

The Wrath Of Dracula

by

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EXT. CEMETERY 1872 - DAWN

A cloaked and hooded FIGURE hurries into a murky cemetery, entering through its cast-iron gates.

They make their way through the graveyard, urgently weaving in between dilapidated headstones.

The figure freezes, hearing a distant, bellowing roar of anguish. They continue on, quickening their pace.

They pass by three dead women, each with a wooden stake stabbed into their chest.

The figure steps over a sword and a four-inch silver crucifix before stopping in front of a large cross-shaped tombstone.

ABRAHAM VAN HELSING, a well dressed, sixty-year-old gentleman, is dead, impaled to the cross by a large wooden stake, thrust straight through his chest. A small hammer is loosely gripped in his hand. Blood drips from his chest injury and from two puncture wounds on the side of his neck.

The figure discovers another dead body, wearing a black cloak with a red velvet lining, concealed behind Abraham. They too are impaled by the stake.

Thick, dark blood trickles down their arm, over their pale-skinned hand, and onto a large ruby ring on their finger.

The sun rises, its rays hitting the cemetery. The three women and the concealed body begin to smoulder. They suddenly burst into flames and burn, until they eventually all crumble into flaky grey ash.

The figure kneels at the base of the tombstone and searches through the fallen ash. They uncover the ruby ring and slip it onto their finger.

They stand in-front of Abraham and take hold of the stake. They try to yank it free, but it's jammed into the stone. The figure hears approaching voices and flees the scene before they're spotted.

Two GRAVE DIGGERS, carrying shovels, enter the vicinity. They spot Abraham's body and rush to his aid.

EXT. AIRPORT - DAY

A modern passenger airplane touches down on an airport runway.

INT. AIRPORT - DAY

A line of passengers queue at passport control.

KATE VAN HELSING, a pretty, mid-twenties blonde carrying a small bag, steps up to the booth and hands her passport to the immigration officer.

CLOSE ON: The passport with her full name, Kate Van Helsing.

The officer hands the passport back and Kate moves on.

EXT. AIRPORT - DAY

Kate steps up to a parked taxi and briefly speaks to the driver through the open window. She gets into the back of the cab and the taxi pulls away.

EXT. LONDON - DAY

The taxi drives through the crowded, bustling streets of London.

INT. TAXI - DAY

The DRIVER, a chubby bloke with a strong cockney accent, looks at Kate in the rear-view mirror.

DRIVER

Where you just flown in from
then, love?

Kate looks at him in the mirror.

KATE

Mali.

DRIVER

Mail. That's in Africa, init?

KATE

That's right.

DRIVER

Thought so. Beautiful place,
Africa. Never been there
myself, mind you, but me and
the missus are always watching
them wildlife programs on the
tele. Out there on your
holidays were you?

KATE

Not exactly. I've been out
there for the last year or so,
doing volunteer work.

DRIVER

What sort of volunteer work is
that then?

KATE

I joined up with a medical
relief team, moving from place
to place, trying to help those
who needed it most.

DRIVER

Oh right, you a doctor or
something?

KATE

No, nothing like that. I just
tried to help anyway I could.

DRIVER

So what brings you back?

KATE

I just heard my grandfather
died.

She gazes out the window.

EXT. RURAL ROAD - DAY

The taxi drives along a quiet rural road. It takes a
turn down a long private driveway, passing by a plaque
with the name Van Helsing Manor.

EXT. MANOR HOUSE - DAY

The taxi pulls up in front of a stately home. A motorbike and an old black car are parked up outside.

Kate exits the vehicle. She spots the black car and smiles.

The taxi drives away.

She steps up to the front door and rummages through her bag. She takes out a key but hesitates to use it. She raises her hand preparing to knock, but changes her mind and unlocks the door.

INT. ENTRANCE HALL - DAY

Kate steps inside, closes the door, and walks to the centre of the grand entrance hall.

All is quiet besides the ticktocking of an old grandfather clock stood up against a wall.

KATE
(calls out)
Hello?

There's no reply. Kate places her bag down and strolls into an adjacent room.

INT. STUDY - DAY

A large bookshelf filled with dozens of old leather-bound books, covers one wall. On the other side of the room, a painted portrait hangs above a sizeable fireplace.

Kate enters.

KATE
Hello?

No one is in the room.

She steps up to the books and runs her fingers along the flush spines, reminiscing. One book is slightly poking out. She removes it from the shelf.

CLOSE ON: The books Satanic Gothic cover.

Kate smirks and shakes her head. She slides the book back into place, flush with the others.

She crosses the room and steps up to the fireplace. The wooden stake from scene one is proudly displayed on the mantel. She looks upon the portrait hung above it.

CLOSE ON: Portrait of Abraham Van Helsing. His name and the dates May 26 1813 - January 7 1872 are engraved on a small plaque.

Something suddenly dawns on her. She reaches into her pocket and takes out her airline ticket.

CLOSE ON: The ticket's date, January 7 2016.

RENA

Kate?

Kate spins around to see RENA, a pretty, mid-twenties blonde, similar in appearance to Kate.

KATE

Um . . . Yes.

RENA

I thought it was you. I recognize you from your photos.

KATE

Oh, right.

Rena approaches and shakes Kate's hand.

RENA

It's so good to finally meet you.

KATE

I'm sorry, but you are?

Before Rena can reply, MS SOMERTON, a middle-aged woman wearing a modern housekeeper's uniform, enters.

MS SOMERTON

Kate?

KATE

Ms Somerton!

Kate steps past Rena and greets Ms Somerton with a hug.

KATE

I knew you must be here.

MS SOMERTON

Where else would I be?

They break the hug.

MS SOMERTON

Why didn't you let us know you were flying in today? I could have picked you up from the airport.

KATE

I'm sorry I didn't think. I just jumped on the first flight back as soon as I received your letter.

MS SOMERTON

I'm sorry you had to find out like that. I hoped to get word to you in time for the funeral, but it took quite a while to track you down. If you'd kept us updated about where you were, it would have been a lot easier.

KATE

I know. I'm sorry.

A moments' silence.

KATE

How was the funeral?

MS SOMERTON

It was . . . nice. There was a very large turnout. The entire university faculty attended, and dozens of your grandfathers students, past and present.

KATE

Where in the family cemetery is he buried?

MS SOMERTON

We laid him to rest in the plot
right next to your parents.

KATE

Good.

Kate becomes emotional. Ms Somerton comforts her.

KATE

What actually happened? Your
letter only said it was some
kind of accident.

MS SOMERTON

Yes, a tragic accident. I'd
just returned from the market,
and I found him lying at the
bottom of the stairwell.

KATE

He fell down the stairs? How?

MS SOMERTON

He was an old man, Kate.
Unfortunately, sometimes, these
things just happen.

Rena steps up.

RENA

Your grandfather was a great
man. I miss him a lot.

Kate gives her a puzzling look.

MS SOMERTON

Oh, I'm sorry, I haven't
introduced you. This is Rena
Fielding, an ex-student of your
grandfather's. She's been
staying with us for last few
months.

KATE

(to Rena)

You've been living here? How
come?

RENA

Well, after I graduated from Professor Van Helsing's class, he offered me a position as his personnel research assistant. I immediately accepted, of course, and that's when he told me all about your families history, and its teachings.

KATE

Wait. You know about the Van Helsing teachings?

RENA

I don't just know about them. I'm being taught them.

Kate's surprised. She looks to Ms Somerton.

MS SOMERTON

After you left, your grandfather decided to take Rena on as his student. He believed she showed great potential, and she certainly didn't fail to impress him.

Rena smiles appreciatively.

KATE

So what now?

RENA

How do you mean?

KATE

I mean, now that my grandfather is no longer here to teach you.

RENA

Oh. Jessica has taken over my training now.

KATE

Jess has? Oh, right.

There's a brief silence.

KATE

(to Ms Somerton)

Is she here?

MS SOMERTON

She's in the pool. I'm sure she'll be glad to see you.

KATE

Will she? We haven't spoken since I left, and our last conversation didn't exactly end well.

MS SOMERTON

Of course she'll be glad to see you, you're her sister. Go and see her. Let her know you're back.

KATE

Okay.

Ms Somerton gives her a supportive nod.

Kate takes an anxious breath and leaves through a different doorway.

Rena is about to follow, but Ms Somerton places her hand on her shoulder.

MS SOMERTON

Give them some space.

INT. SWIMMING POOL - DAY

JESSICA, a late-twenties brunette, is vigorously swimming lengths of an indoor swimming pool. She performs a flip turn at one end and swims back to the other side, her face submerged in the water.

She completes the length and lifts her head out of the water.

Kate stands before her.

KATE

Hi, Jess.

Jessica is surprised. There's a moment's silence.

JESSICA

Look who finally made it. If you're here for the funeral, you're a bit late.

KATE

I came as soon as I heard.

Jessica climbs out of pool. A small silver cross hangs around her neck.

JESSICA

Better late than never, I suppose.

She collects a folded towel and dries her hair.

JESSICA

How long are you staying for?

KATE

Um, I don't know yet.

There's an uncomfortable silence.

KATE

So, how are you? You still working at the university?

She stops drying her hair.

JESSICA

Funnily enough, no. You see, there's not much call for a professor's assistant when there's no professor to assist. Is there?

KATE

Sorry, I didn't think.

JESSICA

No. You never did.

She steps past Kate.

KATE

Jess.

Jessica pauses but doesn't turn around.

KATE

It's good to see you.

Jessica continues drying her hair and walks out of the room.

INT. BEDROOM - DAY

The door opens. Kate and Ms Somerton enter.

MS SOMERTON

It's just as you left it.

Kate sets her bag down. She sits on the edge of a bed and picks up a framed photograph from the bedside table.

CLOSE ON: Photograph of Kate and Jessica with their elderly grandfather.

Kate places the photograph back, opens the bedside table drawer, and takes out the silver cross from scene one.

KATE

I thought my grandfather would
of given this to Jess.

She stares at it in her palm.

KATE

I remember the day he gave it
to me. He said it would always
protect me from the evils in
this world.

She weeps.

Ms Somerton sits next to Kate, and comforts her.

KATE

I can't believe he's really
gone. I never got the chance to
say good-bye or tell him how
sorry I was for leaving.

MS SOMERTON

Kate, your grandfather loved
you. He understood why you left
and he respected your decision.

Kate wipes her tears away.

KATE

Jess obviously doesn't. She seems to hate me for it.

MS SOMERTON

She doesn't hate you. She missed you, just as much as your grandfather did, perhaps even more. She'll come around, just give her some time.

Kate gestures to the cross in her hand.

KATE

I think she should have this now. Seeing as she'll be carrying on our family's teachings.

MS SOMERTON

It's yours to do with as you wish, Kate.

KATE

I'll give it to her . . . eventually.

She places it back in the drawer and closes it.

KATE

I must admit, I'm a little bit surprised Jess is training Rena. I mean, the Van Helsing teachings have always been kept within our family. Why did my grandfather suddenly decide to bring in an outsider?

MS SOMERTON

Well, it's true what I said. Your grandfather really believed she showed a lot of promise, and she has become an excellent student. But really, in my opinion, it was because she reminded him of you.

Kate smiles.

MS SOMERTON

Any-who, you must be exhausted.

Ms Somerton stands.

MS SOMERTON

Why don't you get some rest for now, and later, I'll make your favourite for dinner. How does that sound?

KATE

That sounds . . . amazing.
Thank you, Ms Somerton.

MS SOMERTON

Good. I'll have to pop to the market first. I'd better dash before it closes.

She heads out of the room, pausing in the doorway.

MS SOMERTON

I can't tell you how pleased I am you're back home, Kate. And although she might not show it, Jessica is too.

Ms Somerton leaves.

Kate lays on the bed. She briefly gazes at the framed photograph before closing her eyes.

INT. ENTRANCE HALL

Ms Somerton collects her raincoat and leather bag. She puts the coat on and swings the bag over her shoulder.

She checks the time on the grandfather clock before she opens the front door and leaves.

INT. BEDROOM - DAY

Kate wakes. She sits up and checks her wrist-watch. She gets off the bed and leaves the room.

INT. KITCHEN - DAY

Kate enters the large, spacious kitchen.

KATE

Ms Somerton?

The room is empty.

Kate steps over to the back door and gazes out the window. It overlooks the vast manor garden and surrounding woodland.

She spots Jessica in the distance, walking away from the house. Kate opens the door.

EXT. MANOR GARDEN - DAY

Kate steps out onto a terrace at the back of the house. She descends some stone steps and follows Jessica.

EXT. PRIVATE CEMETERY - DAY

A statue of an angel overlooks a dozen or so gravestones in the well-kept cemetery.

Jessica is beside a grave, quietly talking. She sees Kate approaching. She gets up and walks away before Kate arrives.

KATE

Jess!

Jess ignores her and keeps on walking. Kate steps up to the same gravestone.

CLOSE ON: A new head-stone with the name Peter Van Helsing, and the dates July 3 1936 - December 15 2015.

Kate begins to well up.

KATE

I'm sorry I wasn't here. I'm
sorry for everything.

Kate breaks down and weeps at her grandfathers graveside.

EXT. MANOR HOUSE - NIGHT

A reddish full moon has risen in the starry night sky above Van Helsing Manor.

INT. DINING ROOM - NIGHT

Kate, Jessica, and Rena are quietly eating at the dinner table.

Jessica sips a glass of wine, glaring at Kate from under her brow.

Ms Somerton enters with a basket of bread rolls, which she places on the table.

MS SOMERTON

(to Kate)

How do you like it?

KATE

It's delicious Ms Somerton.
Thank you.

MS SOMERTON

I'm sorry I didn't make your favourite, but I didn't make it to the market in time.

KATE

It's fine Ms Somerton, this is amazing. Where did you go instead?

MS SOMERTON

Instead?

KATE

Instead of the market. You weren't back when I woke up. So I just assumed you went somewhere else.

MS SOMERTON

Oh, well, seeing as I was already out, I thought I'd run a few little errands, nothing exciting.

Ms Somerton smiles.

Jessica gulps down her wine and pours herself another glass.

MS SOMERTON

Well, I'll leave you to it then. Let you catch up.

Ms Somerton leaves the room.

There's an uncomfortable silence.

RENA

So, Kate, I hear you're quite the swordsman. Professor Van Helsing was always telling me how good you are.

KATE

I was . . . okay.

RENA

We're having a training session tomorrow. Perhaps you could join us. Give me a few pointers?

Kate hesitates to reply.

JESSICA

No, no, no. Kate's not interested in that sort of thing, not anymore. Not since she ran away and turned her back on her family.

Kate's annoyed.

KATE

I didn't run away, Jess.

JESSICA

No? What would you call it then?

KATE

I left to do something meaningful with my life, rather than just waste it away following something I didn't believe in.

Rena appears uncomfortable.

JESSICA

Waste it away? Do you think I'm wasting my life away? I don't get it Kate. You use to believe in our family's teachings. What changed?

KATE

I grew up Jess. Why don't you? I mean, do you honestly still believe our ancestor once defeated the greatest vampire of all time, and it's our family's duty to remain prepared should he ever return?

Kate scoffs.

KATE

It's just a story, Jess, and I think it's absolutely ridiculous that generations of our family have dedicated their lives to it. To a lie.

Jessica slams her glass down, spilling wine all over the table.

JESSICA

Who are you to call it a lie? Who are you to question our family's traditions? Especially tonight of all nights.

Ms Somerton enters the room, concerned by the raised voices.

KATE

You know what, Jess? You're absolutely right. Who am I to question whether it's true or not? But I chose not to believe in it. I chose to live my own life, and our grandfather respected my decision.

JESSICA

If you think for one second that he respected your decision, then you're the one living a lie. You broke his heart when you turned your back on him, and he never forgave you for it.

Kate storms out of the room, upset.

MS SOMERTON

Kate!

JESSICA

That's it, run away.

Ms Somerton gives Jessica a disapproving look.

Jessica pours more wine.

EXT. MANOR GARDEN - NIGHT

Kate bursts out the back door and sits on the stone steps. She snuffles and wipes her tears away.

She gazes up at the reddish moon.

Ms Somerton comes out and sits beside her.

MS SOMERTON

None of what Jessica said is true, you know. She's just had a little bit too much to drink and she's lashing out.

KATE

She's right about one thing, though. I did run away.

MS SOMERTON

From what?

KATE

From grandfathers expectations.
From my future.

She remorsefully shakes her head.

KATE

Jess is right, I did turn my back on him, on our family. Maybe I don't belong here anymore. Maybe I should just leave, right now.

MS SOMERTON

Nonsense! You are a Van Helsing. This is your home. This is where you belong. You're the only family each other has left now. You have to stay and work it out.

Kate sighs.

They both gaze up at the red moon.

MS SOMERTON

Spellbinding, isn't it?

KATE

My grandfather called it a blood moon. It's supposed to be a bad omen. A night when a doorway between our world and the spirit world is briefly opened.

Kate smirks and shakes her head.

MS SOMERTON

But you don't believe that?

KATE

No, it's just a lunar eclipse. The earth shadowing the moon from the sun's rays. An astronomical event. Nothing more.

Kate turns to Ms Somerton.

KATE

What about you, Ms Somerton? I've never known whether you believe or not. You can tell me honestly now.

MS SOMERTON

Kate, I've served your family for nearly thirty years now. Just as my mother did, and my grandmother, and her mother before that. And in all those years, that answer has never been required of us. But I will tell you this. I believe there is true evil in this world, and it can come in many forms.

There's a moment's silence.

Ms Somerton stands and offers her hand to Kate.

MS SOMERTON

Well? You coming back in then?

Kate briefly gazes up at the moon.

KATE

Yeah.

Kate takes her hand. Ms Somerton helps her up and they both walk back into the house.

INT. ENTRANCE HALL - NIGHT

The Grandfather clock ticks away in the otherwise silent and dark manor house.

A cloaked and hooded figure, creeps down the stairwell with a black leather satchel hung over their shoulder.

INT. STUDY - NIGHT

The figure steps up to the fireplace mantel. They lift the wooden stake off its display stand and carefully slip it into the satchel.

EXT. MANOR HOUSE - NIGHT

The figure exits through the front door, quietly closing it behind.

They step up to the parked black car, unlock the door, and climb inside. They start the engine and slowly creep away with the head-lights off.

EXT. NIGHTCLUB - NIGHT

A couple of burly bouncers stand on duty at the entrance to a busy nightclub.

LUCY and MINA, mid twenties, dressed up for a night on the town, exit the nightclub.

Mina drunkenly stumbles out the door. Lucy supports her. The girls giggle.

LUCY

I think we'd better get a taxi.

MINA

I think you're right.

She laughs.

LUCY

Do you wanna crash at mine?

MINA

Yeah. John's got some big solicitor's exam tomorrow. I don't think he'd be too happy if I came home in this state and woke him up.

A taxi drives by.

Lucy flags it down.

LUCY

(calls out)

Taxi!

MINA

Taxiiiiiii!

The car pulls over.

Lucy opens the back door and helps Mina in.

INT. TAXI 2 - NIGHT

Mina awkwardly shuffles across the back seat.

The CABBIE, an Indian fellow with a big, bushy beard, turns to the back.

CABBIE

Where to?

MINA

To Lucy's flat, post haste, my
good taxi man.

Mina laughs. Lucy climbs in and shuts the door.

LUCY

(to taxi driver)

The East End for now, mate.
I'll give you directions when
we get a bit closer. We need to
stop at a cash point along the
way too.

CABBIE

Righto.

The taxi pulls away.

EXT. CEMETERY ENTRANCE - NIGHT

The black car parks up on a residential road. The figure gets out with the satchel and walks along the street.

The figure stands before the iron gates from scene one.

They pull out an old key hung on a chain around their neck and unlock the gate. The figure steps inside, closes the gate behind and ventures into the murky cemetery.

EXT. CEMETERY - NIGHT

The figure steps up to a decrepit mausoleum, covered in overgrown vegetation. They pull aside some of the leafy vines, revealing a hidden entrance. They reach inside and lift out a shopping bag.

They put the bag into the satchel and continue onward.

The figure arrives at another part of the cemetery. They stand before the large cross tombstone from scene one.

They step up to the tombstone and run their finger-tip over a cracked hole where the stake got jammed.

The figure reaches into the satchel and pulls out a can of lighter fluid from the shopping bag. They step around the gravestone, squeezing the fluid into a pattern on the grass.

The figure kneels at the base of the cross and reaches into the bag. They pull out a box of matches and two black candles which they place either side of the tombstone. They strike a match, light the candles, then ignites the lighter fluid.

A burning devil's pentagram encircles the tombstone.

The figure removes the stake from the satchel and stares up at the blood moon.

FIGURE

(raspy whisper)

I call upon Adramelech, arch
chancellor of the nine circles
of Hell. Upon Andras, grand
marquis of Hell, Provoker of
Discords. And upon Ronwe, demon
of forbidden knowledge. Hear
me!

They present their forearm.

FIGURE

For I make a pact of blood with
thee.

They slice their flesh with the stake, making a small but deep cut. Blood trickles down their arm.

The figure smears their blood over the earth at the base of the cross.

FIGURE

Upon the ashes of the Prince of
Darkness.

They stand.

FIGURE

Wielding the weapon of his
demise.

The figure coats the tip of the stake with their blood.

FIGURE

I summon forth . . .

They forcefully thrust the stake into the cracked hole.

FIGURE

. . . Count Dracula!

The pentagram flames spontaneously intensify.

The figure steps back from the gravestone, leaving the stake wedged in the stone.

Thick, dark blood trickles out from the hole.

A mystic mist rises from the earth, encompassing the cross. A multitude of satanic whispers fill the air.

Two feeble hands with long finger-nails rise up from behind the gravestone and grab a hold of the cross.

A dark form gradually pulls itself up.

The pentagram flames die down and the whispers cease. The mist slowly clears.

COUNT DRACULA is stood directly behind the cross, wearing a black cloak with a red velvet lining. He appears weak. His face is gaunt and grey.

The figure drops to their knees in worship.

Dracula steps out from behind the gravestone and yanks the stake from the cross. He gleefully licks the blood on its tip.

DRACULA

I know your blood.

The figure reaches inside their cloak, takes out the ruby ring from scene one and bestows it upon Dracula. He presents his hand and the figure slips the ring onto his finger.

DRACULA

Arise, my disciple.

The figure stands.

DRACULA

For many years your ancestors
served me well. You shall be
rewarded for your loyalty.

The figure graciously bows their head.

DRACULA

Does the House of Van Helsing
still draw breath?

The figure nods.

DRACULA

Good.

He smiles sinisterly.

DRACULA

I have waited patiently to have
my revenge and now the time is
at hand. But before the Van
Helsing bloodline can feel the
wrath of my vengeance, I must
first gather strength. I must
feed.

INT. TAXI 2 - NIGHT

Mina has nodded off, her head resting against the
window.

Lucy leans into the front.

LUCY

There's a cash point just down
here on the left, mate.

CABBIE

Righto.

Lucy sits back, reaches into her pocket and pulls out
a wallet. She searches through it, but can't find her
cash-card.

She scans over the back seat and floor, but can't find
it.

LUCY

(whisper)

Mina.

Mina doesn't respond. Lucy nudges her.

LUCY

Mina.

Mina wakes, sitting up urgently.

MINA

What? We there?

LUCY

No, not yet.

Mina closes her eyes and leans against the window.

LUCY

(whisper)

Mina. I've lost my cash card. I must have dropped it in the club. You got yours?

MINA

Nope. Only had cash and I spent the lot.

LUCY

(whisper)

Then how we gunna pay the cabbie?

Mina sits up and opens her eyes.

MINA

Simple.

CABBIE

Here you go.

The driver pulls up next to the cash point.

MINA

We leg it!

Mina opens the door and bolts from the taxi.

LUCY

Mina?

The cabbie turns to Lucy. They briefly stare at one another.

LUCY

Sorry.

Lucy scrambles across the back seat and legs it.

CABBIE

Hey!

EXT. LONDON STREETS - NIGHT

Mina drunkenly runs down a residential street, laughing her ass off. Lucy close behind.

Mina scampers around a corner. Lucy glances back over her shoulder.

LUCY

Mina, wait! He's not following.

Mina stops. Lucy catches up. Both girls catch their breath.

LUCY

I can't believe you just did that.

Mina laughs.

MINA

Problem solved though, right?

Lucy smirks and shakes her head. Mina glances around the area.

MINA

Where the fuck are we?

LUCY

Don't worry. We're not that far from mine. I know the way.

They walk down the street.

MINA

Seriously, you should have seen your face when I said leg it.

Mina laughs.

LUCY

Shut up.

EXT. CEMETERY ENTRANCE - NIGHT

Lucy and Mina stroll along the street, passing by the parked black car. Mina's mobile phone beeps. She takes it out of her pocket.

MINA

Whoops, it's a text from John.
He's been waiting up for me. I
better let him know I'm
crashing at yours.

She stops in front of the iron gates and types a reply. Lucy keeps walking, not realizing Mina has stopped.

Mina sends the message and slips the phone back into her pocket. She suddenly turns toward the gate, as if sensing something.

Lucy notices she's behind her.

LUCY

Mina?

Mina doesn't acknowledge her. She just stares into the cemetery.

LUCY

Mina, come on, let's go.

Mina steps up to the entrance and peers through the gate.

Dracula is stood amongst the gravestones, staring at her.

CLOSE ON: Dracula's hypnotic eyes.

CLOSE ON: Mina's enchanted eyes.

Dracula turns away and walks deeper into the cemetery. Mina pushes the gate open and enters.

LUCY

Mina, wait. What are you doing?

Lucy hurries to the gate, but Mina has already disappeared into the darkness.

LUCY

Mina?!

Lucy is hesitant to enter.

LUCY

Shit.

She reluctantly follows in behind.

The figure comes out of hiding from behind a gravestone. They exit the cemetery, and lock the gate.

The figure returns to the black car and drives away.

EXT. CEMETERY - NIGHT

Lucy warily walks through the cemetery.

LUCY

Mina. Mina!

She stops and looks around, but can barely see a thing.

LUCY

Stop fucking about. Where are you? This isn't funny.

Lucy hears a noise and spins around. She tries to peer through the darkness.

LUCY

Mina, is that you?

She hears a slurping noise.

LUCY

(under her breath)
Please be you.

Lucy anxiously takes out her mobile and turns on the phone's torch.

She shines the light upon Dracula, holding Mina's lifeless body in his arms, his teeth sunk deeply into her neck.

Lucy gasps with horror.

Dracula looks up. His eyes are blood red. The grey gauntness has faded from his face. He releases Mina's limp body and licks away a drop of blood trickling down his chin.

Lucy turns to run, but somehow, Dracula is suddenly stood right in front of her. She freezes and stares into his eyes.

CLOSE ON: Dracula's hypnotic eyes.

CLOSE ON: Lucy's enchanted eyes.

Dracula takes her in his arms, there gaze fixed on one another's.

DRACULA

Give yourself to me.

Lucy tilts her head to the side, presenting her neck. Dracula smiles sinisterly, his fangs protrude.

He slowly leans in to bite her neck. He raises his cloak and wraps it around them both.

EXT. MANOR HOUSE - NIGHT

The black car quietly crawls along the driveway with its lights off and parks up exactly where it was before.

INT. STUDY - NIGHT

The figure steps up to the fireplace mantel and removes the stake from the satchel.

Unseen by them, a single drop of thick, black blood drips from the stake, splatting onto the floor.

The figure uses their cloak to wipe the stake clean. They place it back on its display stand and leave the room.

EXT. CEMETERY ENTRANCE - DAWN

It's a dull, overcast morning. A pickup truck, with gardening tools in the back, pulls up in front of the iron gates.

The cemetery CARETAKER, a middle-aged man wearing worker overalls and a cap, steps out of the vehicle. He unclips a set of keys from his belt, unlocks the gate, and swings it open.

He gets back in the truck and drives into the cemetery.

EXT. CEMETERY - DAWN

The caretaker busily rakes leaves around the gravestones.

He hears the faint sound of a ringing phone.

The caretaker looks around, puzzled. He follows the ringing, leading him to a tomb. He presses his ear up against it. The ringing is coming from inside.

Perplexed, the caretaker collects a crowbar from the back of his truck.

He returns to the tomb and pries the lid open. He drops the crowbar and backs away, horrified

Mina and Lucy's gaunt dead bodies lay within the tomb.

INT. BEDROOM 2 - DAWN

The curtains are drawn in a dingy bedroom. HOLMWOOD, a man in his mid-thirties, sleeps alone in bed. A mobile phone rings on the bedside table. Holmwood wakes and answers it.

HOLMWOOD

(on phone)

Holmwood.

He listens to the caller.

Holmwood attentively sits up and switches a lamp on.

HOLMWOOD

Where?

EXT. CEMETERY ENTRANCE - DAY

A police car is parked up by the entrance. A uniformed police officer stands guard at the open gates.

Holmwood, now dressed in a suit and trench coat, pulls up in a car.

The officer gives him a nod in acknowledgement and grants him access to the cemetery.

EXT. CEMETERY - DAY

Holmwood parks beside some police vehicles. He steps out of the car, holding a disposable coffee cup.

He walks through the cemetery, passing by uniformed officers searching the area with police dogs.

Holmwood approaches a police forensic tent. He blows on his coffee, cooling it down.

INT. TENT - DAY

The tent has been pitched over the tomb containing Mina and Lucy's bodies.

SEWARD, early twenties, a scrawny guy with glasses wearing a white forensic suit and mask, is taking photographs of the dead bodies.

He looks up from the camera and gazes upon Mina's gaunt but still beautiful face.

Holmwood steps into the tent, and takes a sip of his coffee.

HOLMWOOD

Shit!

It scalds his mouth.

HOLMWOOD

Why are they always so damn hot?

Seward turns to him.

SEWARD

Inspector Holmwood.

Seward removes his forensic mask.

SEWARD

Yes, sir . . .

He glances back at Mina.

SEWARD

I suppose they are both quite attractive.

Holmwood gives him a puzzling look. Seward spots the coffee.

SEWARD

You meant the coffee's hot, didn't you, sir?

HOLMWOOD

Yeah.

Holmwood places his coffee down on a small fold-able table. He picks up some white forensic gloves and slips them on.

SEWARD

Sorry, sir. When you walked in and said why are they so damn hot, I thought-

HOLMWOOD

(interrupts)

Tell me what we've got here, Seward.

SEWARD

Right. Yes, sir. Sorry.

They both peer inside the tomb.

SEWARD

Two Caucasian females, mid-twenties, discovered early this morning by the cemetery caretaker after he heard a phone ringing from inside the tomb.

Seward gestures to two mobile phones on the table, bagged up in transparent evidence bags.

SEWARD

Another mobile was also discovered nearby. We've already ID'd the bodies as a Lucy Westerna, and a Mina Murray. Their families have already been informed.

HOLMWOOD

Time of death?

SEWARD

Within the last eight hours.

HOLMWOOD

Cause?

SEWARD

I'd have to perform a post-mortem to be sure, but it appears to be massive blood loss.

Seward tilts Lucy's head, revealing the bite marks on her neck.

SEWARD

Both victims have identical puncture wounds, directly into their external jugular vein.

Holmwood inspects the wounds on both bodies.

SEWARD

The area's being searched for a murder weapon, but this cemetery is vast. It'll take a few days to search it thoroughly.

HOLMWOOD

Any other injuries or signs of assault?

SEWARD

Nothing visible. Besides the neck wounds, there's barely a scratch on them. There doesn't appear to be any signs of a struggle.

SEWARD (CONT'D)

It simply seems their veins were punctured and they just bled out. But here's the thing, there's no blood . . . anywhere.

HOLMWOOD

None?

SEWARD

Nothing. Each victim appears to have lost at least four pints of blood, but there's none around the wounds, on the bodies, or in the immediate vicinity.

HOLMWOOD

So they were killed at another location and their bodies brought here.

SEWARD

That's what I thought at first, but we've since discovered both victims footprints all around this area, not much older than the estimated time of death, indicating they were alive and walking around here moments before their deaths, yet there isn't a single drop of blood. Except for . . .

He gently pulls Mina's lip down, slightly opening her mouth, revealing a scab-like drop of blood on her bottom lip. He does the same with Lucy's lip.

HOLMWOOD

Their blood?

SEWARD

I can't say yet. But whoever it belongs to, it's been on their lips for at least forty-eight hours. You can tell by the level of crusting and clotting of the blood.

Holmwood steps over to the table and picks up his coffee. He blows on it and takes a sip. He stares at the bodies, thinking.

HOLMWOOD

Get the bodies back to the morgue as soon as possible. Perform the post-mortems and analyse that blood.

He sips his coffee.

HOLMWOOD

Then look into the history of this cemetery. See what you can find out.

SEWARD

Yes, sir.

Holmwood takes off his gloves and leaves them on the table.

HOLMWOOD

I'm going to piece together their movements from last night. Someone out there knows what happened to these girls and we're going to find them.

He leaves the tent.

INT. MANOR ENTRANCE HALL - DAY

Kate descends the staircase, dressed in a white-night gown. The grandfather clock chimes as the hour hand strikes twelve.

INT. MANOR LAUNDRY ROOM - DAY

Ms Somerton loads a washing machine. She closes the door, puts in the washing powder and switches it on. She picks up an empty laundry basket and leaves the room.

The washing machine begins its cycle. Dark clothing spins around the barrel.

EXT. MANOR KITCHEN - DAY

A continental breakfast has been beautifully laid out on a large kitchen table.

Kate enters. She spots the breakfast and smiles to herself. She sits at the table and pours herself a coffee.

Ms Somerton walks in, places the washing basket on the counter and heads toward the sink.

MS SOMERTON

Good morning, sleepy head.

KATE

Morning, Ms Somerton. I can't believe how late it is. You should have woken me.

Ms Somerton turns on the tap and washes her hands.

MS SOMERTON

I thought I'd let you sleep in. You looked like you needed a good night's sleep.

Kate gestures to the breakfast.

KATE

Thanks for all this, by the way. I can't remember the last time someone made me breakfast.

MS SOMERTON

It's my pleasure.

Kate sips her coffee.

KATE

Is Jess around?

MS SOMERTON

She's in the training room with Rena.

Ms Somerton turns off the tap and dries her hands.

MS SOMERTON

You should join them. Start to build some bridges.

KATE

Yeah, I think I will.

MS SOMERTON

Good.

Kate sips her coffee, gazing out the window at the beautiful surroundings.

INT. POLICE MORGUE - DAY

Seward is busily conducting tests in the state-of-the-art police forensics lab.

Narrow basement windows run along the top of one wall. Morgue drawers run along another.

Lucy and Mina are laid upon sliding morgue drawer tables, their bodies covered with white sheets.

Holmwood enters.

SEWARD

Inspector. How's the investigation?

HOLMWOOD

I've just finished questioning the taxi driver who picked the victims up from outside a nightclub last night. It seems they ditched the cab without paying just after midnight, not far from the cemetery.

SEWARD

The drivers not a suspect?

HOLMWOOD

No, he has a solid alibi. The cabs internal security camera corroborates his story. Then he doesn't leave the vehicle for the next few hours. What have you found out? Got any leads?

SEWARD

I do, sir.

Seward passes him a file containing blood test results. Holmwood scans over it, trying to understand what he's looking at.

HOLMWOOD

Just tell me what it says, Seward.

He passes the file back.

SEWARD

Sorry, sir. It's the test results. The blood on the victim's lips doesn't belong to either of them and it's much older than I first suspected.

HOLMWOOD

How much older?

SEWARD

I'm currently running further tests. I'll know for sure in a few hours.

Seward steps over to the bodies.

SEWARD

But I can confirm that the cause of death was indeed massive blood loss, caused by the puncture wounds to the neck. I've also tested their clothing and bodies for any third-party DNA.

He gestures to the girl's clothing, bagged up in transparent forensic bags.

SEWARD

But everything's come back negative.

HOLMWOOD

Right. I thought you said you had a lead for me, Seward?

SEWARD

I'm just getting to it, sir.

He leads Holmwood over to a laptop.

SEWARD

I looked into the history of the cemetery like you asked. It took a bit of digging going through old police reports and news articles, but I finally came across this.

Seward clicks the mouse and the monitor turns on.

CLOSE ON: A digitally scanned copy of a nineteenth century newspaper article shows up on the screen.

SEWARD

A suicide from eighteen seventy-two. A Professor Abraham Van Helsing. A renowned specialist on the occult in his time and a wealthy one at that. Until he was found dead in the cemetery, impaled to a cross by a wooden stake.

HOLMWOOD

Impaled? I thought you said it was suicide?

SEWARD

It was. He did it to himself. I checked the police report. His prints were found on the stake and on a hammer which was presumably used to force the stake through his chest.

HOLMWOOD

Okay, but besides the location, how does it relate to our case?

SEWARD

Because the report also says the professor had two mysterious puncture wounds to the side of his neck. Plus, check the date.

Holmwood reads the date on the screen. The same day and month which was on Kate's airline ticket.

HOLMWOOD

The anniversary was last night.

SEWARD

That's not all. I cross-referenced the dates from that time period and I discovered that the rate of reported missing women around that area more than doubled during the months leading up to the professor's suicide. Then, just like that, the rate drastically dropped after his death.

HOLMWOOD

You think he was involved?

SEWARD

Somehow, yeah. He was never implicated in the disappearances, but I thought it would be worth looking into the professor a little further. It turns out the Van Helsing family still lives right here in London.

He clicks the mouse, opening another window. A photograph and bio of Peter Van Helsing appears on the screen.

SEWARD

Abraham's great-grandson, Professor Peter Van Helsing. A renowned authority on psychophenomena, who, up until his recent death, was teaching occult sciences at London University.

He opens another file.

SEWARD

His estate has now passed over to his two granddaughters, whom he raised himself after they lost their parents in a car crash when they were young. A Jessica Van Helsing, who was her grandfathers assistant at the university, and a Kate Van Helsing, who was in Mali . . .

He clicks the mouse, opening airline passenger records.

SEWARD

. . . up until yesterday
afternoon, when as it just so
happens, she returned to
London.

HOLMWOOD

Really?

Holmwood rubs his chin, thinking.

HOLMWOOD

I think I might have to pay the
Van Helsings a little visit. Do
you have an address?

Seward passes him a Post-it note with the address.
Holmwood glances at it and slips it into his pocket.

SEWARD

I know it's not much of a lead,
sir.

HOLMWOOD

But a lead none-the-less. Good
work, Seward.

Seward looks chuffed.

Holmwood heads out of the room.

HOLMWOOD

Contact me as soon as you get
those blood results.

SEWARD

Yes, sir.

INT. TRAINING ROOM - DAY

The sound of clashing swords echoes around the manor
house's spacious training room. Several swords are
hung on wall racks, either side of a grand cabinet.

Jessica and Rena are duelling on a large padded floor
mat in the centre of the room.

Rena goes on the offensive. Jessica easily parries her attack.

JESSICA

Good. But try dropping your
shoulder a little more.

They continue, their swords clang together multiple times.

JESSICA

Better.

Rena looks pleased with herself. They stop for a respite.

Kate quietly enters the room and watches on from the doorway, not wanting to disturb the session.

Jessica spots Kate out of the corner of her eye.

JESSICA

(to Rena)

Again.

They raise their swords and commence duelling.

Jessica immediately goes on the offensive. Rena desperately tries to defend against the aggressive attack. Jessica disarms Rena, forcefully striking the sword out of her hand.

Rena instantly drops to her knees, recoiling her hand in agony.

Kate rushes to her aid.

KATE

(to Jessica)

That was a bit much, wasn't it?

She kneels beside Rena.

JESSICA

She's fine, not that it's any
of your concern.

Jessica offers her hand to Rena.

RENA

I don't think I can continue.
It really hurts.

Jessica lowers her hand.

KATE

Let me take a look at it.

Kate inspects Rena's bruised fingers.

KATE

I don't think anything's broken. You're lucky, it could have been a lot worse. It just needs strapping up.

Jessica collects a large tactical medic-kit and brings it to Kate.

KATE

Thanks.

Kate sets it down and opens it. She takes out some bandages from the fully kitted out case and treats Rena's hand.

KATE

(to Rena)

Not quite what you signed up for, right?

Rena smiles with a grimace.

Jessica steps over to Rena's sword and picks it up.

Kate finishes strapping Rena's fingers.

KATE

There you are. Just be sure to take it easy for the next few days, so that means no more physical training until it heals.

She helps Rena up.

JESSICA

Rena might not be able to continue, but this session doesn't have to be over.

She presents the sword to Kate.

JESSICA

She can still learn from watching. You were always the better swordsman. Why don't you show Rena how it's done.

Kate is hesitant.

JESSICA

Come on, Kate. For old time's sake.

KATE

Okay.

She reluctantly takes the sword.

KATE

But just for a minute.

Jessica smiles.

JESSICA

Good.

Jessica walks to the centre of the mat.

JESSICA

(under her breath)

That's all the time I need.

Rena moves the medic-kit to the side and watches on.

INT. ENTRANCE HALL - DAY

There's a knock at the front door.

Ms Somerton arrives a few seconds later and opens it.

Holmwood is on the doorstep.

MS SOMERTON

Hello. Can I help you?

HOLMWOOD

Inspector Holmwood, Scotland Yard.

He flashes his ID.

HOLMWOOD

Is this the residence of
Jessica and Kate Van Helsing?

MS SOMERTON

Yes.

HOLMWOOD

And you are?

MS SOMERTON

The housekeeper.

HOLMWOOD

Are either of them home? I'd
like to ask them both a few
questions.

MS SOMERTON

Yes, they are. May I ask what
this is regarding?

HOLMWOOD

Nothing to be alarmed about.
Just following up on a line of
inquiry.

MS SOMERTON

Right. I suppose you had better
come in then.

Holmwood enters. Ms Somerton closes the door behind
him.

MS SOMERTON

If you could please wait here.

He agreeably nods. Ms Somerton walks off down a
hallway.

INT. TRAINING ROOM - DAY

Jessica and Kate have taken up their duelling
positions.

JESSICA

I think it only fair to warn
you, Kate, I've improved a lot
since you've been gone.

Jessica suddenly lunges with her sword. Kate is

unprepared but manages to block the strike.

Jessica smiles.

JESSICA

Good.

She takes a rapid side-step and lunges again. Kate deflects her sword.

JESSICA

Very good. I see you haven't forgotten your training.

The sisters circle each other, their eyes fixed to one another's.

Jessica suddenly attacks.

Kate rapidly backs away, frantically parrying every swing of Jessica's sword.

KATE

Jess, stop!

She doesn't comply. Kate stands her ground, defending against Jessica's ferocious onslaught.

KATE

Jessica!

Kate goes on the offensive, aggressively advancing forward, forcing Jessica back.

KATE

I said stop!

Kate swipes the sword out of her hand. Jessica is shocked.

Kate throws down her sword, and squares up to Jessica.

KATE

What the hell was that?

JESSICA

What? I thought you'd be pleased. It would appear you're still the better swordsman. Maybe you should be the one training Rena.

Ms Somerton enters the room.

MS SOMERTON

I'm sorry to interrupt, but an inspector from Scotland Yard is here to see you both.

JESSICA

An inspector? What do they want?

MS SOMERTON

He didn't say.

The sisters look at each other.

KATE

We'll talk about this later.

Jessica and Kate follow Ms Somerton out of the room.

INT. ENTRANCE HALL - DAY

Holmwood inquisitively strolls about the entrance hall. He nosily peers into the study and spots the stake on the fireplace mantel.

INT. STUDY - DAY

Holmwood steps up to the stake, lifts it off its stand and feels its sharp tip with his finger.

He looks upon the portrait of Abraham Van Helsing. He notices the name on the plaque.

As he places the stake back, he spots something on the floor. He bends down and discovers a single drop of dark, clotted blood. Holmwood takes out his ID and uses it to carefully scrape up a tiny sample.

He hears approaching footsteps.

Holmwood urgently stands and takes out the Post-it note from his pocket. He wraps the sample in it and slips it back into his coat.

Jessica walks in, closely followed by Kate and Ms Somerton.

KATE

Thank you, Ms Somerton.

Ms Somerton gives her an acknowledging nod and leaves the room.

HOLMWOOD

Jessica and Kate Van Helsing?

KATE

I'm Kate and this is my sister, Jess.

Holmwood flashes his ID.

HOLMWOOD

Inspector Holmwood, Scotland Yard. I was hoping to ask you both a few questions. I trust this isn't an inconvenient time?

The sisters glance at one another.

KATE

No. It's fine. How can we help you, Inspector?

He gestures to a leather arm-chair.

HOLMWOOD

May I?

KATE

Please.

Holmwood sits. Kate sits on a matching leather sofa, opposite him. Jessica remains standing.

Holmwood glances around the room.

HOLMWOOD

This is a beautiful home you have.

KATE

Thank you. It's been in our family for generations.

HOLMWOOD

He family of yours?

He gestures to Abraham's portrait.

KATE

Yes. That's Professor Abraham Van Helsing. The first of our family to settle here in London.

HOLMWOOD

I understand your grandfather was also a Professor. Teaching at London University, up until his recent passing.

KATE

Yes, he was. Sadly he died three weeks ago.

HOLMWOOD

It's never easy losing a loved one. My condolences to you both.

KATE

Thank you.

JESSICA

Tell me, Inspector. Do Scotland Yard always send members of their police force to offer condolences to grieving families? Or do you just want to cut to the chase?

Holmwood smirks.

HOLMWOOD

Very well. I've recently been assigned to a case and your family name has come up in my line of investigation.

JESSICA

What case?

HOLMWOOD

A double homicide.

KATE

Murder? Who? When?

HOLMWOOD

Two young woman, whose bodies
were discovered in the early
hours of this morning.

INT. ENTRANCE HALL - DAY

Ms Somerton is up against the wall, close to the study
entrance, secretly listening in.

JESSICA (O.S.)

And how has our family's name
come up?

HOLMWOOD(O.S.)

Because the victims were
discovered in St Bartholomew
Cemetery. Their bodies drained
of blood.

Ms Somerton looks concerned.

INT. STUDY - DAY

Jessica and Kate glance at each other. Holmwood
notices.

HOLMWOOD

I can tell this means something
to you both.

JESSICA

It certainly does, Inspector.
It means . . .

KATE

(interrupts)

Yes. That's where our ancestor,
Abraham Van Helsing tragically
took his own life.

JESSICA

(offended)

He didn't take his life. He
sacrificed it.

Kate gives her an objectionable glare.

HOLMWOOD

What do you mean sacrificed?

KATE

It's nothing, Inspector. Just a ridiculous family legend.

Jessica is annoyed. She marches across the room, grabs a book from one of the shelves and flicks through the pages.

JESSICA

(to Holmwood)

You said the victims where drained of blood, Inspector?

HOLMWOOD

That's right.

She finds the page she was searching for and steps up to Holmwood.

JESSICA

From two puncture wounds to the side of the neck, directly into the vein?

She places two fingers onto the side of her neck.

JESSICA

Right here?

Holmwood's surprised. He stands.

HOLMWOOD

Now how on earth could you possibly know that?

Jessica shows him the page in the book.

CLOSE ON: An eighteenth century etching of a dead woman with two puncture wounds on the side of her neck.

JESSICA

The mark of Dracula.

She turns to Kate.

JESSICA

He's back.

HOLMWOOD

The mark of what? Who's back?
What do you know?

Kate stands.

KATE

It's nothing, Inspector. Please
don't pay any attention.

Kate takes Jessica aside.

KATE

(whispers to Jessica)
What are you doing?

JESSICA

(hushed)
Think about it. There was a
blood moon last night, on the
anniversary of his demise. If
there was ever a time and place
he could return, it would be
then and in that cemetery.

HOLMWOOD

What did you say? Who could
return?

Jessica flicks to a certain page and holds the book up
to Holmwood.

CLOSE ON: A fifteenth century portrait of Dracula.

JESSICA

Count Dracula. The most
powerful and reviled vampire
that ever was. Slain by our
ancestor, Professor Abraham Van
Helsing, one hundred and forty
four years ago.

Kate exasperatedly shakes her head.

HOLMWOOD

A vampire? Are you trying to
tell me that a vampire
committed these murders?

JESSICA

Yes and the Van Helsing family has remained prepared should he ever return.

Holmwood and Kate glance at each other.

JESSICA

I must act fast. The more he feeds, the greater his powers will become. Soon he will set about turning others into creatures of the night, if he hasn't done so already.

She turns to Holmwood.

JESSICA

Tell me, Inspector, did either of the victims have any blood around their mouths? Blood that wasn't their own? Even a single drop?

Holmwood looks at her suspiciously.

KATE

Jess, stop. Don't you realize how crazy you sound right now?

JESSICA

Crazy? Did you think our grandfather was crazy?

KATE

Sometimes, yes.

The comment hurts Jessica. There's an uncomfortable silence.

HOLMWOOD

Okay, I think I've heard enough of this nonsense. I don't know how the two of you are involved, but you'd better believe I'm going to find out.

He heads out of the room.

HOLMWOOD

I'll see myself out.

KATE

Please, Inspector, you have to believe me, we had nothing to do with these murders.

Holmwood keeps on walking.

INT. ENTRANCE HALL - DAY

Holmwood walks out of the study. Ms Somerton is no longer by the entrance.

He strides to the front door, opens it and leaves.

INT. STUDY - DAY

Kate and Jessica silently stare at each other, waiting.

They hear the front door close.

Kate is about speak, but before she can, Jessica bolts out of the room.

KATE

Jess!

Jessica ignores her. Kate follows her.

INT. TRAINING ROOM - DAY

Rena is practising her sword-play.

Jessica marches into the room.

RENA

My hand's feeling much better now. I think I can continue with the session.

Jessica doesn't reply. She steps up to the cabinet and opens it. It's full of vampire hunting weaponry and the sword from scene one.

She takes out a utility belt and a sword sheath and puts them on around her waist. She loads the belt with small wooden stakes, a hammer, a vial of holy water, a silver cross, and a small torch.

RENA

What's going on?

JESSICA

Dracula has returned.

RENA

What?

Kate enters.

KATE

(to Jessica)

What are you doing?

JESSICA

What I've been trained to do.

She grabs the sword and slides it into the sheath.

JESSICA

Kill Dracula.

KATE

Please don't tell me you're actually thinking of going to that cemetery.

JESSICA

It's a good place to start.

RENA

If you think he's back, then I'm coming with you.

Rena steps up to the cabinet to grab some gear.

JESSICA

No.

Rena pauses.

JESSICA

You need to stay here. If something should happen to me .

. .

Jessica looks Kate in the eye.

JESSICA

Someone will have to keep the
Van Helsing teachings alive.

Jessica marches out of the training room.

KATE

Jess!

Kate rushes after her.

INT. ENTRANCE HALL - DAY

Jessica strides toward the front door, closely followed
by Kate.

KATE

Jessica!

Jessica collects a key and a bike helmet and opens the
door.

KATE

This is ridiculous.

Kate slams it shut and steps in front of Jessica.

KATE

You can't just go running
around a crime scene like this.
The police are already
suspicious of us. If they catch
you there you'll only make
matters worse.

JESSICA

I have to go. It's my duty.

She tries to open the door, but Kate won't let her.

KATE

No, it's not. It's no ones
duty. Dracula hasn't returned.
He doesn't exist. He never did.

JESSICA

You might not believe anymore,
but I do. I have to.

KATE

Why? Why do you have to?

JESSICA

Because I don't have a choice.

KATE

What? Of course you do.

JESSICA

You still don't get it, do you
Kate?

Jessica shakes her head.

JESSICA

When you decided to leave, you
were so busy thinking of
yourself that you failed to
consider one thing.

KATE

Consider what?

JESSICA

That maybe you weren't the only
one who didn't believe.

KATE

You? You don't believe?

Jessica sighs.

JESSICA

I always had my doubts growing
up, but you and our grandfather
always seemed to believe in it
so whole-heartedly, I never
said anything.

KATE

That's exactly how it was for
me, too. I never said anything
because I knew how important it
was to him.

JESSICA

He always expected us to follow
in his footsteps, but I
couldn't do it, not anymore.

JESSICA (CONT'D)

I knew he'd be upset when I told him, but it would be okay, because you still believed. You were the better student anyway. It made sense that you would carry on our family's teachings, which meant I didn't have to. I was just waiting for the right time to tell him. But then you beat me to it.

KATE

I had no idea you felt that way. You should have told me. You should have told our grandfather. He would have understood.

JESSICA

No, I couldn't. Not after you left. It would have crushed him. I had no choice but to carry on our family's teachings. So I decided that if I had to do it, then I had to try and believe. So that's what I did. I committed my life to it. Just to make our grandfather happy. Then out of the blue, he invited Rena to be his new student. Like I wasn't good enough or something.

KATE

Or maybe he knew your heart wasn't really in it and he was giving you a way out.

JESSICA

Maybe, maybe not. It doesn't really matter now, because since he died, it's become my burden to bear, my duty to uphold, more than ever before.

KATE

I don't know what to say. I'm so sorry, Jess.

JESSICA

Don't be. After everything the inspector just told us, maybe it is true. Perhaps Dracula is real.

Jessica opens the door.

JESSICA

It might turn out I haven't dedicated my life to a lie after all.

Jessica steps outside.

KATE

Jess.

Jessica closes the door behind her.

KATE

(to herself)

I'm sorry.

Kate turns around. Ms Somerton is in the hall.

KATE

Ms Somerton. I assume you heard?

MS SOMERTON

I did and I have to agree with you, Kate. I really don't think Jessica should be going to that cemetery. Shouldn't you try to stop her?

Kate looks towards the door.

KATE

No, it's something she has to do.

She steps past Ms Somerton and heads out of the hall.

Ms Somerton's concerned. She checks the time on the grandfather clock. It's nearing four.

EXT. MANOR HOUSE - DAY

Jessica climbs onto the motor-bike. She puts the helmet on, starts the engine, and speeds off down the long driveway.

INT. CAR - DAY

Holmwood is parked at the curb-side, just down the road from the Van Helsing Manor driveway.

He opens the glove box and takes out a small transparent evidence bag. He takes out the Post-it note, unwraps it and carefully slips the blood sample into the bag.

Holmwood takes out his mobile and makes a call.

INT. POLICE MORGUE - DAY

Seward covers Lucy's face with the white sheet, slides her body into the morgue drawer, and closes the door.

He steps over to Mina's body and takes a moment to gaze upon her beauty. He shakes his head with disappointment.

The morgue phone rings.

Seward covers Mina's face, slides the table into the drawer and closes the door.

He steps over to the phone and answers it.

SEWARD

(on phone)

Seward.

INT. CAR - DAY

Holmwood holds up the evidence bag, inspecting the blood sample.

HOLMWOOD

(on phone)

It's Holmwood. Following up on your lead proved beneficial, Seward. Do you have those blood results yet?

SEWARD (O.S.)

No, not yet sir. Not for another hour or so.

HOLMWOOD

Well, I've got some more blood for you to test. I suspect it to be the same as the blood on the victim's lips. If it is a match, then I think we've found our murder weapon. Would you say a wooden stake could have caused the wounds to the victims necks?

SEWARD (O.S.)

Yes, sir, it's certainly possible, if it were sharp enough.

Holmwood spots Jessica in his rear-view mirror, pulling out of the driveway on her bike.

HOLMWOOD

Hold on, Seward.

He ducks out of view as Jessica speeds past.

Holmwood sits up and starts the engine.

HOLMWOOD

I've got to go. The murder weapon might not be the only thing I've discovered.

He hangs up and follows Jessica.

INT. CAR - DAY

Holmwood tails Jessica through the busy streets of London.

They hit some traffic. Holmwood has to stop. Jessica rides on in between the stationary cars.

Holmwood sees her make a turn, then loses sight of her.

HOLMWOOD

I think I know where you're headed.

EXT. CEMETERY ENTRANCE - DAY

Jessica parks by the iron gates. She climbs off the bike and removes her helmet.

She approaches the cemetery entrance, now sealed off with police barrier tape. She tries the gate, but it's locked.

She steps to the side of the entrance and checks no one is watching before jumping up and scaling the cemetery wall.

INT. CAR - DAY

Holmwood parks down the road from the cemetery entrance, just in time to spot Jessica jumping down from the wall and venturing into the cemetery.

He gets out of the car and approaches the entrance.

EXT. CEMETERY ENTRANCE - DAY

Holmwood peers through the iron gates. He spots Jessica making her way through the cemetery.

He steps to the side and tries to jump up onto the wall, but he fails. Holmwood takes off his trench coat and tries again. He grabs the top of the wall and heaves himself up.

Holmwood jumps down to the other side and follows Jessica.

EXT. CEMETERY - DAY

Jessica wanders the cemetery, searching for clues.

Holmwood tracks her from afar, sneaking from gravestone to gravestone.

INT. POLICE MORGUE - DUSK

Seward busily writes up his reports on the laptop.

Some forensic testing equipment beeps. Graphs of information automatically print out of the machine.

Seward collects the print-outs and analyses the results.

He looks perplexed.

SEWARD

How is that even possible?

He strides over to the phone and makes a call.

EXT. CEMETERY - DUSK

Jessica continues to search the cemetery. Holmwood still following from a distance.

Jessica notices burnt grass around the area where she's stood. She climbs up onto a gravestone to get a better view of the ground.

She looks down upon the devil's pentagram, scorched into the grass, surrounding the cross tombstone. She jumps down, steps up to cross, and inspects the blood stain around the cracked hole.

Holmwood watches Jessica.

His phone suddenly rings.

He urgently ducks down behind the nearest headstone and answers it.

HOLMWOOD

(whispers on phone)

Yeah.

INT. POLICE MORGUE - DAY

Seward continues to analyse the print-outs, scrutinizing over the results.

SEWARD

(on phone)

Inspector? Is that you?

He listens to Holmwood's reply.

SEWARD

(whispering)

Why are we whispering, sir?

Seward listens.

SEWARD

Oh, right, sorry, sir. Do you
want me to call you . . .

He listens to Holmwood.

SEWARD

Right, yes. Sorry, sir.
I've got the test results and
you're not going to believe
this, but the blood is over
five hundred years old.

Seward listens.

SEWARD

No, sir, there's no mistaking
it. I don't know how it's
possible, but the results are
conclusive.

He listens to Holmwood, but is suddenly distracted by a
slow tapping noise coming from the other side of the
room.

SEWARD

Yes, sir. I'll continue to look
into it.

Seward hangs up the phone and inquisitively approaches
the noise.

EXT. CEMETERY - DUSK

Holmwood hangs up and slips the phone into his pocket.
He pokes his head over the headstone, to check where
Jessica is.

She's nowhere to be seen.

He cautiously emerges from hiding and makes his way
over to the cross tombstone.

He climbs up onto a headstone and discovers the
pentagram around the tombstone. He jumps down and
inspects the bloodstained cracked hole.

Holmwood heads off in search of Jessica.

INT. POLICE MORGUE - DUSK

Seward locates the tapping noise coming from Lucy's morgue drawer. He leans in close and intently listens.

He anxiously reaches for the handle. The moment he pulls it down, the tapping stops.

He opens the door and listens, but there's only silence. He's about to close the drawer, but the tapping momentarily repeats.

Seward slides the body out on the table. He nervously takes hold of the sheet, preparing to uncover Lucy's face.

He spins around, hearing a similar tapping coming from Mina's drawer.

He steps over to Mina's drawer and quickly opens the door. The tapping instantly stops.

Seward slides the body out. He hesitates to do so, but he takes hold of the sheet and uncovers Mina's face.

She's still dead. Her eyes are closed and her face is gaunt and grey.

Seward smirks and shakes his head.

SEWARD

I need a break.

He takes off his glasses and rubs his eyes.

Unseen by him, Lucy silently sits up. The sheet falls from her face and she turns toward him.

Seward puts his glasses back on and admiringly gazes upon Mina's face. He gently strokes her hair.

SEWARD

Such a shame.

Mina's eyes suddenly open. Her irises are crystal blue.

MINA

See something you like?

Petrified, Seward stumbles back, straight into Lucy's clutches. He whimpers and tries to make a run for it.

Lucy forcefully stabs her long fingernails into his flesh and pulls him back into her arms.

Seward cries.

Mina sits up, her gaze fixed on Seward. As she stands, the sheet falls to the floor, revealing her naked body.

MINA

You desire this body, don't you?

She closes her eyes and listens.

MINA

I can hear your heart racing.

Mina opens her eyes and steps up to Seward. She rips his shirt open and seductively rubs his chest.

MINA

I can feel it beating with lust and fear.

She licks her lips. Her fangs protrude.

MINA

And I can almost taste . . .

Mina moves in close and erotically whispers in his ear.

MINA

Your sweet, warm blood.

She viciously bites down on his neck.

Seward screams.

Lucy sinks her teeth into the other side of his neck.

They both savagely grip onto his flinching body, feeding like hungry, wild beasts.

Seward falls silent and limply drops to the floor. The girls fall with him, not relinquishing their tight grasp.

Mina releases Seward's dead body and licks blood from her lips. The grey gauntness has faded from her flesh and the whites of her eyes are bright red.

Lucy stops feeding and they both look toward the basement window, as if sensing something.

MINA & LUCY

Master.

EXT. CEMETERY - NIGHT

Jessica comes across the decrepit mausoleum. She checks it out and discovers the concealed entrance. She takes out her torch, switches it on and shines the light inside.

She pulls the leafy vines aside and enters.

Holmwood walks past a few seconds later, briefly stopping and scanning the area, before continuing onward.

INT. CRYPT - NIGHT

Jessica shines the torch around the dark, dank room. The light falls upon a tomb. She steps around it and discovers a decayed human skeleton on the floor beside it.

Jessica props the torch in a gap in the crumbling wall, shining the light onto the tomb. She places her hands onto the lid and mightily pushes it aside.

Dracula lays within the tomb, peacefully asleep, his arms folded across his chest.

Jessica backs away, dumbstruck.

She composes herself and removes a stake and the hammer from her belt. She stands over Dracula and positions the tip of the stake over his hands, directly in line with his heart.

Jessica raises the hammer aloft, ready to strike.

Dracula suddenly opens his eyes. He clutches the stake and grabs hold of Jessica's hand. His long-finger nails dig deeply into her wrist.

Jessica cries. She swiftly swings the hammer and strikes the stake, but Dracula has the strength to hold take the hit and hold the stake in place.

He hisses and shoves Jessica away. She stumbles back and falls to the floor.

Dracula eerily sits up and gleefully licks his fingernail, tasting Jessica's blood.

DRACULA

Van Helsing.

He grins sinisterly, his fangs protrude. He rises from the tomb and stands before Jessica.

Jessica scrambles to her feet and draws her sword.

DRACULA

I was soon to seek you out, but
it is you who have sought me.
How good of you to save me the
bother.

They glare at one another.

CLOSE ON: Dracula's hypnotic eyes

CLOSE ON: Jessica's enchanted eyes.

Jessica succumbs to his spell and lowers her sword. Dracula slowly steps toward her.

Jessica grimaces and flinches, fighting Dracula's hypnotic power. He reaches for her. She snaps out of the enchantment and swings her sword at his neck.

In one swift movement, he miraculously evades the blade and snatches the sword out of her hand.

DRACULA

I see the your ancestors
strength has not failed to be
passed on through the ages.

Jessica backs away.

DRACULA

But I wonder if that same
strength lays within your
sister.

Jessica's shocked he knows.

JESSICA
(aggressively)
You stay away from her!

Jessica reaches for her belt and whips out the silver cross. Dracula is repelled by it. He shrills and raises his cloak, blocking the cross from his view.

JESSICA
You will not harm my sister,
vile creature.

Dracula peers over his cloak and lunges forward, grabbing hold of the cross. He shrieks as his hand sizzles and smoulders. He forcefully yanks the cross from her grasp and flings it aside.

Jessica backs up against the wall. Dracula moves in.

She pulls out the vial of holy water and smashes it on his face.

Dracula screeches, holding his face in agony.

Jessica darts past him.

EXT. CEMETERY - NIGHT

Jessica bursts out of the crypt and runs for her life.

INT. CRYPT - NIGHT

Dracula's pain subsides. He lowers his hands. His face is burnt and blistered.

EXT. CEMETERY - NIGHT

Jessica flees through the cemetery. She glances back over shoulder.

Dracula casually emerges from the mausoleum.

Jessica looks ahead and comes to abrupt stop.

Lucy and Mina stand before her, dressed in their clothes from the night before. They smile menacingly, their fangs protrude.

Jessica turns to run, but Dracula is now stood in her path with the Van Helsing sword in hand. She pulls out two wooden stakes and takes up a combative stance.

DRACULA

(to Lucy and Mina)

Bring her to me.

Dracula holds back and watches on.

Lucy and Mina circle Jessica, tauntingly giggling and hissing. Jessica stands firm, ready for them to attack.

They pounce. Jessica battles them in hand-to-hand combat, using the stakes to block their clawing razor-sharp finger-nails.

Holmwood hears the commotion in the distance. He hurries toward it.

Jessica sweeps Mina's legs, sending her crashing down to the ground. Jessica spins around and stabs a stake right into Lucy's chest.

Lucy gasps, stumbles back, and falls against a gravestone. Jessica charges toward her and kicks the stake with the heel of your boot, driving it straight through Lucy's heart.

Lucy shrieks, then falls deadly silent. Her head droops and she dies.

Dracula furiously rushes in and swings the sword at Jessica. She ducks, rolls along the ground, and sprints away in one fluid motion.

Jessica sprints toward the iron gates.

Dracula suddenly appears in front of her and clouts her across the face. Jessica flies through the air and smashes her head against a gravestone.

Jessica lays on the ground, concussed. Blood drips from a wound on her forehead. Dracula stands over her.

He throws down the sword and picks her up.

Jessica feebly struggles to break free. She pulls out the silver cross hung around her neck and holds it up to Dracula's face. He hisses, yanks the chain off her neck and casts it aside.

He grabs her hair and jerks her head to one side, presenting her neck.

DRACULA

I shall savour this moment.

He leans in and softly bites her neck, his fangs slowly penetrating her flesh.

Jessica whimpers and moans as Dracula sucks on her blood. His eyes turn red. The burns on his face slowly heal and vanish.

Jessica falls silent. Dracula releases her lifeless body which limply falls to the ground.

He licks her blood from his lips.

DRACULA

Now for the last of the Van Helsing's.

EXT. MANOR HOUSE - NIGHT

The front door opens. Kate steps outside. She glances at the empty parking space next to the black car. She peers down the long driveway, but nothing's there.

Kate goes back inside and closes the door.

INT. ENTRANCE HALL - NIGHT

Kate checks the time on the grandfather clock. It's getting late.

She strides into the study.

INT. STUDY - NIGHT

Kate picks up the study telephone and dials a number.

After a few seconds, a mobile phone on a coffee table starts ringing.

EXT. CEMETERY - NIGHT

Holmwood wanders the dark cemetery, trying to locate the commotion, but it's all gone eerily silent. He suddenly trips and tumbles over, falling flat on his face.

HOLMWOOD

Shit!

Holmwood looks at what he tripped over. It's Lucy's dead body, slumped against a gravestone, her face hidden in the shadows.

Holmwood gets up and kneels beside the body. He checks her pulse while inspecting the stake sticking out of her chest.

He suddenly recognizes the clothes she's wearing and glares at the body with great trepidation. He lifts her drooped head to get a better look at her face.

He's flabbergasted to see it's Lucy.

Holmwood urgently stands, takes out his phone and makes a call.

INT. MORGUE - NIGHT

The morgue phone rings and rings, but no one answers.

EXT. CEMETERY - NIGHT

Holmwood hangs up and runs off toward the iron gate.

INT. KITCHEN - NIGHT

Ms Somerton is cleaning the kitchen. Kate walks in.

KATE

Jess should have been back by now. I just tried to call her, but she left her mobile in the study. I don't know what to do Ms Somerton. Do you think I should go looking for her or something?

MS SOMERTON

No. You can't leave.

KATE

Why not?

MS SOMERTON

Because, what if you were right? What if she was caught snooping around the crime scene and she's been arrested? We can't have you running off to that cemetery and getting yourself into trouble as well.

Kate looks worried. Ms Somerton picks up on it.

MS SOMERTON

Though I'm sure that's not the case. She probably wanted to be alone for a while and she's just riding around on her bike somewhere. You know what she's like. She'll come home when she's good and ready.

KATE

I hope so.

MS SOMERTON

Why don't you go to bed and get some rest for now. I'll wait up for Jessica.

KATE

Yeah, okay. I do still feel pretty jet-lagged. But promise me you'll wake me up the moment she walks through the door.

MS SOMERTON

I promise.

Kate heads out of the room. She pauses in the doorway.

KATE

Do you know where Rena is? I wanted to check on her hand before I went to bed.

MS SOMERTON

I imagine she's already turned in for the night. She's an early riser, that girl.

KATE

I guess I'll check in on her in the morning then. Good night, Ms Somerton.

MS SOMERTON

(smiles)

Good night, Kate.

Kate leaves.

Ms Somerton's smile instantly drops. She appears anxious.

INT. MORGUE - NIGHT

Holmwood bursts through the door.

HOLMWOOD

Seward? Seward?

There's no sign of him. The room appears normal. Holmwood notices one of the basement windows is wide open.

He checks on the forensic bags which contained the victim's clothing. They're empty.

Holmwood rushes to Lucy's morgue drawer, opens the door and slides the table out. There's no body, only a scrunched-up white sheet.

He steps to Mina's drawer, opens the door and slides the table out. A body lays under a sheet. Holmwood whips the sheet away, revealing Seward's corpse. His face is gaunt and grey.

Holmwood inspects the body. He discovers the puncture wounds on both sides of his neck. He checks Seward's lips, but there's no dark blood.

Holmwood takes a moment to think, then bolts out of the room.

INT. MANOR LAUNDRY ROOM - NIGHT

Ms Somerton is neatly folding the clean and dry washing from earlier.

She faintly hears a knock at the front door.

She stops what she's doing and leaves the room.

INT. ENTRANCE HALL - NIGHT

Ms Somerton walks across the hall and opens the front door.

No one's there.

Ms Somerton steps outside and looks around, but there's no sign of anybody.

Unseen by Ms Somerton, Dracula is suddenly right behind her.

INT. CAR - NIGHT

Holmwood speeds through the streets, dodging dangerously in between the other vehicles.

He reaches for the glove box, opens it, and takes out a gun.

INT. BEDROOM - NIGHT

A bedside lamp dimly lights the room. Kate sleeps peacefully in bed, dressed in her white nightgown.

INT. CORRIDOR - NIGHT

Dracula's monstrous silhouette creeps along the corridor wall. It reaches a closed door and its shadowy hand reaches for the handle.

INT. BEDROOM - NIGHT

Kate stirs from a bad dream. She winces and softly groans.

The door handle slowly turns and the door creaks open.

Kate wakes and abruptly sits up.

Dracula is at the foot of the bed, glaring at her.
Kate freezes.

KATE

Dracula!

Dracula smiles, his fangs protrude.

CLOSE ON: Dracula's hypnotic eyes.

CLOSE ON: Kate's entranced eyes.

Dracula steps around the bed and sits beside Kate, her eyes remaining fixed on his. She slowly lays back and turns her head, presenting her neck.

Dracula leans in to bite.

Kate subtly reaches for the bedside table drawer, takes out the silver cross and forcefully presses it against Dracula's forehead.

He shrieks as the cross sizzles his flesh.

Kate rolls out of bed and bolts out the door with the cross in hand.

INT. CORRIDOR - NIGHT

Kate flees down the corridor.

Dracula casually steps out of the bedroom and turns towards her.

EXT. MANOR HOUSE - NIGHT

Holmwood speeds along the long driveway. He pulls over before reaching the manor house.

He gets out of the car and stealthy approaches the house with the gun in hand.

INT. ENTRANCE HALL - NIGHT

Kate rapidly descends the stairs and sprints towards the open front door.

The cloaked and hooded figure steps out from behind the door, wielding a sword from the training room.

Kate freezes.

The figure slams the door shut and locks it.

DRACULA

Van Helsing!

Kate spins around. Dracula is at the top of the stair case.

She makes a dash for the study, but Mina steps out of the shadows, blocking her path.

Dracula casually descends the stairs. Mina and the figure move in.

Kate holds up the cross.

KATE

Stay back!

The vampires hiss and hold back.

EXT. MANOR HOUSE - NIGHT

Holmwood stealthily moves up to the house. He ducks below the study window and cautiously peers inside.

He can only see Kate in the entrance hall, brandishing the cross.

Holmwood quietly tries to open a window, but they're all locked. He urgently moves off around the side of the building.

INT. ENTRANCE HALL - NIGHT

Kate keeps the vampires at bay with the cross.

KATE
(to Dracula)
Where's Jess? Where's my
sister?

The figure sneaks up on Kate. She spins around and thrusts the cross toward them.

KATE
Back!

The cross has no effect.

The figure knocks it out of Kate's hand with a swing of their blade, then forcefully butts the bridge of her nose with the sword's handle.

Kate yelps and drops to her knees. She holds her face in agony. Blood gushes from her nose. It trickles between her fingers, down her white nightgown and onto the floor.

The figure kicks the cross out of harm's way.

Mina spots the small pool of Kate's blood on the floor. She scampers over, drops to her knees and thirstily laps it up.

Kate shuffles back and watches on with disgust.

Mina licks the floor clean, her eyes are blood red. She looks up at Kate and motions towards her.

DRACULA
No!

Mina freezes and turns to Dracula.

DRACULA
She is not for you.

Mina hisses at Kate and backs off.

DRACULA
(to figure)
Bring her to me.

The figure steps up to Kate.

INT. KITCHEN - NIGHT

Holmwood reaches the back door. He tries the handle, but it's locked.

INT. ENTRANCE HALL - NIGHT

The figure stands over Kate.

KATE

You aren't one of them. Who are you?

The figure squats in front of Kate and lowers their hood.

It's Rena.

KATE

Rena?

RENA

Surprise, Kate.

KATE

I don't understand. Why are you helping them?

RENA

Let's just say, the Van Helsing's aren't the only family to have their teachings. Mine has always served the Prince of Darkness and we have waited patiently to resurrect our master.

INT. KITCHEN - NIGHT

Holmwood peers through the glass and spots Ms Somerton laying motionless on the kitchen floor.

He quietly smashes a small pane of glass with his elbow. He reaches in, unlocks the door and enters with his gun raised.

Holmwood checks Ms Somerton. She's dead. He discovers puncture wounds on her neck. He inspects her lips, but there's no blood.

He hears voices coming from the entrance hall.

Holmwood raises his gun and advances toward them.

INT. ENTRANCE HALL - NIGHT

Kate glares at Rena.

KATE

It was you! You resurrected
Dracula!

Rena smugly smiles and nods.

KATE

Jess and my grandfather trusted
you. They welcomed you into our
home!

RENA

Which I have to thank you for,
Kate. If you didn't leave when
you did, then your grandfather
would have never asked me to be
his pupil. And to think I was
going to turn his offer down at
first. I already had a plan and
I was going to stick to it, but
I'm so glad I reconsidered,
because this way was so much
more fun.

She grins.

RENA

But there was just one little
problem. You.

She pokes Kate's busted nose with her index finger.

Kate grimaces.

RENA

I couldn't have you half way
around the world when the
master returned. I didn't want
to deny him the pleasure of
killing the very last
descendants of Abraham Van
Helsing.

RENA (CONT'D)

I knew if you didn't return by your own accord, then I would have to find a way to make you come back. And what better way than the death of your beloved grandfather.

Kate scowls at her. Rena smirks.

RENA

You should have seen the look on the old fool's face when I shoved him down those stairs. Priceless. I was worried he might survive the fall, but I knew he was dead from the moment he hit the first step. When I heard his feeble little neck snap like a twig.

She snaps her fingers.

DRACULA

Enough!

Rena turns to him.

DRACULA

Your gloating grows tiresome.

RENA

Forgive me, Master.

Rena tries to lift her up, but Kate puts up a struggle. Mina comes over and yanks Kate to her feet.

Holmwood enters from the hallway, his gun raised.

HOLMWOOD

Nobody move!

Everyone freezes and looks towards him.

Holmwood switches his aim from target to target.

Rena takes Kate hostage, holding her blade to Kate's throat.

HOLMWOOD

(to Rena)

Let her go!

Holmwood recognizes Mina.

HOLMWOOD

It's not possible? You're dead.

MINA

Who says I'm not.

Mina rushes toward him.

Holmwood fires a single shot, hitting Mina straight in the forehead. Her head violently jolts back, but she remains standing. Mina scowls and viciously hisses at him.

Kate suddenly head-butts Rena with the back of her head. Rena releases Kate and stumbles back, clutching her face.

Kate runs toward Holmwood.

KATE

(to Holmwood)

Run!

Holmwood follows Kate down the hallway.

Dracula gestures to Mina and Rena to give chase. They obey.

INT. KITCHEN - NIGHT

Holmwood and Kate flee into the kitchen.

HOLMWOOD

What the hell's going on? I shot her straight in the head and she's still standing.

KATE

She's a vampire. Everything my sister told you is true. Dracula is real.

Kate spots Ms Somerton's body.

KATE

Oh my God, Ms Somerton.

Kate attempts to check on her, but Holmwood stops her.

HOLMWOOD

It's too late. She's dead. Come on. We have to go.

He pulls her away and leads her toward the open back door.

Mina and Rena rush in. Holmwood spins around and takes aim. Rena takes cover behind Mina.

HOLMWOOD

(to Kate)

Go! Get out of here!

Holmwood fires three shots into Mina's chest. She takes the hits and keeps on coming.

KATE

That wont stop her.

She tries to pull him away, but he shrugs her off.

HOLMWOOD

Go!

Kate bolts out the back door.

Mina shrieks and charges toward Holmwood. He rapidly fires off more rounds.

Mina knocks the gun out of his hand and throws him across the room. He smashes his head against the wall and collapses onto the floor.

Holmwood lays motionless, blood trickling down his forehead.

Mina and Rena chase after Kate.

EXT. MANOR GARDEN - NIGHT

Kate runs through the the manor gardens and into the surrounding woodland. Mina and Rena in hot pursuit.

EXT. WOODLAND - NIGHT

Kate flees through the dark woods, weaving her way through the trees.

She's managed to lose her pursuers. She hides behind a tree and catches her breath.

Kate scans the murky woodland. She spots a figure in the distance, silently moving towards her.

She continues running.

Kate comes across a stony mound. She hides behind it and intently listens.

She hears approaching footsteps.

Kate tries to silence her heavy breathing, holding her hand to her mouth.

The footsteps stop nearby.

Kate holds her breath and remains perfectly still.

The footsteps continue onward, away from Kate's position.

Kate waits a while before cautiously emerging from her hiding place. She checks the coast is clear before heading off in the opposite direction.

She instantly comes face to face with Jessica. Kate gasps with fright.

JESSICA

Hello, sister.

Jessica sinisterly grins. Her fangs protrude.

Kate stumbles back and falls to the ground.

KATE

No, no, Jess. What has he done to you?

JESSICA

What's wrong? Aren't you pleased to see me?

Jessica steps towards her.

Kate grabs a nearby fallen branch, snaps it across her knee and holds up the crude, jagged stake.

KATE

Stay back!

Jessica smirks. She draws the Van Helsing sword from her sheath and knocks the stake out of her hand. Kate scrambles back, bumping straight into Mina and Rena.

They pick Kate up and restrain her. Jessica steps up to them.

KATE

I'm so sorry, Jess. This is all my fault. I should have been with you. I should of never run aw-

JESSICA

Silence!

Jessica forcefully back-hands her across the face. Kate falls unconscious.

JESSICA

The master is waiting for you.

Jessica gestures to Mina and Rena to follow her. They head out of the woods, dragging Kate's limp body along with them.

EXT. MANOR GARDEN - NIGHT

Dracula stands at the top of the stone steps.

The group arrives at the bottom of the steps.

Mina and Rena throw Kate to the ground. She hits the dirt and groans with pain.

Jessica steps forward.

JESSICA

As you commanded, Master.

DRACULA

Good. Bring her forth.

Kate awkwardly gets to her knees. Jessica stands over her.

KATE

Jess, you don't have to do this. You don't have to do as he commands.

Jessica yanks Kate up and drags her up the steps.

KATE

Do you know how our grandfather really died, Jess? Do you know the truth?

Jessica ignores her.

KATE

He didn't fall down the stairs, Rena pushed him. She murdered our grandfather.

Jessica stops half-way up the steps and glares at Rena.

KATE

I know you're still in there, Jess. You have to fight him. I know you have the strength to break whatever hold he has over you.

Jessica looks conflicted, fighting a battle within herself.

KATE

Remember who you are. You're my sister. You're a Van Helsing!

DRACULA

Enough of this. Bring her!

Jessica doesn't react. Dracula descends the steps.

DRACULA

Obey me!

JESSICA

(to herself)

No.

Dracula is taken back.

DRACULA

What did you say?

Jessica releases Kate.

JESSICA

NO!

Jessica draws her sword and swings it at Dracula's neck.

He dodges out of the way, but Jessica still manages to slash the side of his face.

Dracula stumbles to the bottom of the steps, falling onto one knee. He touches the gash on his cheek and beholds his own blood on his fingertips.

He roars at Jessica with furious anger.

JESSICA

You are not my master. I am a Van Helsing, and I have a duty to uphold.

Kate smiles.

DRACULA

So be it, Van Helsing.

Dracula rises.

DRACULA

(to Mina and Rena)
Kill them both.

Rena draws her sword and cautiously manoeuvres up the side of the steps. Dracula and Mina approach head-on.

Jessica raises her sword.

JESSICA

Run, Kate!

KATE

No. I'm not leaving you! I'm not running away!

JESSICA

Then arm yourself and we'll destroy him together.

Kate bolts up the steps and into the house.

Mina lunges forward. Jessica swings her sword, slashing Mina's torso. She shrieks and tumbles down the steps.

Rena darts past Jessica and chases after Kate.

Dracula attacks.

Jessica swings her sword, but Dracula grabs the blade in his hand. Jessica tries to pull it free, but he won't relinquish his tight grip. His blood trickles down the blade.

Dracula smiles, his fangs protrude. He grabs the blade with both hands and yanks it out of her grasp.

Jessica falls onto her back.

Dracula takes the sword by the handle and mightily swoops it down on Jessica. She rolls out of the way just in the nick of time.

Mina gets up and charges up the steps. Jessica scrambles up the steps and sprints into the house.

Mina chases after her.

Dracula casually follows in behind.

INT. KITCHEN - NIGHT

Mina chases Jessica across the kitchen and out into the hallway.

Dracula walks in from the garden and kneels beside Ms Somerton's body.

DRACULA

I believe a little more
strength may be required.

He uses his sharp finger-nail to make a small cut across his wrist. He holds it over Ms Somerton's mouth and squeezes a single drop of blood onto her lips.

He stands and walks away.

INT. TRAINING ROOM - NIGHT

Kate bursts into the room and sprints toward a sword on the training mat. Rena is close behind, sword aloft, ready to strike.

Kate dives onto the floor, scoops up the sword and flips onto her back, just in time to block Rena's swinging blade.

Their swords grind together.

KATE
Too slow, bitch!

Kate kicks her in the stomach. Rena stumbles back.

Kate gets to her feet.

KATE
I'm going to make you pay for
what you've done.

RENA
Is that so?

She laughs.

RENA
I'm going to let you in on a
little secret, Kate. I'm a lot
better with a blade than I've
been letting on.

They charge at each other and swing their swords. Their blades clash together.

EXT. STUDY - NIGHT

Jessica sprints toward the fireplace, closely followed by Mina. She grabs the stake from the mantel and spins around.

Mina spots the stake, turns tail and legs it.

Jessica gives chase.

INT TRAINING ROOM - NIGHT

Kate and Rena continue to fight, their skills equally matched.

Rena lands a blow on Kate's thigh, slicing her flesh. Kate yelps and backs away, clutching her leg.

Rena grins and attacks.

Kate dodges her blade and smashes Rena's nose with her sword handle.

Rena stumbles back against the cabinet. Blood gushes from her nose.

Kate smiles.

KATE

Hurts, doesn't it?

The cabinet doors creak open, revealing the vampire hunting weaponry.

Rena proceeds to destroy what she can, hacking at the wooden stakes and smashing vials of holy water.

Kate rushes toward her.

Rena grabs a second sword from the rack and attacks.

Kate stands her ground, frantically defending against Rena's relentless bombardment of strikes.

Kate goes on the offensive, aggressively advancing forward. She skilfully disarms Rena of both her swords and knocks her down to the ground.

Rena lays stunned and defenceless. Kate stands over her, sword held aloft.

KATE

For my grandfather.

Rena grabs the medic-kit laying beside her, and lobs it at Kate. She blocks it with her sword, busting it open, its contents scattering over the floor.

Rena flips herself up and flees. Kate gives chase.

INT. SWIMMING POOL - NIGHT

Mina scampers into the room and hides beside the doorway. Jessica soon follows in behind. Mina pounces and attempts to snatch the stake.

They tussle beside the swimming pool, then fall into the water.

The wooden stake floats to the surface.

Jessica and Mina grapple at the bottom of the pool. Jessica boots Mina away and swims up to the stake, but before she can reach it, Mina snatches her ankle, tugs her back down, and makes a move for the stake herself.

Jessica grabs her, pulls her in close and proceeds to savagely bite chunks of flesh out of her neck.

Jessica takes hold of Mina's hair and wrenches her head clean off.

The pool fills with blood.

A hand reaches into the water, seizes Jessica by her throat and lifts her out of the pool.

Dracula holds Jessica aloft. His nails dig deep into her flesh.

DRACULA

I shall take great pleasure in
severing your head. But not
before I inflict agonizing pain
upon you.

He presses the tip of the Van Helsing sword against Jessica's cheek and slowly draws it down, slicing her flesh. Dracula smiles sinisterly, and slings her across the room.

Jessica smacks against the wall and drops to floor.

INT. KITCHEN - NIGHT

Kate chases Rena into the kitchen.

Rena grabs a frying pan and lobs it at Kate's head. It whacks her straight on the temple, stunning her.

Rena grabs Kate's arm and twists her wrist, making her drop the sword.

They grapple, slamming each other up against the kitchen counters and walls.

Rena throws Kate to the ground and attempts to stomp on her head, but Kate rolls out of the way.

Rena jumps on top of her, tightly clasps her hands around Kate's throat, and squeezes with all her might.

Kate tries to pry Rena's hands away, but she can't. She fumbles around the floor, searching for anything she can get her hands on. She manages to grab an object and cracks Rena over the head with it.

Rena yelps and falls to the side, releasing her grip on Kate's throat.

Kate coughs, and gasps for air.

Rena scrambles over to the sword, picks it up and stands.

Kate gets to her feet.

RENA

This is your end, Van Helsing.

She charges at Kate, sword aloft.

KATE

No.

Kate raises Holmwood's gun. Rena freezes.

KATE

It's yours.

She pulls the trigger. Rena drops like a ton of bricks.

Kate aims the gun at Rena's motionless body and cautiously approaches her.

Ms Somerton's corpse suddenly reanimates. She grabs Kate's ankle and pulls her down to the floor. Kate fires the gun, but it's out of bullets.

Ms Somerton hisses, her fangs protrude.

Kate chucks the gun at her head and kicks her square in the face. Ms Somerton releases her ankle.

Kate scrambles to her feet and flees. Ms Somerton gives chase.

INT. SWIMMING POOL - NIGHT

Jessica lands heavily beside the pool. She has multiple cuts all over her body. Dracula stands over her.

She spots the stake floating in the water and reaches out for it. Dracula thrusts the sword into her back. Jessica cries out as he twists and turns the blade.

Despite her agony, Jessica stretches her arm and grabs the stake. Dracula pulls the sword out of her back, and slices her hand clean off.

The stake drops back into the water with Jessica's severed hand still tightly gripped around it.

Jessica gawks at her bloody stump.

Dracula boots her in the midriff, sending her flying through the air and smashing out through a window.

EXT. MANOR GARDEN - NIGHT

Jessica lays on the lawn with the wind knocked out of her. She looks back toward the house.

Dracula steps up to the broken window.

Jessica summons the strength to get to her feet and run.

INT. TRAINING ROOM - NIGHT

Kate sprints towards one of the swords on the floor but Ms Somerton catches up to her first and hurls her into the cabinet.

The impact causes the cabinet to topple over and land on Kate's leg, trapping her.

Ms Somerton approaches.

KATE

Ms Somerton, try to fight it,
try to remember who you-

Ms Somerton lifts the cabinet and shoves it aside.

Kate spots an unbroken vial of holy water laying beside a syringe from the medic-kit. She grabs them both.

Ms Somerton lifts Kate up, slams her against the wall and sinks her teeth into her neck.

Kate cries out. Ms Somerton feeds, her eyes turning blood red.

Kate frantically fills the syringe with the holy water, stabs it into Ms Somerton's neck and pushes the plunger.

Ms Somerton instantly stops feeding and grimaces. She releases Kate, backs away and pulls the syringe out.

Her pain intensifies. She shrieks with excruciating agony, desperately clawing at her own flesh, trying to gouge out the holy water flowing through her veins.

She collapses onto the floor, her limbs flaying wildly. Ms Somerton's skin bubbles and violently bursts from within. Her blood splatters across Kate's face.

Kate picks up an undamaged stake and stands over Ms Somerton.

KATE

I'm so sorry, Ms Somerton.

Kate thrusts it into Ms Somerton's heart. She shrills, then falls silent and dies.

Kate grabs some bandages from off the floor and treats the wounds on her own neck, trying to stop the bleeding.

She collects a small crucifix and another stake from the cabinet. She searches for more vials, but they're all destroyed.

She picks up a sword and limps out of the room as fast as she can.

EXT. MANOR GARDEN - NIGHT

Jessica flees through the garden clutching her stumpy arm, constantly glancing behind for any sign of Dracula.

INT. SWIMMING POOL - NIGHT

Kate cautiously enters the room with her sword raised, alert to danger.

She notices the broken window, then the body and head floating in the pool.

KATE

No, no, no.

She rushes over and grabs the head. She's relieved to see it's Mina's and drops it back into the water.

Kate spots the stake floating in the pool with Jessica's hand still attached.

EXT. SMALL CEMETERY - NIGHT

Jessica hurries past the Van Helsing cemetery.

Dracula suddenly appears in front of her and thrusts his sword straight through her heart.

Jessica hangs immobilized on the end of his blade.

Dracula pulls her in close, sliding her body along the sword.

DRACULA

Excruciating, isn't it?

She takes a deep breath and coughs up blood.

Dracula draws the sword out and tosses her into the cemetery.

Jessica slams against the angel statue and crashes to the ground.

She wearily gets to her knees. Dracula's blade presses against the back of her neck.

He spots Abraham's gravestone.

DRACULA

Your ancestor may have defeated me, but this time, the House of Van Helsing has failed.

He raises his sword and swoops it down.

Kate appears out of nowhere and blocks his blade with hers, inches from Jessica's neck.

KATE

It's not over yet, Count.

She holds up the crucifix. Dracula cowers behind his cloak and backs away.

Jessica is also repelled by the cross.

JESSICA

Get rid of it! Get it away!

Kate tosses it aside. She helps Jessica up and hands her the sword.

KATE

You keep him busy and I'll finish him off.

Kate holds the large stake in her hand.

Dracula readies himself. The sisters advance toward him.

Jessica attacks and duels against Dracula.

Kate keeps her distance, waiting for the opportune moment. She sees a window and strikes.

JESSICA

No, Kate, wait!

Dracula clobbers Kate. She slams against her grandfathers gravestone, smashing it to pieces. She lays motionless on the ground.

JESSICA

No!

Jessica thrusts her sword straight through Dracula's stomach and mightily drives him up against angel. The tip of the blade jams into the stone, impaling him to the statue.

Dracula slashes Jessica's torso. She falls to the ground. Jessica spots the stake laying beside Kate.

JESSICA

Kate!

Kate groans and rolls over.

Dracula tries to pull the blade out, but it won't budge. He drops his sword and takes hold of the handle with both hands. He pulls with all his strength. The blade begins to loosen.

Realizing he's about to break free, Jessica leaps onto him, pushing the sword back in and pinning his arms between their bodies. She wraps her arm around the angel, digging her nails into the stone and holds on tight.

JESSICA

Kate, get up!

Kate sits up, dazed and confused.

JESSICA

Kate. The stake! Get the stake!

Kate picks it up, along with a small chunk of her grandfathers broken headstone.

She lethargically gets to her feet, and stumbles over to the angel.

JESSICA

Kill him!

Dracula growls and struggles to free himself, but Jessica has him trapped.

Kate looks for a clear shot of his chest, but Jessica and the statue are in the way.

KATE

How!

JESSICA

Do as Abraham did.

KATE

I can't. I'll kill you, too!

JESSICA

Do it!

Dracula chops down on Jessica's neck.

She cries out.

JESSICA

Now!

Kate positions the stake on Jessica's back, lining it up with Dracula's heart. She holds the chunk of gravestone aloft and strikes the steak.

The steak penetrates Jessica's body. She cries out. Her head droops and she falls silent.

Kate prepares to strike the stake again.

Dracula frees one of his arms, seizes Kate by her hair and yanks her down to the ground. She struggles to break free, hitting his hand with the chunk of stone.

Kate spots the Van Helsing sword. She stretches her arm, trying to reach it. Her fingers-tips touch the handle and manages to pull it into her grasp.

She swings the sword with all her might and strikes the end of the stake, propelling it into Dracula's heart.

Dracula bellows a terrible roar of anguish. He releases his hold on Kate. She collapses, bumping her head against the ground and passes out.

Dracula's eyes turn red. Tears of blood trickle down his cheeks. He falls silent and dies.

INT. KITCHEN - DAWN

It's getting light out, the sun will be up soon.

Holmwood regains consciousness. He gets to his feet, holding his bloody head.

He spots his gun on the floor. He picks it up and stumbles out the open back door.

EXT. SMALL CEMETERY - DAWN

Kate lays unconscious. Her eye-lids flicker open.

JESSICA

(weakly)

Kate.

Kate looks up. Jessica's alive, still impaled to Dracula's body.

KATE

Jess!

Kate puts her arm around Jessica, helping to support her limp body.

JESSICA

You missed my heart.

KATE

Well, yeah, I tried to, but I thought I'd killed you.

Kate glances toward the rising sun.

KATE

There isn't much time, we have to get you inside. Don't move.

Kate takes hold of the stake.

JESSICA

No!

Kate pauses.

KATE

But the sun will be up any minute.

JESSICA

Good, let it come. I don't want to go on like this. Look at me. I'm a monster.

KATE

It doesn't matter what you are,
you're still my sister and I'm
not going to lose you.

She's about to pull the stake out.

JESSICA

(inhuman voice)

I said NO!

Startled, Kate lets go.

JESSICA

You see, Kate. A monster.

KATE

But you can fight it.

JESSICA

Not forever. I can already feel
a terrible thirst growing
within me. Soon it will
overwhelm me and I'll be
powerless to stop it.

KATE

But you're my sister. You're
all I have. I can't go on
without you, Jess!

JESSICA

You have to go on. It's all up
to you now, Kate. You're the
only one who can keep our
family's teachings alive. The
House of Van Helsing must
remain prepared, should Dracula
ever return again. Promise me,
Kate. Promise me you'll carry
it on.

KATE

I promise.

They both look towards the encroaching sun-light. Kate
takes hold of the steak.

JESSICA

What are you doing?

KATE

I may not be able to save you,
but I won't let you die an
agonizing death.

She yanks the stake out and eases Jessica down to the
ground, laying her flat on her back.

JESSICA

Thank you.

Kate weeps, tears roll down her cheek.

JESSICA

I love you, Katie.

KATE

I love you too, Jess.

Kate raises the stake and plunges it into Jessica's
heart. She lets out a harrowing cry, then falls silent
and dies.

The sun rises, its rays hitting the cemetery.

Kate watches on as Jessica and Dracula's bodies burst
into flames and burn until they become nothing more
than flaky grey ash and crumble into dust.

Kate picks up the stake and the Van Helsing sword and
slowly limps towards the manor house.

Holmwood appears with his gun raised.

Kate stops in front of him. He lowers his gun.

HOLMWOOD

Is it over? Are they all . . .
dead?

Kate glances back at the Van Helsing cemetery.

KATE

Yes, I'm the only one left.

She carries on toward the house. Holmwood puts his arm
around her, helping her to walk.

A light breeze blows across Dracula's ashes, revealing
his ruby ring. A hand suddenly scoops it up.

It's Rena.

She slips the ring onto her finger and holds her hand against her bloody shoulder, applying pressure to the gunshot wound.

She gets to her feet and glares at the Van Helsing Manor with vengeful hatred. She turns away and staggers towards the surrounding woodland.

THE END