

Hounds Of Hell

by

Lawrence Letlhake

EXT. SOMNIA - TOWN STREETS - DAY

Like an eagle honing in on it's prey, we surf over what looks like the greatest party ever hosted on this blue sphere.

The streets packed with thousands of people, dancing as though their lives depend on it. Not a stiff body insight as the music reaches a crescendo.

Their joyful faces pitying anyone that is not them at this moment.

One couple stands out in particular, CHRIS HAULK, a facially challenged man with a hefty physique grinds on DIAM WRIGHT, a breathtakingly gorgeous woman who is also impossibly sweet. Both of them in their twenties. Although you would not think it with Chris.

EXT. SOMNIA - OUTDOOR BAR - DAY

However not everybody is enjoying themselves. ASH STOKES, 23, sits at the bar, sipping on shoddy whiskey, rocking a sombre expression with a couple of scars on his face. His mind seems to be anywhere but here.

A well manicured hand waves in front of his face, belonging to SUSAN CROSS, 25.

SUSAN

We've been looking for you.

NIALL

I told her just look for the guy not having fun.

(Takes a seat)

I was hoping I'd be wrong of course.

Susan helps herself to his drink.

ASH

Is there like a sign on my forehead that says "no need to respect" or something.

SUSAN

No but maybe if you stop babysitting it, you might start having fun.

NIALL

Give him a break. He was supposed to become a millionaire today. Well, he at least he had a good shot.

We observe them through surveillance cameras perched above the bar.

SUSAN

I know and I understand. We have been understanding for three weeks. But it's our last day here Ash. After today it's back to normal life.

She points around them to all those enjoying themselves.

SUSAN (CONT'D)

You don't want to watch this back later and realise you were the only miserable person here today.

NIALL

I don't know, I sort of get it. If I was supposed to be going on a date with Rihanna today and then for some reason she cancelled and I ended going on a date with the cute girl next door. It would be disappointing. Even though I probably pined for her longer. She would be a disappointment on that particular day.

Ash conjures a semblance of a smile.

ASH

(Looking around)

You're right, I have dreamed about being on this show way longer than being a favorite to win it.

SUSAN

(regarding his smile)

There you go. I was starting to think it's gone extinct.

DYLAN WHITE walks in with two women on each shoulder. His presence has a deleterious effect on Ash. The smile on his face wiped away in an instant.

He sits down at a table occupied by TREY and his girlfriend THERESA.

DYLAN

Tonight is going to be epic.

THERESA

Yeah if this is what it's like now. I am scared to even imagine what these degenerates are gonna get up to once hidden under cover of darkness.

One of Dylan's female companions whispers in his ear.

DYLAN

Don't leave me for too long now.

He receives a kiss on the cheek and they walk off.

TREY

My god Dyl, two more?

THERESA

You're gonna catch something.

DYLAN

Hey, don't hate the player join the game.

They both shake their heads. Trey is somewhat impressed, Theresa however, wholeheartedly disapproves.

INT. BEDROOM - DUSK

Three teenage siblings Carey, Mary and Cindy crowd a laptop. A laptop broadcasting the ongoing celebration inside the small city of SOMNIA.

CINDY

Which house do you think is going to win?

CARREY

It's got to be "Carrey's rejects". Their pranks have been hilarious this year.

CINDY

You just like them because you share a name with them.

CARREY

Who do you think is going to win it then?

MARY
(chuckles)
Newbies. All you have to do is
check who's been trending this
entire season to figure out which
house probably takes the 30
million.

INT. LIVING ROOM.

Two men stare at their television. HUNTER and CODY.

CODY
Every year I tell myself I am
going to bet and every time I
forget to do it before all betting
is closed.

HUNTER
And I had a feeling the Hard
Knocks would take it from day one.

CODY
Yeah I think so too. That fight
club shit was great entertainment.
I haven't seen a girl knock a dude
out like that before.

HUNTER
Ronda don't play.

CODY
No she don't.

EXT. SOMNIA - OUTDOOR BAR - DUSK

Ash is unable to keep his gaze away from Dylan. Envious of
the attention him and his friends are getting.

He watches as two men approach him.

GUY#1
Ey Congrats.

DYLAN
Don't do that, don't jinx us.

GUY#2
Dude there is no way you don't win
it. Every epic party was held at
your place. There is no doubt.
Drinks on you when we visit
Nashville.

They walk off.

TREY

Idiots.

THERESA

You don't think we have this in
the bag?

TREY

No, not that.

(to Dylan)

As if you would stay in Nashville
if we win this.

They all laugh.

A group of FIVE more people canter towards the same table.

GIRL#1

Is that chair comfortable?

TREY

Huh?

GIRL#1

I am just curious what sitting on
millions feels like.

THERESA

Not you two Ciara.

CIARA

Don't you even pretend you don't
believe it. It's written all over
your faces.

DYLAN

I mean, we did party like
Rockstars.

TREY

And fucked like Pornstars.

CIARA

(reflective smile)

Yeah you did. Catch you later.

In the midst of all the smiles and laughter, there is still
one disgruntled face, ASH.

ASH

I can see why they think it's
theirs to lose. They were the life
of this place.

NIALL

Fuck them. Those pricks showed their true colours when they kicked you out? I bet their ratings plummeted after that.

SUSAN

You really think three weeks worth of ratings is enough to supplant 6 months?

NIALL

Yeah you're right.
(to Ash)
Sorry bro.

SUSAN

Even if it was, I don't think it would make much of a difference. If you are entertaining, they watch. I can't remember liking any of the previous winners but I damn sure tuned in to see what they were going to do next.

NIALL

(To Ash)
I hope Crystal was worth it.

ASH

Nothing happened...

SUSAN

Yeah that's why both your tops were off.

ASH

I keep telling you I was half a asleep, by the time I realised who it was, it was already too late. If I was a girl in that situation I would be a victim.

NIALL

Any man that gets to touch Crystal is not a victim. He is one lucky bastard.

ASH

I honestly can't wait for the gate to open.

(looks over to Dylan)

I can't even stand to be near him. He should have known I wouldn't do that.

NIALL
Come on. Let's get out of here
then.

They all stand and --

EXT. SOMNIA - TOWN STREETS - CONTINUOUS

Roam the packed streets of Somnia.

They close in on Chris and Diem doing what they have been doing since they met each other: Being loved up and keeping to themselves.

CHRIS
I never thought that this could happen to me. Especially with such a beautiful soul. Not to mention sexy as fuck.

Her rosy red cheeks the only response needed.

Chris spots Ash and co. approaching.

CHRIS (CONT'D)
(To Ash)
Hey, cheer up already would you...

SUSAN
I know.

ASH
I am fine.

DIAM
You know you still have us as friends, right?

ASH
Appreciate that.

Ash gives his best impression of a smile and walks off.

NIALL
Don't take it personally, we can't cheer him up either.
(walks off)
Talk to you later.

DIAM
His so sad.

CHRIS

Yeah, wish I was there. I love both of them but I would definitely stepped in, rather than stand there and laugh at him like everyone else did.

EXT. STUDIO Q - DUSK

Pan in on an architecturally perfect building that neighbours this high walled city. Studio Q, the headquarters of the show Somnia.

INT. STUDIO Q - DUSK

We drop in on a feast to celebrate their ratings bonanza hit show. Loose ties, untucked shirts, flowing conversation is exactly what the doctor ordered after all their hard work this season.

The Show's creator SHERYL YOAST stands to give a toast as the room quiets down.

SHERYL

I would like to thank all of you for your hard work in making this another successful year.

She looks to the widescreen television displaying Somnia.

SHERYL (CONT'D)

When we first bought this land, it was just one house and one big church, owned by this reclusive young man who inherited it from his family. The land was unkempt and abominable. I remember thinking "this guy has no clue what he is sitting on, I bet we could get it cheap". And I was right. He accepted our first offer without question. Clearly someone had never heard of a little ole concept called negotiating.

The whole room laughs.

EMPLOYEE

I bet he wishes he knew that every time he turns on his television.

SHERYL

Yes I bet he does because this once repugnant land is now a world famous city, worth a hell of a lot more.

(Sheryl raises her glass)

Here's to all of you for helping me turn my dream into a reality.

They cheer as Sheryl is approached by MICHAEL BEAN, a short bald man, who is below her in stature and standing in the company as well.

MICHAEL

You know you owe a lot to the man that sold you this place right? He sky-rocketed your career.

SHERYL

I suppose.

As he observes a church on the high res screen --

MICHAEL

I still don't understand why we kept that church though, the players never seem to use it that much. We could do something interesting with it.

SHERYL

It was his only condition for selling to us. To leave the house and the church untouched.

MICHAEL

Untouched?

SHERYL

I know, the cameras. We couldn't have a blind spot.

MICHAEL

And he never had a problem with that?

SHERYL

He didn't strike me as a guy that watches reality T.V. no matter how revolutionary it may be.

MONDAYA

Ms Van Sant?

SHERYL

Yes.

Her gaze is drawn to the thick sheets of paper her assistant carries.

MONDAYA

Just a couple of things that need your attention.

EXT. SOMNIA - RESIDENTIAL AREA - EVENING

The three amigos continue on their stroll to nowhere.

SUSAN

(To Ash)

You're unbelievable. To say that women waited for the perfect time to ask for equal rights almost insinuates that we were happy being repressed all those years.

ASH

Okay let me explain. The world has been a pretty shitty place for many centuries. This is the best time to be alive in terms quality of living. Can we at least agree on that?

SUSAN

Sure.

ASH

When we used to go hunting lions with spears and a woman's only responsibility was to hold down the fort and cook what was brought back, do you think those women were pleading for equal rights? I doubt it. When men used to put on pounds of armor and swing axes into someone skull I think woman of that time were happy it didn't have to be them.

SUSAN

Eh there are women in the army today jackass. Or does that not count?

ASH

Wouldn't say it doesn't count but
I'd rather receive a bullet to the
head than an axe.

NIALL

I see what you're saying, as soon
as things get good, they decide
they want to be equal.

SUSAN

I'll tell you what, we would have
made it here much quicker had we
been equal sooner. Just for the
simple fact that whole worlds
population would have been
contributing ideas to improving
it, rather than just the men.

NIALL

Can't argue with that.

ASH

No we can't.

They stumble upon the church that Sheryl and Michael were
discussing.

ASH (CONT'D)

Hey any of you ever been in there?

SUSAN

No, I'm not religious.

NIALL

Wanna check it out before we
leave?

SUSAN

Sure.

EXT. SOMNIA - CHURCH YARD - CONTINUOUS

They amble toward the entryway and open the door.

INT. SOMNIA - CHURCH - CONTINUOUS

Their eyes are met with a uniquely beautiful church. It is
lit with green, blue and purple lighting. The icons,
ornaments and architectural details are hand carved in
halite rock. Some marble sculptures also included.

NIALL

Whoa this is gorgeous. Strange looking for a church but beautiful.

SUSAN

Yeah. I always heard it looks magnificent.

ASH

Strange thing to have in this den of inequity.

They split up almost instinctively, drawn to what each admires most about this place.

Ash shuffles to the altar through the middle.

Niall admiring the paintings on the left side and Susan, the marble figures frozen in time on the right.

Ash finally reaches the podium and stands as though he were about to deliver a sermon.

ASH (CONT'D)

I wonder what it is like to have people so enamored by you they come to hear you speak every week.

SUSAN

I have never understood the adoration a priest receives. You have this guy that wakes up one day and says god has called me to serve him and deliver his word. And we all just say, "okay". You know how many people in insane asylums claim to hear the voice of God but somehow these guys make a career out of it.

Niall admires a Jesus portrait.

NIALL

You do have a point there. Imagine if this guy was alive today. "Hey everybody I am God's only son, the only way to make it to heaven is to believe in me". He would be thrown into a mental hospital quick.

SUSAN

That's better than what they actually did to him.

NIALL

Oh yeah.

Niall and Susan converge below the podium, noticing a contemplative expression on Ash.

NIALL (CONT'D)

Makes you wonder doesn't it?

No response. A thought has crept into his mind and it's not escaping any time soon.

ASH

I just can't figure out the world.
I just can't figure out what makes
this crazy person loved and the
other cast aside. All my life I
have been the latter. On the
outside looking in on the world
having fun. It's almost as if I
was hand picked by God not to fit
in and if the cool kids ever make
the mistake of accepting me as I
am, then he will correct their
oversight.

SUSAN

Please don't start this again.

ASH

I thought I was going to come in
to this place and show the world
how cool I am but NO! Yet again
the whole world says "you are
not".

(Pauses and looks at the
camera)

I would just like to say this with
the whole world watching: I
finally get it. You don't want me.
You don't want anything to do with
me.

NIALL

(Shaking his head)

You are going to be seriously
embarrassed when you re-watch this
later.

SUSAN

He is going to be embarrassed by
quite a lot, I am sure of that.

Ash lays eyes on the Holy Bible placed inside the podium. He reaches for it and opens it, reading from the first scripture he lays eyes on.

ASH

"later Jesus found him at the temple and said to him, see you are well again. Stop sinning or something worse may happen to you"

(scoffs)

Like what? What else could go wrong in my life?

Ash tosses the good book to the ground in dissatisfaction. A folded SHEET OF PAPER drops out of it and it unfurls.

Susan picks up the Sheet of paper.

NIALL

What is that?

CLOSE on the Sheet and we can observe letters mashed next to each other, with no exclamation points or spacing.

SUSAN

(confused)

I don't know, it's just a bunch of letters.

Upon closer inspection she notices there is a method to the madness.

SUSAN (CONT'D)

Oh wait... It's words... Words without any spacing or full stops.

Susan begins perusing gradually.

SUSAN (CONT'D)

(Slow and considered)

I found myself without morals, where it all began. Looking on the place, none desire. Not wanting to see wrong. I continued and travelled on six weeks, at the sixth week, I looked to my heart to see love and so I followed. So many battles I fought. Pain in my left hand, looking for peace. I have walked away from my heart and crossed the line. I looked right into the valley of evil...

INT. STUDIO Q - CONTROL ROOM

MARON MERCH, the producer of Somnia is perched in front of a bank of monitors. His attention drawn to the words escaping Susan's lips. Almost instinctively, he switches the television coverage to them.

INT. LIVING ROOM - EVENING

The boys are less than impressed with the jarring cut to the church.

HUNTER & CODY

Hey!

INT. STUDIO Q - NIGHT

The cut to the church gets Susan's attention. At first unhappy with it, but with every word uttered by Susan she becomes mesmerized --

SHERYL

Hold on... Quiet down.

The room slowly comes to a standstill as they gawk at the screen.

SUSAN (ON TELEVISION)

And found the home of the beast. I have wronged through to the land of the heartless, I can wrong no more. I see the devil and he binds me but aren't devils merely angels tearing away your guilt.

SHERYL

What is that?

MICHAEL

I don't know.

SHERYL

No clue who put it there?

MICHAEL

No.

INT. SOMNIA - CHURCH - CONTINUOUS

SUSAN

Now I rest my soul where it all began.

Upon wrapping up, a boisterous ROAR, which sounds like some unearthly beast, is heard around the city. It is terrifying to all because no man can make such a sound and no beast known to man has ever made such a sound.

An affright Susan drops the paper. Niall hides between the seats. Ash jolts as though jumping out of the way of an oncoming car.

NIALL
What was that!!!

INT. SOMNIA - CHURCH - RIGHT AFTER

After sitting in the heavy silence for a while, all three recover their composure and chuckle out of embarrassment.

SUSAN
(laughing)
That was scary.

ASH
You think you were scared? Look at Niall...

Niall takes a look at himself crouched in the fetal position and attempts to gracefully reclaim his chill demeanor.

EXT. SOMNIA - TOWN STREETS - NIGHT

Meanwhile back at the main party, the roar has caused consternation and put a halt to festivities.

Dylan spots RONDA BRYANT, a black military brat who likes to rough it with the boys. She is as equally perturbed as everyone else.

DYLAN
Relax Ronda, I am sure this is just part of the show.

He looks at her as though he is coming to some sort of realisation.

DYLAN (CONT'D)
Hold on... Is this a Carrey's rejects special?

RONDA
(Concerned)
No, not this time. This isn't us.

DYLAN

And I am just supposed to take your word for it right? You have to admit this is right up your alley.

(Looks around the confused people)

This might be your masterpiece.

The fear is infectious, spreading down the road to Diam, who is on tenterhooks. She wraps her arms under Chris' burly arms.

CHRIS

I'm sure it's nothing. Just part of the last day festivities.

INT. STUDIO - CONTROL ROOM - NIGHT

Michael and Sheryl enter the control room, terrified and irate.

SHERYL

What is going on?

MARON

I don't know. I don't where that came from.

(points to five monitors to the left.)

I don't know why they went dead.

SHERYL

Everything was just going perfect. Send in our crew...

MICHAEL

Wait. Just calm down for a moment. Everybody is watching, we don't want to send six months down the drain on finale night do we?

She seems to calm down.

MICHAEL (CONT'D)

We've only got a couple of hours left, then we can roam freely. We'll sort it out.

SHERYL

Fine.

(referring to the black monitors)

But fix that, asap.

EXT. SOMNIA - SKYLINE - CONTINUOUS

Dark clouds initiate forming over the city of Somnia at an unusually fast pace. They seem to stop assembling at the surrounding wall.

EXT. SOMNIA - CONTINUOUS

A brisk wind sweeps through the town as participants begin to get chilly. It seems unlikely that it could get cold so fast and yet it does.

In fact it worsens by the minute, becoming so formidable it BREAKS some windows.

INT. SOMNIA - CHURCH - CONTINUOUS

The breeze blows open the entryway sending all works of art tumbling to the ground.

NIALL
Think we better get back now.

SUSAN
Yeah.

They all rush towards the door.

As they are about exit Ash holds his arms out halting their advance.

ASH
Hold on.

SUSAN & NIALL
What!?

He shuts the door and slowly turns around, staring into oblivion.

SUSAN
Eh hello...

NIALL
What is it?

And again... Another unearthly BELLOW. This one more terrifying than the first.

EXT. SOMNIA - TOWN STREETS - CONTINUOUS

Panic grips the town as people start dispersing, completely terrified.

DIAM

Babe we need to get out of here.

CHRIS

Yeah that might be a good idea.

Chris maintains a calm demeanor in an attempt to keep Diem composed but it is evident he is also scared.

They walk by Dylan who is amused by the entire thing.

DYLAN

(Loudly)

Oh my god, you guys are idiots! We are on a game show, this is obviously some new twist or something.

TREY

A twist where they can control the weather?

That seems knock his coincidence a bit.

DYLAN

(Unconvincingly)

Yeah.

Then Suddenly a GROWL, swiftly followed by a SCREAM.

The combination of those two sounds spook Dylan. He walks towards the direction it came. His pace suggesting a little apprehension.

Trey and Theresa reluctantly follow him.

Every step they take seems as though it is being negotiated in their minds.

A man in front of them pokes his head around the corner, THEN SUDDENLY...

CHOMP...

His head is ripped off by a creature.

It is some sort of overgrown wolf, the size of a horse but gaunt, with terrifying facial features. It's a VARGR.

DYLAN (CONT'D)

Time to go.

They turn around and run the opposite direction with about FIFTEEN other people.

As soon as they get to the edge of the building, One of them is mauled by a Vargr.

DYLAN (CONT'D)

How!? It was behind us?

THERESA

What is that?

Then SCREAMS can be heard from every direction inside Somnia. It is clear there is more than one of these things.

TREY

Let's get out of here.

Before they can even take another step, two more Vargrs wreck Trey and Theresa's perfect young bodies.

Blood spurts on to Dylan's face paralysing him for a second as he struggles to come to grips with what is happening before his very own eyes.

He snaps out of it and runs for cover.

OVERHEAD SHOT of this small city shows a city being overrun By Vargrs. Now we get a true sense of the peril they find themselves in.

It is feasting time for Vargrs and we get to witness their brutal nature first hand. Heads flying, body parts being dismembered, blood all over the streets, walls and windows.

This is a literal hell on earth and the whole world gets to watch. This sequence should traumatize the audience.

INT. SOMNIA - MULTIPLE BUILDINGS - CONTINUOUS

People surge inside buildings for cover. Some with better success than others as they are followed in by the hounds of hell. Even if they have to smash windows to get in.

CUT TO:

INT. BEDROOM - NIGHT

The three siblings are horrified at what they are seeing. Cindy struggles with the death of one of her favourites.

CINDY

Rhodes!

Mindy Consoles her.

Carrey hides under a pillow. What's on screen exceeds her threshold for human suffering.

CUT TO:

INT. LIVING ROOM - NIGHT

Hunter and Cody seem excessively excited.

HUNTER

This is a great twist.

CODY

G'damn best episode ever!

CUT TO:

INT. ANOTHER LIVING ROOM - NIGHT

A family of five stare wide-eyed at their television.

MOM

Turn it off!

The son fumbles the remote.

DAD

Now!

The youngest son hides under his dad's armpit.

Their daughter, bewildered.

DAUGHTER

It's fake right?

INT. STUDIO Q - CONTROL ROOM - CONTINUOUS

A shell shocked Sheryl is frozen. Her gaze fixed and mouth agape. Completely unaware what to do next.

MICHAEL

Sheryl? Sheryl? Sheryl!?

No reply from her.

The phone rings and Micheal picks it up.

MICHAEL (CONT'D)
 (on the phone)
 Yes?
 (listens)
 Sure.

Micheal whispers in her ear and she slowly comes to and relieves him of the phone.

SHERYL
 Yes.
 (Listens)
 I have no clue...
 (listens)
 We can't tell where they are coming from.
 (listens)
 They just went offline. We can't see anything either.
 (listens)
 But sir I think we really should.
 (listens)
 This is not...
 (listens)
 Fine.
 (Talking to everyone in the room.)
 Under no circumstances do we cut the feed. If this is too distressing for the viewers then they can simply change the channel.

As soon as she says that, phones start ringing all around the floor. An assortment of ringtones as company phone lines and personal phones go off all at once with inquiring minds on the line.

Mondaya walks in with her hand stretched out offering Sheryl a phone.

MONDAYA
 It's the police chief.

She takes the phone.

SHERYL
 Hello.

INT. POLICE PRECINCT - OFFICE - NIGHT

A balding man with a phone to his ear looks out his office window on to a hectic floor. This is CHIEF WIGGEN, 50s.

He hears the commotion on the line, similar to the one his currently experiencing.

WIGGEN

Ah seems as though I am not the only one trying to get answers.

INTERCUT AS REQUIRED:

SHERYL

No you're not.

WIGGEN

Please tell me this is a joke.

SHERYL

Sorry but I can't do that.

Wiggen glares at the television.

WIGGEN

So you're telling me what I am seeing right now is actually real? None of those hollywood effects?

SHERYL

Unfortunately.

WIGGEN

Well then miss, we got a lot to talk about don't we?

DISSOLVE TO:

EXT. SOMNIA - ALLEYWAY - NIGHT

Chris and Diam hide in an alleyway with THREE other people, a man named Darragh and two females.

CHRIS

I don't think we can make it to the gate. There are way too many of these things to survive out here.

DARRAGH

There is no chance they open it now with all this happening. These things are currently locked behind a big wall, safely away from the general population. They won't risk even one of them escaping.

Chris' silence is an acknowledgement that he is right.

DIAM

Where the hell did they come from?

DARRAGH

"Where the hell", that might be the first time I heard those words used appropriately. I am not a religious man by any means but if those aren't the hounds of hell I don't know what is.

He buries his head in his palms and begins mumbling to himself.

DARRAGH (CONT'D)

Go ahead, do it. Six months without worrying about rent or where my next meal is coming from. I'll have fun and possibly win millions.

(starts crying)

Had I known...

A thick murky liquid lands on his shoulder. Chris notices it immediately while the others are slow to.

CU of his eyes as they look up and widen with fear.

He slowly moves his arms to tap the three women behind him, signalling them to move back. Diem does not budge, shaking her head instead.

Then a SNARL is heard, drawing all eyes to the top of the two-storey building they stand next to, as a Vargr descends on Darragh, ripping him to shreds.

Diem tries to pull Chris away but he resists, instead choosing to pick a steel pole off the ground and thrusting it through the animals eye. It belts out a distressed shriek.

He holds it steady against the wall as it cries out. Unfortunately for Darragh the damage has been done.

CHRIS

Chris get out of here now!

They run down the alley only for their path to be blocked by THREE VARGRS.

They slowly advance on them, savouring the meal to come, as the girls retreat.

DIAM

Chris.

He turns around. Upon realising they have company a screw comes loose in him.

He finishes off the one his dealing with, with another hard thrust into the brain and turns.

His face void of fear.

CHRIS

Pick up anything you can use
against them. Anything that stands
in our way is getting flattened.

The conviction in which he uttered those gives Diem confidence as she slides behind him.

The other two women peruse the ground in search of a potential weapon. Unfortunately for them they are not as lucky Chris, only finding a brick and a rock.

The Vargrs attack, wasting no time at all with the two ahead of Chris and Diem.

Chris observes as their long teeth pierce the poor women, masticating until there is no life left.

Chris grunts so loudly that even the audience might mistake him for a beast. Charging forward with menacing intentions and stabbing one in the neck. The other two make a move for Diam.

Chris throws his arm to block but only succeeds in getting his bicep bitten.

CHRIS (CONT'D)

Aaargh!

Diem is taken down by the other Vargr. She struggles on the ground to get it off her. Twisting her head any-which-way she can get to keep that foul smelling mouth away from her from pretty face.

In the midst of the struggle she notices an empty bottle of liquor. She reaches out for it and smashes it on the ground while still doing her best to hold off the four legged beast.

She attacks with a fury inspired by Chris and stabs it multiple times in the neck.

She then wastes no time in coming to his aid and stabbing the one gnawing on his arm in the head. But all that does

is make it attack her. Striking her with its head and sending her flying.

As it gallops towards her, a flaming bottle of whiskey comes flying in and breaks on it, lighting it on fire. SQUEALING.

RONDA

Come on!

CUT TO:

INT. STUDIO Q - EVENING

Loud cheers erupt at the shows headquarters after witnessing the shows Beauty and the beast survive.

CUT BACK:

INT. SOMNIA - ALLEYWAY - CONTINUOUS

Diem rises to her feet and helps Chris to his. Chris struggles with the pain but trudges forward.

CHRIS

(to Ronda)

If she wasn't here I would plant one on you right now.

RONDA

Good to know, now hurry this way.

EXT. SOMNIA - RESTUARANT - CONTINUOUS

She leads to them into a restaurant across the street.

INT. BEDROOM - NIGHT

Upon hearing her sisters cheer Carrey rises from under her pillow. She hesitates to turn around.

Mary forcefully pulls on her shoulder, giving her no choice.

MARY

You have to see this. Rewind it Cindy. Chris is such a bad ass.

CINDY

Don't forget Ronda.

MARY
Of course.

INT. APOLLO NEWS STUDIO

Events inside Somnia dominate the news. Pushing anything remotely interesting to the side. CYNTHIA SHIVERS and BROCK STAN are live.

CYNTHIA
Viewers of the reality show witnessed some gruesome images today. Where some sort of animals emerged from an unknown location and began attacking everybody.

BROCK
Nobody knows where they came from. And the fact that some of the cameras shut off right before we saw them only fuels some online theories that this is all just a hoax.

CYNTHIA
Our sources however have confirmed that this is not a hoax. What is happening in there is unfortunately real.

BROCK
I won't lie Cynthia, I was one of the people who assumed they just wanted to go out in a bang on the last episode of the season, and I was truly disturbed that they thought this was funny. But now I wish that it was just a tasteless joke because the images we are receiving are truly disturbing.

CYNTHIA
In President Jacob Wallace's address to the media he called for patience in regards to government involvement but let it known in no uncertain terms that they are doing everything they can to come up with a suitable response.

LOGAN

We should all be thankful for that high wall right now because without it, this would not be a contained event.

(touches his ear)

Oh we are going live to TIFFANY SMITH, who is with the Police Chief.

CUT TO:

EXT. POLICE PRECINCT - CONTINUOUS

Tiffany Smith stands ready with her microphone next to Chief Wiggen.

TIFFANY

Chief what are your thoughts on what's happening behind that big wall.

WIGGEN

It's a tragedy really. Many of the people in there were expecting to see their families today and now most of them never will. Instead their loved ones have to watch them die in such a brutal manner.

TIFFANY

What sort of Police response can we expect?

An apprehensive sigh before he speaks.

WIGGEN

Hey look I am only the Police Chief. In terms of power in this country, there are far more influential people that supersede my authority. I have been ready to go in there since I knew this was serious but there are precautions the government has to take to ensure that this stays contained.

TIFFANY

Correct me if I am wrong but it sounds like your hands are tied?

WIGGEN

All I'll say is that there are a lot of innocent people dying in there and they need our help.

He walks back into the building.

EXT. SOMNIA - NIGHT

The camera travels through the bloody streets of Somnia. A horrific depiction of the massacre's aftermath.

There are many dead but there also a multitude of people awaiting the sweet release of death.

We see people with their heads half eaten and some headless.

We see a pair of legs with no owner.

We see a man with his abdomen missing. Then we see a woman crawling on the ground, her right leg completely devoured.

All of them wailing in agony.

INT. STUDIO Q - NIGHT

Heart broken employees stare at the office televisions, dismayed at the unfortunate endings of people they have grown to love.

The non-stop RINGING of the phones in the background has become the norm at this point. On one of the phone calls a mother shouts so loudly we hear her through the phone.

CONCERNED MOTHER

But Why! Why won't you open the gate so my daughter can get out. At least give her a fighting chance.

EMPLOYEE

Ma'am I am sorry but that would put the rest of us in danger, you included.

CONCERNED MOTHER

Please help her. I don't want her to die like this. Not like this.

EMPLOYEE

Yes ma'am I understand.

INT. STUDIO Q - CONTROL ROOM - NIGHT

Sheryl pours herself a glass of water in a plastic cup and imbibes it. She pours another, then drinks, then another... and another. She is panicking. She turns to Michael in a hasty fashion.

SHERYL

The man!

Michael gives an inquisitive look.

SHERYL (CONT'D)

The man that sold us this land. He might have an idea what's happening here. He might be the only one that can give us answers.

MICHAEL

Why would he be able to... Oh...

SHERYL

Now I know why he could not wait to get out of there. He knew there was something not right here. This entire time I thought he was such a fool for selling so cheap. But Maybe I was the fool.

MICHAEL

I think if he knew he would have left long before you came along. But I'll get to it.

SHERYL

Maybe he does, maybe he doesn't. All I know is that this all originated from that note inside that church. The same church he was adamant we leave as it is.

INT. SOMNIA - CHURCH - NIGHT

We find our three culprits staring out the window in utter shock and despair at what is happening out there. Susan falls to her knees in tears.

SUSAN

What have I done?

Niall also struggles to come to terms with whats happening in Somnia.

NIALL

This is a dream. It has to be. A terrible nightmare.

He starts slapping himself repeatedly.

NIALL (CONT'D)

Wake up. Wake up! Waaaake up!!!

Ash puts a calming hand on his shoulder.

ASH

Calm down. We don't want them hearing you.

SUSAN

How are we going to get out of this? We can't hide in here forever.

ASH

Why not.

SUSAN

(Befuddled)

Excuse me?

ASH

If we go out there we are fucked. If we are rescued, we are also fucked because everybody knows we are the ones responsible for this.

(Points to the camera)

Everybody knows. We are responsible for the painful death somebody's son, daughter, girlfriend, friend, mother and father. All this death is on us. And if I am being honest with you, I think this is just the beginning. I think what's going on here is gonna have repercussions for decades or even centuries to come and it's gonna be us that are vilified for it.

Susan realises that Ash has a point. She looks at the camera and suddenly becomes very self conscious.

SUSAN

We should have never listened to you. We came here because of you. You're the one that opened that damned bible.

ASH

Me! Just me? If I remember correctly, you're the one that read from that note
 (He unfurls the sheet of paper)
 and how did you even read this it's just a bunch of letters.

SUSAN

I wouldn't have found it had you not opened the bible.

Niall's lifeless face turns to the bickering duo.

NIALL

And If I hadn't suggested we see the church before leaving, then maybe none of this would have happened. We can blame each other all we want but it does not change what is happening out there. It doesn't change the fact we are all going to die here.

(As he turns toward the door)

So why delay the inevitable.

A traumatised Niall edges closer to the door.

NIALL (CONT'D)

Before coming here I kept having these vivid grim nightmares. They have only gotten more intense since I arrived. Looking at what is happening now, I know that it's not a coincidence. I know things are only going to get worse.

He pulls on the door handle.

NIALL (CONT'D)

Maybe it won't be so painful while I am still drunk.

SUSAN

What are you doing!?

ASH

No!

He swings open the door and leaves, smashing the door behind him.

Although they both want to go after him. They can not muster the courage to do so.

Ash falls to the ground in disbelief.

INT. RESTUARANT - NIGHT

A plethora of emotions swirl around the room filled with TWENTY PEOPLE. Chris, Diem, Ronda and Dylan are among them.

Diem is attempting to nurse the bite barks on Chris' arms.

DIAM

Give me your shirt. We have to put pressure on it and stop the bleeding.

CHRIS

No way I'm getting topless.

DIAM

Really? You are still self conscious a time like this?

He peruses through his pockets and expels a pack of cigarettes.

He lights one up and takes a calming drag. After that he braces himself as he slowly places it on the bite marks, cauterizing his wound.

Diem shakes her head in disbelief.

DIAM (CONT'D)

I guess that will work.

He repeats this action until all his wounds are cauterized.

Dylan is hunched over a bench press, speechless for the first time in his life.

FLASH CUT: the death of Trey and Theresa.

INT. SOMNIA - CHURCH - CONTINUOUS

Ash lays on the ground staring at the ceiling in deep thought.

ASH

You know all my life I thought I was unfairly treated.

(MORE)

ASH (CONT'D)

Like some leper that disgusted everyone within a ten mile radius, but what if they always sensed something off about me. Possibly even evil. As if they were tapping into some innate instinct that alerted them to the fact I was going to be one of the people responsible for something horrific one day.

Susan looks as though she is disgusted and confused at the same time.

SUSAN

Seriously? We just lost Niall and all you can think about is yourself?

ASH

Look I am sorry about Niall, I really am. You know I didn't want him to do that. I am just trying to make sense of this crazy situation we find ourselves in.

SUSAN

And your theory is that people have some sort of sixth sense that alerted them to the fact that you were going to do something stupid one day?

ASH

Not stupid, evil.

SUSAN

No this was a stupid mistake. This was not some maniacal plan by you or me.

(beat)

You were right about one thing though, People are going to hate us, if they don't already, but they are not going to think we are evil.

They sit in silence for a couple of beats. Not knowing what to do next.

SUSAN (CONT'D)

You ever heard the saying your thoughts become things?

ASH

Yeah.

SUSAN

Do you believe it?

ASH

Haven't thought about it long
enough to believe in it.

SUSAN

Well if you did you might wonder
if some of the bad things that
happened to you are simply a
result of your negative thinking
about yourself.

Ash looks at her with a blank stare and says nothing.

SUSAN (CONT'D)

You only have to look at your time
here for proof. You were so far up
Dylan's ass this entire season.
Acting like he was doing you a
favour by simply talking to you.
As if you were unworthy to be in
his presence. When in actuality
there were plenty of girls that
liked you more than him?

ASH

Like who?

SUSAN

Me, Dylan's girlfriend, Crystal
or...

ASH

What?

SUSAN

She cheated on him with you didn't
she?

ASH

No not her, you?

SUSAN

Jesus you're so blind.

ASH

You make fun of me all the time,
so forgive me for not noticing.

SUSAN

Let me give you a bit of advice
Ash. When a girl gives you plenty
of attention, they like you,
whether it be good attention or
bad attention. They like you. It
means you occupy their mind a lot.

Ash smiles. He looks at her in a way he has never before.
She blushes. A welcomed moment of levity for the both of
them.

INT. POLICE PRECINCT - OFFICE - NIGHT

Wiggen is perched on his desk in swat attire,
thumb-twiddling as if he is waiting for something.

Then the rumbling sounds of helicopters get his attention
as he sits up. Captain HOWARD WOODS steps into his office.

HOWARD

We're ready Chief.

As he readies himself to step back out, he takes notice of
Wiggen's reluctance to move.

HOWARD (CONT'D)

What is it?

WIGGEN

I just got a call from the man
himself.

HOWARD

And?

WIGGEN

We've been ordered to stand down.
Their numbers are far too great,
this is a job for the army now.

HOWARD

You knew that when we set this up.
Everybody on the team is aware
that there will be serious
repercussions but we don't care.
Those people need our help. Every
minute we waste is another life
lost, or ten. If disobeying them
means this is our last day wearing
this uniform then so be it.

Wiggen nods.

INT. POLICE PRECINCT - MAIN AREA - CONTINUOUS

Wiggen walks out of his office and the room fills with anticipation. They are all locked, loaded and ready to roll.

WIGGEN

Thank you all for the risk you are taking. I have to say, this moment right now, is the proudest moment of my time here. Unfortunately though, I have to ask you to stand down.

Unhappy moans and groans from all present. Howard looks disappointed as well

WIGGEN (CONT'D)

I got another idea. Doesn't fix what's happening in there but it's a nice band-aid until the real cavalry sort themselves out.

INT. POLICE PRECINCT - ARMORY - CONTINUOUS

SHOT of an assortment of weapons lined up perfectly, as the room fills with policeman. They remove every gun in there.

WIGGEN (V.O)

I need eight man. Pilot and Co.

EXT. HELIPORT - CONTINUOUS

FOUR helicopters are filled with all types of weaponry, Ak-47's, AR-15's, grenades etc.

WIGGEN (V.O)

We go in there and drop them where we know people are hiding. At least giving them a fighting chance.

EXT. SKY - CONTINUOUS

Four whirlybirds make their way to the scariest place on earth.

WIGGEN (V.O)

And if we can, take a couple of survivors back with us, then so be it.

INT. MULTIPLE HELICOPTER'S - CONTINUOUS

A CU of all on board these choppers as their faces get more tense with each passing second.

Howard glances over at his Chief in the adjacent chopper.

HOWARD (V.O)

You know damn well I am not stepping down.

Wiggen smiles back at him as they fly side by side.

They approach the city of Somnia.

WIGGEN

Here we go boys.

EXT/INT. SOMNIA - SKY - CONTINUOUS

They aviate over the tall wall surrounding the city and are met with some horrific imagery. Puddles of blood on the streets as though they just missed a down-pour.

INT. WIGGEN'S HELICOPTER - CONTINUOUS

Wiggen observing this unholy sight in utter shock. Although they have seen all this on television, It is a whole another story viewing it with their own two eyes.

WIGGEN

Out of all my years...

They reach the main area of the city and he gets on the microphone.

WIGGEN (CONT'D)

Attention all survivors. It's the police. If any of you are in a secure building then get to the roof. Unfortunately the real help is a little delayed. However, I assure you it's on the way. If you are unable to get to a roof safely, then stay put and survive 'till it gets here.

(MORE)

WIGGEN (CONT'D)
To those we can not take along
with us, we will be dropping
weapons in your vicinity.

He gets off the mic.

WIGGEN (CONT'D)
(to his men)
Drop them where we saw the most
survivors.

The helicopters split up and spread the same message,
making sure every survivor heard it.

People heed their words and start appearing on top of
structures.

Ladders are dropped down and many civilians are collected.

CUT TO:

INT. LIVING ROOM - NIGHT

An overjoyed mother jumps in her living room. Her daughter
is one of the lucky ones.

INT. ANOTHER LIVING ROOM - NIGHT

An entire family is hugging one another jumping on couches,
ecstatic.

INT. BEDROOM - NIGHT

A mother and father cry tears of happiness as they share a
kiss. Their boys are safe.

BACK TO:

INT. HOWARD'S HELICOPTER - CONTINUOUS

The rescue mission has to be cut short. Not by choice but
necessity, they have taken all they can carry.

HOWARD
(to survivors)
I know you have all been through a
lot but we need your assistance
before taking you out of here. I
need you all to drop those guns
where I tell you too.

Every men and women pick up a weapon and stand ready for his order.

EXT. SOMNIA - RESTUARANT ROOF - NIGHT

The helicopter occupied by Wiggen hovers over the roof, dropping some much needed guns.

The roof door opens and Dylan runs out as it flies off.

DYLAN
(arms waving)
Wait. Take me. I am right here.

EXT. SOMNIA - RESTAURANT - CONTINUOUS

The Vargrs surround the gym and are unsuccessful in their attempts to climb it.

As soon the whirlybird flies off, they take off in mindless pursuit of it.

EXT. SOMNIA - RESTAURANT ROOF - CONTINUOUS

Dylan can not believe how close he was to being rescued only for it to be ripped away.

DYLAN
(distraught)
You could have fit one more.

Everybody else inside the gym comes out and collects the guns on the roof. Unfortunately there is not enough for all twenty.

THREE automatic weapons and SIX pistols.

Ronda notices Dylan's head is still in the clouds, still reeling over his missed opportunity. He does not realise the automatic weapon behind his right leg is about to be taken.

RONDA
Dylan, quick.

He turns around and an Ar-15 is right at his feet, about to be taken. Fortunately for him, he grabs it before anyone else can.

DYLAN
 (to the women)
 Hard luck.
 (Looks to Ronda)
 Thanks.

Diam
 Holds a handgun and approaches Chris, who is one of the
 unlucky few without a weapon.

DIAM
 (offers her handgun)
 Here.

CHRIS
 Not a chance. You need it more
 than me.

DIAM
 You can use it better than me.

CHRIS
 I got as much practice with that
 as you do. But I got more practice
 than you with the pole.

DIAM
 You can't be serious.

CHRIS
 (chuckles)
 We'll be alright babe. Let's hope
 the real help comes soon and none
 of us have to use them.

They all return inside.

INT. HOWARD'S HELICOPTER - NIGHT

Howard has a peculiar look on his face as he observes the
 Vargrs following him.

Howard's POV:
 As the helicopter flies over the Church, the Vargrs
 seperate, not even daring to touch the grass. however,
 after they pass it, they return back to their mindless
 pursuit of the helicopter.

HOWARD
 Chief... You might wanna see this.

WIGGEN (O.S)
 What is it?

HOWARD
I need you here now sir.

EXT. SOMNIA - CONTINUOUS

Wiggen obliges and flies to the same spot.

INT. WIGGEN'S HELICOPTER - NIGHT

A bewildered Wiggen sees it too.

WIGGEN
Is that the church everyone was
talking about?

INTERCUT AS REQUIRED:

HOWARD
Must be.

WIGGEN
Seems like the only place they
will not touch.

HOWARD
Seems like it. Chief I think this
is how we help them.

WIGGEN
Make them follow us where we want
them to go?

HOWARD
Exactly. Clear the streets and get
on those Microphones boys. Let
them know if they can make it
here, they may make it out this
mess.

All helicopters disperse in different directions. We follow
Chief Wiggen's helicopter as he delivers the message.

WIGGEN (O.S)
All survivors out there, head
towards the church. These things
seem to avoid it at all costs. We
are going to create a small window
of opportunity by drawing them as
far away from the church as
possible.

(MORE)

WIGGEN (O.S) (CONT'D)
 This doesn't guarantee that all
 will follow us, so If you feel
 safe where you are then by all
 means stay there. But I repeat
 those who make it to the church
 might just survive this.

They fly dangerously low in order to ensure they are
 followed by Vargrs. He repeats the message over and over
 until he reaches the city wall.

The other helicopters follow suit, drawing with them many
 Vargrs. The streets seem a little emptier now but Vargr
 presence still remains on some streets.

INT. HOWARD'S HELICOPTER - CONTINUOUS

Howard can not hide his enthusiasm.

HOWARD
 (Excited)
 It's working!

They hang beside the wall. We see through the captains POV
 for a moment as he looks down: Vargrs GNASHING their teeth
 and hopelessly trying to get to him. He cracks a smile and
 shakes his head.

HOWARD (CONT'D)
 What a site.

PILOT#2
 Bet when you woke up this morning
 this was last thing you imagined
 seeing.

INT. SOMNIA - CHURCH - NIGHT

Ash and Susan can not believe what they heard. Ash jumps in
 joyous celebration.

ASH
 Yes! Thank God.

Susan beams and covers her mouth quickly as if she is
 ashamed to smile but her eyes betray her. She can not hide
 her happiness.

SUSAN
 All that "woe is me" talk earlier
 and it turns out you are the
 luckiest person in here.

ASH

WE. We are the luckiest people in here. I mean that's amazing.

(loud exhale)

Who would've thunk it.

(Beat)

That means we might be having a lot of company soon. Let's keep quiet about what happened, until we are out of here.

SUSAN

The fact that you think that you even have to tell me that is insulting. I am not retarded. We might be safe from the wolves in here but not the people, if they find out we are responsible.

Susan takes out her lighter and burns the sheet she read from.

They look at one another and embrace for what seems an eternity.

Both tilt their heads back and look at each other once more, refusing to let go.

ASH

We might make it through this me and you.

(Looks out the window)

I just wish he stayed.

SUSAN

Yeah me too.

(Beat)

He said something before he left that caught my attention though.

ASH

About the nightmares?

SUSAN

You too?

ASH

Yeah.

SUSAN

I think he is right about it not being a coincidence.

They observe the barren street ahead of the church as the camera retreats.

EXT. STUDIO Q - NIGHT

A crowd has gathered outside the shows main studio. A swarm of PEOPLE, some irate, some searching for answers and some of them are relatives and companions of the many expired members of the show.

They light candles and pray for all those inside.

REVEREND BOB OCALIUS is on the scene, preaching --

REVEREND OCALIUS

The end days are here. Repent now so that your souls may be saved. Repent so that you may be spared the same horrible faith as those inside the wall. Can you not see the only ones safe are the ones in church.

YOUNG LADY

Hey old man you clearly must not watch the show but it was the ones in the church that caused this whole thing. If anything it was the church that started this.

Without skipping a beat, the man of god knows precisely which scripture to quote.

REVEREND OCALIUS

"Revelations 8:13 Then I looked, and I heard a single eagle crying loudly as it flew through the air. 'Terror, terror, terror to all who belong to this world because of what will happen when the last three angels blow their trumpets'". So you may be right young lady this may be God himself doing this but don't you see it is because our behaviour has disgusted him.

A blend of dread and outrage starts to spread among the crowd. Those that have lost loved ones have little patience for his bible thumping and begin to heckle him. But that does not deter him. He continues preaching.

INT. STUDIO Q - CONTINUOUS

Sheryl stares out the window completely fixated on the reverend.

SHERYL

So this is what drives people to believe in an imperceptible man above the sky. I never believed in a higher power. I simply wasn't raised that way, but even I must admit now that there are things about the world and universe we know nothing about. For the first time in my life I listened to someone talk about god and I did not feel the urge to scoff or laugh.

REVEREND OCALIUS (O.S)

"The fifth angel blew his trumpet, and I saw a star that had fallen to earth from the sky and he was given the key to the shaft of the bottomless pit".

(points to wall)

This den of inequity has unleashed something we can not stop.

Sheryl's fear is visible for all to see as he says that.

Michael strides in the room.

MICHAEL

We've located Lawrence Mapele.

SHERYL

Finally!

MICHAEL

There is good news and bad news though. The good news is we are flying him in, as we speak.

SHERYL

And the bad?

MICHAEL

Apparently his mind is gone. He has been in a mental hospital for many years now. He apparently suffers from many mental ailments. But listen to this, the nurses that take care of him say that he had been saying for years "they are coming for me" and whenever he was asked who? he would simply reply "soon". Ain't that interesting?

SHERYL
What's so interesting about that?

MICHAEL
Sheryl?

SHERYL
You think he was talking about us?

MICHAEL
Or something in there... I don't know. Apparently the money you gave him didn't last long though, he was even homeless at one point. He has been at the hospital for about 18 years. They say he has been uttering those words for his entire stay with them.

SHERYL
So he knew we would eventually come looking for him...?
(Pause)
Hold on, how crazy is he exactly?

MICHAEL
I don't really know. Paranoid schizophrenic amongst other things that have not yet been diagnosed. They say he has periods when he is lucid though. Let's hope today we get one of those.

Mondaya KNOCKS on the door and enters.

MONDAYA
We have air chief Marshall PATRICK BERNEY outside.

SHERYL
Send him in.

A tall, stern looking man, 40s, wearing military uniform walks in the room.

PATRICK
Ms Van Sant?

SHERYL
Please call me Sheryl.

PATRICK

Okay Sheryl. Now please don't think me rude, I just don't have time for pleasantries. Time isn't our ally so I am just gonna get straight to the point.

SHERYL

Sure.

PATRICK

(Points to the monitors)
What you have right there is everything I need for our assault. I need this to be my base of operations. First things first though, I need to know where these hounds are coming from? That needs to be priority number 1.

SHERYL

Sorry to inform you, we don't know either. Right around the time we heard the first roar we lost a couple of cameras. Now considering that the rest of the live cameras show no signs of where they are coming from either, we can safely assume that it might be were we lost our feed.

PATRICK

Are you trying to tell me that these dogs were intelligent enough to attack the cameras?

MICHAEL

Oh no she didn't say that. We re-winded and saw nothing, the screen just went black.

PATRICK

Interesting. Now tell me, why is this still being broadcast?

SHERYL

That was a decision that came from our financiers. I would rather we cut it as well.

PATRICK

Heartless executives trying to profit of misery, pain and death.
(MORE)

PATRICK (CONT'D)

Well my higher ups have vetoed
your higher ups call. You are
causing a lot of trouble on the
streets by showing what is
happening in there.

The feed is cut. The only place in the world to watch the
city now, is in this room.

THREE ARMY OFFICERS enter and set up communications
equipment.

One of them sits down in front of the bank of monitors,
relieving Maron of his seat. Her name is MIRIAM.

SHERYL

If you need anything please let us
know.

(To her colleagues)

Let's go.

Some monitors go blank for a couple of seconds. Then turn
back on.

MIRIAM

What was that?

SHERYL

They do that sometimes. We lose
one monitor for a while but they
always seem to come back.

(points to the five
permanently black
monitors)

Except for the first ones that
went black.

PATRICK

Stay close, we might need you if
Miriam can't work out how
everything functions.

(beat)

Oh and one last thing thing, how
many survivors left?

SHERYL

Hard to tell given that not all
cameras are operational. Couple
hundred I would say.

PATRICK

That's it!? From thousands?

SHERYL
(Grim expression)
Yeah.

INT. STUDIO Q - CONTINUOUS

Sheryl, Michael and Maron step out and shuffle past TWO MORE MILITARY personnel.

EXT. SOMNIA - WALL - NIGHT

Military personnel arrive in Matadors, Flyer 72s and Tardec RST-Vs. They encase the gate and step out. They immediately train their weapons towards the gate.

INT. STUDIO Q - CONTROL ROOM - NIGHT

Patrick is peeved as he stares at the monitors.

PATRICK
I want to talk to that glory
hunting prick now.

Miriam radios in to Chief Wigger .

PATRICK (CONT'D)
Evening Wigger, Patrick Berney
United States Air Force here. Hope
you've had enough fun. If you
don't mind we would like to do our
jobs now. Amateur hour at the
Apollo is over.

INT. WIGGER'S HELICOPTER - NIGHT

WIGGER
Sure no problem, we were just
warming up the crowd for you.

PATRICK (O.S)
I hope it was worth it. Throwing
away your career like this.

WIGGER
For the lives we saved... Yes it
was.

(To his men)
Alright boys time to go home, we
have done our part.

(under his breath)
Good luck.

They fly over the wall.

INT. STUDIO Q - CONTROL ROOM - CONTINUOUS

ChEERS from the people outside showing their appreciation to Wigen and his men can be heard inside.

Patrick does not look impressed.

PATRICK

Now that we got that out the way. Listen up, our objective is simple: Ensure that none of those hounds ever step foot outside that city. Even if it means turning the whole place into ashes. As much as I don't like what that police chief did, he certainly made our job a little easier. All we gotta do is wait for the rest of the survivors to make their way to that church and collect them all in one place. While we wait for that,

(to Miriam)

We gotta get eyes where we don't have them. Inform the recon crew to get ready.

MIRIAM

Yes sir.

ARMY OFFICER

So we just going to leave the rest?

PATRICK

Our orders were simple, find out where they are coming from and close that hole. After that, kill the ones that remain. The priority is containment.

He pulls up a chair and sits down.

PATRICK (CONT'D)

Let's just enjoy the show for now.

INT. STUDIO Q - SHERYL'S OFFICE - NIGHT

Sheryl sits at her desk, seemingly in deep thought.

She stands and canters toward her window, peering off into the distant wall.

SHERYL

Twenty seven years... Twenty seven years you have given me everything. A career, money and friends in high places. A chance to give my kids the life I wish I had growing up. I was fulfilled. If this is how my show ends, then what a grand finale it will be.

Her phone RINGS. She looks at the caller ID and smiles.

SHERYL (CONT'D)

Hey moomoo.

(listens)

I am sorry, I got a little caught up at work.

(Seems unhappy as she listens)

I told you to never watch this show.

(listens)

I promise you I am fine. Tell Terence to switch that off.

(listens)

Bye.

She hangs up.

A helicopter CHUFF is heard in the distance.

She looks to the sky and sees it descending slowly as it approaches the building. She rushes to her door and opens it only to find Mondaya there with her hand cocked and ready to knock.

SHERYL (CONT'D)

Is it him?

MONDAYA

Yes.

SHERYL

Good let's go. Keep this quiet for now. I want to know everything before the man in uniform get to him.

INT. STUDIO Q - ROOF - NIGHT

Lawrence, A black man, is escorted out and assisted as he moseys forward. He finds Sheryl and Mondaya waiting for him upon reaching the entrance.

SHERYL

Good evening Lawrence, nice to see you again.

Sheryl extends her hand out for a hand shake but Lawrence does not acknowledge her.

SHERYL (CONT'D)

Okay bring him in.

INT. STUDIO Q - OFFICE - CONTINUOUS

Lawrence is helped to a seat by his escort.

Mondaya and Sheryl scope him out, unnerved by his disheveled appearance.

MONDAYA

Is it safe for him to be alone with her.

ESCORT

I don't know. I was told nothing but to bring him here, and take him back after you are done.

SHERYL

Okay thank you, we'll be fine.

MONDAYA

(Apprehensive)

Good luck.

They leave her alone with him.

Sheryl wanders over to her desk and takes a seat across him.

Lawrence frantically scans the room. It is as if he is suffering from sensory overload.

LAWRENCE

Space, window, floor, carpet,
phone. Woman, wall, wall, wall.

She gawks at him, unsure where to begin.

SHERYL

This is going to be harder than I thought.

He goes silent.

SHERYL (CONT'D)

I don't know if you remember me but I am the woman that bought your land twenty seven years ago.

LAWRENCE

Bar, alcohol, window, Space, floor, carpet, phone.

SHERYL

Oh wow.

An incredulous shake of the head.

After a moment of silence --

SHERYL (CONT'D)

I am sorry for whatever happened to you after we bought this place. I look at you now and know, it must have been terrible. Or maybe it happened before? Wouldn't blame you if that's the case. After seeing what I have seen today, I don't know how much longer I can take this.

His eyes steady for a moment, just long enough for them to lock eyes.

LAWRENCE

Anyone who fears faith is a coward.

Sheryl leans forward, drawn in by that moment of lucidity.

He immediately switches back to his frantic audit of the room.

Sheryl reclines in her seat and gazes at him. She turns her chair sideways and looks out the window again, to that big encompassing wall.

SHERYL

I remember when we initially met. You were a man of few words. In fact you say more now than you ever did then.

(MORE)

SHERYL (CONT'D)

On the unfortunate occasion you did speak, it was always straight to the point. Some may say even rude. You didn't strike me as anything special but I thought your land was. I saw it all that day, everything it has turned into. Like a vision, and I couldn't leave there without acquiring it.

The gleam in her eyes is visible for all to see when she recalls that day. She twists her chair around, facing him once more. The sparkle in her eyes disappears.

SHERYL (CONT'D)

I am getting the inclination that you now know your property was worth significantly more than what you got. That may be why you refuse to give me a straight answer. I have spend the last three decades living extravagantly and you in destitution, all in light of the arrangement we made that day. I would be pissed off.

(Beat)

So if that is the reason why I am not getting a straight answer then I don't blame you.

She picks up her office phone.

SHERYL (CONT'D)

Maybe a different face is what you need.

(on the phone)

Bring Michael in here right now.

He sits quietly now, rocking his upper body back and forth.

SHERYL (CONT'D)

You might not believe me but I am sorry that meeting me was the catalyst to your life spiralling out of control. I really am.

Micheal waltz in.

MICHAEL

What is it?

(Sees Lawrence)

Is this...?

SHERYL

Yes it is.

He extends his hand out for a handshake.

MICHAEL

I am Michael, nice to meet you.

Lawrence does not budge.

SHERYL

Now I know not to take that personally.

(She stands)

I feel like the last person he wants to talk to. Maybe you'll have better luck. Although I am a little less optimistic now.

She leaves him to it.

INT. SOMNIA - RESTUARANT - NIGHT

We find the group of twenty peeking out the window. The street is vacant and calm, a far cry from the celebration we dropped in on earlier.

Ronda stands next to Dylan at the edge of the window.

RONDA

What you think?

DYLAN

I think that's the best it's looked out there. We've been handed a golden opportunity and we are wasting it.

RONDA

Yeah. We need to make it to that church before the streets fill up again.

Dylan turns to her and nods.

DYLAN

(to everyone)

Guys we need to get out of here. We all heard what the cops said, for whatever reason these things are not messing with the church. That's where we all need to go.

DIAM

No. He also said if you have a safe place then wait it out.

DYLAN

Look outside, the streets are empty. How long do you think that will last? I really think with the weapons we got, we should really try and make it there, it's not that far.

MANDY, A hefty woman chimes in.

MANDY

Weapons that none of us know how to use...

RONDA

It's not that tough.
(demonstrates)
You hold it like this, aim it at whatever is in your way and pull. Not that hard at all, especially when there is a lot coming at you.

DIAM

And that's the real problem isn't it... How many of them there are. It's too risky.

DYLAN

We leave quietly and move fast. It's right there Diam.
(Points in the direction)
If that's where everyone will be going then I guarantee it is the first place saved. Guarantee...

MANDY

There is no way I am walking out there willingly. They said survive, I didn't take that to mean offer myself up on a platter to those animals. Uh-uh there's too much of me for them to resist.

Randy, a man with a similar build to Mandy shares her sentiment.

RANDY

I'm with you there but I am willing to go with whatever the group decides.

DYLAN

Listen...

DIAM

(interrupts)

No. I know you are the king of organising a good time but this isn't an area we need to listen to you on.

RONDA

Then listen to me. I understand why you are scared. I always made fun of you for your irrational fears but this is not one of them. Staying here seems like the safe bet. But that's assuming that everything gets sorted and we can walk out of here safely. What if that assumption is wrong? What if things get worse? Don't you want to be in the only place not affected?

(Looks around the group)

Don't any of you.

CHRIS

Sorry Diam but she is right. Everyone still breathing, who heard that message will be heading over there now. It will be the first place people get rescued from. The quicker we get there, the quicker we get out of here.

DYLAN

Exactly we are not just fighting against those... dog.. horse... wolf things. We are also fighting against time. How long will the streets stay calm? How long until this is a complete war zone? Shit, how long until our brains break from seeing all this?

MANDY

Hey, we are all free to do what we want. My mind's made up.

RONDA

She is right, everyone can make up their own minds.

DYLAN

All those who want to go, hands
up.

Fifteen raise their hands, including Chris, Ronda and
Dylan.

The five set of hands that stayed down carry four handguns,
and an automatic weapon. One of those pistols belong to
Diam.

RONDA

I guess five are staying.

DYLAN

Yeah, five we could really use.

Chris struggles with Diam's decision.

CHRIS

Babe Please, I can't go without
you.

DIAM

Then don't.

CHRIS

I want us to survive.

DIAM

Same reason I am staying.

He pulls her to the side for some privacy, then stares
intensely into her eyes.

CHRIS

Hey, look at me. What did I say to
you about fear when we first met
and you revealed your many phobias
to me?

DIAM

(Voice quivering)

You said it's okay to be afraid,
as long as you don't let that fear
stop you from living.

CHRIS

(Grabs both her hands)

That is exactly what you are
doing. You are choosing death
because you are afraid. I know it
may not seem like it right now but
trust me, you are.

Ronda intrudes.

RONDA

Chris, I am sorry to say this but you just met this chick here. You don't know if this was going to last in the real world. Don't stay here for her. Save yourself. After what I saw from you earlier, I know that we could really use you if things get hairy.

CHRIS

I can't, not without her.

DIAM

Fine I'll go. I don't want to hold you back.

A relieved look on Chris' face.

RONDA

Good, now then,
(looks around)
Anything that looks like it can be used as a weapon, grab it.

Chris grabs his pole.

CHRIS

Worked for me once, think I am gonna stick with my lucky pole.

Ronda and Diam both look at him like his crazy.

RONDA & DIAM

You can't be serious.

CHRIS

Fine.

He explores the restaurant in search of a better weapon.

RONDA

(To Diam)

Let me show you how to use that.

She hands Ronda her handgun.

INT. SOMNIA - RESTAURANT - STAFF KITCHEN - CONTINUOUS

ELEVEN people ransack the kitchen for some much needed protection objects. ANAMELIA, spotting thick glasses is

first to open the drawer, picking a cleaver as her weapon of choice.

They find an assortment of knives. A couple of Santoku knives, slicing knife, cleavers and a carving knife. Everybody seems to have got something to defend themselves with.

INT. SOMNIA - RESTAURANT - NIGHT

Ronda nods in a satisfactory manner as she observes Diam aim her weapon.

RONDA

Perfect. Let's hope you don't have to use it.

(Beat)

Hey, I am sorry for earlier.

DIAM

It's fine. I am used to people making fun of me for being meek. What I am not used to is them saving my life as well. So thanks for that.

The rest of the leaving crew return.

RONDA

Everyone ready?

Nods all round as everyone heads for the exit.

They reach the front door --

RONDA (CONT'D)

Remember the best chance we got out there, is staying as quiet as possible. Swift and silent.

The door swings open and Dylan pokes his head out.

EXT. SOMNIA - STREETS - CONTINUOUS

They walk out, quickly and unobtrusively. A stealth jog from all as they advance to their destination.

As they pass the intersection, they notice another group on the opposite road, heading the same direction as them.

They keep moving, quick but silent, covering a lot of ground in no time.

Randy BREATHES heavy, already exhausted, he starts to fall behind.

INT. STUDIO Q - CONTROL ROOM - CONTINUOUS

CLOSE on Patrick's fearful gaze at the monitors.

PATRICK

Oh no...

EXT. SOMNIA - STREETS - CONTINUOUS

Anamélia moves at a faster pace than the rest. Whether she is just in a rush or simply a well trained athlete, we'll never know.

She spots A LOT OF PEOPLE ahead of her.

The rest of the crew notice the herd as well. They advance towards them and notice some are moving very strangely.

They get a little closer and notice some crawling on the ground with no legs.

They get even closer and notice that almost all of them, spotting an injury from the massacre that occurred earlier. Some hop on one leg to their destination.

Some with one arm.

Some with both arms gnawed off. Others with half their torso's gone.

Some with a quarter of their heads missing. Others simply needing medical attention for bite marks.

Now our main group starts to slow down but Anamélia continues on. She has not noticed anything unusual on account of her poor eyesight.

After a couple of steps forward she can clearly see that none of them are alright. In fact some should be dead.

ANAMÉLIA

Jesus... Is everyone okay?

They all stop instantly. An eerie score serenades the soundtrack as they slowly begin to turn around.

The rest of the crew come to a screeching halt next to Anamélia.

They take their sweet ass time turning around but once they do. We notice their RED FACES and PURPLE EYES.

CHRIS
What is this?

CUT TO:

INT. STUDIO Q - CONTROL ROOM - CONTINUOUS

The entire room is captivated by what they are seeing.

PATRICK
Give me audio on them. Maybe now
we can get an explanation to what
we've been seeing.

Miriam obliges.

BACK TO:

EXT. SOMNIA - STREETS - CONTINUOUS

The group stands there in limbo. Not knowing whether to move forward or change direction.

RONDA
Hi...

No response, they just stand there silently. All we hear is WHEEZING, sounding like they all smoked two packs a day for forty years.

The WHEEZING continues in a synchronised manner.

DYLAN
Maybe we should turn back.

DIAM
Are you serious?

Randy finally catches up with the rest of them.

RANDY
Thanks for waiting.

Ronda pivots. At first Randy is all she sees but as she peers back a little further, and there's more people coming towards them. Similar to the ones ahead of them.

RONDA
They are behind us as well.

Heads switch back and forth. Now feeling trapped.

DIAM
Why aren't they saying anything?

DYLAN
I think they're dead.

DIAM
Obviously not.

CHRIS
I would love to figure that out as
much as all of you. But we gotta
get moving.

RONDA
Yeah.

They ready their weapons. Dylan and Ronda the only two with
automatics. Diam and Anamélia brandishing their pistols and
the rest, a nice display of cutlery.

They move slowly. Hesitantly approaching this new unknown.

RONDA (CONT'D)
They are not attacking us. Maybe
we can sift through them without
firing a shot.

DYLAN
Are you fucking kidding me? You
want to squeeze through that and
HOPE they don't attack.

RONDA
If they attack first then we all
know what to do. But if we start
shooting, the chances of survival
are slim to none. They will hear
it and they will come back here
for us.

They are now face to face with the Dismembered bodies of
their fellow contestants.

They twist and swerve their bodies trying not to touch any
of them.

The injured people do nothing. They simply wheeze. At this
point it seems as though the group made the right decision
heeding Ronda's advice not to fire on any of them.

CU of Diam's hand squeezing Chris' as the tension builds.

CLOSE on Anamélia almost nose to nose with an individual that should be dead as she passes him.

She stops in front of the next one, recognising her.

ANAMÉLIA

Sarah...?

Randy identifies a familiar face upon reaching a man with his intestines hanging out.

RANDY

Ah no... No no. Look what they did to you.

THEN SUDDENLY, they all speak at the same time. Like a choreographed choir they all say --

INJURED PEOPLE

RASHGAUBULL.

(Beat)

RASHGAUBULL.

(Beat)

RASHGAUBULL.

(Beat)

RASHGAUBULL.

They continue chanting with a resonating deep voice.

Dylan is about ready to discharge his weapon.

DYLAN

See.

RONDA

Dylan don't! They are not attacking, do. not. shoot. Let's move a little faster though.

INJURED PEOPLE

RASHGAUBULL.

(Beat)

RASHGAUBULL.

(Beat)

RASHGAUBULL.

(Deep and resounding)

HAHAHAHAHAHAHAHAHAHA.

DYLAN

Nah fuck this.

He shoots his way through them, leaving everyone else with little choice but to follow suit.

Anamélia squeezes the trigger, followed by Ronda. As soon as Diam prepares to join, Chris smacks her hand down.

CHRIS

Save your bullets for the real
danger.

A stabbing frenzy ensues as everybody attempts to make their through.

However, Ronda's assessment still holds true. None of these disfigured people attack back. They simply continue laughing in a deep synchronized voice.

Chris and Diam push their way through and make it out. The rest of the crew join them, a step behind though. They look back to the bodies. Some on the ground and some standing but all laughing.

Ronda punches Dylan, drawing blood from his mouth.

RONDA

Told you not to shoot.

THEN...

We hear faint SNARLS from afar...

They all exchange glances suffused with dread...

The SNARLS get LOUDER and closer...

The SNARLS turn into GROWLS and the entire group turns to Dylan, flashing him daggers.

CHRIS

Run.

The Vargrs appear from adjoining streets and begin pursuing them.

Everyone hauls ass.

Dylan FIRES his weapon without sparring a thought towards the conservation of ammo.

Ronda fires one or two bullets at a time, accurately landing her targets every time.

Randy falls behind. Then BITE... and Chunks of his body no longer belong to him. He is well and truly ravaged.

Anamélia fires her weapon ahead of her not seeing the Vargr that attacks from her right and drops her to the floor. She stills breathes though, expelling her kitchen knife from

her pocket and stabbing an oncoming Vargr twice in the stomach. It is all in vein unfortunately, Two more finish her off.

CHRIS (CONT'D)

Get on.

Chris takes Diam on his back. Forming a four-arm super human. She fires her pistol, while he slashes and knocks out oncoming Vargrs with his Pole and Cleaver.

One guy gets his leg impaled by long teeth and is thrown backwards up in the air. Before even landing, two more Vargrs jump in the air and tear his body down the middle.

Chris holds his pole in front of him as another Vargr attacks. He swings it upwards ready to attack, when two bullets from Diam drops it. The last two bullets...

A man falls to the ground, the woman next to him attempts to assist him but before their hands touch, they are surrounded. We don't see what happens to them, we just hear horrid YELLING.

DYLAN

is putting his weapon to good use killing Multiple Vargrs in front of him.

Ronda's dad would be proud of her. Her accuracy astounding. She kills multiple Vargrs with one or two shots at most.

Two women double team a Vargr, stabbing numerously. One with a Santoku knife, the other a cleaver.

CHRIS

is in full kill mode. His eyes red, His grunts sounding more like beast than man. What we are seeing from him is beyond comprehension. He disposes of THREE Vargrs like an equal.

One of the two women double teaming a Vargr swings around to see Chris dispose of another Vargr with Diam on his back. And then another with astounding competence. Her jaw drops as she loses concentration on her own fight. That lapse in concentration costs her dearly. She is mauled to death.

Her cleaver flies up in the air, into Diam's open hand. She catches it and without breaking stride plants it in between a Vargr's eyes.

The church is now in Dylan's sight. A relieved expression on his face is quickly replaced when FOUR VARGRS appear on either side of the street. He SHOOTS the first two on

either side then runs out of ammo. The two remaining race towards him, mouths agape, ready to feast on human flesh.

Ronda SHOOTs the one on the right dead. Dylan does a side step and tricks the other Vargr into going to his right as he swings left. It flies by him, only to meet it's end by another bullet from Ronda.

Dylan runs towards the church. The church yard now only five feet away from him.

He peeks left and sees a horde of Vargrs. Peeks right and another horde.

He hurls himself onto the grass. The Vargrs ignore him completely, after that and race down the street.

A stonefaced Ronda kills them one by one. Then the dreaded CLICK from her weapon as she aims at the next one: She is out of ammo. She turns the gun around and smacks the Vargr away from her.

She makes a jump for the grass and Dylan reaches out to grab her, successfully pulling her away from a Vargr, it's mouth agape, ready to rip her leg off.

Chris, Diam and another woman feast their eyes upon the oncoming horde.

CHRIS (CONT'D)

NO!

His body looses all tension.

DIAM

Please, don't give up now.

She gets off his back.

CHRIS

What are you doing?

DIAM

You need all the help you can get right now.

(looks to the other girl)

Come here, quick.

She looks at them with an expression that indicates all the fight has seeped out of her, and shakes her head.

Instead choosing to fall to her knees, close her eyes and lift her hands up to the sky.

She is ripped apart so badly there is no chance of her turning into what we witnessed earlier.

CHRIS
(Breathes heavily)
This is the breaking point.

He struggles to stand on his own two feet, utilising the pole to assist him standing.

DIAM
I knew there was something special about you when we met. But this is not what I expected. Chris, baby, you have to live. People are going to need someone like you to fight for them. So please... live.

Chris looking like he is about to pass out, stares at Diam, he pays no mind to the oncoming Vargr.

Diam SCREECHES and attacks the Vargr ready to spear Chris. She goes to stab it in the head but it opens it's mouth and eats her knife wielding hand.

Her agony charges him up, giving him enough strength for one last attack. He throws his pole like a spear into one of the Vargrs.

Unfortunately for her it is too late. Two more feast on her from either side.

A heartbreaking GRUNT from Chris as he goes to attack, BUT THEN... Something takes a hold of him. He cries out in pain and drops to his knees.

CHRIS
AAARGH!

This pain is evidently too much, even for him. He falls to the ground as his body convulses.

OVERHEAD SHOT displaying Chris on the ground having convulsions as the Vargrs slowly close in on him.

EXT. SOMNIA - CHURCH YARD - CONTINUOUS

Ronda and Dylan listen to Chris' agonizing grunts. They stand outside with many Vargrs only five feet away but not attacking them. They stand there until they can not hear Chris anymore.

It is now clear that no one else will be joining them. They turn around and make their way to the church.

A loud SHRIEK from a distance brings them to a halt. They gander left. Then A YELL from the right. A flurry of gunshot fire is heard.

It becomes apparent they not only drew Vargrs towards themselves but also anyone else that heeded Chief Wigger's advice.

Dylan can not help but feel responsible.

DYLAN
I am sorry. I should have listened
to you.
(Tears form at the edge
of his eyes)
I panicked.

Ronda goes to put a hand on his shoulder but stops just short of it. She has conflicting feelings towards him. He may have been instrumental in their deaths but he saved her.

RONDA
Let's go inside.

INT. SOMNIA - CHURCH - CONTINUOUS

Susan can not believe her eyes as she stares out the window.

SUSAN
Ash...

Ash looks out the window and is encumbered with anger.

INSERT FLASHCUTS: Dylan pummelling Ash. He drags Ash Down the stairwell of a packed house, with observers laughing at Ash.

Susan looks to him nervously.

SUSAN (CONT'D)
Let it go.

Ash opens the door and is taken aback by Dylan's tears.

Their eyes meet, halting Dylan's sobbing. He walks toward the church door at a slower pace.

SUSAN (CONT'D)
Come on quick.

Ronda walks into the church. Dylan and Ash have a mini stare down before he walks past him.

INT. SOMNIA - CHURCH - CONTINUOUS

They enter the church. Dylan and Ash have a mini stare-down as he walks past.

SUSAN
Are you guys okay?

RONDA
Depends on what you mean by okay.
We're alive, yes. But definitely
not okay.

SUSAN
Yeah that was a dumb question. At
least you made it to Switzerland.

RONDA
We're the lucky ones I guess. Did
you just you just make it here as
well?

SUSAN
No we've been here the entire
time.

RONDA
The whole time?

Ash flashes her a nervous glance.

SUSAN
Um I mean we ran in here as soon
as we head the screams.

RONDA
Lucky you.

SUSAN
(Looks at Dylan)
I have never seen him like this
before.

DYLAN
That's because I have never felt
like this before.
(to ASH)
I bet you are loving it.

ASH
You think I love seeing you cry
over this? How fucked up do you
think I am?

DYLAN

No? Even if you found out I was responsible for the death of everyone heading over here?

RONDA

Hey, I don't want to lie to you and say that it's fine and all because it's not. But none of us had experienced anything like that before. Nobody knew what to do.

DYLAN

You knew. You told us all not to shoot.

RONDA

We were surrounded by people that should have been dead and they were chanting and laughing at us. I don't blame you for thinking we were in danger.

ASH

Hold on what?

SUSAN

Yeah what?

RONDA

You obviously know about people getting eaten and all. But on our way here we saw people some that were not finished off. And they were all headed in this direction. They didn't seem (pause) human anymore. They had red faces and purple eyes, all of them. They started chanting and laughing at us.

DYLAN

Every single one of them looked as though they had an unpleasant encounter with those four legged beats.

RONDA

Is it safe to assume being attacked by one of those things turns you into some sort of living dead?

SUSAN
Wait... like zombies?

DYLAN
No I wouldn't say zombies. They
could speak and they weren't
trying to eat us.

SUSAN
Sounds like a nightmare.

RONDA
It was.

DYLAN
Lucky Ash, always at the right
place, at the right time. Doesn't
ever have to do shit.

ASH
The fuck you talking about...?

SUSAN
Hey guys, not now. Like seriously
check your egos at the door. We
are all dealing with a lot. We
don't have time to be fighting
amongst ourselves as well.

They stop for a moment but Ash can not let that little sly
remark go.

ASH
You know what you did to me was
fucked up right? I stopped her and
told her if she really likes me,
she should tell you first. I
honestly didn't even think you
liked her that much. I thought you
would have just said "on to the
next one", like you always do.

Dylan walks over to Ash in an aggressive manner.

DYLAN
You must think I am some sort of
new fool. I saw you, with both
your tops off. So don't right
now... I don't want to make you my
punching bag again.

Ash squares up to him.

ASH

And what makes you think that I would just let that happen this time. Last time you were a friend that I was trying to stop from making a mistake. This time you would be some dude I hate, trying to fuck with me.

DYLAN

Is that right?

Ronda and Susan have little patience for their squabbling. They both turn their attention to the outside, looking to see if there are anymore survivors.

And there is...

RONDA

No way...

EXT. SOMNIA - CHURCH YARD - CONTINUOUS

CHRIS approaches the cathedral door. He is soaked in blood, Vargr blood. Other than that he seems fine.

Ronda rushes out to meet him.

RONDA

(Amazed)

You sir, are an animal! I thought you were a goner for sure. How did you make it through them?

Chris wears a face that is both paradoxically hard and sad as he shuffles past Ronda.

At first she does not understand why he does not even acknowledge her but as soon as she realizes someone is missing --

RONDA (CONT'D)

Oh shit...

INT. SOMNIA - CHURCH - CONTINUOUS

Dylan is aghast at the sight of Chris walking in.

DYLAN

Whoa you made it!

Chris has a menacing look on his face as he walks toward Dylan.

A slight tilt of the head from Dylan as he peeks behind Chris --

DYLAN (CONT'D)

And Diem?

That was the wrong name for an infuriated Chris to hear.

Ash senses his mean intentions and steps out of the way.

Chris throws a punch that sends Dylan flying backwards. He smacks on to the floor and before he can even catch his breath, a size 14 boot lands on his chest, taking the wind out of him.

The boot rises again and drops down but Dylan slides over and it cracks the floor.

ASH

What the fuck...

Dylan stands up and attempts to appease him --

DYLAN

I am sorry. I really mean that.
Nothing you do to me will be worse
than how I already feel, trust me.

Hint of a smile on Ash's face.

Dylan holds his hands in front of him in a "stop" motion whilst trying to walk backwards.

Chris grabs Dylan's right hand and JUDO THROWS him on to the floor. He gets on top and begins PUMMELING him, reminiscent of the beating Ash got earlier but this is much more brutal.

Dylan tries to block with his left arm. All that does is offer up that arm to Chris for a simple Jiu jitsu move, braking it in the process.

DYLAN (CONT'D)

Aaahh!!

RONDA

(To Susan And Ash)

We have to stop him before he does
something he is gonna regret.

Ash, Susan and Ronda rush over with the intention of halting Chris' assault but stop themselves right before touching him. After what they have all witnessed today, they know not get in between a beast and his prey.

RONDA (CONT'D)

Chris please stop. You know he didn't mean for this to happen to her. To any of them.

Susan and Ash flash fearful glances at each other. They both know this could easily be them.

But Chris does not stop. Feeding Dylan an array of punches.

ASH

Chris, nothing makes me happier than seeing you hurt this prick. In fact we were about to get into it before you walked in. Lord knows what I am seeing right now is exactly what I imagined doing to him.

(Beat)

But I don't want you to regret this forever. Don't kill him only to spend the rest of your life in jail once we get out of here. That's not the life she would want for you.

His words seem to tame him.

RONDA

You've done the hard part. You made it here. Obviously you hoped it would be under different circumstances. But don't ruin your future.

All the malice escapes him as he rests his head against the divider.

Ronda wraps her consoling arms around him.

CHRIS

She's gone. I am never going to see her again. Ever.

RONDA

You will one day. You will.

Even a tough bitch like Ronda has a tear in her eye for him.

Dylan tries in vain to get up. Upon realising he is unable to, he simply rests where he is, with his eyes closed.

DYLAN

(Slow and labored)

I really am sorry. What you two had was really special. Most people go through life without ever experiencing it. You are lucky to have had it once.

Susan turns around and fights back tears. The guilt is eating away at her.

INT. STUDIO Q - CONTROL ROOM - CONTINUOUS

CLOSE on a monitor displaying the church yard, clean as a whistle but the Vargrs patrol the streets around it. Nothing is getting in or out of there.

We peel back and another monitor displays a woman surrounded by Vargrs. She fires her weapon, killing a considerable amount but their numbers are too great. It is not long until they overwhelm her.

As we peel back even further we see a man on another monitor shoving a gun into his mouth and pulling the trigger.

Back to the room.

PATRICK

From the looks of things those five is about all that will make it there.

(To Miriam)

Send four birds. One to pick them up. I want the other three to find the hole that they are crawling out of.

He turns to the other Army Officers.

PATRICK (CONT'D)

I need Sheryl here immediately.

ARMY OFFICER#1

Yes sir.

INT. STUDIO Q - DAY

Sheryl sits on a seat outside her office, gazing apprehensively at the door.

Mondaya approaches a squirming Sheryl and offers her a mug.

MONDAYA
Coffee?

SHERYL
Thanks.

She takes a sip and is stunned by the taste.

SHERYL (CONT'D)
Mondaya!? At a time like this?

MONDAYA
You looked like you needed it.

SHERYL
(sips)
Shit, I need something that's for
sure.

MONDAYA
I have been your assistant for
years now. Who knows you better
than me?

Sheryl shrugs.

MONDAYA (CONT'D)
Exactly. And yet for the life of
me I can't figure out why you're
so nervous about that man in your
office.

They are interrupted by Patrick's subordinate.

ARMY OFFICER#1
Miss, we need somebody to tell us
exactly where the non-operational
cameras are located.

SHERYL
Sure.

She gives the mug back to her assistant and follows the
officer to the control room.

She takes fives step and turns around --

SHERYL (CONT'D)
Hold on.

Ash opens her office door.

INT. STUDIO Q - OFFICE - CONTINUOUS

A despondent Michael shrugs at Sheryl as she walks in.

SHERYL

Any luck?

MICHAEL

Unfortunately not. I am not sure you were the problem Sheryl. I think the problem is as we suspected: His mind.

SHERYL

Well whatever is wrong with him, we need to snap him out of right now. I think it's time we give him to the men with better experience at making people talk. Maybe they can inspire one of those lucid moments his nurses talked about.

ARMY OFFICER#1

Ma'am we need you immediately.

SHERYL

I am coming and I am bringing him with me. He needs to see what is happening in there.

ARMY OFFICER#1

No we can't...

SHERYL

He's the man that used to own that church. I am certain he can be of some use to you.

Now the man in uniform is interested.

INT. STUDIO Q - CONTROL ROOM - NIGHT

Patrick's subordinate walks in the room with Sheryl, Lawrence and Michael.

PATRICK

I asked for her, not all three.

ARMY OFFICER#1

Sorry sir but

(looks at Lawrence)

I was just informed that this man used to own that church before they bought it.

PATRICK

I thought you built this entire town from scratch?

SHERYL

No. The church and a house close-by were owned by this man. Before the papers were signed, he made a point to include a stipulation which barred us from changing anything about that church. I think he has answers we all need. You just need to get them out of him.

PATRICK

Interesting.

(offers his hand to Lawrence for a handshake)

Patrick Berney, United States Air Marshall.

Lawrence does not acknowledge him. His attention is elsewhere. He has been staring at the bank of monitors since he came in.

He walks past Patrick's hand and slides towards them.

Everybody in the room stares at him in anticipation.

Lawrence stays quiet for a while until --

LAWRENCE

We come to it at last. The greatest day of all time.

They all look confused. Greatest?

LAWRENCE (CONT'D)

A day that will change everything. None can escape it. No one can hide. Rash-gau-bull! I hope you all gave your loved ones a good squeeze before you left them today. It might have been the last time you saw them.

PATRICK

Rashgaubull? That's exactly what they have been chanting.

(pulls a seat)

I want to know everything.

MIRIAM

Hold on sir, something's up at the church?

Everybody in the room moves a little closer to the monitors.

They stare at the monitor displaying the church. All the injured individuals spotting red faces and purple eyes walk onto the church ground.

They move at a slow deliberate pace with no resistance from the Vargrs.

CUT TO:

EXT. SOMNIA - CHURCH YARD - CONTINUOUS

As they march on to the ground we notice they have grown more grotesque in the preceding hour. Their spines protrude out their backs. Long elongated nails adding to their repugnant appearance.

A raucous thunder sounds drawing our attention to the now completely dark clouds.

EXT. MULTIPLE CITIES - CONTINUOUS

Clouds now form all over the world. Although not as dark as the ones over Somnia.

INT. SOMNIA - CHURCH - CONTINUOUS

Susan, Ash and Ronda look frightened of these ghoulish creatures.

ASH

So that's what you were talking about...

SUSAN

You definitely under-sold how scary they look.

RONDA

No... They look worse now.

Chris, still resting against the wall, now perks up.

CHRIS

What?

He approaches the window and sees what has them so spooked.

CHRIS (CONT'D)

(aghast)

These gangrel creatures can't be
the same people.

RONDA

That's what I am thinking. We
probably didn't see all of them.

SUSAN

I don't know what's scarier. The
way they look or the fact that
they are on church grounds.

Upon hearing that Dylan jolts up as if hit with a
defibrillator. He tries to hurry, but the beating Chris
gave him is going to take a couple days to wear off. He
therefore steadies himself until he reaches the window.

DYLAN

Just when we thought we were
safe...

Through the window we view these ghouls. They stand at the
very edge of the church stairs saying nothing. They just
WHEEZE.

INT. STUDIO Q - CONTROL ROOM - CONTINUOUS

Lawrence takes a seat and ganders at Patrick.

LAWRENCE

You remind me of my father. Stern,
in charge and everyone follows
your orders without question. He
was like that. He had the entire
community at his feet.

SHERYL

Community?

LAWRENCE

Yes. There was a commune once.
Tents all around the big house and
the church.

FLASHBACK

EXT. SOMNIA - CHURCH - DAY

A glimpse into the past as we observe the humble beginnings of this now famous city.

The church stands as it is today, neighbored by a big house and numerous tents in front of it.

There are THREE HUNDRED PEOPLE outside, some naked and others scantily clad. They converse, laugh and share food with one another.

A man walks out of the church and stands at the top of the stairs. They all cheer and commend him. He grins. This is CYRUS MAPELE, Lawrence's father.

LAWRENCE (V.O)

What confused me about him was this look he would give me. He would be smiling and laughing with everybody else but as soon as he saw me, this steely look would overcome his face. It always made me think I was offending him in some way.

We see the adored man look at a young boy(Lawrence) and his facial expression change.

LAWRENCE (V.O) (CONT'D)

It was a great place for me minus those daggers from him.

(Beat)

Then one day I caught him at a vulnerable moment.

INT. BIG HOUSE - BEDROOM - DAY.

Lawrence peeks through a door left slightly opened.

Unaware of his sons presence, Cyrus stares into a mirror and breaks down.

Worried about his father, Lawrence rushes in and consoles him.

LAWRENCE (V.O)

He told me that he had let me down. He was sorry for the environment I was raised in. That surprised me. I thought he was going to apologize for being so cold to me, not the environment.

(MORE)

LAWRENCE (V.O) (CONT'D)
He said he knew what he was doing
was wrong. That he never had a
problem with it before I was born.

EXT. GREEN FIELDS - DAY

They mosey around on their land as his father explains to
him.

LAWRENCE (V.O)
Then he told me he was scared of
me. He was scared of what I'll
become because when my mother was
pregnant with me, they had a
ritual. You might call it pagan
worship or devil worship but it's
not. They were simply
communicating with spirits and
asking for some guidance.

INT. SOMNIA - CHURCH - NIGHT

Cyrus and his pregnant wife kneel inside a SQUARE, with
strange markings all around. He reads from a sizable black
book.

LAWRENCE (V.O)
Four terrifying figures appeared
to them. They told them I was
going to help usher in a new age.
A new era under the sun. They were
so frightened by what they were
seeing, they dared not question
it.

INT. TENT - NIGHT

Lawrence stares at a baby in a crib..

LAWRENCE (V.O)
As the years went by my father
became more disturbed by my
behavior.

We see an eight year old Lawrence strangle a baby before an
adult intervenes.

INT. SOMNIA - CHURCH - NIGHT

A ten year-old Lawrence watches an orgy. The adults completely unaware of his presence as they fornicate.

He unclothes himself and attempts to join in but his father staunchly denies him that opportunity.

EXT. SOMNIA - CHURCH - NIGHT

A teenage Lawrence peeks into the church through a window, wearing a gleeful smile.

Then we see what he is looking at, FOUR CRYING BABIES surrounded by hooded man and women. Cyrus approaches them with a knife.

WIDE-ANGLE CU on Lawrence's unwavering gaze as the cries from the infants go silent, one by one.

INT/EXT. MULTIPLE TENTS - NIGHT

We see a teenage Lawrence breaking a bottle on a man's face and threatening to stab him in the neck.

We see an adolescent Lawrence putting his hands down a more seasoned women's pants. She tries to stop him but he is aggressive and strong.

All the while, this behavior is rewarded with laughter or goes completely unchecked.

SLOW ZOOM on his father as he observes. This time he does not admonish him, he looks around at everybody laughing. This is the point in which he comes to the realisation that his son is simply a product of his environment.

LAWRENCE (V.O)

Somewhere along the way him and my mother, arrived at the conclusion that we all had to die. My guess is that ushering in a new age made them feel important, however not knowing what that new age would be scared them, and they got cold feet. They convinced us all to sever our ties with this world. I think his exact words were "going to a new place, where we all belong". We all took the poison.

(MORE)

LAWRENCE (V.O) (CONT'D)

They put a little extra in mine because I'm instrumental in what they were trying to stop happening.

(Beat)

That backfired, my body ended up rejecting it.

EXT. FIELD - NIGHT

We see an unconscious Lawrence, 18, waking up around a sea of dead bodies. He VOMITS violently, discharging all the toxin from his body.

He looks at his father... dead. He looks at his mother... she is dead too. He looks around at all the corpses.

BACK TO:

INT. STUDIO Q - CONTROL ROOM - NIGHT

Everyone in the room is completely taken by his story. Micheal however is a little apprehensive.

MICHAEL

I think we would have definitely heard of that. I mean an entire community committing mass suicide...

LAWRENCE

I am sure you would have had I not buried them. About a year before you guys came, I was completely frustrated with life. I looked around and thought how foolish my father was. He killed all those people for nothing. How could I bring in a new age for mankind? How could he believe that? So I did the ritual. The exact same ritual he did. Just out of curiosity. I went inside our church with the same book and followed the instructions. Then I saw it, the thing that frightened them so much. It told me I can have more than my father. I can have the whole world. It told me you were going to come and I should sell.

(MORE)

LAWRENCE (CONT'D)

When I asked what I should do after, It simply replied "Never forget this day".

SHERYL

That's why you didn't even try to negotiate.

PATRICK

(Angry)

This is all your fault then.

LAWRENCE

You have to understand I didn't know what was going to happen when I performed the ceremony. I just wanted to see what he was talking about. I just wanted what my parents had. To be king of a village and live by my own rules. Now, I don't know how to stop it.

SHERYL

If you did would you?

Lawrence contemplates the question for a moment. Then looks at Sheryl with DEAD EYES. Before he can offer a response --

PATRICK

Enough!

(To his men)

Take him to a secure room. He will answer for all of this.

LAWRENCE

Answer for what? Exercising my constitutional right to practice any religion I wish to?

Patrick grabs him by his shirt and holds him against the wall.

PATRICK

Trust me when I say this, as long as I am alive you will pay for this. Constitutional right or not.

MIRIAM

Sir they are about to enter.

Patrick releases Lawrence, opens the door and speaks to the two men guarding it.

PATRICK

Get him to a secure room and don't
let him out of your sight.

SHERYL

You can take him back to my
office.

They escort him out of the room.

PATRICK

(To Miriam)

Let me talk to them.

(Beat)

BISHOP?

BISHOP (V.O)

Yes sir.

PATRICK

You need to get to the church
quick and bring back the five
survivors. Priority number one is
a man named Ash and a woman named
Susan. Make sure those two make it
out.

BISHOP (V.O)

Affirmative sir.

INT. HELICOPTER - CONTINUOUS

Bishop turns to the pilot.

BISHOP

That is exactly who I want to talk
to as well.

The UH-60m helicopter trembles as they enter the thick
cloud surrounding Somnia. They lose all visibility as
Bishop and CLAUDE BANKS attempt to manoeuvre through the
difficult conditions.

BISHOP (CONT'D)

What the hell.

BANKS

Yeah.

They finally make it through and are met with a barrage of
rain drops. Shocked by the weather change --

BISHOP

What the hell...

BANKS

Yeah.

BISHOP

This is some freaky shit.

BANKS

Yeah.

They fly over what was once a hub for excitement and fun, only to witness a bloodbath of epic proportions.

BISHOP

This is a massacre.

BANKS

When we were assigned a quick pick up operation I thought we had the easy job.

BISHOP

I don't think anyone that comes here is going to find anything easy.

PATRICK (V.O)

Keep going straight you are almost on top of it. There will be some strange looking people gathered outside, so be on guard.

BISHOP

Gathered?

PATRICK (V.O)

You missed a lot while getting ready. No time to explain. The rest of you, meet Sheryl. She runs this demented asylum, she'll know better than me how to direct you.

EXT. SOMNIA - NIGHT

THREE more fire-powered helicopters fly alongside them.

The Helicopter manned by Claude and Bishop keeps going straight whilst the others switch direction.

We stay with Bishop as he spots the church and they slowly descend.

BISHOP (O.S)

What in the world... Sir I know I am on a need to know basis but what the fuck am I looking at.

PATRICK (V.O)

No time. Don't engage the ghouls. Get low, drop your ropes, get on your radio and instruct them to come out.

INT. SOMNIA - CHURCH - NIGHT

The five survivors hear the helicopter CHUFFS.

RONDA

Right on fucking time.

Ronda reaches for the door and Ash grabs her hand before she can open it.

ASH

Hold on a minute. Are you forgetting what's out there?

RONDA

I don't care. We need to get the fuck out of here now.

SUSAN

He's right. You don't know what they'll do.

RONDA

Feel free to stay. I'm out.

EXT. SOMNIA - CHURCH - CONTINUOUS

Audible EXHALE as she ventures out gradually.

BISHOP (O.S)

I repeat, everybody inside the church, rescue is here.

INT. SOMNIA - CHURCH YARD - CONTINUOUS

Ash and Susan nervously gander at each other. Their trepidation caused by the fear of rejoining the general population.

ASH
(whispers)
What do we do?

SUSAN
(whispers)
It's time to face the music.

ASH
(nervously)
I didn't think I'd feel like this
when this moment came. Like I am
seriously considering not going.

SUSAN
Don't be ridiculous. I am scared
as well but I know staying here
isn't even an option.

ASH
I'm being ridiculous? You saw what
Chris did to Dylan. That is just a
taste of what we'll face out
there.

SUSAN
Then we'll face it together.

ASH
If we can't reveal the truth to
these three because we are scared,
then how are we going to face
millions who already know?

Two rope ladders drop in front of the church door. Ronda
does not even waste a second. She climbs immediately.

Chris reluctantly assists Dylan to the ladder.

CHRIS
You two, let's go.

SUSAN
(to Ash)
Okay fine.
(To Chris and Dylan)
We're the ones responsible!

Her words stops them both were they stand.

SUSAN (CONT'D)
Have you asked yourselves why the
church is the only safe place
here?

INT. HELICOPTER - CONTINUOUS

Ronda climbs in to the chopper and hugs Bishop and Banks.

RONDA
Thank you so much.

BISHOP
Where's the rest?

RONDA
I think they might be trying to
convince Susan and Ash to man up.

BISHOP
They don't wanna come out?

RONDA
No.

BISHOP
I don't blame them. The thought of
facing everyone must be daunting
after what happened here.

Bishop sees a body flying out the church and hitting the
two Ghouls outside, landing in between them.

BISHOP (CONT'D)
Oh shit!

EXT. SOMNIA - CHURCH - NIGHT

Chris come charging out.

CHRIS
You!

He lunges at Ash, only to be rudely interrupted by a
backhand SLAP from one of the ghouls, which sends him
flying backwards, crashing against the church door.

The ghouls surround Ash. He looks up at them, overwhelmed
by fear and confusion.

BISHOP (O.S)
Ash get on the ladder now!

Susan rushes out to aid Ash but what stands between him and
her, is enough to take the heart of any man.

SUSAN
ASH!

Dylan grabs on to the ladder but his broken arm stifles his attempts to ascend. He pulls the stairs in front of Susan.

DYLAN

Get on now. Before he switches his attention to you.

Chris starts towards the ghouls, uninhabited with fear.

He cocks his right hand and throws it, dropping one of them. Then SEVEN more pile on him. Sticking their nails deep into his skin tissue and holding him down.

CHRIS

Aaaargh!

What just happened to Chris is enough to force Susan onto the stairs.

As soon as she touches the ladder --

INT. HELICOPTER - NIGHT

Two ghouls leap into the air, an impossible leap, and grab onto the armed helicopter.

One lands on the windshield and the other, inside the open door. It slaps Ronda across the face knocking her out of the whirlybird.

EXT. SOMNIA - CHURCH - CONTINUOUS

Lucky for her it is a short fall and all she has to worry about is pain, not death.

The other ghoul BREAKS the windshield and digs those nails into his neck. The helicopter flies around wildly at the hands of a dead man.

Bishop flips out his pistol and fires at that ghoul and it falls back down. Before it even touches the ground two more leap on to the chopper again.

One on his side, the other on his deceased colleague's side. His window breaks and a hand follows through. He fires at it, narrowly escaping a slash across the face.

He switches his weapon to the one the other side, dropping it with three bullets. But he has made a fatal error by leaving the one inside for last.

It grabs his face and viciously desecrates it.

EXT. SOMNIA - CHURCH YARD - NIGHT

The survivors watch their hopes of rescue fly out of control and crash outside the church grounds.

DYLAN

No...

Ronda, still on the ground, also struggles to come to terms with this.

Ash is the only one unaffected by the fate of the rescue helicopter. He rises from the ground unsure why he is untouched by the ghouls.

He takes a step forward and they clear a path for him. Before he can even digest what just happened, the remaining helicopters arrive and start raining down lead on ghouls.

Bodies start dropping fast. Ash races past the held down Chris, and past Dylan, grabbing Susan and jumping inside.

Dylan reaches for Ronda as three bullets enter her back. She dies immediately, leaving him with no choice but to jump inside without her.

The helicopters wreak havoc, ploughing down anything in sight.

TWENTY ghouls jump up high, but TWO overextend themselves and get a rotor blade haircut, leaving their brains exposed.

The rest of the ghouls break windows and attack those inside. One by one the whirlybirds come CRASHING down. BOOM.. BOOM... BOOM....

Chris, still held down, is left dismayed by what he just saw --

CHRIS

(hopeless)

No.

CUT TO:

INT. STUDIO Q - CONTROL ROOM - NIGHT

An incensed Patrick is done playing --

PATRICK

Send everything we got and burn every inch of that place down.

(MORE)

PATRICK (CONT'D)

I want the full might of our Air
Force!

MIRIAM

(Angry)

About fucking time.

EXT. MULTIPLE LOCATIONS - CONTINUOUS

The weather around world and the city gets even worse.
THUNDERSTORMS, heavy rain, and hailstones on every country
on the planet.

INT. APOLLO NEWS STUDIOS - NIGHT

The news channel has been deprived of any info for a number
of hours but they now have something new to report --

CYNTHIA

Seems as though we are seeing more
movement from the Air Force. There
are numerous fighter jets on their
way to Somnia. It seems the
government are not holding back
anymore.

BROCK

I am not sure whether this is
great news or not. We talked
earlier about what could be
holding them back and assumed they
were putting the safety of the
survivors first but now I ask
myself: are there any left?

CYNTHIA

That's a good question. Another
good question: is it a coincidence
that the weather is getting
increasingly worse at the exact
same time as we get this
information?

BROCK

I don't think so.

CYNTHIA

I don't either.

EXT. SOMNIA - CHURCH - NIGHT

Chris attempts to get loose by trashing around as though drowning. All this is in vain however as they tighten their grip on him. He screams, opening his eyes wide and we see a hint of purple in his left eye.

Ash, Dylan and Ronda step outside again. Dylan goes to the fallen Ronda and inspects whether indeed she is dead. Upon realising that is a fact --

DYLAN

Damn. She deserved better than that.

The preceding events occupy Susan's thoughts.

SUSAN

(to Ash)

What just happened?

ASH

I don't know. It's as if they were protecting me.

MAN (O.S)

You are not as dumb as you look after all.

Ash, Susan and Dylan look toward the direction of the voice and see a MAN RIDING A VARGR, coming towards them.

Only his back is visible to us as he approaches them.

SUSAN

No way...

MAN

Happy to see you both in peace and not in pieces.

ASH

Niall!?

Niall slides off the Vargr and pets it. He then embraces his friends.

ASH (CONT'D)

But how?

SUSAN

Yeah.

NIALL

I thought It would be obvious
after what just happened to you.

Ash looks back at Chris being held down and back at Niall,
confused.

NIALL (CONT'D)

I will try and keep this short. We
don't have a lot of time.

EXT. SOMNIA - CHURCH - EARLIER

Niall steps out of the cathedral intoxicated with whiskey
and reckless abandonment.

NIALL (V.O)

When I walked out that door I had
completely given up. But never
underestimate how powerful the
human instinct to survive is.

EXT. SOMNIA - STREET - EARLIER

NOTE: Scene description and Niall's dialogue will both
serve as scene description.

Niall strolls the bloody streets of the city. In his
peripheral he catches a man whose arm rests in the belly of
a Vargr.

He approaches cautiously as the man bangs his head against
concrete.

MAN

(Delirious)

Make them stop... MAKE THEM STOP.
I don't want to do it, I don't
want to go there.

SNARLING from afar reignites his basic instincts and he
bails.

NIALL(V.O)

It wasn't long before I
encountered my first Vargr. That's
what they are called by the way.
Vargrs. I ran away and soon
crossed paths with even more of
them.

He runs every which-way in a desperate dash for safety. With every turn, the realisation sets in -- This is Vargr territory.

EXT. SOMNIA - ALLEYWAY

Finally he settles on an alley, planting himself firmly against the wall.

NIALL (V.O)
I covered my eyes for what seemed only a moment, waiting for the sweet release of death from this unbearable sight, but when I opened them --

EXT. ARCHASHSTAMEN - MOUNTAINTOP

A short fall on to the grass, atop a mountain for Niall.

A foul hooded creature stands before him as his eyes slit open. It glides towards the edge of the mountain and he follows almost instinctively.

It peers off into the distance, observing a world lit by an erubescant sun.

Men and Women come tumbling down surrounding mountains at impossible heights. They survive only to be attacked by hornets and snakes.

NIALL (V.O)
It didn't take long for me to recognize some of those faces. I had flashed a smile to some just today.

He glares towards ice rinks surrounded by Vargrs, barking obscenities at millions battling it out.

NIALL(V.O)
An ice skating rink where millions battled, heads being smashed open on the ice. With so many of them badly injured, I couldn't believe they were still alive.

A women tires and attempts to step off the ice, only to be rudely tossed back by a Vargr.

NIALL(V.O) (CONT'D)
Vargrs surveilling this eternal
battle, ready to have their way
with whom ever stopped fighting.

The audience observes this epic, gory battle, that has been ongoing for centuries.

Niall looks back at the tall mountains and spots the last person to fall. As he comes crashing down all the Vargrs turn towards the sky and HOWL.

Everything comes to a standstill...

Blood rain descends upon them from black clouds and they imbibe it.

The rain stops... opening a portal to earth, more specifically Somnia. Like a dog chasing a rabbit they pelt towards it and enter.

The demon turns to Niall and incoherent whispers flutter our ears.

NIALL (V.O)
It told me "you have nothing to
fear here".

As it enters the mountain, Niall is emboldened by that statement. He summons his strength and follows.

NIALL(V.O)
I followed it, and we went down a
dungeon and every brick on the
walls was a face screaming in
agony. I thought for sure that was
going to be my fate as well. We
kept going down and I was exposed
to things I wish I could explain
but some were just beyond human
comprehension. We came to an
enormous black gate.

A towering obsidian gateway opens and he gets a greeting fit for a king as Deformed beasts smile and raise their hands in salutation. All of them different shapes and sizes. The things nightmares are made of.

BEASTS
Sacrifice.

INT. DERADELM - ARCHASHSTAMEN

Lit by neon lighting, a great city is revealed. Otherworldly music serenades an awe-stricken Niall as he walks among these beasts, unafraid.

The only thing familiar is the sight of women, all of them scantily clad. Women so gorgeous they will have you searching for a new word to describe them.

He watches them indulge in a great feast.

NIALL (V.O)

A paradise. A paradise where they could do whatever they wanted. It was so strange that only moments earlier I had seen the worst suffering and now it was all pleasure.

The beasts bare no resemblance to men, and yet this place is a playground for the desires of men.

NIALL (V.O) (CONT'D)

Then nine hooded figures approached me, whispering ancient secrets.

The gargoyle residents of this capital stand before him and the incoherent whispers commence.

The hooded figure still beside them.

NIALL (V.O) (CONT'D)

They told me they had been watching me all my life. Watching us three. They said our suffering was not in vain. All those that have wronged us will stand below us. Our time is now.

THEN the hooded figure finally reveals himself to Niall... Cyrus Mapele.

BACK TO:

EXT. SOMNIA - CHURCH YARD - NIGHT

Ash and Susan stand in front of him, soaking in this new information.

NIALL

They will suffer in ways that are unimaginable. This world is ours now, thanks to our father. That paper you read from was put here by him.

ASH

Our father?

NIALL

What did we bond over when we all met?

SUSAN

We were all adopted.

NIALL

He had to give us up, I will let him tell us his side of story when we meet him. But this place was built for us. What is happening today is all for us. This a sacrificial ceremony and all we have to do is give them souls.

SUSAN

How would he know that we would be cast? Or come here? (meaning the church) How did he know we would even meet?

NIALL

Like I said I am going to let him tell us his side of the story. But right now,
(He turns around)
We have company.

As soon as that last word rolls of his tongue... An EXPLOSION nearby. BOOM another one from afar. Then BOOM BANG BOOM. THE AIR FORCE HAS ARRIVED.

A battle score plays on the soundtrack.

The ghouls turn their attention to the enemy in the sky, ready for action.

The Vargrs run around wildly, sounding their own battle cry: Growls and Snarls competing with the intense battle score.

DYLAN

YEAH!

EXT. SOMNIA - CONTINUOUS

The cavalry has arrived and they mean business. They only have one objective.... incinerate everything.

EXT. SOMNIA - STREETS - CONTINUOUS

An F-35's Gatling gun FIRES on a street, killing every Vargr on that street. A couple of ghouls eat lead as well.

One looks up at the F-35 and sinks it's nails deep into a Vargr. Sending it flying at unstoppable pace towards the F-35. The force in which it is hit sends it spiralling out of control, until it crashes into a building and EXPLODES.

Missiles aimed at the church fall wayward and HIT structures instead. The rubble landing numerous Vargrs.

Thousands of Vargrs are being sent straight back to hell. The massacre we witnessed earlier only surpasses this, in sheer brutality. But instead of people, it's the Vargrs facing their annihilation.

The thunder serving as the perfect back drop to this tremendous slaughter.

EXT. SOMNIA- CHURCH YARD - CONTINUOUS

The fear in Ash and Susan's eyes shows no signs of abating.

Niall nonchalantly offers Dylan a utility knife.

NIALL

(referring to Dylan)

You might wanna get rid of him before we start.

ASH

Jesus Niall, I don't wanna kill him.

NIALL

Oh I forgot. He (Chris) already did the dirty work for you.

ASH

(Confused)

Huh? I am the one that stopped that.

NIALL

Really?

SUSAN

Wait, Ash you did say what he did to him was exactly what you had imagined earlier right?

NIALL

(cheeky grin)

That's why they called you the smart one.

ASH

So?? I imagined winning the lottery on numerous occasions, that never happened.

Chris cackles, bringing the conversation to a halt.

CHRIS

Ha ha ha ha. I can't wait to see how you get out of this.

Niall's new found confidence is unwavering however --

NIALL

(To Ash & Susan)

You ready?

He offers them his hands.

Ash and Susan look around at the surrounding chaos and realise they have no choice but to trust him. Susan grabs his hand and extends her right to Ash.

ASH

What are we doing?

NIALL

A much needed demonstration.

Ash grabs onto their hands and an intrinsic feeling passes through them, shutting their eyes involuntarily.

The ghouls BAHL as they stare at the fighter jets with a ferocious intensity.

EXT. SOMNIA - CONTINUOUS

They Leap onto houses and buildings all around the city, before propelling themselves towards their foes in the sky.

Some get SHOT down mid-air and plummet to their deaths. The rest grab onto the jets and disintegrate them.

EXT. F-22 - CONTINUOUS

After many failed attempts, one of the ghouls manages to finally break the windshields and attack the pilot.

EXT. F-14 TOMCAT - CONTINUOUS

Another ghoul attempts the same manoeuvre but this time the pilot fights back. He releases his seat-belt, stands up and engages in hand to hand combat. Unfortunately his bravery is not enough: The ghoul headbutts his helmet, shattering it to pieces, then proceeds to gnawing at his face as the jets descends and crashes.

EXT. SOMNIA - CONTINUOUS

Similar combat altercations occur, resulting in many casualties on both sites.

INT. STUDIO Q - CONTROL ROOM - CONTINUOUS

The room gawks in awe as the action unfolds.

PILOT#1 (V.O)
Aaaah! What the hell are these things.

Two GUNSHOTS and an EXPLOSION bring that transmission to an abrupt end.

PATRICK
Fight! Fight!! Kill every last one of them and bring that church down.

PILOT#2 (V.O)
Every time I think I have it locked my missiles go off course.

PATRICK
Then make it easy on yourselves, get up on it's face and make it impossible to miss.

A sombre gaze from Sheryl as she witnesses her brainchild engulfed in fire.

Michael wraps a warm arm around her.

SHERYL
It's over isn't it?

MICHAEL

Yeah.

EXT. SOMNIA - CHURCH YARD - CONTINUOUS

To the uninformed eye, the three amigos seem as though their deep in prayer. Sharing a profound spiritual connection.

Chris watches them, his left eye completely purple now, resembling the creatures holding him down.

Dylan takes notice of this new development. Finally he understands where this mans strength comes from.

DYLAN

I knew there was no way you fought
your way through that horde.

Then a familiar feeling begins to take hold of Chris. The ghouls loosen their grip on him as he convulses on the ground again.

EXT. SOMNIA - CONTINUOUS

The THUNDERSTORM seems to elevate by the second as lightning smacks against the ground. At times even hitting the same spot twice.

Fighter jets attempt to manouvre their way around the lightning with varying success rates. Lightning striking many jets at peak velocity and bringing them crashing down.

INT. FIGHTER JET - CONTINUOUS

The pilot does an excellent job of swerving and avoiding Ghouls and lighting: An expert at his craft. He takes aim at the church --

EXT. SOMNIA - CONTINUOUS

Releasing a missile that misses from an impossible range. A forceful gust of wind throwing it aside.

An occurrence which repeats itself consecutively as the other missiles hit everything but the church. Some striking the wall of Somnia.

Fortunately they hit high enough not open any gaps for the Vargrs to escape.

INT. STUDIO Q - CONTROL ROOM - CONTINUOUS

The wall being struck makes everyone twitch uneasily.

SHERYL

They are going to make it out.

An unnerved Patrick struggles to come up with a solution. He switches his gaze to the black screen.

MIRIAM

Why can't we find out, where they are coming from!?

MICHAEL

Because there's an unseen force at work here?

MIRIAM

(sarcastically)

You think...

MICHAEL

No, when we saw nothing there,
(points to the black
cameras)

It didn't actually mean there was nothing there.

PATRICK

(incensed)

I don't care anymore. I've wasted enough time trying to find it. I should have just destroyed this place as soon as I got here.

EXT. STUDIO Q - CONTINUOUS

A lightning strike hits a couple gathered outside. The crowd jolts.

A young boy standing with his father is also the unfortunate recipient of the blue light from the sky. Prompting the large assembly to disperse in quick fashion.

A thick silver light strikes the gorgeous building, cutting off the power and letting it bathe in darkness.

INT. STUDIO Q - BIG OFFICE - CONTINUOUS

Lawrence is perched on a seat watched by two army officers when the light abandons them. He flashes a maniacal smile.

Lawrence takes out a pen buried deep inside his pocket and stabs Army officer#3 in the neck.

ARMY OFFICER#3

Aaah!

ARMY OFFICER#4

What is it?

Lawrence grabs his pistol and --

INT. STUDIO Q - CONTROL ROOM - CONTINUOUS

Two GUNSHOTS are heard, startling the room. SCREAMS ensue all around the floor.

PATRICK

(to his men)

Go check that out.

The two men leave.

PATRICK (CONT'D)

You must have generators in this building?

SHERYL

They should be kicking in right now.

INT. STUDIO Q - CONTINUOUS

The two army officers make their way to Sheryl's office. The panicked floor not making it easy for them to get there.

The cover of darkness is only alleviated by the frequent lightning strikes.

EXT. BIG OFFICE - CONTINUOUS

They get to the office and look inside as two LIGHTING STRIKES gives them brief visibility, revealing the warm corpses of their colleagues.

ARMY OFFICER#3

Fuck.

He gestures for his comrade to go left as he goes right in search of Lawrence.

Army officer#4 trails slowly against the wall until reaching the edge of the corridor. A swift turn into the black and then... nothing.

He is unaware Lawrence is right in front of him.

INT. STUDIO Q - CORRIDOR - CONTINUOUS

We see them move towards each other: The officer blind, Lawrence however, like a cat, sees everything. His cold hard face twisting out of his way, letting him pass freely.

As soon as he does: BANG, A bullet settles deep in his brain.

Army OFFICER#4 scurries towards the gunshot. The commotion is slowly subsiding, yet he still struggles to identify his foe in dark.

We trail him from behind as he carefully considers every step.

A couple more steps and his boot hits something.

He kneels down at a slow pace, his palm plants on a military uniform badge.

ARMY OFFICER#4

Nooo!

He turns around only to meet his end at the edge of a red axe.

Lawrence picks up his gun as the generators kick in, illuminating his cold hard stare at the life he just took.

He hears footsteps from behind, prompting a swift turn with his gun in place.

SHERYL

Easy now.

Lawrence smiles, the kind of smile reserved for that one person you can not wait to see.

SHERYL (CONT'D)

(Hands raised and retreating)

I, um, waaas juust...

LAWRENCE

Sshh.

SHERYL

Please, if you just let me go home. I promise I won't tell anyone.

LAWRENCE

Let you go home? and miss our grand finale...

Sheryl not understanding --

LAWRENCE (CONT'D)

You're frightened aren't you.

SHERYL

Yes.

LAWRENCE

Why are you frightened?

SHERYL

(quivering)

Because you are quite possibly the scariest man to ever walk the earth and I pissed you off.

LAWRENCE

Pissed me off? How? This day belongs to you as much as it does me or my children.

She still does not understand.

LAWRENCE (CONT'D)

Don't take me ignoring you earlier personally. It was not out of spite. I was protecting you.

Lowering the gun as he approaches her.

LAWRENCE (CONT'D)

I knew how well intentioned you are and if they asked you, you might buckle under the questioning. Therefore I kept quiet, so you wouldn't have to lie.

SHERYL

Lie about what.

LAWRENCE

How intrinsically linked we are.
How our lives were woven together
long before we took a breath. We
have both played such an important
role in the other's success. Well
your success, and my impending
success.

SHERYL

(Shakes her head)

If I knew, If I had any idea this
would happen I would not have
built this place.

LAWRENCE

I suppose that is why you are more
upset by it's destruction than the
lives lost?

She inhales those words like a joint and they affect her
mind.

SHERYL

I...

LAWRENCE

It's okay it was all part of the
plan.

He twists his gun around offers it to her.

LAWRENCE (CONT'D)

You have a little girl that is
going to need her mother through
all this upheaval.

She palms the butt of the weapon.

SHERYL

(scared and reluctant)

What must I do?

LAWRENCE

Sacrifice.

INT. STUDIO Q - CONTROL ROOM - CONTINUOUS

The entire room is stunned to see Sheryl flashing a gun
towards them as she enters with Lawrence.

Patrick raises his arms and takes a step back. The puzzled
look on Michael says it all.

MICHAEL
What's going on?

Her eyes watering as she trails the cannon on him.

SHERYL
Finishing what I started.

PATRICK
Everybody calm down. It's been a stressful day. I understand how things could get confusing.

A bewildered Miriam struggles to understand how one man can create so much chaos.

MIRIAM
This motherfucker is for real.

PATRICK
Think about what you are doing.

LAWRENCE
Think about what I'm doing?
It's pretty simple really, you told me and I quote "as long as I am alive you will pay for this one way or another". I am tired of consequences Patrick.

PATRICK
I was caught up in the heat moment, that's all. A lot people died today, and not just my men. Don't forget even your father knew he messed up and he tried to course correct. Do you think he would be proud of you right now?

LAWRENCE
(Laughs)
Did you even listen to my story? You think I loved him? I respected him, sure. Feared him, of course but he treated me like shit. He killed my mother. He killed all my friends. He tried to kill me too. I hated my father...

BANG BANG. Two bullets enter the Marshall, splattering blood on the wall behind.

Miriam presses a button on her communications kit --

MIRIAM
Make sure you...

She is shot dead before she can finish the message.

MICHAEL
(To Sheryl)
So, this is how 30 years of
friendship ends?

SHERYL
This man is not to trampled with
Mike. Just look at those monitors.
What's happening in there can't be
stopped, I just want to survive.

Sheryl ends her long friendship with a squeeze of her
glock.

A satisfied Lawrence feasts his eyes on the monitors and
looks at Niall, Ash and Susan holding hands, like a proud
dad, he smiles.

LAWRENCE
All grown up now. We did it. We
changed the world.

A wave of truth smacks Sheryl in the face.

SHERYL
(flabbergasted)
Those are your kids?

LAWRENCE
Yes. They were taken from me when
their mother died and I was
proclaimed a crazy person. I guess
that was all part of a divine
plan. Like the hand of god
hovering over our lives, taking us
where we needed to be. Teaching us
what we needed to learn.
(Beat)
But I found them. And I have you
to thank for that.

SHERYL
What do you mean?

LAWRENCE
You cast them on your show. You
put them all in one place.

SHERYL

The odds of that... that's one crazy coincidence.

LAWRENCE

Oh you are going to have to stop believing in coincidences if me and you are going to be friends.

SHERYL

You believe that this was all faith?

Lawrence nods.

SHERYL (CONT'D)

I guess it wasn't a coincidence they all ended up in that church on the last day of filming?

LAWRENCE

They heard the calling. Just like I heard the calling. Last year I was awoken in the middle of the night by a whisper. To this day I couldn't tell you what it said but I knew exactly what I had to do.

SHERYL

You put that note in there?

An expressionless nod from Lawrence.

LAWRENCE

Open the gate.

Sheryl looks terrified as she approaches the desk.

LAWRENCE (CONT'D)

It's time to merge worlds.

With the push a button she unleashes Somnia's plague onto the world.

EXT. SOMNIA - DAWN

The big gate separates, Vargrs rush through like water through a dam. Some of them ridden by ghouls.

The men in uniform unleash a cacophony of gunpowder. Laying to waste to all that comes rushing through.

GENERAL

Gentleman, I don't wanna see one of those goddamn animals making it through. We stop them here.

Men reminding beasts why they are top of the food chain. Nothing makes it past them --

INT. ARCHASHSTAMEN - DERADELM

Lawrence's guide soaks up the blood shower one last time before unleashing all Vargrs and beasts of Deradelm, permanently opening the portal to earth.

EXT. SOMNIA - CONTINUOUS

They revel introducing themselves to our sphere, sounding out battle cries never heard before as they race toward the gate.

EXT. SOMNIA'S GATE - CONTINUOUS

As the enemies numbers dwindle the heavily armed men begin to believe they can halt this attack right here.

It is at that moment when the ground shakes in tune with the battle cries and they are met with a fearsome sight of gargoyle creatures, seemingly appearing out of thin air.

GENERAL

Oh. my. god.

As we observe pure bread Ghouls (SCROLLEXS) assault men and machine with single swings of their arms it dons that our time at the top of the food chain may have come to an end.

INT. ARCHASHSTAMEN - HELL

Countless entryways to all continents are unveiled.

EXT. STUDIO Q - CONTINUOUS

A breathtaking display of lightning devastates those gathered on the streets, striking Reverend Ocalius amongst many others.

People run away scared, deafening SCREAMS can be heard all around. It is deja vu, a repeat of what happened earlier except this time it is worldwide.

A huge silver light from the sky strikes a power plant far off in the distance, causing a colossal power outage.

WIDE OVERHEARD SHOT shows the city go dark as lights go out.

Then a wider SHOT shows state by state losing electricity.

And finally the globe, going dark.

INT. POLICE STATION - CONTINUOUS

Policeman stand ready for action. Every corner of this structure has a gun pointed at it, as all the creatures from archashstamen come flooding in.

Wiggen cocks a shot gun with one hand.

WIGGEN

This is it! These bastards first day on earth has been too easy. Let us give them a taste of what they will face from here on out.

A beautiful firework display ensues as every gun on the floor goes off at the exact same moment.

They put up a good fight but you can't kill what's already dead. One by one they are taken out, dying valiantly in the face doom.

EXT. SOMNIA - CHURCH - DAWN

Susan opens her eyes, wearing an immense smile.

SUSAN

Wow.

Ash follows suit --

ASH

Yeah.

NIALL

It's our time now.

Susan and Ash look over to Chris who is in agonizing pain.

ASH

What's wrong with him?

SUSAN

He is becoming one of them.

NIALL

His will power is ridiculous
though. He should have turned a
long time ago.

DYLAN

I figured.

Dylan immediately regrets uttering the words that draw
Niall's attention.

NIALL

Now what to do with you? You look
like you went twelve rounds with
Iron Mike. Maybe that really is
enough.

DYLAN

(to NIALL)

I have never done anything to you.

(to Susan)

And we've never had a bad
exchange.

(Ash)

Ash you were my best friend. You
have to understand that was the
only reason I reacted like I did.
I couldn't care less about her. It
was the fact that you would even
do something like that to me.
That's the only reason I was mad.

SUSAN

I guess we could let him go. I
mean what Chris did to him is
worse than what he did to you.

ASH

Yeah. I think I will enjoy you
watching your sidekick be more
than you could ever be. I wish you
a long life so that you can see
all that I become.

A fearful bow of the head from Dylan as he looks around to
the emptying streets of this now ruined city. With his
peripheral he sees Chris stand up.

They all turn toward him.

He stands up slowly, embracing all his new senses. Eyes
shut as he breathes in, WHEEZING.

NIALL
You my friend are going to be a
valuable asset.

He stands nose to nose, inspecting his new form.

NIALL (CONT'D)
I think I might have him as my
personal guard.

Chris' eyes slit open. BUT... One eye is purple, the other
normal. Somehow he remains irrevocably human.

He digs his nails deep into Niall's neck, leaving him
gasping for air.

CUT TO:

INT. STUDIO Q - CONTROL ROOM - CONTINUOUS

Lawrence witnesses his son get killed.

LAWRENCE
NOOOO!

BACK TO:

EXT. SOMNIA - CHURCH - CONTINUOUS

IN SLOW MOTION

The Ghouls rush toward Chris with malicious intentions.

Niall drops to the floor and Chris proceeds to slashing
Susan across the stomach, leaving her insides exposed.

He then grabs Ash's neck with both hands and gorges on his
face. The ghouls attack Chris but struggle to stop him.
They CLAW AND GNAW on him while he CHAWS on Ash's face.

The pain is too much. He swiftly turns around and gets all
the ghouls off him.

Realising he is completely surrounded, he scoops up Dylan
and leaps onto --

EXT. SOMNIA - CHURCH ROOFTOP - CONTINUOUS

The church roof. An intense pursue from the ghouls ensues.

EXT. MULTIPLE STRUCTURES - CONTINUOUS

He makes a dash for his life, leaping from structure to structure, escaping by the skin of his teeth.

INT. STUDIO Q - CONTROL ROOM - DAWN

A distraught Lawrence leans against the wall and slowly falls to the ground.

INT. STUDIO Q - CONTROL ROOM - DAWN

A distraught Lawrence leans against the wall and slowly falls to the ground.

LAWRENCE

I don't understand. What just happened? I was just about to meet them again and once again they are taken from me.

SHERYL

Forgive me if I am over stepping here but maybe that's the price. The price you pay. Sacrifice... That is what you said right?

Lawrence just looks at her and says nothing but it is clear what she said makes sense to him.

MICHAEL

I listened to your story very closely. You were told you can have more than your father, you can have the world. YOU, not them.

He slowly pulls himself together and rises from the ground.

EXT. STUDIO Q - DAWN

Lawrence and Sheryl walk out of the building into a war zone.

Vargrs and Scrollexs doing what they do best: Ending lives viciously.

They walk straight into the chaos, untouched and untroubled as though invisible to the beasts.

Sheryl looks to her right only to see Mondaya laying dead with half a body.

SHERYL

What a way to start a new day.

LAWRENCE

What a way to start a new era.

We peel back into the sky. The last shot being that of
utter and complete hopelessness.

THE END.

