

BLACK FRIDAY

Written by

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FADE IN:

INT. JOHNNY'S HOUSE - BEDROOM - DAY

Christmas music.

Boots dragged onto feet and laced up.

Camouflaged jacket buttoned up, MILITARY STRIPES on sleeve and various MILITARY BADGES on breast.

Combat knife, beside a MICHAEL BUBLE CHRISTMAS CD, is grabbed.

Belt, which only just fits, buckled around camouflaged trousers.

Fastened around a neck are

DOG-TAGS

'HARKER, Jonathan. Lt'

BACK TO SCENE

Royal Marines green beret, secured on a head.

In a full length mirror, JONATHAN HARKER (JOHNNY), male, early-thirties, out of shape.

Johnny grabs his gut, which looks like it has consumed too many pints of ale, and sucks it in. He checks his side profile in the mirror then lets his belly flop over his belt.

Johnny marches towards a door where he stops and stares at a

POSTER

'A marine never dies; he just goes to hell to re-group.'

INT. MILITARY VEHICLE - DAY

Johnny and BILL, male, late-thirties, also dressed in military gear, sit in silence, eyes completely focussed on the road ahead.

Bill clutches the steering wheel with white knuckles until he brings the vehicle to a halt.

BILL
I've been to hell-holes even Satan
himself wouldn't shit in. But,
this...

Johnny speaks with a broad Yorkshire accent.

JOHNNY
Two tours of Afghanistan, Sonny
Jim. Walk in the park, this.

Bill looks uncertain.

JOHNNY (CONT'D)
Isn't it?

BILL
God speed, Lieutenant.

Bill salutes Johnny, who grabs a military back-pack and exits
the vehicle.

EXT. STREET - CONTINUOUS

Johnny steps out of the vehicle onto snow-covered ground.

BILL (O.S.)
Incoming.

The vehicle speeds away as Johnny is bombarded with...
...snowballs.

Johnny wipes snow from his eyes and looks upon the hell-hole
of which Bill spoke.

A SCHOOL.

A group of STUDENTS, male and female, mid-teens, point and
laugh at Johnny. One of them, SMITH, leads the insults as
they re-stock their ammunition.

SMITH
Come on, G.I. Joke; return fire.

Johnny considers retaliation but thinks better of it and
slumps away.

Smith launches another snowball, which explodes on the back
of Johnny's head.

Smith and the Students laugh and joke.

A very eloquent, soft-spoken voice.

MALE VOICE (O.S.)

It is necessary to cope with
conflict but not to cause it.

With the grace of a swan, RUPERT HALFMANN (RUPERT), male, early-thirties, approaches; a spectacled, physically-imposing teacher with full sleeve tattoos that cover bodybuilder arms.

Smith and the Students show a genuine respect for Rupert as they drop the snowballs and straighten up.

RUPERT

If one and all are punctual to
first period, I may choose to
forget the appalling behaviour I
have just had the misfortune to
witness.

SMITH

Sorry, Sir.

Smith and the Students exit, like children who have just disappointed their parents.

JOHNNY

No wonder the youth are all running
riot; need a good, old fashioned
bollocking, they do.

RUPERT

Relationship building, my good man.
Maybe one should take note.

JOHNNY

Maybe one should wear clothes that
actually fit.

Rupert's biceps bulge through his sleeves as he pats Johnny on the stomach.

RUPERT

Indeed.

Johnny knocks Rupert's hand away.

JOHNNY

Never put on a few Christmas
pounds, have you?

RUPERT

Of course.

Rupert directs Johnny's attention across the street, towards a

BILLBOARD

Shopping mall advertisement - 'Don't Miss A Bargain This Black Friday at Sunnyhall Shopping Centre. Open late, November 23rd'.

BACK TO SCENE

RUPERT (CONT'D)

At Christmas.

Rupert glides towards the school gates as Johnny plods along behind him.

INT. SCHOOL CORRIDOR - DAY

Johnny and Rupert zig-zag through a rabble of SCHOOL KIDS, all secondary school age, who all acknowledge Rupert with polite greetings and smiles.

Stood all by herself, a SCHOOL-GIRL, around eleven years old, cries.

SCHOOL-GIRL

My dinner money, I thought I had it.

Johnny reaches into his back pocket then puts his hand behind the School-girl's head. He clicks his fingers and opens his hand.

Magician-like, Johnny reveals a five pound note on his palm.

The School-girl's face lights up as Johnny hands her the money and she skips away down the corridor.

RUPERT

Heart-felt gesture that could be misconstrued by the cynics of society aside, I now see they sent you back to blighty because you have, indeed, gone soft.

JOHNNY

I'm on shore leave.

With a face like a bulldog chewing a wasp, the headteacher, MRS. MASON, female, early-sixties, stops Johnny and Rupert's advance.

Rupert transforms into a bag of nerves.

RUPERT

Ah, Mrs. Mason, erm, this is my,
erm, good friend, Lieutenant
Jonathan Harker.

Johnny holds out his hand but Mrs. Mason ignores it, her focus totally on Rupert.

MRS. MASON

I have to interview you this
afternoon for the deputy head role,
correct?

RUPERT

Third time is the proverbial charm.

With a glare that would turn Medusa to stone, Mrs. Mason looks Rupert up and down.

MRS. MASON

Tattoos are for people too afraid
to get scars.

Mrs. Mason turns her attention towards Johnny.

MRS. MASON (CONT'D)

Don't take any shit from these
monsters. If you don't show them
who's boss, they'll bleed you dry.

Mrs. Mason ushers Johnny towards a classroom.

Rupert gives Johnny a thumbs up as Mrs. Mason slams the classroom door in his face.

INT. SCHOOL CLASSROOM - DAY

At the front of the class, on an

INTERACTIVE WHITEBOARD

A Royal Marines recruitment video shows all kinds of action-packed scenarios.

BACK TO SCENE

As the video ends, Johnny, knife in hand, addresses a group of disinterested STUDENTS, mixture of male and female, around sixteen years old.

JOHNNY

We are the country's elite military force.

A SNIGGER.

Johnny clocks Smith in the audience, who whispers to the person next to him.

SMITH

Only way this loser's getting any definition is from a dictionary.

Smith mimics an overweight person.

Johnny addresses Smith, directly.

JOHNNY

Call of Duty is a far cry from the brutal reality of war, Sonny Jim. Things you only see in your nightmares suddenly land on your doorstep.

Johnny tosses the knife from one hand to the other.

SMITH

If you're such a bad-ass, how come you're lecturing us instead of kicking terrorist arse?

Johnny fumbles the knife and cuts his hand.

JOHNNY

Bollocks.

Smith and the Students laugh.

Blood seeps from a tiny cut and the colour drains from Johnny's face.

High pitched RINGING, GUNFIRE and EXPLOSIONS.

MALE VOICE (O.S.)

Don't leave me here, please.

Johnny passes out.

EXT. SOCCER PITCH - NIGHT

Rural surroundings.

Melting snow patches surround a muddy, badly-kept soccer pitch.

Despite this, SOCCER PLAYERS, all male, between eighteen and thirty years old, run around like headless chickens in a local match, the standard of which is very poor.

A handful of SUPPORTERS, male and female, mixture of ages, stand pitch-side.

Rupert watches the match, gin and tonic in hand, with a very good-looking male, early-thirties. Despite the cold, GEORGE GREEN (GEORGE) wears only a professional wrestling tee-shirt and a pair of shorts.

RUPERT

Evidently, one has never been educated in the effects of hypothermia.

George speaks with slang better suited to a street-wise teenager.

GEORGE

Coats are for pensioners, Fam.

George admires his reflection in the amber glow of the pint glass he has in hand and speaks using street slang more suited to a teenager.

GEORGE (CONT'D)

Slaying.

RUPERT

The English language; you most certainly are.

George mocks Rupert.

GEORGE

Thought you were down with the youth?

RUPERT

Not sufficiently down enough, it would seem.

With one massive gulp, Rupert necks his gin and tonic.

GEORGE

Shit the fucking bed; if the roid-headed, tattooed thug look doesn't scream management material, I don't know what does.

Rupert takes a book out of his pocket which George knocks out of his hand.

GEORGE (CONT'D)
You'll get us chinned, you big
nonce.

George directs Rupert's attention towards three OLD SOCCER FANS, late-seventies; all look like they would struggle out of bed in the morning.

GEORGE (CONT'D)
They're fucking nails. Back in the
day, they smashed up thirty tooled
up Milwall.

Rupert retrieves his book.

RUPERT
And what day might that have been?
D-day?

Johnny approaches, pint in bandaged hand as a fight breaks out on the pitch between the Soccer Players.

GEORGE
Sure you can handle this level of
testosterone, Sergeant Squeamish?

JOHNNY
Sure a thirty three year old man
should still be watching
professional wrestling?

GEORGE
Ask me that again when you've been
married with kids for ten years.

JOHNNY
Think yourself lucky, you should.

The REFEREE, male, mid-forties, dives into the scrap and tosses the Soccer Players out of the melee, one by one.

GEORGE
You need to take a leaf out of his
book and boot that blood-sucking,
waste-gash into touch.

Johnny chokes on his pint and sprays beer everywhere.

JOHNNY
Bollocks; said I'd cook tonight.

GEORGE
Fuck her, Fam; she's shagging half
the village.

Rupert gives George a look of disgust.

GEORGE (CONT'D)
Bro's before ho's.

RUPERT
Crudity and locker room mentality
aside, there is the matter of the
unfinished sporting contest.

JOHNNY
Hardly Manchester United, though,
is it?

Johnny hot foots it away.

The Referee abandons the match, which now resembles a battle-
field.

GEORGE
Suppose I best be chipping. Gonna
lay the smackdown on our lass
tonight.

George simulates sex then necks his pint and burps in
Rupert's face.

RUPERT
One cannot imagine how lucky she
must feel.

GEORGE
Peace out, knob jockey.

George thumps Rupert in the arm as he exits.

EXT. GRAVEYARD - NIGHT

Old, weathered church, surrounded by gravestones.

A BLACK CAR pulls up at the entrance and JONES, male, early-
forties, slips out and checks the area is clear, dressed like
a government agent.

Jones pulls on a pair of extremely thick, heavy-duty gloves
and meticulously checks they are secure.

He opens the boot of the car and heaves a body bag out onto the ground. Something inside thrashes and SNARLS, like a wild animal.

As Jones boots the body bag, a second, much younger man, JACKSON, mid-twenties, dressed identically, approaches from within the graveyard, covered in dirt, shovel in hand.

JACKSON
Careful; last thing you want is a nip from that thing.

JONES
Giving orders is my remit.

JACKSON
How am I going to learn the ropes if my mentor is--

JONES
Grab the bag.

Jones and Jackson lug the body bag, which thrusts around violently, through the graveyard.

Ahead, in the distance, Johnny sprints between gravestones. He stares at his mobile phone screen, with no attention given to anything going on around him.

JOHNNY
Siri; find me a recipe for chili con carne. Or, would she prefer lasagne?

Jones and Jackson approach a freshly dug, empty grave.

JONES
That hole better be deep--

Before Jones finishes his sentence, Johnny collides with him, sending them both, and Jackson, tumbling to the ground.

The body bag catches the edge of a damaged gravestone and SHREDS open.

Something, completely unseen, escapes.

SNARLS and SCREECHES.

Jones panics and whips out a gun.

JONES (CONT'D)
Mother of God.

Jackson pursues whatever has just escaped from the body bag as Jones scrambles to his feet, beside Johnny.

JONES (CONT'D)
Do you want to find yourself six feet under?

Johnny searches for his phone in the dirt.

JOHNNY
Bollocks, where is it?

JONES
Wake up and pay attention.

Jones sprints away, after Jackson.

Eerie glow, which Johnny notices and approaches.

Down in the

EMPTY GRAVE

JOHNNY'S PHONE illuminates the grave.

Johnny jumps in, retrieves the phone and glances at the screen.

JOHNNY
Legendary; lasagne, it is.

Johnny stands in the centre of the grave, which, whilst deep, is not quite deep enough to completely consume him.

INT. GEORGE'S HOUSE - BATHROOM - NIGHT

George leans on a sink and stares at his reflection in a mirror.

KNOCK at the door.

FEMALE VOICE (O.S.)
We don't have to do this tonight,
if you aren't feeling up to it.

GEORGE
Can't a bloke shit in peace?

George psyches himself up.

GEORGE (CONT'D)
Come on, it's game-face time.

George concentrates and closes his eyes.

GEORGE (CONT'D)
Shakira, Jennifer Lopez, Scarlett
Johansson, Ariana Grande.

After several moments, he opens his eyes and looks down,
towards his penis.

GEORGE (CONT'D)
Fucking waste-man.

George smacks a bottle of hand-wash from the sink across the
room.

INT. JOHNNY'S HOUSE - LIVING ROOM - DAY

Boxes of Christmas decorations, scattered across the room.

A bare, false Christmas tree stands in a corner.

Television plays a breakfast news show.

On a sofa, in pyjamas but completely dolled up to the nines
with make-up, is Johnny's girlfriend, HARRIET STONE
(HARRIET), mid-twenties. She checks her make-up in a small,
hand-held mirror then takes out her phone and snaps a selfie.

Johnny eats toast as he flicks through a

WEDDING MAGAZINE

Pictures of weddings and happy families.

BACK TO SCENE

JOHNNY
Could be us next year, couldn't it?

Harriet repeatedly swipes her

SMART PHONE

Picture after picture of HOT MEN on a dating website.

BACK TO SCENE

JOHNNY (CONT'D)
Not getting any younger, we're not.

Harriet does not look up from her phone.

JOHNNY (CONT'D)
 Imagine; you, me and a little baby.
 A proper family, eh?

HARRIET
 Don't you have another school to go
 to?

Johnny rummages through the boxes and removes a

BAUBLE

Image of Mary, Joseph and Jesus.

BACK TO SCENE

On the

TELEVISION

Local news-report.

NEWS-READER
 Multiple bodies have been found
 this morning with, what police are
 describing as, bite marks to the
 neck.

BACK TO SCENE

Johnny finds a star decoration and removes it from the box.

JOHNNY
 Could decorate the tree, tonight,
 we could.

Harriet slams her phone down.

HARRIET
 I'm trying to look for an
 electrician to come and sort that
 dodgy socket and you're grilling me
 about Christmas?

JOHNNY
 It's the most wonderful time of the
 year and it'd be even more
 wonderful if we share in it
 together, don't you think?

HARRIET
 It's sodding November.

Harriet turns her attention back to her phone.

Johnny puts the star back into the box of decorations.

On the

TELEVISION

Advert for Black Friday sales.

BACK TO SCENE

The advert grabs Harriet's attention and she leaps off the sofa and snakes herself around Johnny.

HARRIET (CONT'D)

Actually, if you want to do something Christmassy you could go get my presents. They'll be cheaper so you can buy me more.

JOHNNY

Sunnyhall, on Black Friday? Couldn't think of anything worse.

Harriet flutters her eyelids and kisses Johnny's cheek.

HARRIET

Happy wife, happy life.

JOHNNY

We're not married, are we?

HARRIET

If you want to prove that you're marriage material, this is your chance.

Johnny looks unsure.

JOHNNY

Seems a bit--

HARRIET

You don't want to marry me?

JOHNNY

I never said--

HARRIET

I need a real man and only a real man would brave those sales on the busiest shopping day of the year. I'll even make you a list so you can be like Old Saint Nick and tick them off as you go.

Johnny considers Harriet's proposition.

HARRIET (CONT'D)
You man enough for me?

Harriet runs her hand up Johnny's leg and squeezes his crotch. Eventually, she releases her grip.

HARRIET (CONT'D)
Or not?

JOHNNY
You'll marry me, just like that?

HARRIET
If you get every single item on my list then, yeah, sure, why not? We're not getting any younger, after all.

Johnny stands to attention and salutes Harriet, whose lips curl into a smile, like the Grinch.

HARRIET (CONT'D)
My hero.

Johnny sweeps Harriet off her feet and leans in for a kiss. Harriet moves her head and the kiss lands on her cheek.

EXT. JOHNNY'S HOUSE - DAY

As Johnny walks away from the house, he scans

HARRIET'S LIST

Ten items, listed alphabetically, by shop.

BACK TO SCENE

A good-looking, athletic ELECTRICIAN, male, mid-twenties, crosses Johnny's path.

ELECTRICIAN
Here to lay some cable, mate.

Johnny gives him a double-take and then walks away.

The Electrician walks towards the door where he is greeted by Harriet, who snogs his face off, pulls him inside and slams the door.

INT. PUB - DAY

George slams Harriet's list onto a table.

GEORGE
Fucking Stevie Wonder could see
she's taking the piss, Fam.

George screws the list up into a ball and tosses it aside.

GEORGE (CONT'D)
It'll be a fucking nightmare.

As Johnny retrieves the list, he walks past a

TELEVISION

News report.

NEWS-READER
The body of a department store
Santa has been found with severe
neck wounds.

BACK TO SCENE

GEORGE
That fucking battle-axe is sucking
the life out of you. They chop
your tiny knackers off before they
sent you home?

JOHNNY
How many frigging times, I'm on
shore leave.

GEORGE
Panic attacks because of a drop of
blood. What you gonna do when your
periods start?

JOHNNY
Either help me out or keep your
opinions to yourself, alright?

Johnny finishes his pint.

GEORGE
Anything's better than staying home
and getting shit from the wife and
kids. Plus, there's usually loads
of peng birds knocking about.

George necks his pint and burps.

JOHNNY

Take that as a yes, then. Pick you up at nineteen hundred hours, okay?

GEORGE

Bit late, Fam.

JOHNNY

Tactical, Sonny Jim.

TELEVISION

News report.

NEWS-READER

Police are treating this recent spate of deaths as mysterious.

BACK TO SCENE

JOHNNY

Be half-dead, by then.

Johnny exits.

EXT. HOUSE - NIGHT

Military vehicle pulls up and horn beeps.

Door of house opens and George steps out, followed by his gorgeous wife, LIZ, mid-thirties, and two, equally good-looking, kids; HARRY and OLIVIA, male and female, both around six years old.

At Liz's insistence, George gives each of them a rushed, half-arsed peck on the cheek.

Johnny leans out of the military vehicle window.

JOHNNY

I'll bring him back in one piece, don't worry.

Liz is a picture of cheerfulness.

LIZ

You boys have a good time.

George marches down the drive. When he is out of ear-shot of Liz, he speaks.

GEORGE

Get me out of this pit of misery.

Liz, Harry and Olivia stand together and wave, the picture perfect family.

INT. MILITARY VEHICLE - CONTINUOUS

George jumps in.

JOHNNY

Don't know you're born, you don't.

GEORGE

Fuck me; nag, nag, nag. You and her were bred in the same stable.

Johnny puts the vehicle in gear and starts the engine.

JOHNNY

One more pick up then we'll move out.

GEORGE

Muscles? No way, Fam; you never said anything about that useless sack of shite.

INT. MILITARY VEHICLE - LATER

Johnny sings along to Michael Buble Christmas music.

George is crushed up against the window beside Rupert, who reads a book.

GEORGE

Bad enough being suffocated by Clark Bent without listening to this shite.

Rupert admires the interior of the vehicle.

RUPERT

Must admit, military life has always tickled my fancy.

GEORGE

You're practically in the military.

Rupert raises an eyebrow.

GEORGE (CONT'D)

You get shown fuck all respect by your superiors and kids, these days, are all knifed up and packing heat, acid and the fuck knows what else.

RUPERT

Whilst one cannot disagree with the former aspect of your attempt at a social commentary, the children respect me.

GEORGE

Kid yourself, waste-man. You're everyone's favourite door-mat. Those arms are wasted on you.

George knocks the book out of Rupert's hand.

RUPERT

Knowledge is power, my good man.

JOHNNY

Wouldn't hurt you to exercise your brain instead of your mouth, would it?

GEORGE

Fuck you, Bilko; I was the Da Vinci of the escape room industry, back in the day. It takes problem solving, creativity and concentra...

George is distracted as he glances out of the window.

GEORGE (CONT'D)

Slay, baby, slay.

George lunges across Rupert and Johnny and beeps the horn.

EXT. ROAD - SAME

Horn sounds as two female POLICE OFFICERS, late-twenties, stand guard at a cordoned off murder scene.

EXT. SHOPPING MALL - NIGHT

Shopping mall, illuminated by Christmas lights. A large Christmas tree stands beside the

MAIN ENTRANCE

SHOPPERS, male and female, different ages, spill out of the doors, laden with shopping bags and gifts.

Johnny, George and Rupert gaze upon an

ENTRANCE SIGN

'Welcome to Sunnyhall'.

BACK TO SCENE

Johnny straps on his military back-pack and arms himself with Harriet's list.

JOHNNY

Ten items, ninety minute window.
Make no mistake, we are up against
it. But, with the team I have
assembled, I am confident we will
achieve our objective.

Hordes of SHOPPERS stream out of the doors and barge past Johnny.

JOHNNY (CONT'D)

I think.

Johnny approaches a large, freestanding

SHOPPING MALL MAP

Finger points towards a book shop.

BACK TO SCENE

JOHNNY (CONT'D)

This is the rendez-vous point. We
get split up, meet here. Any
questions?

Rupert and George shake their heads.

JOHNNY (CONT'D)

Let's brave the sales.

Johnny leads George and Rupert through the masses of exiting Shoppers into the shopping mall.

INT. SHOPPING MALL - CONTINUOUS

Johnny, George and Rupert are all pleasantly surprised as it is not as busy as they feared.

JOHNNY
Legendary. Quick pit stop and
we'll be off, then.

Johnny walks towards toilets.

Two UGLY WOMEN, mid-forties, walk by.

GEORGE
Some fucking horrors in here,
tonight, Fam.

INT. TOILETS - NIGHT

A tap DRIPS.

Johnny relieves himself in a urinal, beside a MIDDLE AGED MAN.

Johnny zips up his trousers but catches his finger in the zip; blood pools at a small cut.

Johnny turns on a tap at a sink, blood runs from his finger and spirals down the plug-hole.

High pitched ringing, gun-fire and explosions.

QUICK FLASHES

Johnny crouched before an INJURED SOLDIER, mid-twenties, male. Injured Soldier has a huge slash down his leg, which Johnny bandages.

INJURED SOLDIER
Don't leave me here, please.

EXPLOSIONS, nearby.

Johnny stares at Injured Soldier's leg.

BACK TO SCENE

Johnny stumbles into a toilet cubicle and locks the door.

Blood drips from Johnny's finger as the colour drains from his face. Eventually, he passes out.

Blackness.

LATER

Eyes open.

Tap DRIPS.

Johnny, in a heap against the toilet bowl.

As he regains consciousness, Johnny pulls himself together and unlocks the door.

Johnny stumbles out of the cubicle and towards the sink.

As he splashes water onto his face, Johnny notices red hand-prints on the mirror.

Johnny turns the tap off but the DRIP sound continues. He checks all the other sinks but no tap is turned on.

Johnny investigates the rest of the room and peers round a corner.

The Middle-Aged Man, leans over a urinal.

JOHNNY
Alright, Sonny Jim?

As Johnny approaches the Middle-Aged Man, he notices red liquid pour from his neck.

The Middle-Aged Man's lifeless body crumples.

Johnny backs away and stumbles on something. He lands on his backside, in a pool of blood.

Another DEAD BODY, male, mid-twenties, completely bled out, from the neck.

Johnny slips and slides in the pool of blood as he hurries to his feet then surveys the gory scene before him. He grabs the exit door handle but the door swings open and George, covered in blood, throws himself inside.

George slams the door shut and slumps to the floor.

JOHNNY (CONT'D)
The frigging hell's going on?

George gazes vacantly at Johnny, through eyes that have seen unthinkable horrors.

Johnny grabs the door handle but George stops him.

GEORGE

Don't.

JOHNNY

What happened?

GEORGE

They just switched; shut the shutters. No one could get out.

JOHNNY

Who?

GEORGE

Those things.

JOHNNY

Where's Muscles?

GEORGE

Fuck knows, it was every man for himself.

Johnny takes out his

MOBILE PHONE

999.

BACK TO SCENE

Johnny lifts the phone to his ear but hears the words - "it has not been possible to connect your call."

He lowers the

MOBILE PHONE

No service.

BACK TO SCENE

JOHNNY

Everything everywhere, my arse.

GEORGE

Where the fuck were you?

JOHNNY

Having a shit, in here.

GEORGE

No.

George shakes his head as he stalks towards Johnny.

JOHNNY

What?

George relaxes.

GEORGE

Thank fuck for that.

Johnny turns around and sees George check his reflection in the mirror, directly behind him.

GEORGE (CONT'D)

Thought I had blood in the do, that
shit's not peng, Fam.

George tidies his hair.

JOHNNY

We don't want to be pinned back in
here with nothing to defend
ourselves, we don't.

GEORGE

You tripping? I ain't going
anywhere.

JOHNNY

Fair enough; at least you'll have
some company.

Johnny points George in the direction of the Dead Body.

GEORGE

What's the plan, Batman?

Johnny opens the door and peeks through it.

JOHNNY

Bollocks.

Johnny thinks for a moment.

JOHNNY (CONT'D)

At two o' clock there's a coffee
stand that will give us some cover.

George is incredibly nervous.

JOHNNY (CONT'D)

What's wrong? Anything's better
than staying home and getting grief
from the wife and kids, isn't it?

George reaches into his back pocket then whips his hand out and gives Johnny the middle finger.

EXT. SHOPPING MALL MAIN ENTRANCE - NIGHT

Black car pulls up; Jones and Jackson step out.

Jones surveys the

CAR PARK

Deserted.

JACKSON
Sure they're here?

JONES
Multiple emergency service calls,
all at the same time, from this
location. Good job we intercepted
and blocked the signal.

Jones and Jackson approach the main entrance, which is covered by a steel shutter.

Jones pulls the shutter but it does not budge.

JONES (CONT'D)
Clever bastards.

JACKSON
Should we open it?

JONES
Patch me in.

Jackson taps away on an I-pad and hands Jones a cell phone.

JONES (CONT'D)
Mall security, this is special
agent Jones, M I six.

Brief pause.

JONES (CONT'D)
Stay calm, we have the mall
completely surrounded and are
working on a solution. Are there
any more survivors?

Another pause.

JONES (CONT'D)
Okay, okay, sit tight. I'll call
again with further instructions.

Jones hangs up the phone and hands it to Jackson. He strolls
back towards the car as he speaks.

JONES (CONT'D)
Keep all external lines of
communication blocked; cell phone,
e-mail, the job lot.

Jackson looks confused as he follows Jones.

JONES (CONT'D)
And make sure those shutters stay
down.

JACKSON
You just said--

Jones cuts Jackson off.

JONES
If there are survivors, there are
stories. M I six does not want
fairy tales about any of it's
little science projects, especially
the ones that have gone tits up.

JACKSON
We're just going to leave them to
get picked off by those things?

JONES
People die everyday.

JACKSON
Of natural causes.

Jones gets in Jackson's face.

JONES
Would you like to explain to the
director how we fucked this up, or
should I?

Jackson backs down.

JONES (CONT'D)
We let those things have their fun
then we clean up under the guise of
some anti-terror drill bullshit.
(MORE)

JONES (CONT'D)
Your promising intelligence career
gets right back on track.

Jones gets in the car as Jackson looks back towards the mall entrance, visibly uncomfortable with the scenario.

INT. SHOPPING MALL - WALKWAYS - NIGHT

Dead bodies, in pools of blood, everywhere.

Save CHRISTMAS MUSIC that pipes in through the speaker system, the mall is completely dead.

Johnny checks a mall exit door but it is covered by metal shutters that do not budge. He looks up towards the ceiling where moonlight creeps in through glass windows but there is no sign of a way out.

Johnny, George right behind him, creeps between dead bodies and loots them until they come across the body of a SECURITY GUARD, male, mid-thirties, who bleeds heavily from the neck.

In the Security Guard's hand is a walkie-talkie, which Johnny prises away.

JOHNNY
Anybody receiving, over?

Static.

The Security Guard grabs Johnny's leg.

SECURITY GUARD
M...m...monsters.

The Security Guard dies.

Johnny attempts CPR to no avail.

GEORGE
Let that waste-man rot, dissing us
like that.

Johnny investigates bite marks in the Security Guard's neck.

JOHNNY
Don't think that's what he meant.

Barely audible voice from the walkie-talkie.

FEMALE VOICE (O.S.)
Hello? Pippa Price, mall security.
Anybody receiving? Over.

Johnny and George exchange glances.

GEORGE
Sounds sexy.

Johnny speaks into the walkie-talkie.

JOHNNY
Lieutenant Jonathan Harker, Her
Majesty's Royal Marines, over.

INT. SHOPPING MALL - SECURITY ROOM - SAME

Security monitors show all areas of the mall.

Make-shift barricade covers the door.

A television plays a Manchester United football match.

An injured woman, PIPPA PRICE (PIPPA), early-thirties, sits propped up in a corner of the room, bloody leg bandaged, surrounded by used first aid kits. She wears a security guard uniform. Pippa holds a walkie-talkie to her ear.

PIPPA
Marines?

JOHNNY (O.S.)
I'm on shore leave, technically.

Pippa scans the

SECURITY MONITORS

On one of them, Johnny and George.

BACK TO SCENE

PIPPA
Didn't think marines rocked the dad
bod.

INT. SHOPPING MALL - WALKWAYS - SAME

George laughs.

GEORGE
Mugged off, Fam.

JOHNNY
She can see us.

Johnny scans the area and notices a security camera. He speaks into the walkie talkie.

JOHNNY (CONT'D)
See anything else?

INT. SHOPPING MALL - SECURITY ROOM - SAME

Pippa scans the monitors.

PIPPA
Looks pretty lifeless.

INT. SHOPPING MALL - WALKWAYS - SAME

Johnny and George sneak down the walkway.

JOHNNY
Your location, where is it?

PIPPA (O.S.)
Security office.

Johnny and George reach a

MALL INFORMATION DIRECTORY

They scan it for Pippa's location.

JOHNNY
We'll come and get you, don't move.

PIPPA (O.S.)
No, there may be more survivors.
There's help outside working on
getting us out of here.

INT. SHOPPING MALL - SECURITY ROOM - SAME

Pippa clutches her bandaged leg.

PIPPA
Help others first.

INT. SHOPPING MALL - WALKWAYS - SAME

Johnny hears SOCCER COMMENTARY from the walkie talkie before a LOUD NOISE startles both him and George.

GEORGE
We should chip.

Johnny looks up ahead towards a DEPARTMENT STORE then speaks into the walkie talkie.

JOHNNY
Line's not crossed, is it?

PIPPA (O.S.)
Sorry, I've got the Manchester United game on the tele. Not missed a game, the last eight seasons and not about to start now.

George pats Johnny on the back.

GEORGE
Match made in heaven, Fam.

George steps on a dead body, which makes a sickening SQUELCH as blood pours from it.

INT. GEORGE'S HOUSE - KITCHEN - NIGHT

In her pyjamas, sat at a table, Liz holds a mobile phone up to her ear and fiddles with a cup of tea.

INT. JOHNNY'S HOUSE - BEDROOM - SAME

Clothes tossed everywhere.

SEX NOISES from beneath a bed-sheet, which completely covers the participants.

Phone RING.

Harriet and the Electrician pop out from beneath the covers.

ELECTRICIAN
Ignore it.

HARRIET
If he's on his way back you need to go.

Harriet answers the phone.

HARRIET (CONT'D)
Hello?

INT. GEORGE'S HOUSE - KITCHEN - SAME

LIZ
Harriet, hi, it's Liz.

HARRIET (O.S.)
Who?

LIZ
You know, George's wife.

INT. JOHNNY'S HOUSE - BEDROOM - SAME

Harriet sits up in bed and pushes the Electrician away.

HARRIET
Oh, yeah, Liz, of course, hi.
Sorry, I'm half asleep, it is late.

INT. GEORGE'S HOUSE - KITCHEN - SAME

LIZ
So sorry to call at this hour but
have you heard anything from those
two?

INT. JOHNNY'S HOUSE - BEDROOM - SAME

The Electrician rubs himself up against Harriet and kisses her neck.

HARRIET
Not a sausage.

INT. GEORGE'S HOUSE - KITCHEN - SAME

Liz looks worried.

LIZ
Oh, okay. I just thought they
would be home by now.

HARRIET (O.S.)
You know what blokes are like
shopping.

LIZ
The mall shut almost two hours ago.

INT. JOHNNY'S HOUSE - BEDROOM - SAME

HARRIET

They'll be fine, probably gone for
a couple of pints.

The Electrician disappears beneath the covers and Harriet
bites her lip.

HARRIET (CONT'D)

If I hear anything, I'll let you
know.

Harriet drops the phone as she melts into the pillow.

INT. GEORGE'S HOUSE - KITCHEN - SAME

Harriet's moans are audible as Liz hangs up and checks the
time on a

CLOCK

23.39.

BACK TO SCENE

Liz drums her fingers on the table and bites her nails.

INT. SHOPPING MALL - DEPARTMENT STORE - NIGHT

Smashed cosmetic counters turned upside down, make-up
scattered everywhere.

Clothes and other items cover the floor.

Dead bodies.

Johnny and George sneak between perfume displays.

Johnny removes Harriet's list from his pocket and scans it.
He takes a bottle of perfume from a shelf and puts MONEY in
its place.

Johnny stashes the perfume in his back pack.

GEORGE

You for real, Fam?

Johnny holds up the list.

JOHNNY

This is still an active operation,
Sonny Jim.

GEORGE

They teach priorities in the
military? I see that shit again,
it won't be those fuckers you need
to worry about.

Johnny smuggles more items, behind George's back, as they navigate their way through the store; each time he leaves money behind.

Up ahead, in a COOKERY SECTION, a SHOP ASSISTANT, female, late-fifties, on her hands and knees, face not visible, beside a dead body.

Johnny and George approach.

JOHNNY

Miss?

As they get closer, Johnny and George see that the Shop Assistant kisses the dead body's neck.

Johnny puts his hand on the Shop Assistant's shoulder.

The Shop Assistant spins around and batters Johnny's hand away. She snarls and hisses, blood smeared around her lips.

Johnny retreats as the Shop Assistant stalks him.

The Shop Assistant reveals two huge, blood-drenched fangs and throws herself at Johnny and mounts him on the floor.

A struggle ensues but the Shop Assistant overpowers Johnny with surprising strength as George watches on.

GEORGE

You going to spend your whole life
being bossed by nasty females?

JOHNNY

This isn't a woman.

GEORGE

Gender fluid?

Johnny glares at George who grabs a wok from a display and belts the Shop Assistant round the head with it.

The Shop Assistant leaps from Johnny and chases George, who bundles his way down the aisle.

Johnny grabs a large kitchen knife from a cookery display and gives chase as the Shop Assistant tackles George down an ESCALATOR.

George scrambles to his feet and escapes onto the ascending escalator but, as he does, the Shop Assistant grabs his foot and is dragged up with him.

Johnny leaps into the scrap and plunges the kitchen knife into the Shop Assistant's neck. This has no effect whatsoever and the Shop Assistant simply removes it and tosses it aside.

At the top of the escalator, Johnny frees George, who runs towards the cookery display and grabs a handful of glass bottled herbs and spices.

Johnny and the Shop Assistant tussle.

George launches the bottles, one by one, as the Shop Assistant gets the better of Johnny.

Only one bottle remains.

George slings it as the Shop Assistant's fangs close in on Johnny's jugular.

The bottle smashes on the Shop Assistant's head, who immediately screeches and sprints away.

George swaggers towards Johnny, throwing up gang signs.

GEORGE (CONT'D)
Brap, brap, brap.

Johnny picks up the remains of the

HERB BOTTLE

'Garlic'.

INT. SHOPPING MALL - BOOKSHOP - NIGHT

Lights flicker.

Bookcases destroyed, toppled over.

Books, scattered across the floor, stained with blood.

Johnny and George tip toe in.

Johnny notices a

POSTER

Image of Winston Churchill and his famous quote - "If you're going through hell, keep going."

BACK TO SCENE

GEORGE

The fuck we doing here? We need
action, not words.

JOHNNY

Rendez-vous point.

Johnny surveys the room.

A dead body, rests against a book-case, book in hand.

Johnny crouches down and checks the body for signs of life.

QUICK FLASH

Johnny crouches before the Injured Soldier.

BACK TO SCENE

Johnny goes drip white.

GEORGE

You alright, Fam?

High pitched ringing.

Johnny drifts into a panic attack.

GEORGE (CONT'D)

Ignorant waste-ma--

Rupert leaps from the shadows and wields a WOODEN RULER.

RUPERT

Prepare thyselfes for purification,
spawn of Lucifer.

Johnny snaps out of the panic attack as Rupert slashes at him with the ruler.

JOHNNY

It's us, stop that.

Rupert keeps Johnny and George at arms length with the ruler as he observes them for bite marks.

George smacks the ruler out of Rupert's hand.

GEORGE

The fuck you gonna do with that?
God forbid you actually put those
tee-shirt steaks to good use.

Rupert picks up the ruler.

RUPERT

That confirms it.

Johnny gives Rupert a hug.

GEORGE

Once you've done sucking each
others' dicks, do you think we can
actually get out of this cesspit?

JOHNNY

We need to know what we're dealing
with, first.

Rupert takes the book from the dead body's hand and tosses it
towards George. It bounces off him and lands on the floor.

BOOK

'Monsters and Mythical Beasts'.

BACK TO SCENE

RUPERT

Knowledge, power.

Johnny picks the book up and flicks through it. He stops on
a

PAGE

'Vampire/Vampyre'.

BACK TO SCENE

Johnny hands the book to George.

JOHNNY

Explains the bites on the neck, the
fangs, it does.

George holds up the book and points at the title.

GEORGE

Mythical; as in, a load of fucking
scrotal sack.

Johnny takes the book from George, turns the page and reads from it.

JOHNNY

Vampires can be killed with a silver bullet, a stake through the heart or by removing the head. Garlic and silver will repel but not kill.

Johnny places the book down.

GEORGE

We'll just have to pop into Vampires R Us and take advantage of the silver bullet sale.

Johnny picks up a SANTA STOP HERE SIGNPOST from a window display and runs his finger over the pointed end at the bottom.

Johnny takes out the walkie-talkie.

JOHNNY

Pippa, come in.

PIPPA (O.S.)

Receiving.

JOHNNY

You know the location of every shop in the mall, do you?

PIPPA (O.S.)

Would be a pretty poor security guard if I didn't.

JOHNNY

We need to do a bit of Christmas shopping.

Johnny tosses the 'Santa Stop Here' signpost towards George, who catches it and gives it a once over.

As Johnny, George and Rupert exit, they walk past the

MYTHS BOOK

'Be warned; vampire bites result in the afflicted being cursed with eternal blood-lust.'

MONTAGE - SHOPPING MALL

A) INT. SUPERMARKET - NIGHT - Johnny sneaks through the aisles and collects STRINGS OF GARLIC.

George and Rupert collect BOTTLED GARLIC from shelves and toss them into a shopping basket.

B) INT. TUPPER-WARE SHOP - NIGHT - George admires kitchen knives on a display, each one bigger than the last, until he takes the biggest, meanest looking one and admires his reflection in the blade.

C) INT. CHRISTMAS SHOP - NIGHT - Johnny gathers 'Santa Stop Here' signposts.

Rupert collects SILVER TINSEL and hangs it around his neck as George fills his pockets with tubes of SILVER GLITTER.

D) INT. JEWELLERY SHOP - NIGHT - Johnny pulls out Harriet's list and scans the displays. Eventually, he spots a necklace and takes it. He checks no one is watching as he slips it into his back pack, ticks it off the list and tosses money down in its place on the display.

E) INT. DIY SHOP - NIGHT - George grabs MALLETS.

F) INT. WALKWAYS - NIGHT - Johnny checks the coast is clear and then approaches a DEAD POLICEMAN. He searches the body until he locates a GUN.

G) INT. BOOKSHOP - NIGHT - George whittles the ends of the 'Santa Stop Here' signs into extremely sharp points with a kitchen knife as George coats bullets in silver glitter and wraps silver tinsel around the strings of garlic.

Johnny counts the number of items that remain on Harriet's list. George watches closely so Johnny acts as if he takes stock of the items they have collected.

END MONTAGE.

INT. SHOPPING MALL - POP UP COFFEE STAND - NIGHT

Johnny, George and Rupert; silver tinsel-covered garlic strung around necks, armed with ready made, vampire-killing 'Santa Stop Here' stakes and mallets.

Johnny contacts Pippa.

JOHNNY
How many are there?

PIPPA (O.S.)
Twelve, from what I've seen on the
cameras.

GEORGE
Ask her what the score is.

Rupert rolls his eyes.

RUPERT
If we need to lure them out, we
shall use you as bait.

Johnny cocks the gun he took from the policeman.

JOHNNY
Time to spread some Christmas
cheer.

Johnny leads the way as Rupert and George follow.

INT. SHOPPING MALL - SUSHI BAR - NIGHT

Plates of sushi pile up against a dead body that lays across
a static sushi conveyor belt.

Johnny, Rupert and George approach.

Johnny checks the dead body but, as he moves it, the conveyor
belt rotates which causes multiple plates to crash onto the
floor.

Johnny stands perfectly still but flinches every time another
plate clatters.

Eventually, the last plate falls and the noise subsides.
Johnny gives the area a once-over.

Animal-like EATING and CHEWING noises.

Johnny and Rupert arm themselves but then realise it is
George stuffing his face with sushi.

GEORGE
Man dem's got to eat.

FOOTSTEPS.

JOHNNY
Get down.

Johnny drags Rupert and George behind the sushi bar counter,
out of sight, where they huddle together.

The footsteps become louder until, eventually, they stop.

Johnny peeks around the corner of the bar and catches the briefest glimpse of feet.

Footsteps fade as Johnny retakes his position beside Rupert and George.

Silence.

Plates of sushi crash down over the top of the bar, onto Johnny, Rupert and George. George grips his stake and moves but Johnny insists they wait.

As silence descends again, blood drips onto Johnny's head, from the dead body above.

GEORGE

Fuck this.

George jumps up and wields his stake.

Johnny grabs George's leg.

JOHNNY

You'll give away our position.

George surveys the area.

Nothing.

A vampire crashes into George and knocks him off his feet.

The vampire bares its fangs as George fends it off.

Rupert springs into action but, as he stands over George and the vampire, he seems unsure what to do.

JOHNNY (CONT'D)

The stake, use it.

Rupert minces as he taps the vampire on the head, repeatedly, with the 'Santa Stop Here' sign.

GEORGE

It's not a tickling contest, Fam.

Johnny shoves Rupert out of the way and wrestles the vampire from George. The vampire screeches and fights back as Johnny gains the upper hand and pins it on its back.

Johnny raises the stake high in the air then rams it into the vampire's chest, which coughs and splutters.

Johnny stands over the vampire and smiles but it springs back onto its feet, stake not all the way through it's chest.

JOHNNY

Mallet.

Rupert tosses a mallet towards Johnny.

As the vampire lunges at Johnny, he swings the mallet like a baseball bat and smashes it into the stake, driving it through the vampire's heart.

The stake protrudes through the impaled vampire's back, which shrivels and dies.

Johnny yanks the stake from the remains. Blood drips from the end of the stake as Johnny stands over the body.

JOHNNY (CONT'D)

Convinced they're vampires?

GEORGE

They're just undead individuals with pointy fucking teeth; give them a label and you give them an excuse.

Johnny breathes a sigh of relief.

JOHNNY

One less to worry about, at least.

As Johnny, George and Rupert exit, the dead body, laid across the sushi conveyor belt, opens its eyes.

INT. SHOPPING MALL - CHRISTMAS WONDERLAND - NIGHT

Festive music.

Huge, illuminated sign - CHRISTMAS WONDERLAND - flickers on and off.

What can only be described as a festive murder scene greets Johnny, Rupert and George as they enter.

Damaged fake Christmas trees surround SANTA'S GROTTTO, a dead elf hangs out of the window.

Fake snow spattered with blood.

Johnny assesses the area but there is no alternate route around the wonderland.

RUPERT
 Every single shopper has to pass
 through. Blood sucking
 corporations praying on parents of
 excitable youngsters.

Johnny touches the blood on a dead elf.

JOHNNY
 Still warm.

As Johnny, Rupert and George pass through the Christmas
 Wonderland, another Michael Buble Christmas song plays over
 the tannoy.

GEORGE
 As if this situation could be any
 more dead.

Johnny peers through the grotto windows.

GEORGE (CONT'D)
 I ain't going in there, no fucking
 way.

RUPERT
 One is worried he is on the naughty
 list?

GEORGE
 If I wanted to sit on a paedophiles
 lap, I'd just ask you.

VAMPIRE NOISE.

JOHNNY
 Inside, now, or the only list any
 of us will be on is an obituary.

Johnny leads them inside.

INT. SANTA'S GROTTTO - CONTINUOUS

Typically festive, except for pools of blood and more dead
 elves.

Johnny leads Rupert and George through the dimly-lit grotto,
 through low-hanging tinsel and decorations.

On the floor is a dead body that clutches a bag full of newly
 purchased make-up.

Without George or Rupert's knowledge, Johnny picks up the make-up and shoves it into his back pocket.

Windows SHATTER and two vampires crash through them.

Johnny tosses bottled garlic at the feet of the vampires. The bottles smash and the vampires hiss and shriek as they back off.

Johnny shoves Rupert and George through a door into a
STORE ROOM

No working lights.

Johnny pulls the door shut and leaves them in total darkness.

JOHNNY

Once our eyes adjust, we can
isolate them in here, okay?

Johnny grabs the door handle.

JOHNNY (CONT'D)

Ready?

George and Rupert grip their stakes and mallets.

The door swings open and light partially illuminates the room.

Johnny peeks outside then slams the door shut.

JOHNNY (CONT'D)

Need a rethink, we do.

GEORGE

It's three versus two.

POUNGING on the door.

JOHNNY

It was.

The pounding on the door stops. Johnny backs away and joins Rupert and George, stakes and mallets at the ready.

Johnny takes out the gun and loads silver glitter covered bullets into it.

RUPERT

Should we not be conserving those
for if absolutely, unavoidably
necessary?

George trips and falls backwards as the door bursts open.
The light reveals George, sat on a dead Santa Claus' lap.
George screams as multiple vampires invade the room.
Johnny sprays them with silver bullets.

JOHNNY

On me.

Johnny sprints towards the door and exits into

SANTA'S GROTTO

Over-run with vampires.

Johnny picks the vampires off, one by one, as Rupert and George exit the room behind him.

Johnny shoots his way through the vampire horde.

A pathway forms and Johnny, Rupert and George escape to the other side of the

CHRISTMAS WONDERLAND

They take cover behind a Christmas tree.

JOHNNY (CONT'D)

I'll give you covering fire, go.

Rupert and George run for it as Johnny picks off the remaining vampires.

One final vampire powers its way towards Johnny, who takes aim and pulls the trigger.

Nothing. Out of bullets.

The vampire leaps through the air towards Johnny, who grabs the Christmas tree.

A sharp star atop it sparkles.

Like a jousting knight, Johnny drives the Christmas tree towards the vampire and impales it with the star.

The vampire dies and slides down the tree until it is face to face with Johnny, blood drips from its fangs onto his face.

Johnny pushes the tree aside and exits, a mass of dead vampires in his wake.

INT. SHOPPING MALL - SECURITY ROOM - NIGHT

Pippa sits in a corner and re-bandages her leg.

Door handle moves.

Pippa grabs a taser.

Door opens and Johnny, Rupert and George bundle in and slam the door behind them.

JOHNNY

Pippa Price?

Pippa lowers the taser as her and Johnny's eyes meet. Johnny is lost in them.

JOHNNY (CONT'D)

Honathan Jarker. I mean, Jonathan
Har--

PIPPA

I told you to help others first.

RUPERT

We are the others, my good lady.

PIPPA

No, this mall is my responsibility,
there must be others.

JOHNNY

Look.

Johnny directs Pippa's attention towards the

SECURITY MONITORS

No sign of life anywhere, just dead bodies and vampires.

BACK TO SCENE

PIPPA

There could be more hiding in
shops.

Johnny shakes his head.

A tear rolls down Pippa's cheek.

JOHNNY

Could have happened on anyone's
watch, it could.

GEORGE

This shit happen often, Fam?

Rupert belts George in the arm.

JOHNNY

No good on your arse, you're not.

Johnny locates another first aid kit and helps Pippa, who smiles at him.

PIPPA

Thank you.

Johnny gives Pippa's wound a proper clean and gets her back on her feet. As she takes her first step, she stumbles into Johnny's arms and they gaze at each other.

GEORGE

If you want to hang out the back of her, that's cool, but do you think you can keep it in your pants until we get out of this morgue?

JOHNNY

Steady on, Sonny Jim; I'm a one woman man.

Pippa looks disappointed.

GEORGE

Don't worry, when he says woman, what he means is that there's some sort of creature that claims to be a woman.

Awkward silence, which Rupert breaks.

RUPERT

Since we all stand present and correct, I believe it is time for us to be saying a fond farewell to our current surroundings.

JOHNNY

If you could open the shutters, be legendary, it would.

PIPPA

Has to be done from the control room on the other side of the mall.

RUPERT

Before we progress further in our endeavours, I suggest you cast your eyes on this.

Pippa, Johnny, George and Rupert all glance at the

SECURITY MONITORS

Dead bodies come back to life as vampires.

On one of the screens, the dead Santa Claus from the grotto opens his eyes, bares fangs and grabs the security camera.

Static.

BACK TO SCENE

Johnny and Pippa exchange concerned looks.

GEORGE

Earth to anyone with half a brain cell; surely now would be a good time to get the fuck out of here.

JOHNNY

We open the shutters, those things get out into the world.

George slumps down in a heap against the control console.

PIPPA

M I six have the place surrounded. We could just open them up and let them do the rest.

JOHNNY

Can you contact them?

Pippa puts on a head-set and fiddles with controls.

PIPPA

All communications are scrambled. Well, all except this one line.

Pippa pushes a button and waits.

EXT. SHOPPING MALL MAIN ENTRANCE - SAME

Jones sits on the car bonnet as he smokes a cigarette.

Cell phone ring.

Jackson removes a cell-phone from his pocket which Jones snatches from him.

JONES

Jones.

PIPPA (O.S.)

I hope you're rocking plenty of
back up out there because things
just got a whole lot worse in here.

Jones tosses the cigarette aside.

JONES

Talk to me.

INT. SHOPPING MALL - SECURITY ROOM - SAME

PIPPA

Dead shoppers appear to be turning
into vampires.

George whispers in Pippa's ear.

GEORGE

They prefer undead individuals with
pointy fucking teeth.

JONES (O.S.)

We have six units on site suiting
up for a full scale assault.

Pippa smiles and covers the end of the headset as she relays the message to Johnny.

PIPPA

Six units ready to rock.

Johnny takes the headset from Pippa.

JOHNNY

Lieutenant Jonathan Harker, Royal
Marines. Estimated time of
assault, please.

EXT. SHOPPING MALL MAIN ENTRANCE - SAME

Jones is surprised.

JONES

Lieutenant?

JOHNNY (O.S.)

Yes.

Jones changes tact as he scans the empty car park.

JONES

Are you the only survivors?

JOHNNY (O.S.)

Only ones who don't appear to be
undead, by the looks of it.

JONES

My team will be ready, Lieutenant,
don't you worry about that. You
just keep everyone alive.

Jones hangs up the phone.

JONES (CONT'D)

Shit.

JACKSON

What?

JONES

There's a marine.

JACKSON

That's good, he can be our John
McClane.

Jones gets in Jackson's face.

JONES

No, he can't.

Jones shoves the cell phone into Jackson's chest and lights
up another cigarette.

INT. SHOPPING MALL SECURITY ROOM - SAME

JOHNNY

Military intelligence run like
clock-work and he ducked out on
giving me an assault time.
Something's not right, it's not.

George signals towards the security monitors, where more dead
bodies come back to life.

JOHNNY (CONT'D)
That's the only line of
communication accessible, is it?

Pippa nods.

JOHNNY (CONT'D)
Shutting up shop, they are.

GEORGE
So those fuckers can't get out?

JOHNNY
Not just them.

Johnny turns away as he removes

HARRIET'S LIST

Only a few items remain.

BACK TO SCENE

With renewed vigour, Johnny faces George, Rupert and Pippa.

JOHNNY (CONT'D)
Off your bollocks, come on.

GEORGE
I ain't moving unless you have some
sort of master-plan.

JOHNNY
There's only one option; kill the
bleeders.

SECURITY MONITORS

Dead Christmas elves come back to life.

BACK TO SCENE

Johnny's face, illuminated by the glow of the security
monitors.

JOHNNY (CONT'D)
Every last one of them.

Pippa cheers.

PIPPA
And take back my mall.

GEORGE
Chill out, Paula Blart.

LATER

Blueprint of shopping mall rolls out across a table.

JOHNNY
We know the terrain, they don't.
Our biggest advantage, that is.

Pippa, George and Rupert gather round the table.

JOHNNY (CONT'D)
Clear the high ground first then
sweep ground level. Leave no stone
unturned and take no prisoners,
that clear?

Like a bored child, George tugs Johnny's sleeve.

GEORGE
This mean we have to go into every
single fucking shop?

Johnny nods.

GEORGE (CONT'D)
Worse than our lass, Fam.

Johnny tosses the Santa Stop Here stakes onto the blueprint,
along with jars of garlic and the mallets.

Johnny removes the empty magazine from the gun and places it
on the table.

GEORGE (CONT'D)
An army of the undead and we have
no bullets.

JOHNNY
You're going to have to knock more
than a wank out, Sonny Jim.

George looks hurt as he covers his crotch.

Johnny scans the blueprint.

JOHNNY (CONT'D)
There's an antique emporium three
shops down. Might find something
useful in there, we might.

Johnny hands out the stakes and mallets.

GEORGE

Just so we're all on the same page,
we fuck this up and we condemn the
human race to wander the Earth in
unfathomable, never-ending blood-
lust?

Rupert puts an arm around George and counts syllables on his fingers.

RUPERT

Un-fath-o-ma-ble; all it took for
five syllables was the prospect of
eternal damnation.

George and Rupert bicker as they exit.

Pippa's hand brushes Johnny's as she limps by.

PIPPA

Thank you.

JOHNNY

Queen and country and all that,
right?

Pippa's hand lingers on Johnny's for a moment then she exits.

Johnny pulls out Harriet's list and cross-references it with the blueprint.

INT. SHOPPING MALL - MOVIE THEATRE - NIGHT

A movie plays.

Spilt popcorn and dead bodies in seats.

Johnny, Pippa, George and Rupert enter, armed with vampire killing implements.

George wields a huge, antique sword.

RUPERT

One has to question how the least
appropriate acquired the most
dangerous weapon.

GEORGE

Hash-tag second amendment.

Johnny crouches down beside a dead body.

JOHNNY

No margin for error so we have to
be thorough, we do.

PIPPA

How thorough?

Johnny hammers a stake, multiple times, through a dead body's chest.

Ribs CRACK and blood spurts everywhere.

After several strikes, Johnny yanks the stake out and more blood sprays over Pippa, Rupert and George.

Rupert dabs blood from his face with a handkerchief.

JOHNNY

Happy?

Rupert looks away and dry-heaves as he saws off a head with a bread-knife.

Johnny and Pippa approach the same dead body and get in each-others' way.

JOHNNY (CONT'D)

Right, you are.

PIPPA

It's fine, you do it.

JOHNNY

No, I insist.

Pippa positions a stake over the dead body's chest. She signals Johnny to strike it, who obliges.

Pippa takes the next strike and they alternate until the stake is all the way through.

Johnny yanks the stake out and hands it back to Pippa. They smile at each other.

George approaches Johnny, who admires Pippa as she limps towards another body. George sings a line from a well-known, Lionel Richie song.

GEORGE

My love, there's only you in my
life.

JOHNNY

Leave it out, will you?

GEORGE
Won't be the only thing you're
tapping, Fam.

JOHNNY
Our lass is the reason we are here
in the first place, she is.

George points out several blood soaked, dead bodies.

GEORGE
Yeah, look how that worked out.

George steps over a dead body and down the aisle.

INT. SHOPPING MALL - CINEMA FOYER - NIGHT

Slush puppy machine overflows.

Destroyed pick and mix stand.

Dead bodies across ticket counter.

Rupert, covered in blood, severs the head from a dead body.
He wipes his brow and approaches another dead body, laid face
down.

Rupert rolls the body over.

Smith, the student from Rupert's school.

Rupert is staggered. He looks at the gore-covered knife then
at Smith's lifeless body. He puts the knife to Smith's neck
but pauses.

After several moments of uncertainty, Rupert pulls the knife
away and checks that no one watches. He drags Smith's body
towards a storage cupboard.

Rupert opens the door and shoves Smith's body into it. After
he closes the door, Rupert pushes the pick and mix stand over
and creates a blockade.

A hand on Rupert's back.

Rupert swivels, knife raised.

Johnny.

JOHNNY
Never go out on your own; suicide,
it is.

Rupert lowers the knife.

JOHNNY (CONT'D)
Area clear, is it?

Rupert steals a glance towards the storage cupboard.

RUPERT
Unequivocally.

JOHNNY
Legendary.

Johnny, Pippa, Rupert and George exit.

The storage cupboard door JOLTS.

INT. SHOPPING MALL - FOOD COURT - NIGHT

Dead bodies and blood scattered around various fast food outlets.

Johnny, Pippa, George and Rupert enter and split up.

Johnny and Pippa work together as they hammer a stake into a dead body's chest.

George severs the head of a dead body with the antique sword.

Rupert looks away as he saws off the head of another dead body with a kitchen knife.

A NOISE startles Pippa and she surveys the area.

PIPPA
We have company.

Stood in the distance, outside a chicken restaurant, the three Old Soccer Fans, covered in blood.

George cracks his wrist, Ali G style.

GEORGE
Yes, Fam; told you they were
fucking nails.

The Old Soccer Fans walk towards Johnny, Pippa, George and Rupert.

Johnny yanks the stake from a dead body's chest and stands, side by side with George. Rupert and Pippa also join them.

The three Old Soccer Fans pick up pace and break into a sprint.

GEORGE (CONT'D)
Could still do ninety minutes.

George shouts at the three Old Soccer Fans.

GEORGE (CONT'D)
Steady on, lads.

The three Old Soccer Fans open their mouths and bare huge fangs.

George backs away but Johnny grabs him and pulls him back in line.

JOHNNY
Just like the time we ended up in
the away end at City; stand firm,
we do.

George raises the antique sword.

RUPERT
One would hate to be pedantic but,
actually, this is nothing like
that.

The three Old Soccer Fans leap towards Johnny, Pippa, George and Rupert and a struggle erupts.

Johnny's back pack is severed from his back in the tussle and falls onto the floor as he stumbles into a

FAST FOOD CHICKEN RESTAURANT

and slams into a condiment dispenser.

Old Soccer Fan 1 leaps on top of Johnny and, as he does, catches a hot sauce dispenser which pours out, all over Johnny's face.

Johnny gargles and sprays hot sauce from his mouth, like a fountain of blood.

FOOD COURT

George wields the antique sword and chops off Old Soccer Fan 2's head, which flies through the air and lands beside Rupert, who tussles with Old Soccer Fan 3.

Rupert gags as he lays face to face with the severed head and fends off Old Soccer Fan 3.

Pippa charges, as best she can with her injured leg, into the
FAST FOOD CHICKEN RESTAURANT

as Johnny kicks Old Soccer Fan 1 away.

Old Soccer Fan 1 collides with Pippa and the pair of them end
up on the floor.

Johnny coughs and gags as he wipes hot sauce from his face.
He sees the back pack, Harriet's gifts scattered across the
floor beside it.

JOHNNY

Bollocks.

Old Soccer Fan 1 opens his mouth and humongous fangs close in
around Pippa's neck.

Johnny sprints towards Pippa and raises the stake high in the
air. He drives it down with both hands and sinks it into the
back of Old Soccer Fan 1.

Old Soccer Fan 1 writhes in agony as Pippa escapes.

Pippa regains her feet.

Over Johnny's shoulder, Pippa spies Rupert struggling with
Old Soccer Fan 3. She limps away and assists him.

Johnny follows but stops beside the back pack. As Pippa
engages Old Soccer Fan 3, Johnny claws at Harriet's gifts and
gathers them together.

George assists Pippa and he sees Johnny ram the gifts into
the back pack.

Rupert drags himself to his feet beside a DOUGHNUT CART. He
removes a long, steel pole that skewers donuts.

George swings the sword towards Old Soccer Fan 3, who dodges
the blow. The sword buries into a food court table. George
yanks at the sword but it does not budge.

Old Soccer Fan 3 throws himself at George, who cowers.

Ear-piercing scream.

George uncovers his eyes.

Old Soccer Fan 3's dead body slides off the end of the donut
pole and reveals Rupert.

Rupert heaves the sword out of the table and severs the head of Old Soccer Fan 3.

RUPERT
I believe slaying is the term?

George grins as Rupert hands him the sword.

GEORGE
My G.

Johnny appears beside Pippa, Rupert and George, back pack slung over shoulder.

RUPERT
What took you so long?

George glares at Johnny, who raises the severed head of Old Soccer Fan 1.

JOHNNY
Like he said, they're nails, they are.

Before George can respond, Johnny picks up the head of Old Soccer Fan 3 and shoves the two severed heads into George's chest.

JOHNNY (CONT'D)
Get rid of them, will you?

Johnny exits and Rupert and Pippa follow, leaving George with the severed heads.

GEORGE
The fuck am I meant to do with these?

George studies the area.

ELECTRONIC FOOD DISPOSAL BIN

The lid opens, electronically, and the severed heads fall into the bin, one by one.

The lid closes as the electronic bin speaks.

BIN
Sunny Hall thanks you for thinking of the environment.

EXT. SHOPPING MALL MAIN ENTRANCE - NIGHT

A CAR pulls into the car park and parks beside Jones and Jackson's car.

Liz steps out; Harry and Olivia are asleep in the back.

LIZ

I'm looking for my husband; he was here last night.

Jones springs into action.

JONES

Shops shut hours ago.

Liz looks suspicious.

LIZ

Then why are you here?

Jones reaches around his back until his finger tips touch a GUN, tucked beneath his belt.

Jackson notices Harry and Olivia in the car and throws himself between Jones and Liz.

JACKSON

Your husband is working with us as part of an anti-terror drill.

Jones scowls at Jackson as he loosens his grip on the gun.

Liz is completely baffled.

Jackson holds up an IDENTITY BADGE.

JACKSON (CONT'D)

We're with British Military Intelligence.

LIZ

He was with Johnny but...

JACKSON

Johnny as in Jonathan?

Liz nods.

JACKSON (CONT'D)

We had radio contact with Lieutenant Harker earlier in the operation.

Liz relaxes somewhat.

LIZ

He did say he was helping Johnny with something but nothing like this.

Jackson ushers Liz towards his and Jones' vehicle.

JACKSON

This is top secret, need to know basis. If you would be so kind, wake your children and I will explain everything.

Liz complies as Jones grabs Jackson.

JONES

The hell are you playing at?

JACKSON

We have enough blood on our hands already.

Jackson shrugs off Jones grip as Liz returns with a very sleepy Harry and Olivia. He smiles at the kids.

JACKSON (CONT'D)

Your dad is doing a great service for his country.

Jackson ushers Liz, Harry and Olivia into the car.

INT. SHOPPING MALL - WALKWAYS - NIGHT

Johnny, Pippa, Rupert and George creep past various shops.

Johnny moves towards a SHOP entrance. He peeks inside until his eyes settle on an

ADVERTISEMENT BOARD

Advent Calendars this way.

BACK TO SCENE

JOHNNY

Might be our safest route, this night.

GEORGE

Or most convenient.

Johnny glares at George and walks away.

George, Rupert and Pippa follow Johnny into the
SHOP

Johnny ups the pace as George, Pippa and Rupert fall behind.

Johnny suddenly stops; up ahead, a horde of vampires.

Johnny rummages through his pocket, removes and glances at
HARRIET'S LIST

Item 7 - Advent Calendar.

BACK TO SCENE

About half-way between Johnny and the opposing vampires is a stand full of advent calendars.

Johnny marches towards the advent calendars as do the vampires. He reaches the display and grabs one but, as he does, he slips on a spillage of blood and bangs his head on the floor.

Vampires circle Johnny.

Glass SMASHES.

The vampires back off as Pippa, Rupert and George hurl jars of chopped garlic.

Pippa, who copes with her injured leg, runs towards Johnny. As she rescues him, Johnny snatches an advent calendar.

INT. SHOPPING MALL - WALKWAYS - NIGHT

Johnny, supported by Pippa, runs away with Rupert and George, pursued by vampires.

Ahead, more vampires block the way.

RUPERT

There.

FANCY DRESS SHOP.

Steel shutter, slightly ajar.

Vampires close in.

George slides beneath the fancy dress shop shutter.

Pippa hobbles along with Johnny, who drops the advent calendar.

Pippa rolls Johnny beneath the fancy dress shop shutter.

JOHNNY
The calendar.

Rupert assesses the situation and sprints into the walkway.

GEORGE
Leave it, Fam.

Vampires descend upon Rupert.

RUPERT
One has had just about enough.

Rupert goes berserk and beats the vampires up with his bare hands. After he floors several of them, Rupert retrieves the advent calendar and sprints back towards the fancy dress shop.

Rupert tosses the advent calendar towards the shop entrance and it slides beneath the shutter.

George reaches out for Rupert, who is rugby tackled, at the last moment, and set upon by a vampire.

Rupert fights it off but is overpowered as multiple vampires join the assault and pin him down. Rupert screams as vampires take bites of him.

Behind the feeding frenzy, Smith appears and pushes his way through the horde until he stands over Rupert. The other vampires back off.

Rupert cowers on the floor but, as he recognises Smith, a glimmer of hope crosses his face.

Smith pounces on Rupert and other vampires follow suit.

The last thing Johnny and George see as they pull the shutter fully down, is Smith sink his fangs into Rupert's neck.

INT. FANCY DRESS SHOP - CONTINUOUS

George slumps in a heap against the shutter, inconsolable.

Johnny is in shock, sprawled across the floor.

George picks up the advent calendar.

Tears well in Johnny's eyes.

George slings the advent calendar at Johnny.

Against the shop windows and steel shutters, vampires hammer their fists.

One of them holds Johnny's back pack, which Johnny sees and explodes into a full blown meltdown. He screams and shouts as he bangs his fists on the window.

Johnny sinks into a heap beside George, who immediately distances himself.

Johnny wipes tears from his eyes.

JOHNNY

Shouldn't have gone back out there,
he shouldn't.

GEORGE

Well he fucking did, to help you
salvage your shit-show of a
relationship.

JOHNNY

Steady on, Sonny Jim; at least I
want to be in my relationship.

Pippa intervenes.

PIPPA

Your friend just got killed and
you're bickering like two little
kids.

Awkward silence.

GEORGE

I was wrong about that no good
waste-gash.

George glares at Johnny.

GEORGE (CONT'D)

Always thought she'd be the death
of just you.

More vampires join the crush outside.

INT. FANCY DRESS SHOP - LATER

Pippa sleeps.

Johnny, wide awake, gazes at Harriet's list.

George, also asleep, snores.

Vampires batter the windows with giant Christmas candy canes. The noise startles George from his sleep.

Johnny slips Harriet's list away.

George stands, nose against the glass, face to face with the vampires.

GEORGE

Read about people having epiphanies, or some shit like that, when they're staring death in the face.

JOHNNY

You read something?

GEORGE

Fuck you, Fam.

George slumps down beside the glass so that he and Johnny now face each other.

GEORGE (CONT'D)

The things I could have done with my life.

Johnny rolls his eyes.

GEORGE (CONT'D)

I had the escape room company in the pipeline, dreams, big ideas. Then the kids came along...

George breaks down and cries.

GEORGE (CONT'D)

My kids.

A vampire bashes the window with the candy cane.

JOHNNY

They did send me home.

George scoffs.

GEORGE

What good's a fucking squeamish marine?

JOHNNY

Look around.

Johnny directs George's attention towards the blood-soaked floor on which the vampires stand.

JOHNNY (CONT'D)

Really think it's the blood, do you?

QUICK FLASHES

Johnny bandages Injured Soldier's leg.

INJURED SOLDIER

Don't leave me here, please.

Explosions nearby.

ENEMY SOLDIERS move in.

Johnny panics and runs away.

The sky lights up behind Johnny as the spray of machine gun fire accompanies Injured Soldier's pleas for mercy.

BACK TO SCENE

JOHNNY

A good man died and I could have saved him, I could. Whenever I think about that moment, I just panic and...

Johnny simulates passing out.

GEORGE

Fight or flight, Fam.

JOHNNY

You have been reading.

George softens.

GEORGE

Thanks.

JOHNNY

It wasn't that, though. Been in tight spots before and always toughed it out, I have.

GEORGE

When did it happen?

JOHNNY
About a year ago, I reckon.

GEORGE
And you met that battle-axe when?

JOHNNY
Don't call her...

Reality dawns on Johnny.

JOHNNY (CONT'D)
Eighteen months ago.

GEORGE
That devil-bitch ain't nothing but
poison, Fam. I mean, look at you.

Johnny grabs his gut and pinches much more than an inch.

GEORGE (CONT'D)
A shadow of your former self.

Johnny ponders George's counsel.

GEORGE (CONT'D)
A washed up roadman. A flump in a
bag of extra-strong mints, a--

JOHNNY
Alright, don't have to celebrate
it, you don't.

Vampires smash the candy cane into the window but, this time,
a crack appears in the glass.

Johnny and George jump up as a tiny crack creeps through the
glass.

Pippa wakes up and springs into life.

Vampires hammer the candy cane into the glass repeatedly and
more cracks appear, like tree roots that spread through the
window.

Johnny, Pippa and George back away until they bump into a
bookcase. A pile of books fall onto the floor.

A look of intrigue crosses Johnny's face as he picks up and
studies one of the books. He glances at his

WATCH

06:09.

BACK TO SCENE

Johnny thrusts the book into George's chest. The cover is not seen.

GEORGE
The fuck's this?

Johnny searches for a way out.

PIPPA
Up there.

AIR VENT.

Johnny climbs up a bookcase and removes the air vent cover.

Creaking, glass splitting sound.

Johnny, Pippa and George look towards the window as the cracks in the glass reach the edges of the frame.

JOHNNY
Need to go now, we do.

Pippa climbs the bookcase and pulls herself into the air vent as the window shatters.

Vampires spill into the room as shards of glass fly everywhere.

Pippa's feet disappear into the air vent and she scrambles away.

Johnny ascends the bookcase with George. They fend off several vampires before they pull themselves up into the air vent and make their escape.

INT. CHANGING ROOM - NIGHT

Electrical BUZZ.

Damaged lights flicker and the room switches from light to complete darkness, intermittently.

Row of changing cubicles below air vent, all with curtains drawn.

Johnny and George climb out of the air vent into one of the cubicles.

Eerie silence as Johnny and George draw back the curtain and step into the changing room corridor.

GEORGE
She ain't here.

Johnny sneaks towards the end of the corridor and tries the door.

Locked.

George whispers in Johnny's ear.

GEORGE (CONT'D)
It's like that movie, Alien, where
it hides in the vents and no one
knows where the fucker is but it
picks the crew off, one by one.

Johnny glares at George.

CLANG, from the air vent.

Johnny rags the door handle but it does not budge.

JOHNNY
Fair enough, we'll just wait for it
to drop down and go to town on it,
right?

A light flickers then dies. The others follow suit, one by one, until the room is in complete darkness.

The clanging gets louder until it sounds as though something is directly above in the vent.

Loud CRASH noise.

Lights flicker back to life and intermittently flash.

Several air vent shafts have fallen into the cubicles.

Johnny approaches the first cubicle and readies himself for the strike. George rags the curtain back.

Empty.

Next cubicle.

George rags back the curtain.

Empty.

Two cubicles remain.

Curtain pulled back.

Empty.

Johnny and George approach the final cubicle.

Sweat rolls down Johnny's forehead as he holds up fingers.

Three.

Two.

One.

George rags the curtain back and Johnny leaps into the cubicle, stake raised in the air.

Pippa.

Johnny aborts the strike.

PIPPA
Sorry; got lost.

A vampire smashes into Johnny and George.

Johnny's stake slides into the adjacent cubicle as he wrestles with the vampire.

George jumps on the vampire's back but is swiftly tossed aside. He cracks his head on the wall and crumples, unconscious.

Pippa reaches beneath the cubicle for the stake but it is out of reach.

Pippa crawls out of the cubicle.

On a

CLOTHES RAIL

Empty coat-hangers.

BACK TO SCENE

The vampire gets the better of Johnny, who sees Pippa pick the lock on the door with the coat hangar.

The door opens and Pippa stands, one foot out of it.

PIPPA (CONT'D)
I'm sorry.

Johnny closes his eyes as the vampire's fangs close in on his neck.

Vampire screams as Johnny's face is sprayed with blood.

Johnny opens his eyes; Pippa severs the vampire's head with the coat hanger and tosses it aside. It rolls towards George and settles beside him.

The vampire's body slumps to the floor as blood spurts, like a fountain.

JOHNNY
Sorry for what?

Pippa helps Johnny to his feet.

PIPPA
Didn't want to get any more blood
all over that lovely...

Pippa and Johnny gaze into each-others' eyes.

PIPPA (CONT'D)
...tee-shirt.

George regains consciousness, the severed head the first thing he sees. He launches it towards Johnny and Pippa, ending their tender moment.

JOHNNY
Best not hang around in here.

Johnny and Pippa march towards the exit.

GEORGE
Slow your roll; you saw how many
there were.

Johnny nods towards George's pocket where the book he gave him in the previous scene protrudes.

George removes the

BOOK

Little Miss Sunshine.

BACK TO SCENE

JOHNNY
If every vampire movie ever made
has taught us anything, it's that
sunlight kills the bleeders.

Johnny points towards a

CLOCK

06:28.

BACK TO SCENE

JOHNNY (CONT'D)

In roughly an hour, we'll have it.

GEORGE

Love it, best fucking plan yet. We just sit here and wait for sunrise.

CLANG and VAMPIRE NOISE from the air vent above.

PIPPA

We need to be alive when it happens.

JOHNNY

And get the shutters open.

GEORGE

If you want to run around playing Van Helsing, be my guest, but I'm taking my chances here.

JOHNNY

Can't do it without you, I can't.

George looks surprised.

JOHNNY (CONT'D)

Like you said, there's far too many of them to take on. Need a distraction, we do.

GEORGE

You mean you need me to be human bait.

JOHNNY

Think of the mall as an escape room; you design a route through the level and keep those things occupied until we get the shutters open.

GEORGE

Except, in every escape room I've ever designed or completed or, now that I think about it, any in the history of the whole fucking world, there's no actual risk of death.

JOHNNY

Then this will be the greatest
escape room ever designed.

George's eyes light up.

JOHNNY (CONT'D)

Unless the Da Vinci of the escape
room industry isn't up to it, that
is.

George reaches into his back pocket and whips out his middle
finger.

Johnny smiles.

Pippa looks through the changing room door.

PIPPA

Something here we could make use
of.

Pippa smirks.

INT. SHOPPING MALL WALKWAYS - NIGHT

Johnny, Pippa and George ride out on segways. George is
wrapped, head to toe, in silver tinsel, garlic hangs round
his neck.

Johnny rummages through his pocket and removes HARRIET'S
LIST. He admires it for a few moments then screws it up and
tosses it aside.

Johnny, George and Pippa speed away.

As they cruise through the mall, vampires appear in shop
windows and smash through them, others feast on dead bodies
and join the chase as the segways whizz by.

Pippa beats off vampires with the stake.

Johnny tosses bottles of crushed garlic which shatter and
send the vampires in all directions.

Christmas Wonderland, up ahead.

Johnny salutes George as they split up; Johnny and Pippa go
in one direction and George the other.

George goads the vampires.

GEORGE

Suck on this, waste-men.

George speeds away and the horde of vampires pursue him.

INT. SHOPPING MALL - CONTROL ROOM ENTRANCE - NIGHT

As they arrive, Johnny and Pippa step off the segways.

JOHNNY

Wait here and keep watch.

Pippa refuses.

JOHNNY (CONT'D)

Don't know what's in there, we don't.

PIPPA

If the ship goes down, so does the captain.

JOHNNY

Women and children first, isn't it?

PIPPA

It's the twenty-first century.

Pippa grabs the door handle and yanks it open.

Johnny smiles.

INT. MALL CONTROL CENTRE - CORRIDOR - NIGHT

Pitch black.

Pippa searches an EMERGENCY BOX.

A flashlight illuminates Pippa's face, right beside Johnny, who jumps out of his skin.

PIPPA

Sorry.

Pippa shines the flashlight over Johnny's shoulder as they progress forward.

Flashlight highlights blood-stained handprints on the walls and trails of blood on the floor.

Pippa shines the light down the corridor and it settles on a heavily blood-stained, damaged door that is ajar.

They approach the door and Pippa shines the light inside between the gap.

Blood-soaked floor.

Pippa clutches the stake as they slip inside the

CONTROL ROOM

Johnny and Pippa sneak through the room until they reach a control panel, dead body lays across it.

Johnny pushes the dead body aside.

JOHNNY
Shutters, please.

Pippa slides into the chair and taps computer keys.

PIPPA
Something's wrong.

Johnny frowns.

PIPPA (CONT'D)
Something's stopping the command
from being sent, like it's blocked.

JOHNNY
Get M I six on the line.

Pippa pulls on a headset and taps on computer keyboard keys.

Johnny observes

SECURITY MONITORS

George pursued by vampires.

INT. SHOPPING MALL - WALKWAYS - SAME

George leads the vampires on a merry chase. The vampires fall behind, and it appears that he has lost them.

George chuckles.

The segway loses power and completely cuts out.

George hops off as a couple of vampires that have not given up the chase approach.

In a panic, George tosses the garlic round his neck towards them and runs into a

MUSIC SHOP

inside which is a huge, cardboard cut-out CD display of MICHAEL BUBLE, right next to the entrance.

George runs down an aisle and hides behind a CD display.

As George crouches down, out of view, the two vampires enter the shop and scan the aisles.

The vampires smell blood and stalk George. As they move down the aisle, George scurries away in the opposite direction but he knocks a stack of CDs over.

The vampires react.

George sprints towards the exit of the shop, vampires in pursuit.

Just before the exit, George trips and falls over.

The vampires close in.

INT. CAR - SAME

Jones and Jackson sit in silence in the front as Liz, Harry and Olivia sleep in the back.

Cell phone RING.

Jackson answers.

JACKSON

Hello.

INT. SHOPPING MALL - CONTROL ROOM - SAME

JOHNNY

This is Lieutenant Harker, we need you to give us control of the mall, right now.

INT. CAR - SAME

JONES

Why the fuck is that line still active?

Liz wakes.

LIZ
What's going on?

Jones glares at Jackson.

JONES
Hang up.

INT. SHOPPING MALL - CONTROL ROOM - SAME

JOHNNY
If you don't give us control of the
system, right now, we are going to
die.

INT. MUSIC SHOP - SAME

The vampires stalk George.

George slides towards the exit until he bumps his head on
something.

Michael Buble cut out.

INT. CONTROL ROOM - SAME

Pippa taps away on keys.

PIPPA
Still nothing.

Johnny is incensed.

JOHNNY
Easier to pretend it never
happened, is it? Typical
government suits, you are.

INT. CAR - SAME

Jackson takes out a laptop.

JONES
What do you think you're doing?

Jackson taps away on the keys. Jones grabs his arm.

JONES (CONT'D)
You listen good, you jumped up
little--

Jackson slaps away Jones' hand.

JACKSON
I swore an oath to defend against
all enemies.

As Jackson taps away Jones reaches for the laptop. The pair
tussle over it.

Harry and Olivia wake in the commotion and are scared.

LIZ
Stop it.

The struggle continues until Liz finds a TASER in the foot-
well. She uses it on Jones, who falls unconscious.

Jackson taps away on the keys and presses enter.

INT. CONTROL ROOM - SAME

PING sound.

Johnny and Pippa stare at a

COMPUTER SCREEN

'Security system re-booting'.

INT. MUSIC SHOP - SAME

The vampires pin George down.

George kicks the Michael Buble cut out and struggles as the
vampires bear their fangs and move in for the kill.

Buble wobbles.

INT. CONTROL ROOM - SAME

Pippa furiously taps keys.

PING.

COMPUTER SCREEN

'All systems online'.

BACK TO SCENE

JOHNNY
Got your mall back, you have.

INT. MUSIC SHOP - SAME

George gives the Michael Buble cut-out another boot and it topples onto the vampires, who let go of him and reel in shock.

George takes advantage of the distraction and smashes the shutter button. He rolls out of the shop and onto the

SHOPPING MALL WALKWAYS

The music shop shutter slams shut just as the vampires crash into it.

INT. CONTROL ROOM - SAME

Pippa jumps up from her chair and hugs Johnny. Johnny's elation transforms into horror as he looks over Pippa's shoulder.

A huge vampire, dressed as Santa Claus, stands in the doorway and blocks the only exit.

Johnny puts himself between the vampire and Pippa.

As the vampire strikes, Pippa shoves Johnny out of the way. The vampire collides with Pippa and throws her onto the floor.

Pippa cowers as the vampire stands over her.

Johnny stands in the doorway and stares at the scene which plays out before him.

High pitched RINGING, GUN FIRE and EXPLOSIONS.

Pippa looks towards the exit, where Johnny is no more. She prays as the vampire climbs on top of her and reveals its fangs.

Pippa closes her eyes.

Blood-curdling screams.

Pippa opens her eyes and the vampire writhes in agony, stake directly through heart.

Johnny holds out his hand.

JOHNNY

Ho, ho, ho.

Pippa takes Johnny's hand and they exit as the vampire withers and dies.

INT. SHOPPING MALL - CHRISTMAS WONDERLAND - NIGHT

Johnny, Pippa and George rendezvous outside Santa's grotto.

JOHNNY

Enough bargain hunting for one lifetime, that is.

As they sprint away, hordes of vampires surround Johnny, Pippa and George on all sides. They huddle together, back to back as the vampires close in around them.

There is no escape.

GEORGE

Always thought the shops were the worst thing about this place, Fam.

Johnny smiles and laughs.

GEORGE (CONT'D)

You lost your marbles?

JOHNNY

What time is it?

The vampires bear their fangs.

GEORGE

Looks like breakfast.

JOHNNY

Exactly.

Gradually, light spills through the glass windows above as the sun rises.

The vampires scream and retreat as rays of light scorch their skin.

As more natural light fills the mall, vampires melt into pools of blood and steam.

Johnny, Pippa and George make their escape down the mall

WALKWAYS

where vampires run for cover but are destroyed as the sunlight catches them.

Johnny, Pippa and George reach the mall main entrance, pursued by vampires. Johnny hits the shutter button and it rises.

Light spills into the mall and destroys the vampire assailants.

EXT. MALL ENTRANCE - DAY

Johnny, Pippa and George stumble through the mall exit and collapse on the ground, covered in vampire remains.

GEORGE

Yes, Fam; burnt those fuckers like a ginger with no sun-cream.

Jackson, Liz, Harry and Olivia exit the car up ahead and sprint towards Johnny, Pippa and George.

Harry and Olivia mob George, who embraces them like he sees them through new eyes.

LIZ

My God, is that blood?

GEORGE

Let me just enjoy this for a moment.

Harry and Olivia leave the embrace and fling vampire remains at each other.

George takes Liz's hands.

GEORGE (CONT'D)

I love you.

Liz looks towards Johnny.

LIZ

Maybe you boys should have some retail therapy more often.

George snogs Liz. As the kiss ends, George's eyes widen and he grabs his crotch.

JOHNNY

Alright, Sonny Jim?

GEORGE
Never felt more alive.

They exit as George hurries Liz, Harry and Olivia away.

Jackson approaches Johnny.

JACKSON
Lieutenant Harker? Military
Intelligence would love to
compensate you for your endeavours
and discuss what you may, or may
not, have seen.

A car screeches into view.

Harriet steps out and storms towards Johnny.

HARRIET
Where the hell have you been? I've
been up all night.

The Electrician steps out of the car.

JOHNNY
Looks that way.

HARRIET
You got all my stuff then?

JOHNNY
Everything I have for you is
right...

Johnny reaches into his pocket then pulls out his middle-
finger.

JOHNNY (CONT'D)
...here.

Harriet goes crazy and the Electrician restrains her. As he
does, Jackson sneaks behind them and tasers them both.

JOHNNY (CONT'D)
Compensation enough for me, that
is.

JACKSON
Just so I'm clear, how many
vampires have you seen?

JOHNNY

No vampires. Just some undead individuals with pointy fucking teeth.

Johnny turns towards Pippa.

JOHNNY (CONT'D)

Could murder a coffee.

Several black, GOVERNMENT CARS screech into view, along with HAZ-MAT vans. Multiple MI6 AGENTS get out and sprint towards the mall entrance. Jackson relays orders.

JACKSON

I need a full perimeter within the next ten minutes. Get in there and salvage whatever you can; we have a lot of tidying up to do.

PIPPA

I think that's enough murder for me.

Johnny is disappointed. Eventually, Pippa takes his arm.

PIPPA (CONT'D)

But a coffee sounds good.

Johnny and Pippa link arms.

JOHNNY

Did United win, then?

PIPPA

Lost, three nil.

JOHNNY

Nightmare.

The sun illuminates the mall as Johnny and Pippa exit.

INT. JOHNNY'S HOUSE - BEDROOM

SUPER: ONE YEAR LATER

Christmas slippers yanked onto feet.

Christmas mug full of hot chocolate lifted from MICHAEL BUBLE CHRISTMAS CD.

Christmas jumper pulled over abdominal muscles.

Looking much more in shape than he has previously, Johnny admires his reflection in a mirror and smiles.

Johnny walks towards the door where he stops and looks at a

POSTER

Image of Buddha and quote - "It is better to conquer yourself than win a thousand battles. Then the victory is yours. It cannot be taken from you, not by angels or demons, heaven or hell."

INT. JOHNNY'S HOUSE - LIVING ROOM - DAY

Johnny enters and joins Pippa, who also wears a Christmas jumper, on a sofa.

On a

TELEVISION

Advert for Black Friday sales at Sunnyhall.

BACK TO SCENE

Pippa turns the television off.

PIPPA

I have something to tell you.

Johnny looks worried.

Pippa reveals a used pregnancy test.

PIPPA (CONT'D)

Positive.

JOHNNY

Serious?

Pippa nods.

Johnny and Pippa embrace.

KNOCK at the door.

Johnny answers.

George, Liz, Harry and Olivia enter.

Johnny shoves the pregnancy test in George's face.

JOHNNY (CONT'D)
Smell of a direct hit, that is.

GEORGE
That's the smell of piss, Fam.

George snatches the pregnancy test from Johnny and gives it a once over.

GEORGE (CONT'D)
My G.

George hugs Johnny.

Liz hugs Pippa, who addresses Harry and Olivia.

PIPPA
We were about to decorate the tree.
I don't suppose you know any little
elves who could help?

Harry and Olivia cheer as they dive into a box of Christmas decorations.

JOHNNY
A shame Muscles can't be here.

GEORGE
That roided up encyclopaedia will
be watching down from somewhere.

Harry and Olivia put decorations onto the tree as Johnny observes, completely content.

EXT. GOVERNMENT FACILITY - NIGHT

Full moon highlights building.

INT. CORRIDOR - NIGHT

FOOTSTEPS down a dark, industrial corridor.

Jackson reaches a door and swipes a security clearance card.

INT. LABORATORY - CONTINUOUS

Jackson enters and picks up a file as he walks towards a desk, where MI6 SCIENTIST, female, forties, observes and takes notes.

What MI6 Scientist observes, is not seen.

JACKSON
How's he doing?

MI6 SCIENTIST
Not as thirsty as he was twelve
months ago. These things should be
easier to keep on a leash.

JACKSON
Schedule a field test.

Onto a desk, Jackson tosses the

FILE

'CLASSIFIED - PROJECT FULL MOON'.

BACK TO SCENE

GROWLS as the subject of the observation is revealed.

Caged, Rupert, in werewolf form.

FADE OUT.