

# HELLBOUND

1.05 | "Up In Flames"

**Written by**  
Chris Davis

**Created by**  
Chris Davis & Jack Malone

SAM WITWER  
AS  
JAMES BRYSON

EMILY ROSE  
AS  
ALYSON FAYE

FADE IN:

**EXT. APARTMENT - HALLWAY - NIGHT**

Alyson and James walk side by side in the empty hallway of her apartment building. Alyson stops at her door, which is labeled with the number "308."

ALYSON  
Well, this is my stop.

JAMES  
Are you sure you're gonna be okay?

James focuses on her ripped and bloody neck.

ALYSON  
I've gone through worse. Trust me.

JAMES  
If you say so.

Alyson unlocks the door to her apartment, then opens it up. She sighs after the long night she has just had. She slowly turns around to face James.

ALYSON  
So, what are we gonna do about  
this... vampire problem?  
(chuckles)  
It's gonna take a while to get used  
to saying that word, and being  
completely serious.

James smirks.

JAMES  
I don't know. It's not gonna be a  
short job but.... I'm glad I've got  
somebody on my side.

Alyson nods.

JAMES (CONT'D)  
I can patch you up if --

ALYSON  
I'll see you tomorrow.

James smiles, then nods. Alyson walks into her apartment, leaving James standing there in the hallway for a few seconds. He heads off down the hallway.

**INT. ALYSON'S APARTMENT - NIGHT**

Alyson slowly removes her jacket, grunting with pain from her neck wound. She walks into the bathroom, and feels for the light switch until the room is illuminated with a yellow tinted light.

Looking herself over in the mirror, she sees the bite for the first time. She touches it softly, then moans from the sting. She opens the cabinet and removes a bottle of alcohol and a box of bandages.

As she begins to patch herself up, we ...

DISSOLVE TO:

**INT. ALYSON'S APARTMENT - BEDROOM - LATER**

Alyson tosses in her bed. Her face is tense and disturbed, and she releases a soft, yet frightened sigh.

FLASH TO:

BEGINNING OF DREAM SEQUENCE

A young, blonde girl is trapped inside a closet. The door is cracked open, just a pinch, and she looks out of the gap, completely stunned.

This is Alyson Faye, fifteen years ago.

**ALYSON'S POV**

A woman is blocking the door on the other side of the room, as we hear banging on the door. Underneath the door, we can see bright flashes, and smoke is seeping through, as if the other side is on fire.

Her fearful cries can be heard from the closet.

Finally, the door is broken into. The woman falls backward, onto the floor. A raging fire blazes in the hallway, and two figures come inside. We only see the lower halves of their bodies, as they bend down and grab the struggling woman.

She puts up a good fight, kicking one of the men away, but it's no use when the other sinks his fangs into her neck. It's a vampire. She shouts in pain, as the creature devours her.

**BACK TO SCENE**

(CONTINUED)

CONTINUED:

Young Alyson just watches with wide-eyes, and tears storming down from them.

JUMP CUT TO:

**EXT. FAYE RESIDENTS, 1997 - NIGHT**

The police, fire department and ambulance are outside the house. Although the fire has destroyed the interior, the exterior looks perfectly in place.

ALYSON is sitting on the back of the ambulance truck with a large blanket over her shoulders. Her expression is strangely blank, as she sits still, with dried tears on either side of her cheek.

CUT TO:

**INT. FAYE RESIDENTS, 1997 - LIVING ROOM - NIGHT**

Inside the burnt living room, two police officers search through the rubble, to find some source of the explosion.

They look on, in confusion, as the next room is completely undamaged. Then, one of the police officers notices a black mark underneath a blackened rug.

OFFICER

Hey, take a look at this.

The officer peels the rub back to reveal a scorch mark in the floor board. The symbol is a Gothic styled pentagram. A reporter steps inside the living room, amazed.

He holds up his camera, then snaps a shot.

END OF DREAM SEQUENCE

FLASH TO:

**INT. ALYSON'S APARTMENT - BEDROOM - DAY**

ALYSON jolts out of her sleep, gasping heavily, with sweat running down her forehead. She takes deep breaths, and slowly calms herself down.

She flings the covers off her body, and gets up from her bed. She walks over to her dresser, and opens the top drawer, pulling out an old newspaper.

Looking at it very closely, we cut to...

(CONTINUED)

CONTINUED:

**ALYSON'S POV**

The newspaper has a black and white photo of the crime scene in 1997. The mysterious pentagram, burnt into the remnants of the floorboard.

Then, we tilt down to see a photo of a body, her mother, with two large puncture holes in her neck.

**BACK TO SCENE.**

Alyson touches her neck, and her eyes fill with darkness, and her nostrils tense up with rage and conviction. On that, we...

CUT TO:

**EXT. DOWNTOWN CHICAGO - POLICE STATION - DAY**

An establishing shot of the Police Station. We focus in on the American Flag posted on the front of the building.

**INT. POLICE STATION - CHIEF'S OFFICE - DAY**

The chief sits at his desk, perplexed as he looks over a file. We cut to his POV to reveal him glancing down at a murder file, for Jeremy Weathers.

He zones in on the multiple punctures wounds on his neck, shoulders and chest. He was completely mauled.

The Chief sighs anxiously, then takes out another file from his desk. This one, is for Alyson Faye. She's the prime suspect in Jeremy's murder.

Chief squints his eyes.

CHIEF

Where are you, Faye?

KNOCK! KNOCK!

CHIEF (CONT'D)

Yeah?

The door to the office is opened quickly, and in comes a young officer. He's holding up a report.

OFFICER

We found her! We found Alyson!

CHIEF

What!? Where!?

(CONTINUED)

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OFFICER

She was seen entering an abandoned art gallery downtown last night.

CHIEF

Why am I just finding out about this!?

OFFICER

The witness didn't know we were after her until she made front page news this morning.

CHIEF

Well then, what the hell are we pissing around here for? Let's move out!

Chief gets up from his desk abruptly, and follows the officer as they get ready to go on their manhunt.

CUT TO:

**INT. HIDEOUT, BELOW GALLERY - DAY**

James stands inside his secret, hidden room, lit only by a single bulb. His arms are crossed, as he glances at the images that take up all four walls.

He snatches one photo in particular from the wall. It is a antique photograph of James, and a young woman, with long, curly brown hair and an innocent smile.

He turns the photo around, and we see the date:

*November 5th, 1896.*

JAMES

I know you're behind me.

We PULL back and catch Adam, peeking into the room. He comes out behind the wall and walks toward James.

ADAM

Damn, I thought your hearing was supposed to weaken with age. How old will you make this year? Three-hundred?

James sighs, then puts the photo back in place on the wall. He turns to face Adam.

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CONTINUED:

JAMES

Two-Hundred Thirty. What are doing here, Adam?

ADAM

Are you ever gonna stop asking that question every time you see me?

JAMES

Sure. Right after you give me an answer that I can believe.

ADAM

That's your problem, you know. You don't trust anyone.

JAMES

No... I don't you. I'd say there's quite a difference.

ADAM

Maybe. But I'm the one person you *should* trust. In case you hadn't noticed, I know exactly where you are. I could have The Order down here in a heartbeat if I wanted.

JAMES

You are their whipping boy aren't you.

Adam appears swollen from that comment.

JAMES (CONT'D)

Fine. Why haven't you reported my location?

ADAM

Because, no matter how old we get, no matter how much we've changed... we're still family.

James is silent.

ADAM (CONT'D)

And she's my family too. I want to find her just as much as you do.

JAMES

I won't stop until I find her. I don't know if you really want to help me, and to be honest, I don't care.

(MORE)

(CONTINUED)

CONTINUED:

JAMES (CONT'D)

(Beat)

If you're gonna help me, then help me. But if you're just here to take me down memory lane, then you're barking up the wrong freaking tree.

Adam sighs, then pulls out a file folder from his bag, and hands it over to James.

JAMES (CONT'D)

What's this?

ADAM

It's me, helping you.

(Beat)

That's all I could get from my sources regarding her disappearance, but there's vital information missing from those documents; something only the Order can tell you.

JAMES

Well, there's our problem.

ADAM

Maybe not. I was able to pull a few strings, and a few key members have agreed to meet with you, off the record.

JAMES

Sounds like a trap waiting to happen. You don't think I'm that stupid, do you?

ADAM

Do you want the truth, or a fib?

JAMES

Yes, for once, give it to me straight!

BOOM!! BOOM!! There is an extremely loud banging noise, coming from upstairs.

JAMES (CONT'D)

Somebody's here.

(CONTINUED)

CONTINUED:

ADAM

Wow, your sense of perception is  
just... unreal.

CUT TO:

**EXT. DOWNTOWN CHICAGO - ABANDONED ART GALLERY - DAY**

Alyson makes her way down the street, heading toward the art gallery. She turns the corner to see police, posted outside of the building, wanting in. Alyson's eyes widen.

She quickly turns back around the corner, pinning her back up against the wall, thinking about the situation.

CUT TO:

**INT. HIDEOUT, BELOW GALLERY - DAY**

James is shuffling around boxes on the far side of the room, tossing them to the other side. Adam just stands with his arms crossed, and his brow raised.

ADAM

What the hell are you doing?

James does not answer.

CHIEF (INTO MEGAPHONE)

Alyson Faye. Come out with your  
hands up!

JAMES

Alyson?

ADAM

Your new girlfriend? I knew she was  
trouble. The pretty ones always  
are.

JAMES

Shut up.

James tosses the final box out of the way, and reveals a hidden door, leading into the sewers.

ADAM

(disgusted)  
You have got to be kidding me!

CUT TO:

**EXT. ABANDONED ART GALLERY - DAY**

Chief puts down the megaphone, and gives his officers the go ahead to raid the place. A group of officers grab hold of a battering ram, count to three, then burst into the building.

We PULL BACK on the Chief, who stands back with his radio up to his ear. ALYSON begins to turn back around the corner when...

BOOOM!!! An explosion consumes the interior of the building.

No flames burst out, but a wave of energy seeps onto the outside, throwing the Chief and the other officers outside on their backs.

ALYSON

Nooo!!

Alyson's eyes fill with shock and despair.

CUT TO:

**INT. SEWER - DAY**

A foot breaks the steel bars leading into the sewers. We pull back to see Adam and James crawling down into the tunnels. Suddenly, the ground above them shakes, and the brick ceiling cracks slightly; little pieces of it falling down on their heads.

James looks up, confused.

JAMES

Did you feel that?

ADAM

No...

James pushes his lips out at Adam.

ADAM (CONT'D)

(defensive)

What!?

James sighs.

JAMES

Just... keep moving.

James heads forward, and Adam follows behind slowly, when three hooded figures step out from around the next corner.

(CONTINUED)

CONTINUED:

James stops in his tracks. The three men stand block the next exit.

FIGURE # 1

Nice work, Adam.

James looks back at Adam.

JAMES

A meeting, huh?

Adam's mouth slowly forms into a smile.

CUT TO:

**INT. ABANDONED ART GALLERY, DISPLAY ROOM - DAY**

Alyson rushes into the gallery to see it's completely destroyed on the inside. Her eyes begin to water, as she looks around at the rubble.

She looks down, and we stay firmly on her as her face turns from grief and sadness, to confusion and fear. Her mouth widens, and she slowly backs away.

ALYSON'S POV

Beneath her feet, is a pentagon, burnt into the floor board. She can't speak, or even move. Her mind goes straight back to the night her mother was killed, and her home, destroyed.

We focus on her disturbed expression another moment, before we...

BLACKOUT:

END OF EPISODE