

OF VAMPIRE BORN

Written by

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FADE IN:

1996, THE PRESENT

EXT. ALLEYWAY - NIGHT.

A panic-stricken, hurt, and limping young WOMAN is trying her best to run through an abandoned alley as fast as she is able to.

The woman takes a right corner and continues on as perspiration runs down her forehead. With no exit in sight, she desperately tries to open a door to a building but it's locked, so she starts running again but slips and falls to the hard concrete.

WOMAN

Oh God, please?

The woman gets up and looks behind her in fear but there's no one there. She starts running again and reaches another corner, turns into it but it leads to a tall, brick wall.

WOMAN (CONT'D)

No. No. Why?

The woman starts banging on side-doors and the walls of buildings and tries to climb to higher ground but they all prove to be futile attempts.

A large group of dark figures appears in the background.

The woman stops trying to find a way out of her predicament as she has reached the point of exhaustion and as she sees that her pursuers have caught up with her.

WOMAN (CONT'D)

Please, I haven't done anything.  
Please.

The woman takes a few steps back, reaches the wall, and leans on it. As her pursuers get closer to her, she stops pleading and opens her mouth in a hiss, revealing a pair of sharp fangs. Her eyes turn deep red and her fingernails grow to a sharp end.

A shot is fired and the woman gets hit in the upper right shoulder. The impact of the bullet propels her hard to the wall and she cries out in pain.

She tries to move forward but another shot hits her left shoulder. She is now incapable of moving her arms as they hang limp and bleeding by her sides.

WOMAN (CONT'D)  
Please- please don't.

Her attackers gather around her in a circular fashion, stepping slowly towards her with knives, guns, and large sticks on the ready. The attackers are men, and they dressed in black religious outfits. Along with the mentioned weapons, some are also strapped with wooden stakes and with crosses.

There is a figure among them who's the leader and he's dressed in red. This is HIGH INQUISITOR GABRIEL. He's in his mid-thirties and has a hardened face and eyes that betray a man of a tough disposition.

H. I. GABRIEL  
Stay alert and be vigilant, beasts  
are at their most dangerous when  
they are wounded and vulnerable.

The inquisitors attack the woman with the sticks, beating her until she cannot stand up any longer.

H. I. GABRIEL (CONT'D)  
Hold it in place so I can send it  
back to the hell it sprang from.

Gabriel takes out a large wooden stake from his belt buckle and walks close to the woman who's being held upright by two inquisitors and who is bleeding profusely.

WOMAN  
Please- I- haven't done anything-  
for God's sake- please.

H. I. GABRIEL  
No need for sacrilege in your final  
dying moments, witch.

Gabriel stabs the woman hard in the chest and blood sprays out of her body.

INT. HOSPITAL - PATIENT ROOM - NIGHT

Blood is poured into a medical syringe.

A female nurse, SOFIA, early thirties, is taking blood from an elderly man, RUTGER. He has long hair tied in a ponytail, and tattoos decorate his skin.

There's a lot of care and gentleness in Sofia's actions and an air of confidence in her demeanor. Her eyes though betray an old soul, someone who's seen and been through a lot.

SOFIA

There we go, nothing to it.

RUTGER

That's cause it's you doing it and I get to look into your angelic face.

Sofia presses cotton where the needle pierced and then applies a bandage to the arm.

SOFIA

I bet you say that to all the girls.

RUTGER

Only the pretty ones.

SOFIA

I think we have ourselves a regular Casanova here.

RUTGER

You're nice. The other nurse wasn't nice, she was kinda mean to be honest.

SOFIA

You must mean Julia. It's not her fault, there was an accident once and she got a stick permanently stuck in her ass.

Rutger breaks out in laughter.

RUTGER

Pretty and funny. God's a cruel bastard for making me old.

Sofia puts her hand on his face.

SOFIA

You're young at heart Rutger, and that's what counts.

Rutger smiles.

RUTGER  
Hell, pretty, funny, and  
compassionate. The complete  
package.

INT. HOSPITAL CORRIDOR - NIGHT (LATER)

Sofia is walking down the corridor which is lit by old  
fluorescent tubes, giving it a sense of an older, classical  
time period. The equipment though and wall-paint make it look  
cheap and in need of repair.

Sofia passes a man in a wheelchair and nods and smiles at  
him.

INT. HOSPITAL - RECOVERY ROOM - NIGHT (CONTINUOUS)

Sofia enters a room with a tray of food in her hands. In bed  
is a KID with his right leg in a cast.

SOFIA  
Hey sport, you hungry?

KID  
No.

Sofia sits down on the side of the bed and hands him the  
tray.

SOFIA  
Still bitter about what happened?

KID  
It's not fair. I - it's summer,  
it's just not fair.

SOFIA  
You're right, it's not. Sometimes  
that's what you get.

KID  
Did you break your leg during  
summer?

SOFIA  
Not exactly but I'd had many  
moments in my life when I really,  
really didn't want what I was  
given.

KID  
Like Brussel sprouts with your  
dinner?

SOFIA  
Yeah.

KID  
What did you do?

SOFIA  
I kept my wits up and kept trying  
to make things better. Now, for  
example, did your mum bring you  
comic books?

KID  
Some. But I've read them already.  
I'd like some new ones.

SOFIA  
I'll go hunt some down and will  
make sure you get extra scoops of  
ice-cream for dessert too. How does  
all that sound?

KID  
Good, I guess.

Sofia pats his hair.

The kid smiles and Sofia stands up.

SOFIA  
Now, what comic books do you like?

KID  
All of them.

INT. HOSPITAL - BREAK ROOM AREA - NIGHT (LATER)

Sofia is sitting by a table in the dining hall and break room of the hospital. It's a medium-sized space, the walls of which are mostly covered with old fashioned wallpaper. There is a poster of George Clooney from his *ER* days on one of the walls. There is also a coffee-maker in the far corner.

Sofia is having a cup of that coffee and with each sip, her face betrays a hint of bitterness but the heat of the cup seems to soothe her.

A man in his late twenties, JONATHAN, comes in holding a large cup of *Old Sicilian* coffee. He's slightly overweight and seems to be uncomfortable in his own skin.

Sofia looks up at him and nods in acknowledgment and Jonathan tries but fails to display a witty smile. He sits down and slowly looks across at Sofia.

JONATHAN

So- you're actually braving our coffee?

SOFIA

Didn't have time to go out.

JONATHAN

You should have told me. I could have gotten one for you. *Old Sicilian's* always open; the coffee's so good.

SOFIA

Didn't know you had gone out.

JONATHAN

I did, I always get coffee from outside; so I could have gotten you one. It wouldn't have been a problem.

SOFIA

OK.

Sofia sips her coffee and Jonathan is not sure what to say next.

Then:

JONATHAN

Well- I'm here if you ever need good coffee.

SOFIA

I'll do well to remember that. This one's bad.

JONATHAN

Yeah, it's dreadful.

A BEAT

Sofia looks at Jonathan but he can't maintain eye contact with her and starts a constant, nervous sipping of his coffee. Sofia sensing his apprehension proceeds to keep the dialogue going.

SOFIA

How's your shift so far?

JONATHAN

Uh, yeah, you know, the usual. Mrs. Walters was quite chatty, she told me about her grandchildren again for the thousand time. How about you, any excitement?

SOFIA

Nothing to write home about.

Sofia looks at her watch.

SOFIA (CONT'D)

I think it's time for me to get back out there.

JONATHAN

Oh, OK, hope it all goes well for you.

SOFIA

I - hope so too. See you later.

JONATHAN

Yes, see you later.

Sofia heads for the door. Jonathan looks like he wants to get up and stop her.

JONATHAN (CONT'D)

Wait, Sofia.

Sofia looks at Jonathan.

SOFIA

What is it?

JONATHAN

I- look- don't forget if you need coffee, I can get you coffee. Really, it's no problem for me. No problem at all.

SOFIA

Right, got it, I need coffee I come to you.



JONATHAN  
Yes, that's right.

Sofia smiles and exits the room.

Jonathan looks at his coffee in misery.

JONATHAN (CONT'D)  
(mocking himself)  
I can get you coffee. It's no  
problem, no problem at all. What's  
wrong with me?

He looks up and sees the poster of George Clooney looking  
down at him.

JONATHAN (CONT'D)  
What're you looking at?

INT. AUTOPSY ROOM - NIGHT

High inquisitor Gabriel is in an autopsy room together with a  
CORONER and two fellow INQUISITORS. The naked body of the  
woman killed at the start rests on a table in the middle of  
the room.

They are standing by the side of the table looking down at  
her. The woman has an ample chest area and the men's sight  
inauspiciously lingers over it.

CORONER  
Damn it, they look quite human,  
don't they?

H. I. GABRIEL  
Make no mistake, they might look  
like us but they are but vile  
beasts in disguise.

CORONER  
Was it a difficult kill?

H. I. GABRIEL  
It was what our Lord wanted it to  
be, nothing more, nothing less.

CORONER  
Of course.

H. I. GABRIEL

I am not in favor of the idea of having these demon's carcass examined and analyzed but I am not one to question the logic of the Church leaders.

CORONER

It's for the general good. The more we learn about how their bodies work, the better equipped we'll be in exterminating them.

H. I. GABRIEL

We've been exterminating them perfectly for many centuries now.

CORONER

Indeed. Do you wish to bless the room and the corpse per usual, before I proceed with the cleaning and prepping procedures?

H. I. GABRIEL

Yes, of course. I will have to ask you all to wait outside, I need to concentrate and pray to the Lord for guidance.

CORONER

Yes, very well.

INQUISITOR 1 AND 2

As you wish, high Inquisitor.

High Inquisitor Gabriel, alone now in the room, grabs the cross from around his neck and kisses it.

H. I. GABRIEL

In nomine Patris et Filii et Spiritus Sancti. In nomine Patris et Filii et Spiritus Sancti. In nomine Patris et Filii et Spiritus Sancti.

Gabriel breaks off the prayer as he looks at the body in fear and guilt.

H. I. GABRIEL (CONT'D)

Don't look at me whore. You think you will lure me into Satan's nest? You surmise that your naked display will lead me to sin?

The High Inquisitor lowers his eyes to the ground; sweat buds form on his forehead.

H. I. GABRIEL (CONT'D)  
 Lord, give me strength as I sense  
 the devil himself in this very room  
 fighting for my soul.

The High Inquisitor clenches his fists.

H. I. GABRIEL (CONT'D)  
 Stop that -stop looking at me,  
 witch.

H. I. Gabriel slaps himself in the face twice.

H. I. GABRIEL (CONT'D)  
 In nomine Patris, et-Filii-e...

H. I. Gabriel grabs at his groin and starts masturbating.

H. I. GABRIEL (CONT'D)  
 Licentious adulteress, you who  
 first lured man into sin, for you-  
 great harlot, paradise was lost,  
 for your fornication with the  
 snake, his rotten seed penetrating  
 your insides - whore of Babylon-  
 Lilith, harbinger of demons...

H. I. Gabriel falls to the ground letting out a large GRUNT.

INT. HOSPITAL - NIGHT

Sofia is at the reception area of the hospital talking to CARLA the receptionist, who's working on a crossword puzzle. The conversation is interrupted by the sudden arrival of JULIA, a stern woman in her late forties, who is accompanied by BRYAN the security guard.

JULIA  
 There's been another break-in.

CUT TO:

Julia, Sofia, and Bryan enter the storage room that looks as if it has been trashed around by vandals. The sole window is broken and there is glass over the floor area.

JULIA (CONT'D)  
 Damn vandals, filthy druggie low  
 lives. Why can't they all just drop  
 dead?

SOFIA  
Easy there miss humanitarian.

JULIA  
They're stealing our medicine  
Sofia; don't defend these punks.

SOFIA  
They're people in need.

JULIA  
Need? I have zero tolerance for  
thieves and addicts. They could all  
rot in hell for all I care.

SOFIA  
Oh, that's nice.

JULIA  
(addressing Bryan)  
Why didn't the alarm go off? What  
kind of lousy security system have  
we got in this place?

BRYAN  
I don't know what happened, it  
should have gone off. This is  
weird.

Julia looks around the room.

JULIA  
Drugs I can more or less  
understand. What I don't get is why  
on God's earth they're stealing  
blood for?

EXT. STREET - NIGHT

Sofia gets out of her car. It is raining heavily but she seems to get pleasure from the deluge of water as it touches her face. She comes up to a building and heads up the stairs to the entrance.

INT. SOFIA'S APARTMENT - NIGHT

Sofia opens the door to the apartment but before she can put both feet through the door, an eight-year-old girl, CORA, runs up and gives her a hug. Sofia picks up her daughter and squeezes her tightly in her arms.

OSHUN, female, 18, African American, appears in the doorway of the living room.

OSHUN  
Still raining?

SOFIA  
Yeah.

OSHUN  
Damn it, umbrella's broken.

Sofia puts the girl down, takes off her coat, and hangs it on a wooden coat hanger that's by the front entrance. Cora grabs her by the arm and starts pulling her to follow.

CORA  
Come and see what I drew today  
mummy. Come on; come and see.

SOFIA  
Go ahead honey and prepare  
everything you want to show me and  
I will join you shortly.

CORA  
OK but don't be too long.

SOFIA  
I won't; go ahead now.

The girl runs to her room.

OSHUN  
I'll be off then.

SOFIA  
Got something planned? There are at  
least two hours of darkness left.

OSHUN  
Not really.

SOFIA  
Why don't you go for a walk or to a  
bar?

OSHUN  
You said it was raining.

SOFIA  
Raining water, not acid.

OSHUN  
Maybe tomorrow.

SOFIA  
Oshun, we've talked about this. A bit of socializing will do you good.

Oshun sighs.

OSHUN  
I'll get there Sofia, I promise. You gotta ease off me a bit.

SOFIA  
I just - I'm sorry.

OSHUN  
It's OK.

SOFIA  
How was she today?

OSHUN  
She was great. Full of energy and inquiry; always wanting to know about everything and anything. She drew quite a lot.

SOFIA  
Did she feed?

OSHUN  
She wanted to wait for you again.

Oshun puts on her coat and walks towards the door.

OSHUN (CONT'D)  
I'll see you tomorrow.

SOFIA  
Take care.

INT. BEDROOM - NIGHT

Sofia, dressed in her comfy clothes, enters her daughter's room. The girl is sitting at the round table rearranging her drawings and spreading them out in order of importance. Sofia sits next to her and starts stroking her daughter's hair.

SOFIA  
Do you want to feed?

The girl nods her head 'Yes' while continuing excitedly to arrange her drawings.

SOFIA (CONT'D)

You didn't want to feed with Oshun  
or have from the provisions?

The girl shakes her head 'No'.

CORA

Look at my drawings mummy. Do you  
like them?

SOFIA

Let's feed you first, then I'll  
tell you my favorite ones.

CORA

OK.

Sofia pulls up the sleeve of her right hand and places a towel underneath her arm. Cora's eyes turn a light reddish color and she displays fangs. Sofia offers her arm to her daughter who bites into it and drinks her mother's blood. Sofia barely flinches to the bite and a tender look appears on her face as she kisses her daughter's head.

CUT TO:

Sofia and Cora are looking at the drawings which are child-like but proficient. Among them is one of a sunlit tropical beach.

Sofia concentrates on this drawing and her mind wanders off to the past.

EXT. BEACH - DAY

CAPTION: PUERTO RICO 1935.

It's a glorious sunny day as Sofia, lying on a towel on the beach, is sunbathing and scribbling away in her notebook. Although physically identical to the present-day Sofia, she seems fresher and more innocent about life. Next to her is JANE, a young woman from New York.

JANE

Writing again are we and on such a  
nice day?

SOFIA

It's what I do.

JANE

Can't you just lie back and enjoy  
the moment?

SOFIA

I am enjoying it.

JANE

By sticking your lovely little face  
in your notebook?

SOFIA

I'm enjoying the day so much I feel  
compelled to write about it.

Jane looks out to the sea and a sly smile forms on her lips.

JANE

Are you going to write about them?

Sofia looks up and sees three young, handsome Puerto Rican  
men, splashing about in the waves.

SOFIA

Oh, I most definitely will.

The two women share a laugh.

JANE

Oh, how I like you Sofia. You're  
not like the other women I know  
back home; all prudish and  
sheltered. You have a craving for  
life; a call for adventure. You  
must come and visit in New York.  
Please say you will.

SOFIA

I'd love to, Jane.

JANE

Marvelous, sweetheart. You'll love  
it there I promise you, we are  
going to have a blast together.

Jane gets up.

JANE (CONT'D)

Are you going to see that mystery  
man of yours tonight?

SOFIA

I do hope so.



JANE

Make sure he doesn't stay the night. Once he has performed his duty, a man can be quite the bore. Why most of the time they turn around, fall asleep and snore like-constipated owls with a head cold.

SOFIA

I don't think my mystery man can be a bore even if he tried.

JANE

Oh my. Careful you don't lose your mind and heart over him. It's known to happen in magical places such as this.

SOFIA

It's only a summer fling.

Jane looks towards the beach.

JANE

Are you coming in, then?

SOFIA

You go ahead.

JANE

Ah, well, more for me then.

EXT. FRANK'S BAR - NIGHT

Sofia, in a beautiful summer dress, makes her way up the steps of a wooden porch leading to the entrance of 'Frank's Bar'. Lying on the steps are three merry and drunk AMERICAN SAILORS, that whistle at Sofia as she goes by.

SAILOR 1

Well, ain't you an angel fallen straight from heaven?

SAILOR 2

Toots, will you marry me?

SAILOR 3

Join us, love, we got us a bottle of white rum that's a little taste of paradise.

SOFIA

Sorry fellows, you look like a fine bunch of gentlemen but I am here to meet my lover.

The three sailors howl and sigh in disappointment.

SAILOR 1

My heart is truly broken.

Sofia makes her way to the entrance, passing a Sailor who is passed out on the ground.

INT. FRANK'S BAR - NIGHT

Sofia is sitting on a stool at the counter of the bar and sipping her cocktail. She takes out a cigarette from her purse and two men rush by her side with lit matches. She lights her cigarette and smiles.

The band is playing in a very animated and passionate way and the dance floor is full of people dancing and enjoying themselves.

Among the crowd, Sofia spots Jane dancing away with the men she met at the beach.

Sofia turns to pick up her glass and finds a beautiful shell necklace around it.

RAFAEL (O.S.)

Do you like it?

SOPHIA

I love it.

The voice belongs to RAFAEL, a young and vibrant native Puerto Rican man. He takes the necklace from her hands, places it around her, and kisses the back of her neck. She turns around to him and they hug.

SOFIA

Come, let's dance.

She grabs him and rushes to the dance floor. Their dance is full-blooded and provocative and by the time the song comes to an end, they are lip-locked and in a heated embrace.

EXT. BEACH - NIGHT

Rafael and Sofia are walking on the wet sand. They have a bottle of rum that they are sharing between them.

Rafael grabs Sofia, kisses her hard, and slides his hand under her dress.

SOFIA

Wait, let's go to our place.

They walk over a few rocks to a more abandoned side of the beach. The moon is full and shining soft light on the wet sand. Rafael and Sofia take each other clothes off in a frenzy of passion and lust and make love by the gentle summer breeze and to the rhythmic cycle of the waves.

CUT TO:

Rafael and Sofia are sitting on the sand embracing each other and sipping rum.

SOFIA (CONT'D)

I never imagined I could feel so happy.

RAFAEL

It's beautiful out here, isn't it?

SOFIA

You're beautiful. Stay with me tonight. Let's see the sunrise together.

Rafael sighs.

RAFAEL

I can't. I have to go.

SOFIA

Again? Just stay. It's going to be such an amazing sight; then afterward we can go rummage for breakfast together.

Rafael kisses her face, gets up, and starts dressing.

RAFAEL

I don't want to go but I have to.

SOFIA

Why, what will happen if you stay? Will the spell come to an end and you'll turn into a toad?

Rafael laughs, making Sofia do the same but in a nervous manner.

SOFIA (CONT'D)

I'm serious.

RAFAEL

I'm sorry; I don't know what else to say to you. I just can't.

Sofia stands up and grabs hold of him.

SOFIA

You can.

Rafael nods his head in a NO.

SOFIA (CONT'D)

Bastard.

Sofia pulls away from Rafael teary-eyed, she dresses and finishes off the rest of the rum in one go.

SOFIA (CONT'D)

Go, I don't care. You had your way with me so I guess you have better things to do now. Maybe you have a wife waiting at home for you. Yes, I'm sure of it now. Go to your worried wife, I'm just your stupid foreign mistress.

RAFAEL

You know I'm not married, stop being silly.

SOFIA

Just leave already.

Rafael turns and starts walking away but stops and stays in the spot. He seems deep in thought.

Then:

RAFAEL

Come with me.

SOFIA

What?

RAFAEL

I can't stay here but that doesn't mean we can't be together. Come with me and I'll reveal to you a great secret.

EXT. FOREST - NIGHT

Rafael and Sofia walk through the forest. Rafael moves with ease and grace while Sofia follows in apprehension.

Sofia stops to rest and leans on a tree trunk.

SOFIA

Where are we going, I can't see a thing?

RAFAEL

Just follow the path I take. Do you trust me?

SOFIA

What of wild animals; dangerous insects? Can you be certain we are safe?

RAFAEL

Nothing will hurt you; trust me.

SOFIA

I trust you.

RAFAEL

Come on, I'll take you to my home.

They pick up the pace and soon come to a clearing located in the heart of the forest.

In the middle of the clear ground is a wooden house. There is candlelight coming from within.

SOFIA

You live here?

RAFAEL

Yes, this is home. I'm not alone though, I share this place with my friends.

INT. RAFAEL'S HOUSE - NIGHT

Rafael and Sofia enter the wooden house and meet the young couple of ALEXANDRO and ROBERTA. They are lying on a carpet, having fruit and drinking anisette.

ALEXANDRO

You brought her back then?

ROBERTA  
You must really like this one?

RAFAEL  
Sofia, these are my good friends  
Alexandro and Roberta. Alexandro  
and Roberta, this is Sofia.

ALEXANDRO  
Welcome to our humble home Sofia.  
Nuestro case es tu casa.

Roberta presents a fruit-bowl to Sofia.

ROBERTA  
Would you like some fruit?

SOFIA  
Yes, the walk here opened my  
appetitive.

Sofia picks out an apple and bites into it hungrily.

RAFAEL  
Come Sofia, we have to talk.

Rafael takes Sofia's hand and they go in his room which is small but has a very cozy feel to it. Rafael sits on the bed and motions Sofia to sit next to him. She does so and continues to devour the apple with relish.

RAFAEL (CONT'D)  
Listen Sofia; I want to tell you  
who I truly am.

SOFIA  
Oh my, it sounds so serious.

Sofia finishes the apple and throws it away. She starts kissing Rafael's face and ear.

SOFIA (CONT'D)  
What's your big secret then?

She continues kissing him and Rafael gets up from the bed.

RAFAEL  
What I have to tell you is - I'm  
not a normal man.

Sofia smiles.

SOFIA  
I'm not a normal woman.

RAFAEL

No, I mean I'm different than normal humans. It's the reason you've never seen me during the day.

Sofia stops smiling and sits up straight.

SOFIA

What do you mean?

RAFAEL

Do you know anything about Vampires?

PRESENT DAY

INT. APARTMENT - DAY

Cora is asleep in her mother's arms. Sofia places her in bed and tucks her in. She then kisses her forehead and checks that the blinds and shutters are securely in place on the window.

Sofia puts on some classic Jazz, then grabs a jug of blood from the fridge and sits on the living room couch sipping it.

EXT. PARK/FRONT OF HOSPITAL - NIGHT

Sofia is sitting on a stool in a small park opposite the hospital she works in. Jonathan approaches her holding on to two cups of coffee. He hands one to her.

JONATHAN

Here, the good stuff.

SOFIA

Thank you.

JONATHAN

It's a fine night.

SOFIA

Yes, it is.

JONATHAN

May I sit with you?

SOFIA

Of course.

Jonathan sits down.

JONATHAN

So, have you always been a night person or did it come with the job?

SOFIA

Not always but have been so for a long time now.

JONATHAN

Sofia?

SOFIA

Yes?

JONATHAN

Would you like to have coffee sometime?

SOFIA

Aren't we having some now?

Jonathan tenses up.

JONATHAN

Ah - y - yes, that's true. Well, I mean- not like this - you know, I mean we're at work, well, sort of like this-

SOFIA

I'm only teasing. You want to go on a date?

JONATHAN

Yeah, I mean, ideally. I mean, if you are free and all, if you have things to-

Sofia comes up close to Jonathan.

SOFIA

You don't want to get involved with me, Jonathan. I'm a wild one; I bite.

Sofia smiles and walks away.

Jonathan, frozen in spot, watches her walk off.

He then downs his coffee and contemplates what just transpired, and soon a smile comes to his lips.



INT. SOFIA'S APARTMENT - NIGHT

Sofia puts her daughter to bed and places a blanket over her.

SOFIA  
OK, which one do you want me to  
read to you?

CORA  
Alice Adventures.

CORA (CONT'D)  
Alice it is.

Sofia picks up the book and opens it.

SOFIA  
You like this girl, Alice?

Cora nods her head YES.

SOFIA (CONT'D)  
What do you like about her?

CORA  
She's very brave and very smart and  
knows how to get out of bad  
situations. She would be my friend  
for sure.

SOFIA  
You'd like to hang out and play  
with a girl like her?

CORA  
Yes, very much.

SOFIA  
I'm working on it, sweetheart, it's  
not easy with our situation. We  
have to be always careful.

CORA  
I know mummy, it's OK, read me the  
story.

SOFIA  
OK, let me choose a page.

Sofia starts reading from the book.

SOFIA (CONT'D)

The Caterpillar and Alice looked at each other for some time in silence: at last, the Caterpillar took the hookah out of its mouth and addressed her in a languid, sleepy voice. 'Who are YOU?' said the Caterpillar. This was not an encouraging opening for a conversation. Alice replied, rather shyly, 'I--I hardly know, sir, just at present-- at least I know who I WAS when I got up this morning, but I think I must have been changed several times since then...

CUT TO:

Cora is fast asleep as Sofia kisses her on the head and places the covers around her shoulders, tucking her in warmly.

INT. JONATHAN'S APARTMENT - DAY

Jonathan's sitting by his desk in his bedroom reading through piles of books and taking notes. The books are all on the subjects of self-help, self-esteem, and motivation.

He pauses, raises his head from the current book, closes his eyes and sighs.

JONATHAN

I am the prize. I am the prize. I am the prize. I am the prize. I am the prize.

Jonathan gets up and walks towards the full-size mirror that is situated beside his bed. He stands in front of it and composes himself.

JONATHAN (CONT'D)

I-- I...

JONATHAN (CONT'D)

I can't do this; this is stupid.

He takes a deep breath.

JONATHAN (CONT'D)

I accept myself and love the way I am. I accept myself and love the way I am. I accept myself and love the way I am.

He stops, and stares himself in the mirror, then lowers his head.

JONATHAN (CONT'D)

Oh, fuck me.

INT. SOFIA'S APARTMENT - NIGHT

Sofia is in her bedroom going through the second form of the Chinese martial art of *Wing Chun* gung fu.

INT. HOSPITAL - NIGHT

Sofia checks the chart of a sleeping patient.

She takes Mrs. Walter's temperature.

MRS WALTERS

Little Susan, though, oh, she's different. Have I told you about her violin skills?

SOFIA

On occass-

MRS WALTERS

They're unparalleled. She's a genius, I swear to my lord and savior. She's absolutely going to be playing in the top music halls when she comes of age, you mark my words.

EXT. STREET - NIGHT

Sofia parks her car next to a family van and gets out. Across the street and a few blocks away is a stationed car.

Julia is inside the car, spying on Sofia. She has a couple of cigarettes lit, although she is not smoking them.

INT. SOFIA'S APARTMENT - NIGHT

Sofia enters the apartment in a hurry.

SOFIA

(Yelling)

Are you girls ready? You know what night it is.

Cora and Oshun poke their heads in the living room.

OSHUN/CORA  
Movie night!

EXT. STREET - NIGHT

Oshun comes out of the apartment followed by Sofia who is holding on to Cora. They all get in the car. Julia is watching the whole time.

JULIA  
She has a child?

INT. JULIA'S APARTMENT - NIGHT

Julia is in her living room which is small and minimally decorated. The walls are bare but for one Byzantine style religious iconography hanging on the wall on top of the sofa. She's talking on the phone and her hands are shaking lightly.

JULIA  
Yes, that is right. I really believe she is one of them and she is not alone. There was another woman with her; a black woman and also a small girl. Yes, no more than ten. She was carrying her in her arms, I think it's her daughter.

INT. HOSPITAL - NIGHT

Sofia's sitting at the table of the hospital's break area and is reading a book.

Jonathan walks in carrying two containers of coffee from the *Old Sicilian*. He hands one to her.

SOFIA  
Thank you, Jonathan.

JONATHAN  
My pleasure.

Jonathan sits on a chair by the table and looks at Sofia.

JONATHAN (CONT'D)  
So, what are you reading?

SOFIA  
*Balthazar*, the second of *The Alexandria Quartet*.

JONATHAN  
 Lawrence Durrell?

Sofia looks at him.

SOFIA  
 You've read them?

JONATHAN  
 Not yet but I've been meaning to.

SOFIA  
 I can bring you *Justine*, tomorrow.

JONATHAN  
 Oh yeah, that would be great. I really appreciate that.

SOFIA  
 It's fine.

JONATHAN  
 Thanks.

Sofia smiles and reverts her eyes back to the page.

Jonathan is annoyed with himself.

He drinks a large amount of coffee and composes himself.

JONATHAN (CONT'D)  
 Sofia.

Sofia keeps reading.

SOFIA  
 Yeah?

JONATHAN  
 You're off tomorrow, aren't you?

SOFIA  
 I am.

JONATHAN  
 Well, I'm not but I can swap with Philip.

SOFIA  
 OK.

JONATHAN  
So how about we grab some dinner?

Sofia looks up at Jonathan.

SOFIA  
Dinner?

JONATHAN  
Yes.

SOFIA  
OK.

Jonathan's taken back at first but tries to hide his emotions.

JONATHAN  
OK.

Sofia returns to her book again.

JONATHAN (CONT'D)  
Is Greek good?

SOFIA  
Greek is fine.

Jonathan gets up.

JONATHAN  
Good, good, I look forward to it.  
We'll talk later then and arrange  
it all, details and such.

SOFIA  
Sounds good.

Jonathan opens the door.

JONATHAN  
OK.

SOFIA  
OK.

CUT TO:

Jonathan rushes in the toilet and jumps up and down in happiness and excitement. He then notices a DOCTOR in front of the urinal, staring at him bemused.

JONATHAN

Oh - hello there, how's it going?

INT. RESTAURANT - NIGHT

Inside a cozy small Greek restaurant, Sofia, dressed in an elegant evening gown and Jonathan, looking slightly uncomfortable in a suit - are both in the middle of a big Mediterranean meal.

Jonathan has some sauce on his chin and is talking quite animatedly. Sofia finds herself surprisingly amused by her companion, by his childlike enthusiasm and demeanor. His company and the tasty food, putting her in a really good mood.

JONATHAN

I mean, I was really kinda - I mean I'm totally honest here, but I was kinda terrified that night cause I realized my friend had a real substance abuse problem. But I helped him through it and we got him the help he needed, so to make a long story short, that was the sort of genesis of my deciding to have a career in nursing. My origin saga if you like.

Jonathan takes a breath and sips some of his wine.

JONATHAN (CONT'D)

Oh God, I'm talking too much, aren't I?

SOFIA

No, no, it's fine. Oh, wait.

Sofia picks up a napkin licks it and motions for Jonathan to lean forward.

JONATHAN

What?

SOFIA

Your chin.

She places her left hand tenderly on his face and wipes the sauce away.

Jonathan starts to blush.

JONATHAN

Oh God, no, I'm just a mess, aren't I? I'm so embarrassed right now.

SOFIA

Don't be. You're really sweet and I'm really enjoying myself.

Jonathan's heart skips a beat.

They both look at each other for a moment.

JONATHAN

No, really, I feel I've been hogging the conversation all night. Why don't you tell me about yourself?

SOFIA

What would you like to know? There really isn't much to tell.

PUERTO RICO 1935

INT. CABIN - NIGHT

Sofia and Rafael continue their conversation.

SOFIA

Vampires? Seriously, Vampires? Those old Slavic tales about the living dead? I've read some of the literature: Rhymer's *Varney the Vampyre*, Stoker's *Dracula*. You telling me you're a vampire?

RAFAEL

Yes and no.

Sofia looks at Rafael with a bewildered expression.

SOFIA

Have you been inhaling opium?

RAFAEL

Look, the books you've read, the myths and legends, those are all false. They're lies, distortions of the truth purposely spread in society by the religious authorities.



SOFIA

Rafael, you don't look like an  
undead creature of the night.

RAFAEL

I'm very much alive.

SOFIA

You're not making any sense.

RAFAEL

I better show you; don't be afraid.

Rafael slowly transforms in front of Sofia. His eyes turn red, his teeth display fangs and his nails grow longer.

Sofia pulls back in fear.

RAFAEL (CONT'D)

Please don't be afraid. It's still  
me. I'm not evil nor demonic and  
I'll never, ever hurt you.

Rafael puts out his hand for Sofia. Slowly and cautiously she gets out of the bed and takes it.

SOFIA

How- how did this happen?

RAFAEL

A choice. Long ago, a woman I  
loved, she changed me.

Sofia runs her hand on Rafael's face and touches his teeth.

SOFIA

Where's that woman now?

RAFAEL

Don't know. Haven't seen her for a  
very long time.

Rafael changes back to a more human appearance, then turns around and takes a few steps away from Sofia.

RAFAEL (CONT'D)

Look, maybe it was a mistake. I- I  
just didn't want to keep things  
from you anymore.

Sofia walks up to Rafael and kisses him on the shoulder.

SOFIA

I feel this is a strange dream.

RAFAEL  
Would you rather I hadn't told you?

SOFIA  
No, I'm happy you did.

Rafael turns around.

SOFIA (CONT'D)  
No more secrets.

RAFAEL  
No more secrets.

They kiss.

INT. CABIN - DAY

Rafael and Sofia are cuddled in bed together.

SOFIA  
So you can't go out in the sun?

RAFAEL  
That's right.

SOFIA  
When was the last time you basked  
in sunlight?

RAFAEL  
Some 140 years ago.

SOFIA  
Madness.

RAFAEL  
I know. It's a lot to take in.

SOFIA  
Are you going to bite me?

RAFAEL  
Do you want me to bite you?

SOFIA  
Will I change if you do?

RAFAEL  
No, you would have to drink my  
blood too.

SOFIA

God.

RAFAEL

It's important to realize that very little is truly known about us. Priests and bishops, they spread their lies like wildfire. Did you know that...

SLOVENIA 850 AD.

INT. CHURCH - DAY

HEADLINE:

Sunday service is coming to a close and garlic starts to be passed around for every believer to eat.

RAFAEL (O.S.)

...In Europe, they used to feed the believers garlic at every church service to see if there were any vampires among the faithful.

A MAN in his forties standing next to his two young SONS takes the garlic and eats it but starts coughing badly and sweating. Everyone around him moves back in shock and the priests move in at him with sticks and ropes. They start beating him up badly, his children looking on in shock and terror.

RAFAEL (O.S.) (CONT'D)

And if you happened to be unlucky enough to be allergic to garlic, well, you were placed in a very unfortunate position.

INT. RAFAEL'S HOUSE - DAY

Rafael and Sofia are in bed together.

RAFAEL

After a seven-year marriage, a man had the right to claim that his wife was a vampire and have her arrested.

SOFIA  
Great way to get rid off her and  
marry her younger sister, I guess?

RAFAEL  
Yeah.

A BEAT

SOFIA  
Are you immortal?

RAFAEL  
Natural death takes much longer for  
us but it does come. And of course,  
we can be killed. We're faster and  
stronger than normal people, but we  
are not invincible, and the  
inquisitors have become really good  
at hunting and killing us.

SOFIA  
Was it worth it?

RAFAEL  
The change? Yes. You might miss out  
on the sun but you gain so much  
more.

SOFIA  
Like?

RAFAEL  
When you change it's like an  
intensification of the senses and  
an explosion of awareness. You  
start slowly viewing the world in a  
different way and realize that it's  
not you that is in the world but  
rather that the world is in you.

SOFIA  
Are you sure about the opium?

RAFAEL  
That's it; I'm biting your neck.

Rafael playfully grabs Sofia who's giggling and puts his  
mouth on her neck.

SOFIA  
Oh my.

Rafael pretends to bite her neck. Soon playfulness gives away to passion.

INT. PARISH OF ST. BASIL/CARIBBEAN - DAY

FATHER PEDRO is looking at the Christ on the cross figure that adorns the presbytery of the church and saying a silent prayer.

The doors of the Parish of St. Basil swing open and six MEN come towards father Pedro. Five of them gather up in a straight line and are dressed in black clothes. In front of them is HIGH INQUISITOR MICHAEL who's dressed in a red religious outfit. He's in his fifties, has a hard shaped face and piercing black eyes. His voice is harsh and deep.

FATHER PEDRO

High Inquisitor, it is an honor to welcome you to my humble parish. I hope your trip here was agreeable.

H. I. MICHAEL

Let us save the pleasantries, Padre. If you had shown more vigilance and effort in your mission, our presence on this island would not be required.

FATHER PEDRO

I - I have tried to do what-

H. I. MICHAEL

You have failed, that's all you've done and you will answer for it. But now, tell us all you can about this island. Where have the demon sightings been the most pertinent?

EXT. FRONT OF RAFAEL'S CABIN - NIGHT

Sofia and Rafael are sitting on the ground in front of a fire. There's food beside them and a bottle of rum. Rafael's eating fruit while Sofia has her notebook with her and is scribbling away. On the other side of the fire, Roberta's drawing on a large piece of paper while Alexandro is hitting a drum rhythmically.

Sofia stops writing and looks at the couple. Rafael notices her looking.

RAFAEL

One would think they weren't even  
twenty years old.

SOFIA

They're not?

RAFAEL

They're older than me.

SOFIA

Are they originals?

RAFAEL

No, there aren't that many  
originals left. There's only one on  
this island, she's a soothsayer,  
over a thousand years old. You have  
to understand, we've been hunted  
almost to extinction by religious  
authorities. The 'holy inquisition'  
alone is responsible for thousands  
of deaths.

FRANCE, 1209, THE ALBIGENCIAN CRUSADE

EXT. VILLAGE - NIGHT

A large army of the Church's crusaders is approaching the  
Village of Beziers, which is the home of Catholics as well as  
the last stronghold of the mystic group of the Cathars.

The army, led by ABBOT ARNAUD AMAURY is holding torches,  
crossbows, and swords. They start burning buildings and  
killing indiscriminately. The Abbot's second in command  
CRUSADER approaches him. Concern and apprehension are very  
much evident on the Crusader's face.

CRUSADER

Your Excellency, there are bound to  
be Catholics among the populace.

ABBOT ARNAUD AMAURY

Kill them all.

CRUSADER

Please, I beg you to reconsider.

ABBOT ARNAUD AMAURY

No need to fear. God will recognize  
his own. Kill them all!

EXT. FRONT OF RAFAEL'S HOUSE - NIGHT

SOFIA  
Cathars were vampires?

RAFAEL  
Mostly, for lack of a better term  
that is. All mystic groups have  
been.

SOFIA  
Wow.

RAFAEL  
You should also know the witch  
hunts were part of the Church's  
scheme to eradicate the 'vampire'  
threat. Among the thousands of  
women that died were a lot of our  
kind.

SOFIA  
How horrible.

RAFAEL  
Yes, they were especially eager to  
murder women as they can give birth  
to purebloods, to originals.

Alexandro picks up the pace on his drumming as Roberta puts  
down the drawing and starts dancing.

She makes her way towards Alexandro and dances seductively at  
him. The music intensifies and Roberta now transformed into  
her vampire state gets in a state of trance and starts  
rubbing herself on Alexandro. In the heat of the moment, she  
cuts her wrist and lets her blood drop on Alexandro's mouth.

He stops playing the drum, grabs Roberta, and sits her on his  
lap. They start kissing passionately.

EXT. BEACH - NIGHT

Sofia and Rafael lie together in their favorite spot at the  
beach looking at the sea and moon on the horizon. They are  
both sweaty and flushed.

SOFIA  
It's so beautiful here, I never  
want to leave.

RAFAEL  
I don't want you to.

A BEAT

SOFIA  
Change me.

Rafael is taken back.

RAFAEL  
I- I don't think that's a good  
idea.

SOFIA  
It's the best idea.

Rafael gets up and walks toward the water.

RAFAEL  
I don't think you understand what  
it is you're asking. There are  
things you don't know about; things  
you don't understand.

SOFIA  
I understand that we're in love.  
Isn't that enough?

RAFAEL  
Sometimes it's not enough. There  
are people out there that hunt us  
mercilessly. They've done so for  
thousands of years now. You have an  
amazing life waiting for you away  
from here. I can't ask you to  
forsake it and live with me in the  
darkness, the fear, and the  
solitude.

Sofia walks towards Rafael, there's a slight wind so she  
wraps a towel around herself.

SOFIA  
I don't see darkness or fear or  
solitude when I'm with you, only a  
world of magic and wonder. I see us  
starting a life together, I see a  
family.

RAFAEL  
Sofia- I want those things too, but-



SOFIA  
Then, it's settled.

RAFAEL  
I won't be able to change your  
mind, will I?

SOFIA  
No.

RAFAEL  
Are all western women this hot-  
headed?

SOFIA  
Yes, and you better get used to it.

Rafael and Sofia smile and embrace.

RAFAEL  
You certain you want this?

SOFIA  
I haven't been more certain in my  
entire life.

RAFAEL  
You'll have to prepare for the  
change, for the ritual ceremony.  
It's an initiation of life and  
death; a baptism of fire. Be on  
your own in silence and  
contemplation. Come to me when the  
moon is full again.

Present Day

EXT. STREET - NIGHT

Jonathan and Sofia are walking together on a footpath.

JONATHAN  
I have been collecting them for a  
long time now. My favorite are the  
British army Cavalry regimen ones.  
Maybe I can show you one day?

SOFIA  
I'd like that.

Sofia stops in front of her building.

SOFIA (CONT'D)

Well, this is me. Thank you for walking me back.

JONATHAN

No, no, my pleasure.

A BEAT

SOFIA

I had a lovely evening.

JONATHAN

Me too. It was great.

SOFIA

Let's do it again sometime.

JONATHAN

Yes.

Jonathan is struggling with himself but something prevents him from going for the kiss.

Sofia steps forward and kisses him on the side of his face.

SOFIA

Good night, Jonathan.

JONATHAN

Good night, Sofia. Sweet dreams.

Sofia smiles and walks into the building.

Jonathan walks on.

JONATHAN (CONT'D)

Dude, what the hell was that? She was obviously waiting for the kiss, you idiot? What the hell is wrong with me? God!

INT. SOFIA'S APARTMENT - NIGHT

Sofia puts the book aside. In front of her on the bed, Cora has fallen deeply asleep. She kisses her daughter and switches the lamp off.

CUT TO:

Sofia and Ushun are sitting in the living room, both drinking glasses filled with blood.

USHUN  
So, how did it go?

SOFIA  
I had a good time. Jonathan's...

USHUN  
What?

SOFIA  
Sweet, he's a nice, sweet guy.

USHUN  
Aha. He doesn't do it for you eh?

Sofia smiles.

SOFIA  
It's not that. Don't know. I mean,  
I kinda like that he is timid and  
shy. I think that's the type of guy  
I want to be with now.

USHUN  
Much better than being with another  
asshole.

SOFIA  
Exactly.

INT. OFFICE - DAY

In a large room, decorated with paintings of Christ, Madonna and the Saints and furnished with expensive, classical furniture, ARCHBISHOP TIMOTHY, in his sixties, is sitting on a cushioned chair behind a desk. Also in a chair to his left is BISHOP DANIEL and standing, addressing both, is High Inquisitor Michael.

ARCHBISHOP TIMOTHY  
Let me congratulate you on your  
recent success, High Inquisitor.

H. I. MICHAEL  
Thank you, your Excellency, but I  
was just acting as an instrument of  
God's will.

ARCHBISHOP TIMOTHY  
Yes, but it can't be an easy thing  
coming face to face with these  
beasts.

H. I. MICHAEL

Knowing the Lord is by your side  
gives one strength and courage.

ARCHBISHOP TIMOTHY

It seems you are going to need as  
much of it as you can. Bishop  
Daniel was just giving me some  
figures for over the past five  
years. There has been an upsetting  
rise in vampire-related reports and  
activity. I was under the  
impression that there were only a  
few of these creatures left in our  
world.

BISHOP DANIEL

That did seem to be the case -  
until recently.

H. I. MICHAEL

If you would allow me?

ARCHBISHOP TIMOTHY

Speak freely.

H. I. MICHAEL

Our enemy is sly and cunning. These  
beings have been in hiding,  
planning ways to hurt us and the  
Holy Church. I believe they are  
conspiring to bring about the end  
of man as it is foretold in the  
Holy Scriptures and the prophecies  
of our saints.

BISHOP DANIEL

We cannot confirm or dispute that  
at this stage. We shouldn't be  
jumping to conclusions on matters  
of such importance. The only result  
would be full-blown panic that  
would spread throughout all facets  
of the Church causing unnecessary  
harm.

H. I. MICHAEL

No, we have been preparing for this  
since our Holy Institution was  
formed. There have been signs; the  
time is indeed nigh.

ARCHBISHOP TIMOTHY

Our prophecies do indeed foretell about the coming of the beast and the return of the serpent Lilith. No doubt a vampire of unimaginable power and cunningness. High inquisitor, do you truly believe that we might have entered the stages of the final conflict?

H. I. MICHAEL

Yes, I do believe that a female of their kind has given birth to the incarnation of the demon Lilith and that the child is in our very own city.

BISHOP DANIEL

What proof do you have?

H. I. MICHAEL

I don't answer to you.

BISHOP DANIEL

No, but you answer to the-

ARCHBISHOP TIMOTHY

Gentlemen, please. Let's not bicker and fight among ourselves, that's what the enemy wants. Let us stay alert and vigilant. I want a full report in two months with details and facts supporting your argument High Inquisitor. Bishop Daniel, feel free to put on a case of your own dismissing such claims. If I deem that we have indeed entered the end of days I will take this up with the Elite Circle and we will seek the best course of action together. Until then, this stays between us, and us only.

INT. SOFIA'S APARTMENT - NIGHT

Sofia, sweat dripping off her body, is working out and practicing martial arts.

PUERTO RICO, 1935

EXT. CLIFFSIDE - DAY/DUSK

Sofia is sitting on the ground by a cliff-side that is overlooking the ocean. The sun has started to descend in the background creating a soft, smooth orange across the horizon.

The sun fades away giving rise to the night and Sofia gets up and walks away from the sight with a smile of contentment on her face.

EXT. MOTORCYCLE/CLIFF ROAD - NIGHT

Rafael is driving a scooter and Sofia is holding on to him from behind. They are going around a cliff-side road, the sea is to their left.

RAFAEL

Almost there.

EXT. CAVE ENTRANCE - NIGHT

Rafael and Sofia walk up to the entrance of a cave, faint light can be seen coming from within.

RAFAEL

She's in there waiting for you. I will wait here for you.

Sofia hesitates.

RAFAEL (CONT'D)

Go on, it'll be fine.

Sofia nods and slowly enters into the cave.

INT. CAVE - NIGHT

Sofia enters into a cave that has been transformed into a home. There are lit candles and lanterns, a mattress with sheets in one corner, bowls with fruit and vegetables, mystic symbols and paintings inspired by psychedelic experiences. A really old native woman, THE SOOTHSAYER, is warming a brew by a fire, a warm smile spreads on her face as she sees Sofia.

SOOTHSAYER

Come, come, girl, let me look at you.

She rises, walks up to Sofia, grabs her hands, and looks intensely at her.

SOOTHSAYER (CONT'D)

Oh, you're a beauty, inside and out, Rafael has surely been blessed to have met you.

SOFIA

Thank you.

SOOTHSAYER

I should thank you, you honor me by being the subject of my last vision.

SOFIA

Are you - retiring?

The Soothsayer snorts.

SOOTHSAYER

Yes, you can say that. A new path awaits me, I'm so excited. But let's focus on the task at hand, please, sit.

Both women sit on either side of the flames. The oracle fills up a cup with the drink she was preparing and holds it in her hands.

SOOTHSAYER (CONT'D)

I can only view that which is of most importance for you.

SOFIA

OK.

The old woman sips the mixture and closes her eyes. She soon opens them and they are red.

SOOTHSAYER

This is what you must know: You are destined to bear one child and one only, a daughter, but she has a heavy destiny in her blood. She can be a savior for us all and lead the world into unity. You must nurture her, teach her, and above all, protect her.

The Soothsayer closes her eyes once more and again opens them but they are human again. She smiles.

SOOTHSAYER (CONT'D)

I hope what you heard brings you contentment and peace. The words heard must never be repeated.

Sofia looks on bewildered.

EXT. CAVE ENTRANCE - NIGHT

Sofia exits the cave and reunites with Rafael.

RAFAEL

How was it?

SOFIA

I- I'm not sure.

RAFAEL

Don't worry about it. What you heard will guide you in the years to come. You wish to continue then?

SOFIA

Yes. What's next?

RAFAEL

Ritual.

INT. RAFAEL'S CABIN - NIGHT

Rafael's' bedroom is turned into a ceremonial room. The wooden floor is cleared and there's only a small carpet in the center of it. All around the room, in circular fashion, are lit candles. Sofia is wearing white night-garment while Rafael is wearing black trousers. There is a bucket of water, a towel, and a knife on the ground.

RAFAEL

Are you ready?

Sofia nods her head; her body trembling slightly.

Rafael kisses her on her lips.

RAFAEL (CONT'D)

It'll be OK; I'll be with you every step of the way.

Rafael places Sofia on the carpet, then goes on top of her and starts kissing her. He places his right hand between her thighs and soon Sofia starts to moan.



Rafael bites into her neck and Sofia gasps.

Rafael starts to drink her blood while Sofia whimpers and heaves away.

Rafael, blood dripping from his mouth, pulls away from Sofia who looks dazed and shocked from the intense combination of pleasure and pain. Rafael lifts her, then picks up the knife, cuts across his arm, and offers Sofia his blood.

RAFAEL (CONT'D)

Drink from me now.

Sofia starts drinking Rafael's blood, slowly at first, then more intensely as Rafael keeps stroking her head and kissing her forehead.

RAFAEL (CONT'D)

OK, that's good, lie down now.

Sofia does so and Rafael wipes the blood from her face.

RAFAEL (CONT'D)

Close your eyes.

Sofia's world descends into darkness.

CUT TO:

Sofia is sleeping on the ground but is shaking, sweating and shivering. Rafael is next to her applying a wet, cold towel to her forehead and face.

Her condition starts intensifying. She's sweating more profusely, her breathing is much faster and she seems delirious.

SOFIA

R - Rafael help - me - I- feel I'm  
dying - a million deaths -- body  
ripped to bits, feeding the earth  
and the stars-- darkness comes -  
all around - it's - dazzling.

Sofia seems to be calming down, her body has stopped shaking as badly.

SOFIA (CONT'D)

My - body - piece by piece  
reuniting - I am nothing - I am  
everything.

Sofia falls silent, her breathing is back to normal; she seems peaceful, serene, and in deep sleep.

CUT TO:

Sofia sits up in a cry of pain and explosive energy. She starts turning into a vampire, her eyes turn red, her nails grow and her teeth turn into fangs. Rafael quickly offers her a large cup full of blood.

RAFAEL  
Here, drink.

Sofia takes the cup and gulps down the blood as quickly as she can in wild and frantic movement. She finishes it quickly as a lot of it spills on her, then she throws the cup away, jumps on Rafael, and bites into his neck. She drinks from him frantically until exhausted from the whole experience, she drops to the ground.

Rafael in slow movements, weak from the blood-loss, takes her and places her on the bed.

RAFAEL (CONT'D)  
Sleep, my love.

EXT. FOREST - NIGHT

Rafael and Sofia walk slowly and gently through the forest.

RAFAEL  
How do you feel?

SOFIA  
Strange, surreal and so very...

RAFAEL  
Free?

SOFIA  
Yes.

They both rest by sitting down on a fallen log.

Sofia looks around in amazement.

SOFIA (CONT'D)  
The forest, it's alive. I never noticed before.

RAFAEL

The veil's been lifted Sofia,  
there's a lot you'll come to know  
now.

EXT. CLEARING - NIGHT

Rafael and Sofia walk towards the clearing that leads to the house. Rafael's demeanor suddenly changes and a look of worry comes over him.

SOFIA

What's wrong?

RAFAEL

Can't you smell that?

SOFIA

Smell What?

RAFAEL

Blood, lots of spilled blood.

EXT. RAFAEL'S CABIN - NIGHT

Rafael and Sofia walk towards the cabin. They find Alexandro and Roberta dead on the ground. There are arrows at various parts of their bodies and large wooden stakes pierced through their chests are nailing them to the ground.

RAFAEL

Oh, no, no.

Sofia looks away in shock and disgust.

SOFIA

Oh, God.

Rafael turns into his vampire self, goes up to Sofia, and grabs her roughly from the neck.

RAFAEL

(Whispering)

Trust me, play along, your life's  
in danger.

He slaps her hard across the face and growls at her.

RAFAEL (CONT'D)

I'm going to tear you up bitch!

SOFIA  
What're you doing?

RAFAEL  
(Whispering)  
Save yourself.

An arrow hits Rafael hard on the shoulder and he lets go of Sofia - who screams in shock.

Six MEN appear from inside the house. They are the inquisitors that first appeared in Father Pedro's church.

The inquisitors are dressed in black and are holding on to crossbows and wooden stakes. High inquisitor Michael has crosses and stakes but is also armed with a sword that is strapped from his waist.

Another arrow hits Rafael in his right leg bringing him to the ground.

Sofia turns to the inquisitors.

SOFIA  
Stop it, you're killing him.

H. I. MICHAEL  
Get the woman, she's under the beast's spell.

Sofia runs to Rafael's side and tries to help him.

RAFAEL  
(Whispering)  
Sofia, pretend you haven't changed -  
your only chance.

Two of the inquisitors grab hold of Sofia and pull her away from Rafael.

SOFIA  
Stop it, let me go, let me go.

They drop her on the ground.

H. I. MICHAEL  
You'll be safe with us now.

SOFIA  
Stop, please.

Michael ignores her; he looks at one of his soldiers that's holding a crossbow and indicates to him to shoot.

The soldier fires an arrow that hits Rafael in the left shoulder, making him howler in pain. Sofia screams at the sight, lowers her face to the ground, and starts weeping uncontrollably.

The High Inquisitor and two of his soldiers walk towards Rafael.

As they get near him, High Inquisitor Michael draws his sword.

H. I. MICHAEL  
Tell me, demon, how many of you  
spawnes of Satan are on this island?

Rafael breaks the arrow that is in his leg and pulls it out. He drops the bloodied arrow to the ground.

H. I. MICHAEL (CONT'D)  
Answer me and I will finish you  
quickly. Refuse and I'll take my  
time, slice you up, and let God's  
glorious sunlight burn what's left  
of you.

RAFAEL  
Go to hell.

The high inquisitor drives the sword painfully in Rafael's wounded shoulder making Rafael scream in agony.

Sofia's hands are gripping tight at the ground she's on. She has stopped weeping but her whole body seems to be shaking.

The High Inquisitor drives the sword out of Rafael and blood flies out of him.

H. I. MICHAEL  
I can do this all night, vampire.

Rafael spits at Michael's face.

The High Inquisitor swings the blade across Rafael's chest.

H I MICHAEL  
How many, hell-spawn? This is the  
last time I ask.

Sofia lifts her head from the ground. She has turned into her vampire self but she seems also to have gone feral, and her face is full of rage. She stands up and with her left-hand slices the throat of the inquisitor soldier that is nearest to her.

There are four soldiers left. Two are near her and two by high inquisitor Michael and Rafael.

The inquisitor soldiers near her are surprised by this turn of events and before they can react, Sofia is upon the next one. She thrusts her hands in his stomach and bites him in the face making his blood splatter all over her.

The third soldier near her raises his crossbow and fires at Sofia, and the arrow penetrates through her raised arm. This does not slow her down as she launches herself on the inquisitor who just fired the arrow, bringing him violently to the ground and slices away at him.

High inquisitor Michael and his two soldiers have turned away from Rafael and look in shock upon the sudden explosion of slaughter and mayhem.

H. I. MICHAEL

Dear God, get her.

As the two remaining inquisitor soldiers are about to move, Rafael rises behind them. He grabs one of them and breaks his neck.

The other soldier turns to face him but Rafael grabs the inquisitor soldier's hand, takes his wooden stake away, and stabs him with it.

The high inquisitor gets the chance and pierces Rafael through with his sword.

Sofia, growling and covered with blood and with an arrow still in her arm, starts walking fast towards the high inquisitor as he takes his blade out of Rafael and takes a few steps back.

H. I. MICHAEL (CONT'D)

God, give me the strength to fight  
this evil.

Sofia comes close to Michael now and he swings the sword, slicing her across the abdomen.

She jumps on him and they both fall on the ground; the sword that was in the High Inquisitor's hand gets knocked away.

The High Inquisitor kicks Sofia from on top of him, pins her to the ground, and hits her in the face repeatedly, incapacitating her.

He takes out a blade and raises it high in the air but before he can bring the knife down, an arrow pierces his upper left shoulder-blade, making him drop the knife.

The arrow has been fired by Rafael, who managed to crawl towards one of the dead inquisitor soldiers and fire from the discarded crossbow.

The hit is not enough though to completely stop Michael and he picks the knife back up. Sofia composes herself and with what energy she has left, breaks the arrowhead that is in her arm and before the high inquisitor can bring the knife down to her, she drives the broken arrow in his left eye. High inquisitor Michael falls back in agonizing pain and Sofia picks up his knife and stabs him through the neck.

Sofia pulls away from the dead body of the High Inquisitor and looks towards Rafael who lies on the ground covered in blood.

With the battle now over, the night is coming to a quick end too and dawn is on the horizon.

Sofia crawls towards Rafael who has lost too much blood and is in a terrible state.

She caresses his face and kisses him.

RAFAEL

Sofia, you - must go. Make it to  
the house- the sun-

SOFIA

Not without you.

RAFAEL

I can't - I'm dying -- you can make  
it.

The night is disappearing now and the first rays of light appear.

SOFIA

Not without you.

Sofia starts trying to pull Rafael with her but it's futile; she's too weak. She starts to cry. Rafael puts his hand on her.

RAFAEL

Leave me now - seeing you get to  
safety, I'll be content in death.  
Do this for me please - please.

The sun is dangerously coming up now. Sofia kisses Rafael one last time.

SOFIA

I love you.

RAFAEL

I love you.

Sofia starts crawling away and towards the house. She makes it past the door and turns to see Rafael looking at her and smiling. A few seconds later the sun starts to burn him up. Sofia turns away and closes the door as the light of the sun reaches upon the house. She gets into a fetal position on the ground and cries away.

INT. SOFIA'S APARTMENT - NIGHT

Back to the present day, Sofia, a deluge of sweat dripping off her body, is frantically punching away at a boxing bag, until, exhausted, she falls to the ground.

INT. HOSPITAL - NIGHT

Sofia is walking towards Carla who's sitting on the front desk looking through a magazine.

CARLA

How're you doing, Sofia?

SOFIA

I'm fine, thank you. And you?

CARLA

I'm alive.

SOFIA

How's Hugh?

CARLA

He could drop dead for all I care.

SOFIA

Another argument?

CARLA

You should be surprised if we don't have one.

Sofia laughs. She reaches into her bag and brings out two small crossword puzzle magazines which she hands to Carla.

SOFIA

Here, this should cheer you up.



CARLA

Oh, Sofia, you are a lifesaver,  
thanks.

INT. SOFIA'S APARTMENT - NIGHT

Oshun and Cora are on the bed playing with the girl's dolls; dressing them up in different outfits. Cora seems to be playing half-heartily. Oshun dresses up one of the dolls and lifts her.

OSHUN

What do you think of this  
combination?

Cora is holding on to a doll, has her head low, and seems lost in thought.

OSHUN (CONT'D)

Cora?

CORA

Yes?

OSHUN

You OK, honey, is something  
bothering you?

CORA

Is mum safe? She's always outside  
and many bad people that want to  
hurt us are outside.

Oshun moves up to Cora and hugs her.

OSHUN

Oh, sweetheart, your mum is fine.  
She knows how to keep from being  
seen by the bad people; she's been  
doing it for a very long time now.  
You don't have to be afraid. OK?

CORA

OK.

OSHUN

Good.

FLASHBACK:

EXT. BACK ALLEYWAY - NIGHT

Oshun is on her knees by some large garbage cans that are located in a graffiti-ridden backstreet. She's in rags and looks weak, hungry, and dirty. She's holding on to a rat and biting into its neck.

Sofia approaches her in small steps but Oshun gets startled and moves back in fear.

SOFIA

Don't be frightened. I'm here to help.

Oshun hisses at Sofia.

Sofia takes out a medical bag of blood and throws it at Oshun who looks at it with suspicion as it lands in front of her.

Oshun realizes what it is, lets go of the rat, grabs the bag, and starts drinking from it.

PRESENT:

INT. SOFIA'S APARTMENT - NIGHT

Sofia, carrying a bottle of blood and two glasses joins Oshun who's sitting in the living room listening to soft Jazz.

SOFIA

Will you join me?

OSHUN

Sure.

Sofia pours the drinks and passes a glass to Oshun, she then sighs.

SOFIA

This is not a healthy way to raise a child. I fear I have failed as a mother.

OSHUN

Are you kidding me? Cora's a wonderful girl.

SOFIA

Yes, but she needs to be with children her age. She needs friends and a steady, safe place to grow up in.

OSHUN

You do what you can. We all do. You have so much love for Cora; she's blessed to have you as a mother.

SOFIA

Thanks.

OSHUN

Come, let's drink.

SOFIA

A toast.

They raise their glasses.

SOFIA (CONT'D)

To friends and loved ones.

OSHUN

To friends and loved ones.

They down their drink.

INT. JONATHAN'S APARTMENT - NIGHT

Jonathan's in front of the mirror as he finishes combing his hair. He then splashes some aftershave on his neck.

He stares at himself in the mirror with determination.

JONATHAN

You got this.

He puts on a leather jacket and heads out the front door.

INT. HOSPITAL - NIGHT

Sofia is walking down the hospital corridor and Jonathan runs up behind her with a determined look on his face.

JONATHAN

Sofia, wait up?

SOFIA

Jonathan.

She stops, momentarily.

JONATHAN

How's it going?

SOFIA

Good. You?

JONATHAN

Good.

They resume walking and she eyes his outfit.

SOFIA

Nice outfit.

Thanks. So, I was wondering, do you want to go grab a bite? I know this small Vietnamese place nearby, delicious food. Have you had Vietnamese before?

SOFIA (CONT'D)

I have, I like it lots.

JONATHAN

Well, maybe we can go there and then go to Dalton Hill and watch the sunrise together?

They both reach the front of the building and exit.

EXT. HOSPITAL - NIGHT

Jonathan and Sofia walk towards the parking lot.

SOFIA

Oh, I can't do that.

JONATHAN

Why not?

SOFIA

I'll burst into flames.

JONATHAN

What?

Sofia stops walking and Jonathan does likewise.

SOFIA

How about we skip food and the sunrise, go back to yours and fuck each other's brains out?

Jonathan's taken back and Sofia looks at him expectantly.

SOFIA (CONT'D)

Well?

Jonathan grabs her, tilts her head, and plants a huge kiss on her.

They come up for air.

SOFIA (CONT'D)

I'll take that as a yes then.

JONATHAN

So you should.

SOFIA

Take my car?

JONATHAN

Sure.

They reach the parking lot and walk up to Sofia's parked car. Sofia notices Jonathan looking at her.

SOFIA

What?

JONATHAN

You're beautiful.

Sofia, smiles, leans in and kisses Jonathan. At that moment an arrow slams in the car window, cracking the glass and narrowly missing Sofia's head.

SOFIA

Jesus.

JONATHAN

What the hell?

At the front of the parking lot, a car engine starts and a car speeds out.

Sofia pulls Jonathan to the ground as another arrow hits a tire.

JONATHAN (CONT'D)

What's happening?

The car up front drives off in a hurry.

Sofia touches the arrow that has blown up the tire and a sense of familiarity comes over her. It's followed by a sense of dread.

JONATHAN (CONT'D)  
Are they firing arrows at us?

Sofia pulls Jonathan back up. Jonathan looks surprised at Sofia's strength.

SOFIA  
Jonathan, I don't have time to explain but I need to go home right away. Give me your car keys.

JONATHAN  
What? What's going on?

SOFIA  
Give me your damn car keys!

Jonathan reaches in his trousers pocket and hands Sofia his keys.

SOFIA (CONT'D)  
Where's your car?

JONATHAN  
(pointing)  
That one there, the small gray one.

Sofia heads straight for it.

JONATHAN (CONT'D)  
Sofia?

Sofia drives off in Jonathan's car while he stands there dumbfounded, looking on as the car pulls away.

JONATHAN (CONT'D)  
What in Dante's freaking hell is going on?

INT. SOFIA'S APARTMENT - NIGHT

Oshun and Cora are in the living area playing with Cora's dolls, dressing them in different work uniforms.

OSHUN  
What do you want to do when you grow up Cora?

CORA  
I want to fly.

OSHUN  
You want to be a pilot?

CORA

No, I just want to fly.

OSHUN

How will you manage that if you're not a pilot?

CORA

I don't care. I want to fly over the land and sea and meet people and get into adventures.

OSHUN

Sounds like a very colorful life.

CORA

Yes, and I want to have my mummy with me.

OSHUN

I think by that stage a boy will be more appealing.

CORA

No, no boys, just my mummy and you if you want to.

OSHUN

I'm honored. I'd love to join you, it'll be so much fun.

There is a KNOCK on the door and it startles Oshun.

Oshun and Cora stop what they're doing.

OSHUN (CONT'D)

Cora, take your things, run to your room and hide.

CORA

OK.

OSHUN

Just like we've always talked about sweetie.

EXT. STREET - NIGHT

Sofia is racing through the streets, driving the car as fast as possible.

INT. SOFIA'S APARTMENT - NIGHT

Cora runs off and Oshun looks through the eye-hole of the door and sees Julia standing there looking worried.

OSHUN  
Can I help you?

JULIA  
Please open up, Sofia has sent me.  
There's something that has happened  
at the hospital.

Oshun takes the chain off the door and unlocks it. She opens the door only to have it violently kicked into her. Oshun falls to the ground in pain and watches as Julia enters the place followed by six MEN all dressed in religious outfits.

The Men all wear the same color apart from the one that moves closest to Oshun, high inquisitor Gabriel.

Two of the men bring out guns and point them at Oshun.

OSHUN  
What do you want? There's no money  
in this place.

HIGH INQUISITOR GABRIEL  
You're one of them, aren't you? A  
beast in disguise.

OSHUN  
I'll scream, get out or I'll scream  
and the police will arrive.

H. I. GABRIEL  
If you scream we will kill you and  
we will find Sofia and make her  
suffer greatly.

OSHUN  
What do you want?

H. I. GABRIEL  
We're just here for the child, we  
don't care about you. Please hand  
it over and we'll be on our way.

OSHUN  
What child? There's no child here.

The High Inquisitor walks closer towards Oshun and steps on a doll. He stops and picks it up.



H. I. GABRIEL  
Are you sure you're not lying to  
us?

INT. SOFIA'S APARTMENT - NIGHT

Sofia pushes through the open door in a rush and finds the living-room in a mess and Oshun on the ground in a pool of blood.

Sofia goes to her and lifts her head.

SOFIA  
Oshun, oh no, Oshun.

Oshun opens her eyes and smiles.

OSHUN  
I thought they -- they - had you.

SOFIA.  
Where's Cora?

OSHUN  
I -tried, I fought.

SOFIA  
Did they take her?

OSHUN  
Yes. I'm - sorry.

Oshun's eyes close, for the last time.

Sofia places her down and slowly moves away from her. She comes upon a fallen chair, grabs it, raises, and smashes it against the wall.

She gets on her knees and screams in anguish.

CUT TO:

Sofia picks herself up and senses something about the room. She sniffs in deep and any pity she felt prior, is now replaced by pure rage.

CUT TO:

Sofia wraps Oshun up in sheets.

The phone RINGS and she answers.

JONATHAN (O.S.)  
Sofia, are you OK?

SOFIA  
No, I'm not but I can't explain  
right now. Meet me tomorrow at 7:00  
PM, at work.

JONATHAN (O.S.)  
But our shift starts much later.

SOFIA  
Just meet me then. I might need  
your help.

INT. HOSPITAL - NIGHT

Sofia and Jonathan are standing outside a door with a glass window, which is in one of the hospital's hallways. Sofia tries the door but it's locked.

SOFIA  
I need to go in there.

JONATHAN  
Why? Just tell me what's happening?

SOFIA  
I will, I promise. Please, trust  
me.

She turns to face him.

SOFIA (CONT'D)  
Can you do that for me?

JONATHAN  
Yeah, of course.

SOFIA  
I'm going to break the glass, when  
I do, cover for me.

JONATHAN  
What?

Sofia punches the glass. It cracks but does not break. She punches it again and it breaks.

JONATHAN (CONT'D)  
Jesus.

Sofia's fist is bleeding as she places her hand through the opening unlocking the door from within.

Jonathan looks around in worry.

Some hospital personal walk towards them wondering what the noise was. Jonathan heads their way.

JONATHAN (CONT'D)

That was just me I had an accident  
but I'm OK now. It's my arm, take a  
look.

CUT TO:

Sofia is inside the room that's full of shelves with folders. She finds the one labeled 'personnel contact file' flips it open and skims through it. She finds what she was looking for, closes it, and puts it back.

CUT TO:

She walks out towards Jonathan who's surrounded by fellow nurses and cleaners.

CLEANER

But I definitely heard glass break.

Sofia puts her arm around Jonathan's and whispers to him.

SOFIA

Let's get out of here.

They start walking away from the crowd who looks at them in confusion.

EXT. PARKING LOT - NIGHT

Sofia and Jonathan get in the car.

INT. JONATHAN'S CAR - NIGHT

Sofia starts the engine.

Her hand's bleeding.

JONATHAN

Let me take care of that.

Sofia starts the car and drives off.

SOFIA

No time.

JONATHAN

Will you at least tell me what's going on?

SOFIA

I will, but you're going to have to keep an open mind.

JONATHAN

Um, OK.

SOFIA

Long story short, I'm a vampire and I'm one of the last of my kind. My daughter's been kidnapped by murderous religious authorities and I want to get her back. We're now going to find Julia, she happens to work for said murderous religious authorities. She should know where my daughter is.

JONATHAN

OK, so you don't want to tell me, fine, just say so, don't treat me like I'm an imbecile.

SOFIA

Oh, for God's sake.

Sofia slams hard on the breaks bringing the car to a sudden stop.

She transforms into her vampire state in front of a disbelieving Jonathan.

SOFIA (CONT'D)

You believe now?

JONATHAN

Sweet-- Jesus.

SOFIA

Pull it together Jonathan, I need to get my daughter back.

She drives off once more.

EXT. STREET - NIGHT

Jonathan's car comes to a stop in front of a set of housing buildings.

INT. JONATHAN'S CAR - NIGHT

Jonathan is silent and in shock.

SOFIA

I'm going to go in there and get some vital information. Please wait for me.

JONATHAN

I- I think I'm losing my mind. I think I'm going to throw up.

SOFIA

Look at me Jonathan, please.

Jonathan turns to face Sofia. She slowly puts her hand to his face.

SOFIA (CONT'D)

You're fine, you're strong, I know you are. I need you focused and able to rise to the occasion. Some very bad people have my eight-year-old daughter and I need your help to get her back. Will you please help me?

Jonathan takes in a deep breath.

JONATHAN

Yes, yes, I will.

She kisses him softly on the lips.

SOFIA

Thank you. Now, wait for me.

INT. APARTMENT - NIGHT

Julia is on her knees in prayer when the front door gets smashed in with an inquisitor soldier who lands in front of her all bloodied up.

Sofia rushes in the room enraged, fangs baring, Julia lets out a cry and picks up a stake but Sofia knocks it out of her hand.

SOFIA  
Where's my daughter?

JULIA  
Please God, give me strength.

Sofia punches Julia in the face.

SOFIA  
Where is she? Tell me and I might  
spare your useless life.

JULIA  
No, you won't. You are a monster;  
the Devil's own seed.

Sofia lifts her from the ground and slices her across the  
face. She throws her down again.

SOFIA  
Start talking or I'll slowly tear  
you into little bits and feed them  
to you.

Julia starts crying.

JULIA  
Please God, please help me.

Sofia picks Julia up and growls at her.

SOFIA  
Tell me!

JULIA  
OK, please - I'll tell you.

INT. JONATHAN'S CAR - NIGHT

NOT MOVING

Jonathan is holding on to his head.

JONATHAN  
It's typical really if you think  
about it. All the bad luck I've  
always had all my life. I had to go  
and fall for a bloody vampire.  
Millions of women out there and I  
had to pick the one that is light  
sensitive and drinks blood.

INT. JULIA'S APARTMENT - NIGHT

JULIA  
I swear I'm not lying, those are  
the directions.

SOFIA  
They better be.

JULIA  
Please, let me be now.

Sofia puts Julia's head to the side exposing her neck. She opens her mouth.

JULIA (CONT'D)  
You said --you said you'd let me  
live.

SOFIA  
Oh, I'll let you live alright.

Sofia bites down on her and starts drinking her blood.

After a while she stops and grabs Julia's face, forcing her mouth open.

SOFIA (CONT'D)  
I'm going to make you live forever.

JULIA  
No, please.

Sofia forces her bleeding hand in Julia's mouth and makes her swallow her blood.

SOFIA  
Drink up.

JULIA  
N-- plea...

SOFIA  
There you go. We gonna have us  
another demon in the mix.

Sofia lets go of Julia who drops on the ground in tears of anguish.

JULIA  
No, no, no.

Sofia opens the front door, turns to Julia.

SOFIA  
Welcome to the club, bitch.

INT. JONATHAN'S CAR - NIGHT

Sofia returns to the car and gets in, startling Jonathan.

JONATHAN  
Jesus.

SOFIA  
Sorry.

Sofia has visibly more blood on her than when she left the car.

JONATHAN  
What - did you do?

SOFIA  
What I had to. I now know where my daughter is. We have to hurry, time's running out.

Sofia starts the car and drives off.

INT. INQUISITORS BASE - NIGHT

This is a small, Gothic-style building on the outskirts of the city. THREE INQUISITOR GUARDS are stationed on the door entrance. High inquisitor Gabriel, Bishop Daniel, and a lot of inquisitor soldiers are gathered in a ceremonial room that is filled with statues, paintings, and candles. Cora, her eyes closed, is tied up on an altar at the back of the room. Next to her, watching her over on either side of the altar are two nuns.

BISHOP DANIEL  
I must say, I am not comfortable with this arrangement. You haven't got the authority to keep this girl here. If anything she should be transferred to Rome at once and be examined by a proper tribunal overseen by the Inner circle.

HIGH INQUISITOR GABRIEL  
No, that would be a disaster. The more time that passes, the stronger she would- it would become.

(MORE)



HIGH INQUISITOR GABRIEL (CONT'D)

This child could be the one that will be responsible for the downfall of mankind. The most terrifying evil that we could ever experience. Time is of essence.

BISHOP DANIEL

All I see is a quiet little girl that misses her mother.

H. I. GABRIEL

With all due respect, that is why you are a Bishop and I am a high inquisitor. This is my job, my holy duty, my life. I was appointed by God the honor and hardship of eradicating the world of all evil.

BISHOP DANIEL

Well, I'm not going to stand here and be part of this circus of illogical tyranny. This is insanity and corruption of power.

The Bishop starts to leave.

BISHOP DANIEL (CONT'D)

Rest assured that the Archbishop is going to learn about what has transpired here. You will be held accountable for your actions.

H. I. GABRIEL

Fine, do as you see fit. I'm sure the Archbishop will agree that I acted with reason and with the best intentions of the Church and humanity, at heart.

The Bishop exits the building.

High inquisitor Gabriel walks to Cora who still has her eyes closed.

H. I. GABRIEL (CONT'D)

(addressing the nuns)

So she has finally shut up about her mother.

The two nuns nod in unison.

H. I. GABRIEL (CONT'D)

Leave me alone with her.

The nuns walk away.

H. I. GABRIEL (CONT'D)  
Open your eyes creature, I know you  
are faking sleep.

Cora opens her eyes.

CORA  
I want my mummy; take me back to  
her.

H. I. GABRIEL  
Don't start that again. Your mother  
can't help you. She will be dead  
soon.

CORA  
I can sense her, you know. She's  
very upset. You should let me go if  
you know what is good for you.

H. I. GABRIEL  
You're in no position to issue  
threats demon-spawn. But I'm  
curious, are you in the right  
mental age to know what you are; to  
realize what evil lays inside you?

CORA  
You're one of the people mummy  
warned me about, aren't you mister?  
You're one of the bad, stupid  
people that want to hurt us.

The High Inquisitor lets out a chuckle and then adopts an icy  
cold stare.

H. I. GABRIEL  
It's you that is bad, child. You're  
rotten to the core and an  
instrument of destruction.

CORA  
You smell bad.

Gabriel leans away from her surprised and embarrassed. He  
quickly checks under his armpit.

EXT/INT. JONATHAN'S CAR - NIGHT

Jonathan parks the car near Sofia's apartment. Right in front  
of them is the family van.

SOFIA  
Just need to pick some things up.  
We will then leave, (pointing to  
the van), in that.

INT. SOFIA'S APARTMENT - NIGHT

Sofia and Jonathan enter the apartment.

JONATHAN  
So this is where you live?

SOFIA  
This is home no more. Sit a second,  
I need to grab something.

Jonathan sits on the sofa while Sofia heads for her bedroom.

JONATHAN  
(shouting)  
Shouldn't we go to the police?

Sofia takes a key and unlocks the bottom drawer of her  
cupboard.

SOFIA  
(yelling)  
Don't be stupid.

She takes out a box, places it on the bed and opens it to  
reveal two old six-shooter pistols, bullets, a grenade, and a  
knife. She loads the bullets in the two pistols and places  
them between her jeans and torso. She puts the knife in her  
boot and the grenade in her bag.

She comes back to the living room.

SOFIA (CONT'D)  
Ready, let's go.

EXT. INQUISITORS BASE - NIGHT

Sofia parks the vehicle near the inquisitor building but at a  
safe enough distance.

INT. VAN - NIGHT

SOFIA  
OK, this is the plan. You keep the  
engine running.  
(MORE)

SOFIA (CONT'D)

I'm going to go in there, get my daughter and walk out, jump back in and then you floor it.

JONATHAN

Let me come. I'll talk to them, I'm not a vampire; they might listen.

SOFIA

These people are insane, Jonathan, you can't really reason with them. They'll just say that you are under my influence or that you've been corrupted by evil. No, I need you here in the van. Your role is that of the getaway driver and it's a vital one.

JONATHAN

How exactly are you just going to walk in there and get your daughter back? There's bound to be so many of them in there.

SOFIA

I don't know, alright, in all honesty, I'll be making it up on the spot. But I've got to do something.

Sofia opens the door and is about to get out when Jonathan reaches for her and pulls her to him and kisses her.

JONATHAN

God speed.

SOFIA

God speed?

JONATHAN

Thought it'll lighten the mood.

Sofia smiles for a second then turns serious again. She turns and walks away, then hesitates. She turns to Jonathan.

SOFIA

Jonathan?

JONATHAN

What is it?

SOFIA

If we're not back by sunrise, take off.

JONATHAN  
You'll be back.

She nods.

EXT. INQUISITORS BASE - NIGHT

Sofia's walking towards the inquisitor's building.

As she approaches, the three inquisitor guards lift their rifles and aim at Sofia.

INQUISITOR GUARD 1  
Stop right there and name your  
business here.

Sofia raises her hands in the air but keeps approaching.

SOFIA  
I seek an audience with your high  
inquisitor. I have knowledge of the  
whereabouts of vampires.

The three guards look at each other in doubt and Sofia reaches for one of her pistols and shoots each one of the three inquisitors in the head. She then stands on the wall by the entrance.

INT. INQUISITORS BASE - NIGHT

Gabriel and his troops are startled by the sound of the gunshots.

Cora smiles.

CORA  
Mummy's here.

EXT. INQUISITORS BASE - NIGHT

The doors of the building open and four inquisitor soldiers come out armed with guns. Sofia grabs the nearest one by the neck and shoots dead the other three. She drops her gun down and reaches for the second pistol.

INT. INQUISITORS BASE - NIGHT

Sofia enters the building holding on to the inquisitor soldier and pointing the gun to his head. The high inquisitor and the rest of his soldiers point their weapons at her.

CORA

Mummy. Mummy, I'm here.

SOFIA

Hi baby. Hold on, I'll be with you shortly.

HIGH INQUISITOR GABRIEL

You must be the vessel, I presume.

SOFIA

The vessel? Oh God, you're a really twisted one.

HIGH INQUISITOR GABRIEL

What do you think you'll accomplish here tonight? You've just made our job a whole lot easier, thank you for that.

SOFIA

Let go of my daughter and no one else gets hurt. This is a one time offer and it expires in 10 seconds flat.

HIGH INQUISITOR GABRIEL

You should know that everyone here is ready to lay their life down, so you might as well drop your weapon and let go of him.

Sofia stops counting to herself.

SOFIA

Offer's off the table. I presume you're in charge here.

H. I. GABRIEL

I am.

SOFIA

OK, can you explain to me why you've kidnapped an eight-year-old girl, took her away from her mother, and tied her up on a germ-infested alter, in a weird and frightening building?

HIGH INQUISITOR GABRIEL

A ceremony needs to take place before her ultimate demise, to ensure that the Lilith demon doesn't resurrect in a new host.

Sofia looks around the room in puzzlement.

SOFIA

Doesn't anyone else here see how insane this man is or are you all taking crazy pills? She's just a little girl.

Everyone present look at each other sheepishly, unsure what to do or say.

HIGH INQUISITOR GABRIEL

She looks like a little girl but she's the female serpent, the Lilith entity talked about by our prophets.

SOFIA

Wow, you're really insisting on this crap. You gonna get everyone killed.

HIGH INQUISITOR GABRIEL

Aim to shoot my brave soldiers.

Sofia points her gun at the high inquisitor.

SOFIA

I'll shoot you too; if I die you die.

HIGH INQUISITOR GABRIEL

I'm not afraid of that. I know God will welcome me with open arms in his Kingdom.

SOFIA

(to herself)  
Goddamn psychos.

Sofia contemplates the situation. She lets go of the inquisitor soldier and throws down her gun.

HIGH INQUISITOR GABRIEL

A wise choice. Seize her and let's start the ceremony.

Sofia reaches in her bag and brings out the grenade. She pulls the pin but holds the top of the grenade.

SOFIA

If my daughter is to die, she'll die under my conditions and not be part of no ceremony.

(MORE)

SOFIA (CONT'D)

If she's to die then we all go out together. But there's another option I'm willing to offer you.

HIGH INQUISITOR GABRIEL

Go on.

SOFIA

Face me in battle.

HIGH INQUISITOR GABRIEL

What?

SOFIA

You heard me. Unless you're afraid? I formally challenge you to a duel. If God is really on your side you'll emerge the victor, I'll be dead and you can proceed with the fucking ceremony. So, what is it gonna be?

Everyone in the room looks at the high inquisitor, breath held in.

HIGH INQUISITOR GABRIEL

Put away the grenade. I accept the challenge. Someone hand her a sword.

SOFIA

First, swear to your God that if I win, I get to walk out of here with my daughter.

The High Inquisitor looks at her intently. Rage boiling under the surface.

SOFIA (CONT'D)

Well?

HIGH INQUISITOR GABRIEL

I swear.

Sofia puts the pin back in the grenade and places it in her bag which she places on the ground.

Gabriel chooses a sword and walks to the middle of the room. An inquisitor soldier hands Sofia a similar sword and she walks towards the high inquisitor.

They square off.



The battle commences and Sofia finds herself struggling. The high inquisitor is highly trained with the sword and he manages to cut her on the right arm and across her left cheek. But Sofia is fighting for her daughter's life and manages through sheer will-power to come back at Gabriel and slice at his left thigh.

As the fight proceeds, they get up close to each other and they both lose their swords. They continue bare-fisted.

The high inquisitor swings at Sofia with hard and wild punches, which Sofia manages to block and counter strike due to her training in the art of *Wing Chun*. Soon Gabriel is on his back foot and getting badly hurt. A strong side kick to the chest sends him hard to the ground.

The High Inquisitor gets slowly up and takes out a gun he was hiding in his clothing. He shoots at Sofia, hitting her in the stomach. Sofia gets on one knee as blood soaks through her clothes.

CORA

No. Mummy, no!

SOFIA

Coward.

The High Inquisitor throws the gun away, picks up the sword, and approaches Sofia. Sofia gathers any strength she has left and reaches for her sword moments before Gabriel strikes at her.

The High Inquisitor attacks with renewed confidence and strength. Each blow is blocked by Sofia but with great effort and in great pain.

CORA

Leave my mummy alone.

The sword drops from Sofia's hand and she seems as if she's about to collapse. The High inquisitor smiles and lunges at Sofia who side-steps the attack at the last minute.

She grabs Gabriel from the side, hits the sword from his hand, and punches him repeatedly in the face. She then reaches in her boot and takes out her knife placing it by his throat.

The inquisitor soldiers look on in shock and are unsure of what to do next.

SOFIA

Give the order. Release her. Give the order!

HIGH INQUISITOR GABRIEL

Let her go.

The two nuns release Cora from her bonds. She runs to her mother and embraces her.

SOFIA

We're going to leave now honey.

Sofia takes Cora by the hand and starts backing away from the high inquisitor. They pass by the bag.

SOFIA (CONT'D)

(to Cora)

Sweetie, pick mummy's bag up, will you.

Cora picks up the bag and they continue to move towards the exit. High inquisitor Gabriel goes for a gun that is near him on the ground, picks it up, and aims for Sofia and Cora.

Sofia throws her knife at him and gets him in the forehead. The High Inquisitor falls dead.

Everyone looks on in shock.

SOFIA (CONT'D)

Sore loser.

Sofia grabs Cora and they run out as bullets start landing behind them.

EXT. INQUISITORS BASE - NIGHT

Jonathan sees Sofia exit with her daughter and steps hard on the gas. He reaches her and stops the van in front of them as he notices inquisitor soldiers exit the building armed with weapons.

Bullets smash at the side of the van. Sofia grabs her bag and takes out the grenade and throws it at them. As it goes off in a blaze of fire she helps Cora in the van and goes in after her.

Jonathan drives off. Behind them, more inquisitors get in cars and chase after them.

INT/EXT. VAN - NIGHT

Jonathan's driving along like a maniac, Cora's in the middle holding on to her mother on the passenger's side who's bleeding away and close to fainting.

JONATHAN  
I can't believe it. You did it.

SOFIA  
It's not over yet.

He looks at the review mirror and sees black cars closing in.

JONATHAN  
They're getting close.

He glances at her.

JONATHAN (CONT'D)  
You OK?

SOFIA  
I'm great considering I have a  
bullet in my belly.

JONATHAN  
Oh, crap.

Bullets hit the van.

JONATHAN (CONT'D)  
Hold on.

Sofia grabs a hold of Cora but right then a bullet hits one of the back-tires making the van zigzag on the asphalt and topple over, grinding to a stop at the dirt outside the road.

Jonathan, blood running down his face from a cut on his eyebrow, kicks the shattered windscreen until it comes out, and then helps Sofia and Cora out of the van. The three of them though find themselves surrounded by inquisitors who are pointing weapons at them. Jonathan stands and tries to fight them but they start beating on him.

Cora begins to cry.

CORA  
Stop it!

Sofia, in vampire form, rises as Jonathan falls to the ground from the blows but she starts getting beaten on as well.

CORA (CONT'D)  
Stop it now!

The inquisitors continue battering Sofia.

Something changes in Cora, she calms herself and concentrates hard. Bright light starts emanating from her eyes and she starts levitating.

The soldiers stop hurting Sofia and look at the girl in awe. Sofia and Jonathan do likewise as Cora comes to a stop three feet from the ground, light still coming out of her eyes.

SOFIA

Cora?

Cora starts speaking, her voice grand and opulent:

CORA

Heed my words: lay down your  
weapons or be destroyed by them.  
Then leave us be, go to your loved  
ones and treat them with kindness  
and compassion.

The soldiers slowly lay their weapons down, turn, get in their cars, and leave.

Cora floats down to the ground and her eyes turn back to normal. Blood slides out of both nose nostrils.

Sofia, weak from blood-loss and injuries, goes to her and hugs her. But she soon collapses.

CORA (CONT'D)

Mummy.

Jonathan rushes to her side.

CORA (CONT'D)

She's really weak.

JONATHAN

It'll be OK.

Jonathan spots a knife left from an inquisitor, lifts it, slices his arm, and offers his blood to Sofia.

JONATHAN (CONT'D)

Drink.

She does so until she gains enough strength.

SOFIA

Thanks.

Cora goes to her and they embrace.

Sofia looks at Jonathan.

SOFIA (CONT'D)

This is my darling daughter Cora by the way. Cora this gentleman is Jonathan.

JONATHAN

Nice to -

Cora turns to him and hugs him tight.

CORA

Thank you so much for helping my mummy.

JONATHAN

It's - it's fine.

They all get to their feet, Sofia grimaces from pain.

JONATHAN (CONT'D)

We need to take the bullet out.

SOFIA

Yeah. There's a special medical kit in the back of the van. Should still be intact.

6 MONTHS LATER

EXT. MOUNTAIN HOUSE - NIGHT

Jonathan, now sporting a full beard and a healed up Sofia, are sitting together on a rocking-sofa outside a small brick house that is overlooking the horizon and a great forest below. A shotgun is by the front door. Cora is playing in the front yard with a large dog.

JONATHAN

Lovely night, isn't it?

SOFIA

Yes, I don't want it to end.

Cora and the dog run and jump on the sofa with them and they all huddle in together.

THE END