

THE DEAD OF NIGHT

by

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Registered WGAe

**INT. WAREHOUSE - PHILADELPHIA - NIGHT**

Music blares. Lights flash. It's a club, at least for tonight.

A crowd of people occupy the dance floor, the majority of which are dressed either in Goth or Victorian garb.

DAVID, young and striking, though not dressed like the others, he is the picture of dark elegance, glides through the dance floor, searching...

He sees a young GOTH BOY, standing off on his own. He approaches him.

They make their way from the dance floor to an Archway, where a long black velvet curtain hangs.

David separates the curtain and they enter the

**LOUNGE**

and it's as though they've entered a different world.

The lighting is different, more relaxing, so is the furnishing. There are groups of people sitting on sofas, talking, sipping their cocktails.

They are all dressed more like David.

He leads the Goth Boy past the bar, and MAX who's younger than David and dressed more shabbily. He looks at David as they pass, David nods to him.

DAVID  
(to Goth Boy)  
Why don't you go find us a room?

After the Goth Boy wanders off, David turns to Max.

DAVID (CONT'D)  
I'll be back.

MAX  
I know.

**INT. ROOM - LATER**

The Goth Boy and David sit on a loveseat. They look into each other's eyes, as if they're going to kiss, but instead David produces a RAZOR.

The Goth Boy looks at it, then at David and simply nods.

David slices the Goth Boys arm open above the wrist. Blood flows and David drinks from the wound.

The Goth Boy licks his lips, he's in ecstasy

### **AT THE BAR**

Max sips the last of his cocktail, surveying the room. Everyone seems to be coupled together and this seems to intimidate him more.

The Bartender, KIM, a pretty young woman dressed in all in black, with dark eye shadow, approaches Max.

KIM  
First one of these?

MAX  
No.

KIM  
I was nervous too my first time.  
... I have a break coming up, if  
you're interested.

MAX  
I don't know.

KIM  
Think about it. You and your  
friend.

She brings him two more drinks.

KIM (CONT'D)  
These are on me. Ten minutes. Third  
room on the right.

Max watches as she walks away. Suddenly David is standing behind him.

DAVID  
Why'd you get another round?

MAX  
I didn't. The Bartender gave them  
to us.  
(off of David's look)  
Ten minutes. Both of us.

DAVID  
Nice work.

MAX  
I didn't do anything. She--

DAVID  
The hell you didn't. You have more power over them than you know. ... It really is that easy.

MAX  
I don't know why we even do this.

DAVID  
We do this, so we don't ... we don't need to kill people to feed.

MAX  
What difference does it make?

DAVID  
It makes a difference to me.

MAX  
Where's that kid you were with?

DAVID  
He'll wake up soon enough.  
(off Max's look)  
He wanted a give and take. I wasn't about to give, so I took enough to make sure he couldn't.  
(pause)  
It's a delicate balance and one you'll have to learn.

David stands up.

MAX  
What are you doing?

DAVID  
We don't have to meet The Bartender for another few minutes. I got the taste.

Max watches as he walks off.

**INT. THIRD ROOM ON THE RIGHT - MOMENTS LATER**

Max and Kim are sitting on a small love seat. They stare into each other's eyes; she plays with Max's hair.

KIM

We can move as fast or as slow as you like. ... Well, not too slow. I have to back in a half hour.

Max smiles at this, and gives her a small kiss on the lips, which she returns.

KIM (CONT'D)

You shouldn't be so nervous. I won't bite.

She gives him a coy smile and this relaxes Max, he leans in and kisses her again, this time with more passion. She works her way down to Max's neck.

As she kisses him there Max closes his eyes and inhales deeply.

She pushes Max back and straddles him. They kiss again, as Max caresses her thighs. She pulls away and straightens up.

They stare into each other's eyes.

KIM (CONT'D)

You ready?

MAX

Not yet, my friend's still not here.

KIM

He can join in after.

MAX

No. I'd rather wait.

(pause)

We can keep doing this until he comes.

KIM

You like this? I thought you and he were together.

MAX

Not really. Not in that way.

KIM

Then in what way are you?

MAX

He just looks out for me.

KIM  
(leaning in to kiss him)  
You look like you can take care of  
yourself.

They kiss. Hard. Passionate.

Max shifts and moves her off of him, laying her down on the loveseat so that he's now on top of her.

They continue to kiss; he runs his hand up from her thigh to her breast, then to the buttons on her shirt.

He undoes a couple and begins to kiss her neck. His kisses become more passionate, almost feverish. All open mouth.

Soon, he's practically licking her neck.

She opens her eyes and looks over at him, what was sexy has become creepy.

She's squirming, trying to wiggle her way out from under him.

He continues to kiss/lick.

Her breathing intensifies as does his.

KIM (CONT'D)  
(through her breathing)  
Wait. ... Wait.

He holds her down more firmly. His mouth opens wide, revealing ENLARGED, SHARP CANINE TEETH. His eyes roll back into his head, he's about to clamp down...

Suddenly a hand pulls his head back. It's David; he has a grip on Max's hair and YANKS him off of her, with such force that he lifts Max off the ground.

David spins him; Max's feet are barely touching the ground, and TOSSES HIM INTO THE WALL. A large hole is left where Max hits the wall, as he falls to the floor.

David turns to him.

DAVID  
What the fuck are you doing?

MAX  
(breathing deeply)  
It got away from me.

DAVID  
No shit.

He turns to Kim.

DAVID (CONT'D)  
Are you alright?

KIM  
I'm fine. We were just having fun.

DAVID  
Yeah. Sure.

She looks over at the whole in the wall and Max crumpled on the ground.

KIM  
(to Max)  
You okay?

Max gets up and starts brushing himself off.

MAX  
Yeah, I'm fine.  
(off her look)  
Really. I'm fine. Not a scratch.

She gets up and crosses to Max and the whole in the wall.

KIM  
Jesus, you threw him hard.  
(looking David over)  
You don't look that strong.

DAVID  
Strength's got nothing to do with it. I was angry.

KIM  
Remind me never to piss you off.  
... I'm Kim. You must be David.

DAVID  
I guess Max told you about me.

KIM  
Max was worried about starting without you, now I can see why.

She gives David a gentle kiss.

Their eyes lock. She keeps his gaze, and pulls him towards the sofa.

KIM (CONT'D)  
Would you like to go first?

When David doesn't respond, she produces a small, RAZOR SHARP KNIFE. She cuts herself above the wrist. BLOOD flows out.

David and Max stare transfixed. To entice them further she makes a fist and blood pours down her arm.

KIM (CONT'D)

Now, you're just wasting it.

When neither of them does anything Kim stands up, she licks some of her blood off of her arm and approaches David.

She kisses him, with blood and tongue. This does the trick. David grabs her arm and CLAMPS down on the wound.

He drinks deeply. At least two mouthfuls go down, and then something happens. He pulls away, and drops her wrist.

He looks stunned and sick.

Max, oblivious to this steps forward, thinking it's his turn. David stops him with his arm and turns to him, Max is shocked at the look on David's face.

MAX

Are you alright?

David can only shake his head, "No." He starts to WRETCH, as though he's trying to vomit, nothing happens.

He spits a few times. He turns to Kim, who has taken her seat back on the sofa.

KIM

What? No good?

She gives him a small knowing smile.

DAVID

What the fuck did you do to me?

He spits again, and wretches, but nothing happens.

KIM

That won't do any good.

MAX RUSHES her. In an instant, he has her by the shirt and is holding her up off the ground.

MAX

(Shaking her and yelling)  
What did you do? What is wrong  
with him!?



She simply chuckles, then SPITS in his face.

This sends Max over the edge. He spins and THROWS her with all his strength, she smashes THROUGH THE WALL and into and across the adjoining room, smacking into the far wall.

### THE ADJOINING ROOM

Max climbs through the hole in the wall he made with her.

There's a couple, a MAN and a WOMAN, in this room, sharing each other's blood, they've stopped and sit in shock.

Kim writhes on the floor. Her arm is clearly broken, a COMPOUND FRACTURE, it drips blood from where the bone pierced the skin.

Max approaches her. She gains her composure and sits up just in time to stare him in the face as he towers over her.

David comes in behind her, still doubled over.

DAVID  
(calmly)  
What did you do to me?

She simply smiles. The smile turns to a chuckle, the chuckle to a cough. Blood shoots out of her mouth and runs down her chin.

DAVID (CONT'D)  
You might as well tell me, you're dying anyway.

KIM  
So?

She coughs up more blood.

KIM (CONT'D)  
Now you are, too.

She coughs a few more times, more blood, then laughter.

Max bends down and picks her up like he did before. She's much weaker and it takes most of her strength, but she manages to lift her head and face him.

MAX  
Then you lose nothing by telling us.

She just smiles at this and spits blood in his face.

He's had enough. He takes one hand and grasps her throat.

With one simple flick of his wrist HE RIPS HER HEAD FROM HER BODY.

DAVID

Max!

The body drops, the head rolls over to the sofa and the young couple sitting there.

MAX

(to the couple)

Excuse me.

They SCREAM in horror. The Man takes off. Max stops him with a clothesline, and he drops to the floor.

The Woman darts through the hole in the wall.

### **THIRD ROOM ON THE RIGHT**

David, tackles her, bear hugging The Woman as she struggles.

THE WOMAN

(screaming)

Help! Help! Murderers! Someone  
please help me!

She continues to scream and struggle.

### **ADJOINING ROOM**

The Man starts to stir and get up; Max picks him and plants him against the wall. Without hesitation he clamps down on his neck.

### **THIRD ROOM ON THE RIGHT**

The Woman continues to struggle, she starts smacking David in the face. Her arm is bleeding from having been cut earlier. Blood smears across David's face. He's thirsty.

Max comes in through the hole in the wall.

He can see David's eyes, the look of hunger and desire.

MAX

David, it could help.

And, that's his cue. He grabs her arm, his eyes roll back, and he clamps down on her neck. She goes stiff.

**EXT. STREETS - PHILADELPHIA - NIGHT**

A BLACK CROWN VIC cruises along, like a shark prowling for pray.

We follow, until it stops at a light. The car idles for a moment, when no traffic seems to be coming a SIREN blares from the car as, it runs the red.

**IN THE CAR - MOVING**

Are DETECTIVE CHRISTIAN SMITH and DETECTIVE JACK WALLACE.

Smith is in his late thirties, but his prematurely graying hair, stubble and weathered look make him appear older. His clothes are impeccable, clean lines, and stylish.

Wallace is younger, but noticeably more out of shape and dressed in an off the rack suit that used to fit him.

Their police radio CRACKLES to life.

DISPATCH OPERATOR (OS)  
Smith, this is Central. You there?

Smith grabs the receiver.

SMITH  
(into the radio)  
Go for Smith.

DISPATCH OPERATOR (OS)  
You guys still around the art museum?

SMITH  
(into the radio)  
Maybe. What is it?

He winks at Wallace.

DISPATCH OPERATOR (OS)  
Possible multiple homicide. 23rd and Arch. How fast can you get there?

SMITH  
(into the radio)  
Fast.

He puts down the receiver and turns on their dash light and SIRENS.

WALLACE  
Jesus. We're barely an hour into  
the shift.

SMITH  
I know.

WALLACE  
Is it always like this?

SMITH  
If you're lucky?  
(off of Wallace's look)  
Gets boring otherwise.

They sit in silence as the car races down the street.

SMITH (CONT'D)  
Welcome to Killadelphia, Wallace.

#### **INT. OFFICE - NIGHT**

The office is impeccably decorated, a beautiful mash-up of decor ranging from Art Deco to Victorian to Modern.

Behind a large, lacquered oak desk sits LARS, an old a powerful Vampire, old, but he looks like he's in his 20's, dressed like he lives in the 1920's.

BERTRAND STEVENS, a tall, lanky man (human) in his mid-sixties, impeccably dressed in a three-piece-suit, enters.

BERTRAND  
Sir?

LARS  
Yes, Bertrand?

BERTRAND  
You wanted an update.

LARS  
So, it's happened?

BERTRAND  
It has ... but it didn't quite go  
as planned.

LARS

(nods)

I can't really say I'm surprised.  
... That's what we get for having a  
human do something we should have  
taken care of ourselves.

(realizing who he's  
talking to)

Sorry, surely you understand--

BERTRAND

No apology necessary sir.

LARS

Have you contacted any other  
members of The Council.

BERTRAND

Not yet, sir, though Anna's  
contacted us. She's aware it's  
happened and--

Lars rises from behind the desk and walk paces back and forth  
for a moment.

LARS

I'm sure she has her own opinions  
about how this should be handled.

BERTRAND

She doesn't know the details, just--

LARS

Then let's keep it that way. ...  
What are the details?

BERTRAND

We're not sure of how much of her  
blood he's taken, if any.

LARS

She's dead?

BERTRAND

Yes, and two others, which means  
the police have been involved.

LARS

Well, that was ... inevitable. I  
suppose, but with him--

BERTRAND

Them, sir. His surculum got away as  
well.

LARS

And, they're just running through the streets?

BERTRAND

Yes, that's why Anna contacted us, she says that if he's been contaminated he's dangerous, and leaving him to his own devices makes him even more so.

LARS

What does she suggest?

BERTRAND

That we give them no other option but to come to her.

LARS

And, where are they now?

BERTRAND

We're not sure where they are.

Lars crosses to the window, looking out from the high rise over the city, as though he could see them.

LARS

Well, I suppose we should rectify that. Get me Julia.

**EXT. STREET - PHILADELPHIA - NIGHT**

David and Max walk down the deserted street. David is hunched over a little, he's breathing heavily.

Soon, he stops, and begins to wretch again. He leans against a street light for support.

He's spitting, nothing but saliva is coming out.

MAX

You alright?

DAVID

Really, Max?

(pause and spit)

I wasn't alright the last time you asked or the time before that. Why would you think I'd be okay now?

MAX  
I ... I don't know.  
(pause)  
Do you know what it is?

David doesn't answer right away. He wipes his mouth with his hand and stands up, and stares down Max.

DAVID  
You need to just stop talking.

He walks on, and Max soon catches up.

MAX  
Why are so pissed at me? ...  
Without me you--

DAVID  
Without you I wouldn't have the police after me. You didn't need to kill her Max and you sure as shit didn't need to kill those other--

MAX  
I didn't kill both of them, and feeding was the only thing that made you feel better.

DAVID  
Which didn't last.

They walk on in silence. Then:

MAX  
Why do you care so much?

DAVID  
Care about what?

MAX  
About them--

DAVID  
I don't. Just because I don't make a practice of killing them when I feed doesn't mean I care about them. I use them, and the way I do it is much cleaner, much easier, than killing.

MAX  
Well...

DAVID

What?

MAX

Well, it's just if you followed protocol, at least from what you've told me, you probably wouldn't have ended--

DAVID

If I followed protocol you wouldn't exist, not in this capacity anyway. To follow protocol would mean being a part of them, being with Anna, I never really liked being a follower.

Beat

MAX

We should get a car.

DAVID

We had a car, we had to leave it remember?

MAX

Why'd we do that?

DAVID

Witnesses. They'd have seen it, then they'd have told the police.

MAX

So? We could handle the police.

David stops, he stare Max down for this...

DAVID

No, we couldn't. Everyone thinks they can. Others have tried and failed. We'd fail. We'd die. ... Just because you're immortal, doesn't mean you're going to live forever.

(pause)

But, you're right. We do need a car.

MAX

We could get a cab.



DAVID

There aren't any. Street's empty,  
besides how much money do you have?

MAX

None, but it doesn't matter.  
(his face lights up)  
We get cab, call one, whatever, and  
take it back home. Then we can feed  
on the driver.

DAVID

You're an idiot. You're just an  
idiot aren't you?

MAX

What's wrong with that plan?

DAVID

We're trying to avoid the police  
and that would put us in a  
situation where they could find us  
and at our home no less.

(pause)

Not to mention the fact that, this  
time of night, most of the cab  
drivers aren't human. And, that  
would just open up a whole new bag  
of shit that I don't want to deal  
with. ... However I do need to  
feed.

MAX

Again?

DAVID

I think this is gonna be a thing. I  
don't think I'm gonna be able to  
stop until I'm--

MAX

Cured?

DAVID

I was gonna say dead.

They walk on for a bit in silence.

**EXT. WAREHOUSE - NIGHT**

The Crown Vic drives down the street towards, then through  
the crowd, outside the warehouse.

It drives through the crime scene tape and pulls right up to the front door.

**EXT. FOUNTAIN - NIGHT**

A young couple walks around the fountain, which is lighted from within, shimmering in the night. It's a beautiful setting.

They're alone.

YOUNG MAN

This is one of my favorite spots in the city.

YOUNG WOMAN

What's your favorite?

YOUNG MAN

It's going to sound cliché.

YOUNG WOMAN

C'mon, what is it?

YOUNG MAN

Penn's landing. You got the water, the Ben Franklin, and at night even Camden looks beautiful.

She gives him a little laugh, and turns to him..

The sound of a branch breaking interrupts their moment.

YOUNG WOMAN

What was that?

YOUNG MAN

Probably a homeless person.

YOUNG WOMAN

I haven't seen anyone.

YOUNG MAN

It's the city. You're never really alone.

He puts his arm around her, she nestles into him. After a moment ... David's behind them, walking silently, slowly approaching them.

David produces a STRAIGHT RAZOR, as he closes in on them.

In one swift move he reaches over the woman's head and SLICES across the man's throat.

His arm drops from around her shoulder and backs away, choking on his own blood.

She sees David, razor in hand and backs away from him, RIGHT INTO MAX, who is standing behind her.

Max wraps his arms around her and before she can struggle, before she can even scream, his eyes roll up into his head and he CLAMPS down on her neck.

DAVID  
(more to himself)  
God damn it, Max.

He turns his attention to The Young Man, grabs him and drinks the blood from his wound.

JULIA a devastatingly beautiful young woman dressed all in black approach Max, David and their victims.

She is accompanied by FRANCIS, CONNER and ETHAN, who is the youngest of the group and almost cherubic looking.

Neither David nor Max see them coming, and soon they're surrounded. Julia is just inches from David.

JULIA  
David.

Stunned, David drops the dying body of the Young Man, he looks up into Julia's eyes.

JULIA (CONT'D)  
This is hardly your style.

She starts to circle David.

JULIA (CONT'D)  
I mean, I was under the impression that all this lurking in the shadows, and attacking helpless prey was beneath you.  
(pause)  
Slumming?

DAVID  
What...  
(regaining his composure)  
What are you doing here?

JULIA  
That would be a more appropriate  
question for me to ask you.

DAVID  
We're still in neutral territory.

JULIA  
True, but you're a little too far  
from your home and a little too  
close to ours, for my comfort.

DAVID  
If you're asking why I'm in this  
neighborhood, you know the answer  
Julia.

JULIA  
Yes. Those little parties you just  
love to attend.

Max long ago having dropped the Young Woman, now moves closer  
to David.

JULIA (CONT'D)  
How was it?

She takes a long, hard look at David, then the dead couple.

JULIA (CONT'D)  
Clearly it didn't satisfy.

Max is now next to David. They have their back to the  
fountain. This, at least, keeps them from being surrounded.

DAVID  
Is there a point to this, Julia?

JULIA  
You're out hunting in plain sight,  
I mean, Jesus, David even if you  
don't, normally, do it you must've  
learned how, at some point, you  
must've learned the procedure.

DAVID  
I know the procedure.  
(looks to Max)  
You know I can't follow it.

JULIA  
That's on you for making him.  
(pause)  
Then what is it?  
(MORE)

JULIA (CONT'D)

Those parties always seemed to do the trick in the past. I'm wondering if there's something different about tonight. Something that would make it seem, in some way, less than.

DAVID

I don't see how it concerns you.

JULIA

You're drawing attention to yourselves and you're doing it close to my home. You are a lot of things, David, but sloppy isn't usually one of them.

DAVID

This, Julia, talking to me like I'm a child, is why I hate you.

JULIA

Well, at least you were able to narrow it down. I'm still having difficulty.

(pause)

And, you still haven't answered my question.

DAVID

And, I'm not going to.

(to Max)

We're leaving.

(to Julia)

You can clean this mess up.

David and Max begin to walk away, one of Julia's group even steps aside to let them go.

JULIA

(calling after them)

You mean you're not the least bit curious about what happened to you tonight?

David stops, Max with him, and slowly turns to her.

DAVID

What?

JULIA

You heard me.

DAVID  
What do you know?

JULIA  
I know it's the reason you can't  
stop feeding.

In a FLASH David's on top of her. He's lifted her off the ground.

DAVID  
(shouting)  
What do you know?

Her group closes in on them. Two of them pull chains out of their coat pockets; they hold one end and let the other drop to the ground. The end that drops to the ground has a meat hook attached to it.

JULIA  
Don't be foolish.

This is enough to get David to put her down. Max has caught up and is standing by David's side.

DAVID  
What do you know?

Julia gives him a little smile, and then looks to the two members of her group that have the chain hooks. They instantly tighten their grips.

JULIA  
I know you certainly have your  
share of enemies, David. More than  
you can imagine.

She then looks to Ethan.

He quietly does a side step, putting Julia between him and David.

David sees this, and knows exactly what it means.

DAVID  
So, that one's yours. How adorable.

JULIA  
(looking at Max)  
We do enjoy our pets, David.  
(back to David)  
Don't we?

DAVID

Yes, we do. Mine even does tricks.

David looks sideways at Max. They each produce a .45 HANDGUN and SHOOT one of the chain hook wielding members of Julia's group.

David then turns his gun to Julia, while Max turns his on Ethan, they FIRE.

All four are on the ground; Julia is already starting to move. David puts another round in her.

He then looks to Max, who nods and David tosses him his gun. As David steps over Julia and approaches Ethan, MAX PUTS ANOTHER ROUND IN FRANCIS AND CONNER, THEN TWO MORE IN JULIA.

David produces a PINCH-COLLAR; the bolts have been sharpened, and WRAPS IT AROUND ETHAN'S NECK.

He deftly locks the chain and runs the leash it's attached to down the back of Ethan's coat. Clearly he's done this before.

While David was doing that, we could hear Max FIRING the guns again and again, keeping the other three on the ground.

David stands and pulls Ethan to his feet; THE BOLTS OF THE PINCH COLLAR INSTANTLY PIERCE HIS NECK. Blood flows out.

David pulls out a MACHETE, and as he steps over Julia HE CUTS HER, deep, below the breast and runs it across her abdomen.

Max has stopped firing. Francis and Conner get up and help Julia up.

She sees David has Ethan.

JULIA

Let him go!

He loosens his grip on the leash and Ethan instantly moves towards Julia. David tightens his grip pulling Ethan back and causing the spikes to pierce his neck even further.

JULIA (CONT'D)

You fuck! Don't you hurt him!

DAVID

That's a nasty cut I gave you, Julia. You're gonna need feed to heal it. I guess you won't be able to tail us.

He turns, making Ethan turn with him, and begins to walk away. Max backs away with him, keeping the guns trained on Julia and her companions.

JULIA  
Just let him go! You don't need him!

DAVID  
(turning back to her)  
Do you know what happened to me?

JULIA  
Yes. Someone killed you.

DAVID  
How?

JULIA  
I don't know.

David tightens his grip even more.

DAVID  
Bullshit!

JULIA  
Oh, Jesus, please, I don't know. I don't. I swear. Just loosen your grip and I'll tell you what I know.

David loosens his grip, but only a little.

DAVID  
Who did this to me?

JULIA  
I don't know. I've known this was going to happen for a while, but I've heard about it from many sources. I don't know who ultimately is responsible.

DAVID  
What did they do to me?

JULIA  
I know whatever you drank tonight is killing you. I know Anna could help you, that you should get back to Anna, and that you'll need to feed, a lot, just to keep the sickness from overtaking you.



DAVID  
Then I do need him. You can help me  
get home.

JULIA  
How?

DAVID  
Just keep everyone at a distance.  
Everyone. And, find out who did  
this to me.

JULIA  
How?

DAVID  
Ask around. It'd be easier for you  
to get information than me.  
Besides, in accordance with that  
treaty, you should be helping me.

JULIA  
In accordance with the treaty you  
shouldn't be taking him.

DAVID  
And, you should have told me there  
was a plan to kill me, before it  
happened. So we're even. Help me  
now, and when I'm home, and I know  
who's done this, I'll let him go.

David turns with Ethan and walks away, Max backs away guns  
still trained on them.

JULIA  
(calling after David)  
Just remember, you hurt him and  
you're dead.

David doesn't even turn back to her.

DAVID  
(calling back)  
As of right now, I'm dead anyway.

**INT. WAREHOUSE - HALLWAY - NIGHT**

Smith walks down the hall, from the room. Wallace enters the  
hallway from the lounge, they meet in the middle.

SMITH  
What've you got?

WALLACE  
It's a clusterfuck. You?

SMITH  
Pretty much the same.

WALLACE  
It seems like there was two of them.

SMITH  
Two? That's it?

WALLACE  
According to the witnesses.

SMITH  
Any weapons?

WALLACE  
Not that anyone saw.

SMITH  
Description?

WALLACE  
Sort of.  
(off of Smith's look)  
Lots of witnesses, lots of variations.

SMITH  
How many witnesses?

WALLACE  
About a dozen. All the people that were in the Lounge.

Smith continues down the hall towards the lounge, Wallace follows.

WALLACE (CONT'D)  
They're still out there, if you want to talk to them. It's not much, but this is what I've got so far  
(reading from his pad)  
One and everyone can agree on this, was clearly the leader. Both were Caucasian men, both dressed in dark clothes, the leader is between five-eight and six feet, with light brown hair the other one is shorter, with blonde hair.

SMITH  
 That's great.  
 (to the WITNESSES)  
 How tall was the taller one?

They all start SHOUTING OUT different measurements.

SMITH (CONT'D)  
 Just show me on you.

He holds his hand up around his shoulders, indicating how he'd like to be shown.

They all mimic him, not one of them has their hand at the same height.

SMITH (CONT'D)  
 And, the shorter one?

They all lower the hands about three inches or so, but still no consensus.

SMITH (CONT'D)  
 (to Wallace)  
 Alright. Let's get 'em down to central booking, split 'em up and start questioning 'em again.

Wallace walks off.

**EXT. STREET - NIGHT**

This street is deserted as well, David, with a firm grip on Ethan, walks down the street with Max.

MAX  
 You think she's going to help us?

DAVID  
 I don't know. I hope.

They walk on in silence.

MAX  
 Why don't we try to get a car now?

DAVID  
 Do you see any cars? I mean any we could take?

MAX  
 Well, not here, but another street, a busier street--

DAVID  
No. We can't take him onto a busier street and we shouldn't head back yet anyway.

MAX  
Why not?

DAVID  
I want to see if Julia tries to contact us with more information.

MAX  
But, she said Anna could help us. Why don't we just go back home?

DAVID  
It's not your home to go back to.

David walks ahead of Max, dragging Ethan behind him, Max grabs a hold of Ethan, stopping David.

DAVID (CONT'D)  
What the fuck?

MAX  
I could ask you the same--

DAVID  
What about?

MAX  
It's not my home?

DAVID  
Have you ever been there? Have you ever met Anna? Have you ever spent anytime with any of our kind other than me?

As he spoke Ethan slowly moved his gaze from David to Max.

ETHAN  
You're him. You're the ill--

He can't finish the work because David jerked his leash, hard.

MAX  
I'm the what? ... What the fuck is he talking about?

David stands there for a second, choking Ethan, looking at Max.

DAVID

You're the illegal, that's what he was going to say. ... I was never supposed to make you. I didn't have permission.

MAX

So?

DAVID

So, your existence is considered an abomination. ... That's why we can't go home.

This hits Max hard. He turns around and walks away, David waits, then he comes back. David turns away for a second, looking off into the distance, checking their surroundings.

MAX

Then go without me.

DAVID

No. That's not an option.

MAX

You don't even know what's wrong.

DAVID

(takes a look around)

We need to get off this street, we need to head closer to Center City.

MAX

I thought you said we can't be on busy streets.

DAVID

We shouldn't, but we can't be on this street anymore.

**EXT. FOUNTAIN - NIGHT**

The dead couple lay by the fountain, surrounded by police tape. There are several police cars around the perimeter.

Smith and Wallace's black sedan pull up.

Smith gets out. He's greeted by an OFFICER.

OFFICER

Right this way, Detective.

SMITH  
Were you the first on the scene?

OFFICER  
Yeah, my partner and I. It's fucked  
up.

They walk under the tape, the couple is where David and Max left them, there's almost no blood around their bodies.

There are pools of blood from where Julia and her group had been shot.

OFFICER (CONT'D)  
The guy's throat's slit, but it's  
the woman that's freaky.

SMITH  
Why's that?

OFFICER  
Look at her neck.

Smith does. A large chunk has been ripped from it.

OFFICER (CONT'D)  
I've never seen a wound like that  
before.

SMITH  
I have.

**EXT. STREET - NIGHT**

This street is more populated than the last. There's a large parking lot for a grocery store and a gym. The gym's still open. People are out.

David walks along with Max and Ethan.

The collar is still tight on Ethan's neck, David has a hold of the leash that was run down the back of Ethan's jacket, and it looks like he's controlling a ventriloquist's dummy.

Ethan's collar is popped up, we can only see a little of the pinch-collar.

MAX  
Is this better?

DAVID  
Yeah, but not good enough, we should get as close to Center City as possible. But, there's another problem.

He gives Max a sideways glance.

MAX  
Jesus. Again?

DAVID  
I guess she was right. I'm just going to have to keep feeding and feeding. ... You don't have to. Do you?

MAX  
No. David, I'm probably good for the next few days.

David gets closer to Max and slyly hands him the handle to the leash.

DAVID  
Then you don't need to come with me. Keep him here, out of sight. I'll be back.

MAX  
I could watch your back.

DAVID  
Just watch him.

He walks off.

**EXT. PARKING LOT - NIGHT**

A young, FIT WOMAN is leaving the gym.

She walks through the parking lot, while searching for her keys.

She's on her cell phone.

FIT WOMAN  
(into phone)  
No. ... I told you I'm coming; I wanted to go to the gym first. ... Tonight was the only time I had.

She's almost to her car, towards the back of the lot, she has her keys out.

She unlocks her car, remotely. The lights flash.

FIT WOMAN (CONT'D)  
(into phone)  
I'll be there soon.

She hangs up her phone.

A car alarm BLARES behind her; she spins to check it out. She scans the parking lot. Nothing. She turns back to her car and finds herself face to face with David.

With speed and agility, he SLICES HER THROAT, picks her up in his arms and begins to suck the blood from her wound.

She slowly goes limp in his arms as he carries her to her car. Once they're beside it, while still holding her, he uses her keys to open the trunk.

Once he drains her completely, he lowers her lifeless body into the trunk.

In the background, the car alarm shuts off.

David shuts the trunk.

MALE VOICE (OS)  
Excuse me.

David turns towards the direction of the voice. Sure enough, it's a SECURITY GUARD.

They're a good fifty feet apart, the Security Guard is standing in the well lit part of the parking lot, near the gym entrance.

DAVID  
Good evening. How are you?

SECURITY GUARD  
Did you see a woman out here?

DAVID  
Can't say that I did.

SECURITY GUARD  
Well, I thought I saw a woman walking out towards her car. That car.

He, of course, indicates the car David is standing behind.



DAVID  
Well, you must be mistaken. It is dark over here.

SECURITY GUARD  
But not here, and this is where I first saw her.

David starts slowly walking toward him.

DAVID  
Then, how can you be sure she was walking towards this car?

SECURITY GUARD  
It's the only car that far out. Is it yours?

DAVID  
Why would I be touching...

He trails off, because he sees Max has now appeared behind the Security Guard.

The Security Guard, sensing something, turns around. Max SLITS HIS THROAT with such force that it spins him back around.

DAVID (CONT'D)  
Jesus, Max. What are you doing?

MAX  
What? I didn't bite him, I cut him like you said.

Behind Max, David can see the CLERK at the front desk of the gym, is already on the phone.

MAX (CONT'D)  
I don't know why you were wasting time with him. Why didn't you do it sooner?

DAVID  
Max, we need to get out of here.

**EXT. PARK - SAME**

David and Max walk at a quick pace.

DAVID  
I thought I told you to watch him.

MAX  
He's fine.

DAVID  
Where is he?

MAX  
I tied him to a tree...

David stops dead. He's dumbfounded by what he's just heard.

Max realizes David's no longer walking with him and stops as well. He turns to David.

MAX (CONT'D)  
What?

DAVID  
You tied him to a tree? What the fuck?

MAX  
He's fine. You needed help.

David continues to walk, Max does as well.

DAVID  
I didn't need help. I told you to stay with him.

MAX  
He's fine. Honestly.

DAVID  
How do you know? How do you know he didn't get loose?

MAX  
I tied his hands too.

DAVID  
You're un-fucking-believable. I asked you to do one thing. One! And you fuck that up.

They walk on in silence, we can see David's anger and impatience is turning to anxiety.

DAVID (CONT'D)  
How far away did you take him?

MAX  
Just up here.

They get to a small clearing. A lot of trees. NO ETHAN.

Max stands still in the middle of the clearing, slowly doing a 360.

DAVID  
You lost?

MAX  
No. This is the right area. This is where I left him.

The realization slowly creeps over David's face.

DAVID  
He's gone.

MAX  
There's no way he could've untied himself.

DAVID  
Is that supposed to make me feel better!? Do you realize what the alternative is?

MAX  
Someone else did.

DAVID  
Yeah. Someone else.

**EXT. LOGAN SQUARE - NIGHT**

Smith watches as ALEX, the Medical Examiner as he examines the body of the Young Woman. Smith's on his phone.

SMITH  
Why? ... You're kidding me. ...  
That's like a half mile from here.  
... No. No. ... I'm going. ...  
Captain, we both know it's the same  
guy. I'm already on it. I want to  
be the first one there.

He hangs up the phone.

ALEX  
Another one?

SMITH  
Yeah.

ALEX  
What do you think this is?

SMITH  
I don't know. But, whatever it is  
it's moving closer to Center City,  
once it gets there...

ALEX  
(finishing his thought)  
We're in for a really long night.

**EXT. PARK - NIGHT**

David stands in the middle of the clearing, he's scanning the  
area around them.

MAX  
I'm sorry, David

DAVID  
I know you are.

MAX  
What are we going to do now?

David doesn't answer him. He walks out of the clearing and  
finds a bench.

**BENCH - SAME**

Max stumbles over and joins David on the bench. They sit. The  
bench is on a hill, about fifty yards up from the street.

MAX  
What are we doing?

DAVID  
I don't know. Waiting.

MAX  
For what?

DAVID  
It wasn't people who found him, the  
police would be here.

MAX  
Julia?

DAVID

No. If it was her I'm pretty sure she'd let us know about it.

MAX

So, what happens when she finds us now?

DAVID

She doesn't find us now. Ethan was how she was going to find us. She'll find whoever took him.

MAX

Then go home.

DAVID

Last resort. I told you that.

MAX

David, I think we're there.

DAVID

Not yet, that's why we're waiting.

MAX

What are we waiting for?

DAVID

I think whoever took him is still nearby.

They simply sit in silence. A police SIREN can be heard.

Max looks at David.

DAVID (CONT'D)

We're still waiting.

The SIREN draws closer

MAX

This is when I miss smoking.

The SIREN draws even closer. A police cruiser, zooms down the street in front of them.

They sit and wait.

After a beat, a limo pulls down the street, driving slowly.

David stands and reaches into the pocket of his coat. Max start to get up.

DAVID  
Stay seated.

Max does.

The limo stops. The HORN BLARES three short bursts. David removes his hand from his coat pocket, in it is a flashlight. He answers the horn with THREE SHORT BURSTS OF LIGHT.

The door to the limo opens and Bertrand steps out.

DAVID (CONT'D)  
(to Max)  
Stay here.

He walks down the hill towards Bertrand, who patiently waits outside the limo.

#### **AT THE LIMO**

BERTRAND  
Good Evening, David.

DAVID  
Good Morning, Bertrand. What brings you out so early?

BERTRAND  
Oh, I think we both know the answer to that. ... Come, David, let's take a ride.

Bertrand opens the back door to the limo, David looks in, to see Ethan sitting there.

DAVID  
I don't think so, Bertrand. We can talk here, he can drive around and come back for you.

Bertrand stares at David for a moment, then shuts the door.

BERTRAND  
Fine.

He TAPS the roof of the limo twice and it slowly drives away. After it's gone down the road a good bit, Bertrand turns to David.

They stroll as they talk.

BERTRAND (CONT'D)  
So, you've had quite the night,  
haven't you?

DAVID  
It's been interesting.  
(pause)  
I guess Anna sent you.

BERTRAND  
Given your actions tonight the rest  
of the Council has taken an  
interest as well.

DAVID  
Which actions?

BERTRAND  
Come now, David. You know.

DAVID  
That's just bad blood between Julia  
and me.

BERTRAND  
Well, that bad blood resulted in  
you violating a treaty that's been  
in existence for most of my life.

DAVID  
So, you have him back now. No harm  
no foul.

BERTRAND  
You and I both know it's not that  
simple, nor is it limited to your  
actions with Julia.

DAVID  
Come on. When did the Council ever  
care about people?

BERTRAND  
They don't. They care about the  
attention.

DAVID  
If you had any idea what happened  
at that club tonight, what was done  
to me, you'd understand why this  
all got out of hand.

BERTRAND

I know more about what happened to you at your little party than you do, David. So does the Council.

DAVID

Then so does Anna.

BERTRAND

Yes.

DAVID

So she can help me?

BERTRAND

Yes. She could help you.

David stops. Bertrand turns to him.

DAVID

But, she's not going to. Is she?

BERTRAND

I cannot answer for her, but I can take you to see her.

Bertrand reaches in his pocket and pulls out his cell phone.

DAVID

What are you doing?

BERTRAND

I'm calling the car.

DAVID

To take me to Anna?

BERTRAND

Yes.

David pulls his .45.

DAVID

Put the phone away.

BERTRAND

What do you think you're doing?

DAVID

Put the fucking phone away!

Bertrand obliges.



DAVID (CONT'D)  
You're here on the Council's  
behalf. You're not gonna take me to  
Anna.

BERTRAND  
Anna's on the Council.

DAVID  
You know what I mean.

BERTRAND  
This isn't going to help you. Put  
the gun down. I'll call the car,  
and you can seek help from the  
Council.

DAVID  
the Council won't want to help me.

BERTRAND  
You don't know that.

DAVID  
Anna might. Not the Council.

BERTRAND  
I never said the Council wouldn't  
help. I just said they're involved  
now, and I'm acting on their  
behalf. ... You're head is swimming  
now, isn't it? ... Ethan's in the  
car, we're rounding up Julia. You  
can appear before the Council  
together.

They stare at each other for a moment. Then David relaxes. He  
lowers the gun.

DAVID  
What about Max?

BERTRAND  
Neither the Council nor Anna has  
any interest in him. You come, you  
come alone.

David looks over to Max.

DAVID  
And what happens to him?

BERTRAND  
What concern is it of yours?

DAVID  
You know it concerns me.

BERTRAND  
Why?

DAVID  
It concerns me. He can speak on my  
behalf.

BERTRAND  
Nothing he has to say will carry  
any weight. You know this.  
(pause)  
This is your only option.

David nods, "yes" and puts the gun away. Bertrand makes the  
call.

DAVID  
So, we just leave him here?

BERTRAND  
Yes. He knows enough to stay  
underground when the time comes.

DAVID  
Will he be able to?

BERTRAND  
As far as I know, yes. We haven't  
contacted them, yet. We were hoping  
to find you before you found it  
necessary to crawl down there.

DAVID  
And now?

BERTRAND  
Now, we don't need to contact them.

David nods his approval. The limo pulls up in front of them.  
David steps in followed by Bertrand.

#### **AT THE BENCH**

Max sees this and gets up, his leg's a little better, so he's  
able to stand with a little more ease. He slowly makes his  
way down the hill and towards the limo, as it begins to pull  
away.

**THE LIMO**

The limo picks up speed, then suddenly, a GUNSHOT comes from within. The limo swerves.

In quick succession there are several more GUNSHOTS from inside the limo.

**MAX**

He starts to make his way towards the limo. He pulls his .45.

We hear the sound of a CHAIN UNSPOOLING. A MEAT HOOK DIGS INTO MAX'S SHOULDER, on the arm that's holding the gun, and he's pulled to the ground.

**THE LIMO**

It's now all over the road. There are several more GUNSHOTS, then THE LIMO VEERS to the left and SLAMS INTO A TREE.

It rests there. After a moment the back door opens, David emerges he's been shot and he's limping. Behind him, being dragged by his leash, is Ethan.

**MAX**

Max is being dragged backwards, by the chain with the hook that is now lodged in his shoulder. He's FIRING his gun in random directions, not really knowing at what or whom he's firing.

**DAVID AND ETHAN - SAME**

David sees this and picks up his pace towards Max, dragging Ethan behind him. When he gets to a tree he ties Ethan to it, and chuckles at the irony.

Once he doesn't have Ethan holding him back he takes off towards Max.

A bullet WHIZZES by his head.

DAVID  
(shouting)  
Max, stop shooting! Stop shooting!

The firing stops. David finally catches up to Max.

**MAX AND DAVID - SAME**

Max is still being dragged backwards, David reaches down and grabs the hook and, with great force, pulls it out of Max's shoulder.

The chain is taut, David is holding one end, the other is leading off to someone else. David gives it a good hard tug.

MALE VOICE (O.S.)

Shit...

David is now pulling the chain toward him, he can see someone, off in the distance, at the other end being drug towards him. Then the chain slackens, whoever it was has let go.

Another CHAIN UNRAVELING can be heard, but David is fast and catches the hook, with his free hand, before it can sink into his other shoulder. This chain slackens as well.

David scans the area, then looks down at Max.

DAVID

Go down and watch after Ethan.

He frees one of his hands and extends it to Max.

As he's helping Max to his feet, another CHAIN UNRAVELING is heard this time the hook gets David in the leg.

He drops Max, as he starts to get dragged off.

DAVID (CONT'D)

(calling back to Max)

Get to Ethan. Hurry!

David quickly pulls the hook out of his leg, the chain immediately slackens. He pulls it towards him and drops all three into a pile on the ground.

He pulls his guns and drops them, then his machete and his other knives.

He's unarmed.

He takes off his coat and covers his weapons. He puts his hands up in the air and does a slow 360, he then kneels before his coat and puts his hands on his head.

DAVID (CONT'D)

As you can see I am unarmed. The police are nearby and because of the gunfire will most likely be here soon, so we don't have much time.

(pause)

I have sensed you for a while. You've been following us since before the fountain. Whatever your beef is it's clearly with me and it's clearly not related to tonight's events.

(pause)

I promise you, we will settle whatever bad blood is between us, but not here and not now. It wouldn't benefit either of us.

(pause)

However, if you feel like risking dealing with the police and me, now would be the best time for you to make your move.

He scans the park. No movement and no sound. Nothing.

DAVID (CONT'D)

Fine. I guess by your inaction that these terms are acceptable. Sun will be in the sky in less than two hours. Meet me at Love Park in 45 minutes and we can settle this.

David puts on his coat and collects his weapons.

DAVID (CONT'D)

(calling over to Max)

Come on. Let's get out of here.

He waves them over to him and starts to walk off, Max follows (still limping) with Ethan.

**EXT. LIMO - LATER**

There are now SEVERAL POLICE CARS parked near the limo. Smith's black sedan pulls up, he gets out and sees Wallace standing with the officers.

WALLACE

Body in the front's decapitated.

(off of Smith's look)

A weapon was used this time, looks like sword of some kind.

(MORE)

WALLACE (CONT'D)

And, the body in the back has that same familiar tear in the neck. Is Alex on his way? ... Captain told me to tell you that this is his priority number one. Anything you need you got.

SMITH

I need time. We still got people processing the warehouse.

WALLACE

We've got people on loan from two other precincts, and he's talking to the Mayor about bringing in outside help. We're gonna get these guys.

SMITH

I hope so.

**EXT. STREET - PRE-DAWN**

Light has begun to creep into the sky it is no longer a black night, but the dark purple of pre-dawn.

David walks along, with Max at his side pulling Ethan. They get to a corner and David makes a turn, never breaking stride, but Max stops. He waits.

DAVID

What are you doing?

MAX

Where are you going?

DAVID

Someplace safe, hopefully. Why?

MAX

What about Love Park?

David laughs.

DAVID

Did you actually think I was going to waste my time with that?

ETHAN

(to Max)

I told you he has no honor.

DAVID

Shut up.

ETHAN

See. I told you what Julia said about him. He can't be trusted. What he's doing...

(to David)

What you're doing is the least honorable thing you can do.

DAVID

Oh. And, what's that?

ETHAN

You're using the honor of others against them. When you don't show they'll be stuck in the park as the sun rises.

DAVID

That's not dishonorable. It's just good tactics.

He gets right in Ethan's face, but is speaking more to Max.

DAVID (CONT'D)

Besides, have you ever considered that there really is no such thing as honor? That it's a trap, to get you to serve someone else's greater good, and that maybe the most honorable thing to do is to reject such notions as honor.

David turns and walks away.

MAX

So, where are we going?

David turns back to them.

DAVID

Anna.

MAX

Well, you mean you're going. I can't go.

DAVID

Sure you can.

ETHAN  
 He's lying.  
 (to Max)  
 You're illegal. Anna, from what I  
 know--

DAVID  
 And you know shit, you don't know  
 her.

ETHAN  
 From what I know none of the--

MAX  
 What do you mean illegal?

ETHAN  
 (smiles)  
 You don't even know, do you?

DAVID  
 That's enough.

He yanks the leash from Max, shutting Ethan up, and pulls him  
 along, Max following.

MAX  
 You'll never make it there by  
 sunrise.

DAVID  
 I know. We need to wait out the  
 day, underground if they'll let us,  
 and at night fall we go to Anna.

MAX  
 What do you mean, if they'll let  
 us?

David doesn't answer, he simply walks on and Max follows.

**EXT. SUBURBAN STATION - PRE-DAWN**

David (pulling Ethan along) and Max approach the entrance to  
 the subterranean station.

Standing at the top of the stairs, blocking them, are THREE  
 LARGE MEN, bodybuilders, dressed in black.

Upon seeing them he hands Ethan off to Max.



DAVID  
(to himself)  
Shit.

MAX  
Who are they?

DAVID  
That's not the right question.

MAX  
What's the right question?

DAVID  
Why are they here?

MAX  
Why are they here?

DAVID  
I don't know. Stay alert.

MAX  
They're huge.

DAVID  
They still think physical size and strength matter. And, while that might not be true, with them numbers usually do.

As they get closer the largest of the three, QUINTIN, steps forward.

QUINTIN  
Hello David.

DAVID  
Quintin. Little late for you to be out, you're too far from home to get back in time.

QUINTIN  
We'll be fine. We're here to take you in.

DAVID  
That was you in the park.

QUINTIN  
Yes. And, I know you well enough to know that you'd never meet us in Love Park, so here we are, to bring you in.

DAVID  
 What possible reason could you have  
 to work with the Council? Why  
 would they work with you?

QUINTIN  
 There's a lot you don't know,  
 David.

DAVID  
 So I've been told. Enlighten me.

QUINTIN  
 The council can protect us, and it  
 sees the value in our numbers.

A sly, smirk creeps across David's face.

DAVID  
 Quint, there's only three of you  
 between me and that door. Are you  
 kidding me?

QUINTIN  
 There's more of us than you can  
 see, besides the hooks aren't the  
 only thing the Council gave us to  
 deal with you.

Quintin pulls back the front of his trench coat and reveals a  
 CHAINSAW.

DAVID  
 Oh.

QUINTIN  
 Changes things a bit doesn't it?

DAVID  
 You'd never be fast enough.

QUINTIN  
 Not by myself.

The other three reveal chainsaws, as A DOZEN OTHER, muscular  
 figures emerge from the shadows with chainsaws as well.

QUINTIN (CONT'D)  
 It doesn't have to go down like  
 this. Just come with us David.

IN A FLASH DAVID PULLS HIS MACHETE AND GUN. He SHOOTS Quintin  
 in the chest, which knocks him off his feet, and quickly  
 BEHEADS the two flanking Quintin.

The Dozen Others rush towards David, Max and Ethan; their chainsaws ROARING to life.

Max begins to tie Ethan to a street lamp, David stops him.

DAVID

No, Max. Get him inside.

Max goes down the stairs, pulling Ethan behind him, towards the entrance as Quintin, who's recovering from the gunshot, gets to his feet.

He's there to meet Max. His CHAINSAW ROARS to life, Max goes for his MACHETE. He only gets it part of the way out as THE CHAINSAW COMES DOWN ON HIS WRIST.

Although Quintin is huge and he swung the chainsaw with great force it doesn't cut Max's hand off, it makes it part way through, enough for him to drop the machete.

Max's SCREAM gets David's attention, now he's torn between needing to help Max and stopping the onslaught of The Others.

David FIRES a few shots and hits some of the attacking group. He can tell this is futile, there's just too many.

He turns and sees Max struggling with Quintin, he has let go of Ethan's leash and Ethan is rushing up the stairs towards David.

He SHOOTS Ethan, then kicks him down the stairs, he hits Quintin and Max, breaking them apart.

David can hear a CHAINSAW ROARING right behind him, he turns and SHOOTS his attacker. He then turns and pulls a CHAINHOOK from his pocket.

#### **AT THE BASE OF THE STAIRS**

Quintin has regained his stance, chainsaw in hand he moves towards Max. The HOOK GRABS HIS SHOULDER, his grip goes slack on the chainsaw and it CUTS into his leg.

#### **AT THE TOP OF THE STAIRS**

David pulls Quintin to the top, keeping his gun trained on his attackers, whose progression slows as they see what David is doing.

Once he has Quintin at the top he grapples him, restraining his movement.

He turns, Quintin in his arms and faces his other attackers. They stop, waiting to see what David will do.

QUINTIN  
What are you doing?

DAVID  
What they fear the most.

HE SINKS HIS TEETH INTO QUINTIN'S NECK AND DRINKS DEEPLY, until Quintin goes slack in his arms. As David drinks all of his wounds heal, he's growing stronger.

He drops Quintin's lifeless body to the ground, and looks up at the others, who stare at him, their CHAINSAWS SPUTTERING. They stare at each other for a moment. The others are stunned.

David makes one small move towards them and they scatter.

**INT. SUBURBAN STATION - DAWN**

There are commuters everywhere, coming and going, the station is alive.

David walks along with Max and Ethan. They make quite the trio among the early morning commuters.

Max's bleeding arm is hidden under his coat, but the blood runs down his leg.

Ethan's collar is hidden, but there's blood on his neck and his gunshot wound is still bleeding.

David looks fine, which in a way, looks even more odd. People look, but no one says anything.

MAX  
We just hide out down here?

DAVID  
Once we get permission.

ETHAN  
They'll never give it to you.

DAVID  
Ethan, I've developed a taste for the blood of our kind, so I'd watch it if I were you.

MAX  
Did it really taste different?

DAVID  
It felt different. It's the first  
time I've felt whole since this  
started.

MAX  
So, you think it worked? You're  
better?

DAVID  
No. ... I don't know. ... We'll  
see.

They continue with no destination in mind, just wandering.

They pass a large crowd of commuters. A man, MARCUS, dressed  
in a grey suit, carrying a black briefcase, turns and looks  
at them.

He's not the first, but he holds his gaze for a long time.  
David notices him. They stare at each other for a moment.

DAVID (CONT'D)  
Marcus?

He crosses to them.

MARCUS  
David. How are you?

DAVID  
I've been better. What are you  
doing?

MARCUS  
I've been expecting you.

DAVID  
It would seem everyone has an idea  
of what I'm up to.

MARCUS  
Big doings. The Council's not too  
happy about Bertrand.

DAVID  
Well, I'm not too happy with the  
Council.

MARCUS  
Follow me. We'll talk where it's  
safe.

**INT. ROOM - SAME**

The room looks like an abandoned utility closet. A folding table and chairs sit in the center.

David and Marcus sit at the table while Max stands off to the side holding Ethan.

DAVID

Do you know what happened tonight?

MARCUS

I know what the Council's blaming you for.

DAVID

No. I mean, what happened to me.

MARCUS

No. Not entirely. I know there was an incident at one of your parties that set this into motion.

DAVID

Incident?

(chuckles)

That's one word for it.

MARCUS

Is there another?

DAVID

Hit. It was planned, and it's killing me.

MAX

(from behind David)

I thought you said you felt better.

David ignores this.

DAVID

I still don't know what they did to me.

MARCUS

You make it sound like a conspiracy.

DAVID

I was told it was a conspiracy.

(pause)

Marcus, you and I have more in common than we thought.

(MORE)

DAVID (CONT'D)

The Council doesn't seem to have need for me, either.

MARCUS

Well, David, that's where you're wrong. The Council has need for both of us, especially now that you're here.

DAVID

So, you told them I'm here?

MARCUS

No. They've been updating me on your movements, thinking you'd eventually take refuge with us and hoping I'd help them out when you did.

One of David's hands slides off the table, and he reaches into his coat.

MARCUS (CONT'D)

Relax, David. You should know me better than that. I've never had much need for the Council and I'm not about to do their bidding.

David breathes a small sigh of relief, he gives Marcus a small nod, but keeps his hand firmly in place.

MARCUS (CONT'D)

However, I can't have you hiding out here.

DAVID

I can't leave now, the sun's almost fully in the sky. I may be able to make it to my safe house, but the other two--

MARCUS

I'm not kicking you out, David. But, you have to realize the position we're in. The Council is breathing down my neck--

DAVID

I thought you said you don't have much need for them.

MARCUS

Not much, but I do have some, and a peaceful coexistence is necessary.  
(MORE)

MARCUS (CONT'D)

If it were just you...  
 (he looks to Max)  
 But, it isn't, and--

MAX

What is that?

DAVID

Max.

MAX

No. What is that? ... Marcus?  
 Right? What is it about me?

MARCUS

He doesn't know?

DAVID

Obviously.

MARCUS

Don't you think you should tell  
 him?

DAVID

No.

MARCUS

(back to business)

I can't deny The Council access to  
 stations, especially since they're  
 looking for someone who's violated  
 their treaty--

DAVID

I didn't set out to violate it,  
 Julia knows--

MARCUS

I don't care. Whatever took place  
 between you two is between you and  
 her. As for him,

He indicates Ethan.

MARCUS (CONT'D)

my only real concern is that  
 walking him around on a leash is  
 not exactly inconspicuous.

(pause)

The Council is looking for you down  
 here, and I can't stop that. So are  
 the police. They have a very good  
 description of that one.



He indicates Max.

MARCUS (CONT'D)

And a not altogether too bad one of you.

(pause)

Your clothes are ripped, you're bleeding. He's going to need to feed to heal that arm, and you, despite how much better you may feel now, are going to need to feed again. You have the hunger.

Marcus inhales deeply.

MARCUS (CONT'D)

You reek of it.

DAVID

Then what do you suggest we do?

MARCUS

I'll let you stay underground, but you need to stay mobile. Hop train to train, always on the move, stay away from the stations. I'll give you schedules and let you which trains go above ground.

DAVID

Ok. But, we need to rest.

MARCUS

I'm sure you do, rest all you like, but you won't be able to get much sleep. And, whatever happens, no matter how bad it gets, and from what I can tell it's probably going to get bad, you can't feed.

DAVID

Well, you said it yourself, he needs to feed for his arm.

MARCUS

Then that's just too bad for him. There's no way around it, David, the only way this works is for you to stay unnoticed.

(pause)

Which brings me to my next point, your clothes, they need to go. I'll buy clothes for you.

(MORE)

MARCUS (CONT'D)

I have place a where you can stay  
until then, that's more hidden than  
this.

(pause)

Once I get back with new clothes,  
stay mobile and stay hidden.

He fixes his gaze on David, almost staring him down.

MARCUS (CONT'D)

And, no matter what, no feeding.  
You do that, and you might just get  
through the day.

DAVID

Okay. I don't know how to thank  
you, or repay you.

MARCUS

You and I go back a long way,  
David. You've always respected my  
place and position and you've  
helped with the Council whenever  
you were in a position to do so.  
Perhaps one day you will be able to  
again.

DAVID

It would be my pleasure.

**INT. STATION PLATFORM - LATER**

This is not a platform that's well lit or in use, it's along  
the dark track of the subway.

David, Max, Ethan and Marcus are standing in a small alcove.

David, Max and Ethan are all wearing new, baggy clothes with  
loud prints and bright colors, the exact opposite of how they  
were dressed.

DAVID

We look ridiculous.

MARCUS

(smirking)

You look different.

Then, unable to contain himself, he bursts into laughter.

DAVID

Fuck you. I know you well enough to  
know you did this on purpose.

MARCUS  
You can't deny me having a little  
fun.

A train ROARS past.

DAVID  
Look, Marcus, why can't we just--

MARCUS  
No.

He glances at the other two, then back to David.

MARCUS (CONT'D)  
Walk with me.

They walk away from the others and stroll along the platform.

DAVID  
All I was going to say was that  
with us dressed like this, if we  
hid out here, the chances of  
someone recognizing us are--

MARCUS  
Still very good.

Marcus let's that sink in.

DAVID  
Why?

MARCUS  
My hands are tied. After what you  
did to Bertrand, I couldn't deny  
them anything. For the first time  
ever they have full access.

(pause)  
As for the police that's another  
mess.

DAVID  
How bad?

MARCUS  
They're everywhere.

David stops walking and exhales deeply.

MARCUS (CONT'D)  
Just do what I said and you might  
get through this.

DAVID  
Okay. You're right.

He turns and heads back towards Max and Ethan.

MARCUS  
There's one more thing.

DAVID  
What?

MARCUS  
Going to Anna, now anyway, is really your only move. But, be careful. I know better than anyone that her desire to protect her own never eclipses her need for self preservation.

DAVID  
Well, there's nothing I can do about that now.

MARCUS  
True. I just thought you should consider that.

**MONTAGE - ON THE MOVE - SUBWAY TRAINS/PLATFORMS - DAY**

-- David, Max and Ethan are on a platform waiting for a train.

-- Max sleeps on a train, while David keeps watch on Ethan and the stops.

-- They wander through the tunnels.

-- David sleeps in an alcove, off the tracks, while Max keeps watch.

-- They ride a train.

-- They're back on a platform.

-- They're back in the tunnels.

**END MONTAGE**

**INT. PLATFORM - SAME**

They sit on a bench, Max and Ethan seem barely awake, David is alert. Watching.

MAX  
Isn't there a longer ride we can take. I'm tired. I mean, maybe if I could feed, I could--

DAVID  
We can't feed.

MAX  
How's he gonna know?

DAVID  
He would.  
(beat)  
You don't think I want to feed?

MAX  
I thought you said you felt better.

DAVID  
It's starting to pass.

ETHAN  
Why don't you both just give this up?

DAVID  
Shut up, Ethan.

ETHAN  
Julia's close. I can feel her.

DAVID  
Then why hasn't she come already?

There are VOICES coming from upstairs as FOOTSTEPS begin to descend to the platform.

DAVID (CONT'D)  
(to Ethan)  
Is that her?

Before Ethan can answer, mingled with the sound of FOOTSTEPS and VOICES is the WARBLING of a radio. It's the POLICE.

DAVID (CONT'D)  
(to himself)  
Shit.

David gives Max a look and Max instantly pulls Ethan's leash taut, so that Ethan can't speak.

Two Police Officers come down the stairs, one MUSCULAR the other MORBIDLY OBESE.

They walk the platform, scanning it, it's empty except for David, Max and Ethan.

Eventually the officers approach them.

MUSCULAR  
How you guys doin' today?

DAVID  
Good. Tired. You?

MORBIDLY OBESE  
Had a long night?

DAVID  
You could say that. You?

MUSCULAR  
We're looking for someone, actually  
a couple of someones.

DAVID  
Well, it's just us down here. What  
kind of people are you looking for?  
I mean, what do they look like?

MORBIDLY OBESE  
Two men, dark clothes.

He looks directly at Max

MORBIDLY OBESE (CONT'D)  
One of 'em has short blonde hair,  
just like you buddy.

DAVID  
Lots of people have short blonde  
hair...

He's interrupted by Ethan who, trying to speak, begins to choke. He's choked into silence and grabs his throat.

MUSCULAR  
Is he alright?

DAVID  
Sick. Drank too much. We've had a  
long night. He just needs rest.

MORBIDLY OBESE  
 He doesn't sound sick. He sounds  
 like he's choking.  
 (to Ethan)  
 You alright, buddy?

No answer. Muscular crosses over to Ethan, and kneels beside him.

David shoots Max a look. In response Max shows him BOTH OF HIS HANDS, he's no longer holding on to the leash.

David extends his hand, and touches the shoulder of the Muscular officer.

MUSCULAR  
 Get your hand off me.

DAVID  
 I'm just afraid he's going to be sick.

MUSCULAR  
 (ignoring David, to Ethan)  
 You need a doctor?  
 (no response)  
 What did you take tonight?

Ethan gurgles, and whispers something inaudible. The Muscular officer leans in to hear what he's saying.

Ethan instantly CLAMPS ONTO HIS NECK, draining him. Morbidly Obese pulls his sidearm.

MORBIDLY OBESE  
 (yelling)  
 Let go of him now!

Ethan continues to drain Muscular, Morbidly Obese FIRES a round into Ethan. Nothing. He doesn't stop, he barely even reacts.

Morbidly Obese FIRES one more round. Again, nothing. He turns the gun on David and Max.

MORBIDLY OBESE (CONT'D)  
 Stop him!

DAVID  
 (to Max)  
 Fuck it, Max. Heal yourself.

Max lunges at Morbidly Obese, who fires but misses, and Max is on top of him, clamped to his neck, feeding.

They both stop at roughly the same time. Ethan takes the opportunity to try and make a run for it, but David is too quick. He only gets a couple of steps before David has hold of the leash again.

DAVID (CONT'D)  
What the fuck were you thinking!?

He grips the leash near the collar, and pulls Ethan up and off his feet.

HE'S CHOKING AND BLEEDING FROM THE NECK.

From down the tunnel Julia's voice bursts out, echoing all around David.

JULIA (OS)  
(calling out)  
Put him down, David! Put him down now, and come here!

DAVID  
Why don't you come here?

JULIA (OS)  
Cut the bullshit, David. Another train's coming soon. I'm a hundred yards away. Put Ethan down and he'll lead you to me.

David puts Ethan down, but holds him tight. He doesn't move yet, unsure as to where or whether to proceed.

MAX  
David, it could be a trap.

DAVID  
It is a trap.

He loosens his grip on the leash and gives Ethan a little nudge.

Ethan moves forward and drops off the platform as David and Max follow.

**INT. TUNNEL - SAME**

Julia waits with the two others she had with Francis and Conner. As soon as Ethan sees her, he picks up his pace, but David grabs the leash and pulls him back, hard.

Instantly TWO CHAINHOOKS drop to the floor and David and Max both have their guns out.



JULIA  
That's enough. Let him go.

DAVID  
You didn't exactly do your part.

JULIA  
I tried.

DAVID  
Bullshit.

He tightens his grip, Ethan begins to choke on his own blood.

JULIA  
David, stop. You're hurting him!

DAVID  
I'll kill him if I have to, I need  
to feed anyway.

JULIA  
David, you have to believe me, I  
tried to help you.

DAVID  
All you had to do was keep them off  
my back.

JULIA  
They were already on you, they had  
been since the party. I could have  
kept them at bay had you not cut me  
so deeply that I needed to feed.

DAVID  
So, it's my fault you fucked up.

JULIA  
You fucked up. All you ever do is  
fuck up. What happened to you  
happened because of your propensity  
for fucking up.

David hands Ethan off to Max and closes in on Julia.

DAVID  
What do you know, exactly?

JULIA  
About as much as I told you before.

DAVID  
You told me nothing before.

JULIA

I know the Council is behind this,  
they did this to you.

DAVID

You mean they knew about it?

JULIA

No, David. They did it.

Julia lets this sink in.

JULIA (CONT'D)

I don't know how much Anna knows,  
or how involved she was.

DAVID

How do you know the Council did  
this?

JULIA

The Reprobo came to me after you  
left with Ethan. Why would they be  
following you?

DAVID

They could have heard about it like  
you, hell they could have planned  
it.

JULIA

Then why would they have been with  
Bertrand? Why, once you left with  
Ethan, would they offer me help?

(pause)

It would be one thing if I went to  
the Council, or even just Lars,  
after you took Ethan, but I didn't.  
I didn't have the chance. They were  
already there. Now ask yourself,  
why?

DAVID

What did Lars say when you asked  
him about this?

JULIA

He didn't say anything. He told me  
to keep my distance, and that he  
would do his best to make sure  
Ethan was returned safely.

David stands there for a moment, not saying anything.

JULIA (CONT'D)

David?

DAVID

I'm thinking.

JULIA

David, I'm sorry I was such a bitch before.

DAVID

We've never really gotten along. I can't say I wouldn't have done the same if the tables were turned.

JULIA

You? You probably would have done a lot worse.

They both chuckle a little.

DAVID

Probably.

There's a beat.

JULIA

(softly)

You don't need him anymore.

DAVID

(sighs)

Yeah, Julia, I do. I still need to get back to Anna. It's still my only chance, sorry.

JULIA

Why? David, come on you--

DAVID

I still have to get back to Anna. Right now, she's my only chance.

JULIA

Okay. You still don't need him.

DAVID

I'm keeping him, until I get home safe. You can still help provide me with safe passage.

(pause)

That was our deal in the first place.

An approaching TRAIN can be heard.

JULIA  
I don't know if I can help anymore.

DAVID  
If I have him you'll try.

The TRAIN is getting closer.

JULIA  
The Council knows that you have him, they know not to trust anything I tell them because I've been compromised.

DAVID  
That's a chance I'm willing to take, even failed attempts at helping me are better than nothing at all.

The TRAIN is almost right on top of them. Julia turns and looks at it, just for a second, then across the tracks to Ethan and Max then over to Francis and Conner.

While she's busy surveying the scene, he reaches in his coat.

She turns back to him.

The TRAIN is almost deafening, the lights from it fill the tunnel.

David acts quickly, out comes the machete, he SLICES JULIA ACROSS THE STOMACH and she doubles over.

He turns to Francis and Conner, across the tracks, and FIRES two very precise shots into their heads.

The train is now right on top of them and at the very last second David DASHES in front of it and across the tracks.

We stay with Julia, as she watches the train pass, trying to catch a glimpse of David and what he's doing.

The train finally passes.

On the other side of the tracks Max and Ethan look on in horror at David, Julia follows their gaze.

David has decapitated Francis and is draining Conner.

Julia just stares at him, in shock and horror.

DAVID (CONT'D)

What?

JULIA

You. Lars said this might happen,  
that you might get this desperate,  
but...

David just laughs.

JULIA (CONT'D)

You think it's funny?

DAVID

Not me. You. You think this is bad.  
Why? This is the best drink I have  
ever known.

He crosses the track to her.

DAVID (CONT'D)

I feel amazing. Stronger. Smarter,  
even. I may be dying, but I feel  
more alive than ever before.

JULIA

What you just did goes against  
everything we've ever been taught.

DAVID

What I've always done has gone  
against everything we've ever been  
taught.

He turns to Max.

DAVID (CONT'D)

(to Max)

C'mon.

He waves him over and Max comes, they start down the track,  
dragging Ethan with them, as usual.

**INT. SUBWAY STATION - LATER**

Smith comes in from outside, carrying a cup of coffee and  
looking very tired. He flashes his badge at the SEPTA WORKER  
behind the glass and is buzzed through the turnstile.

He moves past A FEW OFFICERS and down the stairs, to the  
platform.

**PLATFORM - SAME**

THE BODIES OF THE TWO DEAD OFFICERS ARE ON THE PLATFORM.  
Wallace stands nearby with Smith.

WALLACE

I talked to the Captain, we figured if they made it down here, they could be anywhere. So we're in contact with departments in surrounding towns, we're watching the airports--

SMITH

(with certainty)  
They're still here. They never left the city.

WALLACE

What makes you so sure?

SMITH

Whatever they're doing, they're not done yet.

**INT. SUBWAY TUNNEL - LATER**

David walks down the tunnel, Max follows with Ethan.

ETHAN

Max, I know you have a loyalty to him, I know you have to, but you can't deny what he did.

MAX

Leave me alone.

ETHAN

I know you don't want to face it, I know it's hard, but if he's willing to do what he did, if he's crossed that line--

MAX

I said, leave me alone.

David stops and turns to them.

DAVID

Just don't listen to him, Max.

ETHAN

You afraid he's listening to me?

David snatches the leash and pulls it taut.

DAVID

That's it. I'm afraid that years of teaching and training him will be magically undone by a few sentences from you.

Still holding the leash, he motions for Max to follow him.

MAX

What did Marcus mean?

DAVID

About what?

MAX

About me? What did he mean when he said I didn't know? What don't I--

DAVID

You're not supposed to exist.

This hits Max hard.

MAX

I don't--

DAVID

We're not just allowed to make someone. We have to get approval. Only certain types are allowed, which--

MAX

What types?

DAVID

There's a whole list, a lot of requirements, chief among them is that you have no concrete bonds to any living human being. No family--

MAX

(realizing)

I had a family. I had friends, sort of, but I wasn't ... they--

DAVID

There was a lot of reason not to make you, and I was told not to, Anna knew I wanted to and she specifically told me not to.

MAX  
Why did you?

DAVID  
I knew you. She didn't. I knew how sad you were, how much you wanted to die, how out of place and unloved you felt. You hadn't lost your family or friends, not physically, but emotionally they were dead to you. And, you were the saddest person I've ever known, more so than was when I was made.

MAX  
Yeah. ... I'm glad you made me.

DAVID  
I know you are. I knew you'd see it as me doing you a favor.

MAX  
But Anna doesn't--

DAVID  
She doesn't care, nor does The Council, about any of that.

They walk on in silence until:

MARCUS (O.S.)  
(loudly)  
Now, wasn't that just a beautiful little moment.

DAVID  
(calling out)  
Marcus?

MARCUS (O.S.)  
Yes. I'm around the bend at the next platform.

DAVID  
(calling out)  
I can explain.

MARCUS (O.S.)  
I'm sure you think you can.

DAVID  
(to Max)  
Stay here with him.  
(MORE)



DAVID (CONT'D)  
(calling out to Marcus)  
I'm coming alone.

**INT. PLATFORM - SAME**

David climbs the platform. Marcus stands there with THREE GUARDS, all tall and lanky, they're wearing trenchcoats. The coats have massive bulges by their hips.

Julia is there as well. She's healed since her last encounter with David.

DAVID  
(referring to the guards)  
Are they really necessary?

MARCUS  
I'm afraid so. We've already collected the other two.

David turns just in time to see Max and Ethan being hauled onto the platform. Ethan's collar is shed and he runs into Julia's arms.

DAVID  
What's going on?

MARCUS  
I think you know.

David instinctively reaches for his machete. One guard produces a Mace, the other a Sledge Hammer and the third a Spiked Club.

MARCUS (CONT'D)  
Put it away David. We're not going to kill you. We're just here to make sure you catch your train.

In the distance a train can be heard. As it reaches the station we see that it's empty.

The train comes to a stop.

MARCUS (CONT'D)  
It's time.

**INT. TRAIN - LATER**

David and Max are cuffed to the hand rails. Marcus stands over them.

DAVID  
 Marcus, please--

MARCUS  
 Don't beg, David. It's very  
 unbecoming.

DAVID  
 Is it daylight?

MARCUS  
 Yes.  
 (off David's look)  
 I have no choice.

DAVID  
 You're going to let the Council  
 start to govern you now?

MARCUS  
 This didn't come from the Council.  
 It came from her.

DAVID  
 Anna?

Marcus gives him a nod, "Yes".

MARCUS  
 It came from her directly. You know  
 what that means, don't you?

David nods his head, "Yes".

MARCUS (CONT'D)  
 To be honest, I'm a little curious  
 to see how this plays out myself.

DAVID  
 You and me both.

MARCUS  
 (gives him a nod)  
 Have a nice day.

He exits the train. The doors close and the train begins to  
 move. Almost immediately Max starts to struggle with his  
 restraints.

DAVID  
 Don't bother.

MAX  
 Are you fucking kidding me?

DAVID  
 Even if you get out and off the  
 train, there's nothing we can do.  
 This is Anna's decision.

MAX  
 Why would she want us dead?

David doesn't answer. He takes a deep breath and lets out a slow sigh.

They sit in silence for a moment.

MAX (CONT'D)  
 Oh, shit! I can see it.

**EXT. TRAIN - SAME**

The train is moving along the tracks towards a clear, beautiful and very sunny day.

**INT. TRAIN - SAME**

It's a straight shot to daylight and certain death. As the train emerges from the tunnel the sunlight creeps down the train closer and closer to the two of them.

In response Max starts to scream, soon he loses all composure.

David on the other hand is completely composed. He's calm, peaceful, he's accepted his fate.

As the sunlight moves ever closer, as it's almost about to hit them, he looks around one last time and actually smiles.

They are now bathed in sunlight. And, while Max continues to scream, nothing is physically happening to either of them.

David sits there, calm, with a bewildered grin on his face.

Eventually Max gives up on his hysteria.

DAVID  
 (to himself)  
 Son of a bitch.

MAX  
 Why? Why didn't we--

DAVID  
 I'm not sure.

The train is pulling into a station.

DAVID (CONT'D)  
Break your thumbs to get the cuffs  
off.

David does this as he says it.

MAX  
Will they still heal?

DAVID  
I think so.

He's now out of his cuffs and Max is following suit. They quickly exit the train.

**EXT. PLATFORM - SAME**

Max steps out of the train behind David. The platform is nearly deserted. It is a bright and sunny day. They squint at the sun as they take in their environment.

MAX  
What now?

DAVID  
Anna.

MAX  
Both of us?

DAVID  
Yeah, I'll ... it'll be fine.

MAX  
How do we even get there?

David sees a parking lot in the distance.

DAVID  
We can get that car you've been  
wanting.

**EXT. ANNA'S HOUSE -- DAY**

The house is in the city, but more of a residential neighborhood. There is nothing remarkable about it.

David crosses the lawn as if he owns the place and heads directly up the front steps. Max follows closely behind.

David rings the bell and the intercom situated next to the door CRACKLES to life.

ANNA (O.S.)  
David.

DAVID  
Anna.

ANNA (O.S.)  
Well, it's about time. I'll send  
someone around for you.

The door opens and TWO GUARDS escort David and Max inside.

**INT. ANNA'S HOUSE -- FOYER -- DAY**

The foyer is tastefully decorated and spacious, it's being used the way a foyer was meant to be: as a staging area.

THE FIRST GUARD  
Sir, we've been expecting you.

DAVID  
Where is she?

THE SECOND GUARD  
She's in the garden.  
(to Max)  
Sir, if you'd come with us, we can  
feed you.

Max looks to David, unsure what to do.

DAVID  
It's okay, Max. They're human. You  
feed from them.

The Second Guard gently pulls Max's arm, leading him off.

THE FIRST GUARD  
Follow me, sir.

**INT. ANNA'S HOUSE - CONTINUOUS**

David follows The First Guard through the house, which is immaculately kept and well decorated. It is peppered with pristine antiques.

Finally they come upon a set of French doors leading to a small backyard.

David exits through the doors and into the backyard and the waiting Anna.

**EXT. ANNA'S HOUSE - GARDEN - SAME**

The backyard is a colorful and vibrant garden. Anna, young and beautiful and impeccably dressed (not dark or drab like the others before her) sits patiently waiting for David.

ANNA

It took you long enough.

David doesn't respond, he simply looks bewildered.

ANNA (CONT'D)

You must have questions.

DAVID

That's an understatement.

ANNA

Then, out with them.

DAVID

It's daylight.

ANNA

That's a statement, David.

DAVID

We live by night. So. How? How is this possible?

ANNA

Why do you live by night?

DAVID

Because you told me I had to.

Anna gets up and walks around.

ANNA

And you believed me because I have over a thousand years of mythology to back me up. That's all myth really is: a form of control. All the myths surrounding our kind, wooden stakes, garlic, silver they were all put into place by humans to control us, to put fear into us. The biggest one of these is daylight, so that we will live by night.

DAVID

And that's why you perpetuated it?

ANNA

I needed to control you. Do you realize what would happen if a newborn of our kind knew they could live by day?

David doesn't answer, he can't, he knows she's right. He wanders the garden, mindlessly staring at flowers.

ANNA (CONT'D)

Is this really why you came here?

He turns to her.

DAVID

I think you know why I came here.

ANNA

You've had quite a night, haven't you?

DAVID

You have no idea.

ANNA

I have a much better idea of what happened tonight than you think.

DAVID

If that's the case, then why didn't you help me?

Anna's answer is a simple, playful laugh.

DAVID (CONT'D)

Did I miss something?

ANNA

Between Julia, The Reprобо, the Council and the police; you don't think I helped you tonight?

David doesn't answer, he simply paces, deep in thought. Anna sits on the a bench and watches him.

ANNA (CONT'D)

Just ask.

David looks at her, confused.

ANNA (CONT'D)

Ask what you really came here to ask.

DAVID

Do you know what really happened to me tonight?

ANNA

David. Don't ask questions to which you already know the answers.

(off his look)

You know nothing happens, you know the Council doesn't make any decisions without my knowledge or my say so.

David stops dead and turns to her.

DAVID

You ordered it?

ANNA

I had my reasons...

Before she can finish DAVID IS ON HER IN A FLASH. He reaches for his machete, but she stops him. He goes for his gun, but with the same result.

It would appear that they are at a stand still, but then Anna simply lifts a leg and KICKS HIM CLEAR ACROSS THE GARDEN.

He smashes into the side of the house, and lands with a thud on the garden floor.

He lays in a clump for a moment then begins to stir.

She crosses to him and helps him to his feet.

ANNA (CONT'D)

Now, that's enough of that.

She ushers him to the bench.

ANNA (CONT'D)

Have a seat.

DAVID

(catching his breath)

I'm fine standing.

She lets go of him, he brushes himself off, then turns to her.



DAVID (CONT'D)  
What reasons could you have had?

ANNA  
The way you hunt--

DAVID  
Is a hell of a lot better than  
murder.

ANNA  
The people we murder aren't the  
type who'll be missed.

DAVID  
Yeah. Murderers, drug dealers and  
pimps.

ANNA  
Exactly. Plus, since we follow  
protocol ours are clean. What  
happened to you tonight wouldn't  
have had you done the same.

DAVID  
So you killed me? To teach me a  
lesson about hunting protocol?

ANNA  
No. David, look at me.

He does.

ANNA (CONT'D)  
I was never going to let you die. I  
love you.

DAVID  
Then why do it?

ANNA  
Everything you've ever done has  
gone against everything you've been  
taught. You had veered too far, and  
I was under a time constraint. I  
needed to pull you back into the  
fold.

DAVID  
Why?

ANNA  
 Because despite our differences I  
 have always wanted, in fact needed,  
 you to be a part of His plan, and  
 He's coming sooner than I thought.

David stops pacing, there's something in the way Anna says  
 "He" that intrigues and scares him.

DAVID  
 (hesitant)  
 Who's He?

ANNA  
 That's not for you to know.

They stand for a moment, silent.

ANNA (CONT'D)  
 Ask, what you came here to ask.

DAVID  
 (giving in)  
 Do you know how to fix me?

ANNA  
 Of course I do.

DAVID  
 How?

ANNA  
 You were on the right track by  
 drinking the blood of our kind.  
 However, you need to drink up, not  
 down.

DAVID  
 Drink up?

ANNA  
 You need to drain someone more  
 powerful than you.

DAVID  
 The only ones more powerful than me  
 are...

ANNA  
 (finishing his sentence)  
 Council Members. The Elders.

DAVID  
 I can't do that.

ANNA

It would seem you have no other choice.

David stands there shocked.

DAVID

You. ... You. ... Marcus was right. You planned all of this, so that I would go after a Council Member. You already know who it is don't you?

ANNA

You tell me.

David thinks for a moment.

DAVID

Lars?

She simply nods, "Yes".

DAVID (CONT'D)

Why? With the treaty--

ANNA

Lars and the treaty are not part of His plan.

DAVID

Well, I can't beat him.

ANNA

Normally no, but as luck would have it Lars is unusually vulnerable.

She crosses the garden and opens the door to the house, then motions for David to come to her.

ANNA (CONT'D)

You'll need supplies.

**INT. ANNA'S HOUSE -- SAME**

The windows have been blacked out, so the house is almost completely dark.

ANNA

Do you remember when I first made you? While you were still a part of our house?

DAVID  
Of course.

ANNA  
Every once in a while you would be asked to stay up during the day, remember?

DAVID  
Yeah. Why was that?

Anna gets to a door and opens it, there is an even darker stairway in front of her. She begins her decent.

David follows.

### **IN THE STAIRWAY**

ANNA  
That would be when I slept. The members of the Council only sleep once every few months, some as little as twice a year.

DAVID  
Why?

ANNA  
We don't need to sleep like you do.

DAVID  
Why?

ANNA  
Blood is not blood.

Anna reaches the bottom of the stairs and turns on a light. A long cavernous room is illuminated by florescent lights.

The room itself is rather plain.

DAVID  
What is blood, if it's not blood.

ANNA  
Energy. Lifeforce. Which is why you need one stronger than your own to get better.

DAVID  
And, I'm guessing Lars is sleeping.

ANNA

Today and tonight. When we sleep we drain ourselves in order to sleep. Otherwise we never would.

DAVID

So he's laying there sleeping and drained. Why didn't you just tell me all this in the first place?

ANNA

Your job won't be that easy. You remember you had to stay up when I slept. Why do you think that was?

The realization hits David like a ton of bricks.

DAVID

(to himself)

Shit.

(normal voice)

To stand guard.

ANNA

Precisely.

They have reached the far wall, on it is a SMALL CONTROL PANEL. Anna holds her palm against it and it reads her print.

A door slides open, that runs almost the length of the wall, to reveal a SMALL ARSENAL OF MOSTLY CUTTING WEAPONS.

ANNA (CONT'D)

Your problem won't be what to do once you get to Lars, but what you need to do in order to get to him.

DAVID

How many are there?

ANNA

All of them, most likely, Julia would have alerted them. However, you don't have to worry about her. Marcus has her and it's still daylight out. She doesn't know that she can walk in the sun, in fact no one you're going up against knows that, so use that to your advantage.

DAVID

I still don't know if I can do this.

ANNA

You have to. I chose you, David, because if nothing else you are motivated by self preservation. You don't do this you die.

DAVID

I'm already growing weak. It's been a while since I fed.

ANNA

Use Max.

DAVID

I don't know. Sure he can help, but...

He turns to Anna, he finally gets a good look at her face and he knows.

DAVID (CONT'D)

Oh.

ANNA

You knew this was going to happen, eventually.

DAVID

But, why?

ANNA

He's not part of His plan--

DAVID

Who's He!

The question ECHOES around the empty room and back to them.

ANNA

That doesn't concern you, not yet. But draining Max is the only way you can insure that you have the strength to do what needs to be done.

DAVID

I can use him to get in, then drain someone inside, Max could--

ANNA

Your deviance doesn't get to go unpunished. Max was never going to live. And, you need to be the one that ends him.

She lets that sink in.

ANNA (CONT'D)  
I'll give you a minute to gather  
your supplies.

As she walks away David finally looks over the weapons and his face brightens.

He has the look of a kid in a candy shop. He finds one weapon in particular and his face beams.

DAVID  
(calling after her)  
You said anything.

ANNA  
(calling back)  
Anything.

**EXT. STREET - DAY**

A large, black late model sedan pulls to a stop a long a well kept city street block.

**INT. CAR - SAME**

David sits at the wheel, he's back in black and wearing a large trenchcoat, which is bulging with weapons.

Max sits next to him in the passenger seat, dressed similarly and very much alive.

DAVID  
I'm gonna cut through the alley and  
head around front.

MAX  
And, I take the back.

DAVID  
You make your move when I do.

**EXT. HOUSE - FRONT - DAY**

THREE GUARDS dressed in black suits stand watch. One is by the door, the other two near the street.

In a flash a Guard by the street has his HEAD TORN OFF.

It happens in a flash, we never really see David, nor do the other TWO GUARDS, who draw their weapons, looking around, seeing nothing.

**EXT. HOUSE - BACK - SAME**

The same scene unfolds here as well, only there are TWO GUARDS. One by the door the other by the entrance from the alley.

It is the one by the alley who Max takes out first.

**EXT. HOUSE - FRONT - DAY**

There goes the Second Guard, another decapitation. Now the Guard by the door, backs up to the door. He pushes a button on the call box and a CONTROL PANEL DROPS DOWN.

He presses his palm to the panel, and steel covers drop over the doors and windows.

**EXT. HOUSE - BACK - SAME**

The steel covers drop over the doors and windows back here as well. When he sees this the guard by the door takes one last look around and then runs off.

Out of nowhere Max seems to appear by the back door, his trench coat bulges, especially in the back.

**EXT. HOUSE - FRONT - DAY**

Once the doors are in place, the last guard turns and runs, he doesn't get far.

IN A FLASH DAVID HAS DISEMBOWELED HIM. He stumbles across the front lawn bleeding profusely.

Another flash and his right arm and head are gone.

**AT THE FRONT DOOR**

David uses the severed arm of the guard to open the control panel then uses his palm to activate the steel doors, they slowly rise.



**EXT. HOUSE - BACK - DAY**

Max sees the steel covers rising and reaches into his coat, we see the bulge underneath move slightly.

**INT. HOUSE - LIVING ROOM - DAY**

Several MEMBERS of Lars's house stand in the Living Room, by the front door, and wait as the steel cover rises.

**INT. HOUSE - KITCHEN - SAME**

Several MEMBERS of Lars' house stand in the kitchen, each has a weapon, they watch as the steel covers rise.

**AT THE FRONT DOOR**

David kicks in the front door, he kicks it OFF ITS HINGES, so that it flies into the living room, sunlight spilling in.

**IN THE LIVING ROOM**

The Members of Lars's house who were waiting for the door to open now scramble away from it and the encroaching sunlight.

As soon as they are safely out of the way, as if David knew, the windows (which are still dark) begin to explode inward, letting in more sunlight.

**BACK OF THE HOUSE**

The steel door is fully up. Max waits at the ready.

**IN THE LIVING ROOM**

As the room fills with light the group inside move ever closer to the kitchen, to Max.

**IN THE KITCHEN**

The group has grown larger, some stare at the back door, others back out towards the sun filled living room. None do anything. They are frozen. Waiting.

Suddenly the back door flies open.

We can see the figure of Max standing in the doorway. The Group turns to him, all eyes on him, weapons trained, waiting for him to come in from the light.

He never does. He moves the arm that was under his coat ever so slightly and the coat drops off of him. Under it, and on his back and in his hand, is a FLAMETHROWER.

HE SPRAYS THE GROUP WITH FIRE. They scatter, but they're trapped, afraid to move towards the sun some move towards Max, trying to stay away from the fire.

**INT. TRAIN STATION -- SAME**

Julia sits with Ethan, they're being guarded by Marcus and a couple of his MEN. She cringes, as though she were in pain, and actually squeezes Ethan's arm to relieve herself of it.

ETHAN

What's wrong with you?

Marcus hears this and turns to them, he sees the look on Julia's face and he instantly knows.

MARCUS

It's started. Hasn't it?

ETHAN

What's started?

MARCUS

(to Julia)

You can't stop it now. That's why you're here with me.

JULIA

What are they there to do?

MARCUS

They?

JULIA

David and Max.

MARCUS

Max is with him?

**AT THE FRONT DOOR**

David opens his coat, he has TWO BELTS CRISSCROSSING HIS CHEST, THEY ARE LINED WITH WHAT LOOKS LIKE CIRCULAR SAW BLADES.

**IN THE LIVING ROOM**

David walks into a sun drenched room. From the other end he can hear screams and see the flames.

There are a PAIR who have taken refuge in the shadows. They stand as David enters.

David deftly dispatches of them by THROWING TWO OF THE SAW BLADES, as though it were a Chinese Star, and decapitating them.

**IN THE KITCHEN**

The fire rages. Max is crisping those already dead.

A few have escaped Max's flames and move towards him in the shadows. He doesn't see them coming.

**IN THE DINING ROOM**

This room is a no man's land. One side is bathed in sunlight from the living room, the other flames creep in from the kitchen.

David is halfway through the room when TWO MEMBERS of Lars's house spring out from under the table and attack him.

They got to him too quickly for him to have grabbed a weapon, and now he's battling them, hand to hand, BOUNCING OFF THE WALLS IN A BALLETIC MARTIAL ARTS BATTLE.

**IN THE KITCHEN**

Max is now in a battle of his own, several Members have descended on him, he fights, not quite with the grace that David does, while still trying to use the flamethrower against them.

**IN THE DINING ROOM**

David has dispatched of one of his attackers, the other he is in the process of draining.

**IN THE KITCHEN**

Max has been overcome, they are literally about to tear him apart. ONE has him by the legs, ANOTHER by the arms as a THIRD is poised over him with a sword.

Before he can strike his head is removed by one of David's saw blades.

The other two turn, in just enough time to see TWO BLADES HURLING TOWARDS THEM. They drop Max as they fall.

David crosses and helps him to his feet.

MAX  
That was close.

DAVID  
I know.

Max looks around at the kitchen, at the fire raging around them.

MAX  
This whole house is gonna go up.

DAVID  
And then come down, but it doesn't matter. Follow me.

He walks away and Max follows. David stops and turns to him.

DAVID (CONT'D)  
Leave that.

MAX  
But we might need it.

DAVID  
We can't burn downstairs, we'll be trapped. Leave it.

Max does as he's told and drops the flamethrower, fuel tank and all, where he stands.

David pulls out a DOUBLE-BARREL SHOTGUN, it's been sawed down and the barrels have been sawed into a v-shape, so that where the two barrels meet it comes to a point.

MAX  
Me too?

DAVID  
It's the best thing for close quarters.

Max takes his out as well.

**INT. LARS'S HOUSE -- SEATING AREA -- SAME**

They cross through the seating area, but David stops, just for a second to take in the surroundings.

MAX

What?

DAVID

They're so alike. I wonder why that is?

MAX

What are so alike?

David has already moved on, but we know what he was talking about, the layout and decor are nearly identical to Anna's.

They come to the Cellar door. David stops Max.

MAX (CONT'D)

This is it?

DAVID

Yeah.

MAX

How do you know.

DAVID

I know.

MAX

I thought it'd be more sturdy, or there'd be more guards.

DAVID

There are. Down there.

David reaches for the doorknob, but Max pulls his hand away.

MAX

I go first.

(off David's look)

You wouldn't be in this mess if it wasn't for me, and I wouldn't be alive if it weren't for you.

He actually pushes David out of the way and kicks the door in, shotgun in hand, and opens the door.

**IN THE CELLAR - SAME**

The opening of the door provides the only light. Max and David are silhouetted in the doorway, the sunlight seeping in behind them.

From below we can hear the sound of movement, feet shuffling, others taking their positions.

**EXT. LARS'S HOUSE - BACK - SAME**

On the lawn lay the dead body of the guard. The back downstairs of the house is almost entirely engulfed in flames. Black smoke pours out of the second story windows.

SIRENS can be heard in the distance.

**IN THE CELLAR - BASE OF THE STAIRS - SAME**

David and Max have reached the bottom of the steps, all other noise has stopped. It's dark, just shafts of light and shadows.

DAVID  
You can see right?

MAX  
I can see everything.

They move in turning so that they're standing back to back.

DAVID  
Wait for it...

**EXT. LARS'S HOUSE -- FRONT -- SAME**

The fire has spread, it now comes over the roof, and licks at the front of the second story. The windows on the front of the house have black smoke pouring steadily out of them.

The SIRENS we heard now have a "face" as a lone fire truck pulls up to the house. There are several more behind it.

A large EXPLOSION from inside the house blows out the first floor front in a FIRE BALL that almost consumes some of the FIREFIGHTERS as they approach the house.

**IN THE CELLAR -- SAME**

This EXPLOSION rocks the cellar. Part of the ceiling collapses, shedding more light on David and Max's situation, as flames begin to pour in as well.

They're surrounded by MEMBERS, but the explosion has distracted them. David and Max lower their guns.

They fire simultaneously. Because of the way the barrels were cut their buckshot doesn't go straight, but instead COMES OUT ALMOST SIDEWAYS COVERING NEARLY THE FULL 180 DEGREES in front of each of them.

This spray breaks up the circle of Members nicely.

David quickly RELOADS his gun. Max drops his and pulls out TWO MACHETES. He starts hacking away.

David joins him by flinging his SAW BLADES at anyone near them.

As they fight water begins to seep in from the ceiling.

Though they were greatly out numbered and surrounded they make their way through this group with a scary amount of ease.

**EXT. LARS'S HOUSE -- FRONT -- SAME**

The FIREFIGHTERS have made some progress on the fire, it's almost out, and all that remains is the burnt out, water logged, shell of a house.

**IN THE CELLAR -- SAME**

There is a steady stream of water pouring in from the ceiling.

David stands at what looks like a fuse box.

MAX

How do you know this is it?

DAVID

There's a circuit breaker over there. They wouldn't need both.

He pops the cover open and sure enough it's a control panel, like the one by the front door. It's asking for a hand print.

MAX

Now what?

DAVID

Grab me a right arm.

Max goes and quickly returns with a SEVERED ARM.

David presses the hand to the panel. Gears begin to grind deep within the wall.

A small section of the wall slides back and to the side, revealing a long, downward sloping tunnel.

DAVID (CONT'D)

This time I go alone.

He heads down the tunnel, holding the arm in one hand and his shotgun in the other.

**INT. TUNNEL -- SAME**

David stands in front of another door, this one is solid steel, with another control panel next to it. He uses the arm Max gave him on the control panel.

The steel door slides open, revealing an all white brightly lit room.

**INT. LARS'S TOMB - SAME**

David walks in, the room is immaculate. Hospital clean. Everything is white, except for two large containers holding Lars's blood, which flank his bed.

He's clearly asleep, peacefully lying in bed, he looks like a sickly old man, his face is sunken in and his skin looks ashen.

The only sound in the room is the low HUM of the machines that contain his blood.

There's a peacefulness, a calmness in this room, and David looks wildly out of place.

He looks behind him, back up the tunnel, there's only darkness. Then he turns back to Lars, there's only the brightness of the walls and the lights.

He breathes a very deep sigh of relief ... the sigh turns to a GASP. He's gasping for air.



He looks down and sees the blade of a BROADSWORD sticking out through his abdomen.

He looks over his shoulder and standing behind him, at the other end of the sword, is Julia.

DAVID

How?

JULIA

You really should've killed Max when she told you to.

She yanks the sword to the right, turning David around and nearly cutting him in half.

He drops to the floor, BLOOD GUSHING out of him. She stands over him, spins the sword once, then brings it up over her head to finish him.

With what little strength he has he LIFTS THE SHOTGUN TO HER ABDOMEN.

JULIA (CONT'D)

What do you plan to do with that.

HE ANSWERS BY JAMMING THE V-SHAPED TIP OF THE SHOTGUN INTO HER STOMACH. WITHOUT HESITATION HE PULLS THE TRIGGER.

The BLAST RIPS her, not too cleanly, in half.

**EXT. LARS'S HOUSE - FRONT - LATER**

The house still smolders, but the fire has long been put out. The Firefighters are beginning to enter what's left of the house.

Wallace and Smith still stand back and watch.

WALLACE

How long do you think this is gonna take?

SMITH

It doesn't matter any evidence is long gone.

WALLACE

You never know--

Their radio starts to WARBLE in the background, it CRACKLES then:

FEMALE DISPATCH OPERATOR (O.S.)  
Smith. Wallace. You guys there?

WALLACE  
(to Smith)  
I got it.

He crosses to the car and grabs the receiver.

WALLACE (CONT'D)  
(into the receiver)  
Go for Wallace.

FEMALE DISPATCH OPERATOR (O.S.)  
I got a note here saying to call  
you with anything strange.

Wallace looks to Smith, who just shrugs.

WALLACE  
(into the receiver)  
What do you got?

DISPATCH OPERATOR (O.S.)  
A man dressed in all black, covered  
in blood and carrying a sword, just  
entered the walkway to cross the  
Ben Franklin.

Wallace looks to Smith.

SMITH  
Why not?

WALLACE  
(into the receiver)  
We'll be there.

He hangs up and Smith is already there, getting in the car,  
Wallace follows suit.

**INT. CAR - SAME**

Smith starts the engine. Wallace grabs the light. Smith turns  
to him.

SMITH  
We should call S.W.A.T.

WALLACE  
Really?

SMITH  
I got a feeling about this.

**EXT. BEN FRANKLIN BRIDGE -- SUNSET**

David walks along the bridge, traffic shoots past him, he's almost limping.

He's covered in blood, but it's hard to tell if he's still bleeding, he drags the tip of sword along the ground.

The sun sets behind him, over Philadelphia, as he slowly makes his way towards the Camden side.

Wallace and Smith's black sedan pulls up along side him. Wallace leans out of the passenger side window.

WALLACE  
Hey. ... Hey, Buddy.

David turns to him, they now see the saw blades (what's left of them) and that he's carrying a shotgun.

DAVID  
Fuck off.

The car stops, Smith gets on the radio, we don't hear him.

David walks on.

Smith and Wallace get out of the car, they have their guns drawn, but they're not pointing them at David, not yet.

WALLACE  
Hey, Buddy. Why don't you drop the weapon.

David ignores him and keeps going.

Wallace looks to Smith.

SMITH  
(to Wallace)  
They're on their way.  
(to David)  
That's enough, asshole. Drop the weapons!

David keeps going.

SMITH (CONT'D)  
(to Wallace)  
You believe this guy?

They keep pace. A S.W.A.T van pulls up behind them.

The S.W.A.T TEAM exits the van, they walk along too, at a slow pace, however their weapons are pointing directly at David.

SMITH (CONT'D)  
Drop the weapons. Stop where you  
are and drop the fucking weapons...

Smith continues to command him, while holding a hand up to S.W.A.T, keeping them at bay.

SMITH (CONT'D)  
You're not giving me much of a  
choice here.

He raises his gun, Wallace does the same.

David stops and turns to them. They're now at the center of the bridge. The S.W.A.T Team closes their circle.

David looks at them, takes them all in, then turns to the sun.

SMITH (CONT'D)  
What is wrong with you?

DAVID  
(sighing deeply)  
I've had the night of a lifetime in  
a lifetime of night.

Smith looks to Wallace, as if he can somehow explain this, he can't.

SMITH  
Sure, pal. Now how 'bout those  
weapons.

DAVID  
(to no one)  
Do you know how long it's been  
since I've seen the sunset?

SMITH  
No.

DAVID  
I forgot how beautiful it is.

He looks for a moment longer, then turns to Smith.

SMITH

Yeah, sure. Now why don't you drop those weapons, and we can watch it together.

DAVID

Then what?

SMITH

I think you know.

DAVID

I was afraid of that.

He lifts the shotgun and almost at the same time the entire S.W.A.T Team begins to unload on David.

DAVID DISAPPEARS.

#### **EVERYTHING SLOWS DOWN**

The guns fire, but not what we're used to seeing. We hear and see everything: the pin striking the shell, the bullet exiting the gun (lurching forward), the explosion of the gun powder, the fire out the barrel.

David sees everything in super slow-motion, but he moves with a fluidity that is not human. He floats, almost swimming through the air, easily avoiding all the bullets.

He flicks his wrist with the sword a few times.

#### **EVERYTHING GOES BACK TO NORMAL SPEED**

The FIRING stops as David reappears.

THE ENTIRE S.W.A.T TEAM, ALONG WITH SMITH AND WALLACE, COLLAPSE LITERALLY FALLING TO PIECES.

David surveys the scene. It's a bloodbath, beyond anything he had ever been capable before.

He walks back the way he came, the limp is gone, he's now almost swaggering.

He finds Wallace and Smith's car, the engine is still running. He looks over his shoulder towards Philadelphia, before climbing in.

DAVID  
(to himself)  
I guess you were right, Anna. You  
bitch. He is coming.

He gets in the car and guns the engine, peeling out into a doughnut, and pointing it back towards Philadelphia.

We rise up as the black Lincoln, with David inside, races towards the sunset, towards Philadelphia, towards Anna, towards...

**CUT TO BLACK:**

**THE END**