

EXT. PARK - NIGHT

Heavy rain fills the night sky. The moon shines eerie light through the dark clouds.

It becomes possible to make out the park, an old Victorian space with statues, crumbling brickwork and long established trees.

In the middle of the park green is a semi-circular stepped area, forming a small amphitheatre, bathed in lamp light. There are two figures lying on the ground.

One of the figures is a young mid twenties man wearing a battered brown leather coat and jeans. This is DAVID. He is recovering consciousness. His shirt has spots of blood and his face has been beaten. Nearby, the other figure is an attractive mid twenties woman. She has bright red punky styled hair and is dressed in the alternative fashions. This is CAROLINE. She is lying motionless with a serious wound to her throat. Blood is pooling around her body and forming rivers in the rain.

On the ground around them is scattered and broken camera gear and a SMALL RING BOX.

DAVID (V.O.)

I would do anything for you, you know that.

EXT. PARK - AFTERNOON

Caroline and David are lying on the grass enjoying the afternoon. David has his camera gear next to him.

CAROLINE

But I get nervous

DAVID

I can't keep photographing landscapes. I need portraits.

CAROLINE

There are much better people than me for this.

DAVID

You don't realise how gorgeous you actually look in this light.

Caroline shakes her head.

DAVID

You do.

CAROLINE

Only cause you get to sleep with me at night. The rest of the world gets to see me as I am.

DAVID

Right. That's it. You're right. Love is blind and it's pointless trying to salvage someone as ugly as you.

Caroline looks at him with a half smile on her face.

CAROLINE

I'll dump you one of these days.

DAVID

(pleading)

Would you do my photos for me then?

EXT. PARK - NIGHT

David crawls painfully over to where Caroline is lying.

DAVID

(weakly)

Caroline?

David reaches Caroline's body and realises she is either dead or dying.

EXT. PARK - NIGHT

Blurred fast cut, disjointed shots. We can just make out David falling to his knees with blood on his arm, injured and gasping. There is the sound of a struggle.

EXT. PARK - EVENING

David is setting up his camera whilst Caroline looks around the park.

David indicates a spot for Caroline to stand.

DAVID

Okay. Go over there. In front of that... I dunno... thing there.

David prepares his camera to take a shot. Caroline starts to pose dramatically, not taking things seriously.

DAVID (CONT.)
 Oh yeah, I can really see I'm
 going to get some good shots with
 a serious model like you.

CAROLINE
 (feigning seriousness
 but stifling giggles)
 Sorry, but you asked for it.

DAVID
 Okay, look over there, not at me.
 Over there. Right.

David starts to take shots.

EXT. PARK - NIGHT

Very fast, confused and blurred images. Running footsteps
 of a woman (Caroline) being chased. Slashing motions.

EXT. PARK - NIGHT

David is next to Caroline's motionless body, trying to
 revive her.

DAVID
 Caroline?
 (calling out)
 Help us! Help me, somebody,
 please!

David is overcome again.

DAVID (CONT'D)
 (weaker)
 Help us.

David collapses next to Caroline.

FADE TO BLACK.

EXT. PARK - EVENING

David has posed Caroline on the grass now and is setting up
 different angles with his tripod. Caroline is waiting
 patiently.

CAROLINE
 Do you think we'll always be
 together?

DAVID
 You got any better offers?

CAROLINE
Wrinkly, grey haired
octogenarians sharing our pills
every morning.

DAVID
You think I'll live that long do
you?

CAROLINE
You'd better. I don't know what
I'd do if you were to die first.
It would kill me.

David pauses in adjusting his camera.

DAVID
So you want me to die first.
Lovely.

CAROLINE
You know what I mean. I just
can't see anything after you.
Plus I bet I still find you dead
sexy at eighty.

DAVID
I promise I'll come and haunt you
when I'm gone.

Caroline laughs.

EXT. PARK - NIGHT

Another fast slashing motion, followed by a SPLASH OF BLOOD
hitting the pavement.

EXT. PARK - EVENING

The light has faded. David is packing his camera gear away.

CAROLINE
Will any make it into your next
portfolio?

DAVID
(playfully)
Oh, I have your permission to
show them now, do I?

Having packed up his equipment, David produces a small box
from his bag.

DAVID
Surprise.

Caroline obviously wasn't expecting anything and looks at him questioningly.

DAVID (CONT.)

Open it.

Caroline starts to unwrap it.

CAROLINE

It's not our anniversary or anything.

DAVID

If you must know, it's the fifth anniversary of the one hundredth and forty seventh time I said I love you. You mean you don't keep track of these things?

CAROLINE

(laughs)
Oh really?

DAVID

Nah. Not really. Do I have to have a reason?

Caroline finishes opening the present to reveal a beautiful ring.

CAROLINE

Oh my god, it's beautiful.
(uncertain)
Is this--

DAVID

It's a ring, not the ring.
Believe me, I'd put on more of a song and dance for that. No, I just saw it and thought of you, that's all.

Caroline kisses him.

CAROLINE

I love it. I love you too.

Behind them a dark figure moves in the shadows.

It starts to rain.

DAVID

Shit. Ready to make a dash for it?

EXT. PARK - NIGHT

Blood on a shirt. Three people running away. The night sky.
Caroline landing on the ground.

FADE TO BLACK.

EXT. PARK - LATER

Fade up.

David is still lying where he lost consciousness. An ambulance is parked at the entrance to the brickworks and two ambulance officers are attending to David.

It is immediately obvious that Caroline is no longer there.

AMBULANCE OFFICER

Okay. Don't try to move. You've lost some blood. Just lie back.

David looks to see that Caroline is not there.

DAVID

Caroline! Where is she?

AMBULANCE OFFICER

Just stay calm and we'll look after you.

DAVID

She was here. Oh god! They killed her! Where is she?

AMBULANCE OFFICER

Please calm down. The police will find what happened to your friend.

DAVID

(bordering on
hysterical)

No. No. I need her back. I've got to have her back. You don't understand

FADE TO BLACK.

MONTAGE SEQUENCE BEGINS

- TITLES INTER CUT / SUPERIMPOSED WITH THE FOLLOWING

EXT. CITY SKYLINE - NIGHT

Clouds eerily crossing the moon. OPENING MUSIC TRACK BEGINS.

TITLE - NIGHTFALL

INT. POLICE DETECTIVE'S OFFICE - DAY

We are in a small office, disorganised and messy. The equipment is old and the DETECTIVE is worn and tired as he types up a statement on the computer.

David, still dressed in the same clothes, is sitting on the other side of the desk crying, a POLICE OFFICER stood behind him. He has had medical attention to his face.

FADE TO:

INT. EXPENSIVE HOUSE, FRONT ROOM - DAY

David is sat in an arm chair as friends and relations mill about.

There are photos of Caroline - lots of photos, indicating this is Caroline's family home. The dining room table has been turned into a shrine of Caroline, with photos of her entire life laid out for the family, friends and well wishers to view.

There are endless cups of tea being offered and flowers filling every table and surface. David is just staring blankly ahead, unaware of his surroundings.

FADE TO:

INT. DAVID'S APARTMENT, BEDROOM - NIGHT

David wakes, startled from a bad dream. Caroline's side of the bed is still made up and has a TEDDY BEAR - most likely a previous Valentine's present - sitting on the pillow. He takes the bear and hugs it to himself.

FADE TO:

EXT. STREETSIDE CAFE - DAY

At his usual table at the cafe, David is drinking a cold drink.

It is obviously summer and David is dressed for the blazing heat. There are Christmas greetings painted in the cafe window, surrounded by fairy lights.

FADE TO:

INT. CAMERA SHOP - DAY

A small camera shop, offering development facilities and a range of equipment. Behind the counter is David serving a customer. Nearby is JUSTIN, the bespectacled middle-aged shop owner.

David gives the customer her change, but the look on his face shows he is depressed and unhappy. Justin looks on concerned.

FADE TO:

EXT. STREETSIDE CAFE - DAY

The fairy lights and Christmas decorations have gone. David is drinking coffee. This time he is in a coat again, indicating cooler seasons. The waiter brings him a sandwich.

FADE TO:

EXT. PARK - EVENING

David is walking near the spot where Caroline was attacked. He stops for a moment, contemplating the area. He sits at the site of the murder and starts talking as if to Caroline.

FADE TO:

INT. DAVID'S APARTMENT - EVENING

David's apartment still seems to contain Caroline's influence, as if not much has changed since her death. Female touches abound, although it is messier for being the home of a single male now. It has a dining room / kitchen area, and a hallway leading to the bedrooms. PHOTOS OF CAROLINE are around the room along with personal mementoes. Her hats are still on the hat-stand, for example.

David enters, placing his keys in a bowl by the door. He looks at Caroline's pictures as he moves through the room to the kitchen.

On the kitchen bench are a packet of prescribed anti-depressants (Lovan or Zolof for example).

David pops out a pill and pours himself some water from the tap, avoiding the dishes in the sink. Swallowing the pill he then grips the side of the sink to steady himself.

FADE TO:

INT. DAVID'S APARTMENT, BATHROOM - NIGHT

David is cleaning his teeth, staring blankly into the mirror. There is still another TOOTHBRUSH in the holder.

FADE TO:

INT. DAVID'S APARTMENT, BEDROOM - NIGHT

David is lying in his half of the double bed.

He is still very much awake and staring at Caroline's side of the bed.

FADE TO BLACK.

END OF MONTAGE TITLE SEQUENCE

INT. CAMERA SHOP - DAY

David is unpacking new supplies, putting the bottles of fluid and boxes of paper in their appropriate spots. He stops for a moment, distracted. His thoughts are elsewhere. Slowly, he sits down on a nearby chair and gently starts sobbing.

Justin enters.

JUSTIN

Did they deliver the new till rolls?

Justin sees David sobbing. David tries to hide his grief, sniffing and wiping his face as he gets out of the chair.

DAVID

Yeah. Yeah. They're... they're in one of these boxes I think.

JUSTIN

Hey, don't worry about it. Are you okay?

DAVID

(forcing a smile)
I'll be fine. It's just... it's hard, you know?

JUSTIN

I know. Anniversary coming up and all.

DAVID

It's been nearly a year and nothing's changed. I still have this emptiness inside.

(pause)

It's like I can't feel her any more. I can't feel her. In here.

(gestures to his chest)

JUSTIN

Don't torture yourself. When Brenda died, it was difficult, but you just have to pick yourself up and carry on.

DAVID

Justin. Sorry, but do you mind if we don't? I mean, I know what you're trying to say, but Brenda died of cancer. It's not quite the same thing.

JUSTIN

I still grieve for her every day.

DAVID

Look, please don't take this the wrong way, but you and Brenda... well, you knew what was coming, didn't you.

JUSTIN

I don't think...

DAVID

You knew she only had a short time to live and so you did all the things you wanted to do together. You were able to say goodbye to her, tell her you loved her. It was peaceful. I didn't get that.

JUSTIN

It was still hard for me...

DAVID

(interrupting)

Caroline was attacked and murdered in front of me, Justin. I saw the terror on her face. I saw her blood on the pavement.

(MORE)

DAVID (cont'd)

I had it on my shirt. They killed her and she died in the rain. And then her body was taken. You buried Brenda. You get to visit her grave whenever you want. I don't even know where Caroline is. I don't know what they did to her body. How could you compare what happened to Brenda to that?

Justin is thoughtful for a moment.

JUSTIN

You're upset. I can underst--

DAVID

(interrupting)

Don't. Don't. Just don't tell me you understand, cause there's no way you can.

David leaves for the front of the shop angrily. Justin contemplates what just happened.

EXT. DAVID'S APARTMENT - NIGHT

David is arriving home to his apartment block in a typical Surry Hills street. He takes out his key to the main door to the block. The door has a large glass window in it, which is highly reflective in the dark.

As David puts the key in the lock, he sees a reflection of Caroline stood a few yards behind him at the street corner.

David immediately turns around to look, shocked, but she is gone.

Running up to the street corner, David looks up and down the street but there is no one to be seen. He stands there, frantically turning in search of Caroline. It takes a few moments for David to calm down, bowing his head in resignation and walking back to his front door.

Once David has entered his apartment, two figures are revealed in the shadows of a recessed doorway. One of them is immediately recognisable as Caroline. The other is a man in his mid thirties. He is very well dressed in an expensive suit and fashionable dark hair. This is ADRIAN. Adrian has his leather gloved hand firm over Caroline's mouth, holding her back. With David now out of sight, he gently releases Caroline.

ADRIAN

That's enough now. That's enough.

Caroline looks miserable, as Adrian leads her back up the street.

FADE TO BLACK.

INT. CAMERA SHOP - DAY

David is arranging a window display for a sale. Justin is counting up the till.

 DAVID
Justin?

 JUSTIN
Hmmm?

 DAVID
I know it's been longer for you
without Brenda, but...

 JUSTIN
(interrupting)
But why aren't I dating again?

 DAVID
No. Well, yes, I could ask that.
But... okay, this is going to
sound odd.

 JUSTIN
What is?

 DAVID
Did you ever... see her?
Afterwards I mean.

 JUSTIN
There was a viewing at the
funeral home.

 DAVID
No. I mean -- see her. Walking
around. Like you could reach out
and touch her.

Justin stops counting and looks up, interested.

 JUSTIN
Like a ghost you mean?

 DAVID
Yes. No. Do you think it was a
ghost?

JUSTIN

I don't know. You haven't told me anything yet!

DAVID

Oh, I'm probably just stressed. Probably my mind playing tricks.

JUSTIN

Powerful thing the mind. Sometimes it'll try and show you what you really want to see.

DAVID

Maybe.

(pause)

But for that moment, it was as if she was back. For a brief second I didn't feel empty. I guess I can cope with my mind tricking me if that's how it makes me feel.

EXT. CITY SKYLINE - EVENING

We see the sun set and the moon rising.

INT. BARRY'S APARTMENT, BEDROOM - EVENING

The apartment and bedroom is obviously occupied by a single male. Clothes live on the floor. A couple of old coffee mugs are on the bedside. On the wall is a large 'Blade' movie poster. On the floor next to the bed are super-hero comic books. In the bed is BARRY, a slightly overweight, unkempt man in his mid-thirties. Bearded with long straggly hair.

The ALARM CLOCK goes off, and we can see that it has been set for 6.00pm. Barry's eyes pop open instantly, looking to the right and left as if checking the room before his hand reaches out and switches off the alarm.

Barry clambers out of bed, scratching himself. He is wearing greying boxer shorts and a vest. Sorting through the clothes on the floor, he chooses a pair of jeans and pulls them on, and then searches for a T-shirt, eventually settling on a Simpsons shirt.

He looks around the room.

BARRY

Van Helsing? Come on. Where are you?

VAN HELSING is a small black cat, whose head pops out from under a pile of clothes in the corner.

BARRY (CONT.)
Suppose it's my turn to make
breakfast again.

INT. BARRY'S APARTMENT, KITCHEN - CONTINUOUS

Barry's kitchen is as you would expect, dirty. Crockery is overflowing in the sink. Opened tins of food litter the bench-top.

Barry is opening cupboards looking for food. He eventually pulls down a nearly empty box of corn flakes and rattles the box. He considers for a moment before pouring the last of the corn flakes into Van Helsing's bowl. The cat starts to eat.

BARRY
You don't want milk with them
then?

Barry returns to looking for his own breakfast. He opens the fridge and looks inside.

BARRY (CONT.)
So you didn't get time to do the
grocery shopping? Sometimes I
think you're not really pulling
your weight around here.

He closes the fridge and crouches next to Van Helsing, stroking him.

BARRY (CONT.)
Okay. Looks like it's Maccas
drive through breakfast for me
tonight. While I'm out you can
scrub the bathroom and get the
laundry on, okay?

Barry stands up and sighs.

BARRY (CONT.)
Yeah, right.

INT. BARRY'S APARTMENT, LIVING ROOM - CONTINUOUS

Moving from the kitchen to the living room, we see that Barry's apartment is the home of a geek! Buffy the Vampire Slayer posters adorn the walls and a complete collection of Buffy and Angel videos are on shelves. The dining room table is littered with newspaper clippings, scrapbooks and the paraphernalia of a disorganised researcher. In a prominent position is a large framed photograph of an attractive young woman, aged about 20 and with gothic hair and make up. This, we learn later, is JESSICA.

Barry pulls on his long leather coat and grabs his keys. He looks at the photograph before routinely reaching into the umbrella stand, producing a short sword and sheathing it inside his coat.

BARRY
(calling back to the
kitchen)
Back in a few hours. Have dinner
ready.

Barry leaves.

INT. CAMERA SHOP - DAY

David is working the photolab, processing customer films. A set of photos is slowly scrolling out of the machine and David is showing no interest - instead checking the settings as per routine.

Gradually the photos begin to attract his attention. Looking closer, we see that they are badly shot - and seem to be candid shots taken at night. Some are obscured by bits of wall or doorways, as if the photographer was in hiding. They all feature a group of people, but one figure is focused on. The girl is mid-twenties, dressed scruffily in a battered leather jacket and with spiky, gothic black hair. She also could have a couple of piercings but the photos are definitely not clear. This is JESSICA.

Then another photo catches David's attention as it leaves the machine. He grabs the strip of photos, peering closely at it. The same group is featured but one of the other people is more clearly revealed this time. Looking closer, it could be Caroline.

INT. CAMERA SHOP - LATER

Back at the machine, David is producing an enlargement of the Caroline part of the photograph. The finished product is blurred due to the resolution, but it is an even more convincing image of Caroline with her distinctive hair.

The shop bell rings as Barry enters. Justin acknowledges him as he approaches the counter.

JUSTIN
Hello again.
(turning to David)
Are they ready?

Realising that the owner of the photos is here, David quickly puts the finished set into an envelope. He brings them over to the counter.

DAVID
Can I ask where you took them?

BARRY
(surprised at the
question)
Round about.

DAVID
It's just... I think I know one
of the people in them.

JUSTIN
That'll be ten dollars.

BARRY
(ignoring Justin)
Really? Which one?

David places the enlarged photo of Caroline on the counter. Barry reacts at first on seeing that David has been enlarging his photos.

DAVID
My name's David.

INT. ENMORE PUB - NIGHT

David has returned to the new pub and is stood at the juke box, flicking through the selections. He punches in his final choice. As he turns to move away, he discovers a large man standing very close behind him, who has been reading the selections over his shoulder. He is young, early twenties and is dressed in a punk band T-shirt (Buzzcocks or some such) and crumpled clothes like a squatter. His hair is matted or dreadlocked. This is TRENT.

TRENT
Not bad. Now me, I'd have gone
for Ashes to Ashes instead of
Space Oddity. But then that's
just me.

Trent smiles, but it is a cold, intimidating smile. Eventually, he steps back to allow David to move away.

David eyes him suspiciously but walks back to his table with a schooner of beer.

As David sits and starts to drink his beer, Trent walks past his table on his way back from the juke box.

David watches bemused, as Trent walks off to rejoin his friends. Trent's friends are an odd group and a mixture of ages, but are just recognisable as possibly the same people from Barry's photographs.

The oldest is in his mid thirties (ADRIAN) but the youngest is a thirteen year old girl and therefore looks out of place in the bar. This is CHLOE. Trent is talking to another young man, dressed in a Parramatta footy shirt and shorts. This is MARK. Adrian is sat at the table, talking to someone concealed from us by Trent and Mark.

On the table there are a handful of small drinks, untouched, and an unopened packet of chips.

Barry returns from the bar with two beers and sits down with David. He nods towards the group David was watching.

BARRY
They're in early tonight.
Planning a big one.

DAVID
How do you know them?

BARRY
My sister.

Barry takes out a business card and hands it to David.

BARRY (CONT.)
Have a card. I just had them made up.

DAVID
(reading)
Barry Smith, Protecting Sydney from the Forces of Darkness - Vampires a Speciality. You actually put that on your business card?

BARRY
Well it sort of sounds cool doesn't it. Thought women would find me rugged and interesting.

DAVID
Does it work?

BARRY
Dunno. They don't talk to me.

DAVID
(looking around)
Your sister not here then?

Barry indicates another area of the bar. JESSICA is playing pool with a couple of pub regulars and losing, badly.

BARRY
(indicating the first group)
(MORE)

BARRY (cont'd)
Been doing this ever since she
got mixed up with those bastards,
trying to get her to come home.

David doesn't understand.

The black ball in the pool game goes down, signalling that Jessica has lost. She slams her pool cue down on the table hard - not a good loser. Her opponent is stunned by her reaction.

JESSICA
If you think you can get in my
knickers cause of some stupid
pool game, you're stupider than
you look!

She walks back across the pub towards her friends, which takes her past Barry and David's table.

BARRY
(hopefully)
Jessica?

JESSICA
(without turning)
Piss off.

Barry deflates, watching as Jessica reaches her table and begins talking to Adrian. Adrian looks in Barry's direction. For a moment there is a glimmer of recognition as he looks at David. He whispers quickly to Trent before indicating to the group that it is time to leave.

Trent and Mark move, revealing the final person at the table to be Caroline, also readying to leave. Caroline is unaware of David, watching her.

David is shocked - this is no glimpse or hallucination this time. This is definitely Caroline just yards away from him in the same pub and about to leave through the rear door.

David gets up and goes after them, nearly knocking his beer flying in the process.

EXT. ENMORE PUB - CONTINUOUS

Outside the pub is a busy Saturday night. Many people are on the streets and music is emanating from bars and cars.

David runs out of the pub, looking round to see what direction the group left in. David is about to call out when immediately Trent and Mark appear, blocking his path.

TRENT
No.

David tries to sidestep Trent.

DAVID

Excuse me.

Trent steps in front again, blocking him and making his intention clear.

TRENT

Sorry, Major Tom, but no.

DAVID

What's your problem? I need to speak to that girl you were with.

Mark grabs David roughly by the neck and smashes him into the wall. He leans close into David's face.

MARK

Look mate! You don't want her. You don't fucking know her. There are plenty of really cute girlies in there, hey. Now piss off and talk to one of them instead.

David's attempts at struggling are useless against Mark. Trent moves in closer, shielding David from the street.

DAVID

But that's Caroline.

Mark and Trent look at each other, surprised.

MARK

(to Trent)
Which one?

TRENT

He must be...

MARK

(interrupting)
Can't be. She's with us. You're wrong. Now piss off.

Mark headbutts David hard. David lets out a YELL of pain.

Trent decides to have a go and punches David hard in the stomach. Mark releases David and he slumps down to the ground, clutching his stomach. His nose is bleeding badly.

Trent runs his finger in the smeared blood on David's face. To David's amazement, he allows it to run on his finger, watching it, before licking it off with a smile.

Mark and Trent laugh at David disdainfully before moving off after the rest of their group. David sits on the pavement only able to watch them move off. In the distance, he can still see the rest of the group, with Caroline unaware of what has happened behind her.

He hears a voice above him.

BARRY

She may be gorgeous, but you
don't want to follow them, mate.

Looking up, he sees Barry standing there, offering him a hand up.

David takes the hand and grimaces as he gets up.

DAVID

What?

BARRY

She's not what she seems.

David pushes against the wall, trying to get up, wincing in pain.

DAVID

I've got to get after her.

BARRY

And that really worked well for
you just now. Come back inside.
I've got a beer to finish and you
need a paper towel up your nose.

INT. ENMORE PUB - LATER

David and Barry have returned to their table. Barry is calmly drinking his beer whilst David is obviously agitated with a tissue stuck up his nose.

DAVID

I should have called out to her!
Why didn't I call out?

BARRY

Because she's supposed to be
dead?

David reacts, perplexed.

BARRY (CONT.)

She is dead, isn't she?

DAVID
If you're trying to tell me the
girl I saw wasn't her--

BARRY
(interrupting)
Oh, it's her all right.

DAVID
You're a great help.

David gets up to leave.

BARRY
If you're thinking about going to
the police, they can't help you.

DAVID
And you can, I suppose.

Barry holds up the business card again.

DAVID
(sceptically)
Vampires?

BARRY
My sister wants to be one but
your girlie beat her to it. Drink
up.

INT. GOTHIC NIGHTCLUB, LOBBY - NIGHT

Adrian, Caroline, Mark, Trent, Chloe and Jessica have entered the lobby of a gothic nightclub. It is a dark and dingy nightspot, with posters advertising gothic and alternative bands decorating the walls. The girl behind the counter is dressed in darkwave gear with punky black hair and piercings. She looks at the way the group is dressed.

DOORGIRL
Sorry. There's a darkwave dress
code.
(looks at Mark)
And we don't serve VB in here.

MARK
Do we have to come in here. These
freaks always piss me off.

JESSICA
This club's great. Come on!

Trent laughs.

TRENT

Come on Mark. All these goths are just wannabes anyway. Just fuck with their minds.

ADRIAN

We're here to feed and go. Not to attract attention to ourselves, okay?

DOORGIRL

I'm sorry, but we don't serve food.

Mark and Trent burst out laughing.

ADRIAN

That will be quite alright, young lady. Now, about entry.

The doorgirl notices Chloe.

DOORGIRL

She can't come in here! She's underage.

CHLOE

I'm twenty four.

DOORGIRL

Not a chance.
(calling)
Jake!

A large BOUNCER appears behind the doorgirl.

DOORGIRL (CONT.)

These guys are leaving.

Chloe pulls out some documents and hands them to the doorgirl.

CHLOE

Here's my proof of age card and here's my birth certificate. Twenty four.

The doorgirl looks at the documents in disbelief.

DOORGIRL

This is stupid.

Chloe looks straight into the doorgirl's EYES. They glaze over as the girl becomes mesmerised.

CHLOE

No it's not. Those are real. I really am twenty four and you're going to let me in.

Adrian approaches the girl and stares directly at her EYES.

ADRIAN

And there's nothing wrong with the way we're dressed. You will allow us to enter. Just stamp our wrists will you?

DOORGIRL

(blankly)

Sorry for the mix up.

She takes the stamp and marks each of their wrists as they enter, giggling.

JESSICA

(to Caroline)

That whole Jedi mind trick thing is so cool!

Caroline ignores her, unimpressed.

Mark and Trent pull faces at Jake the bouncer as they walk past. Jake looks confused, trying to work out what just happened.

INT. GOTHIC NIGHTCLUB, MAIN AREA - NIGHT

The group enters the main area of the club. Loud industrial music is playing and the room is populated by goths of all description. Mark and Trent make their way into the crowd.

Adrian and Chloe stand with Caroline in between them.

ADRIAN

Just relax. Easy pickings in here. Anyway, if they knew, half of them would beg you for it.

Jessica approaches Caroline.

JESSICA

Why are you acting so precious all of a sudden?

CAROLINE

What?

JESSICA

I'd do anything to be able to do what you can do and you act as if you'd rather be dead.

(beat)

I mean... well, you know.

CAROLINE

I just don't feel right about all this. I hate the feeding thing.

JESSICA

Really? I think it can be sorta sexy. I'll just have to put up with a drink from the bar.

Caroline watches Jessica go, amazed.

INT. BARRY'S FLAT - NIGHT

Barry unlocks the door and lets David in.

BARRY

Van Helsing! Make yourself decent, we have a guest!

David reacts.

Van Helsing appears from the other room, walking up to Barry who picks him up.

BARRY

Here he is. Meet Van Helsing. Well, actually, this is Van Helsing the fourth.

DAVID

The fourth?

BARRY

Cats like to jump on me in bed at night. Spooks the hell out of me. After the first three, I don't sleep next to my sword any more.

David looks around the unkempt apartment and notes the vampire paraphernalia. He recognises Jessica in the photograph.

BARRY (CONT.)

You want to clean up or anything, bathroom's down the hall. First aid kit under the sink.

DAVID

You're a Buffy fan. And this is supposed to convince me that vampires exist?

Barry pulls the sword from inside his coat and puts it in the umbrella stand, much to David's amazement. Barry acts completely naturally.

BARRY

Evidence is easy to find when you know what to look for.

Barry moves to the dining room table and beckons David to have a look. The table is covered in newspaper clippings and scrapbooks. There are maps, photos and documents.

David doesn't come over, instead standing with his arms folded, entirely sceptical about the whole evening.

DAVID

Look. Thanks for looking out for me and everything. I appreciate that, but I think I'll just clean up and go.

Barry keeps sifting through the piles of junk and files on the table, looking for something.

BARRY

Saw my first vampire when Jessica was 16. Was supposed to be meeting her in Hyde Park but when I got there, she was with this other bloke. Getting friendly, you know. When I got closer, it was obvious he wasn't interested in the usual, right? Just sucking on her neck.

DAVID

So she had a love bite. We've all had that.

Barry looks up, slightly disappointed. He never has.

He continues searching.

BARRY

It was like she was hypnotised or something. I think they've got some mind whammy thing going on, like those hypnotists you get on the telly. Act like a duck, you think you're Elvis. All that bollocks.

(MORE)

BARRY (cont'd)

I mean afterwards, she had absolutely no idea what had happened. She just felt weak and tired and confused.

DAVID

So you just watched her getting it on with Mandrake the Magician.

BARRY

You kidding? I crapped myself! And her neck. I checked it out after, sneaky like, cause she didn't know what had happened. It was just like a little scratch, a small bruise. Their bites must heal real quick to stop people bleeding to death.

David turns the page and comes across a cutting featuring a photograph of Trent. He looks at Barry incredulously.

BARRY

Yeah, he's been a dead man walking for years now.

DAVID

So afterwards she had no idea she'd just lost a heap of blood to a vampire?

BARRY

Light headed and ill for a couple of days. But otherwise fine.

DAVID

I thought vampires killed their victims or turned them into vampires or something.

BARRY

Yeah, I used to think that. Slept with garlic under my pillow and a sharpened chair leg in my bed for weeks! But that would make no sense. If they killed or changed all their victims, half of Sydney would have been affected by them by now. No, the only way they're able to do what they do is by stealth. They get away with it because we don't know they're out there.

David starts looking through the other objects on Barry's table; clumps of garlic, wooden stakes and vials of water.

DAVID

But if she didn't know what happened, how did she get involved with them?

Barry sighs despondently.

BARRY

Because I'm an idiot.

(beat)

A few months ago, I told her what I'd seen. She thought it was the coolest thing she'd ever heard and spent weeks tracking them down.

DAVID

She likes the idea?

BARRY

You've gotta know my sister. She's pretty screwed up. Couple of suicide attempts, paints her room black, lots of fun at family parties - you get the picture.

David picks up one of the stakes.

DAVID

So what are you hoping to achieve with all of this? Stakes and garlic and that honking great sword you've been carrying around all night!

BARRY

Ah, that's easy. I'm gonna get Jessica back and then I'm gonna wipe them out. I'm a vampire slayer.

INT. NIGHTCLUB - NIGHT

Caroline and Jessica are sat on the lounge. Mark flops into the seat next to Caroline.

MARK

God, that was good. She was a mad chick, hey. Tasty, too. If I could still get it up, I'd have taken her home! Fucking hey!

JESSICA

I thought you hated us goths.

MARK

Yeah the blokes are all wankers.
But the girls have all the black
leather and latex and chains and
stuff. Very kinky. (winks)

THE BAR

Trent is leaning with his back against the bar watching the room, highly amused. A young gothic man walks up to the bar next to him to order a drink. Trent notices that he has a TATTOO on his arm of vampire teeth.

TRENT

Vampire, are you?

GOTH

What?

TRENT

I said you're a vampire are you?

GOTH

(not impressed)

What do you mean by that?

TRENT

Well, you've got the whole black
leather thing going on and the
teeth on the arm. Bet your flat
is decorated in black with skulls
and everything right?

GOTH

Are you taking the piss?

TRENT

Yeah. Fun isn't it!

The goth tries to ignore him and signals the barman.

GOTH

I'll have a crown thanks.

TRENT

So why do you want to be a
vampire?

GOTH

(annoyed)

I do NOT want to be a vampire.

TRENT

So why do you dress like that
then? Why the teeth? Why fucking
anything?

GOTH

At least I don't look like I
spent last night in a skip.

Trent laughs, amused by that.

TRENT

I like you. You're an idiot and
you have no idea how stupid you
look trying to do your gothic
vampire thing, but I like you.

Trent leans in closer to the goth, conspiratorially.

TRENT

Hey, have you dropped anything
tonight? Any illicit chemicals
running through that blood of
yours?

INT. CORRIDOR OUTSIDE BARRY'S FLAT - NIGHT

The door opens and David is trying to leave, angry.

Barry follows David, pleading his case.

BARRY

Can you think of another
explanation? You saw them
yourself tonight!

David turns to confront Barry.

DAVID

First you tell me the love of my
life is a vampire. And then you
tell me your mission in life is
to kill them all!

BARRY

So you think we should just leave
them out there turning the
population of Sydney into an all-
you-can-eat buffet?

DAVID

Why even involve me in this?
You're talking about killing my
girlfriend...

BARRY

(interrupting)
She's already dead.

DAVID

You're talking about killing my girlfriend but you decided to run it past me first? What did you think I was going to say?

BARRY

I had to stop you going after them. What do you think would happen if you approached a group of vampires and said 'Hi darling, so good to still see you walking around. Fancy a night at the movies?' I was trying to save your life!

DAVID

Well, consider it saved and piss off! I'm going to find her.

David turns and leaves. Barry watches him go.

BARRY

(under his breath)
I wouldn't.

INT. GOTHIC NIGHTCLUB, MAIN AREA - NIGHT

Jessica and Caroline are still sat on the lounges. Caroline is looking nervous and uncomfortable. They are watching Trent, who is leading the goth he was talking to into the gents.

JESSICA

Trent's got what he came for.

CAROLINE

Isn't that going to give people the wrong idea?

JESSICA

I'd love to see what he'd do if someone said that to his face. Then again, it's probably better they think that than what he's really doing.

Another gothic guy sits next to Caroline. He is weedy and unattractive, a hanger-on to the scene.

GOTH 2

You're new here aren't you.

CAROLINE

Whatever gave you that idea.

GOTH 2

Just never seen you before.

CAROLINE

Well, you've seen me now. Lucky you.

GOTH 2

Cool hair. Most in here just dye it black.

CAROLINE

I'd never have guessed.

GOTH 2

But the red is cool though. Makes you stand out. My name's Roger.

CAROLINE

My name's something you'll never know.

JESSICA

(nudging Caroline)

Hey, what are you doing? They don't come easier than this!

Caroline winces at the thought of having to talk to this guy.

CAROLINE

Okay then. Caroline. My name is Caroline.

The goth smiles as if he's scored a victory.

GOTH 2

Cool.

CAROLINE

I gather many things are cool.

GOTH 2

Cool.

CAROLINE

Jesus Christ.

JESSICA

Caroline. Go on!

CAROLINE

I can't believe I'm doing this.
(beat) Do you want to go outside with me?

GOTH 2
(can't believe his luck)
Cool!!

CAROLINE
Of course it is. Silly me.

Caroline gets up and leads GOTH 2 to the exit.

EXT. GOTHIC NIGHTCLUB, SIDE ALLEY - NIGHT

Caroline leads Goth 2 down the side of the nightclub, where it is dark and secluded.

GOTH 2
(excited)
You don't muck about, do you.

CAROLINE
When you find someone like you,
it's hard not to get carried away
in the moment.

Caroline backs herself to the wall, and smiles unconvincingly, trying to be seductive. Goth 2 is obviously nervous as this scenario never happens to him.

GOTH 2
Can I kiss you now?

CAROLINE
Oh my god. I can't believe you
actually asked a girl that.
Someone really needs to take you
in hand.

He moves in closer, not sure where to put his hands.

CAROLINE
Hey, it's polite to look into a
girl's eyes before you move in
for the kill, lover boy.

He looks into her eyes, and almost immediately becomes mesmerised, his expression becoming blank. Caroline holds him close, opening her mouth to reveal her extended fangs. Her eyes have turned red. Carefully, and unhappily, she slowly bites his neck. A tear appears in her eye.

We pan around to see the shape of Adrian at the end of the alley, watching the scene. Satisfied with what he is seeing, he turns to return to the club.

MONTAGE SEQUENCE BEGINS UNDER NIGHTCLUB MUSIC

INT. GOTHIC NIGHTCLUB, MAIN AREA - NIGHT

Jessica is on the dancefloor, dancing flirtatiously with the guys. There are a couple of guys already paying her close attention.

FADE TO:

INT. GOTHIC NIGHTCLUB, GENTS TOILET CUBICLE - MOMENTS LATER

TOILET CUBICLE

Trent is in the cubicle with the Goth and is sucking blood from his neck. Blood is running down the Goth's neck. Trent is getting very carried away. The Goth is completely oblivious and seems dazed.

FADE TO:

INT. GOTHIC NIGHTCLUB, MAIN AREA - MOMENTS LATER

Adrian is sat on the sofas surrounded by three women. They are all paying him supreme attention as he charms them. His hand play flirtatiously with one's hair whilst his other strokes a girls face. Adrian is loving the attention.

FADE TO:

INT. GOTHIC NIGHTCLUB, GENTS TOILETS- MOMENTS LATER

TOILET CUBICLE

Trent draws his head back, ROARING as he gets a rush. His eyes are manic.

FADE TO:

INT. GOTHIC NIGHTCLUB, MAIN AREA - MOMENTS LATER

Mark is on the dancefloor trying to shmooze up to the gothic girls. He dances suggestively behind one before she moves off disgusted. Unperturbed, Mark approaches another girl.

FADE TO:

INT. GOTHIC NIGHTCLUB, MAIN AREA - MOMENTS LATER

Chloe walks out of the lobby area, wiping a drop of blood from near her mouth.

FADE TO:

INT. GOTHIC NIGHTCLUB, GENTS TOILETS - MOMENTS LATER

Trent leaves the cubicle, passing a guy, GOTH 3, entering the toilets.

TRENT
(grinning)
Nothing like a good suck on a
Saturday night.

Trent leaves.

The Goth stumbles out of the cubicle, dazed. Goth 3 looks at him knowingly, obviously with the wrong idea.

END OF MONTAGE SEQUENCE

CUT TO:

INT. DAVID'S FLAT - DAY

David is sat looking at a framed picture of Caroline. After a moment he goes to his computer which is already switched on. He types in a Google search for vampires, myths, history. A list of hundreds of entries are returned. He clicks on the first one and starts to read.

INT. BARRY'S APARTMENT, LIVING ROOM - DAY

There is a pounding at Barry's front door. Barry is crossing the room dressed in his underwear and a T-shirt, obviously having just got out of bed.

BARRY
Who is it?

Barry is reaching for the sword by the door.

DAVID (O.S.)
It's me. David. Open up.

Barry opens the door a crack to confirm it is actually David. He then puts the sword back and opens the door to let David in.

BARRY

I thought you'd decided I was
some psycho you weren't going to
listen to anymore.

David makes his way inside, past a still surprised Barry,
obviously agitated and hyped up

DAVID

Do you know how much crap there
is on the internet about
vampires? How do you know what's
real and what's fiction?

BARRY

I don't really. Trial and error,
I guess.

Barry moves to the dining room table. The scrapbooks have
been moved to one side as Barry has been using it as a work
table. There are lengths of wood, some of which Barry has
obviously been sharpening into points.

DAVID

Trial and error? One google
search I did said you can destroy
a vampire by stealing his left
sock - not his right sock - only
his left sock, filling it with
rocks and throwing it in the
river.

BARRY

Yeah, I heard that myth. So we
find out where they do their
laundry and we've got 'em. Right?
I mean, even if I was a vampire,
I wouldn't want to go out at
night only wearing one sock.
Might catch a chill.

DAVID

But do you see my point?

BARRY

(lost)
The point being socks?

DAVID

The point being what do we really
know to be true? Do we know what
they really are? How do we know
the movies are right?

BARRY

Well I know for a fact there are some serious plot holes in the second Underworld movie...

DAVID

Barry!

Beat.

BARRY

All I know is I've seen them take blood from people. I don't care how many socks they own, they still have to be stopped.

DAVID

And what have you done to stop them so far?

BARRY

Well, I've been tracking them for months now. Learning their habits, learning who they are.

DAVID

Have you ever actually killed one?

BARRY

Technically speaking they're already dead so you can't kill...

DAVID

(interrupting)

Have you finished one off?

BARRY

(pausing)

No.

DAVID

Have you ever confronted one?

BARRY

(pausing to think)

No.

DAVID

Do you know for sure how to kill one if you did confront them?

BARRY

(pause)

Again, no.

DAVID
So you really aren't much help
here at all then are you.

Pause.

BARRY
I know where they live.

EXT. NEWTOWN SQUAT - DAY

Barry and David are standing in a Newtown street, opposite
an old rundown building which is now obviously a squat.
Boards cover the windows.

DAVID
How many do you think are in
there?

BARRY
At last count there were five.
That's including your girl. Then
there's Jessica of course.

DAVID
So she'd be in there right now?

BARRY
I think all of them would be.
They have to sleep during
daylight. Only Jessica comes out
during the day, running errands
for them.

DAVID
So you've known about their squat
for months now and you've done
nothing?

BARRY
We're in the middle of Newtown. I
mean, I thought of just going in
there with cans of petrol and
burning the place down while they
were asleep. But I wouldn't get
very far committing arson in the
middle of Sydney in broad
daylight!

DAVID
Caroline mustn't be hurt.

BARRY
Oh of course not. I always make
exceptions for undead
girlfriends.

DAVID

We don't know enough about them. What if there was a way to get her back? What if the myths are only half true? I mean, don't the myths and legends say that you can't see vampires in mirrors and all that? So how did your camera photograph them?

BARRY

What do you mean?

DAVID

Okay. Your camera works in the same way as a mirror does, right? Except the lens sends the light onto film to create a photo instead of back into your eye. But in all the myths, vampires aren't supposed to be seen by mirrors and cameras.

BARRY

So what you're saying is - if that isn't true, what else isn't?

DAVID

Exactly. It's basic physics. They can't get round how light works. Maybe that's not all that's wrong. Maybe there's a way to get Caroline back.

FADE OUT.

EXT. CITY SKYLINE - EVENING

Night grows across the city.

INT. NEWTOWN SQUAT, CAROLINE AND CHLOE'S ROOM - NIGHT

Caroline enters, startling Chloe.

CHLOE

Shit, it's you!

CAROLINE

Sorry. Did I startle you?

Chloe starts to put the photos away.

CHLOE

I thought you were Trent for a moment. If Adrian found out about these, he'd go nuts.

CAROLINE

They're only photos.

CHLOE

Yeah, but you know what he's like. "That's your old life. Leave it all behind". He doesn't like us keeping stuff from our past or even talking about it.

CAROLINE

So give us a look then.

CHLOE

You promise not to give me away?

CAROLINE

Chloe! He caught me stalking my boyfriend. I'm on your side with this stuff.

Chloe nervously hands the photos over.

CHLOE

They're not very good. I was only 13 when I took them.

CAROLINE

So these were taken just before...

CHLOE

Just before. Yeah.

Caroline starts looking through them. They are holiday snaps - family on the beach, family at Opera House, etc.

CAROLINE

If you're thirteen here, then...

CHLOE

Twenty four. Look good for my age, don't I.

CAROLINE

I'll never get used to that. I've got a thirteen year old sister. I keep wanting to act like a big sister around you and we're nearly the same age.

Caroline stops at a photo of a young man, about sixteen.

CAROLINE (CONT'D)

Brother?

CHLOE

Alex.

CAROLINE

Cute. So you've hidden these all these years?

CHLOE

All I've got left. For all they know I'm dead, raped, murdered, kidnapped. God knows what they went through when I went missing. We only came to Sydney on holiday.

CAROLINE

Where from?

CHLOE

Melbourne. I heard they spent three months up here looking for me before they gave up and went home.

CAROLINE

God, that's sad.

CHLOE

Yeah. For years all I wanted to do was call them up and say I'm okay. But, well, I don't know whether they'd agree. Plus God knows what Adrian would do.

CAROLINE

You don't think Adrian would harm them, do you?

CHLOE

Maybe not Adrian, but I don't think he'd stop Trent doing something.

CAROLINE

Chloe. Why have you stayed with them so long? I mean, I've been with you for a year and I never knew this stuff about you.

CHLOE

Cause he hates us talking about it. And really, I wouldn't survive without them. We have to stick together Caroline. If they, I mean, out there, if they ever discovered what we are, none of us would be safe. So where else would I go?

There's a noise by the door. Chloe quickly tries to hide the photos under the mattress. Jessica appears in the doorway. It is hard to tell whether she noticed the rapidly hidden photos.

JESSICA

I'm bored and Mark says he feels like popping out for an Indian. You wanna come?

CAROLINE

Yeah, okay. Give us a mo.

Jessica leaves. Chloe acts as if she is recovering from a heart attack.

CHLOE

And I really, REALLY don't trust her.

INT. CAMERA SHOP - DAY

David is serving a customer, handing them their photos and taking their money. Justin is preparing a display behind him.

DAVID

Thanks. And here's your change. Thanks again.

The customer leaves. David immediately holds onto the counter, obviously over tired.

DAVID (CONT.)

Justin, do we have any of that coffee left?

JUSTIN

That's not a good sign. You can't keep going on like this, all these constant late nights.

DAVID

Yeah, I know.

JUSTIN

David, I have to say, I'm getting worried. You're always late now, and the quality of your work is suffering.

DAVID

I'm sorry Justin. It's just hard for me right now.

JUSTIN

It'll get a lot harder for you if you lose your job, you know.

DAVID

Are you trying to tell me something?

JUSTIN

I'm trying to help you, David. I want things to get better for you, not worse.

David starts idly playing with the cameras on display.

DAVID

Thanks. I know I'm stuffing things up for you.

(pause)

Hey Justin?

JUSTIN

Hmmm?

DAVID

Do you still have that really cool infra red camera you were playing with a while ago?

JUSTIN

Yeah, I think so. Probably out the back. Why?

DAVID

Oh, I was thinking of doing some photography for my next project in low light conditions. Wondering whether the infra red would help.

JUSTIN

Works really well. You can take photos in pitch black and they come out bright as day.

DAVID

Excellent.

INT. ENMORE PUB - EVENING

Barry and David are having a beer together. David has brought the infra red camera with him which is sat on the table between them.

BARRY

So my photos aren't good enough for you?

DAVID

They're just not clear enough. Now with this I can get really clear shots. Don't you see? I can get proof. I can prove to people that she's not gone.

BARRY

I'm really not sure that's a good idea.

DAVID

Why the hell not? The police would be interested for a start!

BARRY

And how do you think they'll cope with the whole vampire angle?

David thinks for a moment.

DAVID

At least I can get proof for myself. Just for myself. It's important to me, Barry.

BARRY

Woah. You're not thinking about breaking into their squat?

DAVID

Why not? You said yourself they'd all be sleeping during the day.

INT. NEWTOWN SQUAT - DAY

In the front room of the squat, it is dark and quiet. The boarded windows blot out the light.

One of the boards shifts and is slowly swung up to allow David to climb in. Carefully, he moves the board back, trying not to make much noise.

He looks around the room, getting his bearings. Bringing out a small pen-light, he moves it around the room, picking out the sparse furniture.

DAVID

(under his breath)
No coffins, then.

INT. NEWTOWN SQUAT, HALLWAY - DAY

David moves into the hallway very quietly. He decides to move upstairs. As he slowly moves up, one of the stairs creaks loudly. David stops suddenly, scared he is going to be discovered. He gingerly moves to the edge of the stairs and carefully moves up the side, leaning into the wall.

INT. NEWTOWN SQUAT, UPSTAIRS ROOM - CONTINUOUS

The first room David comes across doesn't have a door in the frame. Peering inside, he sees two bodies, one lying on a dirty mattress, the other on an old sofa against the wall. One side of the room is adorned with Holden car posters and a nude girl calendar. The other side has pictures of Bowie, Iggy Pop and the Stooges, Siouxsie and the Banshees. As the torch moves around the room we can see the sleepers are Trent and Mark. They are completely still, as if they are dead (which, of course they are).

INT. NEWTOWN SQUAT, BATHROOM - CONTINUOUS

David peers into the rundown bathroom, desperately in need of repair. He grimaces at the state of the place.

INT. NEWTOWN SQUAT, CAROLINE & CHLOE'S ROOM - CONTINUOUS

Gently, the door opens as David peers into the room. Passing the pen-light over the room, he can make out two bodies on the mattresses, covered in sheets.

Slowly, he moves up to the first body. He gathers himself, almost as if he is having second thoughts. Gently, and apprehensively, he pulls the sheet away from the head of the body. It is Chloe. She looks pallid and dead.

With a mixture of disappointment and horror, he gently replaces the sheet.

Moving to the other mattress, he again slowly moves back the sheet. This is Caroline. David looks shocked at seeing her dead expression. He has to stifle himself from sobbing.

Carefully, he reaches out and touches her skin. He recoils at first, as it is cold and dead to the touch, but then slowly caresses her cheek.

Composing himself, he produces the camera from his bag. After taking a few pictures, he carefully replaces the camera.

David gazes at Caroline for a few more moments before taking the ring box from his pocket, removing the ring and placing it on her chest.

He is about to replace the sheet when he hears a noise behind him.

ADRIAN (O.S.)
(understanding)
She is very beautiful.

David turns round, alarmed, to see Adrian stood in the doorway. After the initial shock subsides, he steals himself, standing defiantly.

DAVID
I had to be sure. I had to know.

ADRIAN
Of course. Come. We should talk.

David doesn't move, not trusting Adrian.

ADRIAN (CONT.)
If I wanted to harm you, I could have done so already.

Slowly, David leaves the room with Adrian.

INT. NEWTOWN SQUAT, HALLWAY - CONTINUOUS

Adrian leads David back down the stairs.

ADRIAN
I prefer to spend as little time... asleep as possible. Too like death. As long as I stay away from sunlight, I am at liberty.

DAVID
You must have a ball trapped in this empty house by yourself.

ADRIAN
After a few hundred years, it becomes easier. In one of our previous havens I had cable connected. But we don't have power in this current place.

INT. NEWTOWN SQUAT, FRONT ROOM - CONTINUOUS

David and Adrian enter. Adrian puts a hand on David's shoulder and David immediately becomes intimidated.

ADRIAN

Relax. I've had my fill of blood
for a while.

DAVID

I don't know if that makes me any
more comfortable.

ADRIAN

Sit. Sit and talk to me now.

Adrian presses on David's shoulder, forcing him to sit in one of the chairs. Adrian remains standing, walking across the room.

DAVID

(defiant)

I won't leave her, you know. I
can't leave her.

ADRIAN

People lose loved ones every day.
They learn to leave the memory
behind for their own sakes.

It is obvious when Adrian says this that he speaks from experience.

David's anger mounts.

DAVID

It's not the same, is it? I mean,
she's no more dead than you are.

ADRIAN

But I am dead. You touched her
skin. You saw her eyes. I am sure
you recognise death when you see
it.

DAVID

Yes, but I didn't know that death
was a flexible arrangement.

ADRIAN

She's as dead as if she were
buried under six feet of dirt
with a belly full of maggots.

David leaps out of the chair, swinging at Adrian.

Adrian moves in a supernatural blur, inhumanly fast.

Appearing behind David, he grabs him, pressing him roughly into the wall. With David immobilized, Adrian moves close, hissing into his ear.

ADRIAN

I've managed to stay upright for three hundred years. You would do well to remember that and not threaten me again.

DAVID

So kill me. Do to me what you did to her. I hope my blood chokes you.

Adrian steps back in surprise, releasing David.

ADRIAN

I don't want your blood. Or your death. Caroline would not wish it.

David turns to face Adrian.

DAVID

But I want to see your blood, for what you've done to her.

Adrian smiles.

ADRIAN

So, it's revenge that you want, is it? And there I thought you were motivated by love.

DAVID

You destroyed our lives.

ADRIAN

I destroyed nothing. I saved her. Left to die by others, I revived her with a gift of my blood.

DAVID

Others?

ADRIAN

The thirst for blood should not cause us to act like wild animals but there are those who lack - control.

Adrian sits, relaxed and unconcerned by David's threatening demeanor.

DAVID

You're monsters. All of you!

ADRIAN

Would a monster save Caroline? I gave her a gift! Immortality is hers.

DAVID

You can't stop me loving her. And if she still loves me too, what right do you have to stand between us?

ADRIAN

I too lost my loved ones when I was taken. For three hundred years I have had to live with the loss of my Rachel. And my daughter.

Adrian becomes distant for a moment, his eyes no longer in the room. He is remembering and for a moment a great sadness crosses his face. David watches Adrian, circling him, interested to see this side of him.

ADRIAN (CONT'D)

My wife. My beautiful Rachel. We didn't deserve to be parted in such a manner. They didn't deserve... what happened to them.

DAVID

You had to leave them too.

Adrian remembers himself and straightens, smiling a small ironic smile. It is not out of amusement.

ADRIAN

No, David. No. Much worse.

(pause)

You see, the world I walk in brings only pain, only grief and pain. It is no wonder we were considered the damned for so many centuries. Do not involve yourself in our world, David. Do not damn yourself and Caroline to further pain and suffering.

David considers what he has heard. Adrian steps forward and places his hands on David's shoulders.

ADRIAN (CONT'D)

(softly and sympathetically)
You must go and never return here. Let her go. For your own sake as well as hers.

DAVID

You're just going to let me leave here?

ADRIAN

I have to trust that you will not endanger Caroline by revealing our presence. But you must leave now. There are others here who would be less understanding.

DAVID

I'll leave. But for Caroline's sake, not yours.

Adrian stands and moves back into the shadows as David moves the window board to leave again and climbs through.

ADRIAN

Hopefully you found the answers you were looking for. Maybe now you can rest easier.

David doesn't answer, just moving the board back into place from the outside, blotting out the light into the room once more.

Trent appears in the doorway.

TRENT

You let him go?

ADRIAN

If I were to hurt him, Caroline could become a problem.

TRENT

Jessica's brother must have led him here.

ADRIAN

I think it's time you and Mark dealt with him. I'll look after Jessica.

INT. NEWTOWN SQUAT - NIGHT

Slowly, Caroline wakes. She pulls back the sheet. As she moves to get up, the ring falls from her chest onto the floor.

Chloe is waking up too and sees Caroline staring in disbelief at the ring.

CHLOE

What is it?

CAROLINE

It's my ring. It's the ring David gave me the night I was taken.

CHLOE

How'd it get in here? Do you think...

Adrian appears in the doorway.

ADRIAN

Caroline. A word.

Caroline discreetly drops her sheet over the ring.

ADRIAN (CONT.)

We had a... visitor today.

Caroline tries to suppress her obvious happiness at hearing this, confirming that the ring was a gift from David.

ADRIAN (CONT.)

It's too dangerous for humans to know of our existence.

CAROLINE

David? David was here?

CHLOE

He found us here? How did he find us?

ADRIAN

That's being taken care of.

Adrian notes the sudden alarm on Caroline's face.

ADRIAN (CONT.)

He won't be harmed. But he must never come here again. You must never try to make contact. Your old life is gone. You must embrace your new being.

CAROLINE

I can't forget him. How could I?

ADRIAN

Do you understand how dangerous contact with him would be? For all of us? By hanging onto your old life, you expose all of us, including Chloe, to great danger.

CHLOE

That's not fair Adrian.

ADRIAN

Fair? I'm afraid I care less about being fair than I do about our survival. We must stay together to survive! The group comes first. Always.

Pause.

CHLOE

(chastened)

I wouldn't survive without the group. The group comes first.

ADRIAN

Caroline?

CAROLINE

(pause)

Yes. You saved me when I was dying. But it's just so hard to let go.

Adrian steps closer towards Caroline.

ADRIAN

I left my life and my loved ones behind three hundred years ago.

Adrian moves closer to Caroline, comfordingly.

ADRIAN (CONT.)

(quietly, almost seductively)

It becomes easier with time. Soon, your old life will seem like a distant and forgotten dream and we will be your family, your love.

Adrian is staring into her eyes. We can see that Caroline is falling under his spell. He brings his wrist to his mouth and bites into it with his teeth, drawing blood. He offers the wrist to Caroline, his other hand caressing her face. It is a highly sensual moment.

ADRIAN

As we strengthen our bonds through the sharing of blood, you will see the truth of this. Come. Give me your wrist.

Adrian passes his bloody wrist near Caroline's mouth, causing her to react instinctively. Caroline cannot stop herself at the sight of blood, her eyes turning red. She holds the wrist gently with one hand and begins to drink from Adrian.

Once she becomes engrossed, Adrian gently raises her spare wrist to his mouth, bites, and begins to drink. As they drink, it is like an embrace, sensuous and powerful.

Chloe watches, not happy with what she is seeing.

INT. BARRY'S FLAT - NIGHT

The door to Barry's apartment is ajar, the lock having been forced.

Mark and Trent are in Barry's apartment, searching through his things. Trent is sifting through the research documents on the table and lifting jars of garlic in disbelief. Mark is greatly amused by Barry's Buffy collection and cliched vampire trinkets. He holds up a Buffy video from the shelf.

MARK

Haven't seen this one.

TRENT

So take it. You're supposed to be helping me go through this shit.

Trent indicates all the research materials on the table.

Mark begins to slip the video inside his jacket before thinking better of it and flinging it across the room

MARK

We don't even have a video!

Trent gives a long-suffering look before noticing something in the scrapbook in front of him.

TRENT

Hey, wait. Look at this!

Trent has the page open at a set of newspaper cuttings. Mark comes over to look.

Behind them the door opens slowly to reveal Barry framed in the doorway, having just returned home. He freezes on seeing the two vampires in his room.

TRENT

Wow. I made the Telegraph.

Barry very quietly puts down his McDonald's take out bag on the cabinet by the door. Carefully, he releases the fire extinguisher from its home next to the door and releases the safety.

MARK

Pretty fucking spooky reading your own death in the paper, hey.

Trent takes the page and quickly rips it out of the book, folding it up into his pocket.

TRENT

Souvenir.

BARRY

You won't need souvenirs where
you're going!

Mark and Trent both turn around, startled. They are immediately drenched as Barry unleashes a jet of water from the fire extinguisher on them.

They react to being suddenly soaked but then start laughing again.

TRENT

Wait. Is this supposed to be holy
water?

BARRY

(nervously)
I got Father Thomas to bless my
fire extinguisher.

Barry sheepishly switches off the extinguisher and puts it down. The two vampires can barely control their laughter.

MARK

What's next? A big cross?

Barry hesitantly produces a large silver cross from under his shirt.

Trent and Mark stand in their pool of water, laughing uncontrollably, obviously unaffected by it.

Trent indicates the water damage to Barry's things.

TRENT

(laughing)
All you've done is wreck your own
stuff!

BARRY

Let's see how you cope with pure
silver then!

Barry suddenly produces a gun from inside his coat and fires straight at Trent, hitting him in the chest. Trent is thrown backwards. It is a wound that would kill a normal man. Mark reacts.

TRENT

(in pain)
What the fuck?

MARK
(caught by surprise)
Fuck me!

TRENT
(in great pain)
Silver's for fucking werewolves,
you wanker!

Barry tosses the gun aside, not a little embarrassed and more than a little terrified now.

Mark finally decides enough is enough and moves towards Barry, threateningly.

MARK
Come 'ere you dickhead. I'm gonna
tear you a new arsehole!

BARRY
Bugger!

Barry steps back through the door and disappears.

INT. CORRIDOR OUTSIDE BARRY'S APARTMENT - CONTINUOUS

Barry has stepped next to the doorframe, hidden from view, and has drawn his sword. As Mark reaches the doorway, Barry swings the sword at neck height, letting out an almighty YELL.

Off camera, we hear the THUD of Mark's head hitting the floor, before the headless body falls forward into the corridor.

BARRY
At least the stories aren't all
bollocks then.

Barry races off down the corridor.

Trent appears in the doorway, climbing over Marks body and clutching his chest, bleeding profusely.

TRENT
You fucking wanker!

INT. DAVID'S FLAT - NIGHT

There is a thumping at David's door and David answers. It is Barry, highly agitated, talking hysterically as he pushes his way in, still carrying his bloody sword.

BARRY

Crosses don't work. Holy water
doesn't work. It's all shit!

Barry goes to the kitchen.

DAVID

Wait. Who's blood is that?

Barry has taken David's tea towel off the rail and is
wiping the blood off his sword with it.

BARRY

Maybe it's about belief.
Christians just assumed crosses
and stuff would protect them
cause they believed in all that.

DAVID

Barry! What's happened? Who's
blood is that?

BARRY

But what about garlic? They said
that was crap too. Shit. None of
it works! None of it!

DAVID

Barry!

BARRY

It's not hers, okay. One of those
blokes is now a few inches
shorter. Anyway, something's made
them go on the offensive. They
must see us as a threat.

DAVID

But he said they wouldn't harm
me.

BARRY

What?

DAVID

I had to go and see her. I had to
try.

BARRY

You went to their place?

DAVID

I had to try.

BARRY

Well, no wonder they feel
threatened.

(MORE)

BARRY (cont'd)

The one place they feel safe and you decided to gate-crash. Now I got a headless vampire in my doorway!

DAVID

Do you think they'll come here too?

BARRY

After what I just did? We'll be lucky to see the night out, my son!

David begins to realise the full consequences.

DAVID

Oh my God. Caroline!

INT. NEWTOWN SQUAT - NIGHT

Trent is sat on a dining room chair with his shirt off. Jessica is trying to clean his bullet wound with a bowl of water and a cloth. Trent is in pain.

TRENT

The bastard! I'll rip his fucking head off!

JESSICA

If we sort the wound out, you'll be fully healed in a few hours. Stop being a baby.

(beat)

God, so much blood!

Jessica runs a finger in the blood and holds it up in front of her face.

JESSICA

Wow. To think, if I tasted this blood, what it would do to me.

TRENT

Don't even think about it, right?

Jessica begins to get carried away with the thought.

JESSICA

Why not? It's what I've wanted. And here I am, surrounded by your blood. I could so easily...

ADRIAN (O.S.)

Jessica!

Jessica turns, stunned into silence, to see Adrian in the doorway.

ADRIAN
Wipe your hands and move away
from him.

Jessica does so, cowed.

Adrian moves to Trent and inspects the wound.

TRENT
The bastard shot me. He's a
bleeding lunatic!

ADRIAN
Where's Mark?

TRENT
Mark's gone, man! That guy took
his head clean off! I swear, I'm
going to tear him apart!

ADRIAN
But he still thought a bullet
would stop you?

TRENT
It's silver innit. He's a fucking
moron. I mean do I look like a
werewolf to you?

Adrian finishes examining the wound.

ADRIAN
Jessica. Fetch me a sharp knife.

TRENT
Oh, you've got to be fucking
kidding me!

ADRIAN
You don't want to heal with that
thing inside you. It's got to
come out.

Caroline enters the room.

CAROLINE
What happened to you?

Trent becomes angry on seeing her and tries to get out of the chair, lunging for her. Adrian stops him, forcing him back into the chair.

TRENT
You bitch! This is your fault!
Mark's gone 'cause of your idiot
boyfriend and his mate!

ADRIAN
(commandingly)
Trent! Stop!

Caroline backs herself against the wall - terrified.

TRENT
(to Caroline)
I ought to rip your heart out!

ADRIAN
Trent!

CAROLINE
Oh my God! Mark?

Adrian places his hands on Trent's shoulders and stares into his eyes. Trent seems to calm down.

ADRIAN
(soothingly)
Our strength is in our unity.
Remember that.

TRENT
(softly)
But Mark...

ADRIAN
Caroline is your sister, not your
enemy.

CAROLINE
Not David. He couldn't have done
this!

ADRIAN
(to Caroline)
This is what happens when you
don't do as I say, Caroline. This
is the danger that you put us in
by visiting your old life.

CAROLINE
(crying)
I'm sorry. I'm so sorry.

TRENT
(wincing in pain)
God it fucking hurts.

Jessica has returned with a steak knife and hands it to Adrian.

ADRIAN
I'm afraid it's going to hurt
some more yet.

EXT. NEWTOWN SQUAT - NIGHT

Across the road from the squat, Barry and David are crouched behind a hedge. The squat seems empty

BARRY
Remind me again why coming here
was a good idea?

DAVID
If they're coming after us, I
want to know what they're up to.

BARRY
And of course we can find this
out by crouching in some muddy
garden at 2am.

The boarded doorway shifts to one side and Caroline and Chloe exit the squat. David almost gets up to call to her, but Barry quickly pulls him back down.

BARRY
(whispering urgently)
Jesus! You're going to get us
both killed!

DAVID
I need to get her away from these
people.

BARRY
They're monsters, David. And
she's one of them.

David watches, as Caroline and Chloe leave up the street. Once they have disappeared out of sight, he relaxes.

DAVID
Where are you going to go?

BARRY
Jessica's place. She's not using
it so I can lie low there for a
bit. You'll need to find a place
to stay too.

David looks at Barry thoughtfully.

BARRY (CONT.)

Not a chance. Get yourself killed
in your own place. I'm not
scrubbing your blood out of my
sister's carpet!

David suddenly notices that they are crouched very close to
a large To Let sign. He looks up at the old house they have
been hiding in front of.

DAVID

I don't think you'll have to.

INT. NEWTOWN HOUSE, HALLWAY - DAY

The front door opens and an old LANDLADY leads David
inside.

LANDLADY

The front door needs a bit of a
shove to shut properly, but
you're a strong young lad. You'll
be able to manage it.

DAVID

I'm sure it won't be a problem.

LANDLADY

It could do with a bit of paint
but it's close to the shops.

They begin to move up the stairs.

INT. NEWTOWN HOUSE, UPSTAIRS ROOM - DAY

They enter the upstairs master bedroom to the house. It is
in need of a lot of work and has bare floorboards. David
sees straight away that it overlooks the squat.

LANDLADY

It's a decent sized room. Again,
it needs a lot of work. There's a
bit of damp, of course.

David crosses to the large window and looks across at the
now quiet squat.

DAVID

That's not a problem at all. How
much deposit would you like?

INT. CORRIDOR OUTSIDE BARRY'S APARTMENT - DAY

Barry arrives back at his apartment. The front door is still open, but the body has gone. Barry squelches onto the carpet.

INT. BARRY'S APARTMENT, LIVING ROOM

Barry enters.

BARRY

Van Helsing? Come on boy.

He hears the cat miaow and finds him on top of the bookcase.

BARRY

There you go. Good boy. Come on down.

Van Helsing comes down into Barry's arms.

BARRY

Okay, how long do you think it'll take you to pack a suitcase, hmmm? We've gotta be out of here by nightfall.

INT. DAVID'S FLAT - DAY

David has packed a bag that is in the middle of the room.

There is a knock at the door. Answering it, we see Justin.

JUSTIN

So you're alive then.

DAVID

Justin! Sorry.

JUSTIN

That's all you've got to say? I've not seen you for two days and you haven't answered your phone.

DAVID

I've had a few personal problems

JUSTIN

Personal problems I can handle, David. Treating your boss like a complete moron I can't.

(MORE)

JUSTIN (cont'd)
I tried to be flexible with you,
but it wasn't enough.

DAVID
Are you firing me?

JUSTIN
(looking at the packed
bag)
It looks like I don't really need
to. Looks like you're skipping
town anyway.

DAVID
Justin. There are things going on
right now that I can't explain.

JUSTIN
No, I bet you can't. Look, I'm
advertising your position. If you
decide to pull yourself together,
let me know. I can't do any more
than that.

DAVID
I know. I'm grateful.

JUSTIN
You should be. Good luck with
whatever it is you need to sort
out.

Justin leaves.

David looks around the apartment, at all the mementoes of his life with Caroline. He considers the framed pictures, selects one and puts it under his arm as he picks up his bag and leaves.

INT. JESSICA'S FLAT - DAY

This flat is a perfect illustration of Jessica's personality. In black decor and with cheap op-shop furniture, Jessica is not a home maker. Although tidy, some of the ornaments are creepy; an ornamental skull sits on a shelf, gothic posters are on the wall. Records and cds are scattered near the stereo system.

There is a key in the lock and Barry enters, Van Helsing in one arm and a large holdall in the other.

BARRY
Here we are Van Helsing.
Mausoleums of the Rich and
Famous.

He puts Van Helsing down as he enters.

BARRY (CONT'D)
Go on. Find yourself a new
scratching post somewhere.
Looking at some of this stuff
you're only adding character to
it anyway.

MONTAGE SEQUENCE - UNDER MUSIC

INT. NEWTOWN HOUSE, LIVING ROOM - EVENING

David is sat in an armchair in the barely furnished room.
Time-lapse for the passage of time as evening falls and the
room descends into darkness.

FADE TO:

INT. NEWTOWN SQUAT, UPSTAIRS ROOM - NIGHT

David is setting up his camera gear by the wide window
overlooking the squat.

FADE TO:

EXT. NEWTOWN SQUAT - NIGHT

Caroline, Chloe and Jessica are leaving the squat.

We pan up to see David at the window of his room.

FADE TO:

EXT. CITY SKYLINE - MORNING

The sun coming up.

FADE TO:

INT. JESSICA'S APARTMENT, BEDROOM - DAY

Barry is opening drawers, looking for something, stopping
when he discovers his sister's socks. He starts plucking
them out of the drawer until he stops, lifting up a pair,
one in each hand.

BARRY
How do I know which is left?

FADE TO:

INT. NEWTOWN SQUAT, FRONT ROOM - NIGHT

David is at the window again. His camera gear is obviously permanently set up there now. The only furniture in the room is the wooden chair David is sat on and a small side table next to him, with a half empty bottle of scotch and a sandwich. David has grown stubble and is obviously not looking after himself.

As we pan around, we see that there are a handful of photos pinned to the walls, all depicting Caroline as shot from the window. Some in close up, some at a distance.

FADE TO:

INT. DAVID'S APARTMENT - NIGHT

Adrian is stood in David's apartment. The lock on the front door has been splintered. He examines the framed photos of Caroline until he comes across one of David and Caroline together. He considers it a moment, running his finger down the side of Caroline's face. Suddenly, he flings the picture across the room, smashing it.

FADE TO:

EXT. CITY SKYLINE - EVENING

Time-lapse shots of the sun rising and setting, the city going about its business as time passes.

FADE TO:

INT. NEWTOWN HOUSE, KITCHEN - EVENING

David is cutting himself some cheese for a sandwich. The knife slips and he cuts his thumb. He looks at the thumb with the blood and instinctively sucks the blood off. Realising what he is doing, he reacts, touching the blood around his mouth with his finger as he considers.

FADE TO:

INT. JESSICA'S APARTMENT - DAY

Barry is sat reading 'The Complete Idiot's Guide to Vampires'. (Yes, the book actually exists!)

FADE TO:

INT. CAMERA SHOP - NIGHT

There is a key in the lock and David lets himself in. Shining a pen torch around the room, he goes to the darkroom.

FADE TO:

INT. CAMERA SHOP, DARKROOM - NIGHT

David is developing photos in the darkroom trays. He turns to hang one up, revealing it to be another of Caroline. There are a sequence of Caroline photos hanging to dry.

FADE TO:

INT. ENMORE PUB - EVENING

Barry is sat at the usual table in the pub. He is alone, although it is obvious he was hoping that David might appear.

FADE TO:

INT. NEWTOWN HOUSE, KITCHEN - DAY

The kitchen of David's house is dirty. Take out dinner boxes litter the benches.

FADE TO:

INT. NEWTOWN HOUSE, BEDROOM - DAY

The room contains only a made up camp bed and an open suitcase sat on an old dresser with a few clothes hanging out of it. There is a clock radio plugged in on the floor next to the bed, indicating that it is the middle of the afternoon.

David is sprawled face down on top of the bed, asleep.

FADE TO:

EXT. CITY SKYLINE - NIGHT

The moon in a clear night sky.

FADE TO:

INT. NEWTOWN HOUSE, UPSTAIRS ROOM - NIGHT

David is at his usual vantage point. He is unkempt and unshaven. Over his shoulder we can see Caroline and Chloe through the window, approaching the squat from down the street.

David starts to take photographs.

FADE TO:

EXT. NEWTOWN SQUAT - CONTINUOUS

Chloe and Caroline turn into the front path to the squat. Caroline stops. She is playing with David's ring which she is wearing.

Slowly, she turns, looking up at David's window.

We can see David looking down at her. He slowly stands, transfixed by her, placing his hand against the glass.

FADE TO:

INT. NEWTOWN HOUSE, UPSTAIRS ROOM - CONTINUOUS

Same shot as before. Over David's shoulder, we can see Caroline looking up. Slowly, she shakes her head, turning to follow Chloe inside.

David gently slumps back into his chair again as we pan back around the room.

This time we reveal the walls are covered with photographs, pinned to every available surface. They are pinned overlapping, like a collage of Caroline. All kinds of shots, photographic techniques. Those photos of Caroline smiling or looking her most beautiful have been blown up largest and take pride of place in the arrangement. This is a study in obsession!

END OF MONTAGE

INT. NEWTOWN SQUAT - NIGHT

Adrian is sat in his armchair, calmly watching Jessica, who is angrily shouting at him.

JESSICA

So how much longer, huh? How much longer before you decide I'm worthy?

ADRIAN

If you were worthy, we wouldn't be having this conversation.

JESSICA

How does that work?

ADRIAN

You want to be made immortal, like us, but you haven't learned patience.

JESSICA

I've done everything you've asked. I've been your daylight gopher for over a year, getting whatever you need. I've even given my blood to each of you when you've needed it! Am I just a pet to you?

ADRIAN

Through us, you experience things most other humans would never even dream.

JESSICA

But you decide to turn that bitch upstairs straight away! She gets to be one of you and I have to prove myself for months!

ADRIAN

You know full well that Caroline was dying.

JESSICA

Fine. If that's how it works, lets see you do the same for me.

Jessica removes a knife from her pocket and holds it to her throat.

Adrian remains impassive.

ADRIAN

I wont allow you to manipulate me, Jessica.

Jessica wavers, the knife pressing into her throat.

Trent enters and stops on seeing the situation, unsure how to react.

TRENT

Fucking hell, Jessica.

ADRIAN

Stay where you are Trent. Jessica won't do anything.

JESSICA

Won't I, Adrian? Maybe this is the only way you'll give me what I want!

ADRIAN

And what if I don't? Are you willing to risk that?

Adrian leans forward, fixing her with a stare.

ADRIAN (CONT'D)

Are you willing to bet your life?

Jessica looks unsure, her hand shaking on the knife.

ADRIAN

Go right ahead. Use the knife. It could be fun watching you bleed out over the floor.

The three of them remain locked in their positions, waiting for something to happen.

Jessica shakes, sweat on her brow. A trickle of blood appears on her neck from the pressure of the knife.

Eventually, she lowers the knife.

JESSICA

Fuck you!

ADRIAN

I'm afraid you can't. Doesn't work any more.

Trent relaxes.

TRENT

Shit Jessica. I thought you were a gonner then.

JESSICA

Yeah, like you care.

(to Adrian)

You know the funny thing? I'd do whatever you wanted to be one of you. I don't care about my family. I don't want my boring normal life. But those bitches upstairs hide stuff from you all the time. You have no idea what they hide from you.

(MORE)

JESSICA (cont'd)
I bet Caroline's even seeing that
bloke of hers. But you just don't
see it, do you.

Adrian looks interested.

ADRIAN
What are they hiding?

INT. NEWTOWN SQUAT - NIGHT

Jessica is stood at the bottom of the stairs, listening to the sound of banging and crashing and the occasional yell from Adrian upstairs.

The board that forms a makeshift front door moves aside and Caroline enters with Chloe.

CAROLINE
What's going on?

JESSICA
There you are! Trent's out
looking for you. Adrian's
searching your room.

Chloe and Caroline react, shocked.

JESSICA (CONT'D)
(sarcastically)
Don't tell me you're hiding
anything in there, are you?

Chloe runs up the stairs. Caroline stops to face Jessica before following.

CAROLINE
You bitch.

Caroline runs up the stairs after Chloe. Jessica smiles to herself.

INT. NEWTOWN SQUAT, CHLOE & CAROLINE'S ROOM - CONTINUOUS

Adrian is tossing the room, throwing clothes aside. He flips the mattresses but finds nothing.

Chloe and Caroline arrive in the doorway, hoping Adrian won't find anything.

CHLOE
Adrian?

Adrian glares at her angrily, as he continues searching.

Adrian convinces himself there isn't anything to find. He grunts to himself, almost surprised and slightly embarrassed. He moves to put the mattresses back.

ADRIAN

Okay. So I guess you two listened to me.

He puts Caroline's mattress back.

CAROLINE

Adrian, you shouldn't listen to Jessica. She hates us.

ADRIAN

Maybe you're right. I'll deal with her. She's becoming too disruptive lately.

He starts to shift Chloe's mattress back. As he does, he feels something. He examines the stitching of the mattress for a moment, before discovering a slit in the material. Reaching inside, he produces the wallet of photos, holding them up accusatorily.

CHLOE

No. You can't have them. They're mine!

ADRIAN

You stupid little girl. Can't you just be happy here with me? Can't you all just be happy with what I've given you?

Adrian rips the photos in half. Chloe runs forward completely hysterical.

CHLOE

No! You bastard. That's my family. You bastard!

Chloe lunges at Adrian, hitting him with her fists. Adrian pushes her back, getting aggressive now. Caroline reaches forward, holding Chloe back in her rage.

ADRIAN

I'm your family now. Get it? I am your entire world! I won't let you destroy our group for anything, you hear me? Anything!

Chloe starts to sob uncontrollably.

CAROLINE

You'll never replace our families, Adrian.

ADRIAN
(stepping forward)
You can't exist without me. I've
been walking the night for
centuries. You're all just
children to me. MY children.

Caroline and Chloe have backed up to the doorway now. Suddenly, Caroline pulls the clothes rack across the door, blocking Adrian's path. Adrian runs forward, struggling to move the rack out of the way.

ADRIAN (CONT.)
Come back! Get back here!

EXT. NEWTOWN SQUAT - CONTINUOUS

The front board is pushed back and Caroline and Chloe hurriedly exit. They race off down the street.

INT. NEWTOWN SQUAT, UPSTAIRS HALLWAY - CONTINUOUS

Awkwardly pushing the clothes rack out of the way, Adrian disentangles himself and runs down the hallway. Jessica steps out in front of him.

JESSICA
Let them go. You don't need them.

Adrian suddenly grabs Jessica by the throat, pushing her up the wall. Jessica is intimidated and scared.

ADRIAN
They belong to me. You all belong
to me.

Jessica begins to choke, unable to breathe.

ADRIAN
What's the matter? Isn't this
what you wanted? You've begged me
to kill you since you met me.
Isn't this fun any more?

Tears well up in Jessica's eyes. She begins to beat on Adrian's arm, to no effect.

ADRIAN (CONT'D)
Ah, but then you don't know what
dying is like, do you. All those
romantic notions of death. You
never once thought about the
pain, the panic as your lungs
labour for air.

Jessica's struggling becomes more fierce as she really begins to panic. Adrian's arm remains firm with almost supernatural strength.

ADRIAN (CONT'D)

I wonder. If your brain becomes starved of oxygen during death like this, if I were to bring you back would I be cursing you to immortality as a brain damaged idiot? Did you ever think of that? An eternal freakshow, in pain and torment for centuries.

He throws her to the floor where she starts sobbing, clutching at her throat and gasping for air.

Adrian looks on impassively before turning to the stairs.

Jessica slowly raises her tear streaked face, in pain.

JESSICA

I'm not enough like "her", am I!

Adrian stops at the top of the stairs but doesn't turn.

JESSICA (CONT'D)

Your precious dead wife. You don't want me because I don't remind you of her. That's it, isn't it? I'll bet Chloe even looks like your kid.

Adrian turns slowly.

JESSICA (CONT'D)

You punish them for having photographs when really, that's all they are to you, reminding you of who you lost.

Adrian approaches Jessica who retracts in fear. For a moment it looks like he may attack her again but he holds himself. Slowly, he lowers his arm.

ADRIAN

Get out.

Jessica is too scared to move.

ADRIAN (CONT.)

Get out. If you come here again, I'll kill you.

Slowly, Jessica crawls out of range of Adrian, before clumsily clambering to her feet and running down the stairs.

Adrian stands, brooding to himself.

INT. WAREHOUSE - NIGHT

A dark abandoned warehouse. Old boxes and rubbish litter the floor. A rat scurries through the left-over shelves. The smashed windows and graffiti on the walls indicate that people have been here before.

Chloe and Caroline appear at one of the large windows. Carefully, they knock out the remaining glass shards from the frame. Caroline peers through and shines a torch around the room.

CAROLINE

Are you sure? We'll never cover all the windows.

CHLOE

Don't need to. There's an interior office. No windows. Its perfect, believe me. They'll never find us here.

Carefully, they climb through. They are carrying supplies; a few lanterns, a couple of torches.

A rat rushes past them on the floor and Caroline reacts.

CAROLINE

Shit! Rats!

Chloe is not perturbed.

CHLOE

They need a place to hide out too, you know. Come on. They won't bother you. Wrong scent.

They cautiously move through the warehouse to...

INT. WAREHOUSE, INTERIOR OFFICE - CONTINUOUS

Chloe opens the door to the interior office. She tries the light switch a couple of times with no success.

CHLOE

Guess they didn't pay the bill.

Caroline stand in the doorway as Chloe puts the two lanterns on the desk, switching them on to illuminate the room. The office has one remaining desk and a broken office chair. Left over paper litters the area and there are the remains of food and graffiti from previous squatters.

Caroline walks inside. Chloe waves her arms around the room.

CHLOE (CONT'D)

Voila! Our new home from home.

Caroline looks back, highly disappointed at what things have come to.

INT. JESSICA'S FLAT - DAY

There is a key in the lock. The door opens to reveal Jessica, entering. She notices that the living room light is on and looks around the room at the state Barry has left the place in. Barry is a slob and Jessica's flat has been transformed into a mess. Van Helsing is on the coffee table, licking at some spilled beer. Bottles litter the table and floor. Moving to the sofa, Jessica nearly steps into a leftover pizza box with a couple of congealed slices that had been left on the floor. She reacts in disgust.

Barry enters from the direction of the kitchen and stops in surprise.

BARRY

(indignantly)

I suppose vampires keep house
better do they?

Jessica looks at Barry and immediately forgets the flat. She breaks down into tears, running towards him and wrapping her arms around him, burying her face in his chest.

Barry realises that Jessica is traumatised. His brotherly instinct takes over and he wraps his arms about her.

BARRY (CONT'D)

It's okay. It's okay. You're home
now. Safe now.

INT. DAVID'S NEWTOWN HOUSE - DAY

Barry looks around at the walls of the room, covered with photos. He picks up piles of photos lying around, flicking through them idly. He is obviously disturbed by David's deterioration and obsession.

BARRY

You know, when you said you were
staking out the vampires, I
actually thought you meant
something else...

David doesn't react, staring out of the window at the squat. Barry puts the photos down and joins him.

BARRY

And he went after them you think?

DAVID

Yeah. The scruffy guy arrived and they both left in a hurry.

BARRY

Must be when Jessica got away. She's still not saying much but whatever happened in there really freaked her out.

DAVID

I think Caroline's in danger. I need to find her.

BARRY

Look, don't you think this has gone far enough? People could get hurt.

DAVID

I've got to get her safe. I'm tearing myself apart here.

BARRY

You're meddling with bad things. I mean, look at you. Sleeping all day and stalking the undead at night. You look a mess.

DAVID

You want to protect your sister?

BARRY

You know I do.

DAVID

Well if those two guys are getting nasty, what's to say they won't come after Jessica as well?

Barry thinks for a moment.

BARRY

What are you going to do if you find her?

DAVID

What do you mean?

BARRY

Well, it's not like you can just pick up where you left off now, is it.

DAVID

There has to be a way. I just want to be with her again, that's all I ask.

BARRY

That's all you ask.

DAVID

Yeah. I mean, there isn't much I wouldn't do to get her back. Look at me. I'm not eating. I sleep all day and stay up all night looking for her. I may as well be one of them now anyway.

BARRY

Don't say that.

DAVID

Why? At least that way we'd be together.

BARRY

Don't even joke about becoming one of them. You want to hunt innocent people at night? You want to be a walking corpse, chewing on the people I've been trying to protect?

DAVID

Do I care any more?

BARRY

I'm serious. Don't do it.

DAVID

Or what? You'll kill me next? Is that it?

BARRY

I'm just saying that trying to save your girlfriend is dangerous enough. But at least she didn't choose for this to happen to her. If you deliberately turn yourself into one of them, we won't be on the same side any more and I won't hesitate.

David looks at Barry, shocked by his reaction.

INT. DAVID'S APARTMENT - NIGHT

Caroline pushes the splintered door open, and carefully steps inside the apartment. She hasn't returned here for a year and a wave of nostalgia hits her. Slowly she looks about the room, running her hand over photos. Over the back of a chair is one of David's jumpers. She picks it up, putting it up to her face as she smells him.

INT. DAVID'S APARTMENT, BEDROOM - MOMENTS LATER

Caroline enters the bedroom, looking around and remembering.

She finds her teddy bear still on the bed and picks it up. Holding it tight she returns to the front room.

INT. DAVID'S APARTMENT - MOMENTS LATER

Still holding the bear, Caroline continues to wander the apartment. She comes across the photo smashed by Adrian, lying on the floor. Shaking the broken pieces of frame from the photograph, she looks at it lovingly.

EXT. SYDNEY BRICKWORKS - NIGHT

David is sat in his usual spot on the steps. The grief of losing Caroline all over again is sweeping over him.

There is a slight sound behind him, the scuff of a shoe.

Slowly, he twists around to see the source of the sound.

Caroline stands a few feet away, having approached behind him.

David slowly rises and stands there, his jaw slackening and slow tears beginning to form. He is unable to speak, completely lost in this vision of Caroline. This isn't the dead body he saw in the house, but a living vision, as he remembers from before he lost her.

Caroline doesn't move. Her face is uncertain whilst still revealing her yearning for him. She bites her lip. There is nervousness.

CAROLINE

I'm wearing your ring, David.

David stares, surprised and speechless, still transfixed. Then the tears come. He cries, sobbing uncontrollably as the emotion of twelve months of pain fights for release.

Caroline steps forward tentatively, unsure. As David's sobbing increases, she abandons her caution and comes straight up to him, holding him hard. David immediately clings onto her, burying his face in her shoulder. His cries are loud, releasing twelve months of grief.

Their embrace contains every lost moment, every ounce of the grief and tears and pain that their separation has put them through. It continues, on and on as they hang onto each other, afraid to let go.

Eventually, and slowly, David lifts his head to look into Caroline's eyes.

CAROLINE

I'm back.

DAVID

I missed you so much.

David gently raises his hand and touches her face, stroking his fingers down her cheek.

DAVID (CONT'D)

Cold. You're so cold.

CAROLINE

I think I need you to keep me warm now.

Slowly, tentatively, they come together. Their lips brush gently at first, David reacting to the cold. Then, the initial surprise past, they kiss; a kiss of love, not passion, full of melancholy. They linger, completely lost in each other.

INT. DAVID'S APARTMENT - NIGHT

Trent and Adrian are trashing the apartment, looking for any clues for David or Caroline's whereabouts. Books are being thrown on the floor, drawers being emptied. Trent eventually stops, surveying the chaos in the room.

Adrian considers for a moment, simmering with rage. He builds up to a roar and unleashes his fist into the wall, punching a hole through. Trent is taken aback.

Adrian pauses for a moment, composing himself. He pulls his fist out of the wall and licks the blood off it.

ADRIAN

She's been here, but there's nothing here now. They could be anywhere.

TRENT

Maybe not. I think I know where
the bitch might be.

INT. SYDNEY BRICKWORKS - NIGHT

David gently breaks off the kiss and takes a step back out of the embrace. He holds on to Caroline's hands as he looks at her.

DAVID

This last year has been... so
hard. I've cried until my face
hurt. Everything is so wrong
without you here with me.

CAROLINE

I'm sorry. I'm so sorry I hid
from you. But I had to. I'm not
who you want anymore.

DAVID

You could never be anything else.
I love you.

CAROLINE

I knew you kept coming here. I
watched you. Even when they
threatened me, I kept watching
you.

DAVID

We can leave this place now. Get
out of the city, away from them.

CAROLINE

We have to take Chloe with us.

DAVID

Chloe?

CAROLINE

She has no one else. They'll hurt
her if they find her. She has to
come with us.

DAVID

Okay. I'll get some stuff
together. You get Chloe and we'll
meet back here in two hours. Is
that enough time?

CAROLINE

We're going to do this, aren't
we. We can be together again?

DAVID
I'm not going to lose you a
second time.

David kisses Caroline quickly.

DAVID (CONT'D)
Okay. Now go.

David and Caroline leave in different directions.

As Caroline turns the corner of the brickworks, Trent steps out from one of the alcoves in front of her, with an evil look on his face.

TRENT
(whispering)
You so much as go near him again
and I'll gut him in front of you.

Caroline is shocked and unable to speak. She tries to back away but Trent grabs her arms forcefully.

TRENT (CONT.)
(whispering)
Because of you and lover-boy over
there, Mark is gone. But you
still betray us for him. You
still risk all of us for him.

CAROLINE
(frightened)
I can't...

TRENT
(interrupting)
Adrian may care enough about you
not to hurt him, but I'll have no
problem opening him up and using
him to decorate the brickwork.

Caroline starts to sob.

Trent's index fingernail extends into a long sharp vampiric talon. He runs the edge of the talon down the side of Caroline's face and leans in close to her, staring her in the eye. The talon presses hard into her flesh, drawing a small prick of blood.

TRENT (CONT.)
You should never have been made
one of us. You don't have what it
takes. If I had my way I'd... Ah,
it doesn't matter now. Adrian
wants you back.

CAROLINE

I'm... I'm not going back.

TRENT

(smiling)

But he didn't say you had to be unharmed.

Trent pulls a fist back and punches forward.

CUT TO BLACK

INT. DAVID'S NEWTOWN HOUSE - NIGHT

David enters the bedroom and starts throwing clothes into the bag. He is talking on a cordless phone.

DAVID

Yeah. Looks like Caroline managed to find somewhere safe. So we're going to skip town tonight.

(pause)

Yeah, the young girl too. Caroline's looking after her.

(pause)

Listen. I'm just getting something from the other room. Be right back.

He leaves the phone on the camp bed as he leaves the room.

INT. DAVID'S APARTMENT, FRONT ROOM - NIGHT

Entering the front room, he finds Adrian sat in his chair looking at the squat through the large window.

ADRIAN

Quite an impressive set up you have here. You know, I had no idea you had been watching us for so long. I'm impressed with your resourcefulness.

DAVID

So how did you find me now?

Adrian gets up to face David.

ADRIAN

Caroline decided to be a little more... cooperative.

David immediately becomes incensed.

DAVID
Where is she?

Adrian remains calm, instead tugging one of the large photos of Caroline off the wall.

ADRIAN
Some of these are very good, you know. Can I keep this one?

He puts it inside his jacket.

ADRIAN (CONT'D)
So what do you think we should do with you?

DAVID
I'm not intimidated by you. I'd easily risk myself to save her.

ADRIAN
I thought you'd say something like that. Trent?

Adrian only becomes aware of Trent stood behind him as a large blow hits the back of his head.

INT. JESSICA'S FLAT - NIGHT

Barry is still waiting on the phone. Jessica is watching questioningly.

JESSICA
Can you hear anything?

BARRY
Dunno. Something. Someone else is there with him.

JESSICA
Did he mention anyone?

BARRY
Well, he's not coming back to the phone, whoever it is.

JESSICA
You think it's them, don't you.

Barry looks at Jessica.

BARRY
What do you think they'd do to him?

JESSICA

If they've got Caroline, they'll punish her badly. But if they've got your friend I don't think he's coming back.

EXT. SERVICE STATION - NIGHT

Barry's battered old car is parked in front of the service station. Jessica is leaning against the car, waiting for Barry. Barry walks back from the shop, carrying four jerry cans.

BARRY

Okay, let's fill these up and get them in the boot.

Barry starts filling up the first one. Jessica tries to open the boot but it won't budge. Barry doesn't stop what he's doing as he slams his free fist down on the boot just above the lock. The boot swings up. Inside the boot there is an arsenal of wooden stakes, a shotgun, large kitchen knives, even a police issue kevlar vest.

JESSICA

Shit!

BARRY

We're going to war, not a tupperware party!

Jessica is looking terrified at the prospect of returning to the squat.

JESSICA

Look, we don't really know they're there, do we. Maybe we should skip town too, huh? Get far away from all this.

BARRY

You're part of this. You can't walk away now. And David wouldn't be involved if it wasn't for me.

JESSICA

But you don't understand what they can do.

BARRY

Does fire work?

JESSICA

What?

BARRY

You know. The stories. Does fire
finish them off?

Barry finishes the jerry cans and starts to load them into
the boot.

JESSICA

Yeah. Course it does.

BARRY

Then what they can do isn't going
to matter.

INT. NEWTOWN SQUAT - NIGHT

David is tied to a chair facing the wardrobe against the
wall. Trent is stood behind him. Adrian enters.

ADRIAN

Has he come round yet?

Trent nods.

ADRIAN

Welcome back, David. I'm sorry I
can't offer you the same
hospitality as on your last
visit.

Adrian kneels in front of David, looking into his face.

ADRIAN (CONT'D)

I thought I was quite clear. I
thought we had an understanding.

David doesn't react, just looking back into Adrian's eyes
defiantly.

ADRIAN (CONT'D)

I am sure I explained to you that
my first responsibility is for
the safety of my followers. But
again you interfere by meeting
with Caroline. Thus you force me
to take action against you both.

DAVID

Oh just get on with it.

Adrian stands.

ADRIAN

You might think I have no humanity left inside me, that I somehow relish the pain that I must put you through. But I do sympathise with you and Caroline. What both of you fail to realise is that you are her past. I am her future.

David looks up at this.

DAVID

You act as if you love her.

ADRIAN

I love all my children.

DAVID

You're mad! You took her 'cause you wanted her. You weren't saving her at all! You attacked us, didn't you!

Trent leans forward, putting his mouth next to David's ear.

TRENT

I enjoyed the screaming you made when we slashed her throat.

ADRIAN

You couldn't remember. We take your memories when we attack.

DAVID

So you destroy the lives of innocent people for your own sick fantasies.

ADRIAN

She walks because of me. She exists through me. This she will learn.

DAVID

Don't you harm her. Punish me, but don't you dare harm her.

Adrian considers for a moment.

ADRIAN

Caroline will learn her mistake. Eventually.

DAVID

What... what have you done with her?

Adrian steps back towards the wardrobe.

ADRIAN

A little reminder of who she owes
her existence to.

Adrian opens the wardrobe doors. Revealed inside is Caroline, her arms tied above her head and hanging from a hook in the ceiling of the wardrobe. She is even paler than usual, having been drained of a huge amount of blood. Cuts are visible on her arms and neck, where the blood was taken from her. She is barely conscious. It is a horrific sight.

David stares wide-eyed, unable to speak.

ADRIAN

(angrily)

Before you consider saying
anything to me David, she is
being punished because of you!
You wouldn't leave her be,
confusing her mind with thoughts
of her old life, muddling her
loyalties and turning her against
me!

DAVID

(shouting in return)

You say you're not a monster and
then do this! You're not human!

Trent steps forward, grabbing David's head and holding him back roughly in the chair. Adrian steps forward and slaps him roughly across the face. David is stunned for a moment.

Adrian pauses for a moment, considering the situation.

ADRIAN

(more calmly)

She still exists. She is still
conscious. She will be fed just
enough to maintain herself.
Eventually, she'll realise her
dependence on me, realise that
she cannot exist without me. It
was my blood that brought her
back from death and it is my will
that decides if she still walks.

Adrian turns back to David pointedly.

ADRIAN (CONT'D)

She is mine, David. If she has to
stay in that wardrobe until long
after you have found your new
home in the ground, so be it.

(MORE)

ADRIAN (CONT'D)

But that will be just a flicker
to the centuries through which
she will walk with me.

David is horrified - he is trying to hold back his rage and his emotions on being confronted with Caroline in such a way.

DAVID

Three hundred years and you've
forgotten what it's like to be
human. You've forgotten your own
family.

Adrian flies into a rage, shouting and ranting.

ADRIAN

I could NEVER forget my family.
For centuries I have grieved for
my beloved Rachel and my darling
girl. Three hundred years
consumed with guilt and pain for
what I did to them!

Adrian slaps David across the face, hard.

ADRIAN (CONT'D)

You think you know pain and
anguish. You think you feel loss.
When they came upon me in my
house, they made my family watch.
They held my beautiful girl in
front of my eyes as they drained
the blood from my body!

Adrian slaps David again.

ADRIAN (CONT'D)

When they finally turned me nto
one of them with their blood,
they gave me just enough to
survive. When I awoke, the blood
lust turned me into an animal.
The thirst consumed me. I had to
feed.

Adrian holds David's face, leaning in close to him, his face twisted in anger and grief, tears welling in his eyes.

ADRIAN (CONT'D)

I tore apart my own wife and
daughter.

(beat)

And they laughed. The monsters,
they laughed as I destroyed the
two most precious beings in all
creation!

David is pinned, unable to move and unable to respond. Adrian stares at him for a few moments, before releasing his grip. He turns, moving away as he composes himself.

ADRIAN

I was damned and my family
destroyed, and all for their
entertainment.

Trent is unsure how to react, events not going the way he expected.

DAVID

(softly)

She can't replace them. None of
your followers can replace them.
After all that's happened to you,
you're incapable of showing pity
to others.

ADRIAN

Pity? Who was there to pity me?
My life was destroyed to the
sound of laughter and applause.
And you speak to me of pity?

DAVID

You're no better than those who
attacked your family. You torture
and torment us for your own
selfish reasons.

Adrian moves to strike David again but holds his hand, wracked with indecision.

ADRIAN

I... I... You don't understand.

DAVID

You try so hard to replace what
you've lost that you're
destroying other people in the
same way you were destroyed.

ADRIAN

I save them, renew them...

David nods towards the wardrobe.

DAVID

...and torture them.

Adrian looks at Caroline in the wardrobe. There is a long pause as he approaches Caroline slowly, tentatively.

ADRIAN

You compare me to those monsters.
You would do well to remember the
mercy I showed you when you were
last in this house.

DAVID

Where's the mercy in destroying
our lives? You've been doing
these things for so long you've
forgotten what real life is like.
You talk of love, of family, and
then destroy mine, destroy
Caroline's.

It is obvious David's words have struck Adrian. He reaches
out and strokes Caroline's hair.

ADRIAN

(uncertainly)

She... she risked all of us. I
had to punish her.

DAVID

Haven't we all been punished
enough? Haven't we all lost
enough already?

Adrian caresses Caroline's face.

ADRIAN

(softly)

I'm sorry.

Trent is confused by what he is seeing.

TRENT

But they're both dangerous. We
should kill him!

DAVID

Because you enjoy that, don't you
Trent. You kill because you enjoy
it.

TRENT

I'm a predator. You humans are
just food to me. This is just
survival of the fittest.

Adrian watches this exchange.

DAVID

Existence isn't just about
survival, it's about having
something to survive for.
(MORE)

DAVID (cont'd)
For the people we love, the
things we can create, not
destroy!

Trent pleads with Adrian.

TRENT
You're not listening to this
prick are you?

ADRIAN
Trent. Leave us.

TRENT
You can't let them do this.

ADRIAN
But he's right. I choose not to
be a monster. I choose not to
cause suffering for the sake of
my own damned existence.

TRENT
But I like this life.

Adrian approaches Trent.

ADRIAN
This isn't life. This is death.
And I have been surrounded by
death for too long. Damned as I
may be, it is still within my
power to choose what kind of
monster I am.

INT. WAREHOUSE, INTERIOR OFFICE - NIGHT

The room is illuminated by lamplight and two sleeping bags
are on the floor.

Chloe is sat in the dilapidated office chair. She looks at
her watch, concerned. She hears something fall off one of
the shelves and turns with a start, only to see a rat
scurrying away.

EXT. NEWTOWN STREET - NIGHT

At the end of the street by the squat, David is struggling
with carrying a semi-conscious Caroline. She is barely able
to walk.

Barry's car pulls up next to them with Barry and Jessica
inside. Barry's window is down.

BARRY
Bloody hell. You two alright?

DAVID
Just help me get Caroline in the
car.

INT. BARRY'S CAR - CONTINUOUS

Barry helps David put Caroline on the back seat. David sits
in the back with her.

BARRY
And here I was thinking we were
coming to your rescue.

DAVID
You have. Get us out of here.

Barry gets back in the front and drives away.

JESSICA
How'd you get away? I thought you
were gonnas for sure.

DAVID
Caroline's really bad. Let's just
get her sorted out first, okay?

JESSICA
Sorry!

BARRY
We'll go back to Jess' place.
They shouldn't find us there.

INT. JESSICA'S FLAT - NIGHT

Barry opens the door and Jessica helps David carry Caroline
inside.

DAVID
Okay. Over to the sofa. That's it.

Jessica and David lay her carefully on the sofa.

DAVID (CONT'D)
Okay. First aid kit.

JESSICA
What?

DAVID
First aid! She's got cuts and
stuff. She needs fixing up.

BARRY
Do vampires need bandages?

DAVID
(angry now)
How the hell should I know! Get
them anyway!

JESSICA
I don't have anything. Haven't been
here in weeks.

David looks at Barry pleadingly.

BARRY
I don't believe this. There's a
chemist a few streets away.

He turns to leave.

BARRY (CONT'D)
(calling back over his
shoulder)
You don't see Buffy playing nurse
maid to vampires!

He leaves, slamming the door.

David sits with Caroline, stroking her hair.

JESSICA
She needs blood.

DAVID
Well, of course she...

He realizes.

DAVID (CONT'D)
Blood. She needs blood. How do I
give her my blood?

JESSICA
I dunno. Get her to bite you.

DAVID
She's barely conscious! Look, gimme
your knife.

JESSICA
What?

DAVID
(urgently)
Knife!

Jessica hands David her knife.

David cuts his wrist, causing bleeding to start. Gently, he brings the wrist up to her mouth, allowing the blood to fall across her lips.

DAVID (CONT'D)
Here. Drink.

Jessica looks on, screwing her face in indecision.

DAVID (CONT'D)
Get me something to tie my wrist up
with when she's finished.

JESSICA
Like what?

DAVID
Rip a sheet, cloth, towel.
Anything.

Jessica leaves the room reluctantly.

Caroline starts to react to the blood, drinking it in. Suddenly, she reaches up, grabbing David's wrist and holding it to her mouth. All the while, David holds her head, stroking her hair with affection.

They hold each other in this bloody embrace, blood trickling onto their clothes, staining David's shirt. David continues caressing Caroline's face, lovingly.

After a short while, David winces from pain and tries to withdraw his wrist. As he does, Caroline sits up rapidly, grabbing David and latching onto his neck instinctively. David is startled at first but is powerless to stop her. As she holds him tight, taking his blood, David slowly wraps his arms around her, holding her close. David resigns himself to what is happening, his head resting against her head.

DAVID
(weakly)
I love you. Take what you want.
Take it all.

They continue their embrace, completely lost in each other.

David's eyes begin to flutter as he becomes weaker.

At this moment, Jessica returns to the room with a torn old T-shirt.

JESSICA
Shit!

She races over to where Caroline and David are, grabbing Caroline.

JESSICA (CONT'D)
It's okay Caroline. That's enough.

Gently she tries to pull Caroline away.

JESSICA (CONT'D)
Careful now. Don't want to rip his
throat out.

Caroline slowly releases her grip. David is barely conscious
and hardly reacts to the disturbance.

Caroline seems to be coming around, as if she has regained
her faculties now she has received enough blood.

CAROLINE
Hmmm. Better.
(realising what has
happened)
David? Oh my God, David!

DAVID
(weakly)
Hi.

CAROLINE
(relieved)
Oh shit. I thought you were gone
then.

JESSICA
So did I.

DAVID
Nah. Still here. Just.

He smiles, feebly.

CAROLINE
You did that? You gave me your
blood?

JESSICA
If I didn't come back he would have
given you all of it!

David just smiles as he knows he wouldn't have cared if it
meant saving Caroline.

CAROLINE
I can't believe you did that. My
god. What if I lost you?

DAVID
Anything. Do anything for you.

CAROLINE

You would have given your life for me?

DAVID

Love you. Course.

CAROLINE

But I'm already dead...

Caroline strokes his face lovingly.

CAROLINE (CONT.)

My god I love you , David.

She kisses him, long and gentle, unwittingly smearing his face with blood.

JESSICA

Maybe we should do something for him. It can't be good losing all that blood.

CAROLINE

Yeah. Lie down baby.

Caroline lies David down on the sofa. He is barely conscious. She takes the torn T-shirt from Jessica and ties it around David's wrist.

JESSICA

When Barry gets back, maybe we should take him to a doctor.

CAROLINE

Yes, okay.
(looking around)
This your place?

JESSICA

Yeah, but I haven't been here for weeks. Sorry about the smell. That's my brother.

CAROLINE

Shit! Chloe!

JESSICA

Chloe?

CAROLINE

She's still at the warehouse. Did Adrian find her?

JESSICA

No. I don't think so.

CAROLINE

I've got to go get her. She can't stay there.

(leaving for the door)

Look after David 'til I get back.

JESSICA

Yeah, of course.

CAROLINE

No. I mean it. I need to trust you with him now.

JESSICA

Okay, okay. He'll be okay. Just don't be long.

Caroline leaves.

EXT. KINGS STREET, NEWTOWN - NIGHT

Adrian and Trent are walking along a very busy Kings Street. All kinds of people pass them and Adrian is paying close attention to everyone. Trent is frustrated.

TRENT

You can't develop sympathy for these people. They're our food!

ADRIAN

But we don't have to slaughter our food. I feel... I've been reminded of something I had lost.

TRENT

Oh this is all just whiney bullshit.

ADRIAN

You were a loner when I took you. An anti-social animal in life, you have used it as justification for your undead life.

TRENT

Bullshit. I'm just not going to spend centuries being a victim of my own conscience. We're predators, Adrian. Do you think sharks think about their food like this?

An attractive young girl walks past, dressed for a night out. Adrian catches her eye. As their eyes meet, his eyes mesmerize her.

ADRIAN

Walk with me.

Immediately and without hesitation, almost as if it were perfectly natural, she turns and joins step with Adrian and Trent.

ADRIAN

This girl will now walk wherever I go until my influence weakens. She will be unaware that she has been manipulated. I could easily make her mine - do whatever I wish to her.

TRENT

So? Feed and leave her.

ADRIAN

But what if I need her for more than food. What if what I crave is not blood but companionship, beauty.

TRENT

They're pets. That's all they can be to you.

Adrian stops by a doorway alcove. The girl stops with him. He looks into her eyes again.

ADRIAN

I am inside her mind now. She is mesmerized, completely unaware of what is happening.

He brings his hand up and strokes her hair.

ADRIAN (CONT'D)

At this moment, I could take her blood to feed me, leaving her to wonder why she is suddenly so weak. Or I could take her life. I could give her a taste of my blood and turn her into one of us. I could keep her as a toy, following my every whim to amuse me.

TRENT

Shit. We're in the street, man. Take her somewhere else.

ADRIAN

And so I drag others into my world of death and pain.

(MORE)

ADRIAN (cont'd)

I try to save myself by destroying
the lives of others. I have become
what I feared the most.

Adrian leans forward and gently kisses the girl's forehead
before waving his hand in front of her eyes. The spell is
broken and the girl looks about herself.

ADRIAN (CONT'D)

I'm sorry. Thank you for your time.
I'll let you be on your way.

Adrian quickly turns heel and walks away fast, followed by a
confused Trent who looks over his shoulder at the perplexed
girl.

The girl looks confused for a moment before turning and
continuing on her way.

TRENT

Was that supposed to prove
something to me? Am I supposed to
go all quivery and go "Ooooh" I was
wrong all along?

ADRIAN

No. You will do whatever it is in
your nature to do. I am trying to
reacquaint myself with mine.

TRENT

Fine.

Trent turns quickly and runs after the girl.

Adrian stares impassively ahead and keeps walking.

INT. WAREHOUSE - NIGHT

Caroline enters through the window cautiously - unsure
whether Adrian would have discovered their new hideout by
now.

She finds nothing different.

CAROLINE

Chloe?

Nothing.

CAROLINE (CONT'D)

Chloe?

Caroline is more concerned now and makes her way to the
interior office.

INT. WAREHOUSE, INTERIOR OFFICE - CONTINUOUS

Carefully opening the door, Caroline looks inside. The lamps are not lit, the room in complete darkness.

Caroline switches on the torch again and slowly moves it around the room. Everything is as it was, undisturbed.

There is a WHIMPER and Caroline moves the torch to the sound.

The torch beam lands on Chloe, huddled in the corner in great distress and desperately trying to remain hidden in the darkness. She is streaked with dirt and is on the edge of fear, shaking and holding a sharp knife out in front of her. Reacting to the light beam, her eyes are dazzled and she is unable to see Caroline, letting out a loud YELP of terror instead.

Caroline is stunned by what she sees for a moment.

CAROLINE

Chloe.

Chloe doesn't react.

CAROLINE

Chloe. It's me. Caroline.

Chloe eventually looks up.

Caroline moves the torch to her face to identify herself.

Suddenly, Chloe throws the knife aside, flinging herself forward holding Caroline in a tight hug.

CHLOE

I thought you were gone. I thought they'd got you, done horrible things to you.

CAROLINE

They did. But I'm okay now. I'm with David.

CHLOE

I've been in here for days. I just knew I was going to be next.

CAROLINE

It's okay now. Everything's going to be okay now. We can leave here, leave Sydney even if we want. Get away from Adrian and all of this.

CHLOE

(looking up at Caroline)
Melbourne

INT. JESSICA'S FLAT - NIGHT

David is still on the sofa. Feebly he sits up.

JESSICA
Hey, you should probably stay lying
down. You're still weak.

DAVID
Nah, I'll be okay. Just real
groggy.

JESSICA
You look like shit.

David smiles.

DAVID
Thanks.

JESSICA
You want that tea now?

DAVID
Yeah, that'd be cool.

Jessica leaves the room.

David looks down at himself, his shirt stained with blood. Touching his hand to his neck he finds more blood. He looks at it on his fingers thoughtfully.

Barry enters, with a bag of bandages from the pharmacy.

DAVID
(weakly)
Hey.

Barry looks at David, stunned at his bloody image.

BARRY
What the hell happened while I was
gone?

DAVID
I fixed Caroline. She's fine.

BARRY
Looks like she fixed you more like.

Barry is acting defensively.

David tries to stand slowly but has to steady himself from falling over.

BARRY (CONT'D)
What the hell have you done?

Jessica returns to the room with a mug of tea.

JESSICA
He'll be fine Barry. He saved
Caroline.

BARRY
I can see that. Blood all over him.

David moves towards Barry slowly.

DAVID
It's all over. Caroline and I can
be together now. Everything's okay.

BARRY
You've done it, haven't you.

JESSICA
What's your problem, Barry! He
saved her!

BARRY
Oh I know you don't have a problem
with this. It's what you wanted all
along anyway.

JESSICA
What? What do you think happened
here?

David approaches Barry, groggy, and places his hands on his
shoulders placatingly.

DAVID
I'm okay. Honest. Everything's
changed now. Everything is so much
better.

BARRY
You bastard! I told you what I'd
do. I can't believe you chose this.
I knew it was a mistake to help one
of them.

David and Barry are so close that David cannot see Barry draw
a stake from his coat.

DAVID
(still groggy)
Chose what?

JESSICA
Barry! Don't!

Suddenly, David's face is twisted in pain. Barry has staked
him through the heart.

David falls to the floor, the bloody stake sticking out of his chest.

Jessica screams.

JESSICA
(distraught)
Barry! You idiot!

Barry has stunned himself by what he has done.

BARRY
You saw him. He'd become one of them.

JESSICA
You idiot! All he did was give Caroline his blood. Caroline didn't do anything to him!

Barry looks at Jessica in shock. He is unable to speak for a moment.

JESSICA (CONT'D)
Go and have a look. Have a look and see what you've done!

Slowly, Barry kneels next to David's body. Carefully he pulls his lips back to look at his teeth. They are normal.

BARRY
I killed him.

Barry falls backwards, in shock, the horror of what he has done beginning to hit him.

Jessica runs forward and starts beating her fists at Barry's back.

JESSICA
You complete prick. You complete prick.

She breaks down into tears.

Barry sits on the floor, staring at David, comprehending the enormity of his mistake.

Eventually, he slowly rises to his feet with a remorseful but determined look on his face.

BARRY
I've got to end this.

JESSICA
End what? You've screwed everything up!

BARRY

I'm going to finish them off and
you're coming with me.

Jessica looks at him in horror. Barry sees that Jessica is too afraid.

JESSICA

(stammering in fear)
I can't.

Barry considers for a moment. Slowly he moves towards the door. He stops in the doorway and looks back. Jessica looks at him with a pleading and sorrowful face.

Barry nods. He turns and leaves.

Jessica starts to cry.

EXT. JESSICA'S APARTMENT BLOCK - NIGHT

Caroline and Chloe approach the apartment in time to see Barry leave. Caroline notices there is blood on his shirt and hands.

Barry sees Caroline approaching but the expression on his face is one of sheer horror. He stops briefly, as if considering saying something. Unable to find the strength to look at Caroline in the face, he turns away. Without saying a word, Barry gets in his car and drives off.

Caroline turns to Chloe.

CAROLINE

I think you'd better wait here.

CHLOE

What do you mean?

CAROLINE

Something's not right. If it's
safe, I'll come down and get you.
If I'm not back in thirty
minutes, leave.

CHLOE

You'll be back.

CAROLINE

No, I'm serious. If I'm not back,
go without me. Get a cab and go.

Caroline gives her some money from her pockets.

CAROLINE
Here's all our money. If I'm not
back, get out of here. Get to
Melbourne, okay?

CHLOE
Okay.

Caroline moves off to the apartment.

CHLOE
(smiling and calling
after her)
But you'll be back.

INT. JESSICA'S APARTMENT - NIGHT

Caroline arrives in the open doorway to the flat. Jessica
sees her and immediately rushes forward to stop her.
Caroline sees David's body and screams in shock.

CAROLINE
No! No!

Caroline pushes past Jessica and flings herself next to
David.

CAROLINE
No. Not you. It shouldn't have
been you.
(sobs)
You can't leave me here alone.
Not like this!

She clutches the body, grief stricken. Jessica can only
stand and watch the painful scene in front of her.

CAROLINE (CONT'D)
I can't be alone again. Not
again.

She unleashes a flood of tears as she clutches David's head
to her, stroking his hair and kissing his forehead between
sobs.

MONTAGE SEQUENCE BEGINS - UNDER MUSIC

EXT. NEWTOWN SQUAT - NIGHT

Barry's car pulls up in the street outside the squat. He
goes to the boot and starts to remove the fuel filled jerry
cans.

FADE TO:

INT. NEWTOWN SQUAT, FRONT ROOM - NIGHT

Barry is splashing the room with petrol, dousing the walls.

FADE TO:

INT. NEWTOWN SQUAT, HALLWAY - NIGHT

Barry continues to douse the hallway and stairs in fuel. He places two half filled jerry cans either side of the front doorway and covers the tins in fuel, making sure there is a trail leading back to where he is standing, further down the hall. He pulls a box of matches out of his pocket and waits.

FADE TO:

EXT. NEARBY NEWTOWN STREET - NIGHT

Chloe has obviously been waiting for longer than half an hour, looking at her watch. She considers for a moment, looking sad, before making a decision and walking away.

FADE TO:

INT. NEWTOWN SQUAT, HALLWAY - NIGHT

Adrian and Trent enter the squat through the boarded up doorway. They see Barry waiting there for them.

TRENT

You little toe-rag!

Trent begins to move forward, but Adrian has noticed the fuel.

ADRIAN

Hang on, something's not right.

Barry smiles and strikes the match.

BARRY

I'm making it right now though.

He drops the match to the fuel soaked floor.

FADE TO:

INT. SYDNEY DOMESTIC TERMINAL - NIGHT

Chloe is moving away from a check-in counter with her boarding pass. She looks up at the indicator boards, revealing her flight to MELBOURNE.

FADE TO:

INT. JESSICA'S APARTMENT - NIGHT

Caroline continues to sob, holding onto David's body.

FADE TO BLACK.

MUSIC CONTINUES UNDER END TITLES

CAPTION:

FOR REBECCA PARKINSON

1978 - 2003

"True Love Waits"

THE END