

The Vampire Revolution

by
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EXT. OPEN FIELD - NIGHT

A full moon illuminates a lonely field.

TITLE: Grand Rapids, Michigan. Years ago.

Monks close in on a bat. It's hurt. It hits a tree branch and crashes into the field, simultaneously changing to human form. It is a VAMPIRE. He quickly stands to his feet.

VAMPIRE

You dare attack me? You shall
perish before landing a single
blow.

The monks pull out crosses and chant, surrounding him.

VAMPIRE (CONT'D)

Children's toys.

He waves his hands and the crosses burst into flames. The monks drop the crosses and pull out wooden stakes. Still closing in, the vampire looks around.

VAMPIRE (CONT'D)

Adults toys... This should be
amusing.

He flies into one side of the circle, punching a monk in the face, knocking him back a few feet. The two monks on both sides lunge at the vampire, getting knocked back as he hits them both.

Another monk hits the vampire from behind, making him lurch forward where the rest of the monks can converge on him, trying to stab him with the stakes. He throws three of them far. As another monk stabs what appears to be a chest plate.

The vampire retrieves a stake and puts it into the neck of an attacking monk. Another monk breaks a vial of water over him, causing him to burn. He lashes back, putting deep wounds in the monk's face.

As the fight continues, two monks recite latin from a book. The monks burst into flames. All the other fighting monks burst into flames as well.

VAMPIRE (CONT'D)

Well this can't be good.

The vampire covers himself in his cape as the entire area explodes... leaving a crater in the open field.

DISSOLVE TO:

EXT. PLANET EARTH

The Earth hangs as a glowing orb in space, North America lit by the sunlight.

TITLE: The Not-Too-Distant Future.

BARRY (V.O.)
It wasn't long ago that vampires
were a problem.

Stock footage of Vampires attacking and destroying people and things plays.

BARRY (V.O.) (CONT'D)
Near the end of the century, they
reached a number far beyond what
could easily be confined to the
night, and it wasn't long before
the whole world knew about the
existence of vampires.

Stock footage of news shows reporting on vampire attacks.

BARRY (V.O.) (CONT'D)
Not long after that, people started
to seriously address the problem.

Stock footage of people arming up with crosses, holy water and wooden stakes.

BARRY (V.O.) (CONT'D)
For you see vampires have some
pretty big weaknesses. And it's not
really all that hard for even the
average citizen to exploit them.

An old lady is attacked by a vampire in an alleyway. She pulls out a squirt gun and shoots a few shots into the vampires face, which begins to burn.

BARRY (V.O.) (CONT'D)
A bottle of holy water can be
purchased at the local supermarket.

A man notices the stunned vampire, pulls out a stake, and puts it through the creature's heart. It dissolves into a pile of ash, leaving its clothes behind.

BARRY (V.O.) (CONT'D)
And a wooden stake, well, don't
leave home without it.

The man rummages through the vampire's clothing, digging out a wallet. There's a few bucks inside.

BARRY (V.O.) (CONT'D)
Even the most powerful of vampires,
the Masters, were eventually fought
and destroyed.

A crowd of people with crosses and torches bust open a castle door, fighting the vampires within.

BARRY (V.O.) (CONT'D)
For you see, when everybody in the
world was the next Van Helsing or
Buffy, it required the vampires to
keep a low profile... Something the
Masters were simply not accustomed
to doing.

A Master gets staked, his over-the-top cloak falls to the ground.

BARRY (V.O.) (CONT'D)
And soon the world-wide population
of vampires reduced to smaller,
manageable numbers. The ones that
remained had a choice of going into
hiding, which generally resulted in
slow starvation, or registering
with the federal government, which
became a popular alternative for
the more humble of the race.

A meek looking vampire enters a room marked "Vampire Registration Office."

BARRY (V.O.) (CONT'D)
But registering came at a price.
First off, fangs were not allowed.

A vampire sits in a dental office, getting his fangs removed.

BARRY (V.O.) (CONT'D)
And each vampire was given tests
every three days to check for human
blood.

A female vampire sticks her wrist under a machine that pokes her skin, a display screen reads "Clean."

BARRY (V.O.) (CONT'D)
There's a zero tolerance policy.

Another vampire puts his wrist in the device, the screen turns red, saying, "Violation." Immediately a stake turns the vampire to dust.

BARRY (V.O.) (CONT'D)
This forces them to live on a diet of animal blood... which is problematic in other ways.

A vampire sits in a restaurant, about to take a bite out of a bunny. Around him are tables full of disgusted people. He sadly looks at the bunny, putting it back on his plate.

BARRY (V.O.) (CONT'D)
At first, vampires didn't know how to coexist with humans.

A vampire lingers over a girls neck, sniffing. She looks at him disgusted, he looks ashamed.

BARRY (V.O.) (CONT'D)
Initially many were forced into the armed services, trying to compensate for the growing troop shortage.

A vampire suits up in army fatigues.

BARRY (V.O.) (CONT'D)
Of course, vampire troops have their limitations.

A smoking pile of those same fatigues lay in the sunny dessert.

BARRY (V.O.) (CONT'D)
So eventually vampires took other jobs more suited to their immense healing powers.

A paint can swings from a staircase, hitting a vampire in the face. A film director yells "Cut!" And a lighting crew comes in. The vampire holds its forehead.

BARRY (V.O.) (CONT'D)
But seeing as how there were no laws protecting vampires from being staked. Most kept low profiles, doing whatever they could to get by.

A vampire fills a bag with groceries, smiling at the customer, showing his removed fangs. He immediately covers his mouth, the customer giving him a dirty look.

BARRY (V.O.) (CONT'D)
Meanwhile, humans found religion.

People swarm into a Catholic church.

BARRY (V.O.) (CONT'D)
I mean, it's kind of hard to be an atheist when you know for a fact that crosses and holy water have power over the undead. So Catholicism got a second wind.

INT. SUNDAY SCHOOL CLASSROOM - DAY

BARRY, a nerdy looking guy in his mid twenties is teaching a group of children.

BARRY
And that's why even I'm a Catholic.

A CHILD raises his hand.

CHILD
So why aren't vampires Catholic?

The rest of the children laugh.

BARRY
Settle down. That's actually a very good question.

The child smiles at this.

BARRY (CONT'D)
A lot of vampires actually want to be Catholic... you know, to better fit in with people... but something about their nature prevents them from setting foot inside a church. Add to that the fact that they don't have souls and really, it seems kind of pointless to even try.

ANOTHER CHILD raises his hand.

ANOTHER CHILD
Why don't vampires have souls?

CHILD

My dad says they do. That they are the darkened souls of what the person used to be.

BARRY

Well, I guess there's no way to be sure, but the pope says that vampires don't have souls, so I think we should take his word for it.

They seem to agree.

BARRY (CONT'D)

Alright kids, class was fun, but we've got to get upstairs for mass, we're already running late.

They get up and start heading out the door. One child stays behind.

CHILD

Barry? If I get bit by a vampire, what will happen? Will it take my soul?

BARRY

I wouldn't worry about it. Vampire attacks are so rare nowadays that you're more likely to get hit by lightning.

CHILD

But you never know right? What if I get bit by a vampire and then I become one? It could happen, couldn't it?

BARRY

Well first off, vampire bites won't necessarily turn you into one. They have to want to change you. And even if you do get changed. You won't have to worry about it. Your soul will go to heaven while your body stays behind.

CHILD

Okay.

A pretty young woman named HANNAH, dressed in a cute sun dress waits at the door, she smiles at Barry. He notices and smiles back.

BARRY

And if you're really worried about it, just carry a cross with you. A cross is like fire to the touch for vampires. Anyway, we can talk about it more next week. You need to run along though. Your parents will be waiting.

CHILD

I think I'm gonna go make a cross right now. See ya.

The child runs past Hannah.

HANNAH

Vampires?

BARRY

Yeah, apparently the church wants to start teaching kids early.

HANNAH

How'd it go?

BARRY

Pretty well. I think most of them were a little bored actually. Who would have thought that vampires could be boring?

HANNAH

I could see it. Maybe next week you should bring in a real one... like Jeremy.

BARRY

Man he'd love that! But do you think your dad will allow it? I know it's Jeremy, but he's still a vampire.

HANNAH

Oh he'd hate the idea, but I don't know, maybe if he met him he'd feel a little different.

Barry gathers some stuff and heads out the door. They start heading upstairs to the narthex.

BARRY
Maybe. I think I'll ask him.

HANNAH
So... we still on for tonight?

BARRY
Of course!

HANNAH
Will it actually be a date this time?

BARRY
What do you mean? Why wouldn't it be?

HANNAH
Because we're not officially dating?

BARRY
We're not?

HANNAH
No sir.

BARRY
Then what have we been doing?

HANNAH
Meeting... as friends. We're not officially dating until you officially kiss me.

Barry blushes, and looks away.

HANNAH (CONT'D)
That's a green light buddy. What on earth are you waiting for?

BARRY
What, you want me to do it right here?

HANNAH
What's stopping you? Mass has already started... nobody's around.

BARRY
I'm waiting for the right moment.

HANNAH

The sun is shining, the air is
sweet, seems like the right moment
to me.

Barry looks around uncomfortably. Hannah puts her hands on his shoulders and leans her face close to his.

HANNAH (CONT'D)

Want me to walk you through it?

She closes her eyes and purses her lips, they are about to kiss. Suddenly, Barry pulls away.

BARRY

Sorry, I can't do it. Not right
now.

HANNAH

Ugh! How long are you gonna make a
girl wait!

BARRY

Trust me, when we first kiss, it'll
be magical... way better than
anything we've got going now.

HANNAH

Oh it better be! You've built this
up so much it better make sunlight
sparkle and fire dance.

BARRY

It'll make all that happen and
more, I promise.

Hannah walks into the sanctuary.

HANNAH

It better. Oh it better.

The door closes behind her. He kicks himself.

INT. DARKENED CAVE - DAY

A light creeps onto a mound of dirt. A finger wiggles... pushing dirt aside. A hand emerges from the ground, and then decides to rest peacefully. A light turns on. JENKINS, a scruffy looking guy in his 30s, walks down a flight of stairs.

JENKINS
 (yelling back)
 Alright, alright... I'm checking.

Jenkins makes his way toward a water heater, he looks under the thing with flashlight in hand.

JENKINS (CONT'D)
 (again yelling)
 Looks like the light is out, you got a match?

A female VOICE calls back.

VOICE
 There should be a box on top of the water heater.

Jenkins stands to look at the top. He sees the box. Standing behind him is the vampire from ages past, covered in dirt. The vampire goes to bite his neck, startling the man. Jenkins jumps back, baring his teeth. The fangs have been removed.

JENKINS
 Hey, who the hell are you?

VAMPIRE
 You are among the pure already? How can this be?

JENKINS
 What are you talking about? How'd you get in here?

VAMPIRE
 I don't understand. You are supposed to be noble, of a proud race. Why do you reek of human?

JENKINS
 Have you smelled yourself lately? You ain't winning no prizes.

The vampire looks at himself.

VAMPIRE
 It appears so.

JENKINS
 I take it you're an old school unregistered. How're you still kicking?

VAMPIRE

I've been frozen for a great time.

JENKINS

No kiddin. You look like something out of those old vampire novels.

He grabs Jenkins by the throat.

VAMPIRE

You dare call me a vampire? Filthy human word.

Jenkins pushes him off, easily.

JENKINS

Hey pal, get off me. What do you want to be called?

VAMPIRE

I am Sven, seventh king of the Norwegian line. Sire of more enlightened ones than any man can count.

JENKINS

Alright, Sven, calm down.

Sven collapses on the floor.

SVEN

I am hungry.

JENKINS

Look man, I can get you some cow's blood, but then you gotta get down and register yourself. I ain't gonna-

SVEN

Am I to eat the food of food? Did I not hear a woman moments earlier?

JENKINS

Yeah, that's Malorie. But I can guarantee you she's not inviting an unregistered vampire in.

SVEN

Ugh. Why do you allow her to continue to draw breath?

JENKINS

Wow, you've got a lot to learn pal.

SVEN

It seems so.

INT. BARRY'S APARTMENT - DAY

Barry sits at a computer, checking his email, while JEREMY, a vampire that looks to be about the same age, sits at a desk reading the Bible. He's sipping on blood.

BARRY

So I've always wondered why I can't see you in a mirror, but I can see you in my eye. I can accept the fact that the light that bounces off you can't be reflected, but how is that same light refracted from the lens in my eye, and absorbed into the rods and cones of my pupil?

JEREMY

Dude, I don't know.

BARRY

And for that matter, how do you show up on videotapes? Video cameras work by light bouncing off lots of tiny little mirrors.

JEREMY

Leave me alone, I'm trying to read without burning myself...

He turns a page with his pencil.

BARRY

Still reading that thing?

JEREMY

Trying to figure out some clues to the nature of my being. What are you doing? Surfing YouTube?

Barry lets out a fake laugh and goes back to his computer screen, but only for a second.

BARRY

Hey I've got a question for you.

Jeremy doesn't look up.

JEREMY

Yes?

BARRY

So I'm teaching my Sunday School class about the vampires, and I was wondering if you could come in and talk to the kids... I think it'd be really cool.

JEREMY

Well, I don't know, do you still hold Sunday School in a church? That might be a problem.

BARRY

We could have class outside next week. The bigger problem is I'd have to convince the priest to let me.

JEREMY

Yeah, I don't see that turning out well. Most vampires stay away from church and most priests are happy to keep it that way.

BARRY

I know, but I thought maybe if he met you. You've always wanted to be a part of the church... this may be a good opportunity.

JEREMY

I don't know man.

BARRY

Come on, wouldn't hurt to try right?

JEREMY

Heh. Yeah, okay, let's see how well this goes over.

INT. MALORIE'S BASEMENT - CONTINUOUS

Sven is standing now. Sipping on a cup filled with blood. Jenkins is laying down looking at the bottom to the hot water heater.

SVEN

This substance is vile.

JENKINS

Hey, beggars can't be choosers.

SVEN

(angry)

How dare you call me a beggar.

JENKINS

Will you quit getting outraged about everything? It's really cramping my style.

Sven sits down on a pile of clothing.

SVEN

(sighs)

Oh who am I kidding, this is a sad day for me and our kind. Enlightened ones reduced to servitude. This is not meant for us. We are a proud breed. You should serve no human. Especially not her.

JENKINS

I hear ya. But what's my alternative? I kill her and I'll be staked for sure. It's not like your times.

SVEN

Ah you see, that is your problem. Don't kill her... enlighten her.

JENKINS

Turn her?

SVEN

Of course! Do you not remember what it felt like when you first became enlightened. The shackles of guilt and shame lifted. The power and freedom that came with it?

JENKINS

Yeah, actually I do. But the feeling ain't so great when the reality of living that way sets in.

SVEN

But you see brother, we don't have to live this way. I intend to change things. And I need your help to do so.

He looks deep into Jenkins eyes. It's a piercing stare.

JENKINS

But I ain't got no fangs. I can't turn her myself. And I can't drink human blood even if I did. I still have to check in today.

SVEN

I think I can handle that much... I do however require an invitation. The magics that protect this dwelling must not extend to this sorry excuse for a dungeon.

JENKINS

Or I could get her down here pretty easily.

SVEN

Fantastic.

JENKINS

(yelling)
Hey Mal!

MALLORIE yells back.

MALLORIE

What is it?

JENKINS

Hey, you better come down and take a look at this.

MALLORIE

UGH! Okay, give me a sec.

Sven and Jenkins smile at this.

EXT. PRIEST'S HOUSE - DAY

Barry and Jeremy approach the house in bright daylight. Jeremy is wearing a full body suit that covers every inch of his skin. When he reaches the porch, he takes the hood off. Barry rings the doorbell.

JEREMY
Man it's bright out.

BARRY
Didn't notice.

JEREMY
Well aren't you just lucky.

The priest, Father MARK BRACEWELL, answers the door.

MARK
Barry! Good to see you. You here to see Hannah?

Hannah peeks around the corner.

HANNAH
Hey Barry, hey Jeremy!

BARRY AND JEREMY
Hey...

BARRY
Actually, I'm here to see you. I wanted to introduce a friend of mine. This is Jeremy.

Jeremy extends his hand.

JEREMY
Hi it's nice to-

Mark gets a good look at Jeremy for the first time, he does not extend his hand to him.

MARK
(upset)
Barry, why would you bring a demon to my house?

BARRY
That's what I wanted to talk about, can we come in?

MARK
Absolutely not!

HANNAH
It's okay dad, I promise! Please come in Jeremy.

MARK

Hannah!
(to Jeremy)
You are NOT invited.

Jeremy speaks, a little loudly.

JEREMY

Hannah's invitation was more than enough to allow me past the magic protecting this place, but out of respect to you I will remain outside. Please just hear me out.

MARK

What could you possibly have to tell me?

JEREMY

You are right to call me a demon. That's what I am, and I cannot change that no matter how much I want to. But I did not choose to become a demon, it was something that was forced on me.

MARK

You expect me to believe you are different from the rest? I've been around a while and believe me when I say I've heard it before.

JEREMY

On the contrary, I am no different. Or at least I wasn't at first. At first I loved being a demon. It was like a weight was lifted off me. I was free from conscience, free from guilt. Liberated to do whatever I wanted, and what's more, it felt good.

MARK

And now I suppose you've changed.

JEREMY

I have. When humans organized and contained my kind, I was kind of forced to. Forced to repress everything about my nature, just to stay alive.

(MORE)

JEREMY (CONT'D)

It wasn't easy, for sure, but I kept the memories from when I was human and was able to fake having morality. Memories also served to remind me of all the things I've lost. You see, I remember what it was like to have attachments and loved ones. I even remember what it was like to feel love. But now I feel nothing. And I'm desperately trying to feel that way again, while fighting the demon inside.

MARK

I wonder if to some extent you actually believe your lies.

Hannah breaks into the conversation.

HANNAH

Dad! You're not giving him a chance. I've known Jeremy for a while now and believe me, he's the real deal.

MARK

Hannah, I will not have you associating with a vampire. He's very persuasive, but he's just trying to get you to put your guard down. It saddens me that both you and Barry actually believe him.

HANNAH

But you don't know him like we do. He really is -

MARK

(interrupting)

I know enough. I know you're too young to remember, but your real parents, my best friends, were viciously murdered by creatures just like him.

HANNAH

And millions more were killed by people just like me. How are humans so much different?

JEREMY

Hannah, I appreciate your help, but the man is right... we are different.

(MORE)

JEREMY (CONT'D)

To ignore it would be foolish
ignorance.

(to Barry)

Let's go.

BARRY

But-

Jeremy puts on his hood.

JEREMY

I said, let's go! You wouldn't want
to cross me. I might just eat you
or something.

Jeremy heads back toward the car. Barry gives a sheepish look
at Mark, who appears to be very angry, and then chases after
Jeremy.

INT. MALORIE'S HOUSE - SUNSET

Sven and Jenkins sit at the dining room table talking. Laying
across the table is Malorie, and a fair amount of blood.

JENKINS

So... isn't she supposed to be a
little more vampire and a little
less, you know, corpse.

He lifts her hand, then lets it drop.

SVEN

The enlightening takes time. She
will rise tonight... And please
stop using that word.

JENKINS

What, "vampire"?

SVEN

That is the name the cattle have
given us. We are the enlightened
ones... or if you prefer, the
Gnarus.

JENKINS

Yeah, like that's gonna catch on.

SVEN

Don't be so ignorant.

JENKINS

Whatever. Anyway, what do we do when she does turn?

SVEN

You'll see. I have big plans for you two. You will become generals in my army, and we will begin to retake this world for our kind. No longer shall another gnarus suffer under the hands of a filthy human.

JENKINS

Are we gonna get paid?

Sven sighs.

EXT. RIVER BOARDWALK - NIGHT

Hannah and Barry walk along the river's edge, the moon lighting their faces.

BARRY

So how pissed was he?

HANNAH

Pretty pissed.

BARRY

Kind of figured, sorry if he took it out on you.

HANNAH

Not your fault. He's just so damn close-minded. Not everything is as black and white as he'd like to believe.

BARRY

I know, he really does need to get to know Jeremy... he totally changed my perception of what vampires are.

HANNAH

You know he actually tried to ground me? He acts like I'm still in high school.

BARRY

So did you have to sneak out to see me?

HANNAH

Not quite. I just reminded him that he lost the authority to ground me when he started making me pay rent.

BARRY

He charges you rent?

HANNAH

Not much, but yeah. Okay so how about we don't talk about him any more shall we.

She sits down at a nearby bench.

BARRY

What shall we talk about then?

She looks up at him and grins.

HANNAH

I don't know. Maybe we don't need to talk at all.

He sits next to her... giggling nervously. She grabs his hand.

HANNAH (CONT'D)

Why are you giggling?

BARRY

I don't know.

He pulls away.

HANNAH

Okay, seriously, why are you so nervous... it's just me.

BARRY

I know it's just... you're looking really cute... and...

HANNAH

And...

BARRY

I'm afraid if we start kissing, it might lead to... you know... more kissing.

HANNAH

That has been known to happen.

BARRY

And we might take it too far, you know?

HANNAH

Look, I'm a good catholic girl. I'm not going to let it go too far, and I'm pretty damn certain you aren't either.

BARRY

I know...

HANNAH

So stop thinking about it.

She leans in, slowly.

HANNAH (CONT'D)

And just let it happen.

They are about to kiss when Barry is knocked off the bench by a flying fist. It is Jenkins.

Malorie grabs Hannah, trying to bite her neck; they struggle. The vampires push Hannah and Barry to the ground, however they are shocked to discover that the couple pull out wooden crosses.

The crosses are pressed into their faces, burning them fiercely and stunning the vampires. A fight ensues, the couple gaining the upper hand as they pull out stakes and holy water to help in the fight. Sven watches unseen from a distance.

SVEN

Apparently they weren't ready.
Hmm...

The fight continues as Hannah drives a stake into Malorie. She dissolves into ash as Jenkins pins Barry to the ground. It is not long before Jenkins also disappears into ash, Hannah standing above him.

SVEN (CONT'D)

Pathetic. Stunningly pathetic.

Hannah sits next to Barry. They are both out of breath.

HANNAH

You okay?

BARRY
Yeah... you okay?

HANNAH
Yeah.

They look at each other for a bit, breathing very quickly.
They start making out.

INT. MEETING HALL - NIGHT

A group of about 20 vampires sit in rows of chairs facing a podium at the front. A blond haired vampire, JOHN, addresses the crowd.

JOHN
Hi my name is John and I'm a blood addict.

GROUP
Hi John.

JOHN
Today was especially hard for me. A human I work for cut her hand today... pretty deep. So deep she had me drive her to the hospital.

In the back sits Jeremy. Next to him sits a pretty girl in her early 20s, DIANA, dressed in black. She catches his eye and smiles at him. He smiles back weakly and looks away quickly, unnaturally focusing on the blond vampire.

JOHN (CONT'D)
And she's screaming like crazy, the whole car smells like blood, and I can't help but think how wasteful that is. I can understand the laws, but it doesn't seem like me taking a sip out of her hand would hurt anyone.

A TALL vampire standing near the podium addresses the group.

TALL
Ah, but you know that one sip would result in your execution. It's that kind of thinking that's led to the death of many of our colleagues.

JOHN

I know, I know. I wanted to so bad,
but I tried to put my mind on other
things. Like this one vampire in
this Anne Rice novel I'm reading-

A slightly pudgy vampire named CHUCK interrupts.

CHUCK

Oh my God, again with the Anne
Rice. Will you shut the fuck up
about Anne fucking Rice?

TALL

Chuck, please be quiet. This is
John's turn.

CHUCK

I'll shut up, when he shuts up
about Anne fucking Rice.

JOHN

Have you even read an Anne Rice
novel?

CHUCK

I made it about halfway through the
Mummy and I didn't much care for
it.

They continue arguing. In the back, Diana extends her hand
toward Jeremy.

DIANA

(whispering)
Hi! I'm Diana.

JEREMY

Jeremy.

DIANA

Nice to meet you.

JEREMY

Nice to meet you too.

At the front, Chuck continues.

CHUCK

No I'm talking about basic
character development.

(MORE)

CHUCK (CONT'D)

Like, I'm supposed to believe that a girl like her would fall instantly in love with this douchebag. Give me a break... and don't get me started on the predictability of it all.

JOHN

Whatever, you just don't understand her writing. Sorry if it's too deep for you.

Chuck is about to respond when the tall vampire interrupts.

TALL

Okay, I think now would be a good time for a break.

CHUCK

(mumbling)
Anne fucking Rice.

INT. MEETING HALL - LATER

Vampires chat in small groups around the meeting hall. Jeremy grabs a cup and fills it with blood from a punch bowl. Diana stands next to him.

DIANA

So what do you do?

JEREMY

What do you mean?

DIANA

You know, like, for money.

JEREMY

Oh. I work in a Christian bookstore.

DIANA

Yeah right.

JEREMY

No, I'm serious.

DIANA

Really? How do you like, not burn to death inside of it?

JEREMY

Oh, it's protestant.

DIANA

Ah. I see.

JEREMY

Still tends to be a bit of a problem when handling crosses and bibles though. I have to wear gloves and be very careful...

DIANA

Wow! Isn't there like a better job that someone like you can get?

JEREMY

Probably. But I honestly kind of like being near Bibles all the time. I'm trying to learn more about faith.

DIANA

Weird, but totally cool too. I can really respect that.

Jeremy picks up another cup and gestures to fill it.

JEREMY

Blood?

DIANA

Uh... no thanks?

JEREMY

Come on, it's delicious!

DIANA

No I shouldn't.

JEREMY

Watching your calories or something?

DIANA

No it's just.

JEREMY

You're a human?

DIANA

What?

JEREMY

You're not?

DIANA

Well... yeah I am a human. How did you know?

JEREMY

I can smell it all over you.

DIANA

Smell what?

JEREMY

Warm blood.

DIANA

Ooh. Creepy.

JEREMY

What are you doing hanging around vampires?

DIANA

I... well I... I don't know. I'm curious.

JEREMY

Probably not a good idea. Don't you know vampires are dangerous?

DIANA

You guys? Please.

In another part of the room. Chuck and John seem to be heating up their argument.

JOHN

Well what *do* you like then.

CHUCK

I don't know... I think Twilight is pretty good.

JOHN

Are you fucking kidding me!

Jeremy looks over at them.

JEREMY

(to Diana)

Yeah, but we're kind of soulless creatures of the night or something.

She laughs.

JEREMY (CONT'D)

Well we are soulless. Isn't it the slightest bit disturbing to think that if it weren't for the registration laws, there wouldn't be a single vamp here that would think twice about killing you where you stand.

DIANA

I don't know. I guess it's kind of like you and that bookstore. Maybe we're both trying to get closer to something?

She looks at him intently. He looks away.

DIANA (CONT'D)

Are you blushing?

JEREMY

Actually that's something I stopped doing when my heart stopped beating.

DIANA

Ah.

JEREMY

Yeah.

They both kind of stare off into the distance, awkwardly.

EXT. RIVER BOARDWALK - CONTINUOUS

Hannah and Barry sit on the bench. They are being questioned by a detective named FLINT. He looks much like you'd expect a detective out of a 1940's film to look. Behind him are two police officers going through the clothing and gathering the dust from the vampire's remains.

FLINT

So you say they just attacked you out of nowhere?

BARRY

That's right.

FLINT

And the two of you overpowered them?

HANNAH

My dad's been training me to defend against vamps my whole life. This is the first I've ever been attacked though.

FLINT

I see.

Flint picks a stake up off the ground.

FLINT (CONT'D)

Never leave home without it. There's just one problem here.

BARRY

What's that?

FLINT

Well, we ran both the IDs. One of them was definitely a vampire... The male. Registered and everything. The woman however, was a human.

BARRY

What? No! She was definitely a vampire. Turned to dust and everything.

FLINT

Clearly. I don't know a lot of humans that do that when they die. Which means that she must have been turned recently. These two actually live together. The male was her personal vampire servant. Now I'd suspect he was the one that turned her, but...

HANNAH

But he's registered.

FLINT

Exactly. Defanged vampires can't turn a human.

BARRY

So what does that mean?

Flint goes to speak but is interrupted by Hannah.

HANNAH

There's an unregistered vamp out there, turning humans.

FLINT

Exactly. Which brings me to you two.

HANNAH

What about us?

FLINT

Can you think of any reason a vampire might want you dead?

HANNAH

Um... food?

FLINT

Well, only one of them could have actually fed on you, remember.

HANNAH

Maybe he was just helping her eat.

FLINT

Maybe.

HANNAH

You don't sound too convinced.

FLINT

Well, it's plausible, why don't you just humor me here... is there any reason other than your O positive that a vampire might want you dead.

They think a bit.

HANNAH

Well, there is my dad... he's a priest at Saint Matthews.

FLINT

What's his name?

HANNAH

Father Mark Bracewell.

Flint writes something in his note pad.

HANNAH (CONT'D)

He really hates vampires... maybe one of them have a grudge.

FLINT

Most vamps do hate the clergy.

BARRY

Detective. Are you saying that someone... like the unregistered vamp that turned that woman... may be out to get us... or at least Hannah?

FLINT

No, no, nothing like that. Probably me just being paranoid... but it might be a good idea to watch your back.

A bat that was perched on a nearby tree branch flies away. Hannah and Barry both look behind them in fear, then look back at the detective. He shrugs.

EXT. MEETING HALL - NIGHT

Diana excitedly talks to a slightly annoyed Jeremy as he makes his way toward his car.

DIANA

So what were you like as a human?

JEREMY

Kind of like I am now only, you know, not evil.

DIANA

You're evil?

JEREMY

I try not to be... but yeah.

DIANA

So, do you like, remember anything from when you were dead?

JEREMY

What do you mean?

DIANA

Like, you know, before you rose as a vampire. Was there a heaven? A hell?

JEREMY

The afterlife is a place for souls. I am a creature without one. If my soul went anywhere, I have no memory of it.

DIANA

How do you know you don't have a soul?

JEREMY

Well I don't know per se, but all those feelings I felt as a human aren't around anymore. I feel like a shell of what I once was... Empty on the inside.

DIANA

(saddened)

Oh...

JEREMY

What?

DIANA

Well... you know... even people with souls can feel pretty empty on the inside.

He looks at her, as she looks toward the ground. She looks up at him. They share a moment.

JEREMY

Hey, do you want to grab a drink or something? I know a place that serves something really bitter and disgusting.

She smiles.

DIANA

What, blood?

JEREMY

Beer.

EXT. PRIEST'S HOUSE - NIGHT

Hannah and Barry walk up to the door.

HANNAH

You know, all things considered,
this was a pretty good date.

She smiles.

BARRY

You know, I kind of agree.

They kiss lightly... then more feverishly until they
inadvertently crash into the side of the house.

BARRY (CONT'D)

Hey are you by any chance having
one of those "life's too short"
kind of feelings?

HANNAH

Heh... kind of...

BARRY

Any chance you want to, I don't
know... go somewhere where your dad
isn't sleeping for the night?

HANNAH

(playful)

Barry, are you suggesting what I
think you are?

BARRY

I don't know... what do you think
I'm suggesting?

HANNAH

Ha! This coming from the guy who
until today refused to even kiss
me!

BARRY

Yeah, so what?

Hannah puts her hand over his face lightly pushing him away.

HANNAH

Keep it in your pants buddy. I'm a
good catholic girl remember? Still
saving myself for marriage.

BARRY

And by saving you mean...

HANNAH

Oh my God, what have I created?

BARRY

Sorry, it's just... with everything that happened tonight...

HANNAH

Don't worry about it. How about we end the night now before lust pushes us to a place we might regret tomorrow.

BARRY

Okay... I'm sorry.

HANNAH

Don't be sorry.

She kisses him again.

HANNAH (CONT'D)

Just give me a call tomorrow. 'kay?

BARRY

Okay.

He starts to walk away, before turning back.

BARRY (CONT'D)

See ya'.

HANNAH

Bye.

He pauses for a bit before turning away... finally he walks off screen. She watches him go, shakes her head, then turns back to the door. Sven is standing there. Hannah tries to scream but Sven covers her mouth quickly.

INT. GARDELLA'S TAVERN - NIGHT

Diana and Jeremy sit at a table. The bar is surprisingly nice and relatively quiet. In front of Jeremy is a glass of beer, completely untouched. Diana finishes off a glass.

DIANA

So we've been chatting here a while now and you still haven't touched your beer. What's up with that?

JEREMY

I don't want to get drunk.

DIANA

It's just a beer, what kind of a lightweight are you?

JEREMY

For you it's just a beer, for me, it might as well be a keg.

DIANA

How so?

JEREMY

Well when you drink alcohol it gets absorbed into your blood through your digestive system. But for me... my circulatory system *is* my digestive system. That's why we drink blood, it goes right to the veins.

DIANA

Huh?

JEREMY

So any alcohol I drink goes right to the blood. It only takes a little bit to get me wasted.

DIANA

Wow, I guess you're a cheap date.

JEREMY

Or I would be if I actually dated. It's been a long time since I...

DIANA

Since you what?

JEREMY

Okay. So you've been asking questions about me all night. It's time for me to learn something about you.

DIANA

What do you want to know?

JEREMY

For starters, what the heck were you doing at a vampire support group?

DIANA

Like I said, I'm curious.

JEREMY

Curious about vampires?

DIANA

Yeah. I've lived around vampires my whole life, but never actually met one, you know.

JEREMY

And now that you have met one, what do you think?

DIANA

Well honestly, I don't see why everyone's so afraid of you. All I saw were a bunch of guys trying to live a normal life.

JEREMY

You just haven't met the right vampires. I could show you some that would-

DIANA

Yes, but I bet you I could show you a human that's just as bad.

JEREMY

It's different though. Vampires are sociopaths. All of them. They have no conscience. When you do something you know is wrong, it feels bad. Vampires don't have any feelings one way or the other about the worst evil. The only thing that makes us appear "good" are those laws that were forced upon us. Without them, every one of us would literally be a cold blooded killer.

DIANA
Even you? Are the laws the only
thing keeping you from killing me
right now?

Jeremy hesitates.

JEREMY
...yes.

DIANA
You don't sound too sure about
that.

He pauses again.

JEREMY
I'm not.

DIANA
Oh?

JEREMY
Now that I think about it, I don't
want to kill you... at all. I'm
sure you'd be delicious and all,
but I'd rather see you alive.

DIANA
Oh I bet you say that to all the
girls.

INT. MALORIE'S BASEMENT - NIGHT

Hannah is flung to the dirt floor. Sven towers over her,
backlit from the lights on the ceiling.

SVEN
You killed two of my servants.

HANNAH
Who are you?

SVEN
Two... practically by yourself.

HANNAH
What do you want?

She reaches into her back pocket and pulls out a small cross,
which she conceals in her hand. He walks slowly toward her.

SVEN
I want a lot of things. But for
right now, shall we say, revenge?

HANNAH
You're going to kill me?

SVEN
And a warm meal... that would be
lovely.

He grabs her by the neck.

SVEN (CONT'D)
I must admit, for a human, you
impressed me quite a bit. You even-

She interrupts him by jamming the cross into his face. He is
completely unaffected. He pushes her down to the ground,
snatching the cross out of her hand.

SVEN (CONT'D)
Ah yes. I remember a time when I
was actually afraid of these. I
must remember to train future
soldiers to defend against them.

As he speaks, he paces. Hannah makes a dash towards the
stairs, but he grabs her by the waist.

HANNAH
Help! Somebody help me!

He throws her to the ground.

SVEN
Silence!

He tosses the cross back at her.

HANNAH
Help! Please!

He hits her across the face.

SVEN
I said silence!

She whimpers a bit on the ground.

HANNAH
Leave me alone...

SVEN

Don't act so pitiful. This is supposed to be a beautiful experience and you're ruining it.

HANNAH

What are you talking about?

SVEN

Your awakening. There was a time I could make this painless for the human. I seem to have lost a lot of my power in the years I've been asleep. No matter.

She looks over to a bag by the wall. There is a wooden stake inside.

SVEN (CONT'D)

We can do this the old fashioned way.

He grabs her again by the neck. Her punches and kicks fall ineffectively off of him. Suddenly there's a knock at the door. Sven covers her mouth as he looks back toward the noise.

EXT. MALORIE'S HOUSE - SIMULTANEOUSLY

Flint and NATHAN, a uniformed officer, are at the door. Flint knocks again.

NATHAN

According to our files, they were the only two that lived here.

He runs his hand along the door frame.

FLINT

See if there's a key under a rock or something.

CUT TO:

INT. MALORIE'S BASEMENT - SIMULTANEOUSLY

Hannah bites his hand. No reaction from Sven. She keeps biting until she draws blood. Finally he pulls his hand away.

HANNAH

Help!

He hits her again.

BACK TO:

EXT. MALORIE'S HOUSE - SIMULTANEOUSLY

Flint perks to attention.

FLINT
Did you hear something?

NATHAN
No. I didn't hear-

FLINT
Shh!

They clearly hear a scream coming from inside. They draw their guns and Flint kicks at the door. A second kick flings it open. They enter, pointing their guns as they secure the rooms.

INT. MALORIE'S BASEMENT - MOMENTS LATER

Flint and Nathan find their way down the stairs, pointing their guns at the room.

FLINT
Oh my God... secure the room.

Hannah lies limp on the ground. Blood is all around her neck. Flint kneels by the body checking her pulse. He shakes his head.

FLINT (CONT'D)
This is the girl that was attacked earlier tonight. Dammit!

NATHAN
Where's the boyfriend?

FLINT
I don't know.

He looks around the room.

FLINT (CONT'D)
Not here.

They both look down at the body. A shadowy figure emerges behind them. Flint is struck.

CUT TO BLACK.

INT. BARRY'S APARTMENT - THE NEXT MORNING

Barry sits at his computer, checking his email. Jeremy sits again, at his Bible.

BARRY

That's weird. She wasn't online last night and she still hasn't responded to my email.

JEREMY

She's waiting for you to call her. Trust me.

BARRY

Ugh... girls are so complicated.

JEREMY

And confusing... don't forget confusing.

Barry picks up his phone and dials Hannah. Jeremy looks over his bible.

JEREMY (CONT'D)

Well this doesn't seem right.

BARRY

What?

JEREMY

Nothing... just gotta go back to the greek.

Barry hangs up the phone.

BARRY

Straight to voicemail.

JEREMY

She's cheating on you dude.

Barry gives him a look. His phone rings.

BARRY

It's Hannah... 's dad. What does he want?

JEREMY

To excommunicate you for defiling
his daughter I'd assume.

Barry gives him another look. Jeremy's phone rings... the
display says "Diana."

BARRY

Hello? No I haven't seen her.

Barry moves to the other side of the room to get away from
the noise of Jeremy's phone. Jeremy answers.

JEREMY

Hello? No I can't see you now.

BARRY

Yes we hung out last night but-

JEREMY

Because it's the middle of the day.

BARRY

No I'm trying to get a hold of her
too. Now you're starting to worry
me.

JEREMY

What are you suggesting?

BARRY

No she didn't stay the night here.
You know me better than that.

JEREMY

I don't think it's a really good
idea for me to- yeah... uh huh.

BARRY

What, Jeremy? What does he have to
do with this?

JEREMY

You know... I think I could make
that happen.

BARRY

Father, with all due respect,
you're dead wrong... and I really
don't appreciate your accusations.

JEREMY

Okay, see ya in a bit... bye.

BARRY
Well I'm worried too... Okay...
I'll call you the second I hear
from her.

Barry hangs up the phone.

JEREMY
(to Barry)
What was that all about?

BARRY
Hannah isn't at her house this
morning.

JEREMY
So what?

BARRY
Well, I dropped her off at her
house last night, but he claims she
never came home.

JEREMY
He was probably sleeping. And she
probably left before he woke up.

BARRY
Maybe. But where would she go? And
why would her phone be off?

JEREMY
I don't know dude. Maybe her phone
died and she went to go get a new
one. I'm just saying it might be a
little early to start panicking.

BARRY
I don't know man. After being
attacked last night... this just
feels wrong to me.

JEREMY
I'm sure there's a perfectly
reasonable explanation for things.

BARRY
I hope so... who were you on the
phone with.

JEREMY
Nobody... Well... a friend?

BARRY

Huh?

JEREMY

Nobody you know.

BARRY

Who do you know that I don't?

JEREMY

Someone from my support group.

BARRY

Why are you being all weird about
it?

JEREMY

No reason... they just need to talk
and I said I'd meet them.

He heads toward the door, grabbing his hood, mask, and
gloves.

BARRY

Okay... you gonna be home later?

JEREMY

Yeah, I'll be around.

BARRY

Okay... See ya'.

JEREMY

Later.

Jeremy leaves. Barry shoots a confused look at the door.

INT. WAREHOUSE - CONTINUOUS

Hannah opens her eyes. Sunlight pours through frosted windows
far off. It is bright to her. Sven stands a few meters away,
watching her.

SVEN

You're awake.

She looks over to see Flint and Nathan tied up and
unconscious.

SVEN (CONT'D)

How do you feel?

HANNAH
I feel... different.

She looks at her hand. It is a shade or two lighter.

HANNAH (CONT'D)
You turned me.

SVEN
I enlightened you.

HANNAH
Yes... it seems so.

SVEN
I apologize for the manner in which I did. It was not my intention to force enlightenment upon you. The experience is so much greater when you choose it on your own.

HANNAH
No... I think you did what you needed to. I never would have chosen this. I never would have understood... This feeling. It's unlike anything I've ever felt as a human... It's amazing.

SVEN
It is a feeling that would be greater had I the time to do it properly.

HANNAH
I fought you.

Sven smiles.

SVEN
Yes... moreso than any human I'm accustomed to.

HANNAH
I hit your face with a crucifix... You didn't even flinch. Aren't we hurt by sacred objects?

Sven picks a cross up off the ground. The very cross Hannah tried to use earlier.

SVEN

I was at the crucifixion, you know.
The clouds gathered, allowing many
of our kind to witness it first
hand. In general, men exist as food
for our kind, but not this man.
This man had power.

He slowly walks toward her.

SVEN (CONT'D)

And in his death he created a
magic... a magic more powerful than
anything else I've seen... A
faith.

Sven hands her the cross; she flinches away.

SVEN (CONT'D)

Why do you recoil?

HANNAH

I don't know.

SVEN

It is perfectly harmless.

She slowly reaches her hand out. She touches it, burns her
skin, and flinches backward.

HANNAH

Ow!

SVEN

There is nothing stronger than
faith. Belief, if fervent enough
can shape and change us. The cross
only hurts you because you believe
it will. Try again, this time
believing the cross has no power.

HANNAH

Okay.

She reaches out and touches it, and is again burned. Sven
laughs.

SVEN

Faith takes time. Weakening a cross
is one thing, but the faith of one
gnarus does nothing to combat the
faith of billions of people, for
that we need more on our side.

He tosses the cross next to her. She looks at it and then up at him.

SVEN (CONT'D)
We have work to do.

INT. DIANA'S APARTMENT - SHORTLY AFTER

Diana opens the door to Jeremy. Her place has a sort of cliched goth look to it. She smiles when she see him.

JEREMY
Hey.

DIANA
Hi.

JEREMY
So when you said you wanted to pick up where we left off last night did you mean...

DIANA
I meant... you're invited.

She pulls him in and kisses him.

JEREMY
Okay just checking.

She kisses him again... more passionately. She pushes him down to her couch.

DIANA
I dig the cold.

She rubs his arm.

JEREMY
You're kind of a freaky girl aren't you.

She takes off her shirt and jumps on him.

DIANA
What makes you say that?

JEREMY
I don't know.

This time he aggressively kisses her. She gets into it. The foreplay gets a little more intense before he stops suddenly.

DIANA
What's the problem?

JEREMY
This is embarrassing.

DIANA
What?

JEREMY
Sorry I've never had sex with a
human since becoming a vampire...

They sit up in the couch. She scratches the back of his neck.

DIANA
What is it? Spit it out.

JEREMY
Well vampire sex is a little
different than the human kind.

DIANA
Ooh... tell me more.

JEREMY
Well humans have a beating heart to
get blood to the part of the body
necessary for sex.

DIANA
But your heart doesn't beat.

JEREMY
Exactly.

DIANA
So how do you...

JEREMY
You really want to know?

DIANA
Well yeah!

JEREMY
Well to simulate the same
experience we need to take in a lot
of blood. We need to feed.

DIANA
Really?

JEREMY

Yeah... it's kind of one of the unspoken reasons we like feeding so much. A good feed can quite literally be an orgasmic experience.

DIANA

Wicked cool. So you can't have sex without food?

JEREMY

Well, that's not exactly true.

DIANA

What do you mean?

JEREMY

God, now were getting into the kinkier parts of vampire sex.

DIANA

Oh do tell!

JEREMY

Well, when two vampires have sex, sometimes they'll actually feed off of each other. The blood flow is a feeling that's out of this world.

DIANA

Sounds amazing.

JEREMY

It is... but I mean, it's kind of a problem for us.

DIANA

Hmm...

JEREMY

Want to go to the store?

DIANA

I knew I should have bought you dinner first.

INT. BARRY'S APARTMENT - CONTINUOUS

Barry is watching T.V. His phone rings. He leaps over to get it.

BARRY

Hello!

HANNAH

Hey!

BARRY

Where've you been? I've been worried about you.

HANNAH

Worried? About me? What on Earth for?

BARRY

Your dad called. He says you never came home last night.

HANNAH

No I did... it's kind of a long story.

BARRY

Did you talk to him yet? He's worried too. He doesn't even know about the vamp attack last night.

HANNAH

Yeah, I just got done talking to him. Man is he pissed off at me.

BARRY

So where were you?

HANNAH

Uh... I kind of need to talk to you about it in person.

BARRY

This sounds bad.

HANNAH

No no... it's not bad at all. It's just something that I don't feel right saying over the phone.

BARRY

I'm intrigued.

HANNAH

Mind if I come over?

BARRY

No not at all. I'll be waiting for you.

HANNAH

Great! See ya in a bit.

BARRY

Okay see ya.

Hannah hangs up the phone.

HANNAH

Thanks for the... invitation.

INT. BLOOD SHOP - A LITTLE LATER

Diana looks around the shop, which is filled with jars and bags of blood, bearing different labels. She is filled with wonder, and Jeremy is meticulously searching for something specific.

DIANA

Okay, how did I not know this place exists?

JEREMY

Most humans find it disturbing.

DIANA

Hey, a guys gotta eat right?

JEREMY

Indeed.

DIANA

So I kind of thought all blood was the same. Why are there so many varieties?

JEREMY

Well, there's a lot of different animals.

DIANA

What blood's the best?

JEREMY

Well human of course.

DIANA

You've had human?

JEREMY
These laws weren't always around.

DIANA
(whispering)
What does human blood taste like?

JEREMY
Ever cut your finger and sucked on
the cut?

DIANA
Yeah?

JEREMY
Like that.

DIANA
Oh.

He pulls a jar of blood off the shelf and looks at the back label.

JEREMY
Anyway, with the registration laws,
human's not really an option. I
guess that's one thing these laws
inspired: the vampire's launch into
the world of culinary arts.

He puts the jar back.

DIANA
So what are you looking for?

JEREMY
Dolphin blood... it's very rare.

DIANA
Why dolphin blood?

JEREMY
Well let's just say that cow
doesn't really do it for me
anymore.

She looks at him, giving him an intrigued smile.

DIANA
So some blood is better for... our
purposes?

JEREMY
Oh yeah. You'd have no idea.

DIANA
Ooh... What's the absolute best
for... you know?

Jeremy stops looking for blood and looks over at her. He smiles, shakes his head and goes back to looking.

JEREMY
No... not telling.

DIANA
What? Come on. Is it human?

JEREMY
Yeah but...

DIANA
But what?

JEREMY
You're going to be grossed out.

DIANA
I'm standing in a blood shop about
to have sex with a vampire here. I
think you can give me the benefit
of the doubt.

He looks back at her, then leans in close.

JEREMY
(whispers)
Menstrual blood.

DIANA
Really?

JEREMY
Yeah.

DIANA
Ever had it?

Jeremy hesitates. Then looks quickly back at the shelf.

JEREMY
Ah here we go. Dolphin blood.

Diana smiles at his embarrassment.

DIANA
Dolphin blood it is.

JEREMY
Don't worry. It's tuna safe.

INT. BARRY'S APARTMENT - BATHROOM - CONTINUOUS

Barry hops in the shower and turns it on. The door begins to steam up. A figure appears at the entrance to the bathroom. It is Hannah.

She hangs up a bathrobe on the rack, then enters the shower, grabbing Barry by the waist. He is startled, letting out a small yelp, then jolts back toward the back of the shower. He sees Hannah.

BARRY
Hannah! You're... um... we're
naked.

HANNAH
Yes... we are.

She steps closer to him. He has nowhere to retreat to as she puts her hands seductively on his chest.

BARRY
What's uh... um...

HANNAH
Why are you always so nervous?
First with the kissing, now with
this.

BARRY
Well this is just so... uh... what
happened to that whole thing
about... you know... waiting.

HANNAH
Fuck it. Life's too short.

He looks at her in amazement. She smiles seductively at him. He smiles back.

BARRY
Fuck it.

He kisses her. Things heat up. Steam covers the bathroom mirror, which fails to reflect Hannah.

INT. DIANA'S APARTMENT - CONTINUOUS

Jeremy chugs a glass of Dolphin blood. Diana beckons to him from the bed, dressed in sexy attire. He jumps on top of her. They start kissing, which gets blood all over Diana's lips. She doesn't seem to mind.

INT. BARRY'S APARTMENT - BATHROOM - CONTINUOUS

Barry and Hannah are still going at it. As they kiss she begins biting on his lip... Her fangs puncture the skin, drawing blood. Barry pulls back.

BARRY

Ah! Easy.

He rubs his lip, then looks at her face, fangs dripping with blood.

BARRY (CONT'D)

Oh my God.

He tries pushing her away but fails to even move her. She pins him against the wall, trying to kiss him again. He fights it.

HANNAH

What's wrong?

They struggle back and forth. Barry is unable to put up any real defense against her.

BARRY

Hannah... what... what happened to you?

HANNAH

It's a long story. You know, you're really killing the mood here.

Barry finally gains some ground in the struggle, but is quickly tossed out of the shower onto the floor, breaking the door off in the process. Barry is in a daze as she calmly steps out of the shower, grabbing the bathrobe from the hook and putting it on. Barry runs out of the bathroom.

INT. BARRY'S APARTMENT - BARRY'S BEDROOM - CONTINUOUS

Barry crashes into his room searching for something. He pulls out a cross and turns around. Hannah easily smacks it out of his hands, grabs him and pins him to the bed. He is in tears.

HANNAH

Stop fighting already. We need to talk.

BARRY

Talk! You're a vampire!

HANNAH

Your point?

He continues to cry. She sighs.

INT. DIANA'S APARTMENT - CONTINUOUS

Jeremy rolls off of Diana. She is crying, but wipes the tears away quickly.

JEREMY

Are you crying?

DIANA

No... no... I'm fine.

JEREMY

Really? I don't believe you. You seemed a little distant near the end there.

DIANA

It's just that wasn't what I was expecting. I've never met a guy that's had multiple orgasms before.

JEREMY

Ah, yeah, that's a vampire thing. Dolphin blood does wonders.

She turns to face him.

DIANA

Being a vampire has a lot of perks doesn't it.

JEREMY

No, not really.

DIANA

What are you talking about?
Immortality, super strength, super
sex...

JEREMY

Well it has been decades since I've
had a good suntan... not to mention
being hunted, irrationally feared,
and oh yeah, no emotions.

DIANA

You say that like it's a bad thing.

JEREMY

What, no emotions? Of course it's a
bad thing. Do you know what it's
like to live with the memory of
love, but have no capacity to feel
it.

DIANA

Yeah, actually I do.

She turns away from him and pulls a sheet over herself.
Jeremy is silent. He touches her shoulder, softly, leaning in
close.

JEREMY

Diana, what happened to you?

She doesn't answer.

JEREMY (CONT'D)

Why do you feel so dead on the
inside?

DIANA

I don't want to talk about it.

JEREMY

Was it a boy?

DIANA

No. It wasn't.

JEREMY

A girl?

DIANA

What? No, of course not.

JEREMY

Then what? I can keep a secret.
Dead men tell no tales.

She doesn't answer.

JEREMY (CONT'D)

Diana...

DIANA

It was a man... My stepfather.

JEREMY

What happened?

She breathes deeper. Then starts to tear up.

DIANA

Do you really have to ask?

JEREMY

I guess not.

She turns to face him.

DIANA

That's why I envy you. Sure, maybe
you don't feel love or happiness,
but you also don't live with the
pain and suffering either. I would
give anything to not feel what I
do.

Jeremy is speechless.

DIANA (CONT'D)

What? Say something.

She lays down, staring at the ceiling.

JEREMY

You don't know what you're talking
about.

DIANA

No I know exactly what I'm talking
about... I've thought a lot about
it. Jeremy, why do you think I was
at your support group? I'm not just
curious about vampires... I want to
be one.

INT. BARRY'S APARTMENT - BARRY'S BEDROOM - CONTINUOUS

Barry is tied up to the bed. Hannah straddles him. Blood slowly flows from a few cuts on his chest which Hannah wipes with her hand, sucking the blood off after she does so.

BARRY

What do you mean you want to turn me into a vampire?

HANNAH

No I want you to want me to turn you into a vampire.

BARRY

Why would I possibly want you to turn me into a vampire?

HANNAH

Because it's *wonderful* Barry. It's something you can't understand until you experience it for yourself.

BARRY

Well why don't you just turn me then? It doesn't seem there's much I can do about it at the moment.

HANNAH

True. I could do that. But supposedly the experience is better if you come to it on your own.

BARRY

What are you talking about?

HANNAH

You don't have to fight it. You could let me turn you.

BARRY

I know vampires Hannah. Hell I live with Jeremy... it's a miserable existence. Why would I want that?

HANNAH

It's miserable for him because he's doing it wrong. Vampires were never meant to be like this, emotionless, oppressed, driven to servitude. We're going to change this world.

(MORE)

HANNAH (CONT'D)

And I want you to be with me when we do.

He tears up again.

BARRY

Hannah, I don't know how this happened to you, but I'm sorry. I'm sorry I couldn't protect you.

HANNAH

Don't be sorry. I'm trying to tell you, the experience is great. I used to believe like you... but look at me. I'm not emotionless. In many ways I'm still the same Hannah. And yes, I still love you.

BARRY

You want to kill me.

HANNAH

I want to enlighten you. This life you're living is so small. You don't even know it yet.

BARRY

But vampires are evil. They eat humans. I'd never want to kill a human.

HANNAH

I don't either. I believe that to drain a human without turning them is a sin. It's senseless killing. I'm telling you Barry. You have it all wrong about us.

BARRY

So you're saying you're not evil.

HANNAH

Good and Evil are just words. It's a matter of perspective.

BARRY

If you're not evil, then let me go.

Hannah sighs as Barry begins to loosen the knot on his left arm.

HANNAH

It would be wrong of me to leave you as you are. I care too much about you for that.

BARRY

It sounds like I don't have a choice.

HANNAH

You do have a choice Barry. You can choose to embrace it. Please Barry, just trust me. It'll all be very clear soon.

BARRY

Fine... then do it.

HANNAH

Really? You want this?

BARRY

If I'm going to be turned either way, I might as well just accept it.

HANNAH

Okay, it's going to hurt a bit, then it'll be like you're falling asleep. When you wake, then you'll understand everything.

BARRY

I'm ready.

She leans in and kisses him gently. She moves to his neck and bares her fangs. With his newly freed hand, he knocks her on the head with his desk lamp. She falls off the bed. Barry opens up a dresser drawer and pulls out a taser. He pushes it into Hannah and lets the sparks fly. She falls limp.

INT. DIANA'S APARTMENT - CONTINUOUS

Diana's tears have subsided. Jeremy has his arm wrapped around her and runs his fingers through her hair.

JEREMY

Diana, you're going to have to trust me on this one. Even the worst human in the worst situation is better off than the best vampire in the best situation.

DIANA

How can that possibly be?

JEREMY

Hope. As a human you have the possibility to be better than you are now. With me there is no hope. No chance that I will ever feel happy again.

DIANA

I don't know Jeremy. In many ways you seem to show a lot of emotion...

JEREMY

I remember what someone with emotion is supposed to act like.

DIANA

Is that all? You haven't felt the slightest bit of happiness being with me?

JEREMY

(pauses)

Even if it were possible for vampires to be... happy. You still lose any sense of morality. If you became a vampire, you would want to kill humans... bottom line. I know that's something you don't want.

DIANA

No... I guess I don't.

They both stare downward.

DIANA (CONT'D)

Jeremy... I think you feel a lot more than you claim to.

JEREMY

I think you might be right.

She gives him a weak smile. He kisses the side of her head.

INT. BARRY'S APARTMENT - EVENING

Barry sits on the couch, now clothed. Staring at a tied up Hannah, still in her bathrobe. The door to the apartment opens. Jeremy steps through.

JEREMY

Man, you're not going to believe
the day I had...

He sees Hannah tied up and laying against the far wall.

JEREMY (CONT'D)

What's going on?

BARRY

She's a vampire.

JEREMY

What?

He goes over and examines her neck. Faint scars from Sven's fangs still remain.

BARRY

You said she was probably fine and
she's a vampire.

JEREMY

I'm sorry... how did this happen?

BARRY

I don't know... she must have been
taken some time after I left her
last night.

JEREMY

What's she doing here?

BARRY

Trying to turn me... but she's not
acting like any vampire I've ever
seen... Jeremy? Is it possible that
something of Hannah is still in
there?

He goes over and sits next to Barry.

JEREMY

Yes. A lot of her is still in there
Barry. She has all the memories of
the girl we cared about...

BARRY

We could get her registered? She
can still live a somewhat normal
life?

JEREMY

I don't know. I suppose it's possible. But even if she does get registered, you have to realize that whatever that is now. It's not Hannah... The girl you loved is dead.

BARRY

I don't know... like I say, she didn't act like any vampire I'd ever seen. I don't know how to explain it, but I feel like Hannah's soul is still in there.

JEREMY

Barry...

Hannah stirs. They both look over to her.

HANNAH

It's what I've been trying to tell you Barry. I'm still me.

JEREMY

(to Hannah)

Why are you doing this? Why are you fucking with his heart like this?

HANNAH

Jeremy... I'm not-

JEREMY

You are.

HANNAH

I've got someone you should meet Jeremy... I'm not what you think. I have a soul... and so do you.

JEREMY

Why are you keeping up this act?

HANNAH

Listen to me... it's like I was telling Barry. You're doing it wrong. Life isn't supposed to be like this for us... We're supposed to feel. We're supposed to love.

JEREMY

You're just feeling the effects of the turning. Trust me. That feeling wears off.

HANNAH

No it's more than that.

BARRY

Jeremy isn't there the slightest possibility she's telling the truth...

JEREMY

No. There isn't. Don't let yourself believe her.

HANNAH

I can prove it.

JEREMY

Oh this should be good.

HANNAH

Barry, hand me that Bible.

JEREMY

What are you trying to prove?

HANNAH

Just hand it to me please.

Keeping his distance, Barry places the Bible in her tied up hands. It does not burn her.

JEREMY

How are you doing that?

HANNAH

Take it. It's harmless.

Jeremy skeptically looks at her.

JEREMY

That's not possible. That's the same Bible I've been burning my hands on for years now.

HANNAH

It is possible. Just believe.

He goes over and slowly reaches his hand toward it. It burns him once again.

JEREMY

What the hell.

HANNAH

You see Jeremy. Maybe you don't know everything.

JEREMY

(to Barry)

She is different that's for sure. I can't explain it, but somehow she's different.

BARRY

Maybe she's still human.

JEREMY

No, she's definitely a vamp. I can smell it in her.

BARRY

Well what do we do with her?

JEREMY

Well, we can't let her go. You said she tried to turn you.

BARRY

Yeah but...

JEREMY

But what?

BARRY

Maybe... maybe that wouldn't be-

JEREMY

Don't say it.

BARRY

I'm just saying that maybe everything we know about vampires is wrong. Maybe we should hear her out.

JEREMY

Okay, even supposing she is right and there is a way to be a vampire, but feel and act like a human. You'd still be born with evil in your heart. You'd still be subject to the registration laws.

(MORE)

JEREMY (CONT'D)

You'd be considered by society an inferior being.

Hannah coughs.

HANNAH

Not necessarily. We've got plans to change that.

JEREMY

What do you mean?

HANNAH

We're going to flip the balance of power so that the enlightened are in the majority.

JEREMY

You mean-

HANNAH

I mean turning everyone into a vampire. We can change this world, we just need the numbers.

JEREMY

And if all vampires had immunity to sacred objects... you could grow exponentially. There would be nothing to stop you.

BARRY

You're talking about genocide!

HANNAH

I wish you'd stop looking at the enlightening process as death.

JEREMY

But that's how they'll look on it. You'll start a war with mankind.

HANNAH

Maybe. But it's a worthy cause.

JEREMY

Okay, but what happens when you turn all the humans in the world? What then?

HANNAH

Then we live in peace and harmony.

JEREMY

And you'd have zero population growth. Vampires depend on humans for reproduction in order to expand our own numbers. Without them, we would slowly die off until there is nobody left around. It would be the end of the world.

BARRY

This is crazy. Jeremy, why are you entertaining this madness?

JEREMY

Well I'm not entirely convinced it's a bad idea.

BARRY

You can't be serious.

JEREMY

I guess the biggest problem here is that bottom line, most vamps are extremely evil, and there's no way you would be able to do this without thousands of humans dying. Dying and not being turned. You're also essentially just trading one violent, warring species for another even worse species.

HANNAH

But we are enlightened. Like I've been saying, there's no reason we should be living the way we do. We intend to bring order to our kind.

EXT. BARRY'S APARTMENT - HALLWAY - SIMULTANEOUSLY

Diana listens intently outside the doorway as they speak. She backs away from the door and pauses for a bit, then raises her hand to knock. She decides against knocking and starts to walk away.

She again changes her mind and raises her hand to knock. Her hand is grabbed suddenly. It is Sven. Sven turns her around, pressing her against the door, holding his hand over her mouth.

INT. BARRY'S APARTMENT - SIMULTANEOUSLY

Conversation is interrupted by a bang against the door.

BARRY
What was that?

Jeremy rushes over and flings the door open. Diana falls into the apartment, Sven blocked by an invisible force.

JEREMY
Diana?

HANNAH
Master?

BARRY
What's going on?

Diana starts coughing, trying to get air.

HANNAH
(to Sven)
What are you doing here?

SVEN
I told you to be strong.

Sven pushes his hand against the opening of the doorway. It cannot penetrate.

JEREMY
Don't worry, he can't get in without an invitation.

SVEN
Amusing.

Sven laughs as his hand slowly begins to creep past the threshold. Everybody watches with wide eyes.

JEREMY
Or not?

From the floor. Diana slams the door hard. A few fingers fall from where his hand once was. Cursing in Latin can be heard from the other side of the doorway.

JEREMY (CONT'D)
Weak skin.

He picks up a finger and examines it. Everyone is speechless. The silence is quickly interrupted by pounding.

JEREMY (CONT'D)
(exclaiming)
We better get out of here.

BARRY
What do we do with Hannah? We can't just leave her here.

The pounding gets louder; the door starts cracking.

HANNAH
Barry, I'll be fine.

She holds up the rope that was binding her hands.

HANNAH (CONT'D)
But I'm a little worried about what he might do to you. Go!

A hole breaks through the door.

BARRY
But-

HANNAH
(screaming)
GO!

Diana, Jeremy, and Barry start heading towards the back of the apartment. Barry turns back briefly.

BARRY
I love you.

Hannah nods. The other three disappear out the back window.

HANNAH
I love you too Barry.

The door flies open, its hinges broken off. Sven presses himself against the threshold and slowly breaks through.

SVEN
You allowed them to escape?

HANNAH
I had to. I want to turn Barry the right way. I actually had everything under control until you showed up.

SVEN

Silence!

He smacks her with his stumpy hand. His blood sprays across her face.

SVEN (CONT'D)

We will discuss this later!

He turns and walks back out the door. Hannah glares back at him, pissed.

INT. BARRY'S CAR - NIGHT

Barry speeds down an empty country road while Jeremy sits in the passenger seat. Diana leans forward excitedly from the back.

JEREMY

What were you doing there in the first place?

DIANA

I didn't like the way we left things. I wanted to... okay so that was an unregistered vampire? How cool is that?

They are both silent for a bit.

JEREMY

Cool?

DIANA

Okay, obviously not cool. But that was pretty exciting you gotta admit. I've never felt like this... so...

JEREMY

Alive?

BARRY

Pardon me for not celebrating, but you see my girlfriend just died.

DIANA

Oh... sorry.

BARRY

I told her I loved her... and she just nodded. What the hell does that mean?

Silence lingers. They begin to enter a more populated area.

JEREMY

She said it back.

BARRY

What?

JEREMY

After we left, she said she loved you too. It was quiet, but I know I heard her.

DIANA

Super Senses?

JEREMY

Something like that.

BARRY

Does that mean she's still... she can still feel?

JEREMY

I don't know. She's certainly not acting like any vampire I've ever seen. I'm starting to rethink my positions on things.

DIANA

I bet she still loves you.

She rubs his shoulder.

DIANA (CONT'D)

I bet she...

JEREMY

Not to kill the moment, but where are we going?

BARRY

I don't know.

JEREMY

Well we've got to go somewhere. And it's gotta be somewhere where that guy can't find us.

BARRY
I'm hungry.

JEREMY
I'm sorry, you're what?

He pulls his car into a McDonalds as rain begins falling on the car.

BARRY
I'm hungry.

JEREMY
Well okay then.

INT. PRIEST'S HOUSE - CONTINUOUS

A knock brings Father Mark to the door. As he swings it open, Chief of Police ANDY JONES enters the house, wiping off the water on his trenchcoat.

MARK
Chief.

ANDY
Father.

MARK
Any word on my daughter yet?

ANDY
No sign of Hannah... but we've got bigger problems.

MARK
Bigger problems?

ANDY
I'm afraid so. Seems there's a new vampire in town... unregistered. Doing a whole slew of killings.

MARK
You don't think...

ANDY
I don't know if he's got anything to do with Hannah's disappearance for sure, but considering the attack last night, I'd say it's a pretty safe bet he's involved.

Mark crosses himself.

MARK

Oh dear lord.

ANDY

Now don't jump to conclusions. For all we know... Hannah could be safe and sound... but bottom line, we've got to do something about this vampire. And if she is still alive, stopping him will be the best way of keeping her safe anyway.

MARK

Is there anything I can do?

ANDY

Yes actually, that's why I'm here. This vamp is an old school sort of bad guy. He's got power. And though we've got teams trained for this sort of thing, we'd like to hedge our bets a bit.

MARK

Say no more, I'll gather the elders.

Andy pulls an envelope out of his trench coat. He opens it up to show pictures of Sven's warehouse.

ANDY

This is his base of operations.

MARK

You know where he is?

ANDY

He's not exactly keeping a low profile. So far he's already grabbed over twenty people. We believe he's turning them.

MARK

Raising an army...

ANDY

We'll take two teams in and leave one to cover the perimeter. I'll need your guys stationed with the third team, handling the blessings.

MARK

Alright. We've got your back.

ANDY

Good. Get your guys together; we move in one hour.

INT. MCDONALDS - CONTINUOUS

Barry and Diana sit at a table. Barry pokes a fry at his Big Mac, which is missing just one bite. Jeremy is dispensing a cup full of blood from the soda dispenser.

DIANA

She does seem different... maybe she does still care about you.

BARRY

Yeah, but even if she does... things are never going to be the same for us. What am I supposed to do, date a vampire?

DIANA

I don't see anything wrong with that.

She looks over at Jeremy, who pretends as though he didn't hear this clear as day.

BARRY

But she's not like Jeremy... she's on this crazy mission to destroy the world.

DIANA

She's new to being a vampire... she might just be overwhelmed by the changes. Give her time.

Jeremy sets down his blood at the table.

JEREMY

I'll be right back.

DIANA

(sweetly)
Okay.

Jeremy heads toward the bathroom.

DIANA (CONT'D)
(to Barry)
Vampires pee?

BARRY
Yeah, it's disgusting. Don't ask.

She doesn't respond. Barry kind of pokes around at his burger again.

DIANA
Hey, I'm sorry if I was being insensitive earlier... I just kind of got carried away by all the excitement.

BARRY
It's okay... So what's your deal anyway? How do you know Jeremy?

DIANA
Well, this is going to sound a little silly after everything that just happened... but I sought him out because I wanted to be a vampire.

BARRY
You *wanted* to be a vampire? You actually envy them?

DIANA
Honestly, I don't know what I was thinking... I mean, there are benefits...

BARRY
Yeah, but it's not like they're superheroes. They don't sparkle in sunshine.

DIANA
I know. When you get to know me better you'll learn that I'm a little on the... bat-shit crazy side. I was just looking for a way to escape my life I guess.

BARRY
And now?

DIANA

Well I don't know. Everything that just happened... my heart beating out of my chest. Yeah, it was scary, but damn was it exhilarating. And Jeremy says that vampires don't feel that way... I mean obviously they don't, their hearts don't beat but...

BARRY

But there was Hannah.

DIANA

And that Sven guy. They weren't emotionless. It has to be at least *possible* to be a vampire and still feel.

BARRY

I think you're right. But even if they can, how can I still be with Hannah?

Jeremy appears suddenly, grabbing his drink.

JEREMY

How about you stop being a whiny little bitch and try to figure it out?

BARRY

What?

JEREMY

Well clearly, Hannah wasn't totally onboard with that wannabe Dracula. So, first things first, let's do something to save her.

He sets down his drink.

DIANA

I can get on board with that.

BARRY

So can I.

DIANA

But what are we going to do, arm up and fight?

JEREMY

Why not? I saw something in Hannah that I've been trying to achieve for years. I'm not going to let that slip away.

BARRY

But we can't take on that dude. We'll be killed.

JEREMY

Then let's get some help.

DIANA

Help?

Jeremy smiles and charges out the door. Barry and Diana stare blankly at him. He quickly reenters and waits at the door.

JEREMY

Coming?

Diana and Barry jump out of their seats, running out the door.

INT. MEETING HALL - NIGHT

The lights are off, the only light source being a projector that is displaying a video game on the far wall. John and Chuck are playing Castlevania and swearing very loudly.

JOHN

Fuck! The real Dracula would never be this fucking hard.

CHUCK

Yeah, right. Like you would know.

JOHN

Dude, I've met Dracula. He's a fucking tool.

CHUCK

You have? Does he really have that retarded accent?

JOHN

Yes! Actually he does. Like I say, total fucking tool.

Jeremy appears before them casting a shadow on the projector wall, Diana and Barry wait, off in the shadows.

JEREMY
Speaking of fucking tools...

JOHN
Man, get the fuck out of the way.

JEREMY
No! Not until you listen to me.

John bends to look around.

JOHN
You're gonna make me die.

CHUCK
Pause it dude.

His avatar falls into a pit; the "Game Over" music plays.

JOHN
Way to fucking go.

Jeremy knocks the controller out of his hand.

JEREMY
Shut up!

JOHN
What the heck, guy?

JEREMY
So a friend of ours was recently kidnapped and turned into a vampire. We need to find her and convince her to become a registered.

They stare blankly at him.

JEREMY (CONT'D)
And there's this over-the-top vamp that's probably going to try to stop us.

They continue to stare at him, unflinching.

JEREMY (CONT'D)
And a great battle will surely ensue.

They both smile.

CHUCK
Really?

JEREMY
Yeah.

JOHN
Fuck yeah!

Barry appears from the shadows.

BARRY
Just one problem. How are we going
to find them?

JEREMY
Being a vampire does have a few
advantages.

He makes an exaggerated sniffing noise.

INT. WAREHOUSE - NIGHT

Sven drags a struggling Hannah by the hand, fighting to keep her in line. Vampires surround the two of them, forming a circle. Bodies hang from the ceiling, blood dripping into the mouths of hungry vampires.

HANNAH
Get your fucking hands off of me!

He smacks her with his free hand; the missing fingers have already scabbed over. Hannah falls to the ground, baring her fangs at him.

HANNAH (CONT'D)
This isn't what you promised! This
isn't the world you described.

SVEN
You know nothing of my vision.

HANNAH
You said that we need to give them
a choice... that the turning is
joyous if they come to it on their
own.

SVEN

Eventually, that's the idea. But do you think that anybody will choose the blessing willingly when they see how our kind is treated? I'm forming an army here. I'm more concerned about the greater good.

HANNAH

Look at this army!

She gestures to the others, blood covering their faces.

HANNAH (CONT'D)

You're creating soulless creatures... they don't know how to feel... how to love.

Sven looks at his army. They glare at Hannah with hatred in their eyes. He looks back at Hannah. Remorse covers his face. Suddenly his eyes jolt to the entrance.

SVEN

We're not alone.

The other vampires turn their attention to the entrance.

EXT. WAREHOUSE - SIMULTANEOUSLY

Andy, Mark, and some church elders meet up with RYAN PETERSON, a lieutenant that is actively signaling to police squads. The squads take off in various directions.

ANDY

Lieutenant!

Ryan salutes Andy. Andy salutes back in haste.

RYAN

Our teams are surrounding the warehouse as we speak. We plan to move in on your order.

ANDY

This is Father Mark Bracewell. He and his associates are going to be providing some spiritual support.

Ryan and Mark shake hands. Rain drops around them.

RYAN

Father.

MARK

Before you send your teams in, I think I have an idea.

RYAN

Oh yeah?

MARK

Yes. I assume this warehouse has some sort of sprinkler system to control fires.

RYAN

Yeah, what of it?

MARK

We might be able to take them out without even putting your guys in danger.

ANDY

How?

Mark signals to the elders. They run in various directions around the building as the rain turns to a downpour.

INT. WAREHOUSE - CONTINUOUS

Sven looks back at Hannah as the other vampires look around the building.

SVEN

(to Hannah)

We're trying to change the world. We're at war, and it's going to get a lot worse before it gets better. You need to decide...

He addresses everyone.

SVEN (CONT'D)

You all need to decide if you're ready for the fight. If not, you better leave now.

HANNAH

Sven...

She turns and runs out the back. The other vampires stare at her as she leaves. A moment passes before a vampire takes off after her - Nathan.

EXT. WAREHOUSE - BACK EXIT - CONTINUOUS

Hannah explodes out the door, disappearing into the rain. Seconds later four officers surround the door, failing to notice her. Nathan exits shortly afterward, only to get tackled by the waiting police.

One officer, KENNY, recognizes him.

KENNY

Nathan?

Nathan reveals his fangs, pushing Kenny off of him. The other officers open fire, ripping his torso to shreds with their automatic rifles.

Kenny calls on his radio.

KENNY (CONT'D)

They've breached the perimeter.
Repeat.

EXT. WAREHOUSE - SIMULTANEOUSLY

KENNY

(through the radio)

They've breached the perimeter.

Andy and Ryan perk up. Gunfire can be heard in the distance.

RYAN

It's now or never.

ANDY

(to Mark)

You ready?

MARK

We're ready.

ANDY

(to Ryan)

Do it.

RYAN

(on the radio)

Activate.

INT. WAREHOUSE - SIMULTANEOUSLY

Vampires wait at the entrance, poised to attack anybody who enters. Suddenly the sprinklers turn on.

Water hits the vampires, smoke sizzling off their skin.

SVEN

Holy Water! Don't fear it! It can
only hurt you if you doubt!

It doesn't take much longer before the vampires are engulfed in flames.

EXT. WAREHOUSE - SIMULTANEOUSLY

Mark crosses himself and prays. The other church elders do the same.

INT. WAREHOUSE - SIMULTANEOUSLY

Sven looks around in fear. The holy water begins to hurt him.

As the water continues to pour over him, smoke begins to billow out. He begins running toward the main exit.

EXT. WAREHOUSE - CONTINUOUS

Sven bursts out the exit, engulfed in flames. The rain begins to put out the fire, but the officers open fire on him. Sven is torn to shreds by gunfire. His body quickly turns to dust.

Rain pours over the scene, washing the dust from his body away. Mark solemnly looks back into the warehouse.

INT. MALORIE'S HOUSE - LATER THAT NIGHT

Hannah shows up at the front door. She seems lost in the rainwater.

She sits down on the porch, holding up her hand to look at it. Out of the darkness Flint appears, followed by four other vampires.

FLINT

What happened?

HANNAH

I don't know.

FLINT

They stormed the warehouse. Sven was destroyed.

HANNAH

Oh yeah?

FLINT

We saw you run away. Right before they stormed in, what did you do?

HANNAH

I got smart. At the last possible second I guess.

FLINT

Did you betray us? The cause?

The other vampires glare at Hannah, anger in their eyes.

HANNAH

No. Sven betrayed the cause. He claimed he wanted enlightenment... but all he created was destruction.

FLINT

And he was destroyed.

HANNAH

Yes. He was.

The vampires soften a bit.

HANNAH (CONT'D)

I still believe the cause was good. We can show the world what it's missing... and we have to make things better for our kind.

FLINT

So do we try to rebuild. Finish the plan that Sven started?

HANNAH

I don't know. I guess I don't think we should force this life on anyone. It's something that people should come to willingly.

FLINT

But why would they when they see
the way our kind is treated?

HANNAH

I don't know... they probably
won't.

FLINT

If we want things to change. We
need the numbers. I think Sven had
it right.

HANNAH

And now he's gone. He's right and
he's dead.

Flint doesn't respond.

EXT. WAREHOUSE - A LITTLE LATER

Barry and Company pull up at the warehouse, witnessing the
aftermath of what's happened. Police officers are hauling
clothing out of the building, shaking off ash as they create
a damp pile under an awning.

BARRY

(To Jeremy)

I'll find out what's going on. Wait
here.

Barry approaches the scene. As he gets closer, Ryan moves to
intercept him.

RYAN

I'm sorry sir, this is a closed
police scene, you can't be here.

BARRY

What happened here? Hannah?
HANNAH!?

Barry's yelling attracts the attention of Mark, who is busy
digging through the clothes pile.

MARK

(to Ryan)

It's okay, let him in.

Mark and Barry walk to meet each other.

MARK (CONT'D)

What are you doing here? Do you know what happened to Hannah?

BARRY

Yes... she was turned.

Mark doesn't respond. Though water covers his face, it's clear that he is crying.

BARRY (CONT'D)

I... she came to me. She doesn't seem like a normal vamp-

MARK

(interrupting)

Like your friend Jeremy? Don't fool yourself... They're all the same... But I don't think it matters. If she was with the rest of them, she's probably dead.

He looks back over to the clothing pile.

MARK (CONT'D)

She came to you? As a vampire?

BARRY

Yes... she wanted to turn me.

A CHURCH ELDER interrupts.

CHURCH ELDER

Father. They've finished sorting out the clothing... they didn't find anything belonging to your daughter.

He doesn't respond.

CHURCH ELDER (CONT'D)

This is good news. She might be alive!

Mark grabs the elder by the collar.

MARK

She's not alive! She's dead and a demon is using her body.

He looks over to the car and makes eye contact with Jeremy. Hatred fills his eyes as he launches toward the passenger side. He swings open the door and pulls Jeremy out by the collar.

MARK (CONT'D)

You! I warned her about you!

JEREMY

I-

MARK

(interrupting)

What did you do to her? What did you do?

Jeremy is silent. Mark takes out Jeremy's legs and pins his chest to the ground, pulling out a stake. Diana quickly jumps out of the car.

DIANA

No! Leave him alone!

BARRY

Father please! It's not his fault.

DIANA

Please!

Anger envelops Mark's eyes.

JEREMY

If you truly believe I'm evil, then stake me now...

Mark jams the stake down. Before it connects, Jeremy easily rolls away, pushing Mark off of him.

JEREMY (CONT'D)

I'm sorry, but we don't have time for your bigotry. We have to find your daughter.

Mark sits helplessly on the ground.

MARK

She's already gone.

BARRY

No... I don't think she is.

They get back in the car and start driving away.

INT. CAR - CONTINUOUS

JOHN

So are we gonna fight anyone, cause seriously, I'm getting bored.

CHUCK

Shut up dude.

BARRY

(to Jeremy)

Where do you think she is?

JEREMY

I can tell she got out of there before all that went down, but I've lost the scent. This rain is making it tough.

BARRY

So where are we headed then?

JEREMY

Don't worry, I'll find her.

EXT. MALORIE'S HOUSE - A LITTLE LATER

Flint and the others gather around Hannah.

FLINT

Well I guess it's time to make a decision. I think we need to continue Sven's plan. We just need to be a little more careful about how we go about things. But ultimately, the only way to change this world is through war.

HANNAH

I don't know.

FLINT

At the risk of being completely cliché, I have to ask you: are you with us, or against us?

HANNAH

I'm neither. I get where you guys are coming from, but I can't support any plan that's going to force people into our way of life.

FLINT
Well that presents a problem for
us.

The vampires creep closer to her.

HANNAH
Are you serious?

FLINT
I'm sorry, but this is how it has
to be.

As the vampires creep closer, she turns to run. They chase her shortly before Barry and company pull up in the car. The vampires turn their attention to the car. Hannah smiles.

HANNAH
Barry!

The passengers of the car quickly exit the vehicle. John, Chuck, and Jeremy immediately start fighting the vampires.

HANNAH (CONT'D)
(To Barry)
I'm sorry... I'm so sorry.

BARRY
For what? Trying to kill me?

HANNAH
Yeah, that.

BARRY
Okay.

Their conversation is interrupted by Flint, who grabs Hannah by the neck, pinning her to the car.

FLINT
It's nothing personal, we just
can't have you getting in the way.

Flint pulls out a stake, which Barry knocks out of his hand. Flint responds with a backhand to Barry's face. Barry falls hard to the ground; blood pouring from his face.

HANNAH
Barry!

Hannah presses against the car and pushes Flint back with her feet. She follows this up with a roundhouse kick to his face. He smiles.

John takes out a vampire with a stake, but just as he does, another vampire jumps on his back. Shortly afterward, Chuck jumps on that vampire's back. They all tumble to the ground.

Jeremy, meanwhile, is beating another vampire senseless. The vampire in question gets knocked back far, then pulls out a gun and begins shooting at Jeremy. A few shots hit, but Jeremy is not slowed down. He wrestles for control of the gun.

Flint once again has Hannah pinned against the car.

HANNAH (CONT'D)

What's the point of your cause if it doesn't allow free will?

FLINT

The point is enlightenment. It comes at a price.

Hannah goes to speak, but Flint presses his forearm against her neck, making it impossible.

FLINT (CONT'D)

I wonder what it's like to feed on a vampire?

He bares his teeth and moves toward her neck. He bites in and begins to suck. Hannah writhes in pain. Suddenly, Flint's eyes grow wide, his body turns to dust. As his clothes drop to the ground, the image of Diana holding a stake appears. She is smiling. Behind her, we see Chuck and John take out two others.

HANNAH

(Smiling back)

Thanks.

She looks over at Barry in concern, rushing to his side.

DIANA

No problem.

Jeremy continues to struggle for the gun. A few more shots are unloaded, one of which pierces Diana's belly. She drops to the ground as Jeremy watches in horror.

He quickly gets control of the gun and unleashes a few rounds into the hostile vampire's face. He turns to dust.

Blood pools all over Diana's shirt. Jeremy sprints over to her.

JEREMY
Diana...

DIANA
Jeremy.
(she coughs)
How bad is it?

JEREMY
It's bad.

DIANA
I'm dying... aren't I?

Hannah has turned Barry over.

HANNAH
Barry... Barry! Talk to me.

Barry opens his eyes.

BARRY
I think I'm okay.

Hannah smiles. Jeremy is trying his best to put pressure on Diana's gunshot wound.

JEREMY
You don't have to... I can turn you.

DIANA
No.

JEREMY
But... this is what you wanted!

DIANA
It's okay Jeremy. I feel at peace.

JEREMY
I don't want to lose you!

DIANA
See... you do feel...

She tries her best to smile.

JEREMY
Damn it!

Jeremy looks over at the car.

JEREMY (CONT'D)
 (to John and Chuck)
 Help me move her!

They start loading her in the car.

BARRY
 (to Jeremy)
 Where are you taking her?

JEREMY
 To the fucking hospital!

Chuck gets the door open and they load her in.

HANNAH
 (to Barry)
 You should probably go too.

BARRY
 No... I'll be okay.

They speed away.

HANNAH
 Of course, that was our only ride
 out of here.

BARRY
 We'll be okay.

They smile at each other, sharing a moment. Jeremy's car passes by another car parked at the end of the driveway. As his car disappears, four men unload out of the parked one. It's Mark Bracewell and the church Elders.

They unload from the car and approach the two. The anger in Mark's eyes is penetrating.

MARK
 So there it is.

HANNAH
 Dad!

MARK
 Shut up! Don't say another word!

Mark makes his way toward her. Barry gets in his way.

BARRY
 Father... look, I know what you're-

Mark pushes him out of the way, but Barry again, steps in front of him.

BARRY (CONT'D)
Just hold on a sec.

MARK
(to the Elders)
A little help please.

Two men grab Barry and start pushing him forcefully. He struggles to no avail.

BARRY
Leave her alone!

Mark squats to meet Hannah on the ground. He holds up a cross, which she merely frowns at.

MARK
You've killed my daughter.

Hannah grabs the cross over Mark's hand, squeezing tightly. Mark does not flinch.

HANNAH
I am your daughter!

MARK
You are a demon.

HANNAH
Dad! Will you just stop this. Yes, I've gone through some changes, but I'd like to think I'm still the same girl you've always loved.

A flicker of hope flashes briefly through his eyes. It is quickly extinguished by anger. He grabs her by the hair, pulling her head back. She screams and bares her fangs.

MARK
I wish that were so.

HANNAH
I know you won't believe this, but I still love you.

MARK
Stop talking... please just stop!

Barry struggles some more until he gets thrown to the ground. On the ground he spots a small stream of water trickling over the handgun.

HANNAH

I'm still in here dad! I still remember everything about us. I know you think I'm evil, but I'm not. Please give me a chance!

Still clutching her by the hair, he sets down the cross and pulls out a stake.

HANNAH (CONT'D)

Daddy please!

MARK

(to himself)

Lord forgive me.

A gunshot rings out, demanding the attention of the group. The elders back away to reveal Barry pointing the gun at the air. He points it at Mark.

HANNAH

Barry... Don't!

BARRY

Put down the stake!

Mark doesn't respond. He looks back at Hannah.

BARRY (CONT'D)

Put the fucking stake down!

MARK

You would kill a human to save a vampire?

BARRY

Yes, actually... I'm kind of dating her.

HANNAH

Put down the gun, it's okay!

BARRY

He's going to kill you!

HANNAH

No he's not!

Hannah easily pushes Mark off, pinning him to the ground.

HANNAH (CONT'D)

It's okay.

MARK

Help!

The Elders look around at each other, Barry points the gun at them.

BARRY

Don't even think about it.

HANNAH

(to Mark)

Look, I've got some issues to work out, and clearly you do too. But I hope one day we can go back to normal and I can be your daughter again.

MARK

I'll never let you live in her body. Each second you spend inhabiting her skin is an insult to her name.

Hannah's eyes grow angry.

HANNAH

Get out! Just go home.

She gets off of him and walks toward Barry. Mark slowly stands as they all back off, getting back into the car. They drive away. Barry and Hannah stand silently in the rain... smoke begins emanating from her skin.

BARRY

Hannah!

HANNAH

(calmly)

The rain... It's holy water. It has been since they arrived.

BARRY

Doesn't that... hurt?

HANNAH

Yes.

Barry looks over to the house.

BARRY
Let's get you inside.

HANNAH
Okay.

They begin walking toward the house.

INT. HOSPITAL ROOM - LATER

Jeremy enters the room, where a NURSE is attending to Diana.

NURSE
Keep it brief, she needs rest.

Jeremy sits at Diana's side. She grabs him by the hand.

JEREMY
(smiling)
Hi.

DIANA
(smiling back)
Hey.

JEREMY
You had me worried. I was afraid
you might...

DIANA
Fear? That sounds like an emotion.

JEREMY
I think you bring those out in me.

DIANA
Now why do you suppose that is?

JEREMY
I don't know... For years I've been
trying to be good. Trying to find
inner peace. When I met you, I
guess I finally started to believe
I could.

DIANA
Faith?

JEREMY
Mountain moving.

Two police officers appear outside of the room, silently talking to the nurse. The nurse gestures not-too-subtly toward Jeremy.

JEREMY (CONT'D)

Looks like they're here to arrest me.

DIANA

What? Why?

JEREMY

Come on, a vampire, bringing in a girl with a gunshot? I expect there to be hours of questioning.

DIANA

They can't! You didn't do anything.

JEREMY

I know... and eventually you can tell them and eventually they'll believe us.

DIANA

But...

JEREMY

Don't worry about it. It's going to be okay.

DIANA

How do you know?

JEREMY

(a beat)
Faith.

DIANA

(chuckling)
Okay, that sounds really cheesy.

JEREMY

Yeah, it does, doesn't it?

Diana squeezes his hand, letting him go. Jeremy opens the door to the room, where the police wait.

JEREMY (CONT'D)

What seems to be the problem officers?

INT. MALORIE'S HOUSE - SUNRISE

Barry and Hannah sit silently on the floor. He looks at her with concern, but she does not return his gaze.

HANNAH
Holy water, crosses, sacred
objects... it's all supposed to
hurt us.

Barry nods.

HANNAH (CONT'D)
Because we're evil?

BARRY
I don't know, they don't have to
hurt you, clearly.

HANNAH
But they're supposed to. Does that
mean that I'm supposed to be evil?

BARRY
I don't think you're supposed to be
anything. That kind of thinking is
for people like your dad.

HANNAH
I guess. I guess I'm just worried.
I feel like there's an evil inside
me that's waiting to spring out.

BARRY
I think that the fact that you're
worried about it is a good sign.

HANNAH
I suppose.

He strokes his fingers through her hair.

HANNAH (CONT'D)
So much has changed. Life is never
going to be the same.

BARRY
True. But hopefully some things
will stay the same.

HANNAH
I'd like to believe that.

They look deeply into each other's eyes and begin kissing. The kissing becomes a little more fierce as she becomes more aggressive. Before they get much further, a beam of light from the rising sun hits Hannah.

She quickly backs out of the beam before it causes too much damage. Fear coats their faces as they keep a distance from each other. Neither of them speak.

THE END