

Fade In

EXT. ROMANIAN ORTHODOX CATHEDRAL - NIGHT

**Superimpose: Romania, 1818**

A lone orthodox cathedral stands erect. The terrain is mountainous. The sky glazes with a dark red tint, setting the backdrop against the cathedral.

ALAN LUCA, appears to be in his mid 20s to early 30s, long shoulder length blond hair, hypnotic piercing blue eyes, well built, and handsome, with sleek facial features.

He approaches the cathedral and stops. He studies the design of the stained glass window. He walks to the doors and pushes them open. The music from a playing organ immediately hits him.

INT. ROMANIAN ORTHODOX CATHEDRAL - CONTINUOUS

The church is empty. A few monks sweep and clean the floor. Alan enters and walks to the front. The monks momentarily stop their cleaning and eye their mysterious visitor.

Alan stops at the sight of a giant cross and examines it without touching it. He sits at a pew, leans back, and spreads his arms across it. He shuts his eyes. The Priest approaches.

PRIEST

May I help you?

ALAN

(opens eyes)

As a matter of fact, father, you can.

Alan turns to him with glowing red eyes. He smiles and reveals a pair of fangs.

PRIEST

My Lord!

Alan grabs him by the neck and easily lifts him off the floor.

PRIEST

Please have mercy on my soul.

ALAN

Where's your god now?

EXT. ROMANIAN ORTHODOX CATHEDRAL - CONTINUOUS

The priest's body crashes through the giant stained glass window and free falls to the ground. A shower of multicolored broken glass falls to earth, like raindrops from a storm.

INT. ROMANIAN ORTHODOX CATHEDRAL - CONTINUOUS

Two monks rush Alan. He catches them at the arms, snaps them like twigs, and hurls them to the wall. He flips the wooden pews over, grabs a torch, and lights them on fire.

EXT. ROMANIAN ORTHODOX CATHEDRAL - LATER

Alan walks. The cathedral burns behind him.

ALAN

(V.O.)

My name is Alan Luca. I am a vampire.

(Flashback)

EXT. MOUNTAIN VILLAGE - DAY

A tiny village of Romanian mountain houses, seated on vivid green rolling hilltops.

ALAN

(V.O.)

As a child, I was no different from the others. I behaved like the rest. What I didn't know, was the dark secret flowing through my veins. A secret that would prove both a gift and a curse in my lifetime.

Alan plays with the other children. They run through the village. A group of knights enter the village. The children watch the knights in awe.

YOUNG ALAN

Who are they?

Alan's friend, EMILY, blond, answers.

YOUNG EMILY

They're knights of the Catholic church. They travel from village to village ridding the country of demonic entities.

YOUNG ALAN  
 Demonic entities?

YOUNG EMILY  
 Like vampires.

Alan notices an engraving of a cross, on the base of the knight's sword.

YOUNG EMILY  
 Come on, Alan. You're far too slow. Catch me if you can.

Alan chases after her and suddenly collapses. He struggles to breathe and clutches his chest. The other children stop and circle him.

YOUNG EMILY  
 Alan!

YOUNG ALAN  
 (wheezes)  
 Help...help...help.

Emily runs to Alan's home.

YOUNG EMILY  
 Mr. and Mrs. Luca! Mr. and Mrs. Luca!

Alan's parents exit.

ALAN'S FATHER  
 Emily, what's the matter, dear?

YOUNG EMILY  
 It's Alan!

They run to Alan. His father carries him home.

YOUNG EMILY  
 Will he be all right?

ALAN'S FATHER  
 He'll be fine.

He enters. Emily stands at door, visibly concerned for Alan's well being.

INT. LUCA HOUSEHOLD - NIGHT

Alan sits in bed.

ALAN'S MOTHER

You must rest. Regain your strength. From now on, you must learn to be less active during daylight.

YOUNG ALAN

What's wrong with me?

(silence)

What's happening?

His father enters.

ALAN'S FATHER

We belong to a race of a select few. A rare breed. A dying breed. We are creatures of the night. We are vampires.

YOUNG ALAN

That can't be true. I don't want to be a vampire!

ALAN'S FATHER

That's what you are regardless.

YOUNG ALAN

No! I can't believe that!

Alan's father opens his mouth. His fangs grow. Terrified, Alan backs away and clings to his mother.

ALAN'S FATHER

Do you believe me now?

Alan trembles in his mother's arms.

ALAN'S MOTHER

Don't be afraid, my child. This is your fate. You must accept it. Consider yourself lucky. You've been given a gift. You're not like the other children, you're special.

YOUNG ALAN

I don't want to be special. I want to be the same. I want to be normal.

Tears roll down Alan's cheeks. He runs off and exits the house.

ALAN'S MOTHER

Alan!

EXT. MOUNTAIN VILLAGE - CONTINUOUS

Alan runs through the night.

EXT. EMILY'S HOME - NIGHT

Emily exits with a wooden bucket in hand and heads for the village well. She approaches the well.

OS: Crying.

She finds Alan sitting on the opposite side of the well.

YOUNG EMILY

Alan, what's wrong?

He stops crying and wipes his eyes. She sits beside him.

YOUNG EMILY

Why are you crying?

YOUNG ALAN

I don't want to talk about it.

There's a moment of silence before she retorts.

YOUNG EMILY

Are we not friends?

YOUNG ALAN

We are.

YOUNG EMILY

Then tell me about it.

YOUNG ALAN

I'm afraid if I tell you, you won't like me anymore.

YOUNG EMILY

That's impossible. I will always love you.

(blushes)

I mean, I will always like you.

He stares into her eyes.

YOUNG ALAN

I'm changing.

YOUNG EMILY

Into what?

YOUNG ALAN

I don't know. I can feel it  
inside me.

YOUNG EMILY

You're not making sense.

YOUNG ALAN

Promise you will always love me,  
no matter what.

She's caught off guard by his request but regains her  
composure.

YOUNG EMILY

I promise.

Alan stomach growls.

YOUNG EMILY

Sounds like you're hungry.

YOUNG ALAN

I haven't eaten all day.

YOUNG EMILY

I'll bring you some food.

YOUNG ALAN

No, I should go home. I'm sure  
my parents are worried.

He stands and gives her a hand.

YOUNG ALAN

Goodnight.

YOUNG EMILY

Goodnight.

Alan walks home, holding his stomach.

ALAN

(V.O.)

Until that moment, I'd never  
felt a hunger as deep, as primal,  
as that night.

INT. LUCA HOUSEHOLD - NIGHT

Alan sits at the dinner table.

YOUNG ALAN  
I'm starving.

His mother pours him a glass of red liquid.

YOUNG ALAN  
What's this?

ALAN'S MOTHER  
Drink it. You'll feel better.

He takes a sip and licks his lips.

YOUNG ALAN  
It's good.

ALAN'S MOTHER  
I'm glad you like it.

YOUNG ALAN  
What is it?

ALAN'S MOTHER  
It's blood.

Alan examines the cup.

YOUNG ALAN  
What?

ALAN'S MOTHER  
Don't worry, it's animal  
blood. We don't drink human  
blood.

Alan pushes the cup away.

ALAN'S MOTHER  
This is how we feed. Now that you  
have a taste for it, I doubt you  
can resist.

Alan looks at the cup. A force draws him to it. He bites his bottom lip. He attempts to resist. It's no use. He grabs the cup and gulps it. His mother smiles.

ALAN'S MOTHER  
That's my boy.

INT. LUCA HOUSEHOLD - DAY

Alan stares at a portrait of a beautiful dark haired woman.

ALAN

(V.O.)

I've seen this painting  
countless times. Never paid it  
mind until today. This woman is  
beautiful. There's something  
irresistible about her aura. I  
know not what. Who is she? I've  
always assumed she was a relative.

ALAN'S FATHER

(O.S.)

She's no relative.

Alan turns. His father stands behind him.

YOUNG ALAN

How did you do that?

ALAN'S FATHER

What?

YOUNG ALAN

Read my mind.

ALAN'S FATHER

One of the many gifts that comes  
with what we are.

Alan turns to the portrait.

YOUNG ALAN

Who is she?

ALAN'S FATHER

Her name is Julianna. Some call  
her the queen of the night. The  
queen of vampires. I prefer to  
call her our savior.

YOUNG ALAN

Savior?

ALAN'S FATHER

We vampires are loathed by humans  
and for good reason. We've  
slaughtered and enslaved the human  
race many times over. We were  
bloodthirsty rogues, no different  
from animals. We killed anything  
and everything in our paths, even

(MORE)

ALAN'S FATHER (CONT'D)

ourselves. In our darkest hour, when all hope was lost, the elders foresaw the birth of a savior that would unite the vampires. This savior was Julianna. She was a human until Berith, one of our elders, converted her to a vampire. After her transformation, he married her. Somehow she brought us peace, like she had divine powers over our will. We experienced a tranquility that was all but forgotten to us. She formed a new order. The order of Vesta. We no longer killed humans for blood, instead we fed on the blood of animals. We restored the balance of life and lived reclusively in castle Transylvania. One day, our location was discovered by the humans. They lead an attack on the castle. Julianna was killed. Naturally, this angered many. Once again, the vampire race was divided. A new order was formed. The order of Pandora, led by Marcus Wennell, who believed all humans should be exterminated. The Vestas and the Pandoras are in a constant battle, that will in the end determine the fate of the human race.

YOUNG ALAN

That's terrible.

ALAN'S FATHER

We belong to the order of Vesta. But there's hope. A new foretelling by the elders, predicts our savior will be reborn and finally bring peace to all vampires. All we can do is wait.

Alan continues to stare at the portrait. His father exits.

INT. LUCA HOUSEHOLD - NIGHT

Alan is in bed. He wakes, walks to the window, and looks out. The window opens on its own.

INT. EMILY'S HOME - NIGHT

Emily sleeps. A voice calls her name. She wakes and sits in bed. She looks at the window, which is open.

Emily walks to the window and prepares to shut it. A hand grabs her, from outside. She shrieks, before realizing it's Alan.

YOUNG EMILY

What are you doing? I nearly died of fright.

YOUNG ALAN

Come outside.

YOUNG EMILY

It's late.

YOUNG ALAN

Come on.

YOUNG EMILY

Go to sleep, Alan.

YOUNG ALAN

Please, I need to talk to you.

YOUNG EMILY

Can this wait until morning?

YOUNG ALAN

It's important.

EXT. EMILY'S HOME - CONTINUOUS

Emily reaches for Alan's hand. He helps her climb out the window.

YOUNG EMILY

What's so important, you found it necessary to wake me?

YOUNG ALAN

You are.

YOUNG EMILY

Pardon?

Alan feels through her hair and rubs her cheek.

YOUNG ALAN

You're beautiful.

YOUNG EMILY

Alan?

She looks into his eyes. His pupils glow and flash in a pulsing rhythm like pattern. She goes in a trance. This procedure will now be referred to as the Hypnosis Sequence.

He goes for a kiss. She closes her eyes. He moves towards her lips, changes directions, and heads for her neck.

Alan fangs sprout and bite down. Emily struggles to break free. She is unable and screams. Her parents rush outside. Alan drinks her blood.

EMILY'S FATHER

Oh my god!

EMILY'S MOTHER

He's a vampire.

Alan snaps out of his animal like state and realizes what he's done.

YOUNG ALAN

Emily!

He tries to shake her awake. She remains lifeless. Tears roll down his face. Her parents chase him off and hold their dead daughter. Alan runs home.

INT. LUCA HOUSEHOLD - CONTINUOUS

Alan storms through the door.

YOUNG ALAN

Mother! Father!

His parents rush to him.

YOUNG ALAN

I don't know what came over me!  
I didn't mean to do it, but I  
did! It was terrible...

ALAN'S FATHER

What have you done?

YOUNG ALAN

I drank Emily's blood.

ALAN'S FATHER

I thought I told you, we don't  
drink human blood.

YOUNG ALAN  
I know. I couldn't control my  
senses.

ALAN'S FATHER  
Did anyone see you?

YOUNG ALAN  
(nods)  
Her parents.

ALAN'S FATHER  
Surely, the villagers are  
gathering by now.  
(to Alan's  
Mother)  
Take Alan and go. I'll try to  
hold them off.

Alan's mother takes him by the hand and heads for the door.

EXT. LUCA HOUSEHOLD - CONTINUOUS

The villagers, led by the knights, circle the Luca household. The villagers throw torches and set the house on fire.

INT. LUCA HOUSEHOLD - CONTINUOUS

ALAN'S MOTHER  
Alan, hide in the cellar.

YOUNG ALAN  
But...

ALAN'S MOTHER  
Do it now!

Alan obeys his mother. The villagers break in. Alan's parents are rushed by the villagers. They drag Alan's parents outside.

EXT. LUCA HOUSEHOLD - CONTINUOUS

Alan's parents are tied, lead off, and hung. They're still alive. They wriggle as they hang. They're burned alive. The knights drive swords through their hearts.

EXT. MOUNTAIN VILLAGE - NIGHT

Emily is given a burial. The priest blesses her soul.

EXT. LUCA HOUSEHOLD - NIGHT

Alan emerges from the remains of his home, after the villagers disperse. Alan sees the burnt bodies of his parents, swinging from a tree. He's overcome with grief and balls his fists.

ALAN

(V.O.)

From that day forward, my hatred for the humans consumed my absolute being. I vowed to make them pay for what they've done to my family.

Alan turns away and walks off. He stops at Emily's newly constructed grave site. He approaches it, uproots the wooden cross, and throws it aside.

YOUNG ALAN

I'm sorry for what I've done.  
I wonder if you still love me now?

Suddenly, Emily pushes herself out of the grave, grabs Alan, bites his neck, and drinks his blood. He groans.

ALAN

(V.O.)

Upon taking my blood, Emily completed her transformation to a vampire, joining me in an eternal life of darkness.

(Flashback Ends)

EXT. ROMANIAN ORTHODOX CATHEDRAL - NIGHT

The cathedral burns.

ALAN

(V.O.)

I've grown weary in my quest for vengeance against the humans. I thought it would bring me a sense of fulfillment, peace. I can find no semblance of it. As the years pass to centuries, my travels of Europe continue. I grow disillusioned. Bitter. Perhaps, the humans were right in killing my family. We that are so few, serve no purpose. Our numbers continue to dwindle, soon we will no longer exist. Will it have been for nothing? What does it mean to

(MORE)

ALAN (CONT'D)

be a vampire? A question, I have no answer. All I can do, is follow my instincts. Wherever they take me.

Alan approaches a carriage. The door opens. An older Emily sits inside.

Emily, appears to be in her mid 20s to early 30s, long blond hair, a gentle beauty, that is countered by a wicked smile and mischievous blue eyes.

Alan enters. She greets him with a smile. The carriage takes off.

(Dream Sequence)

EXT. BEACH - DAY

LINA LACHANCE, mid 20s to early 30s, long dark hair, honest eyes, soft facial features, innocent face, with a slight air of naivety, wakes. Her bed sits on the shoreline of a deserted beach.

The waves wash against the legs of the bed. The sky is a discomfoting purplish hue. Lina steps out of bed. Her bare feet sink a few inches in the moist sand.

Lina sees an island ahead, with an old building in ruins. A light flashes at her, off the top of the building. It's reflecting off something.

Lina makes her way to the water, trying to get a better view of the island. The reflecting light temporarily blinds her. She covers her eyes, enters the water, swims to the island.

The building collapses, as she swims. All that's left of it, is a cross shaped structure.

Lina crawls on the island shore and stands. She looks up. Someone, in a black hooded cloak, stands on the cross. The wind blows their cloak back and forth.

The person jumps down and lands in front of her. She can't make out a face. Two glowing red eyes stare at her. The person removes their hood. It's Alan.

Alan grabs her, kisses her neck, pulls her to the ground, and rips at her dress. Ecstasy comes over her. She closes her eyes and moans.

(End Of Dream Sequence)

INT. LINA'S HOME/BEDROOM - MORNING

A modest room. Nothing of great extravagance or expense, with exception of a traditional dresser and mirror. Two glass art doors lead to the back yard.

Lina wakes and is sweaty. She surveys the empty room, like she's expecting to find someone there. She relaxes and pulls the loose hair out of her face.

EXT. LINA'S HOME - MORNING

Lina exits and walks with a book in her hands.

**Superimpose: Marseilles, France**

LINA

(V.O.)

Since Childhood, I've had these nightmares. I don't know what they mean or why I have them. When I was younger, I believed the mysterious man from my dreams was my future husband. I have since left those silly notions behind. No man could possess such marvelous romantic macabre. Only recently, have these dreams grown aggressively sexual. I feel uneasy, like I'm constantly being watched.

She walks to her friend, Sophia's, home and knocks. A servant opens.

INT. SOPHIA'S HOME/BEDROOM - CONTINUOUS

A room completely opposite of Lina's. Decorations are top notch. All the furniture is handcrafted. Everything about it screams wealthy. Lina enters. Sophia greets her.

SOPHIA, mid 20s to early 30s, brunette, long hair, with green eyes that emit a strong sense of confidence. She is alarmingly beautiful.

SOPHIA

Welcome, Lina.

Lina smiles and nods.

SOPHIA

You are here mighty early.

LINA  
We need to talk.

SOPHIA  
About?

LINA  
I had another strange dream.

Sophia smiles perversely.

SOPHIA  
About our mysterious friend?  
(Lina nods)  
Was it of a carnal nature?

Lina looks around, makes certain they're alone, and nods. Sophia squeals, closes the bedroom door, and sits beside Lina, anxiously.

SOPHIA  
Tell me everything. Make sure you  
leave out no details.

LINA  
In my dream, I wake on a beach.

SOPHIA  
Naked or fully clothed?

LINA  
What? Fully clothed.

Lina gives her a curious look.

SOPHIA  
I'm just making sure.

LINA  
There was an island across the  
water, with an old building.

Sophia nods as she follows the story.

LINA  
I saw a light reflecting off the  
building top. So, I swam across  
the water to investigate. As I  
swim, the building crumbles.

SOPHIA  
Come on. Get to the good part.

LINA  
Sophia, you have no patience  
whatsoever.

SOPHIA  
With the current subject matter,  
you're absolutely right.

She looks at Lina's book.

SOPHIA  
What novel are you reading now?

LINA  
Mary Shelly's Frankenstein.

SOPHIA  
(uninterested)  
I'm sure it's another  
adventure novel.

LINA  
Quite the adventure, yes.

SOPHIA  
You always have your face buried  
in a book. It's not natural. You  
should live life instead of  
reading about it. What are you  
trying to escape, always running  
off to your fantasy world?

LINA  
I'm not trying to escape. I'm  
searching.

SOPHIA  
For?

LINA  
A meaning to it all.

SOPHIA  
You are not going to find that in  
a book. You want meaning, find a  
husband, raise a family. Why do  
you think I'm engaged and  
you're not? Look at you, Lina,  
you're beautiful. You should  
have men pursuing you day in, day  
out.

LINA  
I have my fair share of pursuers.

Sophia raises her eyebrows, unconvinced.

LINA

I do. Can we get back to my dream?

SOPHIA

By all means, proceed.

LINA

When I reach the island, a man jumps down from the building and greets me.

SOPHIA

Describe him.

LINA

He's tall, young, muscular.

SOPHIA

Describe his face.

LINA

(thinks on it)

Oddly enough, I can never seem to remember.

SOPHIA

Go on.

LINA

He grabs me. Kisses my neck. Pulls me to the ground. Tears my clothes. I'm entirely exposed. Then, he takes me. I make no attempt to resist him.

SOPHIA

He ravages you?

LINA

Most animalistic.

SOPHIA

Was it good?

LINA

Quite.

SOPHIA

(laughs)

Lina, my poor dear, you need a man.

LINA  
(embarrassed)  
Perhaps.

SOPHIA  
There's no perhaps about it. You are a woman. You have needs. Allow me to introduce you around. I'm sure I can find you someone.

LINA  
No, I couldn't.

SOPHIA  
Why not?

LINA  
I'm not like you. I don't force love from thin air. It should happen naturally. Do you know what I mean?

SOPHIA  
Don't be naive. There's no such thing as love. It's only about which man can satisfy the majority of your needs.

LINA  
That can't be true.

SOPHIA  
You have much to learn. Why do you think I'm marrying William?

LINA  
Don't say that.

SOPHIA  
It's true. He satisfies me financially. He satisfies me physically...oh so physically.

LINA  
You and he...  
(Sophia nods)  
What happened to saving yourself until marriage?

SOPHIA  
That's the talk of the elderly. Me, I'm a modern woman.

LINA

I can see.

SOPHIA

Your dream is a good omen.

LINA

How's that?

SOPHIA

Dreams are little visions that foretell our future. You never know, perhaps, your perfect man is on his way here as we speak. The harbor festival at the end of the week, draws tourists from all over France.

LINA

I hope you're right.

SOPHIA

Me too. I want my friend to finally join me as a woman.

She hugs Lina.

LINA

You're cruder than any man I know.

SOPHIA

Admit it, that's why you love me so.

LINA

True.

EXT. SOPHIA'S HOME - DAY

Lina exits. WILLIAM BENNETT, and TERRY CAMBRIDGE approach her.

Terry, mid 30s to early 40s, short blond hair, bearded, blue eyes, rugged, handsome, a little rough around the edges with a strong muscular frame.

William, mid 30s to early 40s, short blond hair, average size and build, a minor air of conceit and entitlement surrounds him.

WILLIAM

Good day, Lina.

TERRY

Good day.

She nods.

WILLIAM

Are you looking forward to the harbor festival?

LINA

Very much.

WILLIAM

I hope it lives to your expectations.

LINA

Me too.

Lina looks at Terry. He smiles. She returns his smile.

LINA

Excuse me, gentlemen. I must depart.

She walks off. William looks at Terry irately.

WILLIAM

You do fancy Lina? Correct?

TERRY

Undoubtedly.

WILLIAM

Yet, you say nothing when she's here.

TERRY

I'm not going to force myself on her. I'm not the aggressive type.

WILLIAM

This coming from a man with your past?

TERRY

Let's not go there.

WILLIAM

Fine, but don't blame me for not lending a helping hand.

INT. SOPHIA'S HOME - CONTINUOUS

William and Terry enter.

SOPHIA

William!

She runs to his embrace and kisses him. Terry respectfully turns away.

WILLIAM

Can you do me a favor, dear?

SOPHIA

Anything.

William turns to Terry.

WILLIAM

Can you help Terry get arranged with Lina?

SOPHIA

What a coincidence, that's what Lina came to see me about.

WILLIAM

Really?

SOPHIA

She's desperate for a man.

WILLIAM

Desperate?

SOPHIA

Yearning even.

He looks at Terry and raises his eyebrows.

WILLIAM

Yearning?

Sophia walks to Terry.

SOPHIA

Don't worry about a thing. You and Lina will officially be a couple by the festival.

Terry smiles nervously.

TERRY

(sarcastic)

No need to trouble yourself on my account.

SOPHIA

Nonsense. It will be my pleasure.

EXT. FRENCH COUNTRYSIDE - DAY

Alan's carriage travels along a dirt road.

INT. CARRIAGE - CONTINUOUS

ALAN

(V.O.)

Over the past century, Emily and I have grown distant. I can sense her displeasure. She wears her emotions on a sleeve. Perhaps, she blames me for her vampirism. Not that I fault her. I don't fully understand it myself. Her eyes were once caring, loving. Now, they've gone dull. They reflect a cold loneliness. The same cold loneliness that infects my own.

Emily peers out the carriage window and looks back at Alan. He's shrouded in darkness. His piercing red eyes glare at her.

EMILY

Where are we?

ALAN

France.

EMILY

Why are we here?

ALAN

I don't know. Something is calling me.

EMILY

(leans forward)

What?

ALAN

I'm not sure. I can feel it. Can't you?

She looks around and attempts to use her extra senses. She shakes her head.

EMILY

Nothing.

ALAN

Of course not. Your powers are unrefined.

She leans back and crosses her arms.

EMILY

This is stupid.

ALAN

Must you always complain?

EMILY

Must you always give me reason?

He smirks. She looks out the window.

ALAN

After living through an eternity of a lifetime, you're still as brash as ever.

EMILY

Like I have any choice around you.

ALAN

Touche'.

INT. LINA'S HOME/BEDROOM - NIGHT

Sophia lies in bed and watches Lina brush her hair.

SOPHIA

I've been asking around on your behalf. The responses have been overwhelmingly positive. Every bachelor in town would love to have your hand in marriage.

LINA

(indifferent)

Really?

SOPHIA

If you play your cards right, you could be the bride of a wealthy man.

Lina looks at her reflection.

SOPHIA  
Are you paying attention?

LINA  
Yes.

Sophia approaches her.

SOPHIA  
Let me help.

She brushes Lina's hair.

SOPHIA  
You don't seem excited.

LINA  
I am.

SOPHIA  
Why so quiet?

LINA  
I'm nervous.

SOPHIA  
There's nothing to fear. I  
promise it.

LINA  
You're right.

SOPHIA  
What do you think of Terry?

LINA  
Terry Cambridge?

SOPHIA  
Yes. Terry Cambridge, silly.

LINA  
He's a good man. Why?

SOPHIA  
No reason.

Sophia smiles. Lina turns to her.

LINA  
What do you know? What are you not  
telling me?

SOPHIA  
You promise to keep it a secret?

LINA  
I promise.

SOPHIA  
Terry Cambridge fancies you ever  
so much.

LINA  
Me?  
(Sophia nods)  
Liar.

SOPHIA  
(shakes head)  
What do you think?

LINA  
Terry and I? I don't know...

SOPHIA  
No need to rush your decision.  
Think about it.

LINA  
I will.

SOPHIA  
Hopefully, you'll have an answer  
by morning?

LINA  
I thought you said not to rush it.

SOPHIA  
A good night's sleep is more  
than enough time.  
(climbs in bed)  
Now, come to bed.

LINA  
I'll be there in a moment.

INT. LINA'S HOME - NIGHT

Lina and Sophia sleep side by side. Lina sleeps restlessly.  
She tosses and turns.

(Dream Sequence)

EXT. MARSEILLES - NIGHT

Lina walks. The streets are abandoned.

LINA

Hello?

Her voice echoes in the distance.

LINA

Where's everyone?

Something jumps from rooftop to rooftop, behind her. She turns around and sees nothing.

She heads for Sophia's home and knocks on the door. There's no response. She can hear something running in her direction.

LINA

Sophia!

She bangs on the door. It creaks open.

INT. SOPHIA'S HOME - CONTINUOUS

Lina enters, locks the door, walks to Sophia's room.

INT. SOPHIA'S HOME/BEDROOM - CONTINUOUS

Lina enters. Alan watches Sophia sleep. He turns to Lina.

ALAN

I've been waiting for you.

He opens his arms. Lina embraces him. They kiss.

SOPHIA

(O.S.)

How come you haven't introduced  
me to your friend?

Lina turns. Sophia sits in bed with a blank expression on her face.

SOPHIA

Shame on you for hiding him from  
me.

Lina looks at Alan and looks back. In only an instant, Sophia is out of bed and walks to them.

SOPHIA  
We're friends. We share  
everything.

She kisses Lina and kisses Alan. They share a triple kiss.  
Alan's fangs grow. Sophia's fangs grow. They bite Lina  
on opposite sides of the neck. Lina screams.

(End of Dream Sequence)

INT. LINA'S HOME/BEDROOM - NIGHT

Lina screams in her sleep. Sophia tries to wake her.

SOPHIA  
Lina, wake up. Lina.

Lina wakes and backs away from Sophia.

SOPHIA  
What?

Lina catches her breath.

LINA  
It was a nightmare.

SOPHIA  
(hugs Lina)  
There. There. Everything is fine.

EXT. MARSEILLES - DAY

Lina walks. The townspeople make final adjustments for the  
festival. Lina heads to a secluded spot, a shaded area, near  
a body of water.

She finds Alan, staring into the water. She stops. He turns  
to her. She remains silent and stares into his eyes.

ALAN  
Is something wrong?

LINA  
Oh...no. You startled me. I  
didn't expect to find anyone  
here. This is my spot, to get away  
from the ills of the world.

ALAN  
What ills plague you, my dear?

LINA

Not many I fear. It's the lack of ills that disturb me. You can say I'm ill of not being ill.

ALAN

I see. You are an adventurer.

LINA

(smiles)

I wish.

ALAN

If this is your spot, don't let me prevent you from it.

Alan readies to leave.

LINA

Don't go. There's plenty room.

ALAN

My name is Alan Luca.

LINA

I'm Lina LaChance. Your face seems oddly familiar. Do I know you from somewhere?

ALAN

I doubt it.

LINA

You're probably right. I bet you are a traveler.

ALAN

What gave me away?

LINA

Your accent and dialect are indistinct. I can't make where you're from.

ALAN

I'd like to consider myself a resident of the world.

LINA

Now, I know you're a traveler.

Sophia joins them.

SOPHIA

Lina, there you are. You know we have a million things to do before tonight.

She notices Alan.

LINA

Sophia, this is Alan. Alan, this is my best friend, Sophia.

Alan takes Sophia's hand and kisses it.

ALAN

Charmed.

SOPHIA

He's handsome. Wherever did you find him, Lina?

LINA

(embarrassed)

Sophia.

Lina blushes.

SOPHIA

What?

(to Alan)

See what I have to deal with?

LINA

I'm sorry, Alan. We have to go. Are you attending the festival?

ALAN

That I am.

LINA

Perhaps, I'll see you then?

ALAN

Count on it.

LINA

Bye.

Sophia waves. Lina pulls her away.

SOPHIA

Bye.

Alan nods. Lina and Sophia walk off.

EMILY  
(O.S.)  
What do you think?

Alan looks up. Emily sits on a tree branch.

ALAN  
She has an uncanny resemblance to  
Julianna.

EMILY  
Do you think she's the one who  
called you here?

ALAN  
Possibly.

EMILY  
I don't like her.

ALAN  
How did I know you were going to  
say that?

EXT. MARSEILLES - LATER

Lina and Sophia walk side by side.

SOPHIA  
What's on your mind? Come on,  
out with it.

LINA  
What do you mean?

SOPHIA  
No man has ever inspired you to  
such silent awe.  
(Lina Smiles)  
I knew it. You're still thinking  
of him. Admittedly, he was rather  
ravishing.

LINA  
(hesitant)  
He reminds me of...

SOPHIA  
Who?

LINA  
Never mind.

SOPHIA

Don't do that to me. If you can't tell your best friend, who can you tell?

LINA

He reminds me of the man in my dreams. His presence is unnervingly perfect.

SOPHIA

Do my ears deceive me? Are you taking interest in a man?

LINA

Not interest. Curiosity.

SOPHIA

They're one in the same, love.

LINA

Possibly.

EXT. MARSEILLES - NIGHT

The town is lively with music and singing. People scatter about, having a good time. Lina and Sophia walk. Sophia sings along with the song. She smiles at Lina. Lina smiles back.

SOPHIA

Are you having a good time?

LINA

Why wouldn't I?

SOPHIA

You seem preoccupied.

LINA

Me? No.

Terry and William approach.

WILLIAM

Good evening, ladies.

LINA

Good evening.

Sophia gives William a kiss.

TERRY

Lina, these are for you.

He offers her a bouquet of flowers. Sophia raises her

eyebrows.

LINA

Thank you.

SOPHIA

Lina, wasn't that considerate of Terry?

TERRY

It's nothing, really.

SOPHIA

(to William)

Where are my flowers?

WILLIAM

Flowers?

SOPHIA

Yes. Flowers.

WILLIAM

All flowers pale in comparison to your beauty. I cannot in goodwill give you flowers, knowing all night they would be jealous of your beauty.

SOPHIA

Are you sure you didn't make that up?

(to Lina)

What do you think, Lina? Is it a save?

LINA

It's a save, a really good save but a save nonetheless.

SOPHIA

Either way, it's a compliment. I'll take it.

Lina sees Alan. Her heart pounds. She pulls Sophia aside.

LINA

It's him. I don't know why my heart is racing. Ever since this afternoon, I cannot stop thinking about him.

Lina breaks away from the group.

SOPHIA

Lina?

LINA

Please, excuse me.

She heads to Alan.

LINA

I'm glad you could join us.

Alan looks at her bouquet and at his.

ALAN

I guess, you won't need these.

He drops the bouquet to the ground.

LINA

Don't do that.

She kneels and picks the bouquet. He looks at the veins in her neck and can feel her heart beat. She puts both bouquets together.

LINA

I always say, the more the merrier.

Lina's friends join them.

SOPHIA

It's good to see you again, Alan.

ALAN

Likewise.

SOPHIA

This is my fiance, William.

Alan shakes William's hand.

SOPHIA

And this is Terry.

Alan shakes Terry's hand. Alan looks at Lina. Hypnosis Sequence. She instantly reaches for him. He's in control of her.

LINA

Follow me, Alan, I'll show you around.

She leads him by the hand.

SOPHIA

I've never seen Lina this aggressive with a man.

TERRY

I don't like him.

WILLIAM

Of course not. He's stealing your woman.

TERRY

No, it's more than that. Something isn't right about that fellow. I can't put my finger on it.

INT. LINA'S HOME - NIGHT

Alan and Lina enter. The rest of her home, is as modest as her room but she has a rather impressive collection of books.

LINA

This is my place. What do you think?

He eyes her library of books.

ALAN

That's quite a collection you have.

LINA

What can I say, I love to read. They help me make it from day to day.

ALAN

You make it sound like living is unbearable.

LINA

Not unbearable...boring. The world in my books seem more alive than anything outside.

ALAN

You're unhappy?

LINA

Have you ever felt like you were meant for more? For something bigger but you don't know how to reach it?

ALAN  
Ironically enough, I do.

LINA  
That's how I feel. Everyday.  
Trapped. I want to be free, to  
leave Marseilles. To explore the  
world. Sorry. I'm rambling. I  
have a tendency to do that.

ALAN  
It's all right. You're  
passionate. I admire that. I wish  
I could feel that passionate about  
something, anything.

He surveys the home and sits at the table.

ALAN  
You live alone?

LINA  
My parents died at an early age.  
My uncle and aunt raised me. My  
uncle was a doctor. All my life,  
I've watched him and even helped  
him treat patients. As you can  
imagine, I'm quite the nurse.

ALAN  
Where are they now? Your aunt and  
uncle?

LINA  
My aunt died a couple of years  
ago. My uncle soon followed. I  
guess he died of a broken heart or  
so they say.

ALAN  
You and I have a lot in common.

LINA  
How so?

ALAN  
I also lost my parents at an early  
age. I had no immediate family, I  
had to fend for myself. When  
you're that young, out on your  
own, you are forced to grow rather  
quickly.

LINA

I'm sorry.

ALAN

Don't be. It made me who I am today.

LINA

I feel guilty complaining about my life when you've obviously had it worse.

ALAN

Can I ask you something?

LINA

Sure.

ALAN

Why me?

LINA

I don't understand.

ALAN

Why have you taken an affinity to me? You barely know me.

LINA

I don't know why. There's something about you. Something hypnotic. I think it was fate that led me to you.

ALAN

Fate?

LINA

When I look in your eyes, I see a greater world outside my own. Now that you're in my life, I feel like everyday I'll spend with you will be an adventure.

ALAN

What is it with you and adventures?

LINA

When you're a woman, you don't exactly have the most exciting life. It's the same routine everyday of every year. Quite honestly, I'm tired of it. You're exactly what a girl like me has been praying for.

ALAN  
What?

LINA  
Adventure...maybe love.

ALAN  
Love?

LINA  
(inches closer)  
How would you like to be my knight  
in shining armor, to rescue me  
from the doldrums of a mundane  
life?

ALAN  
I think, I'd like that.

LINA  
Good.  
(they kiss)  
You think you could love someone  
like me?

ALAN  
I think, there's a good  
possibility in that.

She heads for the kitchen. He looks away.

EXT. MARSEILLES - NIGHT

Alan walks with his hands buried in his jacket pockets.  
Looks like a lot is on his mind. He returns to his carriage  
and enters.

INT. CARRIAGE - CONTINUOUS

Alan enters.

EMILY  
Well?

ALAN  
I've lost my interest. She's a  
regular human, nothing special  
about her in the slightest.

EMILY  
Did I not tell you? Now, can we  
leave this god forsaken town?

ALAN

(nods)

Sure but not before we eat.  
You're hungry, aren't you?

Alan smiles sadistically. Emily smiles back at him.

EMILY

I thought you would never ask.  
I've had my eye on someone all  
day.

ALAN

By all means.

EXT. SOPHIA'S HOME - NIGHT

Emily walks to the front door and waves her hand. The door  
unlocks and opens. She enters.

INT. SOPHIA'S HOME - CONTINUOUS

A servant sees Emily. Emily grabs him by the mouth and snaps  
his neck. She walks to Sophia's room. The door flings  
open. Emily enters the room. Her fangs grow long. The door  
slams shut behind her.

OS: Sophia screams.

EXT. LINA'S HOME - NIGHT

Alan watches Lina sleep, through the art glass doors and  
raises his hand. The doors open.

INT. LINA'S HOME/BEDROOM - CONTINUOUS

Alan enters and stands at her bedside. Lina sleeps  
restlessly and breathes heavily. Alan's fangs grow, his  
eyes glow red. He inches closer to Lina's neck and  
prepares to strike. She sweats.

LINA

Alan...Alan, I love you.

Alan stops, jumps back in one motion, and exits. The doors  
close behind him.

EXT. LINA'S HOME - CONTINUOUS

Alan watches Lina.

EMILY  
(O.S.)  
Why didn't you go through with  
it?

Emily stands behind Alan.

ALAN  
I can't. Perhaps, there's more  
to her than I considered.

EMILY  
(looks at Lina)  
If you can't, I will.

She walks to the window. Alan raises his hand and uses his powers to stop Emily in her tracks. His powers lift her in midair.

ALAN  
Leave her be. She's mine.

Emily struggles to break free and realizes it's useless.

EMILY  
You've made your point.

Alan releases her. She lands to her feet.

EXT. SOPHIA'S HOME - MORNING

Terry heads in.

INT. SOPHIA'S HOME - CONTINUOUS

Terry enters. The dead servant's head is twisted backwards.

INT. SOPHIA'S HOME/BEDROOM - CONTINUOUS

Terry enters. William mourns. Sophia's bed and bedroom walls are covered in blood. Terry shakes his head.

TERRY  
I'm sorry for your loss, my  
friend.

WILLIAM  
Who could have done this? What  
kind of monster would have  
murdered a delicate flower like  
Sophia!

Terry takes a closer look at Sophia. He turns her head to the side. There are bites on her neck.

TERRY  
It's as I feared.

WILLIAM  
What?

William takes a look for himself.

TERRY  
Vampire.

WILLIAM  
I expect you to do something about this.

TERRY  
I will do my best.

WILLIAM  
Your best? My fiance is dead! Is that all you can offer? Your best?

TERRY  
I promise, I'll find the ones responsible for this and bring them to justice.

INT. SOPHIA'S HOME - CONTINUOUS

Lina enters and sees the dead servant. She backs away and covers her mouth.

LINA  
Sophia!

She rushes to Sophia's room.

INT. SOPHIA'S HOME/BEDROOM - CONTINUOUS

Lina enters.

TERRY  
Lina, no!

She sees Sophia's body and screams. She drops to her knees and cries. Terry rushes to her. She blacks out.

INT. LINA'S HOME/BEDROOM - DAY

Lina wakes. She's in bed. Terry watches her.

LINA

Please tell me it was a hideous dream. I can't seem to tell what's reality anymore.

TERRY

I wish it were so.

LINA

Who would have done something like this? Something so vile?

TERRY

It takes a vile creature to commit a vile act. Nothing is more vile than a vampire.

LINA

Why Sophia?

TERRY

Vampires are attracted to beauty, youth. That's why I want you to be extremely careful. The drifters responsible for this could still be in town.

(Lina nods)

If I leave, can I trust you to stay home and rest?

LINA

I'll make no promises but I'll do my best.

TERRY

(smiles)

Knowing you, that's the best offer I'll get.

LINA

Take it or leave it.

TERRY

I'll take it.

Terry collects his belongings.

LINA

Terry...

He turns to her.

LINA

Thank you for everything.

TERRY

Trust me, it's my honor.

EXT. MARSEILLES - DAY

Alan and Emily walk side by side.

EMILY

The town is in a frenzy over the girl's death.

ALAN

You almost sound elated.

EMILY

I am. Her death was some of my finest work.

ALAN

(sarcastic)

Good for you.

She senses his sarcasm.

EMILY

Don't tell me you're developing affections for this Lina girl?

ALAN

Hardly.

EMILY

That's what it sounds like.

ALAN

Unlike you, I wait for the right moment to make a move.

EMILY

The right moment was last night. By now, we'd be on our way to Paris.

ALAN

Patience, my dear. What's the hurry? It's not like you're growing any older.

Alan walks ahead.

EXT. SOPHIA'S HOME - DAY

Sophia's coffin is carried out and loaded on a horse drawn carriage. William and Terry watch from the side.

WILLIAM  
Her funeral is tomorrow.

Terry pats him on the back.

WILLIAM  
What will I do without her?

EXT. LINA'S HOME - DAY

Alan knocks. Lina opens.

LINA  
Alan.

ALAN  
Good day, Lina.

Emily stands behind him.

LINA  
Who's she?

ALAN  
She's a distant relative. Her name is Emily.

LINA  
I'm sorry, Alan. Right now, is not a good time.

ALAN  
I know. I heard about your loss and came to give my condolences.

LINA  
I appreciate it. Don't take this the wrong way, but I feel like being alone.

ALAN  
I understand. We'll leave you in peace. Bye.

LINA  
Bye.

Alan and Emily prepare to head off.

LINA  
How much longer will you be in town?

ALAN  
I'm not sure.

LINA  
Come and see me before you decide to leave.

ALAN  
I'll be sure to do that.

Lina closes the door. Emily stares at Alan.

ALAN  
What?

Emily points to herself.

EMILY  
Relative?

ALAN  
What do you care?

EMILY  
After all these years we have been together, one would think, I would outrank a relative.

ALAN  
Think again.

Alan walks off.

EMILY  
Bastard.

EXT. CEMETERY - DAY

A majority of the town is in attendance of Sophia's funeral. Sophia is dressed lavishly. Her casket is intricately made of glass, so all can see her one last time.

Terry watches stone faced. Lina is teary eyed. William has a blank expression. The casket is lowered in the grave. The preacher blesses Sophia's soul.

EXT. CEMETERY - DAY

After the funeral, Terry approaches Lina.

TERRY

Tonight, we should keep William company. One can only imagine how hard this ordeal is on him.

LINA

That's a good idea.

TERRY

I'll see you then.

She nods. Terry walks to William's side.

INT. WILLIAM'S HOME/STUDY ROOM - NIGHT

There's table of cigars and another table, capped with a variety of expensive liquors. A study desk, with shelves of books nearby. Rifles hang on display from the walls.

William, obviously drunk, drinks a glass of brandy. Lina and Terry watch him.

WILLIAM

God is so cruel! How can he take the one and only thing that matters in my life? Can you answer me that?

Lina and Terry remain silent. He takes another sip and angrily tosses the brandy bottle. It shatters across the wall.

TERRY

Calm down.

WILLIAM

Why should I?

He flips over his table and throws his belongings to the wall. Lina backs away, seeking refuge behind Terry.

TERRY

Can't you see you're frightening Lina?

WILLIAM

Lina?

(approaches her)

Lina, poor Lina. I forgot how much this must hurt you as well. After

(MORE)

WILLIAM (CONT'D)  
 all, Sophia was your best friend.  
 (Lina's eyes  
 water)  
 Sophia was special, wasn't she?  
 (Lina nods)  
 Yet for some illogical reason,  
 fate decided to take her from me,  
 instead of someone like you.  
 Someone who's useless in  
 everyone's eyes with the  
 exception of Terry!

TERRY  
 William!

WILLIAM  
 We all know it's true! Sophia  
 meant more to this town than Lina!

Lina exits.

TERRY  
 Lina, wait.

Terry tries to go after her. William grabs him. Terry  
 punches him. William is knocked to the floor.

TERRY  
 Sorry, but you're being an ass.

INT. WILLIAM'S HOME/HALLWAY - CONTINUOUS

Terry finds Lina crying.

TERRY  
 He didn't mean it. He's drunk.

Lina wipes her eyes.

TERRY  
 Are you OK?

LINA  
 Yes.

TERRY  
 You should go home.

LINA  
 (shakes head)  
 No, William needs us. What kind of  
 friend would I be if I left him in  
 his time of need?

INT. WILLIAM'S HOME/STUDY ROOM - CONTINUOUS

William sits on the floor and leans against the wall. His bottom lip slightly bleeds. He hears a tapping on the window and looks in that direction. Nothing.

He reaches for his glass and hears tapping on the window once again. Sophia's voice calls his name.

SOPHIA

(O.S.)

William? William? Come to me,  
darling. I'm waiting for you.

William walks to the window. The glass slips from his hand and drops to the floor.

INT. WILLIAM'S HOME/STUDY ROOM - LATER

Lina and Terry enter. The room is empty. The windows are open. The curtains blow back and forth.

LINA

Where is he?

Terry picks the shot glass and looks at the window.

TERRY

I hope he's not doing what I  
think he's doing.

LINA

What?

Terry grabs his jacket.

TERRY

Follow me.

EXT. CEMETERY - NIGHT

Lina and Terry find William shoveling at Sophia's grave.

TERRY

William, what are you doing? Have  
you lost your mind, man?

William continues shoveling.

LINA

William?

He turns to them with a maddening look.

WILLIAM

I heard her! She's calling me!  
She's not dead! Help me get her  
out! Come on!

Lina and Terry look at each other.

TERRY

He's lost it.  
(to William)  
Give me the shovel.

Terry reaches. William swings.

WILLIAM

No! Stay back! She needs me! I'm  
coming, my darling!

William hits something solid, as he's digging. He throws  
the shovel aside and wipes the dirt off the casket.  
Sophia's lifeless body is inside.

WILLIAM

This can't be. I was certain...

TERRY

You see, she's dead. Nothing you  
do can bring her back.

William lowers his head.

TERRY

Let's get you out of there.

They pull William out of the grave. Sophia's eyes open.  
Terry grabs the shovel and prepares to rebury Sophia. The  
casket is empty.

TERRY

What in God's name?

WILLIAM

What?

Lina and William peer in the grave.

LINA

Sophia? Where is she?

Sophia jumps behind William and bites his neck. Blood pours  
down his body. Lina screams. William collapses to the  
ground. Terry pulls Lina back and grabs hold of his knife.  
Anytime Sophia nears them, he swings at her.

WILLIAM

Don't kill her! She's still my  
Sophia. I love her.

Sophia turns to him, grabs him by the neck, throws him in the grave, with such force, he shatters through the glass casket.

Terry makes his move and lunges at Sophia. She catches his arm, backhands him, and sends him several feet back. She heads to Lina.

SOPHIA

Lina, don't be frightened.  
It's Sophia.

She opens her arms to Lina and gestures for a hug. Lina is petrified. Sophia hugs her.

Lina closes her eyes. Sophia tries to bite Lina's neck. Terry stabs her in the back. Sophia howls in pain. Terry pulls the knife out.

As soon as Sophia turns around, he stabs her in the chest, and through the heart. Sophia collapses. Her body twitches, before dying.

TERRY

Lina?

She doesn't answer and blankly stares ahead.

TERRY

Lina?

She's gone in a state of shock. Terry claps his hands. She snaps out of it.

TERRY

Lina!

She looks at him and gives him a hug.

LINA

Oh, Terry.

Alan and Emily watch from a distance. Emily smiles.

ALAN

Why'd you convert her to a  
vampire?

EMILY

I wanted to have a little fun.

ALAN  
You realize, you're ruining  
everything?

EMILY  
What do I care?

Alan grabs her by the neck, lifts her off her feet, and  
slams her to a tree.

ALAN  
You'll care if you value your  
life.

He applies pressure to her neck.

EMILY  
I'm sorry.

He releases her.

ALAN  
If you only live to kill humans  
for your enjoyment, join the order  
of Pandora.

EMILY  
You're one to talk. I can't  
believe what I'm hearing. I  
could have sworn you had hatred  
for all humans, yet you toy with  
this girl.

Silence.

ALAN  
You're right. Tomorrow, we leave  
for Paris.

EMILY  
And the girl?

ALAN  
We leave her behind. Unharmed.

EXT. LINA'S HOME - MORNING

Alan is about to knock on the door. Lina opens.

ALAN  
Perfect timing.

LINA  
Am I glad to see you.

ALAN  
How did you know I was here?

LINA  
I don't know. I felt it.

ALAN  
That's peculiar.

LINA  
Do you think so?  
(Alan shrugs)  
Come in.

INT. LINA'S HOME - CONTINUOUS

Alan enters.

LINA  
Can I offer you anything?

ALAN  
No thanks.

He sits at a chair.

ALAN  
I've come to say goodbye.

LINA  
Goodbye?

ALAN  
I'm leaving for Paris.

LINA  
(frowns)  
Oh.

ALAN  
I had to see you before I left.

LINA  
Why are you leaving?

ALAN  
I have to. If I stay, something  
terrible will happen.

LINA  
What will happen?

ALAN  
You don't know me. I'm  
dangerous. If I stay, I'm afraid  
I'll hurt you.

LINA  
Hurt me? How?

ALAN  
When I'm around you, I can't  
control myself.

LINA  
I know what you mean. I feel the  
same.

ALAN  
No, you don't.

LINA  
It doesn't matter. I trust you.

ALAN  
Don't make this difficult. I  
have to go. I'm sorry.

LINA  
Will you return?

ALAN  
I don't know, it's hard to  
say.

LINA  
(desperate)  
Will I ever see you again?

ALAN  
Of course. I promise it.

LINA  
Then, I wish you luck in your  
forthcoming endeavors.

ALAN  
Thank you.

Alan stands.

LINA  
You're leaving now?

ALAN  
I'm afraid so.

LINA  
That doesn't give us an  
abundance of time.

ALAN  
I know.

Lina shyly approaches for a hug. He embraces her.

LINA  
Be safe.

ALAN  
I will.

He releases her and heads for the door.

ALAN  
Bye.

LINA  
(hesitates)  
Bye.

He exits. Lina sighs and thinks to herself for a moment.

LINA  
Damn it. I can't let it end like  
this.

EXT. LINA'S HOME - CONTINUOUS

Lina exits and runs after Alan.

LINA  
Alan! Alan!

He stops. She catches up to him.

LINA  
I won't let you go, not that  
easily. I can't understand why.  
I know it sounds odd. I can't  
fathom the thought of spending a  
day without you.

ALAN  
Are you sure?

LINA  
I'm certain. I need you. Please  
don't leave.

ALAN

It doesn't have to be that way.  
Come with me.

LINA

To Paris?  
(he nods)  
That's crazy.

ALAN

Is it? What is life but a fleeting  
moment? Right now, in this moment,  
what do you want most?

LINA

(stares at him)  
Give me time to pack my things.

ALAN

Meet me here after you finish.

She nods.

INT. TERRY'S HOME - MORNING

Terry paces back and forth.

TERRY

Lina, this is so...so sudden. What  
about William's funeral?

LINA

I know. I need to go for my own  
sanity. I can't handle another  
funeral. I want to escape all of  
this death. It's become  
unbearable.

TERRY

You want to escape death or this  
town?

LINA

A little of both.

TERRY

With him? You hardly know him.

LINA

Sometimes, one look is all you  
need to know a man.

TERRY

What's that supposed to mean?

LINA  
Forget it. I'll be safe.

TERRY  
You know, I don't approve of  
this.

LINA  
I'm only going to Paris. I'm  
sure it will only be for a little  
while. I'll be back before you  
know it.

TERRY  
Just in case, I want you to write  
me, let me know things are  
exemplary.

LINA  
Although unnecessary, I will.

She kisses Terry on each cheek.

LINA  
Try not to worry about me.

TERRY  
Like you once said, I'll make no  
promises but I'll do my best.

LINA  
(smiles)  
Knowing you that's probably the  
best offer I'll get. So, I'll  
take it.

EXT. MARSEILLES - DAY

Lina meets Alan at the carriage.

LINA  
I hope I didn't take long.

ALAN  
Not at all.

He reaches for her baggage.

ALAN  
Let me help with that.

Alan loads her belongings and helps her in.

INT. CARRIAGE - CONTINUOUS

Lina sits across from Emily.

LINA

Hi, Emily.

Emily gives her a superficial smile. Alan enters and taps on the side. The carriage starts.

Lina looks at Alan, out the window, and looks back. Only in those few seconds, Emily is suddenly seated beside her. Lina is caught by surprise and moves back.

EMILY

Alan has always been like a brother to me. I love him dearly but I've always felt like something was missing. I need a companion. Only another woman can be a woman's companion. Hopefully, when this is said and done, you and I can be closer than sisters.

LINA

I don't see why not.

Alan looks puzzled by Emily's friendly demeanor.

EMILY

You're right, Alan. Lina is something special.

Emily smiles at him, devilishly.

EXT. PARIS - NIGHT

**Superimpose: Paris, France**

The carriage enters the city. Lina watches, excitedly, from the window. The carriage stops in front of a large, exquisite hotel.

Lina and Emily step out of the carriage, holding hands, followed by Alan. Alan pays the driver to carry their baggage in.

INT. HOTEL/HALLWAY - NIGHT

Alan unlocks a hotel room door.

ALAN  
This is where you'll stay.

Lina enters.

INT. HOTEL/LINA'S ROOM - CONTINUOUS

An elegant room with an excess of luxury at every turn. It also includes, a private terrace overlooking the Parisian skyline. Lina, Alan, and Emily enter.

LINA  
All this for me?

ALAN  
Enjoy it.

LINA  
I will.

Lina's belongings are brought in.

ALAN  
Go ahead and unpack.

EMILY  
(to Lina)  
Let me help you.

Alan grabs Emily by the wrist.

ALAN  
Wait. We need to talk.

Alan pulls her out of the room.

INT. HOTEL/HALLWAY - CONTINUOUS

Emily breaks free of Alan's grip.

EMILY  
(frustrated)  
What?

ALAN  
I'm headed to the south side.

EMILY  
Ah, the vampire district. Why?

ALAN  
I have business.

EMILY  
What does that have to do with me?

ALAN  
That means, I'm leaving you with  
Lina.

EMILY  
Don't worry. I'll watch over  
her.

Alan eyes her up and down.

ALAN  
I don't know what you're  
planning but I don't like it.

EMILY  
What do you mean?

ALAN  
You can't fool me. Drop the act.

Emily smiles innocently.

ALAN  
When I'm gone, you won't harm  
Lina in the slightest. Is that  
understood?

EMILY  
Sure.

ALAN  
(leans in)  
And whatever you do, do not and I  
repeat do not drink her blood.

EMILY  
Not even a little?

He gives her a stern look.

EMILY  
I was kidding. It's a joke.

Emily enters Lina's room. Alan shakes his head.

EXT. SOUTH SIDE - NIGHT

A dark alleyway guarded by two vampires is the entrance to the south side. There's a crowd gathered of real vampires and wannabes.

VAMPIRE WANNABE

Let me in. I'm a real vampire.

VAMPIRE GUARD

No chance. I can smell the human stink on you.

The guards allow Alan to pass undisturbed.

VAMPIRE WANNABE

Why'd you let him through?

VAMPIRE GUARD

He's a full blood, unlike you pests.

INT. HOTEL/LINA'S ROOM - NIGHT

Lina sits on the bed and watches Emily rummage through her belongings. Emily suddenly stops, lowers her head, and sighs.

LINA

What? Is there a problem?

EMILY

There's something I have to ask you. How do you feel about Alan?

LINA

What do you mean?

EMILY

You know what I mean.

LINA

I...

EMILY

You love him, don't you?

LINA

Yes, I do. Does it sound curious?

EMILY

You hardly know him. How can you love someone you hardly know?

LINA

I know enough. I have a new theory on life. If I want my life to change, I'm going to have to be more spontaneous.

EMILY

Stop kidding yourself. You don't know who he is, where he's from, what he does for a living, or his religion.

LINA

I agree. All those things are important but I love him and he loves me. That's all that matters in the end.

EMILY

Did he say he loved you?

LINA

(nods)

He did.

EMILY

He did!

She studies Emily's reaction.

LINA

You seem dismayed.

EMILY

I'm surprised, that's all.

LINA

It's true. You can ask him yourself.

EMILY

Believe me, I will.

LINA

What about you?

EMILY

What about me?

LINA

Are you really Alan's distant relative?

EMILY  
Of course I am. Why?

LINA  
You don't strike me as such.

EMILY  
How do I strike you?

LINA  
I don't know. Forget I said anything.

EMILY  
(shrugs)  
As you wish.

INT. ORDER OF PANDORA/AUDITORIUM - NIGHT

A large auditorium faces a lone stage. A podium stands in the center of the stage. Alan enters. The group is in a meeting. MARCUS WENNELL gives a sermon.

Marcus, appears to be in his mid 30s to early 40s, chiseled face, dashing good looks, and a strong build. He is the physical epitome of a gentleman.

Marcus stops talking, as soon as he notices Alan. Everyone in attendance turns back to look at Alan.

MARCUS  
I'm glad you could join us,  
Alan.

Alan takes a seat.

MARCUS  
I don't suppose you're here to  
join the order of Pandora?

ALAN  
(smiles)  
You suppose correctly.

MARCUS  
Why are you here? It's common  
knowledge you have the highest  
disregard for these meetings.

ALAN  
I want to talk to you, privately.

MARCUS

I'm a little busy at the moment.  
Can't you see, I'm in the  
middle of a sermon?

ALAN

I don't care. If you're too  
busy, I'll talk to you the next  
time I'm in Paris.

The other vampires in attendance speak up against Alan.

MARCUS

I realize you don't appreciate  
our order but...

ALAN

Appreciate? That's putting it  
lightly. I think you're lower  
than dogs.

The other vampires get riled up.

MARCUS

What about you, sir Alan? Do you  
think you're any better,  
traveling from countryside to  
countryside burning down churches?

ALAN

You're right but unlike you,  
I've made progress.

MARCUS

What progress? Scaring a few  
pastors hardly counts as progress.

Everyone in attendance laughs.

ALAN

Julianna.

MARCUS

What?

ALAN

I've found Julianna's  
reincarnate.

The vampires whisper amongst one another. Marcus remains  
silent.

ALAN

Do I have your attention?

MARCUS  
Come, let's talk.

Marcus and Alan exit.

INT. ORDER OF PANDORA/LIBRARY - CONTINUOUS

Marcus and Alan enter. The room is dark. The candles immediately light up.

An enormous two storied library with wall to wall rows of tables and bookcases. A winding stairwell leads to the second floor.

MARCUS  
Tell me exactly what's happening.

ALAN  
I found her.

MARCUS  
How can you be sure?

ALAN  
I know it.

MARCUS  
I'll need more proof than your gut feeling.

ALAN  
She called to me. A human calling to a vampire is unheard of.

MARCUS  
Unheard of but not impossible.

ALAN  
Trust me, she's genuine.

MARCUS  
Where is she?

ALAN  
That'll be my secret.

MARCUS  
Don't be that way.

ALAN  
My lips are sealed.

MARCUS

Why tell me at all?

ALAN

I want you to prepare the council of elders. When the time's right, I'll bring her.

MARCUS

If you're right about this girl, it will change everything.

ALAN

You say it like it's a bad thing.

MARCUS

Maybe it is. We've lived in the shadows for long enough. We are the superior species. It's time the human race learned that for good.

ALAN

There aren't enough of us to conquer the humans.

MARCUS

I wonder if you really believe that or is your compassion for the humans talking?

ALAN

I have no compassion.

MARCUS

Keep telling yourself that. Your mother was a Vesta. Your father was a Vesta. You're a Vesta. You know the saying. Once a Vesta always a Vesta.

ALAN

I have no problem killing humans. I have no problems killing vampires either.

MARCUS

Threats will do you no good. I'm your brethren.

ALAN  
 (sarcastic)  
 Right. Can I count on you to  
 prepare the council?

MARCUS  
 I'll do my best.

Alan exits.

INT. HOTEL/HALLWAY - NIGHT

Alan walks. Emily's door opens. Emily sits on her bed and signals him to enter. Alan enters. The door closes behind him.

INT. HOTEL/EMILY'S ROOM - CONTINUOUS

The room is nearly identical to Lina's.

EMILY  
 When did you tell her?

ALAN  
 Tell her what?

EMILY  
 That you loved her.  
 (silence)  
 Answer me!

ALAN  
 The night of the festival.

EMILY  
 Why?

ALAN  
 To win her over.

EMILY  
 Liar! Admit it, you care for her.  
 I've never seen you look at  
 anyone the way you look at her,  
 not even at me.

ALAN  
 What does it matter?

EMILY  
 I've always loved you. I've  
 always been by your side, yet you  
 hold her more precious. I wonder  
 if you're really in love with  
 her or with Julianna?

ALAN

What's gotten in you? Lina could very well be the savior of our race.

EMILY

I don't give a damn about our race! I'm not a full vampire, not like you. All I care about is you. That's all I've ever cared about. Since the beginning, I have known you would never consider me as an equal. You would never love me, not the way I love you. I have come to accept that. Humans and vampires are an unnatural combination. They are destined to a lifetime of tragedy. Even with that knowledge, I was happy. Happy to be at your side. You have destroyed that by allowing her into your heart. A place I have never seen. Perhaps, I was foolish in thinking I ever would.

ALAN

Go to bed, Emily. You're being hysterical.

EMILY

I know we've grown apart but I always thought I'd be valuable to you. Now, I'm nothing more than a pest. Lowly and insignificant. Admit it. You don't love me, not like you used to.

ALAN

(pauses)

If you still don't understand me, why should I bother answering?

He exits. Emily lowers her head. Tears roll down her face.

EMILY

When did I become so meaningless to you?

INT. HOTEL/LINA'S ROOM - MORNING

A knock on the door. Lina opens.

ALAN  
Good morning.

LINA  
Good morning.

ALAN  
I hope you've had a good  
night's sleep.

LINA  
I did.

ALAN  
Great. I have a busy day planned  
for you.

LINA  
I can't wait.

EXT. CEMETERY - DAY

William's casket is buried beside Sophia's grave. Terry  
watches.

TERRY  
(V.O.)  
I can't shake this feeling Lina  
is in danger. I can feel it in my  
bones. My instincts have never let  
me down. If I don't find her  
soon, she might turn out like  
William or worse, like Sophia.

INT. TERRY'S HOME - DAY

Terry packs his belongings, grabs his sword, and unsheathes  
it. It has an engraving of a cross near the base of the  
blade and on the handle.

TERRY  
May god help us all.

EXT. PARIS - DAY

Alan and Lina walk through the shopping district. Lina is in  
awe of the variety of department stores.

LINA  
Emily's not joining us?

ALAN

I'm afraid not. I don't think we'd find her company very pleasing at the moment.

LINA

I understand. Last night, she seemed troubled.

ALAN

Don't worry about her. She'll be fine.

LINA

If you say so.

ALAN

Do you see anything you like?

LINA

Do I!

ALAN

Point and it's yours.

LINA

Really?

ALAN

I insist.

LINA

I couldn't.

ALAN

Money is of no consequence to me.

LINA

Well, if you insist.

She takes him by the hand and leads him to a store of her choosing.

INT. CLOTHING STORE - DAY

Lina tries on a few dresses. Alan buys each of them.

INT. JEWELRY STORE - DAY

Alan buys Lina diamond earrings, rings, bracelets, and a necklace.

INT. OPERA HOUSE - DAY

It's a full house. There isn't an empty seat from the floor level to the balconies. Alan and Lina watch from a balcony.

INT. RESTAURANT - DAY

Lina sips on red wine. Alan watches her. She notices him staring.

LINA  
(smiles)

What?

ALAN  
I enjoy watching you.

LINA  
There's nothing special about me.

ALAN  
If you only knew.

He reaches for her face and feels through her hair.

ALAN  
You're absolutely beautiful.

She holds his hand and rubs her face against it.

LINA  
Thank you for everything.

INT. HOTEL/BANQUET ROOM - NIGHT

There's a party in a luxurious banquet room, with a ballroom floor in the center, and hanging gold chandeliers. Impressive paintings framed in gold are surrounded by walls of mirrors.

Half the attendees dine. The other half, dance to the melodies of a mini orchestra.

Lina searches for Alan. She looks at an empty corner, looks away for a moment, and looks back. Alan stands in the corner. Lina heads in his direction.

ALAN  
Sorry, I'm late.

LINA  
(shakes head)  
Better late than never.

He studies her from head to toe.

ALAN  
You look stunning.

LINA  
(smiles)  
Would you care to dance?

ALAN  
I'd be delighted.

He takes her by the hand and leads her to the dance floor.  
He holds her body close. They dance.

LINA  
These past few days have been  
amazing. I feel like a princess.

ALAN  
As you should. You deserve this.

LINA  
You have done so much for me.  
I've done nothing in return.

ALAN  
Don't be ridiculous. Before I  
met you, I was lonely. I was  
living a meaningless existence,  
wandering from town to town. I had  
nothing to live for. Now, I have  
you. That means everything to me.

LINA  
I promise you, you'll never be  
alone again. I might not have much  
to offer but what I can offer, is  
my unconditional love.

They stop dancing and stare at one another. Alan inches  
closer. Lina closes her eyes. They kiss.

EXT. SOUTH SIDE - NIGHT

Emily makes her way to the order of Pandora. Two vampires  
guard the door to the building.

VAMPIRE #1  
What do you want?

EMILY

I want to talk to Marcus Wennell.

VAMPIRE #2

(sniffs at her)

She's only a half breed. The order of Pandora doesn't cater to your kind.

EMILY

I have important information regarding Alan Luca, he's going to want to hear this.

VAMPIRE #1

We can't let you in.

Emily's face reflects her anger.

INT. ORDER OF PANDORA/HALLWAY - CONTINUOUS

Well lit halls branch off in two directions. Red carpets run across the floor. Several closed doors are arranged along the walls.

OS: Two screams.

The front doors open. Emily enters. The guards' decapitated bodies lay on the ground. Emily makes her way to Marcus. The other vampires look at her as an outsider.

MARCUS

How did you get in? Security should have stopped you at the door.

EMILY

Oh, they tried.

MARCUS

Why are you here without your master?

EMILY

I've come to deliver you an important message about the whereabouts of Julianna's reincarnate.

MARCUS

Why would you tell me?

EMILY

I don't like her. She's  
ruining my life. I want her dead.

MARCUS

Alan appreciates her more than  
you? What a shame. Your anger is  
much deserved.

EMILY

Don't read my thoughts.

MARCUS

Where is she?

EMILY

Room 591 at the Royal Grand Hotel.  
Her name is Lina. If you kill her,  
that insures the order of Pandora  
lives forever without the threat  
of dissolution and my life with  
Alan returns to normal. We both  
get what we want.

MARCUS

You're willing to betray Alan?

EMILY

I'm standing here, am I not?

MARCUS

You're the coldest woman walking  
the face of the planet.

EMILY

Tell me something I don't know.

INT. HOTEL/BALLROOM - NIGHT

Lina rests her head against Alan, as they dance.

LINA

I'm ready to go.

ALAN

Are you tired?

LINA

Not exactly. Can we go?

ALAN

Let's go.

INT. HOTEL/HALLWAY - CONTINUOUS

Alan walks Lina to her room. Lina opens the door.

LINA

Come in.

Alan enters.

INT. HOTEL/LINA'S ROOM - CONTINUOUS

Lina closes the door. She rushes Alan and kisses him. They head for the bed. Alan climbs on top of her and kisses her. She unbuttons his shirt.

Alan kisses her neck. Lina moans. He sees the veins in her neck. He can feel her heartbeat. Lina kisses his chest. His fangs grow long. His eyes glow red. He prepares to bite her, stops at the last moment, and backs away from her.

LINA

What's wrong?

ALAN

I'm sorry...I can't.

He buttons his shirt.

LINA

(confused)

Alan?

ALAN

I'll see you tomorrow.  
Goodnight.

He exits.

LINA

Did I do something wrong?

EXT. HOTEL - NIGHT

Alan exits and walks the streets. He spots an attractive woman, crosses the street, and follows her. She hears footsteps behind her and turns around. Nothing.

Alan snatches her in an alleyway and covers her mouth. He bites her neck and drags her in the darkness. His eyes glow red in the dark. The woman struggles to break free.

Eventually, the struggling stops. Alan releases her and looks at her motionless body with a hint of regret.

INT. HOTEL/HALLWAY - NIGHT

Emily leads Marcus and a group of vampires to Lina's room.

EMILY

This is it.

Marcus kicks open the door.

INT. HOTEL/LINA'S ROOM - CONTINUOUS

Lina sits in bed and spots Emily.

LINA

Emily, what's going on?

The vampires rush Lina and pull her out of bed. Marcus approaches her. Lina struggles. Marcus grabs her by the jaw, turns her head side to side, and studies her neck.

MARCUS

Alan must treasure you to keep you hidden away from us.

LINA

Who are you?

MARCUS

Marcus Wennell. I'm the leader of the order of Pandora.

LINA

Who?

MARCUS

Surely, Alan has told you about me?

Lina shakes her head. Marcus looks at Emily.

EMILY

She has no clue. Alan's left her in the dark about everything.

MARCUS

Everything? You mean...

Emily nods. Marcus laughs and turns to Lina.

MARCUS

This is too good to be true. My dear, I have much to tell you.

EXT. PARIS - CONTINUOUS

People point at the Grand Hotel. Alan looks. Smoke rises from the building.

ALAN

Lina!

He heads to hotel.

INT. HOTEL/LINA'S ROOM - CONTINUOUS

LINA

I don't believe you.

MARCUS

Alan is a vampire. We're all vampires.

Marcus reveals his fangs. Lina looks at Emily. Emily's eyes glow.

MARCUS

You don't have much time. My men are setting this place on fire as we speak.

Marcus stares at her neck.

MARCUS

I'm not leaving until I have a taste.

EMILY

Hurry. I can feel Alan's presence growing closer.

MARCUS

There's always time for dinner.

He inches closer to Lina.

LINA

No.

Emily sees Alan in her mind's eye.

EMILY

He's close.

Emily withdraws her knife, rushes Lina, pushes Marcus aside, and stabs Lina in the stomach. She twists the blade and pulls it out. Lina collapses.

MARCUS

You're no fun.

EMILY

Alan's here. Let's go.

INT. HOTEL/HALLWAY - CONTINUOUS

Alan rushes through the halls and barges in Lina's room.

INT. HOTEL/LINA'S ROOM - CONTINUOUS

Lina lies motionless on the floor.

ALAN

Lina!

He rushes to her and holds her.

ALAN

Talk to me.

Tears run down her face.

ALAN

Who did this to you?

She struggles to breathe and coughs blood. The room begins to go up in flames.

ALAN

Lina, if you can hear me.  
There's a way I can save you.  
You'll have to trust me.

Alan's teeth grow long. He bites her neck. She groans.

ALAN

Now, you have to take in my blood.

Lina passes out.

ALAN

Lina? Lina?

He shakes her. No result.

ALAN

Damn it!

He cuts his wrist. The blood drips in her mouth. He waits. Nothing happens. He checks her pulse. Nothing. He lowers his head.

ALAN

I'm too late.

Lina's eyes open. She looks at Alan's neck, sits up, and bites him.

EXT. HOTEL - NIGHT

The hotel is in flames. Alan jumps from a window, several floors down, and lands on his feet. He carries Lina. The building burns in the background.

INT. HUMAN FRIEND'S APARTMENT - NIGHT

A classy, medium sized, well furnished, two bedroom apartment. There's a knock on the door. An elderly couple open the door. Alan enters, carrying Lina.

ELDERLY MAN

Alan?

ALAN

I need your help. I need you take care of her until I return.

ELDERLY WOMAN

What happened to her?

Alan sets Lina on a bed.

ELDERLY MAN

What the hell is going on? You can't leave her here.

ALAN

Enough questions. Will you help her or not?

The elderly couple look at Lina.

ELDERLY WOMAN

We'll help her.

Alan heads for the door.

ELDERLY WOMAN

Where are you going?

Alan turns back to her and smiles wickedly.

EXT. ORDER OF PANDORA - NIGHT

Alan runs to the building and throws a knife in the chest of one of the guards. He withdraws a sword and slashes the other guard across the chest.

INT. ORDER OF PANDORA/HALLWAY - CONTINUOUS

Alan enters. A vampire swings a sword at him. Alan ducks. The sword goes through the door. Alan grabs the vampire by the neck, stabs him in the stomach, and throws him through the door.

EXT. ORDER OF PANDORA - CONTINUOUS

Suddenly, the vampire is thrown through the door, knocking it off its hinges. The vampire slides across the ground before coming to a stop.

INT. ORDER OF PANDORA/AUDITORIUM - CONTINUOUS

Alan enters. Most of the vampires scatter. A group rushes him. He slashes one across the chest and cuts another at the legs.

A third vampire jumps at Alan. He uses his powers to keep the vampire afloat in midair. His powers snaps the vampire's legs and arms in half.

The vampire is pulled in Alan's direction. Alan stabs him in the stomach and slings him aside.

MARCUS

You'd kill your own kind over  
that girl?

ALAN

You and a hundred more like you.

MARCUS

You're an outcast. You belong to  
neither order and spill the sacred  
blood of your vampiric brethren.  
This is a mistake you will live to  
regret.

ALAN

How'd you find Lina?

MARCUS

Isn't it obvious?

ALAN

Answer me! How'd you find her?

EMILY  
(O.S.)  
I led him to her.

Alan turns. Emily stands several feet behind.

ALAN  
You betrayed me?

EMILY  
Not you...her.

ALAN  
By betraying her, you've  
betrayed me.

EMILY  
What does it matter now? She's  
dead. You'll get over it.

ALAN  
Emily, I strongly encourage you to  
disappear. Should our paths meet  
again, I'll show you no mercy as  
I send you back to the ground from  
whence you came.

EMILY  
That's what you want? Remember,  
it was you who converted me. I'm  
your creation. Now, you're  
abandoning me? Trust me, Alan, you  
would rather have me as an ally  
than enemy.

ALAN  
You have it backwards. Now, go.

Emily backs away. Alan turns his attention to Marcus.

ALAN  
We have unfinished business.

MARCUS  
You think you can match strength  
with me? I've lived for  
centuries before you took your  
first breath.

Alan rushes Marcus. Marcus easily dodges Alan's blows. He catches Alan's arm.

MARCUS

The blood wars have begun. Now, that Julianna's reincarnate is dead, I'll lead the order of Pandora to destroy the humanity you hold so dear.

He knees Alan in the stomach and slings him across the room. Alan slams against the wall. He looks up. Marcus charges at him, nails him with a shot, and sends Alan through the wall.

INT. ORDER OF PANDORA/HALLWAY - CONTINUOUS

Alan gets to his feet. The members of Pandora surround him.

MARCUS

This is a fight you can't win. In fact, this is no longer your fight. Although you don't deserve it, I'll extend you this last courtesy. Leave now. Spare me the trouble of killing you, but if you continue to involve yourself in my affairs, I will show you no remorse.

The vampires step aside. Alan exits.

INT. HUMAN FRIEND'S APARTMENT - NIGHT

Alan enters.

OS: Lina's cries out.

ALAN

How is she?

ELDERLY MAN

She's done nothing but call for you.

INT. HUMAN FRIEND'S APARTMENT/GUEST ROOM - CONTINUOUS

Alan enters.

ALAN

Lina?

LINA

Alan?

(groans)

What's happening to me?

ALAN  
Your body is dying.

LINA  
It hurts! It hurts so much!

He takes her hand.

ALAN  
I know. You must bear through it.

Lina squeals.

INT. ORDER OF PANDORA/HALLWAY - NIGHT

Marcus heads for the door. Emily follows.

EMILY  
Where are you going?

MARCUS  
I have to reach the council before  
Alan.

EMILY  
Will you promise not to kill him?

MARCUS  
My only goal, was to kill Lina.  
Now that she's dead, Alan will  
stand steadfast in his resolve to  
avenge her. I have no choice but  
to break him and leave him a  
former shell of himself. In doing  
so, I'll leave him open to be your  
slave.

EMILY  
He will belong to me?

MARCUS  
For as long as you'll have him.  
(Emily smiles)  
Does this please you?

EMILY  
It does.

MARCUS  
Then, it's agreed. You are to  
become my apprentice. Prove your  
allegiance to me. Take in my  
blood. Become one with me.

He offers his forearm to her. She looks at his arm and  
hesitates. She looks into his eyes. It gives her

reassurance.

She grabs his arm, bites it, and drinks his blood. She pulls away, after a couple of gulps. Her lips are smeared in blood. It drips down her chin. She wipes her face.

MARCUS

Welcome to the order of Pandora.

INT. HUMAN FRIEND'S APARTMENT/GUEST ROOM - DAY

Alan sits on the floor beside Lina's bed, asleep. Lina is awake. She looks at her hands. Alan wakes.

ALAN

How do you feel?

LINA

Different.

ALAN

Does it still hurt?

She shakes her head. Alan stands.

LINA

Who are you really?

ALAN

I'm the same person I've always been.

LINA

No, you're not. You're a vampire.

ALAN

Does it make any difference?

LINA

It makes all the difference.

ALAN

Now, you're a vampire too.

Lina gets out of bed and swings at him.

LINA

Who told you it was acceptable to convert me into one of you!

ALAN

You were dying. I had no choice. I couldn't lose you.

LINA  
I'd rather die than become an  
unholy creature of the damned!

ALAN  
What's unholy about me? I'm a  
creation of god, the same as you.

She grabs Alan by the collar.

LINA  
Did you kill Sophia?  
(silence)  
Did you kill her!

ALAN  
No. That was Emily's doing.

LINA  
I swear, I'll kill that bitch!

ALAN  
Be my guest.

Lina releases him.

ALAN  
Calm down. Nothing has changed  
between us. You love me and in the  
end, that's all that matters,  
right?

She remains silent. He holds her.

ALAN  
I love you, Lina.

She surrenders to his embrace and leans her head on his  
shoulder.

LINA  
What happens now?

ALAN  
I'll explain it on the way  
there.

LINA  
On the way where?

ALAN  
The council of elders.

He leads her out of the room.

EXT. PUB - DAY

Terry heads for the pub.

INT. PUB - CONTINUOUS

Terry enters. The bar owner glances his way.

BAR OWNER

It's been many years since  
I've seen your face.

TERRY

I know but this is hardly what  
I'd call a happy reunion.

The bar owner looks at Terry's sword.

BAR OWNER

You're no longer in retirement?  
You've come for business?

TERRY

That's right.

BAR OWNER

What do you need?

TERRY

I'm looking for a lone vampire  
traveling with a human girl.

BAR OWNER

I heard about a vampire causing a  
ruckus in town. He was staying at  
the grand hotel. The local  
vampires decided to pay him a  
visit. The hotel was burned to the  
ground.

TERRY

And the girl?

BAR OWNER

I have no idea. Anytime there's  
a major conflict among the  
vampires, the two parties involved  
are summoned to the council of  
elders.

TERRY

Tell me how to get there.

BAR OWNER  
Sure, but it'll cost you.

EXT. FRENCH COUNTRYSIDE - NIGHT

Alan and Lina travel by carriage.

INT. CARRIAGE - CONTINUOUS

LINA  
There's no way I'm Julianna.

ALAN  
How can you know? We have to make certain.

LINA  
I don't feel special. How could I lead the vampires? I wouldn't know where to begin.

ALAN  
Let the elders be the judge of that.

LINA  
What if I am Julianna's reincarnate, then what?

ALAN  
The order of Pandora will most likely disband.

LINA  
That's why Marcus wants me dead?  
(Alan nods)  
This is too much.

ALAN  
I'm sorry. I know this is difficult. I know you didn't ask for this. You have my word. I will let no harm come to you.

LINA  
If this is my fate, there's no use in fighting it.

EXT. FRENCH COUNTRYSIDE - NIGHT

Alan and Lina exit the carriage and enter the council.

INT. COUNCIL OF ELDERS - CONTINUOUS

A circular arrangement of limited tables and chairs surround a single desk, the main desk. Alan and Lina enter. All the elders are slain.

LINA

What happened here?

Marcus sits at the main elders table. His eyes glow yellow. Emily stands beside him.

MARCUS

Welcome, Alan.

They turn to Marcus.

MARCUS

Lina, it's always a pleasure. Although, I'm a bit surprised, not only are you alive, you're one of us.

ALAN

Emily?

EMILY

I'm Marcus' apprentice. He's giving me the attention you never could.

MARCUS

Emily's a fascinating creature. I don't see how you could ever part with her.

LINA

Why did you do it? Why did you kill the elders?

MARCUS

The vampires look to the elders for guidance but if the elders are dead, who will they look to? The one with most power. Me. Either they join the order of Pandora or they'll die like the humans.

ALAN

You portray yourself as one who looks for the best interests of our kind. In reality, you're only looking out for yourself. How can you deprive your people of Julianna?

MARCUS  
You really are clueless.

EMILY  
(to Marcus)  
What should we do with them?

MARCUS  
We have no choice. We have to kill them.

EMILY  
(smiles)  
Excellent.

MARCUS  
It's nothing personal, Lina, but you jeopardize everything I've planned for the future.

Alan withdraws his sword.

MARCUS  
Alan, I thought I warned you to stay out of my affairs. You have no idea what you're fighting for. I've met Julianna. She's not what you think. She's a false prophet.

ALAN  
You're lying.

MARCUS  
If you don't believe me, you can ask Berith yourself. Don't throw your life away over this girl.

EXT. COUNCIL OF ELDERS - CONTINUOUS

Terry approaches on horseback and jumps down.

INT. COUNCIL OF ELDERS - CONTINUOUS

Terry enters.

LINA  
Terry?

TERRY  
Lina.

Terry rushes Alan, stabs him, runs him to the wall, and stabs him in the chest.

LINA

Alan!

Alan collapses. Lina rushes to him and checks him.

LINA

He's dead!

Emily is clearly stunned and takes a step forward. Marcus grabs her hand and shakes his head.

EMILY

(to Marcus)

What should we do?

MARCUS

Let them fight. He's a knight,  
it's his divine duty to kill  
them.

Marcus wraps his arms around Emily. His powers envelop them in darkness. They disappear. Lina shakes Alan's body.

LINA

Alan? Alan?

TERRY

Come on, Lina, let's go.

He grabs her by the arm. She pulls away.

LINA

Why did you kill him?

TERRY

So, I could break his trance over  
you.

LINA

What trance?

TERRY

Vampires lure women by putting  
them in a hypnotic trance.  
That's what Alan did to you.  
I'm lucky I found you before  
anything terrible happened.

LINA

What's your definition of  
terrible?

TERRY

What do you mean?

LINA  
 I'm not the same Lina you once  
 knew. I'm different now.  
 I'm...

TERRY  
 You don't mean...

LINA  
 I'm a vampire.

TERRY  
 Are you certain?  
 (she nods)  
 I'm too late.

He grabs her by the hand and withdraws a knife.

LINA  
 What are you doing?

He cuts her across the palm. Her cut immediately heals.

LINA  
 Why did you do that?

TERRY  
 I had to be sure.

He sits on the floor.

TERRY  
 This wasn't supposed to happen,  
 not to you.

LINA  
 Are you going to kill me too?

Silence.

TERRY  
 There might be another way. I know  
 a priest, if we're lucky, he  
 might be able to reverse your  
 condition.

LINA  
 Really?

TERRY  
 I'm not sure but we have to give  
 it a try.

He stands and heads for the door.

TERRY  
Are you coming?

LINA  
(looks at Alan)  
What about Alan?

TERRY  
This is the end of Alan's  
chapter. It's time to move on.

Lina heads to Alan and kisses him on the cheek.

LINA  
I'm sorry. I guess, it wasn't  
meant to be.

She exits with Terry.

EXT. COUNCIL OF ELDERS - CONTINUOUS

Terry and Lina climb in the carriage.

INT. CARRIAGE - CONTINUOUS

Lina glances at Terry's sword and sees the cross engraved in the handle.

LINA  
What's happening with you? How do  
you know so much about vampires?

TERRY  
I used to be a vampire hunter, a  
knight for a secret sect of the  
church, created to eliminate the  
threat of vampires. We've been  
blessed by the Pope and the  
Catholic church to carry out a  
divine duty.

LINA  
Used to be?

TERRY  
I quit.

LINA  
Why?

(Flashback)

INT. TERRY'S HOUSEHOLD - DAY

**Superimpose: England**

TERRY

(V.O.)

Before moving to France, I lived in England. I had a family, a wife, a child. As long as I had them, I was happy.

Terry's wife cooks. Terry kisses her on the cheek and sits at the dinner table. His daughter, about six years old, runs to him. He sits her on his knee. His wife serves them lunch.

TERRY

(V.O.)

I was a top soldier for the English army when I was summoned by the Catholic church.

INT. CATHOLIC CHURCH - DAY

Terry enters.

CLERIC

Good day, Mr. Cambridge.

TERRY

Good day.

CLERIC

Please have a seat.

Terry sits at a chair. The Cleric sits behind a desk.

TERRY

What's this about?

CLERIC

You've come highly recommended. I've been told you excel in all areas of combat. You have the criteria we need.

TERRY

For what?

CLERIC

What I'm about to tell you is strictly of a secretive nature.

TERRY

I understand.

CLERIC

We the church, feel it's necessary to rid society of its unwanted elements. Vampires. Vampires are servants of the devil. It's our duty as Christians to destroy them. Through warriors such as yourself, the church alone has the power to do this. Will you give yourself to our cause?

TERRY

(nods)

I'll do whatever I can.

CLERIC

(smiles)

Excellent.

TERRY

(V.O.)

I was immediately moved to the rank of knight.

INT. CATHOLIC CHURCH - DAY

Terry is knighted. Light shines on him through the stained glass windows.

TERRY

(V.O.)

I was given weapons that were blessed by the church. Weapons I'd become quite familiar with. Weapons I'd use to kill many vampires.

INT. TERRY'S HOUSEHOLD - DAY

Terry wears his armor. He glances at his sword and crossbow, both of which have crosses engraved in them. Terry straps them to his body.

EXT. FIELD - NIGHT

A group of knights pursue a vampire. A knight catches the vampire. The vampire slashes him across the throat. Blood sprays from the knight's neck.

Terry fires his crossbow. An arrow enters the vampire's neck. Terry withdraws his sword and stabs the vampire in the chest.

TERRY

(V.O.)

I soon lost count of the number of vampires I killed. Like with the army, I rose to the top of the ranks. I became the top vampire hunter in the country. Everything was perfect. I was a hero.

EXT. TERRY'S VILLAGE - DAY

Terry smiles. He's greeted by the villagers as he heads home. He shakes hands with them, scoops his daughter from the crowd, and carries her home.

TERRY

(V.O.)

That all changed. Nothing lasts forever, especially not perfection. It was no different from any other mission. I was tasked with killing a vampire.

INT. HOUSE - NIGHT

Terry bursts through the door.

TERRY

(V.O.)

She was a young woman with child. It felt wrong but what could I do? A vampire is a vampire. I had a responsibility to the church, a responsibility to god. I did what had to be done.

The pregnant woman shields her stomach. Terry swings his sword at her. Blood splatters across the walls.

TERRY

(V.O.)

Come to find out, she was no ordinary vampire. I'd killed the wife and unborn child of a powerful count from Germany. His insatiable blood lust would lead him to me.

EXT. TERRY'S HOUSEHOLD - NIGHT

The count faces the house. The village burns behind him. Terry runs at him and swings. His shot is blocked by an energy field.

The force sends Terry smacking into the wall of his house. The Count's feet slides across the ground. He grabs Terry by the throat, lifts him off his feet, and applies pressure to his neck.

TERRY

What are you waiting for? Go on.  
Kill me!

COUNT

I'm not going to kill you.

The Count looks at Terry's family.

COUNT

I'm going to kill them.

TERRY

No, anything but that. Take my  
life instead.

COUNT

You took what's most valuable to  
me. Now, I'll do the same.

Terry struggles to break free. He throws Terry into the adjacent house. Terry shatters through the wall. The count enters Terry's home.

EXT. TERRY'S HOUSEHOLD - NIGHT

Terry wakes and rushes home.

INT. TERRY'S HOUSEHOLD - CONTINUOUS

Terry enters. The bodies of his wife and daughter lie on the floor. They have been viciously mauled. Blood is splattered across the floor and walls. Terry drops to his knees and sobs.

TERRY

(V.O.)

From that moment, I gave up the  
life of a hunter. I did the dirty  
work of the church and it cost me  
my family. I moved to France, met  
an old friend, William, and he  
introduced me to you and Sophia.

(Flashback Ends)

INT. CARRIAGE - NIGHT

LINA

Now, you're out of retirement?

TERRY

I had no choice. Those I love are in danger. I have to protect them.

LINA

You mean me?

TERRY

I do. You're the first woman I've loved since...

LINA

Please don't. Don't say it.

TERRY

I'm sorry. I didn't mean to make you uncomfortable.

LINA

I appreciate everything you've done for me but I can't bear to hear another man say it.

TERRY

You're right.

Lina looks out the window. Dark terrain stares back at her.

EXT. FARMING VILLAGE - DAY

The carriage enters a small nonindustrial farming village. Fields of wheat surround the somewhat impoverished homes. Livestock wander about.

The villagers watch the carriage. It comes to a halt. Lina and Terry step out. An older man, DANIEL, approaches them.

Daniel, 50s, dark hair now being taken over by grays, a weathered but gentle face, wears a crucifix around his neck.

DANIEL

My lord, Terry, is that you?

TERRY

Daniel!

Terry and Daniel hug.

DANIEL

It's been ages since I've seen you. What brings you here?

TERRY

You actually.

DANIEL

Have you come across trouble?

TERRY

(looks at Lina)

You could say that.

DANIEL

I've been in France for three years. Now, that you're in trouble, you come and see me?

TERRY

You know what they say. A friend in need is a friend indeed.

DANIEL

(shakes head)

Who's your friend?

TERRY

Lina. She's the problem.

DANIEL

How so?

TERRY

Perhaps, we could discuss this somewhere private?

Daniel notices the other villagers watching.

DANIEL

Yes of course. I'll show you to my home.

INT. DANIEL'S HOME - DAY

A small cozy home that's barren for the most part. It's only furnished with the utmost necessities. There's nothing of great material worth or flash.

Daniel studies Lina's eyes and opens her mouth. A new pair of canines grow from her gums.

DANIEL  
I'm afraid there's nothing I  
can do for her. Her transformation  
is complete. Once you're a  
vampire, there's no turning  
back.

Lina's stomach growls.

LINA  
Excuse me.

DANIEL  
Are you hungry, child?

LINA  
I'm sorry. My stomach has been  
burning all day.

DANIEL  
I'll make you something.

INT. DANIEL'S HOME/KITCHEN - CONTINUOUS

Terry follows Daniel to the kitchen.

TERRY  
Are you sure there's nothing you  
can do for her?

DANIEL  
If you were able to kill the  
vampire who infected her before  
the complete transformation, she  
could have been saved.

TERRY  
It's my fault. I didn't get to  
her in time.

DANIEL  
There's no use in blaming  
yourself. It changes nothing.

TERRY  
What should I do?

DANIEL  
You want my honest opinion?  
(Terry nods)  
You should kill her.

TERRY  
I can't. Not Lina.

DANIEL

It's the only humane thing to do. Soon, the darkness will overtake her.

Daniel places meat and quarter loaf of bread on a plate.

DANIEL

It's only a matter of time. She possess no threat now but she'll eventually become dangerous. You know what must be done.

INT. DANIEL'S HOME - CONTINUOUS

Terry and Daniel return to Lina. She has a saddened look. Daniel places the plate in front of her.

DANIEL

Here.

LINA

Thank you.

Lina eats. Terry watches.

EXT. FARMING VILLAGE - DAY

Lina sits by a stream and watches the running water. Terry joins her.

LINA

I love watching the water. It's never still. It's always moving somewhere. I've always wanted to be like the currents in a river. Now, I'm scared. I have no idea where my life is going. I can't stop. It's like I'm being washed away.

Terry remains silent. Lina watches him and looks at the water.

LINA

I heard you and Daniel discuss killing me.

TERRY

You heard us?

LINA

It's the most peculiar thing. I can hear and smell everything. Sometimes, I can even hear what other people are thinking.

TERRY

(V.O.)

Can you hear me now?

Lina looks at him.

TERRY

(V.O.)

Then, read my thoughts. I'll find a way to save you.

LINA

That's what I'm afraid of. Maybe it's not me who needs the saving.

INT. DANIEL'S HOME - DAY

Lina's stomach growls.

TERRY

Are you still hungry?

LINA

I don't know what's wrong with me. My appetite feels insatiable.

TERRY

I'll see what I can find you.

LINA

Thanks.

EXT. COUNCIL OF ELDERS - NIGHT

The bodies of the dead vampires are thrown in the back of a horse drawn wagon. Alan's body is thrown on as well. The last body is thrown on. The wagon heads off.

EXT. VAMPIRE CEMETERY - NIGHT

The vampire bodies are buried.

INT. DANIEL'S HOME - NIGHT

Lina is in bed. Terry stands at the bedroom door.

TERRY  
Goodnight, Lina.

LINA  
Goodnight.

Terry exits, closes the door, leans against it, and sighs.

OS: Lina cries.

He listens for a moment and walks off.

EXT. DANIEL'S HOME - DAY

Lina watches a young girl cut wheat, using a scythe. The girl cuts her hand. Lina catches the scent of the blood and licks her lips. She walks to the girl.

LINA  
Let me help you.

Lina studies the girl's hand. She can hear the girl's heartbeat. Lina's eyes go in a trance.

GIRL  
Ma'am, are you all right?

Lina snaps out of the trance.

LINA  
Sorry.

She wraps the girl's wound in a cloth.

LINA  
Make sure to keep pressure until the bleeding stops. I'd wash that cut with alcohol, to avoid infection.

GIRL  
Thank you.

The girl rushes home.

INT. DANIEL'S HOME/GUEST ROOM - NIGHT

Lina's sits in bed and looks at the window.

INT. GIRL'S ROOM - NIGHT

The girl blows out a candle. Lina stands outside the window and peers in.

EXT. GIRL'S ROOM - CONTINUOUS

Through the window, we can see Lina standing by the girl's bedside.

INT. GIRL'S ROOM - CONTINUOUS

The girl notices Lina.

GIRL

Why are you in my room?

Lina raises her hand. The cover sheets are ripped off the bed. The girl's cut bleeds again. The girl looks into Lina's eyes. Hypnosis Sequence.

The girl goes in a trance. Lina bites the girl's hand and drinks her blood. After finishing, the girl drops dead. Blood drips down Lina's chin.

Lina looks at the dead girl's body in horror. She backs against the wall and shivers. Her legs give out and she drops to her knees.

EXT. FARMING VILLAGE - NIGHT

Lina runs in the darkness.

LINA

(V.O.)

I can feel my humanity slipping away. I'm becoming a monster. Alan, how could you leave me like this? I thought you'd always be here to protect me. I'm lost without you.

EXT. VAMPIRE CEMETERY - NIGHT

The night is still. Quiet.

INT. COFFIN - CONTINUOUS

Alan's eyes open.

ALAN

Lina.

EXT. VAMPIRE CEMETERY - CONTINUOUS

Alan emerges from the grave.

INT. DANIEL'S HOME/BEDROOM - NIGHT

Terry is awakened by raindrops hitting the window pane. Lighting strikes. Lina sits at the end of the bed.

TERRY

Lina, you startled me.

LINA

Terry, I've done something terrible.

TERRY

What happened?

LINA

I've killed a girl. I couldn't control myself. I had to have her.

She crawls to Terry, hugs him, and cries in his embrace.

(Dream Sequence)

Lina stands in ankle high water. The water reaches far as the eye can see. The sky is pitch black. Stars illuminate the sky.

The stars reflect in the water. It's impossible to tell where the sky ends and the water begins. The full moon hangs freakishly low.

Lina sees a figure walking towards her. It's Alan, walking against the backdrop of the full moon. Alan stops several feet in front of her and raises his hand.

Lina's body glides to him. He holds her. She looks at him. He smiles devilishly.

(End of Dream Sequence)

INT. DANIEL'S HOME/BEDROOM - DAY

Lina wakes. Terry watches her.

TERRY

Bad dream?

LINA

I'm not sure.

TERRY

The town is in an uproar about the girl's disappearance. To top that off, I think Daniel knows.

OS: Daniel enters the home.

TERRY

No matter what, remain calm.

Lina nods. A knock on the door.

TERRY

Come in.

Daniel enters.

DANIEL

I want both of you out by this afternoon.

TERRY

Why?

DANIEL

I'm not stupid, I know what happened.

Daniel exits. Terry follows behind.

INT. DANIEL'S HOME - CONTINUOUS

TERRY

Wait. Wait.

DANIEL

You don't want to kill Lina, that's your decision. I want no part of it.

TERRY

I have no where else to turn.

DANIEL

Her very existence is a sin. I can help you no longer.

LINA

Terry, he's right, we have worn our welcome.

(to Daniel)

I'm sorry if I caused you any trouble. We'll leave by noon.

Lina heads to the guest room.

DANIEL  
Terry, I'm truly sorry.

TERRY  
I know.

INT. CARRIAGE - DAY

Lina sits across from Terry.

TERRY  
Now what? I'm out of ideas.

LINA  
One comes to mind.

TERRY  
What?

LINA  
You could kill me.

TERRY  
Absolutely not.

LINA  
Why?

TERRY  
I've already buried two of my  
closest friends. I refuse to lose  
you.

LINA  
You've already lost me.  
There's no other choice. I'm  
afraid of what I'm becoming.  
This rage inside of me has caused  
me to kill, soon it'll consume  
me. If you want to be a real  
friend, put me out of my misery.

TERRY  
Lina, I can't. You can't ask to  
do that.

LINA  
Please, Terry, I beg of you!

Terry studies her and withdraws a knife.

TERRY  
Are you sure you want this?

LINA  
 (nods)  
 Take away my misery.

TERRY  
 I'll do it.

Terry puts the knife to her chest. Lina takes a deep breath.  
 Terry raises the knife.

EXT. CARRIAGE - CONTINUOUS

The carriage stops.

INT. CARRIAGE - CONTINUOUS

Terry lowers the knife.

TERRY  
 What's happening? Why have we  
 stopped?

EXT. CARRIAGE - CONTINUOUS

Terry and Lina exit. Alan stands in front of the carriage.

LINA  
 Alan!

TERRY  
 Lina, wait.

She runs to Alan and hugs him.

LINA  
 I thought you were dead.

ALAN  
 I thought so too but your  
 voice...I heard you calling me.  
 You brought me back, somehow.

LINA  
 I don't understand.

ALAN  
 Me neither. I know someone who  
 will. We must hurry, we don't  
 have much time.

Terry withdraws his sword.

TERRY

What makes you think we'll trust you?

ALAN

You have no other choice.

TERRY

We'll see about that.

Terry charges Alan. Lina steps in the way.

LINA

Terry, stop. Alan's right. We have no choice.

TERRY

But...

LINA

(to Alan)

Where are we going?

ALAN

We're going to meet Berith as Marcus suggested. Berith is one of the oldest living vampires. He was Julianna's husband and a member of the council of elders before he was kicked off for his controversial views.

TERRY

Where is he?

ALAN

My home, Romania.

EXT. VAMPIRE CEMETERY - DAY

The cemetery caretaker leads Marcus and Emily to Alan's grave.

CARETAKER

This is where we buried him. Now, he's gone.

Marcus looks at Emily. She smiles.

MARCUS

This amuses you?

EMILY

I knew he couldn't be killed so easily.

MARCUS

I admit, I underestimated him and I suppose that makes you happy?

She shrugs. He remains silent. She turns to him.

EMILY

What are you thinking?

MARCUS

I know Alan's next move. It's time we finished this once and for all.

EXT. BERITH'S ESTATE - DAY

**Superimpose: Romania**

A large, darkly foreboding, Gothic styled mansion. The mansion is old and in the beginning stages of dilapidation. It's surrounded by wild vegetation. A nearby, unkempt and deteriorating, cemetery only adds to the grim atmosphere.

Alan, Lina, and Terry walk to the large mansion. Alan knocks at the large doors. The doors open. They enter.

INT. BERITH'S ESTATE - CONTINUOUS

Obviously, at one point, the home was a flourishing ideal of luxury. Now, it's covered in layers of dust. The decorations and furniture appear centuries old. A servant approaches.

SERVANT

Master Berith has been expecting you.

LINA

He knew we were coming?

SERVANT

Master Berith knows all.

They're lead to Berith's study.

INT. BERITH'S ESTATE/STUDY ROOM - CONTINUOUS

A near empty room with only a library of books and a throne like chair. BERITH sits in the throne like chair. He appears to be in his 40s and is large in stature.

He wears an all red suit and has long white hair, pulled in a ponytail. He sips at a glass of wine. He is refined, regal, and noble.

ALAN

Lord Berith, we've come to seek your help.

BERITH

Alan Luca, I remember you as a young lad, shortly after your parents death. You were full of hate, full of rage. I'm quite surprised to see you with a human, who is a knight no less.

Alan looks at Terry.

ALAN

Things have gotten out of control.

BERITH

How so?

ALAN

This girl is Julianna's reincarnate.

Berith glances at Lina.

BERITH

Your name?

LINA

Lina.

BERITH

Don't be afraid. Come closer.

Lina walks to Berith. He takes her by the hand and rubs it across his face.

BERITH

It's been ages since I've felt hands as soft as yours.

(releases Lina)

She bears a great resemblance to Julianna and has great powers for a half-ling but she is not Julianna's reincarnate.

ALAN

Are you sure? Why would Marcus Wennell want her dead?

BERITH

Marcus you say?

ALAN

The order of Pandora have been after us since learning of Lina's existence.

BERITH

They want her dead because of what she stands for.

ALAN

I don't understand.

BERITH

Julianna wasn't our savior. Julianna was a regular half-ling, much like Lina. In order to create unity among the vampires, the elders mythologized her. They made her into a legend, a prophet, and created a religion around her. By doing this, we created a social structure within the vampire community. Marcus was on the council then and hated the idea of coexisting with humans. When Julianna died, he took it upon himself to break away from the council and form the order of Pandora. Over the years, the order became a movement. Feeling threatened by the growing numbers of Pandora, the elders made a new prophecy about Julianna being reborn. They hoped this would thwart Marcus and his order. Marcus knows if the elders bestow Lina with the title of Julianna's reincarnate, this would potentially destroy his aspirations.

ALAN

You mean everything I've known, everything I was taught...was a lie?

BERITH

It's not so much a lie as it is  
a skewed point of view.

ALAN

A lie is lie no matter what slant  
you put on it.

Alan exits.

LINA

Alan, wait.

EXT. BERITH'S ESTATE - DAY

Alan stands in the lawn and watches the trees blow in the  
wind. Lina joins him.

LINA

I'm sorry, Alan. You must be so  
disappointed in me. You built me  
up to be this great leader. When  
in reality, I was never worthy of  
holding the title.

ALAN

That has nothing to do with it. If  
anything, this is my fault. I led  
you on a journey when I didn't  
know what it was I was searching  
for.

LINA

That's not true. I think we were  
both searching for the same thing.  
A place to belong.

ALAN

Have you found that place?

LINA

I think so. I found you, didn't  
I?

ALAN

You've payed a steep price.

LINA

I don't care, not so long as  
I'm with you. I'm willing to  
do anything for you. Like you  
said, life is a fleeting moment. I  
know in this moment, our bond is  
real and could not be any  
stronger. I love you.

ALAN  
I've searched centuries for  
someone like you.

LINA  
Now, you have me.

Lina's hair blows in the wind. She smiles at him. He grabs her and kisses her.

ALAN  
I wouldn't trade you for  
anything.

LINA  
Glad to hear it, seeing as we have  
all of eternity to spend with each  
other.

ALAN  
I look forward to it.

EXT. BERITH'S ESTATE - NIGHT

The mansion illuminates the night.

INT. BERITH'S ESTATE/HALLWAY - NIGHT

Alan walks the hallway and passes the study room.

BERITH  
(O.S.)  
Alan, come here for a moment.

ALAN ENTERS. INT. BERITH'S ESTATE/STUDY ROOM - CONTINUOUS

Alan enters.

BERITH  
You look disturbed.

ALAN  
To tell you the truth, I'm lost.  
I've been searching for a  
meaning. A meaning that continues  
to allude me. I don't know the  
purpose of our existence. The  
purpose of vampires. Why were we  
created?

BERITH  
Each person's existence can only  
be justified by themselves.  
You'll have to find that on your  
own.

ALAN

And our existence as a whole?

BERITH

Very few actually know what I'm about to tell you. It's a closely guarded secret of the elders.

ALAN

Then why tell me?

(silence)

Why are you doing this for me?

BERITH

Truth be told, I like you. I always have. I've been watching you for along time. I'm impressed with what you've done. Few vampires would stand to Marcus and the order of Pandora, yet you've made a full time job of it. You're the key to our future. Your parents would be proud.

ALAN

Thanks. I've been criticized for so long, I've forgotten what it's like to be complimented.

BERITH

The road for a hero is a long and arduous one.

ALAN

I'm no hero. I'm a villain.

BERITH

A hero is always perceived as a villain to the opposing side.

Berith pours a glass of red wine.

BERITH

Would you like some?

ALAN

No thanks.

Berith takes a sip.

BERITH

Long ago, God created guardians to mankind. He created the angels to serve as his messengers. All of the angels were created equal and free. However, in possessing the power of free will, some of them began to move further away from god of their own volition. They doubted God's motives and eventually rejected him completely. In doing so, these angels were banished from heaven. These fallen angels went about fornicating and interfering with God's other creation, mankind. The end result were the nephilim. A hybrid of half men, half demons. Not quite gods, not quite humans who have a predisposition for evil, being descendants of the fallen angels. These nephilim are vampires.

ALAN

That can't be true.

BERITH

Take what you want from this conversation. You know in your heart, I'm right. Why would I lie about this? What could I possibly gain by deceiving you? Is any of this that hard to believe. Think about it. It all falls in place.

ALAN

What about the orders of Vesta and Pandora?

BERITH

Like I said before, they're both social structures used to govern the body of vampires. Vesta being the lesser of two evils.

ALAN

You know what? I don't care anymore. To hell with the Vestas and Pandoras. I belong to neither.

BERITH

I thought that was the stance you always held.

ALAN

Only by happenstance. Now, I'm sure of it.

Alan heads for the door and stops.

ALAN

One more question. Did you love her? Did you love Julianna?

BERITH

More than I thought possible.

ALAN

Do you have any regrets? Was it a mistake to love a human?

BERITH

Losing her was painful, to have never known her would be even more so. Are you having second thoughts about Lina?

ALAN

No. I fear losing her. I've made her a target of Pandora.

BERITH

They say a vampire's love is cursed to unhappiness. Love her to the fullest while you can. Nothing in this life is permanent. Even the light of love flickers and burns out. All that remains is an ocean of memories, which depths can never be salvaged.

ALAN

Not ours. We will rise above this.

BERITH

How?

ALAN

One thing is clear. I have to kill Marcus.

BERITH

Good because he's on his way here.

ALAN  
How do you know?

BERITH  
I can feel his presence growing  
near.

Alan senses his surroundings.

ALAN  
You're right. It's faint. I  
can sense it too.

EXT. BERITH'S ESTATE - CONTINUOUS

The rusted gated fence enclosing the cemetery violently curls into a metallic trash heap. The tombstones crack and some split entirely in half. The angelic stone statues leak tears of blood from thier eyes.

INT. BERITH'S ESTATE - CONTINUOUS

TERRY  
I'm not sure I understand  
what's happening but it has  
nothing to do with us. We should  
leave before it gets worse.

LINA  
I agree. You should go.

TERRY  
What about you?

LINA  
I can't leave Alan. Don't you  
see? We're forever linked.

TERRY  
Is that to be it? There's no  
chance for us? Even, in the  
slightest?

LINA  
I'm sorry, Terry...

TERRY  
He has captured your heart?

LINA  
He has.

TERRY

I will honor that bond but let me make it clear, I will always love you.

LINA

I love you too.

They hug.

TERRY

In that case, I will not abandon you. Not until you're safe.

Alan enters.

ALAN

Get ready. Marcus and Emily are on their way here.

MARCUS

(O.S.)

You're wrong. We're already here.

Alan turns. Marcus nails him with a punch. Alan sails through a window, to the outside. Marcus follows after him. Emily smiles at Lina.

EMILY

You have no idea how long I've waited for this.

LINA

I feel the same. You killed Sophia. I'll never forgive you for that.

EMILY

Like I care but don't fret, you'll join her shortly.

Terry withdraws a blade and steps between them.

TERRY

Over my dead body.

EMILY

I love it when people say that.

Emily runs at Terry. He swings. She catches his arm, knees him in the stomach, twice. She flings him, by his arm, to the wall. Emily rushes Lina and grabs her by the neck.

Terry comes back and swings his blade. Emily uses one arm to hold Lina and the other to catch Terry's arm. Emily twists

Terry's arm and kicks him to the floor.

EXT. BERITH'S ESTATE - CONTINUOUS

Alan and Marcus swing their blades back and forth. Marcus is clearly the aggressor. He drives Alan back, rams him to a tree, and swings. Alan rolls away.

Alan races at Marcus and swings. Marcus leaps the blade, strikes with a kick, and nails Alan through a stone statue.

INT. BERITH'S ESTATE - CONTINUOUS

Terry and Emily eye one another. They run at each other. Terry swings. Emily flips, lands on the ceiling, and crawls across it. She lands behind Terry. Terry swings. Emily ducks and shoves him across the room.

EXT. BERITH'S ESTATE - CONTINUOUS

Alan's sword is knocked away. He drops to the ground. Marcus swings. The shot is blocked by Berith.

BERITH

Alan, get to Lina before it's too late. I'll handle Marcus.

ALAN

But...

BERITH

If Lina dies, we lose.

Alan heads to the mansion.

MARCUS

Don't tell me Alan has infected you with his kindhearted sympathy to the humans.

BERITH

You know, I've never agreed with your methods.

MARCUS

That's a shame because we're two of the last remaining original vampires.

BERITH

Even if we die, our blood lines are carried on by vampires like Alan.

MARCUS

Then, I weep for the future.

Marcus swings. Berith blocks. The force sends Berith stumbling back.

MARCUS

You've grown weak in your old age.

Berith rushes him. Marcus disappears in the darkness, reappears behind him, and swings. Berith dodges and swings rapidly and repeatedly.

Marcus dodges, blocks the last shot, and kicks. Berith is knocked back. Marcus swings. Berith flips, lands behind Marcus, and swings.

Marcus dodges by jumping to a tree, then to the ground. Marcus uses his energy to lift an angel statue and sends it spiraling at Berith.

Berith's body disperses into a group of bats. The statue shatters across the ground. The bats reform into Berith. Marcus sends shattered pieces of the statue at Berith. An energy shield forms around Berith.

MARCUS

The old dog still has tricks.

Marcus releases hundreds of humanoid shaped shadows around Berith. One shadow forms into Marcus and swings. Berith blocks.

Another shadow forms into Marcus behind him. Berith dodges and blocks. The shadows run at him. He loses sight of Marcus. Marcus slices him across the back and arms. In desperation, Berith disperses into bats.

MARCUS

Too slow. I got you.

Marcus swings. Berith's body reforms. He's stabbed in the stomach.

MARCUS

Those old fashioned tricks can't save you.

Marcus cuts off Berith's head, with one slice. Berith's body remains standing. Marcus stabs him through the heart. The body collapses.

INT. BERITH'S ESTATE - CONTINUOUS

Alan finds Terry on the floor.

ALAN  
Where's Lina?

TERRY  
They took her. I was no match.

ALAN  
Why would they capture her? I  
thought they wanted her dead.

TERRY  
Where do you think they'll take  
her?

ALAN  
Paris. How many knights can you  
gather on your way back?

TERRY  
I don't know. Why?

ALAN  
We're going to storm the order  
of Pandora and get her back.  
We'll kill every last vampire if  
we have to.

TERRY  
You're willing to kill your  
kind?

ALAN  
I don't care. I just want Lina  
back.

EXT. BERITH'S ESTATE - NIGHT

Terry climbs on a horse.

TERRY  
I'll bring whoever I can. See  
you soon.

Alan nods. Terry gallops off.

INT. CARRIAGE - NIGHT

Lina wakes. Marcus and Emily sit across from her.

LINA

Why have you abducted me?

MARCUS

We have been going about this wrong. I can get more use of you alive.

LINA

What are you talking about?

MARCUS

If the vampires want a savior, I'll give them a savior. You're going to unify the vampires under the order of Pandora and like idiots, they'll follow you.

LINA

What makes you think I'll help?

MARCUS

You can do it willfully or I can take control of your mind and make you into a mindless instrument. Either way works for me.

Lina tries to make an escape. Marcus grabs her by the neck. He stares into her eyes. Hypnotic Sequence. Lina goes in a trance and passes out.

EMILY

Good riddance.

EXT. FRENCH CATHEDRAL - DAY

**Superimpose: Paris, France**

Alan enters.

INT. FRENCH CATHEDRAL - CONTINUOUS

Terry and several knights sit at the pews. Terry greets Alan.

TERRY

These are the knights I accumulated on short notice. More are on the way. They'll be here by nightfall.

ALAN

What does that bring our total to?

TERRY

Approximately fifty men.

ALAN

That'll suffice for now. I've been informed, Marcus plans on having Lina speak to Pandora tonight. That's when we'll strike.

TERRY

You realize we're making history? This is the first time the church has ever worked in collaboration with a vampire.

ALAN

There's a first time for everything but let me make this perfectly clear. I'm not doing this for your church or your god. Once this is over, we're enemies.

TERRY

Likewise.

ALAN

Now, we know where we stand.

TERRY

Indeed.

Alan prepares to exit.

TERRY

Alan.

Alan looks back.

TERRY

See you on the other side.

Alan exits.

INT. FRENCH CATHEDRAL/OFFICE - DAY

Terry enters.

CLERIC #2  
Mr. Cambridge, we have a problem.

TERRY  
It'll be solved once Marcus is  
dead.

CLERIC #2  
That solves nothing. Another will  
replace him. Do you trust Alan?

TERRY  
No.

CLERIC #2  
If Marcus dies. Alan will be the  
strongest remaining vampire. To  
win this war, we must not only  
kill the elders but the  
revolutionists as well. Does this  
present a problem?

TERRY  
I have no allegiance to Alan.

CLERIC #2  
And Lina?

TERRY  
What about her?

CLERIC #2  
She cannot live as is. She must be  
destroyed.

TERRY  
(hesitant)  
I...

CLERIC #2  
I understand how you feel. If you  
love her, you will kill her. Save  
her soul from damnation by  
purifying her with death.

TERRY  
I can't make that guarantee.

CLERIC #2

You know what must be done. Only you can save her. Her salvation is in your hands. I pray you make the righteous choice.

TERRY

I'll pray for the same.

INT. FRENCH CATHEDRAL/ROOM - DAY

Terry wears his armor. Rosary beads hang around his neck. He looks at his sword and crossbow.

TERRY

(V.O.)

I gave this up, now, I'm back in the hunt. Although, it feels like a lifetime ago, nothing has changed. I'm making decisions no man should face. Whether she lives or dies, Lina is lost to me.

He kisses the cross on the rosary beads.

TERRY

(V.O.)

I have to make the best decision, the decision that saves us all. I'm sorry, Lina. Forgive me.

He straps the sword and crossbow to his armor.

INT. ORDER OF PANDORA/AUDITORIUM - NIGHT

The auditorium is filled to capacity. Marcus is at the stand. Lina sits to his right. Emily sits to his left.

EXT. ORDER OF PANDORA - CONTINUOUS

Alan is followed by the knights. They're disguised as monks, in cloaks and hoods.

INT. ORDER OF PANDORA/AUDITORIUM - CONTINUOUS

The crowd settles in.

MARCUS

Tonight, is a special night for the order of Pandora. After the recent slaying of the elders, many are confused and frightened about the future of our race. I'm here to tell you, our future is bright. Our future is now. I understand

(MORE)

MARCUS (CONT'D)

rumors have run rampant about the second coming of Julianna. It's true. She's here. I have found her. The woman to the right of me is Julianna's reincarnate.

(faces Lina)

Not only has she returned to us like prophesied, she has aligned herself with the one and only true order. The order of Pandora. It's my pleasure to introduce you to Lina, our savior.

He extends his hand. Lina takes his hand. She stands at the podium and receives a standing ovation. Emily watches with a sneer. Lina smiles at her admirers.

EXT. ORDER OF PANDORA - CONTINUOUS

Alan faces Terry.

ALAN

It's time.

Alan and knights toss their cloaks aside. They charge the front door and kill any vampires in their way.

INT. ORDER OF PANDORA/HALLWAY - CONTINUOUS

The front doors are knocked down. Alan and the knights enter. The knights fight with the guards. Alan rushes to the auditorium.

INT. ORDER OF PANDORA/AUDITORIUM - CONTINUOUS

Alan barges through the doors.

ALAN

Lina!

Everyone looks at Alan.

MARCUS

Damn it.

The knights rush the auditorium. The audience breaks in different directions. The knights go after whoever they can. Marcus backs away and exits. Emily follows.

Lina watches the commotion. Her vision blurs and blacks out. Alan rushes to Lina. She faints. He catches her. She opens her eyes.

LINA

Where am I?

ALAN

The order of Pandora.

LINA

I don't remember anything.

ALAN

Marcus had you under hypnosis.  
Now, it's broken. Can you stand?  
(helps her up)  
We have to catch Marcus.

They exit.

INT. ORDER OF PANDORA/LIBRARY - CONTINUOUS

Alan and Lina enter. Marcus and Emily wait for them.

MARCUS

Emily.

EMILY

Yes?

MARCUS

Take care of Lina.

EMILY

With pleasure.

MARCUS

She'll be a martyr for our  
cause. When we're done, Alan  
will take blame for her death.  
I'll be hailed as a hero  
carrying out Lina's final  
wishes.

Alan steps in front of Lina.

LINA

Don't worry about me. I can  
handle myself. Emily and I have  
much to resolve.

EMILY

The harlot actually has a  
backbone?

Lina runs at Emily and swings. Emily dodges, punches Lina,  
and sends her through a book case. Alan shakes his head.

MARCUS

You shouldn't concern yourself  
with them. I'm your true threat.  
So long as I live, everything you  
hold sacred is in danger.

Alan withdraws his sword.

ALAN

There's only one way to settle  
this.

Alan runs at Marcus and swings. Marcus dodges, catches Alan's arm, and nails him with three shots to the chest. Alan crashes to the floor. Marcus leaps and tries to stomp Alan. Alan rolls away. The floor caves in when Marcus lands.

Emily picks Lina off the floor, shoves her to the wall, and drills her with punches to the gut. Lina collapses. Emily catches her by the neck and tosses her to the floor.

INT. ORDER OF PANDORA/AUDITORIUM - CONTINUOUS

Terry and the knights fight the vampires. Terry cuts a vampire at the shoulder, dodges another, and stabs it in the chest. He surveys the other knights in battle and returns fighting.

INT. ORDER OF PANDORA/LIBRARY - CONTINUOUS

Emily kicks Lina across the floor and goes for another kick. Lina catches her leg, tackles her to the floor, mounts her, and punches.

Emily pushes Lina off. Lina hits the ceiling. She free falls to the floor. Emily hits her with a shoulder ram. Lina is sent across the room.

Alan's sword is knocked away. Marcus grabs Alan by the arm and breaks it. Alan yells. His arm automatically snaps in place. Alan looks at his arm and at Marcus.

Alan charges Marcus. He blocks all of Alan's shots and headbutts him. He glides to Alan. He catches Marcus by the neck and slings him.

Marcus lands upright, hovers the floor, glides at Alan, and dropkicks him. Alan lands on a table. Marcus aims his hand at the table.

The table rises off the floor and races to the ceiling. Alan jumps off. The table crashes to the ceiling and smashes to bits.

Emily withdraws a knife. Lina looks frightened. Emily smiles, rushes Lina, and swings repeatedly. Lina isn't

able to keep pace. She blocks some shots but is stabbed repeatedly across her body. She bleeds. Her cuts heal.

LINA

I've been holding back while fighting you. I've been inhibited by my fear of death. I've just realized I can't be killed, at least not by you.

EMILY

We'll see about that.

Emily swings. Lina uses her arm to block. The knife goes through her forearm. She pulls Emily closer and elbows her across the neck.

Lina punches Emily to the floor, pulls the knife out of her arm, throws it aside, and stomps on Emily.

LINA

This is for Sophia!

She pulls Emily up and knees her repeatedly.

LINA

This is for William!

Lina slings Emily. Emily stumbles before catching her balance.

LINA

And this is for me!

She runs at Emily and punches her. Emily rolls across floor. Emily's lip bleeds.

INT. ORDER OF PANDORA/AUDITORIUM - CONTINUOUS

The knights kill the vampires left.

TERRY

Search the building. Make sure we got them all. Keep a lookout for Lina and Alan.

130.INT. ORDER OF PANDORA/LIBRARY - CONTINUOUS

Alan runs. Marcus sends tables and book cases flying at him. Alan dodges. They shatter behind him. Alan runs at Marcus and leaps. Marcus catches him in bear hug.

Alan's back cracks. He breaks free and swings. Marcus ducks and hits Alan in the center of the chest. The force sends him flipping to the floor.

Marcus kicks Alan. Alan slides across the floor and hits a book case. The case tumbles on him. Marcus jumps, lands on the bookcase, and crushes Alan underneath.

Emily jumps to the ceiling, pushes off, drops an elbow across Lina's head, and spin kicks her. Lina rushes at Emily. Emily jumps to ceiling, jumps behind Lina. Lina turns.

Emily jumps to the ceiling. Lina turns. Nothing. She looks up. Emily jumps on top of her. Emily scoops Lina by the neck, lifts her off her feet, slams her to the floor, and rushes for the knife.

Lina gets to her feet. Emily walks to Lina and swings for the heart. The blade goes through Lina's palm. They struggle to overpower the other.

The blade inches closer to Lina's chest. Suddenly, an arrow bursts through Emily's chest. Blood splatters on Lina. Terry stands behind Emily with his crossbow aimed at her. Emily drops to the floor.

LINA

Terry.

She hugs him. Emily drags herself across the floor and leaves a trail of blood. Alan exits from under the debris. Emily drags herself to him and struggles to her feet. Blood pours from her chest.

EMILY

Alan...

She reaches for him and collapses in his embrace.

EMILY

We were best of friends. Now, look at us, we are the worst of enemies. I bet, you never pictured us like this? Love is truly absurd. For something so pure, it makes us do stupid things. Stupid terrible things. I have always loved you. I always will. Can you forgive me?

Emily's color grows pale.

ALAN

You're forgiven. Can you forgive me for making you into this? I never meant to drag you in this world of darkness.

EMILY

Is that love I detect? You care after all.

ALAN

Of course. Like you have to ask?

Alan watches with concern. Emily smiles.

EMILY

Don't worry. Everything we've been through, I wouldn't change it for the world. I've always kept my promise to you. I've always loved you no matter what.

Emily's body goes limp. Alan lowers her. Marcus watches.

MARCUS

A shame. For a half breed, Emily wasn't half bad.

ALAN

That's not funny.

MARCUS

Good. I'm not here to make you laugh.

The knights enter the library. They rush Marcus. He heads for them, knocks two men to opposite walls, withdraws his blade, cuts three more knights, and stabs a fourth.

Marcus' body forms to a cloak of darkness. He envelops three knights. The darkness crushes the knights and shoots their bodies out. Marcus reforms, fights through the rest of the knights, and incapacitates them. He turns to Alan.

MARCUS

Why do you hate your kind? You would align with humans to fight us? What have they ever done for you?

ALAN

What does it matter who's human, who's vampire? What does it matter who deserves to live, who deserves to die. I could care less about the blood wars. It's outcome is none of my concern. Your views and rhetoric are outdated. I only care about Lina. If anyone prevents me from her, they'll feel my wrath.

MARCUS

That's always been your problem.  
You're too small minded.  
You've always let your emotions  
govern you. In the end, it'll  
get you nothing.

ALAN

Be that as it may, I guarantee  
you'll die tonight.

MARCUS

By whom? You and your pathetic  
humans? I invite you to try. A new  
era begins with Lina's death.  
Any opposition, will be washed  
away in the name of Pandora.

Alan's eyes glow red. He points his sword at Marcus.  
Marcus' eyes glow yellow. He points his sword at Alan. They  
run at each other. Their swords collide.

They swing back and forth. Marcus aggressively forces Alan  
back. Alan fights his way forward. Marcus forces Alan  
against the wall and swings.

Alan ducks, stabs his sword in Marcus' shoulder, front  
flips over him, and stabs him in the back. Marcus pulls the  
sword out of his back and throws it aside.

He backs into the shadows and fades away. Alan searches for  
him. Marcus comes out of the shadows behind him and swings.

LINA

Behind you!

Alan narrowly dodges. Marcus fades away, comes out of a  
shadow against a pillar, and swings again.

TERRY

To your right!

Alan dodges. Marcus fades to the shadows once more.

LINA

Stay out of the darkness.

Alan grabs a candle post to keep the darkness away and looks  
up. Marcus comes down from the ceiling and swings. Alan uses  
the candle post to block.

Marcus swings furiously. Alan uses the post to block. Marcus  
cuts through the post. Alan smashes the broken ends against  
Marcus' head and kicks him to the floor.

Alan heads for his sword and grabs it. Marcus gets to his

feet. They run at each other and swing. Their swords connect and break in half.

Alan stabs the broken end in Marcus. Marcus does the same to Alan. They back away from each other and throw the broken ends to the floor. They pace around and run at each other.

Marcus swings. Alan blocks all of the shots and swings back. Marcus dodges the blows. Marcus sweeps. Alan jumps, lands on Marcus' leg, and breaks it.

Marcus tries to reset the bone. Alan clotheslines him to the floor. Alan kicks at him. Marcus' legs fixes itself. Marcus pushes up with his hands, stands in a handstand position, and kicks at Alan.

Marcus flips to his feet, punches Alan, and grabs him by the neck. Alan slaps his hands away.

Alan runs Marcus to the wall, knees him in the groin, grabs him by the neck, flips him to the floor, and kicks him across the back of the head. Marcus rolls to his feet.

Alan swings. An energy force blocks him. The force knocks Alan back.

TERRY

I've seen this before.

A cyclone of shadows circle Marcus.

MARCUS

In the end, you're only in the beginning stages of your potential. Witness the extent of my powers. The powers of a true vampire.

The shadows shoot forward, engulfing the room in a background of darkness. Marcus runs at Alan, dives into the floor of darkness, reappears from the ceiling, and kicks Alan.

Alan staggers. Marcus tackles him. They pass through the wall and exit from the opposite wall. Alan is slammed to the floor. Marcus kicks him.

Alan goes for a sweep. Marcus back flips across the floor, flips on the wall, sinks in the wall. Alan stands. Yellow glowing eyes appear under him.

Marcus rises from the floor and uppercuts Alan. Alan is knocked to the ceiling, passes through it, and exits from the floor, before landing on it.

TERRY  
 (to Lina)  
 We have to help him.

Terry runs at Marcus and swings his sword. The sword connects with the energy shield and knocks Terry to the floor. Alan and Terry get to their feet.

Marcus chokes them with each arm. Lina runs at Marcus. Terry throws her the sword. Lina catches the sword and stabs Marcus.

Marcus doesn't relinquish his choke hold on Alan and Terry. Lina swings and in one blow cuts Marcus' arms off. Lina stabs him through the heart. He nudges Lina away.

Marcus bleeds from the mouth. Alan grabs a torch and stabs the blunt end through Marcus' skull. Marcus' body sets on fire.

Alan pulls the sword out of Marcus' chest and cuts him down. Marcus is dead. The shadows fade way. The room returns to its normal state. Alan hands the sword to Terry. Alan uses Lina as a crutch. Terry backs away.

LINA  
 Is it over?

Alan looks at Marcus' burning remains.

ALAN  
 It's over.

Terry aims his crossbow at Lina.

LINA  
 (V.O.)  
 If you want to be a real friend,  
 put me out of my misery. Please,  
 Terry, I beg of you!

Terry applies pressure to the trigger.

CLERIC #2  
 (V.O.)  
 You know what must be done. Only  
 you can save her. Her salvation is  
 in your hands. I pray you make the  
 righteous choice.

Terry hesitates, lowers the crossbow, and aims at Alan. Lina notices where he's aiming.

LINA

No!

Terry fires. Lina shields Alan. The arrow hits her in the chest, through the heart. Lina collapses.

ALAN

Lina!

Terry is horrified. Alan holds Lina.

LINA

Alan, am I dying?

(silence)

The answer is in your eyes. It's so unfair. Why would fate bring us together only to divide us? Perhaps, we weren't meant to be together. Perhaps, it was against nature's will after all. Now, I'll never have the chance to be your lover.

ALAN

You're wrong. With eternal life, comes eternal love. I will love you forever.

Lina smiles, attempts to kiss him, and dies before doing so. Alan kisses her forehead and looks at Terry. Alan's eyes glow red. He yells and charges at Terry.

Terry aims and fires. Alan dodges, grabs Terry's arm, and pulls the shoulder out of socket. The crossbow drops. Alan grabs him by the throat.

TERRY

The arrow was meant for you. I never intended to kill Lina. I loved her too.

Alan lowers his head, slings Terry to the wall, and walks to Lina. She's in a puddle of blood. Terry pops his shoulder in place. Alan nears Lina. Suddenly, a blade exits his chest. Terry stabs him from behind.

TERRY

I'm sorry, Alan. I have no choice.

ALAN

It's better this way. After everything I've been through. I couldn't live without her.

Terry pulls the sword out of Alan's body. Alan drops to

his knees.

ALAN

There's some comfort dying in  
your lover's embrace.

Alan crawls to Lina, embraces her, and falls across her body. Alan is dead. Terry watches, solemnly.

EXT. ORDER OF PANDORA - NIGHT

Terry carries Lina's body, hands her to a knight, grabs a torch, and throws it at the building. The knights throw their torches as well. The building is consumed in flames. Terry carries Lina and walks off. The knights follow.

INT. ORDER OF PANDORA/LIBRARY - CONTINUOUS

The building burns. The flames near Alan's body.

INT. CATHOLIC CHURCH - DAY

Lina is bathed in holy water.

INT. CATHOLIC CHURCH - DAY

Lina is dressed in white. A priest blesses her.

EXT. CEMETERY - DAY

Lina is buried beside Sophia and William. Terry watches.

TERRY

(V.O.)

For the second time, I've lost  
everything I've loved to the  
darkness. It's almost enough to  
make one lose faith. However,  
there is a poem that comes to  
mind. One that offers a sense of  
hope.

He places a rose on the grave.

TERRY

(V.O.)

On the other side of darkness, far  
away, there shines a light, a  
light to end all sorrow, a light  
to be ever free, a light for a new  
tomorrow, a light for you and me.

Terry turns away and walks off. Church bells ring in the distance.

ALAN

(V.O.)

When day ends, so shall light,  
from the ashes comes the night,  
and the children will play.

Fade Out