

Unhallowed

by

William Cain

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TEASER

FADE IN:

EXT. SOUTH STREET. NIGHT

A beam of light STRUGGLES to force its way through a cloud of fog, it clings to a shadowy figure, standing under a dim street lamp.

His eyes hide under an old, beaten up hat and his face is covered by the collar of a worn trench coat.

Pale flesh surrounding his blood red lips PEERS through. This is VIRGIL.

VIRGIL (V.O.)

My Father, who gave me life in 1942, named me Jonathan Baker after his father before him; he survived 2 world wars but was taken by a weak heart when I reached the age of 14.

Adjacent to Virgil stands a musky apartment block. Silence fills the air in this desolate street.

Pale eyes reveal themselves from under his hat, he gazes towards a double glazed window that belongs to an apartment attached to the block.

The owner, an unkempt MAN in a white tank top, leers through the glass and seems completely oblivious to Virgil's presence.

The man drags a set of moth bitten curtains together and his shadow moves from behind the sickly green coloured throws.

VIRGIL (V.O.) (CONT'D)

My Father, who gave me new life in 1974, named me Virgil after the poet; he survived many wars and still lives on to this day.

The light that seeps through the slim opening in the curtains vanishes and Virgil moves swiftly to the entrance of the apartment block.

INT. APARTMENT BLOCK. UPSTAIRS HALLWAY. NIGHT

He eagerly paces down a corridor which is lit by flickering fluorescent lights; he comes to a halt at door number 13 and yanks a lock picking set from his coat pocket.

VIRGIL (V.O.)

It's been a month since I last
drew blood and my body is starting
to become weakened.

(Begins to pick lock.)

If I am favoured by mother luck,
then this fiend will be devoured
without a strenuous fight. If I
sustain any wounds my body shall
surely heal but not
instantaneously, only once I have
quenched my eternal thirst will it
mend with haste.

INT. APARTMENT BLOCK. FLAT 13. NIGHT

The door of flat 13 shyly CREAKS open. JOE BROOKS, the sleazebag from the window hides behind the cheap plywood door, holding a long steel butchers knife.

Virgil silently steps in to the apartment and walks towards the bedroom. There's a newspaper next to an ashtray full of cigarette butts, it resides on hall table and catches Virgil's glistening pale blue eyes.

The headline reads "JOE THE FISH HOOK BROOKS, STILL AT LARGE". Two pictures sit below it, one is a mug shot of the man he's been stalking and the other is a young girl hanging from a large meat hook, it's been yanked through her throat.

Joe runs towards Virgil who turns around at the sound of the overweight man's footsteps.

JOE BROOKS

Die you fucking pig!

He PLUNGES the knife in to Virgil's chest and sends him flying back in to the hall table. Virgil's lifeless body lays slumped against shoddy flowery wallpaper.

JOE BROOKS (CONT'D)

You cops just don't learn, nobody
catches Joey Brooks. I just wish I
could have taken my time with you.

(Points at Virgil.)

(MORE)

JOE BROOKS (CONT'D)

I can still string you up on one
of my meat hooks though, leave you
for the whole world to see.

VIRGIL

Unsightly heathen.

(Slowly raises head.)

I am not here to catch you but I
will serve you with the justice
that you so callously avoid.

Virgil grabs Joe's right hand with his own and smothers his greasy unshaven mouth with his left.

Knuckles POP from their sockets and smothered SCREAMS cry out as Virgil squeezes the plump hand so rage-fully that he CRUSHES it.

With his other hand he turns Joe's head exposing his now PULSATING jugular and from Virgil's mouth all his front teeth emerge and change into that of a sharks.

He sinks down on Joe's neck draining the blood from his body in a matter of seconds.

Joe falls to his knees then slumps to one side. Virgil's once pale face rejuvenates in to peachy healthy skin.

Virgil painfully pulls the knife from his chest, which is covered in dark red blood.

VIRGIL (V.O.)

I bleed like everyone else, but I
do not leave any trace of DNA. The
cavity resting in my sternum would
have taken at least four days to
heal in my weakened state.

He tosses the knife to one side and looks down to see his chest instantly healing.

VIRGIL (V.O.) (CONT'D)

When I drink the fluid of life it
takes but a minute. I choose to
only hunt criminals, perhaps
taking the life of the already
damned washes away my guilt or
maybe it's the lack of attention
that fulfils my purpose, officers
of the law don't usually spend too
much time looking for a murderer's
murderer.

Virgil steps over the lifeless body of Joe Brooks and leaves the apartment.

ACT ONE

EXT. MAKERS ROAD. NIGHT

Virgil walks past a small row of shops, hands tucked in his pockets.

He comes to a halt and pulls out an aluminium cigarette case which holds his smokes, he drags one out with his two front teeth and simultaneously fires up a vintage gold lighter.

He puffs quickly on the end of his cigarette as he lights it, it ignites and a bubble of smoke surrounds his face as he continues to walk.

VIRGIL (V.O.)

The Vampiric affliction comes
With many myths and many truths.
One of the major truths is that
silver burns us, like it does most
supernatural beings, nobody knows
why, a vampire I used to know
would say that it was angels
metal.

He comes to a standstill outside a fine dining Chinese restaurant called the EMPERORS PALACE.

VIRGIL (V.O.) (CONT'D)

There is a myth that we cannot eat
normal food and I believe that in
1764 a vampire made his own myth
that we couldn't stand garlic.
This was a clever ruse, any
suspicious folk would put it
around there houses and when we
didn't react we gained their full
trust. I for one love to eat
different delicacies especially
those laced with garlic, but it
doesn't fill my natural hunger
anymore. Pig's blood will, for a
short time, but it tastes foul and
will stop fulfilling my urges
after a few weeks.

INT. EMPERORS PALACE. NIGHT

Virgil pushes a glass door open and walks in to a well lit crowded restaurant.

Oriental decorations cover the restaurant like a blanket covers a new born, Chinese paper lanterns hang from the ceiling and large painted vases have beautiful flowers resting in them.

Virgil strolls towards a table where a tall man named LUCAN sits; he wears a tailored suit with a smart comb over hair doe and is casually reading a newspaper.

Virgil places his hand around his jacket and begins to open it, as he gets to the table he swiftly takes it off and puts it on the back of a chair opposite the gentleman.

LUCAN

(Without looking up from the newspaper that he is reading.)

It's incredibly rude to wear your hat indoors Virgil.

VIRGIL

Hello Lucan.

(Takes of his old hat revealing messy slick back hair and sits down.)

VIRGIL (V.O.)

Lucan is my older brother; he was changed in 1852 and also was reborn with the name of a famous poet. I find his attitude somewhat distasteful and wonder sometimes why my master gave him eternal life, but we can't choose our family.

LUCAN

So how's tricks, still going months at a time without eating Or have you come to the realisation that hunting criminals is too much hard work?

VIRGIL

Must every conversation with you have to reside primarily on what our choice of prey is?

LUCAN
 No you're right, I did invite you
 here for a reason though, I have
 some news.

VIRGIL
 What kind of news?

There's a moment of silence, Lucan is clearly anxious.

LUCAN
 Look its good and bad news, so i'm
 just going to go ahead and start
 with the good, I'm a father.

VIRGIL
 What?!

A CHINESE WAITRESS approaches the table.

CHINESE WAITRESS
 May I take you order please
 gentleman.

LUCAN
 I'll have the fillet steak.

CHINESE WAITRESS
 How would you like that cooked?

LUCAN
 As rare as you can, literally ten
 seconds on each side will do.

VIRGIL (V.O.)
 He invites me to a Chinese
 restaurant and then orders a
 steak, how vacuous.

CHINESE WAITRESS
 And for you sir?

VIRGIL
 I'll have the grilled duck with
 Singapore noodles please.

CHINESE WAITRESS
 (Writes order down.)
 Okay and any drinks?

LUCAN
 We'll have your finest bottle of
 claret.

CHINESE WAITRESS
Excellent sir.

The waitress looks up from the note pad she's been squiggling the order down on, she catches the piercing stare from Lucans deadpan eyes and quickly departs like a lamb that's just spotted a wolf.

VIRGIL
I'm still wondering what the bad news could possibly be.

LUCAN
I'll tell you, but only if you promise not to get angry.

VIRGIL
I'm getting the feeling that may be an impossibility.

LUCAN
I picked her up at a protest.

VIRGIL
What kind of protest?

LUCAN
Outside of an animal testing facility, apparently there was a bunch of them there in the day and it was just her and a couple others that continued it in to the night.

VIRGIL
You ate all of them?

LUCAN
No i'm not a complete monster, I just followed her and her boyfriend back to their apartment.

VIRGIL
You animal.

LUCAN
Sorry Mr vitality, but what is it that you've being doing tonight?

VIRGIL
Continue.

LUCAN

I got rid of the spare, then moved on to her, I thought it would be poetic, changing someone so hellbent against harming a living creature, in to the worlds most dangerous predator.

VIRGIL

I'm guessing that this impulse of sudden poetic-ism has back fired.

LUCAN

Correct. Her will power is admirable to say the least. She's not fed in a week, even with the new born hunger. It's a shame really, you know what happens to vampires who don't feed.

VIRGIL (V.O.)

Much like humans, there are different, shall we say races of vampires and when a vampire starves for too long it turns into a devastated vampire, mad creatures that will feed from anything and must be killed on sight.

VIRGIL

Your stupidity amazes even me, you are blessed with the gift to stop feeding and resist killing someone for long enough to make them vampire and you use it for your own childish amusement.

LUCAN

I know it was stupid and what I done was wrong. I just don't know what to do with her.

VIRGIL

You know the law; you must put the poor beast out of its misery.

LUCAN

It's also against the law to kill your own offspring.

VIRGIL

Once a vampire becomes devastated, it no longer legally belongs to it's master.

LUCAN

I forgot you were training for a job at the Vampiric Embassy, how's that going anyway?

VIRGIL

I have an interview next week with Lord Vitalis.

LUCAN

Well I feel for you, that guy is old as shit and colder than the first day of winter.

VIRGIL

He's 714 to be precise and has more knowledge than you could ever perceive, it shall be an honour to work with him, if he accepts me.

LUCAN

Well good luck brother, I hope for the best.

EXT. GREEN LANE. NIGHT

Virgil pulls up in a taxi and throws the driver a couple of bills before he jumps out, he casually walks towards a dingy looking apartment block.

He checks from left to right then scurry's up the ladder of a fire escape at tremendous speed. After reaching the top he climbs through an open window into his apartment.

INT. VIRGIL'S APARTMENT. NIGHT

The apartment looks like a squat, an old browning mattress lies in one corner of the room, a bottle of whiskey rests besides it.

Virgil picks up the half full bottle and pours four fingers full in to a crystal glass for himself, then sits back in to an old Victorian arm chair.

VIRGIL (V.O.)

Most of my money comes from what I steal from my victims; I feel no remorse, only the reanimated dead need money, not the lifeless.

(MORE)

VIRGIL (V.O.) (CONT'D)
I've applied for a position at the embassy to join the Vampiric Guards, our equivalent to the military. If they decide that I am capable and I am recruited, then after six months of work I will be provided with in-house living and blood rations. Technology is growing and times are dangerous for my race, so I must move closer to my own kind for safety.

A mobile phone vibrates from Virgil's pocket, he takes out the phone, an unknown number calls. He answers to a vampire named HELIOS.

VIRGIL
You've reached Virgil.

HELIOS (O.S.)
Virgil, this is Bronze-guard Helios calling from the embassy about your interview.

VIRGIL
Did want to re-arrange a later date?

HELIOS (O.S.)
Quite the opposite actually, we want to conduct a field test with you tomorrow instead.

VIRGIL (V.O.)
The embassy have different ranks to determine leadership, they start from bottom to top as follows, low-guard, bronze-guard, silver-guard, gold-guard, Lord of the embassy, the royal shield and at the top of the chain, the kings of our race.

VIRGIL
May I have the test details?

HELIOS (O.S.)
Quite simply we're taking you on a mission and we'll judge how you handle it.

VIRGIL
Oh I see.

HELIOS (O.S.)

Two days ago the ashen remains of a vampire were found in the woods near Lake Mortem, after we searched the area we found tracks and marks similar to that of a Lycanthrope, we suspect that it's a class A and though we usually tend to steer clear of werewolf's, this one killed one of our own.

VIRGIL (V.O.)

Lycanthrope or werewolf's as they are commonly known have different breeds, the biggest are named class A or class alpha.

HELIOS (O.S.)

We'll pick you up tomorrow at sun down, make sure you get plenty of rest and that you have fed before you meet us. This is a dangerous mission for a new recruit but quite frankly the Lord feels it's best to throw interviewees in at the deep end, do you still live at the address we have on file?

VIRGIL

I understand I'll be fed and ready and yes my address is the same.

HELIOS (O.S)

Okay, we'll see you tomorrow.
(Abruptly hangs up)

Virgil walks towards his window and pulls down a large metal shutter blocking out any light, he then ignites an old oil lamp and places it on the corner of a mahogany desk. He grabs a hard back copy of MOBY DICK and falls back in to the chair, letting out a tremendous sigh.

END OF ACT ONE

ACT TWO

INT. VIRGIL'S APARTMENT. DAY

Virgil's eyes spring open, he's been awoken by the sound of a car crashing outside of his apartment.

He jumps up out of his chair and grabs the bottom of the metal shutter, he lifts it slightly and a beam of light seeps through causing him to quickly let go.

He looks over to his mantelpiece at an old carriage clock that shows the time is 4.30pm.

VIRGIL (V.O.)

Still I hold on to the humane values that would have me rescue my dinner from an accident, my master would often say this was my main weakness. Even if I wanted to go outside and save them I couldn't. The sun, a vampires most detrimental weakness. People believe if the light touches us we will burn to a cinder instantly. This is false. It will however severely weaken us at touch and eventually it will kill us. The older we become the more potent and dangerous it is to us, I once knew a vampire who was over 300 years of age and exposure to just one minute of sunlight left him bed ridden for a week.

INT. VIRGIL'S APARTMENT. KITCHEN. DAY

Virgil enters the kitchen, clinging on to his oil lamp.

The sink is full of mold and grime, one of his cupboard doors hang loose.

He opens a bread bin and grabs out a thick white crusty loaf which he proceeds to saw at with a bread knife.

He yanks the fridge door open and there are only plastic tubs full of pig's blood inside. He snatches one out and puts it in the microwave for a minute and a half.

VIRGIL (V.O.) (CONT'D)

Usually I'd try to starve myself from feasting on swine's blood until at least a week after feeding, but if destiny would like to see me do battle with a werewolf underneath the pale moon then I must eat.

DING, Virgil presses a button and the microwave door pops open.

He takes the blood out and makes his way back in to the living room while dipping his bread in and eating it like a hot soup.

EXT. VIRGIL'S APARTMENT. NIGHT

Virgil exits his apartment through the window, when he reaches the bottom of the fire escape he notices the flashing lights of multiple police cars and ambulances surrounding two cars that have collided into each other.

A young boy's still body is being placed on to a stretcher and covered by a blanket, they cover his face, he winces at the sight of it.

A blue transit van with black tinted windows pulls up on the other side of the road, the window slowly drops down revealing the smiling face of a young attractive blond female in the passenger side, her name is ROXY.

ROXY
Jump in Virgil, we're going big
game hunting.

Virgil runs across the road and gets in through a sliding side door of the van.

INT. EMBASSY TASK FORCE TRANSIT VAN. MOVING. NIGHT

Inside the van are rows of fold down seats bolted to the sides. They are occupied by three other vampires each of them wearing blue body armor and sporting different weaponry.

Virgil plants himself in one of the seats opposite a very large muscular bald vampire with a scar that starts from the top of his face and follows through diagonally to the bottom, he's called LONZO.

Next to him is a very young looking man, who gives him a stupid grin, this is ADAM and adjacent to the young vamp is an older looking gentlemen with long grey hair and red eyes, his name is SEPHTIS. HELIOS and Roxy occupy the front.

HELIOS
Right time for introductions and
then we better get you suited up,
would you like me to or did you
want to sir?
(Looks towards Sephtis.)

SEPHTIS

I'll take it from here; if you look at our body armor you'll see our badges.

(Points to silver badge on his armor.)

My name is Sephtis I'm a silver-guard and I'll be leading this operation. The big guy to my right is Lonzo he's bronze as are Helios and Roxy who are in the front, the face full off smiles sitting next to you is called Adam and he's a low guard. This is a dangerous mission we're going on so stay close to us and don't be a hero, lycans are incredibly good hunters and I don't want someone becoming a liability or straying away from the task force, any questions?

VIRGIL (V.O.)

I assume most vampires would ask why he's beginning to age and why his eyes are so red, but I've met someone like this before, he's turning in to an archaic vampire. Once we get around the 300 mark our bodies start to change and we become wiser and stronger.

VIRGIL

Are we certain that what we are hunting is Lycanthrope?

LONZO

I traced the marks myself, there's no doubt about it.

ADAM

Plus while we were scouting the woods yesterday, I saw the shadow of something really big jump through the trees.

LONZO

You didn't see shit kid, that was just your imagination running wild.

ROXY

Oh leave him alone you big bully.

ADAM

So you believe me Roxy?

ROXY

Na, I think you were probably just shitting your pants at every bush that shook in the wind, but it doesn't need to be thrown in your face.

HELIOS

Ironically that's exactly what you're doing now.

SEPHTIS

It doesn't matter. All that matters is that we are indeed hunting a Werewolf, one that was strong enough to kill one of our own.

HELIOS

We're here.

EXT. LAKE MORTEM. NIGHT

The van comes to a stop next to a gigantic pearl blue lake. The glow of the full moon bounces from the trickling water causing a beautiful but eerie atmosphere.

The crew jump out of the side door and front doors of the van. All of their weapons are silver plated; Lonzo holds tightly on to a battle axe with two iron grips.

Septhis has a long silver samurai sword and a revolver in a black leather holster on the side of his persons, Roxy cradles a crossbow and sports two daggers attached to her waist, Adam clutches on to a long bow and has silver tipped arrows resting in a holster on his back.

Helios approaches a now armored Virgil with a long sword the same as his own.

HELIOS

(Hands the sword to
Virgil holding it by the
sheath.)

Careful with that, the blades silver plated, which will still have pretty much the same effect as silver, so no touching it when you pull it from the sheath.

SEPHTIS

Ok people; let's get this show on the road, we head west about half a mile in to the woods and then we set off a flare, it'll attract the beast.

EXT. MORTEM FOREST. NIGHT

The gang of vampires all nod their heads in agreement and begin to walk through the woods in pairs watching their surroundings.

Adam is the most nervous; he has his bow in hand with an arrow at the ready. Sephtis comes to an immediate stop and raises his hand bringing the others to a halt.

SEPHTIS

Something's already following us, no need to bother with the flare.

ADAM

How can you tell?

SEPHTIS

I can hear it's footsteps.

ROXY

I didn't hear anything.

LONZO

Foolish girl, the boss is over 300 years old; his skills of detection are so far beyond your comprehension...

VIRGIL

Quiet, it's coming from over there.

Virgil points to a thorn bush in the distance. It starts to RATTLE.

The group stands at the ready with their weapons and wait eagerly for the enemy to attack, the only thing that breaks the silence is the WHISTLING WIND that pushes it way through the tall oak trees.

A devastated vampire BURSTS through the harsh prickled branches running towards Lonzo. Its eyes are full of lunacy and it's jaws hammer up and down biting at thin air causing a foamy substance to discharge from its mouth like a rabies infested dog. Its skin is a thick pasty blue colour and its lips match the pitch black tone of its eyes.

LONZO

Receive my axe with dignity you
foul rabid beast.

With a mighty swing of his battle axe Lonzo sweeps the vamp
off of its feet and sends it flying in to a nearby tree.

HELIOS

That'll do it.

SEPHTIS

Put that animal down this instant.

The monster lies down by the side of the tree holding on to
its open wound, it's guts burn from being touched by the
silver and it struggles to push them back in.

The crew looks at each other; no-one is willing to
approach.

Adam pulls one of his silver tipped arrows out and
carefully snaps of the end avoiding the precious metal and
then holds his hand out towards Roxy.

ADAM

May I?

ROXY

Why not.

Roxy hands Adam one of her knives, which he uses to sharpen
the end of the now wooden arrow.

Adam hands back the knife and latches the arrow on the
string of his bow, he pulls it back hard and fires it
directly in to the devastated vampires heart, It lets out a
sickening wail as it turns to ash.

INT. MORTEM FOREST. CAVE. NIGHT

An ABOMINATION in a nearby cave is awoken, only its dark
red eyes can be seen.

EXT. MORTEM FOREST. NIGHT

VIRGIL (V.O.)

A wooden stake to the heart has
also been a wicked truth of ours,
who knows who worked it out, but
by other species knowing our
terrible secret great strife has
been caused throughout the years.

(MORE)

VIRGIL (V.O.) (CONT'D)

To think somebody could stab me through my black heart with a cast iron fire poker and I would survive but a tiny piece of wood and I would crumble to remnants of ash, humorous in a way when thought about in context.

HELIOS

What the hell was that? Devastated vampires rarely survive in the wild, they're so deranged that they don't even take cover from the sun.

SEPHTIS

My boy, I have seen packs of those fiends roaming the wild before, feeding off of woodland creatures and residing in caves. Never underestimate them, it is said one bite can be poisonous to us.

ROXY

Just a thought, could that have been the culprit for the vampire's death? Or maybe we found the charred remains of another devastated one?

LONZO

No way, there were claw marks on the surrounding trees and clear indications of a struggle.

A terrifying ROAR shakes the trees and something just through them rocking the tops. The crew starts to run back in the direction they came.

SEPHTIS

We passed an open field on the way through we'll run to that, fighting it out in the open is our best option.

EXT. THE SUNROCK GARDEN. NIGHT

They burst out of the woods into a large open plot of land. There's a rock with a sundial carved into it emerging from the ground in the centre of the field, it stands eight feet tall.

They turn back to face their opponent but the trees have stopped moving. The sounds of large wings FLAPPING can be heard. Two huge, black clawed feet land on top of the stone breaking away the worn edge.

Virgil and the rest of his teammates turn to see the enormous creature, piercing crimson eyes stare at them like a snake stares at a rat, its face shares many features of a bat, glorious wings fold down behind it's back and knife like fangs flicker under the full moon's rays, it's pitch black body is that of a man and is covered with various patches of fur. This is a BLOOD DEMON.

SEPHTIS

That's...

VIRGIL

Demonio de sangre.

SEPHTIS

The blood demon.

VIRGIL

A cannibal.

END OF ACT TWO

ACT THREE

VIRGIL (V.O.)

Never had I thought that I'd ever lay eyes on such a being, but the rumors are true, a vampiric race that feeds on its own kind.

The Blood Demon takes no time in planning an attack, it jumps in to the air and glides towards Lonzo using both of its feet to kick him in the chest, sending the man mountain flying backwards and knocking him unconscious.

Adam fires multiple arrows through its stretched skin wings puncturing them with burning holes and causing it to screech and shift its nightmarish gaze towards him.

It sprints towards the young vamp but Sephtis runs at immense speed, appearing besides the monster and slicing upwards with both hands on the hilt of his razor sharp katana, leaving a gaping wound in the beasts torso.

VIRGIL (V.O.) (CONT'D)

To be able to move with such haste, Sephtis is a prime example of what a vampire can be capable of.

The Demon slashes back at Sephtis cutting his stomach open with its jagged claws causing him to spit blood as he grabs at his waist and falls to his knees.

Virgil and Helios enter the fight swiping furiously at the colossal beast as Roxy and Adam shower the monster with arrows.

It grabs out with its bloody hand and clutches Helios by the throat, elevating him from the ground. Roxy runs towards the creature with her daggers drawn.

VIRGIL

Release him behemoth!

Virgil brings down his long sword as hard as he can, cutting its muscular arm clean off; it lets out an almighty cry and Roxy jabs one of her daggers in to the Demons kidney, to which it turns around and snarls gruesomely at her.

ROXY

Oh fuck.

The Demon grabs Roxy by the top of her head with its remaining arm, its talons dig deep in her skull causing thick red blood to drip down her once pretty face, her skull CRACKS and begins to cave in as it raises her to its eye line, she struggles and screams.

HELIOS

Noooo!

Helios stabs the creature in the spine with his long sword, it ignores his flawed attempt to save his associates life and sinks its fangs deep in to her neck, as it drains her dry a new arm bursts from its open wound which it uses to tear her body from her head, she disperses in to ashes like confetti exploding out from a party popper and blows away in the wind.

Lonzo comes crashing towards the monstrosity and Virgil sweeps its legs so it falls flat on its back, Lonzo raises his battleaxe above his head and brings it swiftly but heavily down on to the enemies neck decapitating it, its bodies slowly disintegrates in to red ash.

ADAM

Sephtis, are you ok?

Adam runs towards Sephtis and holds him in his arms. He grabs a vial of human blood from his pocket and pulls off the cork.

ADAM (CONT'D)

Drink this, it's my emergency supply, it's not much but you'll heal quicker.

(He tips the vial of blood in to Sephtis's mouth.)

HELIOS

I can't believe it, Roxy, she's gone, what the hell was that thing?

LONZO

She was weak, that's what happens to the weak, they die.

VIRGIL

I need not remind you my friend that you were knocked unconscious during the fight, meaning that she died through your short comings, not through weakness.

LONZO

That sounds like a challenge to me.

VIRGIL

Perceive it how you must, but if you strike, I urge you to make it fatal, as I will.

SEPHTIS

Enough, we've already lost a vampire tonight, we need not lose anymore.

Lonzo storms off. Adam takes a sample of the Blood Demons ash in the now empty vial and him and Virgil help Sephtis up.

SEPHTIS (CONT'D)

Virgil, we will drop you back to your apartment tonight, but i'll need you to come to the embassy tomorrow.

VIRGIL

Of course.

EXT. VIRGILS APARTMENT. DAY

Virgil lies on his deflated mattress with his arms crossed and his eyes closed, he is surrounded by empty plastic cartons that were previously full of pigs blood; the dried red substance covers his mouth.

His eyes FLICKER open and he sits up to once again meet the gaze of the harrowing carriage clock which shows the time to be 4.30pm.

VIRGIL (V.O.)

Last night's battle drained me of my energy; blood of the swine is no longer satisfying my needs, this means that after such a short period of time I once again must feed. Over the growing months my everlasting thirst grows thirstier, perhaps it is because if I were still human my mortal life would have come to an end and only my vampire body now lives on.

Virgil takes his mobile from his pocket and dials the number of an OFFICER ROBERT STOAKES.

OFFICER STOAKES (O.S.)

It's a bit early in the month for you to be calling.

VIRGIL

I need another case file, preferably something close to the area and a target easy to track.

OFFICER STOAKES (O.S.)

Want me to shove a broom up my ass and sweep while I'm at it.

VIRGIL

Yes or no, I don't have time for foolish remarks.

OFFICER STOAKES (O.S.)

Chill, you actually couldn't have called at a better time; I have a file that I really want to place in your hands. Meet me at our usual spot 7pm.

VIRGIL

I'll be there.
(Hangs up)

EXT. LUSTRE PARK. NIGHT

Virgil pushes a small iron gate open and steps in to the empty park, a child's swing rocks back and forth in the wind and rain spits out of the sky creating a misty breeze. The park is well lit by streets lights.

He walks over to a long wooden memorial bench and sits down to light a cigarette.

VIRGIL (V.O.)

This is mine and Officer Stoakes meeting place, I know it seems cliché two shady figures meeting in a park, but it works. He'll be dropping a case file off to me with the name and hopefully address of a known criminal, in exchange I pay him a fee and rid the earth of the scum that plagues it. He is the only human that knows I am vampire, although I am beginning to wonder why I trust in a fool that is late to a meeting in which he set the time.

OFFICER STOAKES

Don't you know them things will kill ya?

A tall figure wearing a long brown leather jacket and a black hat stands in front of Virgil holding a piping hot cup of coffee.

VIRGIL

You've already wasted enough of my evening with your unpunctual behaviour, please do not waste anymore of it with foolish jokes.

OFFICER STOAKES

Well some ones grumpy, let's see if this cheers you up.

Stoakes reaches in to his coat pocket and pulls out a light brown folder then sits next to Virgil and hands it to him.

OFFICER STOAKES (CONT'D)

Ian "Rat Face" Parker, this piece of vermin is a convicted pedophile who just got the all clear in court for the rape and murder of a 12 year old girl due to faulty DNA evidence.

Virgil opens the file and scans a picture of a weaselly looking man wearing a pair of glasses. The names on the file reads IAN PARKER and below in is a case description with other various personal information.

VIRGIL

It says here that that his residence resides in CHARLES AVENUE, correct me if I'm wrong but isn't that road full of gated mansions.

OFFICER STOAKES

There was a rumor going around the precinct that his father is a rich and powerful fat cat, maybe his reach made that DNA faulty.

VIRGIL

Vermin I have no problem with exterminating, but fat cats tend to have friends in high places, I don't need the attention, this is too risky.

OFFICER STOAKES

This piece of shi... this animal killed a little girl and then walks free, please do this for me, you don't even have to pay me for the file.

Virgil stands up and throws a small bundle of notes on Office Stoakes lap.

VIRGIL

I'll get it done, but you owe me.

OFFICER STOAKES

Thank you. One last thing, did you think about what we spoke about before?

VIRGIL

I'm still thinking about it.

Virgil walks away with Officer Stoakes eyes still curiously following him, the darkness swallows him and he is not longer visible, Stoakes sits on the oak bench, disappointed at Virgil's answer.

EXT. THE VAMPIRIC EMBASSY. NIGHT

Virgil approaches a towering medieval door in the middle of a dark forest; there is a huge stone archway in front of the door covered in Latin symbols that are carved deep in to it.

A small balding man dressed in a black robe leans up against a stone pillar, eagerly awaiting Virgil's arrival; his name is AUGUSTUS.

AUGUSTUS

Virgil is it, pleased to meet you, my name is Augustus but you may call me Gus if you so please. I am the caretaker of the embassy and I have been sent to guide you down to meet with Lord Vitalis.

VIRGIL

Good evening, before we go down, may I ask is this the Mundans Archway?

AUGUSTUS

Ah yes correct you are sir, we have someone who does his homework, not an often trait amongst vampires. The Mundans archway shadows this door from humans, therefore hiding our embassy from them and will kill any supernatural beings other than vampire or gargoyle that may try and enter.

VIRGIL

Absolutely fascinating, shall we proceed.

AUGUSTUS

We shall.

Augustus pushes the large wooden door open and closes it from the inside once himself and Virgil have entered.

INT. VAMPIRIC EMBASSY STAIRCASE. NIGHT

The pair begin to walk down a very well lit staircase, the walls have stone dragon heads carved in an upright position with flames erupting from their mouths, oddly carved stone steps pave the way down this narrow corridor.

AUGUSTUS

Please mind your footing the stairs are awfully steep, it's not further until we'll reach the court room.

VIRGIL

How often do you venture outside this place?

AUGUSTUS

Once every few months but I have everything I need here, the guards enjoy going out in task forces but I enjoy being here with my books.

VIRGIL

I've heard about the grand library I must see it at some point.

AUGUSTUS

Yes you must, let me know prior and I will give you a tour. We need to go down this corridor for the Lords Courtroom.

INT. EMBASSY CORRIDOR. NIGHT

They reach the bottom of the stairs and then make their way down a long wide corridor that is decorated with marble statues of vampiric deities.

INT. LORDS COURTROOM. NIGHT

Eventually they emerge in to a gigantic room that is shaped like a theatre and full of at least 100 vampires.

They're watching an archaic vampire called LORD VITALIS. He is dressed in gold and black armor and is performing a ceremony for his servant PETER.

His scarlet eyes are menacingly cold and his face is that of an 80 year old man, stringy white hair is platted behind his head and hangs down past his knees.

The stage that he stands on has an old gothic alter placed in the middle and gilt bronze candelabras stand beside it dripping with wax.

LORD VITALIS

Today my companions of the night,
I bring a new member in to our
faculty and in to the loving arms
of eternity. My servant Peter has
been good and faithful to me for
10 years now and before his mortal
youth is lost I grant him the most
precious gift that any master
could, I grant him everlasting
life.

VIRGIL (V.O.)

Servants or familiars are humans
who work for the vampire race,
they belong to us like pets and in
return for their obedience at some
point we will give them the gift
of vampirism. It surprises me that
Vitalis would bring a human
through the Mundans Archway but
some us can have a closer
connection to our servants than
they do most other vampires.

Lord Vitalis gestures a young extremely handsome man to the stage as people applaud his speech, he then holds his other hand out towards one of two towering statues that are shaped like men, they stand against the wall on either sides of the stage, these are GARGOYLES.

The statue begins to move and walks over to the Lord, placing a ceremonial dagger in his open palm.

VIRGIL (V.O.) (CONT'D)

Gargoyles, men made from stone and true allies to the vampires, or that's what we say. In reality we have enslaved the gargoyles to do our bidding, their blue blood tastes disgusting to us so we do not feed from them and we give them the remains of our victims as they feed from human flesh. A gargoyle bite that leaves a human still breathing will curse them with the disease. Lord Vitalis allows the gargoyles one day a year to change as many humans as they can to grow their species.

The ceremony carries on after the gargoyle returns to its place, fangs shoot out of Lord Vitalis's mouth and he sinks down on to Peter's throat draining him to an inch of his life, he then bites his own wrist and feeds the blood to

his servant, Peter falls on to his back and turns as pale as a ghost.

LORD VITALIS

By the powers invested in me, I
grant this mortal soul passage in
to the forever.

(Raising the ceremonial
dagger.)

Now rise.

He plunges the dagger in to Peter's heart causing him to sit up right inhaling quickly as if he'd just choked on water and been resuscitated.

LORD VITALIS (CONT'D)

Low-guard Hector, son of Lord
Vitalis.

The crowd goes wild; vampires throw white roses at the stage and chant HECTORS new name. The other gargoyle drags a young girl by a heavy chain that is wrapped around her neck, from a side door that adjoins to a room next to the court.

He unlocks a large padlock and pulls away the chain from around her neck. Hector is instantly on top of her tearing her throat out before she can even scream, the vampires in the courtroom cheer and laugh, all do apart from Virgil and Augustus.

VIRGIL

I forgot how dangerously blood
thirsty a young vampire could be.

AUGUSTUS

As did I my friend, as did I.

END OF ACT THREE

ACT FOUR

Vampires follow hector as he exits the court room, the two gargoyles clean up the bloody mess on the stage. Lord Vitalis opens a large wooden trunk at the side of the stage and takes out a small rosewood inlaid box. He steps back up behind the alter.

LORD VITALIS

Step forth.

Virgil and Augustus, begin to walk towards the podium.

LORD VITALIS (CONT'D)
 Not you Augustus, you can leave,
 this meeting is for warriors not
 cowards.

AUGUSTUS
 (Hangs his head in
 shame.)
 As you wish my Lord.

Augustus quickly scurries away, and Virgil continues to the stage. Lord Vitalis opens the small box and unfolds a black piece of felt, revealing a set of bronze, steel and gold badges.

VIRGIL
 It's an honour to meet you my Lord
 my name is...

LORD VITALIS
 I know who you are.

Septhis, Lonzo, Adam and Helios walk in to the court room and sit on a pew at the front on the left.

LORD VITALIS (CONT'D)
 Your name is Virgil, son of the
 legendary royal shield Julius;
 I've heard you live up to your
 poetic namesake.

The group of vampires in the front row all look very surprised to learn of Virgil's father's rank.

LORD VITALIS (CONT'D)
 Your father always did love a poet
 as his father loved a roman
 emperor, it's just a shame that he
 chose to bestow your uncle
 Augustus with such a powerful
 name. He couldn't be more of a
 mockery to the vampiric race.

VIRGIL
 Augustus is my uncle, why didn't
 he say?

LORD VITALIS
 My knowledge spans far in most
 subjects but not in the reasoning
 of craven vampires. Now if that is
 all I would like to get this
 ceremony moving, Adam son of gold
 guard Victor and Lonzo son of
 Leonard step forward.

The two stand side by side to Virgil and the three vampires go down on one knee.

LORD VITALIS (CONT'D)

Although I think very little of you Adam, Septhis told me that you fought valiantly and I trust his word. Lonzo you are a strong vampire and well deserving of this promotion. Finally Virgil I welcome you to the embassy, you have proven yourself in the field and shall now bear the title of low guard.

Lord Vitalis approaches and places a bronze badge in to Adams hand and a steel one in to Lonzos.

LORD VITALIS (CONT'D)

Fear not, the badge is made from steel, but the pieces of metal that I place in all vampires hands are worthless, it is the honorary title that counts.

LONZO

Thank you my Lord.

LORD VITALIS

Sephtis and Virgil, would you come with me in to my chambers, the rest of you may leave.

SEPHTIS

Of course my Lord.

Virgil and Sephtis follow the lord in to his chambers and the other vampires leave the courtroom.

INT. LORD VITALIS'S CHAMBERS

The pair step in to the spacious room, there are two gothic chairs facing a regency pedestal desk which is covered with pieces of parchment, a writing slope sits on top with an antique seal press besides it.

Lord Vitalis goes behind his desk and opens a sarcophagus shaped mahogany wine cooler. He pulls out a very aged bottle of red wine.

LORD VITALIS

18th century wine is hard to come by these days, but I would like you two to share a glass with me in celebration of the birth of my new child. I've let it breathe already.

SEPTIS

It would be an honor and a privilege my Lord.

Lord Vitalis pours the already opened wine in to three goblets, which he passes to the pair and keeps one for himself, he then raises a toast.

LORD VITALIS

To new life, in death.

The three vampires drink simultaneously.

LORD VITALIS (CONT'D)

Now on to more pressing matters, your little bought in the woods. Septhis tells me that you were attacked by Demonio De Sangre, the Blood Demon, do you know why we say its name in Spanish Virgil.

VIRGIL

I believe the first vampire to discover one or the first to live to tell the tale was Spanish. He named the beast as a demon because only the foulest thing in hell could feed off of monsters such as ourselves.

LORD VITALIS

Correct you are, there's no flies on you are there boy.

(Pours only himself
another glass of wine.)

What most of our race don't know is the theories surrounding such a creature. You say you were assaulted by a devastated vampire beforehand?

SEPTIS

Correct my Lord, it was stalking us in the woods, but I heard it before it could get close enough to attack.

LORD VITALIS

Yes, they can be crafty little devils.

(Takes a swig of wine.)

The information I am about to bestow upon you shall not leave this room, execution awaits gossipers, do you understand me.

VIRGIL

I will take it to the grave my Lord.

LORD VITALIS

I know you will, that's part of the reason you are standing in front of me right now.

SEPHTIS

Not a word will leave my lips.

LORD VITALIS

Good. Some intellectual vampires believe that our gift is that of a mimic, when we are reborn our bodies are empty shells that copy the appearance of other beings with higher cognitive functions that we prey on. Because we are human first we naturally select them as our main source of food, but when we starve we turn devastated and we no longer crave their blood, we crave the blood of supernatural beings, vampires. It is believed that if a devastated vampire drinks the blood of a normal vampire they mimic our true selves and the blood demon is what we look like in our purest form, but unfortunately only the blood of a vampire will fuel the beast once this transition has happened.

SEPHTIS

Meaning that maybe a devastated vampire did kill the other vampire in the woods and it changed in to what we killed.

LORD VITALIS

Perhaps or maybe the Blood Demon had been lingering in the woods for a while and our brother of ash was just unlucky and walked in to it. Most bullet wounds and stab wounds that we receive will heal before we bleed out, unfortunately blood demons can drink a vampire dry in a matter of seconds, no blood in our system means we become devastated, which means the woods could be crawling with devastated vampires.

VIRGIL

Surly now that we've taken care of it the devastated vampires left behind will die out.

LORD VITALIS

Probably not, it's not unusual for them to group up and roam in packs, as off tomorrow I will be sending task forces out to search the woods and kill on sight. That is all for now, Virgil come back here tomorrow night for briefing, Sephtis will be waiting for you by the mundans archway.

VIRGIL

Yes my Lord.

INT. THE LORDS COURTROOM. NIGHT

Virgil and Sephtis walk out of the Lords chambers and shut the door. The two gargoyles have stopped cleaning the stage and sit chewing the flesh from the girls remains.

VIRGIL

Revoltng.

SEPHTIS

That is rich to say the very least my friend.

VIRGIL

How do you feel about what we we've just been told?

SEPTHIS

I think it is a heavy subject that should not be spoken of lightly.

VIRGIL

Yes I agree.

SEPHTIS

Virgil, I would like to thank you for saving Helios's life. I feel selfish; when Roxy died I could only feel relief that it wasn't him, because he's my son.

VIRGIL

It's understandable, even as creatures of the night the bond between our young is sacred.

SEPTHIS

It's true, I only have the one heir now, I lost one before and never wanted to sire anymore after the pain I felt but by law, I had too.

VIRGIL (V.O.)

Once we every hundred years a vampire must change a human, even if they are against it. Some however enjoy it. I once knew a vampire who had sired over fifty humans in the space of a decade.

SEPTHIS

What about you? it'll be your time soon.

VIRGIL

I am yet to find a worthy familiar.

SEPHTIS

That's a shame, they have you change someone of there choice if you don't, take Lonzo for example. Anyway, I must return to my quarters, did you need me to show you back to the entrance door?

VIRGIL

No that's fine I remember my way.

As Virgil walks away from Septhis he glances once more at the gargoyles feasting on their already dead prey, one of

them catches his eye for a split second and quickly looks away.

INT. VAMPIRIC EMBASSY. CORRIDOR. NIGHT

Virgil walks back through the corridor and past the statues of deities. He reaches the bottom of the stairs and see's a gloaming light shining from down a different passage. His curiosity gets the better of him and he decides to investigate it.

INT. VAMPIRIC EMBASSY. GRAND LIBRARY. NIGHT

Virgil comes to the end of the passage and steps in to an enormous room that curves like a dome, rows upon rows of thousands of books line the shelves.

Antique writing desks and ladder backs chairs furnish the centre floor. Locked glass cabinets hold leather bound books and giant wooden ladders stretch to the highest shelves. Virgil picks up a book and begins to read it but is interrupted by a snarling sound.

He looks up to meet the dark red eyes of a large black dog, it bares it long sharp teeth at Virgil.

AUGUSTUS
That's enough Dip.

Augustus walks out from a doorway attached to the library, with a metal bowl in one hand and a book in the other, Dip sits down at his command.

AUGUSTUS (CONT'D)
You've come sooner than I expected
Virgil. I see you've ran in to my
guard.

VIRGIL
Yeah, he doesn't seem to like me
to much.

AUGUSTUS
I would tell you he's harmless,
but then i'd be lying.

VIRGIL
What is he?

AUGUSTUS
To put it bluntly he's a hell
hound.

VIRGIL

How'd you get your hands on one of them?

AUGUSTUS

With great strife. It's worth it though, he's great protection, plus we have things in common.

Augustus places the metal bowl down in front of dip, it's full of blood which the beast quickly tucks in to.

VIRGIL

Endearing.

AUGUSTUS

So what to you think of my library.

VIRGIL

It's fascinating, I can see why you find it hard to leave.

AUGUSTUS

How did the initiation ceremony go?

VIRGIL

It was interesting to say the least. Lord Vitalis told me about our shared bloodline.

Augustus places his book down on a table and dip leaves his bowl licking around his blood stained mouth.

AUGUSTUS

I apologise for not telling you earlier, I wasn't sure how much you'd resemble your father.

VIRGIL

I'm taking it you and him don't get along too well.

AUGUSTUS

Let's just say we don't share to many of the same past times.

VIRGIL

That's probably not such a bad thing.

Augustus makes his way over to the glass cabinets and unlocks one. He pulls out an old book with Latin writing on the front of it.

AUGUSTUS

This book is based on blood demons. Lord Vitalis has told me to translate it. I'm assuming that it was not a werewolf prowling them woods.

VIRGIL

I shall leave you work in peace.

AUGUSTUS

Anytime you wish to visit here if you ever need any information or would just like to borrow a book don't hesitate to come by.

VIRGIL

Thank you, I won't.

Virgil leaves the library and Augustus opens the book on blood demons, he begins to look at the pages with a magnifying glass.

INT. IAN PARKERS MANSION. DINING ROOM. NIGHT

IAN PARKER sits at the end of a long twelve seat dining table on his own eating hunters chicken with a glass of white wine.

Classical music plays through a gramophone in the background and he chomps on the last of his gourmet chicken and crispy bacon.

A maid named ISABELLA enters the room and stands by the table.

IAN

Isabella has the chef already left.

ISABELLA

Yes sir, just a second ago.

IAN

Damn, I could kill for a souffle, never mind. I take it you're leaving me as well? Be a dear and top up my wine before you go.

ISABELLA

Of course sir.

Isabella pulls a bottle of wine from a rack in the corner of the room and opens it for Ian.

IAN
How's your daughter Isabella,
growing up fast?

ISABELLA
She'll be 11 next week sir.

IAN
Please call me Ian, Ah I suppose
she'll be starting high school
soon then.

Ian pulls out a wad of cash and holds it out for Isabella.

IAN (CONT'D)
Here, for her books and such.

ISABELLA
Oh sir I couldn't.

IAN
I said enough of this sir
business, that's my father. I'm
just Ian and yes you can.
(Forces the cash in to
her hand.)
Just promise me you'll bring her
round one day for afternoon tea
and she can tell me all about what
she's learnt.

ISABELLA
Of course si... Ian.

IAN
Run along now, we wouldn't want
you to miss reading her a bed time
story now would we?

Isabella leaves the dining room, Ian perversely watches her
with a grin on his face.

The front door shuts and Ian makes his way upstairs with
his glass of wine.

As he passes through the hallway Virgil's reflection
lingers in the glass of a grandfather clock.

INT. IAN PARKERS MANSION. CORRIDOR. NIGHT

Ian makes his way up some stairs and walks down a dragged
out dimly lit corridor to a huge bedroom.

INT. IAN PARKERS MANSION. BEDROOM. NIGHT

A king size bed with barley twisted wooden posts sits perfectly made in the centre of the room.

Virgil narrates the final scene of the episode as an unsuspecting Ian get ready for bed.

VIRGIL (V.O.)

A fox runs through frosty woods,
hunting a rabbit that burrows
under a tree. A snakes coils
around a sturdy branch, while
an eagle sits and waits patiently.
The alligator hides under black
water; the gazelle drinks its
fill. A buffalo gives birth to its
young and the lion watches from
behind a bush, staying perfectly
still. A shark torpedoed through
the ocean, the school of fish
disperse. A man sleeps warm in his
bed at night, the unhallowed
quench their natural thirst.

Ian turns on a step base lamp next to his bed a hardback copy of Moby Dick sits next it.

He flicks the main bedroom light switch off and bends down to take of his slippers, as he brings his body up he meets the gaze of Virgil's distorted face, his fangs already drawn.

Before he can gather the air to scream, Virgil has his mouth covered and latches on to his neck. A glaze of red gleams through Virgil's wide spread eyes as he drains his latest victim.

END OF ACT FOUR

