

CHILDREN SHOULDN'T PLAY WITH DEAD THINGS

Screenplay

by

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Based loosely on the original screenplay by

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&

Bob Clark

"DEAD THINGS"

FADE IN

1. EXT. MONT SAINT MICHEL - FRANCE 1631 - MORNING

We see a dozen hooves thundering through shallow water. The horses violently kick up sand and sea as they speed across the murky estuary, toward the sea-born monastery.

2. INT. MONT SAINT MICHEL - SAME

A monk in the Monastery tower spots the riders. He is obviously agitated by the approaching knights. He slips out the back of the tower and calls down to a boy sitting on the roof below him.

FRIAR BAPTIST

[In French]

Henri! Tell the abbot they are here.
Quickly boy.

HENRI slides down the roof, falling into a pile of straw, then starts running along the walkway. He passes a window and sees that the riders are close. He dodges a couple of monks as he approaches the end of the walkway. He jumps off the end of the walkway without stopping, grabbing a line in midair. The tether swings the boy high out over the courtyard village and into an adjacent window where he slides across a table where a few monks are gathered to eat.

FRIAR BAPTIST

[In French]

Pardon me. Excuse me, coming
through.

Just as HENRI slides off the edge of the table, the monastery bell rings. He looks at the monks. They look at him. They all jump to their feet and storm towards the door. Henri races out the door and exits left. The monks run out exiting right. The boy speeds down a long corridor. The monks grab swords and spears from upright boxes in the keep's armory. HENRI grabs a curtain at a cross section and swings a dangerously tight turn. The monks scurry down a spiral staircase with their weapons.

HENRI passes another window, noticing that the riders are even closer. He slips into a chute on the lower edge of the corridor, squeezing and sliding through the stone tube until there is no light.

INTERCUT:

15 monks pour into the courtyard and rush to the gate. The two gatekeepers are lowering the huge steel door, but it's going down slow.

HENRI falls into a laundry basket, which tips over and spills him out on to the floor. He springs to his feet and starts running again.

The gate is halfway down when two arrows fly through the entrance, killing the gate keepers. The monks ready themselves. The riders breach the monastery. One rider falls through a trap door and both horse and rider are impaled on huge spikes.

Henri is running down a wide corridor towards two large wooden doors. One door is slightly ajar and ABBOT BENEDICT leans out.

ABBOT BENEDICT

[In French]

Hurry, Henri! Hurry!

The remaining five riders clear the gate and speed towards the monks. Another rider takes a couple arrows in the neck and goes down. The horses plow through the monks with a clashing thunder.

HENRI enters the room just as another monk slams the door behind him then slides a hearty plank into the braces on each side.

ABBOT BENEDICT

[In French]

Henri, quickly. Over here.

BENEDICT holds up a book.

ABBOT BENEDICT
[In French]
Do you know what this is?

HENRI nods negatively.

ABBOT BENEDICT
[In French]
Good. It is better that you don't.

The bells stop ringing. HENRI and the two monks look at each other. BENEDICT extends the book to the HENRI.

ABBOT BENEDICT
Take it, boy. You are our last hope.
Brother René is waiting at the dock.

HENRI
[In French]
Yes, sir. You can count on me.

ABBOT BENEDICT
[In French]
I know I can. Now go!

Just then, a thud comes on the door. Then another and another, each time causing the brace board to swell and strain. BENEDICT looks at the door with fear in his eyes.

ABBOT BENEDICT
[In French]
Go Henri! Go!

BENEDICT turns around, but HENRI is already gone.

ABBOT BENEDICT
[In French]
Good boy.

Just as BENEDICT swings back around, the brace snaps with an ear-splintering crackle. Two knights rush in and kill the other monk with little effort. A third knight, the leader, walks through the door. He takes off his scary demon goat-head helmet and smiles at BENEDICT.

SUPERIOR MARTEL

[In Latin]

Benedict, my old friend.

ABBOT BENEDICT

[In Latin]

You have no friends here, Martel.

MARTEL laughs.

SUPERIOR MARTEL

[In Latin]

I'm not here for friendship. I'm here for the book.

ABBOT BENEDICT

[In Latin]

Which book is that? We have thousands of books. I'm sure we could find you something. We do have a children's section.

MARTEL strikes BENEDICT across the face with his iron gauntlet. BENEDICT does not fall, but when he corrects himself, there is blood coming from his eyes, mouth, and nose.

SUPERIOR MARTEL

[In Latin]

Where is the book, Benedict!?

BENEDICT smiles, knowing that these are his last moments alive.

ABBOT BENEDICT

[In Latin]

It is good to see you've finally shown an interest in books, Martel. I didn't even know you could read.

WHACK!! MARTEL slaps BENEDICT again, but this time the old ABBOT is laid out. He looks up at MARTEL, blood coming from every hole in his face, and smiles again.

ABBOT BENEDICT

[In Latin]

You will never find it, Martel. Your soul will burn for eternity before you ever lay a hand on that book.

MARTEL unsheathes his sword.

CUT TO:

3. EXT. MONT SAINT MICHEL - FRANCE 1631 - EARLY MORNING

HENRI is running down a damp passage toward an exit with a boat waiting. He hears BENEDICT'S last scream just as he gets to the boat. He looks at Brother RENÉ.

BROTHER RENÉ

[In French]

There is nothing we can do, Henri.
Hurry.

HENRI tries to hand the book to BROTHER RENÉ, but the monk pushes the book back into the boy's shaky hands.

BROTHER RENÉ

[In French]

No, Henri. I must stay here and hold them off.

BROTHER RENÉ picks up HENRI and the book and plops them down in the boat. Henri looks terrified.

HENRI

[In French]

I can't do this.

BROTHER RENÉ

[In French]

You can do it, Henri. You must do it. There's a boat out there waiting to take you to the new world. They'll never find you there. Now go!

RENÉ kicks the boat off and HENRI starts rowing for his life. RENÉ pulls out his broad sword.

BROTHER RENÉ

[In French]

God be with you, boy.

RENÉ turns to face the two knights. HENRI can see them fighting from the boat. RENÉ eventually slays the men. HENRI keeps rowing for his life. MARTEL shows up and after a brief parry, he overtakes RENÉ. But it is too late. The tide is already coming in and HENRI is half way to the horizon. The boy rows into the fog. There is no catching him now. HENRI looks down at the book, entitled "L'obscurité".

SUPERIMPOSE

"Darkness"

FADE TO BLACK:

4. INT. - ALAN'S APARTMENT KITCHEN - MORNING

We hear an alarm sounding in a distant room as we move through a kitchen. There are unwashed dishes, unpaid bills and camera equipment scattered throughout the room. It is neither tidy nor organized. The alarm gets a little louder as we leave the kitchen.

5. INT. - ALAN'S APARTMENT LIVING ROOM - MORNING

We pass through the unkept living room and see some lower-level film awards on a shelf above an old TV set. There are obscure movie posters on the walls, and a bunch of beer cans and empty burger wrappers on the coffee table. And, like the kitchen, the room is littered with cameras, lenses, and other film gear. It is obviously the apartment of a struggling filmmaker. The alarm grows louder as we enter the bedroom.

6. INT. - ALAN'S APARTMENT BEDROOM - MORNING

We see clothes everywhere and old scripts lying about the room. On the tiny desk next to the window is laptop and a framed picture of a woman. The computer is open to Final Draft, but there are only two lines on the page. The CAMERA passes a window and we see a city street below. TILT DOWN to a smartphone on the bedside table. It's the source of the alarm, which is

still blaring. A hand comes out from under the bedsheet and hits the snooze button. The phone sounds again but this time, it's a phone call. The hand returns, and reluctantly snatches the phone and drags it back under the covers. A couple of seconds goes by and ALAN finally answers.

ALAN

Hello?

ALAN listens

ALAN

I was working on it all last night.

ALAN listens.

ALAN

No really, I had an epiphany and the story literally started pouring on to the page.

Cut page with only two lines on it as ALAN listens.

ALAN

Jesus, Paul. When have I ever let you down?

ALAN listens.

ALAN

Besides then.

ALAN listens.

ALAN

Okay, that was one time and it wasn't my fault.

ALAN listens.

ALAN

A new producer!? Isn't that a little extreme?

ALAN listens.

ALAN

Okay... Okay... Okay! Meet me at Beale's Diner at 2:00 O'clock and I'll blow your mind. I promise.

ALAN listens.

ALAN

Come on, Paul. Please.

ALAN listens.

ALAN

Oh, thank you, Paul. Thank you. You are the man. If I don't blow your mind this afternoon, I'll pay for lunch and you can fire me when we're done eating. See you at 2:00.

ALAN looks at his computer, remembers that he only wrote two lines, and sighs. But before he can wallow in self-pity, a knock comes on the door.

LANDLORD

Hello!?, Mr. McNeil!? I know you're in there. I can hear you on the phone.

ALAN gets very quiet and looks around the room.

LANDLORD

Mr. McNeil? I know you're in there. You're two months behind on rent, I need that money today. Mr. McNeil!

ALAN grabs a camera then ducks out the window. He steps onto the neighboring fire escape like he's done it a million times, sliding down the handrails as he throws the camera strap over his shoulder. ALAN hangs off the last rung of the bottom ladder and drops. We see two feet hit the pavement.

CUT TO:

7. EXT. - PAWN SHOP/SIDEWALK - DAY

A car pulls up to a pawn shop and ALAN gets out. The car leaves and he is left standing there, staring at the sign. Alan looks down at his camera and then back up at the sign. He groans then goes inside.

8. INT. - PAWN SHOP - DAY

Alan walks up to the counter but there is nobody there.

ALAN

Hello? Is anybody here?

There is no answer, so he just waits. As he glances around at the merchandise until ALAN notices an old book under the counter glass. The cover is bound with a strange material and the title reads "L'obscurité". The book is ancient, ornate, and ALAN can't stop staring at it. He hears voices in his head whispering from the ancient text. It vibrates in his mind like a tuning fork. As the voices and vibrations intensify, the letters on the book start to change. "L'obscurité" slowly transforms into "Darkness". Suddenly...

PAWN LADY

Can I help you?

ALAN jumps back, startled.

ALAN

Jesus Christ, lady, you scared the shit out of me.

He looks up to find a tough-looking tattoo-clad Lady with an eye patch.

PAWN LADY

I'm sorry. That wasn't my intension. Is there something I can help you with?

ALAN puts his camera on the counter.

ALAN

How much can I get for this?

She picks up the camera and looks it over.

PAWN LADY

How much do you want for it?

ALAN

I was thinking \$3,000?

She laughs.

ALAN

What!? The camera worth twice that and it only has 230 hours on it.

PAWN LADY

I get that, but we don't get a lot of people in here looking for high-end movie cameras. Do you have any firearms or maybe some gold? We sell a lot of that stuff.

ALAN

Guns? No. No guns.

PAWN LADY

Too bad.

ALAN

So how much can you give me?

PAWN LADY

I'll give you 500 bucks.

ALAN

500 bucks? That's outrageous. This is a \$6,000 camera. How about \$1200.

PAWN LADY

How about 500.

ALAN

A \$1,000?

PAWN LADY

You seem like a nice kid and I'm guessing this is for rent or a car payment, right?

ALAN

Rent.

PAWN LADY

I'll tell you what I'll do, kid. I'll give you \$600 and not a penny more.

ALAN thinks for a moment then remembers the book. He points to the ancient text.

ALAN

How about \$600... and that old book?

PAWN LADY thinks for second. She points to a guitar.

PAWN LADY

You don't want that old thing. How about a guitar instead?

ALAN

Are you kidding. I'm a filmmaker. That book would be an incredible prop.

PAWN LADY

Oh, what the hell. It's been sitting there since I bought the place.

The PAWN LADY extends her hand.

PAWN LADY

Alright, Mister. You've got yourself a deal.

They shake on the deal.

CUT TO:

9. INT. - BEALE'S DINNER - DAY

ALAN is sitting at a window booth looking at his new prize, a book with a one-word title. "Darkness". We hear the strange whispering voices as he opens the book and, like in the pawn shop, the language turns from French to English as he reads. He looks over the book's bizarre rituals and incantations, becoming more and more engrossed with the spells. He stops on a page and begins to read the text.

ALAN

Come to the land of the dead,
and pay the devil his due.
Surrender your blood to the stones,
and all souls shall renew.
From the darkest cave to the deepest...

BANG! BANG! Paul taps on the diner window. ALAN jumps. PAUL laughs.

ALAN

Not funny, Paul! Not funny at all!

PAUL proceeds to the door, enters, then slides into the booth across from ALAN.

PAUL

Why so jumpy, Alan?

ALAN

It been a rough day.

PAUL flags down a waitress. She notices him and holding up a coffee cup.

PAUL

Coffee please.

PAUL turns to ALAN.

PAUL

It's going to be a lot rougher if you don't have that script.

ALAN

Yeah, about that.

PAUL grimaces.

ALAN

It was an uninspiring script anyway,
Paul. I've got something much better.

PAUL rolls his eyes. ALAN slides the ancient book in
front of PAUL.

ALAN

It's a horror pic.

PAUL

I thought you said that horror was a
trash genre for trash filmmakers.

ALAN

Slasher films, yes, but this is
different. Check out this book.

ALAN slides the book to PAUL

PAUL

"Darkness". That's an interesting
title.

ALAN

That's the thing, Paul. That wasn't the
title on the book when I first looked
at it. It read "L'obscur" or some
other French word. As I was looking at
the book, the words changed.

PAUL

Interesting. A prop book?

ALAN

That's exactly what I was thinking. But
not only that, this book gave me a
great idea for a script. It was like
the book put the idea right into my
head. I can't explain it.

PAUL

What about the other script?

ALAN

Forget the other script, Paul. When you hear this idea, this will be the only script you want. Trust me.

10. EXT. - BEALE'S DINNER - DAY

We see ALAN pitching PAUL through the dinner window. PAUL nods affirmatively. ALAN is surprised and continues. After more of ALAN'S pitch, a bus rolls through the shot.

CUT TO:

11. INT. - BEALE'S DINNER - DAY

ALAN

So. What do you think?

PAUL takes off his glasses and pinches the bridge of his nose.

PAUL

I cannot believe I'm saying this, but I'm in. This is, by far, the best idea you've ever brought me... bar none.

ALAN

Really?

PAUL

Yes. In fact, and again, I can't believe I'm saying this... It's probably the best idea I've heard from any of my filmmakers... ever.

ALAN

[too loud]

YES!

ALAN looks around a little embarrassed. He quiets his voice.

ALAN

So we're doing this?

PAUL

Yes, but I'm only giving you a week to write the script.

ALAN

A week!? What the hell, Paul?

PAUL

The idea you pitched me was so front to back solid, you already have the entire story. You're literally just creating a few back stories and writing the dialogue.

ALAN

Okay, you're right. The story is essentially done so...

PAUL

Besides, it's going to take me at least a week to get the gang together and find a suitable location for shooting.

ALAN starts to get up when PAUL grabs his wrist and squeezes a bunch of hundreds into his hand.

ALAN

What's this for?

PAUL

Pay your rent and get the camera back.

CUT TO:

12. INT. - ALAN'S APARTMENT - BEDROOM - DAY

We see fingers rapidly tapping the keys on a laptop. The shot widens and there is the picture of the girl, ALAN'S ancient spell book and three empty energy drinks on the desk. The typing stops, ALAN picks up a red Sharpie and makes a check on an index card. He stands up, snatches

the card from the desk, then approaches a wall where there are already more than 50 cards pinned up. All the cards are numbered in order with a title and one or two sentences on each. ALAN pins card #9 back into its place, then grabs card #10.

CUT TO:

13. EXT. - USED CAR DEALERSHIP - DAY

A used car dealer marquee fills the frame. Tilt down to dealer office, where PAUL is inside talking to the owner. The old man points to the far side of the lot. CAMERA fast pans to a man is dressed like a gorilla, spinning a sign at the far end of the lot. It's Jeff, one of PAUL'S producers.

CUT TO:

14. INT. - USED CAR DEALERSHIP - DAY

Now we're looking out through the dealership window across the parking lot where PAUL is talking to JEFF. They talk. Then they argue. Then talk some more. Then JEFF turns his back on PAUL and goes back to sign spinning. Then PAUL quickly runs around the gorilla and drops to his knees, begging. JEFF takes off the gorilla head and shakes PAUL'S hand. Then he hands the head to PAUL and looks towards the office. JEFF breaks the sign over his knee, then he grabs the gorilla head back from PAUL and punts it into the parking lot. Then, in a final gesture, flips a double bird to the owner

CUT TO:

15. INT. - ALAN'S APARTMENT BEDROOM - DAY

We see ALAN pinning another index card. It is scene number 16. He is progressing as PAUL gathers the troops.

CUT TO:

16. EXT. - AIRSHOW - DAY

PAUL pulls into a dirt parking and finds a spot. Just as he gets out of his car, a bi-plane flies by with a clown standing on the top wing. The plane flips upside down and PAUL can hear the crowd go wild.

CUT TO:

17. INT. - AIRSHOW HANGER - DAY

ROY is sitting at a dressing room table removing the clown make-up.

PAUL

Oh, come on, Roy, this is a great script. When's the last time I liked one of Alan's scripts.

ROY

You've got a point, but I've got a pretty good gig here.

PAUL

You're an actor Roy. A damn good one. Too good for this place.

ROY

They feed me, Paul.

PAUL

I feed you, Roy. Don't I always feed you?

ROY tilts his head at PAUL.

PAUL

Fine, but this isn't acting, Roy. To these people, you're just a prop on a wing. But with me, you could be the star of this picture.

ROY

With all due respect, Paul. I'm killing myself up there. There may not be any close ups, but when I'm up there, I'm all clown.

ROY stands up and steps into his next costume.

ROY

Even at a distance, it makes a difference, Paul. I commit for them. For the people. For the audience. That's why I do this.

ROY zips the costume up to his chest.

ROY

And there aren't many actors than can go from whimsical clown to ferocious T-Rex in a single wardrobe change.

ROY zips up the hilarious T-Rex costume.

ROY

That's an emotional shift that very few thespians can make, Paul.

PAUL

I hear you ROY. This is challenging work you're doing here. That's why I need you. You're the most talented actor I know. And that talent is just what Alan's movie needs.

A man peeks into the hanger.

AIRSHOW P.A.

10 minutes, Roy.

ROY

Damn it, Carlos! I told you to call me Roy when I'm in character.

AIRSHOW

Oh, Sorry. Ten minutes, Rex.

ROY turns to PAUL in his T-Rex costume.

ROY

Do you see what I have to deal with?

PAUL

So, you're in?

ROY

Of course I'm in.

ROY shakes PAUL'S hand then heads for the runway.

ROY

But first, I have to give these people
the best T-Rex performance of their
lives.

ROY pumps his fist in the air.

ROY

ROOOAARR!!

CUT TO:

18. INT. - ALAN'S APARTMENT - BEDROOM - DAY

We see fingers typing on a laptop, PAN TO index card
on the desk. It's scene 28. The script is progressing.
The phone starts buzzing and vibrating across the
desk. Alan picks it up.

ALAN

Hey, Paul. How's it going?

PAUL

It's going. How's the script coming?

ALAN

It's the best writing I've ever done,
Paul. I've never seen a story so
clearly in my head. And... we're right on
schedule. How's the hunt?

PAUL

Roy's in and Jeff's rounding up the crew as we speak.

ALAN

What about Terry and Val?

PAUL

I'm getting them next. It should be easy. I hear they're working together... What about Anya?

ALAN

What about Anya?

TILT DOWN to the picture on ALAN's desk. It's ANYA.

PAUL

There's a sorcerous in the script and she's the creepiest person we know. And, she's a damn good actor... Besides, you need her.

ALAN

I need her?

PAUL

She's your muse.

ALAN

My muse!? She not a muse, she's a backseat director.

PAUL

Maybe, but she's the only one who can put you in your place when you're about to do something stupid. Plus, you need a creepy sorcerous... we, need a creepy sorcerous.

ALAN thinks...then...

ALAN

You're right, but she's not talking to me right now, so you'll have to call her.

PAUL
I thought you'd say that.

ALAN
You already called her?

PAUL
Waiting to hear back.

ALAN
Fine. I need to get back to work.

PAUL
Okay, I'll call you after I speak to
the girls.

ALAN Hangs up the phone as he pins scene 28 back on
the board. He looks at the next card and smiles.

ALAN
Well, hello there. We finally meet at
last.

We see a CU of card 29, which is titled "Incantation
Scene." We hear the eerie chanting and humming, then
ALAN snatches it from the wall.

SMASHCUT TO:

19. EXT. - RETIREMENT HOME - DAY

PAUL steps in front of the building and shakes his
head. He goes in.

20. INT. - RETIREMENT HOME LOBBY - DAY

PAUL stops at the desk and the receptionist points
down the hall.

CUT TO:

21. INT. - RETIREMENT HOME COMMON AREA - DAY

We see two female marionettes wearing lederhosen in front of an alpine background. The puppets are speaking with over-exaggerated Bavarian accents.

GLORIA

Claudette, I think we're lost.

CLAUDETTE

Don't be ridiculous, Gloria. I know right where we are.

GLORIA

You do? Where?

CLAUDETTE

We're in the Alps.

GLORIA looks at the audience and shrugs. There are few light laughs.

GLORIA

Okay, but where in alps?

CLAUDETTE

That's right, we're in the Alps.

GLORIA

But specifically. Where in the Alps?

CLAUDETTE

That's what I've been saying. We're in the Alps.

PAUL laughs but stops when some residents scowl at him.

GLORIA

Oh, forget it. Do you know the way home or not?

CLAUDETTE

Of course I know the way home. I go there all the time.

GLORIA
So which way is it?

CLAUDETTE
Do Not Pass.

GLORIA
I'm not trying to pass anybody. I'm
just looking for the way home.

CLAUDETTE
It's Do Not Pass.

GLORIA
Do not pass who?

CLAUDETTE
No. Do Not Pass is a where.

GLORIA
How can do not pass be aware of any
thing? That makes no sense. What are
you talking about?

CLAUDETTE
I'm talking about Do Not Pass.

GLORIA
[FRUSTRATED]
Oh forget it. I give up.

CLAUDETTE waits for GLORIA to stop huffing and
puffing. Then...

CLAUDETTE
There is a short cut, you know?

GLORIA
Why didn't you say so? Where is it?

CLAUDETTE
It's hard to climb.

GLORIA

I don't care if it's hard climb, where is it?

CLAUDETTE

No, the hill is "Hard to Climb."

GLORIA

You already said that. What's the name of the hill.

CLAUDETTE

Hard to Climb.

GLORIA screams and we hear a rumble through the onstage speakers.

CLAUDETTE

Now you've done it, Gloria?

GLORIA

Oh no, an avalanche.

A snowy curtain falls over the snow.

CUT TO:

22. INT. - BEHIND THE PUPPET SHOW STAGE - DAY

TERRY AND VAL are packing the marionettes in their boxes.

PAUL

Hello ladies.

The girls are a little taken aback by PAUL'S sudden appearance.

TERRY

Well, if it isn't producer Paul. The guy who promises you the stars but only gives you scars.

PAUL points at TERRY but looks at VAL.

PAUL

You see. That's why I need you. It's that top-of-your-head, in-the-moment, creativity that I love.

VAL looks at TERRY and smiles.

VAL

Actually, she's had that one tucked away for a while. She's even rehearsed on me once or twice.

PAUL

Wow. Really?

TERRY

What are you doing here, Paul?

PAUL

First, let me say, I loved your version of "who's on first". All those subtle Alpine references. Brilliant.

VAL

These people are like 300 years old. We can't exactly do Star Wars.

PAUL

Yeah, I get it. You have to tailor the work to the audience. But the question you have ask yourselves...

PAUL leans into and lowers his voice.

PAUL

...is this really the audience you want?

TERRY and VAL look at each other, then back to PAUL.

TERRY

This is the audience that pays, Paul.

VAL

Exactly.

PAUL pulls a wad of cash from his pants.

PAUL
I'll give you each \$500 dollars in
advance to read the script and be ready
to shoot in two weeks.

TERRY and VAL's eyes light up.

VAL
What's it pay?

PAUL
It pays scale... and you keep the 500.

The girls huddle together for a couple of seconds,
then turn to PAUL...

VAL & TERRY
[IN UNISON]
We're in.

CUT TO:

23. INT. - ALAN'S APARTMENT - BEDROOM - NIGHT

ALAN is crouched over his desk reading an incantation
from the book. He reads the incantation aloud as he
types.

ALAN
Come to the land of the dead,
and pay the devil his due.
Surrender your blood to the stone,
and all souls shall renew.
From the darkest cave to the deepest
trench
From the calmest lake to the most
violent sea
Three times recite this unholy phase
An army of the dead you shall raise

Potestates tenebrarum
Emitte mortuum tuum exercitium
Potestates tenebrarum
Profer hunc exercitium tenebrosum
Nos Tenebris servimus

Nos Tenebris servimus
Nos Tenebris servimus

ALAN shakes his head.

ALAN

Woah, that's a lot. Sorry, Satan, we're not saying all that three times.

We see a cursor on the screen erase "three times" and replace it with "one time", then, ALAN reads aloud as he finishes.

ALAN

"Recite this unholy phrase. An army of the dead you shall raise." The blood bearers sprinkle the blood on the grave as the dark priest reads the incantation aloud to his followers.

ALAN looks at the lines with pride.

ALAN

Less is always more, Alan. Besides, a little creative license never killed anyone.

CUT TO:

24. EXT. - ANYA MANSION DRIVEWAY - DAY

PAUL rolls down a long winding wooded driveway. When he clears the trees, he's blown away by the opulent residence. He stares through the windshield at the huge front doors.

PAUL

ALAN, you sly dog, you never told me ANYA came from money.

CUT TO:

25. EXT. - MANSION ENTRANCE - DAY

As ALAN approaches the front door, he notices the strange decor. The entrance sidelights are glass-

stained depictions of medieval scenery, and the chandelier overhead is a crystal ball with a dragon wrapped around it. He steps up to the door and notices the curtains are purple and black and the doorbell is a skeleton with the door knocker hanging from its mouth. ALAN reluctantly grabs the knocker. But when he knocks on the door, a woman screams. He jumps back, startled. Then, as he's catching his breath, the door opens. A short haired asian girl with a clipboard, an earpiece, and a Pokéman backpack is standing in front of him.

BUNNY

[SERIOUS]

May I help you?

PAUL

I'm Paul, Anya's expecting me.

BUNNY stands there for a second like a deer in the headlights. Then snaps straight up and cracks a big smile.

PAUL

Oh, right, you're her two o'clock.
Follow me.

26. INT. - ANYA'S MANSION - DAY

As PAUL walks through the creepy foyer, with its dark curtains and gargoyles, it suddenly dawns him that this probably isn't ANYA'S family home. He follows BUNNY into a room where he's shocked by what he's sees and turns his head away. ANYA is seated on a couch with a see-thru shirt.

PAUL

Jesus Christ, Anya, what the hell?

ANYA barely reacts.

ANYA

Relax. Paul, I'm live to 23,000 people.
Another pair of eyes won't matter.

ANYA spins the camera around.

ANYA

Say hello to Paul, everyone. He's here to talk about a movie that my ex is making.

PAUL makes an embarrassed wave, noticing there are lights and a small crew surrounding, ANYA.

PAUL

I'm not going to ask you how you know that.

ANYA

It's my business to know, darling. Besides, you walked in at the perfect time. We're just finishing our voodoo dolls today.

ANYA spins the camera back around. She lifts a voodoo doll up into frame.

ANYA

[AT CAMERA]

Now, the thing to remember is that it doesn't have to look exactly like them. It's just needs to be a close representation. If they have blond hair make the hair light, if they wear blue jeans all the time, put some blue jeans on that doll... it's not that important. What is important is that you have a physical piece of their essence. A strand of hair. An eyelash. A Fingernail. A scab.

SFX: of a woman screaming.

ANYA

That's right... a scab. As gross as that sounds, scabs work really well. So do..

Dramatic pause, the ANYA pulls out an eyeball

ANYA

EYEBALLS!

Another horrible sound effect.

ANYA

No, but seriously, a strand of hair is usually the easiest to get, and it works just fine. Bunny!?

BUNNY walks into the scene and sits next to ANYA. ANYA plucks a hair from her assistant. BUNNY yelps. As ANYA puts the hair on the doll, we realize that the doll looks like kind of like BUNNY.

BUNNY

What the...

ANYA

Shh! Now, everybody, keep your eyes on Bunny.

ANYA Holds the hair and the doll in one hand and a feather in the other. She tickles the doll's feet. Nothing happens with BUNNY. She tickles the doll's face but the real BUNNY just yawns.

BUNNY

Is that it? Because I have a ton of work to do.

SFX: Laugh-track. ANYA puts her hand up. Laugh track goes silent.

ANYA

Wait!

BUNNY just sits there impatiently. ANYA pulls out a needle. BUNNY does not look concerned. ANYA pricks the voodoo doll several times and gets no reaction from BUNNY.

BUNNY

[wines]

Please, Mistress Anya, can I go now.

ANYA

Fine.

BUNNY leaves as ANYA looks the Voodoo Doll over very carefully.

ANYA

I can't believe that didn't work. What a piece of junk.

ANYA throws it over her shoulder. It lands behind the couch. Suddenly, there a scream and a life size mannequin of BUNNY flies through the frame behind ANYA - screaming as she flies through the air landing with a thud behind the couch. The set goes crazy.

ANYA

Oh my god! Bunny?!

CAMERA MAN

Grab the first aid kit.

The camera falls over as everybody's running around. ANYA goes over the back of the couch. PAN to Bunny, who standing just behind the fallen camera.

BUNNY

Okay, everybody. We're out.

Everyone stops where they are. ANYA holds up the mannequin.

ANYA

Great job everybody. Great job. Another wonderfully horrifying spectacle. I'll see you all here same time tomorrow.

The crew tidies up as PAUL approaches ANYA.

PAUL

What in the hell was that.

ANYA sets the mannequin down and grabs a robe.

ANYA

It's called hoaxing and it's way bigger than ASMR.

PAUL

Hoaxing?

ANYA

Yes. You think you're watching something, when it becomes something else, something unexpected and you're left wondering if it was real or...

ANYA & PAUL

...a hoax.

ANYA

Exactly.

PAUL

That's genius, actually.

ANYA grabs a vape pen, takes a drag, then looks PAUL over carefully. She grunts then blows out a huge cloud of vapor out as she starts walking.

ANYA

Walk with me, Paul.

ANYA walks by PAUL and he joins her. She stops at a wardrobe and looks at PAUL

ANYA

So... Terry tells me that Alan has a hot script.

PAUL

It's definitely his best work. by a lot.

ANYA drops her robe, then blocks her naked body when she opens the wardrobe door. There's a mirror on the outside of the wardrobe door so PAUL is looking at himself as she speaks.

ANYA

Terry says it's a horror flick with Satanic overtones. I knew he'd come around.

PAUL

Come around?

ANYA

I've been trying to get him to write horror for years.

When ANYA closes the wardrobe door she's wearing a tight black turtleneck and tight black pants with a oversized mystical blue pendant.

PAUL

Write about what you know, right?

ANYA smiles warmly. Then starts walking again.

ANYA

Something like that.

[beat]

How is Alan?

PAUL walks with ANYA again.

PAUL

He's good. Better than I've seen him in a long time, actually. I think the idea of having a good idea has changed him.

ANYA

Really?

ANYA looks a bit stunned

PAUL

Yeah. Alan makes all the Zoom meetings. He's clear about what he wants from wardrobe and set design, then he goes back to writing. It's like a whole new Alan. He's focused like a laser.

ANYA

And now dabbling in the occult. That is a new Alan.

BUNNY steps in front of them. They stop. She holds up two bras, a double steel cone and a leather chainmail. ANYA points to the leather chainmail without hesitation. BUNNY spins away and they continue walking.

PAUL

I'm guessing Terry sent you the treatment.

ANYA

She did.

PAUL

Then I'm guessing you know about the sorceress.

ANYA

Now look who's readings minds?

PAUL

So?

ANYA

So what?

They walk into huge kitchen, which is also adorned with studio lights and cameras. There are two chefs preparing food.

PAUL

What do I have to do to get you to play the sorceress?

ANYA stops at the counter. One of the chefs approaches with a dish.

CHEF DOUG

Here's the fish option.

CHEF DOUG slides a perfectly cooked Sea Bass with dill sauce and asparagus in front of ANYA. She tastes the fish and smiles. Then CHEF ANTON presents another plate.

CHEF ANTON

And here is the vegan option. It's a Portobello Mushroom with micro-greens in a reduced balsamic vinaigrette.

ANYA tastes it and smiles again.

ANYA

These are perfect, chefs. I'll need five fish and seven vegan for tonight.

CHEF ANTON

Very good, Ma'am.

PAUL looks at ANYA in utter shock.

PAUL

How rich are you?

ANYA

Funny you should ask.

CUT TO:

27. INT. - ALAN BEDROOM - NIGHT

CAMERA opens on CU of the scene 1 index card. SHOT WIDENS and PANS to reveal that all the cards have red checks. ALAN has finished. TILT down to finished script and a closed laptop.

SUPERIMPOSE

"Children Should Play With Dead Things"
By Alan McNeil

We hear snoring OS. CAMERA PANS to reveal ALAN asleep, fully clothed on top of the covers - knocked out from writer's exhaustion. The ominous whispers come from the book start to drown out the snoring. As they grow louder, we see ALAN'S eyeballs twitching under his eye lids. CUT TO CU of the book. DUTCH TILT. The sounds gets louder. CUT to ECU of ALAN'S eyes. The eyelids are twitching more and more. The sound grows louder. The title of the book changes back to its French title, then to another language, then and another. Now

the book and ALAN are breathing together and a heartbeat joins the whispering voices. The sounds grows until it becomes almost too intense to endure.

SMASHCUT TO:

28. EXT. - PRIVATE AIRPORT TARMAC - DAY

It's a busy airport. Jet sounds fill the air. ALAN steps out of the building and looks out on to the tarmac. There's a G5 Gulf Stream sitting idle.

ALAN
This can't be right.

PAUL emerges from the jet and yells for ALAN.

PAUL
[shouting]
Alan! Over here.

ALAN is stunned by his predicament. He grabs his bag and walks toward the jet.

ALAN
[shouting]
My god! Paul, who's paying for this?

ALAN reaches PAUL and they shake hands.

PAUL
[shouting]
Yeah, about that.

29. INT. - G5 GULF STREAM - DAY

ALAN hands his bag to the co-pilot then turns to see ANYA sitting in a huge leather chair. Alan quickly becomes irate.

ALAN
Anya! What are you doing here!?

ALAN looks at PAUL

ALAN

What the hell is she doing here, Paul!?

ANYA looks at PAUL.

ANYA

You didn't tell him?

PAUL

Obviously.

ALAN

Tell me what?

PAUL

Meet our financier and executive producer.

ALAN

Nope!

ALAN turns to leave when PAUL grabs him and steers him into the seat next to ANYA

PAUL

She's bank rolling the entire production because she loves your script, buddy.

ANYA

It's true, Alan. Its inspiring and intriguing. Two things you've never been accused of being.

ANYA puts her hand on ALAN'S face.

ANYA

Besides, I have a present for you.

ALAN

Present? What present?

ANYA

Augustus Winnz.

ALAN
The German cinematographer?

ANYA
Yes. That Augustus Winnz. He has agreed
to DP your film.

PAUL slaps ALAN on the shoulder.

ALAN
It's true, buddy. He's on location
right now.

ALAN lights up.

ALAN
Augustus Winnz is my DP?
Are you shitting me?

PAUL
It's a great script, Paul.

ANYA
It's a magnificent script, darling.

PAUL
So, what about us.

ANYA
Don't worry about us. Just make your
movie. Besides, I have a part to
prepare for.

ANYA Stands, then suddenly BUNNY appears from nowhere
with glasses of champagne. ANYA addresses them all.

ANYA
To the best movie ever! "Children
Shouldn't Play With Dead Things."

Everyone laughs and raises their glasses.

EVERYONE
To the best movie ever!

CUT TO:

30. EXT. - HELICOPTER - LATE DAY

We see a helicopter flying low over trees.

PAUL

We should see it in a second. It's an incredible location. Very remote. So remote that cell phones don't even work out there.

31. INT. - HELICOPTER - LATE DAY

ANYA checks her phone. They are already out of range.

ANYA

Great!

ALAN looks at ANYA and smiles.

ALAN

Look on the bright-side. Your games will still work.

ANYA grimaces at ALAN.

32. EXT. - HELICOPTER - DAY

The chopper approaches the shoreline.

33. INT. - HELICOPTER - DAY

PAUL points at an island in the distance.

PAUL

There it is.

They all huddle together, staring at the approaching island.

ALAN

How did you find this, Paul?

ANYA

How do you think?

ALAN looks at ANYA.

ALAN

Okay, Anya. How did you find this island.

ANYA

It's in the registry of most haunted locations in the United States.

ALAN smiles.

ALAN

So, we're shooting a horror film at a actual haunted location?

PAUL

And real graveyard, Alan. Just like you asked for.

ANYA

There it is.

34. EXT. - HELICOPTER - LATE DAY

The helicopter approaches the island.

ALAN

[OS]

Paul, it's perfect.

PAUL

[OS]

It's 14 acres of pure zombie killing ground, my friend. With a fully functional lighthouse and caretaker quarters at the base. It also has two large utility sheds for equipment and wardrobe.

PILOT

[OS]

Everyone buckle up, we're on final approach.

As the pilot takes them over the set, he banks so the passengers can see the graveyard. They're low enough

to see grip and lighting moving things around. Some of the grips wave at the chopper.

ANYA

Look at that, Alan. They're setting up without you. You'd better get down there.

35. EXT. - GRAVEYARD - LATE DAY

We see a large blonde man with rounded wire-rim glasses shouting orders as the helicopter flies over.

AUGUSTUS

[German Accent]

Put the big eyes behind the utility Shed and make sure those baffles are ready to go.

AUGUSTUS points to six boxes.

AUGUSTUS

[German Accent]

Keep the risers in their boxes. I'm not sure about camera placement yet and I've never worked with this director, so make sure we have plenty lettuce and tomato, in case he likes things soft.

AUGUSTUS looks out over his crew.

AUGUSTUS

Has anyone here ever worked with this director... Anyone?

JEFF looks out from around his clipboard and raises his hand.

JEFF

I have.

The hefty German walks over to Jeff and puts his arm around him.

AUGUSTUS

Let's take a walk, Mr. Jeff.

The two walk off, talking.

CUT TO:

36. EXT. - LIGHTHOUSE YARD - DAY

The chopper lands and ALAN runs to greet AUGUSTUS with his hand out. AUGUSTUS ignores the jester. ALAN pulls his hand back, embarrassed. The two walk off. PAN back to PAUL who gives ANYA a tense look about the exchange. ROY, TERRY and VAL run up to ANYA and give her a big hug.

CUT TO:

37. EXT. - GRAVEYARD - DAY

As ALAN and AUGUSTUS walk onto the set, TONY approaches.

TONY

AUGUSTUS, there you are. We've got the sheets up and lights in place.

TONY walks over to meet the two.

TONY

...but we can't do much more than that without camera placement.

AUGUSTUS

Well then, this is your lucky day, because I just happen to have the director right here.

TONY and ALAN shake hands.

TONY

Tony Mannus, Key grip.

ALAN

Alan McNeil. Good to meet you.

TONY points to a man on his left.

TONY

That's Peter.

A short strong man with red gloves tips his Yankees baseball cap to ALAN. Then TONY points right.

TONY

And that's Arturo.

A good looking tall latin man smiles and nods at ALAN. They return to work and TONY, ALAN and AUGUSTUS start walking again.

TONY

Have I seen any of your work, Mr. McNeil?

ALAN

Did you read the script.

TONY

Of course.

ALAN

Then you've seen my work.

AUGUSTUS rolls his eyes. They stop in front of a couple of camera carts at the edge of the set.

AUGUSTUS

Rodney, are you back there?

RODNEY, AUGUSTUS'S lifelong friend and focus puller, pops up from behind the cart.

RODNEY

Right here, bossman.

RODNEY is a compact Australian man.

AUGUSTUS

I'd like you to meet our director, ALAN uh...

ALAN

...McNeil.

AUGUSTUS

Right, McNeil.

ALAN

A pleasure to meet you Rodney.

RODNEY and ALAN shake hands.

RODNEY

Right back at you, mate.

AUGUSTUS

Okay, Mr. Director, what are we doing?

ALAN stops, drops to his knees and whips his backpack off. He pulls out a thick booklet and starts skimming through it, talking as he goes.

ALAN

29? 29? Where are you 27. 28. 29!. Ah...there it is, scene 29.

He whips the book around presenting a page with four, full-color storyboard cells. AUGUSTUS and TONY are stunned.

ALAN

Oh, shit, what am I thinking?!

He goes back into his bag and pulls out a second copy. DP is written on the cover. He hands it to AUGUSTUS.

ALAN

This copy is for you. Don't lose it.

AUGUSTUS accepts the book, gobsmacked and a little impressed.

AUGUSTUS

Inexperienced, but prepared. That's a good start, Mr. Director.

ALAN

You can just call me ALAN.

AUGUSTUS smiles.

AUGUSTUS

Not yet... Now lets take a look at these storyboards.

JEFF comes walking through the set, heading toward the lighthouse.

JEFF

Hey, ALAN

ALAN

Oh my gosh, JEFF.

They bro hug.

ALAN

Good to see you.

JEFF

Good to see you too. PAUL asked if you could swing by the lighthouse when you're done here. I'm headed there now.

ALAN

Roger that, Jeff. I'll head up in a minute.

CAMERA follows JEFF out of scene.

38. EXT. - VIDEO VILLAGE - DAY

As JEFF passes video village, he hears a sound coming from inside. He carefully and cautiously peeks into the tent.

CUT TO.

39. INT. - VIDEO VILLAGE - DAY

ROY and VAL are having sex on a chair. VAL sees him staring.

VAL

Do you mind, Jeff!? This is part of our process.

JEFF

[mumbles]

That didn't take long.

JEFF rolls his eyes and ducks out. VAL and ROY return to their unique character development pre-shoot fornication ritual.

CUT TO:

40. INT. - LIGHTHOUSE - DAY

TERRY is standing in front of a huge steel door. The door leads to the lighthouse steps, but it's locked. She tries it anyway. JEFF comes walking by with an armful of walkie talkies.

JEFF

I wouldn't bother, TERRY.

TERRY

Why not.

TERRY shows JEFF her phone.

TERRY

I might be able to get a signal up there.

JEFF

Maybe, but I've looked everywhere for the key... Besides, they said that the light's on a timer so we that shouldn't go up there.

TERRY

Well, "they" aren't here. Are they?

JEFF

No, but that door is two inch steel, so without the key, nobody is going up there anyway.

TERRY

You're probably right.

[beat]

Have you seen Val?

JEFF thinks for a second before answering

JEFF

I'm sure she's off somewhere rehearsing her lines.

VAL

How do you you suppose she's doing that with Roy's dick in her mouth?

JEFF smiles nervously and looks down at his handful of radios.

JEFF

Okay.

[beat]

You look pretty bored, so I'll tell you what, Terry. You can go look for the key, although I have looked everywhere, or you can help me set up for tonight

TERRY smiles.

TERRY

Fine. I know my lines. What do you need me to do?

JEFF

You can start by taking half these radios.

TERRY scoops half the gear out of JEFF'S hands. Jeff starts walking and TERRY follows.

TERRY

Where are we going?

JEFF

There's a small office next to ANYA'S room where we can set up a charging station.

They stop at a door.

TERRY

I can't believe ANYA gets her own room.

JEFF opens the door with his foot.

JEFF

It's the only room, with the exception of this little office here.

TERRY points to the door at the end of the hall.

TERRY

What's in there?

JEFF

It's a garage, but it's full of junk so we can't really use it for anything.

CUT TO:

41. INT. - LIGHTHOUSE MAIN ROOM - DAY

PAUL, ANYA, and ALAN are sitting at a large table.

ANYA

How's our legendary cinematographer doing?

ALAN

I'm going to have to earn his respect, but he does seem enthusiastic about the film.

ANYA

Respect earned respect is far better than respect given, ALAN.

PAUL

Just tell Winnz what you want and worry about directing your movie. That's why we hired him. He'll give you beautiful lighting whether he respects you or not.

ANYA

Yeah. What he said. Forget about respect. You're the boss and this is your vision.

ANYA winks at ALAN just as VAIDA and CHLOE walk in with a couple of robes and a head-dress. VAIDA sees ALAN and screams.

VAIDA

Oh my god, Alan.

VAIDA hands CHLOE the robes and hugs ALAN.

ALAN

Good to see you too, Vaida.

With VAIDA still clinging to him, ALAN looks at CHLOE.

ALAN

Hey, Chloe.

CHLOE

Hi, Alan.

VAIDA pulls away from ALAN with her hands still on his shoulders, looking into his eyes.

VAIDA

Alan, oh my, Alan. What a script. Where did this little stroke of brilliance come from?

ALAN

I don't know. I found an old prop book and everything kind of just flowed from there.

VAIDA

It's a masterpiece of suspense. An absolute masterpiece.

ALAN

Thanks, but it's far from a masterpiece.

VAIDA

Not as far as wardrobe is from set...

VAIDA looks at PAUL.

PAUL

Jesus, Vaida we've been over this. I got a hundred and fifty zombies coming in tomorrow. That was the only building big enough for that much wardrobe.

VAIDA

I know, it's just so far away.

PAUL.

I'm sorry, Vaida, but you'll have to make do until the golf carts arrive. How are the disciples coming?

VADIA

That's why we're here.

VAIDA turns to ALAN and grabs the robes from Chloe. She presents them to ALAN as Chloe takes the head-dress over to ANYA and pulls out a measuring tape. ANYA see the head-dress.

ANYA

Oh my god! Is that it.

CHLOE

Yep. Cool huh?

ANYA

You have definitely exceeded my expectations with. his beauty.

ANYA holds it up.

ALAN

That is truly the perfect head-dress for and evil sorceress.

ANYA shoots ALAN a sexy smile. VADA hols up the two robes for ALAN.

VAIDA

I've got eight of each of these robes. Which ones are for the disciples and which are for Roy and Terry?

ALAN

I think the disciples should be in the lighter ones since they are going to be in the background.

VAIDA

I was thinking the same thing.

ALAN

Good, then we're already on the same page.

VAIDA throws the robes over her arm and walk towards the door. Chloe finishes the measurement just in time to join her.

VAIDA

See you on set. Eight o'clock, right?

PAUL

Eight o'clock.

PAUL turns to ALAN and ANYA just as VAL and ROY walk in. He checks his phone for the time.

PAUL

We've got three hours before call-time. I suggest everyone just relax and unwind.

PAUL smiles at ROY and VAL.

PAUL

Even if you've already started.

A light laugh fills the room. ROY and VAL bow to their audience, who is now whooping and cat calling.

PAUL

Alright. Alright? Settle down children.

ANYA

I need a shower.

ALAN

You have a shower.

ANYA

Yeah, I got the caretaker's room.

The room quiets down only slightly, so PAUL speaks louder.

PAUL

We've done five table reads and two rehearsals. You're all ready, so try to get some rest until showtime.

Everyone starts walking out.

PAUL

Don't do anything that requires too much energy. Save it for your performances.

The Ink Spots "Set the World on Fire" begins to play.

CROSSFADE TO:

42. INT. - ANYA'S SHOWER - LATE DAY

Steam fills the screen. As CAMERA pushes in, we see glistening skin. Then skin upon skin. Then ROY and ANYA passionately kissing as they explore each others bodies. Flesh pressing against tile and glass. Two bodies, heaving together in complete ecstasy. Tilt up to window just as sun touches the horizon.

The scene ends with a time-lapse of the sun disappearing behind the horizon. The screen becomes night.

CROSS-FADE OUT:

43. EXT. - GRAVEYARD - NIGHT

CROSS-FADE IN:

Night sky. PAUL steps into frame with a bullhorn.

PAUL

Okay, people, let's clear the set. ALAN and AUGUSTUS, I need you in video village.

PULL OUT to reveal a fully lit Graveyard, with the perfect amount of Hollywood fog.

CUT TO:

44. INT. - VIDEO VILAGE - NIGHT

ALAN and AUGUSTUS are looking at monitor. PAUL and JEFF are standing behind them. VAL is seated in the background, trying to get a signal on her cell but is frustrated by the repeated failures.

VAL

Shit!

PAUL turns to VAL.

PAUL

It's not going happen, VAL. I've been all over this island.

AUGUSTUS looks at ALAN.

AUGUSTUS

What do you think, Mr. Director?

ALAN

Maybe a little hot under the eye.

AUGUSTUS

I agree.

AUGUSTUS grabs the radio of his belt.

AUGUSTUS

Augustus for Tony, over.

CUT TO:

45. EXT. - GRAVEYARD - NIGHT.

We see a TONY just about to light a joint when AUGUSTUS comes crackling through his headset.

TONY

Go for Tony.

AUGUSTUS

Take some sun off the bottom. 20%, or maybe 30%.

TONY
You got it, boss.

TONY walks behind a bank of lights and dials the power down 20%.

TONY
How's that, Augustus?

AUGUSTUS
Let's try 30%.

TONY dials the power down.

TONY
Better?

46. INT. - VIDEO VILAGE - NIGHT

AUGUST turns to ALAN.

AUGUSTUS
How's that?

ALAN
Perfect, Augustus. It's the scariest graveyard I've ever seen. You are truly the master.

AUGUSTUS
I hear that a lot.
[beat]
But I don't mind hearing it again.

AUGUSTUS smiles warmly at ALAN. He smiles back.

AUGUSTUS
Okay, Alan, it's your show now.

ALAN leaves and CAMERA follows him out of the tent.

47. EXT. - GRAVEYARD - NIGHT

ALAN passes an onset monitor. CAMERA stops on the monitor. We see ROY wearing a black and red cloak and

ANYA standing across from him wearing a long red dress with an ornate headdress. Six of ROY'S disciples are evenly spread out through the graveyard, wearing red cassocks holding smoking thuribles filled with blood. Another disciple, TERRY, is standing next to ROY with the incantation book under her arm. ALAN enters the screen and steps in front of ROY and ANYA.

CUT AWAY from monitor to the set. ALAN walks up to PAUL and ANYA.

ALAN

You guys ready to make history?

ALAN looks at his actors with a smile.

ANYA

It looks fantastic, ALAN. I never thought I would be standing on a set this beautiful.

ALAN

Beautiful? It's scary though, right.

ANYA

Scarier than me, darling.

ALAN

I can live with that.

ALAN turns to ROY.

ALAN

How are you doing, Roy?

[looks around]

Is this a production worthy of your talent... or what?

ROY

It's sure beats an airplane wing.

ALAN

It sure does. You ready to do this?

ROY

More ready than I've ever been, Alan.

ALAN shouts out to ROY'S minions.

ALAN
Are you guys ready.

The six dark monks signal that they are ready.

ALAN
Okay guys, don't release the blood
until ROY starts in with the Latin.
The first line is "Potestates
tenebrarum".

ANYA
Are they using real blood?

He turns to ANYA and ROY.

ALAN
It's expired blood, but yes.

ANYA
Aren't you full of surprises.

48. INT. - VIDEO VILLAGE - NIGHT

Paul turns to VAL.

PAUL
It's cheaper than movie blood.

49. EXT. - GRAVEYARD - NIGHT

Alan turns to everyone.

ALAN
Okay people, let's take it from.. "tell
me again witch."

CUT back to on set monitor.

We see Alan run off set. CAMERA widens as ALAN runs up
to the monitor. PAUL steps in beside him.

PAUL
Are they ready?

ALAN
They're nervous, but they're ready.
Call it.

Paul lifts his bullhorn.

PAUL
Everyone on their marks.

ANYA and ROY give thumbs up in the monitor.

PAUL
Camera set?

PAUL looks over at Augustus. He gives thumbs up from his dolly stool.

PAUL
Camera speeding.

Augustus looks at the camera then back at PAUL and nods.

PAUL
Action!

CUT TO:

PETER and ARTURO push AUGUSTUS slowly as RODNEY, his focus-puller, follows close behind looking in the camera monitor. The scene plays out in the background.

ROY
Tell me again witch!

ANYA hisses at ROY.

ANYA
How many times must I tell you!?

ROY
As many times as I want.

ROY holds up an amulet. Anya cowers.

ROY

Now tell me again, witch!

ANYA snarls, then speaks.

ANYA

One time recite this unholy phrase.
An army of the dead you shall raise.
Now read from the book of darkness and
bring this nightmare to life.

ROY

The book!

Disciple TERRY presents the book already opened to the incantation. She holds it up for ROY to read.

ROY

Potestates tenebrarum
Emitte mortuum tuum execitium

ALAN runs on to the set.

ALAN

Cut... Cut. Cut.

ALAN runs over to ROY and speaks quietly. CUT to CLOSE TWO-SHOT.

ALAN

Roy, you're a true believer and a lot
of people died to get you this book.

ALAN grabs ROYS shoulders and looks into his eyes.

ALAN

This is the most dramatic moment of the
film and the sound design for this
scene is going to be epic.

ROY

Epic?

ALAN

Epic, Roy!

ROY

I understand.

CUT TO: Close-Up of bullhorn.

PAUL

Action.

CUT TO:

Dramatic shot of ROY: POV AUGUSTUS'S camera. ROY'S arms are raised high and his robe shakes as he barks out the incantation with passion. The disciples sprinkle blood in over the ground with their smoking thuribles.

ROY

Potestates tenebrarum
Emitte mortuum tuum exercitium
Potestates tenebrarum
Profer hunc exercitium tenebrosum
Nos Tenebris servimus
Nos Tenebris servimus
Nos Tenebris servimus

ANYA

Behold. The living..

CRASH! A falling C-stand breaks the scene.

CUT TO: Close-Up of bullhorn.

PAUL

These things happen people. They've got it. Back to one, everybody.

TONY scurries on to set, rights the stand, and resets the light.

CUT TO: Close-Up of bullhorn.

PAUL

ACTION!

CUT TO AUGUSTUS'S dramatic shot. ROY is even better this time.

ROY

Potestates tenebrarum
Emitte mortuum tuum exercitium
Potestates tenebrarum
Profer hunc exercitium tenebrosum
Nos Tenebris servimus
Nos Tenebris servimus
Nos Tenebris servimus

ANYA

Behold. The living dead. Arise, army of darkness. Arise.

[long]

ARISE!

ALAN

[OS]

And...Cut! That was perfect Roy. And, Anya, the second arise sent a chill down my spine.

ANYA smiles. ALAN walks on set.

ALAN

What do you guys think? One more for safety?

Everyone nods in agreement.

CUT TO: Close-Up of bullhorn.

PAUL

Action.

ROY

Potestates tenebrarum
Emitte mortuum tuum exercitium

CUT TO TONY smoking a joint off the set. We can hear ROY the OS. Tony notices the ground moving.

ROY
[OS]
Potestates tenebrarum
Profer hunc exercitium tenebrosum

He looks at the joint in disgust and throws it away.

CUT TO:

...ROY finishes the incantation.

ROY
Nos Tenebris servimus
Nos Tenebris servimus
Nos Tenebris servimus

A lightning bolt crashes in the sky then everything goes quiet. It startles everyone, but ANYA continues in character.

ANYA
Behold. The living dead.
Arise, army of darkness.
Arise.
[long]
ARISE!

CUT TO:

TONY stares at the ground. The grass and dirt are still moving. Suddenly, a bony hand breaks through the dirt.

CUT TO:

The cast and crew are preparing for the next shot when one of the DISCIPLES cries out.

DISCIPLE #3
Hey! What the fuck man?
[to crew]
Something grabbed me.

DISCIPLE #3 looks down and there is a rotting hand coming out of the ground clawing at him. He jerks his leg away.

DISCPLE #3
Is this some kind of joke?

CUT TO:

Shot of monitor. There are corpses clawing their way out of every grave. CAMERA pulls out from monitor and ALAN turns to PAUL.

ALAN
What the hell, Paul. These guys weren't supposed to be here until tomorrow.

PAUL
These can't be our guys. The false ground hasn't been laid yet. I had a whole team coming in to do that first thing tomorrow morning.

ALAN
What are you saying?

CUT TO:

AUGUSTUS is still rolling as the corpses claw their way out of the graves.

AUGUSTUS
This is fantastic. Tighten up a bit, Rodney. That's it. Perfect.

PAUL and ALAN run onto the set.

ANYA
I thought these guys weren't coming until tomorrow, Paul.

PAUL
These aren't our guys.

Tony comes running around a hedge.

TONY
There's something in the ground.

A scream from OS.

SMASHCUT TO:

DISCIPLE#4 is grabbed from behind by zombie and bite his neck with a bone-crunching chomp. He falls to the ground and another zombies leaped at him and bites his face off. Another zombie pushes the first zombie off DISCIPLE#3, grabs the loose flesh on his face and tears it away, exposing DISCIPLE#3's skull. The half skull, half flesh face screams in horror as other zombies start tearing out his bloody guts and devouring them.

SMASH CUT

PAUL

Oh my god.

ROY

What the fuck.

SMASH CUT

DISCIPLE#4 tries to but is tripped by a hand coming out of the ground. He falls and two zombies clumsily fall on top of him. One bites his thigh and DISCIPLE#4 screams in agony. The other zombie sinks its teeth into the disciple's neck, sending a stream of blood all over TERRY and ROY faces. TERRY screams. AUGUSTUS gets to the end of the dolly track and the camera falls, jack the lens 140 degrees.

AUGUSTUS

Okay. We got it. Time to go.

CUT TO:

50. INT. - VIDEO VILLAGE - NIGHT

CLOSE UP of hands playing a video game on a smart phone. We can barely hear SANTANA/ROB THOMAS "Smooth" under the screams in the background. CAMERA TILTS UP and we see that VAL is listening to music with headphones on while playing games on her phone. CAMERA pans to monitor and we see the sideways view of

AUGUSTUS'S fallen camera. The music fades up and over the scene as shot slowly tightens on the monitor. Then, in slow motion, we see a couple of zombies chase Arturo into frame. Terror fills his face as the zombies jump on him, biting and tearing him to bloody shreds as they fall out frame. Suddenly, the bloody half-eaten face of Disciple#1 falls right in front of the camera. Full-frame grotesque vision is topped off with a zombie mouth ripping DISCIPLE#1'S ear off.

CUT TO wide shot of tent. Back to ambient sound. VAL is still sitting there oblivious to carnage.

SMASHCUT TO:

51. EXT. - GRAVEYARD - NIGHT

EXTREME CLOSE UP of screaming mouth. It's DISCIPLE#2. CAMERA pulls out to wide shot and we see PETER trying to pull DISCIPLE#2 out a grave he was slowly being pulled into.

AUGUSTUS

[OS]

Peter! This way. We're heading to the Equipment shed.

WHIP PAN to AUGUSTUS who is moving through the brush with RODNEY. DISCIPLE#1 screams become bloodcurdling.

CUT TO PETER pulling only the top half of DISCIPLE#1's body from the grave - his guts spilling out the bottom of his torso. PETER starts running towards AUGUSTUS when two zombies jump on him and start tearing him apart, biting into his flesh and crunching his bones.

WHIP PAN back to AUGUSTUS who is grimacing at the horrible sight. The bushes ruffle behind him and he and RODNEY turn around cautiously. Suddenly, TONY steps out from the bushes.

RODNEY

Jesus! You scared us, mate.

AUGUSTUS

Did anyone else make it?

TONY

I saw Arturo go down.

AUGUSTUS

We just saw peter and another actor go down.

RODNEY

What's the plan?

AUGUSTUS

Let's head back to the equipment shed. It's away from the graveyard.

The crew nods in agreement and AUGUSTUS leads them through the brush. AUGUSTUS switches to the producer's channel on his walkie.

AUGUSTUS

Augustus for Paul. Are you there?

CUT TO:

52. EXT. - GRAVEYARD SET MONITOR - NIGHT

We see DISCIPLE#5 and DISCIPLE#6 run across the screen with a bunch of zombies chasing them as more zombies crawl from their graves in the background. CAMERA tilts up from monitor just as PAUL walks by. CAMERA leads PAUL out of the scene.

PAUL

[screams]

Everybody! Back to the lighthouse.

We see PAUL, ANYA, ROY AND ALAN behind PAUL, backing off the set as it is overrun with the walking dead. VAL walks out of the tent nonchalant, as everybody runs by.

VAL

Hey what's all the screaming?

VAL looks past the fleeing cast members and sees the carnage. She screams just as ROY grabs her arm, spins her around, and drags her toward the lighthouse.

PAUL barely hears AUGUSTUS over the screaming.

PAUL

Oh my god, Augustus, you're alive!?

AUGUSTUS

Not for long. Not if we don't find shelter. We're heading to the North equipment shed.

PAUL

Who's with you?

AUGUSTUS

Tony and Rodney.

PAUL grimaces at the negative info.

PAUL

That's it. Shit.

AUGUSTUS

That's it. Sorry.

PAUL

Okay. We're heading back to the lighthouse. I'll call you when we get there.

AUGUSTUS

Okay. I'll let you know if we find anybody else. Augustus out.

PAUL

Roger that.

The groups hurries toward the lighthouse.

CUT TO:

53. EXT. - GRAVEYARD - NIGHT

WIDE SHOT of dozens of zombies walking off the set, in all directions. The disciples and crew are laying dead as the zombies leave.

54. INT. - LIGHTHOUSE - NIGHT

ALAN, PAUL, ANYA, ROY and TERRY all pile into main room, where JEFF is working on his laptop. He looks up at everyone. PAN to terrified blood-spattered faces. End on PAUL.

JEFF

Hey, Paul. What's going on?

PAUL puts his finger to his lips.

PAUL

Sssshhhh.

JEFF looks confused.

PAUL

ANYA, get the lights.

ANYA quickly kills the lights.

PAUL

Roy. You and Terry check around back and make sure every door is locked or boarded up.

JEFF

What's going on, Paul?

PAUL

I'm not sure yet. Get down here. Everybody, get down and stay low.

Everybody crouches below the window line. PAUL crawls over and locks the front door.

ALAN

Oh shit.

ANYA

What?

ALAN

Vaida!

PAUL

Oh shit.

PAUL dials his walkie to the wardrobe channel.

PAUL

Paul for Vaida. Vaida, are you there?

CUT TO:

55. INT. - SOUTH SIDE SHED - NIGHT

We can barely hear PAUL'S tiny little voice from a headset and radio sitting on a work bench.

PAUL

[OS]

Vaida. Come in, Vaida. Pick up. Vaida,
Are you there? Hello.

TILT UP to the two women, standing between rows of costumes. ABBA's dancing queen is playing in the background as they work.

VAIDA

I love this song. Turn it up.

CHLOE pulls the phone out of her pocket and turns up the music. The music volume increases as the two stylists dance with dirty zombie shirts on hangers. They dance up and down the isles singing alone with the chorus.

CUT TO:

56. EXT. - SOUTH SIDE SHED - NIGHT

We see a WIDE SHOT of the shed as we hear the music coming from inside. CAMERA booms down and zombies walk past it, heading for the shed.

CUT TO:

57. INT. - NORTH SIDE SHED - NIGHT

AUGUSTUS, RODNEY and TONY pile into the Southside shed and slam the door behind. AUGUSTUS kills the lights then turns to RODNEY.

AUGUSTUS

Where's the equipment.

RODNEY points to a long table covered with camera equipment. There are two stacks of Pelican cases behind the table. AUGUSTUS walks over to the second stack and grabs the case from the top. He unlocks the case with the key around his neck, then opens it on the table and pulls out a Glock 19.

TONY

What the fuck!?

RODNEY

That was unexpected.

AUGUSTUS admires his piece.

AUGUSTUS

Fuck yeah, I love working in the USA.

He cocks the gun then grabs the three spare clips. AUGUSTUS crams the magazines in his pockets and looks at RODNEY.

AUGUSTUS

How many graves do you think are out there, Rodney?

RODNEY

I don't know. If I had to guess, I'd say a couple hundred... tops.

AUGUSTUS thinks for a second.

AUGUSTUS

We're not going to shoot our way shoot through 200 zombies.

TONY

We don't even know if that will have any effect on them.

AUGUSTUS

Don't you watch "The Walking Dead".

RODNEY

Headshot, right?

AUGUSTUS

That's right. Destroy the brain, destroy the zombie.

TONY

I can't believe what I'm hearing.

AUGUSTUS

What?

TONY

That's a TV show. We cannot base our strategy on a TV show.

RODNEY

Do you have another idea?

AUGUSTUS

No. Tony's correct. We need to test the headshot theory.

SUDDENLY, the walkie crackles.

PAUL

Paul for Augustus, are you there?

AUGUSTUS dons his headset.

AUGUSTUS

Yes, I'm here.

PAUL

Are you guys getting phone service there?

RODNEY holds his phone up. No bars. He nods at Augustus negatively.

AUGUSTUS

Negative. No service. What's the plan?

PAUL

Jeff says there's a landline in the guard shack at the dock.

RODNEY

That sounds promising.

PAUL

The dock is only a couple hundred yards from you. Someone has to get to that phone and call for help. Augustus? Are you there?

AUGUSTUS

Yeah, we're here. Hold on.

AUGUSTUS looks at the others.

AUGUSTUS

Well? What do you think?

TONY

He's right. The dock is pretty close.

AUGUSTUS

If we swim, it's even closer.

TONY looks a little concerned.

RODNEY

Good idea, mate.

TONY nervously nods in agreement and AUGUSTUS finally answers PAUL.

AUGUSTUS

Alright, Paul, we're gonna go for it.

PAUL

Okay, but be careful. Those things are probably everywhere by now.

AUGUSTUS

We will be cautious.

[beat]

And, Paul.

PAUL

Yeah?

AUGUSTUS

If I don't make it out of here, tell Alan it was good working with him.

PAUL

What if you do make it?

AUGUSTUS

Then don't tell him shit.

They laugh.

PAUL

Roger that.

CUT TO:

58. INT. - LIGHTHOUSE - NIGHT

ALAN and ANYA are sitting on the bottom step, leaning against the big locked iron door to the lighthouse.

ALAN

Sorry I got you into this.

ANYA

Are you kidding? This is the most fun I've had in years.

ALAN

Really?

ANYA

No. Not really?

They laugh.

ALAN

What happened to us.

ANYA

There never really was an us. We were just two shooting stars moving in opposite directions. It was the heat from that polarization that kept things fun, but it also made us statistically improbable.

ALAN

Statistically improbable?

ALAN starts to laugh, then laughs even harder. To the point ANYA looks concerned.

ALAN

Not only is the world-famous Augustus Winnz my DP, but I accidentally raised an army of the dead that will probably eat him. We are way beyond statistics, baby.

ANYA laughs too.

ANYA

Yeah, I guess we are.

ANYA smiles warmly at ALAN.

ALAN

It doesn't matter. We're probably not getting out of here alive anyway.

ANYA stops laughing, then gets sarcastic.

ANYA

That's the spirit, darling.

JEFF walks up to the couple just as the moment was about to get intense.

JEFF

Hey, guys

[beat]

Augustus and the camera crew are going to try to get to the dock phone.

ANYA

How? The graveyard goes right down to the water. That place will be crawling with those things.

JEFF

I don't know what their plan is, but they're going for it so Paul just wanted me to tell everybody.

[beat]

Have you seen Roy and Val.

ANYA and ALAN nods negatively.

ANYA

Last I saw they left to go make sure all the doors were locked.

JEFF

Yeah, that was like 20 minutes ago.

JEFF walks towards the back of the lighthouse. ANYA jumps up and follows.

ANYA

Jeff, wait up.

ALAN chases after them. They pass the keeper's living quarters and the small office, stopping at a large door at the end of the hall. JEFF tries the door, then turns to ANYA and ALAN.

JEFF

It's unlocked.

ANYA

Unlocked?

ALAN

Yeah, they must still be in there.

JEFF nods affirmatively.

ANYA

Only one way to find out.

ALAN

Scary ladies first.

JEFF steps between them and hesitantly opens the door slightly - just enough to peer through the crack. He is surprised by what he sees.

JEFF

Jesus Christ.

ANAY

What?

He opens the door the rest of the way. There's a cement stairway with eight steps leading 6 feet down into the garage, which is lined with rows of shelves full of parts, tools, equipment and junk. And there is a large roll-down door to the outside that is currently wide open.

JEFF

They left the door wide open.

CUT TO:

59. EXT. - BEACH NEAR DOCK - NIGHT

AUGUSTUS, RODNEY AND TONY are tucked behind a large tree at the end of a tree line that ends about a hundred yards down the beach the dock. The dock has deck-lights leading out to a deckhouse which is dark inside but has two super bright outdoor spotlights - one facing the land and one facing the sea. The dock lights silhouette dozens of zombies on the dock, beach and standing in the water. They are not moving - like undead statues, they are just standing motionless. TONY turns to AUGUSTUS after seeing all the zombies

TONY

Jesus fuck. That's a lot of zombies.
What are we going to do?

They all slip back behind the tree and AUGUSTUS
checks his gun.

AUGUSTUS

Same plan. More swimming.

TONY

More swimming? How much more swimming?

AUGUSTUS points to the water in the other direction.

AUGUSTUS

We'd have to go in over there swim out
a couple of hundred yards than swim to
the dock from the ocean side.

TONY

A couple of hundred yards? What do you
think I am... a seal?

Lighting flashes and thunder sounds in the distance.
The three look at the sky with trepidation.

RODNEY

When you say seal, do you mean the navy
commandos or seal like the nautical
mammal seal.

TONY

Take your pick, they're both better
swimmers than me.

AUGUSTUS hands TONY the radio and headset.

AUGUSTUS

We can't get this wet and we still need
it, so you stay here and keep Paul
informed. Rodney and I will go.

As the guys prepare for their swim, lightning flashes
again and the thunder sounds closer. The crew looks at

the sky, which has gotten darker. Tony takes their shoes.

TONY

I'd hurry. It looks like the weather might be going south on us.

CUT TO:

60. INT. - LIGHTHOUSE MAIN ROOM - NIGHT

PAUL is sitting under a window talking on the headset.

PAUL

Vaida, please pick up. Vaida.

61. INT. - SOUTH SIDE SHED - NIGHT

We see the same headphones from earlier, untouched, sitting in the same place in the counter. We hear PAUL's tinny voice crackling through the radio.

PAUL

Vaida, please pick up. Vaida.

SHOT WIDENS and we see VAIDA and CHLOE lying dead on the floor between the rows of wardrobe racks. Zombies are still there eating their flesh. A zombie hand reaches into frame and picks up the radio. The zombie lifts the radio to his face and looks at it with a curious expression.

CUT TO:

62. INT. - LIGHTHOUSE - NIGHT

PAUL keeps trying to raise VAIDA on the radio.

PAUL

If you're there, please pick up. Vaida.

TERRY crawls next to PAUL.

TERRY

Still no luck.

PAUL

No. Hey! Have you seen Roy and Val?

TERRY

Not for while. I sent Jeff to look for them, but he's not back either.

Something slams in the window above them. PAUL puts his finger to his lips then points to the window over them. TERRY looks up and there are two zombies standing in the window. They slide across the floor to next window and another zombie hits that window.

SMASHCUT TO:

63. INT. - LIGHTHOUSE GARAGE STAIRS - NIGHT

ANYA stands at the top of the stairs watching ALAN and JEFF disappear behind the shelves. She looks anxious.

ANYA

Do you see anything? Guys?

CUT TO:

JEFF and ALAN approach the large open door. Lightning crashes and the wind picks up. They cautiously look out the door. The coast seems clear but there is a strange sound coming from the far end of the garage. It's a crunching and slurping noise.

ALAN

What is that?

JEFF

You get the door down. I'll go check that out.

ALAN goes off to look for the door switch and the CAMERA follows JEFF as he walks past the shelves. He slowly creeps past the first shelf, then another and another. With each step the sound grows louder. He backs up to the last shelf and slowly peers around the corner.

JEFF

Oh my god!

He sees three zombies eating what's left of ROY and VAL. The zombies look up at JEFF.

JEFF

Oh shit.

The zombies slowly stand up and start walking towards JEFF. When he turns around, ALAN is right behind him. JEFF spins ALAN back around.

JEFF

You don't want to see this. And We gotta get out of here. Now.

When they turn around there are two zombies coming through the garage door. ALAN point to the shelves.

ALAN

Climb, Jeff, climb.

JEFFS stumbles, but recovers. ALAN is half way up the shelves when the three zombies come around the corner. JEFFS realizes he's not going to make it to the shelves, and with five zombies closing in on him, he runs towards the garage and slides under the two zombies, out of the garage and into the night and approaching storm. Alan notices that JEFF'S gone just as he reaches the top of the shelf. And all the Zombies followed him out of the garage except one, who is standing right beneath ALAN. ANYA sees ALAN crawling across the tall shelf.

ANYA

What's going on.

ALAN puts his finger to his lips to shush ANYA. He points down and does a zombie imitation. ANYA understands and nods affirmatively. ALAN starts moving quietly down the top of the shelf. Things are going well until he knocks an oil pan off the shelf. The zombie looks up at ALAN and snarls.

CUT TO:

64. EXT. - WATER BY THE DOCK - NIGHT

AUGUSTUS and RODNEY are 50 feet from the dock when RODNEY notices something under the water. Something moving, backlit by the dock spotlights.

RODNEY

What is that?

AUGUSTUS

It's them.

RODNEY sticks his head underwater. There are dozens of zombies under them, reaching up trying to grab them.

RODNEY

Jesus Christ! They're right under us, Augustus.

[beat]

Why aren't they swimming up.

AUGUSTUS swims almost relaxed.

AUGUSTUS

I've been thinking about that every since I noticed them.

RODNEY

Noticed them!? When were you going to tell me?

AUGUSTUS ignores RODNEY and continues.

AUGUSTUS

All their fat and flesh dried up and they no longer have oxygenated blood cells, so there is nothing buoyant about them. They're like grumpy rocks.

RODNEY

What if the water gets too shallow before he gets to the dock?

AUGUSTUS looks at RODNEY.

AUGUSTUS

Look on the bright side, buddy. These zombies can't tell the other zombies we're here.

AUGUSTUS points to the shore.

AUGUSTUS

See. Our plan is working. They're all still just standing there... no idea we're coming.

CUT TO:

65. EXT - BEACH TREE LINE - NIGH

We see Tony peering around a tree.

TONY

Tony for Paul.

PAUL

Go for Paul. What's happening Tony?

TONY

They're almost to the dock.

PAUL

That's great news.

[beat]

Have you seen anyone else.

TONY

Negative. It's been...

Tony hears a noise in the brush.

TONY

Wait a second.

Tony walks cautiously behind the tree and toward the brush. The rustling sounds comes again and just as he gets to a bush and a rabbit suddenly runs out

TONY

Jesus.

PAUL

Tony, are you there? Are you alright?

TONY

Yeah, I'm good I was just a rab..

Just as TONY turns around, a zombie attacks him and they fall out of frame.

CUT TO:

66. INT. - LIGHTHOUSE MAIN ROOM - NIGHT

Suddenly, static fills PAUL ear and he rips the ear piece out. TERRY looks at PAUL concerned.

TERRY

What happened?

PAUL

I'm not sure. But Tony did say that AUGUSTUS and RODNEY were almost at the dock.

TERRY

That's great.

PAUL

It's something, at least.

TERRY

What do you mean.

PAUL

Even if Augustus get through to the police, it will take hours for them to get out here.

TERRY

So it's going to be a long night either way.

PAUL

I'm afraid so.

[beat]

Are our friends still lurking about?

TERRY

I don't think so.

PAUL

Maybe they were distracted by something else.

Just then, PAUL and TERRY jump in fright when something knocks on the window above them. It's JEFF. His voice is muffled by the glass.

JEFF

Come on, guys. Let me in.

PAUL and TERRY slowly recover and stand to face JEFF.

PAUL

Where are the others?

JEFF

Roy and Val are gone. And Anya and Alan will be too if we don't get back there and help them.

TERRY looks past JEFF in horror.

JEFF

Are you going to open the window, or what?

Just as PAUL starts to open the window, a zombie hand pops through the front of Jeffs chest holding his beating heart. JEFF looks dow in disbelief. TERRY screams as JEFF falls out of frame, revealing many zombies approaching from behind him.

CUT TO:

67. INT. - LIGHTHOUSE GARAGE - NIGHT

ALAN throws anything he can find at the growling zombie. It reaches for him as he scurries further down the top of the shelf. Engine parts, tools, old dishes, ALAN was burying the creature under a pile of junk. As he comes to the end of the shelf, ALAN grabs a ceramic pot and hurls at the zombie. It smashes open on the zombie's head and a key falls to the floor.

ALAN

Holy shit, ANYA. I think I found the key to the lighthouse.

ANYA

That's fantastic. Can you get it?

ALAN looks down at the snarling zombie, VAL'S intestines still hanging out of it's mouth.

ALAN

Not at the moment.

More zombies start walking through the large garage door.

ANYA

Well, you'd better think of something fast because we've got more company.

ALAN notices a long u-channel post between the wall and shelf. He works it free, then swings it around and rams it through the zombie's face, splitting his head in two between the eyebrows. ALAN leaps off the shelf, scoops up the key, then crawls through the next shelf and scrambles up the stairs to ANYA. They exit, slamming the door closed and locking it. ALAN holds up the key.

ALAN

Got it.

CUT TO:

68. EXT. - DOCK WATER - NIGHT

AUGUSTUS and RODNEY are almost to the dock, but the underwater zombie's fingers are only inches under them. Both men struggle, with arms and legs stretching out trying to swim on the top of the water. AUGUSTUS is slightly ahead of RODNEY.

AUGUSTUS

I'm almost there.

AUGUSTUS stretches his arm out and strains to reach the hanging dock ladder. Only his fingers can reach. He uses his finger tips to slowly pull himself in closer.

AUGUSTUS

I got it.

AUGUSTUS pulls himself to ladder, jumps up to the first rung, then turns to help RODNEY.

AUGUSTUS

Give me your hand.

RODNEY struggles to reach for AUGUSTUS. His head goes under. AUGUSTUS whispers loud.

AUGUSTUS

Rodney! Come on Rodney.

RODNEY'S hand pops back out of the water. AUGUSTUS grabs the hand and is almost pulled off the ladder. He tugs on RODNEY a few times, but the zombies are too strong and finally, they pull him back under water. There are bubbles and soon the bubbles become red with blood. AUGUSTUS stops climbing and sighs. He takes his gun out and sticks his head above the dock. The zombies are still motionless and deckhouse door is only a few feet away but there are zombies standing all over the dock. AUGUSTUS notices a box of cleats next to the ladder and an upside-down rusty row boat on shore then gets an idea. He grabs a cleat and throws it at the row boat. The first shot's a near miss. He throws another and.. "Dong!" It hits the boat broadside and all the zombies turn towards the boat. "Dong!" Another cleat hits the boat and all the zombies start walking towards the boat. When the closest zombies are half way down the dock, AUGUSTUS slips into the deck house. He grabs the old phone off the counter and kneels under window sill. He presses 911 and waits. Finally a middle aged woman with a New England accent answers.

911 OPERATOR

911. State the nature of your emergency.

AUGUSTUS

We're on the lighthouse island and we're being attacked by these things. They've already killed lots of people. We need a boat or a helicopter and maybe the military.

911 OPERATOR

Sir, I need you to slow down.

[beat]

Now when you say "things". Could you be more specific, please?

AUGUSTUS

More specific? I don't know. Things! These creatures started coming up out of the ground and attacking everybody. And eating them.

911 OPERATOR

Uh-huh?

AUGUSTUS

I know it's sounds crazy but people are dying out here. We need help and we need it now.

911 OPERATOR

Sir, making a false 911 call is a class "c" felony in this state.

AUGUSTUS

What are you talking about? We need help out here.

911 OPERATOR

We take these calls very seriously. Please don't call again.

The line click and a dial tone resumes.

AUGUSTUS

What the fuck.

He picks up the phone again, but before he can start dialing, the window behind him breaks. It's a zombie.

AUGUSTUS draws his gun, spins around, and shoots the zombie in the head. The zombie falls out of frame.

AUGUSTUS

Holy shit. The head shot works.

AUGUSTUS walks out of the shack and down the dock shooting zombies as he goes. He shoots another.

AUGUSTUS

That was for Rodney.

And then another.

AUGUSTUS

Come on, you undead piece shit.

[beat]

Head shot, bitches. Head shot.

Bang! He shoots another.

AUGUSTUS

Head shot.

Click click click. Gun's empty.

AUGUSTUS

Shit.

He ejects the magazine and loads another.

AUGUSTUS

Sorry. Did you miss me? These things don't load themselves, you know.

He starts shooting them again but there are too many to kill. Bang! Bang! Bang! More zombies go down and it's time for another magazine change. AUGUSTUS ejects the clip and reaches into his pocket, but when he's pulling the magazine out, a zombie bites his arm and he drops it.

AUGUSTUS

Aaaaaah!!!

He dives on the ground and several of zombies jump on him. Things go quiet... Then... suddenly... Bang! Bang! Bang! zombie heads are exploding and AUGUSTUS is back on his feet shooting zombies until his gun is empty.

AUGUSTUS

Come on, fuckers! Is that all you got?

He reload and continues shooting as the zombies overwhelm him.

CUT TO:

69. INT. - LIGHTHOUSE - NIGHT

ALAN and ANYA are standing in front of the huge iron door to the lighthouse stairs. There are zombies pouring on the door to the garage as ALAN fumbles with the key. Suddenly they hear distant gun shots. ALAN stops for a second.

ALAN

Were those gun shots?

ANYA

I think so.

Then more gunshots... and more. Then finally, Alan gets the key to turn.

ALAN

Got it.

They open the door and are about to go up when they hear a scream from the main room. It's TERRY. ALAN and ANYA look at each other, then run to the main room.

70. INT. - LIGHTHOUSE MAIN ROOM - NIGHT

ALAN and ANYA are horrified by what they see. The room is full of zombies and PAUL and TERRY are standing on the middle on the table. PAUL is swatting at the zombies with ceiling fan blades and TERRY with the

incantation book. Suddenly, PAUL is pulled down and the zombies pile on him. They bite into his head with a skull-crunching chomp. PAUL lunges up one more time with blood flowing his bloated eyeballs. The zombies pull him back down and he disappears beneath a pile of the undead. TERRY continues whacking zombies with the book

ALAN

Terry.

Just as TERRY looks up, two zombies bite into her legs. She creams, then throws the book towards ALAN. It lands at his feet.

TERRY

Alan, if there's a way to stop this, it's in that book.

A zombie grabs TERRY'S face and pulls the skin off and she becomes a screaming skeleton, then she is completely engulfed by zombies. ALAN grabs the book. He and ANYA start running for the lighthouse door. As they get to the stairs they see zombies pouring in from the garage.

ALAN

Shit! They broke through.

Now there are zombies approached from both sides. ANYA and ALAN slip through the huge metal door and slam it closed behind them.

71. INT. - LIGHTHOUSE SPIRAL STAIRCASE - NIGHT

ALAN looks for a key hole or a locking mechanism, but there is nothing - no way to secure the door.

ALAN

The fuck?

ANYA

What?

ALAN

There's no way to lock the door.

ANYA

What? No! There has to be.

ANYA starts carefully inspecting the door. She finds nothing, but notices that ALAN is holding on to a handle to prevent the zombies from pulling the door open.

ANYA

We could tie of that latch.

ANYA points the the handle.

ALAN

Good idea... but with what.

They both start looking around when ALAN notices ANYA'S cape.

ALAN

Your cape. Give it to me. Quick.

She reluctantly hands it to him.

ANYA

This is pure Mongolian silk.

ALAN

Which means it's strong. Give it to me.

ALAN ties a stiff knot on the door handle then ties the other end to the steel hand-rail on the spiral stairs. Zombies are still tugging on the door, but cape seems to have done the trick... for now.

ALAN

That's not going to hold forever, let's go.

ALAN starts climbing the long circular lighthouse stairs with ANYA right behind.

72. INT. - OUTSIDE STEEL DOOR - NIGHT

The cape is still holding, but outside, two zombies pull on the door latch as other zombies claw at the edges of the doors.

CUT TO:

73. INT. - LIGHTHOUSE SPIRAL STAIRCASE - NIGHT

ALAN and ANYA stop about half way up and look down through the center of the spiral staircase. They are relieved that the cape is still holding and continue up the stairs.

ANYA

Do you think TERRY was right about the book?

ALAN

I hope so, because this really sucks.

ANYA laughs a little.

ANYA

It sucks so much.

They both laugh as they resume their climb.

CUT TO:

74. INT. - STEEL STAIR DOOR - NIGHT

The cape is tugging slightly, but still holding.

CUT TO:

75. INT. - TOP OF THE LIGHTHOUSE - NIGHT

ALAN and ANYA reach the top of the lighthouse, but the storm is blowing hard so they're stuck inside. ALAN plops down on the floor with the book in his lap. He is shocked by what he sees. The title on the cover is a word that ALAN doesn't know is a language he doesn't recognize.

ALAN

What the hell?

ANYA

What is it?

ALAN

The book changed languages again.

ANYA

Wait a second. Alan, are you saying the book changed languages before?

ALAN

Yeah when I first got it. It was in French, I think. It turned to English each time I turned a page.

[beat]

Honesty, I thought it was a gimmick - like a trick book or something.

ANYA, gets nose to nose with ALAN and becomes very serious.

ANYA

Did the book speak to you?

ALAN

Speak to me? It wrote the whole script.

ANYA

Fuck!

ALAN

What?

ALAN

This is the book of Darkness. The Libra Demential. It tricks you into using it's spells by giving you something you've always wanted.

ALAN

Shit.

ANYA

And after a spell is used, the book reverts back to it's original language until the spell is recanted or exhausted.

ALAN

So there's nothing we can do?

CUT TO:

76. INT. - STEEL STAIR DOOR - NIGHT

The cape is really starting to strain and has loosened enough to let dozen of fingers poke through the edge of the door. The hands are pulling and pulling, until suddenly, the door flies open spilling zombies down the hall in a comical wave of bony bodies and arms. The zombies quickly recover and began piling onto the staircase and climbing.

77. INT. - TOP OF LIGHTHOUSE - NIGHT

ANYA and ALAN are sitting on the floor holding each other. ALAN chuckles.

ALAN

Man, this would have been a great ending.

ANYA

Two lovers trapped in a tower, waiting together as an army of hungry zombies slowly ascends to devour them.

ALAN

I like it.

[beat]

NO! Scratch that. I love it.

CUT TO:

78. INT. - LIGHTHOUSE SPIRAL STAIRCASE - NIGHT

CAMERA flies straight down the middle of the spiral staircase. The zombies are halfway up. Camera continues past the climbing zombies and stops on the hoards of zombies still pouring into the lighthouse.

79. INT. - TOP OF LIGHTHOUSE - NIGHT

Now ANYA is laughing...

ALAN

What's so funny?

ANYA

Even after all my hard work, you turned out to be a better witch than me.

ALAN

Actually, Roy's the one who read the incantation.

ANYA

And look where that got him.

They both laugh but ANYA'S laugh turns into crying. ALAN grabs her face.

ALAN

Hey! You're the Queen of the Darkness. The Sorceress with Swagger. It took a zombie apocalypse to bring you down, baby.

[beat]

You're still a badass.

ANYA sniffles then calms herself.

ANYA

I was hoping to see Phuket before I died, but fuck it.

ALAN

Yeah. Fuck it.

[beat]

Now! What's a cool last line.

ANYA kisses ALAN just as the first zombies clear the landing. They keep kissing, even as the zombies get closer. ANYA pulls back and says...

ANYA

ALAN, I love you.

ALAN

You do.

ALAN turns to the zombies.

ALAN

Hear that mother fuckers? She loves me!

They kiss again and CAMERA moves behind zombies as they pile on our heroes.

FADE TO BLACK:

80. INT. - LIGHTHOUSE - MORNING

We see ALAN and ANYA'S dead bodies. The camera slowly tilts down ALAN'S hand. It twitches. Then his eyes blink open. They are clear and zombified. Alan sits up and grunts.

81. EXT. - LIGHTHOUSE - MORNING

ALAN steps out of the lighthouse and into the light. He looks around in that crazy zombie stare of curiosity. The graves are all still open but there isn't a soul around. He grunts again and begins to walk.

82. INT. - VIDEO VILLAGE - MORNING

We see AUGUSTUS cockeyed camera angle on the monitor. The zombies and their victims are gone. CUT TO a flashing battery pack. Cut back to monitor. ALAN walks into the shot and slowly walks off into the distance. "Low Batter" flashes on the monitor, then it cut off.

SMASHCUT TO:

83. EXT. - BEACH - DAY

We see families and beach goers having a great day at the beach. There are people enjoying the water. Some high school kids are playing volleyball. A couple of youngsters are digging a moat around their sandcastle as their parents watch.

FATHER

Looking good guys. I think you might need a little more water on the front section.

DAUGHTER

I'll get it.

The little girl heads down to the shoreline. She stops at a pair of legs wearing ripped up old pants. She looks up.

DAUGHTER

Hey, mister that's a funny bathing suit.

It's a zombie from the Island... it's AUGUSTUS. SUDDENLY, A scream from OS. Then more screams. And more, until the whole beach is filled with screams. Then we a hundred of zombies coming out of the water and onto the beach, attacking and devouring anyone can get away fast enough.

CUT TO BLACK:

84. ROLL CREDITS: "DON'T FEAR THE REAPER" STARTS PLAYING.