

VAMPIRES IN SUNLAND

Written by

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FADE IN:

INT. MARGOT COLT'S ROOM - NIGHT

MARGOT COLT, 36, in a robe, sits in her chair motionless, stares out a barred window at the full moon.

Margot slowly turns. Her eyes are milky white, blind and haggard. Margot hisses at something in the corner of the room, something in the shadows. Something that is a shadow, it's the SHADOW MAN.

She holds out a crucifix to warn off the intruder. She HISSES at it again.

The Shadow Man knocks the crucifix from her hand and swats her across the room into a table, she crashes to the floor in a violent, spasmodic fit, foaming at the mouth.

The Shadow Man tares at her clothing, as it rapes her.

As ORDERLIES and DOCTORS burst into the room, the Shadow Man vanishes like evaporating mist.

Margot shakes uncontrollably, still foaming, clothes shredded. Eyes roll into her head. As the Orderlies and Doctors try to help her, she stops. They check her pulse. She still has one.

Her milky white eyeball -

MATCH CUT TO:

EXT. BUS STATION PARKING LOT - NIGHT

A FULL MOON over looks a beat up old car with steamy windows.

INT. CAR

JESS COLT, 17, a natural beauty, comfortable in any situation, rides her boyfriend, CHARLEY MCDOWELL, 20, a lean and handsome young man, who can barley grow a beard. They're both fully clothed, dry-humping. Charley holds on to a roach, as they passionately make-out.

Charley pulls his face from Jess gently, keeping eye contact with Jess's piercing green eyes.

CHARLEY

I want to tell you something, but I don't want you to start having apocalyptic nightmares after I do.

Jess motions for the roach, Charley hands it over.

JESS

(weary)

What?...

Jess takes a drag and inhales, holds.

CHARLEY

I love you.

Jess breaks eye contact and coughs out the smoke.

JESS

(coughing)

Charley...

Charley knows the words make her feel uncomfortable. He takes the roach back.

CHARLEY

It's okay, I don't expect you to say it back.

Charley takes a drag and holds.

JESS

Then why say it? You're leaving anyhow.

CHARLEY

(blows out the smoke)

Exactly, that's why I want you to know how I really feel about you. My heart belongs to you, no matter where I am...

JESS

That's sweet Charley, a little cheese, but sweet.

CHARLEY

Well, that's how I feel... and just knowing that you know. Well, that's good enough for me... no big deal.

Jess regains eye contact.

JESS
It's not that I don't... well you
know. I care about you... it's
just... well... it's --

CHARLEY
It's okay. I get it. I understand.

Silence, Charley stares out the car window...

Jess climbs off Charley's lap and into the driver seat. She
does up her shirt.

JESS
I'm going to miss you.

Charley looks back at Jess, he can't help the love he feels
for her. One look at her and he folds.

CHARLEY
Come with me, to LA, tonight.

JESS
I can't...

CHARLEY
Richard's obsession with you is a
little creepy.

Jess goes on the defensive.

JESS
He's protective of me, that's it.

CHARLEY
He wants to control you.

JESS
You're the one leaving Charley,
lets not forget that.

Charley takes another drag and snuffs out the roach.

The bus HONKS.

Charley looks to the clock: "11:40 p.m."

CHARLEY
I gotta go.

Charley grabs his duffle bag from the back seat. They exit
the car.

EXT. CAR

There is unspoken tension between them. Not the parting either expected.

Jess kisses Charley one last time.

Charley, with one last desperate attempt.

CHARLEY

I love you...

Jess responds with a smile, but no words... Beat...

Charley picks up his bag and heads to the bus.

JESS

(contrite)

Charley... I thought you were okay with it?...

CHARLEY

I am...

He's not.

Charley turns around, walks backwards.

CHARLEY (CONT'D)

I'll call you when I get there.

JESS

You better.

Charley turns and jogs to the bus, he gets his ticket checked by the DRIVER. He looks at Jess one last time.

Jess waves.

Charley doesn't wave back, he just stares at her for a brief moment, then he gets on the bus, followed by the driver.

The bus, bound for "Los Angeles", drives onto the highway. Jess watches as it heads down the lonesome highway.

FADE TO BLACK:

Title card: 3 Months Later

JESS'S DREAM:

Endless stark white.

Jess opens her eyes.

She lies in a free-standing tub, filled with blood red strawberries, that cover her naked body.

Then: a darkness engulfs her surroundings.

And from the darkness emerges a horde of naked, asexual VAMPIRES, pale, hairless, translucent skin, eyes black as oil. They surround Jess in the bathtub.

They hunch over the tub and scoop handfuls of strawberries, meshing them into their fanged pie-holes. The red juices smear and stain their mouths a crimson red.

Jess tries to scream, but can't. She covers her nakedness with her arms, she squirms in the tub, trying to avoid contact with the scooping hands.

A pair of hands grip Jess's shoulders, locking her down. She looks up to see it's Charley.

A door of light opens in the darkness. The Shadow Man stands before the door frame, menacing. Then, Margot Colt walks through it.

JESS
(hollow and distant)
Mother?

Margot walks in front of the Shadow Man, gives an European style bow and smiles subserviently.

The Shadow Man wraps its arm around Margot, its long fingers massaging her breast, then tares her gown to expos a symbol burnt onto the flesh of her chest.

Jess struggles to move, but Charley's grip is too strong.

The Shadow Man points to Jess, the gorging vampires stop eating and back away from the tub, all except Charley.

The same symbol on Margot, SEARS itself onto Jess's chest by an invisible brander, Jess winces.

Jess looks up at Charley, pleading. Charley bares his fangs.

Jess looks to her mother. Margot reaches out to Jess, her face now pained, she mouths the words, "HELP ME".

The Shadow Man grips Margot by the face and drags her back through the door, the door SLAMS shut.

Jess is now alone, only darkness surrounds her.

JESS (CONT'D)
(calls out)
Mother?

Her voice echoes mockingly.

Jess is a pale seed in an ocean of darkness.

INT. COLT HOME/WORK ROOM - DAY (MORNING)

It's a good sized work room, that doubles as an armory. Jess jolts awake from her dream and takes a moment to get her bearings again.

She's at her work bench. A couple of hand guns are spread out before her. One is dismantled as she was cleaning it. Jess then looks up to see --

RICHARD COLT, 45, watches her from the doorway in his house coat, holding two coffee cups.

JESS
Uncle Richard.

RICHARD
Good morning.

Jess stretches her limbs.

JESS
How long have you been standing
there?

RICHARD
Long enough to appreciate the sight
of an angel sleeping.

Jess scrunches her face, and rubs the sleep out of her eyes.

JESS
Yuck.

Richard smiles, he steps to Jess and places one of the coffee cups in front of her.

RICHARD
Happy eighteenth birthday.

Jess takes her cup.

JESS
Thanks, but I'm so over birthdays.
It's just another day.

RICHARD

Jaded already? I guess that's the
curse of your generation.

She sips the coffee.

JESS

Mmmmm, this is so what I need right
now. Uncle Rich, you make a damn
good cup of coffee.

Richard looks at the wide open gun safe and all twelve hand
guns and ten riffles and shotguns spread about the room.

RICHARD

Something troubling you? You don't
do this kind of spring cleaning
unless you're bothered by
something.

Jess puts down her cup of coffee and begins resembling the
gun in front of her.

JESS

I couldn't sleep last night. And
when I did, I kept having this
nightmare. Over and over again.

RICHARD

Nightmare?

JESS

It's a stupid nightmare...

Jess's hands begins to tremble, she has trouble putting a
tiny spring back in place, she keeps trying, but can't do it.

Richard puts his hand over hers, guiding her to put the gun
down. Jess looks up at Richard. She has the eyes of lost
child, alone in the world. Then.

JESS (CONT'D)

I've got this awful feeling.

Richard furrows his brow --

The phone RINGS from upstairs. It RINGS again. Richard leaves
to answer it.

INT. BASEMENT STAIRCASE - DAY (MOMENTS LATER)

Jess, walks up the stairs, she can hear Richard in the
kitchen, but not see him.

RICHARD (O.S.)
Yes. I understand. Yes.

Jess step by step with care, cautious not to interrupt. Richard has a strange disconnected tone in his voice. One she's never heard him use before.

As she reaches the top of the stairs, she catches a glimpse of Richard, but he is mostly obscured by the door frame.

RICHARD (O.S.) (CONT'D)
Yes. I'll tell her.

INT. KITCHEN

Jess walks in just as Richard hangs up, his back is to her, he hangs his head, paused in deep reflection.

JESS
Uncle Rich.

Richard turns around. His face pale and sad, then he puts on a smile.

JESS (CONT'D)
Who was that?

RICHARD
That was Mandy. She said she would be by around six to pick you up.

Richard grabs a present from the table, it's nicely wrapped, he gives it to Jess.

RICHARD (CONT'D)
I was going to wait 'till later, but then I thought this would be a good way to burn off some calories after breakfast.

Jess, tries her best to contain her excitement as she tares at the pretty wrapping job. Under the wrapping is a nice wooden box. Inside the box is a shiny new Smith & Wesson .50-cal Magnum.

Jess's face lights up.

JESS
This... is... fucking beautiful.

RICHARD
You wanna test drive the baby out?

Jess beams with a deviant smile.

INT. SHOOTING RANGE - DAY

A target, in the shape of a man gets its head blown off, then its heart.

Jess, in yellow tinted sunglasses and ear plugs, holds a Smith & Wesson .50-cal Magnum with both hands. She draws a bead, pulls the trigger. BANG? The gun recoils, Jess keeps her posture.

Richard stands off to her side, peering over her shoulder.

RICHARD

(volume in his voice)

Incredible! Great grouping. Why did you give up competing I'll never know? We could've had endorsement deals coming out of our asses.

JESS

I didn't like the way the guys would look me.

RICHARD

How was that?

JESS

Like they wanted to fuck me and hit me. Not necessary in that order.

Jess aims and fires. BANG! There goes the paper groin.

Richard grimaces, sympathetic to the paper man.

Jess grins, reloads, aims and... BANG!

INT. COLT HOME/FOYER - NIGHT

Jess and Richard enter, both in good spirits. Richard carries the gun gear back to the basement. As Jess mounts the stairs to the second floor.

JESS

I better get ready before Mandy gets here.

RICHARD

Okay.

INT. JESS'S BEDROOM - NIGHT (MOMENTS LATER)

Jess enters her room, but as she passes her window on her way to her en-suite bathroom, she catches a glimpse of Charley in the windows reflection. Jess stops, gives a double take. She is mistaken, it's only her reflection.

Jess, feels strange now, she continues to the bathroom. The sound of the tap RUNNING for a moment, then Jess re-enters her bedroom. She goes straight to her top drawer dresser. It barely takes her but a moment before she finds what she's looking for. A photo.

INSERT - PHOTO

A 7 year old Jess, and Margot Colt, both smile into camera. Margot's seems a little out of it.

BACK TO SCENE

Jess stares at it, engrossed by it. Then the door bell RINGS.

RICHARD (O.S.)
(calls from downstairs)
Jess. Mandy's here.

Jess, takes the photo and puts it in her back pocket.

INT. COLT HOME/LIVING ROOM

Jess enters to see, MANDY, 18, sits on the couch, flipping through a cosmopolitan magazine. Mandy smiles at Jess.

MANDY
(Reading a headline)
10 things your boyfriend likes to
hear in bed,
(in a girly voice)
Oooh you're sooo big, will it,
like, fit in my butt?

Mandy chuckles, then sees Jess is not laughing along. She gets up and puts down the magazine.

MANDY (CONT'D)
Is someone a little grumpy bum on
their birthday?

JESS
Grumpy bum? Seriously?

MANDY

Yeah, and if we don't get to my place before my little sister drinks all the booze and whores herself to all our guy friends. Then I'm going to be a real grumpy bum.

Mandy gives her best sour face. Jess cracks a smile, then they both laugh. Mandy swings her arm around Jess and they head for the door.

MANDY (CONT'D)

Time to make grumpy bum into drunkie fun.

INT. MANDY'S HOUSE/LIVING ROOM - NIGHT

A house party is in full swing, the music is PUMPING. YOUNG ADULTS drink alcohol, dance and chat all about the house.

Jess and Mandy are laughing, drinking beer from plastic cups.

A couple of GIRLS go by, and as they pass Jess.

GIRL #1

Happy birthday.

GIRL #2

Happy birthday.

Then, two young good-looking JOCKS stop by the two woman.

Jock #1 holds out a drink for Jess to take. He grins.

JOCK #1

Happy birthday Jess.

Mandy takes the cup from the Jock #1 and chugs it.

MANDY

Keep it moving jock-tards, she's taken...

Mandy takes another swig of the beer.

MANDY (CONT'D)

...by me!

JOCK #1

(to Mandy)

You know what you need?

(MORE)

JOCK #1 (CONT'D)

One night with my magical cock, and
presto you'll be craving dick
instead of vadge.

MANDY

(to Jock #1)

Yeah, you probably think premature
ejaculation is a magic trick too.

(makes grunting noise)

eh eh uh presto it's over... that's
right. Tracy told me about your
magical night together.

Jess and Mandy laugh. The Jocks take off, with a "fuck you"
gesture.

Jess downs her beer.

JESS

I have to piss like a race horse.

MANDY

That's my girl, nothing but
class...

Mandy watches Jess walk towards the bathroom,

MANDY (CONT'D)

...and a nice ass.

INT. BATHROOM

Jess pulls down her jeans and panties and sits on the toilet.
She stares at the bathtub in front of her, its shower curtain
is drawn. She starts PEEING.

Jess giggles to herself, she's a bit drunk.

She finishes, wipes and FLUSHES. Pulling up her pants --
Something MOVES from behind the shower curtain.

Jess freezes...

JESS

Hello?

Silence answers her back.

She finishes buttoning her pants, not taking her eyes off the
shower curtain.

JESS (CONT'D)

Is anyone there?

No answer.

Jess cautiously reaches her hand outwards. About to grab the curtain --

GARGLED VOICE (O.S.)
 (Behind the curtain)
 Help me --

Jess yanks the curtain open with a GASP... Nothing.

JESS
 (with bated breath)
 What the fuck?!... What... the...
 fuck?

She examines the empty tub, beat, then leaves in a hurry.

HALLWAY

Jess pushes through a throng of TEENS, she looks back at the bathroom with concern.

KITCHEN

Jess pours a glass of water from the sink, takes a swig.

Then, from the corner of her eye she sees Charley out side.

He stares at her through the kitchen window -- With a blink, Charley moves out of sight.

Jess pursues, exits through the sliding doors into the --

EXT. BACKYARD

JESS
 Charley?

RUSTLING comes from some bushes a few yards off, Jess investigates.

As she approaches, MOANS come from behind the bushes.

Jess peaks around the hedges.

TAMMY, 16, lies on her back. While a MAN, whom we only see the back of, has his hand down her unbutton jean shorts, fiddling, while sucking on her neck. Tammy's MOANS grow louder and louder.

Jess begins to turn away, then stops. BLOOD gushes from Tammy's neck like a sprung leak. The MAN savagely sucks on it, drinks the blood.

Jess's eyes grow wide.

Tammy thrusts and MOANS in climax.

The Man whips his head around to face Jess; it's Charley. Blood drips from his fanged mouth and down his chin.

CHARLEY

Babe, you got to try some. It's so fucking good.

Jess SCREAMS.

Tammy and JOHNNY, 18, stop making out, they see Jess.

Jess is not looking at Charley anymore, but really at Johnny.

Johnny jerks his hand out from Tammy's shorts.

Tammy leaps to her feet, buttons her shorts, adjusts her top.

TAMMY

What the fuck Jess?

Tammy's neck is fine, save for the early marks of a hickey. Jess is confused.

JESS

Sorry, I thought... I thought --

TAMMY

You thought it would be real funny to embarrass me? Well, "ha ha", you cunt.

Tammy takes Johnny's hand and drags him with her.

TAMMY (CONT'D)

Hope you enjoyed the show, perv!

JESS

I'm sorry.

Tammy gives the "finger" before her and Johnny slip back inside the house.

EXT. BACKYARD - NIGHT (LATER)

Jess on her cell, waiting for the other line to pick up.

CHARLEY (V.O.)
(through phone)
You've reached Charley McDowell,
leave a message...

JESS
(into phone)
Hey... it's me... uhmm... I just
wanted to see how you're doing...
Okay, well, uhm... call me...

Jess hangs up.

MANDY (O.S.)
Hey Jess.

Jess turns to see Mandy walking towards her.

JESS
Hey.

MANDY
I heard about you catching my tramp
sister behind the bushes. Ha,
deserves her right for letting that
tool Johnny put his dirty fingers
where they shouldn't be. I'm
surprised she hasn't popped out a
kid yet, or landed some pervert in
prison, or both.
(then)
Are you okay?

JESS
Yeah I'm fine.

MANDY
You missed that jack-off Marcus
breaking my coffee table, while
trying to strip-tease for the
ladies, and I gotta say the only
thing impressive about it, was how
awesome he took a spill.

Jess sits down on a near by knee high stone wall.

Mandy sits beside her.

MANDY (CONT'D)

Okay. You're not okay, what is it chicky? Spill it.

JESS

Oh nothing -- I'm just worried something might be wrong with me.

MANDY

Wrong with you?

She hands Mandy the picture of her and her mother.

Mandy studies it.

MANDY (CONT'D)

(re: little girl in picture)

Is this you?

JESS

Yeah, with my mother.

MANDY

The one in the looney bin?

JESS

It's a mental hospital.

MANDY

Sorry, that's what I meant.

(then)

She's beautiful. You look so much like her.

Jess takes the photo back.

JESS

Yeah, well... I haven't seen her since the photo was taken... It may sound wacko, but I've always been able to feel her presence, you know? I Always had some sense that she was close to me, always with me, you know?... maybe that was just wishful thinking... but, for the first time... I can't feel her... I feel... alone.... I feel like I'm going crazy.

Mandy wraps her arms around her friend.

MANDY

First off, you're not alone. You'll never be alone, not as long as I'm here. And I ain't going anywhere darling. And second, you are not crazy. So just get that thought out of your head.

JESS

God I hope that's true.

MANDY

It is...

They sit in silence a moment, taking in the night. Then.

JESS

Did Richard sound at all strange to you, when you talked to him on the phone this morning? As if something was off.

MANDY

I didn't talk to Richard this morning.

JESS

You didn't?

MANDY

No. Not 'til I came over.

Jess looks at Mandy perplexed.

DISSOLVE TO:

INT. COLT HOME/FOYER - NIGHT (LATER)

Jess enters the house quietly. The house is dim, and quiet. The only light on is in the kitchen. Jess walks towards the light of the--

INT. KITCHEN

Richard sits quietly at the table, he looks up at Jess. He's eyes are grim and sad.

JESS

What's wrong?

LATER

Jess, knees to her chest, stares at something on the floor, or nothing at all. She's processing something, something that has affected her profoundly.

Richard holds out the coffee for Jess, it takes her a moment to realize he is handing it to her, she takes it.

JESS (CONT'D)
How did she die?

Richard sits next to her.

RICHARD
Well... they said she was in a coma for the last three months... then she just went.

Jess looks at Richard, perplexed.

JESS
Tonight? She died tonight?

RICHARD
This morning.

JESS
Why didn't they let us know she was in a coma?

Richard hesitates... Jess can see he knew.

JESS (CONT'D)
Why the hell didn't you tell me?

Jess gets up from the table and storms out of the kitchen.

Richard rubs his temples.

Something MOVES in the kitchen. Richard looks to it off screen. He is not concerned, he just stares at it.

INT. JESS'S BEDROOM

Jess, on her cell phone, digs in the back of her closet, pushing aside "1st place" marksmanship trophies, to find a jar full of dollar bills, with a sign taped on it that reads: "escape plan". She pulls it down from the top shelf.

CHARLEY (O.S.)
Hey you've reached Charley McDowell, leave a message.

JESS
Argh!... Charley it's Jess, call me
back, it's important.

Jess hangs up.

She dumps the money on her bed and starts counting the bills.

There's a KNOCK on her door.

RICHARD (O.S.)
(through the door)
Jess can I come in? Please.

Jess opens the door, Richard enters, sees the money.

Jess digs out her suitcase, starts throwing clothes into it.

RICHARD (CONT'D)
Where are you going?

Jess tosses more clothes into the suitcase.

JESS
L.A.

RICHARD
Jess... she's gone. I'm sorry.

Jess stops and sits on the bed, she cries.

Richard sits next to her, holds her tight.

JESS
Why couldn't I have had her here
with me? I would have taken care of
her.

They embrace in silence for a moment. Richard looks off,
there is a presence in the corner of the room. Richard's
becomes despondent. His eyes hang low.

He then gets up from the bed.

RICHARD
Get some sleep. I'll drive you to
the airport in the morning.

Jess wipes tears from her cheeks. She looks up at Richard.

JESS
You're okay with me going?

RICHARD
I don't like L.A. But I can't hold
on to you forever. This is
something you need to do.

Jess gains her composure again. She smiles.

JESS
I'll be back.

Richard smiles. He looks over at the money on the bed.

RICHARD
I'll pay for the ticket. You'll
need that.

Jess smiles as she wipes the last tears from her eyes.

Richard smiles too, but it doesn't last long. He goes to
leave, then stops.

RICHARD (CONT'D)
You have your mothers heart.

Jess nods.

JESS
Do you think mental illness is
hereditary?

RICHARD
You have a strong mind too, and
spirit, so don't doubt yourself.

Richard kisses Jess on the forehead then leaves, he closes
the bedroom door behind him.

EXT. LOS ANGELES STREETS - NIGHT

A MOTORCYCLE

Zips between cars in grid-lock at top speed.

At the helm is a thin figure dressed all in black save for a
pair of pink puffy boots. This is AMBROSE, a black helmet and
visor keeps Ambrose's features hidden.

Ambrose takes a tight turn down a street, then into a back
parking area of a night club.

EXT. "THE FALLEN ANGEL" NIGHTCLUB/BACK - NIGHT

Ambrose parks the bike and dismounts, takes off the helmet, then proceeds through a back entrance.

INT. NIGHT CLUB

Ambrose glides through back hallways, then onto the dance floor. Jam packed with dancing GOTH and EMOS, they split like the red sea, to make way for Ambrose. Shooting him looks, as they thrash about to the dark music.

A hologram of Jesus on a cross, is the center piece on the dance stage, that over looks the club.

Ambrose continues through the VIP area, then through some more doors.

INT. BACK OFFICES

A brat-pack of misfits are horsing about. DAVID ,17, MAX, 17, TOM, 19, KATE, 18, and GARY, 16.

As Ambrose enters the room, the entourage stop their horsing around and nod to Ambrose.

David gestures to another room, where Ambrose then proceeds.

INT. BACK ROOM

Charley is on the his cell phone. He looks up to see Ambrose.

CHARLEY

(into phone)

Yeah babe of course. I'll be at the airport to pick you up...

(beat)

yeah, sorry. I was in an area where I didn't have a signal.

Ambrose whispers in Charley's free ear, it's inaudible.

CHARLEY (CONT'D)

(into phone)

Send me the flight details and I'll make sure to be there...

(beat)

I have to go, but I'll see you tomorrow...

(beat)

(MORE)

CHARLEY (CONT'D)
Yeah I'm working. I'll see you
tomorrow. I love you.

Charley hangs up and looks at Ambrose.

Ambrose's long fingers wrap them self around the back of
Charley's head. They stare into each others eyes.

DISSOLVE TO:

EXT. AIRPORT - DAY

Richard unloads Jess's suitcase from the back of his truck,
and hands it to her.

RICHARD
I think this is the first time I've
let you out of my sight for longer
than a weekend.

JESS
Yeah, you've never been subtle with
your over protective tendencies...
I'm going to miss you.

RICHARD
I'm going to miss you.

Richard hands an envelope to Jess.

RICHARD (CONT'D)
Your ticket and information.

JESS
Thank you Uncle Rich.

Richard nods, and gives a terse smile.

RICHARD
There's something else in the
envelope.

JESS
What?

RICHARD
A key to a locker in the hospital.
It belonged to your mother. She
wanted you to have it.

JESS
What's in it?

RICHARD
 She never told me. You better hurry
 or you'll miss your flight.

Jess hugs Richard tight, then kisses him on the cheek.

JESS
 I'll See you soon.

RICHARD
 Take care of yourself out there. I
 mean it. L.A. is an insidious
 place.

JESS
 I will, I promise.

Richard watches as Jess goes through the departing gates.

DISSOLVE TO:

EXT. LAX AIRPORT - DAY

Planes touch down to a scorching sun and clear blue skies.

INT. LAX AIRPORT/LUGGAGE PICKUP

Jess, on her cell, grabs her luggage from the conveyer belt.

CHARLEY (V.O.)
 Hey you've reached Charley
 McDowell, leave a message.

JESS
 (into phone)
 Hey Charley, it's me...

Jess spots a clock: "3:20 p.m."

JESS (CONT'D)
 (into phone)
 It's three-twenty and I'm at the
 airport. I hope you're on your way.

She hangs up.

INT. LAX AIRPORT/LUGGAGE PICKUP - NIGHT

CLOCK: "9:30" p.m.

Jess slumps in her seat, she plays a game on her cell phone.

The sliding doors open, a YOUNG MAN, 24, walks in, scans the luggage pickup area.

Jess spots him, she rises in her seat; then a YOUNG WOMAN, 22, rushes the young man. They embrace, he picks her up, off the floor and swings her around. They kiss deeply.

Jess goes back to her phone and texts: "WTF? Where are you?"

As she hits send, Charley enters through the sliding doors, and spots Jess.

CHARLEY

Jess.

Jess looks to see Charley. Charley smiles as he opens his arms to her, only to be shoved away.

JESS

Asshole. I've been waiting for hours. I called you like a hundred times. What the fuck?

CHARLEY

I'm sorry babe, I really am. I can explain.

Charley takes Jess's luggage, they head outside to the car.

EXT. LAX AIRPORT/CAR PICKUP

JESS

It better be good, 'cause I'm really pissed at you right now.

CHARLEY

I'll explain later. When we're alone.

Charley and Jess come up to a Classic 50's Buick with convertible top. It's in pristine condition.

JESS

When we're alone? What do you mean alone?

The Buick has the gang of misfits in it. David is driving, next to him is Kate and Gary, in the back seat is Tom and Max.

David pops the trunk so Charley can put the luggage in it.

CHARLEY
(gesturing to the gang)
These are my friends, David, Kate,
Gary, Tom and Max.

They smile with a facade of politeness. Jess returns the fake sediment.

JESS
Hi.

Charley closes the trunk, then opens the car door.

CHARLEY
Hop in.

JESS
Isn't it a little crowded?

CHARLEY
You can sit on my lap, we're not
going far.

Jess is hesitant about getting in.

CHARLEY (CONT'D)
C'mon babe, please get in. It won't
be for long.

JESS
Fine.

Charley gets in, Jess gets on Charley's lap.

The car takes off, the soft top closes over them.

EXT. LA HIGHWAY - NIGHT

The lit-up city skyline.

INT. CAR - NIGHT - TRAVELING

Tom and Max grin, eyes locked on Jess. David's eyes also hone in on Jess through the rearview mirror.

JESS
(to Charley)
I can't wait to just get back to
your place and crash, I'm
exhausted.

DAVID
You didn't tell her Chuck?

JESS
Tell me what?

CHARLEY
I was going to.

JESS
(to Charley)
What is it?

DAVID
(to Jess)
We all live together, kinda like a family. Don't worry little sister the place is big, plenty of room for everyone.

JESS
(to Charley)
All of you live together?

Kate turns to Jess from the front.

KATE
That's right, and I'm looking forward to having another girl around. We can do all kinds of girly stuff together.

Kate gives a wink.

JESS
(wary)
Right... How long have you been roommates?

DAVID
With Chuck? Pretty much since the bright eye, star struck, neophyte, got off the bus. But we helped him fit in, ain't that right Chuck?

CHARLEY
Yeah, that's right.

DAVID
Now he's one of us.

CHARLEY

(to Jess)

I was going to mentioned it to you,
but you coming out here was so
sudden and all.

JESS

How hard is it to mention you live
with roommates?

Charley doesn't answer.

EXT. "THE FALLEN ANGEL" NIGHTCLUB/BACK - NIGHT

The car pulls into the parking lot and parks beside two other
American classics.

EXT/INT. CAR

JESS

Where are we?

Everyone gets out.

CHARLEY

At my work.

JESS

You're working tonight?

CHARLEY

No. We just need to pick up a few
things.

(off Jess's look)

It's not that bad. You'll get the
VIP treatment.

Jess, too tired to fight, gives in again.

JESS

Fine.

EXT. "THE FALLEN ANGEL" NIGHTCLUB/FRONT

A huge line-up to this happening establishment. A door man,
CHESTER ,28, a big hulking man, is checking the ID of a young
scrawny kid; BRAM MORRISON, 16. Chester chuckles.

CHESTER

You kiddin' me, you ain't twenty-
one kid.

BRAM

But I am. I just look young for my age. I have a condition.

Chester looks at the driver's licence with his little flash light, then at Bram.

CHESTER

Even if I believed this obvious fake. I'd just put you in that line over there...

Chester points to another line filled with an eclectic bunch of pathetic looking guys, who look like they've been waiting an eon to get in.

CHESTER (CONT'D)

And the chances of those fools makin' it inside tonight, are real, real slim... so I'm gonna do you a favor and turn you away now. Go home kid, play some video games, read a few comics.

BRAM

I need to get in there.

CHESTER

So does everyone here. Now don't make me physically remove you from the premises.

Bram steps to the side. Chester checks the ID of the next person in line: a more HIP GUY with two HOT LADIES, more chest than personality, on his arms. He lets them in.

Bram then spots David, Tom, Kate, Gary, and Max with Charley and Jess. He takes cover around the corner.

As the entourage approach, Chester holds the line and unhooks the little velvet rope to allow them access.

Bram takes out his iPhone and snaps a few pics, especially of the "new girl" before they vanish inside.

Bram examines the photos of Jess with curiosity.

INT. "THE FALLEN ANGEL" NIGHTCLUB

The club is packed, the music is pumping loud, the light show is frantic. Strobes in sync with club-techno music. It's a different crowd from the previous night, a clubbers crowd.

Charley leads Jess to the V.I.P room, a roped off area where the gang scan the night club for prospects.

David pulls Charley to the side.

DAVID

(hushed)

Tell her whatever you need to, but in fifteen we move on to the real party.

CHARLEY

I got it.

DAVID

Oh Chuck, she's a frisky one ain't she? I like frisky.

David spreads a shit-eating grin.

Charley yanks his arm from David's grip.

CHARLEY

No one lays a hand on her.

David gets serious.

DAVID

Only because Ambrose says so. Not you. Just remember why she's here.

Charley walks away. Grabs Jess and drags her into the back.

David and the others, make their way onto the dance floor.

BACK OFFICES

Now finally alone, Charley goes to hug Jess, but she defects his embrace.

JESS

What's going on, Charley?

CHARLEY

What?

JESS

Is there something I should be worried about? Are you in trouble with these people?

(then)

Oh God, have you gotten me into something bad Charley?

CHARLEY

No babe. Nothing bad. I swear.
These guys are cool, they've helped
me out a lot.

Jess is not convinced. Charley moves closer to her.

CHARLEY (CONT'D)

...I've really missed you babe. I'm
really happy you're here. Please, I
don't want to fight.

Jess softens to Charley.

JESS

Okay, but I'm dead tired, when can
we go to your place?

Charley takes Jess into his arms and kisses her.

CHARLEY

Soon. God I've missed you.

Charley and Jess lock eyes.

CHARLEY (CONT'D)

Jess You make me so happy.

JESS

Then why do you look so sad?

CHARLEY

Sad? I'm not sad.

JESS

You don't seem yourself Charley.
I'm a little worried.

CHARLEY

I'm fine. I'm just happy you're
here.

They embrace.

DANCE FLOOR

Tom, Gary, Kate, Max have all found partners.

David grinds with some hot young thing, ass to groin. NIKI
,23, in a mini skirt, her tits nearly popping out of her top.

Niki swings around to face David, she wraps her arms around
his neck. They're face to face.

DAVID
What's your name little sister?

NIKI
Niki.

David stares into Niki's eyes, they are locked. Her pupils dilate. A HEART BEATS, her pupils dilates more.

DAVID
Niki, how would you like to go to a
real party.

HEART BEAT. Niki's pupils dilate to an unnatural size. She is transfixed onto David's eyes.

NIKI
Sure, that sounds hot.

A hand grabs David's shoulder, yanks him from Niki.

The hand belongs to BRAD, 26, a muscle head, he eclipses David.

BRAD
You better step back from hittin'
on my girl.

NIKI
Fuck off Brad. I ain't your girl.

BRAD
(hurt)
What the fuck babe?

DAVID
She's telling you to fuck off Brad.

Brad looks at David's smirking face.

--Furious, he swings, David maneuvers, dodges contact with Brad's fist. David counters with a blow to Brad's solar plexus. Knocks the wind out of Brad, he drops to his knees.

Brad WHEEZES, as TWO BOUNCERS drag him off.

Niki comes over to David and grabs his crotch.

NIKI
Ooooh its hard.

David is worked up, he grips Niki by the back of the head and kisses her as he squeezes her ass.

Then:

DAVID

We go now.

OFFICES

Jess and Charley are on a couch, she lies, head in his lap, she stares up at a ceiling fan, as Charley strokes her hair.

JESS

I haven't been completely up-front about something either.

CHARLEY

What?

JESS

My mother.

CHARLEY

Your mother? The one in a mental hospital?

JESS

Yeah... She died two days ago.

CHARLEY

Shit.

Jess sits upright.

JESS

Shit is right... that's why I really came. I'm mean, I'm happy to see you, but I'm here because of her.

Charley looks a little dejected.

CHARLEY

Are you okay?

JESS

I don't know... she's been this phantom, crazy woman to me for as long as I can remember. But she still was my mother, and now she's gone. I'll never get to know who she really was. You know what I mean?

Charley draws Jess into his arms, Jess wraps her arms around him. He kisses her forehead.

CHARLEY

Jess, I--

The doors swing open, David with Niki, followed by Tom, Kate, Gary and Max. With their respective DATES, bust in.

DAVID

C'mon love birds, time to go!

JESS

Where are we going now?

DAVID

Chuck, you seem to have a habit of keeping her in the dark.

KATE

We're going to the real party.

Tom HOOTS, Gary gives a WHISTLE.

NIKI

Lets get this party started!

CHARLEY

(to Jess)

It's alright, it means we're going home.

DAVID

(to Jess)

That's right little sister. Home sweet home. All snuggle and warm.

There's a look David gives, that Jess just doesn't like.

The now enlarged entourage, pile out through the back door.

Jess and Charley trail behind.

EXT. "THE FALLEN ANGEL" NIGHTCLUB/BACK

They split up into the three cars.

David HONKS, he leads the cars onto the main street.

Bram emerges from the alleyway with his electric scooter. He puts it into gear and jerks out onto the road in pursuit, the best he can.

EXT. SUNLAND RANCH - NIGHT

Large iron gates open for the three classic automobiles as they enter onto the long winding driveway.

The gates then close as Bram putters up. He stops and examines the large fence that surrounds the property.

Bram hides his scooter in some shrubs.

From his backpack he pulls out a pair of hi-tech night-vision binoculars.

BRAM'S P.O.V. - SUNLAND RANCH HOUSE - BINOCULAR MATTE

The cars pull up to the large house, the entourage spill out, the last two are Charley and Jess.

EXT. SUNLAND RANGE/HOUSE

Jess takes in the large estate.

JESS
You live here?

CHARLEY
Yeah, pretty cool huh?

Charley gets Jess's luggage from the trunk. Jess takes in the size of the house. Charley and Jess enter the house.

EXT. SUNLAND RANCH

Bram brings down his binoculars. He gets out his iPhone and uses it as a voice recorder.

BRAM
(into iPhone)
June thirteenth. Around eleven-twenty-three p.m. I have followed the suspected vampire clan to a large fenced off property somewhere in Sunland California. I will GPS the exact location in a moment. There seems to be a new member, not sure if she has turned yet, she appears to have luggage which may suggest that she has just arrived in L.A. A possible friend of the newest confirmed member, Charley. I did not see their leader, but I suspect he is inside.
(MORE)

BRAM (CONT'D)

It seems they have brought some poor unsuspecting victims for their feeding. I can not help the poor bastards, but I will try to infiltrate the premises and get evidence. Lets hope their lives are not taken in vain. Bram Morrison out.

Bram presses stop... on second thought he hits record again.

BRAM (CONT'D)

In case I don't make it out tonight alive. Mom, take good care of Van Helsing... and, I love you.

Bram hits stop.

From his nap-sack he puts on an army jacket. He gears up with wooden stakes, water canteens of holy water, garlic necklace and a pure silver chain.

Bram turns on his GPS, there is no signal.

BRAM (CONT'D)

(to himself)
Damn! Of course.

EXT. SUNLAND RANCH/HOUSE

Bram sneaks up, keeps a good distance from the house, finds a spot in the bushes. He scans the premise with the binoculars.

BRAM'S P.O.V. - SUNLAND RANCH HOUSE - BINOCULAR MATTE

Lower windows, strobe lights flash behind the drawn curtains, MUSIC blares from the house.

BACK TO SCENE

Bram looks to his watch.

BRAM

(to himself)
This could be a long night.

Bram takes out from his bag a fruit lather snack and starts chopping down on it.

INT. SUNLAND RANCH/LIVINGROOM

It's a large room where everyone has gathered. Long couches encircle a large aquarium/coffee table that is littered with cocaine, weed, etc...

The MUSIC is loud, strobe lights of red and blue flash in tandem with the beat.

The victims aside from Niki are: MEGAN, 21, COFFEE, 25, RAIN, 28, and BEN, 22.

Coffee is topless serving up drinks from behind a mini-bar.

Kate is making-out with Ben, while Tom, Gary, Max, and David watch Niki, Rain and Megan, grind and dance on top the large aquarium table. Fish swim below their feet.

Jess is taken aback by the uninhibited sexuality.

Three wolves GROWL, one nips at Jess's hand. Jess jumps; they are chained.

DAVID
(to Alpha wolf)
Hey!... Be nice.

The alpha wolf stops growling and lies down, the other two follow suit.

David then gives an unsettling smile to Jess.

Then, a soft, yet sharp voice, cuts through the loud noises and chaotic scene...

AMBROSE (O.S.)
Don't be frighten by them.

Ambrose enters behind Jess and Charley.

Jess turns to see a tall thin androgynous figure dressed all in black leather save for a pair of pink puffy boots.

Ambrose steps close to Jess, uncomfortably close.

Ambrose's piercing green eyes captures Jess's full attention.

AMBROSE (CONT'D)
They won't harm you. As long as you respect their domain.

Jess is slack-jawed.

AMBROSE (CONT'D)
I hope my party doesn't offend you
my dear, nor I, for that matter?

JESS
Oh... no... no, I'm not offended.

As Ambrose speaks, the surrounding noises dissolve to a muffled RUMBLE. Only Ambrose's voice is clear as a bell.

AMBROSE
Charley has told me a lot about
you. All very pleasant things...

Ambrose gives Jess a full up-and-down examination.

AMBROSE (CONT'D)
...And he did not exaggerate one
single adjective.

Ambrose strokes the side of Jess's face with long slender fingers that come to a razors edge tip.

AMBROSE (CONT'D)
You are a beautiful girl... but I'm
sure you've been told.

Jess is caught in Ambrose's gaze, the room seems to swirl around them. She is in a bit of a spell.

JESS
Thank you.

AMBROSE
You're heart is beating hard and
fast... do I frighten you... or
excite you?

Ambrose smiles, teeth that seem thin and pointy. Jess returns the polite expression. She looks feverish. She feels drowsy.

JESS
No... I'm just a little overwhelmed
is all. Its been a very long day.

AMBROSE
Well, you do look tired. I won't
keep you from your rest. It is a
pleasure to have meet you at last.

Ambrose reaches for Jess's hand and kisses it with all the courtship gestures of a gentleman.

JESS

Thank you. I think I will get some sleep.

AMBROSE

Of course my child.

All the harsh and fanatic sounds of the party come rushing back into full volume.

FOYER

Charley walks Jess to the staircase, but stops at the base.

CHARLEY

(to Jess)

I'll be up later.

JESS

Oh... Okay.

Jess walks up the stairs. She catches a glimpse of Charley and Ambrose as they watch her.

Jess enters her room, closes the door behind her.

Charley turns to Ambrose who gestures for him to join the others. Charley complies.

LIVINGROOM

The girls dance, then they are yanked into the arms of the boys. Each victim to their respected predator. Sexual play begins.

EXT. SUNLAND RANCH HOUSE

Nestled in his stakeout, Bram observes the house. He scans windows with his binoculars...

BRAM'S P.O.V. - SUNLAND RANCH HOUSE - BINOCULAR MATTE

Still nothing from the lower windows other than flashes of red and blue lights through its drawn curtains.

Scanning, Bram spots -

SECOND FLOOR BALCONY

A light is switched on, the balcony doors swing open.

Bram holds, as Jess walks out onto the balcony, she leans up against the wood railing, gazes out into the starry sky.

BRAM
 (to himself)
 Not joining the party? Who are you?

JESS

Her eye-line moves to Bram, as if she is staring at him eyeball to eyeball.

BACK TO SCENE

Bram quickly prostrates himself, getting as much cover as possible. Not moving, Not looking.

Then...

He slowly peers up through his binoculars again.

BRAM'S P.O.V. - SUNLAND RANCH HOUSE - BINOCULAR MATTE

SECOND FLOOR BALCONY

Jess is gone. It takes him a moment but he catches her in his sights again.

JESS'S SILHOUETTE - THROUGH DRAPES

She takes off her top, her outlined naked body is attractive.

BRAM (CONT'D)
 (to himself)
 You won't lure me in with your
 feminine-wiles, you vixen vampire.

JESS'S SILHOUETTE - THROUGH DRAPES

She puts on PJ's, then, another silhouette forms behind her.

BACK TO SCENE

Bram jerks back. He drops the binoculars...

BRAM (CONT'D)
 Shit, shit, shit.

He brings them up again.

BRAM'S P.O.V. - SUNLAND RANCH HOUSE - BINOCULAR MATTE

DRAPES

Both silhouettes are gone.

INT. GUEST ROOM

Jess is alone. A draft from the open balcony doors gives her a shiver, she closes them.

Jess puts herself under the blankets, turns out the lights.

She listens to the faint sounds of the party downstairs, there are faint SCREAMS, as she drifts off to sleep. Screams of a party or of a murder, it's hard to tell.

EXT. SUNLAND RANCH HOUSE

Bram puts down his binoculars. He takes out a comic book from his back-pack, "Eternal Blood."

Bram turns to a page, with a flash light in hand.

INSERT - COMICBOOK PAGE

Illustrated is a group of vampires feeding on their victims.

BACK TO SCENE

Bram looks to the house, blue and red lights alternate, music still pumping.

BRAM

(to himself)

I've got all night you vile vermin
scum, just make your move --

Bram YAWNS.

Then: Coyotes YELP somewhere among the mountains.

Bram grabs his crossbow and aims it into the darkness. He scans his surroundings.

The YELPING become more distant. He eases his crossbow into his lap.

LATER

The moon is full and vibrant. The stars sparkle.

AMBROSE'S P.O.V. (HOVERS) - BRAM

Fast asleep, face planted in his comicbook.

Then: the P.O.V. flies to the guest room balcony and stops just outside. The balcony doors swing open by an invisible force. It floats inside...

INT. GUEST ROOM

...It floats toward Jess's beautiful sleeping face.

BACK TO SCENE

Unblinking green eyes stare.

Ambrose hovers over Jess. The skintight leather outfit shifts, as Ambrose's body's becomes more masculine, muscles become more defined. A bulge enlarges from the groin.

A HEART BEAT, first faint, grows louder and faster.

BEGIN JESS'S NIGHTMARE:

INT. SUNLAND RANCH/HOUSE - NIGHT

Red strobe lights flash.

LIVING ROOM

Rain, and Coffee, grind against each other, topless.

Max, and Tom, do lines of red cocaine from the coffee table.

Coffee and Rain laugh, as they kiss and lick each other.

Niki and David are on the floor, face to face, naked, sweaty. Niki is sliding up and down on top of David's lap.

Jess approaches David's back. David is groping Niki's breast, licking and kissing her.

David turns to Jess.

DAVID

There is nothing like satisfying a craving.

David bares his fangs, then punctures Niki's breast. Blood flows into his mouth, down her torso. Niki lets out a GASP.

NIKI

(to Jess)

Pain... is... pleasure baby.

Ben hobbles toward Jess, reaching out to her, his wrist slashed. His throat slashed, blood pours from the wounds.

BEN
(gargled)
Help me.

Jess backs away. Kate laughs.

KATE
Don't be shy, he's yours. Drink.

Jess wants nothing to do with him, she backs away in terror.

END NIGHTMARE.

INT. GUEST ROOM

Jess, in a restless sleep, GROANS.

Her covers slide off her by an invisible force.

Ambrose's unblinking eyes stare.

AMBROSE (V.O.)
(mental whisper)
My blood is your blood. My seed is
your seed. My flesh is your flesh.

BEGIN JESS'S NIGHTMARE PART II:

INT. CAVERN - NIGHT

A large fire in the center, burns hot. Ancient art is sketched along the rock walls.

INSERT - CAVE DRAWING

A stick man with bat wings and horns, has an erection and holds a dagger.

BACK TO SCENE

Jess studies it in the flickering light. A substance oozes from the inked lines. Jess touches it. It's blood.

The fire SPARKS and CRACKLES behind her. Jess turns towards the flames, her shadow shrouds the sketch in darkness.

The fire is hypnotic, Jess looks deeper into the flames.

Ambrose's appears from her shadow. As if coming from the drawing on the wall.

He wraps his arms around her, holds her in his embrace.

Jess is mesmerized by the flames, oblivious to Ambrose.

AMBROSE

(whispers)

You are mine as your mother is mine, and her mother before. Your lineage begins and ends with me.

Ambrose rubs Jess's belly.

Jess stares into the core of the flames, the flames die out.

Jess stands in a void of blackness, Ambrose gone.

A baby's CRIES echoes in the black void.

Then, Margot Colt steps out of the blackness, cradling a CRYING newborn baby.

JESS

Mother?

MARGOT COLT

(to infant)

Sheesh sheesh. Little one...

Margot then holds out the child to Jess.

MARGOT COLT (CONT'D)

...It doesn't breathe, it doesn't have a heart beat, but it still cries and cries and cries?

(then with venom)

It is an abomination! I must send it back to hell!

Margot pulls the baby back again, she produces a three sided dagger, its blade a long stretched pyramid shape. Raises it up, readying herself to thrust it into the infant's heart.

JESS

NO!

Jess moves to save the infant -- someone snags her arm, Jess turns to see it's Charley.

CHARLEY

No Jess. It must be done.

Jess yanks her arm from Charley's grip, as Charley dissolves into whispering smoke.

The crying has stopped, Margot is gone. Jess is alone.

END NIGHTMARE PART II.

INT. GUEST ROOM - DAY (DAWN)

Jess's eyes snap open.

The morning is calm. A gentle wind blows through the open balcony doors.

Jess notices she has no covers and is only in her underwear. She shivers as she scans the room.

JESS
Charley?

No answer.

She gets out of bed and listens for any signs of life, it is deadly hollow and still.

Jess folds her arms into them selves for warmth. There is an awful taste in her mouth, she moves to the en suite.

EN SUITE BATHROOM

Jess finds a robe hanging on the door and puts it on.

Then, rinses her mouth under the tap, splashes water on her face. She looks into the mirror.

A tired face looks back with dread.

JESS
(to her reflection)
You're going to end up like her if
you're not careful.

Then, from the corner of Jess's eye, the shower curtain shifts in the reflection. Jess freezes, beat... She slowly turns to face the drawn shower curtain.

JESS (CONT'D)
Charley?

A GARGLED VOICE (O.S.)
Help me.

Jess whips the curtain open; Ben's dead body lies in the tub, his wrists and throat slashed, he's an exsanguinated corps.

Jess SCREAMS, she backs up and out of the en suite bathroom.

EXT. SUNLAND RANCH/HOUSE

Bram jolts awake by Jess's screams, he instinctively grips onto his wooden stakes and crossbow.

A comicbook sticks to the side of his face.

BRAM

Huh -- what?

Bram scans the grounds, then to Jess's room.

INT. SECOND FLOOR LANDING

Jess exits the room, hyperventilates as She backs up to the top of the stairs, then sits. Tears stream down her face, her body shakes.

Bram bursts into the house, armed with a crossbow fixed with a wooden stake. A garlic necklace and silver crosses hang around his neck.

Jess sees Bram and Bram sees Jess.

BRAM

It's okay I'm here to save you.
Where are the vamps?

Jess points towards the bedroom with her shaky hand.

Bram storms up the stairs, puts his back to the wall, just outside the guest room doorway.

He sticks his head in the room then whips it back, he does this once more, satisfied the coast is clear, he enters, crossbow armed and aimed.

Jess waits for Bram, she collects her composure, wiping tears from her eyes, her breathing becomes less rapid.

Beat...

Bram exits the room slowly, his crossbow lowered. He looks at Jess. Jess stares back.

Then: Bram vomits, doubling over as the chunky green soup splashes on the floor.

Jess winches without taking her eye off Bram.

Bram hunched over, leans against the wall, wipes his mouth.

BRAM (CONT'D)
Did you do that?

JESS
NO!
(then)
Who are you?

Bram takes off the garlic necklace and tosses it, the smell is not sitting well with his sensitive stomach.

BRAM
I'm Bram -- I've never seen skinned animals before, it took me by surprise, is all.

JESS
What?! Animals?

BRAM
I never want to see one like that again.

Jess gets up from the steps and goes back into the bathroom.

INT. EN SUITE BATHROOM

A pack of coyotes, skinned and bloody, inside the bathtub.

Jess puts her hand to her mouth. She backs out.

INT. SECOND FLOOR LANDING

Jess stares off into space.

BRAM
Are you okay?

JESS
I'm going crazy, is all... I think I'm going to be sick.

Jess moves back to the top of the stairs.

Bram stands up straight, erecting all 5'6" of himself. He heroically props up his crossbow against his shoulder. He clears his throat.

BRAM

It must have been the Vamps that did that. They're trying to scare me, but I ain't scared.

JESS

Vamps?

BRAM

Yeah, vampires; bloodsuckers, the un-dead... you know, children of the night.

Jess looks to Bram with confusion.

BRAM (CONT'D)

You know, Dracula?

JESS

I know what a vampire is. You think a vampire did that?

Bram moves away from the bedroom, he feels queasy again.

BRAM

Yes. Not just one, but a clan of vampires. It's an inconvenient truth, but vampires do exist.

Jess gets up from the step and heads down stairs.

Bram follows her.

BRAM (CONT'D)

Where are you going?

INT. SUNLAND RANCH/HOUSE

Jess goes from room to room.

JESS

Charley?

No answer.

Another room.

JESS (CONT'D)

Charley are you here?

No answer.

BRAM

They're somewhere around, they must be. I didn't see anyone leave the whole time I was out there watching the place.

Jess stops to look at Bram

JESS

Who are you again?

BRAM

Bram, vampire hunter.

JESS

Vampire hunter, huh? Maybe I'm not the only one who's nuts around here.

(with sarcasm)

Dose your folks know you go out hunting vampires?

The sarcasm is lost on Bram.

BRAM

It's just me and my mom, and for her safety it's best she didn't know.

Jess rubs the bridge of her nose.

JESS

I bet... okay, well... there are no vampires here.

BRAM

You don't know them like I do.

JESS

I'm sure I've seen the same movies you have.

Searching another room.

INT. LIVING ROOM

There are no signs of the party the night before.

JESS (CONT'D)

(frustrated)

Charley. Where the fuck are you?

Jess feels light headed, so she sits down.

JESS (CONT'D)
Where is Charley?...

Jess looks around the large eerie house. The dead mounted animal heads. The stone and log walls, the high ceiling.

JESS (CONT'D)
...Where am I?

BRAM
You're in the belly of the beast.

JESS
I need to get out of here.

BRAM
I got a motorbike. I can take you somewhere -- where do you want to go?

JESS
Anywhere, just out of this house.

BRAM
Sure no problem... But uh... you got something else to wear?

Jess looks at herself she is still in her robe and underwear.

EXT. EL TACO HUT - DAY.

The sun is high, it's hot.

Jess is on her cell phone while Bram orders some food from the El Taco Hut express window.

CHARLEY (V.O.)
Hey you've reached Charley McDowell, leave a message.

JESS
Charley call me, please! Some really weird shit is going on. And I don't know where you are.

Jess hangs up. She pulls out the locker key and studies it. "313" is stamped on it.

Bram sits down with food. Jess puts away the key.

BRAM
I got you something to eat, in case
you're hungry -- a breakfast
burrito...

Bram places a drink right beside Jess.

BRAM (CONT'D)
... And a horchata to drink.

JESS
Thanks, but I'm not that hungry, or
thirsty.

BRAM
Well I'm starved.

Bram bites into his taco and takes a sip of his drink. He
watches Jess. Even in a state of stress and depression, she
looks beautiful.

BRAM (CONT'D)
Charley is your boyfriend?

JESS
Yeah, that's right.

BRAM
Are you two close?

JESS
Best friends since we were kids,
then when the hormones got the
better of us, he asked me out.

BRAM
Do you two love each other?

Jess shoots Bram a look.

JESS
You got a girlfriend?

BRAM
No. It's too dangerous for me to
have anyone in my life... one day I
will though, when I retire and find
someone else to take on the
important charge of eradicating all
the vamps in the world.

JESS
(sarcastically)
Yeah... That makes sense.

Bram and Jess don't say anything for a few moments.

Then:

BRAM
He's one of them.

JESS
Will you stop, please!

BRAM
I think they want to make you one too.

JESS
I think I should get going, thanks for the ride.

Jess gets up and walks off.

BRAM
(calling out to Jess)
You're going to need my help.

Jess keeps walking, ignoring Bram.

Bram abandons his taco meal and heads to his scooter

Bram starts his bike and rides to catch up with Jess, he pulls in front of her.

Jess, blocked by Bram, stops, she goes to walk around him.

BRAM (CONT'D)
Wait!...

JESS
Look I don't know you, and clearly I think it's best I don't start. I have to be somewhere, so if you don't mind.

BRAM
I can drive you there.

JESS
No thanks, you've done enough. I can make it on my own.

BRAM
I wont bring up vampires again, I wont. I swear and I promise.
(MORE)

BRAM (CONT'D)
I get carried away sometimes,
please let me drive you there. I
just want to help.

Jess thinks for a moment, she checks her watch...

BRAM (CONT'D)
I just want to help.

Bram looks pathetic in his plea to help.

JESS
You won't talk about vampires?

BRAM
Yes, I swear.

Jess studies Bram, a harmless, lonely looking kid.

JESS
Okay, but no talk about vampires.
And you can't come in with me.

Bram smiles.

BRAM
I promise. Where are we going?

Jess hops on the back, putting on the spare helmet.

JESS
The mental hospital.

BRAM
Oh.

They speed off at 25 mph.

DISSOLVE TO:

EXT. HOSPITAL - DAY

A sign that reads: "R. MATHERSON MENTAL HOSPITAL EST. 1890"
announces the entrance to a large compound of five buildings.

INT. MAIN BUILDING/RECEPTION - DAY

Jess and Bram wait.

DR. JOHN FAUST, 52, steps through a pair of swinging doors.

Faust spots Jess, walks over to her, he extends his hand.

DR. FAUST
Ms. Colt? Jess Colt?

Jess sees the tall and fit doctor approach. She stands up, smiles and shakes Faust's hand.

JESS
You're Doctor Faust?

DR. FAUST
Please call me John. You'd have to be crazy to call me Dr. Faust.

Faust gives a small chuckle.

JESS
Ahh... John it is then.

Faust looks to see Bram standing, his hand out.

BRAM
I'm Bram Morrison.

They shakes hands.

DR. FAUST
Pleasure young man.

JESS
He's my ride, so he'll be waiting out here.

DR. FAUST
Okay... I see you have your visitors badges so why don't you follow me Ms. Colt.
(to Bram)
Pleasure to meet you.

BRAM
Yes, likewise John.

Faust nods, then holds the double doors for Jess.

INT. HALLS

Jess is follows Dr. Faust.

DR. FAUST
This building was built in 1890, it was the original hospital. First of its kind in southern California.
(MORE)

DR. FAUST (CONT'D)

The year it opened there were three hundred and thirteen patients.

JESS

What kind of... er, mentally ill patients do you treat here?

DR. FAUST

You name it, we treat it... don't be alarmed, no patients reside in this building anymore. We only use it for administrative and storage purposes these days. It's a kind of museum for psychiatry... That's why they put me here.

Faust chuckles. They stop. Faust points out an area of the building with offices.

DR. FAUST (CONT'D)

In 1924, while using electroshock treatment on a patient, the voltage was cranked so high it started a fire that ended up burning down this whole section of the building, taking a few lives as well.

JESS

That sounds awful.

DR. FAUST

Indeed.

Faust then opens one of the office doors.

DR. FAUST (CONT'D)

That tragic piece of history is now my office. Come on in.

Jess steps in.

INT. FAUST'S OFFICE

Faust moves around his oak desk to sit in his large leather chair. Jess also takes a seat.

JESS

You said, you use this building for storage?

DR. FAUST
That's right, mainly supplies,
outdated equipment, files, that
sort of thing.

JESS
Do you keep the belongings of any
of the patients here?

DR. FAUST
Like your mother's things?

JESS
Yes, I suppose that's what I was
getting at.

Faust studies Jess for a moment.

DR. FAUST
I don't have a lot of time, so I
won't waste yours. You say that
Margot Colt was your mother?

JESS
Yes, that's right.

DR. FAUST
I was assigned to Margot's care a
year ago. My predecessor Doctor
Paul Lang was her original treating
doctor... well, until he suffered a
break down that is... Dr. Lang was
a meticulous fellow, he kept very
fine detailed notes on Margot.

Faust pats a very THICK FOLDER on his desk.

DR. FAUST (CONT'D)
The short of the long of it is,
there is no mention of Margot ever
having a daughter.

JESS
But I am her daughter.

DR. FAUST
Why do you believe she was your
biological mother?

JESS
I remember her. I visited her here
when I was a child...

Jess gives Faust the picture, he looks at it...

DR. FAUST
This is you?

JESS
Yes, with my mother.

DR. FAUST
Well this is interesting. Very interesting.

JESS
How's that?

Faust opens the folder and places the photo to the side, he flips over to a certain page.

DR. FAUST
It's interesting because there's no record of Margot having any family what-so-ever. And she's been a patient here for most of her life.

Jess looks to Faust with confusion.

JESS
What about her brother?

DR. FAUST
Brother?

JESS
Yes, Richard Colt. He took that photo.

Faust looks to the file again.

DR. FAUST
No... I'm sorry, like I said, no family.

JESS
There must be a mistake.

DR. FAUST
I agree, there has been a mistake, but it's not with us...

Faust closes the thick folder.

DR. FAUST (CONT'D)
...You do resemble her quite a bit, it's uncanny, I'll admit.
(MORE)

DR. FAUST (CONT'D)

Lord knows Margot deserves to have someone place flowers on her grave, but --

JESS

Where is my mother is buried?

DR. FAUST

The same place we bury all our suicides, Mt. View Cemetery.

JESS

My mother committed suicide?...

The colors run from Jess's face.

JESS (CONT'D)

I was told--How did she?...

Faust realizes he is revealing too much.

DR. FAUST

Uh, I'm sorry Ms. Colt but I really am not at liberty to say anymore. Not until we can officially prove you are who you say you are.

Faust's cell phone BUZZES.

DR. FAUST (CONT'D)

Excuse me one moment.

Faust turns away from Jess to talk into his phone.

Jess looks to the photo on the desk, then spots a piece of paper pinned to her mothers file: "Mt. View cemetery", is written on it, "Lot 300".

DR. FAUST (CONT'D)

(into phone)

When did this happen?...

(beat)

I see... where is he now?...

(beat)

Yes I'll be there momentarily.

Faust hangs up, and turns to Jess.

DR. FAUST (CONT'D)

I'm sorry Ms. Colt but we are going to have to end our session. It seems my old mentor has somehow made his way into the building and is wondering about.

(MORE)

DR. FAUST (CONT'D)
You see he's a patient here now,
and I need to find him.

Faust picks up the photo and hands it back as he gestures for Jess to follow him out. Jess takes the photo, but not quite ready to leave yet.

JESS
Was my mother in a coma?

Faust shuffles Jess outside his office.

INT. HALL

JESS
Please, I need to know! Was she in
a coma?

Faust pauses a moment. Then:

DR. FAUST
Yes, she was in a coma for three
months. She came out of it, only to
end her own life...

Faust begins his walk down the hall. Nudging Jess with him.

DR. FAUST (CONT'D)
Please, you must go now.

Then: an old man skips down the hall, naked and singing. This is DR. PAUL LANG, 70's.

In pursuit, two ORDERLIES.

ORDERLY #1
Mr. Lang, get back here now.
(to Dr. Faust)
Doc, could you give us a hand here.

Faust tries to catch Dr. Paul Lang, despite his age, he's agile and quick.

Jess seizes the opportunity of the distraction to sneak back into Faust's office.

Faust looks to where Jess was standing, but does not see her.

INT. FAUST'S OFFICE

Jess takes the folder from the desk, she opens it to see --

INSERT - HANDWRITTEN NOTE

"PERSONAL EFFECTS, BASEMENT LOCKER #313".

BACK TO SCENE

Jess moves to the door, stops, someone approaches.

INT. HALL

Faust opens his office door a crack, Jess just on the other side, frozen, when Dr. Paul Lang runs pass him and out another door, the Orderlies in hot pursuit.

ORDERLY #1

Dr. Faust he's getting away again.

DR. FAUST

For Christ sake!

Faust closes the door to follow after Dr. Lang and the Orderlies.

Jess waits... silence, she exits the office with the folder.

INT. BASEMENT - DAY (MOMENTS LATER)

It's a dim, damp, eerie basement, built in the turn of the century. Overhead lights sway and cast hard shadows. No windows. Jess explores various doors, some locked, some not.

Unlocked doors lead to rooms filled with files, old equipment, boiler room, etc.

Jess swings open a door to find an old electroshock chair and charger. She stops to look at it, beat... she moves on.

Then Jess turns a corner to a large room of lockers.

She counts out the numbers on lockers, til she reaches "313"

Jess inserts the key, unlocks it.

The only item inside is a wooden box. Jess pulls it out and sets it on a nearby table.

She studies it. The box is a little larger than a shoe box, it doesn't seem to have a visible opening.

Jess runs her hand over the surface, she cut her finger on a sliver. A drop of blood drips onto the box.

JESS

Ouch.

Jess sucks on the finger.

The blood drop reveals a small circular indent on the surface of the box. Jess examines it closer.

She takes a paper clip from her mother's folder, bends it, then inserts it into the small hole, pushes it in -- CLICK, a side panel opens.

Jess pulls out a dagger, wrapped in a cloth.

The handle is made from bone. The pure silver blade, is in the shape of a pyramid, like in her dream. On each side of the blade, names are inscribed into it: "SANVI, SANSANVI, SEMANGELAF"

DR. PAUL LANG (O.S.)

Your mother was suppose to use that on you.

Jess turns to see the naked Dr. Lang facing her, his expression grim.

DR. PAUL LANG (CONT'D)

She couldn't do it. She loved you too much to do what had to be done. I knew you would come here.

Jess backs up, she raises the dagger to Dr. Lang.

JESS

Doctor Lang?

DR. PAUL LANG

So did they. Ha, that's the circle of life for ya, predictable.

(then)

They killed my wife and children. Made me watch, made me participate. They only kept me alive because my torment amuses them. No more. No... more...

Dr. Lang looks at the dagger in Jess's hand, a smile creeps across his face with delight.

DR. PAUL LANG (CONT'D)

Only that can be the internment of my death.

He charges.

Jess backs up til she hits a wall and can go no farther.

DR. PAUL LANG (CONT'D)
 (yelling)
 Daddy's coming home!

Full speed, he thrusts himself into the dagger and pins Jess to the wall. The dagger penetrates his abdomen.

They stare into each other's eyes... Dr. Lang begins to sing.

DR. PAUL LANG (CONT'D)
 (sings hauntingly)
 "I was living in a Devil Town.
 Didn't know it was a Devil Town. Oh
 Lord, it really brings me down.
 About the Devil Town."

Dr. Lang slowly removes himself from the dagger. Jess frozen.

DR. PAUL LANG (CONT'D)
 "And all my friends were vampires.
 Didn't know they were vampires.
 Turns out I was a vampire myself.
 In the Devil Town"

Dr. Lang smiles; then collapses dead.

Jess stares at the old naked body.

INT. RECEPTION AREA - DAY (MOMENTS LATER)

Jess bursts through the double doors. Folder and box in hand.

She yanks Bram.

JESS
 We have to go, now!

BRAM
 Ok, okay...

Bram notices Jess's hands.

BRAM (CONT'D)
 Is that blood on your hands?

EXT. MENTAL HOSPITAL/PARKING LOT - DAY (MOMENTS LATER)

Bram starts the bike.

JESS
Do you know where Mt. View Cemetery
is?

Jess puts on her helmet.

BRAM
No. But we can G.P.S it.

Jess hops on the back seat, they ride off.

Dr. Faust and the Orderlies exit the building, they see Jess
and Bram on the scooter riding down the road.

Orderly #2 goes to call the gate guard when Faust stops him.

DR. FAUST
It's okay, let them go.

ORDERLY #2
But she stole --

DR. FAUST
It's fine... it's fine. There's no
need to make a scene.

EXT. MT. VIEW CEMETERY - NIGHT (DUSK)

The far end of the cemetery ends at a cliff.

Jess and Bram walk amongst the tomb stones. Jess finds "LOT
300", it stretches back to a cliff. She motions to Bram to
stay put.

JESS
You stay here. I need some time by
myself.

BRAM
(with sarcasm)
Yeah sure whatever you say. This is
only some major vamp territory
here, but whatever. You go off on
your own into the dark. Like a lamb
to the slaughter. I'll just wait
for the screams.

Jess gives Bram a look.

JESS
I thought you weren't going to
mention vampires...

Bram buttons his lips.

JESS (CONT'D)
Please stay here, I just need some
time, alone.

BRAM
Okay. But I'll be right here if you
need me.

Jess wonders farther into lot 300, reading the tombstones.

Bram sets down his bag, and takes out his crossbow.

Jess spots freshly laid dirt. A gravestone reads: "MARGOT
COLT 1975-2012. NOW IN GOD'S ETERNAL EMBRACE AND LOVE".

Jess stands there a moment. She then goes to her knees.

JESS
(to the grave)
Why?... Mom... Why?

Tears stream down her cheeks, she wipes them away, but they
keep streaming.

Jess puts her, still bloody, hands on the dirt pile.

JESS (CONT'D)
What is happening to me? I don't know
what is real... why did you do it?

The dirt pile does not answer back.

The cemetery is calm and peaceful.

Bram tries to keep his sights on Jess but the darkness makes
it difficult. He steps closer, but stops himself, then paces.

Jess gets up. She takes a flower from a near by grave and
kneels again to place it on her mother's grave --

A HAND

Bursts through the dirt, grabs Jess by the wrist.

Jess GASPS.

Margot Colt shoots out of the grave like a rocket, taking
Jess with her. Dirt flies everywhere.

Margot lands on top of Jess, pins her to the ground by the
throat.

Margot HISSES, revealing her fangs. Margot's eyes, black glossy balls, with a stare of a hungry beast.

Bram, stunned, takes a moment to get his bearings, then loads his crossbow, aims --

BRAM'S P.O.V. - MARGOT AND JESS - CROSSBOW SCOPE MATTE

Margot and Jess struggle, Jess crosses his aim.

BACK TO SCENE

He lowers the crossbow.

BRAM
Shit... shit... shit!

JESS

Is choking, trying to push her mother off her.

JESS
(feebly)
Mom. Please...

Margot eases her grip, almost in recognition, she moves her attention to Jess's stomach -- then bares her fangs again ready to penetrate Jess's flesh.

Bram comes at Margot with a WARRIORS CRY, stake raised, ready to impale Margot.

Margot turns and grabs Bram's wrist, stopping his attack.

Bram stares into the black eyes.

BRAM
Shit!

Jess, with her legs, kicks outward, shoving Margot into the air and for a good distance.

THUD, Margot hits a tree.

Jess GASPING for air, stands to her feet.

BRAM (CONT'D)
VAMP!

Bram with shaky hands, aims his crossbow.

Margot leaps into the tree top, under cover of the leaves.

Jess tries to keep track of her.

Bram chases after Margot.

Margot leaps from one tree top to another. Bram gets close.

JESS

Watch out.

BRAM

I got this. That bloodsucker is
going to meet her mak --

WHAP, Margot knocks Bram off his feet, he flies a few yards,
landing on a grave. His crossbow lands elsewhere.

Margot leaps on top Bram, not giving him a chance to catch
his breath. Margot picks him up by the throat, Bram's feet
dangle in the air.

Margot's black eyeballs gaze at him, studying him, then her
mouth opens wide, full of fangs.

THUD -- the wooden, silver tipped stake, penetrates the back
of Margot's skull, it comes through her open mouth.

Blood splatters Bram's face. The tip stops short of his nose.

Margot drops Bram, turns to Jess, the arrow sticks through
her mouth.

BRAM (CONT'D)

(gasping for air)

The heart... aim for the heart.

Jess, already with another stake loaded, aims the crossbow.
Margot HISSES and charges toward her, Jess fires.

THUD -- through the chest and heart.

Margot SCREAMS, falls to her hands and knees. She tries to
pull the stake but the pain is too much. Then she dies.

The demon faced vampire softens to the peaceful beautiful
face, that was once Margot Colt, now truly at rest.

Jess walks to her mother and kneels beside her.

A bruised and hurt Bram, makes his way over.

Jess brushes her mothers hair to the side so she can get a
better look at her. She strokes her mother's face gently.

BRAM (CONT'D)

You know her?

Tears stream down.

JESS
She's my mother.

BRAM
Blood related?

Jess stands, she is a good few inches taller than Bram.

JESS
Yes.

BRAM
I hate to mention this... But your mother was a vampire. Why was your mother a vampire?... Why is your boyfriend a vampire? -- Why is everyone around you vampires? -- Why aren't you a vampire?

Jess turns away from Bram.

JESS
I don't know. I don't know what the fuck is going on.

BRAM
That was one hell of a shot you made. Both of them... how did you do that?

JESS
I pulled the trigger...

Jess turns back toward Bram.

JESS (CONT'D)
...What do we do --

Bram has his silver bladed Kukri knife raised.

JESS (CONT'D)
What are you doing?

Bram, in one smooth motion, chops Margot's neck, decapitating the head from the body.

Jess grabs Bram's arm, shoving him away from her mother.

JESS (CONT'D)
What the fuck? That's my mother.

BRAM

I'm sorry, but it needs to be done.
We have to dispose of the body
properly.

JESS

Wait. Wait just a moment. Please...
let me wrap my head around this,
let me just process what the fuck
just happened and what it means.
Please just don't do anything for a
minute.

Jess steps away, she sits by her mother's grave in silence.

Bram paces anxiously for few moments, then walks to Jess.

BRAM

(with empathy but urgency)
I'm sorry Jess... I'm really sorry
about your mother. But that thing
that you killed, it wasn't her. And
the thing that made your mother
into a vampire is still out there.
And we need to stop him, we need to
kill all of them.

JESS

You're saying that Charley is one
of those things? That we need to do
to him, what I just did to my
Mother? 'Cause I can't--I won't.

BRAM

Look, I think Charley can be saved.
I think he's only part vampire and
if that's true, we can save him, I
swear.

Jess looks to Bram.

JESS

What do you mean?

BRAM

I'll explain everything later but
we need to finish disposing of your
mother properly.

Jess thinks from a moment.

BRAM (CONT'D)

Please.

JESS
Okay. What else do you need to do?

BRAM
Burn the body.

LATER

Bram and Jess push Margot's body back into her grave. Then Bram picks up Margot's head.

Jess turns away from it, Bram tosses the head in, pours lighter fluid all over the body.

JESS
You always carry this stuff with you?

BRAM
I'm always prepared.

Bram lights a match and throws it in, igniting the body into flames. The smoke is thick and the flames are green in tint.

Jess and Bram cover their noses.

JESS
What a stench.

BRAM
Your mother was a newborn, so this ain't half bad. If she was an ancient vamp, the stench would knock you on your butt.

JESS
How many vampires have you killed?

BRAM
Well... none, but I've heard they stink real bad, the old ones.

Jess hears a DING on her phone. She checks it, a text from Charley, it reads: "RUN, NOW!"

Then Jess and Bram hear cars approaching.

JESS
We have to get out of here now.

Bram grabs his bag and crossbow. Nowhere else to go they head for the cliff.

Head lights illuminate the grave site.

Jess and Bram scan the cliff, a hundred foot drop.

David, Tom, Max, Kate and Charley exit the car, silhouetted, by the head lights, they peer over the grave of fire.

David steps into the light of the fire, his face revealed: demonic. He looks to the burning body and head of Margot.

He sniffs the air, he tries to sense something.

CHARLEY

They're gone.

David ignores Charley.

Charley puts his hand on David's shoulder.

CHARLEY (CONT'D)

They're not here man, let's go.

David grabs Charley's wrist, twists it, putting Charley on his knee in pain.

DAVID

Why don't you shuffle off this mortal coil already. So I won't be as annoyed with your pathetic, whinny voice.

David lets Charley go, while the others snicker.

David walks back toward the cars.

DAVID (CONT'D)

(addresses the crew)

C'mon boys... and girl, we'll have to find them the old fashion way. Her mother is a real stinky bitch.

Laughter, they follow David. Charley stays behind to scan the dark. He rubs his sore wrist.

TOM

C'mon Chuck, don't be a poor sport. We have to go.

Charley wants to stay but is compelled to follow the pack.

BLUFFS

Jess and Bram hold on to the edge, they watch the cars leave.

INT. BRAM'S GARAGE - NIGHT

A modified garage that has a bed and workroom. Tools and news articles plaster the walls.

Bram enters with Jess, he flicks on the lights.

BRAM
Well, this is headquarters.

Jess scans the articles on the wall. Mainly of missing people and teen suicides.

JESS
Yeah, very nice.

Bram closes the door, locks it. Jess gives a look of concern.

BRAM
It's for precaution.

Jess gestures to the unorganized and dishevelled room...

JESS
So this is where you do all your vampire hunting stuff?

BRAM
Well... not really.

JESS
Not really?

Bram pushes aside a rug and uncovers a hatch with numeric keypad in the floor. He punches in a code that UNLOCKS the hatch. Bram opens it.

BRAM
Check this out.

Jess peers down a fifteen foot drop, there is a ladder.

JESS
What's down there?

BRAM
The real headquarters. This is just the decoy. Come on down.

Bram starts his way down. Jess feels a little old for this cloak and dagger stuff, but follows anyhow.

INT. UNDERGROUND BUNKER

The five-hundred sq foot underground bunker, not much cleaner than the above room. But it contains far more cooler things. Computer systems, army gadgets, a bunk-bed, self contained washroom, air recycle systems, kitchenette, generator, shelves of canned foods and other nonperishable items. Radio system, and a wall of guns and ammo. a 50" LCD TV with DVDs, video games and stacks of comics.

Jess stops by the wall of guns.

JESS

Where did you get all of this?

Bram hits a switch, his computer systems turn on. He looks to Jess by the weapons.

BRAM

Ahh, yeah. I don't know how to use those, they're my dads. Besides, the crossbow is more effective.

JESS

What is this place?... I was expecting some kind of tree-house fort or something.

BRAM

Yeah, my dad was convinced the end of the world was coming. So he built this -- I helped. He owned a army surplus store and acquired a lot of it through that. The playstaion is mine though...

Bram shows Jess his custom arrows/stakes with silver tips.

BRAM (CONT'D)

My dad was right, the end of the world is coming, just not the way he thought. I make my own gadgets and weapons for vamp hunting. Pure silver goes through a vamp's tissue like butter, which is why I make them the tip, but the wood through the heart will kill them. Old school, ya know?

JESS

You know a lot about vampires?

BRAM

I've done my research.

Bram goes to the computer, he pulls up some files.

Jess peers into a curtained off corner. It is a small shrine to his father. News clippings and awards. There is a "MEDAL OF HONOR" from the military, and a "PUBLIC SAFETY OFFICER MEDAL OF VALOR".

JESS

Your dad is quite the guy. Where is he?

Bram turns to see Jess picking up the framed metal of honor. Bram jumps from his seat and heads to Jess.

BRAM

Please, don't touch any of those, please!

Bram takes the frame from Jess and places it back gingerly.

JESS

I'm sorry. It's very impressive. Your dad's a war hero.

BRAM

Yeah well, he's dead.

Jess picks up a --

INSERT - NEWS CLIPPING

It reads: "HONORED 9/11 FIREFIGHTER SHOT DEAD AT ICE-CREAM SHOP SHOOTING SPREE."

BACK TO SCENE

Bram goes back to the computer. Jess continues to read the article --

INSERT - NEWS ARTICLE

"SURVIVING WIFE AND SON, WITNESS THE TRAGIC INCIDENT."

BACK TO SCENE

JESS

My God, you were there? When he was killed.

BRAM

Yeah... my mother too. She's was a real mess over it, still is.

(MORE)

BRAM (CONT'D)

For my dad, the world ended a lot sooner than he thought... sooner than any of us thought...

Bram doesn't want to talk about it anymore.

BRAM (CONT'D)

That was over five years ago, and we need to concentrate on more pressing matters... Come and look at this.

Jess puts back the news clipping and moves beside Bram, she is close to him. Bram looks at her, her presence feels comforting, he then turns back to the computer monitor.

He pulls up news article pictures on each of the vampire clan members, except for Charley and Ambrose.

BRAM (CONT'D)

You recognize them?

JESS

Sure, they're Charley's friends.

BRAM

Each one committed suicide.

Bram points to David's picture in a news articles from the 80s, he hasn't aged.

BRAM (CONT'D)

That's David Larson, he committed suicide in 1984, age 17. That's Kate Harold, 92', age 18. Maximilian Belfort, heir to millions, suicide in 98', age 17. Gary Travis, 17, suicide in 2000, And Thomas Butler, suicide 2004, age 19.

JESS

My mother killed herself.

BRAM

I believe that suicide is the final stage of becoming a vamp. Essentially rejecting the greatest gift God has given us, life. Therefore, condemning oneself to eternal darkness.

JESS
Sure if you believe in God... or
the Devil.

BRAM
Well I ain't knocking it after
seeing the things I've seen.

Jess takes his point.

JESS
My mother wasn't some teen suicide,
why her?

BRAM
I don't know. Were you close with
your mom?

JESS
No... tonight was the first time
I've seen her in eleven years.

BRAM
What about your dad?

Jess sits down on the bunk-bed.

JESS
My father?... All I know is, he was
no war hero, he was some rapist.
I've never met him.

BRAM
I'm sorry.

JESS
Don't be.

Jess lies down on the bed.

Bram thinks. Then something dawns on him.

BRAM
Your mother was a patient at the
hospital?

JESS
Yes...

Jess points to the box.

JESS (CONT'D)
Her file is in there, maybe it's
got some answers to this madness.

Bram opens the box, pulls out the strange dagger and studies it a moment, then takes out the thick file folder.

JESS (CONT'D)

Do you think Charley has killed himself?

BRAM

No, that's why I think we can save him... but he's under their control somehow. If we kill the head vampire, then the hold or whatever, will be broken, transforming him back to a normal person again.

JESS

Do you think Charley has drunk human blood?

Jess starts to drift off.

BRAM

Or possibly worst -- but I haven't actually seen any of them feed.

Jess is asleep.

BRAM (CONT'D)

Jess?...

Bram watches the sleeping beauty a moment... He turns his attention to the file.

BEGIN JESS'S DREAM:

INT. BLACK VOID

The GREEN eyes of Ambrose, stares from the darkness.

AMBROSE (V.O.)

You are a part of me as I am a part of you.

Jess stands in the BLACK VOID, naked. She looks down to her stomach; she is pregnant and full term. Jess feels her tummy with her hands, caressing it.

A smile spreads across her face. Then, struck with pain, she doubles over.

The child presses against the stomach from inside, stretching the skin with its hands and head.

Jess is in great pain, then: the thing bursts through Jess's round abdomen. BLOOD flows everywhere.

END OF DREAM.

INT. UNDERGROUND BUNKER

Jess jolts awake, like someone jolting back to life.

Bram jumps with the sudden movement.

BRAM
Are you alright?

Jess goes to the bathroom and splashes water onto her face.

Calmer now, Jess takes in her reflection, she's dirty and disheveled. A complete mess.

JESS
I need a shower. Does this one work?

BRAM
Yeah but there's no hot water... there's one in the house. You can use.

INT. BRAM'S HOUSE/FOYER - NIGHT

Bram and Jess enter. Bram peeks into the living room where, in front of a static TV channel, LUCY, 40, is fast asleep. Beside her is an Australian Cattle Dog, VAN HELSING (a red healer), who props his head up as they enter.

BRAM
It's okay boy, it's just me.
(to Jess)
My mother always falls asleep in front of the TV. It's practically her bedroom now. And that's Van Helsing, my dog.

JESS
Van Helsing?

Van Helsing looks at Jess, cocking his head.

BRAM
(missing the irony)
Yeah, that's right... this way.

They continue upstairs.

INT. SECOND FLOOR LANDING

The hallway walls are plastered with family photos of Bram, his mother and his father. They look happy.

Bram points out his bedroom.

BRAM
That's my room, but I usually sleep
in the bunker.

Bram goes to the linen closet and gets Jess a fresh towel. Then, goes to his bedroom.

Jess looks at the family pictures on the wall. Bram's father in military uniform. He is a strong, handsome man. Bram must take after his mother in size and stature.

Bram returns with some army fatigues.

BRAM (CONT'D)
Sorry it's all I got.

JESS
They'll do. Thank you.

Bram points to the bathroom.

BRAM
You can take a shower in there.

Jess touches Bram's arm which takes Bram by surprise. The unexpected physical connection is a pleasant one for him.

JESS
Thank you... I'm sorry that you
lost your dad. In a way I know what
it's like.

Bram smiles, and nods.

BRAM
I'll be in my room if you need me.

Jess goes into the washroom. Bram goes to his bedroom.

INT. BRAM'S BEDROOM

Bram flings himself onto his bed, he puts his hands behind his head, with a smirk.

BRAM
(to himself)
I'd be happy to scrub your back if
you like.

Then Bram notices the blood stains on his clothes, a grotesque detail he had forgotten for a moment.

BRAM (CONT'D)
(to himself)
Vamp blood, yuck!

He gets up to find some fresh clothing.

INT. BATHROOM

Jess in a towel, turns on the shower tap.

Tests the water's temperature, then lets the towel fall as she steps into the hot shower.

Her head goes into the streaming water, eyes shut. The hot water flowing over her body feels good.

FLASH:

Mandy's face appears, she's angelic. Soft and smiling, inviting and loving.

BACK TO SCENE

Jess lathers soap on her skin, she rubs parts of her body.

FLASH:

Mandy removes her top, she exposes her naked chest.

BACK TO SCENE

Jess's hand slips somewhere below.

Her other hand braces the wall.

INT. BRAM'S BEDROOM

Bram, in fresh clothes, scrubs the dried blood from his face with a cloth.

His bedroom door SLAMS shut.

Bram spooked, spins around to see -- Jess, moist and in a towel only.

BRAM

Oh... it's you... I'll leave so you
can change?

Jess blocks Bram, she shoves him playfully to his bed then
sits next to him.

JESS

No, I prefer you stay.

Jess rubs Bram's chest.

BRAM

You wouldn't want me here while you
get dressed... do you?

JESS

You know you're quite handsome,
like your father.

BRAM

Ahh... Jess, are you feeling okay?
I mean this is a little weird.

Jess removes her towel. Bram's eye's go wide as his heart
almost leaps from his chest, as he sees Jess's chest.

JESS

Is it really all that weird, to
want you to touch me?

Bram is frozen, speechless, lack-jawed.

Jess leans in and kisses Bram on the lips.

INT. BATHROOM

Jess is still in the shower. It is evident that she is
pleasing herself.

She leans her head back in reverie, eyes tightly closed. The
water runs down her neck.

FLASH:

Mandy smiles, she laughs, she mouths "I love you".

BACK TO SCENE

Jess MOANS, her hand moves back and forth. Blood runs down
her inner thigh, mixed with water --

FLASH:

Mandy's throat is cut open, blood flows from the gapping wound --

BACK TO SCENE

Jess's eyes snap open. Horror and pleasure engulfs her, as she shudders in climax...

Jess looks down, blood runs down her leg.

She washes the blood away. She watches the last of the bloody water swirls down the drain pipe.

She turns off the shower, grabs a towel and wraps herself in it. She sits on the tub's edge and CRIES softly, despite her efforts not to.

Jess reaches into her pant pocket and pulls out her phone... beat, she dials a number.

INT. MANDY'S BEDROOM

The dawn is just breaking. Mandy's cell RINGS a few times, a hand merges from under a duvet cover, tries to locate the cellphone blindly, after a few misses, grabs it and pulls it to her ear.

MANDY
(into phone, groggy)
Hello?

JESS (V.O.)
Mandy!?

MANDY
Jess?

JESS (V.O.)
I'm sorry to call so late.

Mandy peers over at her alarm clock, it's: "7 am".

MANDY
That's alright darling. It's actually early. I'm glad you called.
(then)
Are you crying?

JESS (V.O.)
Well... I've had better days.

Mandy sits up.

MANDY
What's wrong? Are you okay?

INT. BATHROOM

JESS
(into phone)
I'm okay...

Jess's phone BUZZES. She looks to it, the battery is low.

JESS (CONT'D)
(into phone)
My phone is about to die. Mandy I
have this bad feeling that
something is going to happen to
you. I needed to make sure you were
okay.

MANDY (V.O.)
Oh God Jess, you had me worried for
a moment... I'm just fine.

JESS
Mandy, will you please be careful,
be cautious.

MANDY (V.O.)
Of what darling? -- I'm fine,
nothing is going to happen to me.

JESS
This is serious! I'm serious,
please! Be careful...

Line goes dead.

JESS (CONT'D)
...Mandy?...

Jess checks her phone. Yep its dead.

JESS (CONT'D)
...Shit.

INT. MANDY'S BEDROOM

MANDY
(into phone)
Jess you're scaring me... Jess?...
Jess?...

Mandy flops back into her bed, but then erects herself again.

INT. BRAM'S BEDROOM

Bram makes out with the other Jess. Their kisses become deep. Then, Bram stops himself, he hops off the bed leaving a seductive and grinning Jess imposter naked in his bed.

BRAM
I'm sorry, but I don't think this is right. I mean I like you, I really do, but I don't think we should be doing this.

JESS (O.S.)
Bram?

Bram turns to see the real Jess at his door, fully dressed in the army garb. He whips back to his bed, no one is there.

JESS (CONT'D)
What's wrong?

BRAM
Ah, um... I think I was just visited by something.

JESS
What do you mean?

BRAM
Well... I was just making out with someone... er... I thought was you...

Bram points to his bed.

BRAM (CONT'D)
Right there, just a moment ago.

JESS
Are you sure it was real?

BRAM
It sure as hell felt real.

Jess notice Bram's erection protruding through his pants. He too notices his own erection, he turns his back to Jess.

JESS
Why the hell would you make-out with some one you thought was me? You know... Charley?

BRAM

I know, but you threw yourself on me -- but I was stopping it when you came in. Those vamps can play mind tricks on you.

JESS

Okay fine whatever. Look I think I know who the head vampire is?

BRAM

(back to Jess)

Is his name Ambrose?

JESS

Yes. How did you know that?

BRAM

I read it in your mothe --

Bram is struck by a thought, then panics.

Holy shit, they know where I live!

Bram runs out of his room and downstairs. Jess follows.

INT. LIVING ROOM

Bram scans the room, he doesn't see his mother in her chair.

Jess enters.

BRAM

They took my mother.

Then:

LUCY (O.S.)

Bram what are you still doing up?

Bram and Jess turn to see Lucy, with a plate of cheese and meats. Van Helsing follows at her feet, keeping his eyes on the plate.

BRAM

Mom, you're okay?

LUCY

Sure I'm okay.

(To Jess)

Who is this?

JESS
I'm Jess, a friend of Bram.

BRAM
She is helping me with a project.

LUCY
At four in the morning?

BRAM
It's due tomorrow.

Lucy makes her way back to her chair and snuggles back into it. Feeding Van Helsing a piece of meat and Cheese.

LUCY
Well it's nice to meet you Jess.
You two go do whatever it is you
need to. Just stay out of trouble.

Lucy turns the channel to, 1932's Dracula.

LUCY (CONT'D)
Oh I love horror movies.

Jess and Bram look to each other for a beat. Then.

BRAM
Lets go to the bunker. I have some
things to tell you.

EXT. COLT HOME - DAY

Mandy walks up to the front door and KNOCKS...

A few beats before, Richards opens it, coffee in hand.

RICHARD
Mandy, a pleasant surprise, what
can I do for you?

MANDY
Sorry to bother you, but I was
hoping I could talk with you about
Jess.

Richard grows concerned by Mandy's tone.

RICHARD
Okay, you better come on in then.

Richard moves to the side to allow Mandy entrance.

MANDY

Thanks.

Richard scans the neighbourhood once before closing the door.

INT. BUNKER - DAY

A handgun is disassembled, Jess cleans it. She puts the parts back together with good speed, all the pieces slide perfectly into place.

BRAM

What are you doing that for?
Bullets don't do a thing against
them.

Jess has her back to Bram. She is disassembling another weapon. Jess raises the separated barrel to her eye in order to examine it.

JESS

This keeps me calm and focused.
Besides, if these can't kill them,
it should slow them down. You
wanted to tell me something?

Bram holds up the DAGGER.

BRAM

Well I think your mother had a way
to kill the head vamp.

Jess stops her cleaning and turns to Bram.

JESS

My mother?

BRAM

Your mother knew Ambrose...

Bram picks up the thick file.

...I did a little light reading.
It's all in here. She identifies
Ambrose as the leader of a clan of
vamps... But Jess... if what she
says is true. You shouldn't be
alive.

JESS

What?

Bram hands Jess the file, its open to a death certificate.

JESS (CONT'D)
 Dr. Faust said my mother never had a child, but my birth was documented as a still-born. It doesn't make sense.

Bram points out a series of mini-tapes amongst the files.

BRAM
 I think they recorded some of your mother's sessions.

Jess hands the file back to Bram but takes a tape --

INSERT - MINI CASSETTE TAPE

"MARGOT COLT: SEPT. 12, 1994. PHANTOM CHILD" is typed on it.

BACK TO SCENE

BRAM (CONT'D)
 She says that Ambrose would come while she slept, trap her mind in a nightmare to paralyse her, while he raped her.

Bram flips through some pages.

BRAM (CONT'D)
 She was hospitalized after she killed her mother Megan Colt...
 (then)
 And that's not the weird part, it says Margot's mother was also a resident at R. Matherson psychiatric Hospital.

Jess is taken back by this information.

JESS
 What?

Bram flips through more pages.

BRAM
 There's copies of your grandmothers file in here... also her mother... Jess your whole family tree is in here going back to... the 1920s.

JESS
 This just gets fucking crazier and crazier.

BRAM

Some kind of demented family tradition. I bet they have a straight jacket with your name on it.

Jess sits down lost in thought. She analyzing the mini-tape in her hand.

JESS

Do you have a device that can play this tape?

BRAM

Sure do.

Bram scrounges around his messy desk, pushing papers, gadgets and potato-chips around til he finds his mini-recorder.

He hands it to Jess. Jess puts the tape in and hits play.

DR. PAUL LANG (V.O.)

Margot, you are quiet today. Why are you so quiet?

MARGOT COLT (V.O.)

I heard the baby crying again last night. It wont stop crying, it kept me up all night.

DR. PAUL LANG (V.O.)

Would this be your baby you heard?

MARGOT COLT (V.O.)

That's right, my baby.

DR. PAUL LANG (V.O.)

Mm hmm, well Margot you know that's impossible, because your baby died.

Jess scrunches her brow in confusion.

MARGOT COLT (V.O.)

That's what you keep telling me.

DR. PAUL LANG (V.O.)

But you don't believe that?

MARGOT COLT (V.O.)

No Doctor, I hear the god-damn child crying every night... I know what they want.

DR. PAUL LANG (V.O.)
What do they want?... Who are they?

MARGOT COLT (V.O.)
You know doctor. You know it wants
my child. Don't play the naive
atheist.

DR. PAUL LANG (V.O.)
I'm sorry Margot, I don't know.
Please tell me, why does it want
your child?

MARGOT COLT (V.O.)
For the same reason he raped my
mother and I popped out. So that
thing, that demon can continue
raping and touching and licking and
sucking...

There is some commotion on the tape.

DR. PAUL LANG (V.O.)
Margot can you please refrain from
touching yourself in that manner.

MARGOT COLT (V.O.)
It wants to fuck us all, and it
wants to defile us and devour our
souls. And me and my baby, we give
it the power to do it. Generation
after generation, it will continue
to torture, torment and feed off
the innocent. Turn us into killers.
That's why I must kill my baby, so
it will finally end, it's the only
way. It must end with her.

DR. PAUL LANG (V.O.)
I see... well you don't need to
fear that anymore, because your
baby is dead Margot.

A loud CRASH is heard as Margot knocks over her chair and
rushes Dr. Paul Lang.

MARGOT COLT (V.O.)
(shouts)
You pig, you liar! My child is an
abomination. She will be the
destroyer of your master!

Sounds of Orderlies rush in to pull Margot off of Dr. Lang.

MARGOT COLT (V.O.)
(shouts)
She is the angel of death for all
the Devil's creatures.

DR. PAUL LANG
For god-sake sedate her already.

Margot SCREAMS as they try to restrain her.

Jess hits the stop button.

JESS
What does this mean?

BRAM
I think it means you're special.

Jess looks at Bram, who shrugs.

JESS
What about the dagger?

BRAM
Oh the dagger... yeah, I think it's
suppose to be some special weapon
to defeat demonic creatures...

Bram holds up the dagger.

BRAM (CONT'D)
...Your mother thought that Ambrose
was a demon, and that this dagger
is the only way to kill it. Maybe
vamps are born by some demonic
power, and Ambrose is that demonic
force. Maybe this dagger is the key
to saving Charley.

Jess takes the dagger. And holds it in her hand.

JESS
I guess there's only one way to
find out.

EXT. SUNLAND RANCH/FRONT GATES - DAY

The sun is relentless with its heat.

Jess and Bram pull up on the scooter, a few yards from the
large iron gates of Sunland Ranch.

Jess hops off, Bram parks his bike in the bushes.

JESS
Should we climb over?

The three wolves from earlier, appear out of nowhere.

BRAM
Oh shit where did they come from?

Their yellow eyes watch Jess and Bram. Jess approaches the gate and the wolves begin to SNARL and GROWL.

JESS
Day time guardians for the children
of the night.

BRAM
Yeah, of course. I know that.
(then)
You know, you're a quick learner.
You make a good partner.

JESS
What? I've seen my share of vampire
films, and we're not partners.

Bram smiles, then:

BRAM
There's a path over here that leads
round to the back of the property.
I found it the other night. The
fence should keep the wolves at
bay.

Jess looks to the hidden path Bram is referring to.

JESS
Let's go.

EXT. HIDDEN PATH

They head along the dirt path, Bram leads.

The dirt path veers from the ranch a bit, doing some twists and turns alongside the mountain. It then drops off about 20 feet on the one side.

JESS
Are you sure you know where you're
going?

BRAM
Of course I do.

Jess braces herself against boulders. She navigates along the narrowing path as loose dirt and rocks roll down the mountain.

Bram keeping a steady pace in front of her, turns periodically to check on her progress.

Jess maneuvers around two boulders -- A visage of Ambrose's face, between the boulders, startles Jess. She lets out a little YELP and stops. With a second look, there is no face.

Bram turns to Jess.

BRAM (CONT'D)
Are you okay?

JESS
Yeah, I just freaked myself out. I thought I saw something in the rocks --

A snake from the same crevice, snaps its head at Jess, HISSING, fangs out.

Jess instinctively leans back and loses her footing. She falls over the edge down the 20 foot drop.

Bram hurries to where she fell, seeing the snake nestled between the rocks, Bram doesn't get too close. He peers over the edge to see Jess lying on the ground.

BRAM
(calls down)
Jess... Are you hurt? Jess!?

Jess comes too, she sits up with a WINCE, she checks herself, nothing serious.

BRAM (CONT'D)
(from above)
Jess?! Are you okay?

JESS
(with some volume in voice)
Yeah I think so.

Jess stands up, brushing off dirt. She pulls out her cell phone, it's smashed and crushed.

BRAM
Is anything broken?

JESS
 Just my phone... How am I to get
 back up?

Jess then notices something. A passage into the mountain.

JESS (CONT'D)
 Wait... I see something down here.

BRAM
 What?

JESS
 I said, I see something down here.

BRAM
 What, do you see?

JESS
 A cave.

BRAM
 A what?... Don't do anything til I
 figure out a way to get down there.

EXT. MOUTH OF THE CAVE

Jess ignores Bram's request to wait and enters the cave.

INT. CAVERN CORRIDOR

It's long, endless, and leads into pitch blackness.

Jess can not see ahead of her, but she keeps inching forward.

CHARLEY (O.S.)
 Jess.

Jess turns to see the silhouetted form of Charley, he stands
 between her and the entrance. The sun light falls just short
 of touching him. His face is hidden in the shadow.

JESS
 Charley?

CHARLEY
 Jess leave here, leave California.
 It's not safe for you.

Jess moves closer to Charley, but Charley keeps his distance,
 his eyes seem to glow in the dark.

CHARLEY (CONT'D)
No. Don't come any closer.

Jess sees Charley's face a little better, it seems deformed.

JESS
Come with me.

CHARLEY
I can't...

Charley holds out his hand into the sunlight, it SIZZLES and blisters. Charley pulls it back into the shade.

CHARLEY (CONT'D)
I only have a few minutes, before they'll know I'm gone.

Jess steps closer, Charley can't retreat any further due to the sun light.

Jess reaches out to stroke Charley's cheek -- Charley grabs Jess by the wrist, with his burnt hand, stopping her. He bares his fangs.

Jess is not frighten.

JESS
I know you won't hurt me... What have they done to you?

Charley brings Jess's hand to his cheek. Jess feels his demonic features.

CHARLEY
They made me into a monster.

JESS
Why? How did it happen?

CHARLEY
Because of you.

Jess retracts her hand.

JESS
Because of me?

CHARLEY
They want you. You're important to them. To him. You have to leave...
(demonic)
..now!

Jess is not frightened of Charley's warning tone.

JESS
I'm not leaving without you,
Charley. I can help you.

CHARLEY
I've done horrible things. Things I
can't live with.

JESS
Tell me you haven't killed
yourself, and come back as this?

CHARLEY
No...

Charley looks at the sunlight, he is distracted by something.

CHARLEY (CONT'D)
Not yet.

JESS
Then I can help you. I know I can
save you.

Jess moves towards the darkness again.

JESS (CONT'D)
Are they down here?

CHARLEY
No! Don't go any farther. Please,
just go. Leave --

Charley cocks his head, as if he hears or senses something.

CHARLEY (CONT'D)
They want you... I don't know if I
can stop them... they... need...
you. Leave... forget about me...

Charley steps back and dissolves into the shadows. His last words ECHOS through out the tunnel... then silence.

JESS
Charley?

At that moment, Bram appears at the entrance of the tunnel.

BRAM
Jess?... Jess, you in there?

EXT. MOUTH OF THE CAVE

Jess steps into the light, Bram is relieved.

JESS
This is where they are, in there.

BRAM
So what's the plan?

JESS
We're going to save Charley.

Suddenly the wolves appear on the path, their mouths full of sharp fangs and drool. They SNARL and GROWL, then come straight at Jess and Bram with a mission to kill.

Jess shoves Bram behind her and gets her hand gun from the small of her back. She aims.

The alpha male leaps into the air to pounce. Jess fires three shots.

BANG, BANG, BANG!

Each hit their targets dead on. A bullet to the head of each wolf. The wolves drop dead, like sacks of bricks, just short of Jess's smoking barrel.

BRAM
(amazed)
Holy shit! You are like some kind of vampire hunter comic book hero.

Jess tucks the gun in the back of her pants again.

JESS
Yeah, what does that make you? My side-kick.

BRAM
No, that makes me your partner.

JESS
Side-kick, do you have a pen and paper in that sack of yours?

BRAM
I have a note pad, partner.

JESS
Well lets have it.

Bram reaches in his nap-sack and pulls out his note book and pen, then hands it to Jess.

Jess writes something on the paper, then takes a knife and pins the paper to the alpha wolf's carcass. Jess walks off.

JESS (CONT'D)

Come on. We have to prep for tonight.

Bram looks at the note, it reads: "THE FALLEN ANGEL"

BRAM

(To himself)

I think this means we're going to kill some vamps.

(Then to Jess))

Does this mean we're going to actually kill the vamps?

Bram runs after Jess.

DISSOLVE TO:

EXT. THE SUN SETS OVER SUNLAND - NIGHT

Man-made HOWLS echo through out the hills.

EXT. MOUTH OF THE CAVE - NIGHT

From the darkness, emerges the vampire clan: Tom, Kate, Max, Gary, David, and Charley.

David steps to the dead wolves. He takes the knife out and licks the blade clean of blood. He looks to the note, crumples it and throws it away.

DAVID

Some ones going to bleed for this.

CHARLEY

You can't touch her.

David with great speed, grips Charley by the throat and picks him up from the ground.

DAVID

(with venom)

Listen to me, you pathetic bait. I can do whatever the fuck I want, and that bitch is going to pay.

(MORE)

DAVID (CONT'D)

While I bleed her dry, I'm going to fuck her pretty little corps with this knife.

David throws Charley to the ground a good few feet away.

Charley, in a rage, gets to his feet and rushes David, but is stopped by the others.

MAX

Whoa boy, he's been waiting for an excuse.

KATE

(to Charley)

Don't worry cutie that pretty young thing of yours won't be touched... much.

Charley reluctantly gives up, they let him go.

TOM

C'mon lets drink.

They all head toward the cars, except David, he takes a moment with his dead pets before he follows.

INT. BUNKER - NIGHT

Jess ties her hair into a pony tail.

She loads ammunition into a throng of guns on the work bench.

Bram preps his wooden silver tipped arrows for the crossbow.

Jess arms herself with throwing knives and the kukri knife.

They load ammo, weapons and wooden stakes into duffle bags.

EXT. LAX AIRPORT - NIGHT

Mandy and Richard exit the airport. Richard is on his cell phone. He then ends the call.

RICHARD

She's not picking up her phone.

MANDY

How are we going to find her?

RICHARD

I'm not sure. I'll try her again in a bit. I'm going to rent us a car. Stay here.

MANDY

Okay.

Richard leaves, Mandy is by herself, she looks around at all the people on coming and going. Then a familiar voice gets her attention.

CHARLEY (O.S.)

Hey Mandy.

Mandy turns to see Charley in an old style Cadillac convertible. He is accompanied by the vamp crew.

MANDY

(surprised)

Charley?

CHARLEY

Welcome to LA LA land.

EXT. BRAM'S HOUSE - NIGHT

Jess exits the bunker all suited up and ready for battle. Bram follows behind with an army duffle bag of weapons.

Jess stops just short of the scooter. Bram comes up behind her dragging the sack, it's too heavy for him to carry.

Bram sees Jess staring at his bike.

BRAM

What?

JESS

Do you have anything better than this?

BRAM

Sure, in the garage.

JESS

You do? Lets see it.

Bram takes Jess to the garage, he opens the door.

Jess looks at something. A grin spreads across her face.

JESS (CONT'D)
Why haven't we been using this the whole time?

BRAM
I don't know how to drive standard.

JESS
Not to worry, I do.

They go into the garage and a few beats later...

At top speed, emerges a HI-TECH COMBAT VEHICLE/H.C.V. A decal on the side reads: "Army Surplus Survival Gear". The vehicle is a cross between a dune-buggy and a hummer.

It swerves onto the road, cutting off a few cars.

INT. COMBAT VEHICLE - NIGHT - TRAVELING

BRAM
Come on, take it easy. This was my dad's prize possession.

Jess shifts the gears.

JESS
Don't worry, this thing can take it.

The H.C.V takes a sharp turn. Bram braces himself.

BRAM
So you think they'll show?

JESS
Yeah, they'll show. They like me too much not to show.

EXT. "THE FALLEN ANGEL" NIGHTCLUB - NIGHT

The H.C.V. pulls up to the night club. Jess and Bram exit the H.C.V., weapons in hand.

The building looks abandoned.

BRAM
It's quiet.

JESS
Not for long.

They step toward the doors, then Jess stops Bram from going any farther.

JESS (CONT'D)
I need you to stay out here.

BRAM
But you need me in there!

JESS
I need you out here, in case any of them come out. You have to be on the look out.

Bram thinks on it, still not convinced.

JESS (CONT'D)
You don't have a choice, stay in the car, and stake any vamps that come out, got it!?

BRAM
Yeah, I got it.

Bram gives Jess a crossbow from the duffle bag, along with some stakes and wooden arrows.

Bram walks back to the H.C.V., he watches as Jess enter the club on her own.

INT. "THE FALLEN ANGEL" NIGHTCLUB

It's empty, the house lights are off and the flashing strobe lights, laser show and fog machine are on. MUSIC blares. It's a chaotic environment.

Then a voice echoes over a PA system.

DAVID (O.S.)
You come to kill me, little sister?

Jess tries to locate where the voice is coming from, she has her crossbow ready to fire.

DAVID (O.S.) (CONT'D)
It ain't going to be so easy. Not like that bitch mother of yours.

Jess scans the empty dance floor --

WHOOSH, David rushes Jess, gripping her throat and pinning her against a wall. The force of impact knocks the crossbow from her hand.

David's demonic, vampire face bares it's fangs.

DAVID (CONT'D)
 We could have been friends, we
 could have been lovers... but I'll
 settle for having you as dinner.

David presents the knife, she had put into the alpha wolf.

JESS
 (choking)
 Get your hands off me.

Jess unsheathe the kukri knife and severs David's hand.

David flares backwards, he vanishes into the haze of smoke.

Jess knocks off his severed hand that still grips onto her.

From her left and out of the fog pounces Tom. Jess reacts quickly, and slices Tom's throat from ear to ear.

GARGLING on his own blood, Tom tries to mend his wound. Jess takes a wooden stake and pierces Tom's chest with it.

Tom violently crashes to the floor, then dies. Tom's corpse becomes human again.

Then:

Kate, from behind, tares into Jess's back with razor sharp nails. Jess SCREAMS in agony and annoyance.

Jess faces Kate, who back hands her, sending Jess flying across the dance floor. Jess lands on her back hard, gets the wind knocked out of her, and loses the kukri knife.

Before Jess can get up, Kate leaps on her, pinning her down.

KATE
 You're very pretty.
 (then)
 I don't like it that your prettier
 than me.

Kate raises her clawed hand to maul Jess's face --

Jess drives the pyramid dagger through the bottom of Kate's jaw, all the way to the hilt, the tip pierces Kate's cranium.

KATE (CONT'D)
 (slurred)
 Bitch, that hurts.

Jess shoves her off and gets to her feet.

Kate on all fours, crippled. She pulls the dagger out, then tosses it. Kate looks up in time to see Jess, kukri knife in hand, brings it down decapitates Kate; It rolls onto the floor.

Jess stakes Kate's heart. Then picks up her dagger.

David's voice booms over the speakers, from the DJ booth.

DAVID
(over PA system)
You have a real gift little sister,
a real gift for slicing and dicing.

Jess moves to the crossbow and picks it up.

David changes the MUSIC, now a melodramatic, somber tone.

DAVID (CONT'D)
(Over PA system)
Tell me little sister, will you use
that blade on your lover boy, now
that he's one of us?

Jess sees Charley on the dance stage, unconscious, nailed to a crucifix.

JESS
Charley?

No response from Charley.

DAVID
(over PA system)
Maybe you can save him from his
sins. Maybe you can save all of us.

David LAUGHS.

Jess aims and fires the crossbow at David. He moves too quick, and the arrow misses him.

Jess goes to the stage, but soon realizes it's a hologram of Charley --

From behind a curtain on the dance stage, Max flies through the hologram image of Charley, he body-checks Jess, they both tumble off the stage.

Jess loses the crossbow again. She rolls to her feet. So does Max. They square off.

Max gives Jess a shit-eating-grin.

Then: from the ceiling, swoops Gary, landing behind Jess. He puts her into a vice-grip.

Gary sinks his fangs into Jess's neck, drawing blood.

Jess SCREAMS.

Then:

Something goes wrong for Gary. He stops, lets go of Jess.

Gary tares at his clothes.

GARY
(yells)
My blood... my blood is boiling.
It's on fire!

Gary's flesh cracks. Underneath the skin, fire erupts, his blood oozes out like lava.

Gary ignites into an intense fire. He thrashes about, knocking against the wall, the bar, then to the floor, igniting everything he touches.

Jess shelters herself from the intensity of the flames.

Max rushes her.

Then:

BRAM
Look out!

Bram shoots his crossbow. The arrow strikes Max in the side, slowing him down.

Jess pulls two handguns from her holsters, starts unloading lead into Max.

The bullets send Max backwards. Jess fires' til she hears, CLICK-CLICK-CLICK. Jess tosses the guns.

Max drops to his knees, stunned and riddled with bullets. He is motionless, as his bullet holes spit out the lead slugs and heal.

Jess drives the stake into Max's chest, killing him.

BRAM (O.S.) (CONT'D)
Jess!

Jess turns to see Bram being held by the one handed David.

DAVID

You know, I didn't care for you when we first met. Now... I fucking loath you. Those were my only friends.

Bram struggles to free himself, but David's grip is too strong.

The night club is really catching on fire now.

JESS

Yeah, well you're not exactly on my Christmas list either. Let him go.

DAVID

You killed my pet, I think its only fair I kill yours.

JESS

You want me, don't you? So let him go.

DAVID

Oh I do want you little sister... I want to rip you open and feast on your insides.

JESS

So why don't you come and eat me, already?

David smirks.

DAVID

As it turns out, your blood is a little spicy for my taste...

Jess pulls from her belt, three silver throwing knives, concealing her actions as she brings them around her back.

DAVID (CONT'D)

Besides you have a purpose little sister, a destiny, and it's not vampire hunting. It's to serve the master.

JESS

The only thing I serve, is my desire... and right now that's to kill you.

Jess squeezes her hand against the blades, cutting her palm, her blood soaks the blades.

David laughs.

DAVID

That kind of desire is not good for your soul, little sister. It's what leads to damnation.

JESS

That's alright. I get the feeling I'm already damned.

Jess throws the three silver knives with bulls-eye accuracy. One penetrates David's forehead, one in his eye, and the other his chest. All just missing Bram.

David lets go of Bram and stumbles back against the wall that is on fire. He catches flames.

Bram runs to Jess. Picks up his crossbow from the floor.

David pulls the blades from his head, eye and chest, and puts out the fire on his sleeve.

David LAUGHS --

Then he stops, something from within David's wounds begins to itch. David sniffs the knives, he drops them.

Smoke wisps from his wounds. His skin cracks and splits open.

Jess turns to Bram.

JESS (CONT'D)

We have to get out of here.

DAVID

See you in Hell little sister.

David burst into flames, he charges Jess.

Bram fires his crossbow; hits David in the chest, his flaming corps drops to the floor, dead.

BRAM

(victoriously)

I got em, I did it. I killed a God-damn vamp!

A part of the ceiling CRASHES to the floor, robbing Bram of his moment.

JESS
Let's get the hell out of here.

The club is nearly engulfed in flames. Jess and David head for the exit, dodging falling debris, the smoke is thick.

They manage to burst through the exit.

EXT. "THE FALLEN ANGEL" NIGHTCLUB

It's completely ablaze, dark smoke billows out the windows.

People watch from across the street. The crowd hold their noses at the rotten stench. SIRENS are in the distance.

Bram kneels to the ground, he COUGHS pretty hard.

Jess puts her hand on Bram's back.

JESS
Are you okay?

BRAM
(coughing)
Yeah... I'll... be alright.

JESS
Thanks.

Bram smiles, then COUGHS again.

A motorcycle headlight turns on, blinding Jess and Bram.

Jess tries to see past the blinding light.

JESS (CONT'D)
Charley?

The RIDER throttles the engine into a ROAR, then guns it, whipping past Jess.

Jess runs into the road, calling out after the bike.

JESS (CONT'D)
CHARLEY --

WHAP, Jess is hit by a car and thrown 10 feet. WHACKING her head against the pavement, she is unconscious.

The car SCREECHES to a halt.

Richard steps out of from behind the wheel.

Blood oozes from Jess' head.

DISSOLVE TO:

INT. CAVERN CORRIDOR - NIGHT

Jess's eye's flutter open in a daze. TWO MEN drag her.

MOANS echo through the cavern chambers and corridors. MOANS of a sexual nature.

As Jess slips in and out of consciousness, she has flashes of a vision.

JESS'S VISION:

A large fire burns. Charley, naked on his back, lies under a very female Ambrose.

BACK TO SCENE

The cavern walls are lined with torches.

JESS'S VISION:

Charley MOANS, as Ambrose slides up and down on him. Sweat drips from her breast as she arches back, the enormous fire her drop-back.

BACK TO SCENE

Jess struggles, but is too weak to affect her capture.

JESS'S VISION:

Charley approaches climax. Ambrose digs her nails into Charley's chest.

BACK TO SCENE

Jess catches sight of one of the men, it's Faust.

JESS'S VISION:

Charley's face contorts as he gives a final thrust and release. Ambrose spreads bat like wings from her shoulders.

Charley's face becomes pale and skeleton like.

BACK TO SCENE

They lean Jess against the cavern wall.

JESS'S VISION:

Charley reaches out to Jess, his eyes are desperate, pained.

BACK TO SCENE

Jess opens her eyes to the enormous inferno of a fire, in the center of the massive cavern.

The second man crouches down. It's Richard.

Richard pushes a piece of hair from Jess's face and tucks it into the side of her ear.

JESS
(softly)
Uncle Richard?

RICHARD
Yes... It's me.

Richard places the pyramid dagger into Jess's coat pocket, concealing it.

RICHARD (CONT'D)
(hushed)
You dropped this. You'll need it.

JESS
Why are you here? What's going on?

RICHARD
(with anguish)
There's no easy answer.

Richard notices Faust stands behind him, waiting.

RICHARD (CONT'D)
Jess, I tried my best to take care of you. No matter what happens tonight... I love you.

Faust chimes in.

DR. FAUST
I'm sure you did your best Richard. But she'll be better off in my care now --

JESS
(to Faust)
I don't need your care.

Jess swats at Faust to keep him away.

Faust kneels to Jess, a needle in his hand. He injects her.

DR. FAUST

You're a strong girl. This sedative will make strong girls like you, a little more manageable. For your own safety.

Jess spits in Faust's face. The drug takes hold, She sways.

Faust wipes the gob from his cheek, then grabs Jess's hair, yanking her head back, her eyes roll back.

DR. FAUST (CONT'D)

I'm looking forward to getting you into my sessions. I think we'll be able to learn a lot about each other. Such as where your pain threshold is, and what really turns me on. I've always been a fan of electroshock therapy. As was your mother.

Faust shoves Jess to the ground.

Richard helps Jess stand up, she braces against the rock wall. Right next to the ancient portrait sketch, the one from her dream, she recognizes it.

JESS

Why did you bring me here?

DR. FAUST

You're here to continue the family line.

Jess turns to the grinning Dr. Faust, his smirking face warped by the drugs.

Faust hands Richard a gun.

RICHARD

I don't need it.

DR. FAUST

Yes you do.

Richard eyes Faust a moment, then takes the gun.

Jess watches Richard with the gun, Richard notices.

RICHARD

Jess, you're not in any danger.

JESS
Richard, why am I here?

Richard doesn't answer.

Jess moves to leave, almost falls over, Richard catches her.

RICHARD
You can't leave.

JESS
Please, let me go.

Richard lets go of Jess.

AMBROSE (O.S.)
Poor Richard, once a king, now a
slave, but always a prisoner to his
guilt, and a fool for love.

Ambrose emerges from the center of the giant bonfire. Ambrose is naked, and as she approaches, Ambrose's body transmogrifies from woman to a man.

Jess is in awe, blinks and rubs her eyes in disbelief.

AMBROSE (CONT'D)
(To Jess)
Richard was your mother's lover.
But when I took her away from him,
his fragile heart broke... I
promised him you, just to stop him
from blubbering like an infant.

Richard moves close to Jess again.

RICHARD
Please don't judge me Jess. I loved
your mother, I love you.

JESS
Stay away from me. Don't touch me.

RICHARD
I would never hurt you.

Richard reaches out to Jess, but she recoils with disgust. Ambrose give a demonic chuckle.

AMBROSE
If it's any consolation, if Richard
were a free man, he would have
killed himself a long time ago.
(MORE)

AMBROSE (CONT'D)

It would have saved him from his longing for you, he lust for your flesh. His torment. Ever since you were a blossoming young woman, he has fantasize about having you, as a man knows his wife. The countless hours he watched you sleep, touching himself. A true sign of his affection for you, don't you think?

Richard turns away from Jess.

AMBROSE (CONT'D)

You have become his obsession. His object of desire. It was Richard's seed I had taken into me, to inseminate your mother's womb, so I understand his fondness.

RICHARD

Stop it, please!

Ambrose smiles.

AMBROSE

But as promises are prone to be, it was broken. He could never have you, as he could never have your mother. You and I, we are connected, we are bonded in ways that defies time and space, it transcends flesh and blood... you... are... mine... and I am yours.

Ambrose waves his hand over Jess's chest, a hole burns through the fabric, reveling the branded symbol in her flesh beneath, the same symbol as in her very first dream.

Jess SCREAMS...

She looks to her branded flesh.

JESS

NO... You will never have me!

Ambrose grabs Jess's face.

AMBROSE

My child, I already have.

Ambrose's other hand touches Jess's stomach.

A flash pulses through Jess's mind with the touch, she tenses up with pain; These are fast jolting jump cuts.

BEGIN FLASHBACK:

INT. SUNLAND RANCH - NIGHT

Jess is fast asleep in her bed.

Ambrose hovers over her, he pulls the sheets away from her, without touching them.

INT. CAVERN

Ambrose has Jess over a ceremonial slab, doing her doggy style, as Charley and the others watch in a circle.

Ambrose releases inside her.

The vampires feed into their victims in celebration.

Kate gives her the blood of Ben. In a spell, she drinks the it ceremoniously. It pours into her mouth and down her chin.

END FLASHBACK.

INT. CAVERN

Jess doubles over with the realization.

JESS
NOOO! Oh God, no.

Ambrose feels Jess's stomach, then, he's taken aback. Something is wrong, he steps away from Jess.

AMBROSE
The seed did not take.

DR. FAUST
How is that possible?

AMBROSE
God has abandoned her.

JESS
(rages)
I'll kill you!

Jess pitches herself at Ambrose with the pyramid dagger to impale him with it --

WACK, Richard smacks Jess across the face with the butt of his gun.

Jess crashes to the ground. The dagger thrown a few feet away. Faust picks up the dagger and examines it.

DR. FAUST
What's this? Sanvi, Sansanvi,
Semangelaf?

Ambrose ROARS.

AMBROSE
Throw that into the fire, NOW!

Faust, shocked by the reaction, throws the dagger into the flames.

AMBROSE (CONT'D)
Bring me the girl.

Faust nods, then walks off somewhere.

Richard looks at Jess on the ground, then at Ambrose.

RICHARD
What will you do with her?

Ambrose smiles.

AMBROSE
That will be entirely up to you.

EXT. BRAM'S HOUSE - NIGHT.

Bram runs to his house. Out of breath, he hops on his scooter, then stops. He hears Van Helsing BARKING from inside the house.

Bram gets off the scooter to investigate.

INT. FOYER/LIVINGROOM

Bram enters the house, Van Helsing is BARKING.

The T.V. channel is on STATIC. Bram can only see the back of his mother's lazy-boy chair. There is a stillness in the air.

BRAM
Mom?

Bram steps closer to the chair, and as he rounds to the front of it, he GASPS. His mother's eyes wide open and throat slashed, she is dead.

BRAM (CONT'D)
NO! Mom, no, no, no.

Bram touches his mother in disbelief.

EXT. BRAM'S HOUSE

Bram runs from the house, hops on his scooter and speeds off.

Van Helsing runs after Bram.

INT. CAVERN

Jess is in a stupor, she tries her best to reclaim her faculties. She is on all fours.

In an effort to keep focus.

JESS
Where is Charley?

AMBROSE
Charley is here. But he is no longer the same Charley you know.

JESS
I will kill you, like I did the others.

Jess feebly claws at Ambrose's foot.

Ambrose give a slight demonic chuckle.

AMBROSE
I find your threat charming... But I am not like the others... Is man like his pet dog? Is God like his pet man? Death has no meaning for me. I'm eternal.

Faust returns dragging with him a tied and gagged Mandy. Her eyes soaked with tears. Her cries muffled.

Jess looks up to see her friend.

JESS
(helpless)
Mandy... Mandy.

Ambrose turn his attentions to Mandy now. Scrutinizing her body, spirt, and soul.

AMBROSE

(to Mandy)

Your heart is pounding like a drum.
Your terror gets the juices
flowing.

JESS

(Dazed)

Please, let her go.

AMBROSE

Let her go?... She was to be our
burnt offering, to sanctify our
child... But since you've killed
it. Now... she will take your
place.

Ambrose then whispers into Richard's ear, we can not hear what he is saying. Then Ambrose pulls away.

AMBROSE (CONT'D)

(to Richard)

The choice is yours.

Jess looks to Richard. Richard looks to Jess. His eyes water, his hands shake. He raises the gun to his head.

RICHARD

Forgive me Jess --

He pulls the trigger.

BANG!

Blood and brains splatter all over the wall, and on Jess.

Mandy runs at the sound of the gun shot, but runs right into Charley. The impact knocks Mandy to her knees.

Mandy, now eye level with Jess. Tears stream down her cheeks, she tries to plea for help, her words are gagged.

Jess struggles to get to her feet but can't.

EXT. MOUTH OF THE CAVE - NIGHT.

Bram pulls up with the scooter. He turns off the bike and hops off. He grabs his weapons.

Then, Van Helsing comes running up behind him, BARKING.

BRAM

Hush boy, hush. You're going to
give me away.

Van Helsing runs up to him, licks his face. Bram pets him.

Bram goes to enter the tunnel. Van Helsing follows; Bram puts
out his hand.

BRAM (CONT'D)

No boy, you stay here... STAY!

Van Helsing WHIMPERS in protest, but stays.

Bram enters the cave, Van Helsing sits, anxious as he watches
his master disappear into the tunnel. He WHIMPERS again.

INT. CAVERN

Charley and Faust drag Mandy to a large rock/bolder by the
enormous fire pit. There are four cemented iron rings around
the bolder.

They place Mandy on the bolder face down and ass up.

They tie her hands and feet to the iron rings. This spreads
Mandy's legs and arms outward like a star. She squirms.

Jess can only MOAN in protest. Feverish, she drags herself
towards the fire pit, with difficulty.

Ambrose waits as Faust cuts Mandy's pants off with a knife.

Mandy struggles, but is held down by Charley. Mandy is
stripped to her panties.

Ambrose runs his long fingers down Mandy's back and buttocks.
He then sniffs her.

Jess gets to the flames, she spots the dagger in the fire.

Bram sneaks in, he scans the scene. Careful not to be heard,
he finds a hidden spot and preps his crossbow.

Jess reaches into the flames and grabs hold of the dagger.
She SCREAMS with pain, she pulls it out. Adrenaline pulses
through her, this snaps her out of her daze.

Faust rushes Jess. Jess kicks him in the kneecap, bending his
leg the wrong way, bones SNAP, and Faust drops to the ground.

DR. FAUST

ARRRRRGG!!

Jess kicks Faust in the throat, knocking his Adams apple into his wind-pipe. Faust CHOKES, GASPING for air before his eyes roll up into his head and he keels over, dead.

Bram takes the moment to aim and fire his arrow at Ambrose, but the arrow goes through him, like an arrow through smoke.

Jess gets to her feet, as Charley with unnatural speed, grabs hold of her. His face Demonic.

He crushes her wrist until Jess drops the dagger. Jess struggles to free herself, but can't.

Ambrose moves like a shadow and smoke, he instantly appear before Bram, in his true form, a demon made from ash.

Bram tries to reload but looks into Ambrose's black eyeballs.

AMBROSE

(to Bram)

You embraced me, boy.

Bram becomes paralyzed.

Charley restrains Jess.

JESS

Charley. Snap out of it! It's me, please Charley. For the love of God please.

Charley is non-responsive to Jess's plea.

Ambrose comes close to Jess, in his demon form: bat wings, horns, black as oil skin, fangs.

AMBROSE

Do you think, love can save him?
God's love? Your love?

JESS

I know his love for me will.

AMBROSE

And your love for him?

Jess hesitates with an answer.

Ambrose laughs.

AMBROSE (CONT'D)

Even now, your fear of it paralyzes you, it holds you back. Not to worry my child.

(MORE)

AMBROSE (CONT'D)

Love is a dream that fades with time. A trick to make man think they have worth. A placebo for the soul. His love is powerless. His will is mine.

Ambrose returns to Mandy, he mounts her from behind. Mandy SCREAMS.

AMBROSE (CONT'D)

Yes scream my child, it makes it all the more sweeter.

JESS

Charley, please! Please God please. If you really love me, let me go.

Mandy SCREAMS in pain.

Jess stares into Charley's blank gaze. Her pupils dilate... HEART BEAT... Charley's pupils dilate. Charley begins to tremble, there's a break in his icy gaze. His face softens back to normal.

CHARLEY

Jess?

JESS

Yes Charley, please let go of me.

Charley releases Jess from his grip.

Jess grabs the dagger and runs to Ambrose, who is on top of Mandy, she thrusts the tip of the blade into Ambrose's neck.

Ambrose smacks Jess, she flies across the cavern.

Ambrose flares about, he HISSES and ROARS, the dagger sticks out from his neck.

The cave SHAKES like an earthquake.

Bram released from his hypnotic state, faints.

EXT. MOUTH OF THE CAVE

Van Helsing with his head on his paws, waiting for his master to return.

The ground shakes. He rises to all fours again. Anxious, he BARKS and WHIMPERS. Then he runs into the cave.

INT. CAVERN

In a rage Ambrose rushes Jess, like a bull.

Charley steps between them, Ambrose swats him like a fly, he hits a wall. Knocked unconscious.

Ambrose, pins Jess against the wall.

The shaking of the cave diminishes.

Ambrose pulls the dagger from his neck, black oil oozes from the wound. Ambrose laughs.

AMBROSE

You think you can kill me with
this?

He holds up the dagger, we see one of the engraved names covered in the dark thick oil like blood.

AMBROSE (CONT'D)

There is no place for Angels here.
They have no power over me.

JESS

It sure seemed to hurt like a
bitch.

Ambrose reaches out with a dark mist/shadow like arm. It stretches across the cavern floor to where Charley is lying unconscious. It grabs him by his leg and drags him towards them, with out moving from Jess.

AMBROSE

There is more of me in you than you
like to admit child. So don't be
fooled. What you thought was love,
did not set him free. It was your
own dark talents of persuasion,
bestowed on to you by me, that bent
his will.

Ambrose tosses the dagger to Charley.

AMBROSE (CONT'D)

(to Charley)

Awake!

(to Jess)

He is still my puppet.

Charley comes to, he sees Ambrose pinning Jess to the cavern wall. Then he sees the dagger beside him.

Van Helsing enters, and goes to Bram, he starts licking his face. Bram doesn't respond. Van Helsing lies next to him, nudging him with his nose.

Charley picks up the dagger.

AMBROSE (CONT'D)

It is time Charley, to become what you've always wanted to be... thrust it into your heart. Show me your devotion. Your faith. Take your life.

JESS

No!...

Jess tries to break from Ambrose grasp, but can't.

Charley picks up the dagger and holds it to his chest with both hands, hari-kari style.

JESS (CONT'D)

Charley don't! I can't lose you, please... don't do it!

Charley fights against himself, an internal struggle.

AMBROSE

(Roars)

DO IT!

Charley inches the tip closer to his flesh.

JESS

Charley... please! I can't live without you.

AMROSE

I... command... you, do it!

Charley struggles, the dagger draws closer to his chest, then: he throws the dagger far from himself.

Ambrose in a fury chokes Jess, but then stops, knowing he can't kill her. Not yet.

AMBROSE

Enough with these games.

Ambrose moves to the dagger, releasing Jess.

Ambrose picks up the dagger and comes at Charley to impale him with it.

Jess without thinking leaps in front of Charley to shield him, the dagger impales her instead. She collapses into Charley's arms.

CHARLEY/AMBROSE

NO!

The Cavern begins to RUMBLE and SHAKE.

Ambrose steps back in terror.

With Jess's mortal wound, Ambrose too is effected, their tie has never been so evident.

Ambrose GASP, his breath has been stolen from him, a large hole forms in his chest, blood pours from it, lots of it.

Ambrose drops to his hands and knees. Black blood pools under him, growing larger, forming a pool of black thick oil.

The flames ignite into a RAGING fire. The cavern SHAKES. Hell is breaking lose.

Van Helsing BARKS at Bram, nudging him to wake up. Van Helsing then bites down onto his collar, tries to drags him, but he's too heavy. Van Helsing then bites Bram's arm.

That worked, Bram is jolted awake by the bite.

BRAM

OUCH!

Charley in tears, strokes Jess's face.

CHARLEY

Jess... Please don't die.

Jess is finding it harder and harder to breathe. Blood is leaking from her chest. She tries to say something, but her voice is gone.

CHARLEY (CONT'D)

Save your energy babe, you're going to make it.

Bram gets to his feet, just as a piece of ceiling brakes and crashes down where he was lying.

Mandy SCREAMS for help, still gagged and tied down.

Bram goes to her and cuts her free.

Rocks are falling from the ceiling as the entire cavern violently shakes.

BRAM

Come on.

Charley picks Jess up into his arms to carry her.

CHARLEY

You're going to make it. Please,
please don't you die.

Jess coughs up blood, closes her eyes. Her body falls limp.

Ambrose crashes to the ground, dead.

Charley carries Jess, Bram helps Mandy, they run to the corridor, Van Helsing trails behind them.

The ground opens up and swallows Ambrose.

The cave crumbles and collapses in on itself, the earth
ROARS, boulders and rock SMASH against the ground.

EXT. MOUTH OF CAVERN - DAY (DAWN)

Dust and dirt shoot out of the cavern entrance, like a canon ball of debris. Cloud of dust fogs the view.

Beat... no signs of life... Then:

Mandy, Bram, Charley with Jess, and Van Helsing, emerge safely. Charley gently places Jess down.

CHARLEY

She's dead.

Bram, Charley and Mandy kneel before Jess.

The rising sun, bathes them in sunlight.

Charley instinctively covers his face... But nothing happens. He lowers his arm, the sun soaks his skin.

He peers down at Jess, then cradles her.

Jess's face is peaceful but grey and frozen. Charley, Mandy and Bram, hover over her in silence.

EXT. SUNLAND RANCH

The sun rises over the mountain, smoke rises from the hole in the mountain where it caved in on itself.

DISSOLVE TO:

EXT. MT. VIEW CEMETERY - DAY

It is overcast, the sky a gun-metal color.

JESS'S GRAVE

Charley and Mandy stand over the fresh grave of Jess Colt. Which is next to Margot Colt's grave.

Mandy cries into Charley's shoulder.

A scooter pulls up. Bram gets off, walks to meet up with the two. Bram holds a thick folder in his hand.

Without words he joins them in silence, and mourning.

Beat... Bram holds out the folder to Mandy and Charley.

They look to it with confusion.

BRAM

It was her mothers case file, from the hospital. I thought maybe, you two should have it.

CHARLEY

I don't want it.

Mandy shakes her head no.

BRAM

After all that has happened. I can't stand to look at it.

MANDY

We should burn it then.

EXT. BRAM'S HOUSE/BACKYARD - NIGHT (DUSK)

Mandy, Charley and Bram circle around a make-shift fire pit.

Van Helsing sits beside Bram.

Mandy takes out the photo of Margot and young Jess from the folder, she lights the folder on fire, then tosses it into the fire pit along with the mini-tapes. Mandy studies the photo.

MANDY

She was afraid she was going to turn out like her mother.

BRAM

I met her mother, I think it's safe
to say she didn't.

Mandy tosses the photo into the fire. The three watch the
papers and photos burn to ash in silence.

Then:

A CRACK of LIGHTING, a ROAR of THUNDER. A flash rain storm
pours down on them.

They scramble to shield themselves from the rain.

BRAM (CONT'D)

Come on, into the house.

They run inside.

INT. BRAM'S HOUSE/LIVING ROOM

Soaked, they shake off the rain, as does Van Helsing.

Police tape rope off the living room. Bram stares off at the
cold empty lazy-boy chair.

Mandy puts her hand onto Bram's shoulder to console him.

Van Helsing puts his chin on Bram's foot, with a WHIMPER.

EXT. JESS'S GRAVE

The hard rain hits the fresh dirt, turning it into mud.

LIGHTING CLASHES and THUNDER BOOMS. A hand claws its way from
the muddy grave to the surface.

INT. BRAM'S HOUSE/KITCHEN

Bram and Charley sit at the kitchen table. Mandy makes tea.
They look out the window at the STORM outside. 40 m/hr winds
knock the trees around.

MANDY

It's pretty bad out there.

BRAM

Odd for this time of year.

FLASH then CRACK, the sky lights up and roars.

Charley doubles over in pain.

MANDY
Charley?

Van Helsing GROWLS at something.

BRAM
What is it boy? Is it the storm?

Mandy goes to Charley.

MANDY
Charley, are you alright?

CHARLEY
I feel sick, really sick.

The lights then go out.

Van Helsing BARKS, towards the front door.

BRAM
There are flashlights in the
kitchen drawer.

Bram grabs them and gives one to Mandy, they turn them on.

A WHAP and THUNK is heard from somewhere in the darkness.
RAIN and WIND blow into the house.

Bram moves to see the front door. It's wide open. The violent
storm is just outside.

BRAM (CONT'D)
The storm knocked the door open.

Lighting strikes.

Van Helsing BARKS.

BRAM (CONT'D)
It's okay boy.

Bram goes to close the door.

FLASH. THUNDER.

Richard appears before him.

BRAM (CONT'D)
Oh fuck!

Richard smiles a twisted grin, then grabs Bram by the throat lifting him from the floor, he drops his flashlight.

FLASH, CRACK, the storm BOOMS.

Mandy goes to Bram's aid, Richard smacks her across the kitchen. Charley is immobilized with sickness.

Richard bares his fangs at Bram.

RICHARD
Your young blood, it smells sweet.

Bram CHOKES. Van Helsing bites at Richard, Richard kicks Van Helsing across the floor. Van Helsing YELPS.

RICHARD (CONT'D)
I'll have to come back to you,
young blood.

Richard puts Bram in the pantry and locks him in.

He then turns his attentions to Charley, who is doubled over on the floor, DRY-HEAVING.

Richard grabs Charley by the back of the head and pulls him back, so he can look into his eyes. They are blood red.

RICHARD (CONT'D)
Ahh Charley, did you think it was
over?

CHARLEY
(sickly)
Get it over with already.

RICHARD
I'm not that merciful. You violated
her. You took her away from me. I'm
going to make you suffer for that.

Richard bites into Charley's neck. Charley GRUNTS in pain.

Then:

A hand grabs Richard, pulls him off Charley, tosses him through the wall, into the dining room. He lands hard.

Charley looks up in shock. Jess, illuminated by a streak of LIGHTING, eclipses him. Then vanishes.

INT. DINING ROOM

Jess moves to Richard with speeds invisible to the naked eye. She grabs hold of Richard and pins him against the wall.

RICHARD

Jess... Please... My love.

Jess locks eyes with Richard. He can't look away.

Jess's green eyes turn a fire red, they light up with the power and intensity of the sun. Flames and solar flares ignite from behind her irises.

Richard SCREAMS in agony, his body burns from the inside out. He becomes an ash shell of his former self.

Jess squeezes her grip and the ashen form collapses, the wind carries it away in a swirl.

INT. KITCHEN

Charley's blood red eyes return to normal. He stops DRY-HEAVING. He picks himself up from the floor, grabs a dish towel and presses it to his wounded neck.

He lets Bram out of the pantry.

Mandy gets up with difficulty. They all look to each other.

BRAM

What happened?

CHARLEY

Jess.

Bram and Mandy are confused by the answer.

Charley goes to the dining room, Bram and Mandy follow.

INT. DINNING ROOM

Ash swirls in the air and around Jess.

Bram, Charley and Mandy enter, they are dumbfounded. Van Helsing limps to Jess and licks her hand. She pets him.

CHARLEY

Jess?

BRAM

You're not... ahh... er... ah...
are you?

Mandy smiles.

MANDY

Darling I don't care what you are,
you're alive!

Jess moves to Charley.

CHARLEY

God, I thought I lost y --

Jess cuts him off with a deep passionate kiss.

Charley drops the dish towel from his neck, the wound heals.

Jess pulls back gently, Charley is breathless. They gaze
deeply into each other's eyes, piercing into their souls.

JESS

I love you!

Charley smiles.

CHARLEY

(play mockery)

That's sweet Jess, a little cheese,
but sweet.

Jess smiles, she pulls him close to her again, they kiss.

FADE OUT.

THE END.