

Smoke and Roses

By

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FADE IN

INT. HOOLIGAN'S BAR-NIGHT

The bar is well-lit and filled with people. Loud music blares. The people talk loudly to be heard. Sitting at a table with two other young men is JAKE, mid-twenties, wearing a long sleeved shirt. On each hand he has a tattoo of a rose.

JAKE takes a drink, ignoring the conversation of the other two and something catches his eye. At the bar, a very perky, very cute girl, RENEE, is in conversation with a man, dressed in the nicest clothes money can buy. She casually strokes his hand as he speaks. Jake sees something in her eyes. Without a word, he gets up and walks to the bar, stepping in between the two.

JAKE

Excuse me...

ABERCROMBIE

Hey, buddy, do you mind? We're having a conversation here.

JAKE

Take a hike, Abercrombie.

ABERCROMBIE

Who do you think...

JAKE

(to Renee)

Jake.

RENEE

Renee.

ABERCROMBIE

Hey, are you listening to me? I will kick...

JAKE

Do you want to get out of here?

Renee stares at him for a moment, her eyes sparkling, taking in every detail of him.

RENEE

I'd like that.

Jake takes her hand and leads Renee away. Abercrombie stares in astonishment.

EXT. CITY STREET-NIGHT

The young couple trots down the street, Renee leading Jake by the hand. She pulls him down an alley, leading him deep into it, away from the view from the street. She pushes him against the wall of a building.

RENEE

I'm sorry. I just can't wait.

JAKE

I didn't think you could.

RENEE

Aren't you confident?

JAKE

Just thought I'd do that guy a favor. Take away something he couldn't handle.

Renee begins kissing up and down his neck. She runs her hands over his chest. Jake makes no move whatsoever.

RENEE

Don't you want to kiss me, baby?

JAKE

Tranquilizer?

Renee pulls back to look at him.

RENEE

I'm sorry?

JAKE

Your lips. Are they coated with tranquilizer?

RENEE

What... why would my lips be covered in a tranquilizer?

JAKE

Knock me out. So I wouldn't scream.

RENEE

What the hell are you talking about?

Renee tries to pull away, but Jake grabs onto her arms.

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JAKE

You don't want too much attention
when you feed.

RENEE

Feed? Let go of me, you're hurting
my arms.

JAKE

Yeah, feed. Like your kind always
has to.

RENEE

My kind?

JAKE

Vampires.

Renee stops struggling. She looks at him for a long
moment. Finally, she sighs.

RENEE

What gave it away?

JAKE

The eyes. Always the eyes.

RENEE

Figures. So, what do you want?

JAKE

To kill you.

RENEE

Dude, I didn't do anything to
you! Why do you want to kill me?

JAKE

Because of what you would've done
to that guy in the bar.

Renee reaches up and grabs Jake by the shoulders and throws
him across the alley. He staggers to his feet, and is
surprised to find her still standing there.

RENEE

It's not my fault. I just do what
I have to.

JAKE

And so do I.

Renee starts to turn away and head back up the alley.

(CONTINUED)

RENEE

Go to hell.

JAKE

You first, baby.

Renee stops and looks at him strangely. Jake flips his wrist, revealing a launcher on the underneath side. It fires out a stake, directly into Renee's heart. She seems to melt away, dissipating into smoke.

Jake begins walking back up the alley to the street. He stops momentarily to look at the where the vampire stood, and then continues walking.

JAKE

Yeah, it's a hell of a town.

OPENING CREDITS

As the credits play over black, Jake speaks.

JAKE

(v.o.)

The city is dark, it is shrouded. It can be angry and it can be dangerous. But it's my city. I walk it's streets without fear, for I love it and it loves me. It is my home, my personality, my dark lover. And I will protect it with my life.

CUT TO:

INT. JAKE'S KITCHEN-DAY

Day light streams in through the window. Jake is sitting at a small kitchen table, reading. He looks up. His roommate PAUL, one of the guys from the bar, a young-looking Asian, is waiting patiently.

JAKE

It's dark. I like it. Not like your usual stuff.

PAUL

Thanks. I didn't think I had anything like that in me.

(CONTINUED)

JAKE
Are they going to publish?

PAUL
Don't know. But I hope so. I need
this.

JAKE
I'm sure they will.

PAUL
If they don't, I'm pretty sure I'm
going to have to take that job at
the *Chronicle*.

JAKE
The morgue beat?

PAUL
Yeah. Just how I want to spend my
time. Hanging out with dead
people.

JAKE
Could be more exciting than you
think.

PAUL
I seriously doubt that.

Paul moves to take the paper. He heads over to the
refrigerator and begins pulling out food and juice.

PAUL
So where'd you take off to last
night?

JAKE
Just met somebody.

PAUL
I figured. Brett's starting to get
pissed you never introduce him to
any of these girls.

JAKE
Why?

PAUL
He wants to know if they have
friends.

(CONTINUED)

JAKE

Not that he'd like. Where is he anyway?

PAUL

Early interview. Some investment firm.

JAKE

Good for him.

PAUL

Yep. What are you up to today?

JAKE

Heading over to the warehouse to do some work.

PAUL

Need some help?

JAKE

Nah, pretty easy stuff.

PAUL

Cool. Meet up for a drink tonight?

JAKE

You're an alcoholic.

PAUL

Just young and looking for some excitement.

JAKE

Well, I'm sure we can manage to scare that up.

INT. THE WAREHOUSE-DAY

Jake enters through a small door beside a row of windows overlooking the city. The warehouse is mostly empty. There are piles of wood, a few table tools, a small desk with a laptop set on it, and against one wall, a very large cabinet.

We see Jake going through the process of taking pieces of the wood and sanding and sharpening them to make stakes. As he finishes them, he drops them into his backpack.

Jake sits down at the desk and opens the laptop. He begins checking the newspapers from across the city, looking at all

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stories covering local murders, and checking the obituaries. Finally finished, he pulls up an instant messenger service. He checks his contacts and sees someone with the screen name CWM1022 is online. He sends off a message, "Anything?" The reply is quick. "No info." He reaches into his pocket and pulls out a cell phone, using the speed dial. The phone rings.

INT. A PAWN SHOP-DAY

The pawn shop is dark and dank, the sort of place where very few would ever come. The shop owner WILLIE, is small, balding, and timid looking. He answers the ringing phone.

WILLIE

Willie's.

INTERCUT BETWEEN WILLIE AND JAKE

JAKE

It's Jake. Give me something.

WILLIE

I got nothing for you.

JAKE

Nobody seems to. Papers are quiet too.

WILLIE

Maybe you got 'em all.

On the other end of the line, Jake laughs.

WILLIE

You can always hope.

JAKE

Something's off.

WILLIE

Maybe it's a holiday or something.

JAKE

There should be some sort of movement, some murder somewhere.

WILLIE

I know how no murders must really disappoint you.

(CONTINUED)

JAKE

You know what I mean. Let me know
if you get anything.

Willie starts to answer, but Jake hangs up. He sets the phone down and sighs. He stares at the computer screen for a moment, lost in thought, and finally opens up a saved link. It's a different newspaper, outside the city, this a clipping from years prior, covering the death of a teenage boy. Jake looks at it for a moment, then closes the screen. He sighs again, and picks up the phone, dialing and holding the phone to his ear.

WOMAN

Hello?
(pause)
Hello?
(pause)
Is anyone there?
(pause)
Jacob, is that...

Jake hangs up the phone, and puts it back in his pocket. No sooner has he put it away when it rings. He pulls it back out and checks the number. He takes a deep breath, and his demeanor visibly changes. He lets a broad smile cover his face and becomes happy.

JAKE

What up?

EXT. A BUSY STREET-DAY

BRETT, a tall, decent looking young man in a suit is walking down the street and talking into a headset.

BRETT

What's going on player?

INTERCUT BETWEEN BRETT AND JAKE

JAKE

Working. You?

BRETT

How do you feel about Lebanese
tonight?

JAKE

Doubt I'll be home for dinner.

(CONTINUED)

BRETT

Who said anything about food?

Jake lets out a laugh.

BRETT

I'm serious. They're hot. Plus, come on, it's a Friday night. We need to get freaky!

JAKE

We'll see.

BRETT

Just remember this the next time you've got some. You need to hook a brother up!

JAKE

I know.

BRETT

Okay, Hooligan's at nine?

JAKE

I'll be there.

BRETT

Peace out, bro.

Jake hangs up the phone, and his demeanor switches back. He runs his hands through his hair and looks over his days work.

INT. A DARKENED OFFICE-DAY

A man in his late fifties, PIETRO KIRILENKO, well dressed and almost looking like a gangster from the 1930's, sits behind a desk in the office. The curtains are drawn and the lights are dim. In front of him stands VIKTOR, early 30's, of obvious Eastern European descent, dressed casually. Pietro appears quite pleased at the other man's appearance.

PIETRO

They're sure?

VIKTOR

They've went over the translations twice.

(CONTINUED)

PIETRO
Does anyone else know?

VIKTOR
No.

PIETRO
Good. And the scientists are sure this prophecy is the original one? I'd hate to waste all this time for the wrong one. Again.

VIKTOR
They say they've translated most of the Codex. This is the real deal.

PIETRO
Hmm. The truth has been right under our noses all these years. Interesting.

VIKTOR
I've went ahead and taken the necessary steps.

PIETRO
Really?

VIKTOR
I set up a meeting for tonight.

PIETRO
Alone?

VIKTOR
She will be.

PIETRO
Good boy.

Pietro leans back in his chair and grins.

PIETRO
You know, I'd always wondered about that girl. I refused to believe the stories going around. That she was good for us. Believing the old stories, the wishing, the legends that had sprung up around that prophecy. Couldn't take a chance that it might be wrong, you know? Foresight is what keeps us alive.

(CONTINUED)

VIKTOR
Sure thing, boss.

PIETRO
You do this, you'll be the first to
reap the benefits, understand?

VIKTOR
Yes, sir.

Viktor hesitates. This causes Pietro amusement.

PIETRO
Problem?

VIKTOR
The old man.

PIETRO
The girl's father is in no position
to cause problems. I own him.

VIKTOR
Then it will be done.

PIETRO
This time tomorrow, our world will
be saved. It's a good day.

INT. HOOLIGAN'S BAR-NIGHT

Standing at the bar is an extremely attractive young woman, MADDIE, with long, dark hair, and a beautiful shape. At the same table as the night before sits Jake, Paul, and Brett. Brett is staring lustfully at Maddie's behind.

BRETT
I've got to dip my dick in some
strange.

PAUL
Real classy, man.

BRETT
Hey, I'm not talking to you, Hello
Kitty.

PAUL
That's original, white bread.

(CONTINUED)

BRETT
Go climb back onto your Yu-Gi-Oh
card.

JAKE
Hey...

Paul waves him off. He doesn't seem to care about the
remarks. Brett turns his attention onto Jake.

BRETT
You disappeared last night.

JAKE
Yeah, I met someone.

BRETT
Oh, nice. Was she hot?

JAKE
Yeah.

BRETT
And?

JAKE
Well, she was all over me.

BRETT
Sweet! You gonna see her again?

JAKE
I kind of doubt it.

BRETT
You heart breaker.

JAKE
Something like that.

BRETT
Well, you have got to see these
bitches I got coming tonight. Make
me wanna praise Buddha or whatever.

JAKE
I think I'm going to have to pass
tonight.

BRETT
No way. I'm pretty damn manly, but
even I can't handle these two on my
own.

(CONTINUED)

JAKE

Maybe Paul would like one of them.

Brett looks at Paul, almost repulsed.

BRETT

Like he'd know what to do with them.

PAUL

At least I could find their country on a map.

BRETT

Ain't their country I'm worried about finding.

Brett gives a sophomoric laugh and moves his hands, making him almost look like a DJ.

Paul looks at Jake.

PAUL

Why do we hang out with him?

Jake laughs.

Brett grabs Paul by the head and starts messing up his hair.

BRETT

Because I'm more fun than anybody else you know.

PAUL

Alright, alright.

BRETT

Say I'm your American daddy!

PAUL

(laughing)

Okay, just knock it off.

Brett lets him go and gives him a gentle slap on the cheek. Paul tries to fix his hair, but can't get it back into place.

Jake's attention has been caught by Maddie. He can see only the edge of her face, but is intrigued. Brett notices.

BRETT

You like? I can go get her for you.

(CONTINUED)

JAKE

That's okay, I can handle
it. Besides, shouldn't your girls
be here soon?

BRETT

Oh yeah.
(Brett wiggles his drink
glass)
They get here, we'll get'em all
greased up, have a good time.

PAUL

Then you're going back to their
place.

BRETT

The hell, you say.

PAUL

Our walls are paper thin.

BRETT

Jealous?

PAUL

No, I've just gotta go to work in
the morning.

JAKE

You get the job?

PAUL

Morgue beat.

JAKE

Lucky guy.

PAUL

You know it.

BRETT

Hey, I got my job, man.

JAKE

Cool. Where is it?

BRETT

Place called KiriCorp.

PAUL

Sounds Asian.

(CONTINUED)

BRETT

It's not. Russian or something. Boss's named Kirilenko anyway.

Maddie turns her face enough so that Jake can see her eyes. He sees the twinkle in them and knows what it means. She's still standing alone, but he knows she won't be for long.

Brett tugs on Jake's arm. He points towards the door.

BRETT

They're here.

Jake looks over and sees a beautiful young Asian looking girl. Behind her is her friend, who looks like she applied her make-up with a spray gun. They look around for who they're supposed to meet up with.

BRETT

Dude, I am so sorry. She looked much better in the restaurant.

JAKE

That's alright.

(He gets up)

I'm going to go talk to the girl at the bar.

BRETT

Get it, bro.

Brett waves the girls over. He turns to Paul.

BRETT

Looks like you're up, junior.

PAUL

Lucky me.

Jake walks over to where Maddie is leaning on the bar. He steps up next to her, does a quick glance and tries to act nonchalant.

JAKE

How you doing?

Maddie gives him a quick once over and turns back to face the bar.

(CONTINUED)

MADDIE
Not interested.

JAKE
And why's that?

MADDIE
You're not the type I'm looking
for.

JAKE
What type would that be?

Maddie turns back to him and gives him a frustrated look.

MADDIE
Not you.

Maddie faces the bar again.

JAKE
You want to get out of here?

MADDIE
Not with you.

A hand drops down onto Jake's shoulder. He tries to shrug
it off, but it stays.

VIKTOR
I think the lady would like you to
leave.

Jake turns to face Viktor and sees his eyes. He smiles.

JAKE
I'm just having a word with your
friend here.

VIKTOR
I'd hate to cause a scene. There's
just so many... people. Go now.

Jake bares his teeth at Viktor in a knowing gesture.

JAKE
Maybe we could step outside and
discuss it.

Viktor gestures with his hand. Three men come out of the
crowd. Jake sees that all of them are vampires.

(CONTINUED)

JAKE
Didn't realize this was a group
thing.

MADDIE
Neither did I.

VIKTOR
You should leave now, little
man. This isn't your concern.

JAKE
I'm sorry, but I have business with
the lady.

VIKTOR
So do we.

MADDIE
What the hell is going on here?

Viktor uses one hand to press and hold Jake against the
bar. He focuses on Maddie.

VIKTOR
I'm sorry it came to this,
Madeline. I'm going to have to ask
you to come with us.

Maddie looks around, realizing there's no way out.

MADDIE
Why? I thought this was about...

VIKTOR
This is about what you can do for
all of us. About our survival.

Jake nods to a large BOUNCER standing a few feet
away. Recognizing Jake, he steps over and removes Viktor's
hand from Jake.

BOUNCER
Is there a problem here, sir?

VIKTOR
No problem. I'm just having a
discussion with my friends here.

The three other vampires start forward. The bouncer sees
them.

BOUNCER

I see. And you thought maybe your friends over there would help out? Well, I got friends too.

With a nod, a few more bouncers step to stand next to the vampires. Maddie takes this opportunity to slip away. Jake tries to grab her, but misses. He immediately follows after. Viktor watches them go with anger.

BOUNCER

Now, are we going to have to make an issue out of this?

VIKTOR

(smiling)

Not at all. We were just leaving.

BOUNCER

I thought you might be.

The bouncers release the vampires. They join together and speak amongst themselves. One of them points to the door and they head in that direction.

EXT. A STREET-NIGHT

Maddie is running down the street as fast as she can. Jake is following.

JAKE

Where do you think you're going?

Maddie doesn't look back or slow down.

MADDIE

You shouldn't have followed me. They'll be after us.

JAKE

I'm not letting you get away.

MADDIE

Your funeral.

Maddie slows down long enough for a quick look down an alley. She turns into it and takes off again. Jake follows her, gaining a bit of ground.

At the end of the alley, Maddie turns onto the next street and continues running. After another block, she reaches her destination. An old, beaten up Catholic church. She goes to open the door, but it's locked.

(CONTINUED)

Jake catches up to her.

JAKE

Now that I've finally got you
alone...

He starts to raise his wrist to unleash a stake, but stops when he realizes Maddie's frantically throwing her shoulder into the door.

MADDIE

Are you going to help me or not?

JAKE

What?

MADDIE

This is our only chance?

VIKTOR

(o.s.)

Madeline! Don't run from us,
child.

Jake hears the voice and understands they're coming. He pushes Maddie out of the way. With three quick hits, he has the door open. He and Maddie run inside.

INT. CHURCH-NIGHT

The church is dimly lit and empty. Maddie shuts the door, looks around, grabs a coat rack, and uses it to barricade the door. She crosses the foyer and into the church itself, walks towards the altar. Jake stares at her, confused, for a moment, and then follows her. She looks back at him and he sees her eyes again.

JAKE

Hey, we're not done.

Jake chases after her, throwing himself into her. The two tumble over and over again. Maddie lands on top and manages to get off Jake before he has time to get his bearings. As she tries to walk away, Jake throws his leg out, sweeping hers from underneath her. Maddie falls, and grabs a large wooden cross to catch herself. Jake slides back, waiting for the smoke.

Maddie steadies herself for a moment, and pulls herself back to her feet. Jake is speechless.

(CONTINUED)

MADDIE

What is your problem?

Maddie immediately begins digging in her pocket.

JAKE

Why didn't you... You're not one
of...

Maddie pulls out a can of mace and points it towards Jake.

MADDIE

One of what?

JAKE

Your eyes... I just thought...

MADDIE

My eyes?

JAKE

I am so sorry. I thought you were
someone else.

MADDIE

Who?

JAKE

It doesn't matter.

MADDIE

You interfered in my business and
then you attacked me. It matters
to me.

JAKE

No, it's crazy.

MADDIE

Thought I was maybe a little long
in the teeth?

JAKE

Uh...

MADDIE

You thought I was a vampire?

JAKE

How do you know?

MADDIE

There were just four of them chasing us. You think I don't know they were vampires?

JAKE

How?

MADDIE

Don't worry about it.

There is a knocking at the church door. Jake pulls a stake out of his coat.

MADDIE

Put it away. They're not coming in.

JAKE

How do you know?

Maddie puts the mace away and pulls out her cell phone instead.

MADDIE

They don't like churches.

JAKE

Since when?

From outside the church there are catcalls and laughing.

VIKTOR

(o.s.)

Come on, Madeline. If you come out and play, we'll take it easy on your new boyfriend.

Maddie dials a number and holds the phone to her ear.

VIKTOR

(o.s.)

No? We can wait all night.

JAKE

Are you sure...

Maddie holds up a finger to quiet him.

MADDIE

Daddy? Are you at work or home? Okay, you need to leave. Go to my place. They're after me, and

(MORE)

(CONTINUED)

MADDIE (cont'd)
once he knows I got away, he'll
come for you. I'll explain later.
(she takes a long pause)
I love you, Daddy. Be safe.

Maddie hangs up the phone, puts it away, and sits down by the altar. She stares down at Jake.

MADDIE
You want to tell me what you think
you were doing back there?

JAKE
How do you know they won't come in?

Maddie stares at him. Just as Jake is ready to speak, she answers.

MADDIE
This is holy ground. And they're a
superstitious bunch.

JAKE
So they can't come in?

MADDIE
They can, they just won't. They
think it's bad mojo.

Maddie stops and thinks for a moment.

MADDIE
No, they're too young to know any
better. Too many crosses for them.

JAKE
How do you know that?

MADDIE
Long story.

JAKE
It looks like we're probably
trapped in here till dawn. I got
time.

MADDIE
In the bar, you thought I was one
of them. Why would you approach me
and try to get me to leave with
you? You got some kind of sick
fetish? Or are you an Anne Rice

(MORE)

(CONTINUED)

MADDIE (cont'd)
fan, wanting to be some beautiful
creature of the night?

JAKE
No, nothing like that.

Maddie cocks her head to look at him, and a scowl crosses
her face.

MADDIE
You're a hunter.

JAKE
Yeah, I guess I am.

MADDIE
Oh, God.

JAKE
What?

MADDIE
You're a hunter and you didn't even
know they don't like churches?

JAKE
I know how to kill them. That's
all that matters.

MADDIE
And that's your approach? Just
walk up and pick a fight with them?

JAKE
Do you have a better idea? Maybe
just stake them in public?

Maddie shakes her head.

MADDIE
And you didn't think of, I don't
know, actually going looking for
some reason to go after them?

JAKE
What am I supposed to do, patrol
dark alleys?

MADDIE
Why not?

JAKE

I could get mugged!

MADDIE

You're a vampire hunter. I'm sure you can defend yourself from some muggers.

JAKE

I'm trained to kill things. Things. Not people. I don't know if I could take a group of humans and not resort to killing.

MADDIE

There's nothing wrong with it if you're defending yourself.

JAKE

I don't take innocent lives.

MADDIE

And how many vampires do you think you've killed since you started?

JAKE

That's different.

MADDIE

Why?

JAKE

Because they're vampires.

MADDIE

How do you even know who it is you're killing?

JAKE

Does it matter?

MADDIE

Look, I don't know what it was that happened to you in the past, but you need to get the hell over it. You can't just go around killing every vampire you learn about.

JAKE

Why not?

(CONTINUED)

MADDIE

Because they're not all evil. Are all humans Hitler?

JAKE

It's not the same thing.

MADDIE

Yes, it is.

JAKE

They're vampires.

MADDIE

They're vampires who did nothing to you.

JAKE

They're still vampires!

MADDIE

Jeffrey Dahmer was a cannibal. Does that make you one?

JAKE

That's different.

MADDIE

How?

JAKE

It just... Why were they after you?

Maddie silently chews her lip.

MADDIE

I don't know. I have an idea, though.

JAKE

Care to enlighten me?

MADDIE

No.

JAKE

That's real nice. I save you from an ambush and you can't even tell me what's going on.

MADDIE

You shouldn't have gotten involved.

(CONTINUED)

JAKE

I thought you were a...

MADDIE

And look what your prejudice has gotten you into.

JAKE

Prejudice? Prejudice? I protect people.

MADDIE

By killing other people. How noble.

JAKE

I kill vampires. That is noble.

MADDIE

You know nothing about them.

JAKE

And you do?

MADDIE

We're safe, aren't we? If it had just been you, your stupidity would have just gotten you killed.

JAKE

You know what? You know nothing about me, so don't you dare judge.

MADDIE

Maybe you should take your own advice.

Jake angrily waves her off and walks towards the pews. He chooses a row and lays down.

MADDIE

What are you doing?

JAKE

Getting some sleep.

MADDIE

And you expect me to keep watch all night?

JAKE

Wake me up if they come in. We can make friends with them.

Maddie stare in stony silence.

INT. CHURCH-DAY

Jake is lying peacefully in the pew. A ray of sunlight has just begun to crawl over him. Maddie shakes him awake.

MADDIE

Sun's up.

Maddie begins walking to the door.

Jake sits up and sees her leaving. He gathers himself quickly and follows.

JAKE

Where are you going?

MADDIE

Home.

JAKE

Which is where?

MADDIE

Like I'm going to tell you.

Jake runs in front of her to stop her from leaving.

JAKE

Please. I feel responsible. I got involved when I shouldn't have. The least I can do is make sure you're alright.

MADDIE

I will be.

JAKE

Let me help out. I can keep a night watch.

Maddie studies him for a moment.

MADDIE

Alright, I could probably use the help. Maddie.

She puts her hand out to shake. Jake returns the gesture.

(CONTINUED)

JAKE

Jake.

She pulls out a piece of paper and a pen. She jots down the address and hands it to Jake.

JAKE

I'll be there before sundown.

Maddie walks around him. Just as she reaches the door, Jake calls after her.

JAKE

Who were they? Why were they after you?

Maddie pauses at the door.

MADDIE

If you're lucky, you'll never have to find out.

Maddie pushes her way out and into the sunlight.

INT. JAKE'S KITCHEN-DAY

Jake drags himself inside and shuts the door. He leans against it for a moment, exhausted. He makes his way to the kitchen, where Brett is sitting and eating cereal.

BRETT

Hey there, slugger! Looks like you had a long night.

JAKE

I certainly did.

BRETT

That's my boy!

Jake grabs some juice from the fridge and sits down with Brett.

JAKE

You?

BRETT

Nah, we ended it pretty early. Turns out she wasn't that into me. But her friend loved Paul.

Jake gives a weak smile.

(CONTINUED)

BRETT
You alright?

JAKE
Just tired.

BRETT
Well, get some sleep. We'll try it
again tonight.

JAKE
I can't.

BRETT
Why not?

JAKE
I'm... meeting with that girl from
last night.

BRETT
You're actually going to see her
again? My little boy's finally
growing up! I'm so proud of you.

JAKE
Thanks.

BRETT
Okay, I'll take a rain check this
time.

Jake gets up from the table.

JAKE
Alright. I'm going to hit the
sack.

BRETT
Alright.

Jake leaves the room.

BRETT
I'm so happy for that little
scrotum.

Jake enters his bedroom and closes the door behind him. He
crawls onto the made bed and falls asleep, not even
bothering to get undressed.

INT. AN OFFICE HALLWAY-DAY

Viktor and HANS, one of the men from the night before walk down the hall. Viktor is walking briskly and Hans is trying to keep up.

HANS
What's going on?

VIKTOR
The boss has called me up.

HANS
About last night?

VIKTOR
What else would it be about?

HANS
Is he pissed?

VIKTOR
I very much doubt he's happy.

The two stop outside an elevator leading to Pietro's office.

VIKTOR
Wait here.

Viktor enters the elevator.

INT. A DARKENED OFFICE-DAY

Viktor steps out of the elevator into Pietro's office. Pietro is seated behind the desk as usual. He wears a scowl on his face.

Viktor approaches the desk with determination.

PIETRO
You didn't get the girl.

VIKTOR
We...

PIETRO
That wasn't a question.

Viktor nods.

(CONTINUED)

PIETRO

You know I don't like failure.

Viktor nods again.

PIETRO

That being said, you've done
admirable work for me for years. I
trust there was a reason you
failed?

VIKTOR

There was.

PIETRO

Go on.

VIKTOR

A hunter interrupted us.

PIETRO

You couldn't defeat him?

VIKTOR

We were in public. He slipped out
with the girl while we were
detained by security.

Pietro waves his hand.

PIETRO

Unforeseen circumstances
then. These things happen.

Pietro rises from his seat and walks to a panel of monitors
in the adjacent wall. The monitors show scenes of people
working in the offices below.

PIETRO

Her escape isn't what's really
troubling me, though.

VIKTOR

It isn't?

PIETRO

It's unfortunate, but you can't be
blamed for interference. What
troubles me is the old man.

VIKTOR

I didn't think he'd be a problem.

(CONTINUED)

PIETRO

Nor did I. But I was wrong. He slipped out of the office last night and has disappeared. It seems he and his daughter know more than they've been letting on.

VIKTOR

They know what the prophecy says?

PIETRO

I believe so.

VIKTOR

Was there a leak? I can't imagine...

PIETRO

No, nothing like that. But it does make them dangerous. We need to find them, and quickly.

VIKTOR

I'll do my best.

Pietro turns back to look at Viktor.

PIETRO

I know you will. But I've arranged for some help.

VIKTOR

Sir, I don't need any...

PIETRO

I've had the Spaniard flown in.

VIKTOR

(smiling)

The Spaniard?

PIETRO

Yes. Tonight, you and your boys will go out and bring this city to its knees. Do whatever you like.

VIKTOR

Are we concerned with hiding from the general public?

PIETRO

Use your own discretion. I'll send out the Spaniard to start tracking,

(MORE)

(CONTINUED)

PIETRO (cont'd)
and you can pile up the
bodies. They'll show themselves,
eventually. And until they do, all
this death will be on their heads.

VIKTOR
I'll spread the word.

PIETRO
Let everyone know. It's open
season on humans.

VIKTOR
Very good, sir.

Viktor walks back to elevator smiling.

INT. AN OFFICE HALLWAY-DAY

Hans is still waiting by the doors. When they open, Viktor
steps out looking happy. The two begin to walk.

HANS
Well?

VIKTOR
Spread the word to every clan we're
friendly with and every associate
we have. Tonight, we go out in
force.

INT. A BAR-EVENING

Jake walks into the dingy little bar just as the sun is
about to fully set. He's got his backpack slung over one
shoulder and there's a large bulge under his coat.

The bar is set below street level, so Jake isn't surprised
to see a few people in here already. He notices them all
watching him as he approaches the bar. They are all
vampires.

The BARTENDER is human though. He steps over to greet Jake.

BARTENDER
Can I help you, son?

JAKE
Yeah, I was wanting to get some
information.

(CONTINUED)

BARTENDER

What makes you think I could help you?

JAKE

Because from what I've heard, this is the only vampire bar in town.

BARTENDER

(smiling)

We're not a vampire bar.

JAKE

Drop the act. I can tell.

BARTENDER

I mean it. We're not a vampire bar. We cater to all paying customers. Just because most of our clientèle happen to be a certain species does not make this a vampire bar.

JAKE

Fair enough.

BARTENDER

You can relax. There's no fighting in here.

JAKE

Good to know.

BARTENDER

So what do you need?

JAKE

I was talking business with a guy the other night and I didn't catch his name. Tall, big nose, kind of goofy looking.

There are two vampires sitting at the bar close by, and one of them laughs.

VAMP 1

Sounds like you got friends in high places, pal.

JAKE

Really?

(CONTINUED)

VAMP 1

The guy you're talking about is Viktor. Works for a businessman named Pietro Kirilenko.

JAKE

Kirilenko? Wouldn't happen to own an investment firm, would he? KiriCorp?

VAMP 1

That's him. One of the richest vampires in the world. And pretty damn powerful too.

JAKE

You don't say.

VAMP 1

Rumor has it, he even owns the original Codex.

JAKE

Codex?

VAMP 2

That's enough.

JAKE

Problem?

VAMP 2

Just some things humans don't need to know about.

JAKE

Understood. You've been more than helpful.

Jake begins to head towards the door. The bartender follows and grabs his sleeve at the end of the bar.

He leans low, so only Jake can hear him.

BARTENDER

This place may be open to all, but I suggest you don't come back.

JAKE

And why's that?

(CONTINUED)

BARTENDER

They don't like people who show up asking a lot of questions. Makes it seem like maybe that person's looking for trouble.

JAKE

I'm not looking for any trouble.

The bartender nods at the bulge in his coat.

BARTENDER

Maybe not tonight, but you will be. Don't come back here.

JAKE

I won't.

Jake begins to leave, but stops.

JAKE

Is it always this busy so early in the evening?

BARTENDER

Only when something's about to do down. Now go.

Jake exits the bar and into the growing dusk.

EXT. AN APARTMENT BUILDING-NIGHT

Jake checks the list of residents by the door to make sure he's got the right place. He doesn't see Maddie's name, so he checks the address she gave him again. He finally gives up and rings the buzzer. The door is unlocked quickly, but he doesn't move, instead waiting for someone to pick up on the intercom. Maddie does.

MADDIE

(o.s.)

Yes?

JAKE

It's Jake.

MADDIE

(o.s.)

You're late.

(CONTINUED)

JAKE

Sorry. I had something I needed to do.

MADDIE

Whatever.

The door unlocks again.

MADDIE

It's open.

Jake enters the building.

INT. AN APARTMENT BUILDING-NIGHT

Jake makes his way up the stairs to the third floor. Maddie is standing out in the hall waiting for him.

MADDIE

I'm surprised you bothered to show up.

JAKE

I said I'd be here.

Maddie shrugs.

JAKE

You could at least be a little appreciative.

MADDIE

Let's get one thing straight. You got yourself into this. Don't expect me to fall all over you in gratitude.

JAKE

Wouldn't dream of it.

MADDIE

Did the door unlock before I picked up?

JAKE

Yeah, it did.

MADDIE

Damn. Old Mrs. Sempler lets almost anyone in. I'll have to talk to her in the morning.

(CONTINUED)

JAKE
Yeah, I'd hate for Viktor and his
friends to get in.

MADDIE
Viktor?

JAKE
The guy you were running from last
night. But you already knew that.

MADDIE
And how do you?

JAKE
I did a little asking around before
I got here.

Maddie grabs him by the jacket.

MADDIE
Were you followed?

JAKE
Of course not!

MADDIE
Are you sure?

JAKE
Yeah, I'm sure.

She lets go of Jake.

MADDIE
You better be. You only have a few
days of this and if you screw it
up, I will kill you myself.

JAKE
A few days?

MADDIE
I've arranged for transport out of
the city for my father and me.

JAKE
Why can't you just go during the
day?

MADDIE
He's too sick to travel. We need a
specialist to help us.

JAKE

Got it.

Maddie nods. She opens the door to enter the apartment. Jake tries to follow, but she stops him.

MADDIE

Where do you think you're going?

JAKE

Inside.

MADDIE

No, you're not.

JAKE

Why not?

MADDIE

What good are you going to do as a guard if you're inside with us?

JAKE

I just thought...

MADDIE

You can stay out here.

JAKE

And what do I do if your neighbors question why I'm sitting out in the hall?

MADDIE

You're my boyfriend and I'm very mad at you.

JAKE

Fine, but at least take this in with you.

Jake pulls out the bulge in his coat, revealing it to be a katana.

Maddie looks at him strangely.

MADDIE

It's a sword.

JAKE

It's a katana.

(CONTINUED)

MADDIE
It's a sword.

JAKE
Whatever. It's just uncomfortable
keeping it in my coat.

MADDIE
Fine.

Maddie starts to walk inside, but stops.

MADDIE
If you need anything...

JAKE
Yeah?

MADDIE
Remember to bring it with you
tomorrow.

Maddie closes the door behind her.

EXT. THE CITY

The vampires have taken to the streets. They still keep mostly to the alleys, but they've become bolder.

A vampire grabs a random passerby off the street and pulls her into an alley.

Another follows a man into a cab and attacks him in the backseat.

In the park, a vampire attacks a man in front of two witnesses. As the witnesses start to scatter, two more vampires grab and kill them.

A pack of vampires chases a group of people through a burning library, reveling in the destruction.

On the subway, a vampire terrorizes a group of trapped passengers.

INT. A HOSPITAL HALLWAY-NIGHT

There is a door marked Morgue just outside of the elevator. Both walls are lined with gurneys bearing what looks to be bodies.

(CONTINUED)

The doors open and Paul steps out. He walks over to where another man, MARTY, is leaning against the wall and chewing on a toothpick. Marty smiles and waves as Paul approaches.

MARTY

Hey, noob, you ready for some fun?

PAUL

What is all this?

MARTY

What do you think they are? They're bodies.

PAUL

This many?

MARTY

It's a big night. And this is just the first load. There's more coming in every minute. If it keeps up, they're going to have to start sticking them in the cafeteria.

Marty lets out an annoying laugh. He starts to unzip the nearest body bag.

PAUL

What are you doing?

MARTY

Oh, you gotta check this out.

PAUL

Should you even be doing that?

Marty points down at the body.

MARTY

They don't care. And the ME certainly doesn't care. But look.

He points at the neck of the body. There are two tiny holes there.

PAUL

Puncture wounds.

MARTY

Yeah. Kinda creepy, right?

(CONTINUED)

PAUL

I guess so.

MARTY

Man, if I didn't know any better,
I'd almost think there were
vampires out there.

Marty lets out an evil laugh.

MARTY

Cops are gonna have their hands
full. Some crazy gang out there,
running around playing Dracula.

PAUL

(raising his eyebrows)
Maybe it's really vampires.

MARTY

Don't be stupid, noob. Just for
that, you can start collecting
names while I go get coffee.

Marty starts towards the elevator. On his way, he passes
the light switch and starts flipping it up and down.

MARTY

Oooooo.

He laughs and walks on.

INT. AN APARTMENT BUILDING-NIGHT

Jake sits on the floor, his back against the wall. His
backpack sits next to him. His head keeps dropping back
against the wall, waking him each time.

From inside the apartment comes a crash.

Jake leaps to his feet and begins banging on the
door. Maddie answers after a moment.

MADDIE

Quiet down! You'll wake the
neighbors.

JAKE

What was that?

(CONTINUED)

MADDIE

My father. He got up to go to the bathroom and lost his balance.

Jake tries desperately to look in the apartment, Maddie blocking him.

JAKE

You sure everything's okay?

MADDIE

It's fine.

JAKE

Alright then.

Maddie closes the door, leaving Jake staring at it.

INT. AN APARTMENT BUILDING-DAY

Jake is still sitting outside Maddie's door. Her neighbors are now up and about, and as they walk past him, he nods politely. No one stops to talk.

Maddie comes outside and hands him a cup of coffee.

JAKE

Wow, you can be nice.

Maddie simply stares at him.

JAKE

Sorry. Thank you.

MADDIE

Thank you for watching for over us.

JAKE

It's no problem. Are you going out today?

MADDIE

I need to get a few things in order for our departure. But that's it. I'm not leaving this place anymore than I have to right now.

JAKE

Smart.

(CONTINUED)

MADDIE

I' sorry I haven't been completely honest with you. It's just that my father and I are in a very dangerous position.

JAKE

I know.

MADDIE

Will you be back tonight?

JAKE

Of course.

Maddie nods as Jake sips the coffee.

INT. JAKE'S KITCHEN-DAY

Jake arrives home and walks into the kitchen. He finds both Brett and Paul there. Paul looks extremely tired.

JAKE

What are you doing home?

BRETT

And he's out all night again!

Jake ignores this and focuses on Paul.

PAUL

The paper called me last night at eleven. They had me come back in and work all night.

JAKE

Why?

BRETT

You haven't heard? Whole fucking town went crazy.

JAKE

What?

PAUL

There were a rash of murders and fires. Lots of injuries and stuff, too. I had to go and help cover it.

(CONTINUED)

BRETT

It's like the end of the world or something out there.

JAKE

So you've got the day off?

PAUL

I have to go in tonight. Help out again, just in case.

JAKE

Are they expecting it to be bad?

PAUL

Nobody knows. Nobody knows anything. But it was a long night.

BRETT

Hey, when you saw all those bodies...

PAUL

Yeah?

BRETT

Did it make you think of back home? After a Godzilla attack?

PAUL

(sarcastically)

Yeah, that's exactly what I thought of.

JAKE

Lay off, Brett. He's had a long night.

BRETT

Aw, he just needs some Ginseng. It's worked for his people for centuries.

Paul gives Brett a dirty look.

BRETT

What, no witty retort? You must be tired.

PAUL

I am. I've got to get some sleep.

(CONTINUED)

JAKE
Yeah, me too.

PAUL
Busy night?

JAKE
Not really, no. Why?

PAUL
I just thought it might have been.

JAKE
Just long.

BRETT
Yeah, it was!

Jake and Paul both leave the room.

BRETT
Oh, come on, guys!

INT. AN APARTMENT BUILDING-NIGHT

Jake is sitting in the same place from the night before. He has his laptop spread across his lap and is searching through the daily papers again. He reads a variety of articles about the strange rash of crimes from the night before, noting that many of them involve puncture wounds in the neck.

Once again he looks at the link he has saved.

MADDIE
(o.s.)
You're already here.

Jake closes the laptop quickly and stands.

Maddie has stepped into the hallway.

JAKE
Old lady Sempler let me in.

MADDIE
I warned her about that.

JAKE
Sorry.

(CONTINUED)

MADDIE
It's alright.

Maddie starts to walk back in, but Jake stops her.

JAKE
Have you seen the news?

MADDIE
Yeah.

JAKE
I should be out there.

MADDIE
(sighs)
Killing.

JAKE
Helping people. This is obviously
the work of vampires.

MADDIE
And it's an excuse for you to kill
some of them.

JAKE
They're out there killing innocent
people!

MADDIE
And what would you do if you saw a
vampire? Would you wait for it to
commit a crime, or would you just
stake it's heart?

JAKE
I would stake it's heart.

MADDIE
Then you're no better then them.

JAKE
What is your deal?

A neighbor pops her head out into the hallway. Maddie notices and puts her hand on Jake's arm.

MADDIE
Quiet down.

JAKE

I'm sorry, but I just don't understand why you want to argue with me on this.

MADDIE

Because you're wrong on this. For whatever reason, you've got a blood lust for these things, and you don't care who they are, as long as they die.

JAKE

And?

MADDIE

And what next? You start killing humans who are guilty of murder?

JAKE

That's different. There's a court system...

MADDIE

Maybe go after some shoplifters.

JAKE

It's not the same.

MADDIE

While you're at it, why don't you go kill some people for being black?

JAKE

(taken aback)

What?

MADDIE

Isn't it basically the same thing? Killing someone because of what they are without ever bothering to learn anything about them.

JAKE

Those things are predators.

MADDIE

So are most humans. The difference is, the vampires didn't have a choice in the matter.

(CONTINUED)

JAKE

This is insane. We're in here arguing semantics, while vampires are outside, probably on a bloody binge, for no reason whatsoever.

Maddie goes quiet for a moment.

MADDIE

It's because of me.

JAKE

What is?

MADDIE

What's going on. And it will probably continue until they find and kill me.

JAKE

This is your fault?

MADDIE

I think so, yeah.

Jake starts to say something, but instead just shakes his head and walks away.

MADDIE

Where are you going?

JAKE

I need some air.

MADDIE

Are you coming back?

JAKE

I don't know.

Jake starts down the stairs.

INT. A DARKENED OFFICE-NIGHT

Viktor walks silently into the room. The curtains are now open and Pietro stands looking out over the city.

PIETRO

You should be out there. Enjoying the revelry.

(CONTINUED)

VIKTOR
I grew bored of it.

PIETRO
This isn't what you wanted?

VIKTOR
Not right now.

Pietro turns to look at Viktor.

PIETRO
You want the hunter.

VIKTOR
Yes.

PIETRO
The Spaniard believes he has a lead on them. He's investigating right now. If he does, you'll move tomorrow night.

VIKTOR
And the hunter?

PIETRO
He's yours. The Spaniard can have the old man.

VIKTOR
What of the girl?

PIETRO
Bring her to me.

Pietro turns to look out the window again.

PIETRO
I want to do this personally.

VIKTOR
Of course.

PIETRO
I'll be at home. I've been spending too much time in this office. And I need to put some plans in motion. For when we're free of this threat.

VIKTOR
Foresight.

PIETRO
Exactly, old friend. Foresight.

EXT. AN APARTMENT BUILDING-NIGHT

Jake is squatting by the corner of the building, just in the shadows. He watches the street, but it's almost entirely empty. From the alley behind him, he hears movement. A pair of muffled voice. A gasp, followed by the sounds of a struggle.

Jake jumps to his feet, and pulls out a stake. He rushes down the alley to see a homeless man being attacked by a vampire in his early thirties, CHARLES.

Jake grabs Charles by the shoulder and spins him around. He punches him twice in the face and throws him into the wall. The homeless man takes off running.

Charles pushes Jake off him, sending Jake crashing into a pile of garbage. As Charles starts to walk away, Jake plunges the stake into the back of Charles's knee. Charles goes down, and Jake crawls on top of him.

Just as Jake is about to plunge the stake into Charles's heart, he feels a dagger against his throat.

MADDIE
Put it down.

Maddie is standing directly behind him.

JAKE
You're actively protecting them
now?

MADDIE
I have to. He's my father.

Jake drops the stake. He gets off Charles and watches the vampire get up.

CHARLES
I'm sorry you had to see that,
young man.

Charles pauses for Jake to say something, but he continues staring.

(CONTINUED)

CHARLES

Thank you for helping protect my daughter and I the past few nights.

JAKE

Innocent people are dying all over this city so I can protect a vampire?

MADDIE

You don't understand. It's not like that.

JAKE

Then what's it like? Is he a vampire or not?

MADDIE

Yes.

JAKE

Then it is like that.

Jake starts to walk up the alley to walk away.

CHARLES

Young man, if you leave now, you run a great risk of being attacked. And also of giving away our hiding spot.

Jake turns angrily to face them.

JAKE

Do you think I really care about you?

CHARLES

I implore you, stay here. You can wait until morning and then never see us again.

JAKE

And what happens if you decide you'd like another snack during the night?

CHARLES

I've had my fill. And you'd come to no harm at any rate.

(CONTINUED)

JAKE
No harm. Just death.

CHARLES
I don't kill.

JAKE
Sure you don't, Pops. And I don't
tap dance.

MADDIE
Jake, please. Just stay until
morning.

Jake cocks his head and listens to the sirens blaring around the city.

JAKE
Alright, but I'm staying in the
hall. And I'm gone in the morning
and you two are on your own.

MADDIE
Okay.

On the rooftop above them, a figure watches them.

INT. AN APARTMENT BUILDING-NIGHT

Jake sits on the floor of the hall. He looks at his phone and sees he's missed a call. He hits redial.

INT. A PAWN SHOP-NIGHT

Willie sits in his shop dusting off a large collection of weapons. At every noise, he nearly jumps out of his skin. When the phone rings, he nearly screams. He composes himself and answers it.

WILLIE
Willie's.

INTERCUT BETWEEN JAKE AND WILLIE

JAKE
What have you got for me, Willie?

WILLIE
Have you been hiding under a rock?

(CONTINUED)

JAKE

Don't tell me you've just got the obvious.

WILLIE

This is what I've got. Shit's turned sour, vampires are out in the streets killing without a care, and it's apparently because of some girl, a prophecy, and some very pissed off blood drinkers.

JAKE

A prophecy?

WILLIE

Yeah. Mean anything to you?

JAKE

Not at the moment. Anything else?

WILLIE

Just watch your ass.

JAKE

Thanks for the advice.

Jake hangs up the phone and ponders for a moment. He picks the laptop up and opens his instant messenger. He sends off a message to CWM1022, "News?"

From inside Maddie's apartment Jake hears a beeping.

He receives a quick response from CWM1022. "Just what's on the news and in the streets."

Jake types another message, "Any idea of cause?"

The beeping comes from inside again.

The response arrives, "No."

Jake types out one last message, "Keep me posted."

The beeping comes from inside again. Jake shuts the laptop and strokes his chin, lost in thought.

INT. AN APARTMENT BUILDING-DAY

Maddie steps outside her door. Jake is still sitting, lost in thought.

MADDIE
You're still here.

JAKE
Yeah.

MADDIE
I thought you'd be gone as soon as
the sun was up.

JAKE
Me too.

Jake sits for a moment playing with the zipper on his backpack.

JAKE
Does CWM mean anything to you?

MADDIE
It's my father's initials. Why?

JAKE
Whatever reason they want you for,
it's pretty important, isn't it?

MADDIE
I think so, yeah.

JAKE
For us or them?

MADDIE
Both.

JAKE
I'm taking a lot of this on faith,
you know?

MADDIE
I know.

JAKE
I feel like I should be out
there. Like, I'm sacrificing many
lives for one.

(CONTINUED)

MADDIE

Do you have any idea how many
vampires are in this city? Do you
really think you could stop them
all?

JAKE

No, but I could maybe make a
difference.

MADDIE

And probably kill yourself trying.

JAKE

It would be something, at least.

MADDIE

So is this.

JAKE

Are you sure?

MADDIE

If I'm not, then all of those
deaths are on my head. They
already are, really.

JAKE

Okay. I'll be back tonight then.

MADDIE

This will be it. We'll leave after
tonight.

JAKE

Will that fix anything?

MADDIE

I don't know.

JAKE

I'll see you tonight.

Jake grabs the pack and gets up.

INT. A DARKENED OFFICE-DAY

The curtains are closed again. This time it's Viktor who
sits behind the desk. He has his three men in front of him.

(CONTINUED)

VIKTOR
We've found them.

The vampires all smile.

VIKTOR
We go to get them tonight. And
this time we will not fail.

INT. JAKE'S LIVING ROOM-DAY

Jake enters to find Paul lounging on the couch.

Jake sets the backpack down and sits next to him.

JAKE
You look beat.

PAUL
You too.

JAKE
I am.

Paul nods towards the backpack.

PAUL
Whatever you're lugging around in
there, you should think about
lightening the load.

JAKE
Wish I could. How was work?

PAUL
Bad again. Maybe worse than the
night before.

Paul gets up and starts to head to his room.

PAUL
I just wish there was something
someone could do. People are
getting scared.

JAKE
Yeah.

Paul looks at him and finally nods. He walks off.

No sooner is he gone then Brett comes in from the kitchen.

(CONTINUED)

BRETT
Is Sum-Yung Complainer gone?

JAKE
Yeah, he went to bed.

BRETT
Finally. I am so tired of hearing
about dead people.

JAKE
You're such a good friend.

BRETT
Yeah, I'm a sweetheart.

Brett walks past Jake and messes up his hair.

BRETT
Well, wish me luck.

JAKE
Where are you going?

BRETT
First day at my new job, remember?

JAKE
You have to go in this early?

BRETT
Yeah, I guess KiriCorp runs a night
shift too. We have to be gone so
they desks or something. Got
me. Don't understand why they need
investment bankers at night though.

JAKE
Oh, right. Well, be careful.

BRETT
Be careful?

JAKE
Uh, you know, try not to get caught
up in office politics and all that.

BRETT
Dude, look at me. How could they
not love me?

Brett walks out. Jake leans his head back and falls asleep
on the couch.

INT. AN OFFICE HALLWAY-DAY

A middle-aged executive, JOHN, is leading Brett on a tour of the KiriCorp offices. He stops at the elevator leading to Pietro's office.

JOHN

And this is the elevator going up to Mr. Kirilenko's office. Don't ever use it unless you're called up.

BRETT

Gotcha.

JOHN

But pray you're never called up. People who go up there don't always come back.

Brett laughs, but John doesn't join him.

Brett stops laughing.

JOHN

So, that's pretty much it. Any questions?

BRETT

Not that I can think of.

JOHN

And what's the number one rule?

BRETT

Only come to this floor or the two below it. Never go to any other floors.

JOHN

Right.

BRETT

Why is that?

JOHN

Those are other businesses that Mr. Kirilenko owns. And he doesn't like us mingling with them.

BRETT

No problem, chief.

(CONTINUED)

JOHN

Good. Now, let me show you to your cubicle.

INT. AN APARTMENT BUILDING-NIGHT

Jake snaps his head up. He's been sleeping against the wall in the hallway. He rubs the sleep from his eyes and checks his watch. He looks around, trying to figure out what's woken him.

The buzzer goes off again.

He gets up to stretch. He hears the door downstairs unlock. He walks to the stairwell to check.

Coming up the stairs is Viktor.

Jake turns and runs back to the apartment. He starts pounding on the door.

JAKE

Come on! Come on, open up!

From inside, Jake can now hear the sounds of breaking glass and a scream. Footsteps are now getting louder on the stairs.

Jake kicks the door down. By the window, a tall, lean, olive skinned vampire, THE SPANIARD, is struggling with Charles. Maddie is trying to beat him off her father. She's got her dagger out.

Jake checks the hallway again. Viktor has just reached the top of the stairs. Jake grabs his sword, which is sitting just inside the door.

Charles leans back into the Spaniard and pushes with his legs. The two fall backwards out of the window. Maddie runs to check on Charles.

On the street below, Charles has gotten to his feet first. He grabs the Spaniard and hurls into a first floor window of the building next door. He looks up at Maddie. The two nod at each other.

Charles runs off into the night.

Viktor comes stalking towards Jake. Jake keeps the sword hidden behind him.

(CONTINUED)

VIKTOR
Hunter, we meet again.

JAKE
Oh, I've been waiting.

VIKTOR
As have I. I told you not to get
involved in my business.

Viktor reaches towards Jake. Jake swings the sword out and brings it down, chopping off Viktor's arm at the elbow. Viktor howls in pain.

Maddie rushes out of the apartment at just that moment. She grabs Viktor and throws him into her apartment. She grabs Jake by the hand and runs.

The two come to a window at the end of the hall.

MADDIE
Do you trust me?

Jake turns back to see Viktor's legs moving just inside the apartment. He nods.

Maddie pulls Jake close and dives out the window.

EXT. AN APARTMENT BUILDING-NIGHT

Maddie and Jake land in a dumpster, Maddie on the bottom taking the impact. She's up first and climbing out while Jake is still regaining his senses.

MADDIE
Come on, we don't have much time.

Jake starts climbing out of the dumpster. Maddie turns and looks to see two of Viktor's men running towards them. She grabs Jake and pulls him the rest of the way out.

They take off running with the two vampires behind them. Jake slows enough to turn and fire off his wrist launcher. It hits the lead vampire right in the crotch, sending him backwards into the second and knocking them both down.

Jake and Maddie turn the corner into the street and flag down the first passing taxi.

INT. TAXI CAB-NIGHT

Maddie and Jake slide into the backseat of the cab. The DRIVER turns around.

DRIVER
Where to?

MADDIE
Just go.

EXT. AN APARTMENT BUILDING-NIGHT

Charles watches the cab speed away from across the street. He starts to turn and disappear in to the shadows. As he turns, the third of Viktor's men hits him in the face. Charles goes down.

INT. TAXI CAB-NIGHT

Maddie leans her head back and tries to slow her breathing. Jake is next to her, still trying to shake the cobwebs out of his head.

DRIVER
You two look like you've had yourselves some excitement? Wasn't any of them crazy killers or nothing, was it?

Maddie looks at Jake.

MADDIE
Do you have any place we can go? Preferably a residence they can't get into.

JAKE
My place. It's safe.

Maddie nods.

JAKE
How did that other guy come into your apartment?

MADDIE
The rules are a bit different for me?

(CONTINUED)

JAKE
Want to explain that?

Maddie says nothing.

JAKE
What about your father?

MADDIE
I didn't think you cared.

Jake says nothing.

MADDIE
We'd planned for this. We'll meet
up tomorrow night to leave.

JAKE
At least that's taken care of then.

EXT. AN APARTMENT BUILDING-NIGHT

The Spaniard and Viktor's men stand over the motionless Charles. The Spaniard begins chaining Charles's hands and feet.

The one-armed Viktor approaches them.

VIKTOR
They got away. Again. You are
pitiful.

The others say nothing.

Viktor looks down at Charles.

VIKTOR
But, if we're lucky, this may give
us another chance.

Viktor starts to walk away. The Spaniard silently follows. Viktor calls back over his shoulder.

VIKTOR
Get him loaded into the van. I
need to feed. And then I have to
go do some begging to save our
necks.

The other three start to pick up Charles.

EXT. JAKE'S APARTMENT-NIGHT

Jake leads a quiet and subdued Maddie into his apartment.

INT. JAKE'S BEDROOM-NIGHT

Jake leads Maddie to the bed and sets her down. He pops his head out into the apartment and does a quick look around. He shuts the door and sits down at a chair across from Maddie. She looks oddly distracted.

JAKE

We'll have to keep it down. I think one of my roommate's are home.

Maddie nods.

JAKE

I can't believe I cut his arm off. Will that work? It won't kill him or anything, will it?

MADDIE

He'll need to feed tonight to heal the wound or else he'll die. If he can get enough, a normal wound will heal almost immediately.

JAKE

Normal?

MADDIE

Non-religious, no injury to the heart. That sort of thing.

JAKE

Will his arm grow back?

MADDIE

If he lives that long. It would take centuries.

Jake looks at her for a moment, surprised at her quiet.

JAKE

Are you okay?

MADDIE

I'm just worried about him.

Jake nods.

(CONTINUED)

MADDIE
I don't want to do this anymore.

JAKE
Do what?

MADDIE
Always worrying. Always wondering.

Maddie starts to cry.

MADDIE
I don't want to be this anymore.

JAKE
Be what?

MADDIE
Different. An outcast.

JAKE
Everybody's different.

MADDIE
No, not like me. I'm all there is,
and I'm tired of it. I just want
to be normal, to live a normal
life, you know?

JAKE
Not really.

Maddie sighs.

MADDIE
I guess you should know the truth.

JAKE
Alright.

MADDIE
I have my father's eyes.

Jake looks at her for a moment, noticing once again how like a vampire's eyes hers are.

JAKE
You have vampire eyes.

Maddie nods slowly.

JAKE

Why?

MADDIE

Because I'm half vampire.

JAKE

How is that even possible?

Maddie gets up and begins to wander around the room as she speaks.

MADDIE

It's not supposed to be. Vampires aren't supposed to be able to reproduce. Scientifically, it's impossible. And yet, here I am.

JAKE

I still don't understand.

MADDIE

My mother was human. My father, as you know, is a vampire. They fell in love.

JAKE

A vampire fell in love.

MADDIE

I told you, not all vampires are evil monsters.

JAKE

Okay, so they fell in love.

MADDIE

After I was born, my mother was killed.

JAKE

Why?

MADDIE

It's a dangerous world. And my father had been hunted for a long time. He's one of the oldest vampires left.

JAKE

So why did your mother get killed?

(CONTINUED)

MADDIE

Just part of the life. The dangers of living with a vampire. You have no idea how many times I've been in danger because of it.

JAKE

Then what?

MADDIE

My father had at one time been a very wealthy man. But after my mother, he constantly stayed on the move, determined to keep me safe. It took its toll. By the time I was sixteen, we were broke. So he made a deal.

JAKE

Why do I think I already know who he made the deal with?

MADDIE

(nodding)

Pietro Kirilenko. He and my father had known each other for centuries. And Kirilenko hated him. It was the perfect deal. Strike at where my father was most vulnerable. He agreed to a lifetime of servitude in exchange for my protection.

JAKE

So why is Kirilenko after you now?

MADDIE

Because of a prophecy. The prophecy has been around since the oldest vampire could remember. But even she knew it only as a legend. It stated there would be a child born that had the best of both worlds. Most of the vampires' strength and speed, without the weaknesses.

JAKE

You.

MADDIE

Apparently. Most vampires considered it a good thing, an omen

(MORE)

(CONTINUED)

MADDIE (cont'd)
of things to come. They thought I was some sort of savior. Humans didn't agree. Like you, they only saw what they thought was a predator's eyes.

JAKE
And what does all this have to do with the Codex?

Maddie is taken aback for a moment, but continues.

MADDIE
No one actually knows what the prophecy says. It was written into a book of vampire lore, most of which was written in an unbreakable code. No one even knew if the book still existed, except for two people.

JAKE
They would be?

MADDIE
Kirilenko... and me. Kirilenko had kept the book hidden for centuries. I stumbled across it while he was protecting us one day. I could tell what it was from looking inside it. So I vowed that I would find a way to translate the prophecy.

JAKE
And you did, didn't you?

MADDIE
Oh, I did that years ago.

JAKE
What did it say?

MADDIE
That I would unite the races. Vampires and humans living in harmony. Basically, I'm the Martin Luther King of vampire-human relations.

(CONTINUED)

JAKE

Wait, how old are you? It had to have taken a long time to translate.

MADDIE

This spring, I'll be one hundred and fifty-seven years old.

JAKE

Damn.

MADDIE

I've spent most of my life studying, trying to figure out what that prophecy said. And when I did, I wanted no part of it. That's too much pressure to put on anyone.

JAKE

So you never mentioned that you'd broke the code.

MADDIE

No one ever knew I was even trying. I took a job with KiriCorp a few years ago just so I could work on the translation.

JAKE

But wouldn't this be a good thing for Kirilenko? I would think it could help business.

MADDIE

It probably would. But I'm almost positive he got the translation wrong. It would be easy to do.

JAKE

So we should just go tell him he got it wrong.

MADDIE

You don't understand. He hates my father and me. He wouldn't believe us.

JAKE

If he hates you, why would he keep you around? Besides making your father a slave.

(CONTINUED)

MADDIE

He would've known the prophecy was about me. Everyone knew. And he would have wanted to keep me close by. Kirilenko's a futurist. He probably wanted me near just in case I ever became a problem for him.

JAKE

So now he's trying to take you out.

MADDIE

Yeah, but at least I'm leaving tomorrow evening.

(She smiles)

He's going to be so pissed when he realizes my dad's not coming back to work.

JAKE

What about Kirilenko? Besides the slavery and trying to kill you, is he one of the good guys?

MADDIE

(Laughing)

Oh, no. He's a real bastard. Feel free to kill him.

Jake laughs. Maddie sits back down on the bed.

MADDIE

Speaking of killing...

JAKE

Please, no more lectures, okay? You may think vampires aren't evil, but we differ on that.

MADDIE

No, I just meant that it's apparently a night for truths. Why do you hunt?

JAKE

There was an incident.

MADDIE

I kind of figured.

(CONTINUED)

JAKE

I grew up in a wealthy family. I had an older brother who was God's gift as far as my parents were concerned. Me, not so much.

MADDIE

That's kind of harsh.

JAKE

Just the way it was. And, looking back, I was kind of a screw-up. My brother wasn't. He had long-term goals, got good grades, all that. He was an all around good guy.

MADDIE

Still...

JAKE

I know. Anyway, we were at our family's winter vacation home for Christmas. Elwood, Eli was what we called him, and I were out cutting fire wood. Eli thought he heard a little girl crying in the woods and went to check it out.

MADDIE

A little girl? Oh no.

JAKE

Yeah. After a few minutes, I went to check on him. And I saw this little girl, her mouth covered in blood, sucking on my brother's neck. If I had just gotten there a few minutes earlier...

MADDIE

Don't. You can't blame yourself for that.

JAKE

I didn't even realize I still had the axe in my hand. The little girl looked up at me, and she was still crying. She even tried to apologize. I just lost it. I swung the axe. Took her head off without even thinking.

(CONTINUED)

MADDIE

I'm sorry.

JAKE

My parents took it extremely hard. They thought it was the end of the world or something. They were so upset, that they stopped even giving me the little attention I got before. So, when I turned eighteen, I took my trust fund and left, determined to take out anything like what killed my brother.

MADDIE

Is that what the tattoos are for?

JAKE

Yeah.

MADDIE

Why two?

JAKE

One for my brother, and one for me.

MADDIE

You?

JAKE

In a way, I died that day too.

MADDIE

I can't believe someone was sick enough to turn a little girl.

JAKE

Everytime I see a vampire, it's her face I see.

MADDIE

I know you probably don't want to hear this...

JAKE

Don't.

MADDIE

... but it wasn't really her fault. They can't help the hunger.

(CONTINUED)

JAKE

There are surely other ways.

MADDIE

If there are, no one's found one. My father spent years looking. Animal blood just won't cut it, and neither will starving. The best any of them could do was to rob a blood bank.

JAKE

There's got to be another way.

MADDIE

There's not. Animal blood and the blood of another vampire are like poison. It doesn't help them.

JAKE

Then how'd you survive? Vampires must have been tempted around you.

MADDIE

No, my blood tastes like a vampire's. They can't stand even the smell of it.

JAKE

I still don't care. They're evil.

MADDIE

There a lot of vampires out there that do a lot of good.

JAKE

Look, it doesn't matter what you say about this. I'm always going to see that little girl's face and think about how she took my family away from me.

MADDIE

Does it bring your brother back?

JAKE

No, but it might save someone else's family.

MADDIE

And yet, people have been losing loved everyone's the past few nights.

(CONTINUED)

JAKE

Don't remind me. I feel bad enough as it is.

MADDIE

So, where does that leave us?

JAKE

You're going to stay here. You and your father will get away from this mess tomorrow. And then I'm going after Kirilenko.

MADDIE

Sounds good to me.

JAKE

One question.

MADDIE

What's that?

JAKE

Do any humans work the late shift at KiriCorp?

MADDIE

No, security basically forces all the humans out by six. Why?

JAKE

Just thinking.

Jake gets up and starts to exit the room.

JAKE

You should get some sleep. You've got a long day ahead of you. I'll sleep out on the couch.

MADDIE

Jake?

Jake turns to look at her.

MADDIE

Thank you for everything you've done for us. My family is truly in your debt.

Jake nods and exits the room.

INT. JAKE'S LIVING ROOM-NIGHT

Jake walks out of the bedroom to see Paul sitting on the couch.

JAKE
Hey, how long have you been home?

PAUL
A little while. Slow night.

JAKE
No murders?

PAUL
A few, but not enough to keep me there.

JAKE
Good for you.

PAUL
Good for the city. Jake, can I talk to you for a minute?

Jake sits on the couch next to Paul.

JAKE
What's up?

PAUL
I'm sorry I doubted you.

JAKE
Doubted me?

PAUL
I heard what that girl was telling you. Thin walls, you know?

JAKE
What do you mean?

PAUL
I understand now why you haven't been...

Paul makes a vampire face and then imitates staking it.

Jake laughs uncomfortably.

(CONTINUED)

JAKE

What are you talking about?

PAUL

You're a vampire hunter, or slayer,
or whatever you call yourself.

JAKE

That's crazy.

PAUL

The stakes in the backpack? The
sword in the bedroom? The
occasional torn clothing?

JAKE

Paul...

PAUL

Jake, I come from a culture that's
been organized thousands of years
before you European kids crawled
out of your caves. My ancestors
fought dragons, for Christ's
sake. I know about vampires.

JAKE

Really?

PAUL

Even if I didn't before, I've spent
the last few nights working in a
morgue. I'm Asian, not stupid.

JAKE

So you know.

PAUL

Have for awhile. And Jake? You
made the right choice. Staying and
protecting her was the right thing.

JAKE

Then why doesn't it feel like it?

PAUL

I don't think the right thing
usually does.

Jake nods. Then he laughs.

(CONTINUED)

JAKE

You could've mentioned you knew.

PAUL

I was enjoying your lame cover stories too much.

JAKE

What's lame?

PAUL

There's no way you can get laid that much.

Jake and Paul both laugh.

PAUL

What now?

JAKE

I don't think things can ever get back to normal. Not for a while at least. But I have a plan.

Jake pulls his phone out of his pocket and dials.

INT. A PAWN SHOP-NIGHT

Willie once again has an assortment of weapons in front of him.

The phone rings and he almost screams.

WILLIE

Willie's.

INTERCUT BETWEEN WILLIE AND JAKE

JAKE

I need supplies. And I need them fast. By noon tomorrow.

WILLIE

Okay, what do you need?

(He listens patiently)

That it? Kid, I can get you that right now if you need it.

EXT. AN OFFICE BUILDING-DAY

Jake stands outside an office building bearing the KiriCorp logo. He is wearing a suit and tie, and carrying an over-sized messenger bag. He enters the building.

Jake enters the building.

INT. KIRICORP BUILDING-DAY

Jake walks past the help desk inside the lobby. He is one of many people coming and going. He stops to check the directory located beside the elevator bank. As an elevator going up opens it's doors, he steps inside.

He steps off the elevator at the second floor. A few in the elevator look nervously as he does, but he ignores them. He proceeds to a receptionist desk just past the elevators.

RECEPTIONIST

Can I help you with something, sir?

JAKE

Viktor asked me to come and take care of a few things.

RECEPTIONIST

(Surprised)

Oh, of course, sir. Do whatever it is you need to do.

Jake nods and walks past her. Once in the hallway and unseen, he opens an unmarked office door. Inside is a darkened room. A vampire sleeps on a large bed at one end of the room. Jake steps back out, seeing all needed to. He proceeds to a door marked janitorial. He enters and reaches into his back. He proceeds to pull out a large amount of C4 and a detonator. He places it behind some shelves and moves on.

Jake plants a few more before returning to the elevator. He continues on. He steps off at the third floor this time.

INT. AN OFFICE HALLWAY

Jake steps off the elevator. His bag is now noticeably lighter. Brett is waiting to meet him.

BRETT

Hey, buddy. You look good, you little pimp.

(CONTINUED)

JAKE

Thanks. Thought I'd try and look like grown up today.

BRETT

Good for you. Get out here and grab hold of some of that money like the rest of us.

JAKE

That's the plan.

BRETT

Okay, so are you ready for this? I know placing your money in someone else's hands is a big step.

JAKE

I don't know. I'm kind of nervous.

BRETT

It's okay. The world of investment can be a dangerous place.

JAKE

I'm sure it can.

Brett places an arm around Jake's shoulder and leads him away.

INT. THE ELEVATOR

Jake rides the elevator back down. It stop at the lobby, but Jake stays in place. As everyone leaves, he presses the button for the parking garage. The elevator continues down.

INT. THE PARKING GARAGE

Jake steps out of the elevator and into the dimly lit parking garage. He looks around and sees a door with the words "Keep Out" printed on it. He looks around and walks inside the door.

INT. BOILER ROOM

Jake walks around the boiler room, setting up the explosives. He stops once, thinking he hears something, but continues on his way.

INT. THE PARKING GARAGE

Jake exits the parking garage and goes to the other side of it. He finds another door on that side and goes in. He comes back out a few minutes later and begins placing the explosives on random support beams where they can't be seen. He works until he's out of charges.

From behind Jake, he hears someone approaching.

Jake turns to see a vampire in a security uniform trotting towards him carrying a clipboard.

VAMP 3

What do you think you're doing, pal?

JAKE

I'm sorry. I must have forgot where I parked.

VAMP 3

That's alright, happens to a lot of people. What's your name?

JAKE

Alex. Alex Johnson.

The vampire does a quick scan of the list.

VAMP 3

I can't seem to find your name on here Mr. Johnson.

JAKE

It's not on there. I was contacted late last night and asked to come in.

VAMP 3

By who?

JAKE

Viktor.

VAMP 3

(smiling)

Really? He didn't mention it to me. And he always lets me know who's coming in.

In the distance, Jake can hear the sounds of a group of men approaching.

(CONTINUED)

JAKE

Like I said, it was sort of a last minute thing.

VAMP 3

Well, then I'm sure you won't mind coming up and having a word with Viktor, will you?

JAKE

Viktor's here?

VAMP 3

(surprised)

Of course he's here, he's always...

Jake fires his wrist launcher. Just as the security guard evaporates into smoke, the approaching men come into sight. There are four of them, all dressed in business suits. In the lead is Viktor.

VIKTOR

We'll take the tunnels over to the...

Viktor stops at the scene in front of him. He looks from the quickly melting vampire to Jake. He lets out a scream of rage.

VIKTOR

You!

Viktor and the vampires charge at Jake. He takes off running at full speed.

Jake rounds a corner, noticing the pavement is ascending. He runs up and rounds another corner. The vampires are close behind.

As he turns the last corner, Jake sees sunlight ahead. He pushes himself as fast as he can. Viktor reaches out to grab him with his one good hand. He gets a grip on Jake's suit but before he can pull him back, Jake breaks into the sunlight. Viktor's hand is bathed in light and catches on fire.

Viktor falls back with a scream as Jake trots the last few feet to the mouth of the garage. He looks back at the vampires standing in the shadows.

VIKTOR

This isn't over, hunter! After we get the girl, we'll be coming for you.

(CONTINUED)

JAKE
I'll be waiting, stumpy.

With a laugh, Jake walks off into the sun.

INT. HOOLIGAN'S BAR-DUSK

Jake walks into the bar. He has stopped to change clothes and grab his backpack. Paul and Brett are sitting at their usual table, Brett still wearing his clothes from work. Jake walks over to join them.

JAKE
Hey, what's going on?

PAUL
Just thought you might want to stop by and grab a drink. I told Brett you might be out late tonight.

JAKE
Probably.

Jake and Paul look at each other in silent understanding.

JAKE
How'd you get off work so early?

BRETT
Got me. They just decided to send everyone home early. Second day and already getting time off. Yeah!

PAUL
Must be a real stressful job.

BRETT
At least I don't spend my time playing with dead bodies, Hiroshima.

PAUL
Hiroshima is in Japan. I'm Chinese moron.

BRETT
You all look the same.

JAKE
Back off, man.

(CONTINUED)

BRETT
What did I say?

JAKE
Just... not today, okay?

Paul gives Jake a strange look. He shrugs it off.

PAUL
I was just telling Brett that your girlfriend was moving.

JAKE
Oh, yeah. She's leaving this evening.

BRETT
That blows, dude.

JAKE
It's alright. I'll live.

BRETT
Guess I'll have to start stocking up on tissue.

JAKE
I'm not going to cry or anything.

BRETT
I know. I'm sure you'll be too busy making your own Cream of Sum Yung Guy like General Tzo here.

Brett starts laughing, but Jake snaps. He pulls his fist back and hits Brett right in the nose. Brett falls off his stool. Blood gushes everywhere. The bouncers start to come over, but Paul waves them off.

Paul bends over to help Brett up. Brett's hands are covering his bleeding nose.

BRETT
I think you broke my nose, you crazy fuck! What the hell, man?

Brett takes off out of the bar. Paul begins gathering his things to follow.

PAUL
What was that all about?

(CONTINUED)

JAKE

I'm sorry, but I couldn't take it anymore. He has no right to talk to you that way.

PAUL

It's not a big deal.

JAKE

It is to me. He shouldn't treat you like that. He's a racist.

PAUL

Oh, come on. He doesn't know any better. And I've let him do it for a long time.

JAKE

That's why it needs to stop.

PAUL

Why? It doesn't bother me. I know he doesn't mean it. He's like a brother to me.

JAKE

Yeah, but...

PAUL

But nothing. There's a difference between saying stuff like that to your Asian friend, and actually meaning it. I make fun of him for being white sometimes. It's not a big deal. We don't mean any of it.

JAKE

That doesn't make a difference.

Paul shakes his head sadly at Jake.

PAUL

It makes all the difference in the world.

Paul exits the bar. Jake sits down at the table by himself.

INT. MADDIE'S APARTMENT-DAY

Maddie walks in the door carrying a suitcase. She looks around the shambles of her apartment. The place is completely wrecked. She begins picking a few things up but stops when she sees a piece of paper tacked to the wall. She takes it down and reads it. Maddie gasps.

INT. HOOLIGAN'S BAR-NIGHT

Jake is sitting alone at the bar drinking a beer. His backpack sits by his feet. It's still early so the place is mostly empty. The sun has just went down outside.

Maddie enters the bar and approaches him. He is on his feet before she's even gotten to him. She's obviously been crying.

JAKE

You should be gone by now. What's wrong?

MADDIE

They've got him. They've got my father.

JAKE

Where?

MADDIE

I don't know, they want to do an exchange. Me for him.

JAKE

Alright, just calm down.

MADDIE

Calm down? They've got my daddy. I've got to do something.

JAKE

We will.

MADDIE

No, you've done enough. You've got to go hunting.

JAKE

If they want to do an exchange, I doubt anybody will be out terrorizing the city.

(CONTINUED)

MADDIE

Okay, okay. What are we going to do?

JAKE

You have a number to reach someone?

MADDIE

Viktor's.

JAKE

Then call him. We're going to set up the exchange.

MADDIE

What?

JAKE

Do you trust me?

Maddie nods.

JAKE

Then call him.

INT. A DARKENED OFFICE-NIGHT

Viktor, his hand badly burnt, is hanging up his cell phone. His men are standing in front of the desk waiting.

VIKTOR

It's set. Get ready to head out. Hans, I want you to have everyone on stand-by back here. Nothing goes wrong this time.

HANS

What about the old man?

VIKTOR

He's at the boss's house under the Spaniard's watch. He won't get in the way.

INT. THE WAREHOUSE-NIGHT

Jake and Maddie are inside setting up. Jake is loading his wrist launchers and sticking a few stakes in his pocket. The large cabinet is at their backs.

(CONTINUED)

MADDIE

I really hope you now what you're doing.

JAKE

Me too. But this should work just fine. Here.

Jake sticks two bottles of clear liquid in Maddie's pockets.

JAKE

That does work, right?

MADDIE

Yeah. You've never used it.

JAKE

Nah, I prefer to get physical.

MADDIE

When should I?

JAKE

Trust me, you'll know.

The headlights of a car can be seen through the windows.

JAKE

They're here.

Maddie walks over and stands against a pole. Jake takes some rope and ties her hands behind the pole.

JAKE

Not too tight?

MADDIE

Nope.

JAKE

Alright then.

Jake pulls a small remote out of his pocket.

Viktor and his men walk in. Viktor scowls when he sees Jake.

VIKTOR

You weren't part of the arrangement. Once again, you're where you don't belong. I'm going to enjoy this.

(CONTINUED)

JAKE

Slow down there, fang. I've got a new arrangement for you.

VIKTOR

What's that?

JAKE

I don't care about daddy dearest. You want to kill him or whatever, be my guest. All I want is for you to call off the violence and leave me alone.

VIKTOR

And why would we do that?

JAKE

I caught her and tied her up. You should have seen what she had planned for you.

VIKTOR

Really? A trap?

JAKE

Oh yeah.

(points to two of the vampires closest to Maddie.)

She was going to throw holy water on you two.

(points to Hans)

You she was just going to stake. Lucky guy.

(points to Viktor)

And you, Viki. You were going to get both your were going to have the rest of your limbs taken off. She really doesn't like you.

VIKTOR

Then I guess we're lucky you showed up.

JAKE

So then I guess we have a deal.

VIKTOR

Of course not. I'm going to kill you myself and make her watch.

(CONTINUED)

JAKE

I was afraid you were going to say that. You might want to look out the window.

VIKTOR

Why?

JAKE

Your friends are going bye-bye.

Jake hits the button on the remote. Viktor and his men turn to the window. In the distance, the KiriCorp building explodes.

VIKTOR

No!

Maddie pulls her hands out of the rope binding her. She reaches in her pockets and comes out with the water.

Maddie throws the bottles at the two vampires closest to her. They immediately start dissolving into smoke. She pulls a stake out of her back pocket and charges towards Hans.

Viktor and Hans turn back in time to see what's happened in the warehouse. Viktor howls and runs at Jake. Hans has just time to react before Maddie is on him.

With one punch, Viktor knocks Jake into the large cabinet. Jake falls through the door, laughing. The contents of the cabinet are revealed. Holy water is spilling on Jake. Weapons are tossed all around him. In his rage Viktor notices none of this.

Maddie manages to put the stake into Hans' heart, turning him to smoke.

Viktor reaches to grab him with his left hand, but stops upon seeing the water. He hisses at Jake.

Jake quickly grabs a sword and swipes upward, taking off Viktor's left arm at the shoulder. Viktor stumbles back. Jake slashes his right arm off at the shoulder.

Viktor is stumbling backwards. Jake drops to his knees, spins, and takes off Viktor's legs at the knees. What's left of him drops to the ground, screaming in agony.

Maddie approaches them as Jake straightens himself.

(CONTINUED)

JAKE

You okay?

MADDIE

Yeah. You?

JAKE

Just dandy. How about you, ugly?

Viktor hisses at Jake.

MADDIE

Need one?

JAKE

Nope, got one.

Jake pulls a stake out of his pocket and kneels down.

JAKE

I just wanted you to have a moment
to realize that you've lost.

VIKTOR

He'll make you pay for this.

JAKE

I doubt it. Say goodnight, Viki.

Jake jams the stake into Viktor's chest and he turns to
smoke. Jake stands back up.

JAKE

You know where we're going, right?

MADDIE

His house.

JAKE

Alright, let's go. We can use
Viktor's car. Finish this before
dawn.

EXT. KIRILENKO'S MANSION

Jake and Maddie exit the car. They look around while
heading towards the door.

JAKE

Isn't it just a little bit odd
there's no security?

(CONTINUED)

MADDIE

No. Who would ever stage an assault on Pietro Kirilenko's home?

JAKE

Us.

MADDIE

For a man with foresight, I don't think he planned on this.

JAKE

Makes this a whole lot easier.

The two enter the front door.

INT. KIRILENKO'S MANSION

Jake and Maddie make their way through the foyer and down a long hall. Lit candelabras line the hall, leading to a set of double door. Jake and Maddie nod and enter.

Inside is what looks to be a large library. The Spaniard sits at a small table, looking half-asleep. Pietro is seated at a larger table looking over paperwork. Charles is lying on the floor, looking bruised and beaten.

At the appearance of Jake and Maddie, the Spaniard jumps up. Pietro grabs a knife off the table and walks to Charles, grabbing him by the hair and pulling him to his feet. He puts the knife to Charles' throat.

PIETRO

Another step and I remove his head.

Jake and Maddie stop.

PIETRO

I must assume Viktor has failed me. Again.

MADDIE

Sorry to disappoint you.

PIETRO

He has been doing shoddy work lately.

JAKE

I don't think you'll have to worry about that anymore.

(CONTINUED)

PIETRO

You must be the hunter. Such a thorn in my side as of late.

JAKE

I'm flattered.

PIETRO

It is very brave of you to come here. But ultimately pointless. It's the girl I want, and you've brought her right to me.

MADDIE

Please, Mr. Kirilenko. Let my father go. You've got no reason to hurt him.

JAKE

Or kill her.

PIETRO

Excuse me?

MADDIE

The prophecy. I translated it years ago. I'm not a danger.

PIETRO

Really?

MADDIE

Your people must have gotten it wrong. I'm not going to be the downfall of the vampires. The prophecy says I'll unite the races.

PIETRO

My dear, that's precisely what my people told me.

MADDIE

I don't understand.

PIETRO

Uniting the races? I can't imagine anything worse. My vast empire grows daily. Soon, I'll be at a point where I'll be powerful enough to introduce what I am to the public. Vampires will not have to live in the shadows. We will be able to hunt when we want without

(MORE)

(CONTINUED)

PIETRO (cont'd)
fear. We are better than the
humans and we will show them soon.

MADDIE
And you would kill me for all
that? When you could live in
peace.

PIETRO
I don't want peace. I want
power. And I'm perfectly willing
to eliminate you for that. I am a
vampire. I've embraced my evil
nature. When will you?

MADDIE
Jake?

JAKE
Yeah?

MADDIE
Now.

Jake fires off his wrist launcher at the Spaniard. Without so much as blinking, the Spaniard catches the flying stake and throws it aside.

JAKE
Oh. Shit.

The Spaniard moves towards Jake.

Pietro slashes Charles' throat. Maddie is on the move towards him, so Pietro doesn't cut deeply enough to behead Charles, instead slitting the throat deeply.

MADDIE
You bastard!

Pietro throws Charles aside and he and Maddie lock up with each other. Maddie begins delivering kicks to his knees, each one causing him to slip a little.

Jake is swinging his sword at the Spaniard. After one wild swipe, the Spaniard grabs the blade and snaps it in half.

JAKE
That's my favorite katana.

Jake throws what's left of the blade at the Spaniard. The Spaniard knocks it aside and falls onto Jake, his teeth searching for Jake's throat. Jake has only one arm to use to protect himself, the other being trapped between his and the Spaniard's bodies.

Maddie manages to knock Pietro to the ground. She lands on top of him and quickly pulls a stake out. Instead of going for his heart, she stabs it into his shoulder, pinning it to the ground. She pulls her dagger out, pinning his other shoulder. Maddie begins clawing at his chest.

Jake manages to work his trapped arm up, higher and higher between them. The Spaniard is inching closer to Jake's throat as Jake's strength is fading. With one last push, Jake gets his trapped arm against the Spaniard's chest. He fires off his launcher, turning the Spaniard into smoke. Jake drops his head to the floor and exhales.

Maddie pushes hard one final time and pushes her hands into Pietro's chest. With a look of horror, he understands what's happening. Maddie yanks his heart out. Pietro lets out a scream as he turns to smoke. Maddie holds the heart above her head and gives a triumphant yell. She throws the heart aside.

Maddie doesn't take much time to regain her composure, moving to check on her father. She kneels by his side.

MADDIE

Daddy!

CHARLES

I'm sorry, sweetie. I think this might be the end of the line.

MADDIE

No, don't say that. We can get you some blood.

CHARLES

I'm too weak to go feed.

Jake gets up from the floor and walks closer to Maddie and Charles.

MADDIE

No, I won't let you die! I'll go find someone.

CHARLES

Who could you find willing to let me feed?

(CONTINUED)

Jake notices Maddie's dagger still stuck in the floor. He walks over grabs it and approaches the other two. He kneels down by Charles' head.

Jake removes his wrist launcher and rolls up his sleeve.

MADDIE
What are you doing?

JAKE
Helping him.

Jake slashes his arm just above the wrist and holds it to Charles. He begins to drink.

MADDIE
Why are you...

JAKE
To save someone's family.

Maddie nods. Charles continues to drink. As Jake begins to feel weak, he pulls his arm away.

JAKE
Is that enough?

CHARLES
It will be. Just let me rest for a bit.

Jake rolls off his knees into a sitting position. He takes stock of the room.

JAKE
So. What now?

INT. HOOLIGAN'S BAR-DUSK

It is the next night. Jake and Maddie enter, Jake with a bandage on his arm. He is wearing short sleeves, showing he has no wrist launchers.

Jake sees Paul and Brett sitting at the usual table. Brett's nose is taped up and he has two black eyes. Jake and Maddie approach them.

JAKE
Hey.

(CONTINUED)

PAUL
Hey. I see some things changed.

JAKE
Yeah.

BRETT
Wait. Is this her? The mystery
girlfriend?

Maddie looks coyly at Jake.

MADDIE
Something like that.

JAKE
Look, Brett...

BRETT
It's cool. You don't even have to
worry.

JAKE
But I...

BRETT
No, no, no. I upset you, so I'm
sure I deserved it. Luckily, you
punch like Pikachu here, so it
didn't hurt too much.

JAKE
Gee, thanks.

The sun is fully set now. Jake turns and sees a female
vampire standing at the bar. He watches her for a
moment. Maddie follows his eyes and then looks at him.

MADDIE
What are you going to do about
that?

JAKE
(looking at Maddie)
Nothing. As long as she doesn't
cross the line, nothing.

Maddie nods and the two of them sit down with Paul and
Brett. The four begin talking.

BRETT
So, did you guys hear? My job blew
up!

FADE OUT

END CREDITS