

BETHLEHEM

Written by

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INT. HOSPITAL

A dark hallway in a hospital. The hospital is in utter disarray. Row upon row of empty rooms, and overturned gurneys.

Everything is in perfect working order, however. The fluorescent lights hum, and the clocks keep perfect time.

A ZOMBIE NURSE slowly shambles her way down the hallway. She might have been pretty once, but decay has begun to set in. The lower left part of her chin has completely peeled away, revealing the greyish-white jawbone underneath.

The nurse's light blue scrubs are covered in dried blood stains, and her left leg is twisted slightly inward which causes a pronounced limp as she crawls down the hallway.

Every few moments she emits a soft GROAN, but this sound has no communicative value. It's not something she does with any intentionality behind it.

INT. HOSPITAL RECORDS

A room filled with row upon row of file cabinets. In one corner of the room, a microwave has been wheeled in on a tray, and is currently on making a humming sound.

In another corner is a small work desk with a map unfolded on it. A second copy lies on folded on the side.

Sitting on a chair, going through a file is ERIK, a vampire in the mode of F.W. Murnau's Nosferatu. Pale white skin, pointed ears, spiky teeth, and claw like hands. His face however, is not so much unattractive as it is inhuman.

Erik has a smooth bald head, and has a thin wiry build. Erik's wearing comfortable clothing- blue jeans, a black t-shirt, and sneakers. He's skimming through the files, and none of them are holding his interest.

The microwave DINGS, and Erik puts down the file he's looking at. He walks over to the microwave and opens up the door.

He pulls out a blood packet, and puts it into a large mug. He grabs a knife and cuts an opening into the packet. He then pulls out a large straw and inserts into the blood packet.

The Zombie Nurse walks by the open door to the hospital records. He casually glances at her for a moment, still sipping the blood. She doesn't notice him, unaware of his presence.

He walks back to the desk, and pulls a file out of the box.

CUT TO:

INT. HOSPITAL RECORDS- LATER

Erik has the plastic bag in his hand and is greedily licking it, making sure to get every last drop of the plasma.

He walks to a trash can labeled "Caution: Bio-Hazard" and tosses the empty plasma bag inside it. As the can opens, it's nearly overflowing with empty plasma bags.

He walks back over to the desk. He opens up a file, and suddenly leans in, taking an exceptional interest in this one.

Eric pulls out a document taking great care not to damage it with his claw-like hands. It's a birth certificate, for a baby girl named Anna Karic.

From under the desk, he pulls out a large scrapbook. It's unwieldy, one of those overstuffed photo album that seems close to bursting. He opens the album, again with great care.

He pulls through the book, which begins with some black and white pictures from the late forties, many of which feature a handsome man in his early twenties- Erik when human.

In some of the later pictures, human Erik is with a beautiful young woman, a wedding photo of the two of them. The two of them are looking at each other with the adoration that comes of true love.

On another page, the two of them but the woman is noticeably pregnant. She's looking down at her stomach, smiling demurely, as human Erik has his right hand on it.

He stops for a moment and lingers over a newspaper article, a small clipping about a local man gone missing, followed by an obituary. He moves forward several pages.

The album contains more pictures, now in color but human Erik isn't in any of them. The vast majority of the photographs are shot in the evening, and are poorly cropped candid photographs of people.

Finally, Erik turns to a blank page in the album. He lifts up the plastic, and places the birth certificate inside, preserving it.

He quickly scans the rest of the file. At the end he sees a more recent form dated 2014, with the name Anna Karic at the top. It's a notice of transfer, and states that Anna was moved to Berkshire Hospital for diagnosis and treatment.

Erik examines the map, and follows a highlighted path with his finger. He folds up the map and puts it in his pocket. He takes the second, folded-up map as well.

CUT TO:

INT. HOSPITAL

Erik walks down the hallway, carrying a side bag. The Zombie Nurse has reached the end of the corridor and is shuffling mindlessly into a room. A CUSTODIAL ZOMBIE can be seen shambling down an intersecting corridor.

Neither Erik nor the zombies take notice of the other.

CUT TO:

INT. HOSPITAL BLOOD BANK

The laboratory where the blood packets are stored. Various freezers have been unplugged and are completely defrosted. Only one of the freezers is still plugged in.

Erik walks into the blood bank carrying a cooler backed with ice.

Erik walks over to the last freezer. Only a handful of blood packets are inside. Erik opens up the cooler and carefully packs the blood packets inside. He then unplugs the final freezer, turns off the lights, and exits the room.

CUT TO:

INT. HOSPITAL ENTRANCE

An incredibly messy lobby, with the occasional zombie walking aimlessly. A reception desk lies in the center of the waiting room, with various empty seats installed for visitors.

An elevator door opens and Erik walks out, holding the cooler. He starts to walk toward the front door, then stops. He walks over to the front desk.

Erik rips a piece of paper and writes on it. He places the paper down on the reception desk.

"Heading to Berkshire County Hospital. I hope you'll find me there." He leaves a second copy of the map on the reception desk.

Erik picks up the cooler, and heads out.

CUT TO:

EXT. HOSPITAL PARKING LOT- NIGHT

The parking lot outside the hospital is nearly filled to capacity with vehicles. Darkness permeates the area, making the outside world an ambiguous place of shadows.

Walking around the parking lot are a horde zombies- slow-moving, half-eaten walking corpses, that GROAN in the background as they move aimlessly.

Erik barely even notices them, and carefully loads the cooler into the ambulance. A zombie starts to climb in the back. Erik calmly pulls him out, points him in the opposite direction, and gives him a push. The zombie crawls away.

Erik closes the ambulance back door. He walks around to the front, gets in the driver's seat, adjusts the mirror (he has no reflection), and turns the key.

He drives out of the parking lot, and the zombies start to move toward the ambulance.

Erik shakes his head, presses down on the accelerator, and runs down any zombies in his way.

The ambulance leaves the parking lot.

CUT TO:

EXT. HIGHWAY- NIGHT

The highway is filled with the occasional abandoned car and wandering zombie. Erik doesn't go out of his way to run down the zombies, but doesn't avoid them if they're in his path.

The cars are more significant obstacles, and they force Erik to drive slowly at times.

At one point, an accident obstructs the road, and Erik is forced to exit the ambulance. He grabs a baseball bat from the passenger side before leaving.

The zombies glance at him, but Erik barely notices. They lose interest and continue shambling aimlessly.

Erik enters one of the crashed cars. The window has been broken, and a zombie driver is at the wheel, buckled into the seat belt. His left arm has been partially devoured.

Erik unbuckles the zombie, and helps him out of the car. The zombie shuffles off.

Erik is about to enter the car when he sees a cross hanging from the mirror.

He looks around. In one of the other cars he spots some dry cleaning on a hanger.

He walks over to that car, SMASHES the window with the baseball bat, and grabs the dry cleaning.

The zombies turn and look at the sound, and Erik stares at them. They turn away, uninterested. He rips the dry cleaned pants off of the hanger and lets the shirt fall to ground.

He stops for a moment and looks at the shirt. He opens it up, and lays it on the ground.

Erik walks back to the first car, and uses the wire hanger to hook the cross off the rear view mirror. He succeeds, then brings the hanger and the cross over to the shirt.

He gently lays the cross down on the shirt, then uses the shirt fabric to completely cover the cross, binding it with fabric. He picks up the shirt, and stares at it for a moment.

Erik is about to throw the shirt-covered cross as far as he can. At the last second he stays his hand and looks at the shirt again. He puts it in his side bag instead.

Some zombies follow the movement of the cross with their eyes before returning to their aimless shuffle.

Erik enters the car, turns the key, and drives it just far enough that the ambulance can pass. He gets out of the car and heads back to the ambulance.

He drives for a minute before coming to another accident in the road. He stops the ambulance, grabs the baseball bat, and exits the vehicle.

CUT TO:

EXT. ROAD

Erik is still driving along, when his WATCH ALARM goes off. He glances at the watch. The digital face reads 5:30 AM.

Erik pulls to the side of the road. He gets out of the ambulance, and walks to the back.

He opens up the back door, climbs in to the back, and shuts the door.

CUT TO:

EXT. ROAD- SUNRISE

The sun begins to peer over the horizon. Zombies shuffle along, oblivious. Daylight has no meaning to them, they swarm upon the earth like a pestilence.

It's as if the world itself is in a state of lifeless decay.

CUT TO:

INT. BACK OF AMBULANCE

Erik is now making himself comfortable in the back of the ambulance. He's placed a curtain up between the back and the front of the ambulance, and sealed up the rear window so that no sunlight can come in.

Erik pulls a blood packet out of the cooler, and puts it into a small microwave. He pulls out a DVD player, and turns on the power. A television program begins to play softly in the background.

Erik opens his side bag, and pulls out the scrapbook. He turns to a page at the beginning of the album, and pulls out a family tree. He takes a pencil and draws a small line under a couple of names. He writes in "Anna Karic (1997 -, then returns the paper to the album.

Erik lies down on a gurney and relaxes.

CUT TO:

INT. BACK OF AMBULANCE- LATER

End credits of a movie are playing. Erik's watch goes off again. He stands up, turns off the DVD player, and opens up the ambulance door.

CUT TO:

EXT. HIGHWAY- EXIT 61

As Erik drives, he sees a large sign that reads "Exit 61- Berkshire- Next Right". Erik instinctively signals right, sees what he's doing, and smiles. He cancels the signal.

The ambulance takes Exit 61 into Berkshire.

CUT TO:

EXT. THE DRIVE THROUGH BERKSHIRE

Erik drives through a devastated town. Zombies are everywhere... some are relatively intact, others horribly mutilated. One LEGLESS ZOMBIE desperately crawls with its arms to get nowhere.

Eventually, the road becomes so thick with zombies, Erik has to floor it, and run them over. The windshield of the ambulance becomes thick with zombie blood and guts.

Once clear of the crowd, Erik turns on the windshield wipers. An eyeball has congealed to the mirror, and Erik has to lubricate it with water to get it to slide off.

CUT TO:

EXT. BERKSHIRE HOSPITAL- NIGHT

Erik's ambulance pulls into a crowded parking lot, full of cars and zombies. He puts on clothing to disguise his monstrosity- a large trench coat, sunglasses, and a wide brimmed hat.

Erik walks out of the vehicle. The nearby zombies start to swarm toward him... then abruptly lose interest.

There are so many zombies here, it's almost impossible for him to cross through. He slowly makes his way across the parking lot.

Erik's alarm watch BEEPS. He looks to the horizon, and sees the faintest rays of the sunrise.

Erik shakes his head. He grabs onto a zombie, and pushes on the zombie as hard as he can. The zombies begin to fall down like dominos, and Erik races over their fallen bodies.

Erik walks to the hospital doors, which don't open automatically. He has to move to the side door, which he pulls open and enters.

INT. BERKSHIRE HOSPITAL RECEPTION

Some zombies try to follow Erik in, but he makes sure to close the door before they can enter.

The reception area is empty of moving zombies, although nowhere near as neat and pristine as the one Erik just left. It looks like people tore through here pretty quickly.

ERIK

Hello? Anyone in here?

He walks over to the reception desk, and finds a building directory. He peruses it.

CUT TO:

INT. OFFICE

Erik is sitting in a chair in a reception office. He pushes a button on the hospital intercom.

ERIK

Hello?

He hears his own voice in the hallway.

ERIK (CONT'D)

Hi. I don't mean to scare you, but my name is Erik and I'm in the building right now. Obviously. I can protect you. I can get you food. I'm on the second floor right now, and... if anyone's here, I'd like to meet you.

He puts his head on the desk. A long moment.

THUD. The sound of something hitting the floor on the ceiling above him. He looks up, and touches the intercom.

ERIK (CONT'D)

I heard that! Is someone there?

THUD.

ERIK

Fantastic. I'll be right up.

Erik's face takes on a dark, predatory look. In a hurry, he books out of the room.

CUT TO:

INT. BERKSHIRE HOSPITAL HALLWAY

Erik races down the hallway. He sees an elevator and a stairway. He pauses for a moment, then opens the stairwell.

CUT TO:

INT. BERKSHIRE STAIRWELL

Erik races up the stairwell, and exits through the third floor doorway.

CUT TO:

INT. BERKSHIRE THIRD FLOOR

Erik walks into the floor, and looks around. Things are in disarray, but no zombies in sight.

ERIK

Hello?

He starts to walk. One of the doors open. CREED, an thin man, slowly hobbles out. Creed wears a large, oversized robe and his face is hidden in the darkness.

ERIK (CONT'D)

Hey! You're alive?

Creed shambles forward.

ERIK (CONT'D)

Uh... you are alive, aren't you?

Creed nods.

ERIK (CONT'D)

Good...

Erik can hold back no longer. He lunges at Creed, baring his fangs.

But at the same time, Creed starts running toward Erik. He too, is a hideously deformed vampire. Creed's mouth opens and pointed, vampiric fangs can be seen. Creed leaps at Erik.

Creed bites down hard on Erik's neck. They both freeze for a moment. Creed's eyes shift with confusion.

ERIK (CONT'D)

How long are you going to keep doing that?

Creed releases Erik's neck.

CREED

Dry. Your well has run dry.

Erik reveals his vampiric features to Creed.

ERIK

Just a couple of vampires. Of all the rotten luck, huh?

Creed laughs bitterly.

ERIK (CONT'D)

The name's Erik.

CREED

Creed.

ERIK

So, I don't suppose you know...

CREED

Don't ask stupid questions. If I knew somewhere better to be...

ERIK

Right. Still, good to have company. I haven't spoken to anyone since...

CREED

You have any blood?

ERIK

No. I'm thinking, maybe you and I pack up whatever you've got here, head over to Gainsborough.

CREED

I've been to Gainsborough! Drank it dry.

ERIK

Burleigh then.

Creed shakes his head.

CREED
Nearest untapped hospital is in
Singingwood.

ERIK
Uh... I hit that one actually. All
gone.

Creed stares at him.

ERIK (CONT'D)
Ok. Not a problem. We'll just check
the map.

Erik pulls out the map. As he does so, Creed lunges at him
again.

CREED
There's not enough! NOT ENOUGH FOR
TWO!

The two begin to fight in the hospital room.

ERIK
Get off of me! You crazy...!

The two roll around on the floor. Creed is in a frenzied
panic, attacking Erik with everything he's got. They knock
over a tray full of medical supplies, which scatter across
the floor.

Erik reaches with one of his hands, and grabs a syringe. He
stabs it into Creed's eye. Creed screams, and releases his
hold on Erik. Erik picks up a chair and smacks Creed with it.

ERIK (CONT'D)
We don't have to do this.

Creed runs at Erik again. Erik smacks him down with the chair
again, which breaks.

Creed reaches for the wooden chair leg, a mad look in his
eyes. Erik's eyes open a bit, but he says nothing. Creed
lunges at Erik, aiming for Erik's heart.

Erik grabs Creed's arm, holding off the assault. Erik pushes
Creed back into one of the patient rooms.

INT. BERKSHIRE HOSPITAL PATIENT ROOM

An empty patients room, with a large elevated bed and a large
windows completely covered with curtains. Creed lies on the
floor, but quickly rises to his feet.

Erik enters the room, wielding an IV pole. He swings it at Creed, knocking him in the head. Creed snarls and lunges again at Erik.

Erik smacks Creed again with the pole. Creed stumbles backward and crashes against the window. The curtain rod falls down allowing sunlight in.

The sunlight hits Creed and Erik's bodies and both begin to smoke. Erik quickly drops the pole and dives under the patients bed.

Creed ignites into flames, screaming. He, too, tries to get under the bed, but Erik won't move over. Creed races for the exit of the room, but collapses.

Creed's body burns itself out. Nothing else catches fire, and the fire burns out, leaving nothing but ash. Erik winces at this end.

Erik stares at the pile of ash. He glances at the sunlight all around him. He waits.

CUT TO:

INT. BERKSHIRE HOSPITAL RECORDS

Erik, no longer in disguise, is going through the records at this hospital, this time more purposefully. He pulls a file with the labelled Karic, Anna. It's very thin, containing a single page. A death certificate.

Erik looks at the paper for a long moment. His eyes flicker over the information. The cause of death is listed as an unknown disease transmitted through a bite, along with a note specifying that the body be destroyed.

Erik carefully places the certificate into his album. He turns to the page with the family tree, and writes the year 2014 next to Anna's entry as her year of expiration.

Erik looks at the family tree. Every person listed on it has an expiration date, with one exception. Erik Karic. Under his name it read (1933 -)

He sits in the room motionless for a long moment.

CUT TO:

INT. BERKSHIRE HOSPITAL PATIENT ROOM

Erik stands at the window shade, presently down. Tiny glimmers of light can be seen at the periphery of the window. He holds the window shade cord in his hand, ready to pull it down. Below him lie Creed's charred ashes.

He closes his eyes for a few seconds, bracing himself for the pain to come. His claw pulls down the window shade. He winces... and nothing happens.

He opens his eyes. It's started to lightly rain outside... the sky is completely overcast. He LAUGHS, then lets the window shade fall again.

CUT TO:

INT. BERKSHIRE HOSPITAL BLOOD BANK

Erik walks into the Berkshire Hospital Blood Bank. Blood bags lie on the floor, carelessly tossed away. Each bag is punctured by two large holes (fang marks).

Much like the hospital he just left, the freezer units are all empty, except one, which has three bags in it. Erik just stares at the unit.

He grabs one of the bags, and puts it in a seemingly out of place microwave unit. He heats it up, and puts his head in his hands.

He looks around and notices a map, similar to the one he took from the last hospital. He opens it up. A number of cities are crossed out with Red X's, covering the northern half of the map.

Erik pulls out his map, which is identical, except it's the cities to the south that are crossed out. He stares at the two maps. The microwave beeps.

Erik opens up the door... the bag has exploded in the microwave. In a near panic, Erik digs his fingers in, hoping to scoop up as much of the liquid as he can, his hands staining with blood.

It's a desperate, grotesque effort. Erik takes the microwave turntable out of the microwave and licks it clean. He greedily sucks his fingers clean.

CUT TO:

INT. BERKSHIRE HOSPITAL HALLWAY

Erik sits in a hallway despondently.

Two zombies slowly shuffle around, as Erik ignores them. The zombies are utterly aimless, with nothing to do in the absence of prey.

Suddenly, there's a SOUND OF AN IMPACT. Erik looks up, startled. He quickly stands up and runs into the Patient Room.

INT. BERKSHIRE HOSPITAL PATIENT ROOM- NIGHT

Erik runs to the window and peers outside.

EXT. BERKSHIRE HOSPITAL VIEW FROM WINDOW- NIGHT

Erik looks to a crowded parking lot filled with zombies. The zombies are all in the process of turning away from the hospital and moving across the street.

Across the street is a large supermarket, along the lines of an A&P. Parked outside with the motor running is a small dark van. The automatic lights in the supermarket parking lot are on.

Something is written on the side of the van, but is illegible from Erik's vantage point.

JOHN, a middle-aged man with dark black hair just beginning to show signs of going grey. He stands on top of the van, as the zombies slowly move toward him. He wields a shotgun, ready to fire, when it becomes necessary.

John is unshaven, and his eyes quickly dart from zombie to zombie. There is no anxiety noticeable just the calm intensity of the hunter.

EMILY, an attractive brunette in her early thirties is sitting at the wheel of the van. She keeps looking from her front mirror to the side mirrors, stress on her face, and nothing left for her to do but keep the motor running.

CUT TO:

INT. BERKSHIRE HOSPITAL PATIENT ROOM- NIGHT

Erik frantically begins dressing himself in his trench coat and hat. He runs out of the room.

CUT TO:

INT. BERKSHIRE STAIRWELL

Erik runs down the stairs with reckless abandon.

CUT TO:

EXT. BERKSHIRE HOSPITAL- NIGHT

Erik tries to run across the parking lot, but the zombies are all in the way. He desperately starts tearing through them, trying to make his way across the street.

EXT. OUTSIDE SUPERMARKET

John is shooting the zombies that move too close to the van. They're starting to encircle the van, and there's a swarm of them approaching.

JOHN

NOW! NOW!

Two other men, RYAN and PAUL, come running out of the supermarket with shopping carts loaded with whatever food they could find.

Both men are in their mid-twenties. Paul is early twenties, has a slightly athletic build, with blond hair. His features are slightly feminine- the sort of man you'd be more inclined to describe as beautiful rather than handsome.

Ryan is a young man of eighteen. He has multiple piercings, and his dark hair is unkempt. He's good-looking, but in a more earthy, masculine way than Paul is.

The two men push their carts up a ramp into the van.

John pulls himself down from the top of the van and enters the van and pulls up the ramp.

EXT. MIDDLE OF THE STREET

Erik is blocked by the ever creeping zombie horde.

ERIK
NO! WAIT FOR ME!

EXT. OUTSIDE SUPERMARKET

Emily hits the accelerator, and the van peels out of the supermarket parking lot, mowing down zombies as it moves. Some of the slightly faster zombies try to grab onto the van as it drives by.

It swerves into the middle of the street, not far from Erik.

ERIK
HEY! OVER HERE!

Emily can't hear him over the Zombies' constant MOANING. She looks in her rear view mirror. In the exact spot where Erik should be, no one can be seen.

The van peels off. Zombies fall off of the van as it gains speed. Erik chases after it for a bit, the van outpaces him.

Erik stops. He hears a MOAN coming from below him. He looks down. The same Legless Zombie from earlier is slowly crawling in the direction of the van. Erik stares at it in disgust.

Erik goes running back to the Berkshire Hospital Parking Lot.

LEGLess ZOMBIE continues crawling. Forty seconds later, Erik drives by in the ambulance. As it passes, LEGLESS ZOMBIE grabs the fender, and is dragged down the street after it.

CUT TO:

EXT. HIGHWAY

Emily is driving the van at ninety miles an hour, navigating her way through the clusters of zombies on the open road. She swerves past the occasional abandoned car with great dexterity, especially considering how dark it is.

Suddenly, there is a THUMP, which rocks the van.

EMILY
No, no, no....

The car swerves out of control. Sparks fly from the back rear tire. Emily slams on the brakes, and the van decelerates with a loud SCREECH.

Zombies begin to shuffle toward the car. The four of them look at each other. Paul nods, grabs the jack. John and Ryan nod. They open the back door of the van, and Paul gets out.

As Paul begins to change the tire on the van, Ryan helps him to see with a flashlight. John is attempting to pick off any zombie that gets too close.

At that moment, Erik drives closer in the ambulance. Seeing the humans, he turns on the ambulance lights and sirens. The red and blue flashes make it possible for the humans to see a bit in the darkness.

And for the first time they see just how many zombies are out there... it's a horde, their skin alternately flashing blue and red in the light.

The zombies are in no way distracted by the lights or the siren. Their single-minded hunger doesn't even let them notice it in passing.

Ryan is able to put away his flashlight and pull out his gun. Paul bends down to examine the tire, he sees a mangled zombie arm has gotten jammed in between the tire and the car axle.

Suddenly, Paul is grabbed by a crawling, ONE-ARMED ZOMBIE's left (and only) arm. The zombie emerges from under the car, attempting to bite Paul. Ryan quickly shoots the zombie in the head, and it falls, inanimate.

RYAN

Did he bite you?

PAUL

No... he...

RYAN

The fix the damn tire!

PAUL

Right.

Paul gets back to work, trying to dislodge the zombie arm.

Meanwhile, Erik has a pile of dead zombies at his feet. Now John can get a good look at the vampire is repelled by what he sees. He fires at him.

ERIK

Hey! Knock it off!

Paul has finished repairing the tire. He, Ryan and John start running back into the van, closing the door behind him.

ERIK (CONT'D)
No. Wait! You don't understand!

The van peels out. As the van makes a left, Erik is able to read some words spray-painted on the side, underneath a floral pattern: Warren St. Florists, then nods.

He enters the ambulance and drives.

Amidst the hordes of zombies, Legless Zombie slowly crawls his way after the two vehicles.

CUT TO:

EXT. WARREN ST. FLORISTS- NIGHT

Erik drives the ambulance into an urban street full of storefronts. He sees the van in front of the store "Warren St Florists", but it's been abandoned. There are a few zombies moving about, but not a large number.

He peers into the window of the storefront. The inside of the store is filled with dead, decaying flowers. It's been wrecked, and a couple of zombies are walking about aimlessly.

He looks around and sees a manhole cover that's slightly ajar. Then he scans the neighborhood.

EXT. WAREHOUSE- NIGHT

A warehouse completely surrounded by a chain link fence, covered in razor wire. A large number of zombies claw at the fence, but none of them can get past it.

A constant level of MOANING can be heard as the zombies struggle in vain against the fence. There are more zombies congregating outside this building than any others.

He waits for a moment, hesitant to enter. He puts on his sunglasses, and does the best he can to disguise his monstrous nature.

He walks over to the fence. The zombies take no notice of him. He moves back, makes a superhuman leap that lets him over the fence. He lands very softly.

He looks at the warehouse. No signs of movement. The windows are boarded, and the doors are barricaded. A large garage door is down.

He touches the side of the wall, and starts climbing the wall with his fingertips, evoking the image of a spider.

CUT TO:

EXT. WAREHOUSE ROOF- NIGHT

When viewed from above, the ceiling of the warehouse has the words "SAVE US!" painted in large red block letters.

Erik climbs onto the roof, and looks around. The roof is vacant, but there is a small doorway that must lead downstairs. He walks over to the door.

He touches the knob. It turns, and opens, revealing a stairway. Erik goes to enter, but is rebounded by a mystical force. He seems surprised, then laughs to himself.

ERIK

Hello? Hello, down there?

No response.

ERIK (CONT'D)

I know you're in there. And I know you must be scared. But I'm not here to hurt you. I was trying to save you back there.

(beat)

You can't keep going on like this. It's too dangerous. I can help you. I can get you food. I can... You need me.

(beat)

And I need you.

FOOTSTEPS can be heard on the stairway. Emerging from the stairway is John, Ryan, Paul, and MICHAEL. Everyone wields firearms, except for Ryan, who has a flashlight.

Michael is in his forties, with dark black hair that's just starting to turn gray. He moves with a dominance which immediately demonstrates that he's the authority here.

Erik moves into the shadows a bit.

MICHAEL

No. Stay in the light where I can see you.

Erik steps back out of the shadow.

MICHAEL (CONT'D)

Take it off. Let me see you.

Erik takes off his hat and sunglasses. He steps out of the shadows.

The four men react to the monstrous form in front of them. John shoots. The bullet goes straight through Erik. It doesn't do any damage, but it does cause him pain.

The zombies below are riled up by the sound. The MOANING gets louder.

ERIK

OW! What the hell!!!

Michael pushes John's gun upwards before John can take another shot.

MICHAEL

What are you?

ERIK

I'm a...

RYAN

Vampire.

Erik nods.

ERIK

I want to make a deal.

CUT TO:

INT. WAREHOUSE

The inside of the warehouse has been turned into a shelter. Shelves and large crates have been used to create barricades, and makeshift furniture.

The warehouse is lit through the use of a few flashlights and other battery powered lighting implements.

There are two stairwells. One leads to the roof, the other is sealed off and leads down to a basement area.

The sounds of the ZOMBIES MOANING can constantly be heard faintly in the background.

The primary advantage to this arrangement is the large open space which provides few places for concealment.

The only concession that's been made to privacy, are small shanties made out of cardboard boxes. But most of the space is a public area.

Right now, a small group of human survivors have gathered around.

Michael appears to be leading the discussion. Emily listens intently, while John looks on, outraged. Ryan hangs back, not near anyone in particular.

Paul has an arm protectively around his fraternal twin sister SARAH. They have the same face, the beautiful features that seemed somewhat attractive on Paul are absolutely breathtaking when seen on Sarah. She looks on nervously.

HAYLEY is a woman in her twenties, dressed with a grunge look-ripped jeans, a tight t-shirt. Her hair is dyed a fading red, and her blonde roots are beginning to show.

HAYLEY

Michael... you're saying... there's a vampire on the roof? And he wants to come in?

MICHAEL

Yes.

HAYLEY

That's so hot.

SARAH

Hayley! Are we really considering this?

EMILY

Before that... vampires exist?

RYAN

Zombies exist.

EMILY

Right. Stupid question.

JOHN

WE'RE DISCUSSING THIS? REALLY?

MICHAEL

John.

JOHN

No, I want to hear you say it. I want to hear you say that you're going to let a goddamned vampire into this warehouse and let him drink our blood.

SARAH

Wait... what was that? He wants us to let him drink our blood?

JOHN

Yes, Sarah. That's what that thing wants. He said as much.

MICHAEL

We have to be rational here. Apparently, the vampire can't get inside unless we invite him in. So, we have some leverage.

EMILY

Why in the world would we make a deal with him?

RYAN

Why? Because he can bring us food, Emily. At no risk to us. And you know what? If letting a vampire drink a little bit of my blood means I don't have to make another run against those things out there...

MICHAEL

Ryan's got a point. I'd rather have a vampire drinking my blood than risk getting bitten by the zombies.

JOHN

No way any bloodsucker's drinking from me.

PAUL

Fine. Then you make the food runs by yourself, John. Because I'm done.

MICHAEL

Paul.

The zombies stop moaning. No one notices.

RYAN

Seriously, people. Let's talk risk/benefit. We let the vampire drink from us...

SARAH

Don't we become vampires if he bites us?

MICHAEL

I asked. The short answer was no.

RYAN

And he doesn't need to drain us dry, either. It'd be like giving blood at a blood drive.

PAUL

Just eat a cookie after.

RYAN

Exactly. And in return... we don't have to worry about running past the zombies. He can keep us safe.

JOHN

If he doesn't kill us. What's to stop him from slaughtering us all the second he comes in here?

MICHAEL

Because we'll regenerate blood as long as we're alive and fed. If he kills us, he eats for a day. If we live, he can eat forever.

RYAN

I don't know if any of you have noticed, but there are more of those things out there everyday. Eventually, we're not going to be able to get out.

SARAH

Hey! Listen!

They all stop and listen. Something is riling up the zombies.

CUT TO:

EXT. WAREHOUSE ROOF- NIGHT

The group cautiously heads to the rooftops, armed to the teeth. They look down to see Erik fighting a zombie over a pile of zombie corpses.

It's worth noting that the only zombie he's fighting is the one he attacked. The other zombies have no sense of community.

Erik dispatches the zombie, knocking its head off with the baseball bat. He looks up toward the roof, and sees the crowd watching him.

He waves to them. He stands amidst the zombies unharmed and unbothered. In the distance, it can be seen that more zombies are slowly advancing to the warehouse.

MICHAEL

I say we put it to a vote. All in favor of making a deal with the vampire?

Everyone in the group but John raises their hands. Some hands are raised reluctantly, some assertively, but they are all raised.

JOHN

You're a bunch of idiots.

Erik crawls back onto the rooftop, holding a small sack.

ERIK

Well?

MICHAEL

You feed us, we'll feed you.

Michael points to the stairs.

MICHAEL (CONT'D)

Inside's off limits. No one's inviting you in. Fair enough?

Erik nods.

Everyone is staring at Erik. He looks at them quietly for a few moments. In his hands is a large sack.

He concentrates and hears the FRENETIC HEARTBEATS of the crowd here. As he looks from person to person, they all look uncomfortable.

As he looks at Sarah, his brow furrows for a moment. He hears TWO HEARTBEATS coming from her- one loud and healthy, the other somewhat weaker and fainter. Paul puts his arm around her protectively. Erik looks away.

No one has any idea what to say to him.

ERIK
I brought food. I'll bring it up.

Michael nods.

ERIK (CONT'D)
Make a list of what supplies you need. I'll get them. Meanwhile, figure out who I'm feeding off of tonight. I don't care who it is. Just not her.

Erik points to Sarah.

SARAH
What? Why...?

She stares at him, confused. He doesn't respond to her question.

He leaps away, hurriedly retreating into the night.

JOHN
Oh yeah, I can't see us ever regretting this.

The survivors quickly gather up the food.

PAUL
Who... how do we decide?

Everyone looks to Michael.

MICHAEL
We'll draw lots.

CUT TO:

EXT. WAREHOUSE ROOF- NIGHT

Erik stands perfectly still on the rooftop. He looks at the moon and the night sky.

Emily and Michael walk up to the roof. Erik turns around to face them.

ERIK
You brought a gun?

MICHAEL
Just in case you get carried away.

ERIK
I swear I'll only take as much as I
need.

MICHAEL
Still.

Erik nods.

EMILY
So how do we... do this?

The situation is just as uncomfortable for Erik as it is for
Emily and Michael.

ERIK
Turn around.

Emily turns around, as Michael uncomfortably watches. Erik
puts his hands on the sides of her shoulders. She shudders at
the touch.

ERIK (CONT'D)
Tilt your neck.

Shaking, Emily does so. Erik leans toward the side of her
neck and gently bites. Emily MOANS as if in a little pain.

Erik continues to drink, Emily's MOANS begin to sound sexual
in nature. She's enjoying this. Slowly, Erik releases himself
from the side of her neck.

EMILY
More.

Emily is a little woozy from the loss of blood.

MICHAEL
Emily!

Michael moves forward to steady her. Emily seems embarrassed.

EMILY
I'm sorry, I...

MICHAEL
Are you ok?

EMILY
I'm fine. It, uh, didn't hurt.

MICHAEL
I can see that.

Erik watches them.

MICHAEL (CONT'D)
Why are you still here? You've
gotten what you came here for.

Erik stares for a moment.

ERIK
The list.

MICHAEL
Right.

Michael puts his hand in his pocket and produces a small piece of paper. Erik takes it from him, and Michael shrinks from the brief contact.

ERIK
I'll be back tomorrow.

CUT TO:

INT. SUPERMARKET

An abandoned supermarket with aimless, wandering zombies. Erik pushes a shopping cart up and down the aisle, holding his list in his hand.

He moves up and down the aisles. He travels into the produce aisle, which is filled with rotting fruits and vegetables. Thick swarms of flies move from the rotten food to the zombies.

Zombies stand amidst a thoroughly ransacked meat section. One of the zombies is clutching a chicken drumstick in his right hand, desperate to find some scrap of meat on it.

Erik looks at the list and sees the word "garlic". He frowns, then picks up some cloves of garlic and puts it in the cart. He pulls out a pen, and crosses out the word "garlic".

He pushes the cart to the next aisle. He looks on the list and sees the item "toilet paper". He looks at the various brands, utterly baffled as to what brand to get.

A zombie mindlessly pushes a shopping cart past him. Erik sees a brand of toilet paper in the cart. He shrugs, reaches into the cart, and takes the toilet paper for his own cart.

Erik crosses the word off the list with the pen. He keeps shopping.

CUT TO:

INT. WAREHOUSE ROOF- NIGHT

Erik has brought a large number of bags to the roof. He begins to unpack food and supplies. Most of the food is in canned form.

MICHAEL

Thank you.

Erik nods. Sarah approaches Erik.

SARAH

Vampire.

Erik turns and faces Sarah. She is nervous.

ERIK

My name is Erik.

SARAH

Ok. Erik. Is there something... wrong with me? I haven't... I mean, I'm not infected or anything, right?

Erik takes something out of the shopping bag and hands it to her. She looks at it. It's a home pregnancy test. She stares at it, dumbfounded.

She stands in shock for a few seconds, then quickly runs downstairs, her eyes pooling with tears.

Erik watches her go, then turns his attention back to passing out the supplies. He places some ammunition down, which Michael and John use to reload their guns.

Erik also pulls out a large case of batteries, some books, board games, and other items of minor entertainment. As he does so, Hayley approaches him.

HAYLEY

Did you get them?

He hands a CD-man and some CDs to Hayley.

ERIK
I wasn't sure they still made
these.

HAYLEY
You're the best! I was going out of
my mind!

Hayley joyfully takes the items, and bounces away.

Erik tosses the garlic to John, who catches it.

ERIK
It doesn't affect me, if that's
what you're wondering.

JOHN
I don't know what you're talking
about.

John puts his free hand in his pocket, and walks away.

Erik continues to pass out food. When he's done, everyone is
as far away from him as they can be. Erik looks to Michael.

Michael approaches Erik.

ERIK
(whispering)
I'm hungry.

MICHAEL
Of course.

Michael walks away.

ERIK
Michael.

MICHAEL
Yes?

ERIK
I don't like it when people watch
me eat.

CUT TO:

EXT. WAREHOUSE ROOF- NIGHT

Michael and Ryan walk up onto the roof. From the landing,
Michael calls out.

MICHAEL

Seven minutes. Then I come back out.

Michael walks down the stairway. Ryan steps out onto the roof to a waiting Erik.

RYAN

Hey.

Erik nods. Ryan slowly walks toward Erik, but he's exhibiting nervous behavior.

RYAN (CONT'D)

This is... kind of gay, you know?

ERIK

When I first turned, it used to bother me. But it all tastes the same.

RYAN

When were you first turned?

ERIK

1953.

RYAN

So, you're a young vampire?

ERIK

By immortal standards, yes.

RYAN

Why did you do it? You know? Become a...

ERIK

I wasn't given a choice.

RYAN

Oh.

(hesitant)

You're sure I'm not going to become like you, right?

ERIK

If just a bite turned people into vampires, there would have been a vampiric plague long before there was a zombie one.

RYAN

Right.

ERIK
Besides... there's not enough of
you to share.

RYAN
You're a creepy dude.

ERIK
Any other questions?

RYAN
Yeah.

Ryan looks over the side of the roof at the zombies below.
The sounds of the MOANS has gotten louder.

RYAN (CONT'D)
Where did they come from?

ERIK
Why would I know?

RYAN
I figured, you're supernatural;
they're supernatural.

ERIK
I'm dead; they're dead.

RYAN
Something like that.

ERIK
I have no idea.

Erik comes up behind Ryan, who trembles nervously. He bites
down. Ryan's MOANS merge with the sounds of the zombies.

CUT TO:

INT. WAREHOUSE- A FEW WEEKS LATER

The group has gotten together. Almost everyone has small
scars on the side of their necks, aside from John and Sarah.
Sarah's pregnancy is beginning to show.

Hayley's hair is now completely blonde.

MICHAEL
It's your turn tonight.

JOHN
The hell it is.

MICHAEL

John, we've all done it...

JOHN

I'm not drinking the Kool-Aid, ok?
And the vampire's not drinking my
Kool-Aid, either.

EMILY

It actually feels kind of good.

JOHN

Then you do it again. He doesn't
get to tap this.

John points to his neck.

MICHAEL

Erik doesn't eat; you don't eat.
Simple as that.

JOHN

You're calling this thing by a NAME
now? Do you even see what's
happening to you?

MICHAEL

We've gone three weeks without any
of us dying. THAT'S what happened.

JOHN

Uh-huh. You're this things' slaves.

EMILY

Look, Michael, if he doesn't want
to... I could go again.

MICHAEL

No. Everyone contributes. Everyone
who can.

Michael glances at Sarah.

MICHAEL (CONT'D)

I'm serious, John. You don't do
this, you don't eat. You don't do
this, you can leave.

John turns his head from Michael and looks at the wall.

MICHAEL (CONT'D)

Tonight.

Michael walks away.

CUT TO:

EXT. WAREHOUSE ROOF- NIGHT

John walks out onto the warehouse roof. Erik is waiting for him.

JOHN

You're enjoying this, aren't you?

Erik says nothing. John turns his back on Erik, and puts his hand in his pocket.

JOHN (CONT'D)

Yeah, well enjoy it while you can, because they're going to see the truth about you one day.

Erik moves behind John to feed off of him. John pulls a wood-carved crucifix out of his pocket and pushes it onto Erik's face.

Erik SCREAMS in pain, staggering around blindly. John pulls out a gun and shoots Erik, causing him to fall to the ground. The zombies HOWL from below.

John pulls out a knife and starts slicing at Erik, the crucifix in his hand.

JOHN (CONT'D)

The stake through the heart thing seemed kind of hard. But I figure a decapitation will do the trick, huh, vampire?

Michael, Ryan, Paul, and Emily run upstairs armed with guns. Erik is desperately pushing John away from him. As John is aiming at his neck, he turns to the group.

JOHN (CONT'D)

SHOOT HIM! He's stronger than I am.

PAUL

Michael?

MICHAEL

(to the others)
Stay back!

Michael starts moving forward.

MICHAEL (CONT'D)
I need a clear shot!

John nods, and moves away from Erik. Michael aims his gun and shoots John in the head.

John falls to the ground. Paul, Ryan, and Emily are horrified. Even Erik is surprised.

EMILY
Michael?

RYAN
Jesus, Mike.

Michael walks toward Erik and helps him up. Paul goes over to John and checks his vitals.

MICHAEL
You ok?

ERIK
Why?

MICHAEL
We need you more than we need him.

PAUL
He's dead. You killed him.

Michael looks at Paul.

PAUL (CONT'D)
You couldn't have just wounded him?
What the hell's wrong with you?

MICHAEL
Anybody here want to be in charge,
huh? You think this is easy?

No one says anything. Michael nods.

MICHAEL (CONT'D)
Right. Now get downstairs.

RYAN
We need to... take care of the
body.

MICHAEL
We will.

Michael turns to face Erik.

MICHAEL (CONT'D)
Don't waste the blood.

Michael walks downstairs. Ryan, Paul, and Emily follow, disturbed by the scene they just saw.

When they're gone, Erik heads over to the body and feeds.

CUT TO:

EXT. STREET- DAY

From the warehouse exterior, the street has filled with more and more zombies, who shuffle around. A large horde of them surround the warehouse, relentlessly frustrated by the barbed wire fence.

But further down the street, the zombies are wandering aimlessly near an open manhole. One of the zombies gets too near the manhole, and falls in. Thirty seconds later, another one falls in also.

CUT TO:

INT. WAREHOUSE- DAY

Every one sits throughout the warehouse. Some people play board games; others read books.

Ryan sits with a sketch pad and draws a fairly good representation of Sarah and Paul, who sit in a corner together. Sarah's belly is much bigger now, she's in her fifth month of the pregnancy.

Hayley is walking about, listening to her CD-man. She moves rhythmically, almost dancing. Her hair is completely blonde now.

Emily sits by a ham radio, listening for sounds, occasionally reaching for the microphone and broadcasting a signal. It's clear from her expression that she's going through the motions, and not even a little hopeful of making contact.

Michael walks around the warehouse, keeping watch on everyone.

Paul stands up from the corner, and walks to Michael.

PAUL
Can we talk?

Michael nods.

PAUL (CONT'D)

My sister's scared. I'm scared.

MICHAEL

Women have given birth before modern medicine. Erik will bring us what supplies we can. She'll be fine.

PAUL

It's not that. Every day there are more zombies out there... Erik doesn't even bother destroying them anymore. What are we going to do with a baby, huh?

MICHAEL

We'll handle it. And you'll have help.

PAUL

This place isn't safe. Something's going to happen, sooner or later...

MICHAEL

We need to make it through to winter. See if a season of bad weather makes these things fall apart. In the meanwhile... you've just got to hold it together.

As Hayley moves around the warehouse, she moves near the basement entrance. Some soft MOANS come from below, but she doesn't hear them due to the CD-Man.

Emerging from the basement stairway are a trio of zombies. One of them grabs her. She SCREAMS.

EMILY

They're coming in from below!

People scramble into position, grabbing their weapons... guns, baseball bats, knives- whatever they can find. The zombies are quickly dispatched.

Ryan barricades the basement stairway with furniture.

MICHAEL

Did IT bite you?

Hayley is crying hysterically. Michael points his gun at her. Her eyes grow wide and she gets quiet and scared.

MICHAEL (CONT'D)
HEY! You tell me! Did it bite you?

She shakes her head no.

MICHAEL (CONT'D)
Turn around.

RYAN
Mike, calm down.

MICHAEL
I'll calm down, when I see her turn
around.

Hayley turns around. There is no sign of any wounds from the
zombies.

MICHAEL (CONT'D)
So how the hell did the zombies get
down there? Huh? Which one of you
idiots left a manhole open?

RYAN
Mike... you're scaring people.

MICHAEL
I'M scaring people? There are
zombies in the basement, and you're
scared of me?

Michael exhales and puts the gun down.

MICHAEL (CONT'D)
You NEVER let your guard down. No
one EVER lets their guard down. Do
you all hear me?

PAUL
Easy, Michael. Cool down.

Michael rubs his eyes.

MICHAEL
I'm trying so damn hard to keep you
all alive, but it's like you won't
let me.

He looks up, and sees that everyone is staring at him.

CUT TO:

EXT. WAREHOUSE ROOF- NIGHT

Erik is standing on the roof. Michael approaches him from the landing.

MICHAEL

Erik... would you like to stay
with us?

ERIK

I... yes. I would like that very
much.

Michael starts to walk back down the landing, and gestures to Erik to follow.

Erik walks to the entrance of the stairway. He starts to move in, with some trepidation. There is no resistance... the force that blocked him has been removed.

CUT TO:

INT. WAREHOUSE- NIGHT

Erik enters the warehouse. Everyone seems much less frightened of him, although there is still some concern and suspicion from the group.

ERIK

You're sure about this?

MICHAEL

We're safer with you here to
protect us.

Michael looks Erik in the eyes.

MICHAEL (CONT'D)

And when it comes down to it... I
know it's in your best interest to
keep us alive. And that means I can
trust you a little.

ERIK

Thank you. I think.

MICHAEL

When you get a chance... some
zombies have broken into the
basement...

ERIK

I'll take care of it.

Erik goes to sit in an unclaimed corner. Michael nods, and walks away.

CUT TO:

INT. WAREHOUSE

Erik sits in a corner of the warehouse, watching people as they interact. Occasionally someone looks at him, but it's a casual glance, and they look away.

Emily is staring at Erik a little more intently. He turns and looks at her. She smiles, blushes, and looks away.

Ryan is sketching an image of the zombie crowd. Erik steps behind him and looks at his sketch pad.

ERIK
You're good.

RYAN
(gallows humor)
Good? I'm the greatest living
artist in the world.

ERIK
Why are you drawing them?

RYAN
Ran out of people to draw.

Ryan is completely absorbed in the sketch pad. Erik watches a few moments.

ERIK
Have you sketched me?

Ryan looks up at him. Erik looks away.

ERIK (CONT'D)
It's just... I've never seen...

Ryan nods. Erik makes a small embarrassed gesture.

Hesitantly, Ryan flips through some pages in his sketch pad, and comes across a sketch of Erik which looks perhaps slightly more monstrous than Erik normally looks.

Erik gazes at the picture. Reflexively, he touches his face as he looks at the drawing.

RYAN
You're not...

Erik looks at Ryan.

RYAN (CONT'D)
(lame)
The picture makes it look worse
than it is.

ERIK
Can I have this?

Ryan nods. Erik reaches into his sidebag and pulls out his scrapbook. As he turns the pages, Ryan sees a small black and white photograph of Erik before he became a vampire. He was good looking, with an easy, affable smile. Near him is the young woman we saw earlier in the wedding photo.

He hands the photo to Ryan.

RYAN
This was you?

Erik nods.

ERIK
About a month before I was turned.
It's funny, when I think of
myself... I still look like this.
Up here.

RYAN
Who was she?

ERIK
My wife.

RYAN
You had children?

ERIK
One.

RYAN
Any pictures?

ERIK
No.
(beat)
I was gone by the time he was born.

RYAN
Gone?

ERIK
Dead.

RYAN

Oh.

Erik files the picture of himself into the scrapbook, on the page opposite Anna's death certificate.

RYAN (CONT'D)

Anna Karic.

ERIK

My granddaughter.

RYAN

I'm sorry.

Erik doesn't respond to that.

RYAN (CONT'D)

Do you.. do you miss them?

A long moment.

ERIK

They were my real immortality.

From across the room, Hayley steals a glance at Ryan. Ryan pretends not to notice, and goes back to his drawing. She looks away.

ERIK (CONT'D)

I think she likes you.

RYAN

Maybe.

Ryan keeps drawing.

ERIK

And you like her.

Ryan shrugs his shoulders. Erik picks up a spare sketch pad. Easily seventy percent of the drawings are of Hayley.

RYAN

Ok, fine.

ERIK

So do something about it.

RYAN

She's just going to die. We all are. And then either she mourns me, or I mourn her. No thanks.

A long moment passes.

ERIK

That's the stupidest thing I've
ever heard.

Startled, Ryan laughs.

ERIK (CONT'D)

Get your ass over there.

Ryan smiles, stands up and walks over to Hayley. Hayley smiles at him, and the two start talking.

Erik watches. His eyes flicker over to Sarah for a moment. She catches his gaze, and he looks away, embarrassed to have been caught so easily.

CUT TO:

EXT. WAREHOUSE- DAY- FALL

Outside, the tree leaves have turned reddish brown. The zombies are still standing.

CUT TO:

INT. WAREHOUSE- DAY

People are passing the time. Erik sits by himself, reading a book (possibly "Wicked: The Life and Times of the Wicked Witch of the West" by Gregory Maguire.) He holds the book very carefully, cautious that his clawlike hands might shred the book.

Ryan and Hayley are kissing in a corner.

Michael is doing inspection and maintenance on the weaponry.

Paul is desperately reading medical books about natural childbirth and delivery.

Emily and a very pregnant Sarah have pulled out a board game, and are beginning to set up. Sarah shyly approaches Erik.

SARAH

Hey.

Erik looks up from his book.

SARAH (CONT'D)
 Emily and I are going to play
 Monopoly. Do you want to...

She trails off. He stares at her for a moment.

ERIK
 I want to be the wheelbarrow.

She smiles. He carefully puts the book down, sliding a
 bookmark in to keep his place.

SARAH
 Fair enough.

CUT TO:

INT. WAREHOUSE- DAY- LATER

The Monopoly game is in progress. Erik, Sarah, and Emily sit
 around the board. A pair of dice are in Emily's hand. She
 rolls, then moves her token (the dog.)

EMILY
 Just visiting you in jail, Sarah.

SARAH
 Slip me a cake with a nail file,
 will you?

ERIK
 It's funny. During World War II,
 the British Government released
 editions of Monopoly with maps and
 real money hidden in them.

EMILY
 Really?

Erik nods.

ERIK
 They sent them to prisons, to help
 captured soldiers escape.

SARAH
 Were you... there?

Erik hesitates.

ERIK
 No.
 (embarrassed)
 (MORE)

ERIK (CONT'D)

I read that on Wikipedia. I don't even know if it's true.

Emily and Sarah laugh. Erik smiles. Suddenly, Sarah's laughter takes on a slightly hysterical edge to it, and her eyes begin to pool.

EMILY

Sarah?

SARAH

Hormones. It's stupid.

EMILY

It's ok. It's going to be ok.

SARAH

What if it's not? God, I saw so many zombie movies as a kid... there was this one, with a woman, she was pregnant... and then she gave birth to a zombie baby.

ERIK

That sounds really dumb.

Sarah laughs, even as she cries. Emily hugs her.

ERIK (CONT'D)

Your baby is fine.

SARAH

You promise?

ERIK

I can hear its heart beating. Strong, healthy.

Sarah exhales, and relaxes.

SARAH

Thank you.

EMILY

Your turn, Erik.

Erik picks up the dice and throws them. He moves his wheelbarrow to community chest. He takes a card. He reads it: "You have won second prize in a beauty contest- collect \$10."

CUT TO:

EXT. WAREHOUSE ROOF- LATER THAT NIGHT

Rain water collects and pours into a drain on the roof.

CUT TO:

INT. WAREHOUSE- NIGHT

A pipe designed to drain water from the roof collects rain water into one of several open coolers.

The Monopoly board is still out. Sarah is sleeping by the board. Paul has also fallen asleep, a copy of the medical books in his hand. In the background, Ryan and Hayley are cuddling together as Michael keeps a vigil.

Everyone is asleep, except for Emily and Erik. He is feeding off her, as she quietly moans with her eyes closed.

EMILY

Mmm?

ERIK

Time to change the cooler.

EMILY

Oh.

Emily falls back asleep.

Erik pulls the near full cooler out from under the pipe, and replaces it with an empty one.

Suddenly there's a flash of lightning, followed almost immediately by a LOUD RUMBLE OF THUNDER. Sarah wakes up with a start. Erik looks at her.

SARAH

Lightning freaks me out. After everything else that's happened, I'm still scared of it. Dumb, huh?

ERIK

It's not dumb.

Another lightning flash, again followed by a RUMBLE OF THUNDER. Sarah flinches again.

SARAH

I always thought that God sent down lightning whenever He was angry.

ERIK

A lot of people thought that.

SARAH

Yeah? Then what does it mean when
He sends out a plague of zombies?
He must be really pissed.

ERIK

Don't say that. Those zombies have
nothing to do with God.

SARAH

I know. Because there is no God.

She touches her stomach.

SARAH (CONT'D)

Wouldn't it be better to not be
born at all? The way things are
now?

Erik looks at her. These aren't the words of a hysterical pregnant woman. This is someone who has lost all hope. The pain is palpable on her face.

He reaches into his side bag and pulls out the shirt from earlier. He unwraps the shirt exposing the cross. Sarah watches, not sure what he's trying to tell her.

Erik closes his eyes, and slams his claw down onto the crucifix. His hand begins to smoke and catch fire, and he pulls his hand away from it, batting out the flames.

ERIK

There is a God.

Sarah grabs Erik's burned hand, which contains a small impression of the cross. Sarah looks at him for a long moment. He looks away.

A third bolt of lightning, followed by a PEAL OF THUNDER. Sarah flinches.

SARAH

Even when I know it's coming.

ERIK

Anything I can do?

She nods. She takes his hand in hers, and pulls him to the side of a crate. She sits down, pulling him with her.

ERIK (CONT'D)

Sarah?

SARAH

Just... put your arm around me, ok?

He does so. She closes her eyes and leans back. Another bolt of lightning and RUMBLE OF THUNDER. She doesn't flinch this time. They sit quietly for a few moments, occasionally interrupted by the NOISE OF THE STORM.

CUT TO:

EXT. WAREHOUSE- DAY- LATE FALL

Now, the trees are bare. Even more zombies stand outside the warehouse, some in the same relative position they were in months ago.

It begins to gently snow. Suddenly, SARAH'S SCREAMS fill the area.

There is an instant effect on the zombies, who are moving faster now, frenzying against the fence.

CUT TO:

INT. WAREHOUSE- DAY

A large crowd is gathered around Sarah, who is in the throws of labor, SCREAMING. Hayley is holding hands with Ryan, and standing near Erik.

Several medical supplies have been brought in by Erik from nearby medical offices. Everything the survivors thought they might need to deliver a baby has been brought here.

Michael is peeking out of a window. Paul is delivering the baby, while Emily feeds Sarah ice chips.

MICHAEL

(quietly)

They're going nuts out there. We should have sound-proofed.

RYAN

We'll need to do that once the baby comes. The crying...

Michael nods. Sarah SCREAMS again. Hayley tugs on Erik's sleeve. He turns to look at her.

HAYLEY
(whispering)
Next time you go out... condoms?

Erik nods.

CUT TO:

EXT. WAREHOUSE- DAY

The zombies are frenzying. A massive swarm of Zombies are pushing against the fence. While, some zombies are getting sliced apart by the razor wire, the pressure is causing the fence to give.

CUT TO:

INT. WAREHOUSE- DAY

Michael looks away from the fence.

MICHAEL
We're going to lose the fence.

RYAN
What can we do about it?

MICHAEL
Erik?

Erik shakes his head.

ERIK
Sunset is an hour or so away. And even if it wasn't... I couldn't kill enough of them. It'd be like spitting in the ocean.

Sarah screams again.

RYAN
If one of us... made a run for it. The zombies would chase that one... we could lure them away from the building.

MICHAEL
And what happens to that one?

RYAN

Well, if all goes well... they hold out somewhere until Erik can go rescue them.

MICHAEL

I hate this plan.

RYAN

Or we give up the fence, and we trust that the warehouse can hold the zombies off.

Michael frowns.

MICHAEL

Who's going to run for it?

RYAN

My plan. My risk.

HAYLEY

No!

RYAN

For the baby, Hayley. I'll be ok... I'll just keep running.

Ryan gives her a kiss. Then he and Erik head downstairs to the basement.

CUT TO:

INT. SEWERS

A dark, dank sewer tunnel.

Erik is leading Ryan through the sewer. Occasional streams of sunlight come in from above, that Erik cautiously avoids. Ryan holds a baseball bat in his hand, on alert for any zombies.

Above, the shadows of shuffling zombie feet occasionally interrupt the sunlight. There is a great deal of MOANING coming from above.

Up ahead is a manhole. Erik stops, and Ryan looks at it nervously.

ERIK

This is it.

RYAN

No one's up there now, right? I mean, they're all swarming the warehouse.

Ryan begins to shake.

ERIK

I think so. You're sure about this?

RYAN

No. How long until sundown?

ERIK

Less than an hour, I hope.

Ryan takes a deep breath, to stop himself from shaking. He climbs up the ladder. He quickly pushes the manhole cover aside, causing sunlight to stream into the sewers.

Erik recoils from the light. Ryan scoots up the ladder.

CUT TO:

EXT. MAIN STREET

Ryan pulls himself up from the sewer. He looks ahead at the hordes of zombie swarming around the warehouse. The fence is shaking precariously.

He looks at the sun. It'll be quite some time before it sets.

RYAN

HEY!

The frenzied zombies stop moving. Slowly, they turn around to face him.

RYAN (CONT'D)

Oh, boy.

(yelling)

WHO HERE LIKES FAST FOOD?

The zombies turn and start shambling toward Ryan.

RYAN (CONT'D)

THAT'S RIGHT! THIS WAY!

Ryan continues to shout.

CUT TO:

INT. WAREHOUSE- SUNSET

Michael is watching through binoculars. Hayley stands by him nervously.

MICHAEL
It's working. They're following
him.

HAYLEY
Oh, God.

CUT TO:

EXT. MAIN STREET

Ryan is still taunting the zombies to come closer. What he doesn't see is that the Legless Zombie is slowly sliding toward him from behind.

CUT TO:

INT. WAREHOUSE- SUNSET

Although Sarah's LABORED BREATHING is heard in the background, Michael continues to look through the binoculars.

MICHAEL
Shit.

HAYLEY
What? WHAT!

Hayley grabs the binoculars from Michael. She GASPS.

HAYLEY (CONT'D)
Turn around. Come on, turn around!

CUT TO:

EXT. MAIN STREET

Ryan continues to taunt the zombies. Suddenly he makes a STARTLED SOUND. He looks down to see that the LEGLESS ZOMBIE has grabbed onto his ankle.

CUT TO:

INT. SEWERS

Erik looks up, hearing Ryan's cry.

CUT TO:

EXT. MAIN STREET

Ryan is panicking. He uses a baseball bat to continually hit the Legless Zombie away. He can't dislodge the Legless Zombie, and it's taking all his energy to keep it from biting him.

Meanwhile, the Zombie horde is getting every closer. Ryan finally dislodges the Legless Zombie to find that he's being surrounded.

Ryan reaches into his pocket and pulls out his handgun. He picks it up and moves it toward his mouth, shaking.

Suddenly Erik SCREAMS loudly. Ryan and many of the zombies turn to look.

EXT. MAIN STREET- NEAR MANHOLE ENTRANCE

Erik stands before the setting sun, flames burning him. He starts running toward Ryan, and grabs him with a free arm.

Erik leaps to the side of a building, desperate to get in the shade, out of the sun. The zombies follow, hoping to grab a hold of Ryan.

The Zombies SCREAM in concert with Erik's pain-filled screams.

Erik scuttles up the side of a building, and finds cover under an awning. The fire covering Erik's body goes out.

Ryan is by his side. Erik is still in pain, a charred mess. Ryan hangs from Erik's arm, suspended over a mob of zombies.

RYAN

Erik? You doing ok?

ERIK

Been better. Give me a minute.

He takes Ryan hands precariously. Erik exits from under the awning, and catches fire again. He scuttles up to the top of the roof, pulling Ryan up with him.

Erik immediately runs for shady cover, finding a small amount of cover from the sun in the shade of an open stairway, like the one atop the warehouse.

CUT TO:

INT. WAREHOUSE- DAY

MICHAEL

Well?

HAYLEY

I can't see them.

Suddenly, a baby CRIES. Hayley and Michael turn to see Emily cleaning the blood-covered baby. Paul stands there in shock, his hands covered in blood.

PAUL

Michael... there's a tear. I need your help.

Michael and Hayley come running over.

CUT TO:

INT. MAIN STREET- NEAR MANHOLE ENTRANCE- SHADED

Ryan moves over towards Erik, who is a blackened mess.

RYAN

Erik. You ok, man?

Erik finds it difficult to respond. Ryan move close to Erik, and puts Erik in a position where Erik can feed off of him. Erik begins to drink, and as he does, his burns heal.

When Erik is partially healed, he moves off of Ryan and collapses to the ground. Both lie on the steps, exhausted.

CUT TO:

INT. WAREHOUSE- NIGHT

Erik and Ryan reenter the warehouse. Hayley runs over to hug Ryan, tears in her eyes. Everyone stands around sober.

ERIK
What happened?

EMILY
She's dead.

RYAN
Oh no.

Erik walks over to where Sarah is lying down. Paul is besides himself with grief. Sarah is dead. Her skin is pale white from the blood loss, a similar skin tone to Erik.

Erik just stares at her lifeless body. He can't look away.

Hayley is holding the baby, rocking it gently. The baby is asleep, and breathing comfortably.

PAUL
I must have done something wrong.
I...

EMILY
Shhh... it's not your fault.

Paul turns to Emily. He collapses in her arms.

RYAN
Erik's going to need more blood if he's going to heal in time to get us some soundproofing.

MICHAEL
He'll have it.

Michael's eyes go to Sarah's corpse.

PAUL
What was that?

MICHAEL
Paul. She doesn't need it anymore.

PAUL
No way.

EMILY
Michael. Come on!

PAUL
No way in hell he's taking her.

Everyone looks horrified at Michael's suggestion.

Michael's eyes narrow.

MICHAEL
 (with a dark intensity)
 Go to the other side of the room.
 Now.

Something in Michael's tone immediately silences Paul. Emily grabs Paul by the arm, and leads him away. Michael turns to Erik.

MICHAEL (CONT'D)
 Drink.

Erik is hesitant. He looks at Paul across the room.

MICHAEL (CONT'D)
 DRINK!

He kneels by Sarah's body. Her hair is a mess, and he gently brushed it neatly aside. He moves her neck to the side and drinks. No one, except Michael, is comfortable with this.

CUT TO:

EXT. WAREHOUSE- WINTER

Snow is falling. The zombies are covered in snow.

CUT TO:

EXT. WAREHOUSE- LATE WINTER- NIGHT

The snow has changed to rain. The zombies are still intact.

CUT TO:

EXT. WAREHOUSE- SPRING- DAY

The trees are beginning to bloom again. The snow is gone. The zombies are still standing, perfectly intact.

CUT TO:

INT. WAREHOUSE

The group is still in the warehouse. A crib has been set up in the middle of the building.

LITTLE SARAH, a cute little infant of a few months is lying on her tummy, as Paul watches her.

Emily is sitting by the warehouse ham radio. She's reading a book, having long since given up on hearing anything. Which is why she's surprised when she actually hears a voice.

VINCENT (V.O.)

This is a live broadcast. Is anyone out there?

EMILY

HEY!

People look over.

EMILY (CONT'D)

I HEAR SOMEONE!

Everyone comes rushing over. Paul picks up Little Sarah who looks on oblivious.

EMILY (CONT'D)

Hello? Who is this?

VINCENT (V.O.)

Oh God, I can't believe we found someone!

EMILY

We? You mean there's a group of you?

VINCENT

About three dozen strong. How about you?

MICHAEL

Emily...

EMILY

Half a dozen.

MICHAEL

Emily... stop!

RYAN

What?

MICHAEL

We don't know anything about these people!

EMILY

So what? I should say nothing?

MICHAEL

That's right.

RYAN

Michael, this is what we've been waiting for. Three dozen people? With us... I mean... that's a whole community!

VINCENT (V.O.)

Where are you guys?

EMILY

We're...

MICHAEL

What's wrong with you?

PAUL

Michael, this is our chance to get out of here.

MICHAEL

Just listen to me! Listen! What kind of people survived this? Huh? Killers. People who made the hard choices they needed to make in order to survive.

HAYLEY

People like us.

MICHAEL

You're all so stupid. Are you really going to tell these people where we are?

EMILY

What are they going to do? Steal our precious belongings?

MICHAEL

Emily. You need to trust me.

EMILY

Screw you.

Emily picks up the microphone.

EMILY (CONT'D)

Look, we need help. We're in a warehouse, and we're surrounded.

Michael picks up the radio.

PAUL

Michael!

Erik moves to stop Michael. But before he can, Michael throws the radio across the room. Little Sarah starts to CRY loudly.

EMILY

What the HELL, Michael?

Paul moves Little Sarah away from the rest of the group, attempting to calm her down while Michael struggles to get out of Erik's grasp.

MICHAEL

I'm the one whose been keeping you safe. ME! And I'm not going to let you throw this all away.

You all think things are going to go back to the way they were. They can NEVER go back. NEVER. The only people we can trust are the people in this room.

HAYLEY

So that's it? The rest of our lives in this crappy warehouse.

Michael looks at her disgustedly, and walks away.

CUT TO:

INT. WAREHOUSE- NIGHT

Ryan, Emily, and Hayley walk over to Erik.

RYAN

Erik, you got a second, man?

Erik nods. The three humans are perfectly comfortable around him now.

EMILY

We need you to talk to Michael.

ERIK

Why?

HAYLEY

Because he's losing his mind, and we think he's about ready to snap.

ERIK

He's stressed, but he's not crazy.

RYAN

I'm not so sure anymore.

EMILY

We need to get out of here. The zombies just keep coming. We're hostages here. I got the radio working again. I spoke to the guy, his name's Vinny. He said he and his people are on their way to save us.

Erik looks away.

HAYLEY

What?

EMILY

Hey. We'll tell them about you when they get here. They'll freak out for a bit, and then they'll get over it.

Everyone stands around for a moment.

RYAN

If it comes down to it, we'll tell them to leave.

Hayley and Emily nod their agreement. Erik looks at them, then smiles slightly.

ERIK

I'll talk to him.

CUT TO:

EXT. WAREHOUSE ROOF- NIGHT

Michael and Erik are on the roof. Erik is feeding off of Michael, who MOANS in pleasure. He finishes, and releases Michael.

MICHAEL

All done?

Erik nods. Michael starts to walk downstairs.

ERIK
We need to talk.

Michael pauses. He turns.

MICHAEL
We do?

Erik nods. Michael walks back.

MICHAEL (CONT'D)
So talk.

ERIK
They want to leave.

MICHAEL
Of course they do. But it's not
going to happen.

ERIK
Not if you keep breaking the radio.

MICHAEL
No one's going to come through that
horde down there for us.

ERIK
How can you be so sure?

MICHAEL
For six people and a baby?

Michael shakes his head.

MICHAEL (CONT'D)
No one's that stupid. We're not
worth it.

ERIK
But they are coming. Emily fixed
the radio.

MICHAEL
Damn it! What's wrong with them?!

Erik says nothing. Michael looks out at the night sky.

MICHAEL (CONT'D)
When the outbreak began, I was with
my brother.

(MORE)

MICHAEL (CONT'D)

One of the zombies had bitten him in the leg, and he was having trouble walking. The zombies were after us, and he was slowing me down. So...

He trails off, the thought unfinished.

ERIK

He would have become one of them anyway.

MICHAEL

But I didn't know that. To live in the world, the way it is now, you have to be a selfish bastard. You're telling me they're coming? Fine. But it's not to save us.

Michael goes downstairs.

CUT TO:

INT. WAREHOUSE- NIGHT

The group is around the radio. Paul has Little Sarah in front of him, on a baby bjorn. Emily is on the microphone.

EMILY

Hello? Vinny, are you there?

A moment passes.

VINCENT (V.O.)

Yeah, I'm here. We're not far now. Geez, you guys weren't kidding about the zombies.

EMILY

Listen. Vinny... if it's too much for you...

VINCENT (V.O.)

Don't worry about it. We'll figure something out. We'll get you all out of there safely.

EMILY

You're sure?

VINCENT (V.O.)

We've got this whole thing down to a science. Trust me. This is going to be a cakewalk.

EMILY

I believe you.

VINCENT (V.O.)

Listen, once we get there, things are going to happen fast. We may need to take shelter inside your building. Is that ok?

EMILY

I don't see why...

ERIK

HOLD IT.

Michael rips the microphone from Emily.

ERIK (CONT'D)

What was that?

VINCENT (V.O.)

Who is this?

ERIK

This is Erik. Run that last bit by me again?

VINCENT (V.O.)

I'm just asking if it's ok if we come inside your warehouse.

EMILY

Erik, what's wrong?

ERIK

Vinny... you're not a vampire, are you?

CUT TO:

INT. VAN

VINCENT is a particularly monstrous looking vampire holding a microphone in the back of a windowless van.

He stares at the ham radio.

CUT TO:

INT. WAREHOUSE

Everyone stares at the ham radio. A long moment passes, conspicuous in its silence.

CUT TO:

INT. WAREHOUSE- NIGHT

No one is sleeping. Everyone is waiting anxiously.

Paul stands in front of Emily. She puts Erik's crucifix around Little Sarah's neck. Little Sarah COOS happily, batting at it.

PAUL
It's kind of big.

EMILY
Can't use a smaller one. Choking hazard.

PAUL
Right.

Ryan holds Hayley in his arms. Michael paces nervously. Suddenly, Vincent's voice comes from upstairs, friendly.

VINCENT (O.S.)
Hello? Your rescue has arrived.

Everyone is quiet.

CUT TO:

EXT. WAREHOUSE ROOF- NIGHT

Vincent is standing on the roof. Erik steps out of the stairway onto the rooftop.

ERIK
Hello Vincent.

VINCENT
Erik? Well, this explains a lot. It's been a long time, brother.
74?

ERIK
76. Chicago.

VINCENT

Good times, good times. You ever hear from any of the old gang?

ERIK

These people are mine, Vincent. Keep moving.

VINCENT

Hold it. Can't we talk about this?

ERIK

There aren't enough for two of us.

VINCENT

I get it, I get. It's a time of famine. But it doesn't have to be this way. Be reasonable.

Erik stands impassively.

VINCENT (CONT'D)

I don't want to live here. Check this out.

Vincent pulls out a map.

VINCENT (CONT'D)

I ran into some survivors on the road. They were heading to Bethlehem, Pennsylvania. Apparently, there's some sort of haven there. Enough people for you and me to eat, and then some. We'll be set.

ERIK

So go there.

Vincent moves closer to Erik.

VINCENT

I'll never make it. I'm starving. I NEED to eat. So why don't you break out your herd? You and I can drink them up, and head to the little town of Bethlehem? What do you say? It'll be like old times.

Vincent puts a hand on Erik's shoulder, in a friendly, companionable way. Erik grabs the hand and forcibly removes it.

Suddenly, two more vampires jump over the side of the building.

FELICIA, the female vampire has long, almost white hair. Her features are still monstrous, however.

OMAR is a thin, wiry vampire. He has a rifle slung around his back, which he quickly takes off and aims at Erik.

VINCENT (CONT'D)

I tried to be nice. Remember that.

Omar shoots Erik. Erik screams, as Vincent and Felicia start clawing the crap out of him. Erik is being torn to pieces.

Suddenly, Ryan runs out of the awning, holding a crucifix. He pushes one into Felicia, and she SCREAMS as it burns her skin.

Erik pushes Vincent into Omar, knocking the two of them down. He and Ryan begin running for the stairway.

The three new vampires rise to their feet. Ryan and Erik make it past the threshold of the stairway.

RYAN

We're safe now.

Omar raises his rifle and shoots Ryan near the kneecap. Ryan SCREAMS. Blood spatters back into the stairs, following the path of the bullet.

VINCENT

Give him to us.

With a murderous look in his eyes, a battered Erik brings Ryan down the stairs.

The three vampires move toward the threshold of the stairs. Inches away from the entrance is Ryan's spilt blood. They all gaze at it ravenously, but none of them can reach it.

CUT TO:

INT. WAREHOUSE- DAY

Ryan is lying on a pallet in the warehouse, unconscious. A tourniquet has been applied to his leg. Little Sarah is also asleep in the crib.

Hayley, Michael, Paul, Emily, and Erik sit staring at each other.

MICHAEL
They're still out there?

ERIK
Hidden away from the sun, but
they'll be back when the sun goes
down.

HAYLEY
Ok, so I'm thinking we go
underground and get out of here
through the sewers. Find some place
else to hold up for a while.

Erik shakes his head.

ERIK
It's probably where they are right
now. Best place to be out of the
sun, and still snag you if we run.

EMILY
Can we starve them out? How long
can you go without drinking blood?

ERIK
I don't know. I'd guess it's a toss-
up to see who starves first.

MICHAEL
But there has to be a point at
which a vampire starves to death,
right?

ERIK
I have no idea.

PAUL
Three options folks: Wait, fight,
or run.

HAYLEY
I vote run. Bethlehem sounded nice
and biblical.

PAUL
Me too. Let's get out of here.

MICHAEL
We wait.

Everyone turns and looks at him.

PAUL
And what do we wait for?

MICHAEL
We wait for someone else to drive
by, and hope the vampires drink
them, then leave.

PAUL
That's heartless, man.

Michael shakes his head.

MICHAEL
You don't want to know what my
heart is telling me right now.

CUT TO:

EXT. OUTSIDE WAREHOUSE

Zombies continue to swamp the warehouse. In the midst of the
swarm, Vincent and Omar stand motionless, their eyes fixed on
the warehouse.

Omar suddenly snaps. He lunges at one of the zombies.

VINCENT
Don't!

Omar bites down on one of the zombies, and attempts to drink
from them. Moments later, he rises, and retches in disgust.
His body convulses with dry heaves.

VINCENT (CONT'D)
Idiot.

He stares at the warehouse.

VINCENT (CONT'D)
Come on... come on.

His arms tremble a bit, and then he SCREAMS, despite himself.
It is a high, sustained, piercing SHRIEK. Omar joins the
SHRIEK, and the zombie MOANS creating a cacaphonic, inhuman
symphony.

CUT TO:

INT. SEWERS- NIGHT

Felicia sits in the sewers, waiting. She hears the SHRIEK and joins in.

CUT TO:

INT. WAREHOUSE- NIGHT

Ryan, Erik, Hayley, Emily, Michael, and Paul sit and play The Game of Life board game, the oppressive sound coming from all directions.

HAYLEY

I can't take this.

She stands up and walks away. Ryan stands and slowly limps after her.

RYAN

Hayley.

HAYLEY

I wish I were dead. I do. I really do.

MICHAEL

Sit and spin.

HAYLEY

Screw you! This is all your fault!

Michael picks up the spinner and shows it to her.

HAYLEY (CONT'D)

Oh.

She sits down.

HAYLEY (CONT'D)

Sorry.

Michael nods.

HAYLEY (CONT'D)

Ten.

She moves a little car down the path.

HAYLEY (CONT'D)
Uncle leaves you his skunk farm.
Pay \$20,000 to be rid of it.

CUT TO:

EXT. WAREHOUSE- ROOF

Vincent has climbed up to the roof. He's brought a metal garbage can, and he starts BANGING IT LOUDLY, and SCREAMING.

CUT TO:

INT. WAREHOUSE

The group looks up at the noise.

VINCENT (O.S.)
I'M SO HUNGRY! GAAAAAAAH!

ERIK
They're getting desperate.

EMILY
They're not the only ones.

Suddenly, the SCREAMS stop.

RYAN
Finally.

Everyone waits for a moment. The zombies are still moaning, but the screaming has ended.

MICHAEL
What are they doing?

HAYLEY
Maybe they left.

MICHAEL
Uh-huh.

CUT TO:

EXT. WAREHOUSE- NIGHT

Vincent and Omar are outside a parked running van. The key is in the ignition and the engine is running. The two of them have mad, hasty, animalistic movements.

Vincent grabs a zombie and forces him into the driver seat. Omar, in the passenger seat, buckles the zombie in. The van is currently in neutral.

Omar moves the zombie's foot to the gas pedal. The engine makes a LOUD REVVING NOISE. Small pieces of flesh come off in his hand.

Omar puts the car in drive, then jumps out of the car.

CUT TO:

INT. WAREHOUSE- NIGHT

The group is standing still listening. The sound of a car PEELING OUT can be heard.

CUT TO:

EXT. WAREHOUSE- VAN- NIGHT

The van is heading straight for building. The zombie driver is completely oblivious to its situation. Zombies are being mowed down left and right.

The van heads straight for the fence, knocking it down, allowing the zombies access.

CUT TO:

INT. WAREHOUSE- NIGHT

The SOUND of the car is getting closer and closer. SUDDENLY, the front of the car, slams through the wall, getting stuck midway.

Everyone but Erik screams and ducks for cover. The car goes up in flames, immolating its zombie driver. Behind the flames, zombies can be seen, trying unsuccessfully to get through.

The group panics.

MICHAEL

Everyone! Get your weapons and anything you need.

People pick up their guns or baseball bats. Ryan puts on a backpack.

Michael grabs Erik.

MICHAEL (TO ERIK) (CONT'D)
Can you get them through the
sewers?

ERIK (TO MICHAEL)
I don't know. I can't fight three
of them...

MICHAEL (TO ERIK)
You won't have to.

Michael looks to Ryan, who's still moving with a profound
limp.

MICHAEL (CONT'D)
You may have to leave him behind.

Erik starts to protest, then stops.

ERIK (TO MICHAEL)
We'll see.

Michael nods.

MICHAEL (TO EVERYONE)
Follow Erik! He'll get you out of
here.

EMILY
What about you?

Michael pauses.

MICHAEL
I'll be right behind you. Just go!

Erik, Paul (with Little Sarah on his chest), Ryan supported
by Hayley, and Emily head down the stairs.

CUT TO:

INT. WAREHOUSE BASEMENT

Erik, Paul, Hayley, and Emily help Ryan down the stairs.
They're moving as quickly as they can.

CUT TO:

INT. WAREHOUSE- NIGHT

Michael starts barricading the basement door, pushing crates
and other objects in front of it.

Smoke from the burning car is starting to fill the room, and the HIGH PITCH SCREECH of the car can be heard.

The zombies behind the car finally push the vehicle free, and it speeds through the room. Michael, narrowly dodges out of the way as it comes right at him.

Flaming zombies, followed by unhurt zombies begin to pour into the warehouse. Michael grabs his gun, and heads upstairs to the roof.

CUT TO:

EXT. OUTSIDE WAREHOUSE

Omar and Vincent are about to head down into the sewers. Suddenly they hear Michael's voice coming from above.

MICHAEL (O.S.)

Hey!

CUT TO:

EXT. WAREHOUSE ROOF- NIGHT

Michael is looking down at the vampires and zombie horde below. He waves to them with desperation.

MICHAEL

HELP ME!

CUT TO:

EXT. OUTSIDE WAREHOUSE

An animalistic instinct kicks in and Vincent and Omar start running toward the warehouse, pushing zombies out of their way with great force.

OMAR

MINE!

Omar deliberately pushes zombies onto Vincent, knocking the other vampire down. Omar races ahead to the building, where zombies pound against the walls, as others enter the building.

Omar starts climbs up the side of the rooftop to claim his prize.

CUT TO:

INT. SEWERS

Erik is hurriedly leading Ryan, Hayley, Paul (and Little Sarah), and Emily through the sewers.

Above, Felicia is clinging to the ceiling, defying gravity as she stares down at the people below her. She drops down with force on Emily and sinks her teeth into the jugular, feeding like a ravenous beast.

Hayley screams in terror, and drops Ryan. She starts running ahead.

Erik forcibly rips Felicia off of Emily, and the two of them start brutally attacking each other. Each is using their claw-like hands to lacerate the other. In the process Erik's clothes are thoroughly shredded.

Ryan and Emily pull themselves up. Paul pulls out a gun and fires the gun at Felicia and Erik. The bullet accidently hits both of them, and they both SCREAM.

Paul pushes Felicia off of Erik, then shoots he. A few moments later he shoots her again.

Erik stands up.

ERIK
That won't kill her.

RYAN
Keep shooting.

Paul shoots.

Ryan pulls a wooden stake and a hammer out of his backpack. Erik helps to restrain Felicia, as Paul continues to shoot her.

Ryan gets close, puts the stake near her heart. He hammers it into her chest, and she lies still.

RYAN (CONT'D)
There. She's dead.

Erik shakes his head.

ERIK
No. She's just paralyzed. You have to cut her head off.

PAUL
Anyone have a knife?

Erik flashes his claws.

ERIK

Always.

CUT TO:

EXT. STREET- NIGHT

The manhole outside the warehouse. The manhole is pushed from below, and Hayley can be seen emerging.

Hayley exits the sewers. No zombies are near her or even glance in her direction, as they're all swarming around the warehouse. She walks over to the parked van the team was using earlier.

She opens the door, gets in the driver's seat, and quietly closes the door. The key is in the ignition. She turns the key.

The engine STARTS LOUDLY. A number of zombies from the warehouse turn away and start heading toward the van.

HAYLEY

Oh, crap.

She looks at the manhole she just exited from, but no one emerges. She looks up at the rooftop and sees Omar climbing the side of the warehouse, and Michael standing at the top.

CUT TO:

EXT. WAREHOUSE ROOF- NIGHT

Michael sees the vampire coming toward him. He's closed the door to the stairway behind him.

Omar leaps from the side of the wall onto the rooftop. Michael pulls out his gun and fires at Omar, but Omar is too fast and dodges. Omar leaps onto Michael, knocking the gun from his hand.

From the stairway door, the sounds of POUNDING can be heard.

The two fall to the ground. Michael struggles, but Omar manages to sink his fangs into Michael's neck, and greedily guzzles the blood from Michael's carotid artery.

The door begins to splinter, and parts of ZOMBIES can be seen.

Michael begins to MOAN, but as he does so he moves his right hand to his pocket. From it he pulls out a small wooden crucifix. The base of the crucifix has been sharpened to a point.

He takes the crucifix and jabs it in Omar's eye. OMAR SCREAMS as smoke begins to emerge from the puncture. He releases Michael.

Omar struggles to remove the crucifix, but every time he touches it, his hands begin to burn. He can't get it out.

The smoke rises, and Omar bursts into flames, SCREAMING in AGONY.

The door BURSTS OPEN, and zombies start to pour out onto the roof. A woozy Michael slowly reaches for his gun.

Michael looks at the zombies behind him, and looks at the horde of zombies on the streets below. He picks up the gun, and puts the barrel in his mouth.

CUT TO:

INT. VAN

Hayley watches all this in horror. The SOUND OF THE GUN FIRING can be heard, and she winces and turns away, tears coming down her eyes. She sobs.

CUT TO:

EXT. STREET- NIGHT

Erik emerges from the manhole, he starts to help Emily, Ryan, and Paul {with Little Sarah out of the sewer.} Zombies are closing in, but all three of the humans are encumbered in some way.

CUT TO:

INT. VAN

Hayley sees the others emerging from the sewers, and waves to them frantically. They see her, but she suddenly sees that their faces are filling with horror as they look at her.

An ARM breaks through the window with a LOUD CRASH and grabs her arm. It's Vincent, leering at her. She SCREAMS, and slams her foot on the gas.

The vehicle takes off at full speed.

Hayley struggles in vain against Vincent. He bites down on her arm hard, sinking his teeth in. She starts to moan.

Hayley loses all control over the van. She slams into a building, and the airbag deploys. She loses consciousness.

Vincent opens the car door. He pulls out her limp body and feeds off of her. Zombies begin to surround the two of them.

As Vincent feeds off her blood, some zombies begin to eat her flesh.

CUT TO:

EXT. STREET- NIGHT

Erik, Paul, Emily, and Ryan watch as Hayley is devoured.

RYAN

Hayley!

EMILY

There's nothing we can do for her.

PAUL

What about Michael?

EMILY

Oh God!

She points to the warehouse rooftop.

EXT. WAREHOUSE ROOF- NIGHT

Michael lies on the edge of the roof. His head and upper torso hanging over the side. Zombies pull him back from the edge.

EXT. STREET- NIGHT

Zombies are getting closer to Erik, Paul {and Little Sarah}, Ryan, and Emily.

EMILY

What do we do?

ERIK

I parked an ambulance down the block. Come on.

The four of them head down the street. Emily has recovered from Felicia's attack and is moving as quickly as the others, but Ryan's limp is slowing them down a bit.

Emily moves back to give Ryan some support. Erik is on the outside of the group, pushing back any zombies who get too near.

The street is littered with zombies, and the group sometimes has to zig-zag down the street to evade them.

Where possible, the group uses trucks and vans in the street as cover. The street traffic is fairly congested that the zombies movements are impeded.

On the other hand, it's also so congested that if the group were to get into one of these vehicles, there would be no place to drive them.

Erik is acting as a shield for his human friends. If a zombie gets too close, Erik cuts it to ribbons with his claws.

At times, the group climbs up and over the cars, which is something the zombies simply aren't smart enough to do. Of course, Ryan has to be helped up, so they don't do this often.

As the group uses an ice cream truck for cover, a pair of arms reaches down from the ice cream truck window and grabs Paul. An ICE CREAM VENDOR ZOMBIE bites on the neck!

PAUL

NO!

ERIK

(to Ryan and Emily)

KEEP GOING!

Ryan and Emily continue on. Erik runs back to Paul, who escapes the Ice Cream Vendor Zombie. A big portion of his neck has been torn out, and he slumps to the ground.

Paul is semi-conscious, and dying. Little Sarah is petrified with fright. Erik works to take the baby bjorn off of Paul, as zombies begin to surround the two of them.

CUT TO:

EXT. STREET NEAR AMBULANCE- NIGHT

Ryan and Emily make it to the ambulance. The two of them climb into the front of the vehicle, with Emily in the driver's seat.

They look back to Paul and Erik.

EXT. STREET- NIGHT

Paul and Erik are getting surrounded by zombies. Erik hold Little Sarah away from his body, his arms outstretched. He looks to Paul, who is fading fast.

PAUL
He bit me...

ERIK
Yes.

PAUL
I don't... I don't wanna be like them.

ERIK
Keep it together, man. I need you.

The zombies are getting closer. Erik kneels down near Paul.

PAUL
Get her outta here.

ERIK
I need you to take the cross off of her.

PAUL
Wuzzat?

ERIK
The cross. I need you to...

Paul slumps over, dead. The zombies are coming even closer. Erik looks to the baby in his arms, then to the ambulance.

Paul begins to convulse, and slowly rises from the ground as a zombie. He MOANS loudly and reaches for the baby.

Erik closes his eyes for a moment, bracing himself. To keep the baby out of Paul's hands, he clutches Little Sarah protectively to his bare breast, and SCREAMS IN PAIN. A small trail of smoke rises from where the crucifix touches his skin.

Erik starts running as fast as he can, barrelling past the zombies in between him and the ambulance.

CUT TO:

INT. AMBULANCE FRONT

Emily and Ryan look to see Erik running through the zombie mob.

Ryan nods to Emily, and she turns on the engine. Ryan climbs to the back of the ambulance.

CUT TO:

EXT. STREET NEAR AMBULANCE- NIGHT

Erik is fighting off the agony of holding Little Sarah close to him, while doing his best to avoid the zombies who keep lunging after her.

He successfully manages to avoid all of the zombies. Ryan opens up the back doors from the inside. Erik hands Little Sarah up to him, then climbs aboard. A blackened cross mark is now burned into Erik's chest.

Erik grabs Ryan's baseball bat, and starts knocking down the zombies outside the vehicle. The ambulance pulls away. A zombie grabs on to the vehicle with its hands.

CUT TO:

INT. FRONT OF AMBULANCE

Emily is driving the ambulance out of town. The ambulance travels very fast, and she occasionally has to run down a zombie.

CUT TO:

INT. BACK OF AMBULANCE

The ambulance is outpacing the pursuing zombies. The one zombie who managed to grab on to the ambulance earlier is still holding on tenaciously.

Erik begins to stomp on the zombie's hands in an attempt to get the zombie to let go. Instead, he accidentally severs the zombie's hands at the wrist. The zombie falls behind the ambulance.

Erik looks down at the zombie hands, still grasping the vehicle. He picks them off with the end of his bat, then closes the ambulance back doors.

With the vehicle now secure. Erik turns to Ryan, who is sitting down, holding Little Sarah who is howling in tears.

ERIK
How is she?

RYAN
She's fine, thank God. Thank you.

Erik nods.

CUT TO:

INT. FRONT OF AMBULANCE

Emily has the ambulance pull onto the expressway. Suddenly the sound of a LOUD HONKING HORN can be heard. She looks in the rear-view mirror and sees a van driving behind her, with no one in the driver seat. She puts more pressure on the gas pedal.

CUT TO:

INT. BACK OF AMBULANCE

Erik looks out the rear ambulance window, and sees the same van, but from his perspective, Vincent is behind the wheel. Ryan stands and looks out also.

CUT TO:

EXT. EXPRESSWAY

The two vehicles move down the highway at great speed. Occasionally, both vehicles need to avoid road obstacles such as zombies or abandoned cars.

Vincent's van, whenever possible, attempts to run the ambulance off the side of the road.

The ambulance pulls out in front of the van.

CUT TO:

INT. BACK OF AMBULANCE

Ryan and Erik are still looking out the window.

RYAN
What do we do?

ERIK

Strap yourselves in. Protect her.

Ryan nods. He straps Little Sarah and himself in with a seat belt.

Erik picks up some oxygen tanks from the ambulance medical supplies. He turns them on and starts to release the air.

Erik opens up the back door of the ambulance. He is now directly facing Vincent's van.

He throws a large metal box at the van's windshield, SHATTERING THE GLASS. Vincent struggles to keep control of the vehicle, as the glass shatters inside the car.

Erik picks up the oxygen tanks, and begins throwing them into the van through the broken windshield. One or two miss or bounce off the vehicle, but the others make it into the car.

CUT TO:

EXT. EXPRESSWAY

One or two of the tanks hit Vincent in the head. He furiously attempts to ram the ambulance.

Erik leaps from the ambulance onto the van's hood. Vincent tries to swerve to shake him off, but Erik digs his claws into the metal, and holds tight.

When Vincent gives up shaking Erik. Erik begins to claw at the vehicle. His talon-like fingers begin to create sparks.

Vincent furrows his brow confused. Then he looks to the oxygen tanks hissing next to him. His eyes widen with understanding. He moves his arm toward the passenger door.

BUT IT'S TOO LATE. A SPARK IGNITES THE OXYGEN TANK, CAUSING A FIERY EXPLOSION. ERIK IS BLOWN FORWARD OFF THE VAN.

Vincent is consumed by the flames. He gets out of the van, struggles for a few moments, than roasts motionlessly.

Erik lies on the ground, badly burned. No zombies are near. It's quiet.

The SOUND OF THE AMBULANCE RETURNING can be heard. The DOORS open. Emily, accompanied by a limping Ryan carrying a now calm Little Sarah walk toward him.

EMILY

Erik?

He turns to look at her.

EMILY (CONT'D)
Are you ok?

He nods. He slowly pulls himself up. She goes to steady him, but he gently shrugs her off.

He looks at the three of them. He can hear their HEARTBEATS. He looks from Emily to Ryan to Little Sarah, hearing each's rhythm in turn.

ERIK
Get back in the ambulance. Drive away.

EMILY
Not without you.

Erik shakes his head.

ERIK
Keep heading to Bethlehem. Don't leave the ambulance unless you have to get gas or food.

RYAN
We're safer with you to protect us.

ERIK
I'M WHAT YOU NEED PROTECTING FROM!
If you take me with you, I'll kill you all. Even her.

Erik points to Little Sarah.

EMILY
There has to be a way.

RYAN
I've fed you before...

ERIK
I'm going to need more than you have.

He points to Vincent's remains.

ERIK (CONT'D)
If I get hungry enough there's no difference between him and me.
I'll drain you dry.

Erik looks at the baby.

ERIK (CONT'D)
All of you.

EMILY
Erik...

Ryan puts a hand on her shoulder.

RYAN
He's right.

A moment of silence. Ryan extends a hand for a handshake. Erik takes the hand, and shakes it.

RYAN (CONT'D)
Good luck to you, man.

Erik nods.

Emily moves in, attempting to embrace Erik. His eyes go to her carotid artery, and he has to extend a hand to stop her.

ERIK
Don't. Please, don't.

He extends a hand for a handshake, and she reluctantly settles for that.

ERIK (CONT'D)
If you ever see me again... no matter what I say, you don't let me inside.

Ryan nods. Emily's eyes are wet with tears. Ryan takes Emily and Little Sarah back to the ambulance, and the three of them drive away. Erik watches them go.

He turns and starts walking in the opposite direction.

CUT TO:

EXT. UNDERPASS- DAY

Erik is taking refuge from the sunlight in the darkness of a bridge underpass.

He hears the sound of MOANING, and Erik notices that Legless Zombie is crawling toward the underpass. Erik watches Legless struggle.

When Legless gets into the shade, Erik moves toward it, raises his baseball bat, preparing to smash it. At the last moment he relents, and puts the bat back down.

He sits back down in the shadows, and watched Legless Zombie continue its determined struggle to continue its journey.

There are more sounds of MOANING, and Erik sees a horde of zombies slowly moving toward the bridge. He sits down on the side of the bridge, and watches them pass.

CUT TO:

EXT. EXPRESSWAY- NIGHT

Erik finds a red convertible with the top down on the side of the road. The inside of the car is a mess from the seasons of bad weather, but the keys are still in the ignition. He gets in, and continues driving.

CUT TO:

EXT. EXPRESSWAY- A FEW MINUTES BEFORE DAWN

Erik continues to drive along. His WATCH ALARM goes off. He pulls over to the side of the road.

Erik stares at the horizon for a few moments. Slowly, almost reluctantly he gets up, and takes the key out of the ignition.

He goes to the trunk of the car, opens it, and climbs in. He closes the trunk behind him.

CUT TO:

EXT. EXPRESSWAY NIGHT- NEXT EVENING

As Erik drives down the expressway, he passes hordes of zombies heading in the opposite direction. As he passes, he sees Paul and Hayley, both zombies, shuffling among them.

Erik stops the car. He gets out, and moves toward Paul. Paul takes no notice of Erik, and continues to mindlessly shuffle. Erik takes Paul by the hand, and leads him to the convertible.

He puts a slightly resistant Paul into the backseat of the car, and buckles him in. He then goes back for Hayley.

Hayley puts up more resistance than Paul. Erik lifts her over his shoulder and forces her into the convertible passenger seat. He buckles her in, restraining her arms.

Eric gets back in the driver's seat, and continues down the road.

CUT TO:

EXT. EXPRESSWAY NEAR OFF-RAMP- EVENING

Erik drives back into Springmeadow.

CUT TO:

EXT. WAREHOUSE ROOF- NIGHT

Erik picks up the poor, ravaged remains of Michael, avoiding the aimless, wandering zombies on the roof as he does so.

CUT TO:

EXT. CEMETERY

A large graveyard outside of town. Nearby, a large church stands adjacent.

Erik has a shovel in his hand, and is burying Michael's remains. Paul and Hayley wander around the cemetery purposelessly.

Erik looks over to the church. He then looks to Paul and Hayley.

ERIK

I'll be back in a second. Wait here.

Neither Paul nor Hayley show the slightest response to his words. Erik starts walking toward the church.

CUT TO:

EXT. CHURCH

Erik stands outside the church doors. He waits for a long moment, then touches the door. He holds his hand on the door for a brief moment, steadies himself, and pushes it open.

He steps inside.

CUT TO:

INT. CHURCH PEWS

The inside of the church has been ransacked, but is vacant aside from Erik.

His eyes flit from stained glass windows, to crucifix adorned walls. He makes no effort to go near any of those things, knowing he would only be repelled.

He walks into one of the pews, and kneels down. He clasps his taloned hands in prayer. He closes his eyes.

Suddenly, he hears MOANING. A ZOMBIE PRIEST stands up, crawling out from behind one of the other pews.

Erik stands, disgusted by what he sees. He looks to the Heavens, fury evidenced by his features.

In a rage, he starts throwing things, and turning over chairs. He picks up one pew, and throws it through a stained glass window with an audible CRASH.

When his rage is finally spent, he collapses to the ground.

ERIK
(weakly)
Please...

He sits motionlessly for a while. The first few rays of sunlight start to come in through the open window. Erik looks at them for a moment.

He reaches to his side bag and pulls out the scrapbook. He opens up the book to the family tree, and pulls out a pencil. He finds his own entry, ERIK KARIC (1933 -)

He moves the pencil to add a date of death for himself. He writes a 2, then notices a piece of paper sticking out of the scrapbook.

Erik turns to the loose page, and looks at it. It's one of Ryan's sketches. It's of Erik, his arm around a pregnant Sarah. Erik's vampiric features have been softened a little bit, in contrast to the harsher, more accurate version Ryan drew earlier.

Erik turns to the back of the page. Ryan has written "I think this one is better, don't you?"

Erik smiles. He turns the pencil around, and erases the 2 that he wrote in the scrapbook.

CUT TO:

EXT. STREETS OF SPRINGMEADOW- YEARS LATER- NIGHT, APPROACHING DAWN

Springmeadow is in a state of complete disrepair. No maintenance has been done, and things have completely deteriorated.

Few zombies are still walking the streets, but many lie on the ground, broken down and forgotten. They move their poor deteriorated bodies as best they can, but can not move at all.

Those zombies that are still ambulatory have still greatly deteriorated. They are downright skeletal in places, and many are missing arms or bones where the flesh has completely disintegrated. Their gait, once slow, has been reduced to the point where they are barely moving at all.

Amidst the zombies is Erik. He moves faster than they do, but GROWLING like a savage wild animal. He wears no clothes, and moves around, completely bestial.

Not far from him are Zombie Paul and Zombie Hayley. Both are in absolutely wretched condition, and only recognizable by the scraps of clothing they've been wearing since they died.

Zombie Paul is walking along the road. He trips on a small rock of gravel. His leg breaks with a SNAP, and he tumbles to the ground, shattering into pieces.

Erik turns and runs to Paul, like a dog to its master. Paul MOANS on the ground. Erik tries to help him up, but it's a futile effort. Only Paul's skull is still moving, still hungry for food.

Suddenly, there is the SOUND OF A VAN APPROACHING. Erik and the remaining zombies turn to look at it, but Erik has the presence of mind to hide in the darkness.

The van parks several feet from the zombies. Three people, humans, get out of the van, armed with sledgehammers. Their clothes are not torn; their faces not dirty.

An OLDER MAN in his forties is the leader of the group. With him are an average looking YOUNG MAN, and a beautiful YOUNG WOMAN with dark black hair.

They start swinging the sledgehammers at the zombies, who are completely unable to defend themselves or counterattack in any way.

The zombies break apart at even the slightest touch.

Erik listens to the heartbeats of the three people, and it's almost more than he can bear. He starts to move into a position where he can attack the Older Man.

He's about to pounce when he sees the Young Man moving toward Zombie Hayley with the sledgehammer. He smashes her to pieces.

ERIK

RAAARGH!

Erik leaps past Older Man, startling the humans. He races toward Younger Man, and leaps on him.

YOUNG MAN

WHAT THE HELL? GET IT OFF OF ME!

Older Man and the Young Woman, perhaps inured to horrors after years of zombie attacks begin shooting Eric. Neither of them scream in terror, although they are concerned about the attack.

Eric SCREAMS IN PAIN from the bullet attacks. He leaps at his attackers, knocking Older Man to the ground with a forceful blow, and roughly hitting the firearm out of the Young Woman's hand.

He roughly grabs the Young Woman on the shoulders. He pulls her close to him, and bears his fangs violently, and with great relish. He's about to bite down, when he notices...

There's a large crucifix hanging from the woman's neck.

He stops himself, and rips the Young Woman's shirt. Tears start to form in her eyes.

The crucifix is the same cross that Little Sarah wore. He looks to his own chest, where his own scar, dirt smudged, still can be seen.

Erik's eyes widen with recognition. The young woman is TEENAGE SARAH.

TEENAGE SARAH

Oh my God.

The SOUND OF HER RAPID HEARTBEAT is like a jackhammer, and it's taking every fiber of his being not to bite down and drink her dry.

Roughly, he pushes her away from him. He looks to the OLDER MAN lying on the floor. He kneels down, and sinks his teeth into Older's Man carotid artery, drinking.

A LOUD MOAN OF ECSTASY escapes Erik's lips as he slakes his long denied thirst. But it is shortly followed by a CRY OF INTENSE PAIN.

Erik looks behind him to see Teenage Sarah behind him clutching a cross in one hand, and a stake in the other. Smoke rises from both the cross and Erik's back.

Young Man knocks Erik off of the Older Man with the sledgehammer. Erik falls to the ground, and Sarah hands the cross to Erik.

TEENAGE SARAH (CONT'D)

Keep him down with this.

The Young Man nods. He places the cross in front of Erik, who can't move for fear of being touched by the symbol. Teenage Sarah picks up the stake, and stabs it through Erik's heart.

By reflex, his arms flail out and knock her to the ground, near him.

A sharp look of pain comes over Erik's face, and passes quickly. Dying, he looks up at the sky. The sun's coming over the horizon, and he watches it slowly rise.

He falls to the ground, paralyzed.

The Young Man is tending to the Older Man's wounds. He helps the Older Man up to a seated position, and the Older Man applies pressure to his neck wound.

He walks over to Sarah, and helps her up. They walk to the Older Man. Young Man pulls a gun at Older Man.

From the back of the van, a man in his forties comes out, holding a cane. It's an older Ryan.

RYAN

STOP!

YOUNG MAN

He was bitten!

RYAN

He won't turn. That wasn't a zombie.

YOUNG MAN

Well, what the hell is it?

RYAN

An old friend.

Ryan bends down, and looks at Erik, who lies paralyzed.

RYAN (CONT'D)

We have to get him in the van
before the sun rises.

YOUNG MAN

I'm not touching that thing. This
is stupid.

TEENAGE SARAH

Dad... is it...?

Ryan nods. She leans down to help Ryan bring Erik into the van. Young Man goes back to work smashing the defenseless zombies.

OLDER MAN

Ryan... this thing tried to kill
me.

RYAN

He's not a thing. You'll see.

Older Man and Young Man exchange a look. Ryan and Sarah get Erik into the back of the van.

CUT TO:

INT. BACK OF VAN

Ryan and Teenage Sarah kneel by Erik's paralyzed body.

RYAN

Go help them out, sweetie.

TEENAGE SARAH

You're sure about this, Dad?

Ryan nods. She gives him a kiss on the cheek, and goes outside.

Ryan takes a small knife and cuts his wrist. Blood pours from the wound, and he holds the bleeding wrist over Erik's paralyzed mouth.

RYAN

There you go. It's going to be ok,
buddy. You're going to like
Bethlehem.

CUT TO:

EXT. STREETS OF BETHLEHEM

Unlike Springmeadow, Bethlehem is a community in order. The electricity works, and the buildings have been nicely maintained.

Ryan's van parks on the side of a road. A small crowd gathers to see the group come back.

Older Man and Young Man come out of the front of the van. The two men walk to the back of the van, and open up the back doors.

Erik, assisted by Ryan and Teenage Sarah, walks out of the back of the van. The stake has been removed from his heart, and he's wearing clothes. Erik is once again in control of himself.

People stare at Erik as he walks out of the van. Some turn away in horror. A HORRIFIED MAN pulls a gun, points it at Erik, and steps forward from the crowd.

HORRIFIED MAN

What the hell---

RYAN

It's ok. I'll explain later.

The Horrified Man is confused.

RYAN (CONT'D)

(in a commanding tone)

Put the gun down, Harvey.

The Horrified Man lowers his gun, bewildered. Emily, now in her fifties, moves forward from the crowd. She's in good health.

EMILY

Erik?

Erik nods. Her eyes get wet with tears. She reaches to stroke his face tenderly.

EMILY (CONT'D)

Welcome home.

Emily takes his hand. Erik, Emily, Ryan, and Teenage Sarah begin walking toward one of the houses, as the crowd watches on.

BLACKOUT

END