

Bloodroot

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1

EXT. CERVENY HOME - NIGHT

1

FLASH FORWARD:

SMASH CUT to action-packed moment from late in the film (Scene 120): A young man (Jacob) combats hand-to-hand with a young woman (Lucia), whose face is not revealed. Lucia gets the upper-hand, dangling Jacob over the pointed slats of a wooden fence, poised to kill him.

2

EXT. COLLEGE CAMPUS QUAD - DAY

2

TITLE: 3 months earlier

It's a sunny day on an open, green quad with criss-crossing sidewalks. The grassy square is surrounded by campus buildings.

A group of three college students sits under a cluster of trees. FOCUS ON: JACOB CERVENY (19, mixed race), an unassuming, handsome young man, and his two friends TOMMY (19) and MADISON (19).

Jacob scans a psychology textbook. Madison giggles and hands Tommy a rolled joint. Tommy takes a drag and smiles broadly at Jacob who smiles back shyly. Tommy offers it.

JACOB
(shakes his head)
I've got class.

Tommy lays his head in Jacob's lap and grins.

TOMMY
This will make it better.

Jacob's phone vibrates. He checks: the caller ID says MAMA. He steps away from his friends.

JACOB
Hey, I'm heading to class.

RUTH (V.O.)
(voice cracking)
Jacob.

JACOB
What's wrong, Mama?

RUTH (V.O.)
I'm sorry, Jacob. It's your father.

3 EXT. CEMETERY - GOLDEN HOUR

3

A group of mourners stands around an open burial plot. Jacob is positioned between his headstrong mother, RUTH (45, Black) and his bright younger sister, JOSLYN (12, mixed). Next to Joslyn stands ANEŽKA (75, White/Czech), Jacob's stoic grandmother. All are dressed in black. They watch somberly as a casket is lowered into the plot.

Jacob notices a mysterious, well-dressed woman (CHARLOTTE, 65) watching from beneath a tree away from the group. She wears sunglasses and has one silver streak in her black hair. Jacob observes her with curiosity.

4 EXT. COUNTRY CROSSROADS - NIGHT

4

It is dark, just before sunrise, quiet except for CRICKETS calling and the light RUSTLING of autumn leaves.

CLOSE-UP: A wooden sign at a country crossroads lit only by moonlight. The words "Cervený Family Pumpkins" are engraved on it; there is a caret between "Family" and "Pumpkins" pointing to an engraved scribble reading "more than just." A removable wooden slat dangles from two screw-eyes with the hours: "DAILY, 8:00 AM - 5:00 PM"

5 EXT. CERVENÝ FAMILY FARM - NIGHT

5

The farm is classic and inviting: Nestled in the woods, a large red barn is flanked on one side by an empty goat pen, corn maze, and sizable pumpkin patch; on the other side sits a charming log cabin bakery and an early 20th century country home with a white porch and gabled roof. An orange light glows inside the house.

A modest shrine honoring "Nathaniel Cervený" stands next to a quaint cashier's stand by the farm's entrance. An imposing sycamore tree with red and orange autumn leaves towers over the pumpkin patch. Its roots are surrounded by white bloodroot flowers. One bleeds a red sap.

All seems still and lifeless until a shadowy figure in a row of pumpkins suddenly stoops down; it's Jacob.

Dressed in a university sweatshirt, faded jeans, and dusty boots, he kneels before a ripe pumpkin and inspects it in the moonlight. Satisfied, Jacob pulls a straight razor from his pocket and cuts the vine. He runs his hand along the tough rind before placing it in a burlap sack lying on the ground beside him. He shuffles to the next pumpkin, equally ripe, and prepares to cut the stem.

Sounds of LUMBERING FOOTSTEPS and HEAVY BREATHING suddenly disrupt the quiet atmosphere. Startled, Jacob nicks a finger on his right hand and drops the razor.

JACOB

Dammit.

Bare legs slug past Jacob. The intruder steps on a small pumpkin, smashing it. Jacob notices a green striped rope tied around the ankle. He watches astonished as the naked figure of a slender young man hurries away.

The young man, silhouetted by the moonlight, goes to the side of the barn and enters through an unlocked door. Goats begin to BLEAT from inside.

JACOB (CONT'D)

What the hell?

Jacob picks up the razor with his bleeding hand and stands. With his other hand, he presses the cloth of his sweatshirt against the cut.

He leaves the pumpkin sack behind and rushes over to the barn and pauses outside the side door.

JACOB (CONT'D)

Hello?

No response.

Jacob looks down at the razor, which glints in the moonlight. He cautiously opens the barn door.

6 INT. BARN - NIGHT

6

The inside of the barn is dark except for moonlight shining through the windows. There are about 12 goats inside quarantined into stalls. Their bleating calms as they recognize Jacob.

Jacob steps inside cautiously, clutching the knife, and looks around.

JACOB

You know you can't be in here.

MAREK

(Czech accent)

The razor won't help you.

Jacob sees the mysterious young man, MAREK (20, White/Czech), sitting in shadow in the back of the barn on a cot. He stares forward catching his breath.

Jacob is disarmed by this undeniably good-looking person. He steps closer. Marek finally turns to look at him.

MAREK (CONT'D)

(weakly)

But you don't need it.

Marek clutches his right wrist and slumps forward.

JACOB

You okay?

MAREK

Any chance you have a screwdriver
or something?

Marek holds up his right hand revealing a wooden manacle clamped around his wrist.

JACOB

There's a toolbox....

Jacob lowers his arm and goes to a shelf against the wall. He folds the razor and sticks it in his pocket. He opens a toolbox with his clean hand and pulls out a flathead screwdriver.

He walks cautiously to Marek, clutching the tool. Marek looks at him a moment, then takes the screwdriver with his left hand.

Marek wedges the screwdriver into the crevice where the manacle snaps together. He pushes hard in an attempt to force it open, but it doesn't budge.

Jacob watches curiously. The veins in Marek's face and neck swell as he presses again without luck.

MAREK

Fuck.

JACOB

Can I...?

MAREK

I got it.

Marek gives another strong push, and this time the manacle pops open and falls to the ground. He falls back, uttering a sigh of relief.

The inside of the manacle is lined with small wooden spikes that had been piercing Marek's skin. His wrist is covered in bloody dots.

JACOB

Are you hurt?

MAREK

I'm okay.

Jacob watches as Marek sets the screwdriver on an end table by the cot. Jacob suddenly gets an idea and walks to a rustic wardrobe against the adjacent wall.

JACOB

Aaron keeps extra clothes in here.

Jacob opens a cabinet and pulls out a folded pair of work pants and plaid shirt.

JACOB (CONT'D)

He's the lead farmhand. Well, the only farmhand.

He returns to Marek.

JACOB (CONT'D)

These may be big on you.

Marek considers a moment, then accepts them.

MAREK

You're too trusting.

He stands, still weak, and starts putting on the clothes. Jacob looks away.

JACOB

Did someone do that to you?

MAREK

(sighs)

Yes. Long story.

Outside, a vehicle (pick-up truck) DRIVES UP AND PARKS.

MAREK (CONT'D)

(alarmed)

Who's that?

JACOB

Probably Leti. Our baker.

Two car doors SLAM and two pairs of feet WALK up the porch of the house; hard KNOCKING on the front door.

JACOB (CONT'D)

What...?

Jacob crosses to the side door and cracks it open to see what's happening. Marek hangs back.

7

I/E. BARN - TWILIGHT

7

The Sun just peeks over the horizon.

Jacob observes two men standing on the front porch of the farmhouse: BENJAMIN (50, White/Irish descent) and LEVI (25, White) with a 2" scar on his neck, both ranchers. Benjamin is a tall, imposing man, and Levi is muscular and ignorantly confident. Next to Levi, a German Shepherd named SHYLAH stands obediently.

Ruth answers the door.

RUTH

Morning, gentlemen. Farm's not open 'til 8 o'clock.

BENJAMIN

We understand, ma'am. My name's Benjamin and this is my son, Levi. Whelan Cattle Ranch.

RUTH

I know it. What can I help you with?

BENJAMIN

Well...we're wondering if maybe you've seen a...strange young man around here?

Jacob looks back at Marek who looks alarmed.

RUTH

No, sir.

LEVI

You sure about that?

BENJAMIN

Hush, Levi. We don't mean to scare you, ma'am, but this boy could spell trouble.

RUTH
What kind of trouble?

LEVI
Demoniac variety.

Benjamin glares at Levi. Ruth grimaces.

RUTH
I'm sorry, no. The only boy I've
seen is my own son...who
definitely is not a demon.

BENJAMIN
With your permission, may we have
a chat with him?

RUTH
(frowns)
I imagine he's prepping in the
bakery.

Benjamin glances around, spots the cabin.

BENJAMIN
Thank you, ma'am. And if you see
anyone, may I request a phone
call?

Benjamin pulls a card from his shirt pocket and hands it
to Ruth. She looks at it.

RUTH
Please don't bother Jacob long.
He's got work to do.

BENJAMIN
We appreciate your time.

Benjamin nods and turns as Levi winks and cocks a gun
finger at Ruth.

LEVI
Come on, Shylah.

Shylah is hesitant.

LEVI (CONT'D)
Come on.

Levi gives her a kick, and she follows. Ruth watches
suspiciously as they make their way to the bakery, then
shuts the door.

Jacob turns back; Marek is gone. He steps inside to look around but doesn't see him.

8

EXT. CERVENY FAMILY FARM - EARLY MORNING

8

Jacob approaches the bakery where Benjamin and Levi stand at the door speaking to LETI (55, Hispanic), wearing an apron.

LETI
(Mexican accent)
I have not seen anyone, sir.

JACOB
Morning!

Everyone turns to him. Shylah regards Jacob with suspicion.

LETI
You're late.

JACOB
Sorry, overslept.

LETI
These men want to know if you saw
a strange man around here?

JACOB
Nope. Just got up.

LEVI
You ain't seen nothing unusual
then?

JACOB
Nothing unusual.

LETI
I need to start the donuts. Where
are the pumpkins, Jacob?

JACOB
I'll go get them.

LETI
Two minutes.

Leti shuts the cabin door.

BENJAMIN
Your mother has my number.

Jacob nods and walks towards the patch to fetch the pumpkins. The two men watch him go, then head to a blue pick-up truck in the parking lot.

CUT TO:

9 EXT. CERVENY FAMILY FARM - MOMENTS LATER 9

Jacob cuts a second pumpkin as the pick-up truck DRIVES AWAY in the distance. Once it's out of sight, he hurries with the sack to the barn.

10 INT. BARN - MORNING 10

Sunlight streams in through the barn windows. Jacob enters, and the goats RUSTLE a bit. He heads to the back.

Marek emerges but remains in shadow.

JACOB

They're gone.

MAREK

I'm indebted to you.

Jacob considers this, touched, but doesn't respond. Marek fixates on the dried blood on Jacob's finger.

MAREK (CONT'D)

You cut yourself.

Jacob glances at his finger, then back to Marek.

JACOB

We open in a couple hours.

MAREK

Would it be possible...do you think I could stay in here?

JACOB

This isn't a very good time for my family.

MAREK

Just for a few hours.

JACOB

What do those men want?

MAREK

To hurt me. Badly.

LETI (O.S.)
 (calls)
Jacob!

Jacob crosses to the side door and calls back.

JACOB
Coming!

LETI (O.S.)
I need those pumpkins!

JACOB
 (to Marek)
 Just stay out of sight.

Jacob leaves the barn and closes the door behind him.

11 INT. BAKERY CABIN - MORNING

11

The two-room cabin is cozy and appealing. It houses a display case, cash register, and a metal work table. There is a swinging doorway to a kitchen in the back.

Jacob, now wearing an apron and bandaid and vinyl gloves over his cut, scoops seeds from the pumpkins. Leti enters from the kitchen with freshly baked pastries.

LETI
 I know those men.

Jacob watches out the window as a jeep pulls up.

LETI (CONT'D)
 They're from the cattle ranch over in Whiteside. Sometimes they even show up to the church on Sundays.

AARON (35), an easy-going farmhand, gets out of the jeep.

JACOB
 (alarmed)
 Aaron's here. I'll be right back.

LETI
 The purée, Jacob.

JACOB
Be right back!

He darts outside, still wearing his apron.

12 EXT. CERVENY FAMILY FARM - DAY

12

Jacob rushes to catch up with Aaron as he heads to the barn.

JACOB

Hey, Aaron!

They both stop.

AARON

(grinning)

Jacob! What are you doing here?
Ruth said you might be heading
back to college.

JACOB

No, maybe in the spring. Too much
to do around here right now.

AARON

You and your mother are like two
rams trapped in a bull pen.

JACOB

I'm gonna put the goats out today,
okay?

AARON

Yes, sir.

JACOB

Oh, two school busses are coming
this morning. Could you maybe
collect another batch?

AARON

(winks)

You got it.

JACOB

Thanks, man.

13 EXT. BARN - MOMENTS LATER

13

Jacob hurries to the barn. He unlatches and slides open
the large barn doors. The goats blink in the sunlight.

Jacob glances toward the back; no sign of Marek.

He picks up a bag of goat feed just inside the barn doors
and carries it to a trough in the adjacent pen. The goats
make their way out to the pen eager for their breakfast.

Jacob glances over at Aaron who is busy cutting pumpkins. Ruth walks up and greets him; they *CHAT indiscernibly*.

JOSLYN (O.S.)
(in the distance)
Bye, Babička!

Jacob watches as Joslyn, wearing a backpack, steps off the house porch and waves goodbye to their grandmother. She heads down the gravel driveway.

Anežka stands on the porch and waves. She wears a modest dress and tightly pinned hair.

JOSLYN (CONT'D)
See you after school!

ANEŽKA
Dobře, přeji hezký den. (Okay, have a good day).

Jacob steps into the barn and slides the doors shut.

14 INT. BARN - CONTINUOUS

14

Jacob walks to the cot, which has a couple bales of hay placed alongside it.

JACOB
(hushed)
Day's starting. You hungry?

No reply. Jacob looks around. He pulls aside a hay bale beside the cot and discovers Marek lying on the ground sleeping soundly beneath the small bed. Jacob regards him a moment, then returns the bale to hide him.

15 EXT. CERVENY FAMILY FARM - MORNING

15

Wide: HAPPY VISITORS begin to arrive at the farm. Anežka greets them at the cashier's stand.

16 INT. CERVENY FAMILY DINING ROOM - EVENING

16

The room is classic French country. A free-standing cabinet with glass doors houses a collection of traditional Czech puppets. Raw spices fill small porcelain bowls on a shelf next to a mortar and pestle.

Jacob sits at the dining table by Joslyn. She clutches an old, very large, leather-bound Bible in the Czech language. The cover is embossed with an image of a bloodroot flower.

Anežka places a napkin on her lap. Ruth enters with a plate of chicken steaks and sets them next to dishes of gravy and mixed root vegetables. She takes a seat.

RUTH

Okay. You're reading the verse tonight, Jossie?

JOSLYN

I practiced two verses.

JACOB

Two?

RUTH

Jacob.

JOSLYN

(glaring at Jacob)
Babička helped me learn them. But I'm only reading one tonight.

She opens the Bible to a bookmark and glances at Anežka who nods stoically.

JOSLYN (CONT'D)

This is for Daddy. For *Táta*.
Blahoslavení lkající, nebo oni potěšeni budou. (Blessed are those who mourn, for they shall be comforted). Matthew 5, Verse 4.

RUTH

Amen. Your Czech is improving.

ANEŽKA

Jde jí to přirozeně. (She's a natural).

The family begins to pass around dishes and eat.

ANEŽKA (CONT'D)

Always seek answers in the Bible, *miláček*.

RUTH

How was school today, Jossie-kin?

JOSLYN

Dumb. The other kids were goofing off during math class.

RUTH

Oh, that's too bad.

JOSLYN

Jacob is so lucky he doesn't have to go to school anymore.

RUTH

Don't say that, Joslyn. He worked very hard to get into college.

(to Jacob)

You should have gone back.

JACOB

(shakes his head)

I'm staying to help as long as it takes.

RUTH

We can manage.

JACOB

It's the busy season.

ANEŽKA

Who were those men pounding on the door this morning, Ruth?

RUTH

Cattle ranchers from Whiteside. You know, I think they're actually hunting...possessed souls.

JOSLYN

Vampires?

ANEŽKA

Hladit hada bosou nohou. (Stroking a snake with bare feet).

RUTH

They're delusional. Just crackpots hunting innocent people. It's like a modern-day Salem.

ANEŽKA

Perhaps there is some merit to the rumors, Ruth.

Ruth notices that Joslyn looks alarmed.

RUTH

I suppose that the Earth is flat,
too?

ANEŽKA

I'm going to let that remark go.

RUTH

We've got enough to worry about.
Let's not scare everyone with
stories of vampires, yes?

ANEŽKA

You're right. We should focus on
enjoying this food provided by the
hard labor of my deceased son.

Ruth is visibly irritated but keeps her mouth shut.

17 EXT. CERVENY FAMILY FARM - NIGHT

17

The Sun is down; the crickets are CHIRPING.

Jacob sneaks out of the back door of the house with a
covered plate. He closes the door quietly behind him and
hurries across the yard toward the barn.

18 INT. BARN - NIGHT

18

Jacob enters the barn through the side door. The goats
STIR a bit but don't bleat.

JACOB

Hello?

Marek emerges from his hiding spot behind the hay.

JACOB (CONT'D)

Something to eat?

MAREK

Not right now.

Jacob sets the plate on the end table.

JACOB

I thought maybe you left.

MAREK

I need your help. One last time.
Then I'll go.

JACOB

What is it?

MAREK

I'm looking for someone. I believe
he lives in this area.

JACOB

Who?

MAREK

Nathaniel Cervený.

Jacob's eyes go wide.

JACOB

Why?

MAREK

I have important information for
him.

JACOB

Nathaniel Cervený's my father.

MAREK

He's here?

JACOB

He died six weeks ago.

MAREK

Oh. I'm sorry. So you're...?

JACOB

Jacob Cervený.

MAREK

My name is Marek. I'm from the
Czech Republic.

JACOB

So is my family. What part?

MAREK

A region called Liberec.

JACOB

Crazy, that's where my grandmother
grew up!

Marek is silent a moment.

MAREK

Do you recognize this?

Marek holds out a chain dangling around his neck with a bloodroot flower pendant.

FLASH ON: Cover of Bible with bloodroot emblem.

FLASH ON: Bloodroot flowers under the sycamore tree.

JACOB

I do.

Marek gently takes his hand, the one with the cut.

FLASH MONTAGE 1:

-Czech landscape: foothills of mountains, starry night

-a bloodroot flower grows in time lapse

-soaring through a red sky

-blood flows over a barren desert

END MONTAGE 1.

A look of realization settles on Jacob's face.

MAREK

You understand?

Jacob, stunned, nods. Marek, still holding his hand, notices fresh blood seeping out from the bandaid on his finger.

MAREK (CONT'D)

Your finger is bleeding.

With his other hand, Marek carefully removes the bandaid. Blood streaks down Jacob's finger. Marek brings the finger to his mouth. Jacob is startled but doesn't pull away. Marek licks the blood.

Marek leans in to kiss Jacob who trembles visibly. Seeing this, Marek pauses and caresses his hair.

MAREK (CONT'D)

I won't hurt you.

JACOB

I know.

Marek kisses his mouth gently. Jacob is more reluctant but allows him. Marek unbuttons the top of Jacob's shirt and pulls it off his shoulders. He takes Jacob's hand and smears blood across Jacob's chest. Marek moves his head down and licks Jacob's chest and nipples.

Jacob's hesitancy turns to desire and begin to pull off each other's clothes. They grind their naked bodies together and kiss passionately. Jacob clutches the fitted sheet smearing blood on it.

19 EXT. CERVENY FAMILY FARM - MORNING 19

Sunlight peaks over the horizon.

20 INT. BARN - MORNING 20

The boys are entangled on the cot, naked. Jacob sleeps soundly. Marek holds him but is awake.

FOOTSTEPS approach the barn. Marek sits up, alarmed. He pulls himself away from Jacob and puts on his pants.

Jacob stirs.

JACOB

(groggy)

What's going on--?

MAREK

(whispers)

Someone's out there.

Jacob jumps up and picks up his clothes. The back door opens, shining sunlight on the boys. Jacob stands frozen holding his clothes over his crotch.

LETI

Jacob?

Marek leaps into the shadow near Leti, hissing and baring his fangs. Leti SCREAMS and turns to run away. Marek manages to grab her arm in a spot of sunlight. He grimaces and pulls her into the shade. She drops to her knees shrieking. Jacob watches in terror.

LETI (CONT'D)

Please don't hurt me! A dios le pido!

Marek places his hand on LETI's forehead and she calms down almost immediately.

MAREK

(to Jacob)
What's her name?

JACOB

Leti.

MAREK

Leti, you are okay now. You won't remember what you just saw here in the barn. You will attend to your duties now.

LETI

Okay.

Leti stands, picks up a bag of flour, and leaves the barn. Jacob watches in amazement.

JACOB

What just happened?

MAREK

It's a sort of mind...compulsion.

JACOB

Can you make anyone do anything?

MAREK

No, I can't hurt them with it, but it helps protect me.

JACOB

(amused)
You're the one who needs protecting?

MAREK

(hurt)
I don't kill people. But those cattle ranchers are trying to kill me.

JACOB

Sorry.

Jacob tries to step forward but stumbles and sways.

MAREK

What's wrong?

Jacob steadies himself.

JACOB
Just a little dizzy.

MAREK
Maybe you're dehydrated.

JACOB
I'll be okay.

Jacob embraces Marek weakly. Marek holds him.

MAREK
Take a breath.

Jacob looks at him.

JACOB
Will you stay here today?

MAREK
(indicates sunlight)
I have to.

Jacob lets go of him, musters a smile, and heads out of the barn.

21 INT. JACOB'S BEDROOM - DAY

21

The furniture is French country like the rest of the house, but the possessions are contemporary - band posters, video game console, etc.

Jacob lies in bed exhausted, sweating, and feverish. A full glass of water and disposable kidney-shaped bowl sit next to him on an end table. Outside, happy families CHAT and LAUGH as they enjoy the farm.

His bedroom door opens, and Ruth enters with a bowl of soup, crackers, and a wet cloth.

RUTH
How are you feeling, Bear?

JACOB
Not great.

Ruth sets the soup on the end table.

JACOB (CONT'D)
What about the bakery?

RUTH
Don't worry about that. Joslyn's
helping this morning.

JACOB
(struggles to sit up)
Joslyn?

RUTH
Lie back.

Ruth places the cloth on Jacob's forehead.

JACOB
She should be in school.

RUTH
She's only missing a half day.
Aaron will take her at lunch.

Ruth dips the spoon in the soup and holds it up to
Jacob's lips.

RUTH (CONT'D)
Try a sip?

Jacob looks at her gentle but insistent eyes and drinks
the spoonful of soup, which he finds repellent.

JACOB
That didn't--

He grabs the disposable bowl and spits the soup into it.

JACOB (CONT'D)
Sorry, I couldn't.

RUTH
It's okay. Too soon.

JACOB
I think I should sleep now.

She caresses his head.

RUTH
I'll check back in a couple hours.

Ruth leaves and shuts the bedroom door behind her.

Jacob stands, wobbly, and goes to his second floor window
and looks out towards the barn. He frowns as he sees Levi
walking among the patrons and looking around.

Aaron assists three children in the goat pen. The older two kids pet the goats while the smallest stands back shyly. Jacob notices a bandage on Aaron's wrist.

22 EXT. CERVENY FAMILY FARM - NIGHT 22

The Sun is down, and the farm is still.

23 INT. JACOB'S BEDROOM - NIGHT 23

Moonlight shines through the window, which is open for air. Jacob is worse - shivering, restless, weak.

FLASH MONTAGE 2:

-Jacob hallucinates visions replicating the first series but the images are tonally darker, more threatening.

END MONTAGE 2.

Jacob gasps loudly as he is pulled awake suddenly. He finds Marek sitting next to him, holding his hand.

JACOB
(weakly)
Are you really here?

Marek nods. Jacob manages a feeble smile.

JACOB (CONT'D)
What's happening?

Marek hesitates.

JACOB (CONT'D)
Am I dying?

Marek squeezes his hand.

MAREK
I think so.

Tears form in Jacob's eyes.

JACOB
I'll join my father.

MAREK
No. You will be reborn.

Jacob looks at him with wonder.

MAREK (CONT'D)
And then everything will change.

JACOB
Can you stop it?

Marek shakes his head.

MAREK
It's better if you don't resist.

Fear crosses Jacob's face. Marek squeezes his hand.

MAREK (CONT'D)
I'll stay with you.

Jacob's face softens. Marek places his other hand on Jacob's forehead.

MAREK (CONT'D)
It will be okay. Just let go.

Jacob stares at Marek, then slowly closes his eyes.

FLASH MONTAGE 3:

-Abstractions of death and decay.

-Jacob's body goes still.

END MONTAGE 3 on SILENCE and BLACK.

- | | | |
|----|--|----|
| 24 | EXT. CERVENY FAMILY FARM - EARLY MORNING | 24 |
| | The Sun is on the horizon. | |
| 25 | INT. BARN - EARLY MORNING | 25 |
| | A bale of hay is suddenly removed from the side of the cot and hoisted aside, revealing Marek's hiding spot. The sudden movement startles him from sleep. | |
| | Jacob, now strong and healthy, pulls Marek from his resting spot and kisses him aggressively. The boys grope and strip off their clothes. Passionate subjectivity. | |
| 26 | INT. BAKERY CABIN - DAY | 26 |
| | Jacob supervises as Joslyn carefully scoops flour into a measuring cup on the work table. | |

JACOB
Good. Now level it.

Adjacent to them, Leti helps a MOM (30) and her wide-eyed BOY (5). The boy is wearing shorts with an adhesive bandage on one leg.

MOM
What are those?

LETI
Pumpkin bear claws.

MOM
Oh, let's get two of those.

JOSLYN
(beams)
I love Saturdays.

The door opens and Aaron enters carrying groceries.

AARON
I'll set these on the table, Leti.

Leti nods as she closes the box.

Jacob suddenly becomes hyper-focused: He senses the cut on the boy's leg and stares at it. As Aaron walks past, Jacob diverts his attention to his wrist bandage, which is now dirty with dried blood. He watches intently as Aaron arranges the groceries on the steel table.

The people around Jacob blur and slur. Leti rings up the purchase as the mom digs in her wallet.

LETI (O.C.)
Eight dollars even.

MOM (O.C.)
I have cash.

Jacob is suddenly broken from his spell.

JACOB
How'd you get cut, Aaron?

AARON
You know I don't remember!

Jacob notices the measuring cup sitting on the counter, but Joslyn is gone.

JACOB
Where's Jossie?

LETI
(scoffs)
Where is your head, *mijo*? I just
sent her to the barn to get some
more flour.

JACOB
(alarmed)
Be right back.

Jacob rushes out of the bakery.

27 I/E. BARN - DAY

27

Jacob rushes up to the side of the barn and overhears a
conversation inside.

JOSLYN (O.S.)
You're not supposed to be in here.

MAREK (O.S.)
So sorry. I got lost.

Jacob peers through a window. Joslyn stands opposite
Marek.

JOSLYN
That's okay. I'm just picking up
some flour.

MAREK
You are a baker?

JOSLYN
(giggles)
No, just helping.

MAREK
Jak se jmenuješ, miláčku? (What is
your name, sweetie?)

JOSLYN
(eyes go wide)
You speak Czech!

MAREK
Naturally.

JOSLYN

Jmenuji se Joslyn. A ty? (My name's Joslyn. What is yours?)

MAREK

Marek. *Rád tě poznávám.* (Pleased to meet you).

Jacob flings open the side door and enters.

JACOB

Jossie, Leti needs the flour.

JOSLYN

Jacob, this is Marek. He speaks Czech!

JACOB

You should get back to the bakery.

JOSLYN

Rád vás poznávám!

Joslyn dashes out the door.

MAREK

You have a little sister.

JACOB

(icy)
You bit Aaron, didn't you?

MAREK

I didn't hurt him.

JACOB

And then hypnotized him to forget?

MAREK

This is how we survive.

Jacob is startled by the word "we."

JACOB

Not me.

MAREK

You will, Jacob. I need to talk to you about Joslyn.

JACOB

No, stay away from her.

Jacob leaves Marek in the barn.

28

INT. CERVENY DINING ROOM - EVENING

28

The family of four serves themselves and passes around the food. Jacob refrains from taking anything.

ANEŽKA

It was a good crowd today.

RUTH

Yes, beautiful weather.

JOSLYN

I met a man who speaks Czech. He went in the barn by accident.

Jacob shoots Joslyn a look, but she doesn't notice.

RUTH

Really? I didn't meet him.

JOSLYN

He was so nice!

Anežka looks curiously at Joslyn, then at Jacob.

RUTH

You're not eating tonight, Jacob?

JACOB

Can't yet.

RUTH

You haven't eaten all day.

JACOB

Still vomiting.

ANEŽKA

Leave him be, Ruth.

Ruth relents. Anežka gives Jacob a suspicious look.

29

EXT. CERVENY FAMILY FARM - NIGHT

29

Only upstairs lights are on in the house. Jacob rounds the corner from the back just as Anežka opens the front door. He stops in his tracks and watches as she tips a bowl and spreads a sandy concoction on the porch in front of the door. She goes back inside.

Jacob quickly crosses the yard towards the barn. Marek emerges from behind the sycamore tree.

JACOB
 (hushed)
 What are you doing out here?

MAREK
 Keeping watch.

JACOB
 (glances at house)
 C'mere.

Jacob heads behind the barn; Marek follows.

30

EXT. POND BEHIND THE BARN - NIGHT

30

The boys approach a pond reflecting moonlight. Jacob stops and turns to Marek.

JACOB
 (agitated)
 We've gotta figure something out.

MAREK
 I know.

JACOB
 Joslyn told my family she met you.
 They're going to get suspicious.

MAREK
 Yes, I think it's time for me to go.

JACOB
 That's not what I meant.

MAREK
 But I present a danger.

JACOB
 You mean the ranchers?

MAREK
 It's bigger than that. I could draw attention to you and your sister.

JACOB
 My sister? Joslyn's not a vampire.

MAREK
 No, but she is *Keltštova*.

Marek sits on a bench facing the pond.

MAREK (CONT'D)

It's very complicated. I came to America to stop a friend, an ex-friend, from hurting people.

Jacob joins him on the bench.

JACOB

Is he after my family?

MAREK

She. Audra. No, not yet. But she's unpredictable.

Jacob looks at him searchingly.

MAREK (CONT'D)

You know that we share a common ancestry. Our lineage is especially vulnerable to turning, to being sired. I think it's the reason you turned...from our...

JACOB

Intimacy?

MAREK

(pained)

I'm sorry. It's not a curse I would wish on you.

Jacob is silent, nods slowly.

MAREK (CONT'D)

You need to know that our bloodline is also very rare. We are the only ones who can use mind compulsion.

JACOB

Can I?

MAREK

You can learn it. But there are people, bad actors, trying to harness this vampire "gene."

JACOB

What people?

MAREK

I don't know. Corrupt scientists.
I think Audra has joined them.

JACOB

So they want vampires like me. But
why Joslyn?

MAREK

She's a perfect target...young,
mortal, and she carries the DNA.

Jacob's eye go wide.

JACOB

They can find us with DNA records?

Jacob stares at Marek who doesn't reply.

JACOB (CONT'D)

That's how you knew about my
father.

MAREK

There is a group of us in the
Czech Republic trying to get ahead
of this...genocide. But Audra
betrayed us.

Jacob nods, taking this all in.

MAREK (CONT'D)

So you can see why my presence
here is a threat.

JACOB

(desperate)
Please don't go yet.

Marek takes his hand.

JACOB (CONT'D)

I don't think I can do this
without you.

MAREK

You can. The Sun won't hurt you
yet. Do what you need to do to
make sure your family is safe. And
then, maybe one day, you can join
me.

JACOB

You'll stay tonight?

Marek offers a sympathetic smile, then nods.

31 INT. BARN - EARLY MORNING

31

Just before dawn. Jacob and Marek lie entangled on the cot. Jacob looks up at the morning light peeking in.

JACOB

Ugh, I don't wanna get up.

MAREK

You should go.

JACOB

Just a few more minutes.

A CAR PULLS UP in the distance.

JACOB (CONT'D)

I hope Leti doesn't need any flour this morning.

MAREK

Oh, no more memory erasing, please.

JACOB

Will you show me how to do that?

MAREK

We call it *kouzlo*. Charm.

JACOB

Kouzlo.

MAREK

I'll show you tonight before I... go.

Jacob ponders this sadly.

JACOB

How did the ranchers catch you?

MAREK

I was stupid and didn't keep a good cover.

JACOB

And why didn't they just stake you? That does work, right?

MAREK

It works if you pierce the heart.
But they want a Sundeath. Staking
can leave evidence, bones, behind.
The Sun disintegrates everything.
No body; no murder.

LETI (O.S.)

(yells)
Jacob!

JACOB

Shit.

He hops up and crosses to a window.

JACOB (CONT'D)

(yells)
Coming!

Jacob pulls on his clothes.

JACOB (CONT'D)

Is garlic a thing?

MAREK

Disgusting, but no real impact.

JACOB

And do you really have to be
invited into someone's home?

MAREK

No...only if someone spreads the
right mix of spices in front of
the door. Your grandmother knows.

JACOB

(astounded)
That's what she's doing?

MAREK

She doesn't realize we can still
enter windows.

JACOB

What about turning into a bat?

MAREK

(laughs)
Get the fuck out of here.

Jacob blows a kiss and hurries away.

32

INT. CERVENY OFFICE - DAY

32

Jacob enters the home office. Ruth works intently on a laptop.

JACOB

Mama?

RUTH

(distracted)

Hi, Bear. How's it going out there?

JACOB

Fine. What's wrong?

RUTH

Oh, just going through some... accounting stuff. I'll figure it out.

JACOB

About that, I was thinking it might be time to make a change?

RUTH

You know you can go back to school any time you want.

JACOB

Mama, I've told you. I'm here at least until spring.

Ruth finally looks at him and offers a regretful smile.

RUTH

Your father would have appreciated all you're doing.

JACOB

But what are you going to do when I finally do go?

RUTH

We'll manage.

JACOB

Mama....

RUTH

We will manage.

JACOB
Have you given any thought to
maybe...selling?

RUTH
(hurt)
You don't think I can handle it.

JACOB
No, I do. We just have to be....
It's not be safe.

RUTH
Safe?

JACOB
I just mean...we're understaffed.

RUTH
We're not selling the farm. End of
discussion. Okay?

JACOB
(relents)
Okay.

RUTH
Love you.

JACOB
Love you, too.

Jacob musters a smile and leaves.

33 EXT. CERVENY FAMILY FARM - DAY

33

It's a sunny day. Jacob restocks wheelbarrows with
pumpkins, observing the farm with focused paranoia:

-The goats are out feeding. The barn doors are closed.

-A KID pokes at the scarecrow by the corn maze.

-Anežka helps a CUSTOMER at the cashier's stand. The
customer reaches into their pocket and pulls out a
wallet.

-A TALL MAN approaches Joslyn and speaks to her. Joslyn
nods her head and points towards the bakery.

-A blue pick-up pulls into the lot. Jacob recognizes it
immediately.

Benjamin and Levi emerge from the truck. Benjamin carries a coil of green striped rope and canvas bag, and Levi has a wooden stake tucked in his belt. They march across the lot of the farm and head directly to the barn.

Alarmed, Jacob approaches them.

JACOB

Can I help you gentlemen?

Levi ignores Jacob and continues to the barn.

BENJAMIN

You're harboring a fugitive, ain't you?

Jacob glances back at Levi.

JACOB

No idea what you're talking about.

BENJAMIN

Save your breath.

Levi unlatches the barn doors and slides them open. Jacob, overtaken with fiery anger, sprints to the barn.

Levi steps into the barn and looks around. Jacob swiftly picks up a metal bucket from the ground and smashes the back of Levi's head with it. Levi stumbles forward.

LEVI

Goddammit.

JACOB

Get the fuck out of here!

BENJAMIN

(observing Jacob)
Holy shit!

LEVI

You have no idea what you're messing with! No idea!

Benjamin rushes up behind Jacob. Jacob turns just as Benjamin slaps a wooden manacle on his wrist. Jacob CRIES OUT and sinks to his knees weakly. The ranchers watch, astounded.

BENJAMIN

I knew it! We've got another one!

LEVI
A goddamn newborn?

Levi looks to the front of the barn.

LEVI (CONT'D)
Where ya at, Marek?

Jacob can't help but glance towards the cot. Levi observes this and saunters over to it. He grabs one end and flips it over, saying:

LEVI (CONT'D)
Maybe he's fast asleep!

The space beneath the cot is empty. Levi turns back to Benjamin.

LEVI (CONT'D)
Watch the door--

As Levi speaks, Marek suddenly drops from the loft directly above him and smashes him to the ground. Levi CRIES OUT in pain as Marek swiftly bites his neck.

Jacob watches as Benjamin removes a club covered with wooden spikes from the bag he's carrying. Benjamin rushes to Marek and Levi.

JACOB
No!

Jacob musters his strength, but he's too weak to catch up with Benjamin.

Benjamin swings the club and hits Marek square in the shoulder. Marek falls over CRYING OUT in pain. The club remains lodged in his arm. Benjamin picks up Marek by his other arm and leads him out the back door of the barn. Marek struggles weakly; Benjamin easily overpowers him.

Joslyn appears at the barn doors, terrified.

JOSLYN
Jacob?!

JACOB
Stay away, Jossie! Go into the house and stay there.

Joslyn steps back, unsure.

JACOB (CONT'D)
Go!

Joslyn runs out of sight. Offscreen, Marek CRIES OUT.

Levi finds a cloth in the barn that he presses against the wounds on his neck. He sneers at Jacob, then follows his father and Marek outside.

LEVI (O.S.)

I been bit, Dad.

BENJAMIN (O.S.)

Shut up, Levi, and come help me.

With tremendous effort, Jacob stumbles over to the end table by the cot where he finds the screwdriver from the other night. He sits down and wedges the tip into the manacle and struggles to break it open.

He winces as Marek CRIES OUT again. Jacob gives a hard push, and the manacle falls to the ground. Jacob stands up, still weak but less constrained, and heads out the back door.

34

EXT. POND BEHIND THE BARN - DAY

34

Jacob steps outside, stops. He finds the three men in the sunlight near the pond far enough away not to notice him.

Marek is stripped, on his knees, head hanging low. His shoulder is covered with bloody wounds. Benjamin ties his hands behind his back with the rope.

BENJAMIN

You shouldn't have come to these parts.

Levi spits on Marek.

LEVI

You are one cocky son-of-a-bitch....

Levi pulls the stake from his belt and holds it up.

LEVI (CONT'D)

...but you're dumber than shit.

MAREK

I'm not afraid of you.

BENJAMIN

Put that down. We gotta let the Sun do its work.

Jacob spots the club lying on the ground between him and the other men. He moves stealthily towards it.

LEVI

How long does this take?

BENJAMIN

Patience.

MAREK

You can't win.

Benjamin smacks him across the head.

BENJAMIN

Quiet.

Jacob picks up the club. Marek senses him, and turns his head, tears in his eyes. Jacob stares back helplessly.

MAREK

(mouths)

It's okay. [Or "I'm sorry"].

Suddenly, Marek's skin begins decaying rapidly. He doesn't express any pain, just holds his sad gaze at Jacob. Benjamin stares in near disbelief while Levi gallops with delight.

LEVI

Holy shit, it's working!

JACOB

Noooooo!!

Jacob lunges at Benjamin as he cries out and. Benjamin SHRIEKS and falls to the ground motionless.

Levi holds up his stake.

LEVI

You fucker!

Jacob pulls the club from Benjamin's body leaving gaping, gushing wounds and holds it up.

JACOB

Stay the fuck back!

A SHOT RINGS OUT. Jacob and Levi turn to find Anežka at the corner of the barn holding a rifle. Joslyn cowers near her WHIMPERING.

ANEŽKA
 (to Levi)
Get the hell off this property!

Levi doesn't move.

LEVI
 My dad....

Levi SOBS as he looks down at Benjamin's motionless body.

Jacob stands in shock looking at the empty spot where Marek was. Tears welling in his eyes, he looks at his confused sister, then down at the club in his hand. He turns and runs into the woods behind the pond.

35 EXT. WOODS - DAY 35

JUMP CUTS: Jacob runs through the woods at high speed, carrying the club. Trees whiz past. He dodges branches and tripping hazards with impressive dexterity.

Eventually, he glances behind him. No one is following.

36 EXT. BOXCAR - DAY 36

Jacob comes to a small clearing where he finally stops, gasping for breath.

He stares at an abandoned boxcar removed from the main train tracks and long grown-over with weeds. A worn, lavender-colored ribbon is tied to circular window.

Jacob is unable to stop the tears welling in his eyes and drops to his knees. He SOBS.

FADE OUT.

37 INT. BOXCAR - EVENING 37

The interior of the boxcar is dim, lit only by a narrow stream of golden light through the small window.

The car is mostly empty except for a few signs that he has been there before: camping/Boy Scout supplies; a Czech puppet propped in the corner; a child-like drawing on the wall of two figures labeled "Jacob" and "Joslyn."

Jacob is passed out on the bare floor. He wakes up slowly and looks around. His eyes land on the spiked club lying on the floor.

His eyes flash with anger as he grabs ahold of the club. Fangs tear through his upper gums, raw and bloody.

A TRAIN HORN blows loudly as a commercial train rushes past on the tracks nearby.

38 EXT. TRAIN TRACKS IN WOODS - GOLDEN HOUR

38

Jacob walks along the tree-lined tracks, hyper-cautious of any sounds or movement. He crosses a bridge.

CUT TO:

Jacob stops suddenly. He gazes through the trees at a large metal gate a hundred yards away with the words "WHELAN CATTLE RANCH."

39 EXT. WOODS BY WHELAN CATTLE RANCH - DUSK

39

Jacob spies on the cattle ranch while hiding in the brush on the edge of the property. There is a spacious brown barn, an attractive Victorian home, and a long cow stable with the windows bolted shut. Behind these buildings is a wide-open grazing pasture for cattle. In front, there is a gravel lot with several vehicles, including Benjamin's blue pick-up truck and an old sedan.

Jacob notices a patch of brown corn stalks with an empty scarecrow stake planted in the ground next to it. He spots a small pile of green striped rope beneath it.

FLASH ON: Green striped rope tied around Marek's ankle.

Jacob is startled to hear RUSTLING behind him. He turns to find Shylah staring at him suspiciously.

JACOB

(quietly)

Hey there.

He carefully lays down the club and holds his hand out. Shylah cautiously steps forward and sniffs it. She sniffs the club, then bows her head. Jacob scratches her ears.

JACOB (CONT'D)

Good girl.

The door to the stable CREAKS open. Jacob watches as KENNY (30, White), rough-looking, and JAYNA (30, White), very fit, emerge and wait. Both are sweaty, tired, and wear tank tops despite the cool weather. Levi follows.

LEVI

Okay, I think she's secure now.

Jacob tenses up seeing Levi and watches angrily as Levi closes the stable door and locks it.

KENNY

She was a tough one.

LEVI

But she sure is a beaut.

Levi's neck has two small bandages on it.

LEVI (CONT'D)

You both did real good.

KENNY

About the cash then?

LEVI

Don't have that on me.

JAYNA

We did the job, and we ain't leaving 'til we get paid.

LEVI

You're gonna hafta talk to Emma 'bout that. Not my department.

EMMA (O.S.)

Don't you worry, Kenny and Jayna. I got your reward.

A hardened, Irish woman, EMMA (45, White), matriarch, walks from the porch of the house and joins the other three. Hearing her voice, Shylah sits up obediently.

EMMA (CONT'D)

Kenny's right; you both did real good. We'll take it from here.

Emma hands Kenny and Jayna each a small wad of cash. They go to the sedan counting their money.

KENNY

Thank you, ma'am.

Shylah takes the club in her mouth and rushes out of the brush.

JACOB
 (hushed protest)
Wait, girl!

Shylah continues across the lot to Emma and drops the club at Emma's feet.

EMMA
 Where'd you find that, Shylah?

Emma pats Shylah's head as she looks suspiciously in the direction Shylah came from. Jacob pulls back from view.

Kenny slides into the passenger's seat while Jayna gets into the driver's seat.

JAYNA
 Pleasure doing business with ya,
 as always.

EMMA
 (nods to Jayna)
 Good night, then.

While Emma's attention is averted, Jacob disappears into the woods.

40 EXT. CERVENY FAMILY FARM - NIGHT

40

It is dark, and the farm is quiet.

Jacob cautiously approaches the house. The living room light is on, and one bedroom light is on upstairs. He pauses as Ruth pulls back the curtain to scan outside. She drops the curtain and disappears from view.

Jacob easily climbs the latticed porch column and hoists himself onto the porch roof. He walks across the roof as quietly as possible. The first window has a lavender-colored ribbon dangling from it.

He passes by and sees Joslyn inside. She holds a blank book and pen but isn't writing. She looks distressed, like she's been crying. He gazes at her a moment with a pained look on his face.

He continues to the next window, the one to his bedroom. It is dark inside. He jiggles the window and manages to push it up without too much effort. He slips inside.

41 INT. JACOB'S BEDROOM - NIGHT

41

Ruth and Anežka *ARGUE IN HUSHED TONES* downstairs.

In the dark, Jacob finds his mobile phone on the dresser: numerous missed calls and texts. He leaves it there as he quickly rummages through his drawers pulling out clothes, a flashlight, and his folded straight razor.

He unzips a backpack and begins to fill it.

JOSLYN (O.S.)

Jacob!

Joslyn, silhouetted, stands in the doorway. Jacob turns to her as she runs into the room and hugs him tightly.

JACOB

Hi, Jossie.

They share a long embrace, and Joslyn weeps.

JOSLYN

I was so scared.

Jacob closes the bedroom door and flips on the light.

JACOB

(hushed)

It's going to be okay.

JOSLYN

I need to go tell Mama and
Babička.

Joslyn moves towards the door, but Jacob stops her.

JACOB

Jossie, listen. You can't tell
anyone you saw me here.

JOSLYN

But they're so worried.

JACOB

I know. But I'm in a little
trouble right now, and it's better
to leave them out of it.

Jacob holds his hand over Joslyn's forehead the way Marek held his over Leti's forehead.

JACOB (CONT'D)
 Joslyn, you will forget that you
 saw me here. You will know that
 everything will be okay.

JOSLYN
 What are you doing?

Jacob frowns and removes his hand. He sits on the bed and
 takes her hands.

JACOB
 This is very important. You saw
 what they did to Marek out by the
 pond.

JOSLYN
 He was a vampire.

Jacob nods.

JOSLYN (CONT'D)
 So he was bad?

JACOB
 No, he was good. The ranchers are
 bad, and they may come after Mama
 and *Babička* if they know where I
 am. So I need this to be our
 secret, ok?

JOSLYN
 (slowly nods)
 Okay.

JACOB
 I have to go now.

Jacob gets up and takes his backpack. Joslyn tears up.

JOSLYN
 Will I see you again?

JACOB
 Of course you will.

Jacob gives his sister a hug, then slips out the window.

Jacob, wearing his backpack, approaches the spot where
 Marek died. He stops and stares down at the circular
 brown patch of burnt grass.

Something glints in the moonlight: Marek's chain with the bloodroot pendant. He picks it up and clasps it.

43 INT. BOXCAR - DAY 43

A TRAIN passes by outside.

Jacob sits pensively on the floor of the boxcar wearing Marek's chain. Finally, he gets up and removes the straight razor from his backpack.

44 EXT. TRAIN TRACKS IN WOODS - DAY 44

Jacob walks along the tracks with determination.

45 EXT. WOODS BY WHELAN CATTLE RANCH - DAY 45

Jacob "low-walks" to his spying spot in the brush. The property is quiet other than cows grazing in the pasture.

He hears the sound of a TRUCK ENGINE and watches as the blue pick-up truck pulls into the lot. Emma is driving; Shylah sits in the truck bed.

Emma turns off the engine and gets out of the car. She goes to the back and pulls a folded wheelchair from the cargo bed. She takes it to the passenger side and opens the door.

BENJAMIN (O.C.)

I can walk, Emma.

Jacob's eyes go wide and flash with anger. Benjamin hoists himself out of the truck and stands with some difficulty, clinging to the car. His face and right arm are bandaged.

EMMA

You're the idiot that killed the boy, and you got what you deserved. Now sit.

Benjamin doesn't like it, but he obliges. Jacob watches, HEART RACING, as Emma wheels him up a make-shift ramp to the porch, followed by Shylah, into the house.

46 EXT. WOODS BY WHELAN CATTLE RANCH - NIGHT 46

The Sun is down. Jacob shifts uncomfortably but keeps his vigil. Lights are on inside the house.

The front door opens, and Emma wheels Benjamin out to the porch. He's holding a beer can.

EMMA

You can drink your beer out here.

BENJAMIN

It's swarming with mosquitos.

EMMA

I can't stand listening to all
your bitchin' while I'm tryin' to
clean up.

Emma goes back into the house. Benjamin sighs, accepting the situation.

Jacob decides to make his move. He unfolds the razor and moves stealthily through the brush. He checks to make sure Benjamin isn't paying attention, then he dashes across the lot toward the house, hovering low behind parked vehicles as he goes.

Jacob successfully reaches the side of house, then quietly retreats to edge the porch. Benjamin begins to WHISTLE a tune. Jacob stops at the corner and slowly peers around. Benjamin is only a few yards away. He swats a mosquito.

BENJAMIN

Goddammit.

Jacob puts one hand on the railing and hurdles himself over and rushes to Benjamin so quickly that he barely has time to react.

BENJAMIN (CONT'D)

What the fuck?

Jacob holds the razor tightly against his throat.

JACOB

Don't make a sound.

BENJAMIN

Shit!

JACOB

Because I'm pretty hungry.

BENJAMIN

What do you want?

JACOB

Something you can't get me, you piece of shit. Now I'm going to take you away from here, and you're going to keep your mouth shut.

Jacob keeps the razor at Benjamin's throat while he takes hold of one wheelchair handle.

BENJAMIN

You're in the wrong place--

JACOB

(hisses)
Shut up!

JAYNA (O.C.)

Okay, hold it right there, vamp.

Jacob looks up to find Jayna and Kenny approaching slowly from opposite sides. Jayna points a wooden crossbow at him, and Kenny carries a metal bat.

The front door opens and Emma steps out with the spiked club.

EMMA

Don't shoot the boy.

BENJAMIN

Yes, shoot him!

EMMA

Unless he does something stupid.

All size one other up, waiting for someone to make a move.

BENJAMIN

What the hell is going on? Why are you all here?

Kenny, ever the tough guy, holds up his bat and steps threateningly toward Jacob. Jacob bares his fangs and holds out the razor. Kenny charges Jacob.

EMMA

(shrieks)
Stop it!

Jacob instinctively charges back at Kenny. Jayna shoots an arrow, which Jacob swiftly perceives and manages to dodge by jumping into the air and twisting his body.

JAYNA

Shit.

As Jacob comes down, Kenny smashes the bat against his leg, and it tangles on the railing. CRACK!

Jacob lands awkwardly on the ground, causing a sharp, bloody shin bone to jut through his pants. Jacob CRIES OUT as he lies helplessly. Kenny raises the bat.

EMMA

Stop it, Kenny, goddammit! We want him alive!

Kenny holds his arms up in surrender.

BENJAMIN

Why do we want him alive?!

EMMA

Sundeath, idiot. You know that.
(to Kenny)
Get him in the stable.

Jacob passes out as Kenny pulls him by the armpits to the stable.

47

INT. CATTLE RANCH STABLE - NIGHT

47

The interior of the stable contains two long rows of metal stalls. At one time, each stall probably held a single cow, but there are no animals around. Hay and bricks are strewn about on the cement floor.

DELIRIUM POV: Jacob goes in and out of consciousness with hazy glimpses of:

-His wrists and ankles are chained. A mask covers his mouth. His jeans leg has been cut off exposing the injured leg.

-Emma forces him to drink blood. Shylah sniffs his leg.

-A strange woman, LUCIA (30, Chicana), gazes at him from two stalls over.

-A shower RUNNING. Levi removes his shirt.

LUCIA (O.S.)

Fuck off, Levi.

LEVI

You don't have to watch.

BLACK.

48 INT. CATTLE RANCH STABLE - DAY

48

Jacob lies on the floor passed out. Emma kicks at him.

EMMA

Wake up, honey.

He looks up at her blurry-eyed.

EMMA (CONT'D)

I know it's sleeping hours for
you, but you're on my clock now.

Jacob pats his leg. There is dried blood, but it is
healed.

EMMA (CONT'D)

Feel better?

Shylah approaches Jacob sniffing and wagging her tail.

EMMA (CONT'D)

Shylah likes you. Unlike Levi. She
never really took to him.

Emma leans over and pulls off his mask.

EMMA (CONT'D)

You'll be a good boy if I take
this off, won't you?

JACOB

What do you want?

EMMA

For starters, I want you to leave
my husband alone.

JACOB

You knew I'd go after him.

EMMA

I knew.

JACOB

Why would he let you use him as
bait?

EMMA

(smirks)

You think he had any idea what was going on?

Emma notices Marek's chain and smiles at Jacob.

EMMA (CONT'D)

I recognize this.

She leans over, unclasps the chain, and takes it. Jacob's eyes flash, albeit weakly, and he bares his fangs.

EMMA (CONT'D)

You promised you'd be good.

Emma takes a glass of blood and holds it up to Jacob's lips. Jacob doesn't respond.

EMMA (CONT'D)

Drink up. It's only cow's blood, but we gotta get your strength up.

Jacob refuses.

EMMA (CONT'D)

Drink the fucking blood, honey.

Jacob hesitantly puts his lips on the glass. He tastes a small amount, then drinks hungrily.

EMMA (CONT'D)

There you go.

Jacob finishes the glass.

EMMA (CONT'D)

Good. That's a start. Let's go, Shylah.

She and Shylah leave the stable. Jacob digests the blood, feeling more alive.

SOFT CRYING (O.S.). Jacob is startled to realize he isn't alone. He strains to look around his stall, CHAINS RATTLING, where he sees Lucia sitting.

JACOB

Hello?

LUCIA

Don't you see what's going on? Those people think we're vampires.

Jacob stares, not knowing what to say.

LUCIA (CONT'D)
She made me drink that awful
stuff, too. It was horrible.

JACOB
You're not a vampire?

LUCIA
Of course I'm not a fucking
vampire! These people are crazy.

She looks over at Jacob for the first time and her eyes
go wide.

LUCIA (CONT'D)
Oh my god. Your leg is healed.

She looks terrified.

LUCIA (CONT'D)
So you really...?

Jacob's face says it all.

JACOB
I won't hurt you.

LUCIA
They're the ones who will hurt me.
You know they're going to kill us?

JACOB
Then why haven't they done it yet?

LUCIA
So they can fuck with us. It's a
game.

The door to the stable opens, and Levi enters.

LUCIA (CONT'D)
(mutters)
Shit.

LEVI
You're looking better, pumpkin
patch.

He saunters over to the shower stall kitty-corner from
Lucia, and turns on the water.

LEVI (CONT'D)

How we doing today, babydoll?

Lucia ignores him. Levi goes to the stall opposite Jacob and hangs his keychain with numerous keys on a nail and strips off all his clothes except his boxer briefs, revealing a muscular body.

LEVI (CONT'D)

You like that?

Jacob looks away.

LEVI (CONT'D)

That's what I thought.

Levi heads back to the shower. He pulls off his briefs and steps under the water.

LEVI (CONT'D)

Just gotta rinse the stink of cow off. The invitation still stands for you to join me, Lucy.

LUCIA

Lucia.

LEVI

That's right.

LUCIA

And not gonna happen.

LEVI

Could win you some favors around here.

LUCIA

No, thanks.

Jacob looks at Lucia who stares at him intently. She nods towards Levi's keys. Jacob understands. He reaches out to them slowly, careful not to rattle the chains. The keys aren't far away, but they're impossible to reach.

Jacob looks back to Lucia and shakes his head. The shower water stops and Levi towels off.

LEVI

You two are awfully quiet. Maybe I'll bring by some blood later. Perk ya up a bit.

Levi wraps the towel around his waist. He walks to the stall opposite Jacob and gathers his clothes and keys.

LEVI (CONT'D)

Hope you enjoyed the show.

Levi walks out of the stable and shuts the door behind him. Lucia holds up her chained wrists.

LUCIA

I know one of those keys unlocks these chains. If only we could get ahold of them.

JACOB

I'll try to figure something out.

LUCIA

Hey, if your leg healed, maybe your wrist can, too?

JACOB

What do you mean?

LUCIA

Could you, like, break it out of there?

JACOB

No, I don't....

LUCIA

If you can free your hand, I can distract him while you get the keys. He likes me.

JACOB

I don't know if I can do it.

LUCIA

Think about it. It's life or death.

Lucia moves back in her stall out of sight.

49

INT. CATTLE RANCH STABLE - EVENING

49

Jacob sits in the corner of his stall silently. Outside, the pick-up truck DRIVES AWAY.

The door to the stable opens. Jayna pushes in Benjamin on his wheelchair, followed by Kenny. They approach Jacob who glares at them.

BENJAMIN

You're looking better, young Jacob. A lil feisty maybe.

The three of them laugh.

JACOB

What do you want?

BENJAMIN

Just having a little fun.

Kenny unlocks Jacob's wrist shackles from the main chain.

BENJAMIN (CONT'D)

You like to have fun, don't ya?

JACOB

Emma won't like this.

BENJAMIN

Emma ain't here, is she?

Kenny pushes Jacob towards the door, followed by Jayna pushing Benjamin. Benjamin catches sight of Lucia who is watching the event.

BENJAMIN (CONT'D)

Don't worry. You're next, sweetheart.

JACOB

Leave her alone.

Kenny shoves Jacob out the door.

50

EXT. WHELAN BARN - CONTINUOUS

50

Kenny hangs onto Jacob's arm as Jayna and Benjamin join them outside. Shylah follows.

KENNY

What you feelin' like today, boss?

BENJAMIN

I'm thinking the nails.

JAYNA

Ain't that Levi's game?

BENJAMIN

That pussy's at the bar again. His loss.

Kenny leads Jacob over to the side of the barn. A group of large nails sticks out of the wall, sharp end out, in a 10 x 4 pattern forming a rectangle.

BENJAMIN (CONT'D)
I've got some questions for ya,
Jakey. First, why'd our friend
Marek sire you?

Jacob glares at him.

JACOB
Don't know.

BENJAMIN
Wrong answer.

Benjamin nods to Kenny, who takes Jacob with both arms and throws his back against the barn wall, impaling him on the nails. Jacob CRIES out in pain. Shylah BARKS at Kenny.

BENJAMIN (CONT'D)
Shut up!

Benjamin kicks Shylah who cowers away.

BENJAMIN (CONT'D)
(to Jacob)
You wanna try that again?

Sweat and tears pour down Jacob's face.

JACOB
I don't know. He didn't mean to.

BENJAMIN
(laughs)
Not likely.

JAYNA
My turn.

Jayna pulls Jacob off the nails. Blood pours down his back.

BENJAMIN
I know Marek was looking for yer
family. Why is that?

JACOB
He was just hiding out.

BENJAMIN

Wrong again.

Jayna winds up Jacob by grabbing ahold of his wrists and turning him around. She lets him go, and he flies into the nails a second time, this time against his side and shoulder. He CRIES OUT in pain and falls to the ground.

BENJAMIN (CONT'D)

This would be a whole lot easier
if you'd cooperate.

WHEELS SQUEALING. Emma guns the pick-up truck across the lot towards the group of them, her face glowering.

Everyone turns to the truck, startled. Kenny jumps out of the way just as Emma slams on the brakes and stops the truck inches from Benjamin. She jumps out of the cab (wearing Marek's chain).

EMMA

What in the Sam Hill do you think
yer doin'??

BENJAMIN

Just havin' a little fun, Em--

EMMA

Shut up, Benjamin. This is not
your game to play.

(to Kenny)

Get him back in the stable and
lock him up.

(to Jayna)

You, fetch me some blood.

They hesitate.

EMMA (CONT'D)

I can get my checkbook, or I can
get my shotgun.

Jayna hurries off while Kenny picks up Jacob by the arm.

BENJAMIN

Aw, Emma. Is this really--?

Emma slaps him across the face.

EMMA

Enough!

Emma glares as she wheels Benjamin to the house.

51

INT. CATTLE RANCH STABLE - EVENING

51

Jacob is chained up again, still in pain from his injuries.

LUCIA

You okay?

JACOB

Hurts like hell.

LUCIA

I told you they're going to kill us.

The door opens. Emma enters, Shylah at her side, with a glass of blood. She walks up to Jacob. Shylah sniffs Jacob and looks forlornly at Emma.

EMMA

Sorry about that, hon. It won't happen again.

She places the glass of blood on the ledge of the stall.

EMMA (CONT'D)

There's some strength when you're ready.

Emma pulls out a needle (shot) and kneels next to Jacob. She sticks the needle in his arm and draws blood.

EMMA (CONT'D)

You know, you're very valuable to me, Jacob. I may have lost Marek, but here you are.

Jacob's eyes flash at hearing "Marek." Emma pulls out the needle and stands up again.

EMMA (CONT'D)

C'mon, Shy.

Emma and Shylah leave the stable.

LUCIA

Jacob.

JACOB

Yah?

LUCIA

This is your chance. They're going to kill us.

Jacob stares at his hands a few moments. He looks around the stall, then picks up a brick with his right hand. He rests his left hand side-up on the cement floor.

Jacob looks down at his hand, hesitating, then squeezes his eyes shut and smashes it with the brick, grimacing intensely.

He keeps his eyes shut, whimpering, raises his right hand and smashes it again, then again and again. He drops the brick with an audible groan.

He looks down at his purple, smashed hand. Distressed, he pulls the broken hand back through the handcuff. It is tight. He's in incredible pain but manages to force it through, bones CRACKING.

The hand is free.

Jacob kneels crying; Lucia watches with sympathy. He reaches for the blood with his good hand and drinks.

52 EXT. WHELAN CATTLE RANCH - EVENING 52

The Sun is setting. Levi crosses the lot to the stable.

53 INT. CATTLE RANCH STABLE - EVENING 53

Jacob sleeps on a small mound of hay. His body has healed. His free hand is tucked hidden under his body.

The door opens and Levi enters.

LEVI

Yoo-hoo, vamps!

Jacob stirs awake but quickly feigns sleep. Levi stops in the stall across from him.

LEVI (CONT'D)

Aww, sleeping like a baby. Guess it's just you and me today.

Levi hangs his keys on the nail.

LUCIA

I wondered if you were coming.

Levi undresses to his boxer briefs in the stall.

LEVI

Oh really?

Jacob watches as Levi walks to Lucia's stall.

LEVI (CONT'D)

Miss me?

LUCIA

Not really. But a girl has needs.

Levi leans over to her.

LEVI

Tell me more.

LUCIA

Shower first? You smell like cow.

He pulls off his briefs and walks into the shower.

Lucia looks desperately over to Jacob, relieved to see he's awake. Jacob nods to her. He moves as close to the keys as the restraints will allow.

LEVI

If only I could trust you to join me, babe. We'd have so much fun.

LUCIA

Aw, I promise not to bite.

Levi laughs. Lucia glances at Jacob as he reaches out his free arm.

LEVI

I think you'll like it in those chains.

Jacob strains to reach the keychain. Fingers stretched out, he's still an inch shy of it. Lucia glances, worried, but quickly averts her gaze back to Levi.

LUCIA

(smiles)
Let's find out.

LEVI

You're turning me on, babe.

Levi soaps up his crotch.

LUCIA

You're turning *me* on, babe.

Jacob strains at his ankle to get closer to the keys. The cuff is tight on his skin. He pulls harder, cutting the skin on his ankle and foot as he does.

Then - success! He manages to grab ahold of the keys. A look of relief crosses Lucia's face.

Jacob falls back, CHAINS RATTLING. Levi glances over suspiciously, but Jacob is out of his view.

LEVI

You hear that?

LUCIA

Hear what?

Levi rinses the soap off his body and shuts off the water. Jacob desperately tries each key on his wrist cuff; the first two keys don't work.

LUCIA (CONT'D)

Nice and clean?

Lucia glances anxiously over at Jacob.

LEVI

Nice and clean and horny AF.

LUCIA

I like that, baby.

Levi towels off. Jacob tries the third key and it works!

LEVI

What you going to do about it?

Lucia looks desperately at Jacob as he finally unlocks his ankle restraints.

LUCIA

Better come over here and find out.

LEVI

Mask on, baby.

LUCIA

I thought you liked danger, *baby*.

LEVI

Danger, yes. Stupidity, no.

Lucia puts the mask over her mouth.

Now free, Jacob takes the useful key off the chain. Levi towels off with his back to him.

Jacob steps into the corridor and slides the key over to Lucia. He ducks back into his stall as Lucia quickly unlocks her restraints.

Jacob's eyes go wide as he watches Levi put the towel around his waist and head to Lucia's stall. Jacob emerges from his stall and charges Levi.

LEVI (CONT'D)

What the fuck?!

Lucia pulls off the mask and her fangs emerge as Jacob kicks Levi in the nuts. Levi keels over in pain and backs away in fear.

LUCIA

(to Jacob)

Thanks, love. Pleasure. I'd love to join you for a drink, but no time.

Jacob watches in shock as Lucia darts out of the stable.

LEVI

(cries out)

They're out! They escaped!

Shylah BARKS outside. Jacob turns to run just as Levi hits him over the head with a brick. Jacob falls.

Outside: GUN SHOT. FEET RUNNING. YELLING.

Jacob lies on the ground as Levi scrambles past him.

BLACK.

DELIRIUM POV: Jacob goes in and out of consciousness with hazy glimpses of:

-Restraints being clamped around his ankle.

-Being forced by Emma to drink blood.

-Being showered by Kenny and Levi.

BLACK.

54

INT. WHITE ROOM - DAY

54

Jacob wakes up and slowly takes in his surroundings. He lies on a twin bed in a sterile-looking, white room with no windows. He is dressed in a blue jumpsuit. A glass filled with blood sits on an end table next to the bed.

GABRIEL (O.S.)

Before you decide to make any sudden moves...

Jacob is startled to realize someone else is in the room. He finds GABRIEL (45, White/Irish), an eccentric, well-dressed man, sitting on a teal-colored arm chair across the room. A similar end table sits next to it.

GABRIEL (CONT'D)

...please take a look at your ankle, my dear.

Jacob sees a metal manacle is clamped around his right ankle.

JACOB

Where am I?

GABRIEL

That device will activate automatically if you get within six feet of me. And those spikes pierce much deeper than Emma's shoddy clamps.

With effort, Jacob sits up.

GABRIEL (CONT'D)

Pure African Blackwood in those. In case it isn't clear, that hurts.

JACOB

Where is Emma?

GABRIEL

Gone. She was very well-compensated for your...delivery.

JACOB

I thought she would kill me.

GABRIEL

(laughs)

Emma doesn't want to rid the world of vampires.

That's her dimwitted husband,
Benjamin, and his vigilante
flunkies. You know they're all
convinced they're doing the good
Lord's work?

Gabriel pauses, relishing sharing this news with Jacob.

GABRIEL (CONT'D)

Emma's the only one who knows
what's actually going on on that
ranch.

(considers)

Well, there might be hope for my
nephew, Levi, if he can keep his
dick in his pants long enough.

Jacob stares taking this all in.

GABRIEL (CONT'D)

Oh yes: nephew. Emma might be an
insufferable bitch, but she's
still my baby sister...at least by
two minutes.

(beat)

In any case, you are in my service
now.

JACOB

(eyes him up & down)

What service?

GABRIEL

(laughs)

Nothing like that.

Gabriel stands.

GABRIEL (CONT'D)

Were you surprised to learn
vampires exist? There are so few
of you in the world, and you're
all so reluctant to sire. Curious,
isn't it? We've haven't been very
successful in our attempts to
replicate the process. Not yet.
But you, honey, are a *newborn*. Do
you know how valuable that is to
us?

Jacob doesn't respond, but Gabriel answers the question.

GABRIEL (CONT'D)
Youth is always an asset. The
energy, the thirst for blood. But
the real coup d'état....

Gabriel presses his finger against an electronic keypad
on the wall next him. A panel in the ceiling pulls back
revealing a window and nothing but sky above. The room
fills with sunlight.

GABRIEL (CONT'D)
...is that you're impervious to
your biggest enemy. At least for a
few months.
(beat)
I suggest you drink your blood.

JACOB
No, thanks.

GABRIEL
Aww, and I had it specially
arranged. You know, it's the real
deal: human. None of that bovine
slosh my sister fed you.

Gabriel steps closer to Jacob, activating the manacle.
Jacob CRIES OUT in pain and writhes on the cot.

GABRIEL (CONT'D)
I recommend you drink it. Training
starts in 20 minutes, and you're
going to want that.

Gabriel steps away, and the spike recedes. Gabriel
presses his finger on a keypad next to the door, and it
slides open.

GABRIEL (CONT'D)
Ta-ta for now.

Gabriel exits into a small, white corridor. The door
slides shut behind him.

Jacob lies on the cot; a tear escapes one eye.

FLASH ON: Marek looking at Jacob just before his death.

55 INT. WHITE ROOM - LATER

55

The glass of blood remains untouched, and the skylight is
still open. Jacob pulls himself up and investigates the
keypad by the door.

He hears a DOOR CLOSE behind the wall. The door to his room slides open. Makayla (30, Black), a fit trainer, stands in the corridor.

MAKAYLA

You might want to step back. That thing could go off.

She points to his ankle manacle. Jacob steps back a few feet. Makayla steps into the room and looks up at the skylight.

MAKAYLA (CONT'D)

Newborn?

JACOB

Guess so.

Makayla crosses to the keypad and presses her finger to it. The panels close, shutting out the sunlight.

MAKAYLA

Why haven't you drunk your blood?

JACOB

Where are we?

MAKAYLA

Place is just called The Institute.

JACOB

What's that?

MAKAYLA

I don't answer questions. My job is to train you.

JACOB

What if I refuse?

MAKAYLA

Kid, no one on this earth wants you around - except these people. And they want you to be trained.

Jacob's face is emotionless.

MAKAYLA (CONT'D)

Or they have a "disposal" room, and I can take you there, too.

This sinks in for Jacob.

MAKAYLA (CONT'D)
 You're going to want to drink
 that.

Jacob hesitates, then finally crosses to the glass,
 studies it briefly, puts it to his lips. He takes a sip,
 then gulps.

FLASH MONTAGE 4:

-Abstractions of blood cells growing, moving - lively and
 powerful.

-CU on Jacob's eyes rapidly gaining life.

END MONTAGE 4.

MAKAYLA (CONT'D)
 (amused)
 You like that?

Jacob sets the empty glass on the end table.

MAKAYLA (CONT'D)
 Okay then, let's go.

Jacob observes as Makayla swipes the back of her hand on
 the keypad. The door slides open.

MAKAYLA (CONT'D)
 Remember, keep yourself at a
 distance.

Jacob follows her into the corridor, staying six feet
 away. The door slides shut behind him.

MAKAYLA (CONT'D)
 Was that your first human blood?

He doesn't answer.

56

INT. INSTITUTE CORRIDOR - CONTINUOUS

56

Jacob looks around the narrow, empty corridor. There is a
 sliding door in each wall.

Makayla touches a keypad and a door opens to a long,
 sterile hallway. Makayla steps into it, and Jacob
 follows, maintaining his distance.

57 INT. INSTITUTE HALLWAY - CONTINUOUS

57

Jacob observes the windowless hallway as they walk. There are ventilation grills and security cameras high in the walls. They come to a set of double doors.

MAKAYLA

We're working on your reflexes today.

She brushes the keypad, and the doors slide open to:

58 INT. TRAINING ROOM - CONTINUOUS

58

The room is dark and empty; it's about half the size of a basketball court. The walls are dark and lined with dimly glowing tubes of light. A control booth with an observation window sits off to the side.

MAKAYLA

Make your way to the middle of the room. We start in 30 seconds.

Makayla enters the control booth and shuts the door behind her. Jacob hesitates.

MAKAYLA (CONT'D)

(through intercom)

Get over there.

Jacob walks to the middle of the room with uncertainty.

MAKAYLA (CONT'D)

This is all about spontaneity.
It's in your best interest to focus, or it's going to get rough.

A screen on the wall in front of Jacob lights up. It's a sunny scene of a field and trees. The sounds of NATURE AMBIENCE fill the room. A rabbit hops across the frame.

Suddenly, a tennis ball pelts Jacob in the back causing him to lurch forward. He grimaces and looks back in the direction the ball came from: emptiness.

MAKAYLA (CONT'D)

Okay, you completely missed it.

JACOB

That was a trick.

MAKAYLA

It was a test. You've got to be
aware of everything around you.
Think in three dimensions.

Jacob looks all around, expecting anything.

CLOSE-UP: JACOB'S EAR as he hears a BALL LAUNCH IN SLOW MOTION. He turns in the direction of the launch as the ball hurls towards him. He swings an arm, deflecting the ball from hitting his body. He repeats this action with the next ball.

MAKAYLA (CONT'D)

Good. Now dodge them.

Jacob waits, braced in anticipation. The screen switches to an outer space scene, but he refuses to be distracted.

A ball flies at him from a low angle. He scurries to avoid it; it grazes his leg.

The next ball comes, and Jacob successfully jumps out of its way. More balls come, and he manages to dodge all but one with increasing dexterity.

The balls suddenly cease.

MAKAYLA (CONT'D)

Okay, not bad. We're switching
gears.

The screen changes to a menacing-looking scene of flashlights moving through dark, creepy hallways.

Jacob hears small COGS TURNING, and he turns to see a metal arrow aimed at him. It shoots directly at his head. He barely manages to dive from its path.

COGS TURN again, and another arrow flies from a different direction. He dodges it. This action repeats, and multiple arrows fly with more frequency.

Jacob jumps to dodge an arrow, but it lodges in his calf. He falls to the floor, clutching his leg. One last arrow flies above him and hits the wall before the arrows cease entirely.

JACOB

Shiiitttt.

The screen shuts off, and the tubes of light fade up. Makayla emerges from the booth. She walks to him.

MAKAYLA

You did good.

Jacob SCOFFS.

MAKAYLA (CONT'D)

You only got shot in the leg. The last one took it in the chest.

JACOB

Last one. How many of us are there?

MAKAYLA

I said nothing.

She turns to walk away.

JACOB

What now?

Makayla pauses.

MAKAYLA

Can you walk?

Jacob glares at her but attempts to stand in pain.

MAKAYLA (CONT'D)

Medical is down the hall.

59 INT. MEDICAL ROOM - MINUTES LATER

59

Jacob lies back on an examination table staring at the ceiling.

A DOCTOR (35) wearing a hazmat suit, stands over him assessing the wound. He takes hold of the arrow and pulls it out without warning.

JACOB

Fuck!

DOCTOR

Arrow's still good. Drink that.

He indicates a glass of blood sitting on the counter.

DOCTOR (CONT'D)

You'll heal in a few hours.

The Doctor touches the keypad and exits the room. Jacob reaches for the glass.

DREAM (TILT-SHIFT):

60 EXT. CERVENY FAMILY FARM - DAY

60

A beautiful, green, summer day. Jacob is all alone harvesting pumpkins. He hears WHIMPERING coming from the corn maze. Concerned, he walks towards the maze. The sky and surrounding areas grow dark and grim. The corn leaves die in time lapse.

Jacob enters the corn maze and follows a path towards the whimpering, which grows louder. Eventually, he comes to a small clearing in the maze where Joslyn sits bound and gagged on a chair, her cheeks streaked with tears. A FACELESS STRANGER stands behind her holding a knife.

SMASH CUT TO:

61 INT. WHITE ROOM - DAY

61

An ALARM SOUNDS in the room. Jacob jolts up, still wearing his ripped, bloodied outfit. Blurry-eyed, he sees Makayla standing a few yards away. She presses a button on a remote, and the alarm stops.

MAKAYLA

Feeling better?

Jacob looks around.

JACOB

How long was I...?

MAKAYLA

All night. You should put this on.
It's workout day.

She indicates a fresh jumpsuit lying on the chair.

MAKAYLA (CONT'D)

Don't worry. I won't watch.

Jacob sighs and gets up to change.

62 INT. WORKOUT ROOM - DAY

62

The workout room is filled with various weight machines, an elliptical, etc., but no free weights (i.e., potential weapons).

Makayla counts as Jacob does a chest press.

MAKAYLA
Eighteen...nineteen.

Jacob slows down.

MAKAYLA (CONT'D)
Keep it up.

CUT TO:

Jacob hits a punching bag hard. It's clear he's already been practicing.

MAKAYLA (CONT'D)
Good.

FLASH ON: Benjamin throwing Marek to the ground and ripping his shirt while Jacob watches helplessly.

Jacob punches the bag hard.

MAKAYLA (CONT'D)
Don't let your emotions take over.

FLASH ON: Joslyn and Anežka standing at the edge of the barn watching the event.

Jacob takes another angry punch.

MAKAYLA (CONT'D)
Okay, okay. Stop punching. You're too angry. Shake it off.

Jacob steps back, then dances around, shaking his head and arms. He steps within a few feet of Makayla. She starts to protest:

MAKAYLA (CONT'D)
Don't--

But it's too late; the manacle activates. Jacob falls.

JACOB
Ahhhhhh!

Makayla watches him for a second and shakes her head.

MAKAYLA
I warned you.

She steps back; the spikes recede. Jacob's face softens.

MAKAYLA (CONT'D)

It's about focus. If you succumb
to your anger, you'll lose. That's
how you'll get killed.

Jacob lies on the floor, calm but sweating.

63 INT. INSTITUTE HALLWAY 2 - MINUTES LATER

63

Jacob follows Makayla at a safe distance; she is carrying
a small cloth bag. She stops in front of a blue door, and
Jacob halts.

MAKAYLA

There's a clean suit and
toothbrush in here.

She sets the bag on the ground.

MAKAYLA (CONT'D)

I'm not going to watch you shower,
but I'll be out here the whole
time. You've got 20 minutes. Then
I open the door.

Makayla brushes her hand over the keypad. The door slides
open and steps back to give Jacob room to enter.

64 INT. LOCKER ROOM - DAY

64

The door closes behind Jacob as he steps into the room
and looks around. There are two sinks, multiple lockers,
a bench, and three showers in an adjacent room.

There is a keypad in the wall by the lockers. Jacob
touches it; nothing happens. He looks up at the closed
skylight in the ceiling.

He sets the bag on the bench and begins to undress.

65 INT. WHITE ROOM - DAY

65

Jacob lies on the cot wide awake.

66 INT. MEDICAL ROOM - DAY

66

Jacob sits on the exam table as the Doctor draws his
blood silently.

67

INT. COMBAT ROOM - DAY

67

BRENDAN (30) sits on a chair, unprotected, oddly excited. Jacob stands next to him. Jacob glances at Gabriel who observes a few yards away. Jacob carefully places his hand over Brendan's forehead.

JACOB

Brendan, stand up and go run on the treadmill.

Brendan frowns sympathetically and shakes his head.

JACOB (CONT'D)

(to Gabriel)

Maybe he has to be afraid?

GABRIEL

Try again.

Jacob tips Brendan's chair back; his eyes go wide. Jacob places his free hand on his forehead.

JACOB

Brendan, go run on the treadmill.

BRENDAN

Nope, sorry.

Jacob's mood drops. Gabriel frowns as he heads out.

GABRIEL

I'll send in Makayla.

Jacob looks at Brendan as the DOOR SHUTS O.S.

68

INT. COMBAT ROOM - MINUTES LATER

68

Makayla stares at Jacob who stares anxiously at Brendan.

MAKAYLA

Give it a try.

Jacob doesn't reply.

MAKAYLA (CONT'D)

What's wrong with you?

JACOB

(desperate)

I can't. Please help me out here.

Makayla looks at a security camera in the corner and positions herself in front of it.

MAKAYLA

(hushed)

Jacob, I can't be your friend. Now do this or they'll go after your family.

Jacob reluctantly crosses to Brendan who waits eagerly. He glances back at Makayla who nods. Jacob senses the PULSATIONS of the artery in Brendan's neck.

MAKAYLA (CONT'D)

You know where to bite. I can see it.

Jacob leans in. Brendan squeezes his eyes shut.

MAKAYLA (CONT'D)

Just a nick. Not too deep.

Jacob's teeth emerge. He moves in and bites Brendan's neck, then hesitates.

BRENDAN

Take me.

Jacob relishes the blood.

MAKAYLA

That's it. Just don't kill the guy.

69 INT. INSTITUTE HALLWAY 2 - DAY

69

Makayla opens the door to the locker room and walks out of the way. The cloth bag sits on the floor.

MAKAYLA

You know the drill. Twenty minutes.

Jacob picks up the bag and goes in.

70 INT. LOCKER ROOM - DAY

70

The door shuts behind Jacob. He hears SHOWER WATER RUNNING. Perplexed, Jacob crosses to the shower room entry and finds AUDRA (25, White/British) naked in one of the showers rinsing her dark hair.

She senses him immediately and her eyes flash when she sees Jacob staring. She lunges towards him.

JACOB

Sorry, I--

Audra seizes him by the throat and shoves him against a wall.

AUDRA

What do you think you're doing?

JACOB

They told me to shower.

AUDRA

Is this a joke?

JACOB

No joke.

Audra loosens her grip and steps back.

AUDRA

You're telling me they let you in here while I'm showering?

Jacob nods. She takes a towel from a shelf and wraps it around herself.

AUDRA (CONT'D)

I guess you got a good look then.

JACOB

Not really.

AUDRA

They fucked up. We're not supposed to meet, you and me.

JACOB

Why not?

Audra crosses to him and touches his cheek.

AUDRA

What's your name, baby?

JACOB

Jacob.

AUDRA

Audra. Do you really think they
want trained vampire assassins
conspiring, Jacob?

Audra sizes him up.

AUDRA (CONT'D)

You're a newborn, aren't you?

JACOB

Pretty new.

AUDRA

Then you, my friend, have a golden
ticket.

JACOB

Ticket?

Audra glances at the skylight.

AUDRA

Just saying.

JACOB

How?

Audra touches the keypad on the wall; a small light
swirls, but nothing else happens.

AUDRA

Nothing, right? But with some of
your trainer's DNA....Right, time
to get dressed. Clock's ticking.

JACOB

She'll see you leave.

AUDRA

Who?

JACOB

My trainer.

AUDRA

I go out that door, baby--

Audra points to a door at the opposite side of the room.

AUDRA (CONT'D)

--where my trainer's waiting.

(nods her head)

Yes, they fucked up.

Audra laughs and opens a locker and pulls out her clothes.

AUDRA (CONT'D)

Better get to your shower. You've seen mine, so don't be shy. Twenty minutes, right?

Jacob takes a towel and heads into the shower room.

71 INT. WHITE ROOM - DAY 71

Jacob is passed out.

72 INT. TRAINING ROOM - DAY 72

Jacob expertly dodges arrows.

73 INT. MEDICAL ROOM - DAY 73

The Doctor draws Jacob's blood.

74 INT. COMBAT ROOM - DAY 74

Jacob sits on a bench in the combat area. He eyes a HAZMAT SUIT guy (HS), covered head-to-toe in fencing gear, standing in the middle of the room.

The area is set up with a couch, sitting chairs, coffee table, etc., with various objects -- ashtray, metal canister, a mini-golf club.

MAKAYLA

Kid, stand on the "X" to start.

Jacob gets up and positions himself on the X.

MAKAYLA (CONT'D)

Reminder: I can activate that ankle bracelet remotely.

Jacob nods. Makayla wipes her brow with a hand towel and lays it on the coffee table.

MAKAYLA (CONT'D)

Okay, you don't have a gun. What do you do? Bonus points for hitting the brain or the heart. No one actually gets injured. If I call "stop," you freeze. Got it?

Jacob nods and eyes the objects around the room.

MAKAYLA (CONT'D)

Ready. Three. Two. One. Go!

Jacob goes for the golf club as HS snatches the metal canister. They pace in a circle. Finally, Jacob swings at HS's head but misses. HS attempts to bash him with the canister, but Jacob manages to land a blow in the gut.

HS keels over and groans. Jacob approaches HS, club raised, but hesitates. HS grabs Jacob's wrist and pulls him to the ground. HS puts his knee in Jacob's chest.

MAKAYLA (CONT'D)

Okay, stop!

HS steps back.

MAKAYLA (CONT'D)

You're down, Jacob. You lost that one.

Jacob eyes the hand towel on the ottoman next to him. He grabs the towel and jumps to his feet and trips HS, causing him to fall to his hands and knees.

Jacob quickly puts the towel around HAZMAT SUIT's throat, pulling his head roughly upward.

MAKAYLA (CONT'D)

Okay, stop, stop!

Jacob loosens the towel. HS COUGHS and SPUTTERS. Makayla approaches HS.

MAKAYLA (CONT'D)

You okay?

Jacob stands back to keep distance and slips the towel into his jump suit.

75

INT. LOCKER ROOM - DAY

75

The door to the shower room slides shut behind Jacob. He holds the cloth bag. The room is silent and empty.

He approaches the keypad by the lockers and pulls out the towel. He looks up at the skylight hesitantly, then decides to go for it and brushes the towel against the keypad. A small light swirls, and he watches amazed as the cover over the skylight pulls back. The sunlight is so white he can't even see the sky.

Stunned and pleased, Jacob sizes up his options for reaching the window: the bench, the tops of the lockers, a trashcan. He steps on the bench, and with vampiric skill, leaps towards the lockers, grabbing the top and hoisting himself up.

Standing, he is able to reach the window of the skylight. It has hinges, and by steadying himself against the wall with one hand, he's able to force open the glass with the other.

He hears DISTANT TRAFFIC, but otherwise the ambience is quiet. He grabs ahold of metal bars inside the recessed opening and pulls himself outside to:

76

EXT. INSTITUTE ROOF - NIGHT

76

Jacob steadies himself on the roof and gathers his senses. He stands three stories high among a cluster of industrial buildings. Sun-balanced lights shine evenly above the skylight.

As his eyes adjust, he realizes it is, in fact, nighttime. He observes bright lights shining above numerous skylights on the roof around him. The area around him is quiet, but he can make out the Chicago skyline in the distance.

He spots the metal ladder of a fire escape at the opposite corner of the roof and hurries over to it. As he passes by a large open skylight, he pauses long enough to look down.

Inside, several LAB WORKERS in white coats are facilitating tests with blood. Brendan, the civilian man Jacob tried to charm, is having his blood drawn. Jacob notices Charlotte, who seems to be supervising the scene.

FLASH ON: Charlotte observing Nathaniel's burial.

Jacob stares at her a moment before going to the fire escape. He hoists himself over the edge and climbs down a flight. He lands on a roof below. He looks around for an escape route when his ankle manacle is suddenly activated. He keels over in pain.

Hazmat Suit emerges from a metal door and leads him inside.

77

INT. WHITE ROOM - DAY

77

Jacob sits on the cot, visibly upset.

The DOOR SLIDES OPEN. Gabriel enters carrying a dish of gourmet-looking blood pudding.

GABRIEL

I brought you something.

Jacob glances at the dish as Gabriel sits on the chair on the opposite side of the room.

GABRIEL (CONT'D)

I guess you know by now I can't bring it to you or the, uh, manacle....

JACOB

Not interested.

GABRIEL

We have excellent in-house chefs.

Gabriel sets the dish on the end table next to him.

JACOB

Where do you get the blood?

GABRIEL

We have donors.

JACOB

I saw the lab coats.

GABRIEL

Did you? Well, they're doing very important work.

JACOB

I don't want to be a part of it.

GABRIEL

This place isn't Hell, Jacob. It's your best option.

Jacob looks at him incredulously.

GABRIEL (CONT'D)

You realize out there you have no prospects, and people will always be hunting you, looking to tear you down. In here, I can make you very comfortable. Provided you cooperate, you can get whatever you want. Nice furniture, video games--

JACOB
I want to see my family.

GABRIEL
You do understand they're not safe
if you're around?

Jacob lets this sink in.

GABRIEL (CONT'D)
Think of your tenure here as
protection for your family. But we
could, perhaps, provide you with
an intimate guest?

Jacob grimaces.

GABRIEL (CONT'D)
I heard about that unfortunate
incident with Marek.

Jacob glares at him.

GABRIEL (CONT'D)
But I like your anger. Yes, I
think you're ready for the next
step.

JACOB
(taken aback)
How?

GABRIEL
Well, most importantly, you passed
the first test.

JACOB
Test?

GABRIEL
Did you really think our security
system is so weak? But you fell
into the set-up beautifully.
Demonstrated cunning on your part.

JACOB
And if I refuse to help you?

GABRIEL
I hear your young sister - is it
Joslyn? - could be very valuable
to us.

Jacob's indignation turns to anger, then resignation.

JACOB
What's the next step?

Gabriel's mouth curves up slightly.

GABRIEL
We've chosen a low-level target --
unsuspecting and unskilled. A good
first job for you.

78 I/E. INSTITUTE CAR - DAY

78

Jacob sits blindfolded in the back of a luxury sedan with tinted windows. He is wearing a black blazer. An urban, industrial environment passes by outside the car.

GABRIEL (V.O.)
You will be taken to an
undisclosed location, which is for
your own safety. We always build
in plausible deniability.
(beat)
The driver will give you details
once you arrive.

The car pulls into an alley and stops next to a cinder block building. A gloved hand from the front seat passes a manila folder through a narrow opening in plexiglass protecting the driver.

Jacob takes and opens it. Inside is a one-page document with an overhead drawing of the interior of the building, detailing the front door; back door (pick-up spot); stairs; emergency exits; and room numbers. A single line of text reads "Target, Room 213."

JACOB
This is it?

No response from the front seat. Jacob places the folder on the seat next to him and gets out of the car, looks around. The street is empty, lined with quiet warehouses. The car pulls away.

GABRIEL (V.O.)
We're monitoring your movements,
so I don't recommend deviating
from the instructions.

Jacob tries the handle on the metal door. It opens, and he goes inside.

79 INT. WAREHOUSE OFFICE CORRIDOR - DAY

79

As the door shuts behind him, he finds himself alone in a dimly-lit, fluorescent corridor.

GABRIEL (V.O.)

Your mission is to take out the target...through hemorrhaging. Just enjoy a nice meal, and leave the body behind. We'll clean it up.

As Jacob makes his way down the corridor. He steps quietly, taking note of the room numbers as he passes by: 111, 113.

He reaches a flight of stairs, takes a deep breath and climbs.

80 INT. WAREHOUSE SECOND FLOOR - DAY

80

At the top of the stairs he glances around, then stops dead in his tracks when he sees the door directly across from him: room 213.

Jacob stares at the door, which is partly open, and approaches it slowly. He peers inside and sees the back of a woman with dark hair perched at a computer working intently.

He carefully steps into the room, hand shaking.

81 INT. OFFICE ROOM - CONTINUOUS

81

The room is beige, undecorated, about the size of a classroom. The cubicles are otherwise empty. She continues typing. Jacob's shaking grows more volatile.

AUDRA

(turned away)

Just do it.

Jacob doesn't know how to react.

AUDRA (CONT'D)

Do it.

Audra stands and turns to him clutching a handgun.

JACOB

Audra?

AUDRA
You've got to bite me.

JACOB
I don't understand.

AUDRA
It's another test, you idiot.

JACOB
I'm, I'm not....

AUDRA
You're terrible at this. You're
meant to overpower me, get the
gun, and bite me. Simple. You pass
the test.

Audra crosses to him angrily and puts the gun in his
hand.

AUDRA (CONT'D)
You can't kill me; you know that.
This is part of their game. *Now do
it.*

Jacob hesitates. Audra swiftly grabs his hand and holds
the gun to her chest and pulls the trigger -- BANG! She
falls to the floor.

JACOB
Nooo! AUDRA (CONT'D)
Fuuuuckk!!

Jacob stares at her bleeding on the ground.

AUDRA (CONT'D)
Go!!

Jacob gathers himself.

JACOB
I'm sorry.

He runs out of the room, clutching the gun.

82 INT. WAREHOUSE OFFICE CORRIDOR - DAY

82

Jacob lands at the bottom of the steps where Hazmat Suit
is waiting.

HAZMAT SUIT
Place the gun on the floor.

Jacob stares at him, then does as he's told.

HAZMAT SUIT (CONT'D)

Now kick it to me.

Jacob kicks the gun and it spins over to HS. HS picks it up.

HAZMAT SUIT (CONT'D)

Follow me.

HS leads Jacob down the hallway to an elevator. HS waves a keycard over a panel and the elevator door opens.

83 INT. WAREHOUSE ELEVATOR - DAY 83

HS and Jacob ride the elevator up two flights in silence.

84 INT. INSTITUTE HALLWAY - DAY 84

HS leads Jacob down the hallway. Jacob looks around, beginning to recognize his surroundings.

85 INT. WHITE ROOM - DAY 85

Jacob enters his room as the door slides shut. HS is gone. Gabriel is waiting in his usual chair. He stands and claps his hands.

GABRIEL

Bravo! I hear you were successful.
You were instructed to bite, but a
gun wound is acceptable.

JACOB

You enjoy fucking with me.

GABRIEL

Cheer up, my friend. You've passed
test number two.

JACOB

How many tests should I expect?

GABRIEL

That's all, dear Jacob. But there
is one thing we need to address.
You haven't yet successfully
demonstrated mind control.

JACOB

I can't do it.

GABRIEL

Our team says you're indicated for it. You wouldn't be holding out on me?

Jacob doesn't respond.

JACOB

Maybe I'm still...too young.

GABRIEL

Perhaps. In any case, you have secured yourself a new amenity... maybe a television? I could have one here by tomorrow.

JACOB

At Audra's expense.

GABRIEL

(raises an eyebrow)
Audra will be fine.

JACOB

How often will I have to...do jobs?

GABRIEL

That depends on business. Could be weeks; could be tomorrow. Now, get yourself some rest. You've earned it.

Gabriel starts to leave the room, then pauses.

GABRIEL (CONT'D)

Audra did mention you need work on your aim. Expect Makayla tomorrow.

Gabriel leaves.

86

INT. COMBAT ROOM - DAY

86

Jacob aims a gun at a moving target of a life-sized cardboard person. He shoots and hits the neck.

MAKAYLA

Nope. The heart, Jacob.

Jacob fires a second time and hits the abdomen area.

MAKAYLA (CONT'D)

Nope. Again.

Jacob frowns and aims a third time.

87 INT. WHITE ROOM - NIGHT

87

Jacob enters his room and the door slides shut behind him. He notices a widescreen monitor newly mounted on the wall. He walks to it and picks up the remote and investigates it, but he doesn't turn it on.

DREAM (TILT-SHIFT):

88 INT. JOSLYN'S BEDROOM - NIGHT

88

Jacob looks around the eerily empty room. The window is open and the curtains sway in the breeze. Suddenly, Gabriel stands in the window and puts his finger to his mouth with a "shhhh!" gesture.

SMASH CUT TO:

89 INT. WHITE ROOM - EARLY MORNING

89

Jacob jolts from sleep, distressed, holding his shoulder.

JACOB

Ow.

Gabriel stands a few feet away holding a long prodding stick.

GABRIEL

Apologies for the unceremonious awakening. We've got a job for you.

JACOB

(groggy)
What is it?

Gabriel tosses some clothes on the cot.

GABRIEL

Get dressed. I'll explain on the way.

90

INT. INSTITUTE CAR - DAY

90

Black. Sounds of an EXPRESSWAY.

GABRIEL

Apologies. You may remove your
mask now, Jacob.

Jacob takes off his eye mask and blinks. He sits in the
back of the car dressed in a hoodie and jeans. The car
makes its way north along Lake Shore Drive in Chicago.

Gabriel sits behind plexiglass in the front passenger
seat. He stares forward as he speaks.

GABRIEL (CONT'D)

The target has a penchant for
younger men. He arranged a...
meeting this afternoon. We
accepted on your behalf.

JACOB

So I'm--?

GABRIEL

Posing as an escort, yes.

JACOB

Do I need to--?

GABRIEL

(laughs)

No. But we're aiming for a clean
disposal today. No weapons. You
know, this would prove very easy
if you could simply -- how do I
say? -- *compel* him to do the deed?

JACOB

You know I can't do that.

GABRIEL

You could try. In any case, you'll
find a few helpful items in the
compartment in your arm rest.

Jacob opens the compartment and finds an ear device, thin
black gloves, and a small brown bottle.

GABRIEL (CONT'D)

The device slips into your right
ear. It's small enough not to be
detected.

Jacob investigates the ear device.

GABRIEL (CONT'D)

You and I will be able to communicate, but discretion is paramount: Never speak to me unless you're alone.

(turns to him)

Get the contents of that vial in his drink, and your work is done.

(faces forward again)

Understood?

JACOB

Yes.

Jacob puts the small bottle in his pocket as the car pulls over beneath the El tracks.

GABRIEL

We're dropping you at this station. I'll need you to memorize the directions from here.

91 EXT. GERALD'S HOUSE - DAY

91

Jacob (wearing the black gloves) stands at the front door of an affluent, early 20th century home on a tree-lined drive. He glances around anxiously.

GABRIEL (V.O.)

Let him lead it, but stay in control. The best thing is to--

Gabriel stops speaking as the door opens revealing GERALD (65, trim), affable and gentle but confident.

GERALD

Danny?

(holds door open)

I hope you're not allergic to cats?

JACOB

No, sir.

GERALD

Good. Come on in.

Jacob steps inside and Gerald closes the door behind him.

92

INT. GERALD'S LIVING ROOM - CONTINUOUS

92

The living room is large, lived in, and tastefully furnished -- complete with a dark wooden banister and wood-burning fire place. Jacob waits awkwardly as Gerald closes the door.

GERALD

I'm sure Isabel is hiding -- but watching. Please have a seat.

JACOB

Thank you.

Jacob looks around and chooses to sit on a divan as Gerald crosses to a wet bar next to the fire place.

GERALD

Can I offer you a drink?

JACOB

Okay.

GABRIEL (V.O.)

Perfect. Piece of cake.

GERALD

You know, the agency really should use your real photos. You're a handsome boy.

JACOB

Thank you.

Gerald prepares a glass of scotch on the rocks.

GERALD

I hate the saying, "It's five o'clock somewhere." If you want a drink, have a drink! What can I get you?

JACOB

Just...water, please.

Gerald smiles and pours sparkling water.

GERALD

Fizzy okay? Well, I'm having scotch. Tell me something about yourself, Danny. What do you do?

JACOB

I'm a...student. DePaul.

GERALD
Studying?

JACOB
Psychology.

Gerald brings Jacob his water, then sits in an arm chair next to the divan.

GERALD
You must care about the human condition. I'd like to think I do, too, but I'm...in business. At least, I sit on the company board.

Jacob eyes Gerald's drink.

JACOB
Do you like it?

GERALD
Like it? That's not the word I would use, but I do...care. I'm afraid some of my fellow board members don't care very much about the human condition.

JACOB
Could I maybe get a scotch, too?

GERALD
(winks)
Only have to ask, my friend.

Gerald gets up and goes the wet bar to prepare the drink. Jacob pulls out the vial.

GERALD (CONT'D)
Tell me, Danny, how long do I get you today?

Jacob unscrews the cap.

GABRIEL (V.O.)
As long as he likes.

JACOB
Uh, my schedule's open.

Jacob glances worriedly at Gerald who is turned away. He quickly pours the liquid into Gerald's drink.

GERALD
(turns around)
Oh good.

Jacob stuffs the empty vial in his pocket as Gerald returns with the drink and hands it to him.

GERALD (CONT'D)
Much better choice than sparkling water.

Gerald sits down.

GERALD (CONT'D)
That's very good scotch. Try it.

Jacob smiles and obliges with a small sip.

GERALD (CONT'D)
Tell me, Danny, why the gloves?

JACOB
My hands are cold.

GABRIEL (V.O.)
Good answer.

GERALD
Surely it isn't that cold in here?

Jacob pulls off a glove and caresses the back of his hand against Gerald's cheek.

JACOB
See?

GERALD
Ohh, I do see.

JACOB
You like that?

GERALD
Daddy does like it.

Jacob places the palm of his hand squarely on Gerald's forehead and focuses.

JACOB
Daddy would like to finish his scotch quickly.

Gerald looks at him quizzically, amused.

GERALD

Are you in a rush, Danny?

Jacob is momentarily unsure what to do. Then he picks up the glass and brings it towards Gerald's lips.

JACOB

Not in a rush. Just horny. How about a drink--?

Gerald, liking this, pulls Jacob towards him, causing the glass to slip from Jacob's hand and fall to the floor. It doesn't break, but the drink spills. Jacob steps back.

JACOB (CONT'D)

Oh, sorry.

Gerald stands up and goes to the wet bar.

GERALD

No harm done.

GABRIEL (V.O.)

What was that? His drink spilled?

JACOB

Yes.

Gerald returns from the wet bar with a hand towel and kneels to clean up the spill.

GERALD

I'll get it.

GABRIEL (V.O.)

Find another way.

Jacob looks at Gerald regretfully. Gerald looks at him and smiles.

GERALD

No use "crying over spilled" and all that...We'll get back to it.

JACOB

We will.

Gerald turns back to his work.

GABRIEL (V.O.)

Act now, Jacob.

Jacob hesitates, then takes his glass and grimaces as he smashes Gerald in the back of the head. Gerald YELPS as he falls forward.

GERALD

Why?

Jacob swiftly crouches over Gerald and knees him in the back. Emulating his training, he wraps the hand towel under Gerald's chin and pulls, causing his neck vein to protrude. Gerald GAGS and struggles.

Jacob opens his mouth, teeth ready, but hesitates. Gerald seizes the opportunity to push upward. Jacob topples, and Gerald manages to stand and run into the adjacent dining room.

Jacob jumps up and chases him. Gerald attempts to slam the door shut behind him just as Jacob reaches out to stop it; his hand is smashed in the door frame.

JACOB

Owww, fuck!

GERALD

What do you want from me?

GABRIEL (V.O.)

Finish it, Jacob.

Jacob pulls his hand back; it scrapes on the wood, but he manages to pull free and kick in the door. Gerald falls back from the impact.

93

INT. GERALD'S DINING ROOM - CONTINUOUS

93

Jacob runs into the room as Gerald attempts to crawl away.

GERALD

Please don't.

Jacob takes ahold of Gerald's shirt and slams his head against the wall. Gerald falls, passing out. Jacob freezes staring down at him.

GABRIEL (V.O.)

If he's dead, Jacob, tell me.

Jacob doesn't respond. He pulls the earplug from his ear and puts it in his pocket. He holds his hand over Gerald's nose to check his breathing. Gerald moans. Jacob looks around the room, unsure what to do.

Suddenly, a window across the room is SMASHED. Lucia reaches through the jagged hole and opens it. Armed with a gun and crossbow, she steps into the room.

JACOB

Lucia?

LUCIA

Is he dead?

Lucia rushes over to Gerald and sees he's breathing. She shakes Jacob's shoulders.

LUCIA (CONT'D)

Pull it together.

She removes her earpiece and presses it.

LUCIA (CONT'D)

Okay, they can't hear us.

JACOB

(distracted)

What is going on?

LUCIA

You fucked up. I'm the back-up.
Now listen to me very carefully or
we're both in a lot of trouble.

Lucia opens her jacket and pulls down her tank top revealing a metal device embedded on her chest.

LUCIA (CONT'D)

One wrong move and those wooden
spikes go straight into my heart.
Capisce?

Jacob nods.

LUCIA (CONT'D)

I can't help you unless you do
what I say. Tell them you thought
he was dead. Your ear device fell
out. Got it?

Jacob nods.

LUCIA (CONT'D)

I'm gonna clean up this mess, but
you've gotta leave right now. Put
your hood on, walk away casually,
and keep going. They'll catch up
to you.

JACOB
What are they gonna do?

LUCIA
(sternly)
Walk away.

He nods to Lucia and leaves the room.

94 INT. WHITE ROOM - DAY

94

Jacob waits in his room. The door opens and Gabriel enters, furious.

GABRIEL
How do you think that went?

JACOB
Not great.

GABRIEL
No, not great. You left us an
incredible mess.

JACOB
Sorry.

GABRIEL
Why did you take the glove off?
Did you want to leave your prints
everywhere?

Jacob doesn't respond.

GABRIEL (CONT'D)
If Lucia is caught cleaning up
your mess, she will have to die.
You realize that?

JACOB
I can do better.

GABRIEL
I suppose we're expecting too much
too soon. And it seems maybe you
can't perform mind control after
all. Pity. I thought you were
going to become our greatest
asset.

JACOB
Maybe I'm not cut out for this.

GABRIEL

Oh, I still think you are. Better rest up. I've got another assignment for you tomorrow.

JACOB

Tomorrow?

GABRIEL

And practice does make perfect.

Gabriel walks away and leaves the room.

95

EXT. VILLA ATRIUM - NIGHT

95

A grand atrium sits behind a villa on a manicured lawn. It is set up for an upscale party around an indoor pool.

MUSIC plays loudly.

Jacob, dressed in a blazer and T-shirt enters the atrium through a metal detector. Behind him, Audra steps forward, dressed in a pants suit.

JEFF (35), a large security guard, approaches.

JEFF

You're on security duty this eve?

JACOB

Correct.

JEFF

(unimpressed)
Experienced?

JACOB

I'm trained, sir.

JEFF

(holds out a hand)
Jeff.

JACOB

Daniel.

JEFF

What weapons you packing?

AUDRA

No weapons. We're eyes and ears tonight. I'm Tanya.

JEFF

Hello, Tanya.

Jeff gives her elevator eyes.

JEFF (CONT'D)

Guests will start arriving in about 30 minutes. I need the two of you to be casual but on the move. Watch, listen, mix in. The main house is off limits. You hear or see anything suspicious, report straight to me.

Jeff walks away.

AUDRA

I want to take him out.

JACOB

You know that's on me.

They watch as Jeff positions himself stoically behind the host, ANGELA (45), a larger-than-life Marjorie Taylor Green type. She holds a glass of white wine in her hand and chats with a Conservatively-Dressed Man.

AUDRA

That's her. She's already drinking. Good.

Audra looks across the pool. Jacob looks and sees Lucia across the pool dressed in security detail.

AUDRA (CONT'D)

Great, the bitch is here.

JACOB

You know Lucia?

AUDRA

Course I know that trollop.

Lucia catches their gaze and nods. Audra offers a fake smile.

AUDRA (CONT'D)

(to Jacob)

You walk. I'm going to scope out our hostess. Ta.

Audra walks casually in Angela's direction. Jacob walks the other way around the pool, passing Lucia. He observes the room. Audra flirts with Jeff, distracting him.

Lucia surreptitiously makes her way to the door to the house, quickly slips a key in, unlocks it.

Lucia approaches Jacob.

JACOB
It's unlocked?

LUCIA
(nods, smiling)
I guess we're even now, bastard.

JACOB
Yes.

Lucia walks away.

Audra approaches Jacob, using her eyes to "point" to Angela's glass of white wine sitting on a table.

JACOB (CONT'D)
(under his breath)
It's done?

Audra nods. Jacob walks away and approaches Jeff.

JACOB (CONT'D)
A word, sir.

Jeff steps out of Angela's periphery.

JEFF
What is it?

JACOB
Someone snuck into the main house.

JEFF
You sure? It should be locked.

JACOB
Caucasian, 30s, blue suit.

Jeff glances at Angela.

JEFF
Better come with me. I'll put your
girl on Angela.

Jeff crosses to Audra and speaks to her.

96

INT. VILLA GREAT ROOM - CONTINUOUS

96

It's a vast, open room, decorated in marble, only lit by the outdoor lights coming through the windows.

Jeff slides in, followed by Jacob and shuts and locks the door behind him. Jeff pulls out a handgun and hugs it to his chest.

JEFF

You're right; it was unlocked.
Stick close.

Jeff approaches an arched doorway leading into a dining room. He leans down to look beneath the table.

JEFF (CONT'D)

Dining room checks out. Let's try
the kitchen.

They head to a swinging door and enter:

97

INT. VILLA KITCHEN - CONTINUOUS

97

It's a large, immaculately clean, chef's kitchen. Jeff holds one hand out behind him, cautioning Jacob to stay back. With his other hand, he points the gun forward.

JEFF

Hello?
(to Jacob)
Watch the entry.

Jeff steps around the room, scoping out every possible hiding place.

JEFF (CONT'D)

Please identify yourself. We don't
want any problems.

Jacob eyes a set of large knives and moves slowly toward them, keeping site on Jeff's movements. Jacob plants himself in front of the knives and reaches back carefully and takes hold of a knife.

JEFF (CONT'D)

What are you doing?

Jacob looks startled and lets go of the knife handle.

JEFF (CONT'D)

I asked you to watch the entry.
Christ. Rookies.

JACOB

Sorry.

Jacob heads back to the kitchen door.

JEFF

I don't think anybody's in here.
Let's check the back, then spread
out. We've gotta find this guy
fast.

Jeff heads to a door in the far corner and opens it.
Jacob follows.

98

INT. VILLA WORK ROOM - CONTINUOUS

98

Jeff enters and flips on the light. It's a work room
filled with tools, work benches, cabinets, etc. Jacob
enters.

Jeff begins to look around. Jacob spots a mallet lying on
a counter top. Without hesitation, he picks it up and
whacks Jeff on the back of the head; he stumbles forward.

JEFF

Fuck!

Jeff swings around, hitting Jacob in the temple with the
butt of his gun. Jacob stumbles back. Jeff tries to aim a
shot, but Jacob quickly kicks Jeff, causing him to go
down. His gun slides away. Jacob hits Jeff again with the
mallet on the head and knocks him out.

Jacob steadies himself and looks down at Jeff. He is
bruised and bloody. PULSING: Jacob lusts for it.

Jacob notices a power saw sitting on the bench next to
him. He steps closer to it and finds the power switch. He
looks back at Jeff who is out cold.

Jacob swings his right leg up on the counter, yanks off
his shoe and sock, revealing the manacle. He bites his
lip, then switches on the saw.

He watches the spinning blade nervously as he moves his
ankle closer. He dares to let the blade touch the
manacle. The saw SCREAMS against the metal. Jacob pulls
back; there is a nick in the manacle.

Encouraged, Jacob presses the manacle harder against the
blade. It SCREAMS and GRINDS but manages to slowly cut
through. Jacob presses harder, trying to speed up the
process.

Finally, the blade cuts through, then slices his skin. Jacob GASPS and pulls back. The manacle dangles, then falls off. Jacob stares as blood forms on his ankle.

Suddenly, Jeff grabs Jacob's other ankle and pulls him to the floor. Jeff punches Jacob in the head.

The two struggle and punch one another. Jacob, though much smaller, is quicker and stronger and manages to free himself and overpower Jeff by kneeing him in the chest.

With almost primal instincts, Jacob sinks his teeth into Jeff's neck. Jeff CRIES OUT. Jacob drinks and drinks. Finally, he pulls back. Jeff, extremely weak, passes out.

Jacob looks at what he has done, realizing the literal mess he's made. He rummages through Jeff's jacket and pulls out a set of keys and a wallet. He sticks these in his pocket.

Jacob quickly puts on his shoe, heads to the window, pushes it open, and climbs out.

99 EXT. SIDE OF VILLA - NIGHT 99

The MUSIC from the party comes from the back of the house. Jacob limps away in his blood-soaked blazer.

100 EXT. RESIDENTIAL STREET NEAR VILLA - NIGHT 100

Jacob sneaks along the row of parked cars of the partygoers. He points Jeff's keys at each car he passes and clicks the "unlock" button: no luck numerous times.

Suddenly, a midrange sedan's headlights flash across the street. Jacob's face says, "Bingo." He hurries over to the car, careful not to put pressure on his injured foot.

101 INT. STOLEN CAR / AFFLUENT NEIGHBORHOOD - NIGHT 101

Jacob drives the car past expensive homes struggling to keep his eyes open; his temple bleeds and he is fading.

102 INT. STOLEN CAR / WAREHOUSE DISTRICT - NIGHT 102

Jacob, utterly spent, pulls the car into an empty lot behind a warehouse. He shuts off the engine and passes out.

103 INT. STOLEN CAR / WAREHOUSE LOT - DAY 103

Jacob blinks and looks up. His face and body are healed.
He starts the engine.

104 INT. STOLEN CAR / FREEWAY - DAY 104

Jacob speeds down a northern Illinois freeway, now wide
awake.

105 EXT. COUNTRY CROSSROADS - DAY 105

Jacob drives up a country road. He turns the car into the
dirt road leading to their property. He pauses to look at
the entry sign that reads "Cervený Family (more than
just) Pumpkins." Beneath the sign a wooden slat dangles
with the words "CLOSED for the SEASON" engraved on it.

He looks around - no signs of life.

106 EXT. CERVENÝ FAMILY FARM - DAY 106

The rows of pumpkins are gone, harvested or left to die.

Jacob pulls up to the edge of the parking lot and stops
the car. He quickly surveys the property: it appears
quiet and empty.

CUT TO:

He stares at the house from the entrance gate and sighs
with uncertainty. He has removed the dirty blazer.

He enters the gate, surprised to find Leti gathering
baked goods at the cashier's stand.

JACOB

Leti?

Leti embraces him.

LETI

Oh, Jacob! Thank goodness you're
home! Things haven't been the same
without you.

JACOB

What are you doing?

LETI

Cleaning up. No one has looked after the bakery since your mother closed the farm. Everything's going to rot.

JACOB

Is she home?

LETI

In the house.

Jacob walks toward the house. The front door opens and Ruth rushes out and flings her arms around him and cries. They GREET one another indiscernibly in the distance. Anežka steps onto the front porch and observes, pleased but cautious.

107 INT. CERVENY LIVING ROOM - DAY

107

Jacob is cleaned up. He stands by the window watching outside. He glances at Anežka who is perched stoically on an upholstered sitting chair regarding him.

ANEŽKA

I suppose I should ask where you've been the past few weeks. But I'm not sure I want to know.

Ruth enters the room carrying a round tray with three steaming coffee cups.

RUTH

This isn't the time to interrogate him, *Bába*.

She sets the tray on the coffee table.

RUTH (CONT'D)

You're sure you're not hungry?

JACOB

No, Mama. And we do need to talk. None of us is safe here.

RUTH

Sweetheart, Benjamin survived.

JACOB

I know.

RUTH

The police haven't even come looking for you.

JACOB

Benjamin's family is connected to some very powerful people, and I'm in a lot of trouble.

RUTH

Oh, honey.

JACOB

This is the first place they're going to look.

He glances out the window. Ruth looks, too: the property remains quiet.

RUTH

Why would they do that?

JACOB

They want to hurt me. And they can do that by hurting you.

RUTH

Surely not--

JACOB

The best thing is for all of us to go away for a while.

RUTH

No, I'm sorry. But I refuse to let them scare me away from my home.

JACOB

You don't want to mess with them, Mama.

ANEŽKA

This is nonsense, Ruth.

RUTH

Thank you, *Bába*.

ANEŽKA

I'm not talking about Jacob. I'm talking about you. We should listen to the boy.

Ruth is startled silent by Anežka's comment.

The DOOR OPENS and Joslyn enters dressed for school. She spots Jacob immediately and rushes to him.

JOSLYN
Jacob! You're back!

Joslyn embraces Jacob and cries.

JACOB
Hi, Jossie.

JOSLYN
I need to talk to you!

Joslyn leads him to the stairs.

JACOB
(to Ruth)
We'll leave this afternoon.

Ruth looks bewildered but doesn't protest.

108 INT. JOSLYN'S BEDROOM - DAY

108

Joslyn leads Jacob into her room, excited. She pulls the old Czech Bible from beneath her bed.

JOSLYN
I know what you are, Jacob. I'm not afraid.

Joslyn sits on the edge of her bed and opens the Bible. Jacob looks at her curiously.

JACOB
Sweetie, listen. We're going away for a few days. You need to get packed.

JOSLYN
I want to show you something. This is important.

Joslyn flips to the back of the Bible. She finds a page covered in Czech handwriting.

JOSLYN (CONT'D)
Look at this writing! I've been translating it, and it talks about what you are. This says, "The beasts are not devils, but they are born of Man; children of God." You see?

Joslyn looks proudly at her brother. He sits next to her.

JACOB

I don't think most people would agree.

JOSLYN

Why are we leaving?

JACOB

I'm afraid some people may come after us.

JOSLYN

But you can protect us! Here they describe all the powers of the beast. Increased strength, agility. And a chosen few have *kouzlo*. It's putting a charm on...someone. You place the palm of your hand on their forehead--

JACOB

I know about it, Jossie. I've tried. I can't do it.

JOSLYN

You have to connect with them....

(reading)

"See their thoughts and command their wishes."

She looks at her brother.

JOSLYN (CONT'D)

Try it on me.

Jacob hesitates. Joslyn squeezes her eyes shut.

JOSLYN (CONT'D)

Command me to do something funny.

Jacob gazes at her, then places his hand on her forehead.

JACOB

Joslyn, you will stand up and do three jumping jacks.

JOSLYN

Noooo. You have to connect with me. *Psychically*.

JACOB

I don't--

Suddenly, it happens.

FLASH MONTAGE 5:

-Joslyn stands in her bedroom window at Sunset

-pages of the Bible flipping

-red sap bleeds from a bloodroot flower

-Joslyn turns and looks into the camera

END MONTAGE 5.

JACOB (CONT'D)
(gaining confidence)
Joslyn, you will do three jumping
jacks.

Joslyn stands, eyes open but not seeing Jacob, and does the jumping jacks. She sits back down on the bed and takes notice of him again.

JOSLYN
It didn't work, did it?

Jacob half-smiles at her.

JACOB
Get ready to go.

JOSLYN
Did it work?

JACOB
Get ready!

Jacob leaves the room.

109 INT. ANEŽKA'S ROOM - DAY

109

Jacob approaches the open door to Anežka's room. She stands inside holding a framed picture of her son, Nathaniel. On the dresser next to her sits a pestle and mortar with a mix of seeds, spices, and herbs.

ANEŽKA
I knew it would catch up with us
some day. Even after we came to
America. Before he died, I always
thought it might happen to your
father.
(looks at Jacob)

I never dreamt it would happen to you.

She sets the picture down on the dresser.

JACOB
Bába, I'll be back in an hour.

ANEŽKA
Why? Where are you going?

JACOB
There's something important I need to take care of.

ANEŽKA
Must you?

Jacob nods.

JACOB
We need to leave before nightfall.

ANEŽKA
I know, *můj drahý*.

JACOB
If I'm not back, you should leave without me.

Anežka nods; Jacob leaves. She picks up the pestle and grinds in the mortar.

110 EXT. WHELAN CATTLE RANCH PROPERTY BORDER - LATE AFTERNOON 110

The Sun is getting lower in the sky, almost golden hour. Jacob drives up and parks at the edge of the ranch.

111 EXT. WHELAN CATTLE RANCH YARD - LATE AFTERNOON 111

Jacob sneaks along the ranch yard. Cows graze in the field, but otherwise, things seem settled, still.

He moves quickly to the side of the house and hoists himself onto the front porch. He cautiously peers into the window of the house office; it is empty.

Jacob moves quickly to the living room window. He peers inside and observes Benjamin sitting on a recliner watching a game show and drinking a beer.

Jacob studies a porch column and easily scales it.

112 EXT. ROOF OF PORCH - LATE AFTERNOON 112

Jacob steadies himself on the roof over the porch. He looks around at the yard: everything remains quiet.

He creeps over to the first window and peers inside at a man's bedroom. Levi sits at a computer, jeans at his knees, jerking off to porn.

113 INT. RANCH LIVING ROOM - LATE AFTERNOON 113

Benjamin takes a sip of beer, entranced in his GAME SHOW.

BENJAMIN

Damn, I would've gotten that one!

Suddenly, Jacob covers his mouth with one hand and grabs firmly ahold of his shoulder with the other. Benjamin drops his beer, looks up at him wide-eyed.

JACOB

I could've killed you already, but
I wanted you to know it was me.

Benjamin struggles, but Jacob is stronger and faster and knees him in the gut. Benjamin GROANS, muffled by Jacob's grasp over his mouth.

JACOB (CONT'D)

Don't make a fucking sound, and I
might let you live. Got it?

Benjamin calms down and nods emphatically. Jacob removes his hand.

JACOB (CONT'D)

I could make you forget
everything, but I can't forget.

BENJAMIN

What do you want?

JACOB

You can't give me what I want.

Jacob dives for Benjamin's jugular, biting fast and hard. Benjamin YELLS as blood flows and Jacob drinks.

Benjamin attempts to throw Jacob off him, and Jacob yanks his arm backwards. BONES CRACK. Benjamin CRIES OUT and his arm dangles. Jacob drinks.

O.S. SOUNDS OF STEPS RUSHING DOWN THE STAIRS.

LEVI (O.S.)
(calls out)
Dad!

Jacob pulls back and pushes Benjamin to the floor.
Benjamin CRIES and MOANS on the floor, blood flowing.

Levi hurries into the room, pulling on a T-shirt and
wearing unbuttoned jeans.

LEVI (CONT'D)
What the--? *Dad!*

Jacob rushes to Levi, in his face before Levi knows what
hit him.

BENJAMIN
Son.

JACOB
You're not gonna be able to help.

Levi looks to his father huddled on the floor, then back
to Jacob, terrified.

LEVI
Don't hurt me.

Jacob puts his hand on Levi's forehead.

LEVI (CONT'D)
What are you doing?

JACOB
Shut up.

FLASH MONTAGE 6:

-Levi shooting a deer in the woods
-Levi with Audra in a hotel room
-Levi as a child, berated by Emma and crying

END MONTAGE 6.

JACOB (CONT'D)
Levi, you will kindly allow me to
clean my face with your shirt.
Then you will leave this place,
forget what you just saw, and
leave my family alone forever.

Levi steps back, dazed, and allows Jacob to wipe Benjamin's blood off his face. Levi walks to the front door and opens it. Emma approaches on the porch with a crossbow and wooden arrow. She rushes to the entrance and points it at Jacob while she speaks to Levi.

EMMA

Where are you going?

LEVI

Leaving.

EMMA

Get back here, son.

Levi keeps going. Emma has no choice but to turn her attention to Jacob.

EMMA (CONT'D)

What did you do to him?

JACOB

I could've killed him.

Emma steps into the room and closes the door.

EMMA

Sit down. Or I shoot this thing.

Jacob sits on the couch. In the distance (O.S.): A car door OPENS and CLOSES, the ENGINE STARTS, and the car DRIVES AWAY.

BENJAMIN

(moans weakly)

Emmy?

EMMA

It's going to be all right, Ben.

BENJAMIN

I'm bleeding.

EMMA

It'll be okay. I'll get help.

Emma keeps the crossbow on Jacob. Benjamin closes his eyes, close to death.

EMMA (CONT'D)

I think my brother would be very interested to know I've got you.

JACOB
Your brother is a dead man.

EMMA
(laughs)
Doesn't look that way to me.

JACOB
He trained me.

EMMA
I know that, honey.

Benjamin's blood spreads out on the wood floor. Emma looks down as it almost reaches her foot.

Jacob seizes the moment to jump from the couch and attack. Emma shoots the arrow: Jacob dodges it; it hits the wall.

Jacob lands on Emma, easily overpowering her now that she has no weapon. She falls on her back on the floor. Jacob hovers over her and bites her neck. She LAUGHS. Jacob pulls back, confused by this reaction.

EMMA (CONT'D)
You gave me exactly what I wanted.

She pulls a syringe filled with blood from her back pocket and jams it into her arm.

EMMA (CONT'D)
Your blood, Jacob. You're my sire.

Jacob grabs Marek's chain and pulls it from Emma's neck. He stands and stares down at her, unsure what to do. She grows weak. Benjamin lies dead in the background.

EMMA (CONT'D)
Why did you leave your family
alone and vulnerable? Now Gabriel
will get them. We won.

Jacob runs to the front door and outside, leaving the door open behind him.

114 EXT. WHELAN CATTLE RANCH - GOLDEN HOUR

114

The Sun is going down. Jacob sprints across the yard.

115 EXT. WHELAN CATTLE RANCH PROPERTY BORDER - CONTINUOUS 115

Jacob runs up to the stolen car. He hears a WHIMPER and pauses long enough to find the source: Shylah is cowering and looking at him with sad eyes.

Jacob opens the driver's side door.

JACOB

C'mon, girl.

Shylah wags her tail and hops in and settles on the passenger's seat.

They drive off.

116 EXT. CERVENY FAMILY FARM - DUSK 116

The Sun is almost down. Jacob and Shylah race across the property to the house. Several pieces of luggage wait on the porch. Jacob is relieved when Joslyn rushes from the house and embraces Shylah.

JACOB

Everything okay?

JOSLYN

Who's this?

JACOB

That's Shylah.

Joslyn scratches her ears.

JOSLYN

Hi, Shylah.

Ruth and Anežka come out.

RUTH

We've been waiting.

JACOB

I know, Mama.

RUTH

Is that the dog from the ranch?

JACOB

Let's get this luggage in the car.

He steps on the porch and picks up two pieces of luggage.

RUTH

What have you been up to, Jacob?

JACOB

We can talk about it on the way.

RUTH

We'll go to your cousins' in Iowa City.

JACOB

No, it's not safe. They could easily track us there.

JOSLYN

Oh no! I left the Bible in my room!

Joslyn rushes inside. Shylah stands alert.

RUTH

Maybe try not to scare her more than you already have.

ANEŽKA

It's a scary situation, Ruth. We can't hide it from her.

RUTH

Where do you suggest we go then?

JACOB

I think we should head south.

RUTH

South? What's south?

JACOB

Nothing connected to us, so they won't expect it. We can start with two cars and then abandon the one I...acquired.

RUTH

I thought I raised you better than that.

JACOB

What did you want me to do?

ANEŽKA

Okay, stop bickering. Let's get the car loaded up.

A SCREAM comes from inside the house: Joslyn.

JACOB

Stay here!

Jacob rushes away from the startled women.

117 INT. CERVENY ENTRY WAY - CONTINUOUS

117

Jacob bounds into the house and up the stairs.

118 INT. JOSLYN'S BEDROOM - CONTINUOUS

118

Jacob arrives in Joslyn's room and finds DREXEL, a cocky vampire (50, White) holding onto a terrified Joslyn with her arms behind her back. The Bible sits on the floor beneath them.

JACOB

Let her go.

DREXEL

That could be arranged. But I think you know what we want in exchange.

JACOB

Not gonna happen.

Jacob dives for Drexel. Drexel tightens his grip on Joslyn with one hand while he holds out a wooden stake with the other. Jacob is mid-air and can't avoid being stabbed in the leg.

Jacob falls to the ground, suddenly weak. Drexel sneers and stomps the spike further into his leg. Jacob SCREAMS and Drexel LAUGHS. Joslyn seizes the opportunity to yank free, pick up the Bible, and hit Drexel in the face.

Drexel staggers back as Joslyn continues to pummel him. Jacob pulls the stake from his leg, in great pain but determined. Though injured, he regains his energy.

Drexel grabs ahold of Joslyn's arm to stop her from hitting him again. He bares his fangs and moves in to bite her neck just as Jacob manages to punch Drexel.

JACOB (CONT'D)

Jossie, go!

Joslyn runs out of the room.

Jacob attempts to stab Drexel in the heart, but Drexel grabs his wrist and twists it. Jacob kicks him with his good leg, and Drexel releases his grasp.

Drexel rushes out of the room to avoid being staked. Jacob attempts to chase him, but he's slow with his injured leg.

119 EXT. UPSTAIRS HALLWAY - CONTINUOUS

119

Joslyn, hiding in the bathroom doorway, trips Drexel as he hurries by. He goes down, and she ascends on him and stabs him in the back with some shears. Drexel CRIES OUT.

DREXEL

You bitch!

Drexel bucks and Joslyn falls forward. They both scramble to stand up. Joslyn holds the scissors out at Drexel as he approaches her. Jacob, with all the strength he can muster, comes up behind him.

JACOB

Hey asshole!

Drexel whirls around, and Jacob stabs him in the heart. He staggers back, losing his balance at the top of the stairs, and tumbles down. He lands at the bottom. They watch as his flesh disintegrates but his bones remain.

Jacob looks at Joslyn.

JACOB (CONT'D)

You okay?

She nods.

JACOB (CONT'D)

Stay here while I make sure the coast is clear.

Jacob winces as he limps toward the stairs.

JOSLYN

You're hurt.

JACOB

I'll be fine.

JOSLYN

You need blood.

Jacob looks at her, realizing what she's offering.

JACOB
No, sweetie, I won't.

Jacob limps down a couple steps.

JOSLYN
Jacob.

She slices the palm of her hand with the shears and rushes over to him.

JOSLYN (CONT'D)
It's for our protection.

Jacob looks at the blood on her hand, deeply conflicted.

JOSLYN (CONT'D)
Do it.

Jacob, down a couple steps, stands lower than her. She clenches her fist and holds her hand up. He opens his mouth and lets drops fall into it. Jacob savors these, then pulls back.

JACOB
That's enough. Bandage it up.

Shylah BARKS outside.

He hurriedly makes his way down the steps, still limping but starting to gain strength.

120 EXT. CERVENY HOME - NIGHT

120

Jacob comes outside to find Shylah staring at Ruth who is gagged and tied to a chair on the porch. Audra saunters from around the corner of the wrap-around porch, holding a sharp wooden stake.

AUDRA
What took you so long, Jakey-baby?

Ruth implores him with her eyes.

JACOB
Jossie's fine, Mama.

Shylah positions herself between them, BARKING at Audra.

JACOB (CONT'D)
Shylah. No.

Shylah stops barking. He glances around.

AUDRA

Yes, we know your grandmother's on the property.

Jacob glares at her.

AUDRA (CONT'D)

You get the chance to meet Drexel?

JACOB

If you mean the old dude who tried to kidnap my sister, his bones are piled on the living room floor.

AUDRA

He was dispensable. Though I think Gabriel liked him.

JACOB

I'd like to speak with Gabriel.

AUDRA

Then come with me.

JACOB

First let her go.

AUDRA

Aw, now if I do that, what leverage would I have?

JACOB

You don't want anything with her.

AUDRA

That's true.

Audra slices Ruth's throat. Ruth's eyes go wide and she gurgles and chokes on blood. Jacob SCREAMS and rushes towards to them. Audra pushes over the chair, clearing the way between her and Jacob. She holds the stake out, causing him to stop.

AUDRA (CONT'D)

You want your sister and grandmother to live, don't you?

Jacob relents.

AUDRA (CONT'D)

Good.

Audra approaches Jacob and holds the stake close to his chest.

AUDRA (CONT'D)
 Here's what's going to happen.
 You're going to go inside and
 fetch me your sister.

As Audra speaks, Anežka quietly but quickly steps up on the side porch. Jacob notices peripherally but keeps his gaze on Audra.

AUDRA (CONT'D)
 Then we go get Grandma, and all
 three of us head out together. Got
 it?

As Anežka gets close, a board creaks. Audra spins around and charges her. Without hesitation, Anežka throws her spice concoction in Audra's face. She CRIES OUT and covers her face as if hit by mace and drops the stake.

AUDRA (CONT'D)
 What the hell?!

A gray van PEELS around the corner of the property and SCREECHES to a halt in front of the house.

Lucia emerges in a rage.

LUCIA
 Audra! What do you think you're
 doing?!

AUDRA
 (excruciating pain)
 Kinda dealing with something here.

Jacob lunges for the stake on the floor and quickly stakes Audra.

AUDRA (CONT'D)
Fuuuuuuck!

Audra disintegrates completely, first flesh, then bones. Jacob holds the stake out towards Lucia.

JACOB
 It's over, Lucia.

Lucia hesitates. Joslyn emerges from the house and takes in the scene.

JOSLYN
Mama!!

Joslyn rushes towards Ruth's body, but Anežka intervenes, stopping her gently.

ANEŽKA

Ne, miláčku.

Joslyn sobs. Jacob position himself between his sister and Lucia.

JACOB

Take her inside.

Anežka guides Joslyn back to the front door.

JACOB (CONT'D)

This is over, Lucia. Time to go.

Lucia scoffs at the suggestion. She leaps over the fence with acrobatic grace. Jacob tries to pull back, but she still manages to kick the stake from his hand. Joslyn breaks free from Anežka and picks up the stake. She lunges bravely towards Lucia, tears streaming.

ANEŽKA

Joslyn, zastavit!

Jacob throws a punch at Lucia before Joslyn can reach her. Lucia grabs ahold of his wrist and throws him in a backwards somersault over the fence. He lands on one foot and one knee, unharmed.

They glare at one another, each tempting the other to make a move. Joslyn hangs back, holding the stake out. Finally, Lucia leaps over the fence towards Jacob. He steps back, dodging her, and lets her land. He rushes her. They push and resist, punching and recovering in an almost dance around the yard. They knock over a wheelbarrow and fall into the cashier's stand, smashing it.

Jacob is in a blurry daze. Lucia gets up first and rushes towards Joslyn who is still in the front yard. Jacob leaps up and manages to catch up to Lucia. He tries to push her down, but they twirl and struggle with one another.

They land near the bakery, facing each other, panting, glaring, and failing to notice standing nearby.

LETI

(through tears)

Lucia, mija.

LUCIA
(shocked)
¿Tía?

LETI
I have wondered what happened to
you for so long.

LUCIA
(eyes locked on
Jacob)
I know, Tía.

LETI
No nos hagas daño, cariño.

Lucia gives Leti a quick pained look. Jacob seizes the moment to swing his foot behind Lucia's ankle. She falls to the ground, and he kneels her chest.

JACOB
Jossie, bring me the stake.

Lucia struggles but can't get free.

LETI
No, Jacob, please!

Jacob looks at Leti and back to Lucia.

JACOB
Will you report to Gabriel that
we're all dead?

LUCIA
He wants you alive.

JACOB
Tell him you had no choice but to
kill me.

LUCIA
You know he might kill me for
that.

Joslyn arrives with the stake and hands it to her brother.

JACOB
Make a choice.

LUCIA
They'll want evidence.

She looks at Ruth's corpse. Jacob is crushed but nods.

JACOB

Okay, do it.

He releases his foot and lets Lucia stand. She gets up and everyone watches as she crosses to Ruth's body. Joslyn stares horrified.

JACOB (CONT'D)

Look away, honey.

He puts his arms around her and covers her eyes. Anežka and Leti turn away as Lucia rips out Ruth's heart.

Lucia doesn't look at Jacob again, just returns to the van and drives away.

They all stand still. Joslyn sobs quietly in Jacob's arms. Shylah comes over and sniffs them.

Jacob looks at the barn.

FLASH ON: Memories of Marek.

Tears roll down Jacob's face.

121 EXT. COUNTRY CROSSROADS - NIGHT

121

The family car drives away down a country road. Jacob drives; Anežka sits in the passenger seat; Joslyn holds Shylah in the backseat.

The sign "CLOSED for the SEASON" sways in the breeze.

CREDITS.