He puts on gloves and a mask and pulls back the sheet. The body was a beautiful young woman. Her neck has been torn apart, bitten and chewed, yet there are no blood stains on her.

Bellshop puts the cover down and steps away.

GRANDE

We thought about that. The other one is just the same.

Bellshop shudders and steadies himself on the counter. Shakes his head in fear. Controls himself and turns to face them.

BELLSHOP

OK, I'll make sure all the right paperwork gets filled out and the proper officials get notified.

GRANDE

They're coming tonight?

BELLSHOP

No, they are already here.

Romey and Grande are visibly shaken by this. Minds racing over what they must do.

ROMEY

We'll start the Crimson Alert.

BELLSHOP

I'll...deal with these two
and then call Chief Gors to
confirm your report.

ROMEY

You want us to stay here
while you...finish it?

BELLSHOP

No, but, if Father Brian is
still in the lobby ask him
to join me, would you?

GRANDE

Yes, sir.

The officers waste no time getting out. Bellshop sadly shakes his head and walks solemnly to a locked closet. He opens it, pulls something out, then goes back to the first body.

Regretfully he pulls back the sheet and holds up a wooden stake and rubber mallet. He positions the stake above her heart.

BELLSHOP

May God have mercy on your
soul. And mine.

Bellshop rears back and then pounds on the stake. When the hammer connects her eyes open, and she starts screaming in fear and rage at him.

She tries to claw at him as he strikes a second time.

By the third strike all life has left her with a horrible look frozen on her face.

Bellshop looks down at her, closes her eyes, and does not see the second body moving under the sheet.

INT. ARSENAL LOBBY - DAY

Deborah is doing a bit of organizing along the bookshelves when Zund enters.

DEBORAH
Good afternoon.

ZUND
Hello.

DEBORAH
Anything I can help you with?

Zund makes sure no one else is within ear shot.

ZUND
I need some work on my math.

DEBORAH
I remember those days, too.

ZUND
Well, anything you would suggest?

DEBORAH
Sure, it's all over here.

INT. ARSENAL EDUCATION - DAY

He follows her in and she points to one particular shelf.

ZUND
Honestly some of the more
complicated things are
throwing me. Fractions
are a bit complicated.
The biggest thing is pie
charts just make me hungry.

Deborah smiles as she hands him one of the books.

DEBORAH
This one, definitely.

Zund looks through the book and some of his humor fades away.

ZUND
Okay, this is some of the
stuff we are going over
in class. Can I take a
look at it?

DEBORAH

Sure, take your time. Is there anything else you'd like?

ZUND

Couldn't hurt to look into the renaissance era for history class.

DEBORAH

Any particular century?

ZUND

We're covering the beginning of the era.

INT. ARSENAL HISTORY - DAY

Deborah and Zund enter.

DEBORAH

Oh, I see, 16th and 17th, I believe that is where you'll find what you need.

ZUND

Thank you, I'll look.

DEBORAH

Sure. If you need any help feel free to ask at the counter.

ZUND

I figured McLackey was here.

Deborah smiles at him and exits. Zund looks over the math book for a few moments but is just flipping through the pages. He switches and scans a history book and stumbles across several pages of artwork. He stops, fascinated by it, and starts to really study it.

INT. ARSENAL LOBBY - DAY

McLackey is at the register when the door opens up and Connie enters. There are shadows outside. It's getting darker outside.

MCLACKEY

Hello. May I help you?

CONNIE

I'm just browsing if that's okay.

MCLACKEY

Sure. Help yourself.

INT. ARSENAL VARIOUS ROOMS - DAY

She starts wondering through the store. She looks carefully before every turn almost as if she's expecting a trap. She's not looking for a book. She stops when she hears someone moving around a corner and peeks through the shelves to see who it is.

Connie's heart pounding, she takes a deep breath and tries to look relaxed as she steps out from hiding.

INT. ARSENAL LANGUAGE - DAY

Lynda is sitting and looking through a book.

CONNIE

Hey.

LYNDA

Hi, how are you?

CONNIE

Good. Really glad to see you.

LYNDA

Thanks for meeting me here.
Had a surprise quiz in German today.

CONNIE

Oh, no, how did you do?

LYNDA

Not so good.

CONNIE

Well, Lynda, you know you're going to get more of them as you go.

LYNDA

I know. It's just that I grew up hearing German. My grandparents were German and spoke it regularly. This just surprised me so much.

McLackey enters the area to add a few new books to the shelves.

CONNIE

Your family came to this country when?

LYNDA

Mid 1880's.

CONNIE

The language has changed a great deal since then.

LYNDA

But they are saying the same thing. I just can't get the hang of that.

CONNIE

Jim, can you help me with this?

McLackey looks back at her in surprise, pauses, but she encourages him to continue.

MCLACKEY

It's called consonant shift.

LYNDA

Consonant shift?

MCLACKEY

It's how language changes. What they speak in Germany is High German, you probably learned a slang version of that in America.

LYNDA

So, it's not just me?

CONNIE

No, sweetie.

LYNDA

You think reading about this would help explain it?

CONNIE

Jim?

MCLACKEY

Some. Maybe if you understand why and how things are the way they are it might make it easier to pick up on any changes in tone.

LYNDA

Do you have any books on that?

MCLACKEY

I'll have to check. Stop up at the desk.

CONNIE

Thanks. Brilliant as ever.

McLackey nods shyly and quickly exits.

LYNDA

More reading to do. Well, game day Saturday so I'll get to it Sunday.

CONNIE

Tonight.

LYNDA

Going out tonight.

CONNIE

Tonight.

LYNDA

Can't. Party night.

CONNIE

Dammit, they're all party nights! You were supposed to meet with me. Really, I don't know why I bother.

LYNDA

(loaded with charm)
Cause I'm wonderful and you love me.

Connie is about to protest but stumbles, unnerved. Her shoulders drop, and she shakes her head.

CONNIE

Read a while, OK?

Lynda brushes it off but starts reading. Connie softens as she looks at her.

INT. ARSENAL LOBBY - DAY

McLackey is back at the register looking at the computer screen. Deborah enters and is getting ready to leave.

DEBORAH

OK, four guests in house right now. Should be okay.

MCLACKEY

Anything going on in the tech library downstairs?

DEBORAH

No, no classes or reservations for tonight. All locked up.

MCLACKEY

Yeah, should be fine.

DEBORAH

Close up at 8:00.

MCLACKEY

Yeah, will make sure every thing's locked.

DEBORAH

Good. I'll see you Saturday.
We'll be packed as always.
Big game day.

MCLACKEY

I suppose they do those things.
Hoping for home runs!

DEBORAH

It's football not baseball.

MCLACKEY

What's the difference?

Deborah gets her things together and heads for the door. She looks around the store then back at McLackey.

DEBORAH

Hope you have a quiet night.

MCLACKEY

I'm sure we will.

Deborah exits.

INT. COUNTY MORGUE - DAY

The second body lurches at Bellshop. Claws swiping at him. It has cut him off and he can't make it to the door. He's running out of options and panic is setting in.

The door bursts open and Romey and Grande, burst in. They aim their guns ready to fire when Father Brian, male, 50's runs in with his cross in hand and yells to the officers.

FATHER BRIAN

STAND DOWN!

The officers look back and realize the guns will do no good. Bellshop calls out and tosses them the mallet he was holding and indicates where the wooden stake went. They retrieve it from the floor under a desk.

They are now armed. Father Brian comes face to face with the body.

FATHER BRIAN
BACK! BACK DEMON! YOU HAVE NO
POWER HERE!

It backs away, stumbling, lurching. It is now trying to find a way to get to the door.

ROMEY
Cut it off!

GRANDE
I got it, Martin. I'm ready.

FATHER BRIAN
No, let it go!

They look at him in shock, but trust he knows what he's doing.

As a team it at first seems like they are letting it escape but it turns out they are herding it into a garage.

INT. MORGUE GARAGE - DAY

They are carefully herding the vampire through the garage

At just the right moment Bellshop opens the garage door and the direct sunlight pours in. There is an odd moment as the vampire seems to suddenly age and falls like a puppet cut from its strings.

Bellshop closes the garage door quickly as Romey and Grande stake the body.

GRANDE
Jesus, help us.

INT. MORGUE HALLWAY - DAY

The body is dead, still, the symbol of the stake under the sheet, as they roll a gurney back into the morgue.

FATHER BRIAN
I prayed they'd never come here.

BELLSHOP
Yes. I had hoped so, too.

FATHER BRIAN

Has anyone learned anything about their movement? What drives them in what direction, to what location?

BELLSHOP

I've read theories about it. A very detailed work done by Professor Gussin.

GRANDE

I thought they were confined during the day.

BELLSHOP

In here, closed up, you can't tell day from night, they can move freely. However, the light still can destroy them.

FATHER BRIAN

When we grew up the belief was they could never go too far away from their coffins.

BELLSHOP

That was what we all saw in fiction and films. It may have even been true at one point in their history. There are legends, fears of the undead feeding on the living before Dracula. Some believed they didn't even need to leave their coffins to hunt. There are records from 1892 of a 19-year-old woman who died in Rhode Island, named Mercy Brown, probably of what is now called tuberculosis. Her family had been very ill, her brother Edmond was very sick, and the neighbors dug up her grave out of fear of some undead influence several days later. They found blood in her mouth and heart.

(MORE)

INT. MORGUE - DAY

They get into the morgue and the bodies of the dead girls are placed side by side on gurneys. There is a moment as they all look at the bodies.

They jump in shock when Bellshop's desk phone rings. He answers it.

BELLSHOP (CONT'D)

Yes, chief, this is Bellshop.
We have...stopped the two of
them here. There is no doubt
about what they are. I've
signed the papers and started
the Crimson Alert declaration
at this end. OK. Yes. Sundown
is in another hour or so
EMS will be ready.

He hangs up. Father Brian silently gives prayers and blesses on the innocent souls of these two young women.

FATHER BRIAN

Heaven help us make it through
the night.

BLACK

TITLE OVER: NIGHT

INT. ARSENAL LANGUAGE - NIGHT

Lynda and Connie are sitting quietly in the educational section. Lynda is trying to read a book. She is genuinely trying but there are moments she seems to lose track. She keeps them out of sight, but she has hand tremors. She nervously looks at the clock on her cellphone.

LYNDA

I'm going to head on over.

CONNIE

It's only 6:00.

LYNDA

It's not quite dark outside.

CONNIE

OK, I'll make you a deal. One hour and we'll go out.

LYNDA

First round's on me.

CONNIE

First round's on me. Be a good girl tonight, and so is the 2nd. There're two ice teas with your name on them waiting for you.

LYNDA

Ice tea?

CONNIE

You can be the party girl on Saturday night.

LYNDA

Everyone is party girl on a Saturday. Even some guys I know are party girls on Saturday.

CONNIE

Read. Learn. Grades. Up!

LYNDA

OK. I really don't know what it is, but night always brings out the best in me.

Lynda looks down and tries to read. Connie pauses, reaches a hand out to touch Lynda, then pulls back and controls herself.

INT. ARSENAL ARTS - DAY

Zund is seated in the arts section going over a book. He quickly puts it away as McLackey wonders into the room.

MCLACKEY

Anything I can help you with?

ZUND

Thanks, Jim, I think I'm good.
There are two of them that I
want to take with me.

MCLACKEY

Sounds good.

ZUND

Friendship discount?

MCLACKEY

If I had a dollar for every
time I've been asked that-

ZUND

You could afford to buy more
books?

MCLACKEY

You stole my line. I suppose,
on the other hand, there
aren't that many friends
to give discounts to.

ZUND

Come on, don't say that.
(McLackey shrugs)
Um, can I tell you something?

MCLACKEY

Sure.

ZUND

I worry sometimes.

MCLACKEY

What about?

ZUND

Sometimes I worry that, deep
down inside, I'm really a
redneck. No, seriously, don't
laugh. I do.

MCLACKEY

I can't help it! Besides, aren't those types usually against, you know, your types?

ZUND

(surprised)

Not just those types.

(pauses)

Yeah, well, I hadn't thought of that. Sometimes I catch myself.

MCLACKEY

Why would you think that? Everyone comes to you for advice.

ZUND

Well, that's just it.

MCLACKEY

You know, you could be proud of yourself if you were a redneck.

ZUND

Huh?

MCLACKEY

Redneck used to have a different meaning. It's really a very noble name. In the early 1900's West Virginia miners wanted to unionize but knew they would get fired if word got out so they had to organize in secret. They passed out red handkerchief's as a sign. They wore them around the neck and if you saw the red you know it was someone you could trust to talk about union. Hence the term redneck.

ZUND

I didn't know that.

MCLACKEY

Well, you see, it's not so bad. The things you can learn about...those types. You can also see, with information like that, why I don't have a lot of friends.

(MORE)

They both laugh for a moment and then freeze at the TONES coming from their cell phones. They look at each other then quickly retrieve their phones from their pockets. They aren't just shocked, they are frightened.

MCLACKEY (CONT'D)

Follow me!

INT. ARSENAL LOBBY - NIGHT

They run into the main lobby. They meet Connie and Lynda there who are also holding their phones in terror.

LYNDA

Lock it! Lock us in.

CONNIE

Get it closed. Now!

McLackey hurries to the door and locks it. Double checks it to make sure it is secure.

MCLACKEY

(pointing to others)

Close the windows, cover them if you can and turn out most of the lights. I'll make sure the other doors are closed.

McLackey exits and Zund starts closing the curtains with Lynda and Connie right behind them.

EXT. CITY STREETS - NIGHT

Doors closing, lights going out, the streets emptying quickly.

A lone car driving down a residential street quickly. Deborah in a hurry to get home. The garage door is open, and her HUSBAND,

male, 50, and CHILDREN, male and female, late teens, are panicking as they see her car approaching.

She pulls into the driveway, and they see something and wave for her to hurry. Just as the car gets inside, they push the button.

The automatic door starts to close, and they desperately try to drag it down faster as they hear the howls and hissing from vampires getting closer.

She gets out of the car, in terror, just as the garage door closes.

They freeze and take a few deep breaths and start to relax when something smacks the door from the outside, almost breaking through.

Several more smacks and then silence.

Breathing heavily, they sink to the garage floor with their backs against the door.

INT - ARSENAL LOBBY - NIGHT

Zund, Connie and Lynda are huddled in the lobby. They speak quietly. They don't want to risk any chance at being detected.

ZUND

OK, did you close all
the curtains?

CONNIE

All good.

McLackey enters.

MCLACKEY

Back door is locked, so's the
Tech Library. Windows closed?

ZUND

All of them.

LYNDA

What about upstairs?

ZUND

Right. I'll get them.

LYNDA

Together. Together, we have
to stay together.

INT - ARSENAL STAIRWAY - NIGHT

They start following McLackey upstairs but freeze when they hear a distinct THUD. Something is moving around. They are horrified when a sudden figure bursts onto the stairs heading down.

They all jump in fear and Emily almost falls down the stair in panic, but Zund stops her and holds her steady. They all take a moment to get control of themselves.

ZUND

OK, anyone else up there?

EMILY

No, just me.

McLackey quickly disappears upstairs. Emily looks at them all then holds her attention on Zund.

ZUND

Yes, I'm Frank Zund.

EMILY

Football Zund?

ZUND

Yes, that's me.

EMILY

Hello, I'm Emily.

CONNIE

I'm Connie, this is Lynda.

Lynda nods as McLackey comes down the steps.

ZUND

This is Jim McLackey.

EMILY

Hello, Jim.

MCLACKEY

Hi. OK, we're closed in and as dark as we can be for now. Let's see if we can find some secure spot on the main floor to hold up for now.

EMILY

Excuse me. Um, what's going on?

They look at her in disbelief.

LYNDA

Didn't you hear the tones?

ZUND

Is your cell off?

EMILY

Yeah, I was reading. What tones?

(MORE)

She pulls her cell from her coat and turns it on. She hears the TONES as it becomes active and looks at the phone, then at them.

EMILY (CONT'D)

Crimson Alert? Those warnings about those...things?

CONNIE

Yes, you know what it means?

EMILY

That's not really happening, is it? I mean, it isn't real.

CONNIE

It's real. We get a two day, and a two hour, notices before a Crimson Test.

EMILY

We never had either in Texas.

MCLACKEY

She's right. There's never been any reports that far south.

ZUND

Well, this will be your first.
(she steps away from him)
We're going to have to wait it out here.

McLackey, Zund, Lynda, and Connie slowly head down to the first floor. Emily looks at them uncertain and then follows them.

INT. ARSENAL LOBBY - NIGHT

Once on the main floor Lynda looks behind the counter and then to McLackey. Motions using a hammer and stake with her hands.

LYNDA

Do you have any...?

MCLACKEY

There's got to be something.

As quietly as possible he checks the desk by the register but finds nothing.

INT. ARSENAL VARIOUS - NIGHT

Every sound strikes fear into them. They desperately look for anything that they could use. After several moments of silence, they all relax a bit and Zund, after getting a nod from McLackey, leads them to the main lobby.

One moment of peace, then a scream very nearby outside and pounding on the main door.

EXT. CITY PEDESTRIAN MALL - NIGHT

It's dark and empty. It appears to be late at night, but it is impossible to tell. There is very little movement, HOWLS echo in the distance, a SCREAM somewhere. There is a LOW, RUMBLING sound nearby. FRED, male, 65, homeless is sleeping on a bench.

MCLACKEY (V.O.)

October 12th, 10:22 p.m., Fred Banner had been homeless for three years. He had found a warm, secluded area to spend most of his nights but, occasionally, he drank too much and slept too deeply to make it to a safe haven.

(MORE)

Fred snorts as he wakes, looks around surprised to see no one else out and about. He stretches as he yawns, and an empty bottle falls onto the walkway and breaks. He sadly looks at it and mumbles.

MCLACKEY (V.O.) (CONT'D)

Harmless, he had become a fixture, almost a local celebrity, to the normal people who usually left him alone. Tonight, it was the abnormal inhabitants that took more than a passing interest in him.

He hears SOMETHING and looks around in confusion until he realizes the tones are coming from him. He pulls out his cell phone and checks the screen. The change is instant. He's up and moving, looking for cover.

He rattles a few doors, but no one answers. He knocks on a window and we see shadowy figures hide to get out of his sight. Stumbling, limping, he looks for cover.

There is a very long alley he moves through as fast as possible. Breathing heavy, desperate, we see hints of things closing in on him. He finally collapses, chest heaving, desperate. Then a door nearby crashes open and figures come out towards him, and he begs for help.

INT. ARSENAL VARIOUS - NIGHT

They are all frozen in fear. There is POUNDING on the door, and they are praying it won't break open. McLackey and Zund are leaning against it trying to enforce it.

Connie and Lynda are desperately looking for something to use as a weapon.

Emily is holding up the cross and praying for the demons to stay out of the building. Suddenly she stops and her eyes pop open in surprise.

EMILY

Listen! There's someone out there. Please, listen.

They all stop and, almost lost in the pounding, they hear someone BEGGING to open the door. Despite Lynda's protests McLackey carefully and barely pulls back the curtain and looks outside.

They are surprised to see Ally Jakobi and two of the girls from her court, Kimm and Cathy, outside desperately begging to be let in. Simultaneously, Zund and McLackey unlock the door and open it up.

Without thinking Ally forces her way inside in a panic, Cathy is right behind her and Kimm comes in last.

Fast, horrifying, before they can close the door, something leaps forward and tears Kimm off the steps. She fights it, but it is too powerful for her.

Ally watches out emotionless and Cathy screams in horror, Zund holding her back as she tries to rescue Kimm.

McLackey closes the door, locks it, and leans against it as if to brace it and suddenly Kimm's SCREAMING stops and there is a terrible HOWL from the monster that killed her.

For a long moment no one moves. Shocked, afraid, hearts beating wildly. Cathy collapses, Zund helps her sit.

Lynda and Connie hold each other tight.

Emily goes to Cathy and tries to comfort her. Ally shows no emotion at all and just looks at the door.

Silence, they look around, rarely at each other, as they all come to terms with what has just happened.

LYNDA

So, what now?

Zund takes a long look at McLackey before speaking

ZUND

We try and hold up here until
the morning. Keep close together.
Keep our eyes open.

LYNDA

We can't let them know we
are here.

MCLACKEY

We just have to either hope
that they pick up something
else, something to lead them
off or be ready for them.
The fewest lights we need
and little movement. No one
go to the windows.

CONNIE

I have heard that about the
packs. They travel like animals,
they move like animals, but
they're still...people. Adrenalin
high as a kite gives them
strength and stamina.

CATHY

(to Ally)

Don't let them see you.

ZUND

Anything here we can use as
a weapon? Stakes? Wooden spikes?

LYNDA

Makes me wish I had my taser.

MCKLACKEY

Not that I can think of.

ZUND

(to McLackey)

You know this place better
than the rest of us.

CONNIE

Should we go upstairs?

Zund thinks for a moment as they all look at him for guidance.

MCKLACKEY

I think we'd be better off here
for now. Just stay put.

LYNDA

At least turn the lights off
upstairs?

ZUND

No, no changes that could get
attention.

CATHY

(to Ally)

Don't let them see you.

Zund looks around the store and nods to the inner doors.

ZUND

McLackey, where do those doors
go to? What's in the lower level?

MCLACKEY

We just call it the Tech Library.
A few computers, internet access,
a classroom. They are rented out
occasionally to groups and
organizations for training.
If we have to go, we'll go there.

EMILY

So, what do we do now?

Zund starts to talk but pauses. He's unprepared.

MCLACKEY

Just wait, try not to get
noticed. Find a place to sit,
don't go to the windows, don't
go near the door so you don't
get noticed.

There is sudden POUNDING on the door. HOWLING, SCRATCHING,
muffled enough they can't tell if it's human or not.

Emily shies away, trying to block it out.

Cathy and Ally freeze.

Connie moves close to Lynda.

Zund is breathing heavily but trying to not lose control.

McLackey is the only one not looking at the door. He is watching them.

ZUND

(to McLackey)

We should be okay right? Tell me the truth.

MCLACKEY

We should be. The worst part is they already know we're here.

EXT. CITY STREETS - NIGHT

The city is now absolutely silent. No cars, no doors open, lights out, no people. Finally, something closer. A JINGLING of some kind.

Darkness. Emptiness.

In the distance wind chimes, JINGLING, and movement towards them. Something black and fast and the JINGLING stops.

INT. SHOUP'S BAR - NIGHT

This is a small bar, laid back, calm and low key. There are only a few people here, SALLY, KELLY, JIM, J.R., JON and OTHERS. They are all in their early 20's, students, sitting in a tight circle far in the back. They are also drunk.

DAN SHOUP, male, the bartender, in his 40's, enters and smiles at them.

MCLACKEY (V.O.)

Shoup's Bar, 10:28 p.m. There are a lot of different ways to deal with terrible situations. Some are better than others.

SALLY

I know, I know. Another toast.

KELLY

On the house.

DAN

Hey, I'm the bartender here.
I make those decisions.

KELLY

Well?

DAN

(pauses)
On the house!

They cheer and fill their glasses with whatever bottle is closest.

J.R.

Who do we toast?

JIM

Let's toast...toast.

J.R.

That would be silly.

JIM

Her name's silly.

JON

It's Sally.

SALLY

My turn? Good. A toast. To
my favorite professor. Totalis.

KELLY

Totalis?

DAN

Totalis!

SALLY

Total loss Totalis? Let's just say I hope he was having a backyard barbeque when the pack moved in.

They all laugh out loud, cheer, then drink. Dan manages to get up, grabs and empty bottle, and stumbles into the back room.

INT. STORAGE ROOM - NIGHT

Dan puts the empty bottle into a box, looks around, then something catches his attention. He picks up a bag of garbage and stares at it as he wobbles. He takes a long look at the back door and finally stumbles toward it.

Dan opens the door and stumbles out into the dark street to the trash dumpster.

Comically, he misses his first and second attempts to get rid of the garbage sack, finally sinks it, treats it like a touchdown, then stumbles back to the door. Drunk, smiling, and headed back Dan doesn't see something moving in the shadows.

He gets one foot back inside when there is a frenzy of claws and fangs as shadows jump out of the darkness. These vampires once were human but are more animalistic now, hunched over, with wrinkled skin, and oversized mouths and fangs. They attack Dan. His hand clenches to the door knob, his death grip, and pulls the door closed and it automatically locks.

KELLY (O.S.)

Dan? Got any Jack back there?

SCREAMS from inside the bar.

INT. ARSENAL VARIOUS - NIGHT

Some time has passed, they have each chosen a place to sit. The only one moving around is McLackey and he travels carefully and silently making sure he creates no shadows.

INT. ARSENAL RELIGION - NIGHT

He finds Emily sitting alone in prayer, he respectfully waits for her to finish and nod to him before he sits down.

MCLACKEY

I found a few things we might need tonight.

EMILY

I don't understand how they move. I mean, aren't they supposed to have coffins and that stuff?

MCLACKEY

Well, that is part of the legend most people know today and it was pretty well accepted until a few years ago. Then these showed up.

EMILY

We heard about them. I didn't believe. I didn't think it was the truth. Even now...

MCLACKEY

There is a shadow line between truth and mythology in some cases.

Emily holds her cross close to her heart.

EMILY

And they can only travel at night?

MCLACKEY

Yes, no one has seen them in daylight. That was why some of the first reports were considered fraud. Nobody could see them. People thought it was convenient explanation for there being no proof.

EMILY

I heard those reports. I didn't believe them.

MCLACKEY

Very few people did. Internet hysteria. Aliens, zombies, all that craziness. Then they moved into the bigger cities with more CCTV cameras. There was proof. Seeing is believing.

EMILY

Even then I didn't believe them.

MCLACKEY

It wasn't until there were official comments on it that I started to suspect things. Started reading up on the legends and mythology. Finally, they started the Crimson Alert system when their existence couldn't be denied.

EMILY

It was a whole different thing for us. It was like when they would have a weather alert or something. It was like tornado alerts that you always hear of. Things that happen someplace else but you never really believe it could happen to you.

MCLACKEY

What can I tell you?

EMILY

When I first heard of them I thought they would be...cuter.

McLackey starts to say something, takes a deep breath, then shakes his head and holds back.

MCLACKEY

I've found a few things we can use if they come back. Some things we can use as a weapon for protection.

EMILY

I have my protection. It will
keep them away for the night.

MCLACKEY

I'm sure it will.

McLackey quietly gets up and moves on.

INT. ARSENAL COMEDY - NIGHT

He sees Zund, who is quietly pacing. McLackey hands him some splinters of wood. They are not large enough to do massive damage but in the right spot they could possibly work. Zund looks at them and takes a deep breath.

They are near the door and stairs down to the Tech Level.

ZUND

This is the real thing, isn't it?

MCLACKEY

Yeah, this is it.

ZUND

I kind of hoped, once they
were officially recognized
and a task force started,
they'd have some answers.

MCLACKEY

I did, too. You notice how
little we heard from them
after the Crimson Alerts
were established? From what
I understand they spent
months deciding which department
was going to pay for it.

Zund shakes his head in disgust. They relax a bit as they talk.

ZUND

Politicians!

MCLACKLEY

Vampires.

ZUND

(winks)

What's the difference.

MCLACKEY

You stole my line.

They giggle and share a laugh. They are repeatedly looking at the closed windows and curtains.

ZUND

I'd seen dozens of movies about this. Take the stake and pound it in. Done. Usually lots of thrashing and howling goes with it. It looks so easy in the movies.

MCLACKEY

No sparkly vampires in love here. This is real life.

ZUND

Good point.

MCLACKEY

Actually, that's the same thing I think about football. It looks so easy with the nice lady in "Field of Dreams."

ZUND

I think that was "The Blind Side" you saw. "Field of Dreams" was baseball.

MCLACKEY

What's the difference?

ZUND

Funny.

MCLACKEY

Well, you're the one who could do it.

ZUND

Me?

MCLACKEY

Yeah, you're the go to guy. You always are.

ZUND

(embarrassed)

Yeah, the go to guy.

MCLACKEY

I've had two classes with you. Every project people always go to you first. You're a natural born leader. We will need that here.

ZUND

Well, if you knew the truth you wouldn't be so sure about it.

MCLACKEY

What do you mean?

ZUND

Well, I'm the go to guy. People always come to me. Sure. Right. Truth is, deep down, I'm just lucky. People come to me about easy stuff. Should I ask this girl out on a date? It's easy stuff. Sure, ask her out. Sure, take that class cause you like that stuff, it interests you. It's common sense. You don't need to be brave or wise to answer those questions. That first class we had, the project, the big decision I made was using your suggestions. People acted like "Oh, wow, cool move." Your suggestions were right, I just kept getting the credit for them. I've never really been on the spot. Never really been in on important or vital decisions.

MCLACKEY

In the moment people need someone to look at. To lead.

ZUND

Deep down inside I'm scared to be the leader. I'm scared of making the mistakes. That's why I try and stay in the easy spot.

MCLACKEY

There has to be something there to make people believe in you.

ZUND

Sometimes, I worry I'm not really the smart one or the tough one. I'm the pretty one who gets the credit.

MCLACKEY

As much as I want to I really can't feel sorry for you.

ZUND

You know what I mean.

MCLACKEY

It can't be easy out there on a football field face to face with the opposing team. I've seen those guys you face. They look pretty mean.

ZUND

They are pretty mean.

(pauses)

So am I.

They smile and McLackey turns away.

ZUND

Where are you off to?

MCLACKEY

I need to check on everyone.
Look a few things up. You were
wrong about one thing.

ZUND

What was that?

MCLACKEY

I just realized why Deborah
called it The Arsenal. This
is a bookstore.

Zund gets it, he can't deny it, he starts looking at the books
as McLackey walks away.

EXT. PUBLIC PARKADE - NIGHT

The top deck of a multistory parkade, absolute quiet, few cars
and no people. Suddenly two people come running up desperately
looking for some place to hide.

MCLACKEY (V.O.)

October 12, 7:07 pm. Haider
Lee and Jessica Stiven had
been on their first date
when the Crimson Alert went
out. As first dates go, it
was one they would never
ever forget.

Haider, and his date, JESSICA STIVEN, 20, female, stop as they
run to this top level. They look back down the ramp to make sure
no vampire is following them. They check the level, there are no
cars here, then go for cover behind a cement wall.

JESSICA

I think we're okay.

HAIDER

Speak for yourself.

JESSICA

OK, ok, up here we should be
good. At least there is no
way they can sneak up on us.

HAIDER

Like they could in the theater.
We were trapped from the start.

JESSICA

We were lucky.

HAIDER

I suppose, if I had a better
sense of humor, I'd find that
kind of funny. I mean, really,
attacked by vampires during a
showing of Lost Boys. That
could be funny if...well... Ok,
I guess not.

Jessica looks at him as if he's mad, after a moment she shakes
her head and looks away. Guiltily he condemns himself for being
stupid until he realizes she is giggling.

JESSICA

Dammit!

HAIDER

I'm sorry.

JESSICA

I feel terrible, but, dammit,
that is funny.

They have a moment together laughing then quiet as they remember
where they are.

HAIDER

Think we can stay here till dawn?

JESSICA

I don't know, but I don't know
where else to go.

HAIDER

(points off)

There!

JESSICA

Of course!

Haider is pointing at the elevator. They both feel better.

HAIDER

Close the doors and hit the
stop button.

JESSICA

There's no way they could spot
us in there.

Haider motions for her to stay seated while he goes and calls the elevator. She nods and looks back as he quickly goes across the empty level. She is looking down the entrance to the ramp hoping no one is moving on them.

He hits the button to call the elevator.

Jessica screams as one of a vampire comes running up the ramp towards her. It moves quickly and grabs her, glaring at her. It's going to feast on her blood.

Haider punches through the glass around the elevator lobby, his hand is covered with blood.

Offering his hand to the vampire he steadily walks to the edge of the parkade waving his hand and daring the vampire to take him.

The vampire turns as it smells the blood in the wind.

It drops Jessica, out of control, and runs in frenzy towards Haider, who is waving his hands in the air. It lunges towards him, ready to feast, there is a quick move, Haider ducks, and then silence.

Nothing.

Jessica, still shaking, gets up in fear and starts running to the edge where Haider is standing looking at the street down below. Jessica joins him, takes his hands to try and comfort him, and they look to the street three stories down.

The vampire, nerves twitching, dead on the street below.

They hear the elevator doors open and quickly run towards them.

Inside, after the doors close, they hit the stop button and the elevator freezes in place.

HAIDER

We'll be safe here till morning.

JESSICA

(using a handkerchief to
wrap his hand)

That was quite a move.

HAIDER

I think Bruce did that in a
movie once.

JESSICA

I've never seen a Bruce Lee movie.

HAIDER

(offended)

Me neither. I was talking about
Bruce Willis.

She looks at him, embarrassed, and shrinks back. He softens, takes a deep breath, and holds her hand.

JESSICA

I'm sorry. I didn't mean that.

HAIDER

We've just been attacked by
vampires. It's not on my list
of things to worry about tonight

She smiles at him and leans next to him to try and relax.

INT. ARSENAL LOBBY - NIGHT

Ally, with Cathy sitting just a bit behind her, are near a corner of an outer wall. The windows, mostly covered, are nearby. Ally is sweating badly. Inside she's fighting demons of her own.

CATHY

Are we going to be fine?

ALLY

Yes. Rehearsals tomorrow and opening in three weeks. I'm going to be so ready for it.

CATHY

I hope so.

ALLY

Don't doubt it. Maureen will knock you out of the park. I'll have everyone in the house mooing by the time they leave.

CATHY

She idolized you.

ALLY

Oh, yes.

(pause)

Who did?

CATHY

Kimm! Her. She idolized you. All she wanted to do was talk about you.

ALLY

Oh, of course, sweet Kimm

CATHY

Don't let them see you.

ALLY

I heard her audition. We were in the green room and could hear the auditions in Thayer Theater. Her voice was awesome, crystal, and I knew she would be the one to beat. I walked into audition and walked out with the part.

CATHY

You always did.

ALLY

But she understood it, you know. She knew how it worked. Someone's going to get the part. She went for it, I got it. I get Maureen. The rest of you can moooooo your way out.

McLackey is making his rounds and the pause as he comes around the corner. Ally positions herself to get his attention, at the same time, she does not look at him.

MCLACKEY

We've got somethings ready if we need them.

ALLY

You check everywhere.

McLackey feels her pushing him away.

MCLACKEY

Yes, um, ok. Stay away from the windows.

ALLY

No shadows if we sit this close. Just like I don't see you.

Feeling dejected McLackey walks away with his head down.

CATHY

I saw what you did.

ALLY

Well, I'm sure, right now, it doesn't matter.

McLackey is out of sight of them but can hear them. He stops out of morbid curiosity.

CATHY

What do you mean it doesn't Matter now?

ALLY

He's doing what he needs to do right now. In the morning it'll be over and he'll be gone.

CATHY

You said it doesn't matter? He knows this place better than any of us. He's working on ways to protect us and you say it doesn't matter.

ALLY

He'll do what he has to do. His types are always that way.

CATHY

His types?

ALLY

Yeah, people like him are meant to do things for others. You know them. He works behind the counter at a used bookstore. He'll spend his life serving people. He's a lackey.

McLackey is stunned, in tears.

CATHY

Serving who? People like you?

ALLY

Well, yes, in this case. No glamour, no dignity, just work for others and do a job.

McLackey quietly walks away.

CATHY

Is that what you think about us?

ALLY

What?

CATHY

Is that what you think about us? We're all just here to serve you?

ALLY

What are you saying? I don't think that.

CATHY

Of course, you do! It's what you think of all of us. I should have seen it before. You always wear purple. The color of royalty. We're all just servants to you and you know it! Getting cast in parts, deciding what parties we go to, who we hang around with, all of it. Even when the Crimson Alert went out and we knew we had to go for cover you made sure you were the first one in. You took the lead, so you could be seen. Kimm died because of that. This must be your worst nightmare! Not the monsters out there! Not the people getting torn apart. You can't let them see you!

(MORE)

Ally is furious. Before she can say anything, Cathy comes in close and grabs her hair tight.

CATHY (CONT'D)

I never want to see you again.

(pauses)

Beth.

ALLY

What?

CATHY

The waitress at the café this afternoon. Her name was Beth.

INT. ARSENAL FANTASY - NIGHT

Zund is sitting alone in a darkened corner surrounded by books. He's trying to concentrate, turns the pages to study. Suddenly he hears SCUFFLING, Emily calls for help, and he starts running.

INT. ARSENAL LOBBY - NIGHT

Cathy already has the main door open, and Emily is desperately trying to keep her from going outside.

Connie and Lynda, who is shaking uncontrollably enter the area. Connie looks away and Lynda holds her tight but can't take her own eyes off the struggle. Zund enters, followed by McLackey but Cathy breaks away from Emily before they get there.

Cathy is partially outside and Zund grabs her arm as Emily and McLackey plead with her to come back in. There's a moment, she looks back at them, silence, then something grabs her from outside.

There is a struggle for her, something has her by the waist, another arm strikes in and scratches Zund's shoulder badly. Another claw almost hits Emily. There is a terrible scream and Cathy is pulled away from them.

They close the door, lock it, there is a moment of silence ending with something big and heavy slamming against the outside of the door. Somewhere else a window breaks and they all look upstairs.

They turn and look at Zund for guidance. He is frightened and looks at McLackey, who indicates downstairs.

ZUND

We need to get down to
the tech library.

McLackey nods and they quickly start moving towards the back of the store. Emily pauses, she can't take her eyes off the door where Cathy was taken, and Zund gently guides her away from it.

They go past where Zund had been reading, a moment, then he comes back and grabs the book.

They are at the back of the store, opening doors to a stairway, they are about to go down when McLackey bolts off to where Ally

is still sitting. He tries to get her to move, she resists, so he grabs her arm and nearly drags her to follow him.

As they rise the windows nearby shatter from the pounding outside. They all enter the stairs and close the door.

Very near the floor we see a small gap and the light peeking through underneath it. Something blocks the light as it passes this side of the door.

INT. TECH LIBRARY LOBBY - NIGHT

There is a very small landing at the bottom of the stairs that leads into a lobby. The only light is from above the landing and they are all huddled together with their hearts pounding.

Something goes past the door on the opposite side but the door itself doesn't move or shake.

After a few moments they all move off the landing into the lobby.

This level is sparsely decorated, a few things here and there. This lobby with one door leading outside, another leading to a storage area, and a hallway.

ZUND

What's back there?

MCLACKEY

A classroom on the other side of the wall, down the hallway are some study rooms, bathrooms, etc. That is a storage room.

CONNIE

What's outside?

MCLACKEY

Parking lot, some businesses, alleyway, lots of nothing.

ZUND

We need to cover that door with something. Its glass plated.

MCLACKEY

We got it. We need to keep
someone here at the stairs
to protect us.

EMILY

I will.

They look at her for a moment, she takes her cross, and sits
down on the landing holding it to ward off anyone coming down.

EXT. GRAVEYARD - NIGHT

This is a vast graveyard, everywhere you look at gravestones and
crypts with gates on them. Some of them are so old they are
falling apart. Not a place you want to be when vampires are on
the hunt.

There are shadows moving, a moment of tension when they come
towards us is broken when they trip over each other. They are
Federation and Empire.

MCLACKLEY (V.O.)

October 12, 8:30 p.m., for
Federation and Empire a pack
coming into town would have
been right up their alley.
They had debated what would
happen when they came in. The
night it did happen they were
out of town.

FEDERATION

Ouch.

EMPIRE

Shhh.

FEDERATION

Shhh, you!

EMPIRE

Shhhhh!

They stop and look at the crypts in line. Federation pulls out a
map, compares them, and points at one. Empire turns the map
over, right side up, then points at another one.

They go forward to an old crypt with two rusty gates. Federation tries one, it's locked, so pulls out a stake and hammer to try and pound it open.

Empire taps him on the shoulder, Federation jumps and starts to drive a stake through Empire's heart before realizing what's happening.

Empire glares at him. Federation turns back and shakes the locked gate and prepares to pound it open when Empire grabs the other gate, it's unlocked, and pulls it open.

FEDERATION

Shhhhhh!

They step into the crypt. It's old, worn, and has the typical spider webs everywhere.

EMPIRE

Watch for spiders.

FEDERATION

I'm more worried about them watching me.

EMPIRE

Are you sure he's down there?

FEDERATION

Positive. Now shhhhhh.

EMPIRE

Shhhhhh.

They start down the stairs.

INT. CRYPT - NIGHT

A stone room with a coffin in the center. It is at least 100 years old and everything is well worn. Federation and Empire enter slowly.

FEDERATION

There it is.

EMPIRE

You sure he's a vampire?

EMPIRE

Ok, if he's vampire why isn't he out there instead of in here?

FEDERATION

He's a very old vampire. Even he needs extra sleep now and then.

EMPIRE

Wooooooo.

FEDERATION

Shhhh.

They move towards the coffin. It's a bit worn but still sealed with a family crest on a small pedestal.

EMPIRE

What's that mean?

FEDERATION

See, it's proof. It's a V.

EMPIRE

V for vampire?

FEDERATION

Yes.

EMPIRE

Makes it kind of easy to find doesn't it? I mean, it's not a good way to hide. You'd think, being a vampire, you wouldn't want it to be so obvious.

FEDERATION

Shhhhhhhh, now, you have the stake and mallet?

EMPIRE

Here.

FEDERATION

Ready?

EMPIRE

For what?

FEDERATION

Like I told you before. I'll open the lid and you put the stake through his heart.

EMPIRE

All I have to do is pound, pound, pound and it's done?

FEDERATION

Yes, ready? Then shhh.

EMPIRE

Why should we have to shhh if he's in there asleep?

FEDERATION

Don't want to wake him up. Ok, I'll open it a bit and you see if he's in there.

Slowly Empire bends over as Federation opens the coffin lid just a bit. Empire jumps up and closes the lid.

EMPIRE

He's in there.

FEDERATION

Ok, next time for sure.

EMPIRE

You're positive he's a vampire?

FEDERATION

Absolutely.

EMPIRE

And pounding a stake through his heart will definitely kill him?

FEDERATION

Absolutely.

EMPIRE

What if he isn't?

FEDERATION

What?

EMPIRE

What if he isn't a vampire?

FEDERATION

Well, then he's already been
dead 107 years so it's not
really going to matter is it?

Empire can't argue with that. He nods, Federation swing open the coffin lid and Empire starts pounding.

EXT. CITY STREETS - NIGHT

There are few lights in stores on. The streets are empty and the doors being closed and locked. An odd feeling that people are hiding.

Occasionally there is movement, a shadow, something passing by very fast.

A light in the distance. A single car slowly patrolling the street. It closes in and flashing red and blue lights are distinguishable. It is a police car.

INT. POLICE CAR - NIGHT

Grande and Romey on patrol.

GRANDE

(yawns)

Double shifts are my favorite.
Who needs sleep anyway?

ROMEY

Who needs the double shift pay?

GRANDE

That would be me, Martin.

ROMEY

That's what I thought, Keila.

GRANDE

What's the point of us being out here, anyway? Plain as day, we come driving down the street, they see us and go running for cover.

ROMEY

I think that's the point.

GRANDE

What?

ROMEY

Keep them running from us and they can't really spend the time looking for victims.

GRANDE

I hadn't thought of that. We're a decoy?

ROMEY

I think diversion is a better word. Instead of a decoy to bring something in to be caught a diversion decoy to prevent something else from being caught.

GRANDE

Maybe something like that!

EXT. ALLEY - NIGHT

As the squad car passes an alley something, or someone, runs for cover behind a dumpster. They pull in and approach slowly and finally they see a person, a YOUNG GIRL, 12, scared and in full panic trying to hide. She's in a bad way, desperate and out of her mind.

ROMEY

(on speaker)

Hold up, miss. We got you.

She's wide eyed in fear. Shaking uncontrollably. They pull to a stop nearby.

GRANDE

(barely opening the window)

My name is Keila. Come inside.

We'll keep you safe. She can't move. There is a pause, and they get out of the car heavily armed and ready for an encounter. She cowers away from them as they close in on her and gently take her hand.

ROMEY

Oh, no.

Grande looks up and there are at least six vampires coming out of the shadows around them. They are still close to the car, and they sandwich the girl between them and guide her to safety.

She gets into the car, and they close the door to keep her safe. They are surprised to find the vampires gone. This is even more frightening. They scan the area and find nothing.

GRANDE

I don't get it.

ROMEY

Where did they go?

GRANDE

Why did they go?

Silence, then an ear-splitting SCREAM jolts them back into action and they get into the car. They back out of the alley and find a pack of vampires feeding on a body.

ROMEY

That's why.

Grande covers the young girl's eyes to protect her and Romey drives off.

INT. ARESENAL TECH LIBRARY STAIRS - NIGHT

Emily is sitting at the bottom of the steps and the others are there watching her silently.

EMILY

Our Father, who art in heaven,
hallowed be thy name. Thy
Kingdom come, thy will be done,
on Earth as it is in heaven.
Give us this day--. This day?
This night? They're actually
here. Nightmares surrounding
us. Shadows that can take you
away in a heartbeat. I need
strength. I need your strength.
I'm face to face with demons.
It's just so hard to believe.
The demons in the shadows do
not have Your strength. They
do not believe. I must.

One by one, with Ally last, the others exit.

INT. ARESENAL TECH LIBRARY HALLWAY - NIGHT

Zund and McLackey go to the end of the hallway. It is a t-
intersection with doors to male and female bathrooms and a third
door to a storage area marked "Staff Only."

The opposite end has a few shelves and boxes that they start to
dig through.

ZUND

Thank you.
(McLackey is puzzled)
Upstairs. I had no idea what
to do. They kept looking at me.

MCLACKEY

Don't worry. It was out of
control. We were all scared.

ZUND

But you still knew what to do.

MCLACKEY

A wise doctor once said that
it isn't really just a matter
of not being afraid. It's
being afraid and still knowing
what you need to do any way.

ZUND

Still, you kept us moving.
You saved us. Even Ally.

MCLACKEY

I think she's got her own
demons to worry about.

Zund is about to answer but then opens a box and smiles. He pulls up a worn but still good blanket from the box.

ZUND

Okay, this is big enough
to cover the glass windows
on the door. It'll keep us
from being seen. Now we just
need something to secure it.

MCLACKEY

We've got it.

ZUND

What?

MCLACKLEY

The most powerful force in the
universe.

ZUND

Cash?

MCLACKEY

Duct tape.

Zund smiles as McLackey picks up a roll of duct tape and they head back to the main door. They walk off as they speak.

ZUND

Who was it who said that
about being afraid?

MCLACKEY

Who.

ZUND

Which doctor?

MCLACKEY

Doctor Who.

ZUND

Never heard of him.

MCLACKEY

Them.

ZUND

Huh?

MCLACKEY

I'll explain later.

They exit and there is noise, something SCRAPING inside the "Staff Only" room.

INT. ARESENAL TECH STUDY BOOTH - NIGHT

Across the hall Connie and Lynda are sitting quietly in a study booth. Lynda is in a bad way, she is trembling, eyes red, rocking gently.

CONNIE

I was wondering, how do they decide who they go after.

LYNDA

What do you mean?

CONNIE

The vampires. If they come across a pack of people and attack some of them first, how do they pick?

LYNDA

(shudders)

I don't know. I suppose it's some kind of animal instinct.

CONNIE

Kind of like the same way we decide when we go to a restaurant?

LYNDA

(giggles)

O.M.G., I'll never got to a smorgasbord again.

CONNIE

(gets it)

What if they like dark meat?

They both start giggling.

LYNDA

Don't worry, baby, you're so lean they'd barely get a bite out of you.

They are both laughing hysterically.

CONNIE

One way or another there's some excuse not to like black people. Some people are a lot like vampires that way.

They both sober up thinking about what she said. They are quiet for a moment.

LYNDA

Not exactly the way I had this night planned.

CONNIE

Think that's true for all of us. I was hoping to be with you a while tonight, but I had something much calmer in mind.

LYNDA

Oh, never turn down the excitement. Just hoping there'd be something else with it.

CONNIE

Music? Laughs?

LYNDA

And something to drink it down with.

CONNIE

Bit of that wouldn't be so bad
right now.

LYNDA

More than a bit. Lot's!

Connie takes a long look at Lynda.

CONNIE

Well, too much of a good thing.

LYNDA

Never too much. I'm really
feeling it now.

CONNIE

What are you saying?

LYNDA

Truth? Ok?

CONNIE

Of course, always.

LYNDA

You and me, always?

CONNIE

Yes. What's going on?

LYNDA

I'm worried.

CONNIE

The pack's out there, of course.

LYNDA

No, the trouble in here. I
can't stop. You know how
much I spend on a weekend?
Every time I get a chance
I'm buying booze, anything,
something to drink. I go
out and I drink. I'm really
missing it right now.

Connie tries to steady Lynda's shaking.

CONNIE

I'm sure I'd seen you party.
I never guessed it was that much.

LYNDA

Yeah, it's that much. I'm
wondering if there's any
chances of there being anything
in the storage area.

Lynda starts to rise but Connie holds her in place.

CONNIE

Lynda, stay here, let it go.

LYNDA

You don't understand how bad
it's gotten.

CONNIE

There are places we can go
for help.

LYNDA

After last night I'm scared
it's beyond that point.

CONNIE

What happened last night?
Tell me?

LYNDA

I was at The Nest with Tammy
and JoAnn. We were having fun,
feeling good, and some frat
guys offered us a round of
drinks. Sure, why not? So,
they bought us a round. Then
another. Then another.

CONNIE

What happened then?

LYNDA

That's just it... I don't
remember... But I have some
frightening ideas.

She is at the end, she starts crying, and Connie holds her.

INT. ARESENAL TECH LIBRARY LOBBY - NIGHT

Zund and McLackey now have the blanket over the glass panes in
the door secured by a ridiculous amount of duct tape. They are
seated on the floor with their backs to the door.

ZUND

Now what?

MCLACKEY

Well, we got the doors secured
and under cover. Stay here,
stay quiet and dark, don't
let them see us.

ZUND

How did it happen?

MCLACKEY

Nobody knows for sure. There
have been varying legends for
centuries. Some differences,
coffins as anchors, some
similarities, exposure to
sunlight and others.

ZUND

There are more things on heaven
and Earth than our dreamt of
in our philosophy.

MCLACKEY

(impressed)

There is some truth in every
legend that's told. Evidence
would indicate that connection
isn't necessary here.

ZUND

By evidence you mean victims.

MCLACKEY

Yes, victims. There are cases of incidents going back five years that indicated they were traveling then. Towns, smaller towns where all the residents just disappeared. Gone. Without a trace. All in the northern states, some think it started in Canada, then southward.

ZUND

Through the Midwest?

MCLACKEY

Oddly enough there have never been any cases of them in any places West of the Rocky Mountains or east of the Appalachians.

ZUND

They're afraid of heights?

MCLACKEY

There seems to be a trend in moving mostly in fall and spring. Migrating, maybe, like animals.

ZUND

And the people they...change?

MCLACKEY

As far as they can tell they become like them after a bite. It's when they go frenzy they attack like animals. Like they did up there.

ZUND

You know more about them than any of us.

MCLACKEY

I just read a lot.

ZUND

You are the go-to guy.

MCLACKEY

(shyly)

Yes, me, the go to guy.

ZUND

What?

MCLACKEY

I'm definitely not the go to guy. I'm the guy to tell everything about after.

ZUND

Not here. Not tonight.

MCLACKEY

I think I'm cursed. In some ways it's just as bad as a curse. I can remember, in grade school, people overlooking me in things. Like I wasn't there. They'd have parties, invite people over, but never call me. At least, not until a few days later when they wanted to brag about how much fun they had. I came to college hoping for better, but it still happens. Here's an idea, sounds good, give it to McLackey to do. We can depend on him. Thank you for the credit.

ZUND

I'm guilty. I just never thought about it.

MCLACKEY

I'm cursed. You know I've actually wondered if I should legally change it. Jim McLackey! Hear it? Lackey in name and lackey in nature. Even her majesty in there, Ally McQueen, treats me that way and I doubt she even knows my name.

ZUND

I'm sorry. From this moment
on, no more.

They hear something off and they start to rise. McLackey motions
for Zund to stay and rises to check it out.

He sees Ally pacing back and forth in the classroom. He grabs
the book he retrieved before coming down and he heads toward
her. Zund stays seated by the door and puts his ear to the
blanket listening for something.

INT. TECH LIBRARY CLASSROOM - NIGHT

Ally is in the classroom. She's unnerved, looking at the floor,
and never looks at McLackey.

ALLY

Don't let them see you.
Don't let them see you.
It gets their attention.
I must have attention.

MCLACKEY

Ally?

ALLY

I must have attention. They
must look at me. I must be
the center of attention.
Nobody gives me attention.

MCLACKEY

Can I help you?

ALLY

Pay attention to me. Don't
pay attention to Tom or Danny.
They're older, they're smarter,
they're better. Ally's just a
brat. Be quiet and stay out of
the way, Ally. No one pays
attention to Ally in school.
Only David. Only Amy. Ally
stays out of sight. Let the
brothers and sisters get
attention. They're better.

MCLACKEY

Like you're not there?

ALLY

Must be there. Must be seen.
Make them see me. Kimm and
Cathy will see me.

McLackey, feeling sorry for her, slowly turns away to not take what little dignity she has left.

INT. TECH LIBRARY STUDY BOOTH - NIGHT

Connie and Lynda are seated together. Lynda looking worse. She is desperate for alcohol.

CONNIE

I don't know what to tell
you, Lynda. Let me help you.

LYNDA

Any nearby liquor stores open?

CONNIE

It's only 11:30, sure should
be a few bars open. Just that
things can happen to you out
there. Like what happened
with the beautiful girl at
the door.

LYNDA

Oh, God, I hadn't thought of
her. Of either of them.

They hold each other close, Lynda's head on Connie's shoulder.

CONNIE

Shhhh, just shhhh. Don't think
about them now. The morning
after we'll have time to mourn
them. Just hold on.

LYNDA

I feel like I need a bottle to
hold on to.

CONNIE

Hold on to me. We'll see the
sun rise together.

LYNDA

I don't know if I can change.

CONNIE

You can, you have to, for you,
and for me.

LYNDA

Something you need to say?

CONNIE

I think about you all the time,
Lynda. I can't stop thinking
about you. Sometimes I'm jealous
of the people you're with.

LYNDA

I think of you, too, sometimes.

CONNIE

Can it happen?

LYNDA

I don't know.

CONNIE

I know, it's bad. We're scared,
we're hurting, they're outside
waiting for us. I may not get
another chance to tell you this.

Connie leans in close, Lynda holds her back

LYNDA

You will, we will. Not now, not
under this.

Lynda, surprisingly steady, walks into the hall.

CONNIE

(whispers)

I love you.

Lynda looks back at Connie and nods to her, then continues.

INT. TECH LIBRARY HALLWAY - NIGHT

McLackey is just outside the classroom door, turning away from Ally.

Lynda nods to him and turns down the hallway. She is confident as he she heads to the restrooms, her hands steady, she gets to the intersection and looks at the "Staff Only" door. She's thirsty and desperate.

She puts her hand on the knob, is surprised it's unlocked, she opens it. There is a vampire on the other side, and it turns to take her. She screams as it opens its massive mouth and lunges into her throat.

McLackey runs down the hallway and comes to a stop. Zund behind him. Then Connie in full panic. She sees Lynda and tries to reach her, but they grab her and pull her away with them.

There are more vampires coming in from the storage room.

INT. TECH LIBRARY LOBBY - NIGHT

Just as they get to the lobby, they hear smashing as more undead creatures come inside.

Ally joins them as they are herded to the landing past Emily who is holding her cross out in front of her. Vampires are ten feet away. Emily steps in front of the others, facing the vampire pack. She speaks clearly but there is pure terror on her face.

EMILY

Stay back!

(vampire 7 feet away)

You can't hurt us!

(vampire 5 feet away)

With all the power I have
you will not hurt us.

(vampire 3 feet away,
reaching for her)

You do not believe!

Vampire one foot away, the cross has no effect on it, it reaches over and breaks her neck. Dead, she falls to the ground.

Zund, McLackey, Connie and Ally are backed to the landing, they can't go upstairs or escape to the door.

Zund has no words but moves to McLackey, he stands with him. Connie is glaring at them with pure hatred and puts a hand on McLackey's shoulder.

ALLY
(faces McLackey)
Please save us.

Jim McLackey looks up from Emily's body and turns to Ally, just for a moment, then Zund and Connie, then looks directly at the pack.

His eyes never wonder, his voice never falters, he has the book from upstairs in his hand, he is 100% confident.

JIM MCLACKEY
Stop! You have no power here!
(MORE)

The pack stops, every time Jim McLackey steps forward they back to the exit.

JIM MCLACKEY (CONT'D)
You cannot harm us!
(MORE)

The pack is at the door, slowly backing out.

JIM MCLACKEY (CONT'D)
There is no invitation for you.
(MORE)

EXT. ALLEY IN BACK OF BUILDING - NIGHT

The pack are backing away but still a threat because there are many of them.

JIM MCLACKEY (CONT'D)
This place is off limits.
(MORE)

Jim takes several bold steps forward and the pack turns and runs.

Fred Banner is there, cowering in fear from the pack, but they run past him without looking at him.

A police squad car pulls into the alley. Keila Grande and Martin Romey look out of the car at Jim in amazement. They take up positions watching where the pack of vampires ran off.

Jim, Zund, Connie and Ally pause, look around, make sure there are no others.

The squad car takes off after the pack.

Once clear Connie and Ally help Fred get to his feet and lead him inside. The door frame is shattered, and Connie picks up a wooden piece with a torn and sharp end.

Zund and Jim carefully watch the darkness as they slowly head back to the building.

JIM

We'll be safe inside for
the night.

ZUND

You have the strength. Now
and always.

JIM

Poor Emily. It was never
the cross that warded off
evil, it never has been.
It's the power of the belief
behind it. She lost her belief,
I just realized it. Poor Emily.

ZUND

You believed.

JIM

With the three of you. You
believed. For that moment,
it was you that gave me the
confidence to take a stand.

ZUND

Not just that moment, Jim.

JIM

No. I didn't defeat them. I just drove them away from here. They're still out there.

ZUND

For tonight.

INT. TECH LIBRARY LOBBY - NIGHT

Emily is lying on the floor. Her eyes are open, and Connie gently closes them.

Connie has one of the wooden stakes in her hand from before. She looks at it intensely. Jim puts a hand on her arm to steady her motion.

JIM

Emily doesn't need it. She wasn't bitten, she won't change.

CONNIE

It's not for her.

Solemnly Connie leads them down the hallways towards the intersection. They stop at the corner staring in shock down at the floor. Lynda is gone.

EXT. CITY PARKADE - MORNING

Jim, Zund, Connie and Ally all have a moment as they watch the sun rise.

JIM (V.O.)

October 13th...sunrise.
Twenty-seven people were killed by the pack that night. Fourteen others are missing and presumed...

(MORE)

EXT. GRAVEYARD -DAY

Emily's funeral. Father Brian is conducting the service with dozens of friends and family.

JIM (V.O.) (CONT'D)
Emily Dayrise was laid to rest
on October 17th at 11:00 a.m.
There was no doubt in anyone's
mind that she would spend
eternity in the Kingdom of
Heaven with her faith. The
four people who were with her
in those last moments never,
ever said otherwise.

(MORE)

INT. CHURCH - DAY

Photos and flowers at a memorial for Lynda.

JIM (V.O.) (CONT'D)
Later that same day a memorial
was held for Lynda Blane. There
were 164 mourners. Not one of
them mentioned the fact that
there was no body to entomb.

(MORE)

EXT. DOWNTOWN - NIGHT

People going from business to business. Watching the TV, a crowd
cheers over a victory.

JIM (V.O.) (MORE)
October 21st. After a few days
life in this town got back to
normal. People started staying
out late and businesses started
staying open later. The fun and
excitement of a big football
team win brought people out to
celebrate. It was the last game
Frank Zund played.

INT. MCLACKEY'S APARTMENT - NIGHT

Jim closes the notebook he was writing in. He looks at the
clock, its midnight, and he goes to bed with all the lights in
the apartment left on.

INT. ARSENAL LOBBY - DAY

Connie enters the bookstore. She is relieved to see Jim behind the counter waiting for her. She approaches and takes his hand. He passes over the notebook he was writing in.

Despite its purpose and contents, it's a very bright and cheerful cover with the title "These aren't your father's vampires anymore" written on the cover. Connie can't help but smile as she covets the book.

JIM

I've put all the info I could find in here. There're a few suggestions of where you might want to start looking, I'm afraid some of them are wild guesses. The stuff I could get from the government task force is pretty sparce. Their migration patterns are based on info I put together from sightings and the history of Crimson Alerts for the three years since they started.

CONNIE

My bets are on you.

JIM

Thanks. I'll send you any info we get as it comes in.

CONNIE

Can you do that?

JIM

My bets are on you.

The door opens. Connie smiles as Zund enters and approaches her.

ZUND

The car's ready. I've turned everything in, said my goodbyes to the team. Ready whenever you are.

Jim and Zund shake hands.

JIM

I watched the game yesterday.
Cheered when they put you in
in the second inning.

ZUND

Innings are in baseball, in
Football it's quarters.

JIM/ZUND/CONNIE

What's the difference?

ZUND

I saw you on the list for
the local task force.

JIM

Yes, Bellshop proposed it
at the city council meeting.
He felt waiting for the
national government to do
something was taking too
long. If a pack comes here
again, we'll be better prepared.

ZUND

As long as they keep your name
at the top of the list it'll
be good. It's a big step.

JIM

As is yours.

ZUND

It's about time for me.
(to Connie)
You realize chances of us
finding her are pretty small.

CONNIE

I know. I was too late to
help her before. She deserves
better than to spend who
knows how long like that.
She deserves peace.

JIM

Keep in touch. I'll send you updates as I find anything. I'm available 24/7, so just call. Good luck.

CONNIE

Thank you.

Connie kisses Jim on the cheek.

ZUND

You, too.

They solemnly exit and Jim watches them get into a car and leave.

INT. STUDENT LOUNGE - DAY

Jim is sitting in the lounge studying a textbook when he hears a group of people going by. It is Ally, for the first time not wearing purple, with several girls, as they listen to her every word.

She exits, followed by them, without looking in his direction.

He sees this, lost in thought, and puts down the book shaking his head.

Ally returns by herself and gently puts a hand on his shoulder. He is surprised.

ALLY

I was thinking, maybe we could talk for a while. Walk over to the student union and have some lunch.

JIM

What about...your court?

ALLY

Not anymore, besides, they're off to rehearsals. It would just be us.

JIM

I think that would be nice.

ALLY

I found this nice little spot along the river. It's pretty comfortable. It's out of the way so there's usually no one there but me. Well, on occasion Cathy and Kimm will stop by and we'll watch the river together.

Jim smiles, comfortable with her, and they walk off together.

BLACK

TITLE OVER: 3 MONTHS LATER

INT. DESERTED MANSION - DAY

A vampire, a stake in its chest, crumbles to dust.

FOOTSTEPS moving off and COMMOTION elsewhere.

This is a classic style gothic mansion. Deserted, dark, covering on windows, can't tell what time of day it is.

Figures, male and female, working their way through the house. They enter a dark room, a storage room, and detect a body covered in rags and towels. They quietly close in and prepare a stake and hammer.

The body jerks to life, the vampire snaps at them and there is a brief struggle trying to destroy it quickly and quietly. They stake it and the body collapses. It is Jim and Ally.

Off they hear MUFFLED SHOUTING and STRUGGLING.

ALLY

That's Connie!

They run into the hall, listen, the sounds are repeated, and they run to the source.

INT. - BEDROOM - DAY

This was once a beautiful room but years, maybe decades, of neglect have left it dank and dirty. The vampires have been here for some time and finely quilted blankets are nailed to the walls to cover the windows. It's a mess.

Zund and Connie are here struggling with a vampire. Jim and Ally enter at a run and skid to a stop.

The horrid vampire snapping fangs at them was once Lynda Blane.

Jim, Connie, Zund and Ally try and surround her, herd her to a corner, but she is strong, viscous, and wild.

Jim tries to hold her as Zund moves in with a stake, but Lynda kicks them away.

Lynda bolts but is intercepted by Ally and Connie. They intercept her from leaving the room.

Jim and Zund jump at them and the wrestle Lynda to the ground. Lynda snaps at them to try and scare them off.

Jim holds up the stake to finish her, but Connie takes it from his hand. She has to do it. Connie positions the stake, tears in her eyes, over Lynda's heart and prepares to strike.

She looks at Lynda, desperate, knows what to do but can't use the stake. Lynda and Connie make eye contact. Lynda calms, nods, then snaps her fangs.

Connie drops the stake.

In a trance she calmly goes to the window and tears the blanket way, exposing Lynda into the pure sunlight. Lynda peacefully turns to dust. Silence. They all wait for a moment.

They stand inside but make sure no other vampires are hunting them. Jim, Ally, Connie and Zund surround Lynda's dust.

CONNIE

At least she got her peace.

ZUND

Thank you, Jim and Ally.

ALLY

Sorry we couldn't join you sooner.

ZUND

The info that you sent us kept us on track. We never would have gotten this far.

JIM

There were certain connections I've made. They could get me more information.

ZUND

Lots of things happening at the upper levels?

JIM

Not as much as there should be. It's unbelievable, there has been a cyclone at the top. Is it political? A religious awakening? Terrorism? Some of us decided to take action instead of debating it.

Connie kneels next to Lynda's remains.

CONNIE

Ashes to ashes...

Ally pulls a package from her backpack, hands it to Connie.

ALLY

Dust to dust...

Connie opens the package, and it is a steel urn. Lynda gently picks up a handful of dust.

CONNIE

For the people we've lost...

She lets the dust fall into the urn. Zund also picks up a handful.

ZUND

For the people we love...

He lets the dust fall into the urn. Ally picks up a handful.

ALLY

For Kimm, Cathy...and Beth...

She lets the dust fall into the urn. Jim picks up a handful.

JIM

For Emily...

INT. MANSION ENTRY - DAY

The six of them approach the main door.

CONNIE

We have to make sure Linda gets where she belongs.

ZUND

Of course. Her family will want her home.

ALLY

What next?

JIM

There are more of them out there.

ZUND

Where would we start to look?

JIM

I'll check for any Crimson Alerts, but this time of year, when it's this cold, they seem to slow their movement.

CONNIE

So, they should be easier to find.

JIM

But don't let that fool you.
They are still powerful, deadly,
and very hungry.

They look at each other, without saying a word they agree to
keep looking.

ZUND

You say there are others like
us who decided to take action?

JIM

Several groups, just like us,
packed together.

Jim opens the main doors and they are bathed in sunlight. They
walk out.

Fade to black