

RESIDENT EVIL

Based on the video game by Capcom

And book by S.D. Perry

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SUPER (as if typed): "JULY 1998, RACCOON FOREST".

FADE IN:

INT: SPENCER ESTATE - 2F WORKERS HALLWAY - NIGHT

A corridor of a mansion, a picture is on the wall, it is of a group of men standing in front of a mansion. Suddenly a MAN runs past the picture. He is wearing a green jacket.

He holds his bleeding arm. As he runs he feverishly glances back.

SOMETHING staggers down the corridor after him.

He reaches a set of stairs leading down.

SOMETHING staggers up stairs after him.

The things after him GROWL and MOAN as they charge after him. He continues running along the corridor.

He reaches a door at the side and frantically tries to open it. It's locked.

The thing chasing him gets closer.

The man turns and runs to the next door. It opens. He runs inside and slams the door shut.

INT: 2F WORKER'S BEDROOM - TIMELESS

He is in a bedroom. There is a desk at one wall and a fish tank at the other. He wheels around as there is a bang on the door. The door shakes on its hinges and snarling is heard from the opposite side.

The man, utterly terrified, backs up to the far wall. The door bursts open.

The CREATURE charges right for the man, who raises his hand in useless defence.

MAN

NO!!

The CREATURE charges into the man as he screams.

FADE OUT.

TITLE CARD: RESIDENT EVIL

FADE IN:

INT: LATHAM CITY BANK - LOBBY- NIGHT

A group of five BANK ROBBERS holds a group of fifteen as HOSTAGES. Three of the robbers stand guard around the hostages as two others guard the main entrance.

Hostages look terrified as the men, wearing black woolly hats with eye and

mouth holes, guard them with automatic rifles. Two duffel bags lie between them, full of money.

The LEADER looks out of the main door from a safe distance. A police blockade has been set up outside the bank. The second robber walks up to the leader.

BANK ROBBER #1
They doing anything out there?

BANK ROBBER LEADER
Nah, they've given up trying to negotiate. They have us outnumbered; if they decide to come in here we might have to get out quick.

He looks over at the hostages.

BANK ROBBER LEADER
Or use them.

A few of the hostages look up from the floor as he says this, terrified looks on their faces.

BANK ROBBER LEADER
What the hell are you fucks looking at? Eyes on the fucking floor!

BANK ROBBER #1
How are we gonna get out of here? They have the back entrance secured.

BANK ROBBER LEADER
We'll use the parking lot. Send them out the front and back exits, and we'll head for there.

BANK ROBBER #1
You sure about that?

BANK ROBBER LEADER
It's out best option. We never expected them to act so quickly.

EXT: LATHAM CITY BANK - NIGHT

The police stand, some have their guns trained on the doors, waiting for the robbers to move. A helicopter sounds in the distance. The SQUAD LEADER looks in the direction of it.

SQUAD LEADER
Here they come.

A helicopter flies over the gathered news team and police barricades. A symbol reading "R.P.D." is on the underside of the chopper.

A rope falls down from the open door of the helicopter and people start to rappel down them. This is S.T.A.R.S. Bravo team.

First to hit the ground is ENRICO MARINI; he is leader of S.T.A.R.S. Bravo

Team. He is in his late thirties and has a moustache.

Next to drop down is FOREST SPEYER, he is in his middle twenties and has long black hair and a sniper rifle on his back He immediately moves over to one of the squad cars and takes up a sniper position.

ENRICO
Any casualties?

Behind him repel down KENNETH J. SULLIVAN, an African American in his twenties and field scout and EDWARD DEWEY, also in his twenties and also a field scout.

SQUAD LEADER
No, sir. None of the hostages have been sent out either.

ENRICO
Okay good. Alpha is around covering the back to cut off any escape route.

SQUAD LEADER
I have my men covering the back entrance.

Behind Enrico rappel down RICHARD AIKEN, a communications expert and REBECCA CHAMBERS, only 18 years old with short brown hair and a red bandana tied around her forehead. She is the medic for Bravo team.

ENRICO
I'm talking about the underground parking lot. Wesker and his men are moving in there to intercept any escape plan conceived by these men to escape there.

The squad leader looks away, looking displeased at being corrected. Enrico turns around and gives a thumbs up to the pilot in the helicopter, KEVIN DOOLEY, who nods and flies the helicopter away from the bank. Enrico turns back to his team.

ENRICO
Now remember, don't shoot to kill. Iron's wants this done by the book, no casualties.

FOREST
Why do we even have to take orders from that fat bastard?

Edward moves up to join Kenneth.

EDWARD
Yeah, he's not even with S.T.A.R.S. anymore.

Richard unhooks his radio as Rebecca stands behind him.

RICHARD
No, he's not he's the chief of police with the power to fire every single one of our asses if need be.

FOREST
He can't. He needs us.

Edward snickers.

EDWARD

You wanna say that to his face?

FOREST

Sure, might make him loosen up, take a shit every once in a while and not be so god damn uptight all the time.

RICHARD

Right like that'll happen.

ENRICO

Okay knock it off. Wait for Alpha team.

FOREST

Time to kick ass Chrissy boy.

INT: BANK PARKING LOT - NIGHT

S.T.A.R.S. Alpha team sweep through the lot searching for any dangers. CHRIS REDFIELD, 23 with short brown hair wielding a 9mm Beretta and JOSEPH FROST, 22 with a red bandana similar to Rebecca's and shotgun search around the pillars.

CHRIS

All clear.

JOSEPH

All clear.

WESKER

Move up to the stairwell.

WESKER is the leader of S.T.A.R.S. Alpha Team, 36 years old and has short slicked back blonde hair along with sunglasses that he wears.

Behind him are JILL VALENTINE 23 years old with her hair tucked into her S.T.A.R.S. cap, BARRY BURTON, 38 and built like a tank with a brown hair and a beard and wielding a .357 Colt Python, and finally VOICE VICKERS, who has a radio strapped to his belt and a Beretta in his shaky hands. He quickly moves behind a pillar. Wesker notices his uneasiness.

WESKER

Keep it together Brad. We need everyone working together on this if we want it to go the way Irons wants it to.

BRAD

How can you see with those sunglasses on?

JOSEPH

Albino heritage.

WESKER

I can see fine Brad and stop joking around Frost.

Wesker snickers.

WESKER

I can still cancel that promotion to Alphas.

JOSEPH

Oh sir that's cold.

Chris chuckles as they take up positions at either side of the door to the stairs. Barry, Jill, Brad and Wesker take up positions behind pillars. Wesker looks over to Brad.

WESKER

Tell Bravo Team we're in position.

Brad nods and unhooks his belt.

BRAD

Brad here, S.T.A.R.S. Alpha Team are in position over.

EXT: CITY BANK - NIGHT

Richard's radio goes off relaying Brad's message. Richard raises his radio.

RICHARD

Copy that Brad, over and out.

ENRICO

Okay take position, Forest, fire a couple of warning shots. Immediately after we move in, Rebecca you hang back along with Richard to keep an eye on communications.

REBECCA (Slightly nervous)

Okay.

ENRICO

Don't worry, first job everyone gets nervous.

FOREST

Except for Vickers, every job he's nervous.

ENRICO

All right, we drive them to the stairwell down to the parking lot where Alpha team will intercept and corner them.

INT: BANK LOBBY - NIGHT

Bank Robber Leader and Bank Robber #1 look out nervously from their hiding spot.

BANK ROBBER LEADER

S.T.A.R.S., Special Tactics and Rescue Service...fuck.

BANK ROBBER #1

I thought they were stationed in Raccoon?

BANK ROBBER LEADER

They are. Must've been called in. Shit we gotta get moving.

EXT: CITY BANK - NIGHT

Forest looks down the scope of his rifle.

Forest the cross hairs over the head of Bank Robber Leader and then he aims up, to the wall inches from his head, and squeezes the trigger

INT: CITY BANK LOBBY - NIGHT

The shot hits the ceramic wall right above the leaders head.

BANK ROBBER LEADER

Shit! Move!

The robbers start to move back, abandoning the hostages and fire back through the glass doors of the bank. Glass rains over Kenneth and Edward.

One of the retreating robbers fires wild in panic and hits Edward in the back of shoulder. He falls forward with a yell.

EXT: CITY BANK - NIGHT

ENRICO

Man down! Rebecca get on it. Sullivan move in.

He moves up to take over Edward's place as Rebecca dashes over to help Edward.

FOREST

Son of a bitch.

He fires with his rifle, hitting the robber who shot Edward in his shoulder. The robber yells and falls back.

FOREST

Gotcha.

RICHARD

I thought Enrico said no casualties.

FOREST

Just giving him what he gave Edward. He'll be fine.

INT: CITY BANK LOBBY - NIGHT

Enrico and Kenneth move through the doors, keeping their guns trained on the retreating the robbers. BANK ROBBER #4, who was shot by Forest, has fallen to the floor and yells to the leader.

BANK ROBBER #4

Help me! Don't leave me here.

Bank Robber Leader shakes his head and runs to the stairwell as Enrico and Kenneth fire at the wall around the stairwell, driving the robbers into it.

BANK ROBBER #4
No don't leave me!

ENRICO
Take him I'll keep on them.

Enrico moves to the stairwell as Kenneth pushes Bank Robber Four to the ground, holding his gun to his head.

KENNETH
Don't move!

INT: CITY BANK PARKING LOT - NIGHT

The sound of the robbers descending the stairs is heard.

CHRIS
Here they come.

WESKER
Stay Alert.

The doors Chris and Joseph are guarding burst open and the robbers run out; Chris and Joseph are hidden by the doors.

They wait until the robbers are in until they move.

CHRIS
Don't move!

JOSEPH
Get down on the ground.

The Robbers are taken by surprise and one tries to run, and runs straight into Barry. He rebounds and falls to the floor, Barry trains his colt on him. Jill and Wesker step out from behind Pillars training their guns on the robbers. Brad appears behind them. A grin appears on Wesker's face.

WESKER
You're under arrest.

Bank Robber Leader sighs in defeat.

INT: RACCOON FOREST - NIGHT

In a clearing a group of five HIKERS sit around a campfire talking. HIKER #1, a woman in her early twenties turns to HIKER #2.

HIKER #1
Are you sure we should really be out here? I mean you heard the news reports of those people disappearing out here, and those murders?

HIKER #2
Relax babe, they say that was a wild animal attack. If we stay in a group we'll be fine. We'll be outta here by

sunrise don't worry.

HIKER #5 stands up.

HIKER #5
Hey I'll be right back.

HIKER #2
Where are you goin'?

HIKER #5
I gotta take a leak.

He walks into the trees as Hiker one turns her attention back to the fire. Hiker #5, a young man around twenty, walks into the tree line and makes his way through the trees. He stops at a tree and leans down to his zipper.

SOMETHING moves in the trees behind him, watching him.

As Hiker five fumbles with his zip a figure hidden in the darkness moves between the trees behind him. A branch cracks as it does catching Hiker #5's attention.

HIKER #5
Huh?

Hiker #5 sees nothing there. He quickly scans the tree line and hears another crack. He jerks around again to see nothing.

Behind him SOMETHING staggers towards him. A bloody moan is heard and Hiker #5 turns.

INT: RACCOON FOREST - NIGHT

The mood in the camp is interrupted suddenly by the horrific shriek of Hiker #5.

HIKER #1
What the hell was that?!

HIKER #2
Mike?!

HIKER #3
What the fuck is happening?

From the trees Hiker #5, or Mike, screams horrifically again and the sound of flesh being ripped apart sounds along with wet crunching sounds and the screams stop.

HIKER #4
Holy shit.

Suddenly growling erupts from all around them. Something runs along the tree line around the camp. Hiker #1 huddles closer to Hiker #2.

HIKER #2
Come on!

He drags Hiker #1 over to their tent and climbs in.

HIKER #3
Hey wait for me!

Hiker #3 and Hiker #4 run to the tent.

Something erupts from the trees behind Hiker #4 and charges at him. It leaps up at Hiker #4, who screams.

Hiker #3 drops down next to the tent and starts to crawl in. He looks back.

Hiker #3 sees the legs of Hiker #4 being dragged behind one of the other tents.

HIKER #3
Oh shit let me in!

HIKER #2
Come on!

They reach for Hiker #3 as he tries to scramble in. Suddenly Hiker #3 is yanked back; he is being dragged out of the tent.

HIKER #3
No help me!

Hiker #3 is dragged fully out of the tent and the screams start immediately.

The faces of Hiker one and two are horrified as a shadow descends over them at the entrance to the tent. Both scream.

EXT: CITY

BANK - NIGHT

S.T.A.R.S. Alpha and Bravo team exit the bank via the main entrance, behind them the Robbers are being led out by cops. Rebecca crouches over to the side tending to Edward's shoulder. Enrico stands to the side talking with Latham's police force. Forest walks up to Chris with a big grin on his face.

FOREST
Yo Chris!

CHRIS
Hey buddy.

They high five each other.

FOREST
So did you kick ass?

CHRIS
Not as much as you apparently.

He looks over at Edward who looks over to Forest.

EDWARD
Thanks man.

FOREST
We look out for our own.

Jill walks out of the building and sighs. She looks out at the city and takes a picture out of her pocket. It is a middle age man with short black hair smiling at the camera with Jill in his arms. Chris sees her and walks over.

CHRIS
Hey.

Jill sees him.

JILL
Hey.

CHRIS
How's Dick doing?

JILL
He's doing okay. He has five years left from tonight.

CHRIS
I know you've been having doubts about joining S.T.A.R.S., but I think you made the right choice.

Wesker walks over.

WESKER
So do I. Your skills are invaluable to us.

JILL
It's like he said, one Valentine in jail is enough. It was either this, or join him.

WESKER
I don't regret having you on my team. You have a strong will, and you're good under pressure.

JILL
Thanks.

WESKER
I know it can take time to get adjusted, I just hope you stay with us.

JILL
At first I had some doubts, but now, they're fading. I'm starting to settle into Raccoon.

WESKER
Good.

Chris looks over and notices Barry staring at nothing in particular. Chris

walks over to his old friend.

CHRIS
How's Kathy holding up?

BARRY
Oh, she's doing okay.

He takes out a picture of himself, his wife and two girls, obviously thier children.

BARRY
She gets snappy sometimes though, it gets stressful.

CHRIS
Well it's understandable, losing a brother isn't something you get over quickly.

BARRY
Yeah, it'll be alright. We'll work it out.

Chris smiles to Barry as Wesker looks over at Rebecca, who is stitching up Edward's shoulder.

WESKER
So, how did your first mission feel?

REBECCA
Uh, I was a little nervous when the firing started but, I'm okay.

WESKER
How is our patient?

REBECCA
He'll be fine. Might hurt for a while but otherwise he's fighting fit.

EDWARD
Good to hear it.

REBECCA
It was a close call. You'll have to be more careful next time.

EDWARD
Yes ma'am.

Forest and Joseph watch on and teasingly mockingly in his direction.

FOREST
Owned by an eighteen year old.

JOSEPH
Must be the intelligence factor.

FOREST

Well hey, its not Edward's fault he flunked out of school.

Edward grins and raises his middle finger to Forest.

EDWARD

I'll put this up your ass in a minute Speyer.

FOREST

Oh you like doing that to men don't you?

Barry walks over laughing slightly.

BARRY

Now, now kids. Play nice.

JOSEPH

Yeah or ol' Barry will get senile on our asses. He's getting on a bit at thirty-eight.

BARRY

Ol' Barry could easily kick your ass into next into next week, little man.

JOSEPH

Yeah Barry, but would you remember it?

Barry shakes his head smiling and Joseph laughs and Wesker watches on and smiles. Behind him a car pulls up. It's a black transit van. A MAN steps out and walks towards Wesker.

MAN #1

Albert Wesker, S.T.A.R.S Alpha team?

Wesker turns to the man.

WESKER

Yes?

MAN #1

S.T.A.R.S. is being recalled back to Raccoon City. You have a new assignment.

WESKER

Really..

Chris and Jill walk up behind Wesker. A second man comes up behind the first one holding a briefcase.

MAN #1

There have been...bizarre murder cases reported in Raccoon City. I'm sure you've heard about them.

WESKER

Can't say that I have.

MAN #1

Earlier this month the body of a female hiker was washed up on the river in Raccoon City. But her cause of death wasn't accidental drowning.

CHRIS

What do you mean?

MAN #1

The woman was killed by some kind of animal; we're not exactly sure what though. Most probably a wild dog attack.

WESKER

There are no wild dogs in Raccoon Forest.

MAN #2

These pictures say otherwise.

He opens his briefcase and takes out some and white photographs. He gives them to Wesker who looks at them.

Man #two

From the looks of things it was a pack that attacked her.

Wesker hands the pictures over to Chris, Jill looks over his shoulder.

CHRIS

Oh god.

The pictures show the body of a woman hiker, her left foot removed, her throat ripped out and several bites and claw marks over her body.

MAN #1

That wasn't the only incident. People have reported seeing strange animals in the Forest, like dogs. A few days after the first incident a teenage couple went to have a look for themselves.

Man #2 produces more photographs from his briefcase.

MAN #1

This is how we found them.

Wesker looks at the pictures. He raises an eyebrow.

WESKER

This doesn't exactly look like an animal attack to me.

MAN #1

No, these killings were done by people.

The picture shows the bodies of the couple, both have thousands of bite marks from human teeth all over their bodies, as well as having chunks of flesh ripped out.

Wesker hands the picture to Chris, who cringes.

WESKER

Get a grip Redfield.

MAN #1

We're dealing with cannibals; they most likely have a pack of wild dogs at their disposal.

WESKER

Did you run a fingerprint scan?

Man #one

Yes, we came up with nothing. About a week later there was a report of a slaughter at a house in the outskirts of the Forest. A whole family killed and partly devoured.

Man #2 pulls out more photographs and hands them around.

They show the partly devoured bodies of a farming family, including children.

MAN #2

The person who called it in said she saw at least ten people around the house. One of them went after her, but he was injured or something, she could easily outrun him.

MAN #1

Since that incident at least five other people have died, and two more are presumed missing. So far, it looks like we have some kind of cannibal cult on our hands.

WESKER

I take it this is where we come in?

MAN #1

The citizens of Raccoon City have demanded the police take action, so they're calling you in. Chief Irons made the call personally.

WESKER

That doesn't surprise me.

MAN #1

S.T.A.R.S. Alpha and Bravo teams are going back to Raccoon City captain; you have to assemble your teams.

Wesker's face is emotionless emotionless, an eyebrow rises.

INT: RACCON CITY CANAL - DAWN

The sun starts to rise over the city. The canal gets painted in an orange glow in the dawn. A DOG WALKER walks his dog along the canal. Suddenly his dog looks down into the water and starts barking. The dog walker looks down.

The ravaged body of Hiker #1 floats in the water face down.

DOG WALKER

Oh my god.

EXT:

RACCOON CITY TOWN HALL - EVENING

Cars pull up outside the buildings as reporters and media employees enter the building.

INT: RACCOON CITY TOWN HALL - EVENING

A press conference is taking place. At the podium stands ,MAYOR HARRIS, police chief BRIAN IRONS, and Umbrella Spokeswoman AMANDA WHITNEY. The press are restless. Questions are constantly being fired at the three people.

Questions include "Is it true that you are enforcing a curfew?" "Mr. Irons is it true you're running for mayor?" "Is it true that the cannibal murders are linked to Umbrella?" "What precautions are being taken to stop these murderers?" "What about the Spencer Estate? Is it really abandoned?"

In the crowd Chris and Wesker stand just behind the cameras and journalists. They look up at the podiums.

CHRIS

So, when are we going in?

WESKER

Irons said he's planning on telling us after the conference.

CHRIS

Okay.

The chatter starts to die down as Mayor Warren takes to the stand.

MAYOR HARRIS

First of all, I will state that as of 7pm tomorrow evening, a city wide curfew will be in force. Anyone under the age of sixteen should be at home between the hours of 7PM and 7AM. Anyone under the age of sixteen caught outdoors during these hours will be arrested, and may receive a fine. Secondly, to answer your question about the rumours that the so called "Cannibal murders" are connected to the Umbrella Corporation, I will hand you over personally to Umbrella spokeswoman, Amanda Whitney. Miss Whitney.

He stands back and allows the woman to stand centre.

WHITNEY

Thank you mayor Warren. Let me first of all say that the rumours you may have heard linking Umbrella to the murders are completely untrue. There was a phone call delivered to the police station by an anonymous source. We suspect this to be the dirty work of a rival corporation. Personally, I think that the very thought

that a pharmaceutical company that provides three quarter of a city's jobs, and is the biggest tax payer in town, would turn against it is preposterous. I assure you that Umbrella is working with the police forces in order to stop these murders. I will also stress that the Umbrella Mansion built by Lord Spencer in the 1960's was shut down shortly after the completion due to the disappearance and subsequent investigation of its architect GEORGE TREVOR. Umbrella have searched the estate recently and have confirmed that no activity of any kind has occurred in that area. I will now hand you over to Police chief Irons.

Whitley steps down and Brian Irons steps up. He is a slightly obese man and has a moustache. He is a shady figure and doesn't look trustworthy.

IRONS

I quite agree with the previous statement. It's idiotic to think that Umbrella would do something like that to Raccoon after everything they've done for us. It's thanks to them we have the hospital we do, and the municipal building. Anyway, I will tell you what steps are being taken to combat the murders. Aside from the citywide curfew, the mountain road that leads into the Arklay Mountains is to be sealed by a police roadblock. And also we have called in the S.T.A.R.S. units. The special tactics and rescue service will be investigating the Forest region near the vicinity of the killings. Tonight the S.T.A.R.S. Bravo Team will begin a sweep of Raccoon Forest at 2200 hours, in the sector where the majority of the attacks have taken place.

Chris and Wesker suddenly tense looking up at Irons.

CHRIS

What the hell?

WESKER

Lying son of a bitch.

IRONS

They will begin a sweep around the Forest area close to the abandoned Umbrella Mansion and will continue to do a co-ordinated search of the Forest area around the area of the murders. Even as I speak the S.T.A.R.S. Bravo Team are already being briefed for the mission.

CHRIS

Have you spoken to Enrico?

Wesker shakes his head.

WESKER

I think Irons and I will be having a talk when we get back to the station.

INT: R.P.D. S.T.A.R.S. OFFICE - TIMELESS

Bravo team assemble their packs and ammunition. Forest loads his shotgun and slips a berretta into a side holster.

FOREST

All right lets do this. You guys ready? We're gonna be kicking some cannibal ass!

ENRICO

Just you worry about your own ass Speyer.

FOREST

Hey come on? When have I ever let you guys down?

Enrico smiles.

RICHARD

What time is it?

ENRICO

9:45. let's go.

INT: BARRY'S HOUSE - NIGHT

Barry walks through the door and looks into the living room. His wife KATHY sits on the couch, she doesn't turn to him. Tears are in her eyes.

BARRY

Hey.

KATHY

Hi.

BARRY

Are you okay? Can I get you anything?

Kathy says nothing and looks at the TV on in the corner of the living room. Barry sighs and walks through to the kitchen.

INT: R.P.D. CHEIF'S OFFICE - TIMELESS

The door opens and Irons walks into his office and past a coffee table to his desk. The wall next to desk has stuffed deer and eagles on display.

Irons opens his drawer and pulls out a bottle of scotch and a glass. He pours himself and drink and takes a sip. The door to his office opens and Wesker steps in, his expression grim.

WESKER

I think we need to have a little chat Brian.

IRONS

What do you want Wesker?

WESKER

Why did you send in Bravo Team first? I was under the assumption that Alpha team would be sent into the Forest

first.

IRONS

I'm conducting this by the book Wesker.

WESKER

This is hardly a by the book incident Brian. Eleven people have already been killed, plus the hiker that was fished out this morning, and any of his friends missing in the Forest.

IRONS

This is my investigation Wesker and I'll conduct it my way! If you have a problem with that, tough!

Wesker steps forward and pushes his sunglasses up his nose.

WESKER

You don't want to push me Brian.

IRONS

And why is that, Albert?

WESKER

Drinking on the job, that's a dirty little habit.

IRONS

Its 9:50 in the evening Wesker!

WESKER

And that bottle of cheap whiskey behind the computer desk in the detectives room.

Irons straightens up at this.

WESKER

Don't think I haven't noticed. Also, I did a little research of my own before coming here. Tell me, why were those charges of rape against you in college dropped? I'd love to know.

Irons' face shows rage as he glares at Wesker.

WESKER

Or perhaps the press would love to get a hold of such... sensitive information. That sort of history would not go down well for man who is going to be running for mayor.

Irons stands up from his desk.

IRONS

What do you want Wesker?

WESKER

Just let me handle the investigations involving S.T.A.R.S. from now on. You concentrate on your little police, and let me concentrate on S.T.A.R.S.

IRONS

Do you want me to call Bravo back and send Alpha in, it's too late now.

WESKER

No, I received a call on the way here and have to be somewhere soon. Just wanted to clear some things up.

He turns and walks out of the office leaving Irons standing red faced at his desk.

INT: R.P.D. HELIPAD - NIGHT

Kevin warms the chopper. The rest of Bravo team climbs in and Kevin lifts off from the heliport. They take off into the night.

INT: CHRIS' APPARTMENT - NIGHT

Chris opens the door and walks in. As he does the phone starts ringing. Chris walks over to it and picks it up.

CHRIS

Hello?

BILL

Chris you have to help me! It's Bill!

CHRIS

Oh hey Bill. What's wrong?

Bill

Chris you have to help me! They won't let me say anything! They're watching me Chris! They're always watching me!

CHRIS

Bill calm down. What's wrong?

Bill

Chris you have to understand, we're all in danger, they're watching us. I can't say anything here. Met me at-

Suddenly the line is cut off.

CHRIS

Bill? Bill!

He gets no reply. The line is dead. He hits the "redial" button, but gets no connection. He hangs up the phone and stands there dumbfounded.

EXT: BRAVO HELICOPTER - NIGHT

The Bravo team helicopter flies over Raccoon Forest. Inside it sit the Bravo's,

INT: BRAVO HELICOPTER - NIGHT

Rebecca looks apprehensive.

FOREST

Hey relax Becky. Your first assignments over, the rest should all be easy.

REBECCA

I know I'll get used to it.

EXT: BRAVO HELICOPTER - NIGHT

Suddenly there is a small explosion on the outside of the chopper just under the engine. The helicopter suddenly starts a downward spiral.

INT: BRAVO HELICOPTER - NIGHT

The bravos all grab onto their restrains and seatbelts. Smoke rises from the chopper. Enrico looks over to Edward sitting next to Kevin.

EDWARD

Engine failure. We'll have to make an emergency landing.

EXT: BRAVO HELICOPTER - NIGHT

The helicopter bangs its tail of a tree and does a spin, and slowly lands in a small clearing in between some trees.

INT: BRAVO HELICOPTER - NIGHT

REBECCA

Is everyone okay? Is anyone hurt?

FOREST

I'm okay.

RICHARD

I'm okay.

ENRICO

We're okay up here.

FOREST

Nice flying Kev, seriously, you saved our asses.

ENRICO

Yeah.

Kevin gives an exhausted sigh and rests his head on the controls. The door opens and Bravo team file out. Rebecca turns at the door and looks to Kevin. She gives him thumbs up and he gives her a salute in return.

EXT: BRAVO HELICOPTER - NIGHT

The team crowd around outside the helicopter waiting for Enrico to give orders.

ENRICO

Kevin, get in contact with the R.P.D. and tell them we had some problems. The rest of you, we're in possibly hostile territory, we should continue with the mission. Search the surrounding area for any dangers. Fan out, and use caution.

The team begin to search the area. Forest and Edward emerge out of the trees and into waist high grass.

As they do, they are watched from the trees by something. There is a growl.

INT: BRAVO HELICOPTER

In the helicopter Kevin tries to raise the R.P.D. The door to the helicopter is still open.

KEVIN

This is Bravo team to the R.P.D. Come in. This is Bravo team to the R.P.D. Come in. Damn. This is Bravo team to the R.P.D.

EXT: BRAVO HELICOPTER - NIGHT

As he continues, something watches him from outside the chopper. Suddenly it advances towards the chopper with great speed. It's running. It leaps into the helicopter and charges at Kevin from behind. He turns his head and then he screams.

His screams echo throughout the Forest. At the grass, Edward and Forest turn in the direction of his screams, weapons ready. Suddenly gunfire erupts from the Forest, and yells pierce the sky.

Suddenly Edward is yanked under the grass. Forest turns and sees the grass moving rapidly in his direction. Something is coming for him. Edward screams from under the grass and Forest fires at the approaching enemy.

Edward; his face bloody, is dragged by his legs into the undergrowth at the tree line.

Forest, seeing multiple targets advancing on him, turns to run.

ENRICO (o.s.)

Scatter!

Forest runs into the cover of the trees and turns, nearly firing at Kenneth.

KENNETH

Run they're coming!

Kenneth runs as Forest sees something in the trees and runs after him.

Something leaps at Forest from behind him. He whirls and fires his shotgun at the enemy.

FADE OUT:

Super (as if typed): Twenty-Four Hours Later

FADE IN:

EXT: ALPHA HELICOPTER - NIGHT

The S.T.A.R.S Alpha team helicopter flies over Raccoon Forest. The seemingly endless sea of trees stretches on into the Arklay mountains.

INT: ALPHA HELICOPTER - NIGHT

Wesker sits next to Brad in the cockpit. The others sit in the back.

WESKER

The police lost contact with them in this area. Keep your eyes out.

Barry and Joseph look out of the left window. Chris and Jill look out the right window. Chris seems a little on edge. Very on edge. Jill notices.

JILL

Chris, are you ok?

CHRIS

Yeah I'm fine. I'm just anxious to find the Bravos.

JILL

Me too. But it's more than that isn't it?

CHRIS (sighing)

And I got a call from a friend last night, Bill Rabbitson. He sounded really nervous; he said he was being watched. It wasn't like him.

JILL

What happened?

CHRIS

He told me I was the only one who could help him. He was about to tell me to meet him somewhere, but the line was cut. I tried to call him back, but the line was still dead.

JILL

Who do you think he thought was watching him?

CHRIS

I don't know, but I don't think it's just a coincidence that it happened now, with the murders going on.

JILL

You think he knew who committed the murders?

CHRIS

I don't know. Just be careful out there, and don't tell anyone about this.

Jill nods and continues looking out of the window. Suddenly her eyes widen.

JILL
Look Chris!

EXT: ALPHA HELICOPTER - NIGHT

Smoke can be seen rising from the Foresr. The smoke comes up in black plumes.

INT: ALPHA HELICOPTER - NIGHT

CHRIS
Wesker, I think we found it. Nine O'clock.

Wesker looks out of the window. Brad steers the helicopter towards the smoke. Not far from the smoke is the same clearing of waist high grass as before.

WESKER
Brad set us down in that clearing. The rest of you get ready.

In the back, the rest of Alpha team get ready. Chris and Jill pull out their berretta's and Joseph cocks a shotgun with a built in flashlight. Barry equips a colt python.

The helicopter slowly lands in the grassy clearing. The door opens and Alpha team step out. As Chris leaves he looks to Brad in the pilot seat. He still looks nervous.

CHRIS
You ok?

BRAD
Yeah.

Chris smiles and moves out to join the others, closing the door as he goes.

EXT: ALPHA HELICOPTER - NIGHT

The team begins to move to the smoke. They walk into the trees. As Chris is about to enter the trees something glistens and catches his eye. He looks.

It's blood on a blade of grass. Chris looks at it and back at the others and walks to join them.

EXT: BRAVO HELICOPTER - NIGHT

The others have arrived at the downed Bravo helicopter. The helicopter is empty on first glance and the windshield is stained with blood.

WESKER
Frost, you check inside. The rest of you fan out, and look for the Bravos.

Joseph steps into the helicopter. Chris runs up to Wesker.

CHRIS

There's blood on the grass back there.

WESKER

That could be bad.

INT: BRAVO HELICOPTER - NIGHT

Joseph looks around the helicopter. His flashlight scans the area. On his shoulder is a camera recording the mission.

It reads "1998-07-24 J. Frost" Joseph moves around the helicopter. He scans the cockpit. The flashlight moves across the blood, and moves down, illuminating Kevin, his face bloody and missing an eye. His head has been torn off his shoulders. Joseph gasps in horror and quickly stumbles out of the helicopter.

EXT: BRAVO HELICOPTER - NIGHT

Wesker turns to him.

WESKER

What is it?

JOSEPH

It's Kevin sir. He's dead.

Wesker walks up to the helicopter and looks in. He looks away sighing.

WESKER

We most likely have casualties to locate. Fan out and sweep the entire area. Find the Bravos.

The team start to spread out. Chris and Barry search the area next to the grass. Jill searches in with Joseph in the trees. Wesker continues searching the helicopter. Joseph and Jill drift away from each other.

As Chris and Barry search the undergrowth next to the grass, Barry bends over to pick up something.

BARRY

Hey Chris, look at this.

Chris walks over to him.

CHRIS

What?

Barry pulls out a flashlight and illuminates a berretta; a hand is still attached to it. Barry drops it in shock.

CHRIS

Jesus Christ!

Joseph continues to scan the Forest.

As he does, something watches him. Low growling is heard.

INT: ALPHA HELICOPTER - NIGHT

In the helicopter Brad looks out the window at the area. He starts to get increasingly nervous.

EXT: ALPHA HELICOPTER - NIGHT

He is also watched from the undergrowth. Once again growling is heard.

Joseph continues scanning the trees. He hears a growl behind him and he whirls around with his shotgun. There's nothing there. He scans the undergrowth with his shotgun's flashlight. He sees nothing, and slowly lowers the gun.

Something runs towards Joseph and jumps at him. Joseph turns to see a dog leap up at him with its jaws wide.

A shot is heard and Jill turns at the sound.

A Rottweiler dog is biting and pulling at Joseph's arm. His camera records everything. As Joseph tries to bring his other arm holding the shotgun around; he is knocked over as another dog leaps at him. His camera is knocked off his shoulder. Blood drips down it. Two dogs tear at Joseph. He screams. A third dog joins in the fray. Joseph's gun fires, hitting nothing. He continues screaming.

JOSEPH
AH! NO! NO! AH!

Jill watches on in horror. She is unable to get a clear shot at the dogs. A fourth dog joins the slaughter and tears out Joseph's throat. He starts to spasm and gurgles. His gun clicks dry multiple times.

Jill watches as the dogs tear chunks out of Joseph's spasming corpse. The dogs begin feeding on his flesh. One of the dogs turns and looks at Jill, chewing as it does. It snarls at Jill and charges at her.

Horrified, Jill backs up and falls over. The dog leaps into the air.

The dog is suddenly shot down by Chris. Blood splatters onto Jill's face. She wipes at it. Chris runs over and grabs her arm. He drags her to feet.

CHRIS
Come on!

Jill snaps out of her trance and runs with Chris. The dogs look up from Joseph's body. They run after Jill and Chris. Barry and Wesker open up fire simultaneously.

WESKER
Back to the chopper now!

INT: ALPHA HELICOPTER - NIGHT

At the helicopter Brad hears the gunfire and starts shaking in fear. Suddenly

two of the dogs jump up at the window right next to Brad. They snarl and bark as they jump. Absolutely terrified, Brad starts up the helicopters engines.

EXT: ALPHA HELICOPTER - NIGHT

In the Forest Chris hears this as he runs. The dogs that killed Joseph give chase. Brad raises the helicopter off the ground and begins to fly away. On the ground the dogs bark up at him. He flies over the Forest.

Jill and Chris hear the helicopter and see it fly over them.

CHRIS

Brad no! Where the hell's he going?!

Chris turns and raises his arms to block an incoming attack as a dog leaps at him. The dog is suddenly shot down by Wesker.

WESKER

Chris this way!

Chris runs past Wesker who fires back at their assailants. Barry runs beside Wesker and fires back at the dogs too. One of Barry's shots hits and a dog's head explodes. The remaining dogs continue their pursuit. As they run the Umbrella Mansion looms up ahead.

CHRIS

Make for that mansion!

The group reach the front steps of the mansion and find the door lock has been shot. Jill opens the door and runs through, followed by Chris and then Wesker. Barry follows last and slams the door behind him, resting his full weight on it.

INT: SPENCER ESTATE MAIN HALL - NIGHT

The dogs scratch and bark at the door from the other side. Chris quickly runs to the door and slides a locking latch into place. They step back from the door.

Jill and Wesker are taking in their surroundings. They are in a grand hall. The hall is dimly lit by candles and oil lamps. A great staircase stands before them that lead to a second floor balcony. There are two doors to their right; one is a double door, and a single, double door to the left. Lightning flashes through the windows on the second floor and thunder rumbles.

BARRY

What is this place?

WESKER

Not quite your ordinary house, that's for sure.

JILL

Abandoned huh? It doesn't look that way to me.

WESKER

Apparently so.

CHRIS

Joseph...they ripped him apart.

BARRY

All the rest of the guns and health supplies were on the chopper. All we have is what we brought.

CHRIS

Dammit Brad!

WESKER

So, we're stuck here, and unless our good friend Vickers decides to call this in, we're on our own. And this house may be compromised as well.

JILL

So what do we do?

WESKER

We should check how much ammunition we have left. We might have to search this place that lock was shot out before us, so maybe the Bravos came this way.

CHRIS

This place is meant to be abandoned.

BARRY

Evidently not. Someone must have been living here recently.

WESKER

All right. How much ammunition do we have?

Everyone ejects their clips and counts how many are there and how many spare clips they have.

CHRIS

I have two clips and ten remaining.

JILL

I have three full clips.

WESKER

I have two clips and seven left. Barry?

BARRY

Don't worry about me I have two full cartridges for this and about thirty spares in my pockets.

WESKER

Ok, look I know things just went to shit, but right now we're stuck here, and may be here a while. The bravos may be hiding here, or maybe someone else who knows what's going on. So we need to search the area-

He is cut short when a gunshot sounds from somewhere off to the left. It isn't repeated. In the hall everyone is tense, a dead silence descends.

CHRIS

Maybe one of the Bravos...

WESKER

I agree. Chris, can you go and check it out?

CHRIS

Sure.

WESKER

If you find anything report back here immediately.

Chris takes out his berretta and walks towards the left double doors.

JILL

Chris.

Chris stops at the door and turns back to look at her.

JILL

Take care.

Chris nods and turns to the door. Barry looks to Jill. With his gun trained, Chris opens the door.

INT: DINING ROOM - NIGHT

He is in a vast dining room. A table that can hold twenty people is in front of him. A grandfather clock sits on a wall to his right. At the end of the table is a lit fireplace, a shield emblem sits above it. The left wall is lined with windows. A door is in the top right hand corner of the room. The room is lit in the same way as the first, although the fire place provides the room with a little more heat.

Chris slowly advances down the hall. He can't see out of the windows. All that can be seen is darkness. Chris reaches the door and is about to open it when he looks to the fireplace.

The marble floor next to it is stained with blood.

Chris kneels down next to it. With a worried look on his face, he gets back up and is about to move back to the main hall when he hears a thump against the door in the corner.

He slowly walks towards it. He turns the doorknob and steps through.

INT: DINING ROOM HALLWAY - NIGHT

He is in the middle of a hallway, a door is straight in front of him, down to his right lies another door, and a final set of double doors at the end of the hallway. To his left is a small turn point leading left. He can't see around it.

He sniffs the air, and almost wretches. There is another thump from the other side of the door in front of him. He notices the door is ajar. Cautiously, he steps through.

INT: GREEN HALLWAY - NIGHT

He lets the door slip by him, and hears it click as it closes. He tries to open it, it's locked.

CHRIS
Damn.

As he tries to open it something as it slowly moves at Chris from behind. He hears and turns around. A look of terror crosses his face and he raises his gun.

Chris
Stay back! I said stay back!

The creature continues advancing towards him and he fires. The creature angles down slightly, and then looks back up at Chris. He fires again, and again.

INT: SPENCER ESTATE MAIN HALL - NIGHT

Back in the hall the others hear the gunshots. Jill becomes agitated and looks at Wesker.

WESKER
Jill, can you go-

BARRY
I'm going too. Chris and I go way back.

WESKER
All right, I'll stay and secure this area. Stay sharp.

Jill and Barry walk up to the double doors leading to the dining room. Jill stands to the side, and leans her arm over and opens the door. Barry charges in with his colt python. Jill goes in after him.

INT: DINING ROOM - NIGHT

Jill looks around as Barry straightens back up. Barry starts to walk down the left side of the table and Jill goes down the right. Jill reaches the door that Chris went through.

BARRY
Hey, come and look at this.

Jill walks over to him.

JILL
What is it?

Barry is crouched over next to the blood Chris noticed.

BARRY
It's blood. Jill, take a look through that door will you? I'm gonna take a swab of this. I just hope this doesn't belong to the Bravos.

Jill looks at the blood for a moment, then turns and opens the door in the corner. Barry takes out a swab from his pack and takes a swab of the blood. He takes out a plastic jar from his pocket and puts the swab inside.

INT: DINING ROOM HALLWAY - NIGHT

She is in the same corridor Chris was in, except the door ahead is closed. She decides to walk down to the left and to the turn point.

A man is kneeling down on the floor, next to him is a body of a man; he has an S.T.A.R.S. emblem on his shoulder. He has his back to Jill. His pale, bald head has skin flaking off it. There is a wet, crunching sound, and Kenneth's head rolls along to Jill's boots.

Jill gasps in horror and stumbles backwards.

The man kneeling down turns his head in her direction. His face is pale and flaking, rotting. His mouth is covered in fresh blood. He was eating Kenneth. He moans hungrily and stands up. He's a zombie. On his chest is a nametag that reads; Mike.

Very slowly, he advances on Jill. Jill raises her gun.

JILL

Stay back! Don't come any closer!

The ZOMBIE continues advancing on Jill and she fires into its chest.

INT: DINING ROOM - NIGHT

In the dining room Barry looks up.

INT: DINING ROOM HALLWAY - NIGHT

The zombie falters for a second, and then continues as if nothing had happened. Terrified, Jill backs away. She fires again as she does. Again the zombie falters, but continues.

INT: DINING ROOM - NIGHT

Barry gets up and moves to the door. He opens it and literally is pushed back into dining room by Jill as she backs away. The zombie follows them through.

BARRY

What is that?

JILL

I don't know.

The zombie walks towards them and Barry sees its eyes. He doesn't hesitate.

BARRY

Let me handle this.

Barry raises his colt python and fires into the zombie's chest. Still the zombie keeps coming.

BARRY

What the?

Barry fires again, and still has no effect on the walking corpse. He raises his magnum to the head and fires. The zombie no longer has a head as it has just splattered all over the fireplace and floor. The zombie's body falls to the floor crushing the plastic jar containing the swab.

BARRY

What the hell is that thing?

JILL

It killed Kenneth.

BARRY

Oh Jesus...no.

Barry walks forward and through the door the zombie came through as Jill stares in disbelief at the zombie on the ground.

INT: DINING ROOM HALLWAY - NIGHT

Barry slumps down next to the corpse of Kenneth. He sighs.

BARRY

Oh Sully...I'm sorry.

Jill steps up behind Barry.

BARRY

It's Iron's fault. If he'd let us go in after we lost contact we could have saved him. This could all be over right now.

Jill crouches down next to Kenneth and rummages through his hip pack and pulls out two beretta magazines. She shoots Barry an apologetic look and he nods.

JILL

We need to find Chris. He can't have come down here, we would have heard the shots.

BARRY

Yeah...

JILL

I'll check these doors.

BARRY

Thanks...

He continues looking at the body of Kenneth, tears well behind his eyes. Jill comes back behind him.

JILL

Those doors are locked, I don't know where Chris went. It's as if he disappeared.

Barry sighs standing up.

JILL

We should report back to Wesker, try and regroup and conduct a thorough investigation of this place.

Barry nods and they both walk back to the main hall.

INT: SPENCER ESTATE MAIN HALL - NIGHT

Wesker is gone. Jill and Barry both look at each other confused.

BARRY

Wesker?! JILL you check upstairs.

JILL

Ok.

Jill moves up the staircase as Barry checks behind the staircase. Jill reaches the top of the stairs and looks around. There is a set of double doors to her right, and two doors to her left. Wesker is not there.

Barry sees a set of metal double doors under the stairs. He tries to open them but they're locked. Suddenly a horrifying, ghastly moan sounds from behind the doors followed by the sound of chains clanking. Perhaps opening these doors isn't the best thing to do.

JILL

What was that!?

BARRY

I don't know, and I really don't want to either.

He moves away from under the stairs.

BARRY

Any sign of Wesker?

Jill comes down the stairs.

JILL

No, he's not here. He must have gone through one of the doors.

BARRY

He hasn't gone outside; the latch is still in place.

JILL

Do you think he was attacked?

BARRY

I don't know. There's no evidence of a struggle.

JILL

Now Wesker's disappeared. What the hell is going on?

BARRY

Well, it can't be helped. We need to find him, and Chris. And I know I sound absolutely insane suggesting this, but we will cover more ground if we split up.

JILL

We will.

BARRY

And if worst comes to the worst we'll meet back in this hall. You all right for ammo?

JILL

Yeah. Hopefully there won't much more of that...things... whatever it was. How about you?

BARRY

Oh don't worry; I like the buddy system we have here.

He holds up his magnum.

BARRY

I'll check the dining room again.

JILL

Ok, I'll take that door.

Jill points to the set of double doors on the other side.

JILL

I think we should start from the ground floor.

BARRY

Just what I was gonna say. Oh by the way, here's that lock pick you gave me to practice with. I'm useless with it. You'll make better use of it.

He hands Jill a pair of lock picks. She takes them.

JILL

Thanks.

He smirks, then he gives Jill a salute and heads over to the dining room and walks back through, without looking back. Jill stares for a second, and then turns and heads to the double doors on the other side.

INT: DRUGS ROOM HALLWAY - NIGHT

A zombie stands in a hall. He is similar to the first zombie we saw. Two gunshots are heard and the zombie falls to the floor. Chris comes running around a corner and sweeps the hallway with his gun. Ahead are a pillar and another zombie. Behind that is a set of stairs going up and another corner to the left.

Chris takes aim at the zombie, and hesitates. The zombie slowly turns its dead gaze towards Chris. It starts to move around the right side of the pillar.

Chris waits until it is safe to run around the left side. However, he doesn't see the zombie he just shot rise behind him, until it reaches for him, moaning hungrily.

CHRIS
Shit!

He pushes it away and runs quickly around the left side of the pillar, narrowly avoiding the zombie. He reaches the foot of the stairs; and sees another zombie at the top.

It loses its footing as it looks at Chris, and tumbles down the flight of stairs.

It lands right next to Chris and reaches to him, its few remaining teeth horribly black. Chris scrambles back and sees a door ahead to the left of the stairs.

He sees first zombies have advanced further and nearly within reaching distance. Another zombie appears from under the stairs. Chris is trapped. His only safety is the door ahead.

The fallen zombie rises to its feet and Chris runs for the door, if it's locked, he's dead.

INT: MANSION DRUGS ROOM - TIMELESS

It opens, and he runs straight into a mist of bug spray. He recoils and falls back, his weight slamming the door closed.

CHRIS
Ah shit! What the hell! Ah!

The spraying stops and we see Rebecca Chambers was holding the spray can. Her face changes from terrified to humiliated, knowing she has just maced Chris Redfield, her superior.

REBECCA
Oh god I'm so sorry.

She reaches out and leads him to a bed at the far wall. She leads him over to a bed in the corner.

REBECCA
Sit here. I'm going to have to wipe at your eyes, its gonna sting a bit.

She reaches to a shelf on the left wall and takes a bottle of water of water, and a cloth. She upturns the water onto the cloth and moves Chris' arms away from his face. She begins to wipe.

CHRIS
What was that stuff- ah! Ah...ah...a bit?

REBECCA
I'm really sorry. It was a can of beg repellent.

CHRIS

Well, at least you didn't shoot me.

REBECCA

I couldn't have. I lost my gun this morning.

CHRIS

Oh.

REBECCA

There.

She steps back and Chris blinks, taking in Rebecca and his surroundings.

Chris

Rebecca Chambers right?

REBECCA

Yeah, look I'm really sorry about that.

CHRIS

It's ok. It could have been worse.

There is a thump on the door from a zombie on the other side. Chris leaps to his feet with his handgun ready. He notices a trunk next to the door. He moves it in front of the door.

CHRIS

Can they open doors?

REBECCA

Not from what I've seen. I reached this room this afternoon and have been here since.

CHRIS

Do you know where the others are?

REBECCA

No. I lost contact with Enrico this morning. Edward is dead; I know that for sure...I don't know about anyone else.

CHRIS

Joseph's dead too. Brad took off, and now I'm separated from the rest of Alpha team. It's too dangerous to stay here much longer. From what I've seen these...zombies are all over the place. But the problem is, you don't have a gun and I'm short on ammunition.

REBECCA

Wait, I have some spare clips.

She rifles through her pack and produces two full clips. She gives them to Chris.

REBECCA

Also I found this.

She pulls a key out of her hip pack and gives it to Chris. He looks at it. It has a picture of a sword on it.

CHRIS

I thought I saw a door back there with a sword engraved next to the lock. There might be something useful there, maybe a gun for you, or a way to get back to the others.

He looks around the room and opens the trunk in front of the door. There are a lot of papers in it. They all appear to be medical and chemical readings.

CHRIS

Your background is in biochemistry right? Have you looked at these?

REBECCA

Not really, I uh, ended up falling asleep on the bed when earlier. That was before they showed up outside.

CHRIS

Right, I'm sorry we couldn't act sooner but Irons was being his usual pain in the ass, we have Wesker to thank for being here.

REBECCA

Oh, I only arrived at this house this morning; I spent most of last night...I found another mansion not far away; it looks like it was the same here. The zombies seem to die if you shoot them in the head.

CHRIS

Okay, so we may have multiple buildings to investigate.

REBECCA

Something happened, it, blew up at dawn this morning.

CHRIS

Really? So that's what that smoke was, we thought it was a smoke signal.

REBECCA

No such luck.

CHRIS

Why would a house just explode?

REBECCA

It wasn't really a house, it was more of a training facility owned by Umbrella, who I think caused all this.

CHRIS

Huh?

REBECCA

I found a few journals in the facility, it looked there was a viral experiment going on in a lab somewhere in

these mountains. It wasn't very specific. But anything infected with the virus mutates and acts aggressively, it only takes a few minute doses of whatever it is, but that's enough.

CHRIS

Maybe these will help.

He hands over the sheets. She walks over and looks at some of the sheets.

REBECCA

Brain chemistry, but these numbers are all screwed up. The Serotonin and Norepinephrine are too low. But look here, the dopamine is off the chart, we're talking big time schizo-

She stops, noticing Chris' look of utter confusion at what she is saying. There is another thump at the door, and Chris looks back at it, as does Rebecca.

CHRIS

Ok, we need to find a way out of here. I'll go and check that room that I saw, you stay here.

Rebecca begins to protest but Chris stops her.

CHRIS

It's too dangerous for you to go out there without a weapon. I'll check the room and clear the way back. While you're here you can look at those charts. Maybe you can find out what's going on here. Ok?

Rebecca reluctantly nods.

CHRIS

Alright. While I'm gone I need to keep this trunk in front of the door to stop any more of them from getting in. Don't remove unless I say so ok?

REBECCA

Yes. Oh and Chris, be careful, there may be more than just zombies out there. In that training facility there were these...leach like things. And other creatures, they were big and green, and had huge claws.

CHRIS

Oh great. We need to get in contact with the R.P.D.; we need to get the whole force in on this.

REBECCA

I agree.

CHRIS

Ok. Don't worry, I'll be back.

He smiles and moves the trunk away from the door. He opens the door and steps out. When the door is closed Rebecca moves he trunk back in front of the door.

INT: MANSION DRUGS HALLWAY - NIGHT

The first zombie turns towards Chris. He fires and hits the zombie in the shoulder. It keeps walking to him. He shoots it in the head and it falls like a ton of bricks. It twitches but doesn't move.

Satisfied that it isn't going to move any more Chris begins to hear more shambling footsteps heading his way. He slowly advances down the corridor.

INT: DISPLAY HALLWAY - NIGHT

Jill walks down a corridor. There are display cases lining the left wall, and windows lining the right. Ahead the corridor turns sharply left. Inside the display cases are skulls and assortments of bones. Jill tries not to look at them, as doing so would unnerve her.

As she walks something bangs against the window. She turns, gun raised at the window.

Jill slowly walks towards the window. Before she even reaches the window implodes in on her and a dog leaps through snapping at her vision.

She is sent back by this and the dog barely misses her, biting thin air.

She falls roughly against one of the cabinets, but has no time to acknowledge the pain as the dog is coming round for another attack.

She brings her gun around and fires, the shot hitting the dog square in the chest, causing it to fall backwards. This gives Jill time to stand back up as the dog gets back up, growls, and charges once again.

She fires again, this time hitting the dog in the head. It lets out a small yelp and crashes to the floor, twitching but dead. Jill crouches next to the dead dog, and examines it.

She finally sees the features of the dog. It is missing chunks of flesh from its body and one of its eyes is grossly deformed. The neck of the dog is ragged and is also missing strands of skin.

Repulsed, Jill stands up. She turns and continues walking down the hallway. She carefully watches each of the windows as she passes them. She reaches the end and tries the door. Its locked. Jill reaches into her pocket and pulls out her lockpicks, she inserts it into the lock and feels for the tumblers. There is a resounding click after a moment.

JILL

Bingo.

She stands up as behind her a second window implodes and another dog jumps through charging straight for Jill. Jill quickly opens the door and closes it on the approaching dog.

INT: EAST HALLWAY - NIGHT

She starts to walk down the hallway as the dog scratches at the door, and almost walks right into a zombie who lurches at her from around the corner,

wailing hungrily. He grabs her shoulders and leans in close to her neck. Jill struggles to keep him away from her.

Using one hand she keeps him at bay, and with the other reaches for a stun gun. She grabs it and shoves it into the zombie's mouth. Electricity surges through his body and head and falls over smoking, electricity still sparking.

Relieved, Jill starts back down the hall, gun raised this time. She moves down the hallway, a door stands open next to her. She looks inside and enters.

INT: BATHROOM - NIGHT

It's a bathroom. The bathtub in front of her is filled with muddy water. Something glints underneath the water. Carefully Jill edges her hand close to the tub to pull the plug. She slips her hand in the water and feels the plug. She pulls it.

The water starts to drain from the bath.

The water drains around the face of a zombie, who roars at Jill. She screams and jumps back.

The zombie emerges from the water; the water dripping from him is slightly red from his blood. He stands in the water moaning and reaching for Jill. He obviously doesn't know he's in a bathtub as he falls over while trying to get out and lands next to Jill. He reaches and grabs her boot, desperately trying to bite.

Jill struggles with her foot, but the zombie's grip is too strong. She raises her other boot, and brings it down on the zombie's head hard three times. Eventually he stops moving. His head is even more of a mess than it was before. Looking down, Jill starts to gag, then runs over to the toilet.

EXT: ALPHA HELICOPTER - NIGHT

The Alpha team helicopter flies over the mansion.

INT: ALPHA HELICOPTER - NIGHT

Inside Brad sits at the controls, flicking through the radio stations.

BRAD

S.T.A.R.S Alpha team come in! Captain Wesker? Chris?
Anyone!

Brad looks around the grassy clearing below him.

EXT: ALPHA HELICOPTER - NIGHT

It appears empty. No dogs are seen.

INT: ALPHA HELICOPTER - NIGHT

Brad looks down and looks back at the mansion.

BRAD

Shit.

Brad slowly lowers the helicopter and carefully lands it in the grassy clearing. He keeps the engine running and unbuckles his belt. He reaches into the back of the chopper and pulls out a shotgun. He cocks it and grabs some shells.

He opens the door and jumps to the ground, the blades whirl above him.

EXT: ALPHA HELICOPTER - NIGHT

Brad walks out with the shotgun in his hand looking around.

BRAD
Chris? Jill?

He walks into the field, turning on a flash light attached to the shotgun. He scans the grass.

BRAD
Wesker? Barry?

Something once again watches him from the tree line.

BRAD
Anyone!?

He looks around the clearing. Nothing moves or is heard. He slowly lowers the shotgun.

BRAD
Dammit!

He starts to head back to the helicopter.

One of the dogs charges full out at Brad from the trees. He turns as he hears it.

BRAD
Shit!

He turns and darts back to the open chopper door. The dog charges after him. He turns around and fires at the dog.

The dog's head is blown off by the force of the shotgun. Its body goes flying backwards. Brad sighs. Out of the trees three more dogs run out at Brad.

BRAD
Oh shit.

Once again he raises the shotgun and fires. The first dog is shot dead, the other two charge at Brad, and are quickly joined by two more from the trees. Brad turns and climbs back into the helicopter.

INT: ALPHA HELICOPTER - NIGHT

He closes the door as the first dog reaches it. It jumps up, snarling and barking. Brad raises the helicopter and takes off into the air. He throws the

shotgun in the back and clicks the radio on.

BRAD

S.T.A.R.S Alpha team come in! Repeat come in! I can't reach the RPD on radio and can't risk turning back. If anyone is there please respond!

Static hisses and Brad gets no reply.

BRAD

Fuck!

INT: WORKER BUNK ROOM - TIMELESS

Chris flicks through a diary; each page he covers makes him more uneasy.

WORKER (V.O.)

May 19th, I played poker tonight with Scott the guard, Steve from research and Alias.

FLASHBACK: WORKER BUNK ROOM - TIMELESS

Four men sit around a table playing poker, one of them wins.

WORKER (V.O.)

Steve was the big winner but I think he was cheating. Bastard.

The scene changes and we see the Worker lying in his bed. Suddenly the door opens and SCOTT comes in wearing a protective suit and shouts to the Worker.

WORKER (V.O.)

At about 5am Scott came in and woke me up, scared the shit out of me too. He was wearing some weird spacesuit and told me to wear one too.

Scott throws a protection suit to the Worker

WORKER (V.O.)

He told me there'd been an accident in the labs. Those assholes never rest, even on holidays.

INT: WORKER BUNK ROOM - TIMELESS

CHRIS

Labs?

WORKER (V.O.)

I was asked to take care of a new experiment. It looked like a skinned gorilla. Thing freaked me out.

FLASHBACK: HOLDING PENS - TIMELESS

The Worker walks in a white room. Something watches him from inside a cage.

WORKER (V.O.)

The scientists are calling them Hunters. Somehow I get

the feeling that name is an understatement

Chris turns a page.

WORKER (V.O.)

May 22nd, I ended up dragging my foot as I went to the dog pen. Those damn mutts have been really quiet lately; it's starting to freak me out.

FLASHBACK: CERBERUS PEN - TIMELESS

The Worker walks past a pen holding the same dogs that killed Joseph. They watch him as he passes, they don't make a sound. At the end of the pens one of the doors is open.

WORKER (VO)

Then I noticed some of them had got out. I'll be in deep shit if the bosses find out.

The Worker closes the door and locks it.

WORKER (V.O.)

May 23rd, the doctors said I could take of the suit. Guess I can sleep well tonight. May 24th, what the fuck is going on?! We can't even make any damn phone calls. Some poor bastard was shot last night as he tried to escape.

The worker sits at his desk writing and scratching his bare chest.

WORKER (V.O.)

My skin is so itchy and grimy. As I scratched my arm a bit of skin just dropped right off!

The Worker scratches his arm and a piece of rotten flesh lands on his desk. He yells out in shock and falls backwards off his chair to the floor.

WORKER (V.O.)

What the hell is happening to me?!

Chris turns a page; the Worker's VOICE sounds more painful and deep.

WORKER (V.O.)

Itchy, itchy. Hungry, so hungry.

FLASHBACK: WORKER'S BUNK ROOM - TIMELESS

The Worker sits at his desk; many holes are now missing from his chest and arms.

WORKER (V.O.)

Scott came.

The door opens and Scott comes in, and yells in shock as he sees the Worker.

WORKER (V.O.)
Ugly face so killed him.

The Worker lunges up at Scott as Scott screams.

WORKER (V.O.)
Tasty.

The Worker sits writing at his desk, his writing has become erratic. Blood drips freely from mouth along with saliva onto the paper. He looks up at the corpse of Scott lying two feet away and gets up and moves towards it. He is now deathly pale.

WORKER (V.O.)
Itchy, Tasty...

INT: WORKER'S BUNK ROOM - TIMELESS

Chris puts down the book.

CHRIS
Holy shit.

Behind him are a closet, and two beds to his side. He continues looking at the desk. He doesn't even notice the closet door open, and the skeletal, human figure emerge from it.

From beneath the bed, a hand grabs Chris' ankle.

He yells and reflexively steps back, straight into the arms of the approaching zombie. It is the Worker. He struggles with it even as the zombie Scott emerges from under the bed and stands up.

CHRIS
Shit! Oh shit!

He uses one arm to restrain the Worker attacking him, and elbows Scott in the face, sending him backwards falling over the bed. Chris reaches to his side, and pulls free a stun grenade. He bites the pin free and shoves the grenade into the Worker's mouth.

The Worker is slightly taken back by this, as it tries to bite down on the grenade, Chris leaps over both beds and hits the floor covering his head.

The Worker raises its hands to take the grenade out of its mouth; when the grenade explodes. The zombie's head is obliterated and is now smeared on the wall.

Chris quickly gets up as Scott reaches for him. He darts out of the way just in time and fires a shot into Scott's head. Scott falls like a ton of bricks to the floor, blood oozing from the hole in his head.

CHRIS
Jesus!

He checks his magazine and exits the room.

INT: EAST HALLWAY - NIGHT

Jill stands in front of another door. She is in the same hallway she was in before. She raises her hand to her mouth. She still feels sick from the zombie. Taking a deep breath she opens the door.

INT: HIGH CEILIGNED ROOM - TIMELESS

It is small, square room with a marble floor. The ceiling is very high up. Jill heads to the door in the corner and opens it.

INT: BREAK ROOM - TIMELESS

The time a slightly larger room with a table, cabinet and...

...a shotgun hung a pair of hooks on the wall.

Excited, Jill walks over to it and lifts it off the hooks. The hooks rise up and there is a clicking sound. Jill quickly looks around the room, looking for any movement. When there is none she walks back out of the door.

INT: HIGH CEILIGNED ROOM - TIMELESS

As she steps into the small room and close the door dust falls onto her shoulder from above. She looks up and gasps in horror.

The ceiling is slowly coming down. It's going to crush her.

She quickly turns and tries the door she just came through; it's locked. She runs over to the other door. It's locked as well. She kicks the door, but it doesn't move. She raises the shotgun and fires at the wood around the lock. The wood splinters to reveal a metal plate locking the door in place.

She starts banging on the door.

JILL

Help! Someone help!

INT: EAST HALLWAY - NIGHT

Barry is walking down the corridor she was in previously. He stops and strains to listen. He hears Jill's cries for help and runs down the hallway towards her. He reaches the door.

BARRY

Jill? Is that you in there?

INT: HIGH CEILIGNED ROOM - TIMELESS

JILL

Barry! Help me the door won't open! Quick!

BARRY (O.S.)

Hang on!

INT: EAST HALLWAY - NIGHT

Barry steps back, and pounds his foot against the bottom of the door. His kick is so powerful wood splinters. He continues kicking and he makes a hole at the bottom of the door big enough for Jill to climb through.

BARRY
Come on!

Jill drops to her knees and quickly scrambles through the door. Barry grabs her legs and hauls her rest of the way through, the ceiling just misses her. They both stand up. Jill is shaking.

BARRY
You ok?

JILL
Yes...just give me a moment.

BARRY
Sure. There was nothing in the dining room so I decided to come look for you.

Jill nods. She leans against a wall to catch her breath. Barry stands patiently on the other wall. His mind seems to be elsewhere. Jill notices this as she comes back to reality.

JILL
Are you ok Barry?

BARRY
Hmm? Oh yeah. Yeah I'm fine. I was just thinking about everything that's happened since yesterday. I mean twenty four hours ago we thought this place was abandoned. We all thought that mutant dog's and zombies were all fictional. So much can change in just twenty four hours.

JILL
Yeah. We need to find a way out of here.

BARRY
Absolutely. There must be a back door somewhere. We need to find it.

JILL
Yeah. It must be nearby. We've pretty much searched the ground floor.

As they talk there are numerous thumps from the double doors behind them. Both spin and point their guns at the door. The banging continues. Evidently someone or something is trying to get at them.

The assailant doesn't seem to getting anywhere and Jill and Barry both look at each other, each mentally asking the other what to do. Finally the door bursts open and two zombies lurch out at Jill and Barry. Jill shoots the first one in the shoulder and knocks it back.

BARRY

Aim for the head.

He fires his magnum and destroys the second zombies head as Jill shoots the first one in the head.

They both look through the doors. The hallway leads past the double doors and into the next hallway. There is a door on the right and one on the left further along. The hallway turns to the right and leads off.

INT: OFFICE HALLWAY - NIGHT

Barry walks over to the door on the right when he stops.

BARRY

Do you feel that? It's like a cold breeze.

JILL

Yeah...the air isn't so rotten either.

They both look at each other as the realisation hits. They both run down the hall and turn left. Instead of a door there is a metal gate acting as a door. It leads outside.

INT: STORAGE SHED HALLWAY - NIGHT

They both go through and find themselves in a walkway with ten foot walls on each side. They continue down and come to a big rusty, heavy looking metal door. Barry tries to open it. Locked.

BARRY

Son of a bitch...

JILL

Hey look at this.

A plaque is set in the wall next to the door. There are four indentations like something might fit. There is writing underneath them. Barry reads it aloud.

BARRY

'When the sun rises in the east and the sun sets in the west stars will appear in the sky and wind will blow towards the ground. Then the gate of new life will open.' What the hell does that mean?

JILL

Look, the indentations are set one at the top, left, right and bottom. So I guess we need to find four things that match the description of sun, moon, stars and moon.

BARRY

So we gotta hunt down four objects? Well they could be anywhere. This is a big mansion, not to mention dangerous.

JILL

But these could be a way out of here and back to the city. We have to find help; you yourself said we need to

get out of here.

BARRY

Yeah you're right. We'll find them more quickly if we split up.

JILL

I agree.

BARRY

All right. I'll go back to the main hall and take the top floor.

JILL

I'll search the rooms back there, and then move onto the top floor.

BARRY

You sure you're okay?

JILL

Yes. I'm fine now. Thanks again.

BARRY

Okay, let's get moving.

Both turn and head back down to the hall.

INT: MANSION DRUGS ROOM - TIMELESS

CHRIS (O.S)

Rebecca. It's me. You can move the trunk away now.

Rebecca looks up from the papers she is reading. She moves over to the door and pushes the trunk out of the way. Chris steps through the door. He closes it behind him.

CHRIS

I found a diary in one of the other rooms. It seems there was some kind of experimentation going on here.

REBECCA

Virology. You were right about there being some interesting stuff in here.

She hands Chris the stack of papers she was reading. Chris looks at them but doesn't understand.

CHRIS

What is all this stuff? DH5a-MCR...

REBECCA

You're looking at a strain chart. That ones a host for generating genomic libraries containing methylated cytosine-or adreneine residues, depending.

Chris looks completely confused.

CHRIS

Let's pretend I have no idea what you're talking about and start again. What did you find?

Rebecca flushes slightly.

REBECCA

Sorry. Basically there is a lot, uh, *stuff* on viral infection.

CHRIS

Now that I understand. You're saying it's a virus. Back in one of the rooms I checked there was a diary of one of the people I can only presume worked here. He wrote about an accident in a lab in the basement, and then he was complaining of itchy skin. Then uh...he ate his friend.

REBECCA

What?

CHRIS

His last entry was that his friend came over and then he killed him. The last words were "Itchy, tasty." And that was it. I think he took about nine days to turn, but that was from it possibly coming up through the basement, so, you don't think we could be infected do you?

REBECCA

The papers there that I read are really old. They're about ten years old. If the virus was still infectious I think that most of Raccoon city would be infected by now. So I don't think is.

CHRIS

Okay that's good. So they were experimenting here. Wow. And this place belongs to Umbrella too, I'm starting to see a pattern here.

REBECCA

Yes, and most of the chemicals and drugs in this room are Umbrella products.

CHRIS

But they do pharmaceuticals. Why would they do viral experiments?

REBECCA

I don't know, but it makes sense. This place belongs to them. This place has their products. But viral testing, its unnerving. It must be a virus that mimics the symptoms of a zombie virus quite well. These people, their mind is just gone, brain-dead, and they need to feed. The pain receptors are blocked and they don't stop until the brain is destroyed.

CHRIS

You mean these people aren't dead?

REBECCA

Some of them are some aren't. But I don't think they know of anything any more. From what I've read the virus turns these guys into, near-dead zombies, and eventually kills them. But it still keeps working, until there's no body to work with.

CHRIS

We need to get back to the others. They're probably looking for me. I cleared out the hallway on the way back. By the way, there's a mention of something like that creature you described, with the claws. Apparently they call them Hunters. They keep them in a lab beneath here, if one of the S.T.A.R.S. stumbled across the lab without knowing..

Rebecca nods and they both move towards the door.

CHRIS

Stay close.

REBECCA

Yes, sir.

Chris grins and opens the door.

INT: DRUGS ROOM HALLWAY - NIGHT

They quickly make their way back round the corridor, avoiding the dead bodies as they go. They arrive at the end of the hallway and step through the door.

INT: GREEN HALLWAY - NIGHT

They are in the hallway where Chris found himself locked in. They walk down to the locked door and Chris readies his gun to shoot it. He fires and destroys the simple lock just as Rebecca grabs his shoulder.

REBECCA

Chris look!

Chris turns and sees another zombie coming from around the corner next to the door they came through. Chris fires the gun. There is a click and he reaches for his next clip.

The zombie stops at a body on the floor and drops down onto its knees next to it. It gropes the body with its dead hands and tears a chunk of flesh away from it and raises it to its mouth.

CHRIS

Oh Jesus. Just go.

INT: DINING ROOM HALLWAY - NIGHT

They quickly turn and run into the corridor where the zombie attacked Jill and make their way to the dining room.

INT: PORTRAIT ROOM - TIMELESS

Jill is in the room. Pictures line the walls, and under each picture is a switch. The room is a U shape. Jill walks up to the first picture. It is of a young man. She looks at the one next to it. It is of an elderly man on a rocking chair.

She follows the rest of the pictures along the wall; a newborn baby, a middle aged man, and an infant. There is a final picture depicting a funeral on the far wall. She stops before pressing the button and looks at the writing below.

JILL

'From the cradle to the grave'.

She steps back and looks the pictures lining the walls. Something snaps within her and she walks over and hits the switch under the newborn baby. She then moves up and hits the switch under the infant, then the young man.

She hits the switch under the middle aged man and then the one under the old man. She finally walks back and flips the final picture of the funeral.

There is a scraping noise and the picture rises up the wall, revealing a small opening. Inside is a crest. Jill takes it. It's the sun crest.

Jill smiles and turns to exit the room. As she does so panels of wall move apart above the pictures, steel bars move apart, and crows fly out of each panel.

They are furious, missing parts of their skin and feathers, and they are hungry. They dive for Jill. Acting quickly Jill takes aim and fires at the first crow, knocking it squarely to the ground. She fires at the second, sending it down too. She fires at the third, and hears a click as she realises she's empty.

She ducks just in time and the crow dives into the opening where the sun crest was. The force of the impact sends the picture down on its hinges and it falls back into place, trapping the crow.

Two more crows remain. Jill quickly reloads her gun and takes down the closest crow. She then shoots down the last. The trapped crow furiously bangs against the painting that has trapped it. Suddenly it bursts straight through and, without missing a beat, continues for Jill.

Jill moves her shoulder to the side and swerves as the crow flies past. Jill comes round with her gun and fires a final shot, obliterating the crow's head.

Gathering herself, Jill stares at the destruction around the room. She pulls out the sun crest and looks at it.

INT: SPENCER ESTATE MAIN HALL - NIGHT

Chris and Rebecca stand in the main hall. Rebecca sits on the stairs as Chris paces the hall.

CHRIS

This doesn't make sense. They should be here, and even if they did come looking for me, surely we would have heard something.

REBECCA

This mansion is pretty big Chris. I've been here almost a day. I haven't heard anything from any of the other Bravos. All that can be heard in this house are those... zombies.

CHRIS

They must have come looking for me, found that door was locked, and went on. They could be anywhere. The lock is still on the door. They couldn't have left that way, the woods are too dangerous right now to hike back.

There is the sound of a door opening on the second floor, and the sound of shuffled footsteps, behind the sound of running footsteps. There is the sound of a struggle.

A zombie groans, and then it is forced over the balcony and crashes to the ground close to Chris, breaking its neck. Rebecca screams.

From the balcony Wesker looks down at his handiwork. A look of surprise comes across his face as he sees Chris and Rebecca on the landing.

WESKER

Chris. Rebecca.

CHRIS

Captain! Where is the rest of the team?

Rebecca stands up from the side of the stairs and Wesker moves to the middle of the balcony, looking down at Chris and Rebecca. Wesker still has his sunglasses.

WESKER

We assumed you were in trouble and I sent Jill and Barry after you. I was attacked by one of the...residents, and so I had my reasons for leaving. As far as I know, Jill and Barry went to look for you.

CHRIS

Do you think we should all go and look for them?

WESKER

No. I found a back door, it's locked and we need to find four crests in order to open it. They must be in the mansion somewhere. But there are a lot of rooms here that we can't get into because they're locked up. A lot of them have a picture of a sword on them.

CHRIS

We found a sword key.

WESKER

Good. Continue searching the ground floor and unlock any doors you find along the way. We need to find those crests.

CHRIS

All right captain. Rebecca and I will search the ground floor for any of the crests and Jill and Barry.

WESKER

Ok. Good luck.

Wesker moves along the second floor landing and opens the door and disappears through it. Chris and Rebecca look at each other.

CHRIS

Let's go.

INT: 2F WORKER'S HALLWAY - NIGHT

Jill moves up a set of stairs. They are the same set of stairs that we saw at the beginning scene. She scans the hallway and shoots a zombie further down the hall. She sweeps around the corridor and takes out another zombie. She steps through a door into another hallway.

INT: SECOND FLOOR EAST HALLWAY - NIGHT

There is a door in front of her and a zombie at either side of her. They slowly move towards her. She spins and shoots the first zombie in the head. He collapses to the floor. She turns too late as the second zombie is already upon her. He hisses and struggles against her and she restrains him from biting her.

She reaches down and tries to unclip her stun gun, but she reaches her dagger instead. She brings it up and plunges it into the zombie's forehead. At first there is no effect. He continues to struggle against her.

She pushes the dagger in further and he freezes, wavers for a second and then falls to the ground. Blood pours freely from his head. He twitches.

Jill opens the doors in front of her.

INT: ARMOURY ROOM - TIMELESS

Statues of knights line the wall. Two of them are in the centre of the room. There is a red switch in between them. There is a glass case at the far end of the room. Jill inspects it. There is another crest inside.

Deciding she's had enough of traps, Jill uses the butt of her gun to smash the glass and grabs the crest.

JILL

There's always another way.

She stands back up and walks back to the door.

INT: DINING ROOM HALLWAY - NIGHT

Chris and Rebecca crouch down next to the body of Kenneth Sullivan.

CHRIS
It's not fair. It's not right.

Chris takes Kenneth's gun from his dead hands and hands it to Rebecca.

REBECCA
Thanks.

Chris nods and removes the camera from KENNETH's shoulder. He ejects the tape.

CHRIS
We can use it as proof.

REBECCA
We still don't know what exactly happened here.

CHRIS
Only that Umbrella has a lot to answer for.

He stands up and Rebecca does too. They move down the corridor to a locked door. Chris pulls out the sword key and unlocks the door. They cautiously step in.

INT: BAR ROOM - TIMELESS

A bar covers the left wall. A piano sits in front of them. They move into the room.

Chris steps behind the bar and begins looking. Rebecca moves over to the piano. Chris checks in the bar and looks in the shelves. Rebecca moves her hands over the piano keys. She presses down on one.

In response to this a section of wall on the far side of the room moves up.

Rebecca moves back in shock and Chris leaps up from the bar, gun trained.

CHRIS
What did you do?

REBECCA
I just pressed one of the keys. I think it was some kind of mechanism.

CHRIS
Stay back.

He walks over to the newly opened small room. There is no immediate danger but Chris keeps his guard up. There is a bust of Beethoven at the end of the room. An emblem of a shield is placed on the bust. Chris lowers his gun and inspects the shield. He removes it from its plaque.

The section of wall quickly moves back into place, causing Chris to hastily replace the shield.

The wall moves back up and Chris looks to Rebecca, then to the shield.

CHRIS

I know where there's another shield like this.

INT: SPENCER ESTATE MAIN HALL - NIGHT

Jill stands on the second floor balcony of the main hall. She looks down at the dead zombie. She opens a door behind her.

INT: SECOND FLOOR PATIO - NIGHT

It takes her into a second floor balcony over looking Raccoon Forest. A table and chair are set out. The sound of howling can be heard very close.

Jill walks to the edge of the balcony and looks over. Four of the mutated dog's wonder the outskirts of the house. Jill turns away from the edge and continues her search of the balcony.

She walks to the corner, and sweeps around it with her gun, and comes face to face with the barrel of Forest's shotgun.

JILL

Forest!

Forest doesn't move.

FOREST

Have you been bitten?

JILL

No. Have you?

FOREST

No.

He lowers his gun and looks apologetically to Jill.

FOREST

Sorry Jill, but I had to be sure.

JILL

I know.

FOREST

So you guys finally dragged your asses over here to help us with the dead freaks right? You took your damn time.

JILL

That was the plan, but now we're stranded here just like you.

FOREST

Wait? Vickers is dead?

JILL

No he took off and left us here.

FOREST

I'm gonna kill that son of a bitch!

JILL

Joseph was killed by the dogs, and we've lost contact with Wesker and Chris.

FOREST

Damn. I haven't seen any sings of any of the other Bravos since this morning. I met up with Enrico, and then we got separated. There's worse than just zombies and crazed dogs here.

JILL

What do you mean? Are you talking about those crows?

FOREST

What? Crows? No, I'm talking about that thing with the goddamn chains that's damn near invincible!

JILL

What?

FOREST

Yeah. She attacked us. I tell ya, she's slow, but when she catches up to you wanna get as far away as possible. She's always walking around with those chains. They clank on the ground after her.

JILL

I think I heard her earlier.

FOREST

Huh?

JILL

In the main hall. There's a door under the stairs, we heard, something and there was the clanking of chains as well.

FOREST

We have to get the hell out of here.

JILL

There is a back door that I found. But we need to find four crests to fit in it. I got two, but there are two more still to find. And this place is riddled with traps.

FOREST

Yeah I noticed. Still, it's good to know there's someone else still alive here.

They head back to the door together.

JILL

Yeah, and if what you say is true we should stay

together.

FOREST

Damn right. This place is a lot more dangerous than you could have imagined.

INT: BAR ROOM - TIMELESS

Rebecca waits anxiously in the piano room. She leans against the piano, looking around the room. There is a music sheet on the piano in front of her she sits down and reads the title.

REBECCA

Moonlight Sonata.

Slowly she starts to play, the tune echoing in the bar. The door to the room opens and Chris comes running through carrying a bronze like shield. Rebecca stops playing and looks up at him.

CHRIS

I didn't know you played the piano.

REBECCA

I had a lot of lessons as a kid.

CHRIS

Not bad, anyway I think the shield above the fireplace will work. Watch.

He walks into the smaller room and removes the gold shield from the bust of Beethoven. The wall slides back into place. He then places the bronze shield in place of the gold shield. The wall slides away again. Chris walks back over to Rebecca grinning.

CHRIS

I knew it. All we have to do is put this shield in place of the one in the fireplace.

REBECCA

And then what?

CHRIS

Maybe we'll get one of those crests. Either way we have to check.

REBECCA

Yeah.

INT: DINING ROOM - NIGHT

They walk into the dining room and head over to the fireplace. Chris raises his arms and places the gold shield into the engraving where the bronze shield used to be. For a second nothing happens. Chris and Rebecca stare at each other.

CHRIS

I don't know. It worked in the other room.

The grandfather clock chimes suddenly in the big room. It starts sliding along on hinges and reveals a small hole similar to where Jill found the sun crest. Chris and Rebecca walk over and Chris takes out an item from the inside the hole. It's a key.

REBECCA
Another key?

CHRIS
Yeah, damn. This one has a shield on it. There must be a door somewhere with a shield under the lock.

REBECCA
But where?

CHRIS
Wesker said there were a lot of locked doors on the second floor. The door we're looking for is probably up there.

REBECCA
Okay.

CHRIS
Hey, you up for this?

REBECCA
Yeah, it's just...it's like a horror movie, or some sick joke that's being played at our expense.

CHRIS
Yeah I know how you feel. Just stay calm, we can't let any of those things get too close, if we do we could end up infected.

REBECCA
Yeah, I'm okay.

CHRIS
Are you sure? If you want you can go back to the piano room and wait for me.

REBECCA
No it's okay. I can do it.

CHRIS
Are you sure?

REBECCA
Yeah, I'm okay. Seriously.

She smirks.

REBECCA
I've been here longer than you have remember.

Chris can't help but smile at her smart comment and is about to speak when the door they came through bursts open and two zombies come through. Chris shoots the closest one to him in the head, knocking it straight back into the door.

Rebecca fires and hits the zombie advancing on her in the throat. She fires again into his shoulder and he falls. He lies still on the ground.

CHRIS

That's not right. All of the other ones took head shots to kill them. Why should this one be any different?

REBECCA

I don't know.

CHRIS

This place just keeps getting weirder by the minute. Come on.

The pair move quickly to the doors leading to the main hall and are almost there is a noise behind them. They both turn.

The zombie on the ground moves its hand. It clenches and unclenches its fist. Long claws that it didn't have two minutes ago scrape across the floor.

CHRIS

What in the hell?

Suddenly the zombie leaps up, its face completely covered in blood, its eyes rolled back completely into its sockets. It jerks its head around looking for prey. It locks its eyes onto Chris and Rebecca.

It stares for a second as if it is trying to decide if they are another zombie, and then it lets out a horrible, ghastly roar and charges at Chris and Rebecca. It moves faster than it did before, and easily covers the ground between them.

Chris and Rebecca both raise their guns and fire simultaneously into the new zombie; the Crimson Head

The Crimson Head leaps onto the table, shattering plates and growls at Chris and leaps for him.

Rebecca fires and hits the Crimson Head in the head and it falls to the floor at Chris's feet.

CHRIS

Nice shot.

REBECCA

Thanks.

CHRIS

Jesus what was that thing?

REBECCA

It seemed like a more aggressive kind of zombie. Much more aggressive.

CHRIS

Shit. There could be more of them.

INT: STORAGE SHED HALLWAY - NIGHT

Jill and Forest walk to the back door. Jill takes out both of the crests she found and stops before she puts them in. She stares at the plague.

FOREST

What is it?

JILL

Someone has been here. They've placed one of the crests in.

Forest looks at the plague.

One of the crests has been placed there. The star crest lies at the top space.

FOREST

Well that means one less for us to find.

JILL

I wonder why they didn't stay and wait for someone else to show up.

FOREST

They probably went to search for the other crests. At least we're not the only ones still here.

JILL

Yeah. It could have been Chris or Barry.

FOREST

Or Wesker.

JILL

Yeah. Well, that leaves one more to find.

Jill places the crests in their proper places.

FOREST

Three down one to go.

JILL

Yeah and we're not the only ones searching.

INT: SECOND FLOOR EAST HALLWAY - NIGHT

Chris and Rebecca walk down a corridor on the second floor. Each of them checks the doors as they progress.

REBECCA

Chris. I found it.

Chris walks over and looks at the lock. There is a picture of a shield

underneath the lock of the door. He takes out the shield key and unlocks the door. They both take out their guns and steadily push the door open.

INT: PILLAR HALLWAY - TIMELESS

They are in a small hallway that turns left. They slowly start down it. There is a bang from around the corner and the sound of hurried footsteps comes their way.

Chris and Rebecca tense, ready for another Crimson head. They are shocked when the figure does immerge from around the corner.

It is Richard Aiken. He has a custom shotgun, the flashlight on it casting bright light onto Chris and Rebecca.

CHRIS

Richard!

Richard lowers his gun at the sound of Chris's VOICE and turns off the flashlight.

RICHARD

Chris, Rebecca. Glad to see you. You our backup?

CHRIS

We were, but it looks like we fell into the same situation as you.

RICHARD

Dammit. This place is severely screwed up. There are zombies everywhere; no doubt you've met them?

CHRIS

Yeah. Some of them are even getting stronger and faster.

RICHARD

Damn. I came through that door and it locked behind me. I've been stuck in this area for about an hour and a half.

CHRIS

Yeah I had the same problem. What is this area?

RICHARD

There's not much. There's another room that I checked, there's nothing in it now. And there's a locked door with some kind of picture of a shield under it.

REBECCA

We have the key for that.

RICHARD

You do?

CHRIS

Yeah we've found two kinds of keys like that so far. We're hoping we can find some crests of some kind. They

unlock a back door to the mansion. It could be our way out of here.

RICHARD

Yeah. You might want to be careful though. I kept hearing noises from that room. They didn't sound like zombie noises.

This seems to put Chris and Rebecca at a sense of unease, but they still step forward. Together all three of them walk through to the next room.

INT: HALLWAY TO THE ATTIC- TIMELESS

RICHARD

There's the door.

CHRIS

Rebecca, I think you should wait here.

REBECCA

No way Chris. I'm coming.

CHRIS

But...

REBECCA

I can handle myself Chris, you don't have to feel so protective over me.

Chris stops, unable to think. Eventually he speaks again.

CHRIS

Sorry Rebecca, it's just you, you remind me of my sister, Claire. You too are a lot alike.

REBECCA

Believe me Chris, nothing makes me feel better than having a kickass bunch of brothers watching my back.

She looks at Chris and then to Richard.

REBECCA

But right now we don't have time to think like that, we need to find a way out of here or those things will get us. I know you feel responsible for me but I can take care of myself.

Chris and Richard both find themselves unable to talk, and are suprised by Rebecca's maturity. She smiles.

REBECCA

Are we gonna check behind that door or what?

CHRIS

Yeah.

Chris steps up to the door ahead of them. Rebecca and Richard stand beside

him. Chris takes out the shield key again and unlocks the door. He gently eases the door open and all three of them step in.

INT: ATTIC - TIMELESS

They are in an attic of the mansion. The attic is quite big in itself. A shelf full of empty bottles is on the left wall. Richard uses his flashlight to scan the rest of the room. There is a hole in the corner of the room, and second floor is out of access above them.

Rebecca walks over to the bookshelf to check the bottles. Chris walks over to the corner and Richard continues scanning the room. Chris leans down next to the hole. He sees something and reaches in to take it. He pulls back his hand and reveals the final crest, the wind crest.

CHRIS

Hey guys! I got it.

Richard and Rebecca look to him as he gets up.

As he walks over to them a huge snake, Yawn, moves down from the upper level. Chris turns and meets eyes with the snake. It hisses at him, its fangs extend. It snaps at him and he ducks and rolls away.

RICHARD

Chris move!

He aims at the snake and fires. The shot hits the snake on the head. If it damaged it, it was very little. The snake turns its attention to Richard. It drops fully to the ground, revealing its entire length. It's almost twenty foot from head to tail.

The snake slithers its way towards Richard. He backs away firing repeatedly at its head. The snake rears up as it reaches him. He fires into its mouth. The snake hisses and pulls back. But the fight is far from over.

Chris and Rebecca open up fire onto the snake as Richard makes his escape. The snake rears, and plunges itself at Chris and Rebecca. They move just in time. The snake crashes into the shelf, breaking it in two.

Richard quickly reloads his shotgun as Chris and Rebecca take flanking positions on either side of the snake. They begin firing again even as the snake turns its attention back to Chris. He backs away while firing. The bullets don't even hurt the snake as it moves towards him at alarming speed.

Another shotgun blast hits it in the back of the head, distracting it from Chris. It hisses and moves back to Richard. He backs away and fires again and again, but the rounds do nothing to stop the snake.

He tries to make a dive to the side but the snake lunges forward and bites into his leg, hauling him into the air.

RICHARD

AAH!! HELP ME!!

Rebecca fires into the snakes face but it does nothing. The snake shakes Richard viciously, enjoying its victim's screams of pain.

Chris fires and the bullet fires straight into the snake's eye. The snake howls in pain and drops Richard. He falls hard to the wooden floor,

CHRIS
Richard move!

Richard crawls to the side as Rebecca rushes to help him. Chris takes out one of his stun grenades and moves towards the thrashing snake. As he approaches, the snake gathers itself and stares menacingly at him with its remaining eye. As it hisses Chris throws his stun grenade into its mouth and leaps out of the way. Richard and Rebecca shield themselves behind the broker shelf as the snake bites down on the grenade.

The grenade explodes, along with the head of the snake. Its gore splatters against the wall. Its body falls limply to the floor.

Chris gets up and moves over to Richard and Rebecca who look up as well.

INT: ATTIC -

TIMELESS

Rebecca tends to Richard's leg. He yells in agony.

REBECCA
I think it's poisonous.

RICHARD
Ah. Shit.

CHRIS
How do you mean poisoned? Like a normal snake poison?

REBECCA
I don't know all I know is that the snake was most likely suffering from the same disease those people were.

RICHARD
You mean I have it now!?

Rebecca nods solemnly.

REBECCA
I think it's more than likely.

Richard groans as he takes in his fate.

CHRIS
What about those labs?

RICHARD
What?

CHRIS
There are some labs in a basement here.

RICHARD

There's a basement?

CHRIS

Yeah. If that was where they developed this virus maybe there is also cure, like a vaccine.

REBECCA

An anti-virus?

CHRIS

Yeah.

REBECCA

Well yeah there could be, that's assuming that they had time to create a cure before the accident that happened here.

CHRIS

We have to try. Can you bandage Richard's leg?

REBECCA

Yeah.

RICHARD

Thanks.

Rebecca starts to bandage Richard's leg as Chris looks over at the snake. He walks over to the spot where it slithered down and looks up at the ledge it came from. There is no way to get to it. Chris picks up a small piece of wood and throws it up onto the ledge. The sound of it landing on the wooden planks overhead beats down to them.

CHRIS

Nothing.

REBECCA

Done.

RICHARD

Ok, can you give me a hand here?

Rebecca helps Richard to his feet. He staggers a little but gains his balance.

RICHARD

Thanks.

CHRIS

Okay, let's put this crest in and look for the rest. Then we can head for those labs.

REBECCA

Okay, but you should know, I didn't see any charts on any kind of vaccine. But those were ten years old, there might have been one created in that time.

CHRIS

Only one way to find out.

They move for the door. Richard limps.

INT: SECOND FLOOR OFFICE - NIGHT

Jill and Forest search one of the rooms on the left wing of the mansion. They open drawers and search cabinets. Thunder rumbles outside.

FOREST

I don't think there's anything here.

JILL

I think you're right.

FOREST

How did Chicken heart become the pilot for Alpha team anyway? It should have been Chris.

JILL

Maybe, but Chris was kicked out of the air force whereas Brad wasn't. It was Barry who found him in Kendo's gun store and recruited him.

FOREST

Yeah but he is the one who landed you guys in this shit.

JILL

Maybe, but let's face it this isn't exactly an ordinary mission.

FOREST

Sounds like you're defending him.

JILL

I don't know, I just don't think we should lay all the blame on him. The guy acted on his instincts.

FOREST

Yeah and my instincts tell me to kick his ass. If it weren't for him you could have called in reinforcements from the R.P.D and brought the whole force down on this mansion. It would have been over by now.

JILL

True, but sadly we have to make do with what we have.

FOREST

I'm still gonna have his head when we get out of this.

JILL

You're probably not the only one.

They continue searching the room. Forest looks out of the window as moonlight filters through.

FOREST

You wouldn't have guessed this could be real would you?

I mean, these murders have been going on from May, and it's now July. Those things have been out there for at least two months. I wonder how many of them are out there. Not to be disrespectful or anything, but with those things being out there for two months I'd expect the death count to be higher than what it is.

JILL

Raccoon Forest is big. Most people stick to the paths that are on the other side. All of the victims have all wandered pretty close to this area, and the area where the chopper went down.

FOREST

Yeah you're right. It's a good thing we're here now though, at least now we have the chance to do something about this.

JILL

Yeah, but before we can get to the bottom of this we need to find those crests.

FOREST

That shouldn't be too hard with the daughter of Dick Valentine with us.

Jill laughs slightly at this. She opens a bottom drawer and lifts something out. It an medal of some kind. An eagle is carved into it.

FOREST

What's that?

JILL

It's some kind of medal. Look at the sides, there are scratches. Looks like it was placed somewhere.

FOREST

God Dammit that's just another puzzle we have to solve to get the hell outta here!

JILL

It looks that way. It kind of makes sense. Spencer did like his puzzles.

FOREST

The guy was a kid with too much money and too many James Bond fantasies. And but I hardly think that that includes crazed crows kept in walls and ceilings coming down to crush you. Or for that matter, dead people walking around trying to eat everybody.

Jill laughs at this.

JILL

You really know how to make light of a really bad situation huh?

FOREST

Isn't that why I'm on S.T.A.R.S. other than my good looks and amazing sniping abilities?

Forest looks at Jill again, a grin on his face but a serious look in his eyes.

FOREST

So tell me, what's really going on with you and Chrissy boy?

JILL

What?

FOREST

Oh come on I've seen the way you two eye each other up all the time. So tell me what the scoop?

Jill looks away blushing slightly. Forest grins even wider.

JILL

I think we have slightly more pressing matters right now.

FOREST

What? A buncha staggering stiffis? I think we can buy some time. So, has he said anything to you?

JILL

I am not having this conversation.

FOREST

Oh so there *is* something there.

JILL

So what if they're is? Chris could be dead for all we know.

Forest laughs.

FOREST

Yeah right. It'd take more than a few walking stiffis to stop Chris...especially when he's got you on his mind.

Jill is about to reply when a crash in the next room brings them back to Earth. Both raise their guns to the door. There is a tense moment, and when no other noises are heard both Jill and Forest lower their gun.

FOREST

Think that was one of the zombies?

JILL

I don't know. It could have been, or it might have been something else.

FOREST

Open the door. I'll cover you.

Jill nods and steps up to the door. She slowly eases it open and looks out.

INT: WEST WING 2F HALLWAY - NIGHT

The hallway is like every other hallway in the mansion. She steps out and looks down the other side of the hallway.

JILL

It seems to be ok.

Forest moves up behind her.

FOREST

Whatever made that noise might still be in one of these rooms. You take that one I'll take this one.

He motions to a door over to the left. He unholsters a shotgun similar to Joseph's from his back.

JILL

Okay.

Forest opens the door on the right and looks in, turning on the flashlight on the shotgun. The room is empty; a lightening flash followed by thunder confirms that.

Jill opens the door to her room.

INT: RESEARCH ROOM - NIGHT

A man stands by the window, lightening flashes and silhouettes him. The man stands up straight and appears to be breathing as his breath can be seen coming out in wisps.

JILL

Hey?

The man moves his head an inch at this, and continues looking out of the window. Jill moves slightly closer and raises a hand to his shoulder.

JILL

Hey?

She touches his shoulder. The man roars and lunges at Jill, grabbing her arms. A lightening flash lights up his face to reveal a crimson head. His whole head is blood red under his skin.

He roars and tries desperately to bite Jill's neck. She breaks free and punches him in the face. He falls backwards against the wall and lashes out with his claws, just missing Jill.

He charges again. Jill brings up her boot and kicks him hard in the face. He stumbles to the side and comes in again.

Forest boots open the door and whacks the Crimson head hard with the butt of the shotgun. The Crimson head turns around and roars at Forest.

FOREST
Holy shit...

He charges at Forest as he fires, destroying his head and sending him flying back.

FOREST
...what the fuck?

JILL
Jesus!

FOREST
Since when the hell did they move like that?

JILL
They're mutating. They're getting stronger. It's like whatever caused this is getting worse.

FOREST
God, what if one the others ran into these?

JILL
They go down just the same as the rest, they're just... worse.

FOREST
I can't take much more of this shit. I'm gonna kill Vickers when I see him!

JILL
Come on we shouldn't stay here.

FOREST
Damn right.

INT: WEST WING 2F - NIGHT

They walk out back into the hall and head for the door. Someone wearing black boots watches them from the corner.

INT: STORAGE SHED HALLWAY - NIGHT

Chris, Rebecca and Richard walk up to the back door.

CHRIS
Looks like the others found the rest.

Richard limps up and looks at the plague.

RICHARD
It must mean that there are others still alive.

CHRIS
It helps, knowing we're not the only ones struggling through this.

RICHARD

Yeah.

Chris places the final crest in place. There is a click. Chris tries to locked door. It opens. A storage shed lies beyond.

CHRIS

There's another door down there. It must lead outside.

REBECCA

Should we wait for the others?

CHRIS

I want to, but we need to find those labs.

RICHARD

I don't mind waiting a little while.

Suddenly he coughs retching. He raises his hands to his mouth, and draws back blood. He looks worriedly at Chris and Rebecca.

CHRIS

We don't have time to wait.

REBECCA

You're already showing symptoms. It must be spreading rapidly because of the snake.

RICHARD

How long do you think I have?

REBECCA

Not long. If it keeps going at this rate, you won't survive the night.

She flinches as she says the words.

CHRIS

That should be enough time to find the labs.

REBECCA

Maybe, but the virus is spreading rapidly throughout Richard's body. I may be wrong. Maybe one of us should go and the other can wait with Richard so that he doesn't get tired out.

CHRIS

We might not have time for that, you might get attacked or worse.

RICHARD

Let's just get there anyway. Even if there isn't a cure, we might find some concrete evidence to expose all of this.

INT: STORAGE SHED - NIGHT

Chris steps out into the storage shed. It is full of Garden utensils and pesticides. The group moves through and go through the next door.

INT: ESTATE COURTYARD - NIGHT

They are now in a courtyard. A fountain stands in the centre. A rusty double gate is behind it. A path leads off to the right. Even as Chris starts to walk towards the centre there the sound of something approaching. Tick. Tick. Tick.

Chris and Richard raise their guns to the sound. One of the mutated dogs appears from the offshoot to the right. Two more appear after it and move to either side of it. The three dog's growl in unison and charge at the three.

The first has its head blown apart by Richard, its body bounces along the ground at the force of the blast. Chris hits the second in the chest and then hits it in the head. Rebecca shoots the third dog, and fires three more rounds. Two into its chest and the third into its head.

All three dogs are dead. Chris checks the offshoot. It's clear. Richard and Rebecca move up.

RICHARD

Hey what's that?

Richard points past the gate, and to a house visible in the distance. It looks to be a short walk away.

CHRIS

Look's like another building.

RICHARD

You think we should check it out?

CHRIS

It looks like the path continues on up to it. This must all be connected. It could lead us to the labs. It seems worth a shot.

RICHARD

Yeah I think so. What about you Rebecca?

REBECCA

Yeah it sounds good.

CHRIS

All right let's go. Be careful there could be more dogs.

Chris walks up to the gate and places his hand on the handle. All of a sudden one of the dogs jumps up at the other side of the gate. Chris jumps back from the barking dog. He looks at Richard and Rebecca next to him and raises his gun at the snarling dog.

INT: WEST HALLWAY 2F - NIGHT

Jill and Forest walk along a hallway. They come to the top of a flight of stairs; they are the same stairs the zombie fell down when it was trying to

attack Chris. They continue on and pass a few doors along the hall. Forest tries them.

FOREST
They're locked.

One more door stands at the end of the hallway. Jill and Forest carefully edge to it, Jill reaches forward and places her hand on the door. She looks back at Forest. He nods. She opens the door. Forest charges out with his shotgun.

INT: EAST HALLWAY GALLERY - TIMELESS

They are in a long hallway that turns to the right. A mirror lies ahead of them. Reflected in the mirror is a long zombie staring into space. He doesn't seem to hear Jill or Forest.

FOREST (whispering)
Go.

Jill and Forest start to edge in the opposite direction of the mirror. They reach another corridor, a corpse lies on the ground and a door lies beyond it. Jill and Forest carefully step towards the door. Jill reaches for the door as Forest stands behind her pointing his shotgun.

The zombie behind them suddenly rises to its feet, its head snapping back and roaring at Jill and Forest. It's another Crimson Head.

FOREST
You've gotta be shitting me!

He shoots the Crimson head in the chest, sending it flying down the hallway in a heap.

FOREST
Jill go!

The crimson head on the floor roars at Jill and Forest and leaps back to its feet. As it charges towards them something else can be heard from the adjoining hallway. Jill opens the door and Forest backs away, following her.

A second Crimson head runs around the corner, joining the first one as it charges at them.

FOREST
Oh fuck!

Forest fires the shotgun, blowing off one of their heads. The second continues charging.

INT: STONE HALLWAY - TIMELESS

Jill backs along the stone corridor they are now in and up a few steps. Forest aims at the crimson head and pulls the trigger. It clicks.

FOREST
Shit!!

He kicks the door closed and backs away as he reaches for spare shells. The zombie bangs against the door from the other side. Its nails rip through the wood and tear straight through. The zombie starts to tear the door apart as Forest places shells in.

The zombie rips most of the door down and charges forward towards Forest. He raises the shotgun too late and the zombie grabs him, pushing him into the wall. Forest grunts as it tries to bite him. Jill raises her gun and fires.

The shot hits the zombie straight in the head knocks it away from Forest. It swipes out as it does, causing Forest to back away. The zombie staggers for a few steps and finally falls to the ground.

FOREST

They're getting stronger. They're all mutating.

JILL

This place is getting more dangerous every minute.

FOREST

What's that down there?

He points down the stone hallway. Another door lies at the end. Jill walks up to it and creaks it open.

INT: PLUSH HALLWAY - NIGHT

They emerge into a plush hallway. They slowly move down and turn the corner. An old fashioned elevator is built into the wall. They walk up to it.

FOREST

How long has this place been around?

JILL

Since the sixties I think.

Jill presses the call button and the elevator starts to rise.

FOREST

You think all this has been going on since then?

JILL

No, something would have happened sooner. This must be a recent thing, which means things have been going on here without us knowing.

The elevator comes to a stop in front of them and Jill opens the door. She steps in followed by Forest.

INT: OLD FASHIONED ELEVATOR - NIGHT

She pushes the button and the elevator starts to descend again.

FOREST

Looks like this is a one way elevator.

The elevator pings to a stop and Jill opens the door again.

INT: KITCHEN - TIMELESS

Jill moves out of the elevator, Forest covering her. The kitchen is lit by a light overhead. The counters are dirty and pots with stale food lie on them.

FOREST

Shit, it smells awful.

JILL

Yeah.

INT: DINING ROOM HALLWAY - TIMELESS

Something moves down a flight of stairs to a door at the bottom. A pale, bloodied hand stretches out in front and grabs the doorknob.

INT: KITCHEN - TIMELESS

Forest and Jill both turn to the door as it handle shakes. The door opens. A zombie lurches through. He groans at Jill and Forest and advances on them. Jill raises her gun and fires, killing it. She walks up to the stairs and looks up.

JILL

It looks like it leads back to the first floor.

There is a set of stairs leading down and to the left. An oil lamp casts light over the stone walls.

FOREST

Hey, take a look at this.

Jill walks over, Forest traces a hand along the wall, he knocks on it. The sound comes back hollow.

FOREST

I think there's something behind here.

Jill

But how do we get to it?

Forest pushes at the wall with his hand.

FOREST

I dunno, maybe a bit of force. Or maybe there's a switch somewhere.

Suddenly the wall slides up where Forest was a secret hallway is revealed.

FOREST

Or, maybe just that.

He steps into the hallway, shining his flashlight as he goes. Jill follows him, unstrapping her flashlight and holding it up to the gun.

INT: SECRET PASSAGE IN KITCHEN - TIMELESS

FOREST

This place is riddled with traps and secrets. It's like a god damn house built by a paranoid maniac.

JILL

It's the way Spencer wanted it.

FOREST

Yeah, I wonder if they took the living dead into account back then.

Forest steps on something that cracks beneath him.

FOREST

What the hell?

He shines his light down as Jill shines hers along the ground too. Forest's light shines over a skeleton which is now missing half of its ribcage.

FOREST

Oh Jesus, it's a skeleton. How long has it been down here?

Jill's light shines over a book, she leans down and picks it up. In the background Forest crouches down next to the skeleton. Jill looks at the book, written in elegant letters on the front are the words "Diary of George Trevor".

JILL

Hey, this is Trevor's diary. The architect.

Forest gets up.

FOREST

What does it say?

JILL

"November 7th, Spencer betrayed me. He told me my family had gone to visit my sick aunt, but I heard them saying they were probably already dead by now before I fell unconscious."

FLASHBACK: PORTRAIT ROOM - TIMELESS

George Trevor stands in the Portrait room looking at the last portrait. Behind him a man in a white coat walks up with a syringe. He jabs it into Trevor's neck and injects the contents.

Man

Most likely your family is already taken care of.

The man smiles as Trevor falls to the floor, Spencer stands over him. The screen starts to fade to black.

Spencer

I hoped it wouldn't come to this.

He grins evilly as Trevor passes out.

INT: SECRET PASSAGE IN KITCHEN - TIMELESS

Forest leans in closer, reading with Jill.

JILL

"They must have sedated me. Spencer is insane, he wanted to start a company to engage in viral weaponry, I refused and this is my fate."

FOREST

I thought this place belongs to Umbrella?

JILL

It does.

FOREST

Then, could they be the same one that guy was on about?

JILL

"I managed to escape my cell, but I've become lost in these tunnels, I'm so hungry, and tired. I don't remember designing these tunnels. I can't go on. Spencer already has everything prepared; I just found a tombstone with my own name on it. I can't escape; I can only hope Jessica and Lisa did."

FLASHBACK: SECRET PASSAGE IN KITCHEN - TIMELESS

George Trevor lies slumped up against the wall struggling to breathe. He is extremely pale and thin. The diary falls from his hand as he loses his energy.

INT: SECRET PASSAGE IN KITCHEN - TIMELESS

JILL

That's it, there isn't any more.

FOREST

I think that was him.

He motions back at the skeleton behind him. Jill looks further down the hallway with her torch. A tombstone is revealed.

JILL

There's the stone.

Jill walks up to it and shines the torch over it. The words "George Trevor" are inscribed.

FOREST

Hey what's this?

He crouches down and hits a switch. The stone suddenly moves backwards revealing a ladder.

JILL

He probably came up this way and couldn't figure out how to move the wall.

FOREST

Okay, I'll go first.

Forest leans both his legs over the ladder and climbs down.

INT: HIDDEN UNDERGROUND TUNNEL - TIMELESS

He emerges in another tunnel it is as dark as the first.

FOREST

Who the hell built this part?

Jill climbs down behind him. A flight of stairs are now in front of them, leading down.

JILL

I think this leads out of the mansion.

FOREST

You mean there was another way all along? We spent all that time searching for nothing?

JILL

We found that eagle medal and that diary. That counts for something.

Forest smirks.

JILL

I guess I'll go first.

FOREST

Ok. I'm right behind you.

Jill starts walking down the stairs. Forest cracks a glow stick on and places it in his mouth. He follows after Jill.

INT: HIDDEN UNDERGROUND TUNNEL - TIMELESS

Jill reaches the bottom of the stairs. She is now enveloped in darkness. Forest steps up behind her. Jill uses her flashlight to scan the area. The walls are covered in a sticky, web like material.

Forest touches it, and a long strand of webbing catches to him. He pulls back until the webbing snaps back into place.

FOREST

This is like a spider's web.

JILL

But no spider can make that much webbing. Not even a whole colony of them.

There is a noise from further down the tunnel. They both look down. There is the sound of webbing being torn apart something moves in the shadows. Jill and Forest search with their flashlights and see something move very fast. Very fast and big, with eight legs.

Finally the spider emerges from the webbing. It is four feet long, and its legs stretch over one foot. It stares to Jill and Forest and hisses menacingly.

JILL

Spiders. I hate spiders!

FOREST

You can handle zombies, crazed zombies, mutated dogs and crows, but show you a spider and you run a mile?

He steps up beside Jill and fires at the spider with his shotgun. The spider is blown back; another one crawls out of the webbing and takes its place.

JILL

I hate spiders, doesn't mean I won't kill them.

The spider is almost upon them as they open fire. The combined efforts of the shotguns tear right through the spider's head, killing it instantly. It flips onto its back, its legs flail in the air. It finally stops moving.

FOREST

Do you think there could be more of them?

JILL

I think we should keep moving.

FOREST

Good idea.

They start to advance down the tunnel. There is another sound of something moving, followed by another, and another. Forest and Jill spin and see spiders, lots of spider, moving from the webbing. The huge tarantulas block any passage back the way they came and advance on them. Three more spiders move out in front of Jill and Forest.

FOREST

GO!

Jill and Forest move as fast as they can down the tunnel, blowing apart the three spiders in their way. The ones behind give chase and even more spiders emerge from the webbing.

Forest looks back at the approaching spiders and fires off two rounds the closest.

FOREST

There's too many.

JILL

What should we do?

FOREST

Keep moving. I got this.

Jill fires two more shells into two spiders approaching from the sides. The number of spiders emerging from the webbing is increasing. Forest fires three more rounds into the spiders and steps back.

He reaches down to his belt, and unhooks two grenades. They are not flash grenades, but real explosive grenades.

FOREST

Move!

He throws the grenades one at a time into the mass of spiders gaining on them. He then turns and sprints the rest of the way to Jill.

FOREST

Get down.

Forest and Jill both drop to the floor as...

...the grenades explode simultaneously. Spiders are torn into pieces in the explosions. Their green blood stains the wall. Some of their legs are thrown close to Jill and Forest.

INT: WATERFALL COURTYARD - NIGHT

Chris, Rebecca and Richard walk through the garden. They are in another courtyard. A waterfall rages next to them. Chris points ahead.

Chris

There it is, through that gate.

REBECCA

Ok.

Richard still limps behind them. Suddenly he takes a coughing fit and retches again. Rebecca and Chris turn to him. He pulls his hands away again. Once again he draws blood.

CHRIS

We don't have much time.

Suddenly there is a crackling noise. It's coming from Richard's side pack.

RICHARD

The radio!

He fumbles in the pack for it.

CHRIS

You have a radio?

RICHARD

It wouldn't work in the mansion. I thought it was broken, or that the battery was dead. It must not have been getting a signal.

He takes out and presses the receive button. At first there is only static, and then a Voice can be heard through the Static. It's Brad Vickers.

BRAD (O.S.)

Hello? S.T.A.R.S. Alpha team come in. Bravo team? It doesn't matter, ANYONE!

CHRIS

Richard quick give me that.

Richard hands Chris the radio.

CHRIS

Brad! Brad can you hear me it's Chris?

BRAD

Please! Someone hear me! I'm out of contact with the R.P.D. If anyone is alive down there please give me a sign.

CHRIS

Brad! Brad!

Brad says something over the radio, but it is lost to static once more. The radio goes dead.

REBECCA

He must have been up there the whole time.

CHRIS

He must be circling the Forest. I think the radio is dead Richard.

He hands the radio back to Richard.

RICHARD

It seems that way. I think it can receive incoming transmissions, but not outgoing.

CHRIS

Damn. We'd be better keeping it with us. Just in case Brad makes contact again.

RICHARD

Yeah. I'll keep it on me.

He coughs violently two more times.

CHRIS

We need to keep moving. You need the cure ASAP. Let's move.

The three walk through the gate.

INT: GUARDHOUSE PATHWAY - NIGHT

Fifteen foot walls run alongside the walkway. They walk in a straight line. Chris leads, Rebecca behind and Richard brings up the rear, his limp seems to be getting steadily worse.

They proceed down the stone walk way. Chris stops suddenly. He listens.

REBECCA
What is it?

CHRIS
Did you hear that?

REBECCA
What?

CHRIS
Listen.

There is plop sound. Another proceeds it, then another. It's not rain. The sound increases. More plops are heard. Richard looks around the walkway.

RICHARD
What the...

A hiss is heard behind him. He turns around and looks to the floor. A snake, normal sized, hisses at him. Richard starts backing away.

RICHARD
Chris! Rebecca!

They both turn in time to see the snake lunge forward and sink its fangs into Richard's ankle, right underneath where the bigger snake bit him earlier.

RICHARD
ARGH!! GET OFF ME!! GET OFF ME!!

He shakes his leg in vain to remove the snake. Its grip is too tight. It isn't going to let go without a fight.

More snakes file out onto the walkway. Chris and Rebecca open fire on them. Chris aims carefully and shoots the snake clean off of Richard. He runs back to give Richard cover as he limps away.

CHRIS
Quick go. Move!

The snakes gather in their numbers and pursue the fleeing threesome. Rebecca is the first to reach the wooden door of the guardhouse. She opens it and holds the door open as she motions for Richard to hurry. He limps in; Chris follows, still firing back at the snakes.

INT: GUARDHOUSE MAIN HALLWAY - NIGHT

Once all three are inside Rebecca slams the door shut. All three stop to catch

their breath. Chris quickly reloads his magazine. Rebecca turns to Richard.

REBECCA
You ok?

RICHARD
Yeah. Thanks.

Suddenly a zombie lurches out from the shadows and grabs hold of Richard. It's a crimson head. Its claws pierce Richard's arms as it bites into his neck.

RICHARD
AAH!!

Richard struggles with the crimson head, but it proves to be stronger than him. Chris tries desperately to get a shot, but he can't get close enough.

Rebecca knows this too. She grabs a plank of wood and clubs the zombie in the head with it. The zombie falls back, releasing Richard who back away holding his neck.

Chris seizes the opportunity and fires into its head even as it is coming back. Once again it staggers for a couple of steps, and then collapses to the floor.

CHRIS
God Dammit there in here as well!

Richard slumps against the wall. He is obviously shocked. He holds a bloody hand up to his neck. He breathes heavily.

CHRIS
Richard are you okay?

RICHARD
I can still walk, but I need to stop the bleeding in my neck.

Rebecca walks over to him. She already is reaching into her health pack.

REBECCA
I'll do that. Here.

Rebecca takes out some bandages and other medical material as Chris looks around.

The guard house is quite big. There is a door on either side of them and a door at the far end. Halfway down there is an offshoot forming the corridor into a T-shape.

Richard groans in the background as Rebecca places and bandage on his neck.

REBECCA
This should stop the bleeding. He took quite a big bite out of you. Your infection level has most likely increased. We really need you to bear with us.

RICHARD
Yeah, I'm ok. I can continue.

REBECCA
You ready?

RICHARD
Yeah.

He reloads his shotgun.

RICHARD
Let's go.

Chris starts down the hallway; there is a hole in the floor in front of him. Rebecca is now supporting Richard who has his arm over her shoulder. They walk behind him.

A green tentacle snakes out of the hole and wraps around Richard's leg. It pulls back. Richard suddenly falls backward, falling to the floor. The tentacle drags back and starts to drag him into the hole.

RICHARD
Ah no. Help me!

Chris crouches next to him and grabs his arm.

CHRIS
Richard don't let go!

Rebecca grabs his arm too. Richard starts to go deeper into the hole.

RICHARD
Help me please!

The tentacle yanks back and Richard disappears down the hole.

CHRIS
Richard!

Suddenly gunshots erupt from down the hole.

CHRIS
Richard!

RICHARD (O.S.)
Get away from me!

The sound of running footsteps is heard and then a crash.

CHRIS
Richard?

The sound of gunshots gets more distant.

REBECCA
He's alive.

CHRIS

Come on, we have to find him.

Chris gets up and picks up Richard's dropped radio and runs to the door oppsite the hole in the ground.

INT: GUARDHOUSE BUNKROOM - NIGHT

Rebecca and Chris runs into a guard house bunkroom. Rebecca sees a book on the bed and walks over and picks it up. She flicks through the pages. Chris walks up beside her.

CHRIS

We don't have time for that right now.

REBECCA

Wait, this has something about a virus.

CHRIS

What does it say?

REBECCA

It says something about a plant of some kind, Plant 42. It says that they injected with something called the Tyrant Virus, T Virus for short.

CHRIS

You think that's what all of this is?

REBECCA

Yes I think so. Unless they created a different strain of it, but that doesn't seem likely.

CHRIS

Do you honestly think there is a cure to this virus?

REBECCA

It is possible. I just hope there is.

CHRIS

Yeah me too.

Rebecca continues reading as Chris looks around the rest of the room. He sees a photograph in a frame on the wall. It shows a man standing to the door guardhouse. The man is definitely a scientist. Rebecca still reads.

REBECCA

It says a man called Henry Sarton injected the plant with the virus. So I guess that wherever he was, the plant will be there too. It says it was at point 42, whatever that means.

Chris continues looking at the photograph. He looks along the bottom, and a look of terror crosses his face.

CHRIS

Oh god.

Rebecca walks over to him.

REBECCA
What is it?

CHRIS
Look at the bottom of the picture.

Rebecca looks along the bottom of the painting, and an equal look of horror crosses her face as well.

Along the bottom of the picture are scrawled the words "Dr. H. Sarton, Umbrella facility Guardhouse, Point 42."

Rebecca and Chris turn to each other.

CHRIS
Plant 42 is here.

As if on cue the sound of wriggling come from behind them as they turn to see vines springing to life along the walls.

CHRIS
RUN!

INT: GUARDHOUSE BASEMENT - TIMELESS

Richard walks along a corridor on the basement floor of the guardhouse. He stops as he hears a noise. There is a crash behind him and a plant tentacle flies through the wall behind him. Another does the same. Soon five tentacles have appeared behind Richard.

He runs along the corridor as the tentacles follow him. One swipes out at him and hits him hard on the shoulder, causing him to fall. He has to roll to the side to avoid the other tentacle as it slams down on where he had been.

He scrambles to his feet and runs through the next door, slamming it behind him as the tentacles gather outside it.

INT: GUARDHOUSE MAIN HALL - NIGHT

Rebecca and Chris run down the guard house hall. The vines from Plant 42 are sprouting all over the wall from cracks and under the floor. They spring up at after them as they move as fast as they can down the hallway.

They flee through one of the doors. The vines gather outside the door.

INT: GUARDHOUSE CORRIDOR - NIGHT

REBECCA
I think we're ok here.

The vines beat repeatedly against the door. The wood starts to break.

REBECCA

Or maybe not.

CHRIS
Move, quickly.

Rebecca moves around the corner. Chris raises his handgun to the door and starts to back away. The vines tear the door apart and advance on Chris. He blows the first away, but more charge in after.

Realising he's got no chance in hell he turns and runs as fast as he can. The vines follow. Rebecca hears the shots from ahead and looks back to see Chris running up the corridor. She runs back to help him.

One of the vines turns the corner searches almost for Chris. After a second it sees him and lunges. The vine grabs him and wraps around his neck. His scream is cut short as he struggles for breath.

REBECCA
Chris!

Chris struggles as the vine pulls him back, and then throws him across the room to Rebecca. She rushes to help him up. More Vines appear and charge at them.

REBECCA
Come on!

They move to the other room as the vines advance.

INT: GUARDHOUSE BASEMENT - TIMELESS

Richard limps down a set of stairs. He emerges in an underground corridor. This one isn't wooden. It has the atmosphere of a lab of some kind. Behind him the vines follow him down the stairs.

He limps as fast as he can along the corridor. He turns a corner and stops sharp. There is a parting in the floor filled with water. It's at least thirty feet deep. No way can he hide in it.

RICHARD
Damn!

He looks back. The vines turn a corner and head straight for Richard.

RICHARD
Shit...

He steps back...and takes a running jump at the hole. He just manages to clear it. He looks as the vines chase after him and stop at the water. They don't seem to like it. They pull back and swipe at Richard viciously but they can't reach him.

They stay at the edge and seem to watch Richard. He edges to the small flight of stairs and walks down them, keeping an eye on the wriggling vines as he does.

Splash. Richard steps into water.

RICHARD

What the?

Richard looks around sees knee high water leaking through a metal door. He thinks for a minute, and then opens the door.

INT: GUARDHOUSE MUSUEM - TIMELESS

This one is large. It's a gallery of some kind. In the middle of the room is a display case with different kinds of ornaments. Chris and Rebecca don't have time to admire them as the vines destroy the door behind them.

REBECCA

This way.

She and Chris run along the gallery as the vines charge in behind them. Ahead of them is a set of double doors. Rebecca desperately grabs the knob and opens the door. They rush in.

INT: GUARDHOUSE CONFERENCE ROOM - NIGHT

The vines seem to stop outside the door. They don't advance any longer even though they could easily grab both Chris and Rebecca. They stop, squirming inches from the door. Chris slams his weight against it and rushes to catch his breath. They are about to realise stepping into the room was a huge mistake.

There is a slimy sound, and something grabs Rebecca. She screams as she is lifted up into the air by a huge plant tentacle.

The tentacle is attached to a huge plant itself. Plant 42. The plant reaches the whole height of the twenty foot room. Its roots dig into the floor and lead under. Its tentacles and vines swing menacingly.

CHRIS

No!

He pulls out his berretta and charges underneath plant 42 and fires into its bulb. The bullets don't seem to do anything as Plant 42 slams Rebecca down to the ground. She barely rolls in time as a tentacle comes crashing down where she was.

Chris over to her as she stands up. A door lies in on the other side of the room.

CHRIS

Go!

Chris and Rebecca run to it and open the door as Plant 42 slams its tentacle into it and practically nails it shut.

INT: GUARDHOUSE ROOM 003 - NIGHT

They are in a workers bunk room. A door to a bathroom stands open at the main door. A lone zombie walks out. He isn't a Crimson head. He is, however, immediately shot by Chris.

Chris and Rebecca turn to the beds. As they turn they leap back in surprise. A man hangs from the ceiling, the rope attached to an overhead pipe. His body sways back and forth.

Chris notices a ladder behind the body. It appears to lead down.

CHRIS

That might lead us to Richard.

He edges around the swaying body and looks down the shaft. He sees a passage below.

There is a bang behind him as the body falls to the floor. He slowly opens his eyes and crawls towards Chris and Rebecca. Chris raises his gun and, with a sad expression on his face, kills the zombie. He looks down at it, he knows they deserved what they got but he still feels sympathy for them.

REBECCA

It's not fair.

CHRIS

No, it isn't.

He walks back over to the ladder and begins to climb down.

INT: GUARDHOUSE BASEMENT - TIMELESS

Chris and Rebecca climb down into a hallway similar to the one Richard was in. They head down it. Halfway water starts to appear.

CHRIS

What could have caused this?

REBECCA

It could have been the plant.

A door is at the end; Chris moves it open and steps out.

INT: AQUA RING - TIMELESS

Chris and Rebecca step out into a walkway around the ring. The walkway is about fifty foot high and the water comes up to Chris' waist on the walkway. Richard stands next to the ring, pressed up against the wall.

CHRIS

Richard!

He wades around the walkway and starts across to the Richard. Rebecca looks around at the water. A dark shape moves beneath the water, heading straight for Chris.

REBECCA

Chris watch out!

Chris turns and sees the shadow; a fin rises out of the water.

RICHARD

Chris no!

Richard pushes Chris out of the way as a twenty foot great white shark, Neptune, emerges from the water and snaps Richard up in its jaws. It shakes him around and crashes back into the water, taking half the walkway with it.

Chris comes out of the water and leans over the railing, the shark retreats deep below the water. Richard's blood floats up to the surface.

CHRIS

Richard...

REBECCA

Chris watch out!

Two smaller sharks swim towards Chris, their fins rising above the water. Chris runs along the access way. Water splashes behind him and he fires two shots at it and continues moving. One of the sharks slams into the walkway, causing Chris to fall over onto his face.

REBECCA

Chris!

She runs over to him. The shark moves directly for Chris.

Rebecca grabs him and he scrambles to his feet and continues running. The shark thrashes wildly as it emerges from the water. Its jaws open and close as it bites for Chris. Its mouth is big enough to swallow Chris whole. Chris moves away again as the shark takes away a piece of the access way as it submerges once again.

The huge shark moves along the water towards Chris. We now see two smaller sharks moving alongside it. One swims faster than the other and moves alongside Chris. It then puts on an extra burst of speed and cuts ahead of Chris and Rebecca and disappears below the water.

Chris looks back at the other two. They are still pursuing him. Up ahead the smaller shark resurfaces, and flops onto the walkway directly ahead of Chris and Rebecca. They stop straight in their tracks.

Behind them the other smaller shark flops onto the walkway as well. They now have Chris and Rebecca trapped in between them. They both gnash their teeth menacingly, preventing their access.

Chris looks out onto the pool...and sees the huge shark swimming straight towards him. They're trapped and there's no way out. He's a dead man.

Thinking fast, Chris shoots the shark in front of him in the head. Its body starts to violently spasm and thrash. The big shark is quickly narrowing the gap between itself and Chris and Rebecca.

CHRIS

Come on!

Chris takes his chance and leaps over the body of the dying shark. Rebecca follows. They leap clear as the huge shark plunges onto the walkway.

The big shark disappears under the walkways again. Chris can't see it anymore. He has no choice, they have to keep running.

They run again as the shark tears upwards through the ground he stood on just a second before. Realising it missed it submerges back under and gives chase to them again.

CHRIS
Through that door quickly!

Chris opens it and covers Rebecca as she goes through.

INT: AQUARING CONTROL ROOM 2F - TIMELESS

CHRIS
What the hell is going on in this place? It worse than the goddamn house!

REBECCA
They must be sharks injected with the T-virus.

CHRIS
Shit!

Outside one of the sharks bangs against the door.

REBECCA
They're coming!

The room they are in has a ladder in the corner. It leads to an underwater observation room. Chris climbs down the ladder. Rebecca follows.

INT: AQUA RING CONTROL ROOM 1F - TIMELESS

The room below has two bay windows that look into the water. The room opens up into a corridor that continues down the hall. Monitors and controls computers line the walls under the windows. Chris leans forward against one of the control panels, looking guilt ridden.

CHRIS
He's dead...and it's my fault...I should have, watched out for him.

REBECCA
Chris...

Suddenly the big shark flashes through the bay windows.

CHRIS
Shit they spotted us.

He looks up at the metal shutters for the windows.

CHRIS
See if there is a control for them!

He dashes to one side and looks at the controls. Rebecca goes to the other side. Outside the window the shark has turned and is heading straight for the windows.

REBECCA

I found a drainage switch!

She punches it. Nothing happens.

CHRIS

Why isn't it working?

A message appears on the monitor next to Rebecca. **Drainage will not commence until bay shutters are down.**

REBECCA

Lower the-

Her cry is cut off as the shark smashes into the glass. Cracks appear in the shape of a spider web. A siren sounds. A VOICE can be heard over the siren.

VOICE (O.S.)

Warning. Flooding immanent. Sealing all doors to reduce risk of mass flooding.

Above them a panel moves over the ladder blocking any chance they have of climbing to safety.

CHRIS

Oh give us a break!

VOICE (O.S.)

Damage at 30%. Please drain water to stop flooding.

REBECCA

You have to lower the shutters in order to drain the water!

Chris desperately hits down on the control panel for the shutter as the shark comes round for another pass. The shutters slowly start to descend. The shark is quickly gaining ground. It's faster than the shutters.

CRASH! The shark smashes into the glass again. More cracks appear in the glass.

Suddenly the shutters stop halfway down. They won't go any further.

VOICE (O.S.)

Damage at 60%. Please drain water to stop flooding.

CHRIS

Oh...no.

A message appears on Rebecca's monitor. **Oil pressure too high. Please lower oil pressure to commence with drainage.** Chris runs over and reads it.

CHRIS

How the hell do we do that!

Rebecca looks at a document next to her. **If Oil pressure is too high, please operate valve #3.**

REBECCA
Turn the valve!

CHRIS
What!

REBECCA
It says to turn valve #3 if the oil is too high! Go!

SMASH! The shark once again collides with the window.

VOICE (O.S.)
Damage at 90%. Please drain water.

REBECCA
One more and we're dead!

Chris runs around the corner. Three valves are in the corner. They are numbered 1 through to 3. He quickly starts to slowly turn valve three.

Outside the observation room, the shark starts to come round for a final pass.

REBECCA
Hurry Chris!

Chris finally manages to turn valve 3 fully. A sound of water, or in this case oil, is heard being shifted. The shark is even closer.

CHRIS
NOW!

Rebecca punches down on the oil switch at her hand and a second after she hits the shutter switch. They start to close again.

The shark is coming straight for the glass. It is just about to crash into it again as the shutter lowers in front of it. A second later the crash is heard as the shark bangs against the metal shutter. It doesn't move.

Chris walks over to the third control panel and hits the switch. On the screen in front of him a message appears: **Drainage commencing.**

INT: AQUA RING - TIMELESS

The water starts to lower as it is drained. The two remaining sharks soon find their water source running out and they move lower to bottom. Soon the water drains all around them and they find themselves struggling to breathe on the floor.

INT: AQUA RING CONTROL ROOM 1F - TIMELESS

A message reads on Chris' panel: **Drainage successful.**

Above them the hatch above the ladder opens again. Chris presses the button for the shutters again and they rise up. The sharks are now revealed to them, flopping helplessly on the floor, unable to breath.

EXT: AQUA RING CONTROL ROOM - TIMELESS

Chris hops over the broken glass the shark destroyed and Rebecca follows.

Chris picks up an item on the ground; Richard's Assault Shotgun.

Both of them stand in front of the big shark that broke the glass and look down at it. They look to each other and they each share the look; pity. As one both raise their guns and fire.

INT: FOREST TRAIL - NIGHT

A hatch opens in the Forest. Out of the hatch climbs Jill, Forest follows. Ahead of them is a fence and further down the path a zombie moans as he turns his head at them.

JILL

We must still be in the mansion grounds. This must be part of the garden.

FOREST

Well...at least we're outta the tunnel.

He raises his gun and takes out the zombie up ahead.

JILL

Yeah. Look. Back there's the house.

She points down the right where the Spencer estate looms in the distance.

FOREST

Look down there.

He points down the path to the left where the zombie was. Through the trees a wooden hut is visible. It's not small, but it's not as big as the guardhouse either.

FOREST

It looks like some kind of residence. Think we should check it out?

Jill shrugs.

JILL

Worth a shot.

FOREST

Okay then.

They start to head off. When they reach the dead zombie gunshots tear through the air behind them. Jill and Forest twirl to the sound. The sound is coming from another part of the garden.

The gunshots sound again. This time they are followed by a terrible moan accompanied by the sound of clanking metal chains. They've heard this sound before. Fear spreads on their faces.

FOREST
It's her!

JILL
We gotta help them.

FOREST
They're on the other side of the garden. We can't risk going through there.

He points to the thick undergrowth that leads to the sound.

FOREST
We could get caught off guard!

JILL
We can't just leave who ever is out there alone. They could be killed.

Forest is about to say something when a different sound stops him. It's the sound of someone trudging heavily through undergrowth.

As if on cue the undergrowth where the shots were coming from starts to move. Whatever causes it to move is a distance away, but it's defiantly moving towards them.

Then comes what we know is going to happen. We hear the terrible, sorrowful and ghastly moan again—and it's followed by the sound of chains clinking. She's coming for them. The woman in chains is coming for them.

FOREST
Move!

They start to back away even as the undergrowth parts and something emerges. We can't see what it is, but Forest and Jill's faces tell it all. They sprint full out away.

The woman trains her eyes after Forest and Jill as Forest fires with his shotgun. She lets out a howl and moves backwards. There is a sound of flesh being ripped apart and a look of horror and almost paralyses Forest until he regains himself and sprints after Jill.

Forest and Jill run up to the house. The chain woman's horrific screams echo throughout the night.

Jill reaches the door and opens it. A quick sweep shows it to be clear of any immediate danger and she literally jumps in. Forest is quick to follow.

INT: TREVOR RESIDENCE - NIGHT

He slams the door shut behind him and starts to move anything he can find in front of it. Forest is terrified out of his mind. Sweat of fear runs down his face. Jill helps in moving things In front of the door.

Forest moves to a window.

FOREST
She's coming!

Jill looks around the house. It is made mostly from hard wood. A fire roars on the right wall, and steps lead away and to the left to another room. The house is old. No-one has lived here for a long time yet strangely a fire is lit. Cobwebs line the rafters.

Forest looks back out of the window.

FOREST
She's disappeared!

Jill looks back to him and they share a scared look. A bang sounds from the other room. It is repeated. Something is trying to get in.

Forest rushes towards the second room. He doesn't want the woman to get the drop on them.

INT: TREVOR BEDROOM - NIGHT

The second room consists of a bed with a dresser opposite. A door leads to a smaller room. Forest rushes into the third room.

INT: THIRD ROOM - NIGHT

Nothing is there. There are slight cracks in the wood but the woman hasn't entered. Jill joins him. There is no sound, the woman doesn't try again.

Both stand tensed for a second looking at the wall. Suddenly from the first room there is a crash of glass breaking and something heavy landing on the floor. SHE'S IN!

Forest, the terror evident on his face, moves to the second room.

INT: TREVOR BEDROOM - NIGHT

He walks over to the steps and looks around the room.

Forest scans the house, nothing moves. He looks to the other wall. There is a broken window there, glass litters the floor. Suddenly she leaps up in front of him, screaming.

Forest pulls away, and her brown/red hands rise up, chains connected to each wrist via a sort of handcuff. They slam down on Forest's head, knocking him out instantly and he crumples to the ground.

JILL
Forest!!!

The woman stands over him. She is hunched over, her skin is brown/red. Ragged clothes cling to her. Chains link her legs and arms together. They drag along the ground as she walks. Her most hideous feature is her head. She has more than one face. Her most obvious, and grotesque one, is out of place on her

head. Her second one seems to be on top of her head. It barely resembles a face after the mutilation it has gone through. There are also multiple faces stuck onto her back. An eye opens up on her back. She screams horribly at Jill.

Jill fires two bullets into the woman's face. They don't affect her. She steps over Forest and advances on Jill. Jill fires two more rounds and backs away against the wall.

Despite this she moves hunched and slowly, somehow the woman is nearing Jill. She is now blocking Jill from Forest.

As if remembering, Jill unslings the shotgun from her shoulder and fires a round into her face. At this she screams and stumbles back. Jill fires again, and again. The woman is repeatedly shoved backwards by these bullets.

Three different handgun bullets hit the woman. She is forced back. At the steps she stumbles and falls backwards. One of feet steps on Forest's stomach as she falls. He is jerked back into consciousness. Seeing the woman fall over him is enough motivation and he rolls and leaps to his feet.

Wesker stands at entrance to the room, gun smoking.

WESKER
Move! Quickly!

The woman falls to the floor. She starts to get back up. Jill grabs Forest and drags him to Wesker. They run out as the woman gets back on her feet.

INT: Forest TRAIL - NIGHT

They run full out down the path as the woman's screams reach them. Forest grabs Jill and stops her.

FOREST
Through here!

WESKER
Hurry!

He motions and they both charge into the undergrowth. The woman screams again.

INT: CHEMICAL ROOM - TIMELESS

A door opens, Chris steps through followed by Rebecca. They emerge into a now drained of water chemical room. Marks along the wall show that the water only came up to half of the height of the room. Rebecca walks over to a desk; Chris looks at the shelves.

CHRIS
Anything?

Rebecca holds up a stack of wet papers that fall apart in her hand. She shakes her head.

CHRIS
Damn. Maybe we should still find that lab, even without

Richard, we might be able to expose all this.

Rebecca looks over, and suddenly starts crying. She sobs desperately as Chris touches her arm.

CHRIS

Be strong Rebecca. Richard would have wanted it.

Rebecca looks up at Chris and nods.

CHRIS

I'm sorry, no one your age should have to go through this.

REBECCA

They told me all I had to do was basic training along with a few missions then I would get my own lab. I never imagined anything like this.

CHRIS

No one did Rebecca. And believe me once I get through with them, the bastards behind this will wish they'd never been born.

Rebecca sniffs again.

CHRIS

You're doing good Rebecca. Better than any eighteen year old I know. Better than I would at your age.

Rebecca looks up at him.

CHRIS

You've held up better than most grown men would in your situation. You've got some guts kid, major ones.

REBECCA

Thanks Chris.

CHRIS

Don't mention it.

Rebecca nods and steps away. She looks at a shelf opposite and sees a couple of papers on top. She reaches for them.

CHRIS

We can't be too far from where the labs are. They wouldn't have kept those sharks far away from it.

Rebecca takes the papers off the shelf and starts reading them.

CHRIS

Even so, we're still stuck here because of that weed.

REBECCA

That's it!

Chris looks to her.

CHRIS
What do you mean?

REBECCA
These documents are on that plant. It talks about a way to kill it.

Chris comes over. They look at the document.

REBECCA
It says that if you put a certain chemical on the root of the plant that'll kill it, like a weed.

CHRIS
What is this chemical?

REBECCA
It's called the V-Jolt.

CHRIS
Where is it?

REBECCA
It says you have to mix certain chemicals to make it.

Chris sighs.

REBECCA
You need certain UMB chemicals to make it. I guess UMB stands for Umbrella.

CHRIS
Hang on!

He walks back over to the chemical shelf he was at.

CHRIS
This shelf is pretty much full of UMB chemicals.

Rebecca walks over. Rebecca looks from the document to the chemical shelf.

REBECCA
UMB no. 3, UMB no. 8 and UMB no.4. They're all here. If I mix them together I'll make the V-Jolt, which is UMB no.16.

Chris is confused.

REBECCA
After I create UMB no.15 I mix it with water, which stands for UMB no.1.

Chris, by this time, is completely lost.

CHRIS

Okay so if we put that stuff on the root of the plant it'll die right?

REBECCA
Not exactly.

CHRIS
Huh?

REBECCA
Putting V-Jolt on the root will cause it severe damage.

She starts reading from the document.

REBECCA
"After the V-Jolt is applied to the root of the Plant 42 it will weaken drastically."

She looks back up.

REBECCA
That's when you can kill it. It won't be able to use those vines that it attacked us with earlier, so you'll be able to get close to it.

CHRIS
Okay.

REBECCA
But, the plant will only be weak for a certain period of time. Somewhere in the time space of around ten minutes. The plant has its own regenerate system, so you have to be quick in killing it.

CHRIS
All right, I'll go upstairs and wait while you make the chemical. I'll keep an eye on the vines.

REBECCA
Okay, it says here what room the root is in too. It's in this aqua ring.

CHRIS
That would explain how it kept on living. It's probably been feeding off this water. Okay, you make the chemical, I'll wait upstairs.

REBECCA
Be careful Chris.

CHRIS
Yeah, you too.

He closes the door behind him and Rebecca gets to work on making the V-Jolt.

INT: FOREST TRAIL - NIGHT

Jill, Forest and Wesker charge out the foliage and emerge on another path. They pause to catch their breath. Far away the screams of the woman in the chains can still be heard.

FOREST

I think we lost her.

JILL

Yeah, thanks Wesker.

WESKER

No problem, glad to see you're still alive.

JILL

My words exactly.

WESKER

Sorry for disappearing earlier but I have my reasons. It was all I could do to protect myself from those, things.

FOREST

Yeah, that's understandable.

WESKER

Did you notice Barry? He seemed...a little off earlier.

JILL

Now that you mention it you're right, he did seem a little distracted.

WESKER

Well its quite natural given the circumstances, however, I think we should keep an eye on him.

FOREST

Wait, Barry's still alive?

WESKER

Yes, I ran into him right before that woman.

JILL

What do you think we should do now?

WESKER

We should get a better grip on the situation; there are still a lot of rooms back in that mansion that weren't checked earlier. There must be something there that we missed. Jill, Forest, I want you two to go back there and check them out one more time. It's probably safer in there than it is here.

FOREST

Amen to that. I'll take zombies over her any day.

JILL

Okay, I'll go back there and check them out again.

WESKER

Good, I'll investigate this area a little further. If things get too dangerous I'll head back to the mansion.

JILL

Okay.

Without a word Wesker walks off and disappears into the trees. Jill looks at Forest.

JILL

Let's go.

INT: CHEMICAL ROOM - TIMELESS

In the chemical room Rebecca continues mixing the chemicals. She takes the bottle with the mixed chemicals over to a sink. She turns on the water and pours it in. She then shakes it around. She looks at the liquid inside.

REBECCA

Umbrella chemical number 16; V-Jolt.

INT: GUARDHOUSE BASEMENT - TIMELESS

The vines wave frantically halfway down the hallway. They haven't advanced any further than before. Across the hall, over the small precipice, Chris crouches close to the door. He watches the vines writhe ahead of him.

INT: AQUA ROOM STORAGE - TIMELESS

Rebecca walks in. It looks like a storage room. A large wooden table lies in the centre. The back of the room is dominated by the giant roots of plant 42. A couple of tentacles sway searching for the recently drained water, but pose no threat. She walks over to the plant roots. Rebecca moves in between the vines of Plant 42's roots and upturns the bottle with V-Jolt inside on to the roots.

Immediately a reaction occurs. Rebecca backs away as smoke rises from the roots and they begin to shrivel up. This whole reaction takes about ten seconds and the roots finally shrivel up to the ceiling.

INT: GUARDHOUSE BASEMENT - TIMELESS

Up on the next floor the vines ahead of Chris start to contract. They wave around in almost agony and start to fall back through the walls, back to the main body of the plant.

Chris seizes his chance and takes off down the hall, jumping over the gap as he does. He races as fast as he can down the hall.

INT: GUARDHOUSE CONFERENCE ROOM - NIGHT

In the hall plant 42 writhes in Agony. It's tentacles contract back into its body and hangs there. Only a couple of vines continue to move.

Chris bursts into the room; assault shotgun raised, and fires a shell straight

into the body of the plant. A couple of vines swipe menacingly at him, but none come close.

Chris continues firing. Shell after shell erupts into Plant 42. They don't seem to be doing any damage, and time is running out.

Suddenly the plant springs back to life. Its tentacles start to expand again.

CHRIS

NO!

He runs directly underneath the plant and begins firing straight into its bulb. The plant tentacles and vines writhe in the pain of this. Chris fires in two more shots before he is suddenly snatched by one of the plant tentacles. It hauls him into the air, at least fifteen feet.

The tentacle coils around his chest. His arms are trapped. He struggles to breath. Beside him another tentacle rises up, and Chris notices a line forms around the tip of the tentacle. The line suddenly parts, opening to reveal a set of razor sharp teeth. It's a mouth!

The mouth hovers next to Chris for a moment as he stares in horror. It then rears back ready to lunge at him. The door the hall bursts open and we see Barry! He is holding a flamethrower. He looks up at Chris.

BARRY

Chris!

Chris wheezes something to his old comrade, but can't get anything out. The killer tentacle moves away from Chris and studies Barry.

Barry raises his flamethrower but he too is snatched up by a third tentacle. He groans in pain and manages to raise the flamethrower to the plant.

The killer tentacle moves straight for Barry and lunges at him, jaws wide. Barry reacts just in time and opens fire with his flamethrower, engulfing the tentacle in flame.

It howls in pain and sways crazily in agony, setting other parts of the plant on fire as it does so. Barry opens fire with the flamethrower at the main bulb of the plant. The plant starts to burn as the flames eat away at it.

Chris is released and falls hard to the wooden floor. He coughs and rolls away. Barry is released a second later and falls to the floor as well. He stands back up and continues burning the rapidly dying plant.

Parts of the plant are now falling to the floor, exposing its inner sensitive body to Barry. Barry continues burning the plant. Chris stands up leans against the door. Barry's flamethrower finally runs out, but by this time it has done all the damage it needs to. The remains of plant 42 falls to the floor as the vines stay attached to the ceiling. It's dead.

Barry throws the empty flamethrower to the ground. Chris leans against the door catching his breath. The door is flung open behind him hard, hitting Chris and causing him to crash to the floor as Rebecca runs into the room.

REBECCA

Chris!

She notices him on the floor.

REBECCA
Oh god I'm sorry.

She runs over to him and helps him up.

CHRIS
Barry! You're alive!

BARRY
Yeah, glad to see you all are too.

Chris gets to his feet.

CHRIS
How did you know fire would work on that thing?

BARRY
I found a document here about it. Then I heard you and
came running.

CHRIS
Good thing you did.

BARRY
Yeah, this whole is place is filled with these
creatures.

CHRIS
There's a lot more than you'd think.

As the others talk Rebecca sees a fireplace against the wall. Something catches her eye and she walks over.

CHRIS
There were three sharks that seem to have this virus.
Richard he's...gone.

BARRY
Jesus.

CHRIS
And there was a giant snake.

Rebecca leans down next to the fireplace and reaches in—she pulls out a piece of paper. It's a map. She studies it. Chris sees her.

CHRIS
What is that Rebecca?

Rebecca stands up and walks over to the others.

REBECCA
It's a map. It shows some kind of secret passage behind

that waterfall that we passed in the courtyard. It leads to underground tunnels of some kind. Could lead to the labs.

Barry snaps his head round to Rebecca at the last word. Chris leans over and looks at the map.

CHRIS

You mean there was an entrance to them that we just walked right past?

REBECCA

I think so...

CHRIS

Oh god, if we had only gone, we could have saved Richard.

BARRY

What's done is done Chris. We can't change what happened.

CHRIS

He might still be alive now if we had spotted it.

REBECCA

We can still find it, I know that's what he would want.

Chris sighs.

CHRIS

I know, I just can't believe it. That's one more life to lay at Umbrella's doorstep. You coming Barry?

BARRY

I'll catch up with you; I need to get my bearings. I think this creepy mansion is starting to get the better of me.

CHRIS

Are you sure?

BARRY

Yeah, I'll catch up later; hopefully I'll be able to waste a few of those zombies along the way.

CHRIS

Okay, we'll meet you in the tunnels. Be careful Barry.

Barry smiles and flashes his colt python and walks out of the room. Chris turns to Rebecca.

CHRIS

You think you can make it?

REBECCA

Yeah I'm fine.

CHRIS

Okay.

Rebecca nods and they make for the door.

INT: COURTYARD - NIGHT

Jill and Forest stand in the courtyard where Chris shot the dogs earlier. They walk up to the storage shed.

FOREST

Shit, my stomach hurts pretty badly from where she stepped on me.

JILL

You should be okay.

FOREST

I hope so.

They open the doors and step through.

INT: STORAGE SHED HALLWAY - NIGHT

Jill and Forest emerge from the shed and head back to the main body of the mansion.

INT: COURTYARD - NIGHT

Something charges along the courtyard at an amazing speed. It reaches a wall and leaps up, landing on the courtyard Jill and Forest were just in, and crashes down the shed door and crashes through the door and emerges into the passageway Jill and Forest were in a second ago. It runs for the door.

INT: OFFICE HALLWAY - NIGHT

Jill and Forest stop dead in their tracks as the door they went through crashes open behind them. They can't see the door because it's around a corner. They point their shotguns and watch.

A clucking sound is heard, reptilian in sound. Heavy footsteps are also heard. Long, clawed arms drag along the floor.

The creature emerges around the corner, the MA-121; The Hunter. It stands about five foot high. It is hunched over, it has a reptilian face and looks almost like a gorilla without any skin. Its skin is scaly and green. It opens its mouth and snarls at Jill and Forest, revealing a row of razor sharp teeth.

FOREST

Holy shit!

The Hunter raises its hand back and leaps at Jill and Forest. Both fire, blasting the creature out of the air. It crashes to the ground shrieking and writhing. Eventually it stops moving.

FOREST

My night just got worse.

JILL

Where the hell did that come from?

FOREST

Outside, something there must have been keeping it.

JILL

Jesus!

The door behind Jill and Forest burst open and another Hunter stands in the doorway. Another steps up behind it.

FOREST

Shit they're all over the place!

JILL

Come on!

She opens the door next to them and steps into the hallway.

INT: STORE ROOM HALLWAY - NIGHT

Forest follows and slams the door shut, backing away and aiming his shotgun as he does. Jill runs for the staircase leading to the second floor.

A Hunter looks over the balustrade at her. Jill doesn't see it and starts up the stairs.

JILL

Forest come on!

The Hunter leaps from the second floor landing and lands at the bottom of the stairs, separating Forest from Jill.

Forest turns and sees the Hunter. He raises his gun. The door behind Forest is torn down and three Hunters charge down towards him.

FOREST

Shit!

He fires at them, hitting the first one in the chest and knocking it back into the others. He turns to run and come face to face with the Hunter that leapt from the landing. It roars. Jill raises her shotgun.

JILL

Forest get down!

A second Hunter appears on the landing and starts down the stairs towards JILL. It roars at Jill. Jill raises her shotgun to it and fires.

The first Hunter lunges its head forward and takes a chunk out of Forest's forearm, the force of it rips away bone as well. Forest yells in horror and backs away. Behind Forest the Hunter gets back up, flanked by two others.

The Hunter leaps onto Forest, sending him flying underneath the stairs. The other two rush in to join the kill.

JILL
Forest!

From underneath the stairs Forest yells in pain as the Hunters rip him apart. One leaps down onto Forest with its claws and Forest's head rolls along the floor. Jill gasps in horror.

JILL
No!!

The Hunter at the top of the stairs gets up and snarls at Jill. Another appears at the bottom. Jill aims up and destroys the head of the Hunter at the top of the stairs and runs up to the landing. The Hunter on the ground roars and charges after her.

Jill reaches the landing and runs to the left and around a corner. The Hunter reaches the landing and gives chase. Jill reaches a door and opens it. She runs past an unlit fireplace and to another door. Behind her the Hunter tears down the first door.

INT: SECOND FLOOR PICTURE ROOM - TIMELESS

Jill slams the door shut and backs into the room. A second room of sorts leads to a door; the walls have pictures on them. Jill runs for it as the Hunter tears down the door and charges in.

The walls start to close in as Jill runs for through the second room. She reaches the door and tries it, it doesn't open. The Hunter charges into the second room. The walls start to get closer.

Jill raises her shotgun to the door and blows the lock apart and kicks the door open and runs through. She makes it through just in time. The Hunter charges out after her. The walls snap shut on the Hunter's legs and cut the creature in half. The Hunter screams and dies.

Jill sighs and sags down next to a desk. Something falls from the desk. She picks it up. It's a crest with a red and white Umbrella, the symbol of Umbrella Inc. Something snaps inside Jill's mind and she gets up.

INT: WATERFALL COURTYARD - NIGHT

Chris and Rebecca stand in front of the waterfall in the courtyard. Chris steps forward through the waterfall and sees a ladder leading down in front of him. Rebecca follows. Chris starts to climb down the ladder.

INT: UNDERGROUND TUNNEL - TIMELESS

He reaches the ground. They are in an underground tunnel of some kind. Rebecca climbs down behind him.

CHRIS
Stay close.

REBECCA
Okay.

Chris starts down the tunnel. A door lies ahead. He opens it.

INT: UNDERGROUND TUNNEL #2 - TIMELESS

They are in another tunnel. A boulder blocks one end of it off. Chris and Rebecca start down the other side. The boulder starts to roll down the tunnel, heading straight towards them.

CHRIS
Run!

Rebecca and Chris run as the boulder rolls toward them. Ahead the tunnel goes both left and right. Chris leaps to the left while Rebecca runs to the right. The boulder slams into the wall, separating them both.

CHRIS
Rebecca, are you okay?

REBECCA
I'm here!

Rebecca stands up on the other side of the boulder.

CHRIS
I can't get to you, head down the other side of the tunnels, I'll try and find you.

REBECCA
Okay.

Rebecca heads of the door on her side and Chris goes through his.

INT: UNDERGROUND TUNNEL #3 - TIMELESS

Chris heads down another tunnel.

Someone wearing black boots watches him from around the corner. Chris continues down the tunnel.

The shadow of a Hunter suddenly darts in front of him. He raises his assault shotgun. A gunshot is suddenly heard quite close to Chris. Chris runs to the sound of it. He emerges around a corner and sees a dead Hunter. Limping footsteps are heard going away. Chris runs after them.

Chris turns the corner sees Enrico slumped against a tunnel wall. His leg is bleeding quite badly.

CHRIS
Enrico!

ENRICO

Wait, are you alone?

He points his gun at him.

CHRIS

Yeah, I was here with Rebecca but we got separated.

Enrico lowers his gun.

ENRICO

We've been betrayed.

He starts to get up.

CHRIS

What?

ENRICO

It's all been plotted right from the start, Umbrella set us up! There's an insider on S.T.A.R.S. working for them! S.T.A.R.S. are doomed.

CHRIS

Who?

The same person wearing black boots appears around the corner.

ENRICO

It's-

A gun is fired a bullet wound appears in his chest and he slumps to the ground.

CHRIS

Enrico!

He looks around to see someone disappear down the tunnel.

CHRIS

Enrico hang in there!

ENRICO

Um...bre...la...

CHRIS

Enrico!

Enrico's head slumps down dead. Chris turns and looks down the tunnel. He leaps to his feet and starts running down it.

CHRIS

Hey!

He turns the corner and comes face to face with a Hunter. It snarls and leaps at him. Chris raises the assault shotgun and shoots it out of the air. It writhes on the floor and dies. Chris crouches next to it, looking at it.

Suddenly Rebecca screams from somewhere close by.

CHRIS
Rebecca!

INT: UNDERGROUND TUNNEL #4 - TIMELESS

Rebecca backs down a tunnel, a Hunter stands before her. She reaches for a door when the Hunter leaps into the air and slashes out at her. She dodges to the side and lands on the floor. The Hunter advances on her, pushing her into the corner.

Chris runs around the corner and sees the Hunter. The Hunter stands over Rebecca and raises its claws to kill her.

CHRIS
Hey!

The Hunter turns its attention to Chris as Rebecca cowers in the corner. The Hunter advances on him.

CHRIS
That's right come on!

The Hunter charges at Chris and he fires, hitting it in the chest. The Hunter goes flying back and starts to get up again as Chris stands over it. He puts the shotgun to its head fires. Blood sprays onto the walls.

Chris runs over to Rebecca and helps her up.

CHRIS
Are you okay?

REBECCA
Yeah, it caught me off guard. That was a hunter.

CHRIS
Don't worry about it. I found Enrico. He's dead, someone shot him.

REBECCA
What?

CHRIS
Yeah, we may have a traitor among us.

REBECCA
Who?

CHRIS
I don't know, but whoever it is they're probably looking for a way to the labs.

INT: SPENCER ESTATE MAIN HALL - NIGHT

Jill stands at the door behind the stairs in the main hall. She takes out the

crest with the Umbrella logo on it and inserts it into the indentation. There is a click as the doors unlock. Jill opens them and looks inside.

INT: PASSAGEWAY UNDER THE MAIN HALL - TIMELESS

A flight of steps leads down; candles on the wall light the way. Jill starts down the steps and turns a corner and continues down. She emerges into a narrow tunnel with planks of wood as flooring. They are slightly rickety and blackness can be seen below them. A flight of steps can be seen leading up from the side. Jill ignores them and continues.

Jill keeps her eyes up as she moves along them and reaches a door at the end. She opens it and steps in.

INT: LISA TREVOR'S ROOM - TIMELESS

The whole place is lit by candles, some of which are arranged in a circle on the ground. A whole place looks like a little girl's room; there are dolls lying strewn on the floor. A book lies on the bed, Jill picks it up.

It's a diary; it says "Lisa Trevor" on the front. Jill starts reading.

Lisa (V.O.)
I feel ill after the injection those men in white lab coats gave me.

FLASHBACK: UMBELLA LABS - TIMELESS

Lisa, fourteen years old, is restrained by two scientists as a third advances on her with a syringe filled with a blue liquid. Lisa's head is forcibly moved back and her neck exposed.

Lisa (V.O.)
They gave mom the same injection.

Jessica Trevor screams for her daughter as she is held back by scientists.

Lisa (V.O.)
After I got to eat with mom, I was really happy.

FLASHBACK: TREVOR RESIDENE - NIGHT

Lisa sits at a dinner table with her mother; scientists watch them from the side.

Lisa (V.O.)
But mom was a fake. Not my real mom. Took fake mom's face to give to real mom.

Lisa starts to rip her mother's face off, Jessica screams. The scientists do nothing but jot down notes.

Lisa (V.O.)
Found the scent of mom, but can't get to her.

FLASHBACK: CRYPT - TIMELESS

Lisa, already mutating into the woman with the chains, stands over her mother's coffin in a dark room trying to break in vainly.

Lisa (V.O.)

Have to find a way to get to mom. I want my mom. She promised me we would escape from here together with dad. Where is she? I just want to be with her. Mom?

INT: LISA TREVOR'S ROOM - TIMELESS

Jill lowers the book, tears running down her face. She closes the book and puts it back down on the bed, wiping the tears on her face. She walks to the back of the room. Suddenly gun shots ring out. Jill runs to a ladder leading down at the back.

INT: CRYPT - TIMELESS

Barry and Wesker stand at the bottom of the ladder firing at something unseen. Jill starts down the ladder towards them.

BARRY

Shit!

WESKER

You're a bit of a mess up.

Wesker ejects a clip and puts another one in as Jill gets off the ladder behind him.

WESKER

Jill! Take a piece of the action!

Barry turns to Jill.

BARRY

Help us!

The whole room is like a cavern, Jill, Barry and Wesker stand on a stone walkway. Ahead of them is a stone coffin. Four big stones are at separate corners of the walkway.

On the other side of the coffin is Lisa Trevor. She ambles towards Wesker and Barry as they fire at her. A metal gate slides down behind her blocking the only passage out of the room.

BARRY

She just won't stop!

One of his magnum shots hit her in the face and she stumbles backwards, knocking one of the stones into the darkness below. A chain falls with it and the coffin in the middle rises slightly as does the gate.

WESKER

Jill push those stones off!

JILL

Okay!

BARRY
We'll cover you!

Jill runs to the stone to the left of them as Barry and Wesker step forward towards Lisa, who advances on them. Jill pushes the stone and it falls off the walkway and into the black abyss. The gate and coffin rise slightly.

Barry fires his magnum at Lisa; the shot hits her in the face again. She stumbles backward, knocking one of the stones off the walkway in the process and falling off it herself.

Lisa grabs hold of the edge with her hands and starts to pull herself up. Jill runs past her as Barry and Wesker fire trying make Lisa fall. The bullets seem to have no effect as she pulls herself back up.

BARRY
Dammit!

Tentacles erupt from Lisa's back and ones smacks Barry hard on the head. He crashes next to the coffin dazed. Lisa starts to advance on Wesker as Jill starts to push the final stone. Wesker fires three shots into Lisa and clicks empty again. He ejects the clip.

WESKER
Shit!

Lisa swings out with her chained hands and whacks Wesker in the chest sending him flying over the walkway into the abyss below. Wesker's cry echoes in the cavernous room.

BARRY
NO!!!

He staggers to his feet and fires three magnum rounds into Lisa. She turns to face him. Jill pushes the final stone over the edge. The gate rises up fully and so does the coffin.

The lid slides away and the skeleton of Jessica Trevor falls into the darkness below.

Lisa walks right past Barry and over to where the skeleton fell.

Lisa
Mo...ther...

Lisa leans over the walkway and falls into the abyss after the skeleton. She disappears into the darkness.

JILL
She found her...

Barry says nothing; he just slumps to his knees and looks down at where Wesker fell.

BARRY
It's over...

JILL

No, it's not over yet. Wesker would have wanted us to continue. It's not over yet.

BARRY

It's not that...you just go on ahead; I need a few minutes to collect myself here.

JILL

Are you sure Barry?

BARRY

Yeah, just go. I'll catch up.

JILL

Okay.

Jill turns away from Barry and heads for the passageway. She reaches it and looks back, Barry is still sitting there. She turns and heads along the passage. A lift lies at the end. She walks onto it and hits the switch. The lift starts to rise up.

INT: SECRET COURTYARD - NIGHT

The lift stops at the top and Jill steps out. She is in a courtyard. The Spencer Mansion looms right next to her.

The courtyard is walled on four sides. A huge water fountain dominates the middle of the courtyard. Jill walks up to it.

There is an indentation of an eagle and circular hole on the side. Jill reaches to her pocket and takes out eagle medal; she inserts it in the hole.

There is a sound from inside the pool. The water inside starts to drain, the bottom of the fountain moves apart to present an elevator shaft. All the water falls down. The walls of the fountain part to reveal steps that lead to an elevator.

Cautiously Jill steps down and walks into the elevator.

INT: COURTYARD ELEVATOR - NIGHT

She presses the button and the elevator descends into the shaft; into the unknown.

Jill looks at the lights on the elevator signalling the floors. 1...b1. BING! The elevator stops and its doors open. Jill steps out.

INT: FLOOR B1 - TIMELESS

A heavy set of metal double doors are on the far wall. She walks up to them. They don't budge. Jill sees a sign next to it. **Warning will only open under 1st class emergency.**

JILL

Convenient.

She turns around and sees a ladder leading down. She looks down. It leads to another walkway. She climbs down.

INT: UNDERGROUND TUNNEL #5 - TIMELESS

Chris and Rebecca walk down another tunnel. Chris opens a door at the end.

INT: UNDERGROUND TUNNEL ELEVATOR ROOM - TIMELESS

They step into a large room with a lift in the middle. Chris walks up to it.

CHRIS

You wanna try it?

REBECCA

Sure.

Rebecca steps on and Chris hits the switch. The lift descends the tunnel and comes to a stop. Chris and Rebecca step of it.

INT: PASSAGEWAY UNDER MAIN HALL - TIMELESS

They begin down a flight of steps. They emerge into the tunnel right before Lisa Trevor's room.

CHRIS

I think we're back at the mansion.

REBECCA

What is that?

She points to Lisa Trevor's room. They walk into it.

INT: LISA TREVOR'S ROOM - TIMELESS

CHRIS

It looks like someone was living here.

REBECCA

This place gives me the creeps.

CHRIS

Yeah me too, let's get out of here.

He heads to the back and looks down the ladder. Barry is gone, he climbs down it.

INT: FLOOR B2 - TIMELESS

Jill walks along the passage from the ladder. A door is to her left and a set of stairs in front of her. She takes the stairs. She walks down them slowly listening as she does. At the bottom she goes through another door.

INT: FLOOR B3 - TIMELESS

Corridors are at all three sides of her. She looks down the one in front of her. Two zombies hungrily feast on a corpse. They savagely rip at it and tear chunks out. One looks up at Jill as it does and stands up. The other follows.

Jill fires, hitting the first one in the head. It collapses to the floor. She shoots the second one in the chest. Strangely it falls to the ground too. Jill looks at it strangely for a second and then continues around the corridor.

A huge fan slowly moves behind a grating, casting a shadow as she walks. She reaches a door at the side and opens it.

INT: B3 COMPUTER ROOM - TIMELESS

Jill walks into the room, a partly dissected corpse in on the operating table. Its stomach has been taken out. Jill turns away and walks over to computer. Cages along half of the room split it in half. A journal lies open next to it. Jill picks it up.

John (V.O.)

Ada, by the time you read this, I'll be dead. I couldn't stop the virus getting into my system, but before I go I need to tell you some things. The lab on this estate was experimenting in a deadly virus, and for reasons still unknown the virus escaped. They locked all the doors in the labs to contain it but failed. Ada, if you read this then the computer next to me can unlock the doors. Log in using my name, the passwords for unlocking the doors is your name. Once you find the evidence expose all this to the press. Umbrella has to be stopped, good luck.
John.

Jill puts down the book and looks at the computer. The red and white umbrella logo of Umbrella Inc. is displayed. Jill moves the mouse over the log in button and types "John". A second box saying "Password" appears. Jill types in "Ada" and the screen flashes with Access Granted, Unlocking all doors."

INT: FLOOR B3 - TIMELESS

The sounds of several doors unlocking can be heard.

INT: B3 COMPUTER ROOM - TIMELESS

Jill turns away from the computer. She hears a noise from behind the cages. Gun raised she goes to check.

Body bags line the walls. Each body bag has a body in it. The bags are all see through. One body twitches. The zombie inside groans hungrily.

Jill looks at it disgusted. Something charges at her from behind, roaring. It's another zombie; a crimson head.

It lunges for Jill, but its neck snaps back and it falls backwards. Jill falls backwards into the other body bags. She quickly gets back up. We now see that the crimson head is chained via the neck to the wall. It hisses and snarls at Jill. It can't get to her.

Jill raises her gun to shoot, but she is grabbed from behind by one of the

zombies in the body bags. He groans as he tries to get her. She jumps away.

A chorus of moans erupts as more zombies inside the body bags awaken. Jill quickly runs for the door.

INT: FLOOR B1 - TIMELESS

Chris and Rebecca walk along past the elevator.

CHRIS

This must be the labs.

REBECCA

Yeah.

INT: FLOOR B2 - TIMELESS

They reach the area where Jill took the stairs. Instead, Chris walks over to the door on the left. He opens it.

INT: FLOOR B2 MEETING ROOM - TIMELESS

A desk is ahead of them, a slide projector is on it. A white board is pulled down over to far wall. A small office lies to the right. Rebecca looks in.

Chris walks over to the slide projector and turns it on. The lights dim. Rebecca looks up. Writing comes up on the white screen. **Umbrella BOW Official Report.**

The next slide appears. It shows the mutated dogs that attacked Joseph and appeared in the courtyard. Beside them is the name "Cerberus".

The next slide shows the sharks that were at the guardhouse. Next to them is written "Neptune"

The next slide shows a Hunter, and sure enough next to it are written the words "Hunter".

The final slide shows the black image of tall man. One arm is longer and mutates in to a giant claw. Next to it is written "T-002 Tyrant".

CHRIS

Tyrant...

The slide clicks off and the lights come back on.

REBECCA

Chris?

CHRIS

Yeah?

REBECCA

I found a video player back in that office. I think we can play Kenneth's video.

CHRIS

Oh yeah! I forgot about it.

They walk back to the office.

REBECCA

There.

She points to a video recorder. A TV is next to it. Chris puts the video in.

The screen turns on. Kenneth's heavy breathing is heard. He is in the dining room hall. Suddenly the door right next to him bursts open and the first zombie grabs him.

KENNETH

Get away from me!

The zombie rears its head back and bites into Kenneth's neck.

KENNETH

ARGH! GET OFF! GET OFF ME-AH-AHHHH!!!!

The zombie tears his head back and bites again. Kenneth falls to the floor away from the zombie. It moans and staggers after him. He tries to crawl away but his neck wound slows him down and the zombie easily catches him and leans down for the kill. The camera clicks off.

Rebecca looks at the TV with horror. Chris looks at it with rage and sorrow.

CHRIS

Bastards...those bastards. We have to expose this. We need to get this out.

Chris ejects the tape and takes it.

CHRIS

Let's find that lab, and get the evidence we need.

INT: FLOOR B3 - TIMELESS

Jill walks down one of the lab hallways. She opens a door.

INT: B3 ELEVATOR HALLWAY - TIMELESS

She is in a T hallway. She gets halfway down the hallway when a zombie shambles into view. Jill raises her gun and shoots him.

A set of double doors are next to her. She opens them.

INT: B3 OPERATING ROOM - TIMELESS

Operating tables are scattered about, a partially devoured corpse lies on the floor. Claw marks are on his chest.

From the ventilation shaft a Hunter roars. Jill quickly runs for the door.

INT: FLOOR B3 - TIMELESS

Chris and Rebecca walk into the hallway where Jill shot the two zombies, however, only the zombie that Jill shot in the head is on the ground. The one she shot in the chest is gone and so is the corpse that was being fed on. However, Chris and Rebecca don't notice.

CHRIS

Any idea where we go from here?

REBECCA

No.

Suddenly the sound of running footsteps can be heard. Chris and Rebecca raise their guns. A crimson head charges around the corner where the other zombie lies dead and charges at Chris and Rebecca. Chris raises his assault shotgun and fires. The shell takes it in the chest and it crashes to the ground.

A second Crimson head charges along at Chris from the side hallway.

REBECCA

Chris!

Chris turns.

CHRIS

Shit!

The Crimson head charges into Chris and knocks it him against the wall. Chris holds the zombie's clawed arms away as it tries to bite him.

Chris head butts the zombie, forcing its head back and punches it in the face, sending it reeling backwards. Rebecca fires as he does and hits the zombie in the head. It crashes to the floor.

CHRIS

Thanks.

The first Crimson head leaps to its feet behind Chris and charges. Chris twirls and fires the assault shotgun, taking off its head. The now headless zombie runs past Chris and Rebecca and crashes into the wall. Chris looks at it and then to Rebecca.

CHRIS

That is normal right?

REBECCA

You took off its head while it was running; the legs were still working for a short time even though the brain was gone.

CHRIS

Oh good. Come on lets find a way out of here.

INT: B3 ELEVATOR HALLWAY - TIMELESS

Jill walks up to a door steam hisses beneath it. She opens it.

INT: B3 GENERATOR ROOM - TIMELESS

The whole room is loud with the sounds of the working generators. Steam hisses. Jill steps into the room.

A Hunter steps around from a piece of machinery and roars at Jill. Jill backs towards the door as the Hunter advances. She quickly opens the door and steps back out.

INT: B3 ELEVATOR HALLWAY - TIMELESS

She backs away from the door as the Hunter crashes against it from the other side. The door doesn't give. Jill turns and walks around the hallway. At the end is an elevator.

She walks up to it. She presses the call button. The elevator starts to head up towards her. A figure appears behind her.

BARRY

Jill!

Jill turns to see Barry standing in front of her.

JILL

Barry! Thank god you're okay.

BARRY

Sorry for taking so long.

JILL

It's okay. The important thing is you're still safe.

BARRY

Yeah.

The elevator comes to a stop behind Jill.

BARRY

I think I read in a document that the main lab is located right below us. We should check it out. Get all the dirt on this thing.

He himself doesn't seem too bright on the idea but Jill doesn't notice.

JILL

Yeah you're right.

She steps into the elevator. Barry follows. He doesn't look at Jill and looks extremely uneasy. Jill notices. Jill presses the button and the elevator goes down.

JILL

Are you okay Barry?

BARRY

Not really, I, uh...I'm still shocked about everything that's happened. We've lost everyone.

It reaches the last floor and the gates open. Before Jill can say anything Barry talks.

BARRY

Let's go.

INT: FLOOR B4 - TIMELESS

The hallway is dimly lighted aqua green. Pipes and wire tubes lie on the floor. The hallway turns left up ahead. Jill and Barry start down it. Jill and Barry open the double doors in front of them and walk in.

INT: B4 TYRANT VIRUS LAB - TIMELESS

Computers line the walls; the middle of the lab is taken up by tanks containing deformed creatures. At the back, Wesker stands next to a computer typing at the keyboard. Jill steps forward.

JILL

Wesker?

WESKER

Good job Barry.

Wesker turns and points his gun at Jill; Barry raises his colt Python at the back of her head.

JILL

Well what do you know?

WESKER

Oh don't be too hard on Barry Jill; I hear that his better half and two beautiful, young daughters will be in danger if I don't make it out of here tonight.

BARRY

I'm sorry Jill; believe me I didn't want to do it.

JILL

Wesker, you're pathetic.

WESKER

Take her weapons.

Barry takes Jill's handgun and her shotgun. He has a sad look on his face.

WESKER

Good. Tell me Jill what happened to Speyer, did the Hunter's I released get him?

Wesker grins, a malicious look. Fury spreads on Jill's face.

JILL

You sent us back to that mansion to get killed!

WESKER

There was that, but mostly you all seemed to be doing

such a great job at solving the mansion's puzzles that all I had to do was sit back and enjoy the show. You literally all paved the way for me.

JILL

You betrayed us all, and now you're holding his family hostage; you bastard!

Wesker punches Jill hard in the face and she falls to the ground.

BARRY

You promised me you wouldn't hurt her!

Jill spits out blood.

JILL

Well, we all know Wesker's promises are a bunch of bullshit don't we?

WESKER

Shut up!

He kicks her.

INT: FLOOR B4 - TIMELESS

The elevator descends again and Chris and Rebecca step off it.

INT: B4 TYRANT VIRUS LAB - TIMELESS

WESKER

I didn't want to do that Jill, but you just aggravate me so.

JILL

Bullshit, you plan to kill us all anyway. How did you survive that fall?

Wesker pats a grapple hook at his waist.

WESKER

I always come prepared Jill. It did give Barry a bit of a fright though, thinking I had died, remember, I die, his family dies.

The doors open and Chris and Rebecca walk in. He looks at everyone.

CHRIS

Wesker...

WESKER

So you've come. Chris you make me proud, but then again you are one of my men.

Chris looks at Jill on the ground and then back at Wesker. He scoffs at him.

CHRIS

Thanks.

Wesker whips his gun around and points it at Chris.

CHRIS

Since when Wesker?

WESKER

I'm not sure I know what you're talking about.

CHRIS

Since when have they been slipping you a pay check!?

WESKER

I think you have me a little confused Chris; I've always been with Umbrella. And S.T.A.R.S are Umbrella's, no, *my* little piggies. Barry, take their weapons and go up in the elevator and wait for me there.

Barry takes Chris's handgun and shotgun as well as Rebecca's handgun.

BARRY

I'm sorry. (to Wesker) What are you going to do to them?

WESKER

Just do it, or would you rather apologise to your family's headstones later?

Barry nods solemnly and heads to the door. Jill gets up behind him.

JILL

He'll leave you behind too you know.

BARRY

I can't take any chances on my family. I'm sorry.

Barry walks out of the door.

WESKER

He's a disappointment, you say jump and he says how high? Too bad he wasn't much of a poker player.

JILL

Why do you and Umbrella have to blackmail him like that by taking his family as hostages?

WESKER

Please, do you think that I or Umbrella would waste our time on Burton? His family isn't in any real danger, but what he doesn't know won't hurt him. And if he does manage to escape from this place, unlikely as it is and finds out, I'll be far away from here.

JILL

You bastard!

WESKER

Maybe, but soon I'll be a rich bastard.

CHRIS

So that's it, you're just a sell out to Umbrella?

WESKER

Actually Chris, you have me all wrong again. I was working with Umbrella, but I've recieved a better offer from a new company. Unfortunately the Tyrant virus leaked polluting this whole area, and so my time came to act.

He grins again.

WESKER

Oh by the way Chris, there isn't a cure. You wouldn't be able to help poor Aiken even if he did make it down here.

CHRIS

How did you know about that?

WESKER

I have my ways Chris.

JILL

Why do you have to destroy S.T.A.R.S?

WESKER

That was Umbrella's intention, you were snooping around too much like the do gooders you are, action had to be taken. However, it wasn't my plan to loose so many. In short, you standing here shows how good your training was. Those weaker fell easily to the biological weapons created down here.

CHRIS

You killed them with your own dirty hands! You son of a bitch! You killed Enrico!

WESKER

He came across an important document; he had to be taken care of.

REBECCA

You sabotaged our helicopter didn't you?

WESKER

Oh yes dear, just like this!

Wesker shoots Rebecca in the chest and she falls backwards.

CHRIS

Rebecca!

WESKER

Don't move! I don't think you want to die just yet; I'd

like to show you something.

CHRIS

You...

WESKER

Finishing that sentence will only shorten your life considerably. Well, what life you have left anyway.

Chris grabs Wesker's hand holding the gun and moves it aside, punching Wesker in the chin. Wesker punches his back and does a roundhouse kick, knocking him to the floor and puts his boot on his shoulder. Jill advances on Wesker but he aims his gun at Chris' face.

WESKER

You don't want to do that.

Chris looks at Wesker with the utmost hatred. Wesker smiles back.

WESKER

I'm a fair man, get up.

Chris gets up.

CHRIS

Were you fair to Enrico or anyone else? Forest? Richard?

WESKER

You're superior combat training has got you this far Chris. Umbrella wanted to know how S.T.A.R.S. would fair against all the bio-weapons. I had to give them something before I leave.

CHRIS

You bastard!

WESKER

You should be pleased you made it this far Chris.

JILL

What happened to Trevor and his family?

Wesker sighs.

WESKER

Spencer wanted him to join him in the Umbrella foundation, he refused and so to protect the security of the mansion he had to be taken care of. His family were merely the first test subject with the progenitor virus, the early version of the T-virus. Jessica remained the same but Lisa started to mutate. She ripped the face off of her mother thinking she was a fake. She also ripped off the faces of any careless scientists who got close enough, always looking for her "mommy".

JILL

You're sick.

WESKER

Jessica, it turned out, turned into a zombie later. Lisa was ordered to be executed, but obviously that never took place. I don't know why and I don't really care either. She's been taken care of now.

CHRIS

How can you do something like this? It's inhumane!

WESKER

That sorry little incident took place before I joined Umbrella; I arrived as Lisa was meant to be disposed of. The rest of those creatures you talk about are nothing. I'm going to blow them all up with the rest of this installation. The truth cannot get out.

JILL

You can't cover up something as big as this!

WESKER

Don't be too sure Jill. The second I hit set the self destruct system Umbrella will send in a clean up team to cover up all this mess. Meanwhile I'll escape with the samples ready to report back to my new employers. Umbrella ordered me here to take specimens of every creature except Tyrant, but I think I'll take that too.

JILL

Tyrant?

WESKER

It's time for show and tell.

Wesker smirks and steps to the side. In the stasis tank at the back is Tyrant. It was once a human, it is naked yet sexless. Boils have appeared on one of its legs. One arm is normal the other has grown out of proportion and the fingers have elongated into claws. The giant heart pulsates on its chest. Its lips have been cut away exposing its teeth and giving it a permanent grin of sorts. Red muscle and tissue go around part of its face. All in all the entire Tyrant is horrific, its hand twitches.

Wesker walks up to the tank.

WESKER

The ultimate life form; Tyrant! Umbrella want it disposed of, I don't think so. The corporation I work for want the Tyrant specimen. With all the data I've collected so far, we'll be able to start cracking those out of line ready for war. Only ten people in United States have the correct DNA to become a Tyrant, Lisa did. With further experimentation, she could have turned out like this. With the data I have, we can alter the genetic code and increase the amount of people who can be engineered into this. Imagine a whole legion of these at the army's disposal, ready for battle.

CHRIS

Wesker, you've gone senile!

WESKER

Chris, you'll never understand. It's magnificent.

JILL

It's a failure.

WESKER

You know, I hate goodbyes. Too bad its time for yours.

Wesker turns his gun on Chris and pulls back the hammer. Wesker's gun is suddenly shot out of his hand. A second shot blasts him in the shoulder, knocking him to the ground with a yell. Barry stands in the doorway, his Magnum smoking.

BARRY

You lied to me you son of a bitch. You lied to me about my family!

He walks forward and gives Jill and Chris their weapons back. All three advance on Wesker. Wesker leaps up to the computer terminal and hits a switch. Barry grabs him and punches him hard in the face, sending him to the floor. He raises his magnum to Wesker.

BARRY

It's over Wesker.

Next to him, Tyrant's tank starts to drain. Wesker gets up.

WESKER

Yeah, for you!

The tube drains. Tyrant opens its eyes. Barry starts to back away. The Tyrant raises its normal hand. BANG! He hits the glass, causing it to crack. BANG! He hits it again. The glass shatters. The Tyrant steps out.

BARRY

Damn you Wesker!

WESKER

Jill and Chris together, in hell!

Wesker look to Tyrant.

WESKER

Kill them.

Tyrant turns around to Wesker and advances on him, raising its hand.

WESKER

What, no!

Tyrant slashes Wesker's other shoulder, he yells and leans against a console. Tyrant whacks him on the side of the head and sends him flying across the room landing unconscious against the wall.

Tyrant advances on Barry. He fires into the creature. It doesn't have any affect. He fires again. The Tyrant draws back its good hand.

BAM! Barry is sent flying into computer monitors by the Tyrants punch. He lies on the floor unconscious.

CHRIS
Barry!

The Tyrant walks around him and heads for Jill and Chris.

CHRIS
Okay, come and get some. You test tube freak!

He raises his assault shotgun as the Tyrant walks towards him. He fires one round. Then another. They have no effect on the Tyrant.

CHRIS
Oh...shit.

JILL
This way!

She grabs onto Chris' arm and takes in and out the tubes in the middle of the room. The tubes now stand between them and the Tyrant.

JILL
We should be safe here, he can't walk through those.

The Tyrant looks at Jill and Chris for a second, and then raises his clawed hand.

CHRIS
Uh...Jill?

The Tyrant knocks a clear path through the tubes sending Jill and Chris running for cover. Tyrant steps in between them.

Wesker regains consciousness and manages to get to his feet. He staggers and then gains his balance. He runs right behind the Tyrant and reaches the door. Chris spots him. Wesker smirks to Chris and runs out of the door.

CHRIS
Wesker!

Chris starts to run for the door, but is knocked off his feet when Tyrant knocks a tube at him. He rolls across the floor and stops next to Barry. He sees the colt python.

The Tyrant goes after Jill. He swings his claw at her. She ducks under and runs as the claw hits more monitors. Jill runs down the side of the monitors— and almost slams into Chris.

Chris steps past Jill and raises Barry's colt Python the approaching Tyrant. BANG! BANG! Two magnum rounds slam into the Tyrant's heart. It keeps advancing.

Chris fires two more rounds. The Tyrant suddenly stops. It sways, then falls to its knees, and finally falls to the floor.

JILL

Do you think its dead?

CHRIS

I don't care.

He crouches next to Barry.

CHRIS

Barry! Come on man wake up!

Barry stirs and opens his eyes.

BARRY

What the...oh. Sorry guys.

JILL

It's okay. The important thing is that came back.

Chris crouches next to Rebecca. He looks at her bullet hole, and touches it. He pulls the bullet out of the uniform. Suddenly Rebecca wakes up, coughing.

CHRIS

How did you?

REBECCA

Bullet proof...vest.

Chris smiles.

CHRIS

Well done kiddo.

Wesker's sunglasses lie on the floor where he fell unconscious. Barry's foot suddenly smashes down on them.

INT: B3 ELEVATOR HALLWAY - TIMELESS

Wesker staggers out of the elevator and over to the generator room. He opens and goes in.

INT: B3 GENERATOR ROOM - TIMELESS

Wesker moves to a door at the far corner. He is now in a room with the self destruct system, and it is huge. It takes up most of the room. Steam hisses from it. Wesker walks away from the door, not bothering to close it, and walks over to a computer terminal next to it.

He starts typing at keys. A message appears on the screen: **Access Granted. Self Destruct Activated.**

Wesker grins.

INT: B4 TYRANR VIRUS LAB - TIMELESS

Chris and the others are startled when a siren sounds. All through out the labs and mansion the siren sounds. A calm female recording speaks.

VOICE (O.S.)

Warning. The self destruct sequence has been activated.
Please evacuate the facility immediately.

JILL

What is that?

CHRIS

Wesker...come on we have to move.

Chris gets to his feet along with the others and they run for the door. They run back into the hallway.

INT: FLOOR B4 - TIMELESS

Rebecca runs with Chris.

REBECCA

You think this is a first class emergency?

CHRIS

It better be.

He hits the button for the elevator.

INT: B4 TYRANT VIRUS LAB - TIMELESS

Tyrant lies in the lab. Its arm moves.

INT: B3 GENERATING ROOM - TIMELESS

Wesker takes a sigh of relief.

VOICE (O.S.)

You have five minutes to evacuate.

At this Wesker looks worried.

WESKER

What? No, no I need fifteen.

He begins to type frantically at the keyboard. Behind him something moves.

A Hunter stands in the doorway linking the self destruct room to the engine room. It clucks. Wesker is unable to hear it over the sirens.

Another Hunter appears next to the first and snarls at Wesker. This he does hear, and turns just in time to see the first Hunter leap at him. Its claws slash across his chest.

WESKER

AHH!

He falls to the floor. The Hunter stands over him. The second Hunter moves up. It raises its arm—and digs its claws into Wesker's leg. He screams in agony.

Suddenly a shadow falls on the Hunters. They look up just in time to see a massive clawed arm come down on them, impaling the first. Tyrant steps into the room and throws the Hunter against the second, crushing it.

WESKER

Oh no.

He staggers to his feet and tries to limp away but the Tyrant spots him. It stands over him. Wesker slowly turns around to see his doom. The Tyrant raises its clawed arm.

WESKER

NO!

The Tyrant plunges its arm into Wesker's chest, impaling him. Wesker screams.

EXT: B3 GENERATOR ROOM - TIMELESS

The shadow of the Tyrant raises Wesker, still screaming, and its claws expand and drive through Wesker's back. Tyrant swings his arm Wesker flies off. His screaming stops.

INT: FLOOR B1 - TIMELESS

Chris and the others race up the steps to the B1 floor. They stop to catch their breath.

VOICE (O.S.)

You have four minutes until detonation.

There is a click from the door that only opens under 1st class emergencies. Jill takes the handle—and opens it!

JILL

Let's go!

INT: HELIPORT PASSAGEWAY - TIMELESS

The four run into the new, winding passage. As they reach the first left turn the radio on Chris' belt bleeps. A Voice is heard.

BRAD (O.S.)

This is Brad. I'm running out of fuel. If someone's alive just give me a sign! This is your last chance!

The rest is lost to static.

CHRIS

Come on.

They race down the rest of the corridor. They reach the end. An elevator lies in wait. Chris hits the call button. There is a roar from down the passage.

REBECCA
Hunters!

Chris and Barry leap back to the passage with their guns.

CHRIS
Jill, Rebecca go to the heliport and signal Brad! We'll
keep them busy down here!

JILL
But-

BARRY
I have to redeem myself.

He charges down the tunnel to the Hunters.

CHRIS
Jill, ladies first.

JILL
Chris!

CHRIS
Would you let me have my moments too?

She looks at him and he looks back, he isn't going to change his mind.

JILL
Okay, but be quick. I'll meet you at the heliport.

CHRIS
Got it!

Chris charges down the tunnel to join Barry as the elevator reaches them.
Rebecca opens the doors and Jill rushes in.

VOICE (O.S.)
Three minutes until detonation.

Barry and Chris fire at the group of Hunter's approaching them.

INT: HELIPORT - DAWN

The elevator reaches the top and opens. The two rush out on to the heliport,
walled on four sides. Early morning sunshine streaks through the clouds. Very
near, the helicopter that Brad is flying can be heard.

JILL
How do we attract him?

REBECCA
Over there!

She points to a case lying in the centre of the heliport. Jill runs over to it
and opens it. It's a flare case. Jill presses a few buttons and steps back. A

second later the flare shoots up into the sky. The elevator rises to a stop again and Chris and Barry run out reloading their guns.

JILL

You made it!

CHRIS

Hey, I keep my promises.

VOICE (O.S.)

You have two minutes and thirty seconds until detonation.

CHRIS

Come on Brad...

Suddenly, the sound of helicopter rotors begins to get louder, and Brad's helicopter emerges from around the side of the Spencer Mansion.

Chris, Barry and Jill start to wave to catch Brad's attention. The helicopter starts to lower onto the helipad. Behind them a crack appears in the concrete ground. Rebecca looks at this. Another crack appears—something is coming through!

Rebecca is about to yell when—CRASH! Concrete flies into the air from the ground. Everyone looks to the hole now present in the ground.

Out of this hole the Tyrant jumps. He jumps twenty feet before landing behind the survivors. He stands up and advances on them.

INT: ALPHA HELICOPTER - DAWN

In the helicopter Brad sees this and stops his descent.

BRAD

What the hell is that?!

INT: HELIPORT - DAWN

Tyrant swings for Chris and knocks him in the head, sending him flying across the heliport. He lands dazed on the ground. Tyrant advances on Rebecca, who fires at it. She runs out of bullets and fumbles to reload.

Barry fires two mounds into the Tyrant's back. It turns its head to look at him and raises its arm. Barry tenses himself to dodge it.

Tyrant twirls and sprints towards Barry in an amazing burst of speed. Barry leaps to side to dodge but Tyrant catches his leg, cutting it.

Jill fires at it with her shotgun, hitting its back. Tyrant whirls again and charges at her. She leaps clear just in time. Rebecca runs over to Barry.

BARRY

Rebecca, use this.

He hands Rebecca his colt Python. She raises it and fires into the Tyrant's back. It turns around to face her. She fires again. Tyrant charges full out at

her, throwing its clawed hand back and tearing up concrete as it goes. Rebecca dives to the side as Tyrant plunges its clawed hand into the wall.

Chris comes back to his senses and looks as Tyrant wrenches its arm free from the wall.

Chris takes out a stun grenade and throws it right at the Tyrant's face. Just as the grenade is about to hit, Tyrant bats it away with his claws to the corner of the heliport. It explodes in mid air.

CHRIS

Shit!

Tyrant turns his attention to Jill. She fires three shotgun shells into his chest and he keeps coming. He charges at her. Jill runs to the side as Tyrant chases after her. She leaps to the side but Tyrant follows, swatting her with his clawed arm and sending her flying five feet. He advances on her for the kill.

BRAD

Incoming!

Chris looks up—to see something heavy drop from the helicopter to the ground. The Tyrant turns his attention back to Jill and charges after her as Rebecca helps Barry up.

BRAD

Chris use it! Kill it whatever it is!

Chris runs over to the object. It's a rocket launcher! Chris lifts it onto his shoulder and forces the viewpoint on the Tyrant.

Jill dodges the Tyrant and he turns around to look at Chris just as Chris fires. Tyrant charges towards Chris as the rocket flies towards it. The rocket and the Tyrant collide midway.

Tyrant stops suddenly and is forced back. It looks down into the rocket embedded in its chest as...

...the rocket explodes along with the Tyrant. Blood sprays everywhere. Chris lowers the Rocket launcher.

VOICE (O.S.)

You have thirty seconds until detonation.

Brad is already landing. Jill runs to the helicopter as Rebecca helps Barry over to it. Chris runs over. Brad hasn't even touched the before everyone is on.

CHRIS

Go Brad!

Brad lifts off into the air. Chris looks out of the Window at the Spencer estate. The VOICE still can be heard through the open door.

VOICE (O.S.)

Ten...Nine...

INT: MANSION HALLWAY - DAWN

Three zombies aimlessly wander one of the halls.

VOICE (O.S.)
Three...Two...One...

One of the zombies raises its head as...

EXT: ALPHA HELICOPTER - DAWN

The Spencer Estate explodes obliterating the guardhouse nearby and sends a huge fireball into the sky. The blast reaches into the Forest and Trevor's house and the downed Bravo helicopter.

INT: ALPHA HELICOPTER - DAWN

Jill reaches over and slides the helicopter door shut. She sits back down next to Chris and looks at Barry. Rebecca is bandaging his leg as he holds up a picture.

JILL
Your family?

BARRY
Yeah, my wife and two kids. They're always waiting for me. Even today my eldest is...

He looks at Jill.

BARRY
I'm sorry.

JILL
It's okay.

Rebecca finishes bandaging Barry leg and lies down on the seats next to him exhausted. Jill leans her head on Chris' shoulder. Their fingers slip between each others and they hold hands.

BRAD
I'm sorry for taking off. I landed to look for you all but you'd gone.

CHRIS
It's okay Brad.

Brad smiles weakly and turns back to flying. Rebecca has fallen asleep on the seats and Barry is checking his colt Python. Chris smiles, Jill falls asleep leaning on his shoulder.

BARRY
Do you think Wesker got out?

Chris shakes his head.

BARRY

Good, he deserved what he got.

CHRIS

It's not just him we need to worry about.

Barry looks at him.

CHRIS

We need to make sure Umbrella pay for what they've done.

Barry nods.

EXT: ALPHA HELICOPTER - DAWN

Chris looks out of the window as the helicopter flies off into the dawn.

EXT: SPENCER ESTATE - DAWN

The ruins burn as the helicopter fades away. A new sound is heard. The sound of an approaching helicopter, of many helicopters.

EXT: UMBRELLA HELICOPTER - DAWN

Three helicopters bearing the red and white logo of the Umbrella Corporation fly towards the ruins of the mansion.

FADE OUT

THE END

